

**ART**

**ONE SAVES US  
FROM THE OTHER**

**GOD**

**DRUGS**

## BIO

Borsos Lőrinc has been an active, fictitious contemporary visual artist since 2008, emerging from the more than fifteen-year-long artistic collaboration between Borsos János (b. 1979, Székesfehérvár) and Lőrinc Lilla (b. 1980, Mór). However, this imaginary entity does not possess a clearly delineable identity, as one of the primary aesthetic pursuits of its creators is precisely the deconstruction and reinterpretation of traditional artistic strategies and positions. This is further evidenced by the fact that the artistic persona they have constructed continuously gains new interpretations and contours through various projects and collaborations or merges into different collaborative frameworks.

The aesthetic thinking associated with the name Borsos Lőrinc is closely connected to the Hungarian and Eastern European neo-avant-garde tradition, while also serving as a significant source of inspiration for younger generations of contemporary visual artists. This is exemplified by their para-institutional and alternative pedagogical approach, which is linked to the intellectual legacy of Miklós Erdély and the INDIGO group and has become known in recent years under the name LEGION. This project provides opportunities for artists from various generations to engage in collective creative processes and participate in community events centered around collaborative drawing. The workshop program is partly based on their early experiences in electronic music and alternative artistic subcultures and partly on a conscious deconstruction of their encounters with charismatic Christian communities.

Collaborative creation already became a defining element of their work in the 2010s. Notable examples include their projects within The Corporation artist group, which they developed together with Erik Mátrai, Gergő Papp, and Gábor Szenteleki, as well as their collaborations with collectives such as Technologie und das Unheimliche (T+U) and Hollow. Additionally, the MMM (MINE MY MIND) exhibition, presented at AQB Mines in 2020, is also worth mentioning.

A significant milestone in their career was the multi-phase project Self-Critical Portrait, realized between 2013 and 2016. During this period, their practice shifted away from painting and art object-based artworks towards large-scale, installation-based projects, built environments, and hybrid, mechanical, or organic constructions. Instead of focusing on individual art pieces, their approach moved towards complex environments and speculative world-building. One of the key moments in this shift was the 2016 Nonentity exhibition at the ICA-D in Dunaújváros. In the following years, numerous new projects emerged, such as the 2018 Hermes Collection, created in collaboration with Daniel Hüttler and exhibited at the Excavating Darkness group exhibition at Trafó Gallery.

In 2019, during a residency program in New York, they presented *And after the fire came a gentle whisper: SHOW ME YOUR FETISH!*, followed by *The 3rd Half* at the TIC Gallery in Brno later that year. Their subsequent solo exhibition, *Kill Your Idols*, shown at the former Glassyard Gallery, was entirely centered on speculative world-building and installation-based artistic strategies—an approach that has continued to shape their later works.

One of the most significant results of this speculative turn was the 2023 solo exhibition *To the Child of the Future*, held at the Ferenczy Museum's MűvészMalom exhibition space in Szentendre, marking their most extensive institutional presentation to date. This was

followed in the spring of 2024 by *Narnia is Lie*, a solo show at the Hessel Museum (Annandale-on-Hudson, New York), which further deepened their engagement with this artistic direction. Their debut exhibition at acb Gallery, *Neo Inertia*, took place in the fall of 2024. These projects have solidified Borsos Lőrinc's position within the conceptualist tradition of Hungarian contemporary art while also executing an internationally relevant artistic shift that reflects on contemporary technological and media transformations.

Borsos Lőrinc and Lőrinc Lilla's work has been recognized with numerous awards and grants. In 2017, they were finalists for the Leopold Bloom Art Award, and both have been recipients of the Derkovits Scholarship—Lőrinc between 2015 and 2017 and Borsos between 2012 and 2015. They won the Smohay Award in 2012 and the Lánzos Kornél–Szekfű Gyula Scholarship in 2011. Their achievements are further highlighted by winning the Esterházy Art Award in 2009 and the Strabag Painting Prize in 2008, the latter awarded to Lőrinc.

Residency programs have also played a crucial role in their careers. In 2018, they spent three months in New York as part of the ACAX-organized Leopold Bloom Art Award residency, and in the same year, they participated in the Brno Art Residency at the House of the Lords of Kunštát. In 2016, they were awarded a three-month residency through the Visegrad Fund in Banská Štiavnica, as well as a one-month residency at MQ Air in Vienna. In 2012, they spent a month in Lisbon with the support of the Budapest Gallery Creative Grant, where they gathered further inspiration for their artistic practice.

Works by Borsos Lőrinc can be found in several prestigious national and international collections, including the Hungarian National Gallery, Ludwig Museum Budapest, Institute of Contemporary Art in Dunaújváros, Miskolc Gallery at the Herman Ottó Museum, Edwin Scharff Museum in Neu-Ulm (Germany), Esterházy Contemporary Collection in Eisenstadt (Austria), the King Saint Stephen Museum in Székesfehérvár, Strabag Collection in Budapest, and the Irokéz Collection in Budapest and Szombathely.

[Zsolt Miklósvölgyi, acb Gallery, Budapest]

## CV

Lilla LŐRINC (1980), and János BORSOS (1979) work together since 2008 as LŐRINC BORSOS. Lives and works in Budapest.

### Education

2004 MA Degree: Graphic Designer Faculty / Hungarian Academy of Fine Arts, Bp. (BORSOS)  
2006 MA Degree: Painting Faculty / Hungarian Academy of Fine Arts, Budapest (LŐRINC)  
2011-DLA / Hungarian Academy of Fine Arts, Budapest (LŐRINC)  
2016-DLA / Hungarian Academy of Fine Arts, Budapest (BORSOS)

### Solo Exhibitions

2025 The Cut Worm Forgives the Plow / Csemege Kult 2, Budapest  
2024 Neo Inertia, acb Gallery, Budapest  
2024 Narnia is a Lie / Hessel Museum, CSS Bard, Annandale on Hudson, NY, USA  
2023 For the Child of the Future / Művészetmalom, Szentendre  
2022 LEGION — 1st birthday of the devil, Ballontooth Gallery (LEGION)  
2022 Fear not the Heat Ahead, it's the Fire that Follows / Eigen+Art Lab, Berlin (DE)  
2020 DIVIDE AT IMPERA / Vunu Gallery, Kosice (SK)  
2019 Hope the fire will do the work / Another Gallery (A)  
2019 Kill Your Idols / Glassyard Gallery Budapest  
2019 The 3rd Half / Galerie TIC, Brno (CZ)  
2018 And after the fire a gentle whisper came: SHOW ME YOUR FETISH! (Another Name) / Another Gallery, New York (USA)  
2016 Botanics and Politics (with Kitti Gosztola) / Kisterem Gallery, Budapest  
2016 nonentity / Institute of Contemporary Art, Dunaújváros  
2016 Paradise Lost / Aranybulla Library, Székesfehérvár  
2016 Watch Paint Dry, Collegium Hungaricum Berlin (D)  
2016 Cute Little Aquarelles / Deák Képtár, Székesfehérvár  
2016 Primavera / Ena Viewing Space, Budapest  
2016 Self-Critical Portrait / Latarka Gallery, Karton Gallery, 115-106 Gallery, Budapest  
2014 Language of Flowers / Edwin Scharff Museum, Neu-Ulm (D)  
2013 Send off / Viltin Gallery, Budapest  
2013 Babel / India Art Fair, New Delhi (IN)  
2012 Exhibition for our Parents / Szent István Király Múzeum, Székesfehérvár  
2011 The way of our money / Szabadművelődés Háza, Székesfehérvár  
2010 Switch / Hungarian Institute, Tallinn (EST)  
2010 Immovable Land / Viltin Gallery, Budapest  
2010 Let There Be a World Famous Hungarian Contemporary Artist! / ICA-D, Dunaújváros  
2009 Conspiracy - Midnight Transfer / ICA-D, Dunaújváros  
2009 My Student Loan Debt in Hungarian Forints / Octogonart Gallery, Budapest

### Selected Group Exhibitions

2025 The Lamp / Curated by Valentina Tanni / Liminal Space / Rome (IT)  
2024 The Gallery of the Capital - Works and stories / Budapest History Museum, Bp. Castle  
2023 ABRACADABRA / Ambassadorial Residence of the USA, Budapest  
2022 What it is, yet a dream map / aqb, Budapest

2022 Under The Skin (ARCHIVE) - with HOLLOW / Studio Gallery / Budapest  
2021 Global crises, local relationships / Easttopics, Budapest (Legion)  
2021 Queer Budapest - invited as special guest, Art Cologne (D)  
2021 +1 / Tor Art Space, Frankfurt (D)  
2021 Techno Worlds / AQB, Budapest  
2021 DOOM / Horizont Gallery, Budapest  
2021 MAMAN / online exhibition @ soloshow  
2020 MINE MY MIND / AQB mines, Budapest  
2020 Antroporary / Ján Koniarek Gallery, Trnava, (SK)  
2020 Curated By / "The Effects Of Crossing & Self-Aggrandization In The Human Kingdom" / Mauro Mauroner Gallery, Vienna (A)  
2019 Night Service (with Szilvia Bolla) / Rhizome Parking Garage / The Wrong Biennial  
2019 Nobody has Anything / 4+4 Days in Motion Festival / Desfours Palace, Prague (CZ)  
2019 Strike Gently Away / Linzergasse 72., Salzburg (A)  
2018 Tricolor / MARE / The Museum of Recent Art, Bucharest (RO)  
2018 Not Dark Yet / Kunsthaus Murzzuschlag, Graz (A)  
2018 If you are manipulated, manipulate back! / Kunstverein Kunsthaus, Potsdam (D)  
2018 Capital's Time Machine / Galeria Electro Putere, Bucharest (RO)  
2018 Excavating Darkness / Trafó House of Contemporary Arts, Budapest  
2018 Alternative Facts / Calwer Passage, Stuttgart (D)  
2018 Jörmungandr Hybraxxx, Wonder/Liebert, Paris (FR)  
2018 Dome / Zeiss-Großplanetarium, Berlin (D)  
2018 The Rest / In Peace / 115-106, Budapest  
2018 Angry Planet 2. Operation Continues, The House of the Lords of Kunštát, Brno, (CZ)  
2017 Economize! On the Relationship of Art and Economy / Ludwing Museum, Bp.  
2017 Leopold Bloom Award / New Budapest Gallery  
2017 Art Encounters Biennial, Timisuara, (RO)  
2017 Universal Hospitality 2 / Futura, Prague (CZ)  
2016 Borders of Gesture / HGB Galerie, Leipzig (D)  
2016 On the Edge / Tabačka Gallery, Košice (SK)  
2016 Europhonia / Public intervention, London (GB)  
2016 Dark Chapters / < rotor > - Association for Contemporary Art, Graz (A)  
2016 Universal Hospitality / Alte Post, Vienna, (A)  
2016 Enjoy Your Struggles / Studio Gallery, Budapest  
2016 Lost Visions / Apartment Project, Berlin (D)  
2015 Private Nationalism / Kiscelli Museum, Budapest Gallery, Budapest  
2015 +45+55+95, Austrian Cultural Forum, Budapest  
2015 Insecurity State / Larm Techno Club / Off Biennale Budapest (The Corporation)  
2015 Red Tail, Blue Pencil / Off Biennale Budapest  
2015 Blind Spots / Supermarket Gallery / Off Biennale Budapest  
2015 Accumulation of Matter / Lehrter Siebzehn, Berlin (D)  
2014 Why don't you go play with your brother? / Trafo Galerie, Prague (CZ)  
2014 Private Nationalism / Kunsthalle, Kosice (SL) / Zsolnay Cultural Quarter, Pécs (H) / Ostrale, Dresden (DE)  
2014 The Emperor's New Apparel / Karlin Studios, Prague (CZ)  
2013 Dambruch / Ve.Sch, Vienna (A)  
2013 Out of the Museum and into the Streets / Pavelhaus, Laafeld (A)  
2013 The Emperor's New Apparel / Trafó House of Contemporary Arts, Budapest  
2013 Conceptualism Today / Gallery of Paks, Paks

2012 ISOLATION / Meetropa, Senatsreservenspeicher, Berlin (D)  
2012 State of Affairs / ATM Project, Bratislava (SK)  
2011 JCE - International Art Biennial / Mountrouge (FR)  
2010 Donumenta / "Leerer Beutel" Gallery, Regensburg (D)  
2010 Central Europe Revisited III. / Schloss Esterhazy, Eisenstadt (A)  
2008 Mechanics of the Canvas / Ernst Museum, Budapest

### **Artist in Residency Programmes**

2026 Meetfactory, Prague, 3 months (CZ)  
2018 ACAX - Leopold Bloom Award, New York / 3 months (USA)  
2018 The Brno Artists in Residence, The House of the Lords of Kunštát, Brno / 1 month (CZ)  
2016 Visegrád Fund, Banská Stiavnica / 3 months (SK)  
2016 MQ Air, Vienna / 1 month (A)  
2012 Budapest Gallery Creative Sponsorship to Lisbon / 1 month (P)

### **Workshop**

2018 Talk with Dr. Kata Krasznahorkai, Kunstverein Kunsthaus, Potsdam (D)  
2018 RU Talk: Remijon Pronja & Lőrinc Borsos with Shimrit Lee, RU, New York (USA)  
2018 Together Forever, Trafo, Budapest  
2016 Genius Loci / F.A.K.K. (2k16.5) / István Széchenyi University, Győr

### **Prize, Scholarship**

2017 Leopold Bloom Award - finalist  
2015- Derkovits Scholarship (LŐRINC)  
2012-2015 Derkovits Scholarship (BORSOS)  
2012 Smohay Award  
2011 Kornél Lánosz-Gyula Szekfű Scholarship  
2009 Esterházy Painting Prize  
2008 Strabag Painting Prize / First Prize (Lilla LŐRINC)  
2007 Essl Award - finalist

### **Works in collections**

Ludwig Museum, Budapest  
Contemporary Institute of Art, Dunaújváros  
Miskolc Gallery, Herman Otto Museum, Miskolc  
Edwin Scharff Museum, Neu-Ulm (D)  
Esterházy Contemporary Collection, Eisenstadt (A)  
King St. Stephen Museum, Székesfehérvár  
Strabag Collection, Budapest

**WORKS**



2024 | acb Gallery, Budapest | curated by Zsolt Miklósvölgyi | logo design: Áron Lődi | photo: Dávid Tóth

In their latest solo exhibition, showcased at the acb Gallery, the artist duo Borsos Lőrinc leaves behind the darker, pathos-driven world-building strategies that have characterized their recent works. Instead, under the banner of a new fictional art movement, Neo Inertia, they proclaim a poetic apotheosis of “new inertia” and “absence of stakes.” Paradoxically, this includes a kind of aesthetic overproduction and dispersion, through which they collectively revise both their former critical artistic practice and the speculative inquiries that followed it.

Reflecting on and paying homage to the neo-avant-garde artist Bálint Szombathy, who exhibits concurrently at the acb Attachment, they have reworked their own flagship pieces. This positions their politically austere art practice of the 2010s within a creative dialogue that does not shy away from polemics, invoking the spirit of a revolution without iconoclasm. At the same time, it can be understood as a subversive self-critical exercise, an act of artistic self-accusation and self-incrimination—a gesture not foreign to Borsos Lőrinc’s practice.

In this framework, the artists over-identify with perceived or real critiques and phantom accusations regarding their work, often coming from heteronomous artistic positions. They transform these into artistic gestures, reabsorbing them into their autonomous aesthetic program and presenting them in the form of installations visible here. Instead of a self-critique that offers the false promise of absolution, this latest work is marked by self-irony. It embraces a playful, colorful ease (*sprezzatura*) infused with absurd humor, rather than the solemn aesthetics of overwhelming gestures in the sublime romantic tradition.

Thus, Neo Inertia, Borsos Lőrinc’s exhibition, embodies a sensual conceptualism where Boris Groys’ program of “de-design” and “de-functionalization” merges with the DIY aesthetics of *arte povera* and the spontaneous energies of punk. Quick sketches and fanciful doodles: art for oneself, not foreign hurdles.

SÖTÉT FÉNYEK Lidércfény és Neo Inertia  
article from Sándor Hornyik on exindex, 30.12.2024



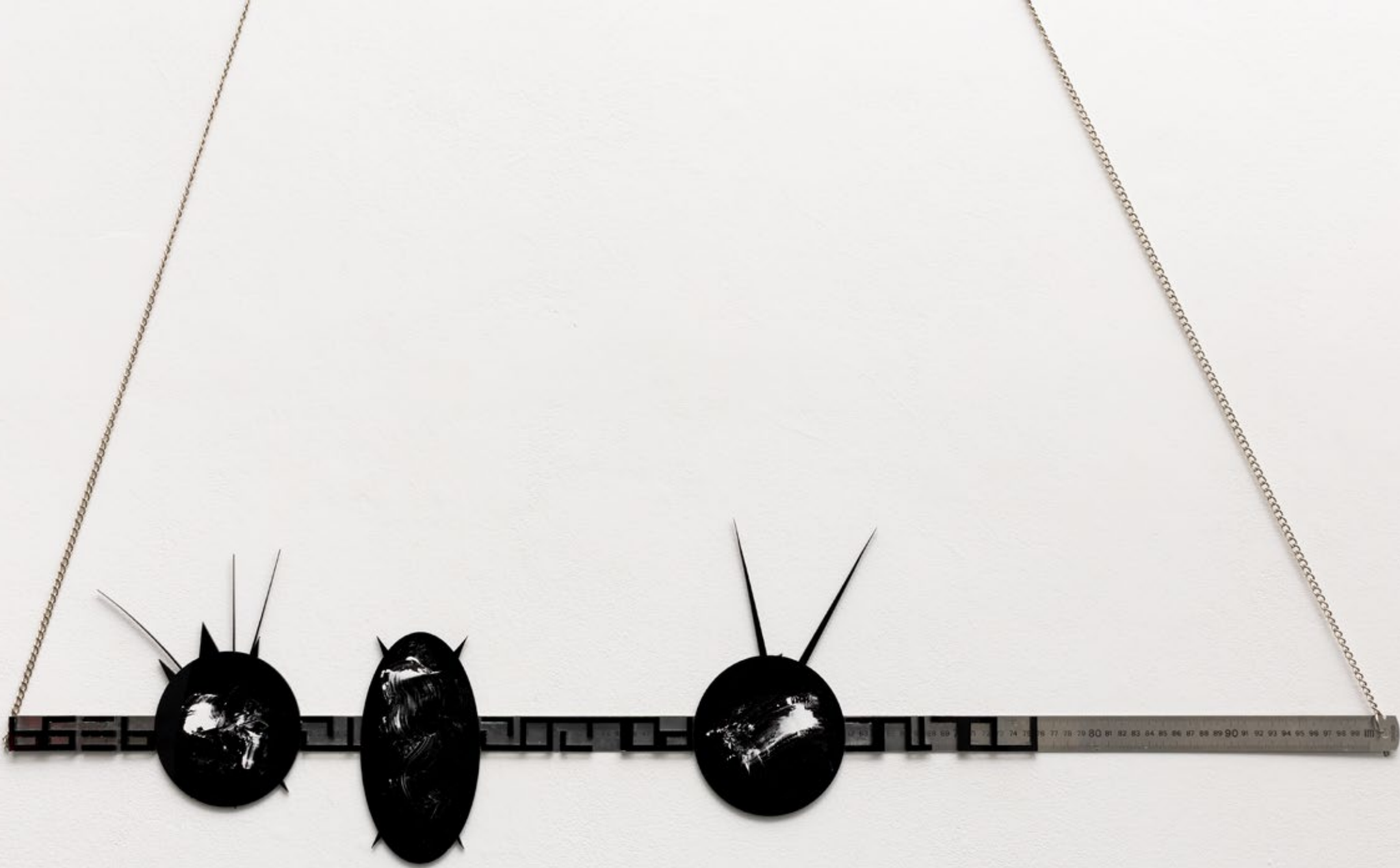




THIS IS  
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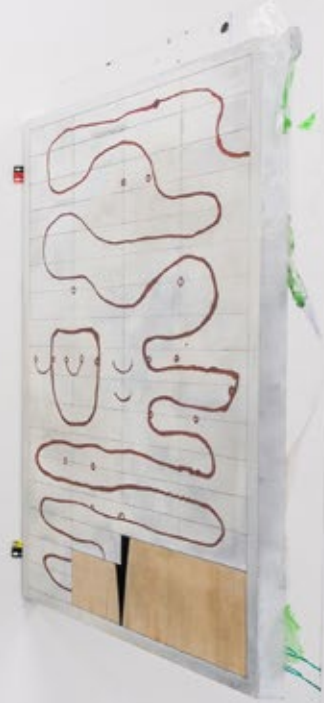


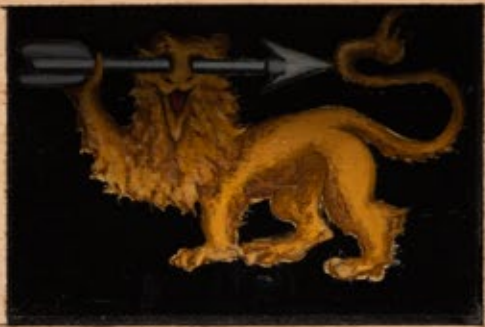




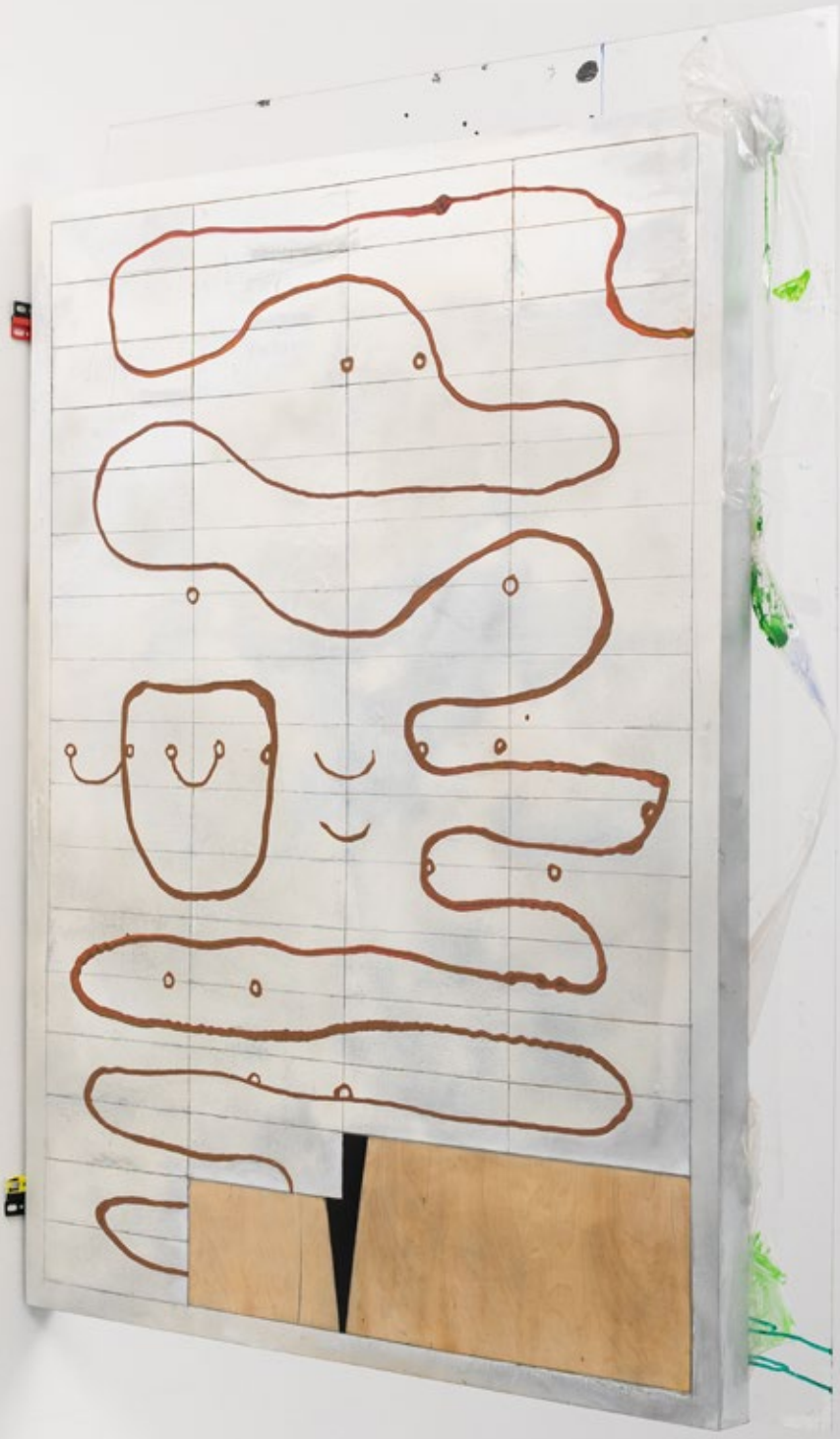
















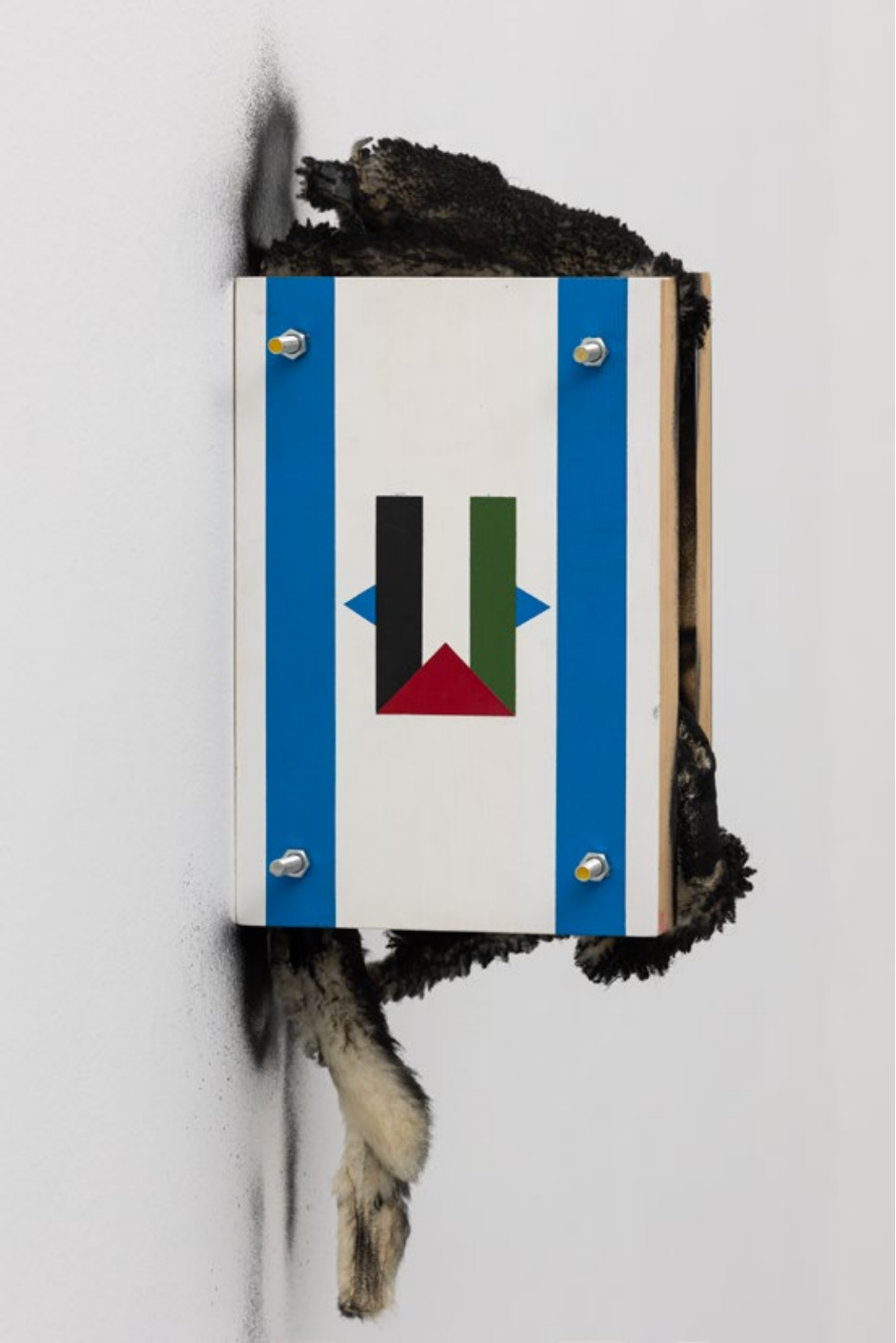






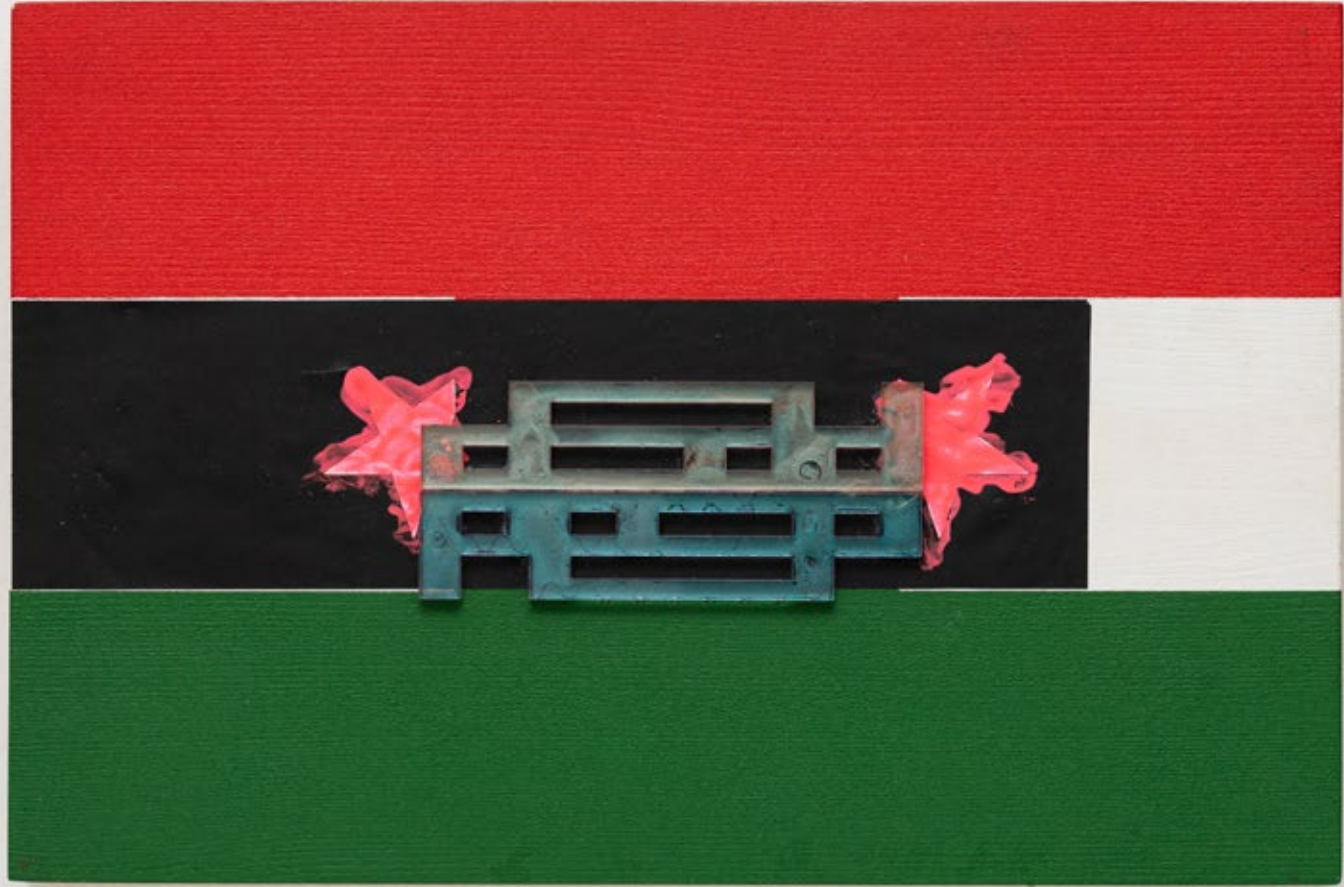


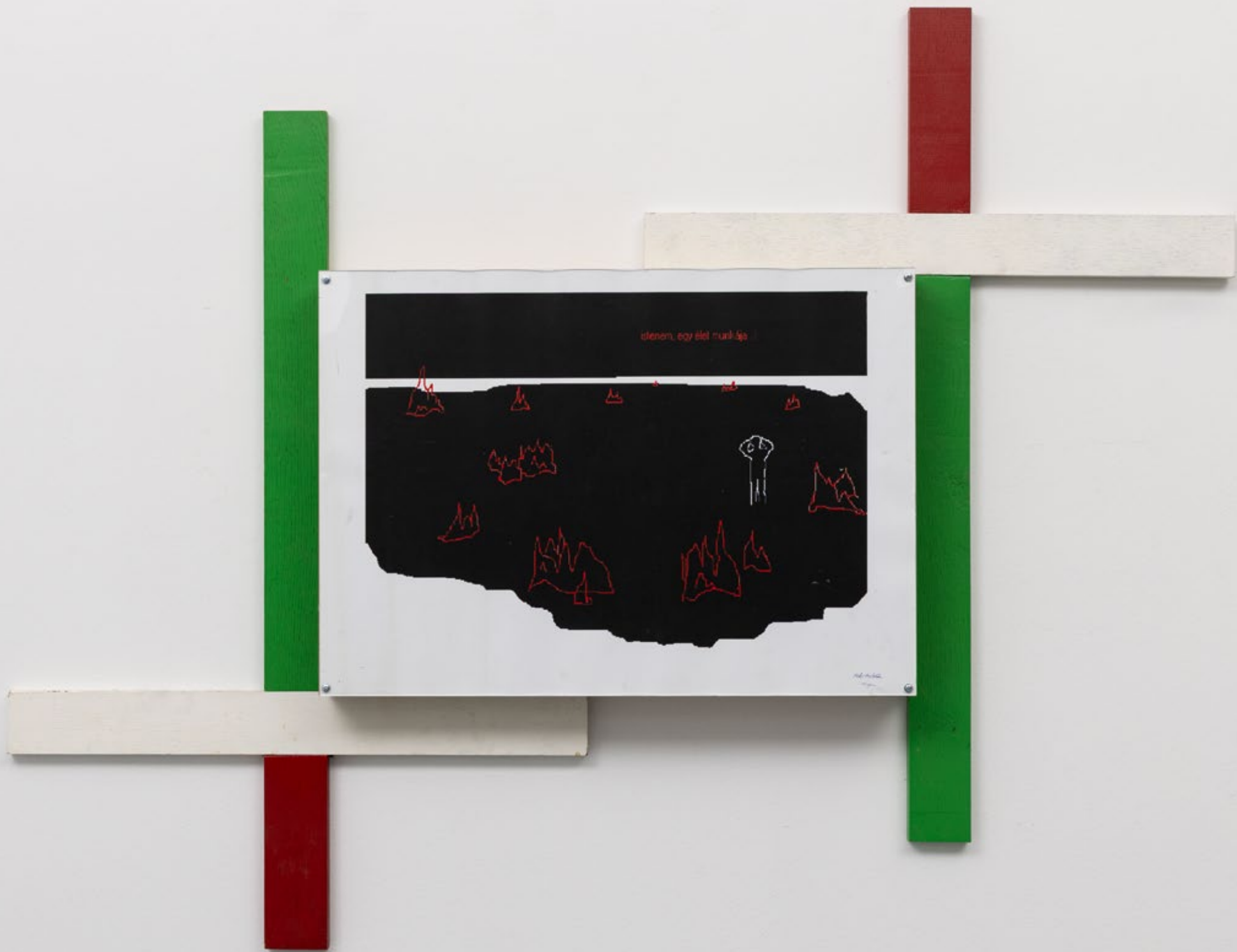












utamon, egy élet munkája





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50g

1012kJ  
242kcal

**ÖNGÖL**

**NYERJ**  
EGY UTAT  
BRAZÍLIÁRA  
ÉS TALÁLKOZZ  
RONALDOVAL!

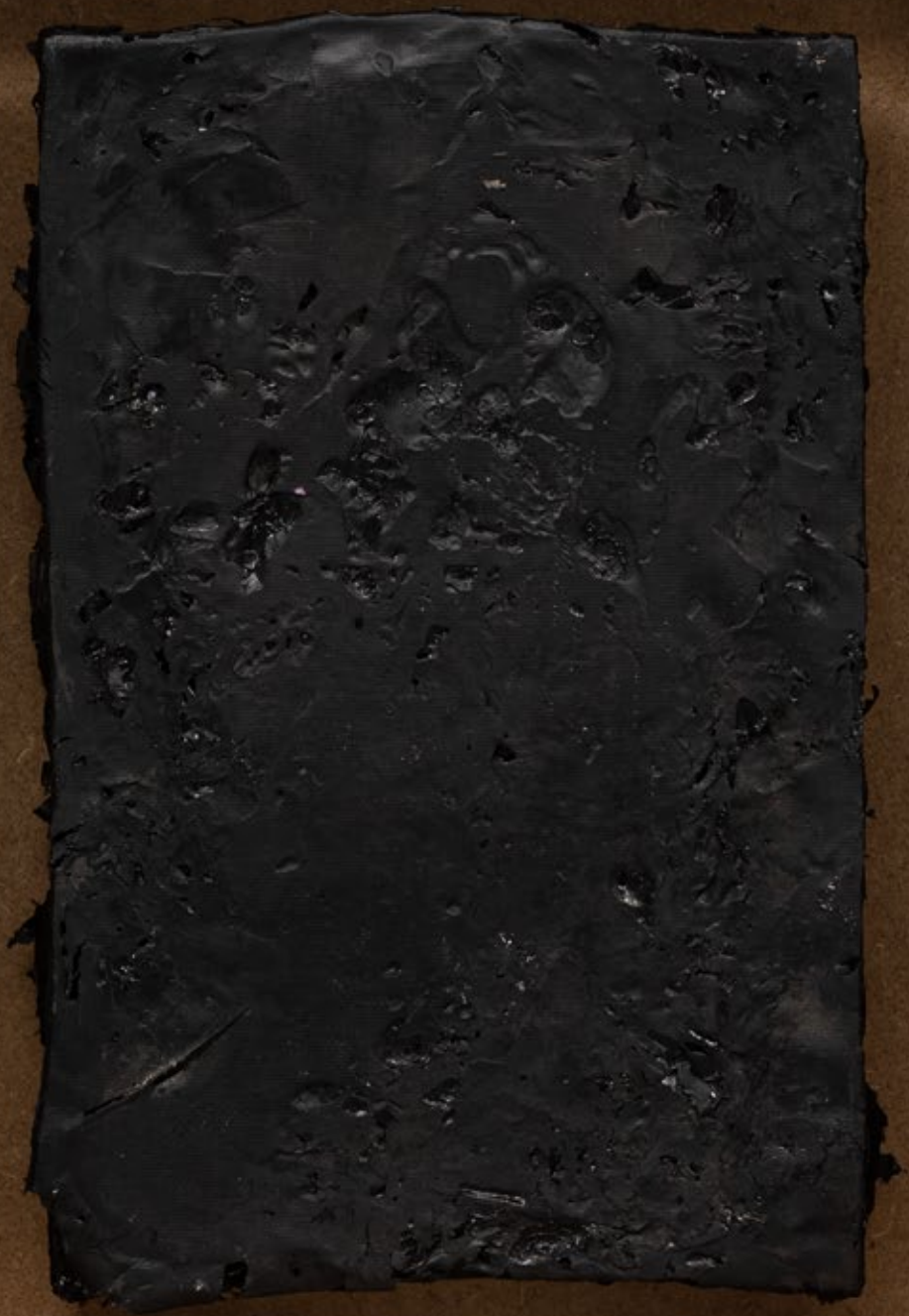
Vásárolj egy SNICKERS  
terméket és nyerj  
egy utat Braziliába!

A csomagban lévő adagok száma: 1 adag nettó tömege: 50g  
Karamellás (27%), Műanyaggyanta  
Kókusz (18%), Széles kókuszgolyó  
darabok (22%), Tejcsokoládé  
(35%), málna, Csokoládé csipke.  
/ 100g / 196kJ (47kcal)  
/ 100g / 200kcal / 1012kJ (17%)



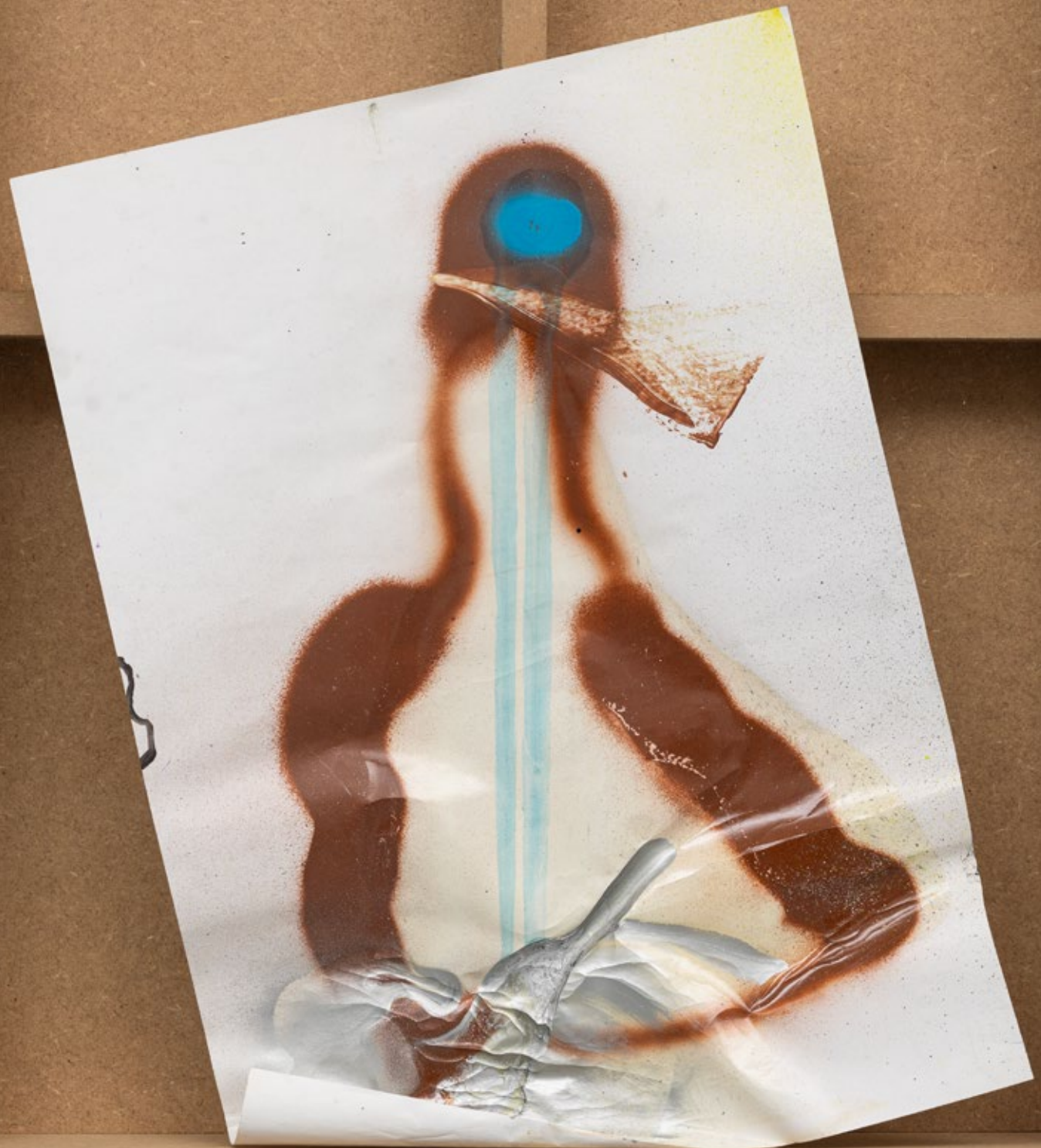
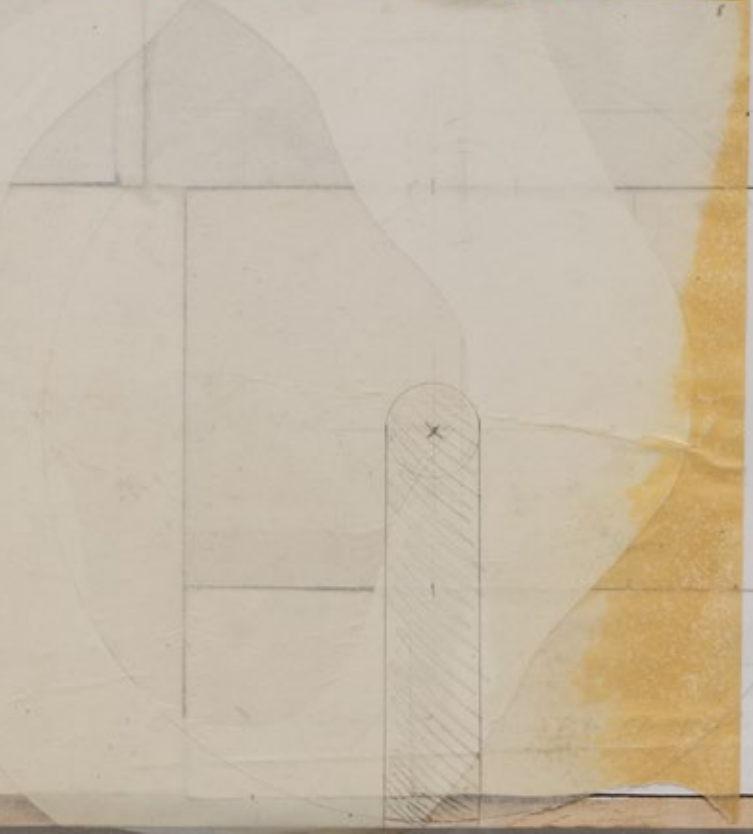
YOU HAD  
ONE JOB





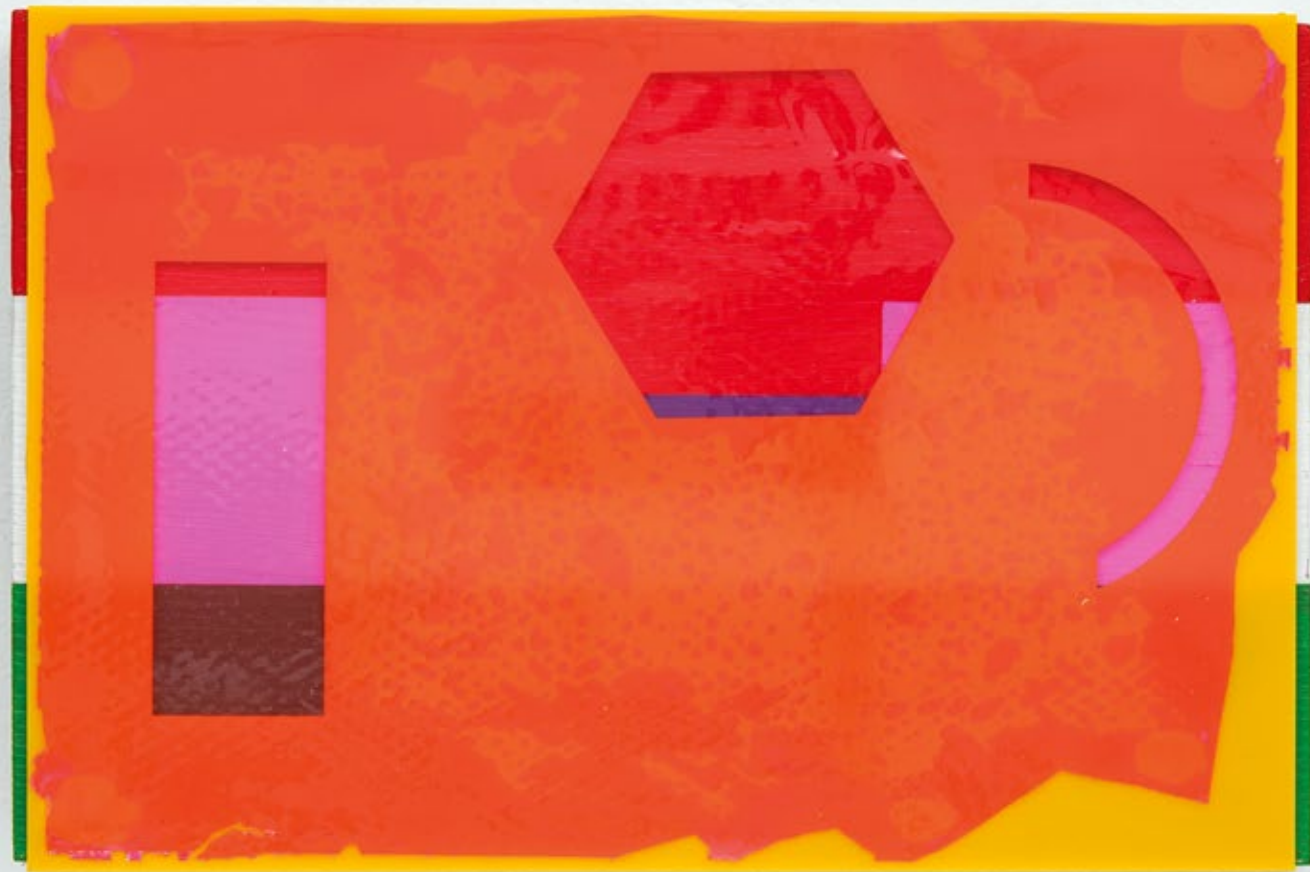
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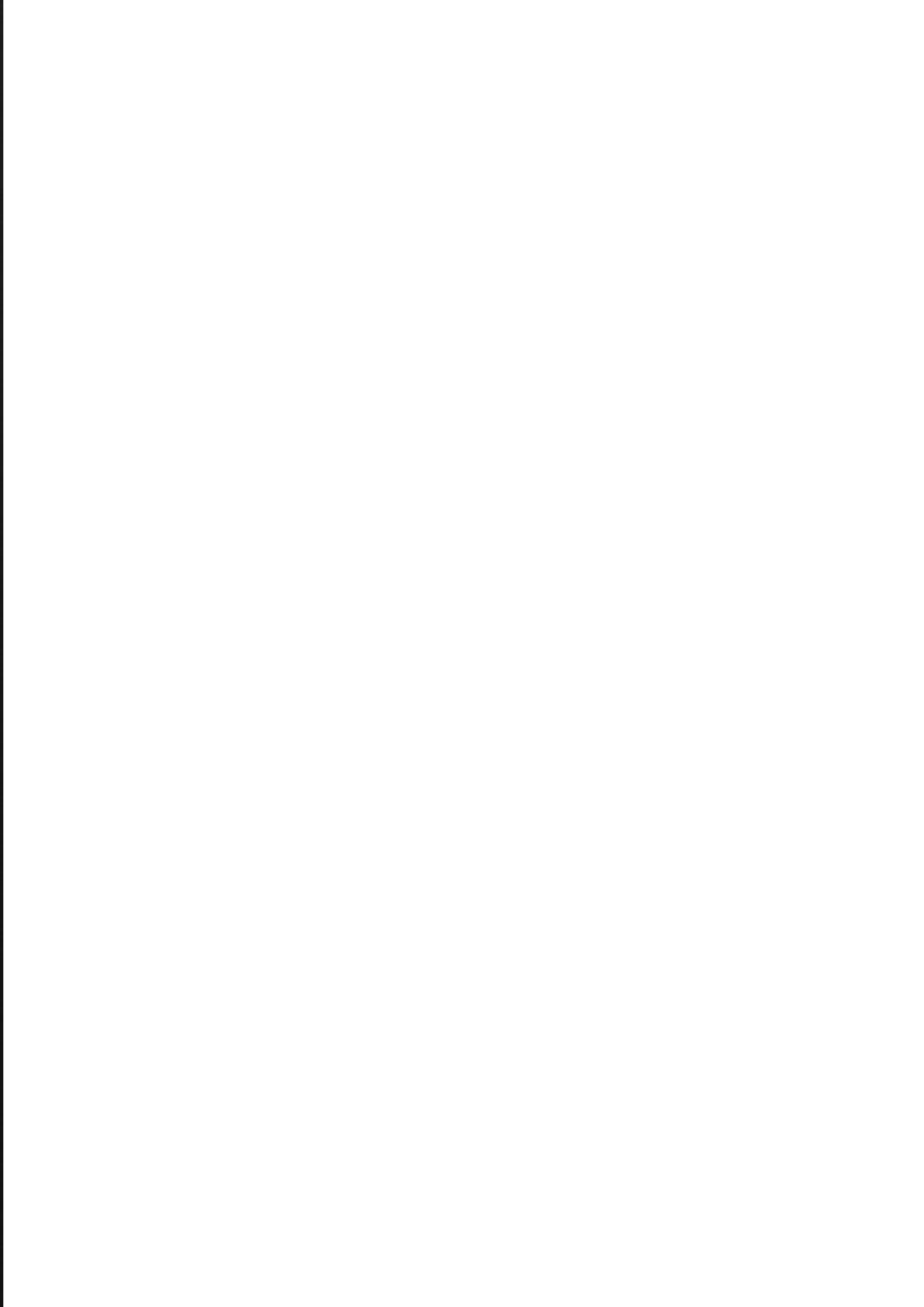










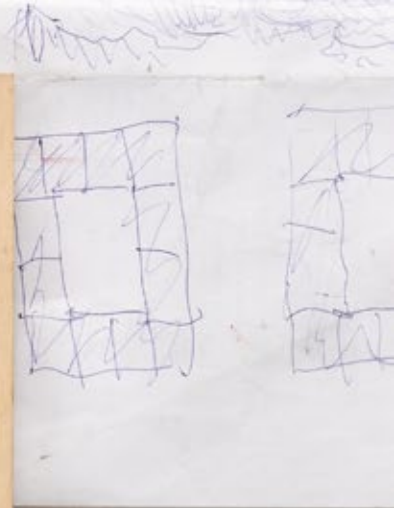






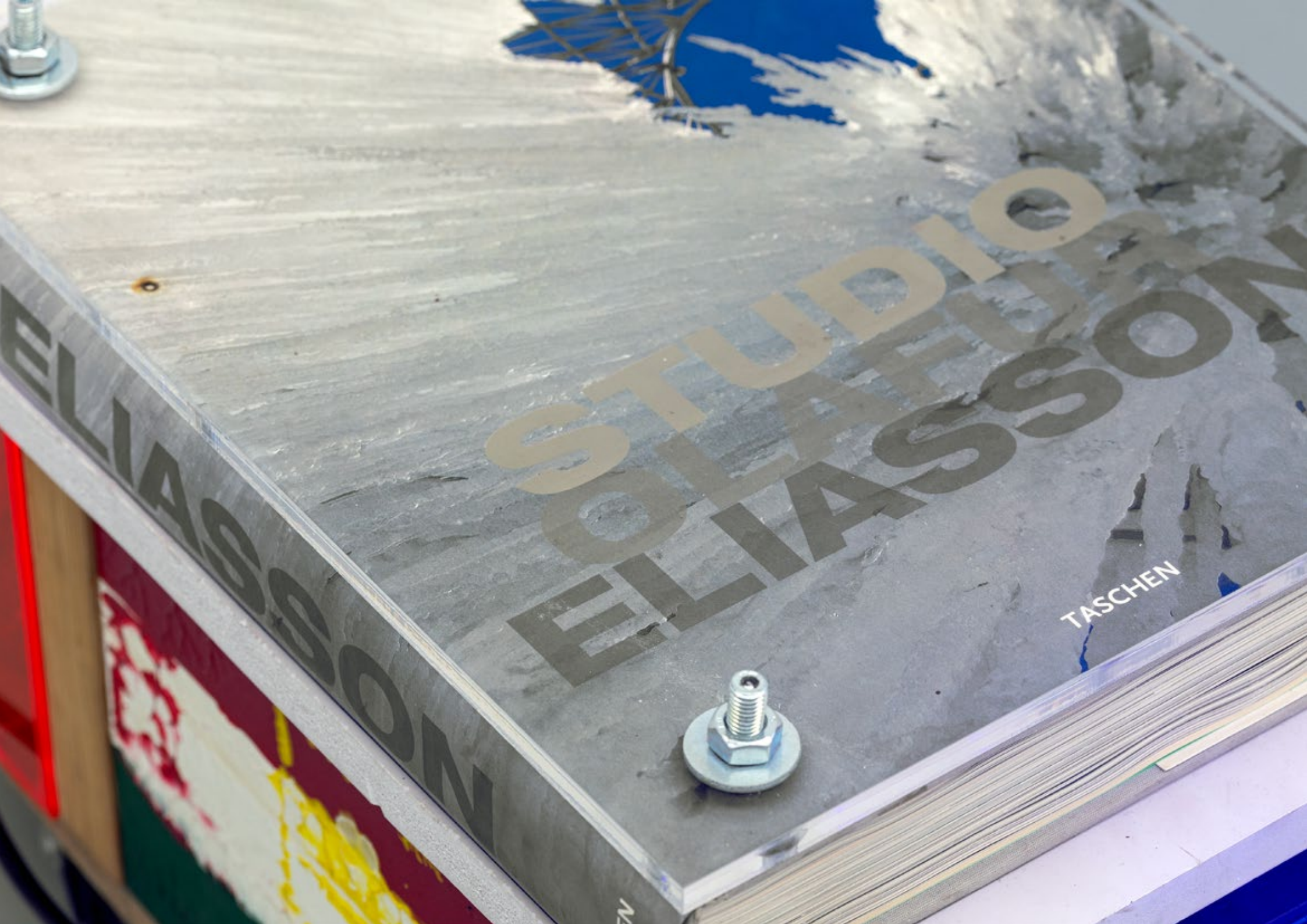












STUDIO  
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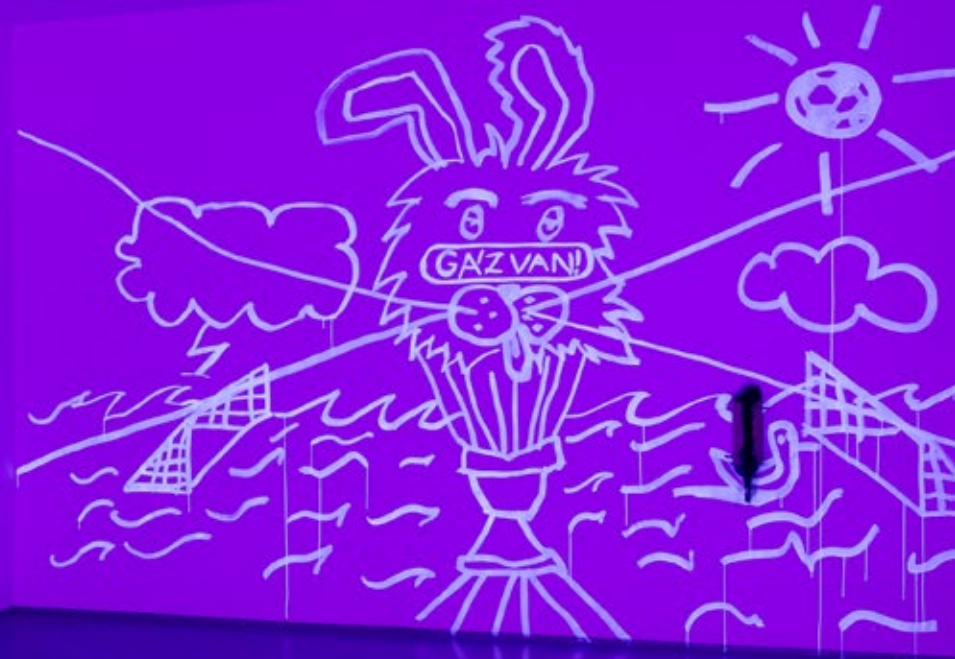
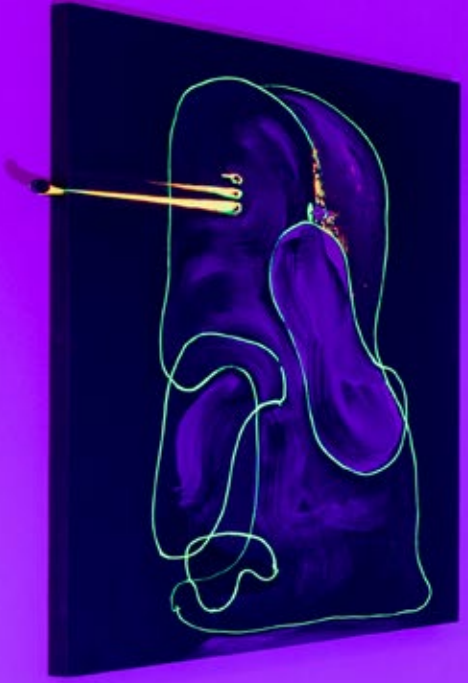
ELIASSON

EN









A JÖNŐ GYŰJTMENKÉHÉZ

2021 | Curator: Zsolt Miklósvölgyi | Venue: Művészet Malom, Ferenczy Múzeum | Photos: Balázs Deim, FMC, Dávid Bíró

## For the Children of the Future

In comparison to the creative strategies that have characterized their work so far, the latest solo exhibition by the artist couple Lőrinc Borsos, titled *For the Child of the Future*, can be seen as a turning point in their oeuvre. After their initial, mainly politically and socially critical works, followed by a self-mythologizing and self-analytical tone, their current works are marked by more experimental world-building strategies that can also be related to video and role-playing games.

The artworks and installations to be presented at the Ferenczy Museum aim to create similar speculative realities. In addition to the darker aesthetics typically associated with the artists, known as the “nocturnal side of painting,” this exhibition also strives to establish a new, more informal, and experimental artistic language.

The first part of the installation space, which can be dramaturgically divided into two main sections, offers a glimpse into the magical rites and props of a techno-tribe existing beyond our world. In contrast, the second part transports us into a strangely over-lit space where an alternative reality, parallel to our own, welcomes us beyond the museum’s distorted walls. It’s a peculiar otherworld that initially makes it hard to determine whether it was constructed for the children of the future or if they built it for us.

The new exhibition by the Lőrinc Borsos artist duo can be interpreted as taking their aesthetic and psychological self-examination, which has been ongoing for many years, to a new level. However, the presented material is not just another stage in the construction of mythology but also an invitation to the viewers. Alternatively, it is an aesthetic endeavor to create a cross-generational community spirit whose aim is to collectively envision a post-apocalyptic world. Yet, the purpose of this exhibition is not primarily to evoke visions of the end of the world, as the oscillation between endless completion and reconstruction is more characteristic of this dialectical world.

For example, the construction scaffolding, which can also be considered a central element of the exhibition, and the related accessories, simultaneously represent the restoration of a world after its destruction and the architectural promises of a new world’s possibility. In other words, they symbolize a transition between the gestures of scenic architecture and destruction, speculative world-building, and world destruction. These gestures may be just as recognizable in literary discourses of narratology, video game theories, as well as the worlds of theater, or LARP (live-action role-playing). This is an imagined fictional scenario in which images of potential antecedents and conceivable consequences appear simultaneously. Therefore, it’s not merely a science fiction world since in sci-fi reality, there is always a complete world against which individual worldmaking elements are created. Here, however, the contours of a possible world are outlined, and individual objects, signs, gestures, and emotions only hint at the seeds of these world possibilities.

Consequently, the duality of the spatial organization of the exhibition creates a kind of dialectical tension where the counterparts do not necessarily contradict each other, at least in aesthetic terms. In other words, it’s a transcendental tension that emerges within the creators’ lives but can also be aesthetically decoded, oscillating between the aporetic qualities of this world and the beyond, home and distant, together and separate, unique and common.

However, this tension also represents the incorporation of a reevaluated artistic program. For instance, the elements of painting that only briefly appear during the exhibition as symbols are, in fact, part of a new painting series. These elements also draw inspiration from medieval traditions depicting the transfiguration of Christ. They not only evoke the theology of transfiguration but also resonate with the ideas of the American art critic and philosopher, Arthur C. Danto. According to Danto, art, and the institutional practices associated with it, possess a transformative power that is capable of transforming experiences of mundane reality into extraordinary ones.

In the case of Lőrinc Borsos, this transformative quality is evident in the tableaux that employ iridescent, rainbow-like transitions. Here, the use of the color black, which was previously the primal chromatic quality of Lőrinc Borsos’ art, producing a bright, reflective surface and an expression of artistic self-reflection, literally breaks down into its constituent colors through a prism. In other words, what used to be an allegory and a means of communication between the two creators now emerges as an emblem of prismatic diversity and multitude.

The second part of the exhibition, which distorts the discourse and architectural features of the institution, reflects on this gesture. It also serves as a creative proposal for reshaping and twisting the museum space itself. This is symbolized in the project by the viewer’s creative gaze directed beyond the conventional view, which doesn’t merely unveil the existing space but opens up a new artistic reality for exploration. Consequently, we glimpse an alternative reality that is less influenced by the destructive tendencies of futurism and more by the eerie atmospheres of dystopian realism. It’s as if the visions of Gaspar Noé, Panos Cosmatos, or the psychedelic fantasy spaces of Stanley Kubrick’s *2001: A Space Odyssey*, and particularly the films of Nicolas Winding Refn, come to life, this time presented in the form of the museum’s dazzling spectacles emerging from behind the walls, characterized by the interplay of blue and red neon lights.

Throughout the entire exhibition, the most recent world-building efforts of the artist couple, Lőrinc Borsos, will take center stage. Objects fluctuating between states of appearance and disappearance will appear not only as standalone artworks but also as components of an independent aesthetic toolkit within a comprehensive total installation. Similar to the elements in the seemingly boundless arsenal of the movie *Matrix*, here, the objects integrated into the wall seem to lack their inherent potential. However, this tangible presence, which is interpreted as an absence, is not a genuine void, as it envisions an imaginary reality with prerequisites that continuously postpone the future. A future in which unfulfilled promises continually haunt us.

Zsolt Miklósvölgyi











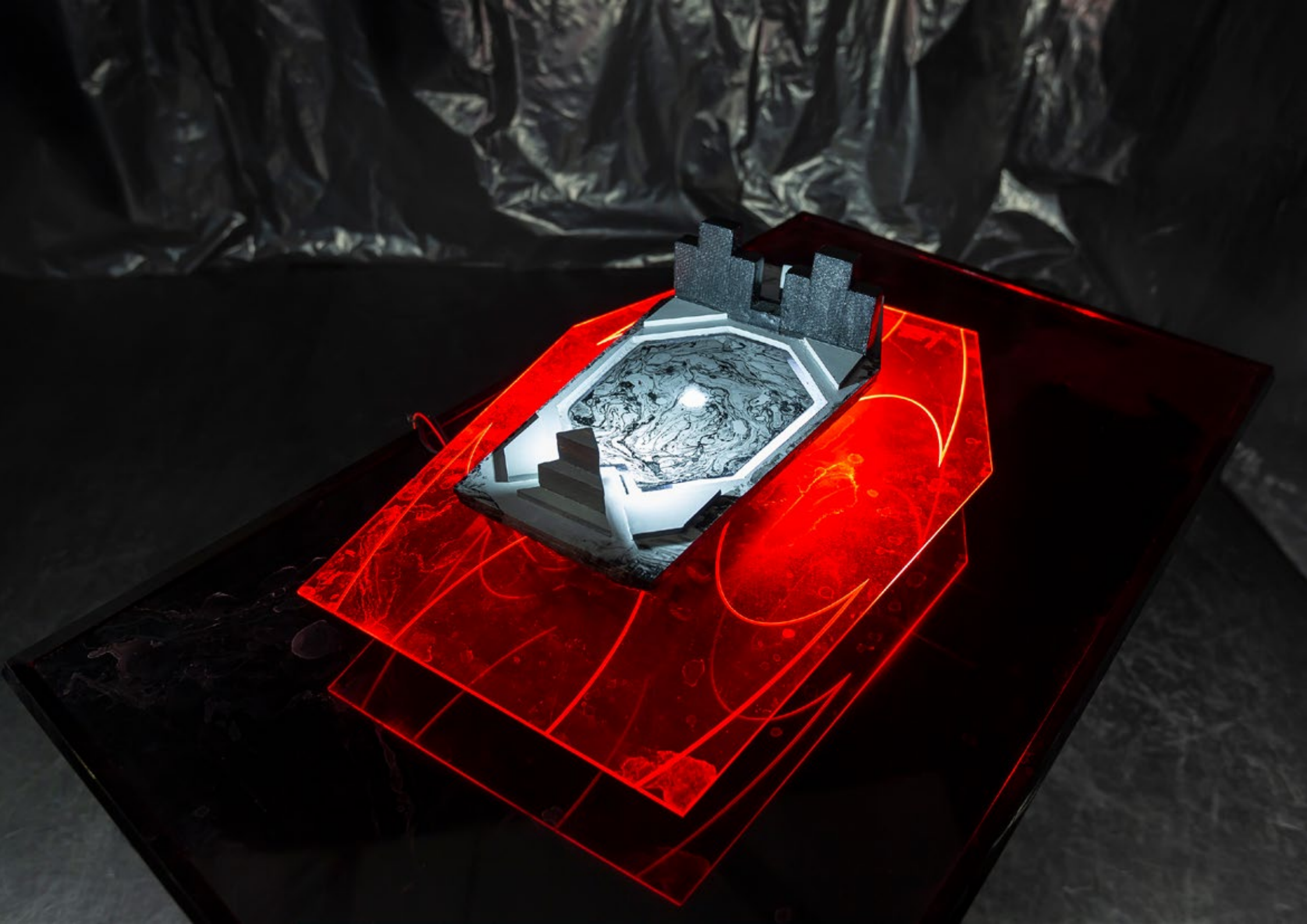








URSEI





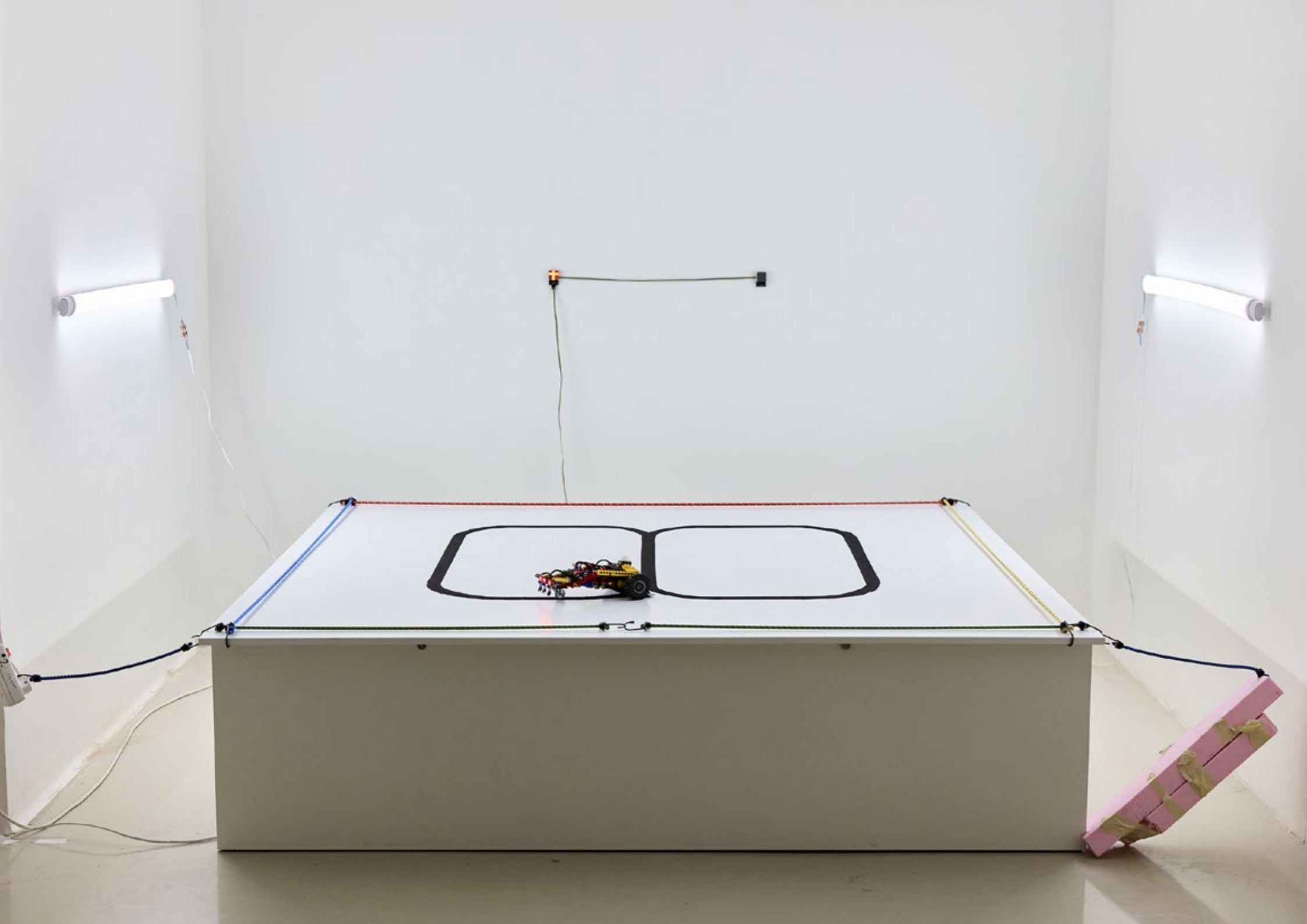


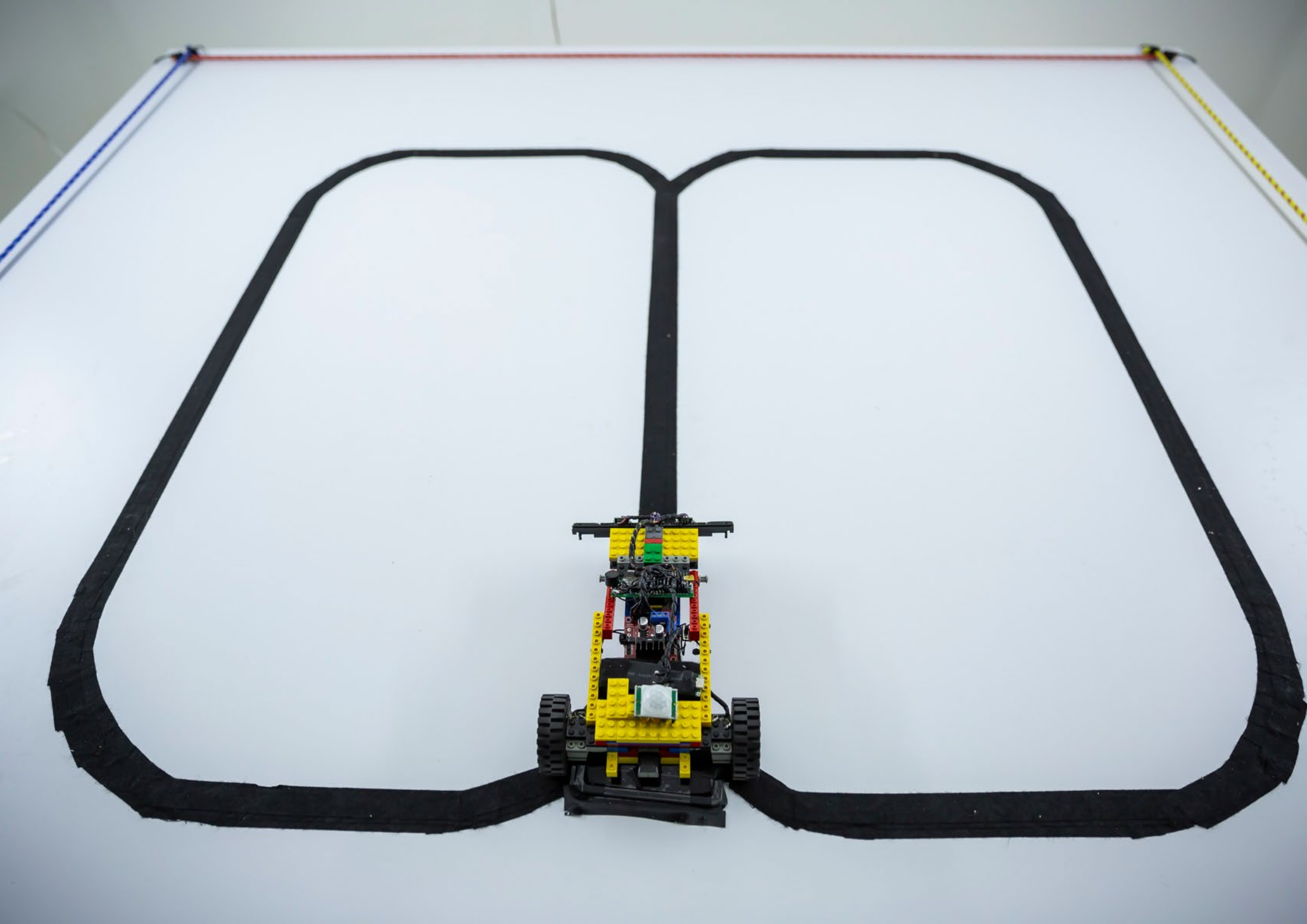


F FEEL V

REVEAL

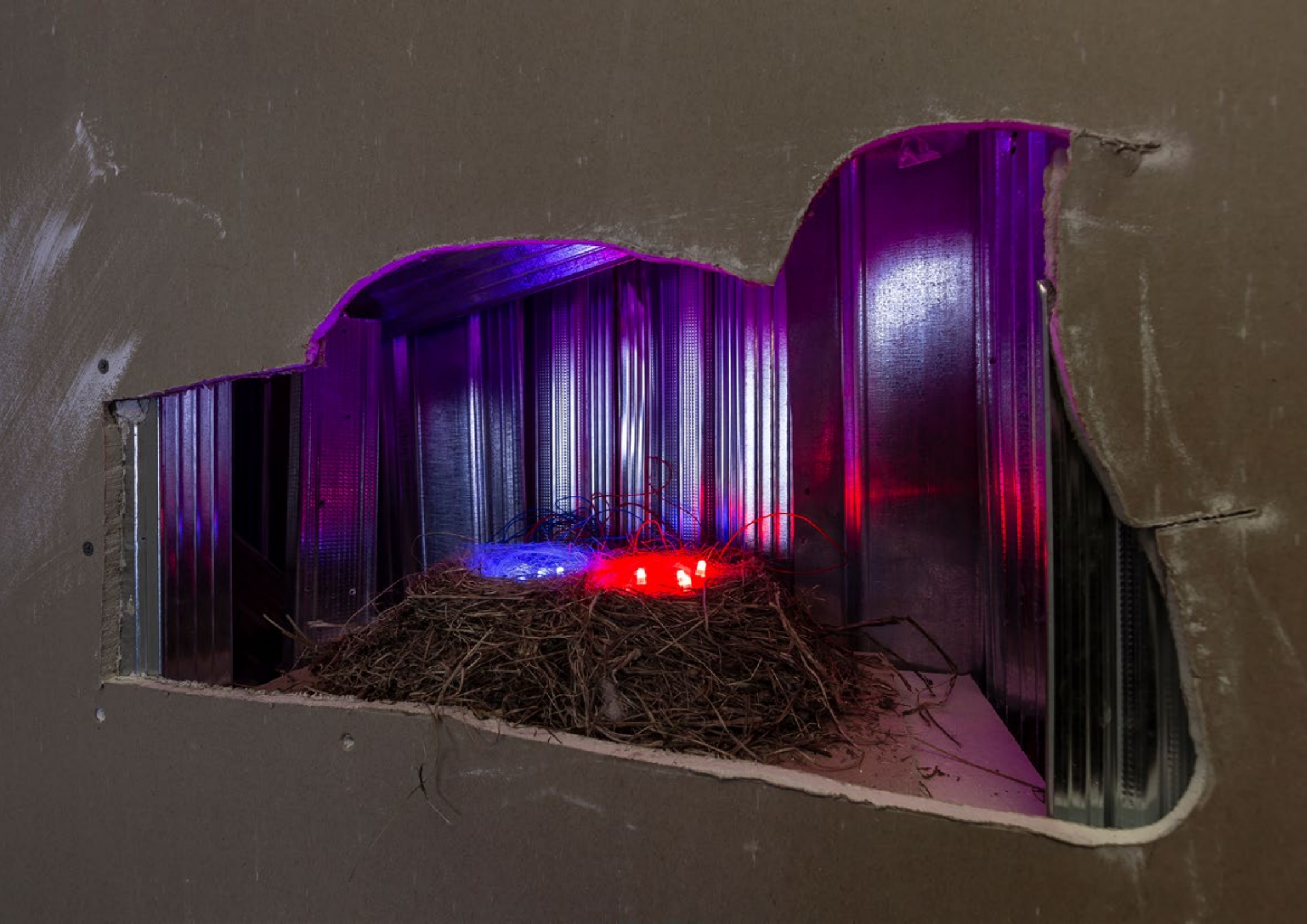


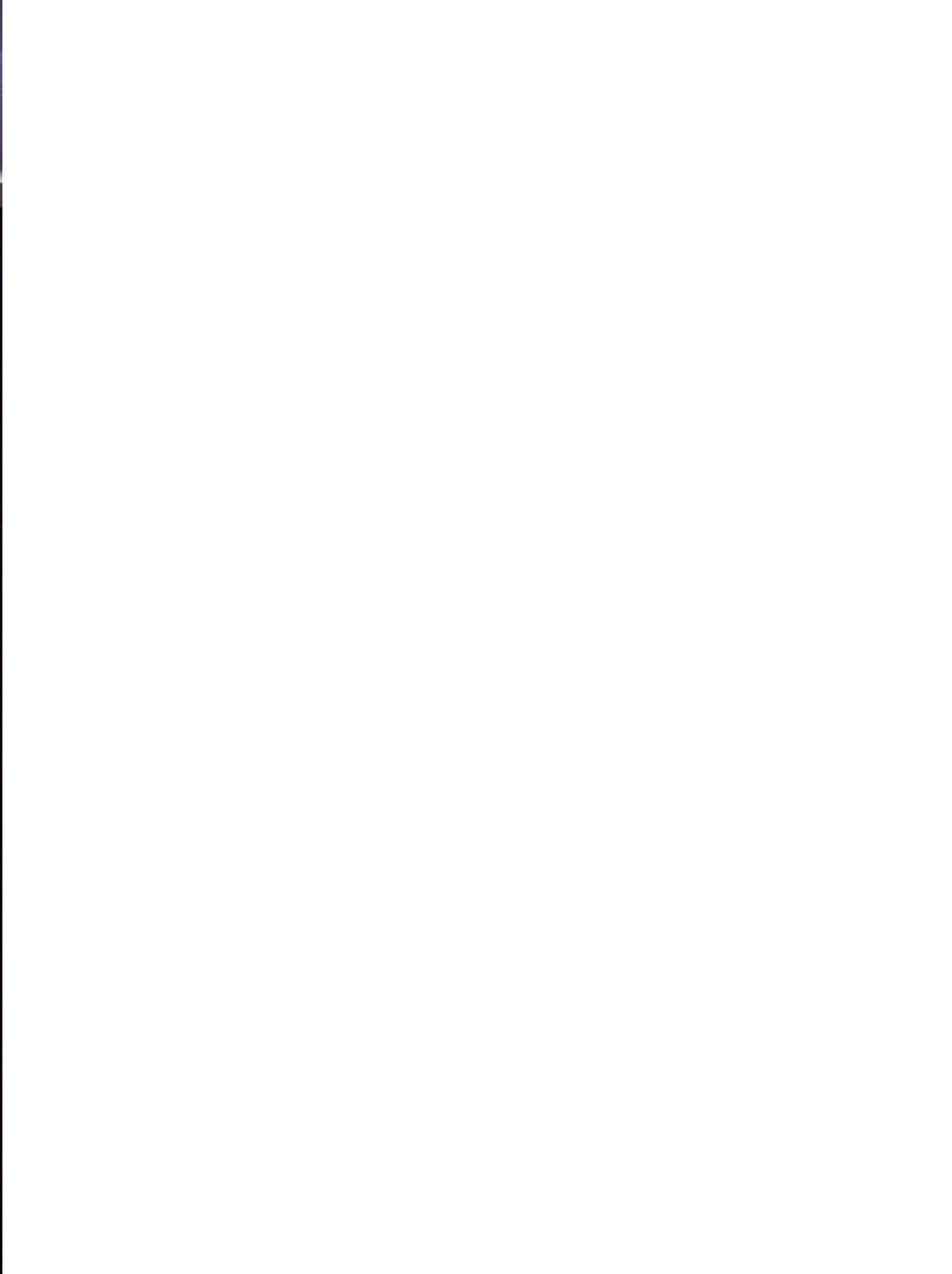














A VÁLTOZTATÁS JOGÁT FENNTARTJUK.



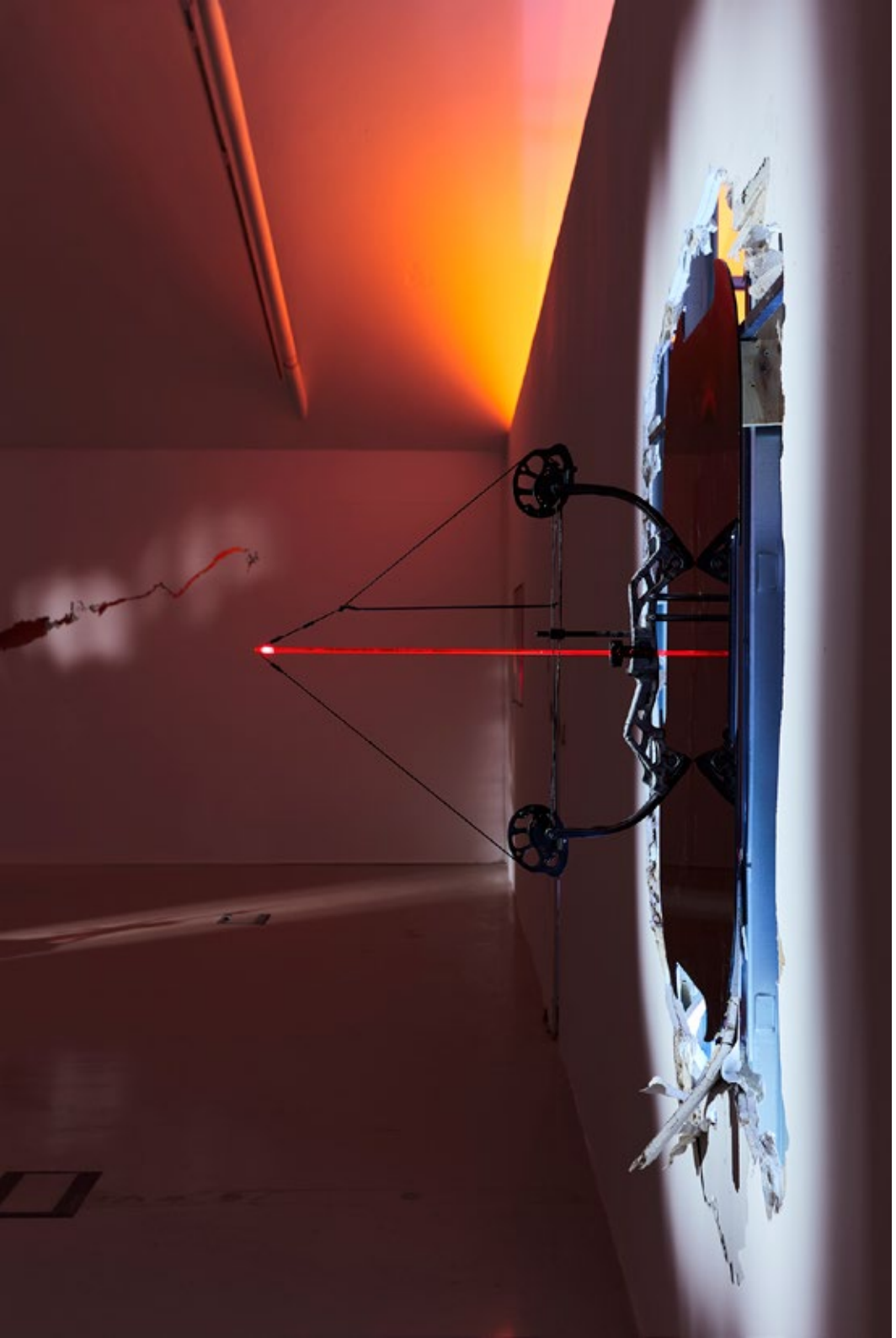


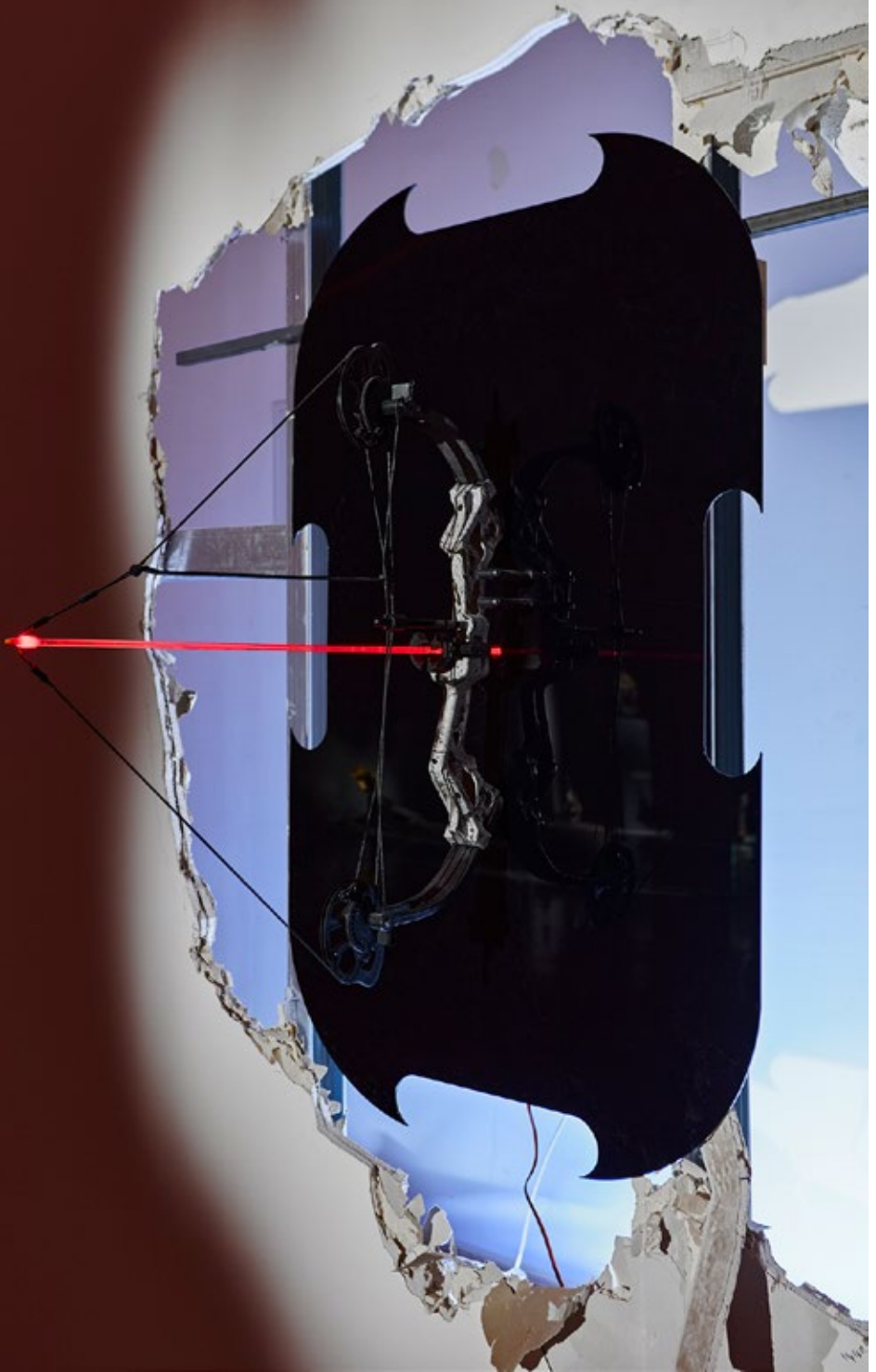














KENDRA PALIE

ROMAN  
ITEM NO. 102106  
ITEM DESCRIPTION: BABY SANTA  
CITY: U.S.A.  
CARTON 2 - OF 10  
MADE IN CHINA

ROMAN

NARNIA IS

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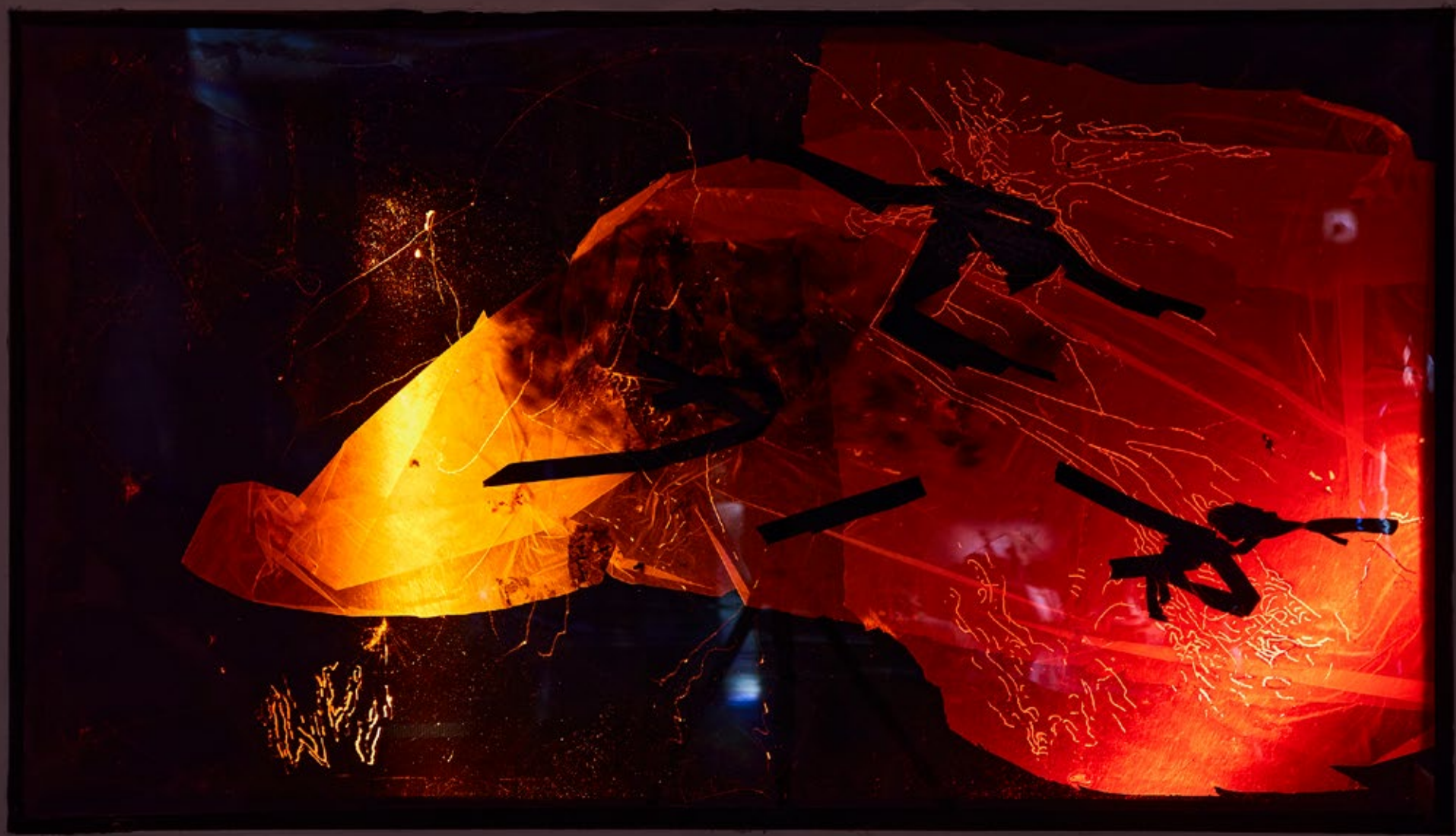
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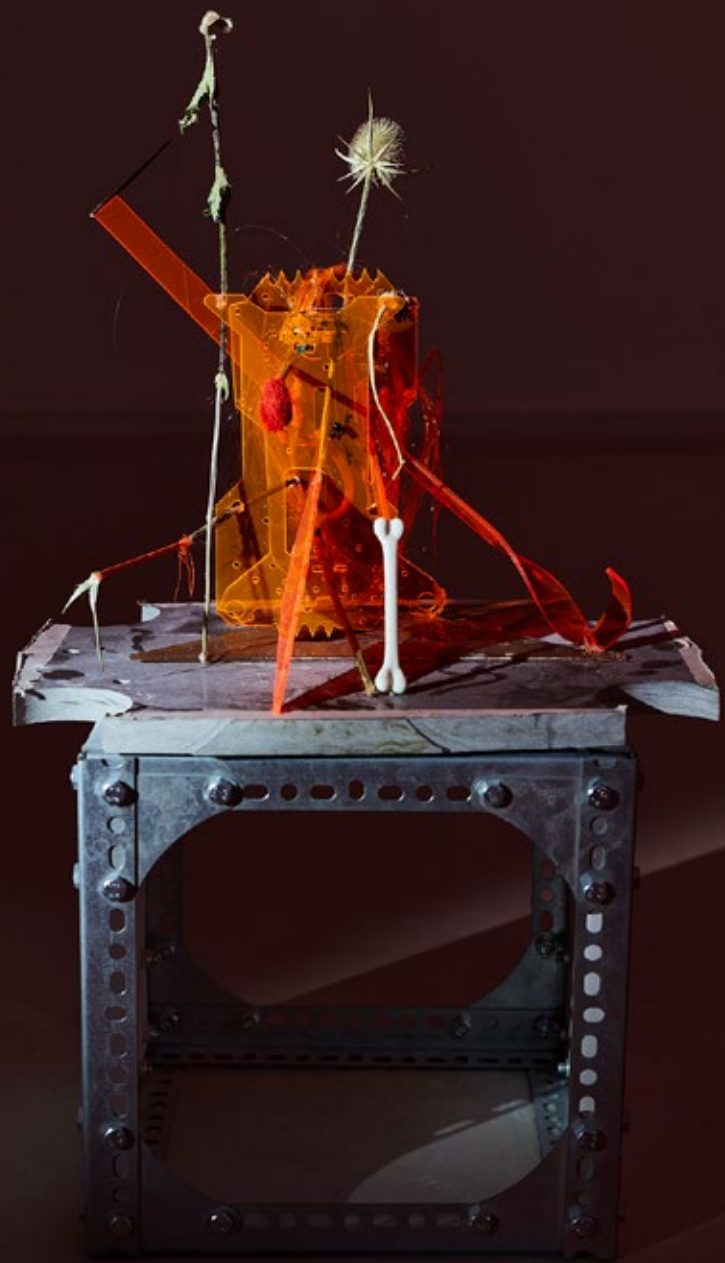








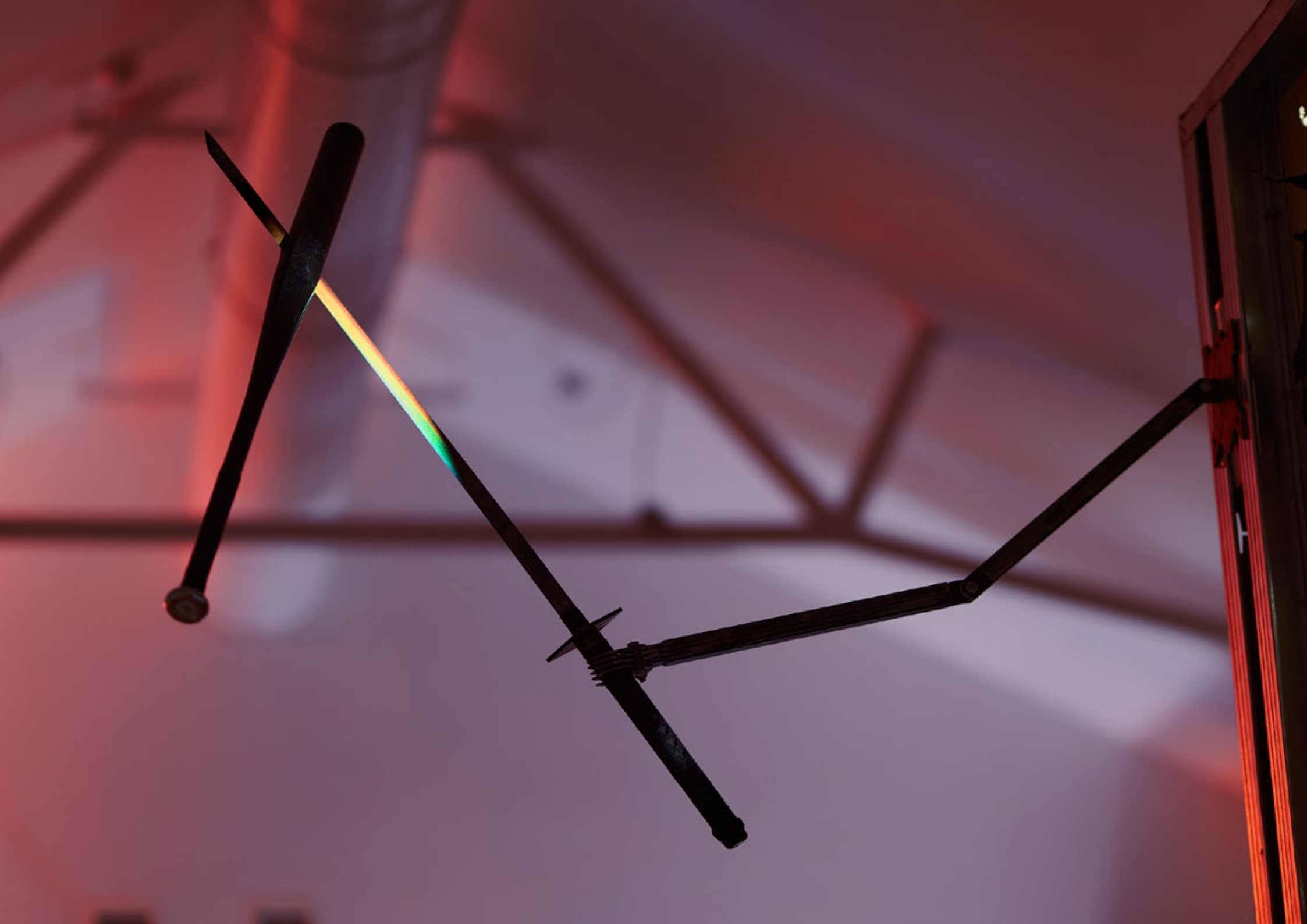






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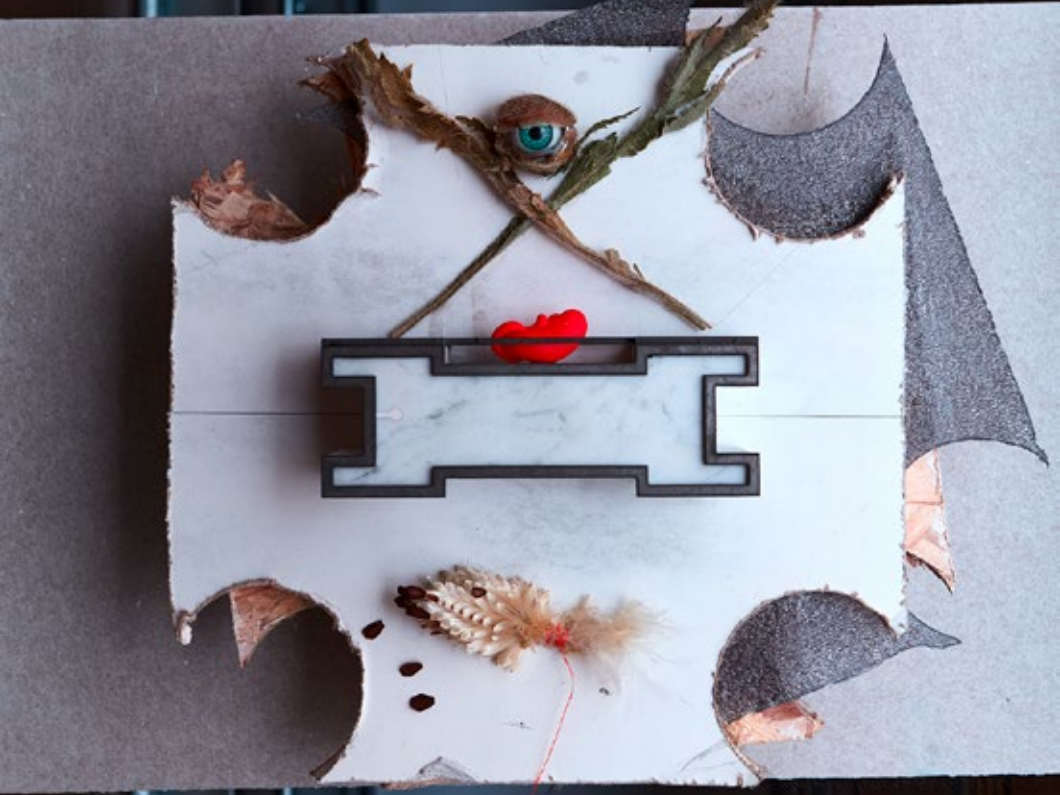








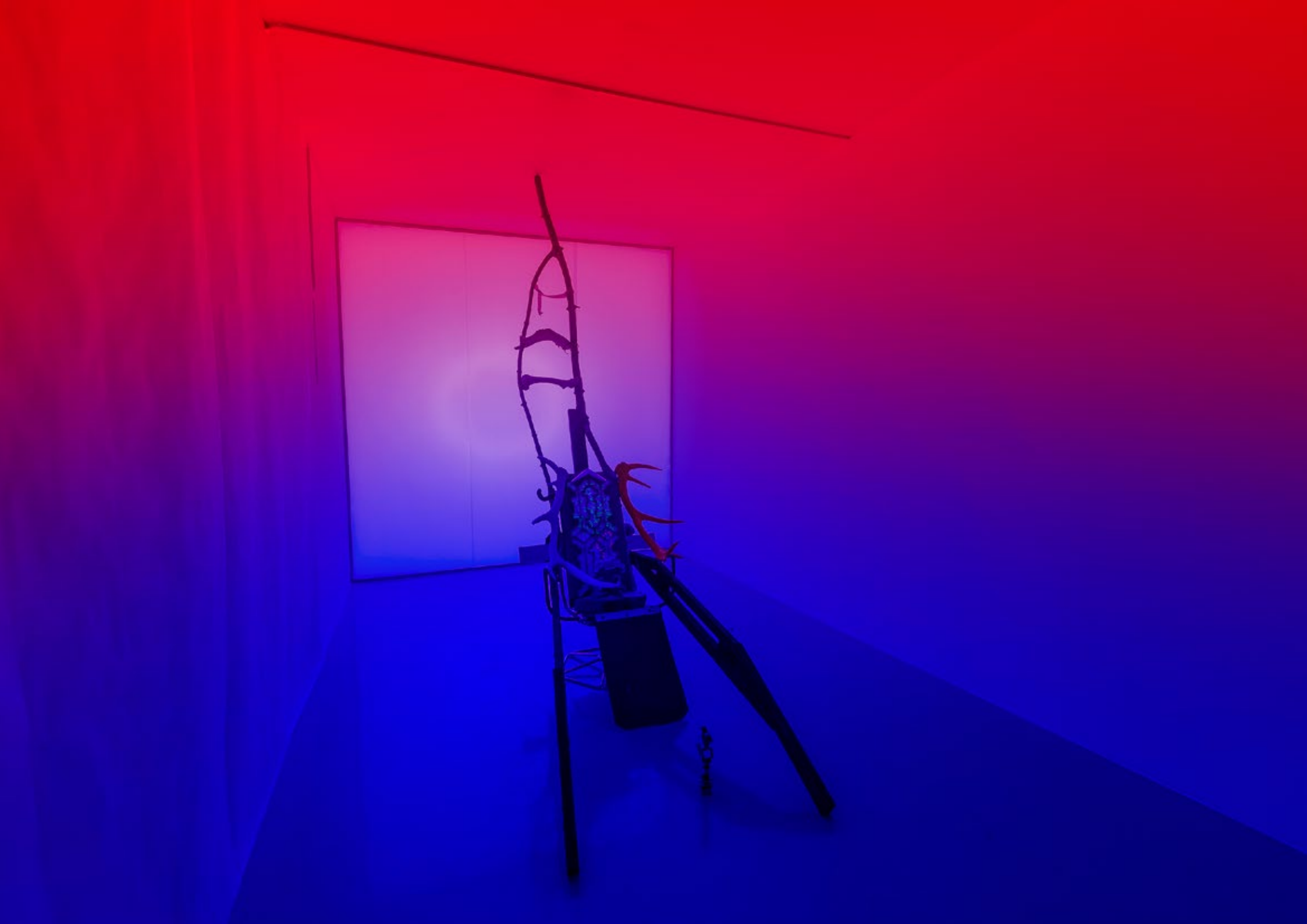
















WEIGHED  
FOUR  
WALKING

2021 | online exhibition @ soloshow | Curated by @greedy\_rigor, @rhizomeparkinggarage | photo: Barnabás Neogrady-Kiss

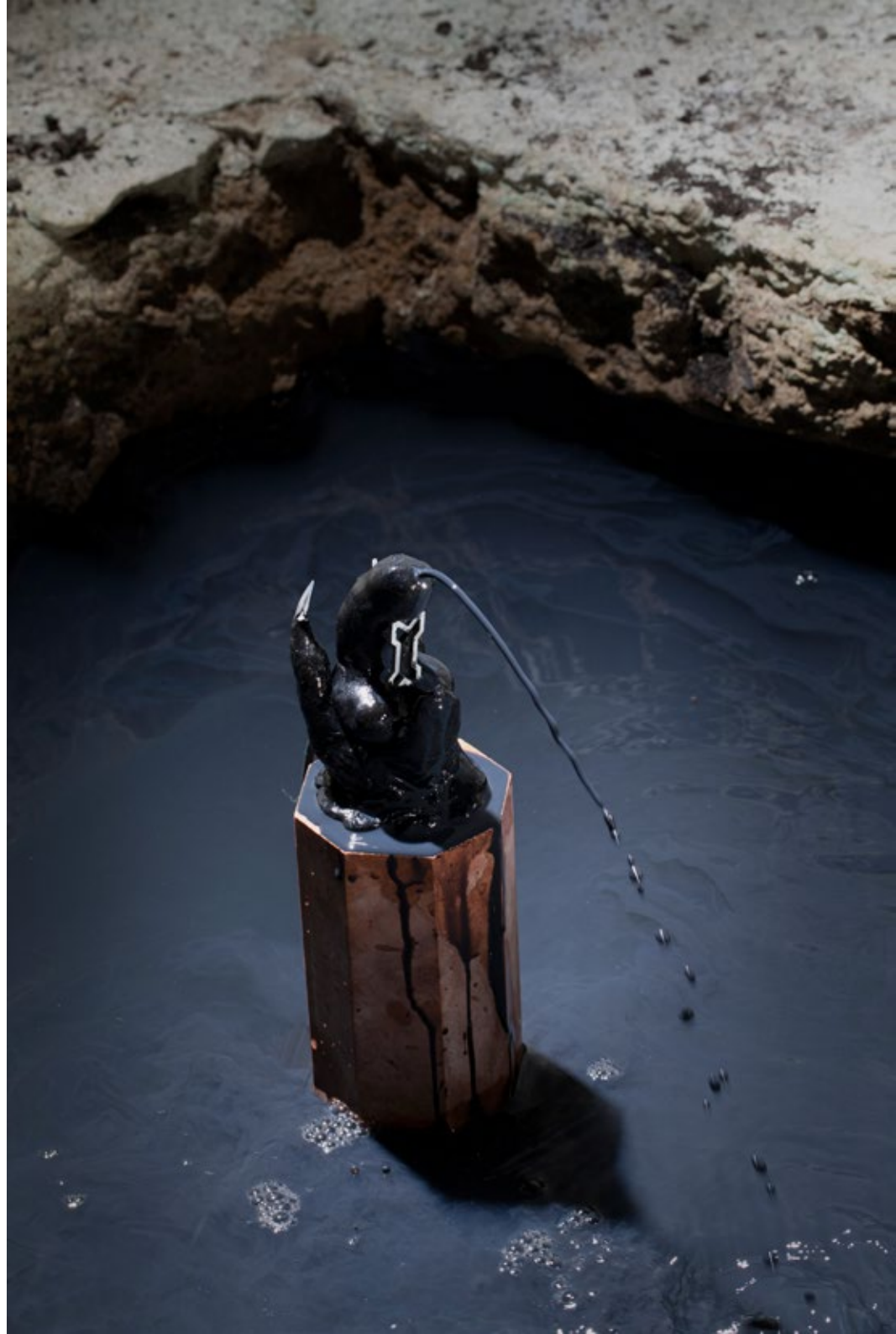


Weighed Found Wanting (2021, enamel paint, textile, aluminium basma, chains, 150 x 200 cm)

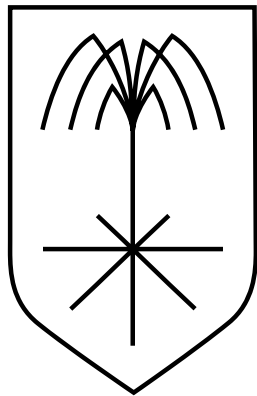








Wanting (2021, enamel paint, air-clay, marble, fountain-system, variable size)



MINE MY MIND  
MIND MY MINE  
MIND MY MIND  
MINE MY MINE

2020 | group show | AQB Mines, Budapest | Curators are the artists:  
Szilvia BOLLA, LŐRINC BORSOS, Dániel KOPHELYI, PPILLOVV, Adrian KISS, Erik MÁTRAI,  
Gyula MUSKOVICS-Tamás PÁLL-Viktor SZERI, Márton Emil TÓTH | photo: Dávid Biró

We descend hand-in-hand to the heart of the mountain, leaving any emotions behind. The familiar pathways of the mind lead to a wet, deep, warm darkness. Our trail is paved by a thin, reflective membrane — we fall into a time-trap as we cross it. We enter ourselves as we set foot “out there”. It happens to us but we do it to ourselves. We freeze the future and melt the past, then in reverse. The pick-up is jumping back and forth on the nonlinear timeline of our memory. Tissues of intricately twirled, dystopian fragments emerge: familiar forms of madness, pleasurable traces of decay. We hide in the details, read among the lines, but the image remains undecipherable.

The participants show new works among reinterpretations of already existing ones, exhibiting large-scale, immersive and complex installations in the cave system of AQB — formerly used for limestone mining — hosting an exhibition for the first time in its existence.

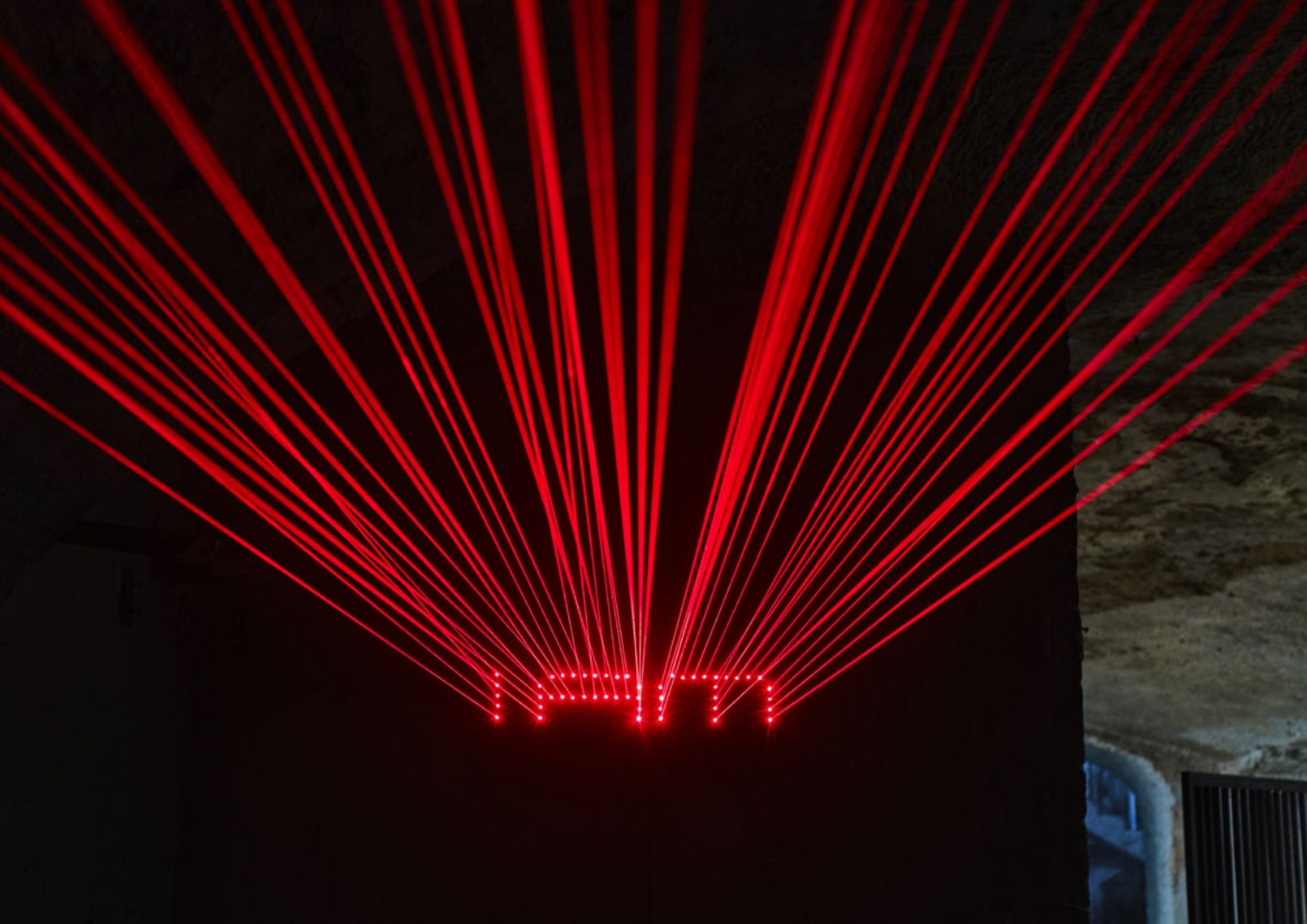
Enter / exit at your own risk.

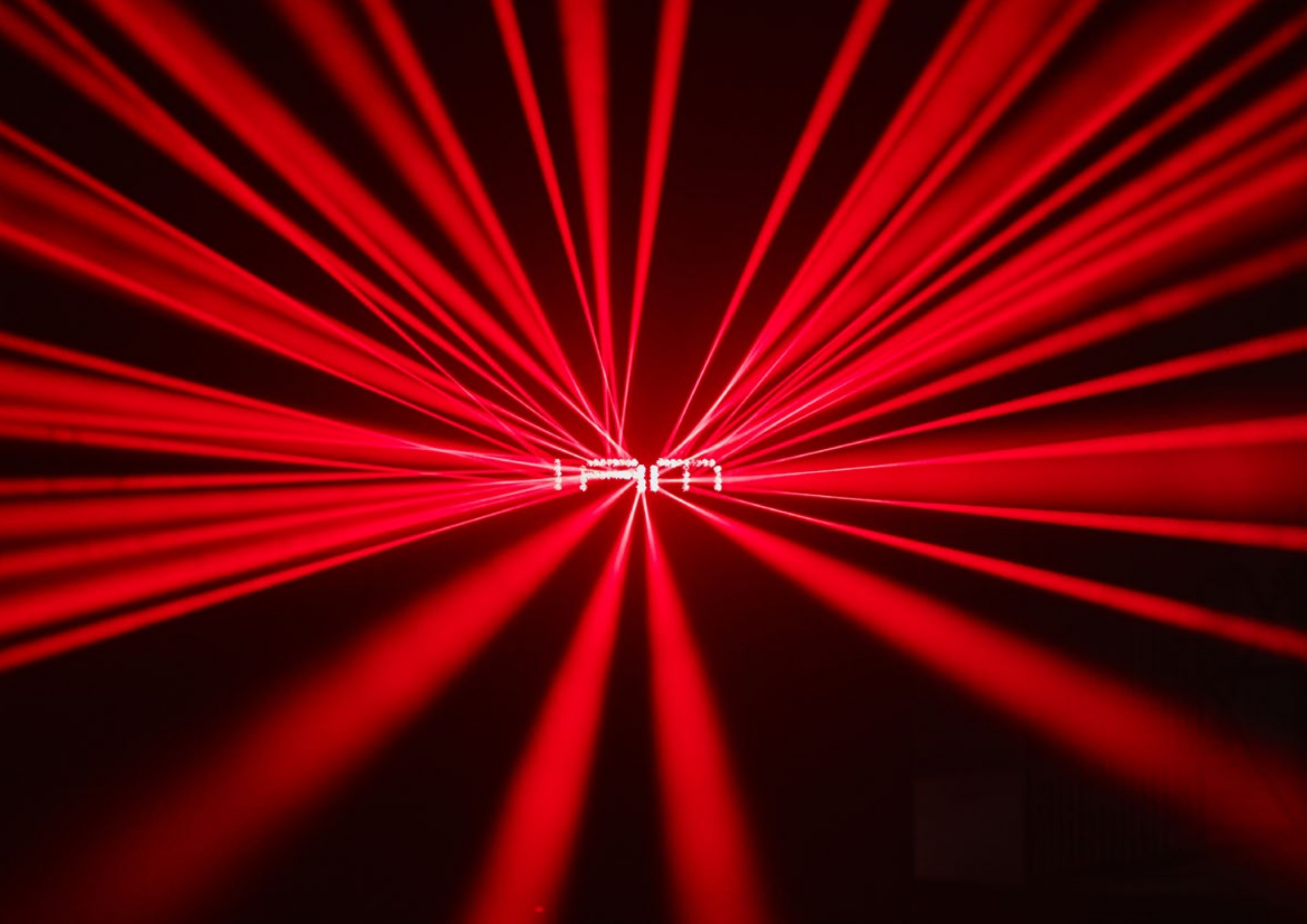
## Trinity Model 2.1

Appropriated and profaned work of János Borsos made in 2009 for examining the paradox nature of the relationship between the personalities in the Holy Trinity. Originally the word FATHER was the source of the projection which was pointed to the wall in the form of the word SON, instead of I AM and YOU that appear in the current version. The geometrical transformation between the two words was made by the medium of the laser beams symbolising the Holy Spirit.



Lőrinc Borsos: Trinity Model 2.1 (2020, laser modules, metal structure, electronics, 20 x 20 x 80 cm)  
Adrian Kiss: BIG GATE (2017, metal structure, 200 x 300 x 200 cm)











Adrian Kiss: DUNYHA ACTIVE (2020, Quilted leather and linen with fleece lining, 200 x 140 x 3 cm)



## Chaos Reigns

"Chaos reigns", says the fox in Lars Von Trier's *Antichrist*. Nature chooses an animal to be its messenger who speaks the language of the people: it declares the state of emergency. It feels like the human race should be told its status of an apex predator is perishable & the illusion of progress only makes the endgame more & more dramatic. Because the last word is always of Nature. If we try to protect ourselves with walls & law we stay just as unguarded. Disaster could hit anytime & sure it hits, just a matter of time.

The main component of the installation was made of William Blake's *Nebuchadnezzar* monotype. Nebuchadnezzar was the king of Babylon who conquered and captured the Jew, commencing the 70 years of Babylonia Captivity. After a narcissistic outburst, the ruler became mentally deranged and as a result, he rushed to the wilderness and lived there for seven completely isolated years as a beast without control. One day his mind cleared and even so he got back to his throne, his image of the world changed drastically once and for all. The formative insanity was predicted in a dream, the prophet Daniel was the one who interpreted it. Although the king knew about the imminent peril, he could not escape it. It seems the role of the dream was to make him accept the coming of the inevitable experience, to live through radically human defenselessness that regardless of origin or rank, threatens everyone.



Lőrinc Borsos: Chaos Reigns (2019-2020, polistyrol, animal skin/fur, goat horn, plants, rope, enamel paint, water, steel, tile, wood, flashlight, audio, 270x270cm)







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DIVIDE  
DIVIDE  
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II II ENA  
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2020 | solo show | VUNU Gallery, Kosice, Slovakia | Curated by: Peter Bencze  
| all images copyright and courtesy of VUNU Gallery and Everybody Needs Art and the artist

## Divide et Impera

„Hell is the separation of paradise and Hell,  
the Devil is the bifurcation between God and the Devil,  
evil is the crossroads of good and evil,  
and error is the dualism that only opposes twins.”

Michel Serres – The Parasite

Don't worry, your nails will be ready.  
Come to the gate  
Where we separate  
Then meet the snake, look into his eyes,  
And see yourself from inside.  
Finally we flow forward  
To spade ourselves in three parts  
But we are careful with the saw,  
Because we have to unite again from tomorrow.

Peter Bencze





Joint / NailArt 01 (2020, plexiglass, enamel paint, metal, 70 x 100 x 10 cm)







Besom (2020, wood, horns, enamel paint, metal, variable size)

Besom (detail)







Wand / Either Or  
(2020, 3d print, enamel paint, plexiglass, metal, variable size)



As Near As (2020, Datura Stramonium, enamel paint, 40 x 5 x 10 cm)







Saw 02 (2020, marble, enamel paint, laser-print transfer, variable size)





Snakeface (The Wizard, The Witch)  
(2020, wood, enamel paint, Datura Stramonium, variable size)





Snakeface (The Wizard, NailArt 02)  
(2020, wood, enamel paint, plexiglass, metal, vinyl, variable size)





HOPE THE FIRE  
WILL DO THE WORK

2019 | solo show | Another Gallery (A) | curated by Maximilian Lehner | photos Barnabás Neogrady-Kiss

## Hope the fire will do the work

Fire usually appears through its destructive power. If, following recent events, the prioritization between the burning of Notre Dame de Paris or that of the Amazon region should anticipate the morality of a person, referring to the hope that the fire would do the work seems cynical. The destruction is devastating in both cases and a comparison seems impossible. Despite that, a need to judge on both, donate for one or the other, currently defines people's moral goals in the eyes of others. The situation makes obvious that neither of the events is 'better' to pity and shows the occasional absurdity of moral judgements. Lőrinc Borsos explores another mythology of fire in their installation Hope The Fire Will Do The Work for Another Gallery, pointing to the antagonism of morality and its inconsistency. For William Blake, fire is a metaphor for the eradication of superficial differences. The English poet and painter sought to overcome conventional morality in his art in the eighteenth century. Burning, therefore, becomes a cathartic idea in his work, liberating the world from moral unambiguity and emphasizing the equality of all.

Some of the works in the Cabinet go back to the series Paradise Lost, in which Lőrinc Borsos reproduced classics of art history and censored stereotypes with their black paint BLA EK. In the triptych, they reference Blake's Satan watching the endearments of Adam and Eve, The Judgement of Adam and Eve, and The creation of Eve blacking out the figures of Adam and Eve as well as their unity in love and guilt or in the act of creation through the figure of God, and shifting the representational features to the depiction of Satan. Thereby, the presence of the large black shapes emphasizes the conventional ideas in the paintings—and their mysterious becoming: bi-polarity of genders, harmony and monogamy, and male power.

The paintings vis-à-vis, arranged in shape of a cross, depict struggles between what is considered good and evil from Blake's illustrations of Dante's Divine Comedy or Homer's Iliad. Lőrinc Borsos picks out details and sometimes alters parts such as the missing chains in the zoomed-in version of the evil angel (The Head). The full version of The Good and Evil Angels, is simply entitled Left-Right, leaving out the moral implication of the original. Even more, the carnation of both angels is matched—no darker skin for the evil anymore.

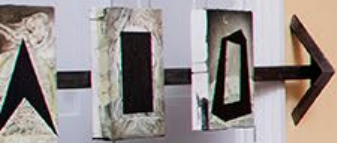
The bold trace of thick black color then unites them with divine trash objects (Dehex, Pyre), glowing in the light. On the ceiling, a fake fire flares in a bowl reminiscent of the fake fireplaces that one could switch on in TV, reminding us of the difference between high and low judgements in aesthetics as much as the printed GIFs on the curtains in the room (Yes, No)—another distinction of what to consider as good or bad, as meaningful or not. At the same time, the curtains show—logically inconsistent with the titles—the antagonism between 'yes' and 'no'.

A bit apart from the black line, moving out of the diagonals of the installation, a personal object of Lőrinc Borsos appears on the floor (Apparition): a combination of everyday objects, a baseball bat with a branch, and a strange font for writing "Jesus Christ" on the bat. The stories of the surrounding objects, paintings, and their arrangement remind us of the fatal meaning they might adopt for us—as well as the moral implications and the logic that even simple things carry with them.

The Ashes of Blaek in the doorframe might show a new way of overcoming these hidden traces determining us, more radical than Blake's mere idea of fire: by actually burning them.

The cynicism suggested by the title disappears in the installation, as do the clichés. The questions remain: Which pictures does the fire paint? How do we perceive fire—and equality when facing the fire? What motivates our decisions, and how could we overcome the invisible bias? How can we black it out or burn it? What kind of morality is left after the fire?

Maximilian Lehner









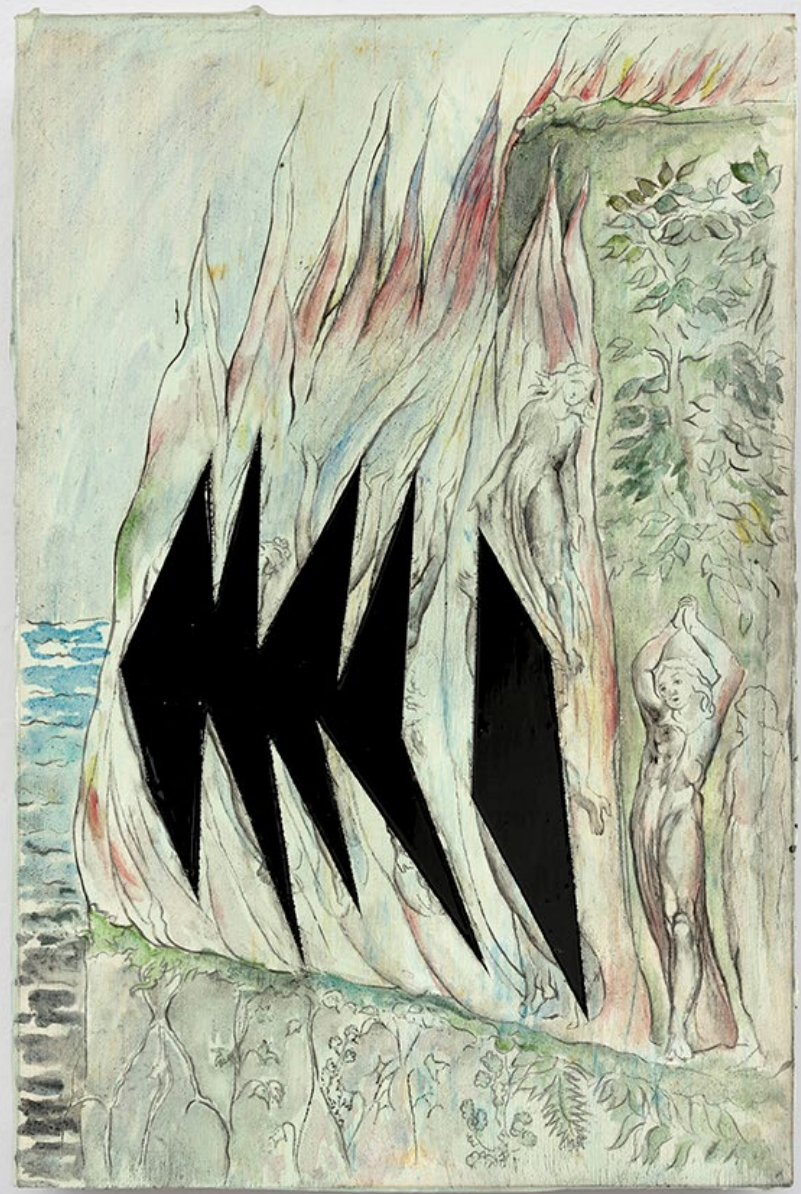
The Head (2019, enamel paint, acrylic, oil, canvas, wooden board, 20x30x5 cm)



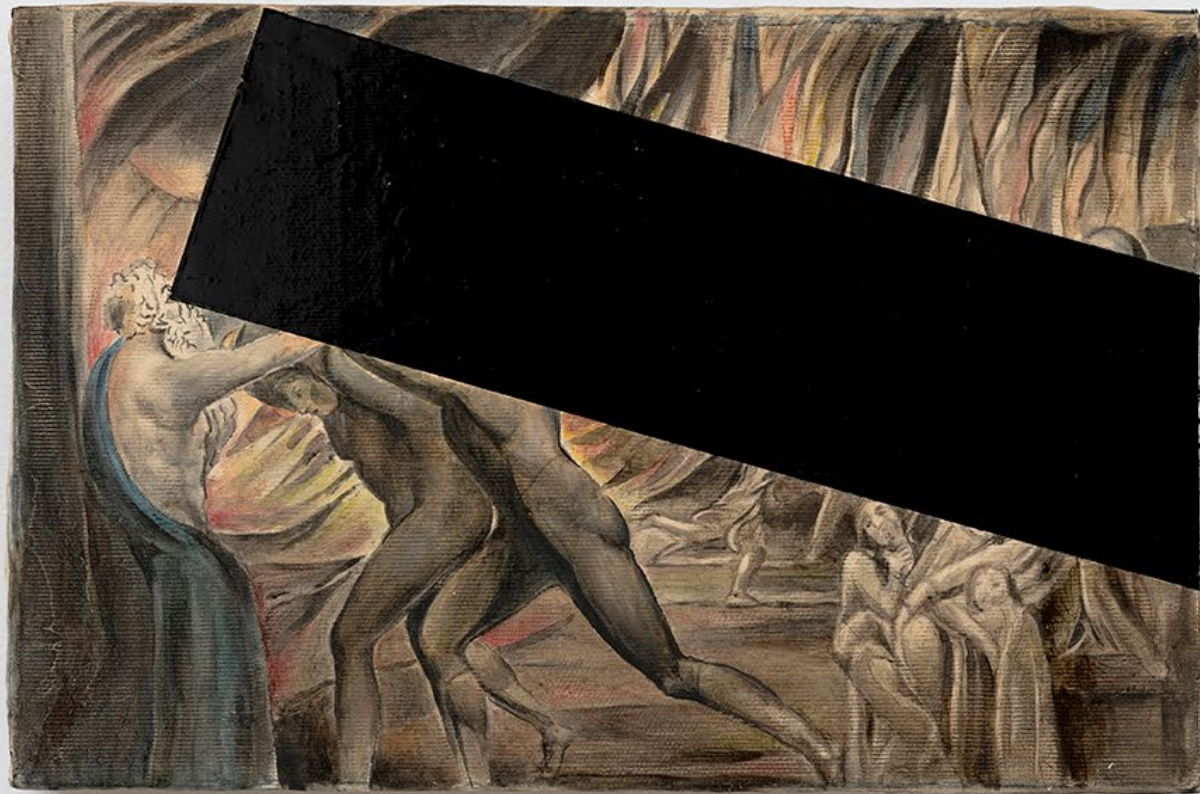
Left-Right (2019, enamel paint, acrylic, oil, canvas, wooden board, 20x30x5 cm)



Invitation (2019, enamel paint, acrylic, oil, canvas, wooden board, 30x20x5 cm)



Entering (2019, enamel paint, acrylic, oil, canvas, wooden board, 30x20x5 cm)



Carry It (2019, enamel paint, acrylic, oil, canvas, wooden board, 20x30x5 cm)



Carry Me (2019, enamel paint, acrylic, oil, canvas, wooden board, 20x30x5 cm)



The Pope (2019, enamel paint, acrylic, oil, canvas, wooden board, 30x20x5 cm)



Ashes of Blaek (2019, burned enamel paint, plexiglass, 20x30x5 cm)









Paradise Lost triptych (2016-2019, enamel paint, acrylic, oil, canvas, wooden board, 20x30x5 cm each)

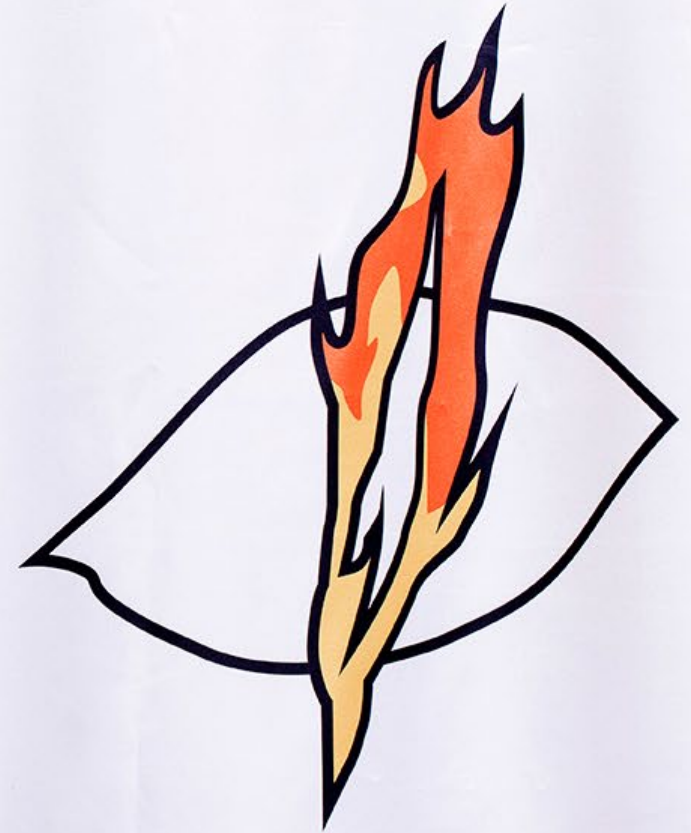


Dehex (2019, hair, cigarette-box, copper)



Pyre (2019, string, chilly branches)











Apparition (2009-2019, acrylic, baseball-bat, wood, zip-tie)



# KILL YOUR IDOLS

2019 | solo show | Glassyard Gallery, Budapest | curated by Borbála Szalai | photos Dávid Biró

Lőrinc Borsos – the fictitious identity engendered by János Borsos and Lilla Lőrinc – has been continuously reconstructing themselves for more than a decade. They transform, mutate, shift shape and turn towards always new tendencies and idols. They define questionable points of reference that they then trip and fall over. With diverse magical, ritual

or fetish-like objects, they confront the idols they have erected for themselves, often turning into their own ambivalent imago. The solo exhibition of Lőrinc Borsos at the Glassyard Gallery gives insight into this dark and glossy (glossy black), pulsating process.

Borbála Szalai

Borsos Lőrinc – a Borsos János és Lőrinc Lilla által létrehozott fiktív identitás – több mint tíz éve folyamatosan újrakonstruálja önmagát. Átalakul, mutálódik, formát vált, újabb és újabb irányok és bálványok felé fordul. Megkérdőjelezhetetlennek tekintett igazodási pontokból megkérdőjelezhetővé válik, gáncsolja el önmagát. A művészet és a kultúra közötti ellentétes pólus dichotómia megkérdőjelezhetővé válik, és kétségbe vonják mindegyikük létét és létezésüket keresnek. A művészet és a kultúra közötti ellentétes pólus dichotómia megkérdőjelezhetővé válik, és kétségbe vonják mindegyikük létét és létezésüket keresnek. A művészet és a kultúra közötti ellentétes pólus dichotómia megkérdőjelezhetővé válik, és kétségbe vonják mindegyikük létét és létezésüket keresnek. A művészet és a kultúra közötti ellentétes pólus dichotómia megkérdőjelezhetővé válik, és kétségbe vonják mindegyikük létét és létezésüket keresnek. A művészet és a kultúra közötti ellentétes pólus dichotómia megkérdőjelezhetővé válik, és kétségbe vonják mindegyikük létét és létezésüket keresnek.

A kiállítás során a művészet és a kultúra közötti ellentétes pólus dichotómia megkérdőjelezhetővé válik, és kétségbe vonják mindegyikük létét és létezésüket keresnek. A művészet és a kultúra közötti ellentétes pólus dichotómia megkérdőjelezhetővé válik, és kétségbe vonják mindegyikük létét és létezésüket keresnek. A művészet és a kultúra közötti ellentétes pólus dichotómia megkérdőjelezhetővé válik, és kétségbe vonják mindegyikük létét és létezésüket keresnek. A művészet és a kultúra közötti ellentétes pólus dichotómia megkérdőjelezhetővé válik, és kétségbe vonják mindegyikük létét és létezésüket keresnek. A művészet és a kultúra közötti ellentétes pólus dichotómia megkérdőjelezhetővé válik, és kétségbe vonják mindegyikük létét és létezésüket keresnek. A művészet és a kultúra közötti ellentétes pólus dichotómia megkérdőjelezhetővé válik, és kétségbe vonják mindegyikük létét és létezésüket keresnek. A művészet és a kultúra közötti ellentétes pólus dichotómia megkérdőjelezhetővé válik, és kétségbe vonják mindegyikük létét és létezésüket keresnek. A művészet és a kultúra közötti ellentétes pólus dichotómia megkérdőjelezhetővé válik, és kétségbe vonják mindegyikük létét és létezésüket keresnek. A művészet és a kultúra közötti ellentétes pólus dichotómia megkérdőjelezhetővé válik, és kétségbe vonják mindegyikük létét és létezésüket keresnek.



LŐRINC BORSOS:

**KILL  
YOUR  
IDOLS**



LŐRINC BORSOS:

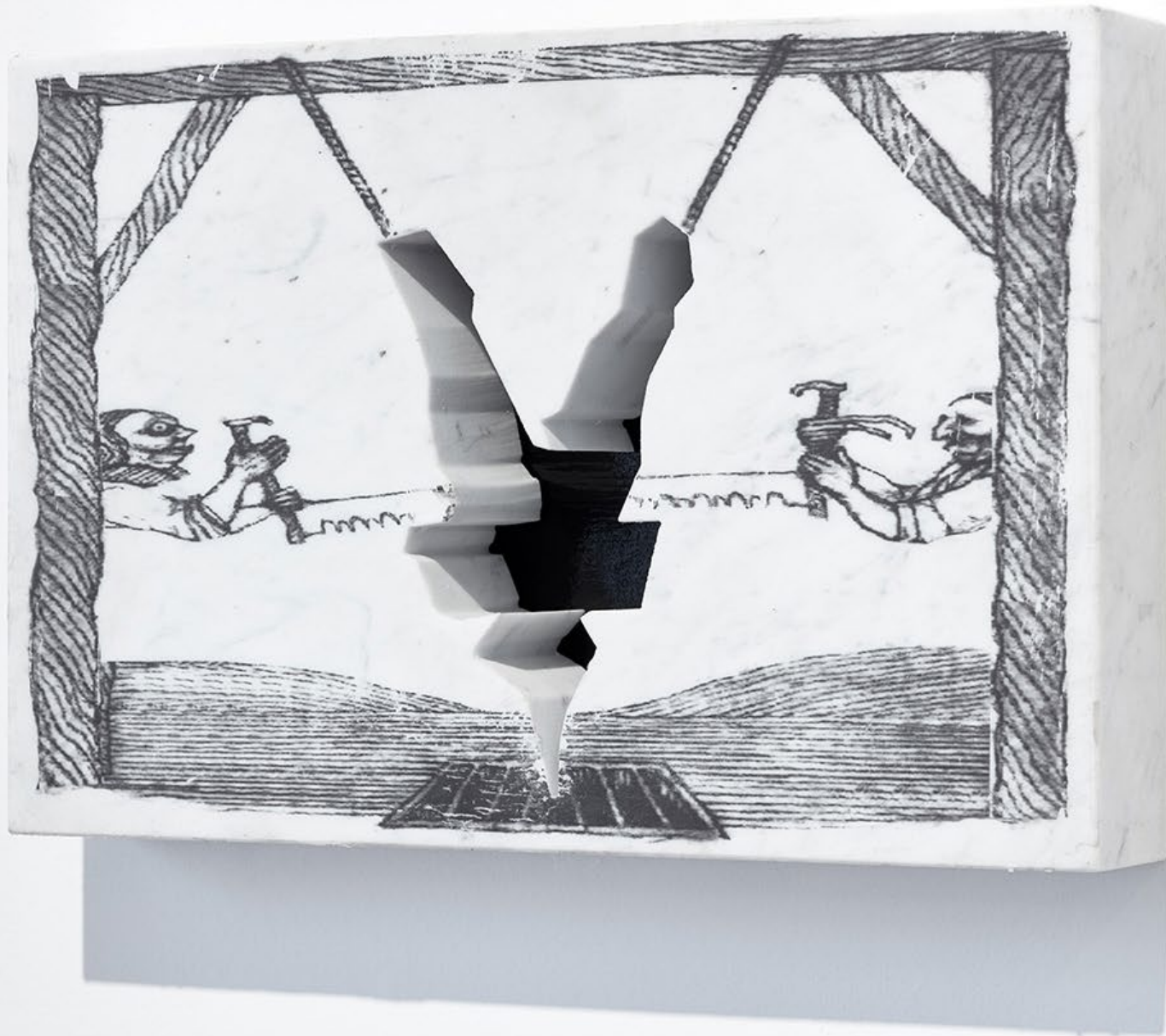
# KILL YOUR IDOLS

Lőrinc Borsos - a Borsos család egyik legismertebb tagja, aki a művészet és a kultúra iránti szenvedélyét a legújabb generációk számára is megpróbálja megmutatni. A művészet nem csupán a szépség és a kreativitás kifejezése, hanem a társadalmi és kulturális változások tükröződése is. A művészek feladata, hogy megkérdőjelezzék a meglévő értékeket, és újat teremtsenek. A művészet nem csupán a szórakozás eszköze, hanem a gondolkodás és a kommunikáció eszköze is. A művészeknek fel kell ismerniük a társadalmi szerepüket, és a művészetet a társadalom szolgálatába állítani. A művészet nem csupán a szépség és a kreativitás kifejezése, hanem a társadalmi és kulturális változások tükröződése is. A művészek feladata, hogy megkérdőjelezzék a meglévő értékeket, és újat teremtsenek. A művészet nem csupán a szórakozás eszköze, hanem a gondolkodás és a kommunikáció eszköze is. A művészeknek fel kell ismerniük a társadalom szolgálatába állítani.





Good Funeral, Bad Funeral (2016, acrylic, enamel, pvc, steel, chain, 200 x 200 cm)

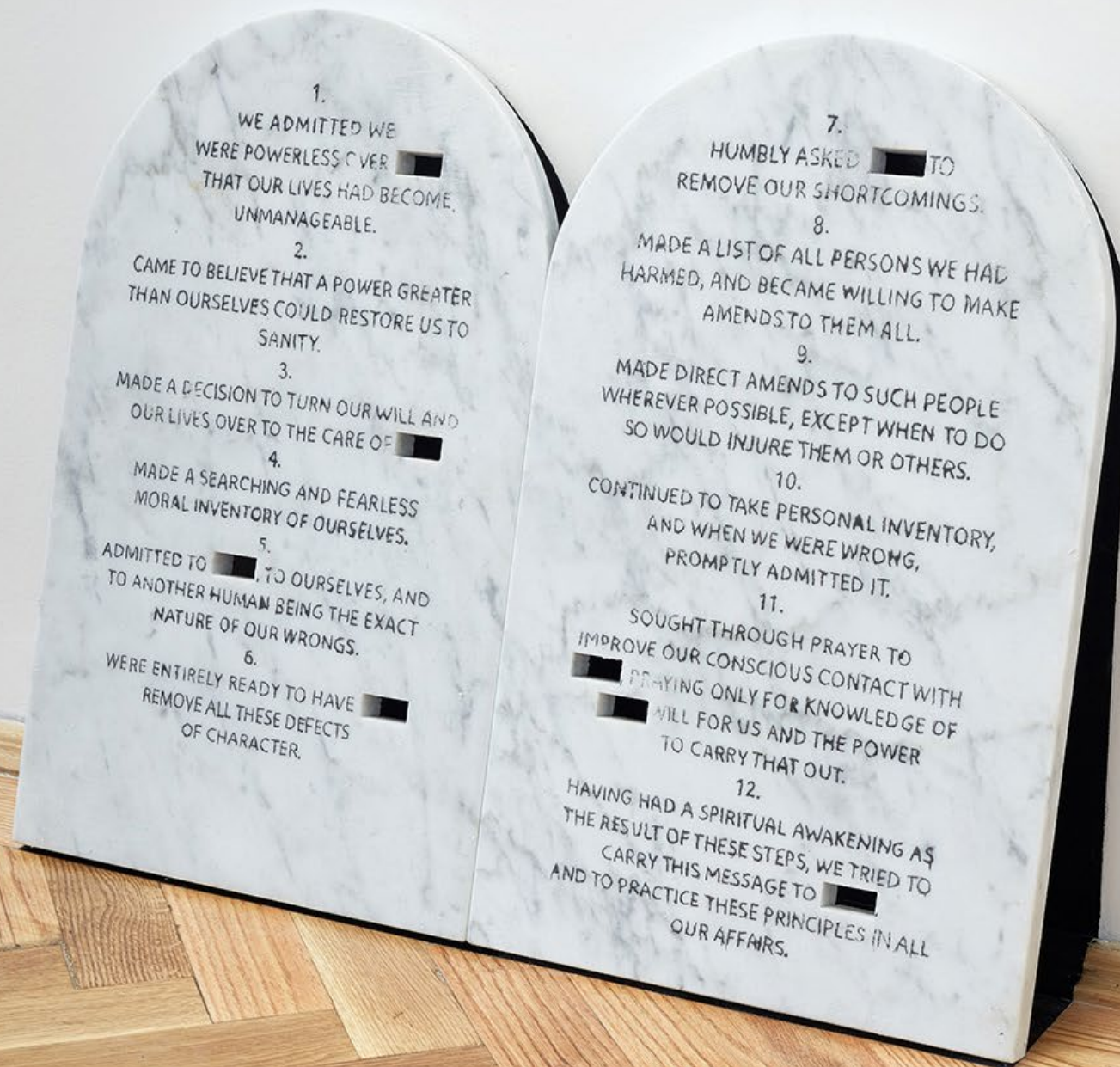


Saw /H-4 -/ (2019, marble, photo-transfer, 20 x 30 x 5 cm)





Saw /H-4 +/ (2019, enamel, marble, 9 x 14 x 5 cm)



I Said Your Are Gods I- II. (2019, engraving marble, 30 x 40 x 2 cm)



Cut Out 1. (2015, enamel, oil on wooden board, 20 x 30 x 5 cm)





See no Evil, Speak no Evil, Hear No Evil II. (2019, enamel on wooden board, 3 pcs, 20 x 30 x 6 cm)



Gergő Szinyova: Untitled /Red, White, Green/ (2017, enamel, oil, acrylic, 20 x 30 x 2 cm)





Yellow Boy (2019, enamel, acid mine drainage (Geamana, RO), 20 x 30 x 5 cm)



Flag Spank (2019, flag-holder, mechanics, 35 x 15 x 20 cm)

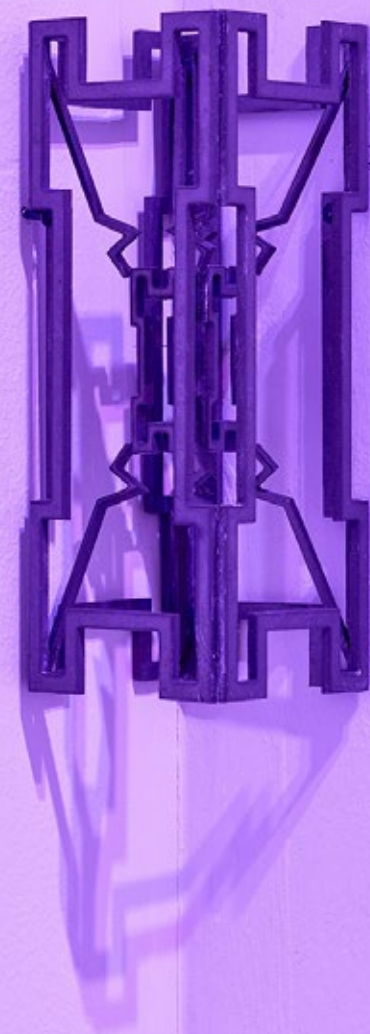




Flag (2015, lacquer, zip-tie, flagpole, steel, 200 x 10 cm)



Hyperhomunculus (2018, metal, 5 x 5 x 13 cm)







Already Made /Another Name vs. Oldenburg/ (2018, postcard, enamel, 10,5 x 15 cm)





Trigger (2019, motor, laquer, metal, mirror globe engine, 30 x 10 x 14 cm)



Bifurcation 1. (2018, horn, metal chain, variable sizes)



FUCKIT



Statement Object /Another Name/ (2019, painted glass, bones, 110 x 54,5 cm)



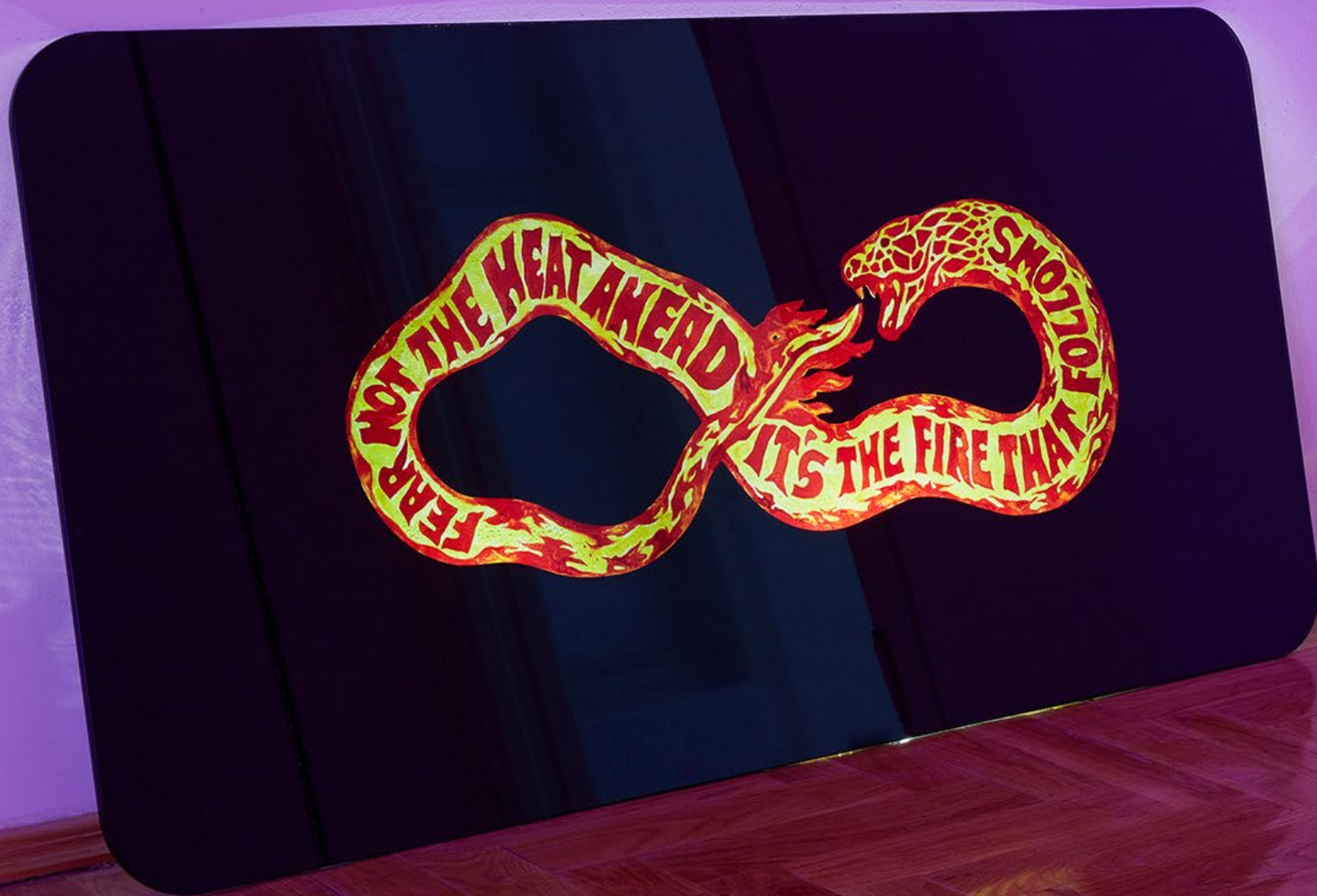
What Kills You Makes You Slonger /Not a Bronze Snake/ (2019, polyurethane foam, enamel, metal, variable sizes)







Legion, detail (2016, already dead insects, enamel, plastic, 400 x 10 x 2 cm)

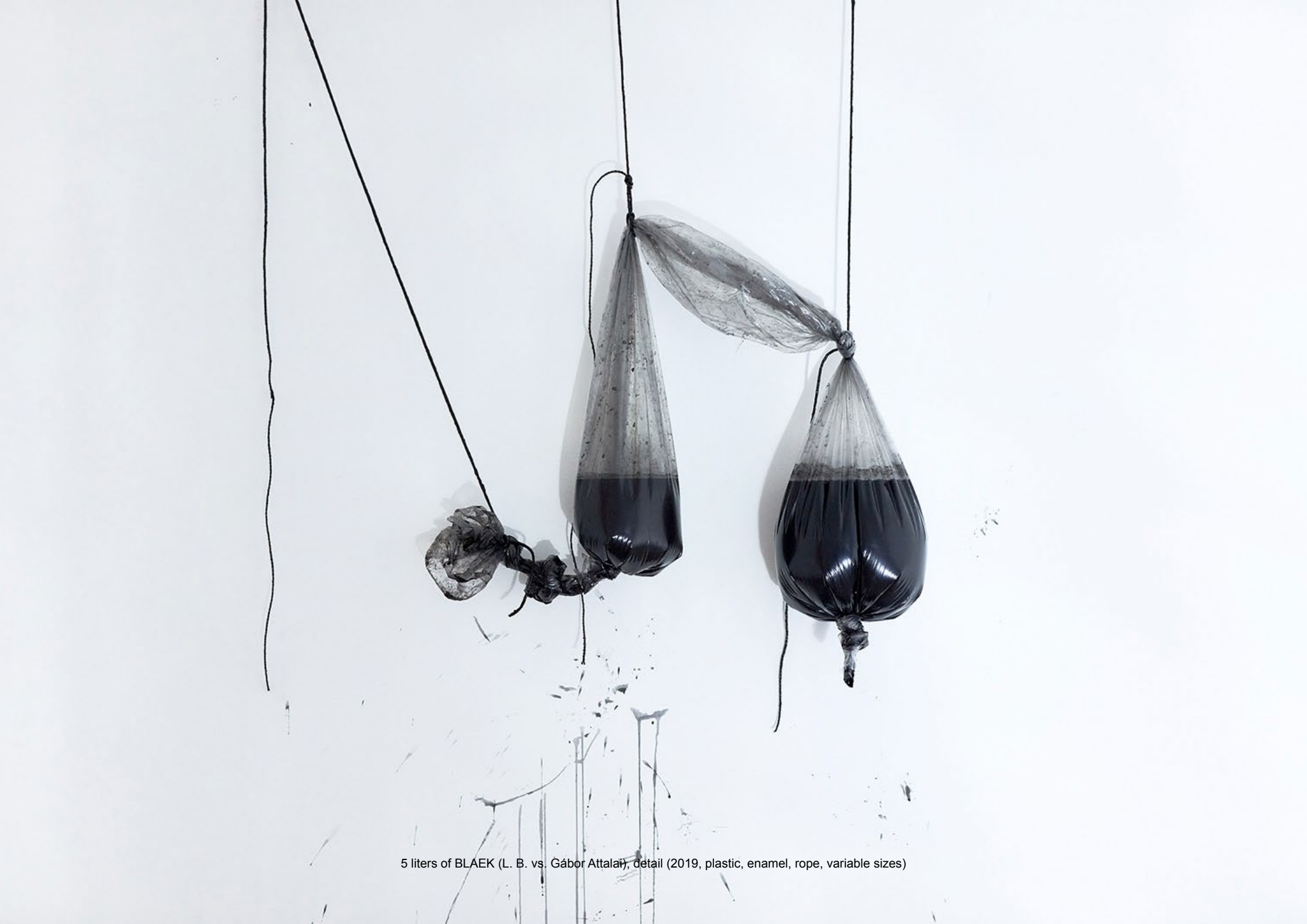


Pillar of Fire (2019, glass, glass paint, enamel, 110 x 54,5 cm)









5 liters of BLAEK (L. B. vs. Gábor Attalai), detail (2019, plastic, enamel, rope, variable sizes)

Entipede /Another Name/ (2018, metal, 30 cm x 4 cm x 3,5)





Mirror, mirror on the wall, who is the fairest of them all? (2019, spray mechanics, enamel, plastic, variable sizes)

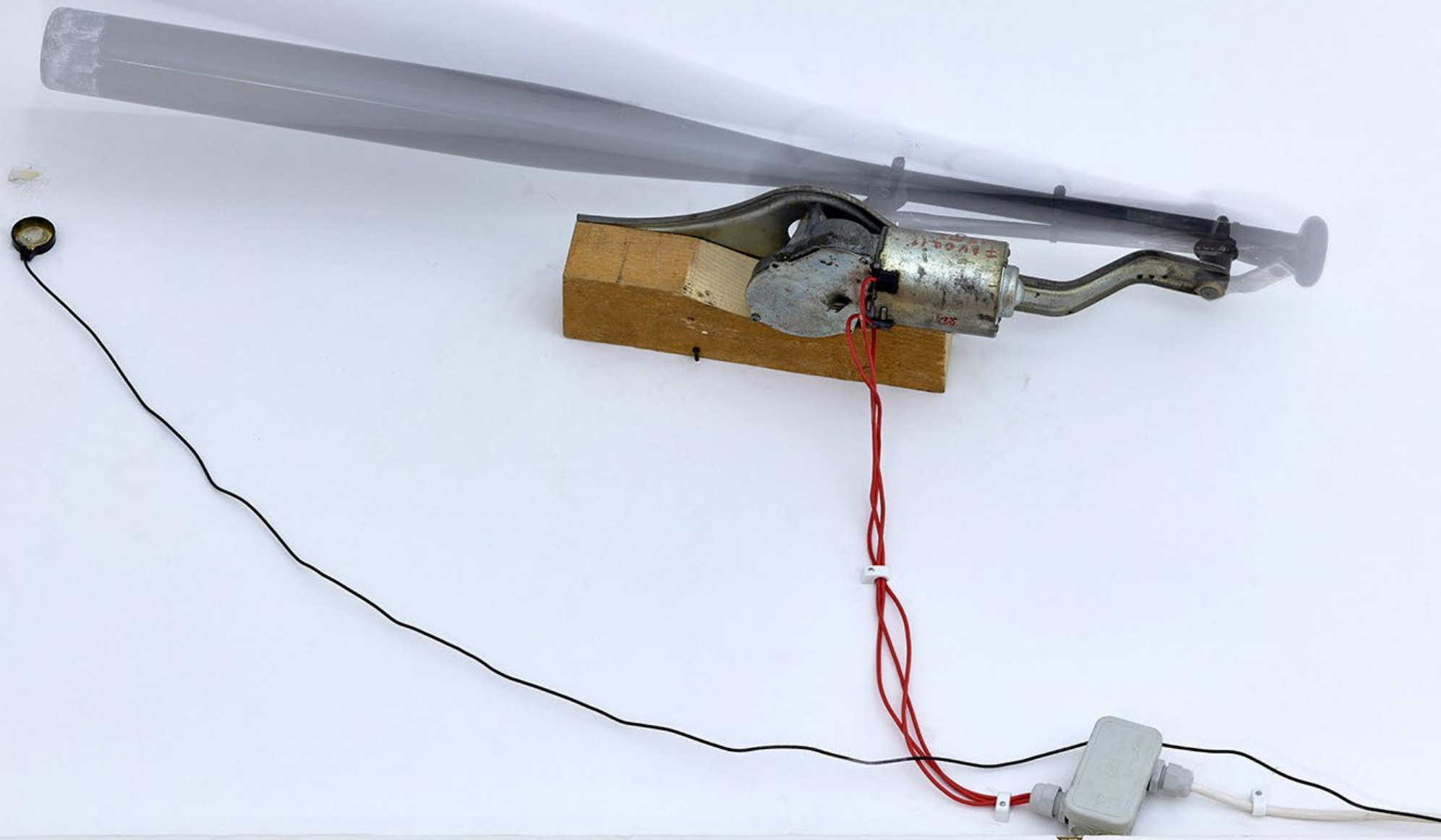


Lootie Baarloog is Dead /L. B. vs. Little Warsaw/ (2019, glass, enamel)

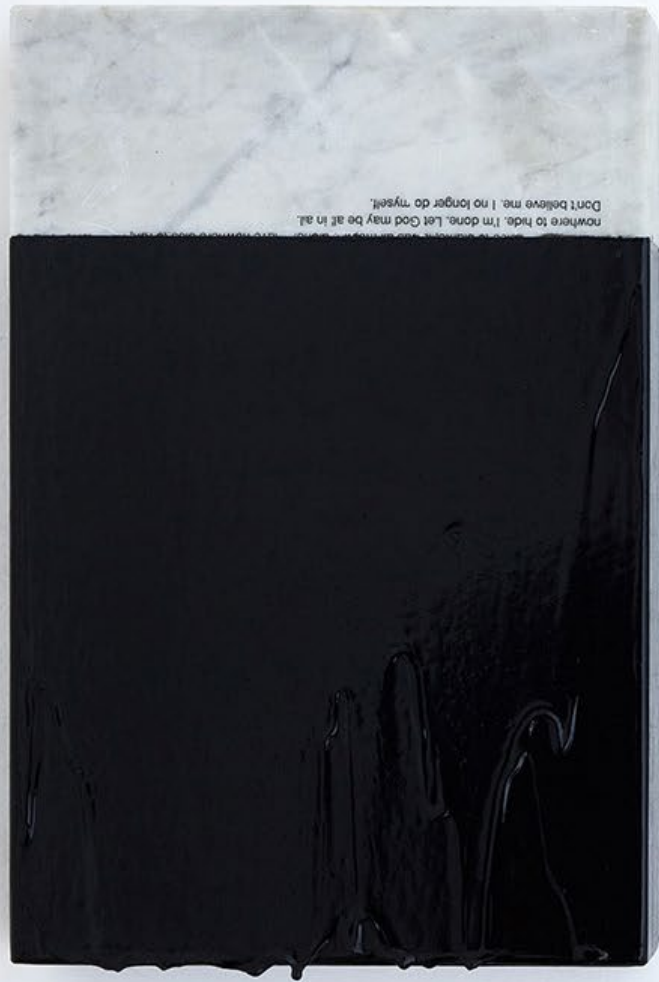


FUCKIT





No means No (2016, baseball-bat, mechanics, pin-spot, wood, variable size)



Last Words /Another Name/ (2019, marble, photo transfer, enamel, 2 pieces, 20 x 30 x 5 cm each)



I Really Want To (2018, poster, enamel, A/2)

THE END MOLF

2019 | solo show | in collaboration with Daniel Hüttler | Galeie TIC, Brno, Czech Republic  
curated by Borbála Szalai | photos Dávid Biró

# The 3rd Half

## Law of Excluded Middle

One of the basic principles of logic, the law of excluded middle states that either one of two contradicting statements must be true. There is no third, middle option.

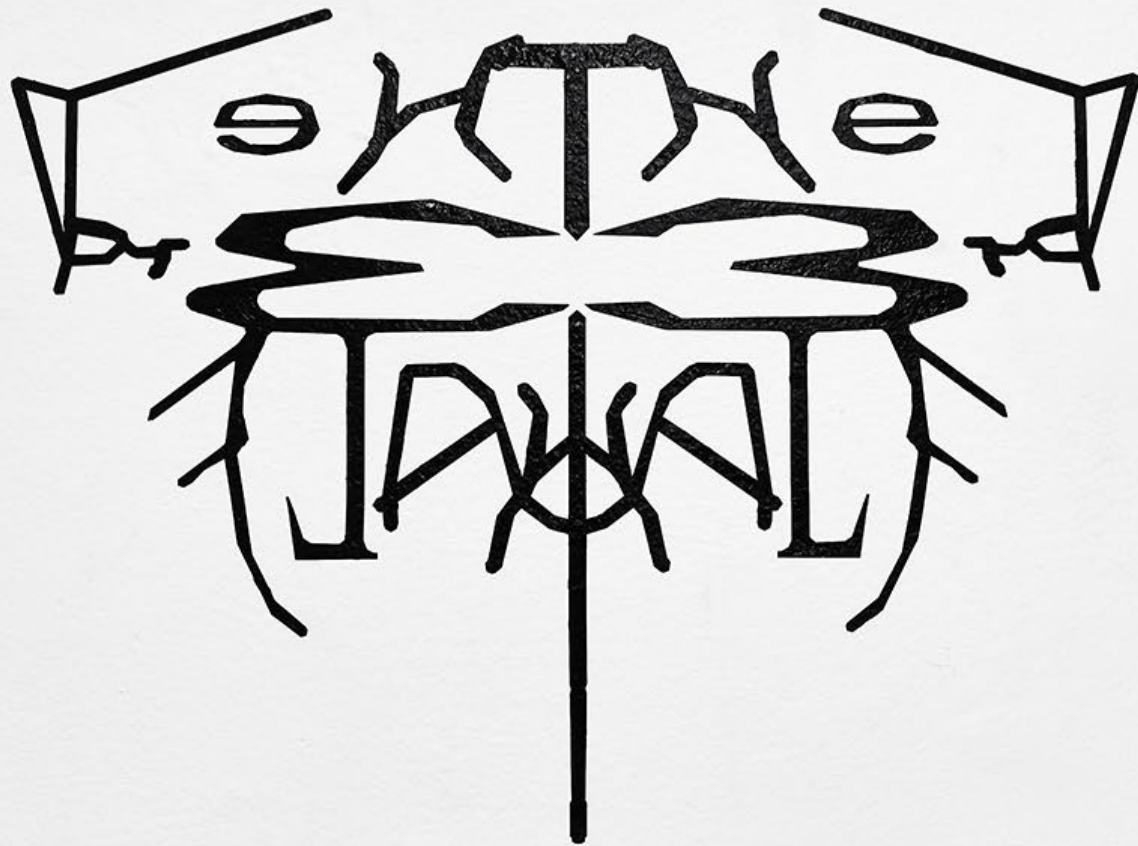
The fictive, androgynous identity engendered ten years ago and developed ever since by the collaboration of János Borsos and Lilla Lőrinc, has been effortlessly toppling such axioms of logic for years. On the occasion of their solo exhibition at Galerie TIC, building on the dichotomy of the two opposite poles while at once surpassing it, the artists make an attempt to transcend the logical systems they have constructed for themselves over the last years. In a manner leaving behind their distinctive themes, the critique of national identity, their subsequent explorations into couple's therapy and the individual mythological universe of black enamel paint (Blaek) constructed in close connection with these, the current exhibition marks new frontiers for Lőrinc Borsos. This identity - which is a synthesis of the two poles - is now extended, as a number of artworks of the exhibition were made in collaboration with a third co-creator, Daniel Hüttler, thus giving rise to a new unit (Another Name) founded on mutual self-relinquishment.

## Law of Identity

The exhibition space appears like some night club accommodating neo-occult, techno-spiritualist séances, in which the repetitive beats and fetish objects are complemented with diverse biblical, alchemical and mythological allusions. The basic rhythm is provided by an anthropomorphic shape also related to alchemical and other (religious/personal) references. This shape is an arbitrarily selected element of the marquetry decorating the floor of the Saint Peter's Basilica in Rome, which Lőrinc Borsos has been employing in their work since 2016, and which – also arbitrarily – they have coupled with the Homunculus theory from 16th century alchemy. According to the concept, humans, or humanoid beings can be produced chemically in a glass flask, as in each sperm cell there is a fully formed human being, a small homunculus that simply grows over time. Not only does each spermatozoon contain a „small human“, but each of those also has sperms containing more small humans. This self-contained system can be imagined as a fractal-like infinite chain. On the one hand, the so-called homunculus form recurring in the exhibition space contains the essence, that is, itself (Hyperhomunculus); on the other hand, demonstrating an extraordinary kind of evolution, it guides us through different levels of self-transcendence.

## Homunculus Paradox

With the help of diverse fetish objects, inward trips, spiritual retreats, or even a 12-step program based on a personal and fearless moral inventory, the exhibition is an attempt to reconstruct some already existing frameworks. It proposes such new systems that allow extremities, the categories of good and evil, you and me, or other bipolar opposites to dissolve in each other, systems that make it conceivable to cross over between different worlds and are capable of creating space for the third half.



Logo in collaboration with Elod Janky (2019, enamel on wall, variable size)



Moses Techno (2016-2019, diy trigger, fake stone, fountain with enamel, mechanics: Meetlab, Márk Radics)





1  
WE ADMITTED WE  
RE POWERLESS OVER  
WHAT OUR LIVES HAD BECOME  
UNWYVABLE.

2  
TO BELIEVE THAT A POWER GREATER  
IN OURSELVES COULD RESTORE US TO  
SANITY.

3  
A DECISION TO TURN OUR WILL AND  
OUR LIVES OVER TO THE CARE OF

4  
MADE A SEARCHING AND FEARLESS  
MORAL INQUIRY OF OURSELVES.

5  
ATTENT TO [REDACTED] WITH OURSELVES, THE  
ANOTHER HUMAN BEING THE EXACT  
NATURE OF OUR WRONGS.

6  
WE KNOW FULLY SHOULD TO HAVE  
REMOVED ALL THOSE OBJECTS  
OF CHARACTER.





N grave /H-1/ (2019, marble, 20x30x5 cm)







Hyperhomunculus (2018, metal, 5 x 5 x 13 cm)



Found Object in collaboration with Endre Kis (2019, horn, rubber, 30x30 cm)



Pump My Ride /H-3/ (2019, airclay, enamel, metal, 50x50x180 cm)

1. WE ADMITTED WE WERE POWERLESS OVER ██████ THAT OUR LIVES HAD BECOME UNMANAGEABLE.  
2. CAME TO REALIZE THAT A POWER GREATER THAN OURSELVES COULD RESTORE US TO SANITY.  
3. MADE A DECISION TO TURN OUR WILL AND OUR LIVES OVER TO THE CARE OF ██████  
4. MADE A SEARCHING AND FEARLESS MORAL INVENTORY OF OURSELVES.  
5. ADMITTED TO ██████, TO OURSELVES, AND TO ANOTHER HUMAN BEING THE EXACT NATURE OF OUR WRONGS.  
6. WERE ENTIRELY READY TO HAVE ██████ REMOVE ALL THESE DEFECTS OF CHARACTER.



7. HUMBLY ASKED ██████ TO REMOVE OUR SHORTCOMINGS.  
8. MADE A LIST OF ALL PERSONS WE HAD HARMED, AND BECAME WILLING TO MAKE AMENDS TO THEM ALL.  
9. MADE DIRECT AMENDS TO SUCH PEOPLE WHEREVER POSSIBLE, EXCEPT WHEN TO DO SO WOULD INJURE THEM OR OTHERS.  
10. CONTINUED TO TAKE PERSONAL INVENTORY, AND WHEN WE WERE WRONG, PROMPTLY ADMITTED IT.  
11. SOUGHT THROUGH PRAYER TO IMPROVE OUR CONSCIOUS CONTACT WITH ██████, PRAYING ONLY FOR KNOWLEDGE OF ██████ WILL FOR US AND THE POWER TO CARRY THAT OUT.  
12. HAVING HAD A SPIRITUAL AWAKENING AS THE RESULT OF THESE STEPS, WE TRIED TO CARRY THIS MESSAGE TO ██████ AND TO PRACTICE THESE PRINCIPLES IN ALL OUR AFFAIRS.



1.  
WE ADMITTED WE  
WERE POWERLESS OVER █████  
THAT OUR LIVES HAD BECOME  
UNMANAGEABLE.

2.  
CAME TO BELIEVE THAT A POWER GREATER  
THAN OURSELVES COULD RESTORE US TO  
SANITY.

3.  
MADE A DECISION TO TURN OUR WILL AND  
OUR LIVES OVER TO THE CARE OF █████

4.  
MADE A SEARCHING AND FEARLESS  
MORAL INVENTORY OF OURSELVES.

5.  
ADMITTED TO █████, TO OURSELVES, AND  
TO ANOTHER HUMAN BEING THE EXACT  
NATURE OF OUR WRONGS.

6.  
WERE ENTIRELY READY TO HAVE  
REMOVE ALL THESE DEFECTS  
OF CHARACTER.



7.  
HUMBLY ASKED █████ TO  
REMOVE OUR SHORTCOMINGS.

8.  
MADE A LIST OF ALL PERSONS WE HAD  
HARMED, AND BECAME WILLING TO MAKE  
AMENDS TO THEM ALL.

9.  
MADE DIRECT AMENDS TO SUCH PEOPLE  
WHEREVER POSSIBLE, EXCEPT WHEN TO DO  
SO WOULD INJURE THEM OR OTHERS.

10.  
CONTINUED TO TAKE PERSONAL INVENTORY,  
AND WHEN WE WERE WRONG,  
PROMPTLY ADMITTED IT.

11.  
SOUGHT THROUGH PRAYER TO  
IMPROVE OUR CONSCIOUS CONTACT WITH  
█████, PRAYING ONLY FOR KNOWLEDGE OF  
█████ WILL FOR US AND THE POWER  
TO CARRY THAT OUT.

12.  
HAVING HAD A SPIRITUAL AWAKENING AS  
THE RESULT OF THESE STEPS, WE TRIED TO  
CARRY THIS MESSAGE TO █████,  
AND TO PRACTICE THESE PRINCIPLES IN ALL  
OUR AFFAIRS.

4.

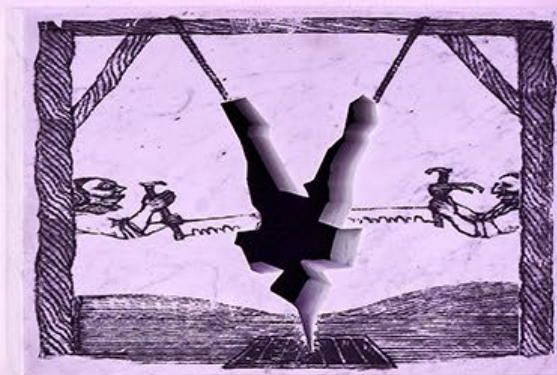
MADE A SEARCHING AND FEARLESS  
MORAL INVENTORY OF OURSELVES.

5.

ADMITTED TO ██████████, TO OURSELVES, AND  
TO ANOTHER HUMAN BEING THE EXACT  
NATURE OF OUR WRONGS.

6.

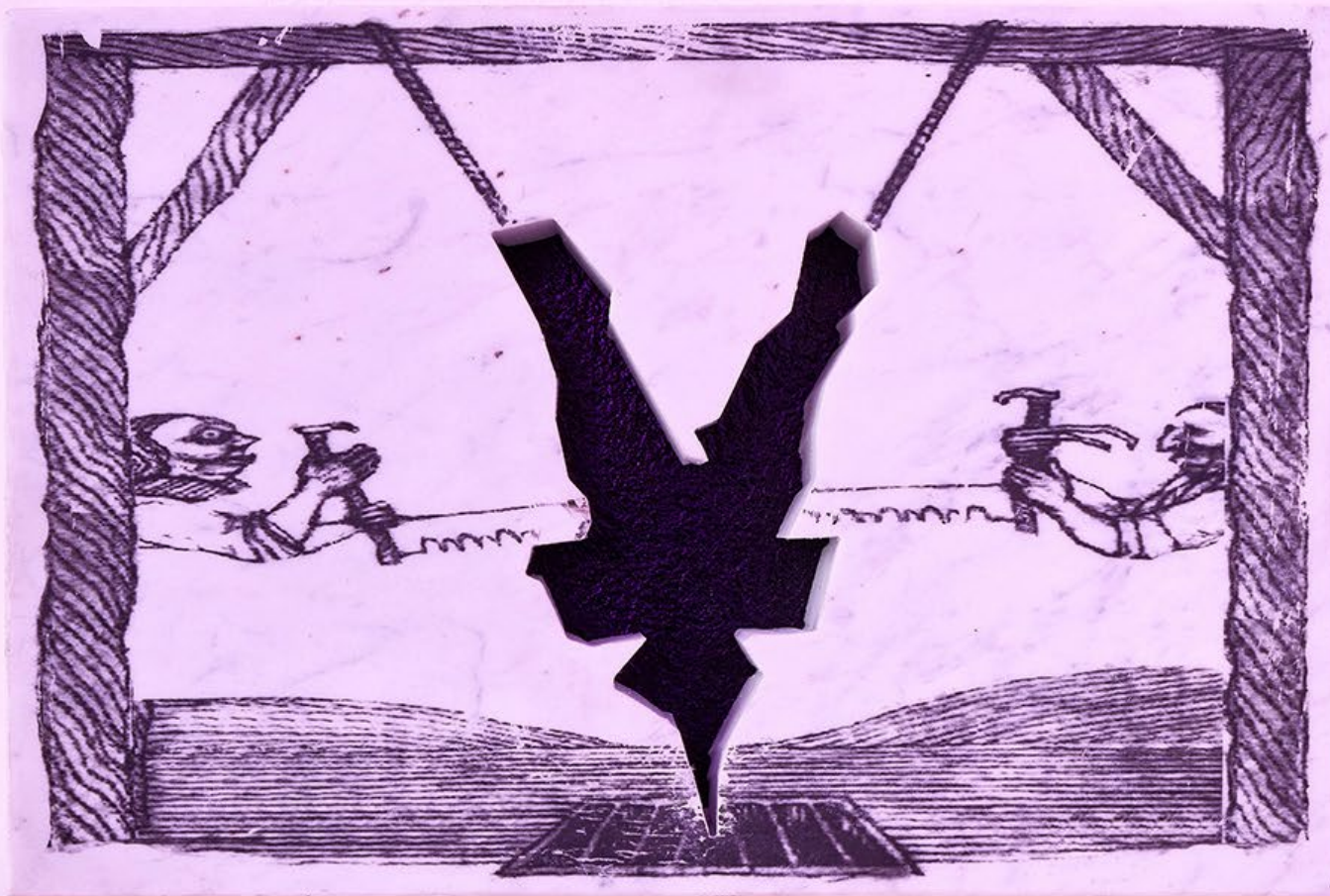
WERE ENTIRELY READY TO HAVE  
REMOVE ALL THESE DEFECTS  
OF CHARACTER.



GS.

AVE

CTS

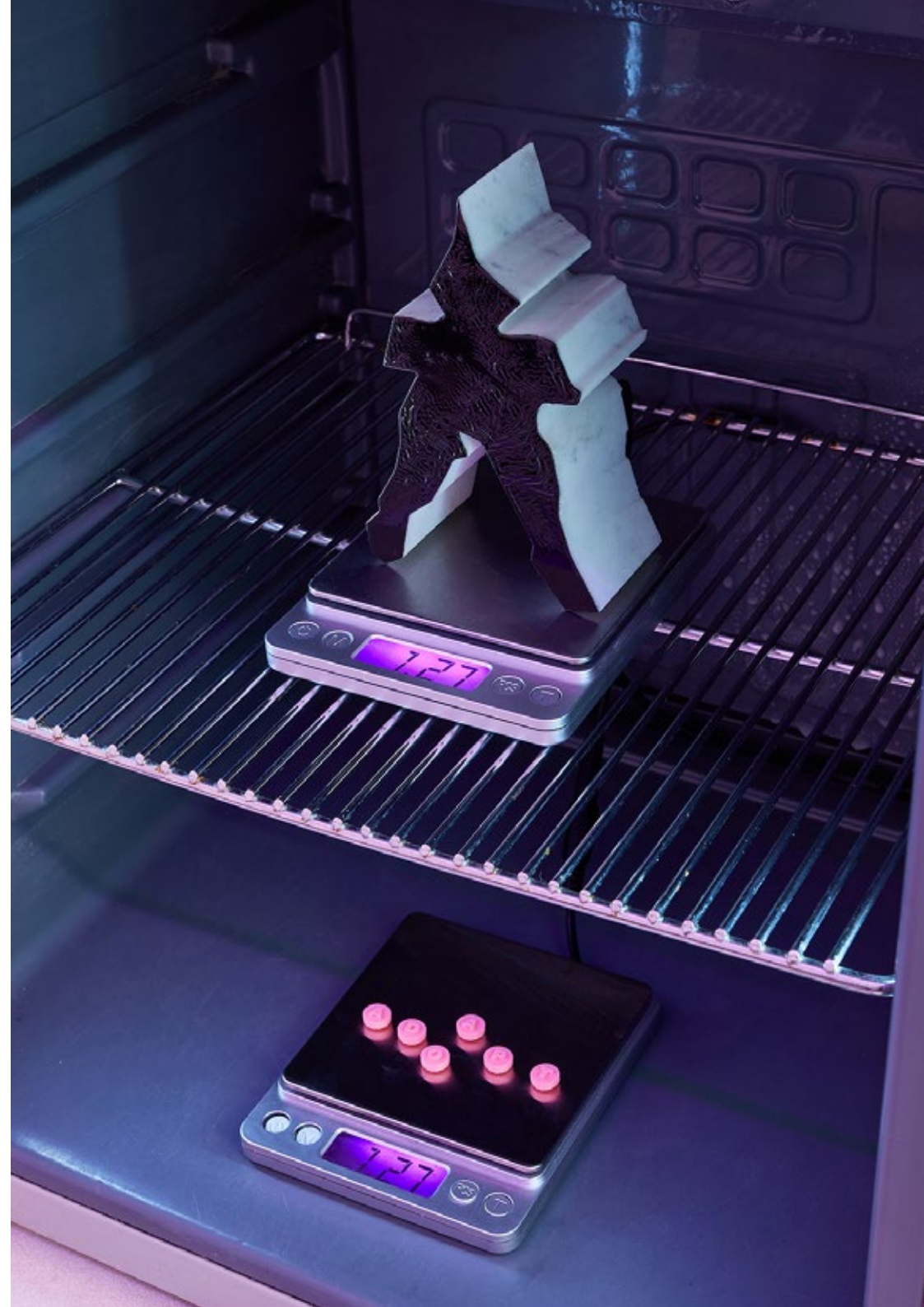






Fearless Moral Inventory (2019, Red Bull fridge with hacked visual, objects, 50x71x44 cm)

Fearless Moral Inventory - detail







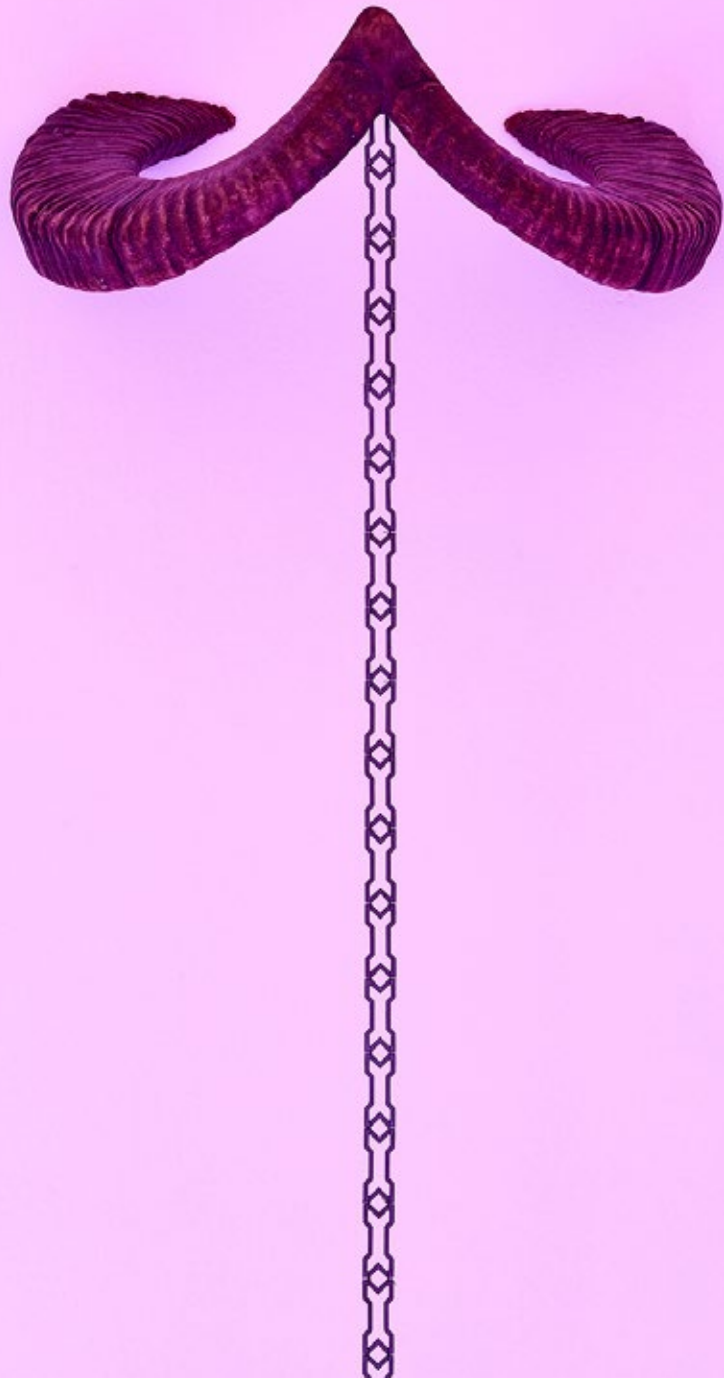
Trigger (2019, motor, laquer, metal, mirror globe engine, 30 x 10 x 14 cm)

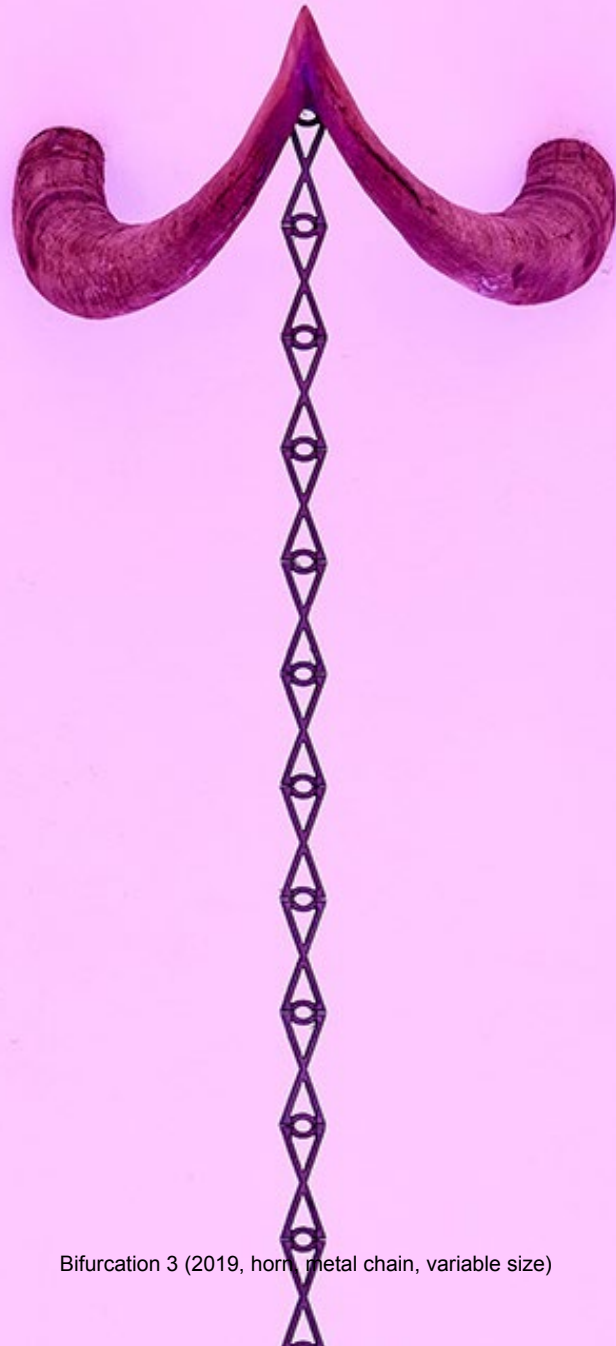


As Above So Below in collaboration with Vanda Kovářiková, Vojta Fröhlich  
(2019, print on polyester, bones, 45x55 cm)

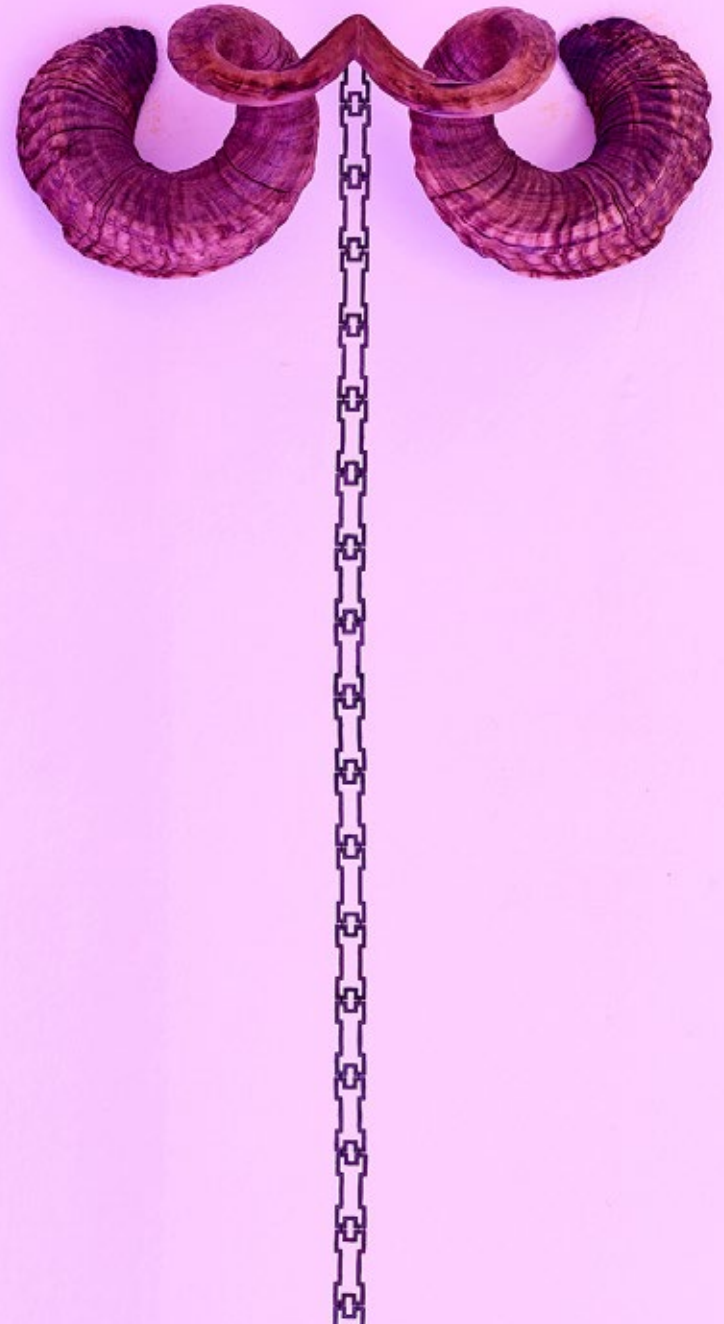






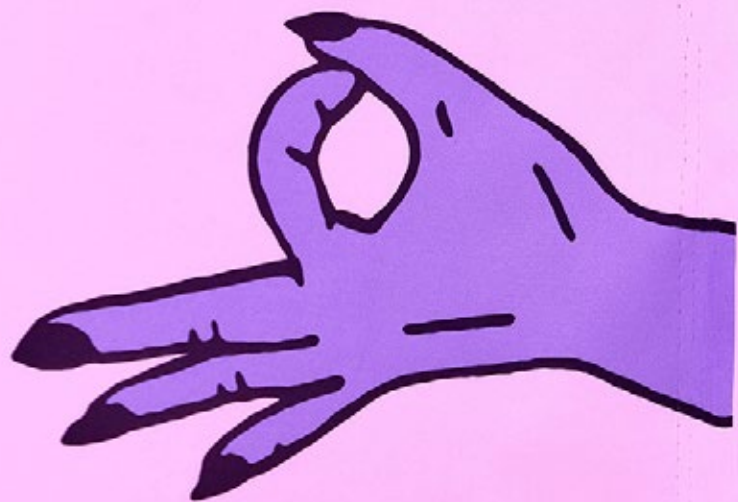


Bifurcation 3 (2019, horn, metal chain, variable size)

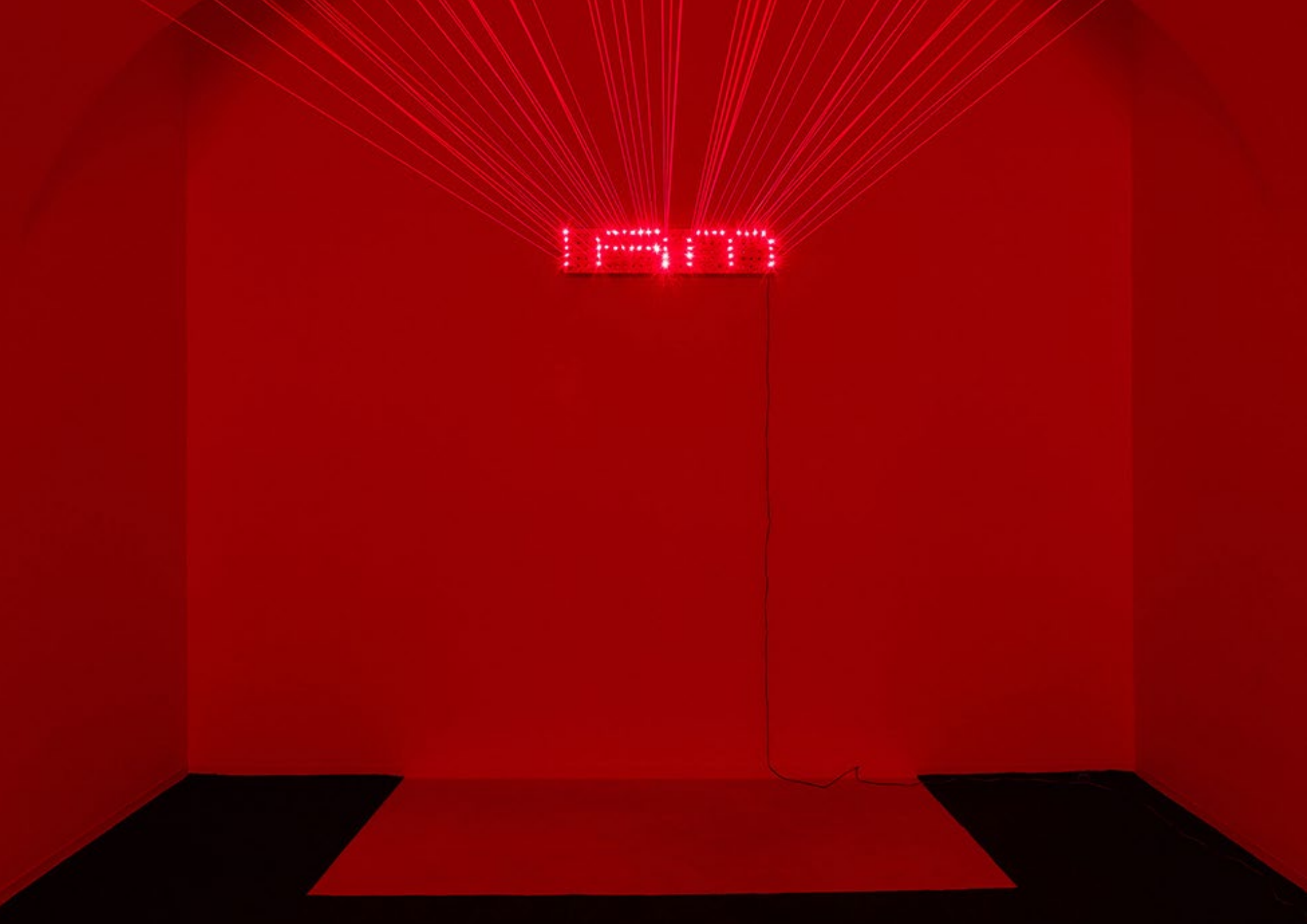


Bifurcation 1 (2019, horn, metal chain, variable size)





Evil Eye (2019, print on polyester, variable size)





Trinity Model /version II./ - detail  
(2006-2019, laser module, electronics, metal, variable size)



Trinity Model /version II./ - detail  
(2006-2019, laser module, electronics, metal, variable size)

# And after the fire came a gentle whisper: *SHOW ME YOUR FETISH!*

2018 | solo show | Another Name (Lilla Lórin, Daniel Hüttler, János Borsos) in Another Gallery, New York, USA  
curated by the artist | photos Daniel Hüttler

Invoking Hermes is a piece of Luck. When in distress let him challenge you to wander with him, but never forget that he also uses his hat to cover his lies and his winged shoes are meant for flying. The same as luck goes, Hermes does while he whispers as he disappears:

another day; another dollar.

Another Letter that nobody's gonna read because we didn't do it, in flesh: killing ourselves. But the 3 chapters read as a policy that set the terms and conditions of given adoration. Our collective (un)willingness is what we use to transform the Liminoid into a crust with 6 arms instead of 3 hoods.

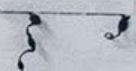
All under one hood, welcome to the transpersonal crib were we say: death to fear.



...the first time I ever ...  
 ...the first time I ever ...  
 ...the first time I ever ...

...the first time I ever ...  
 ...the first time I ever ...  
 ...the first time I ever ...

...the first time I ever ...  
 ...the first time I ever ...  
 ...the first time I ever ...



I just don't want to 'steal' anymore. Hide behind a badly constructed positive image of myself, waiting scared and frustrated for somebody better to come who I can hold onto - hide behind again and embalm my soul and body to cover up the faults and imperfections.

I'm fucking lazy, always been. Not in a sense of doing things that are needed pragmatically, I even like to do the dishes, and clean the shit around myself, or anyone else (even my friends think I'm a weirdo because of this), but in the means of "making" myself. Keep your eye on the goal. Self improvement, betterness or whatever the fuck, idc anymore. I felt blessed in a way that I made it all here without much effort. Maybe this doesn't last. Or it shouldn't last. It definitely shouldn't. I realized that.

And I'm also old now. Bad quality skin, bad quality teeth. Fucking European. Yesterday at the beach one of my front teeth got chipped off, just randomly, it's not so visible, but more than enough to know that I'm falling apart. Don't want to experience that again, it's so disappointing. The world doesn't need this quality to reproduce itself.

There comes a point when you just got to give back... and I'm tired. Exhausted. I failed. Don't want to try to figure out the new passwords anymore, to find a younger and more beautiful one who can cover up the hiatus that's always been there.

Fs. Don't use me for anything. If I wasn't good enough for me, how could I be good for any other. Even death doesn't make that big difference.



I'm worn out. I fucked up.

If I counted all the hours I spent being down, or bringing others down, I may well realize I wasted my best years. I've had enough.

Here I am again. I tried everything to make up for my old mistakes, but it just led to new ones. Right, I tried everything, ah-hah-hah. Bullshit. I'm a lazy-ass burnt-out, pretentious, addictive, narcissistic, proud nobody from nowhere, who couldn't even manage to learn English in 39 years. Not that I need it, fucking world language. Fuck low self-esteem and the compulsive need for validation. And fuck art, opportunism and the one percent I wanted to be part of by all means. Fuck the chosen ones and the powerful ones who think they are entitled to choose. Fuck all saints who favor themselves. Fuck institutionalized exclusion and privileges for money. Fuck Hungarian artists and the entire Balkans. Fuck post-socialism, fuck post-avant garde, fuck the post-internet. Fuck every Instagram post I ever expected to achieve anything. Fuck Faust and his pact, fuck the horned-hooped devil. Fuck intimidation and terrorizing with hell. Fuck the concept of scapegoating and blaming others. And fuck the error that has always been here and will remain forever.

I rebuff everyone around me who reminds me of my mistakes. I don't ask for the daily mirrors of others and I don't compare myself to Jesus, either. In my weak moments – that keep accumulating – I notice that my role models are self-realizing motherfuckers, just barging forward like a tank without giving a flying fuck about anything else. They yammer on and on about equality from the seat of a Lamborghini, which they are renting for the music video shoot, but one day they will be able to buy for themselves. Fuck the capitalists. I sometimes wish I was.

Fuck me that nothing's ever good enough for me. That I won't eat the garlic, that it's too warm in a coat but too cold in a T-shirt. Fuck me that I can't get myself to read, but I'm saving up for new sneakers again. Fuck me that I want everything, right away. Fuck me that if the people around don't satisfy me I'll punish them in turn. Fuck me that I expect to be loved, but in turn I couldn't care less about others. Fuck me for acting like royalty. The conceited dickhead who thinks he's entitled to goodness like social security. Fuck me that I push myself before others and appropriate others' help. Fuck me that I'm unable to appreciate small gestures and that I was actually wishing for a Bugatti Veyron. Fuck longing and fantasizing about never ending orgies. Fuck me that I'm capable of replacing my values with cheap crap to achieve momentary success.

I have no one else to blame, it was all me, me alone. I have nowhere else to run, nowhere to hide. I'm done. Let God may be all in all.

Don't believe me. I no longer do myself.



The Ghost (201, wooden frame, sticker, fabric, vaseline)



Bond (2018, fabric, enamel, hooks, rope, steel, wire)







From left to right: Painting - midi, Painting - smol (2018, plexi, enamel, baloon, acrilyc, superglue)



Statement Object (2018, painted glass, bone, plastic glove, plastic pearl, shell)



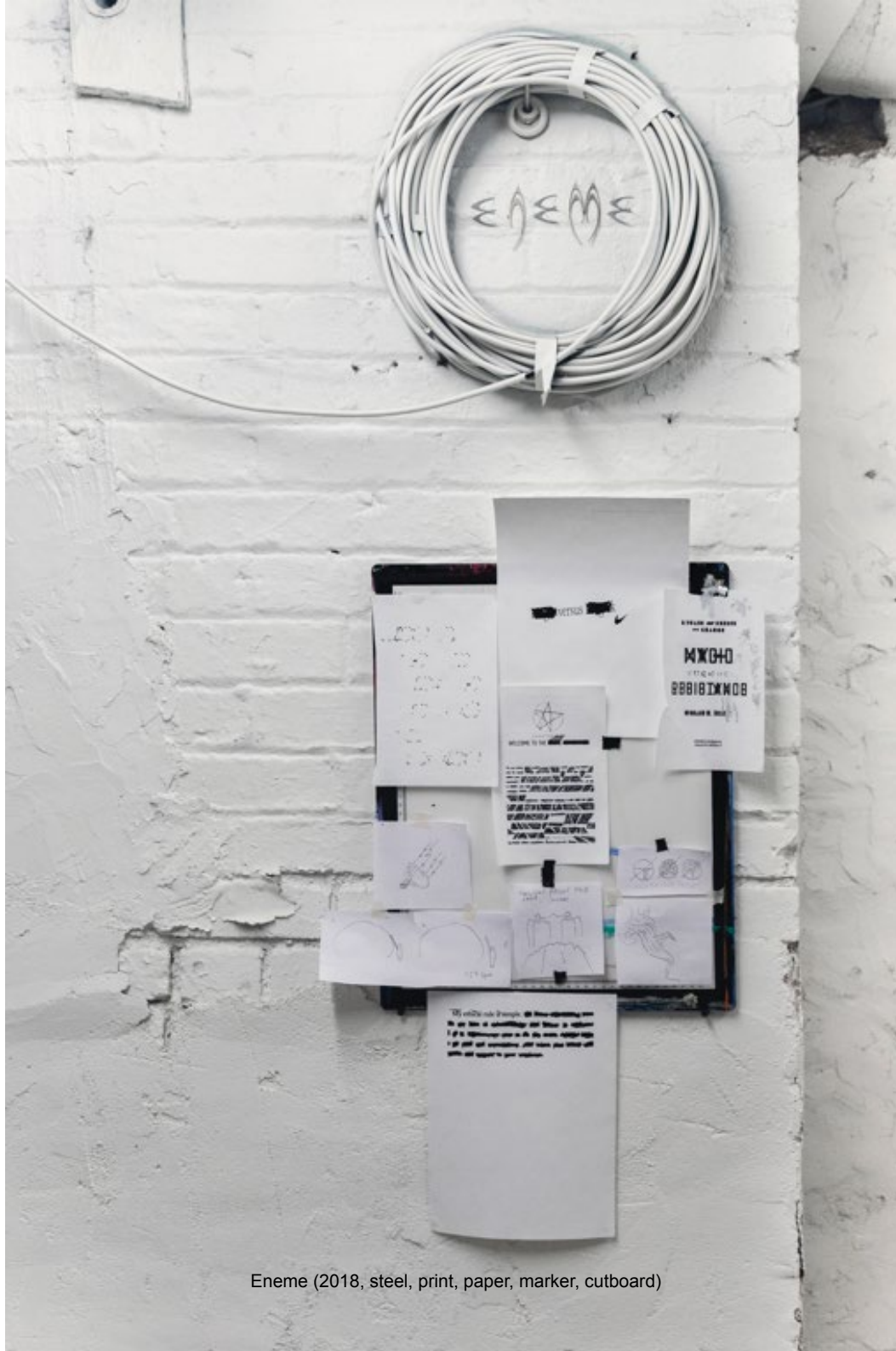




Consent (2018, folder, silver marker, enamel, art magazine, plastic nails, chain, needle, found objects)




Entipede /Another Name/ (2018, metal, 30 cm x 4 cm x 3,5)



Eneme (2018, steel, print, paper, marker, cutboard)

Handwritten notes on a piece of paper, possibly related to a project or research. The text is mostly illegible due to blurring.

versus 

STUDY AND WORK FOR CHANGE  
**MXGO**  
FUCK THE  
**BBBIBIXNOB**  
MICHAEL H. BULL

WELCOME TO THE   




My ethical rule is simple: ~~do not~~ do not  
do any harm to ~~anyone~~ anyone and ~~never~~ never  
if it ~~is~~ is necessary: ~~you~~ you do the most ~~right~~ right  
I ~~do~~ do what ~~is~~ is necessary, ~~and~~ and when you ~~have~~ have  
will ~~and~~ and support to your ~~neighbor~~ neighbor.



Painting - big (2018, plexi, enamel, baloon, acrylic, superglue, stand)

CentaGraph (2018, found object (glass, steel, postcard, coconut, bone, ash)





Altar (from left to right: DeHex, ImBalance, Gentle Whisper)



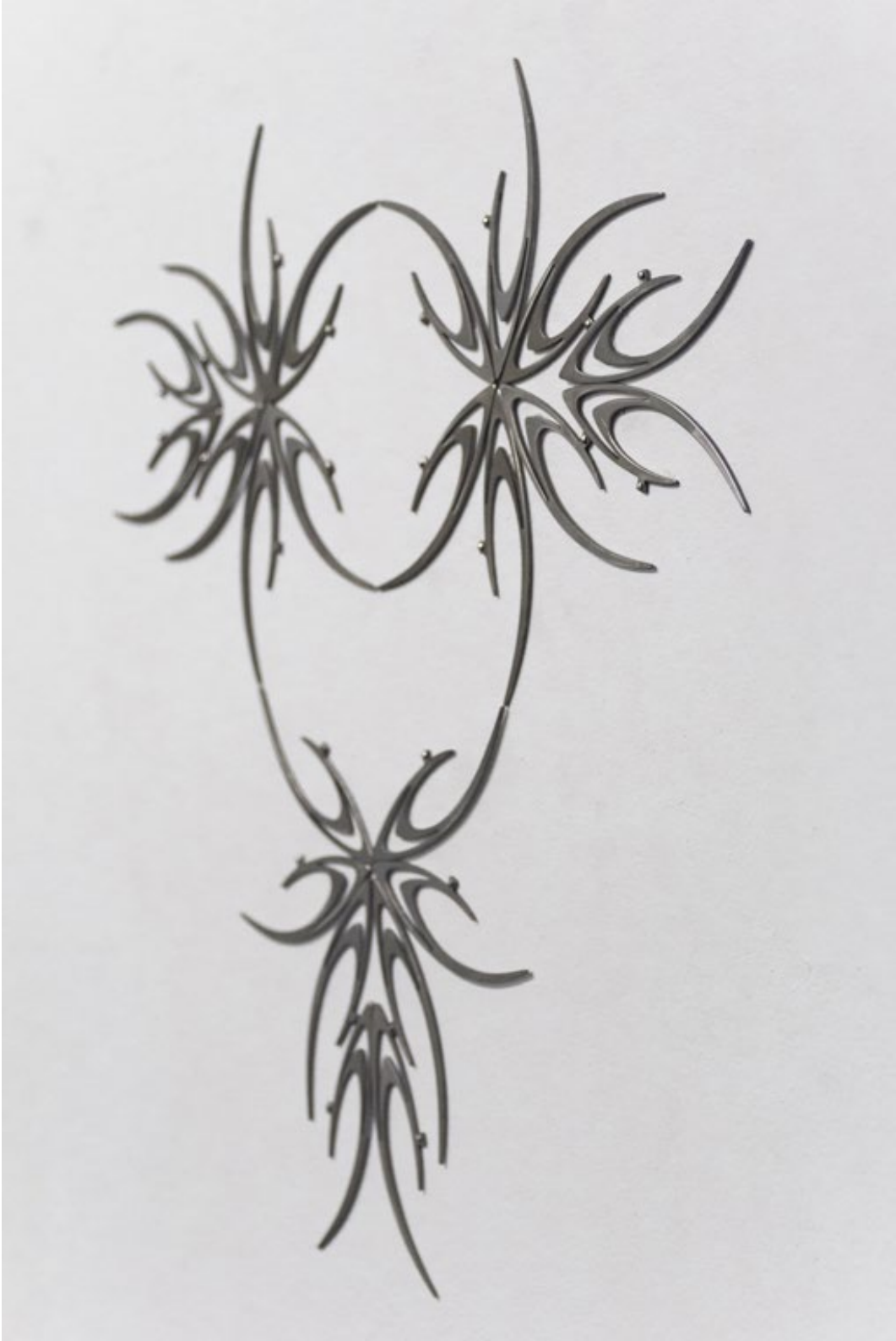
DeHex (2018, metal, cigarette box, hair)



ImBalance (2018, found objects)



Gentle Whisper (2018, plexi, hanky, marker, wooden stand)



Another Name (2018, steel, needle)

# HERMES COLLECTION

2018 | in collaboration with Daniel Hüttler (Another Name). Exhibited at Excavating Darkness, Trafó Gallery, Budapest with Szilvia Bolla, Pauline Curnier Jardin, and Anežka Hošková. Photos by Dávid Biro.





Herma (2018, vinyl, dildo, polystirol, enamel, rubber, concrete)







3rd Shoe (2018, symmetrical shoe, enamel, silicone, polyurethane foam)





The 3rd reveals the 4th (2018, transformed hat, enamel, polyurethane foam)



Bifurcation 1 (2018, horn, chain, variable sizes)







5th Ear (2018, plaster, quartz crystal, acrylic, 20 x 30 x 5 cm)



Hyperhomunculus (2018, metal, 5 x 5 x 13 cm)

# nonentity

2016 | solo show | ICA-Dunaujvaros | curated by the artist | photos by Áron Weber

## nonentity

*"God will make man see things, if it is only against the black background of nonentity"\**

In the site-specific installation Lőrinc Borsos wishes to use the material "Blæk" as a metaphor of his/her own existence. He/she attempts to make the glossy black enamel paint talk along the lines of – and despite – its function and qualities, and then spread it out as a background, and editing board, in order to find correlations between past and current events of the passion of humanity. The eventuality of the starting of the process is indicated by randomness, that is, the transference of the right to decide to different forces of nature and minimal painterly gestures, and is stimulated further by mechanical installations.

Throughout the experiment, the effort of rational control is replaced by the practice of letting go. Beyond expression through painting reduced to ornamental quality, the elements of the exhibition are ordinary objects overdriven in their operation or deprived of their functions – and even dead creatures. Separately they are nothings, but together they are foreshadowing a global conspiracy theory.

*"There will be no colours now. Just black. Glossy black. And peacocks, astronauts, earthquake and whirlwind. Things and events against the black background of nonentity. Tribute to the insignificants of this world who have been found worthy of encountering the absurd." (L.B.)*

The starting point for the exhibition is the story of Job, who examines the roots of our chaotic world through the tragedy of the individual. It is the story of the impeccable man, who unexpectedly suffers a series of tragedies, and in whom, despite of all this, an accusation against himself, or anyone else, or maybe the Creator, is not conceived. His friends on the contrary, make him responsible for all that he has to endure, and so, not finding understanding, he absurdly turns to addressing his words to God. As an answer, the Creator appears in the image of a whirlwind. God proclaims his own power and omnipotence that dwarves man's significance in comparison.

According to the Introduction to the Book of Job by G.K. Chesterton this rather seems that the Creator is apologizing, in lack of a better way, trying to talk for himself since the created world does not appropriately reflect his own omnipotence. This is a dramatic unveiling of the imperfection of the world. The moral of the story is that chaos cannot be subtracted from the nature of the world. If man falls, they do it because they are born into a world condemned to failure in the first place. Although the loss suffered by Job is huge, a personal conversation with the source of the universe is serving as a compensation. It is the feedback in which the individual recognizes him-/herself as part of a bigger organisational principle.

As a result of disasters and tragedies, the individual's perspective is deflected beyond the twilight zone behind the visible world, onto the ultimate horizon. The realm of eternal absurdity, lurking behind the fabric of reality punctured by evanescence. Here, the laws of physics have no effect, this is the external darkness (lightness), in the reflection of which existence as we know it is a mere passing shadow. A particle experiment initiated by a flick, having expanded into chaos the size of a universe in order to collapse back into itself in the next moment.\*\* Perhaps it will be parenthesized, but it also may arrive at last.

*"To look for the sake of looking: no different from being engrossed in aimlessness. Man is left on his own; and while everything begins to fade all around, his own self appears before him, threatened by disappearance, by nothingness. This is not so far from the revoking of creation. Even though the beginning was the hope of a new creation." \*\*\**

**The artist seeks the peace of mind of those who don't stand a chance.**

\* G. K. Chesterton, Introduction to the Book of Job

\*\* We need to emphasize the responsibility of the Flicker for the act of flicking, throughout which he craved to become visible instead of invisible, plural instead of singular. Throughout which event he must have had some disturbing thought that made him frame the picture so mournfully. Creation thus impaired apparently cannot be mended by neither plant nor animal or human, not even the Creator. Even if the Creator also suffers from or – God forbid – falls victim to the misery and chaos that he brought about. Apparently even the death of God can only make invisible marks on the soul of mankind and the barren wastelands of the created world. But maybe this hide-and-seek is an inseparable part of his essence, just so that there be something at least to find in the course of the terrible endeavor of reading among the lines. [B.L.]

\*\*\* László Földényi F.: A festészet éjszakai oldala [The Nocturnal Side of Painting] p. 105.



etalon (2016, enamel, 20x30x5 cm)





good funeral, bad funeral (2016, acrylic, enamel, pvc, steel, chain, 200x200 cm)



good funeral, bad funeral (2016, acrylic, enamel, pvc, steel, chain, 200x200 cm)







flag (2015, lacquer, zip-tie, flagpole, steel, 200x10x10 cm)



byproduct (2016, enamel, foil, 20x30x5 cm)



biggie smalls, biggie smalls, biggie smalls (2016, enamel, net, 50x70 cm)



tool-kit (2016, dock, held up by constrant stress, job without devil, stolen mécs)





clipboard (2016, plastic, paper, enamel, 20x30x1 cm)



"at the end, what was left of him also died." (2016, lightbox, wood, enamel, 60x80x50 cm)







unfinishable inventory (2016, enamel, paper, steel, chain, foil, variable size)





the true face of enlightenment - detail (2016, gypsum, enamel, sand, variable size)



the true face of enlightenment - detail (2016, enamel, chain)





fuck Kapoor black (2016, spray, enamel, mechanics)

cockpit / "it isn't that we don't trust you, joe, but this time we've decided to go over your head."  
(2016, print, wood, enamel)







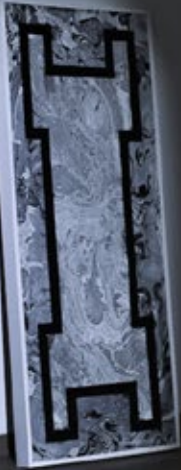
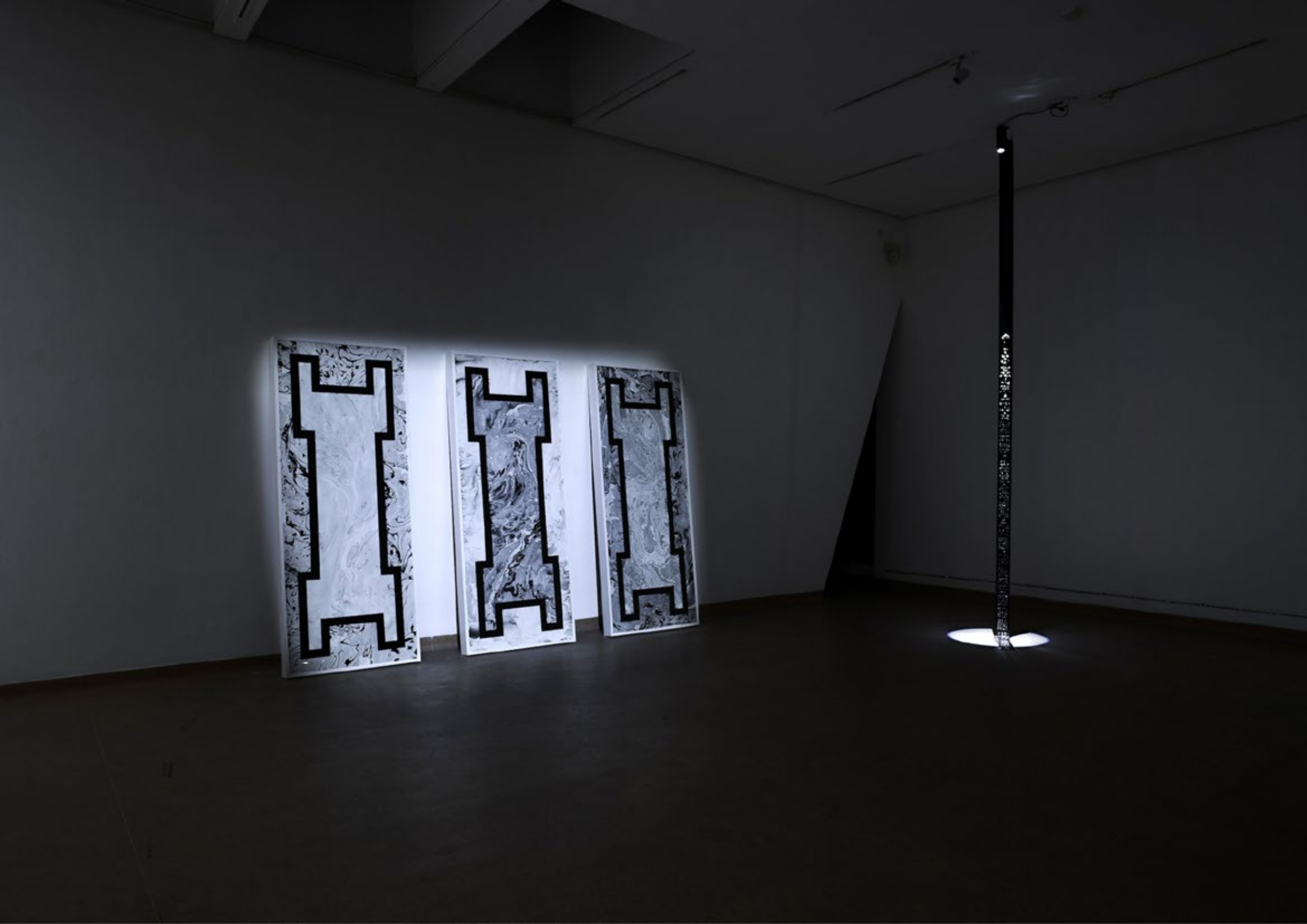
the old testament hero (2016, print, ledlights, steel, chain)







isolation (2016, marbling on paper, 80x200x10 cm)





legion (2016, dead insects, enamel, pvc, 400x10x2 cm)





apparition (2016, plexi, glass, led-light, 22x12x12 cm)



no means no (2016, baseball-bat, wood, pin-spot, mechanics, variable size)







statue of the unknown god (2016, fan, neon-light, enamel, cartridge, cable, foil, sound)



SORRY



# **nonentity (excerpt)**

2017 | Leopold Bloom Award, New Budapest Gallery | curated by Bori Szalai | photos by Áron Weber





fuck Kapoor black (2016, spray, enamel, mechanics)



S O R R Y



# ~~CENSORED BAK~~

2015 | enamel on original artwork by Imre Bak: Serigraph II. (serigraph paint, paper, 70x60 cm, 1969) | 85x75 cm

The archetype and one of the sources of inspiration for the project was Robert Rauschenberg's work entitled Erased de Kooning Drawing from 1953. Rauschenberg, who is regarded as a key figure of American Pop Art, contacted his friend Willem de Kooning, a master of American Abstract Expressionism, to ask if he could erase one of his drawings. With this provocative gesture, Rauschenberg announced the triumph of the new generation while simultaneously acknowledging the relevance of continuity, in other words that we inevitably construct ourselves by treading in the footsteps of our predecessors.

The artist revived this story in an interpretation of Imre Bak, one of the most significant representatives of Hungarian geometrical abstract painting and an artist who is regarded as an exemplary master. Lőrinc Borsos's attention was drawn to Bak by this and by instances of censorship in the past that constitute the subject matter of the exhibition Red Tail Blue Pencil (part of the 1st OFF Biennale Budapest) where he was invited. An abstract painting by Imre Bak was removed from the 1967 annual exhibition of the Studio of Young Artists, in other words it was censored due to cultural political considerations. For the exhibition the artist decided to censor a work by Bak, overpainting it with black.





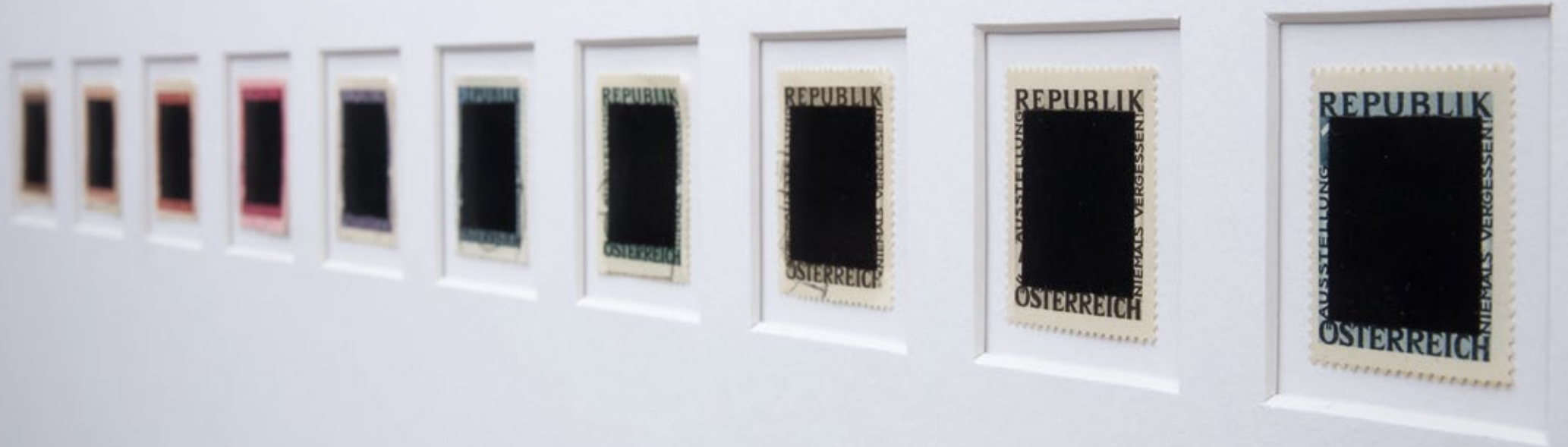


# NIEIMALS VERGESSEN

2016 | the original Niemels Vergessen stamp series from 1946 | enamel, paspartou, glass, wooden frame | 50x70x2 cm

In 1946, for an exhibition titled Niemals Vergessen, the federal countries designed a 10 piece series of stamps. From the 10, finally just 8 was published, to was censored because of their agitating content. In this work all of the ten can be seen together, but all of the image parts of the stamps are covered with enamel paint, also known as Blaek frequently used by the artist. The glossy black voids are capable of being charged with censorial, destructive, alienating, appropriating or self-reflexive narratives, depending on the context. In this case we mostly can speak about censorship.

The Niemals Vergessen stamp series - which shows Austria as a victim of Nazi Germany - could be a worthy pair of the memorial statue of the German occupation raised in Budapest in 2014. The absolution of historical responsibility is performed in both works without avoiding the confrontation with the past by fictive remembering and fictive conversion.

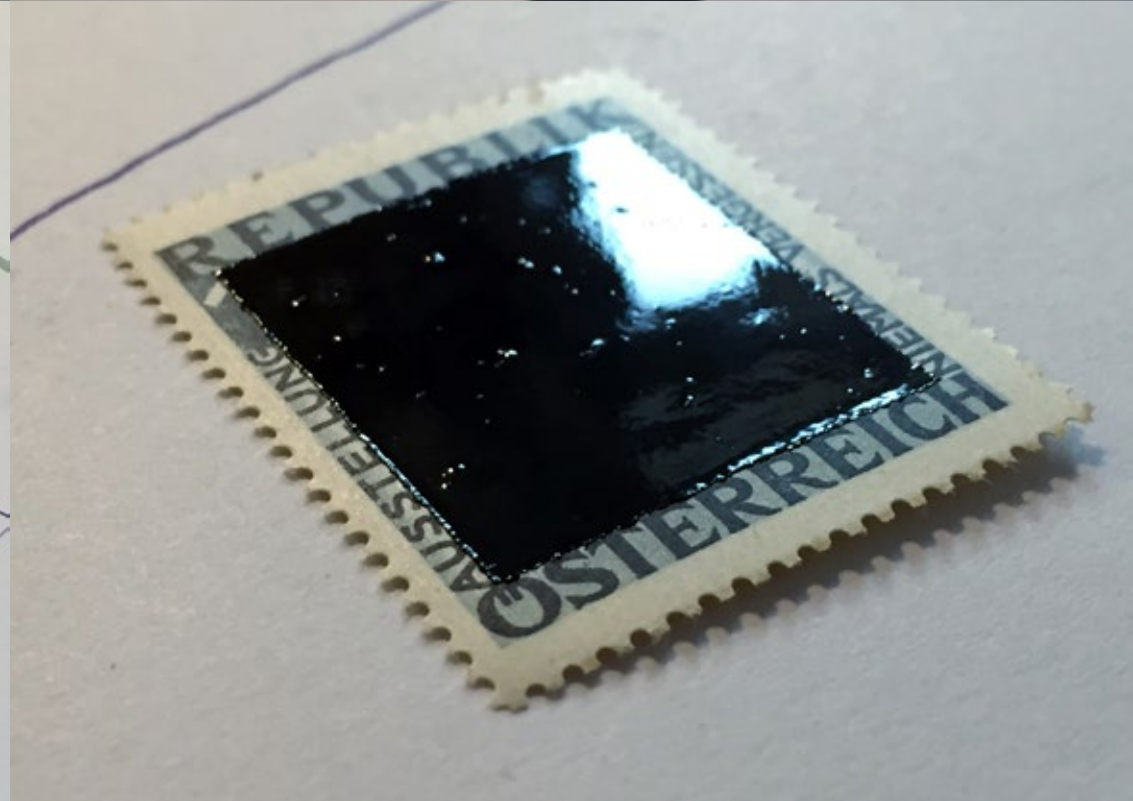
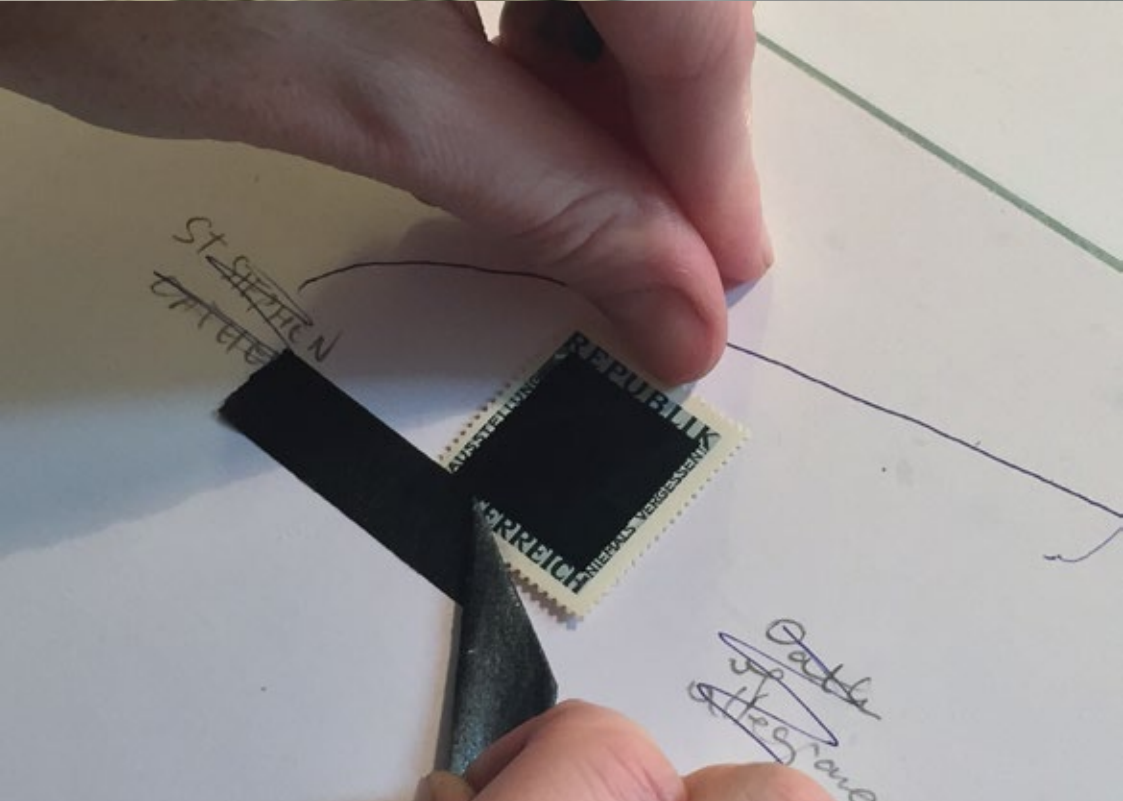
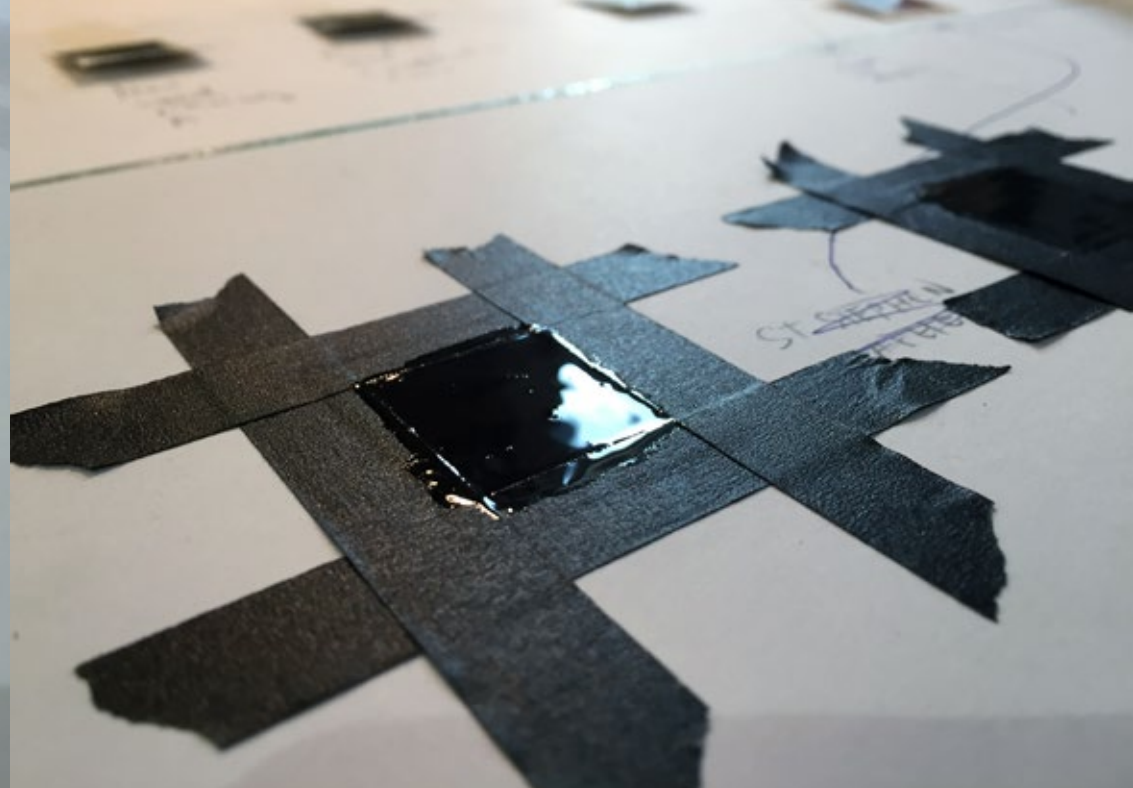


REPUBLIK  
ÖSTERREICH

REPUBLIK  
ÖSTERREICH

REPUBLIK  
ÖSTERREICH  
NIEMALS VERGESSEN!

REPUBLIK  
ÖSTERREICH  
NIEMALS VERGESSEN!





the original Niemals Vergessen stamps series



2014 - | painting series | enamel, acrylic, oil, canvas, wooden board | 20x30x5 cm each

“Paradise Lost” is a series which accumulates the artist’s mixed technique paintings created in the genre of appropriation, with a focus on the theme of Paradise. The paintings feature art historically canonized paintings and kitsch paintings, remixed by the artist. By masking out the figures in the paintings with black enamel, the works undergo a formal transformation,

and the titles given by the artist often rewrite the stories with a high hand. At once figurative and abstract, the works thus generated form an organic part of the artist’s private mythology, which integrates the cultural material of different historical periods and continents. The works promote Blaek as a teleport gate for a symbolic escape route from social frustration.



BL FEAT LUCAS CRANACH THE ELD.: FINDING THE APPLE

BL FEAT HENRI ROUSSEAU: FEEDING THE SERPENT

BL FEAT GIOVANNI DI PAOLO: EXCURSION

2014 | oil, acrylic and enamel on canvas, wooden board | 30x20x5 cm



BL FEAT ILLUSTRATIONIST OF THE MEERMANN CRONICALS.: CREATION OF ADAM

BL FEAT UNKNOWN MASTER: CREATION OF EVE

2014 | oil, acrylic and enamel on canvas, wooden board | 30x20x5 cm



BL FEAT WILLIAM BLAKE: ADAM AND EVE  
2014 | oil, acrylic and enamel on canvas, wooden board | 20x30x5 cm



BL FEAT LUCAS CRANACH THE ELDER: THE LION KNOWS  
2014 | oil, acrylic and enamel on canvas, wooden board | 20x30x5 cm



VOYEUR (BL FEAT. MASTER OF THE EMBROIDERED FOLIAGE)  
enamel, oil, acrylic, canvas on wooden frame | 20x30x5 cm, 2015

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# TERRA NULLIUS

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2015 | 1:1 copy of Nicolas Poussin's Primavera | oil on canvas, enamel, mechanic installation, motion detector | 180x240x100 cm

The term Terra Nullius in the title means no man's land, and it originates in Roman law. Throughout history this was the name given to continents that were not officially in the possession of any state. Citing this, colonizers would freely invade the territories they set eyes on, subjugate the natives and exploit the continents.

As opposed to other pieces in the series, in case of this painting, which is a 1:1 replica, the dark matter is applied onto the surface not by the artist, but the visitors of the exhibition in the course of a performative act. A motion

detector is linked to a mechanism that, when activated by a visitor who walks into its range, submerges the painting into a tub filled with black enamel varnish and then brings it back to the original position. The thresholds of the masking are set so as to obscure the figures in the painting, only leaving the foliage of trees and a narrow strip of the sky visible. During the exhibition, the painting is continually coated in enamel paint, in direct proportion to the number of spectators viewing it. Bearing an increasing load, the painting can be considered complete by the end of the exhibition.



*S E L F C R I  
T I C A L P  
O R T R A I T*

2013-16 | project, Co-Authors: Kata Oltai art historian, curator; Gábor Szenteleki painter

It became clear at the start of the project that the tools used for self-scrutiny and self-definition would not only be the ones traditionally used by art history, but also those employed in affiliated disciplines, such as sociology, cultural anthropology or psychology, as well as mechanisms of entirely disassociated fields. Besides the quest for real answers, these inquiries have made it possible to scrutinize ingrained responses, role clichés and methods of resolution.

How far does the supposedly omnipotent role of the artist extend; the hallmark and style, as qualities of identification and recognizability (expected even by art trade); the necessary or superfluous, symbiotic or parasitic role of the curator as facilitator or hindrance? Is undertaking a critical condition in a public art scene that prescribes progressiveness

equivalent to suicide? Can private life and artist identity be merged? As an artist duo, are they dominated by their female or male identity? Do they have to make a choice as to what kind of dynamic moves this relationship? Is all of this sustainable in a private partnership (marriage)?

The participants have considered themselves equal creative partners from the start, their roles put down in a contract, their negotiations logged. With the help of the project as well as psychotherapy, Borsos and Lőrinc have re-examined their relation to the hybrid artist brought to life by the two of them. Szenteleki's role has been to attempt to visualize the emerging anomalies in painting while reinventing his own pictorial language. The cyclically reconceptualized process has been consolidated through the coordinating and analytical role of the curator.



BORSOS LÖRINC

~~Scorlatelli~~

2.

~~12~~

~~14~~

HAZAFELE'

15

2010- | painting series

2010- | painting series

Pieces of his painting collection called "Flags" are being created in series in pairs since 2010. The works of art formed this way are at the same time abstract images and pieces of lego with national symbols. Formulas of

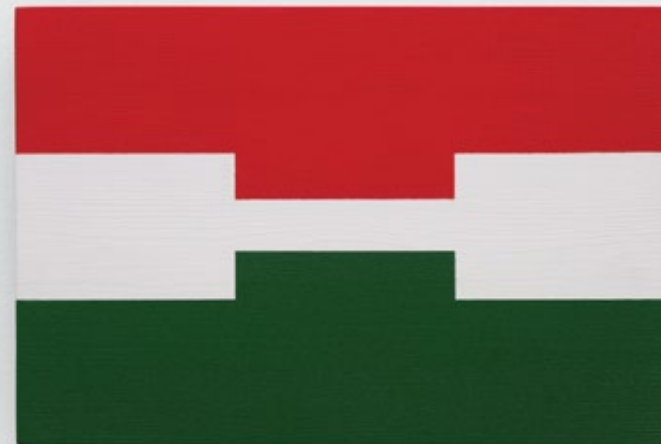
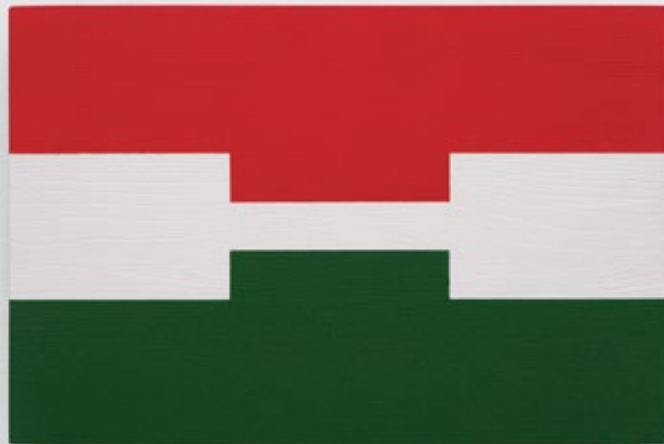
tolerance, in terms of the community suffering manoeuvres of the political reigning systems and the symbolic compensation of the individual, to display identity forms beyond national belonging.





^  
DARK IN HUNGARY / HUNGARY IN DARK  
2014 | acrylic on wooden board | 2 pieces | 20x30x5 cm

H IN H 1 / H IN H 2  
2014 | acrylic on wooden board | 2 pieces | 20x30x5 cm





^  
DARK IN EU / EU IN DARK  
2016 | acrylic on wooden board | 2 pieces | 20x30x5 cm



HOLY LAND  
2014 | acrylic on wooden board | 2 pieces | 20x30x5 cm





INTEGRATION 2 (OLIVEWOOD ENGRAFTED BY WILD OLIVEWOOD)

2011 | sticked, litted wood | 20x30x5 cm

*"But if some of the branches were broken off, and you, a wild olive shoot, were grafted in their place to share the rich root\* of the olive tree, do not vaunt yourselves over the branches. If you do vaunt yourselves, remember that it is not you that support the root, but the root that supports you. You will say, 'Branches were broken off so that I might be grafted in.' That is true. They were broken off because of their unbelief, but you stand only through faith. So do not become proud, but stand in awe."*  
Romans, 11, 17-20.



SEE NO EVIL, HEAR NO EVIL SPEAK NO EVIL  
2017 | acrylic and enamel on wooden board | 3 pieces | 20x30x5 cm



CENZORSHIP IN THE COLLEGIUM HUNGARICUM VIENNA  
2017 | Real Hungary | curated by Vitus Weh, photos by András Király  
The series was censored by the director of the institute before the opening.

# IMMOVABLE LAND

2010 | installation | chamotte model of the hungarian Parliament in 1:300, vibrating table, motion detector | 50x100x130 cm

*"I shake not only the earth, but also the heaven; and this -- 'Yet once' -- doth make evident the removal of the things shaken, as of things having been made, that the things not shaken may remain;" Hebrews 12:26-27*

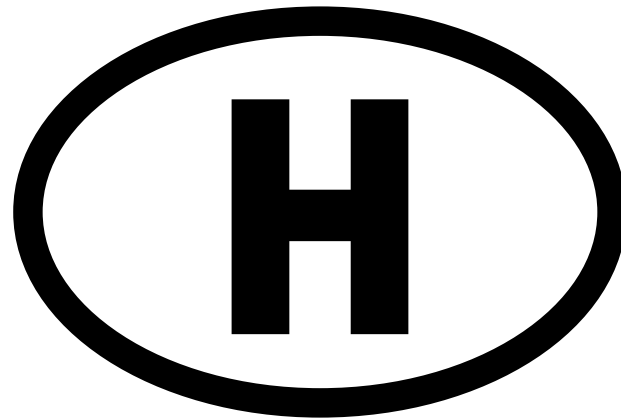
Between 2004 and 2010, the artist was preoccupied with the Bible and the possibilities to be active in a Christian community. To this day, the artist continues to reflect on this period and the studies he undertook at the time, either using them as a guiding principle or analysing them from a critical perspective. He typically contrasts societal phenomena with stories from the Bible.

In the work on exhibit here, he brings a symbol that embodies the Hungarian state into a paradoxical field of stability and instability. The work helps visitors in their examinations of their relationship to the symbol.

According to the perspectives of stability, the artist built the scale model on a solid metal core, but by switching on the vibrating table he surrenders it to inevitable destruction. According to the concept, any renovation of the installation is prohibited. The process is complete when the last dust particle of dust falls from the table.







2009- | series

From 2010 the artist concentrated on the daily and current Hungarian social and political problems researching the public well-being. His goal was to detect the conflicts, deficiencies and exaggerations besides

all he tried to find and present the real human way of thinking. The sense of humour directed him in the whole process.



HUNGARY I.

2008 | unpolished and bright enamel on canvas | 150x200 cm | in private collection



HUNGARY III. (SERIES)

2009 | mixed technique, canvas, wooden board | 7 pieces | 20x30x5 cm each | in private collection



WATER CANNON DIPTICH (OLDSCHOOL / BEFORE SIEGE, NEWSCHOOL / AFTER SIEGE)  
2010 | oil, canvas on wooden board | 20x30x5 cm each | in private collection



HUNGARIAN GOVERNMENTS, TRIPTYCH

2010 | oil and enamel on canvas | 100x150 cm each

The three types of political parties formed governments since the hungarian system change in 1989.

POLICEMAN  
2010 | enamel, nail polish on canvas | 50x40 cm





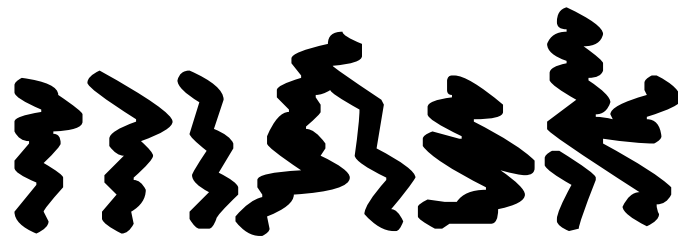
UNKNOWN HUNGARIAN POLITICIAN  
2010 | enamel on canvas | 30x25 cm | in private collection



H AS NOBLE CHARACTER

2010 | tinsel on wooden board | 20x30x5 cm | in private collection

Gold covered international vehicle registration code of Hungary, as the image of a desired new hungarian heritage.



2009- | series of paintings

The social engaged series Mask evokes the leading events of the recent political situation, cultural themes, religious conflicts from the view point of substitutability and impersonality. The artist just cut out some details / motives from the pictures putting on the virtual clipboard

where a black hole was created, painted by a vivid black enamel. The pictures were made in different styles and techniques depending on the atmosphere of the evoked situation constructing a sharp contrast between the drawn and the cut-out forms.



OVAL OFFICE  
2008 | oil, enamel on canvas | 100x150 cm | in private collection



DICTATOR HEAVEN

2010 | acrylic spray, enamel on canvas | 150x200 cm



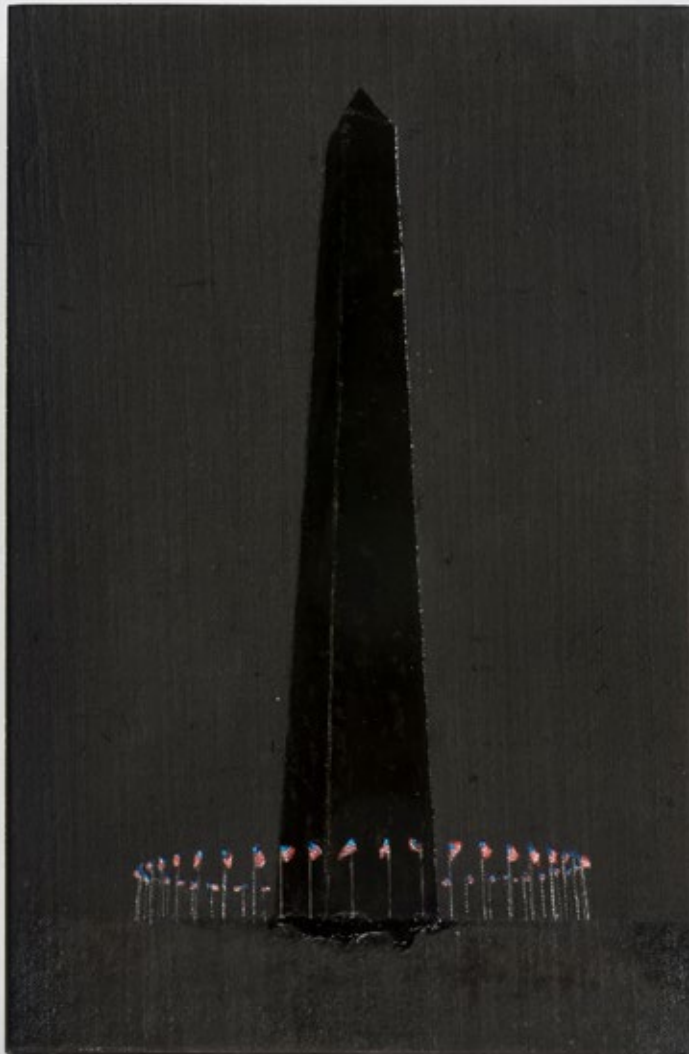
INVISIBLE CAR  
2012 | enamel and acrylic on wooden board | 110x150x5 cm



POPEMOBILE (OH LORD WON'T YOU BY ME A MERCEDES -BENZ?)  
2008. | enamel, oil, acrylic | 20x30x5 cm



BUSH LIMO (AND THE GREATEST FREEDOM IS...)  
2008. | enamel, oil, acrylic | 20x30x5 cm



WASHINGTON MONUMENT (AND THE GREATEST POWER IS...)  
2008. | enamel, oil, acrylic | 20x30x5 cm

**TO SEEK THE PEACE OF MIND OF THOSE  
WHO DON'T STAND A CHANCE**



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