



EMESE KÁDÁR
PORTFOLIO

NOT_FOUND

2022
handwoven tapestry,
mixed media





The accessibility of the memories stored in virtual spaces are vulnerable to factors beyond our control. Certain photos, messages or videos can mean more than others, especially when they are connected with our deceased loved ones. Data corruption, a malicious software or a defunct social media platform can easily cut us off from the memories we keep as the last link with someone. In their place flashing error messages or icons of corrupted files remain as abandoned tombstones, reminding us of the loss of connection.

But are they more vulnerable than the physical mementos or the images stored in our memories? My woven tombstones attempt to memorialise the fading of memory, and thereby preserve the slightest trace of its disappearing traces.



FAREWELL

2020
handwoven tapestry
20x22 cm



FLAME

2021

handwoven tapestry

26 x 21 cm



FUTÓTÚZ

2021

handwoven tapestry

22x26 cm



TEARS OF THE WALLS

2022

RE-SET; Duo exhibition
with Martha Kicsiny



Walls tearing up from behind a photo, appearing faces formed by the ice on the window, mysterious light in the sky or a recurring noise without a source. Coincidences that can be believed to be messages from “another world” to those who are seeking answers for the unexplainable.

With the appearance of electricity the range of possibilities for misunderstandings expanded. Various media devices can be interpreted as a gateway to mysterious apparitions, as a channel to communicate with the beyond. They can become the base of the faith of a small community, opening new doors to further misbeliefs.

In these pieces I depict scenes of an imagined legend originated from the border of a small village where cornfields separate the space of life and death: the village and the cemetery.

PILOT-FLAME I.

2022
handwoven
tapestry





DIGITAL APPARITION I.

2022

Digital print on gypsum
310x120 cm



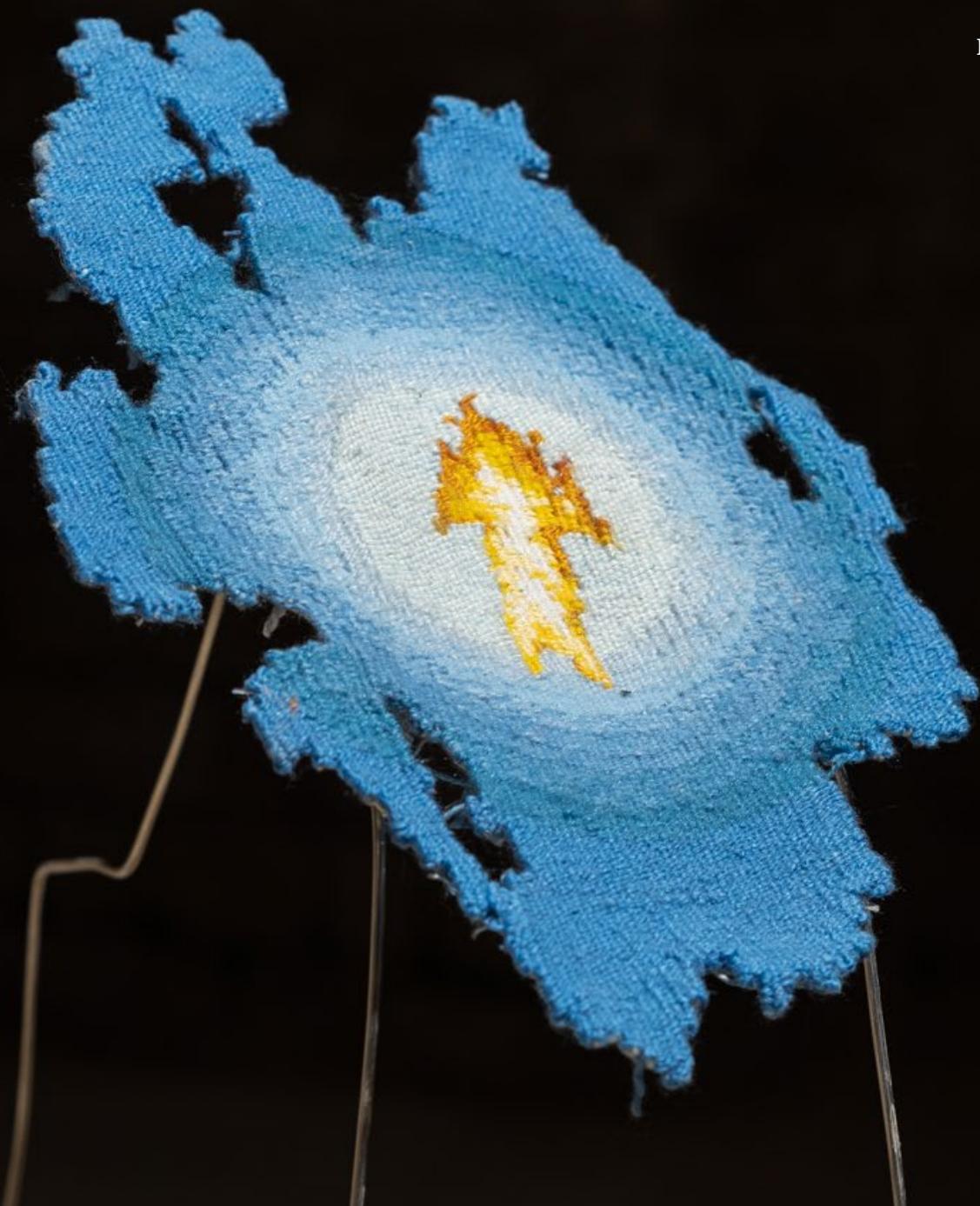
DIGITAL APPARITION II.

2022

Digital print on gypsum
80x100 cm

PILOT-FLAME II.

2022
handwoven
tapestry



DIGITAL APPARITION III.

2022

Digital print on gypsum
70x120 cm



FRAGMENTATION

2021
handwoven tapestries
53x37cm

Media-carrying devices are exist at the border of the virtual and physical worlds, serve as a gateway between the two. They mean more than themselves: the essential part of them is not their physical form, but the virtual content they carry. Acquiring this data requires the existence of a body of knowledge which, if forgotten, transforms them into purely physical objects. The expiry of technology is a process that is constantly present and getting faster.



If virtuality were to be forgotten in its now generally known form, its traces left behind would become a monument to themselves. They would continue to exist as symbolic objects, transforming the existence of a reality trapped in the afterlife into only a form of faith. The woven shaped as a media fragment are artifacts from the future: during the creation I have chosen a retrospective point of view, from which the possibility of misinterpretation arises and the mystery of the ever-present but not recallable one appears.













MEMORIAL OBJECTS

2020-2021
handwoven tapestries



Memorial objects mix the mourning motifs of the past with the motif system of online communication. The series was inspired by the inadequacy of experiencing personal grief. My personal distance from the motifs with deep symbolism traditionally used for remembrance and the emptiness of mourning emojis on social media encouraged me to create an intermediate visual language. The intimate-sized tapestries are series of never-to-be-delivered messages addressed to the deceased. Finding a way is in remembrance, in a reality from which the reassuring power of rivalry and faith has been lost.



LOVEBIRDS

2020
handwoven tapestry
19x19 cm



FALL OF DAY

2021
handwoven tapestry
25x22cm



SLOW BURNING

2021
handwoven tapestry
26 x 19 cm

GOLD TEARS

2021
handwoven tapestry
21 X 21 cm





MESSAGE

2021
handwoven tapestry
26x21 cm

NO-LINE

2018-2020
handwoven tapestries
140x50

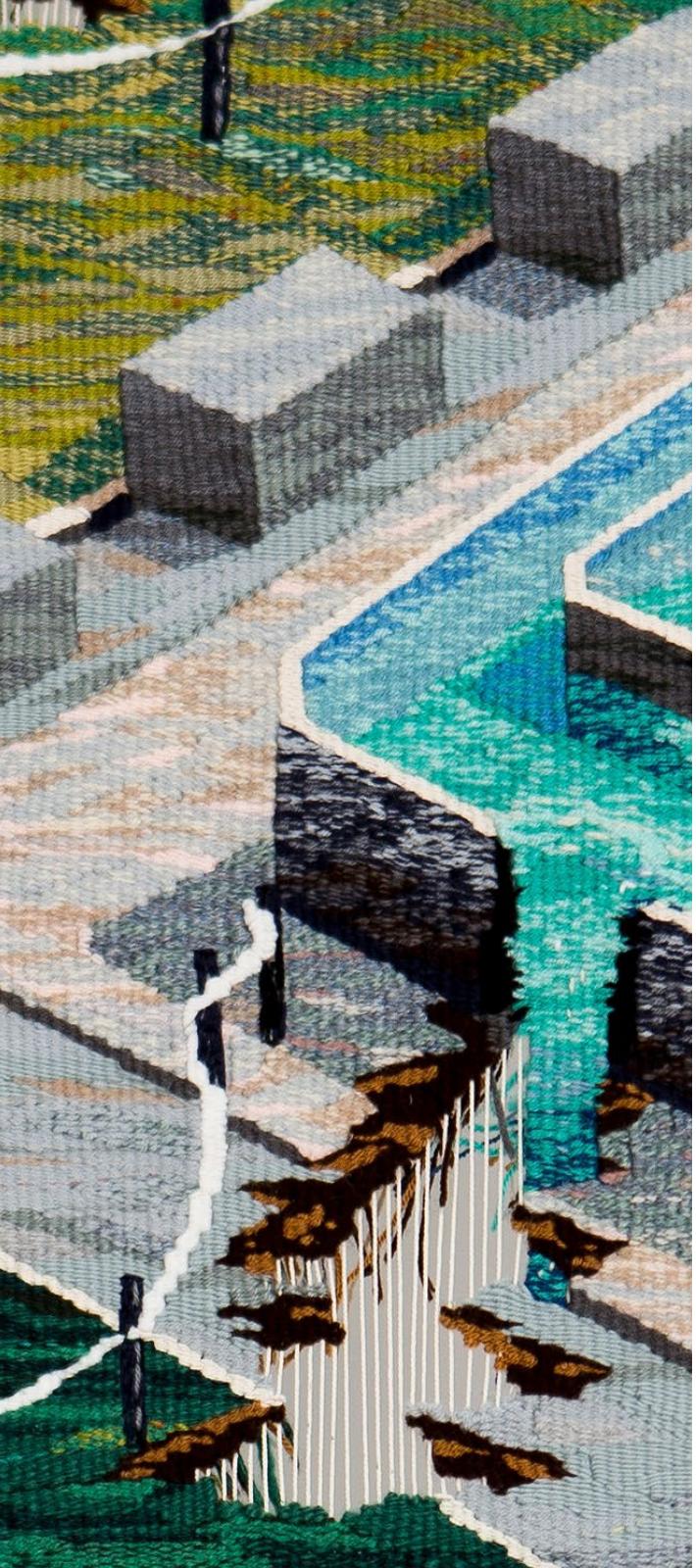




Tools that helps us expand our thinking and increase our knowledge can also mislead us if they fail. Glitches, bugs, pixel errors, and other distortions in the digital data stream can be interpret both as missing informations and a source of new meanings. The resulting errors can create ambiguous situations that leave room for fantasy.

Thinking in terms of pixels and code systems essentially connects textiles with the digital world. The central theme of the series No-line is the error, which appears here as a hiatus in the flow of information, a hole in the textile, and a trench, which can serve as a window, connecting two curious gazes.





GOOD LUCK!

2018-2019
handwoven
tapestries,
mixed media

interactive
installation



My piece 'Good luck' resembles a slot machine. Instead of the three plastic rollers with random icons, I put three circular tapestries with superstitious symbols that usually mean a good fortune, or a bad luck.

Today, superstitions don't connect to consistent worldviews, they work as empty rituals. A superstitious act is being made without a substantial hope to change the future. In the same way, a gambling addict is a captive of a strict, soulless routine, without a firm belief in the win...

but a small fracture
of hope remains:
"...but what if this time...?"





THE INSTALLATION DURING WORK

The 'slot machine' works mechanically. By turning the lever the tapestries starts to spin at different speeds. All three tapestries has the same symbols in it, so with time a jackpot can be achieved.



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STUDIES:

2013-2019 Painter atrist studies, Hungarian University of Fine Art
2017 Painter atrist studies, Akademia Sztuk Pięknych w Warszawie

SOLO EXHIBITIONS:

2022 Re-set -Tears of the wall - duo exhibition
with Martha Kicsiny, Budapest
2019 PINCE - No-line, PINCE, Budapest
2017 Labor - Betonpixelek,Budapest

SELECTED GROUP EXHIBITIONS 2018-

2022 MKE- 'Maradjon köztünk',Budapest
2022 Postal Museum- 'UNSEND',Busapest
2022 MANK - 2057, Szentendre
2022 Nyolc és fél- Adónia, Budapest
2022 FKSE- Ünnep, Budapest

2021 Ludwig museum - Esterházy Art award short list 2021, Budapest
2021 Szabadkéz galéria - A IV. Szabadkéz művésztelep kiállítása, Szihalom
2021 Szabadkéz galéria - Az I. Téli Szabadkéz művésztelep kiállítása, Szihalom
2021 Kunstverein Eisenstadt - The Odradek Effect, Eisenstadt
2021 HfBK Dresden Art Gallery - Existence Chapter 2: - Traces, Dresden

2020 MKE- Tales from the flat earth, Budapest
2020 MANK - Művészet és Játék, Szentendre

2019 Duna museum Ukiyo-e effect, Esztergom
2019 Panel- MODEM, Debrecen
2019 OMDK- Kaposvári Egyetem Rippl-Rónai Művészeti Kar, Kaposvár

2018 2b - _____ fotókiállítás, Budapest
2018 Art Market Budapest, MKE stand, Budapest

Emese Kádár (1995, Debrecen)

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BIBLIOGRAPHY:

2022 exindex.hu Hornyik Sándor:Festői képek
a képi fordulat után
2022 Újművészet folyóirat 22/1; Vető Orsolya Lia:
Decentralizált víziók. Összefoglaló az Esterházy
Art Award-kiállításról ; 7-11.o.
2022 alkotomuveszet.hu
Képtörténet – Kádár Emese: Töredézettség sorozat
2021 kubaparis.com
The Odradek-Effect (Material narratives)
2021 volksgruppen.orf.at
Odradek-Effekt – kortárs kiállítás Kismartonban
2020 KARBONE MAGAZINE #8; 2020; Kádár Emese
-No-Line; 26-29.o.
2019 Mozgó Világ folyóirat; 2019/1; Gárdonyi László-
Esztétikum és koncept; 33-36.o.
2019 <https://americanapestryalliance.org>
Perspective of Emese Kadar-Awardee
2019 Modem- Panel című kiállítás katalógusa;156.o.

ACHIEVEMENTS:

2021 Esterházy Art Award 2021 Short List

