



DOMINIKA TRAPP
SELECTED WORKS

SOLO AND GROUP SHOWS

2015-2025

2025_"I AM BREAKING APART LIKE THE WORLD

2025_"AND DOES NOT MERELY PRESERVE, BUT CARRIES
FORWARD !"

2024_NOBODY DREAMS ABOUT NUCLEAR POWER PLANTS

2024_THE SUSPENSION OF DISBELIEF

2023_ENTANGLED, ENGAGED, ENSNARED

2023_"LIKE A RING, SLIDING SHUT ON SOME QUICK THING"

2022_ESCAPING WATER

2020_BABAIRE

2020_"DON'T LAY HIM ON ME"

2019_HOLDING AMBERS

2017_LA CADUTA DI POSEIDONE

2016_"AND INDEED THE TRAGEDY OF OUR AGE IS FULLY
PRESENT IN IT"

2015_CRYSTAL CLEAR DIET

2015_DAZED AND ORTHOREXIC

"I AM BREAKING APART LIKE THE WORLD

May 9–June 15, 2025

OFF-Biennale, Budapest

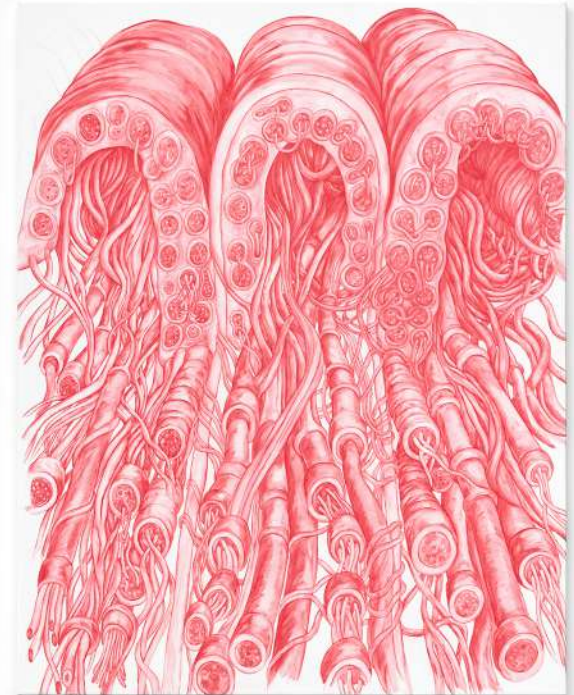
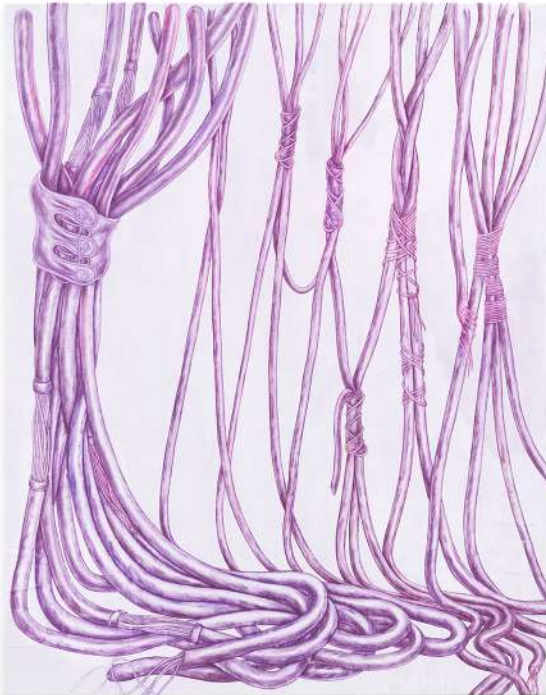
This series focus on women in the final years of their fertility, who are considering the possibility of having children. While emotionally and physically prepared, the global crises of our time – climate change, social, economic, and epistemological collapse – confront them with ethical uncertainty. What constitutes responsible action? To bring a child into a world defined by ongoing, large-scale crises, or to refrain – and perhaps seek fulfillment through alternative forms of connection with the Other and with nature?

One recurring figure in the drawings – a woman standing at the mouth of a cave, her back turned – marks the artist's position at the intersection of ethics and identity. She appears at a threshold between ending and beginning, symbolizing a transitional stage in self-understanding and a life phase: the final years of fertility. This back-turned female figure also evokes an art historical archetype, as seen in classical paintings such as Titian's *Venus of Urbino*, where deeper tension resides not in the foreground odalisque, but in the subtle gestures of the background figures. I define my creative stance in a similar manner: "Driven by an inner compulsion, I turn away from conventional female roles to search through personal and inherited containers – trousseaus, linen trunks, laundry boxes. Often working in physically uncomfortable, socially unflattering positions, I bring to light contents once thought forgotten, unwanted, or threatening."

The triptych explores bodily visions of childbirth, emphasizing the double vulnerability of the female body. It contrasts the instinctive, self-regulating processes of labor with the mechanized, often impersonal protocols of obstetric care. While both forces can overpower the individual, the former may unfold as a deeply affirming experience, whereas the latter – through dehumanization – frequently becomes a site of trauma.

The titles of the paintings are quotations from *Three Women*, a poem by Sylvia Plath. The poem presents the experience of childbirth through the voices of three women – one who gives birth, one who miscarries, and one who gives her child away – exploring the complex emotional and social dimensions of motherhood, the female body, and loss.







I am breaking
apart like
the
world.



ZONE 1

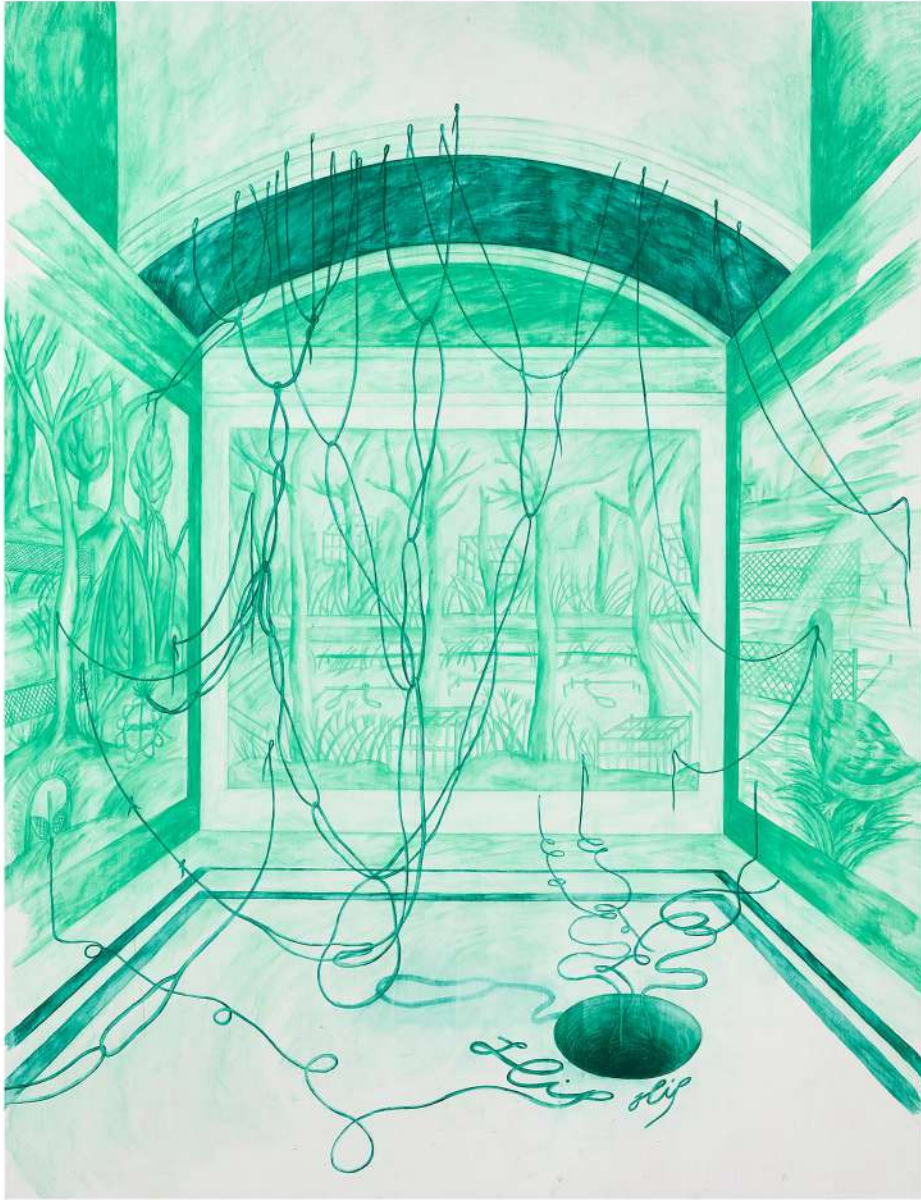
Vienna Contemporary

18-20 September, 2025

ZONE1 is Vienna Contemporary's signature platform for emerging talent, presenting solo exhibitions by ten outstanding artists under the age of 40 with strong connections to Austria. Curator Aliaksei Barysionak brought together artistic practices that engage with themes of migration and displacement, as well as critical feminist perspectives. Featuring a wide range of media, ZONE1 2025 highlighted positions that are integral to Vienna's contemporary art scene but often remain underrepresented within Austria's institutional frameworks.

Within this framework, I developed a new body of work based on my research on traps. As a continuation of my Trap series, I relocated the landscape onto the walls of abandoned buildings. In the frescoes, I depict various trapping methods; however, the hunter and the prey never appear within the same image. They are mediated instead by ropes stretched across the space, which in certain places take the form of snares.







"AND DOES NOT MERELY PRESERVE, BUT CARRIES FORWARD...!"

Joint exhibition with Dezső Tandori

March 26–April 29, 2025

Trapéz Gallery, Budapest

Dezső Tandori (1938–2019) was one of the most influential and singular figures of postwar Hungarian literature. Poet, prose writer, essayist, translator, and visual artist, he developed a radically autonomous body of work that resisted literary categorization and consistently blurred the boundaries between genres and media. His writing combined philosophical rigor, linguistic play, everyday observation, metaphysical inquiry, and a self-reflexive exploration of authorship.

My personal relationship to his work began at the age of sixteen, when I started reading his prose and we had a brief correspondence.

This exhibition brought my paintings and early drawings into dialogue with his graphic works. Alongside his literary oeuvre, he produced an extensive body of drawings and visual poems that formed an organic part of his artistic practice. Although widely known as a writer and literary translator, his visual works remain far less recognized within the broader reception of his oeuvre. The graphic material presented in the exhibition was selected from the collection of Balázs Pándi, who, through his research into Tandori's unique record collection, came into close contact with the writer's diverse visual practices.

By placing our works in relation to one another, the exhibition did not propose a direct line of influence, but rather made visible a set of structural and conceptual parallels that had emerged independently within our drawings. The encounter thus revealed affinities that only became legible retrospectively, through juxtaposition.



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SALT. CLAY. ROCK.

30 November 2024 – 9 February 2025

nGbK, Berlin

SALT. CLAY. ROCK. was a two-year artistic and curatorial research project examining how nuclear infrastructures affect everyday life, with a particular focus on nuclear energy production, radioactive waste storage, and the predominantly rural communities directly impacted by these processes.

Within the framework of the project, eleven artists were commissioned to develop new works based on residencies in rural regions of Hungary and Germany, following extensive curatorial research conducted in these areas. The research sites include:

Germany: Wendland, Erzgebirge, Rheinsberg, Morseleben

Hungary: Paks, Bátapáti, Boda, Ófalu

The exhibition and public program presented at nGbK Berlin between November and February 2025 shared the results of this in-depth research carried out by participating artists and curators. From a translocal perspective, the project explores the interconnections between energy, politics, ecology, and social movements.

Participating artists:

Ana Alenso, András Cséfalvay, Krisztina Erdei with Dániel Misota, Csilla Nagy & Rita Süveges, Sonya Schönberger, Marike Schreiber, Katarina Sevic, Dominika Trapp, Anna Witt.

Curatorial team:

Katalin Erdödi, Marc Herbst, Julia Kurz, Virág Major-Kremer, Vincent Schier.

NOBODY DREAMS ABOUT NUCLEAR POWER PLANTS

-- my contribution to the exhibition

In this body of work, I examined the intimate relationship between the workers and the Paks Nuclear Power Plant in Hungary. I conducted in-depth interviews with employees across a wide range of positions - from cleaning staff and technical school trainees to senior engineers - in order to explore their personal interpretations and embodied experiences of the reactor's inner workings. My research focused on how they subjectively perceived the plant, both as a technological system and as a structure embedded in their everyday routines.

Through these conversations, the plant gradually emerged as an anthropomorphic technological entity. Its constant physical presence, technological complexity, and far-reaching social and economic impact on the city and on individual lives render it normalized - almost naturalized. While many employees found it difficult to articulate their bodily reactions and emotions in the shadow of this opaque and often intimidating technology, their descriptions nonetheless suggested a living, breathing force. They frequently spoke about the plant through sentimental, transcendental, or even familial metaphors.

The divergent viewpoints revealed how changing technological paradigms shape individual relationships to industrial environments. My drawings attempt to condense and render visible these layered associations, offering a multifaceted portrait of the nuclear power plant.

For this series, I worked with handmade paper produced through an immersion technique that incorporated vegetation collected from the plant's immediate surroundings, particularly from the fish pond located on its premises. This pond also appears in the idyllic nature photographs displayed within the facility itself. By literally integrating this vegetal material into the surface of the drawings - a gesture that could be read as a form of "greenwashing" - I sought to reflect critically on the rhetoric that presents nuclear energy as clean and sustainable. The works foreground how environmental imagery and narratives of preservation become intertwined with the plant's public image and institutional self-representation.





THE SUSPENSION OF DISBELIEF

November 30, 2023–April 28, 2024

Museum of Ethnography, Budapest

For three years, at the invitation of the museum, I worked together with artists Ádám Albert and Krisztián Kristóf and with museum researchers through seminars, guided visits to storage spaces, retreats, and intensive discussions. This collaborative process led to the joint development of museum-related themes, contemporary questions, collection objects, and individual artworks. Initially presented as separate artistic installations, these works were later orchestrated into a single exhibition entitled *Suspension of Disbelief*. The exhibition brought into dialogue the legibility and illegibility of magical objects and messages; traps and the signs left by entrapped animals; stories of immortals concealed -- and concealing themselves -- across time and space; the desire for all of this to materialize as museum reality; the suspension of disbelief itself; and the impossibility of fully achieving it.

Suspension of disbelief is a concept originating in the realm of theatre, referring to the way an observer deliberately sets aside doubt for the sake of enjoyment or experience: to accept the unrealistic and grant credence to the improbable. In literary texts, suspension of disbelief underpins the presentation of 'supernatural' or 'fantastical' elements as credible -- things that appear real but are, in fact, fictional or imagined worlds. The semblance of truth liberates the imagination, temporarily nullifying the limits of the medium: as in theatre, where the audience forgets that the spectacle unfolds within an artificially constructed world framed by an open 'fourth wall'; as in a dollhouse; or as in the carefully designed 'sets' of a museum exhibition space. What takes place in such spaces is accepted as real for the sake of the experience. As it should be. Of course, this does not preclude the possibility of peering behind the curtains.

Curated by: Zsófia Frazon, Gábor Wilhelm

THE PATHS NARROWED INTO THE HOLLOW

-- my contribution to the exhibition

The dramaturgy of *All Paths'* fictive museum environment reflected the process of artistic research through which it came into being. Its central elements were translucent blue skinning posts stretched with animal pelts: an experiment in displaying environmental traps within a museum setting, as well as an invitation into a metaphorical space -- a dimensional doorway through which to step.

The creative antecedents of this spatial structure could be found in narrative landscape paintings in which the openings of nature (vents, hollows, caves) and those of the human body mutually referenced one another. At the pivot point were artistic renderings of a deadfall, a pitfall, and a snare -- three types of trap representing three distinct situations. The paintings captured various stages of activation and deactivation, situations guided by human intention and mechanical forces.

Further layers of meaning were prompted by objects from the museum's own collection, toward which visitors' eyes and bodies were directed by a meadow scareline. The associative analyses positioned adjacent to the traps constituted an experiment in intrusive placement -- an internal gaze situated alongside the external, institutional point of view. These shifting standpoints revealed the universe of traps from the perspective of the prey animal.

The notes, sketches, and extended texts -- together with the installation's unflinching soundtrack -- stood as documents of this juxtaposition. In this way, the trap, as a model, pointed the viewer beyond the contexts of the museum and the hunt toward the relativity of familiarity -- the precarious comfort of home.



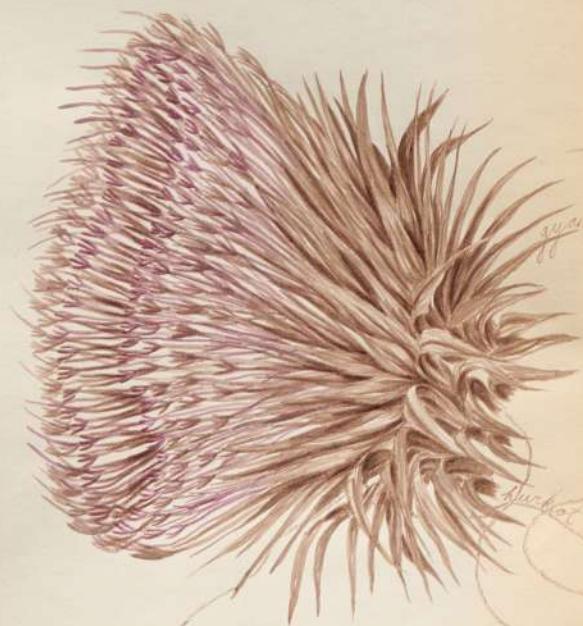












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ENTANGLED, ENGAGED, ENSNARED

within the context of *On Violence*

May 12–June 30, 2023

Budapest Gallery

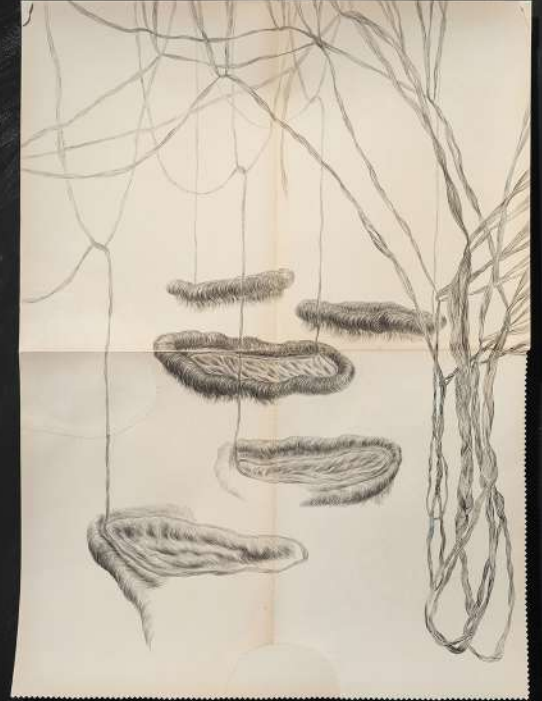
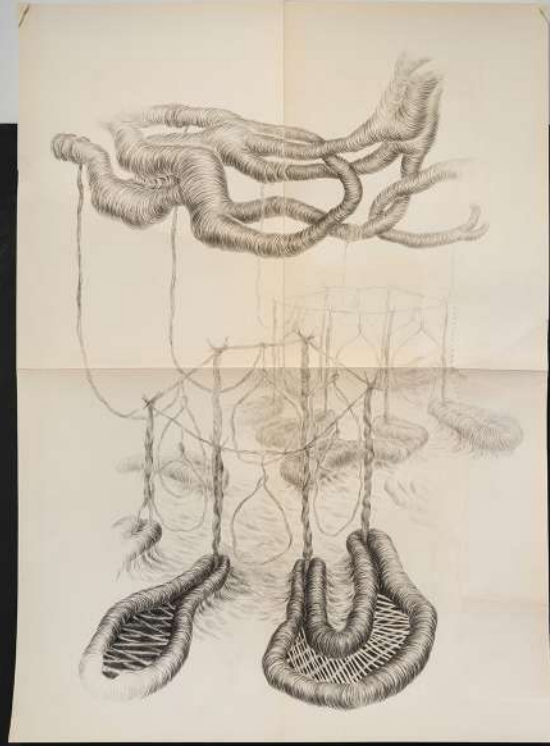
The On Violence group exhibition was connected to the erection of a public monument commemorating women who were raped during war. The exhibition did not focus exclusively on wartime violence, but addressed violence against women more broadly.

In my works, I explore the relationship between traps and infrastructures, drawing on the theory that conceives of infrastructure as the extended operation of a trap—not merely as an instance of momentary violence, but as a mechanism of environmental shaping and world-making. The works depict the dynamics of lived situations that can be described through a model of entrapment within a familiar landscape. These situations primarily include various forms of oppression occurring within the home, emerging in conditions of intimate proximity, as well as the socio-cultural context that sustains them, which may be understood as the broader landscape under examination.

Curated by: Lívia Páldi







"LIKE A RING, SLIDING SHUT ON SOME QUICK THING"

June 09–July 14, 2023

Trapéz Gallery, Budapest

"And we, too, had a relationship—
Tight wires between us,
Pegs too deep to uproot, and a mind like a ring
Sliding shut on some quick thing,
The constriction killing me also."

/Sylvia Plath: *The Rabbit Catcher* – excerpt
translation by Dezső Tandori/

"(...) the object, the material of the trap, is thus transformed back into a mind, all the more easily because the mind has so often been on the path of transformation into destructive structures; Kafka comes to mind again, his penal colony; and Plath does not hold back: 'The constriction killing me also.'"

/Dezső Tandori: *The Hinge of the Shutter*/

Through my recent work, I explore the metaphorical domains of the trap as a dimensional gateway. In the trap, I interpret the agency of the landscape as being dramatically hijacked by man. The imagery captures moments of arming and disarming – the former clearly driven by human intention, the latter as if by other forces.









ESCAPING WATER

June 16–September 16, 2022

Trapéz Gallery, Budapest

"Through her works, Dominika Trapp mobilizes the cultural history of water and connects it to primary existential experiences with the utmost naturalness: these works traverse the path from the physiology of water to the physiognomy of water. The sources that represent the origin of water cannot be considered true origins: they are not the birthplace of water but merely the place of change in the medium. The origin cannot be the origin of the material; at most, the origin of form. However, since we are dealing with the formless par excellence, we can only glimpse the origin as a momentary stage of appearance: jugs, holes, springs, cavities, and tunnels—the navel of the world. Through a broad horizon that stretches from past to future, the works on display here go beyond their sensory experience. Like water, they are at once self-controlling and obedient. They appear remarkably 'natural' while simultaneously exuding a disturbing foreignness—something we still expect from art but increasingly rarely encounter."

/Imre Bartók, writer/







“POWER MUST GROW, IF IT DOESN'T GROW IT ROTS.”

Sept 08–Oct 10, 2020

Karlin Studios, Prague

“The claw clip appeared in a painting of mine for the first time ten years ago. Eighth Grade Class Trip depicts a girl in 90s fashion and accessories. (...) I aimed in my new works to explore the layers of meaning and the genealogy of the claw clip as a symbol in my own practice by using intuitive painting as a research method. (...) After weeks of painting, I started to see parallels between the emerging interactions in my paintings and my ambivalent experiences within radical feminist circles. Following my path of research into power dynamics, ideology, and the body that began with Arendt, I started to reread Simone Weil. Through revisiting her ideas I saw the hairclip as a symbol of an ideology that, in the words of Weil, creates readings for me by organizing reality into peculiar shapes – most of which I now couldn't accept as my “truth” anymore. (...) In her late writings about somatic practice, Weil describes the world as a text that can be read on a variety of levels. Readings can affect us as concretely and as involuntarily as a fist-blow to the stomach, and they reveal a world that is shot through with values of all kinds. These values make especially apparent the self-referring quality of our readings. In evaluating the value, truth, or morality of an action, desire, or object what we need to do is evaluate not the thing itself but our reading of it, and we must ask by what means we can pass from one reading to another. Eager to find a cure to this uprootedness, she sought a somatic practice that might affect an interpretive shift towards a morally and spiritually balanced perspective, she accomplished this passing by letting the body mediate, by letting the body become the roots. The most obvious metaphors of the embodied intelligence are present in our languages too: gut-feeling/Bauchgefühl etc. These are reporting us from synchronous events, which are already present on our horizon. In these events the external reality demands from us an answer, a responsible act. Following Weil's path, I gave voice to my somatic intelligence, my gut feeling, by way of painting – conveying a specific message developed by both my mind and my body. In this way I aimed to explore my authentic relationship to feminism, and seek the answer for the question: What is artistic intuition and creativity, or more explicitly: how does the experimental practice of somatic intelligence emancipate creative and responsible will-power and freedom? Through revisiting Weil's ideas I saw the hairclip as a symbol of an ideology that, in the words of Weil, creates readings for me by organizing reality into peculiar shapes – most of which I now couldn't accept as my “truth” anymore. (...)”

Curator: Caroline Krzyszton







The clear clip appeared in a painting of mine for the first time ten years ago. EIGHTH GRADE CLASS TRIP depicts a girl in 90s fashion accessories. Through this painting and others in the series I processed my coming of age experiences as a woman in a small countryside town. Again, later, I worked with the clip motif in my UNWO PLASTICA series, which reflects on the issue of the organic and the inorganic by foregrounding the religious concept of 'unio mystica'. I am in my new works to explore the layers of meaning and the genealogy of the clear clip as a symbol in my own practice by using intuitive painting as a research method.

Based on the narrative of the UNWO PLASTICA series, I started by playing with two agonists: the clip as an invasive agent, and less conscious organic forms. In my paintings I never sketch or trace, and in these works this allowed interactions between these characters to emerge intuitively. Simultaneously, I took notes - often emotional ones - that I later analyzed and collected on the back of each painting.

After weeks of painting and listening to lectures about the nature of power by Hannah Arendt, I started to see parallels between the emerging interactions in my paintings and my ambivalent experience within radical feminist circles following my path of research into power dynamics, ideology and the body that began with Arendt. I started to re-read Simone de Beauvoir that, in the novel 'The Second Sex', as a symbol of an ideology that, in the novel, is organizing reality into gender as my 'truth' anyone

RECOGNITION STABILIZES IDENTITY BUT RECOGNITION FREQUENTLY ABANDONS

I WAS IN THERAPY AT A RADICAL FEMINIST THERAPIST, AND EVERY TIME I ATTEMPTED TO SPEAK ABOUT MY SHADY THOUGHTS AND NARCISSISTIC TRAITS, SHE SILENCED ME, AND EMPHASIZED THAT I WAS THE VICTIM.

DOGMATISM IN THE WAY OF SELF-KNOWLEDGE.

FALSE CONCEPT OF THE PURE, UNTOUCHABLE VICTIM AND OF MORAL 'IMMUNITY'.

I HAVE THE AGENCY NOT JUST TO EMANIPATE MYSELF, BUT TO OPPRESS AND ABUSE OTHERS.

BEING A FEMINIST DOESN'T MAKE SOMEONE A DECENT PERSON.

WHICH WAY LEADS TO THE COMPLICATED PATH? SOMEONE WILL'S LABYRINTH COMES TO MY MIND.

IN THE MIDDLE OF WHICH THE WANDERER IS AWAITED BY GOD WHO DEVOURS HIM AND THEN REMITS HIM OUT.

"LATER HE WILL GO OUT AGAIN, BUT HE WILL BE CHARGED AFTER BEING EATEN AND DIGESTED."

"LATER HE WILL BECOME DIFFERENT, HE WILL ENTER INTO THAT UNFOLDING AND THEN ALL THOSE WHO WERE THERE INTO THE OTHERS."

"YOU GO TO WAR WITH STRUCTURES IS PATRIARCHY LOCATED IN INDIVIDUAL BODIES?"

ININA POWER!

BÁBAIRE

2020.10. 26.

As part of *Waiting Room - Women Healers and Patients on the Periphery of Medicine*
Simmelweiss Museum of Medical History, Budapest

“Our project takes the collection of the Semmelweis Medical History Museum (SOM) as its starting point and focuses on a specific scientific topic, namely the presence of women (doctors, health visitors, healers, midwives) in the history of medicine and the different roles attached to the female body.”

/curators: Őze Eszter, Lázár Eszter, Gadó Flóra, Nagy Edina/

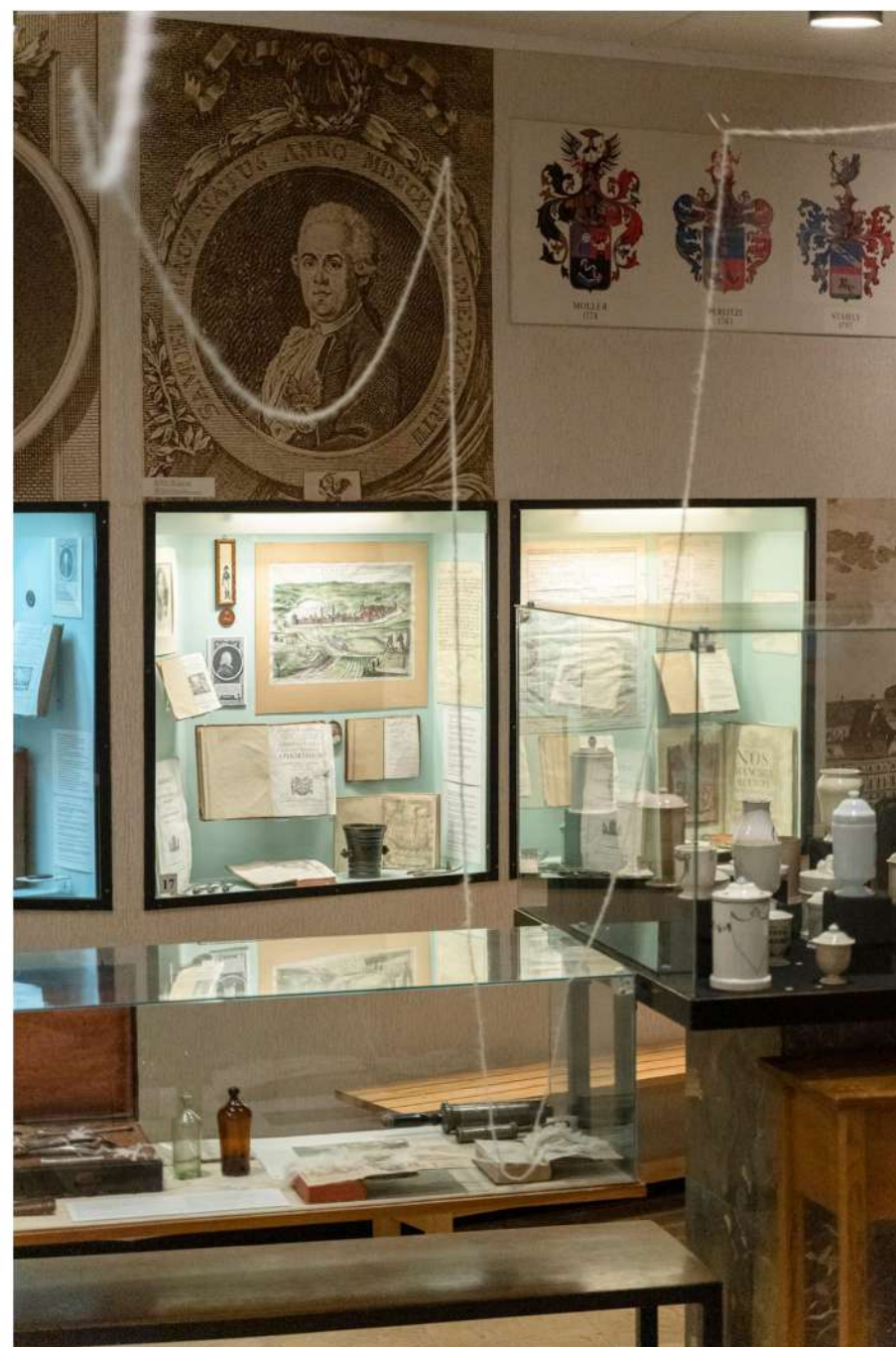
My installation reflects on the specifically female knowledge around birth (an indisputably female capacity) that has become a profession over the centuries through midwives' dedicated work. An enquiry into the Hungarian history of midwifery makes it clear that despite continuous attacks, midwife-led care has managed to survive and still has committed representatives who strive to raise the status of their profession within the larger domain of maternity care. The installation is a subtle yet poignant intervention that employs its chosen technique, materials, and motifs to try and grasp the web-like, often outcast form of knowledge that midwifery is. Crocheted and knitted from mohair and silk, its patterns were inspired by the herbs whose Hungarian name contains the word 'bába' (midwife): bábaguzsaly (horse-tail) and bábakalács (carline thistle). Ethnographer Vilmos Voigt notes that medical books from the 16th to 18th centuries seem to have completely omitted any reference to the midwife; the word 'bába' appears only as a prefix in the name of herbs.

The work was co-created by Sarolta Kremmer and Bori Palkó.

Sarolta Kremmer graduated as a sociologist from ELTE University in 2018 and is currently a student of Midwifery at the Semmelweis University as well as an activist at Másállapot a szülészetben (Movement for Obstetric Reform in Hungary). Her research focuses on reproductive rights and the social implications of birth and motherhood.

Bori Palkó is a mother of three children, one of them with special educational needs. She works as a volunteer in several projects aimed at eliminating obstetric violence and has been educated as a doula.





“DON'T LAY HIM ON ME...”

January 17, 2020

Trafó Gallery, Budapest

In my solo exhibition, I focused on and stretched the boundaries defined by folk culture. Looking behind the ideals conveyed by folk music and folk dance, and behind the discursive, symbolic and somatically ingrained elements of rural culture, the exhibition attempts to reread these communal norms from a pre-sent perspective. The installation also explores the chains of meanings folk culture can be embedded in, the extent to which its boundaries can be widened, and how it can be inhabited by certain individuals and communities.

The exhibition highlights the influences and implications of radical detours of folk traditions, as well as examples of appropriations of and consensually accepted norms on different bodies (the body of a female folk dancer, the body of a peasant woman, the body perceived as a fetish object, the body of the dead), and thus articulates a multi-layered critique that turns towards the archaic to find a way out of the crisis of the present.

The exhibition can also be regarded as a faction of the hungarofuturist project, a statement event of hungarofeminism. The hungarofuturist project reverts to the past to detour the future; it seeks the local in the universal and the shared experience that can withstand divisions. This approach is associated with a feminist viewpoint that criticizes the structure of the public domain, hegemonic discourses, and the knowledge concerning the body. Hungarofeminism therefore, maps, distracts, and expands the somatic and social contact points, giving space to time travel either on the plane of traumas or in mythical times.

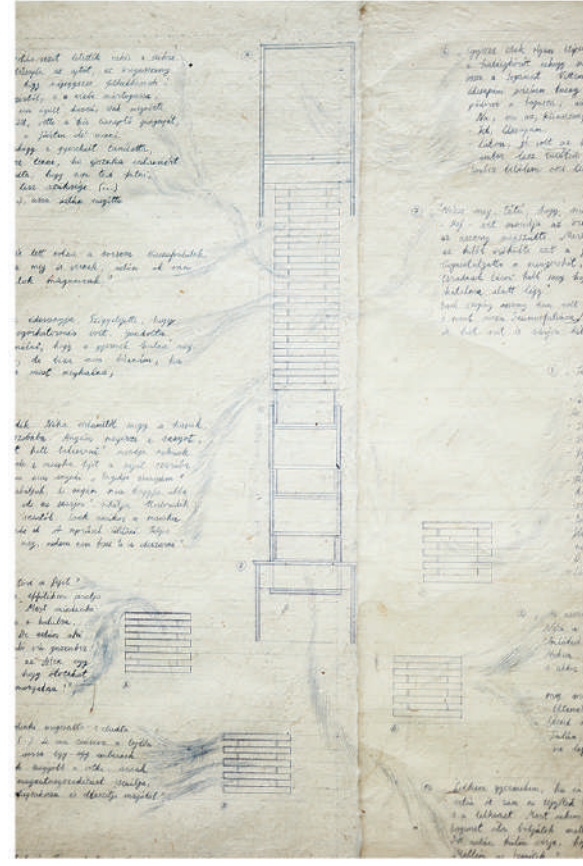
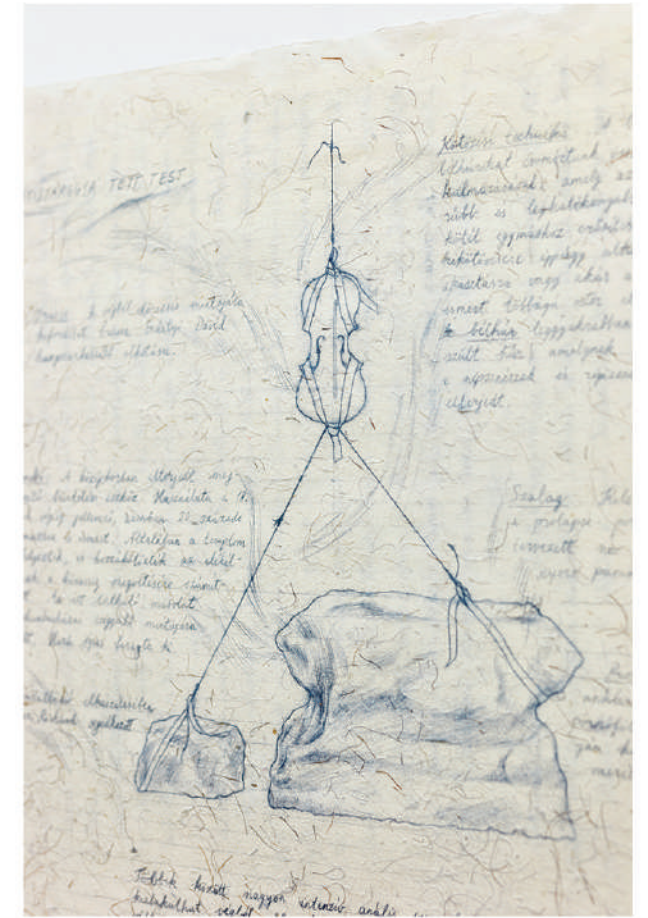
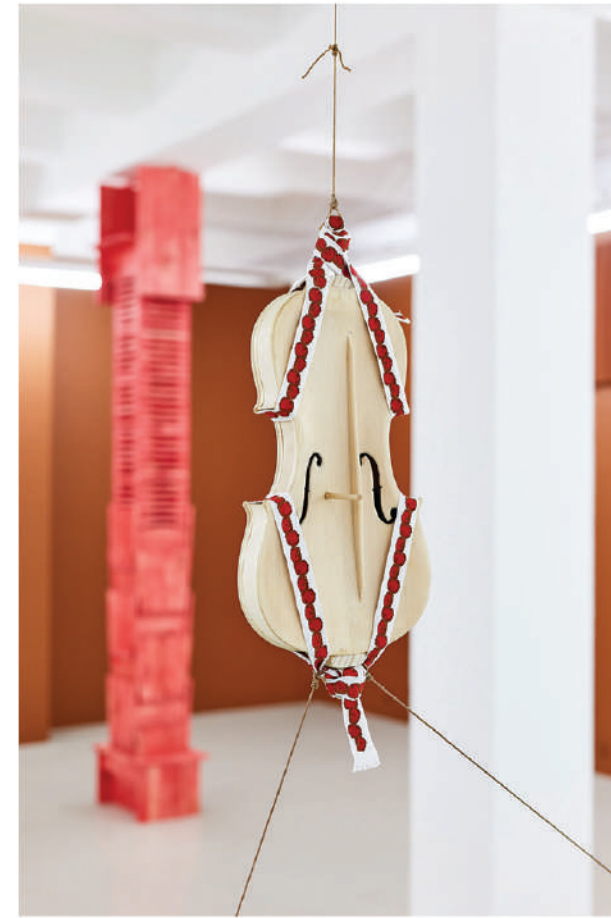
Contributors:

Richárd Kránicz, Balázs Prokk, Orsolya Bajusz, AU Workshop (Dénes Emil Ghyczy, Lukács Szederkényi), Ildikó Kele, Noémi Varga, Kata Szívós, Alina Vincze, Dávid Erdélyi, Ágnes Hardi, Ágnes Trappné Simó, Jánosné Trapp, Mihályné Simó

The film is a documentation of the coreography titled *Leányos* by Kata Szívós. It was directed by Noémi Varga in coproduction with me for the exhibition:
<https://vimeo.com/401305961>

Peasants in Atmosphere concert at the closing event:
https://www.youtube.com/watch?v=xaaZS_s23wQ&t=977s









SILENCE

March 17, 2019

Pannonhalma Archabbey

The Pannonhalma Archabbey is home to many silences. My work is centred on the symbolic representation of underlying processes allowing for and maintaining these silences. What with the metamorphosis that takes place within its confines, the biomass power plant adjacent to the lavender field, responsible for the major part of the abbey's heating, has become a metaphor of the abbey as an energy centre in my mind.

I presented this symbolic interpretation to six conversation partners living and working at the abbey, asking them to reflect on it and place their own activity within this vision. In the course of the conversations, I shared with them a quote by Simone Weil – sentences I find momentous:

“The beauty of the world is the mouth of a labyrinth. The unwary individual who on entering takes a few steps is soon unable to find the opening. Worn out, (...) he will finally arrive at the center of the labyrinth. And there God is waiting to eat him. Later he will go out again, (...) he will stay near the entrance so that he can gently push all those who come near into the opening.”

The exhibited paintings are imprints of these conversations, representing points within my proposal that my conversation partners could most strongly relate to.

Curator: Nikolett Erőss

MY LETTER OF REQUEST:

Dear Madame/Sir!

I am writing to you upon Father Konrád Dejcsics' suggestion. I am one of the artists participating in the exhibition on the theme of Silence currently under preparation. In the following, I would briefly outline the concept of my work to be exhibited, regarding which I would like to invite You to a personal conversation.

On the model of medieval mystical art functioning in communities, I would like to create an allegorical work involving monks, reflecting on tradition and the present alike. The metaphor is centred on the Archabbey, home to many silences – the purpose of my planned work is the allegorical representation of the underlying processes “maintaining” these silences. Employing the extreme symbolism characteristic of mystical art, my main inspiration for the work would be the biomass power plant providing 60% of the Archabbey's heating.

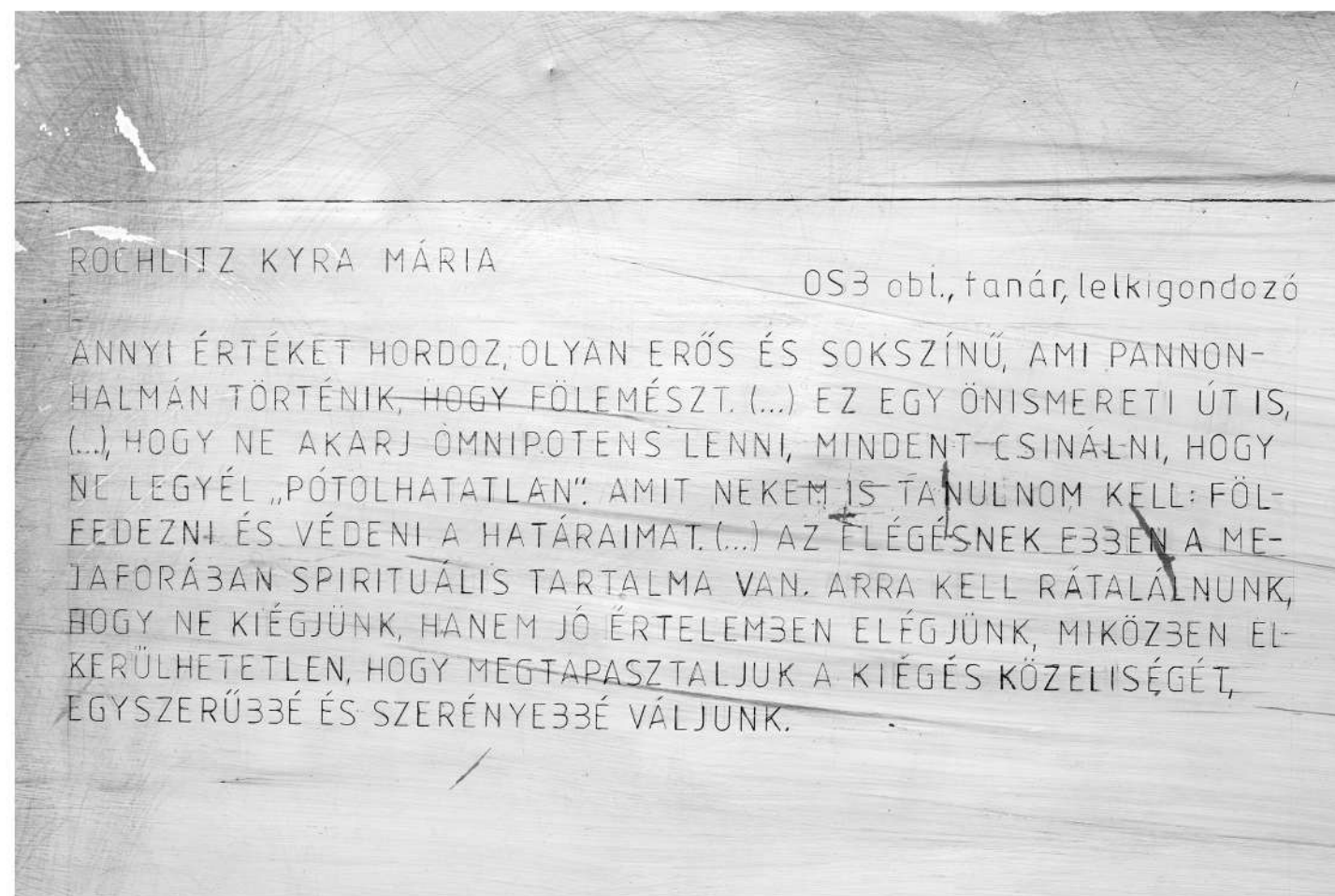
I perceive a transcendent symbolism in the transformation taking place at the power plant. The biomass fuelling the furnaces is the agglomeration of selected organic materials, which may be various plant clippings, but also energy crops grown specifically for this purpose. On the one hand, as an alternative technology for energy production, it reflects on the alternative habit and spirit of friarly existence within the church; on the other hand, it evidently relates to the problem of sustainability, which arises with respect to the existence of religious orders as well.

I would like to ask my conversation partners to ponder over these questions with regard to their own role and daily service in the life of the Archabbey, drawing on the energy metaphor outlined above. I plan to depict the visions developed further throughout the conversations in drawings/paintings based on the biomass power plant's blueprints and original visualizations. At the exhibition, a brief summary of the vision conceived in collaboration with the respective conversation partner would be displayed beneath each drawing/painting.

I am free to visit Pannonhalma any day from next Wednesday (02/20); if you would like to join me in thinking together, please notify me and we will find a date that suits both of us.

Looking forward to your answer with best regards,

Dominika Trapp

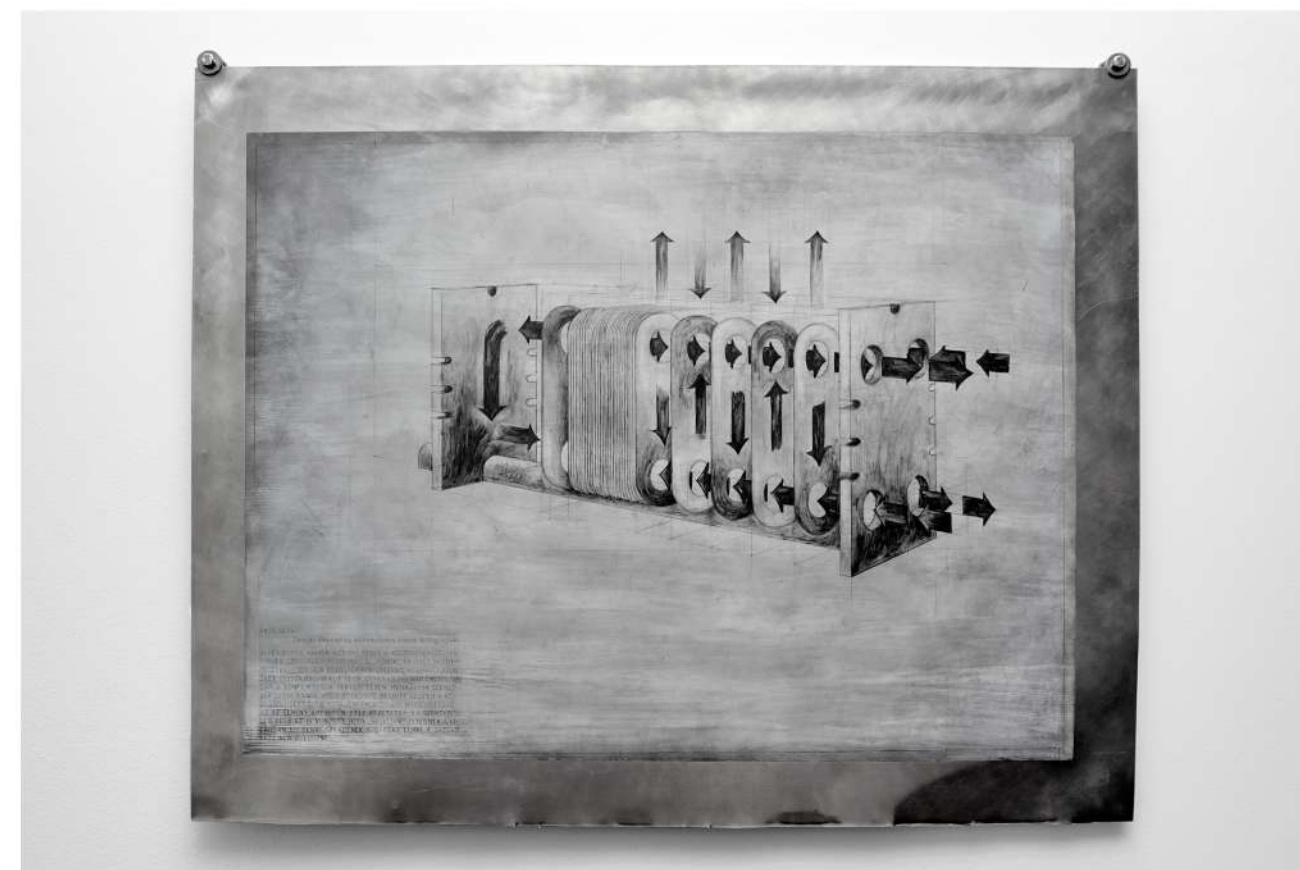




SISKA GÁBOR KRIZOSZTOM

OSB obl., nyá alezredes

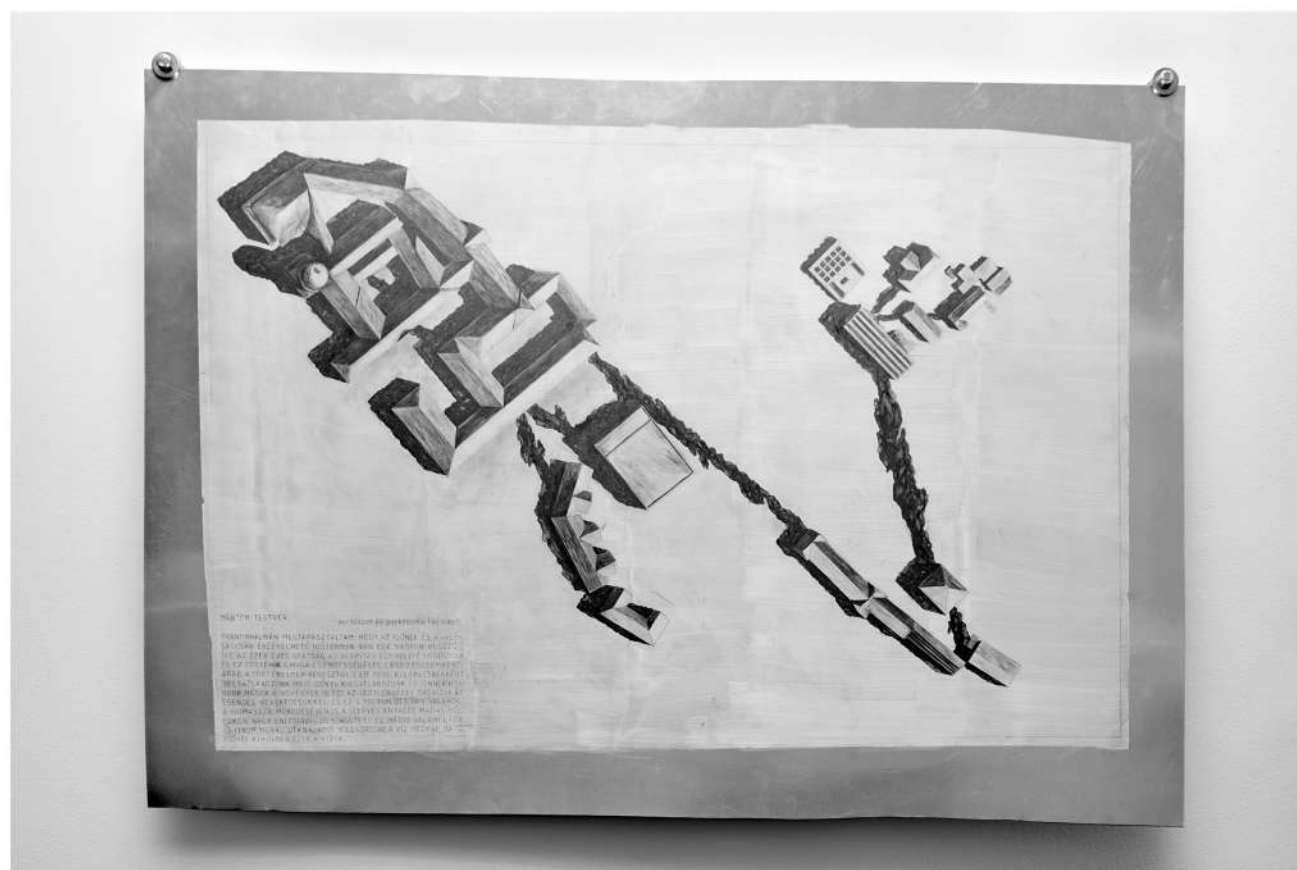
EGY FORGÁCSDARAB VAGYOK A BIOMASSZÁBAN. (...) NAGYON ÉLVEZEK A RÉSZE LENNI ANNAK, AMI ITT TÖBB, MINT EZER ÉV ALATT FELHALMOZÓDOTT (...) PANNONHALMÁN SZÜLETTEM, IDE TÉRTEM VISSZA A KATONAI SZOLGÁLAT UTÁN, MINDEN GONDOLATOM INNEN JÖN (...) AZ ERŐMŰSZÖGLETES, RÁM IS A HATÁROZOTT VONALAK JELLEMZŐEK, AZ ÉLEKET, A SARKÓKAT MÁR FARAGOM MAGAMON, AZT MONDJÁK. ELVÉGEZTEM EGY MENTÁLHIGIÉNÉS-KÉPZÉST, ÉS TELJESEN MÁS VILÁGOT ISMERTEM MEG: A FEKETE-FEHÉR, IGEN-NEM ÁRNYALÓDIK.



ÁKOS ATYA

bencés szerzetes, matematikus, tanár, lelkipáter

ALPERJELNEK HÍVJÁK AZT, AKI SEGÍT A KÖZÖSSÉGÉPÍTÉSBEN. MINDEN SZOLGÁLATOMBAN MÁS A „FŐNÖK”, ÉN ŐKET SEGÍTEM ÖSSZEKAPCSOLOK A KÖZÖSSÉGBEN SOKAKAT, MEGHALLGATOM ŐKET, VISSZAJELZÉSEKET ADOK. GYAKRAN HÍDNAK ÉRZEM MAGAM A KONFLIKTUSOK TEKINTETÉBEN. MUNKÁLÓJA SZERETNÉK LENNI ANNAK, HOGY OTTHONOS, MEGHITT LEGYEN A KÖZÖSSÉGI ÉLET (...) A MEGAJÁNDÉKOZOTTSÁG, HÖRDOZOTTSÁG AZ AZ ÉLMÉNY, AMI ISTEN FELÉ VEZETETT (...) A SZERZETESÉG FELÉ AZ IS VONZOTT, HOGY „SEGÍTSEK” ISTENNEK A VILÁGBAN JÓT TENNI. SZERETNÉK A SÁFÁRA LENNI, A GAZDAM KEZE ALÁ DOLGOZNI.



MÁRTON TESTVÉR
kertészet és parkfenntartás vezető

PANNONHALMÁN MEGTAPASZTALTAM, HOGY AZ IDŐNEK ÉS A VALÓ-
SÁGOSAN ÉRZÉKELHETŐ IDŐTÉRNEK VAN EGY NAGYON HOSSZÚ
ÍVE. AZ EZER ÉVES APÁTSÁG, AZ ALAPÍTÁS EGY HELLYÉ SŰRÜSÖDIK,
ÉS EZ TÖRTÉNIK A MAGA CSENDESSÉGÉVEL, LASSÚ FOLYAMKÉNT
ÁRAD A TÖRTÉNELMEN KERESZTÜL. EBBE MI IS, KIS ERECSKÉKKÉNT,
BECSATLAKOZUNK, MAJD IDŐVEL KICSATLAKOZUNK, ÉS JÖNNEK UTÁ-
NUNK MÁSOK. A NÖVÉNYEK IS EZT AZ IDŐTLENSÉGET ÖRÖKÍTİK ÁT
CSENDES NÖVEKEDÉSÜKKEL, ÉS EZ A FOLYAM OTT VAN VALAHOL
A BIOMASSZA MŰKÖDÉSÉBEN IS. A SZERVES ANYAGOT MAGAS HŐ-
FOKON, NAGY ENERGIÁVAL DÜBÖRÖGTETI EL, MÉGIS VALAMI LÁGY
ÉS FINOM MARAD UTÁNA, AMIT HŐLEADÁSSAL A VÍZ MEGKAP, MAJD
IDŐVEL KIHŰLNEK EZEK A VIZEK.

BAKINÉ FARKAS ILONA
titkarságvezető, mentálhigiénés szakember

ÉN LEGINKÁBB A NAPELEMEKKEL TUDOK AZONOSULNI,
MERT EZEK KÜLSŐ ENERGIÁVAL MŰKÖDTETIK AZ
AZ APÁTSÁGOT. (...) A LEVENDULA CSODÁLATOS NÖ-
VÉNY, MERT A LEHETŐ LEGROSSZABB TALAJON TE-
REM A LEGSZEBBEN. (...) A TITKÁRSÁGI MUNKÁM SO-
ÁN ELJUTOTTAM A KIÉGÉSNEK EGY FLŐREHALADOTT
ÁLLAPOTÁIG, AMELYBŐL A KERTÉSZKEDÉS HOZOTT KI
(...) HA AZ ARBORÉTUM KERTJÉBE MEGYEK, ÉS RÁNÉ-
ZEK A NÖVÉNYEKRE, TUDOM, MI MIRE VALÓ.
OLYANKOR MEGSZŰNIK MINDEN GOND.



ANTAL ATYA

bencés szerzetes

A LÉLEKNEK IS VANNAK SÖTÉT ÓRÁI.
JÉZUS ÉLETÉNEK IS VAN EGY OLYAN SZAKA-
SZA, MIKOR TÁVOLODIK ISTENTŐL; A KERESZTEN,
UTÁNA JÖN EGY TRANSZFORMÁCIÓ, A FELTÁMADÁS.
(...) PILINSZKY NAGYON KÖZEL ÁLL HOZZAM.
AZ EGYENES LABIRINTUS CÍMŰ VERS E GON-
DOLATRENDSZER MENTÉN SZÜLETHÉTETT.

„VÉGÜL IS MILYEN LESZ, MILYEN LESZ
E NYITOTT SZÁRNYÚ EMELKEDŐ ZUHANÁS,
VISSZAHULLÁS A FÓKUSZ LÁNGOLÓ
KÖZÖS FÉSZKÉBE? - NEM TUDOM,
ÉS MÉGIS, HOGYHA VALAMIT TUDOK,
HÁT EZT TUDOM, E FORRÓ FOLYÓSÓT,
E NYÍLEGYENES LABIRINTUST, MELYBEN
MIND TÖMÖTTEBB ÉS MIND TÖMÖTTEBB
ÉS EGYRE SZABADABB A TÉNY,
HOGY RÖPÜLÜNK.”

LET DOWN YOUR SCEPTRE, QUEEN*

September 15–November 26, 2018

Within the frames of 7. Simposia Litomyšl.

Galerie Miroslava Kubika, Litomyšl, Csehország

“One of the well known mottos of the second wave of feminism, “personal is political”, fits perfectly for Dominika’s work without being pushed forward as the motif. This can also be said about the painting series developed within the last couple of years. Dominika is employing expressive, intuitive painterly language and reduced colour palette for recording her personal polemics with an essentialist connecting of femininity and nature. A leitmotif of the series is freely exceeding into a series of the objects created during the symposium in which Dominika used materials from local shops that clearly refer to the „female world” as the world of decorating, beautifying, and care, both about the household and the self.

Yet, the language which Dominika uses in this series does not aim for a direct confrontation, it is not an open critique of the cultural stereotypes. It is more a kind of mimicry when seemingly banal decorative items reveal only on the second sight their true, uncanny nature.”

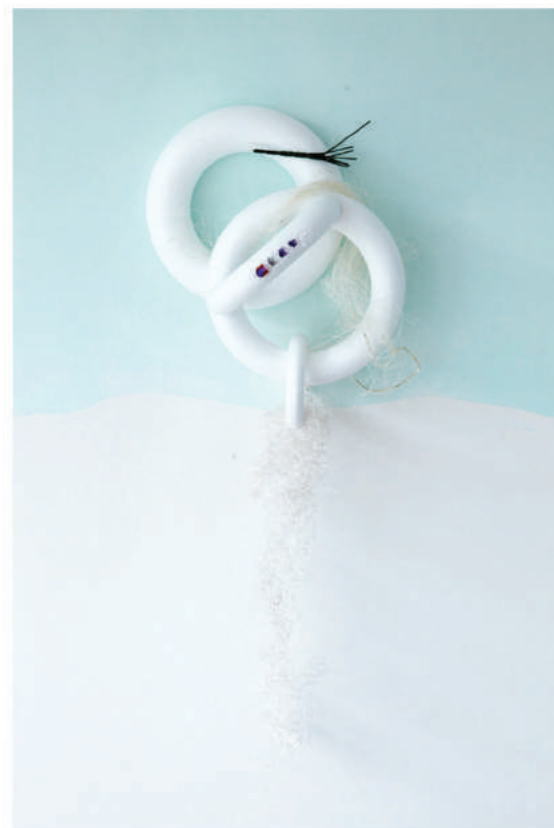
/Jan Zálešák/

Curators: Jan Zálešák, Jen Kratochvíl

**János Piliszký: Crime and punishment (translated by: Ted Hughes)*



Let Down Your Sceptre, Queen, painting series, gouache, canvas; #nature #myprovence #homedecoration, object series, artificial flowers, artificial nails, polystirol



#nature #myprovence #homedecoration, object series, artificial flowers, artificial nails, polystirol

LA CADUTA DI POSEIDONE

April 27–March 27, 2017

Castello Dentice di Frasso, Carovigno

During the two months that I spent as artist in residence in Serranova, I was looking for local connection points to the phenomenon of climate change.

As I noticed, locals were not quite aware of climate change itself, but they see human negligence and environmental changes around them. During my strolls on the beach, I noticed a lot of strange little globules in the sand. I discovered those fuzzy formations are made of the dead foliage of Mediterranean seagrass (*Posidonia Oceanica*), which is endemic in the Mediterranean sea and certain representatives of it are considered the oldest living organisms on Earth. Unfortunately, the increasing maximum annual seawater temperature in the Mediterranean has led to increased seagrass mortality, and grass meadows shrink a striking 5% every year. According to scientific papers, the warming will lead to the functional extinction of *Posidonia Oceanica* meadows by the middle of this century. It would be a tragic loss since *Posidonia* meadows are extremely effective carbon sinks and one of the most important Mediterranean ecosystems due to their ecological role and biodiversity: scientists state they host 20-25% of all Mediterranean species.

I disassembled the little seagrass balls, and found fascinating tiny plant particles in the inside. I drew big scale portraits of these fragments: partly to pay respect to the methuselah organism and partly draw the community's attention on the plant itself and its struggle with climate change.

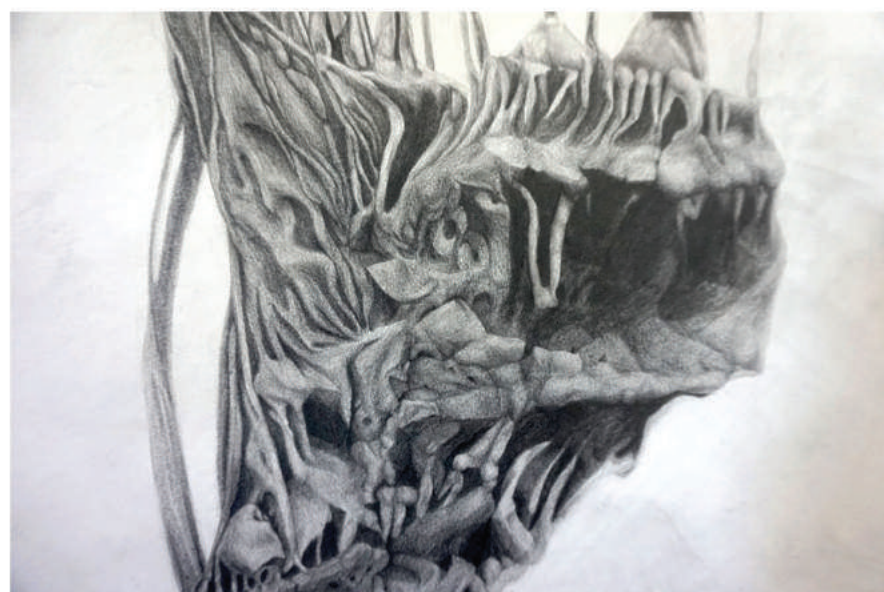
In the other part of my project, I tried to measure what kind of environmental issues concern the residents of Carovigno. I found out that besides agricultural changes, one of the main palpable problems is the irresponsible plastic usage. With the participants and the teacher of the local art course, we tried to find a sustainable alternative to the disposable plastic dinnerware of the school canteen. The children drew inspiration from the coastal rock formations of Torre Guaceto to make their unique plates of clay. The finished pieces, together with my own rock interpretations, were presented on my vernissage. Visitors could use the plates, as they served as pedestals for locally grown vegetable and edible weed textures."



catering, made of local ingredients; ceramics made in the framework of an art workshop; 70x100 cm drawings; magnifier sculptures made of trash and driftwood



70x100 cm drawings; magnifier sculptures made of trash and driftwood



70x100 cm drawings; magnifier sculptures made of trash and driftwood

AND INDEED, THE TRAGEDY OF OUR AGE IS FULLY PRESENT IN IT

June 06, 2016–September 13, 2016, Trapéz Gallery, Budapest

We are in the middle of the end of the world right now. If not The End of the World, the end of a world: our form of life is on the brink.

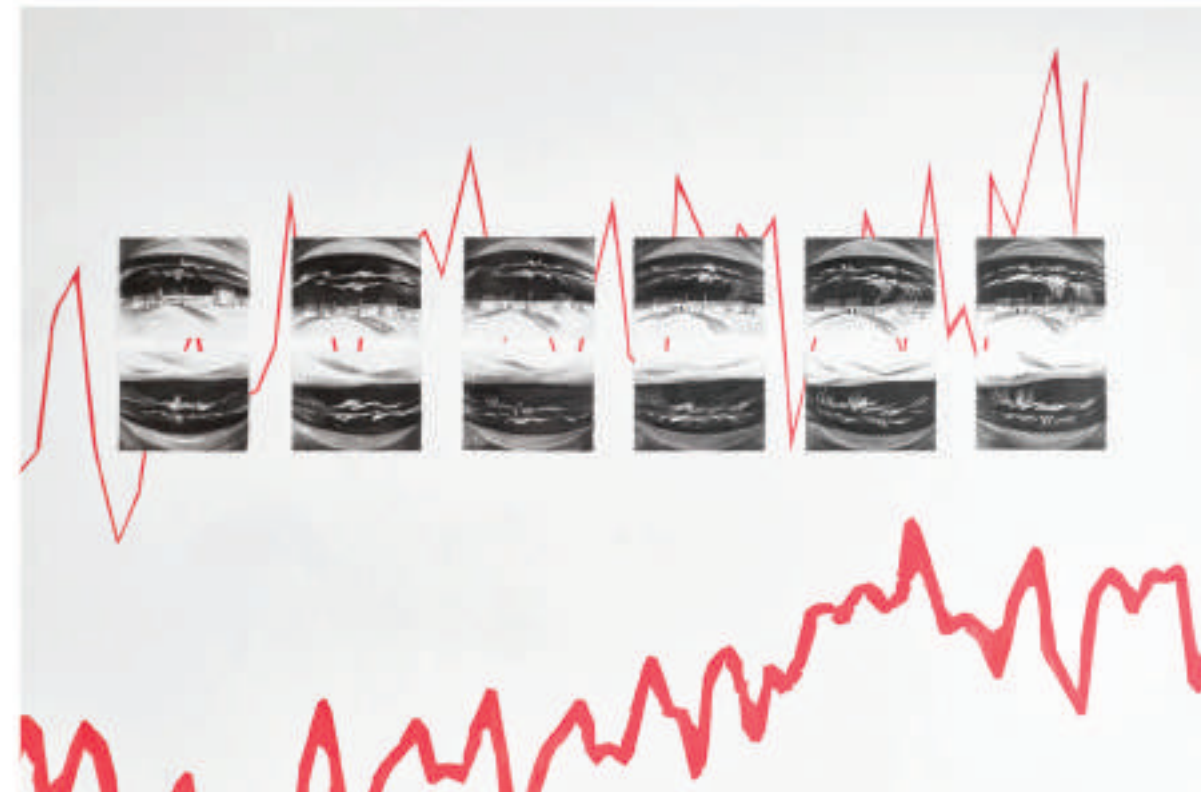
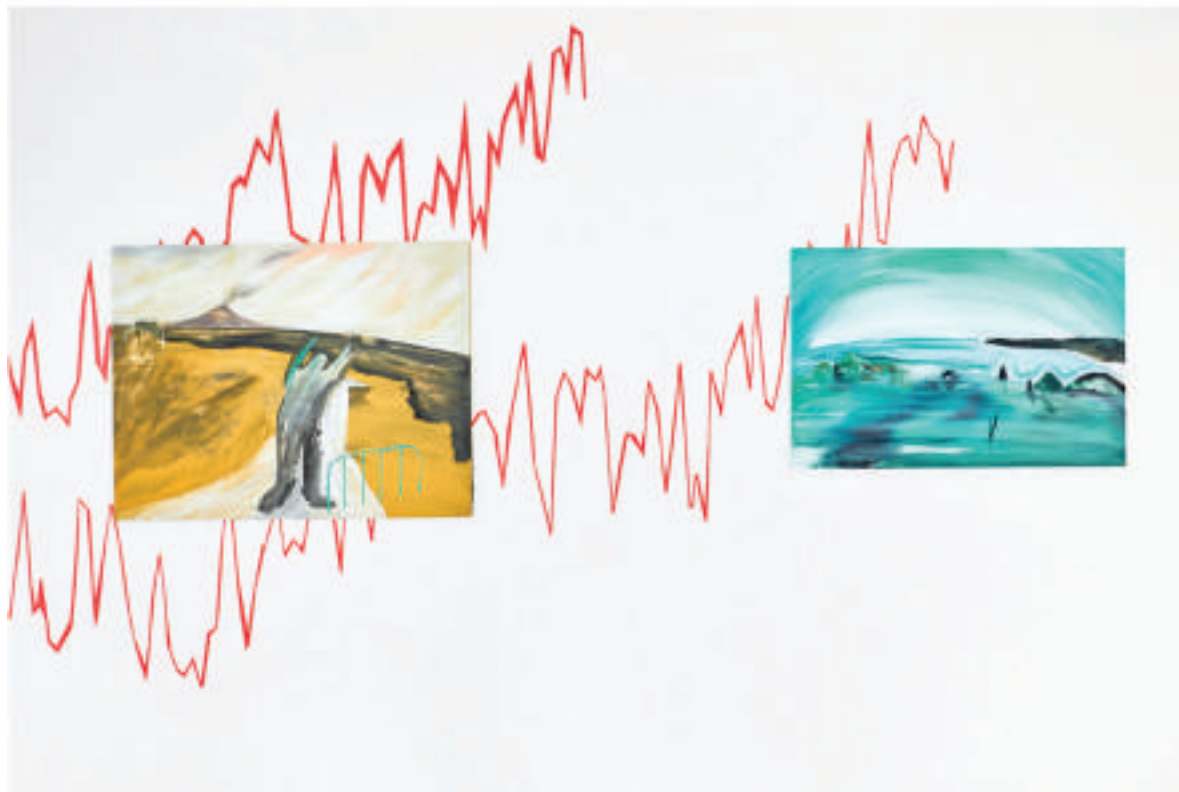
With the consequence of human activity, the ongoing processes within the ecosystem of the Earth (climate change, rising sea-levels, migration and the accelerating rate of extinction of species) call for the introduction of a new geological epoch. The experiments undertaken so far of facing up to the challenges of the new era do not give cause for optimism. If we are not able to exceed damaging paradigms, we will irreversibly move towards barbarization, perpetual crisis and ecological collapse.

We are now both actors and victims of an unprecedented world-conflagration, which partly explains our deranged reactions. How could we know how to act properly in the time of an imminent physical and metaphysical global scale catastrophe, which is inconceivable and at the same time inevitable, not yet but already happening? In order to name the state of mind of the human experiencing ecologic changes, we have to elaborate new conceptual frames: due to our "eco-paralysis" we will become subject to "eco-anxiety", meanwhile our power for action will eventually be consumed by "global dread", a fear of the future burdened with a mixture of terror and hopeless sadness. Those who do believe all this – as we know, many people doubt the scientific predictions; both powerless voters and potent politicians alike –, although whether they believe it or not, they're subject to it, can be divided into three groups according to political philosopher Jodi Dean: victims, observers and survivors. The victims, who are the inhabitants of the most exposed regions, are refugees. The majority flee from countries which, due to their underdeveloped economies, aren't responsible for climate change since they don't produce considerable amounts of harmful emissions. Among others Dean places scholars with the observers, since given they possess no operative powers they are practically powerless, and their depressing predictions almost constitute a sub-genre among writing on climate change. We could also place ourselves in this group, the inhabitants of Europe, who so far are witness to the increase in hot weather and in places the signs of desertification. Regarding migrational trends experienced in the last years, however,

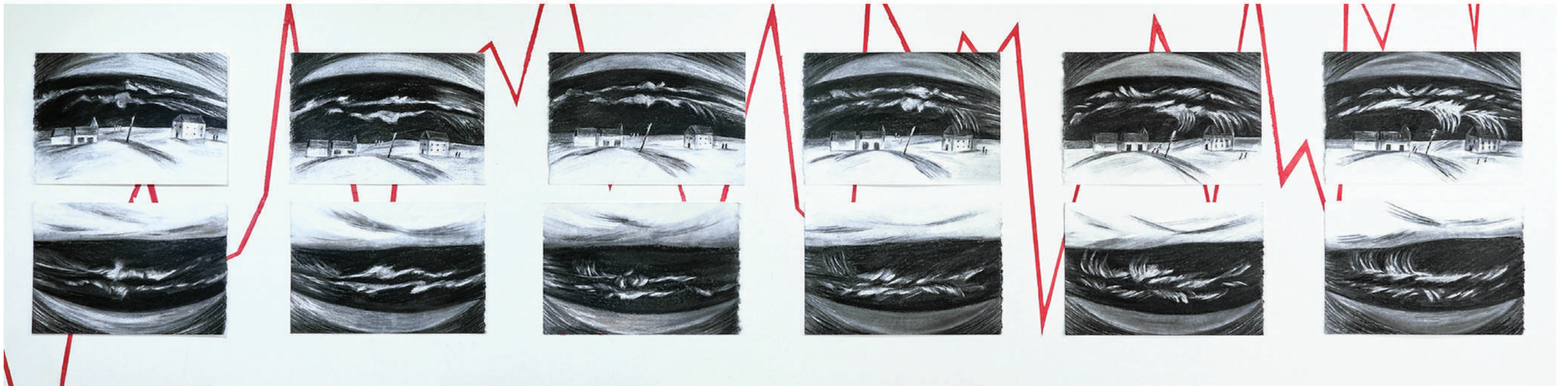
it would be self-delusion to declare that we still had time to prepare: people who had until now only been visible in news broadcasts are today knocking on our door, having travelled several thousand kilometres to our lands chased by the social tensions induced by unstoppable ecological changes. Among the observers there exists a separate sub-group of those for whom the baleful air is both rich and stifling at the same time: theorists and artists are bewitched by the possibility of the end of our civilization, the melancholic "pre-loss" state; and while, in privileged spaces protected by the bastions of academies and the walls of galleries, various pre- and post-apocalyptic, trans- and post-human concepts compete, the still unofficial name of the period, became „#anthropocene" – it's to be feared that it will go out of fashion before escalating in reality.

The exhibition means to show an emphatically regional trend in this intellectual climate change: of the European countries Hungary is within the region suffering most from climatic change, and also a transit country for the wave of migration from the Middle-East, yet artistic discourse isn't dominated by the topic of climate change – politics neither. We're standing on the periphery of these changes while also finding ourselves temporarily in the centre, and in this peculiar situation I am attempting to mark out the place of art, and to measure its competency. For this I'm drawing inspiration from the work of a partly forgotten Hungarian painter, István Farkas, who painted works not unlike ominous waking dreams from a similarly ill-omened period. The pictures in the exhibition are paraphrasings of Syracusan fool, Green and black and Wave. The appropriated scenic elements are no longer shaken by the winds of a historically significant catastrophe, but they have been regraded as depictions of geochronological true-to-scale ecological collapse.

/Dominika Trapp/



„And indeed the tragedy of our age is fully present in it”; 1. *Lady with Nike Swoosh*; watercolor on cardboard; István Farkas: *Self Portrait*, reproduction
 2. Interior; floor made of gypsum and sand 3. *Syracusan Fool Paraphrase*; earth pigments on wood panel; *Green and Black Paraphrase*; gouache on plexiglass 4. *Wave Paraphrase*; coal on handmade paper





Original artworks by István Farkas

1. *Syracusan Fool*; gouache on cardboard, 1930

2. *Wave*, gouache on cardboard, 1930

3. *Black and Green*; gouache on cardboard, 1930

ASAROTOS OIKOS / UNSWEPT FLOOR

September 09, 2016

Trapéz Gallery, at Gallery Weekend Budapest

In the antiquity the so called „asarotos oikos” – the “unswept floor” – referred to a type of mosaic depicting the scraps of food that were scattered around on the floor during the feasts. The lavish exuberance of food left on the floor illustrated the wealth of the family and also the virtuosity of the mosaic artist. The wasteful character of contemporary economy is closely related to crises, such as climate change, that are prone to appear on a social level as well. Seeing this, art cannot not talk about its own responsibility, while its own profuse nature generates conflict with those things which it intends to stand out for.

/Nikolett Erőss/



Asarotos Oikos / Unswept Floor; edible trash, made of superfoods, dehydrated vegetables and soy

DAZED AND ORTHOREXIC

August 21 – September 5, 2015

Zönotéka, in the framework of Project Space Festival Berlin

“The strive for physical and spiritual well-being is a binding force in our alienated society. There are various recipes on how to stay balanced and ‘take care of the self’, weaving a maze of numerous principles on what is regarded healthy, pure and natural.

Dominika Trapp’s room installation Dazed and Orthorexic depicts the struggle for self-therapy and stability that are achieved by means of a strict, calculated control over everyday nourishment. While pursuing a quest for self-liberation through asceticism, eating becomes a chore, a continuous, mechanical digestion of what is thought to be ‘right’ and ‘good’, rather than ‘tasty’ or ‘pleasant’. Trapped in a bubble of paradoxes: What was considered healthy bears a deathly disease, the appetite for purity turns into a paranoid anxiety. The resulting obsession and distorted self-image spreads over the entire environment.

The artist is interested in the psychological depth of being under the influence of such nourishment fantasies, turning eating into a performative act. Trapp takes inspiration from her own adolescence life that was overruled by healthy lifestyle theories and her encounters with various controlled diets and purity séances.

Dazed and Orthorexic plunges into the context of female asceticism, through personal experiences as well as historical examples ranging back to the Middle Ages. Furthermore, the exhibition presents references to the key figures of the Hungarian lifestyle reforming movement.

/Krisztina Hunya/

Curated by: Krisztina Hunya





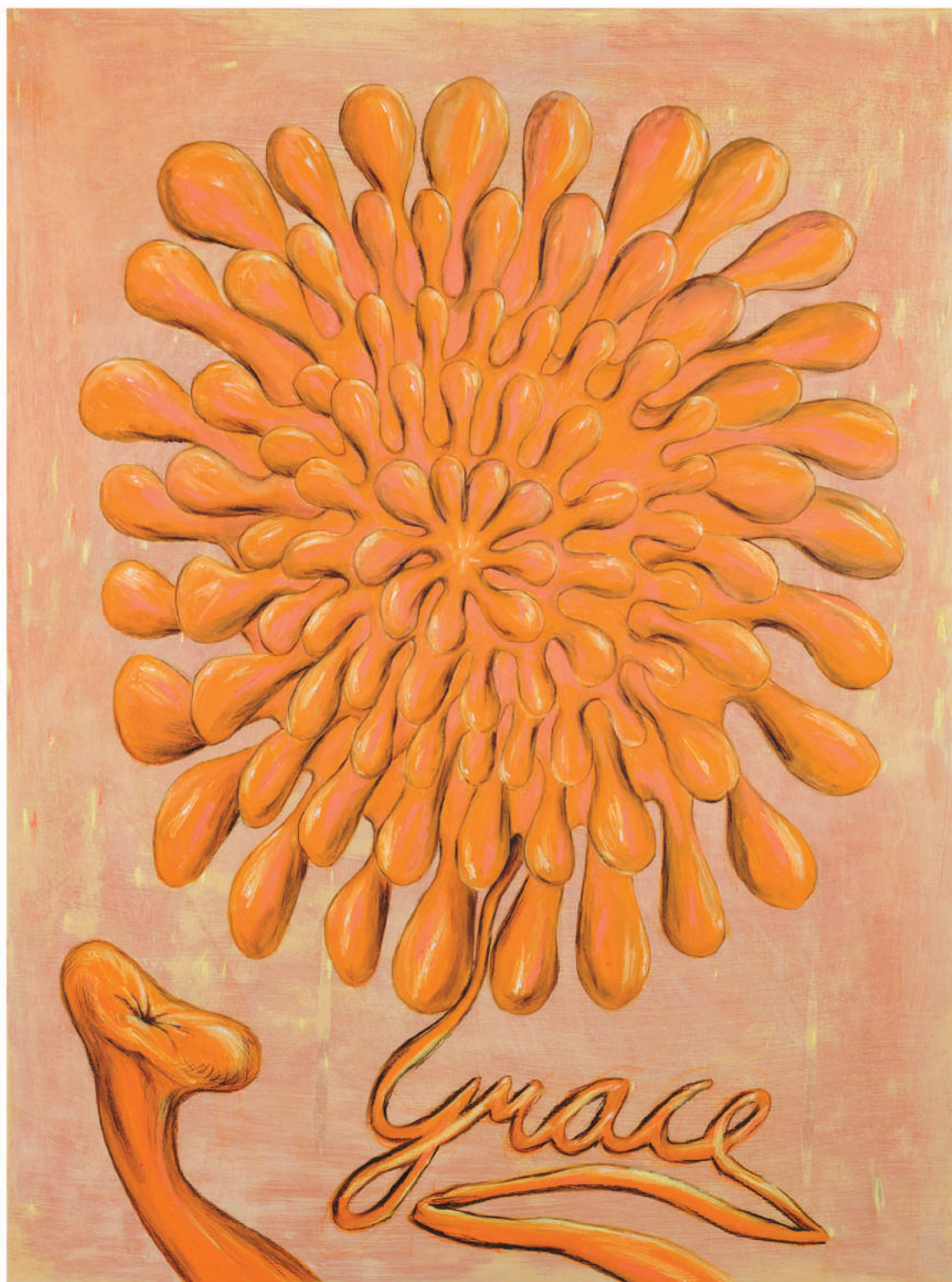
Dazed and Orthorexic; soy skin and vegetables in borax



Dazed and Orthorexic; soy and grains, books of Hungarian lifestyle reforming movements, domesticated weeds, hydroponic system



Intestines of Medieval female mystics



Intestinal Villi of Chris Kraus;
lime casein, mulberry and natural earth pigments on wood panel; 2015



Simone Weil's Intestines; lime casein, natural earth pigments on wood panel; 2015



Distorted Body Images; drawings, various techniques; 2004–2015

CRYSTAL CLEAR DIET

December 7, 2015

Montag Modus, Collegium Hungaricum Berlin

“Focusing on “cultured bodies”, in December, the Montag Modus performance series investigates alternative lifestyles, elements, and objects and how these can have an impact on the perception of how one is seen. Examining what is regarded pure and natural, the performances visualize how bodies are handled, shaped or educated to fit into constructed categories.

The evening attempts to push attendees to critically scrutinize how we regard the body in culture, our perception of the aesthetics of our own body, and the metaphorical and physical destruction bodies have in society.”

/Léna Szirmay-Kalos/

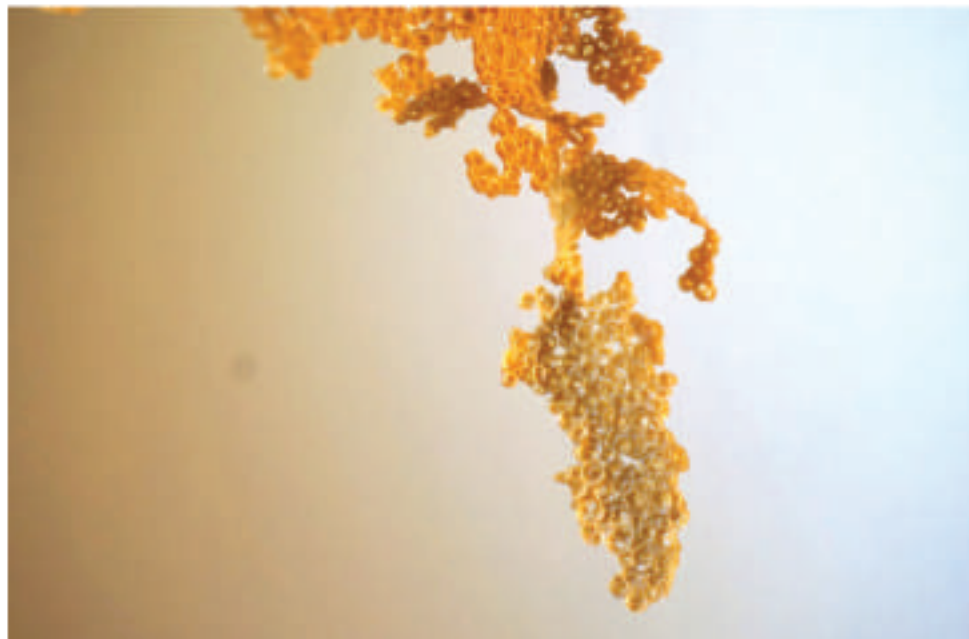
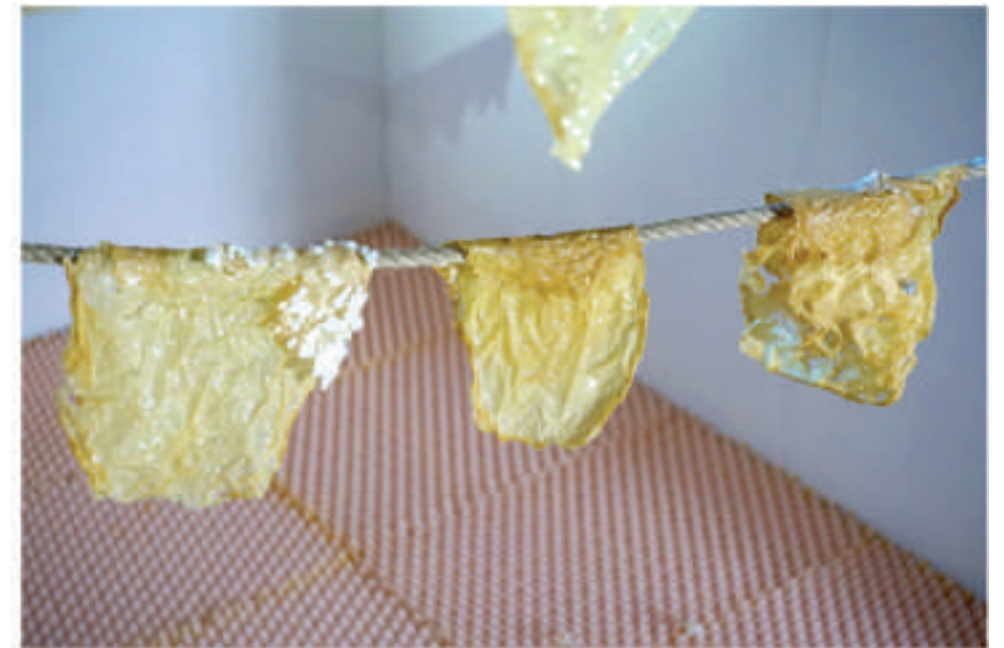
“When we submerge porous objects in borax solution, after a while, borax-crystals start to form on their surface. The repetitive, ritual act of bleaching and disinfecting the human tissue-like soy skins evokes those drastic and almost masochistic cleanses with which I used to torture myself. The spectacle of the spread-out, crystal-clear-soaked skins is the projected desire of a possessed detox-dieter: as if her own immaculate bowel and gut tissues would offer themselves for a thorough visual inspection.”

/Dominika Trapp/

Curated by: Lénya Szirmay-Kalos



Crystal Clear Diet; performance



Crystal Clear Diet; performance

CURATORIAL WORK

2011-2020

2017—_PEASANTS IN ATMOSPHERE

2018_TO BECOME AND ARTIST, TO BECOME
ENSTRANGED

2016_CATALYST-PROJECT, CSAKODA

2015_LOCAL SERVICE, CSAKODA

2014_LEISURE FESTIVAL, CSAKODA

2011—2013_MIGRATION OF PICTURES, CSAKODA

2017- PEASANTS IN ATMOSPHERE

Peasants in Atmosphere is a research-based project aiming to critically interpret the musical heritage of the Hungarian peasantry, and try to create subversive discussions by involving contemporary theories. It connects various art forms (folk music, experimental music, contemporary art), and its primary manifestation being a stage production, a lecture performance, and a publication.

From the discourses around the crisis of human-nature relations, our musical concept was mostly inspired by the branch that emphasises the importance of mourning in the face of scientific facts that bear witness to irreversible environmental change.

Concert: <https://www.youtube.com/watch?v=vs4WBPcOiWc&t=1694s>

Founder and curator: Dominika Trapp

Musicians:

Márton Bertók, modular synthesizers

Katalin Éri, double bass

Adám Kiss-Balbinat, fiddle, viola

Andor Maruzsenszki, fiddle

Lilla Neményi, singer

Áron Porteleki, electronica, viola

Erika Szurcsik, singer

Costumes: Ildikó Kele

Stage design: Botond Keresztesi



Peasants in Atmosphere, premiere and zine launch at Törekvés Cultural Centre at OFF-Biennale, Budapest

PEASANTS IN ATMOSPHERE

November 5, 2017

OFF-Biennale, Törekvés Community Center, Budapest

ABOUT THE TITLE

"The period of the 1920-1940 witnessed the most fruitful and pivotal collecting of traditional forms of living folk culture. As ethnography was becoming a standardized field of science in Hungary, left and right wing politics tried to subsidize it and promote their respected set of values through it, be it national and racial or the socialist notion of the people.

That politically dense era provided me with a good foundation for my research, the friendship and common destiny of Lajos Kassák and Béla Bartók. The bond between the legendary figure of the radical leftist milieu and the national hero of ethnomusicology was a symbolic reference point for our project.

(..) *Peasants in Atmosphere* is the title of a poem by activist poet József Lengyel, performed in 1917 at an artists' matinee organised by Lajos Kassák's journal MA (Today). With the title as an act of self-criticism the group acknowledges that serving different ideologies the culture of the defenseless peasantry is yet again being appropriated and arbitrarily staged as part of a certain atmosphere."

ABOUT THE MEMBERS:

"The selection of members goes beyond personal relations, it also has conceptual motives. Four of them come from families who put down the foundation stones of the dancehouse movement in Hungary, in Transylvania and in Vojvodina; two singers come from the feminist punk scene, one from the experimental electronica scene."

ABOUT THE VENUE:

"I had some conceptual reason for my choice of location: before the regime change – just like today – such cultural centers were considered marginal institutions and were thus allowed to feature dance house events and performances that fell into the 'tolerated' category. Therefore in iconic spaces like FMH Community Center or Kassák Club, two different branches of counter culture: neo-avant-garde art and the dancehouse movement were allowed to flourish simultaneously."



Concerts and dancehouses at various venues incl.: Collegium Hungaricum Berlin, Illegal Free Techno Party etc. On the last picture: our poster taped on the fence of the cultural center.

TO BECOME AN ARTIST, TO BECOME ENSTRANGED

November 22, 2018

Association of Young Artists, Studio Gallery, Budapest

Our project aims to discover the social conditions of art making, the impact of cultural capital brought from home on career advancement, and the kind of habits it can develop. What does the art world look like from the outside? What is the personal experience of one entering it?

The life stories of the artists who have been invited to the exhibition are common in the sense they are the first to deal with culture in their families. As “outsiders”, they tell us how the art scene seems to be for someone who wasn’t born into it, but got into it as the result of social mobility – may this movement be horizontal or vertical. They reinterpreted the presented works of the artists from the perspective of the distance traveled and the experiences of social mobility.

In the panel talk related to the exhibition we analyzed the inner functionings, dynamics, and determinants of the cultural sphere with our invited guests from the field of culture and social sciences.

curators: Bajusz Orsolya, Trapp Dominika

Exhibiting artists:

Bajusz Orsolya, Hordós Boldizsár, Keresztesi Botond, Janoch Livia, Kállai M. Kata, Monory Ráhel, Muskovics Gyula, Péter Boldizsár, Schmied Andi, Simon Zsuzsanna, Soós Andrea, Süveges Rita, Szőke Gáspár, Trapp Dominika, Vályi Péter

Participants of the panel talk:

Böcskei Balázs, political scientist

Mán-Várhegyi Réka, writer

Seregi Tamás, philosopher

Trapp Dominika, artist

moderator: Báthly Ágnes

Honnan jössz? Mit gondoltál a művész létről, a művészeti világról
mikor elhatároztad hogy művészeti pályára lépsz?



Szőke Gáspár
képzőművész, Monor



Keresztesi Botond
képzőművész, Tata

Mit tapasztaltál ehhez képest, mikor beléptél a művészeti közegbe?
Hogyan látod most a közeget?



Süveges Rita
képzőművész, Szolnok, Szandaszőlős



Muskovics Gyula
kurátor, Biatörbágy

Hogyan jellemeznéd a választott munkádat a kiállítás által
felvetett témák kontextusában?



Monory Ráhel
képzőművész, Nagyatád



Trapp Dominika
képzőművész, Albertirsa

To Become an Artist, To Become Enstranged, 53m, interviews with the exhibiting artists and curators about their experiences of social mobility.

"Where do you come from? What did you expect before you entered the art world? How do you see it now? How would you describe your exhibited artworks in the context of your social mobility?" Director, interviewer: Trapp Dominika; editors: Kállai M. Kata, Trapp Dominika, Bajusz Orsolya, Janoch Livia, Süveges Rita



2011-2017_CSAKODA

In 2011, together with Márton Dés, we launched a travelling exhibition, called *Csakoda** – *The Migration of Pictures in Hungary*. With nearly 20 young artists, we travelled to the community centres of rural Hungary and set up exhibitions helped by local teachers and activists. The exhibition series aimed to make our works accessible to those who live outside of Budapest and are often marginalized from the contemporary art discourse. During the years, the initiation evolved into a more site-specific, research based annual project.

Founders: Dominika Trapp, Márton Dés

Curator: Dominika Trapp

Participants in random order: Árpád Szigeti, Botond Keresztesi, Zsolt Hajdu, Bence Bálint, Mózes Márton Murányi, Norbert Menyhárt, Gáspár Szőke, Virág Bogyó, Csilla Hódi, Csenge Csató, Ráhel Monory, Miklós Mécs, Zsófia Keresztes, Kata Tranker, Veronika Romhány, Gyula Muskovics, Virág Lődi, Kristóf Kovács, János Donnák, Tamás Fehérvári, Krisztián Puskár, Kristóf Kürti and many others

**The name of the crew could be translated as "Only/Merely there" but this word also refers to the Hungarian name of a "one-way train ticket", by which it implies geocultural and infrastructural meanings as well.*

THE CATALYST AWARD - ART FOR ALL

April–December, 2017

The Catalyst Award – which has been redefined by tranzit.hu each year – developed from an award into a grant that funds new projects. In 2016, the aim of the call was to facilitate contemporary art – as a form of critical thinking and learning to reach and explore new contexts and locations outside of its usual territory. Therefore, the call for participation took the genre of traveling exhibition as the point of departure. Applicants were asked to reconsider this format, i.e. the traveling exhibition, known from people's educational movements, and to take special care to facilitate the interpretation of art works and get the artistic message across.

In the framework of the Catalyst project, we continued our mission, which we started years ago. This time we focused on community centers that were built before the socialist era upon civil initiatives or by corporations for their workers' self-study groups. With our choice of location, we intended to pay tribute to those, who, 100 years ahead of us, created communities and community spaces to satisfy their cultural needs; furthermore, our unconcealed aim was to change the public opinion on community centers, namely, that they are merely the formations of socialist cultural policy.

In the first part of the half-a-year-long series of events, we visited three institutions in the countryside and one in the capital, where organised exhibitions, publications and concerts.

Curator: Dominika Trapp



Csakoda Day in Ózd - public actions and exhibition in the former centre of heavy industry, with a large Roma population and high unemployment rate.



Csakoda Day in Nagykanizsa - Our research was based upon found yearbooks of the community center from the seventies.



Csakoda Day in Üllő - We invited local pensioner clubs who could win all the exhibited artworks on lottery.

CSAKODA – LOCAL SERVICE

July 16–18, 2015

Bánkitó Festival, Lake Bánk

“tranzit.hu participated for the fifth time at the Bánkitó (Lake Bánk) Festival, a unique summer festival located in Northern Hungary, which was initiated by the Jewish youth organization Marom Club Association. This year, tranzit.hu invited the Csakoda (One way) artist group to realize a project at the Festival.

The Local Service project revolved around the concept of locality and the analysis of the meaning of the term “locals.” Locals are the priority target group of socially-engaged art projects. They address and include them, make them co-authors, in the name of solidarity. In participatory art actions, however, the locals – as cultural others – are often instrumentalized for the realization of the project; thus, the difference to be abolished between them and us is only augmented.

The Csakoda group, invited by tranzit.hu, has been traveling through the small settlements of Hungary since 2011 to expand the discourses of contemporary art to those frequently excluded from them. The Local Service project revolved around the concept of locality and the analysis of the meanings of the term locals.

The group chose Bánk’s deserted railway station as the project’s venue, the spaces of which they constructed like waiting rooms and common internet/multi-media areas at various railway stations they themselves visited. The venue could be accessed during the festival by a rail car driven by the artist group.”

/Gyula Muskovics, co-curator/

Curator: Dominika Trapp, Gyula Muskovics



Csakoda - Local Service; squatted unused train station,



Local Service, fictional newspaper, edited by: Dominika Trapp, Márton Dés, Virág Bogyó

CSAKODA – LEISURE FESTIVAL

August 26–30, 2014

ICA-D, Dunaújváros

Anna Juhász: **Instead of classical, contemporary art spaces, Csakoda chose to exhibit in cultural centers, in a different context for a different audience, which meant a kind of independence and an outsider position in relation to the art scene. I assume this makes Csakoda an experimental playground for every member. You have the chance to do whatever you would like.**

Dominika Trapp: Sure. By the way, it is also important to mention – if we turn now to the festival – that ICA-D and the curator Tamás Fehérvári trusted us completely, and apart from the basic rules and the theme we agreed upon, there were no other restrictions. ICA-D was a great place to work, as we could also sleep in the exhibition space. Since we received no funds from the National Cultural Fund (NKA), there would have been no other way to carry out the project.

AJ: **When ICA-D invited you to realize a project, how did you start working? The central theme was leisure time – can you elaborate on that?**

DT: It's a very versatile concept, always topical and problematic – think about what the concept of leisure might mean for unemployed people, prison inmates, or members of the precariat, but we can also go as far as the patterns used in '90s jogging suits.

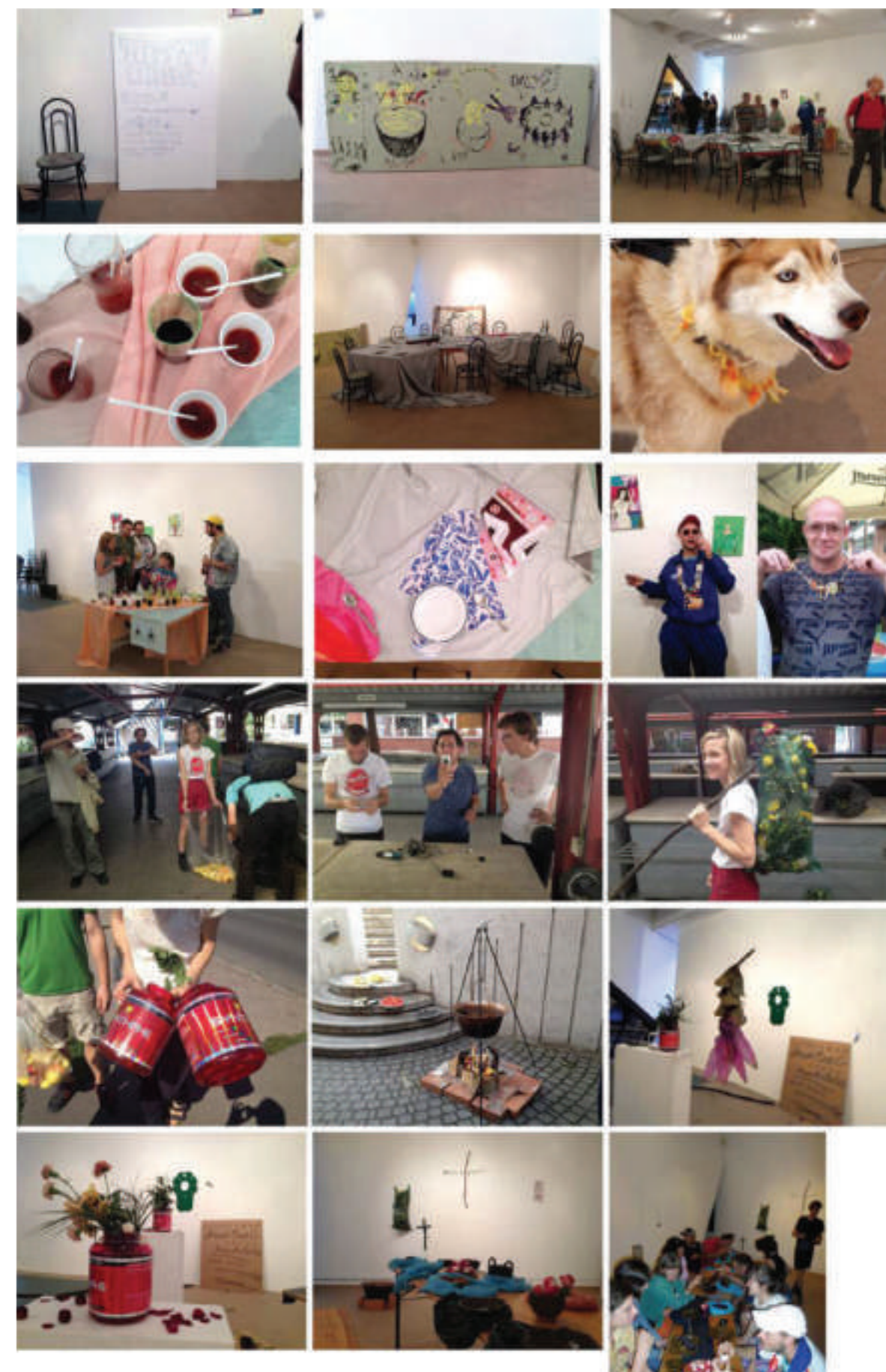
AJ: **You mentioned that you often work site-specifically. To what extent did Dunaújváros inspire you? Were you interested in the topic of leisure time anyway, or did you come up with it in relation to the town?**

DT: We were interested in leisure anyway, but Dunaújváros, having previously been a “workers' town”, was an especially interesting location to explore the theme. It is mostly in the small details of the exhibition that the city's influence can be detected, such as the Uitz paraphrase fresco in the Uitz-Hall, or the Orientation Run and Visual Steeplechase in the Statue Park. In the pop-up restaurant, we offered a menu based on the town's flora.

On the last day, we cooked from the leftovers we found at the local market.

AJ: **Besides ICA-D's attempts to attract local audiences, when you were roaming the streets of Dunaújváros, to what extent did you try to make connections with people?**

DT: Miklós Mécs and I tried to have a performative presence in the town. We were picking fruit from the top of the public toilet, and we were giving out leaflets. One day, members of the Senior Citizens' Club – the ones who made the porcelain pots—came into the gallery to look at their creations, and they really liked them enameled. The audience of Interchange is used to the fact that it is usually local performers and artists who participate, and this was also evident from the number of visitors. Many strange youngsters from Budapest dominated the program schedule, but some local performers actively participated too.



BudMeal Restaurant, temporary restaurant installation



BudMeal Restaurant, temporary restaurant installation



BudMeal Dinner set, by the members of the local pensioner club

“YOU NEED A KIND OF TACKINESS, IN THE GOOD SENSE OF THE WORD, A KIND OF NONCONFORMITY”

Interview on mezosfera.org , 2014

The Csakoda collective was founded in 2011 by artists Dominika Trapp and Márton Dés, after they were invited to realize an exhibition in a cultural center in rural Hungary. They came up with forming a dynamic group with a changing number of participants, who would primarily exhibit in cultural centers, further away from the elite art scene, but more in touch with local audiences.

Anna Juhász: **How would you summarize the experiences of the first few years during which you organized the cultural center tours that become your trademark?**

Dominika Trapp: At that time, it was rather the movement or the mission that was interesting to us, not so much the works themselves. What has changed since is that the projects we create nowadays allow for more preparation time, are site-specific, and the pieces or collective work are in the foreground. At the very beginning, everyone brought in their little bags what they had painted the month before. *The Image Migration* project defined Csakoda: we specifically wanted to exhibit paintings. We found it interesting that, in a way, paintings are currently in the worst situation: painting is the genre that is mostly confined to the gallery, the one that is the least communicative or is primarily destined for the art market. We found this framework to be too limiting and chose to liberate paintings from these spaces. When we carry the paintings on our backs, in bundles, on trains, or bikes, it is a very important symbolic act.

AJ: **How would you, after the years that passed, evaluate Csakoda’s artistic praxis in its early phase? Especially because you created Csakoda while you were still students, but, as you have all finished university since, you are in a very different life situation now.**

DT: The questioning of existing structures and the pursuit of independence are always topical, no matter what the actual political situation or the public morale is at the time. However, in Hungary at the moment, these issues are especially relevant. We started doing this back when it was not this evident there would be no other way to do art. This remained the linchpin of the project. How can one define Csakoda now? Initially, one could say that we went to the countryside, made our works travel with us, and exhibited them in cultural centers. But we don’t really travel to exhibit in rural Hungary anymore: back then, we had much more time as university students, and the student discount on train tickets are also long gone. We are more into squatting institutions, and would be happy to continue this practice somewhere else. (...)



Csakoda - Migration of Pictures in Hungary; traveling exhibition.





Csakoda - Migration of Pictures in Hungary; traveling exhibition.



Csakoda - Migration of Pictures in Hungary; traveling exhibition

GROUP PROJECTS

2015-2018

2016_NO PLAY FEMINIST TRAINING CAMP

2015_REVISITING BACTERIALIA - ACIDS AND BASICS

2014_JUHASZ COMPOST - ACIDS AND BASICS, T+U

2014_PAVEMENT STONES WITH WEED GROUT

2014_OCTOBER 23RD - POVVERA

2014_FROM PRETEXT TO HORSEMEAT - POVVERA

NO PLAY – FEMINIST TRAINING CAMP

May 21–June 24, 2016, nGbK, Berlin

„Wake up! This is station 2016 on your dial. If you can't find it then you're in trouble, sister.”

/Born in Flames, 1983/

A message from the future is warning us that time is running out.

In the past years Europe's colonial continuities and deeply rooted fascist practices have come to the fore in ever more frightening ways. Resistance is now crucial. We urgently need to revive old and develop new feminist and anti-fascist strategies of resistance and survival.

What training do we need?

No play proposes a structure, a temporal, spatial and social architecture that turns the exhibition space of nGbK into a resource, a site of activity and exchange in the shape of a Feminist Training Camp. The Training Camp stems from a queer understanding of feminism with a strong emphasis on grassroots models of collective organization, knowledges based in lived experience and the handling of daily oppressions. A space for disagreement and negotiation that can create a situated public considered political. For this, an intersectional understanding of how categories such as gender, race, class, ability, and sexual orientation are intertwined in oppressive power structures is necessary.

/No Play Project Group/

The series of events was preceded by a four-day long preparatory workshop. Together with Virág Bogyó, we were responsible for the catering. We were given a free hand in compiling the menu and the related catering installation, which was aligned to the militant concept of the camp: the four stages (training, battle, defeat, victory) of a fictional war inspired the thematic days. Accordingly, on the first, training day we dressed as queer training officers; on the second, battle day, as sexy female soldiers; on the third day (day of the losers), as conservative wives; and on the fourth day (day of the winners) as urban-tribal sister - thus we provided not only meals, but a constantly changing, multi-layered performance piece.

/Zsófia Ványa/



No Play - Feminist Training Camp; conceptual catering, performance

2014–2015_ACIDS AND BASICS, T+U

T+U (Technologie und das Unheimliche) is a Berlin–Budapest–Elsewhere based publishing project and cross-disciplinary movement, which was initiated by Mark Fridvalszki, Zsolt Miklósvölgyi and Márió Z. Nemes. T+U aims to circuit the cultural phenomena resulting from the confrontation between the *conditio humana* and technology by thematic issues and related projects. Regarding to this mission, T+U mediates between cultural technologies within the context of post-digitality and tries to contaminate para-academic thinking with artistic tactics.

Acids and Basics was a side project of T+U, we published limited edition booklets on body, food and culture.

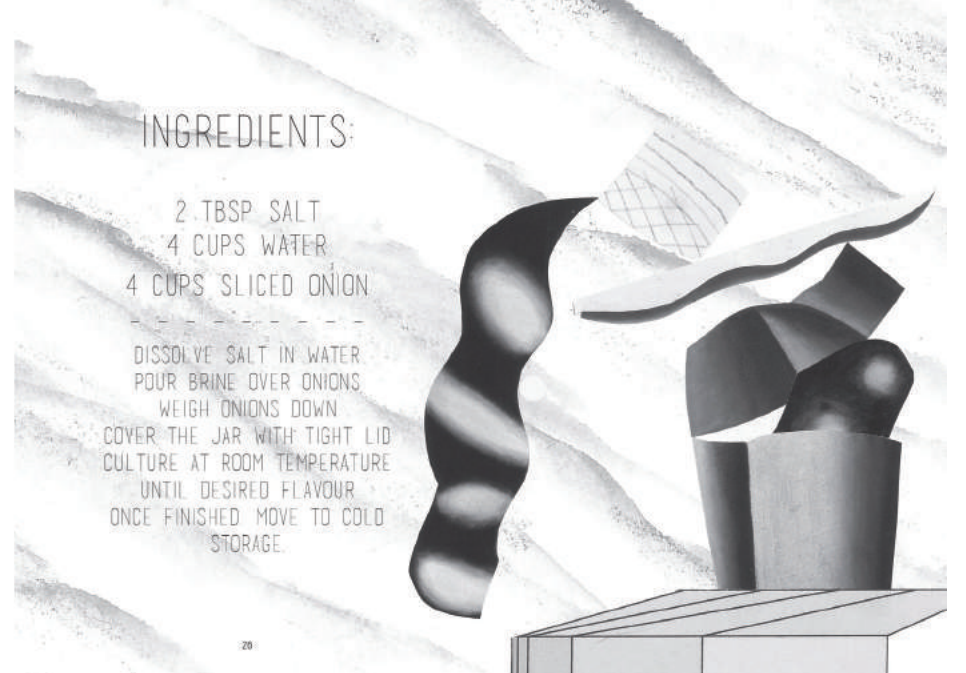
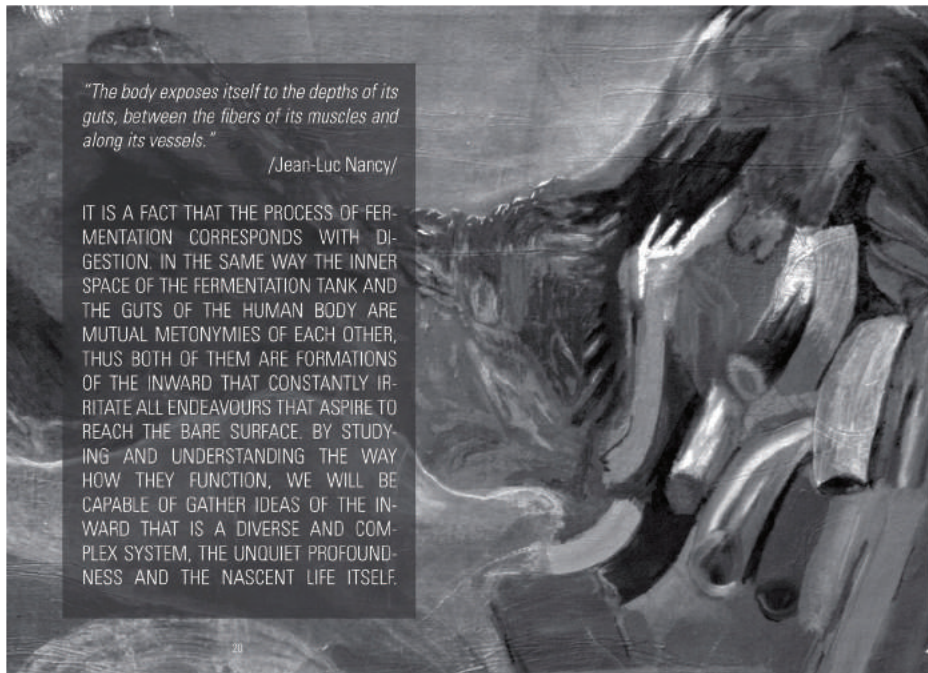
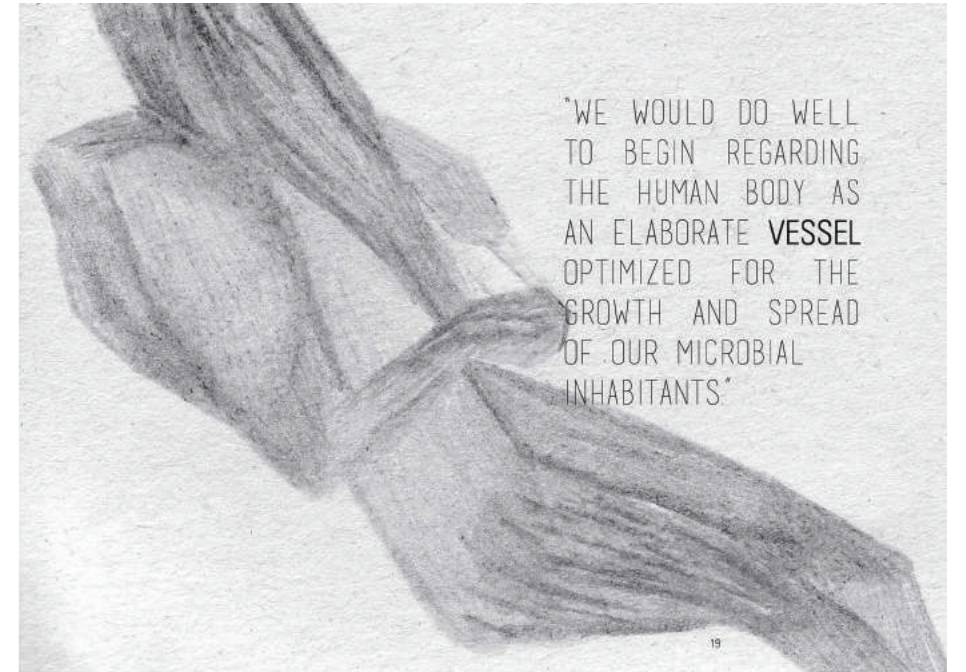
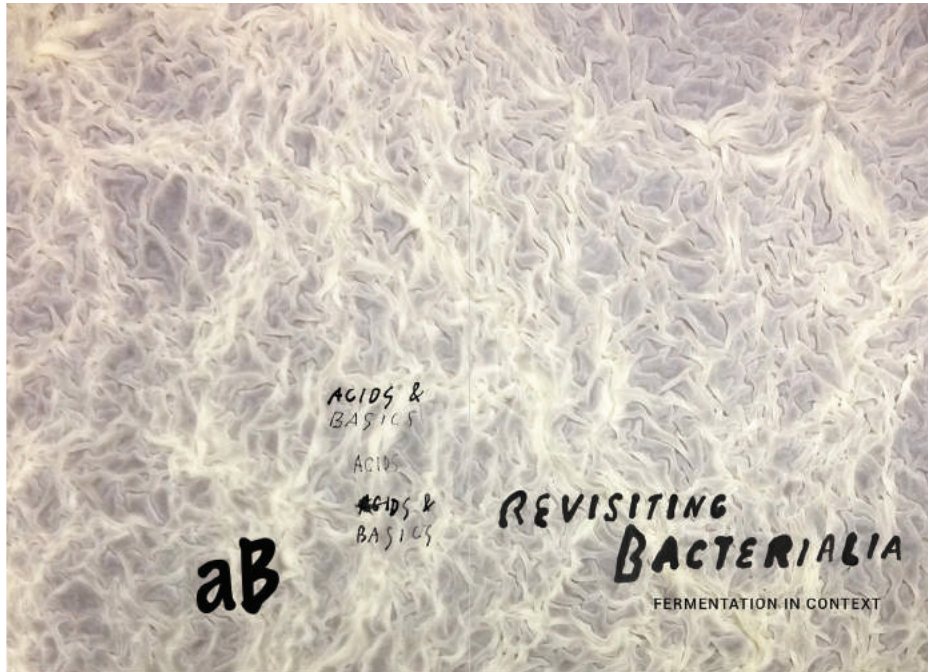
REVISITING BACTERIALA — FERMENTATION IN CONTEXT

2015 June

by Libatop Visionary Cuisine at Berlin Food Art Week

In the Framework of Berlin Food Art Week, Libatop Visionary Cuisine (Dominika Trapp and Zsolt Miklósvölgyi) published a booklet about fermentation at their own publisher, *acids & Basics*.

The little booklet contains writings about bacterology, the ancient techniques and health benefits of fermentation and the future of food. On the occasion, the group created different types of fermented vegetables, using local ingredients.



Revisiting Bacterialia - Fermentation in Context; booklet about fermentation, edited and designed by Dominika Trapp, published by acids and Basics

JUHÁSZ COMPOST

December, 2014

During the 85. Festive Book Week

Together with T+U Collective in Studio Gallery, Budapest

The art historical inspiration of *Juhász Compost* performance and booklet is the *Literaturwurst* series of Dieter Roth. Roth minced different literary (Günther Grass novels) and philosophical works (all works by Hegel), and filled them into sausage skins. In the framework of *Juhász Compost*, we minced the monumental epic of Ferenc Juhász, a well known Hungarian surrealist poet during, and fermented the paper giblets together with sauerkraut.

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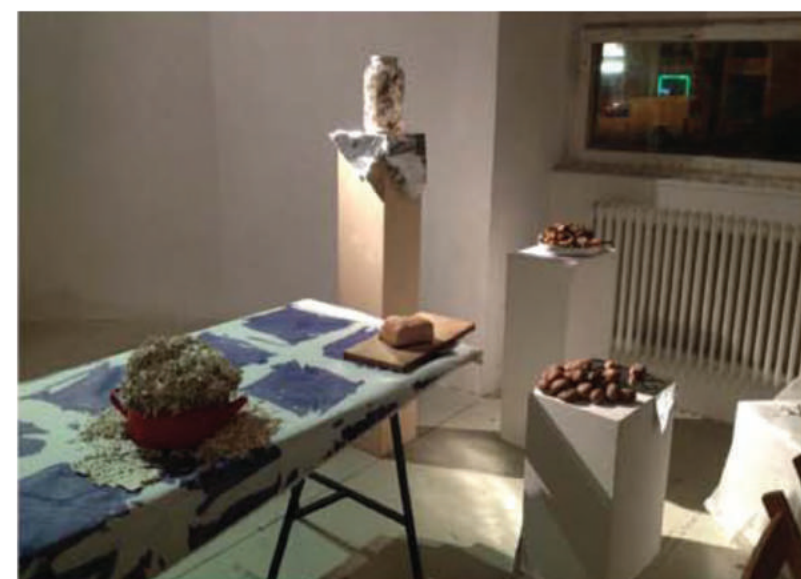
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PAVEMENT STONES WITH WEED GROUT

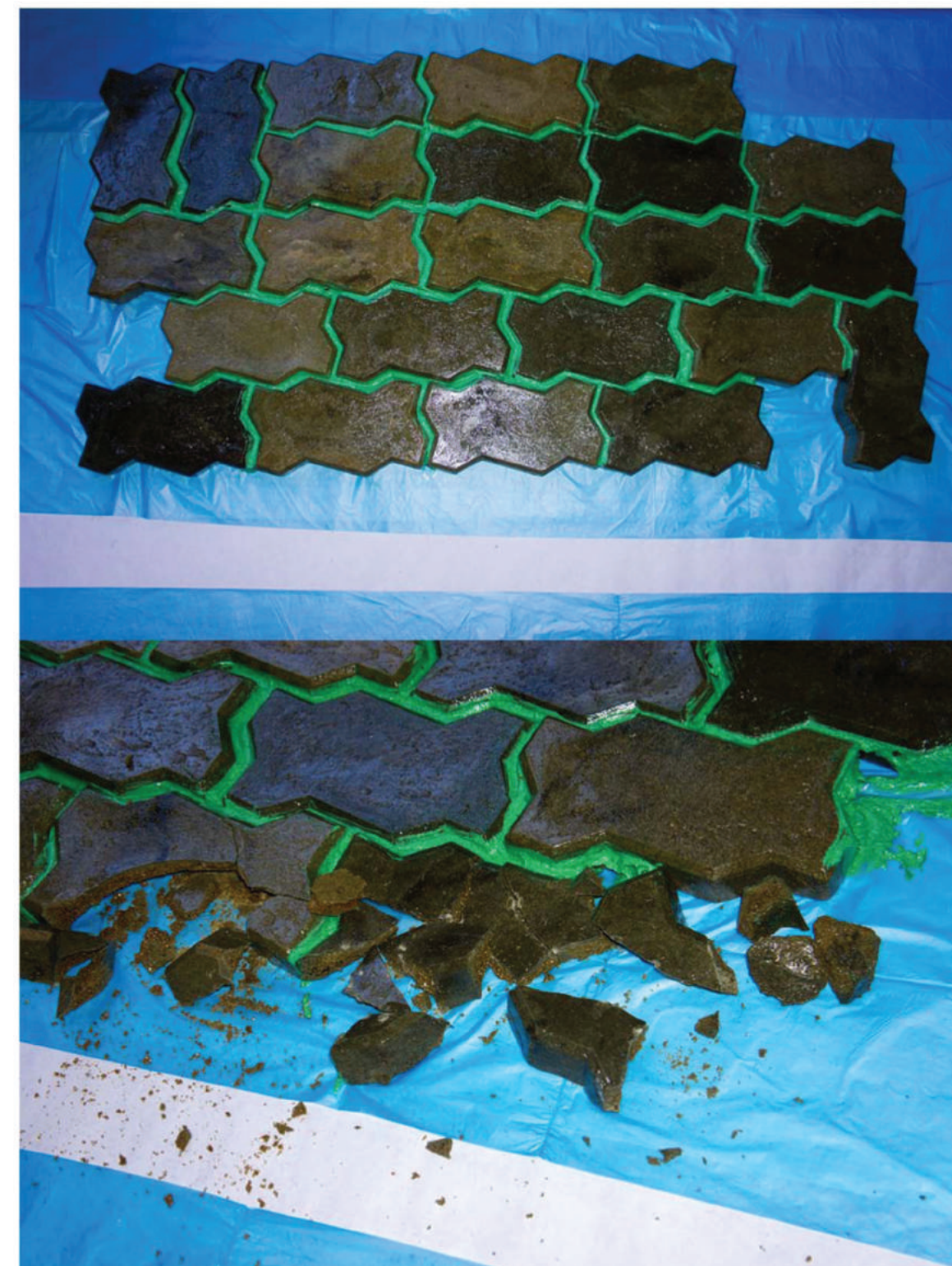
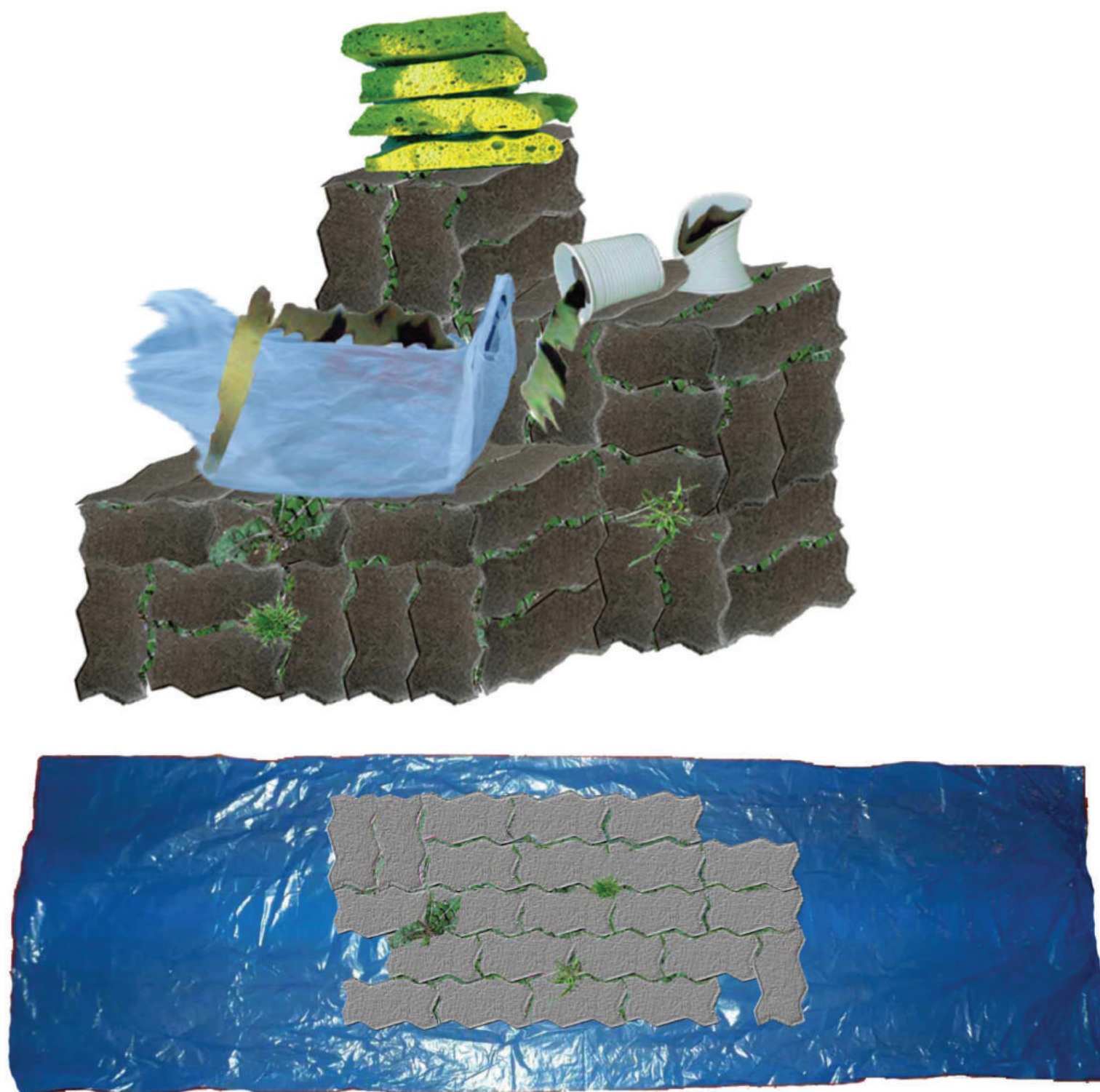
June 2014

Together with Libatop, curated by Social Muscle Club in Prachtwerk, Berlin

Pavement stones: sugar, activated charcoal and baking soda

Grout: edible weed species

The poorly built paving stones are typical sights in Hungarian public spaces and gardens („viacolor pavings”). I’m inspired by the heroic little weed species, who persistently try to take root in the narrow gaps between cheap, concrete paving stones. Instead of uprooting them, I prefer harvesting them. The pavement stones are made of grey honey comb toffee and the main ingredients of the grout between the stones are edible weed species.



Pavement Stones with Weed Grout

2014_POVVERA

povvera was a private atelier community, foundedn by Sára Stenczer and Tibor Horváth in Berlin. povvera occasionally opened its doors to become an open platform for interdisciplinary activities. Its objective was to provide an alternative scope for creativity on a local and international level. On the one hand, by making self-production of peculiar interventions, on the other hand, by giving the possibility for anybody who wishes to conceive a cultural or social project. Co-creative exchanges and contemporary ideas could interlace in povvera, addressing its neighbour from Charlottenburg and people from every corner of the world.

I participated in projects through which we tried to examine the viewpoint of a dissident Hungarian artist. Our choices of subject were significant events of the Hungarian history which we tried to put in an international context.

23RD OF OCTOBER

Thursday, October 23, 2014

On this day we celebrate the 6010th anniversary of the Creation, calculated by Irish Archbishop James Ussher in his book *Annalium pars posterior* (1654). Looking back from today, we can declare that eventually many creative episodes happened to show up at the same day of the calendar...

povvera endeavors to formulate a time-based event around these incidents in world history and proposes the spectators to refresh and stimulate their knowledge.

Be it Brutus' suicide, the siege of the Dubrovka theater in Moscow, the coup against Napoleon I., the announcement of the Hungarian Republic, or the foundation of the French elite police force, the RAID. Diverse decisive historical moments will be displayed for an evening: those that shifted political structures, altered existing systems, struggled to modify existence, or at least had the ambition to reshape social matters.

We invite you to celebrate the birthday of Life and look back at how Life honored the past anniversaries of its Creation.

/Sára Stenczer/

The event created by povvera, with the collaboration of Márk Fridvalszki, Krisztina Hunya, Rike Lange, Clemens Leuschner and Dominika Trapp



2014 23.X. - The 6010th Anniversary of the World

FROM PRETEXT TO HORSE-MEAT

June 28, 2014

povvera remembers the Great War with a process-based event of authentic food, objects, texts and images

On the late sunny morning of the 28th of June, 1914, Gavrilo Princip, who had given up his initial plan, was standing in front of the Delicatessen Schiller on Franz Joseph street with disappointment. While munching on his sandwich, he was thinking with annoyance of Nedeljko Cabrinovic's failed attempt to murder Franz Ferdinand. He postponed to rush to the shelter in the outskirts, provided by the Black Hand, although he knew that the best would be to make it until the noisy mass of people fill the city center. Suddenly, his attention was drawn by a murmur: a cabriolet showed up and was heading down the street. The crown prince was sitting inside with his companions. Gavrilo started to sweat and tremble. He saw a terrific vision: unknown machines were thundering, shooting bullets accompanied with unbearable sound and stench. Abruptly, an enthusiastic spectator tossed him and knocked out the sandwich from his hand. This unexpected interlude put him off and drove him back to his plan. He reached for his Browning and departed for the over and over imagined route. Not to be marked out from the celebrating crowd, his mouth curved into a grotesque smile while his eyes were just fixing on his target....

/Sára Stenczer/

The event was created by Tibor Horváth, Zsolt Miklósvölgyi, Sára Stenczer and Dominika Trapp



From Pretext to Horsemeat; time-based installation