



LOVE I. 2010
Galanta, Slovakia
mural work



Intimate inscriptions on walls are leaving messages from the present to the past, from the past to the present. They are fictive and falsified relationships full of political and emotional charge between spheres of nations and individuals.

Love I. is a fusion between Cyrillic characters and a phonetic English expression of "I love you".



LOVE II. 2010
Tartu, Estonia
mural work



Love II. is a site-specific work created 19 years after the communist regime in Estonia. Cyrillic characters **сина + мина = армастус** are hiding Estonian meaning: **SINA+MINA=ARMASTUS** ("me and you is equal love")



HERZLEID 2009
Prague
cotton-wool, silicon,
lights, pine tree leaves
35 x 30 x 25 cm

Gallery F43 is a rented niche in the Olšanské Hřbitovy cemetery in Prague. The pulsing heart was exhibited at All soul's day.



KĎE VÁH VÍRI 2009

Šaľa, Slovakia

sound installation

collaboration with Imrich Kovács

5 x 6 x 3,2 m



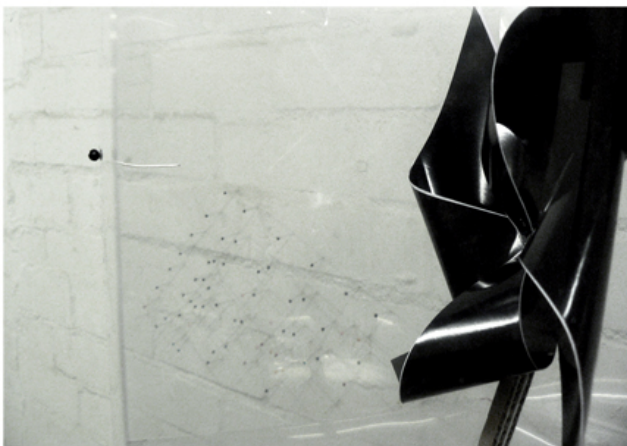
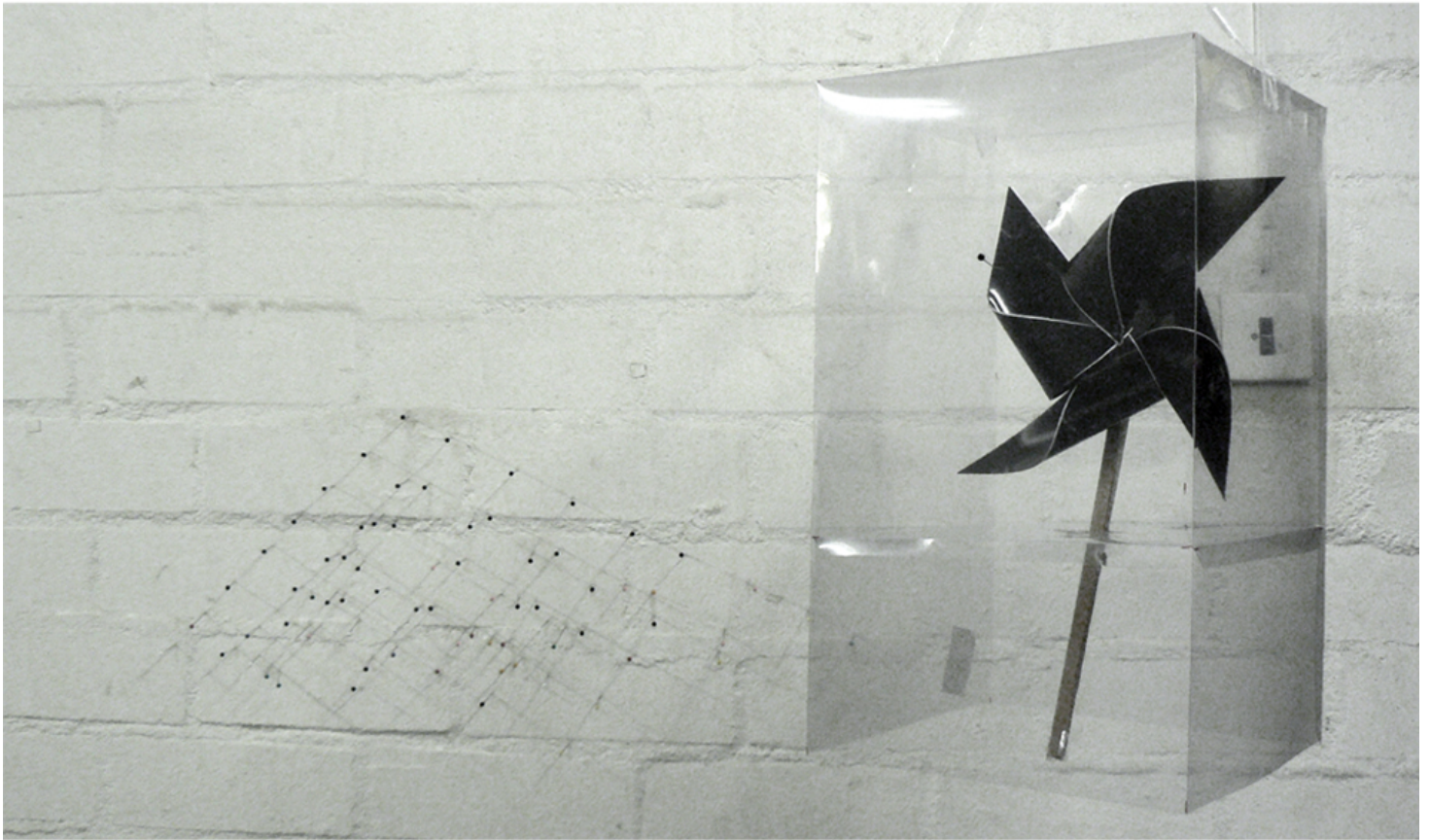
The installation is a combination of the natural and artificial, visual and acoustic. The inner system is activated by water which rhythms of dripping are amplified through the hanging metal objects. The presence of sound influences the vision and vice versa, developing a deeper sensibility.



OWNFLAG 2009
Paldiski, Estonia
video / 09'57"



I am on a seashore, cliffs behind me, dead calm, it is cold.
I take off my gloves and take a long stick from the ashes.
I have bandages on my wrists, elbows, knees and ankles.
I remove and attach them to the stick one by one.
I climb the cliffs barefoot with my own flag and wave it over my head.
I suddenly notice the sunset.
I go back to the camp, remove and burn the bandages one by one.
I warm myself up at the fire.



LOOTUS 2009

Tallin, Estonia
69 pins and their 138 shadows
+1 pin, paper, plexi

The Estonian word "loootus" is not identical to the eastern flower, the symbol of the abundance and productivity. The meaning here is "hope", which mostly appears in situations without prospects. The chances are given but the circumstances are unfavorable for the completion of the work. Albeit the pins on the wall achieved their goals, they are at the mercy of the light. The last one is stuck in an another dimension and drifts to the centre infinitely. The work is unfinished for ever, the pinwheel is narrowly locked in its quarantine and doomed without wind.



TÜHIRAND 2009
Saaremaa, Estonia
porcelaine, stones
13 x 4 x 5 cm
160 x 40 200 cm



Where the eastern and the western coasts are the nearest to each other, between the villages Kaugatoma and Üüdibe on that empty beach 50 metres left from the path under the point where the 2 lines of sign "V" meets is my present to you.



Stróbl Alajos with his students



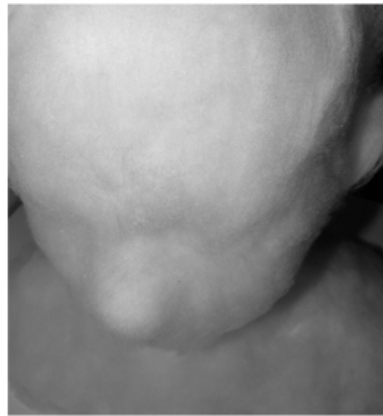
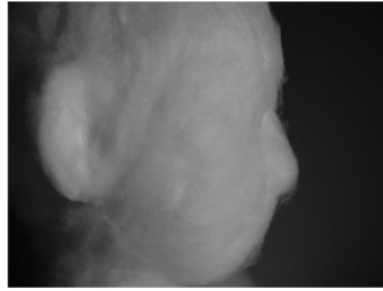
REMEMBRANCE 2009
Budapest, Hungary
cotton-wool



I react on the sculptor, Stróbl Alajos's (1856-1926) ambition to preserv the memories in form of copies arranged into huge collection of antique sculptures. After the two World Wars his efforts disappeared and his room which was just one place of the collection became an exhibition site. The installation is inspired by the feeling of emptiness in form of a simulated setting of a building operation. The pillars and balks are just thin scales resembling the thrown skin of snakes.



STILL LIFE 2008
cotton-wool
660x55x50cm



ME AS A CHILD I., II. 2008
cotton-wool
each 40 x 35 x 15 cm



DEPENDENCE 2007

grape, glass, iron
line, wax
each 115x35x35cm

The grape and the heart are tied with a string.
It was a half year experiment to observe
the physical and visual changes between
the living and inorganic parts of the work.



OUTSIDE



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CALVARY 2008
earth, moss
glass, wood
100x140x100cm

DETAILS

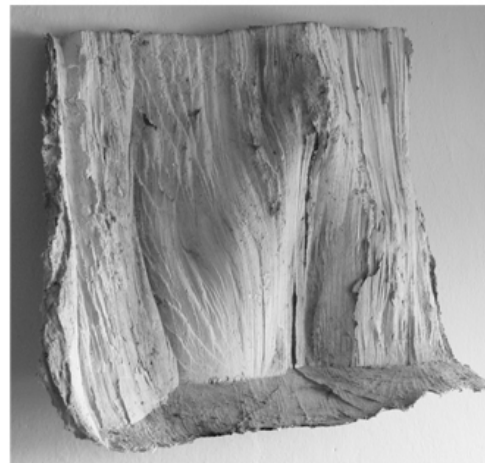


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This work was named after a place of its exhibition. The Calvary is on the territory of the university and works as an exhibition site. The installation is divided into two parts: an outside and an inside piece. The schematized shapes of the tulips are allusions to the traditional folk notation of the male and female.





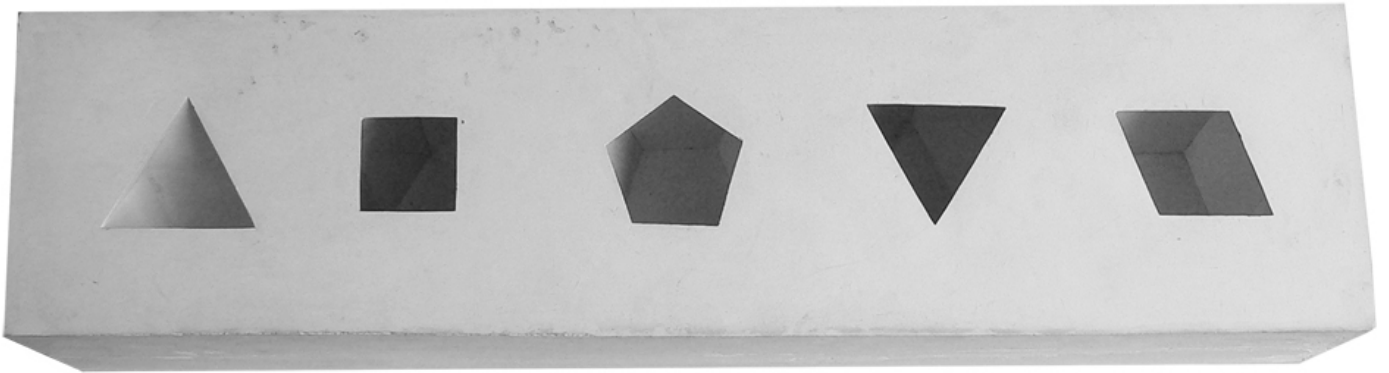
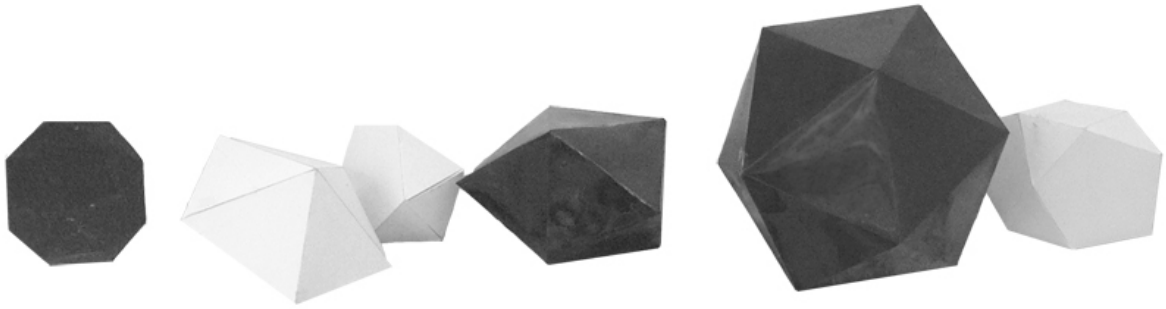
BARK CAST 2006

cellulose
50x40x14cm



HUMMOCK 2006
pine tree leaves, glue
120x67x8cm





CHILD'S PLAY 2006
plaster
67x12x16,5cm

This is a non-functioning logical game.
The misleading title suggests simplicity
while there is no chance for solving
the game. The holes are impossible to fill
because the provided shapes
are not prismatic solids.

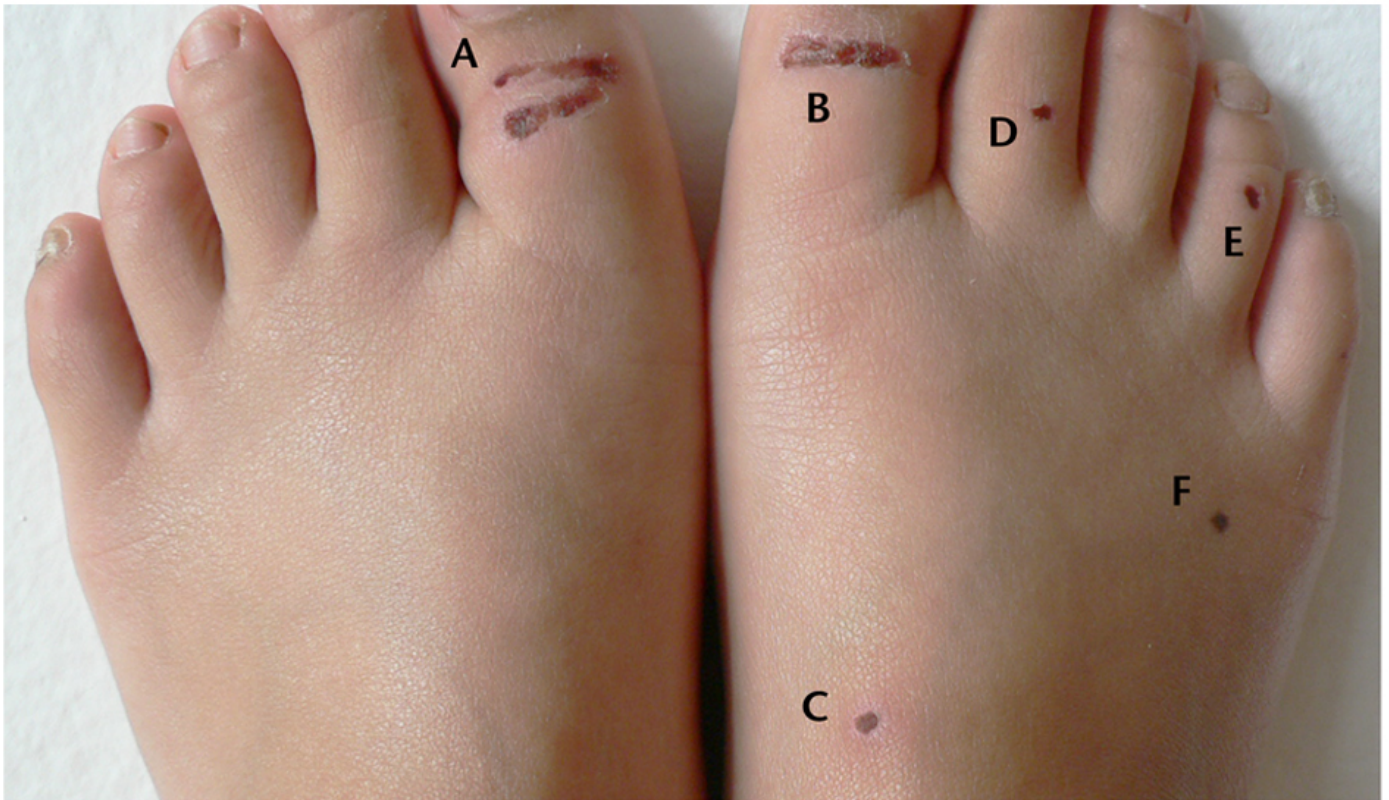


NO TITLE 2008

copper plates, plaster
cotton-wool, paraffine
my clothes, my shoes
45x110x55cm / 60x200x50cm



This work is about the nature of affection and adherence to thoughts, things and human beings. Two of the figures vivify thanks to these emotions. Both of them are me: the standing one from cotton-wool and the sitting one seemingly in the beginning of the casting process. The figure in headstand covered with paraffine is in perfect harmony with himself and has no signs of life.



A — Vincent van Gogh , **B** — Paul Cezanne , **C** — Wassily Kandinsky , **D** — Henri Matisse , **E** — Marc Chagall , **F** — birthmark

PILGRIMAGE 2009
digital print
841 x 594 mm

This poster was made after a holiday in Israel in 2008.
I got these wounds when I was searching for the
Tel Aviv Museum Of Art. I named my wounds after
the artists I made the sacrifices for - I realised that
the shapes of them reminded me of the painters' strokes.