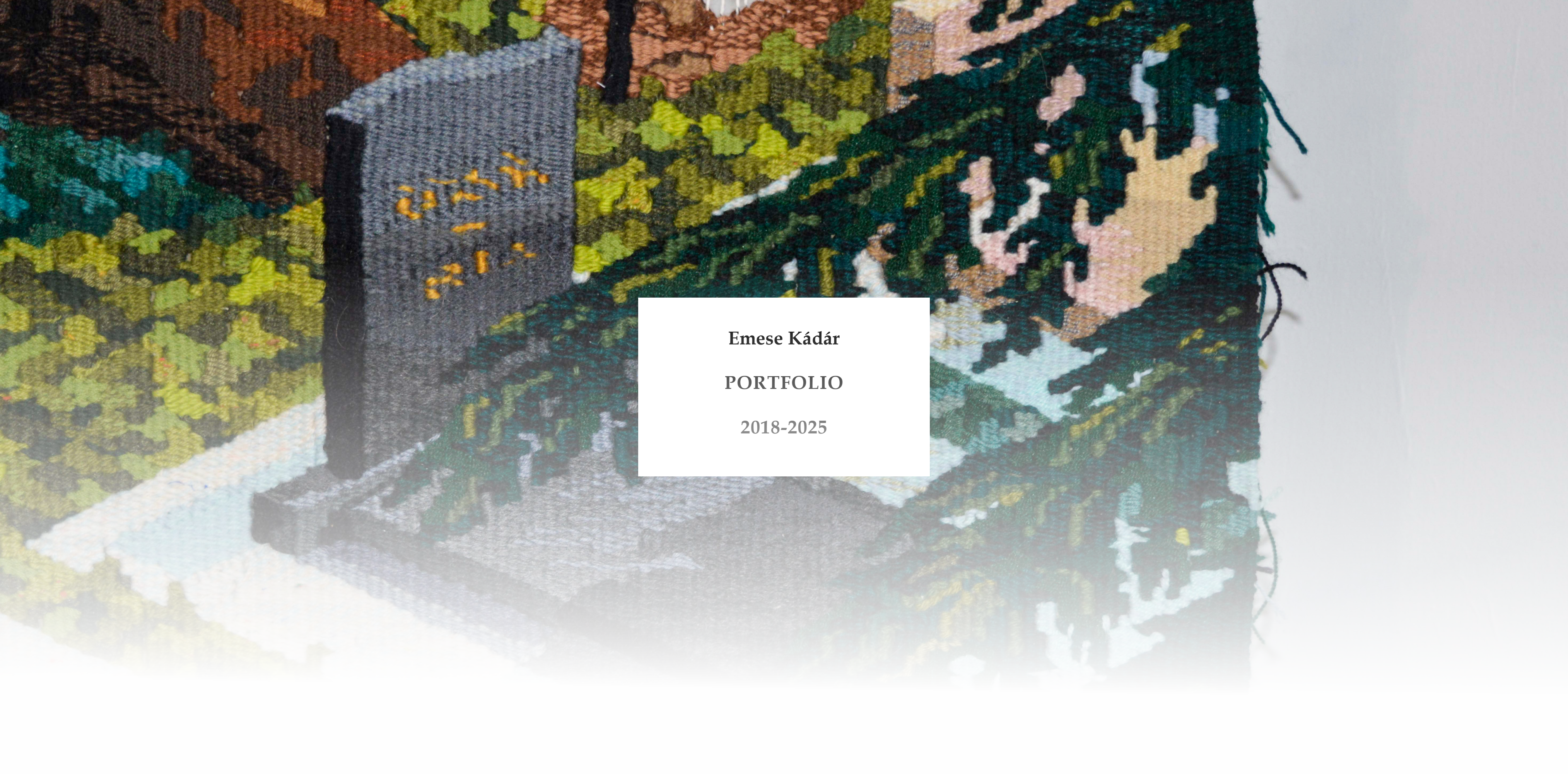




Emese Kádár

PORTFOLIO

2018-2025



## DISTILLATION OF HOPE

2024-2025

Medicine, as we understand it today, only gradually became fully independent from religious philosophies by the 19th century. Until then, illnesses were attributed to the presence of an evil spirit, a demon, or perhaps a damaged relationship with God, and healing was considered a miracle. The hope for healing stemmed from faith, which also helped people come to terms with the finiteness of life.

While modern medicine now relies on scientific methods, it retains symbols rooted in its religious origins. Despite scientific advancements in experiments, experiences, and observations, many gaps in knowledge remain, leaving room for the healing process to be experienced as a mystery. In the maze of diverse medical methods, the patient ultimately becomes the decision-maker: it is up to them to choose the path they take and the method they trust – sometimes still beyond the boundaries of official medicine.

The woven artworks displayed in the museum's interior blend religious and medical motifs, both historical and contemporary, while addressing the anxiety associated with inevitable mortality. They explore the possibilities of coping and frame the search for hope as an elixir that flows through all troubling questions, seeking therapeutic solace to mask the fear of death.





The artworks in the group exhibition  
“Delulu is (not) the solulu” at Rechnitzer Galéria





DISTILLATION OF HOPE II.

2024  
Handwoven  
tapestry, wood





DISTILLATION OF HOPE I.

2024  
Handwoven  
tapestry, felted wool









DISTILLATION OF HOPE V.

2025  
Handwoven  
tapestry, felted wool,  
wood structure





DISTILLATION OF HOPE III.

2024  
Handwoven tapestry, wood



NOT\_FOUND

2022-2024

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 presence.





Installation in the solo show  
'NOT\_FOUND' at The Space gallery









NOT\_FOUND V.

2024  
Handwoven tapestry  
85x75cm





NOT\_FOUND II.

2023  
Handwoven tapestry  
72x82 cm





NOT\_FOUND VII.

2024  
Handwoven tapestry  
75x80 cm





NOT\_FOUND VI.

2024  
Handwoven tapestry  
70x75 cm





NOT\_FOUND IV.

2023  
Handwoven tapestry  
65x85 cm



## DEAD WINDOW

2024-2025

The series explores the unattainable desire to know the unknown – that primal instinct which yearns to uncover the fate of consciousness after death, while simultaneously fearing it. The works challenge the boundary between desire-driven dreaming and empirical research – that is, between belief and observation.

Attempts to comprehend the incomprehensible are ultimately doomed, as every interpretation originates from the same source: human consciousness itself, bounded by its limitations. In a disenchanting world, the only remaining hope may be a man-made, digitally realized virtual afterlife – one that raises the possibility of a questionable continuation of the “Self.”

The works focus on one of the most frequently mentioned aspects of near-death experiences: the inviting light. The process of attempting to understand this light is carried out by hands groping like cursors. These try to break through into the unknown, but leave behind only dreamlike images or oppressive visions – thus becoming lost in the tunnel of opportunity windows that ultimately lead nowhere.









DEAD WINDOW I.

2025  
Digital drawing, gypsum  
133 x 82 x 4 cm





DEAD WINDOW II.

2024  
Digital drawing, gypsum  
60x80x4 cm

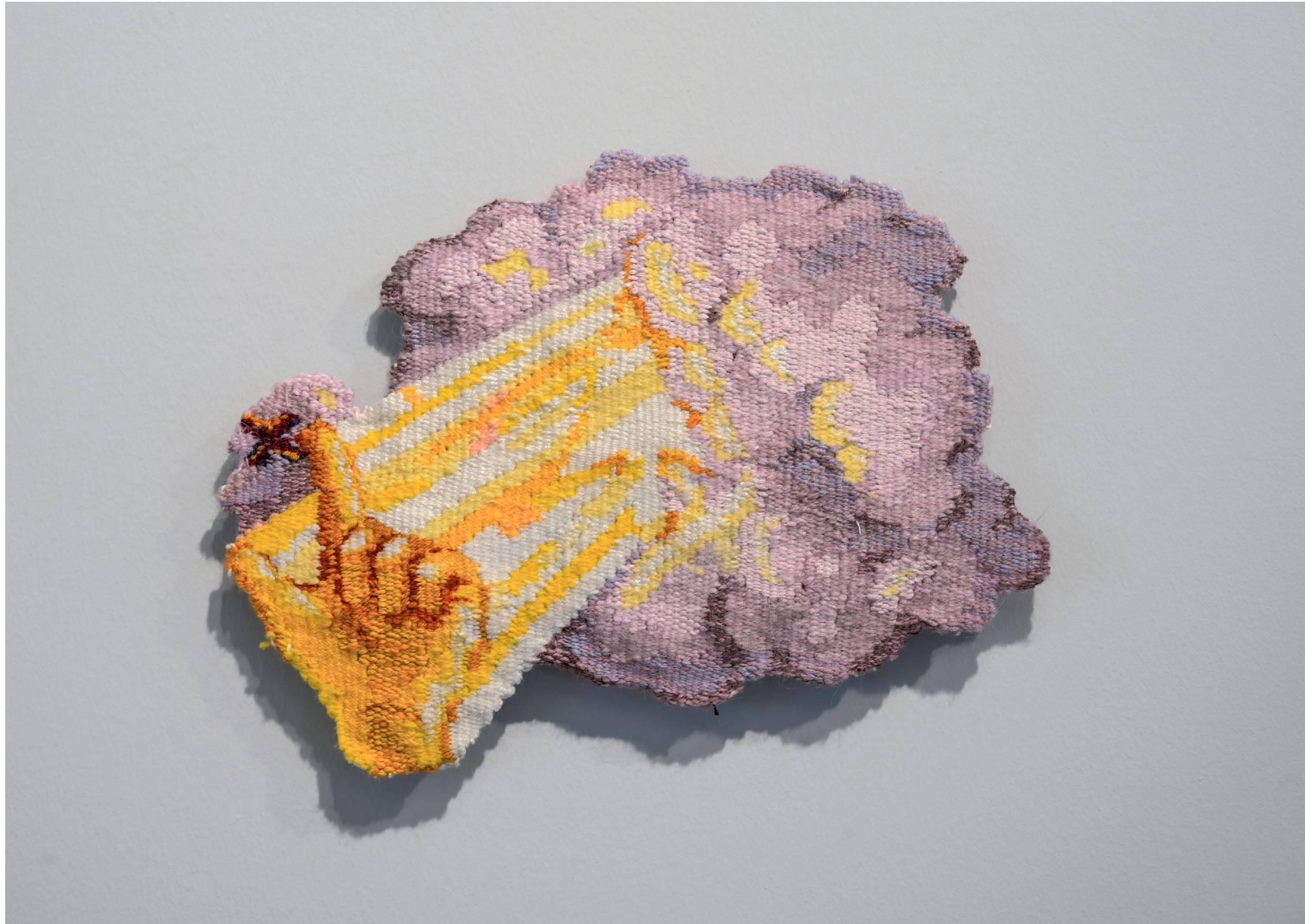




DEAD WINDOW III.

2025  
Digital drawing, gypsum  
78 x 66 x 4 cm

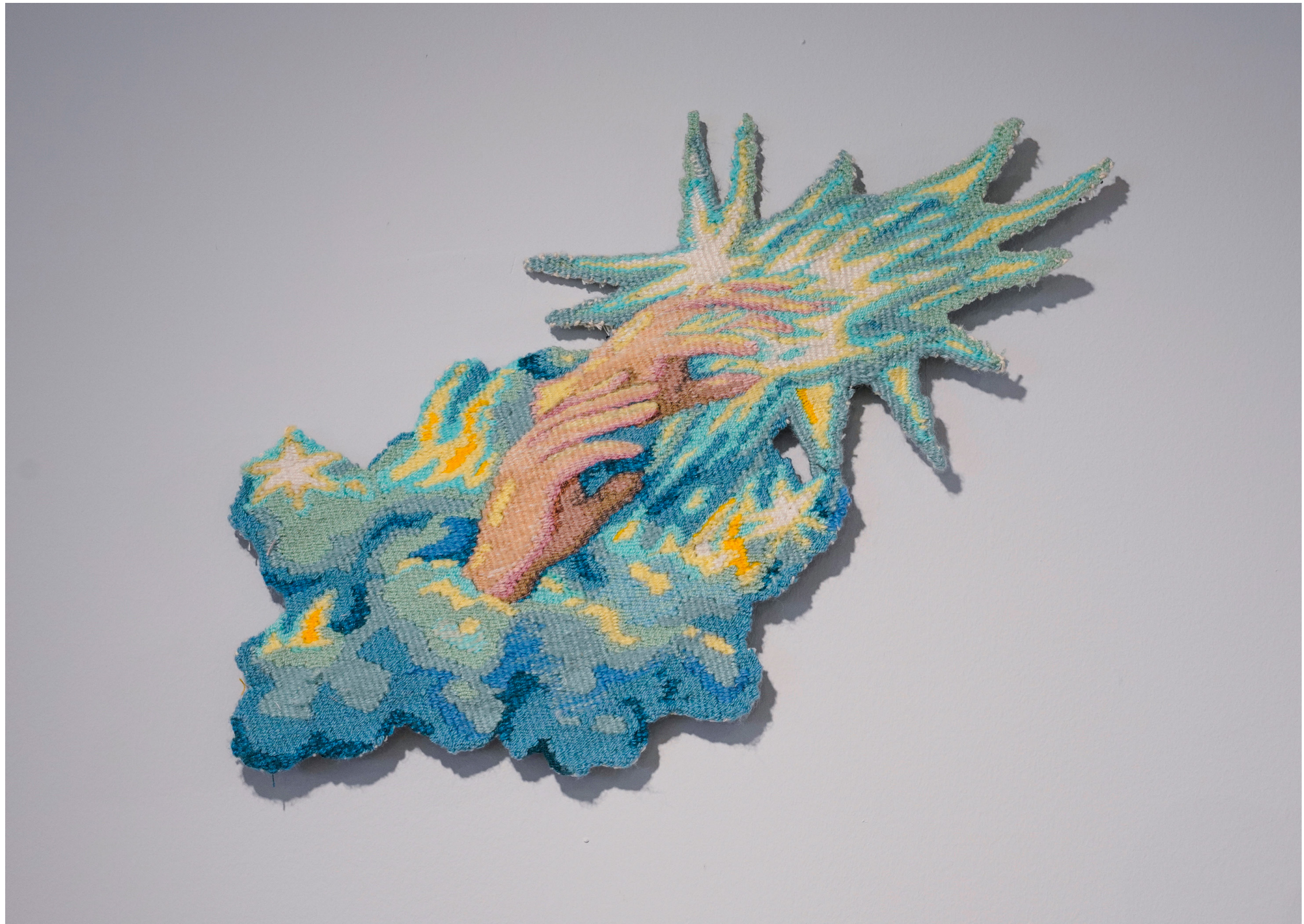




PROJECTION

2025  
Handwoven tapestry  
32 x 26 cm





UNFOLDING

2025  
Handwoven tapestry  
30 x 50 cm



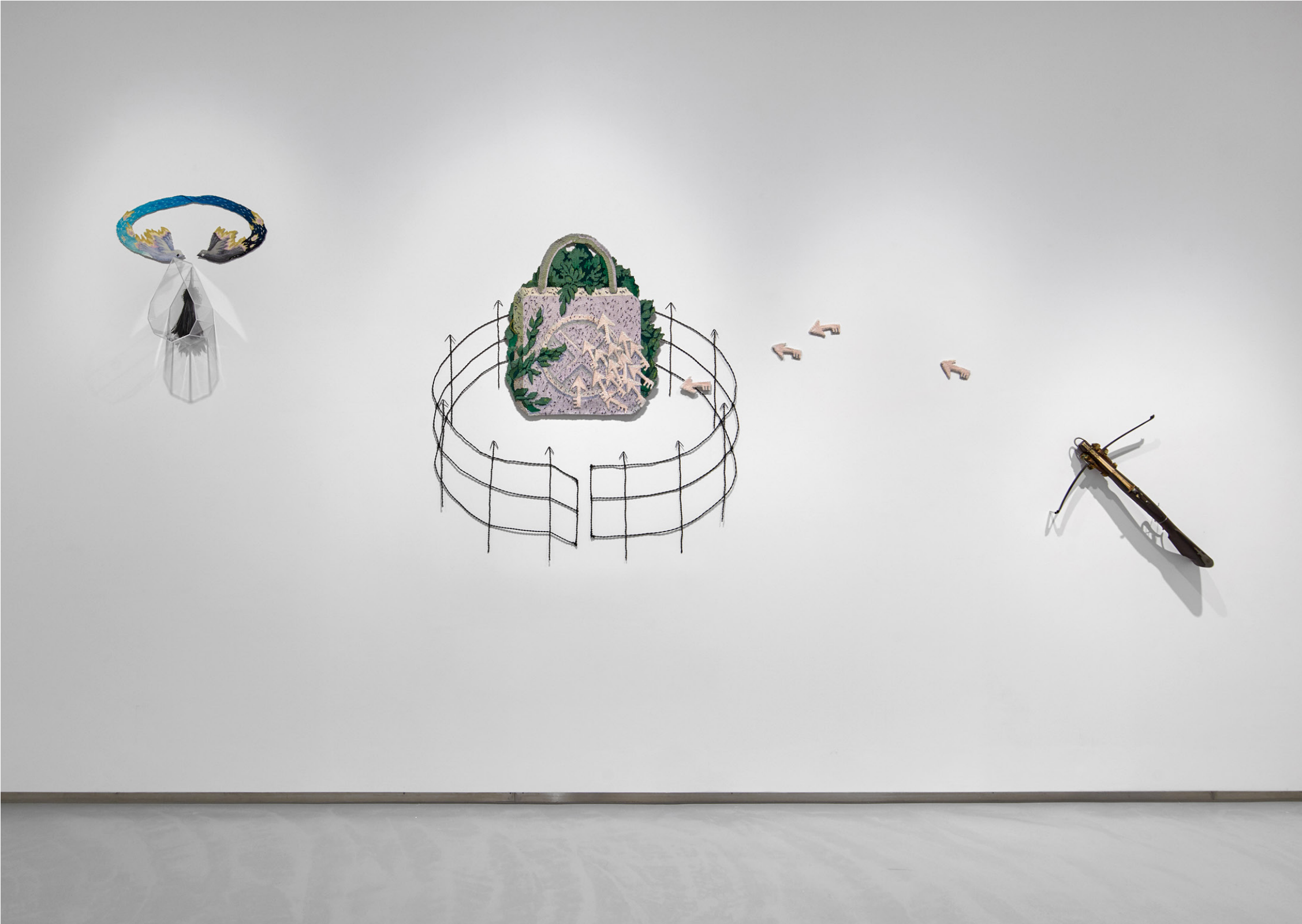
INSTALLATION AT THE  
EXHIBITION MEDIATING  
TIME AND CHARM

2023

Group exhibition at Q Contemporary,  
Budapest (in collaboration with the Esterházy  
Privatstiftung and the Esterházy Hungary  
Foundation).

The exhibition explores the dialogue between  
historical artefacts selected by contemporary  
artists and their personal reflections. The  
installation incorporates a 19th-century  
mourning plume and an 18th-century cross-  
bow (Armbrust) from the collection of the  
Esterházy Privatstiftung, Forchtenstein Castle.









NOT\_FOUND III.

2023  
Handwoven tapestry,  
mixed media





UNKNOT

2023  
Handwoven tapestry,  
mixed media



INSTALLATION AT  
THE EXHIBITION LET  
IT STAY AMONG US

Snippets of László László Révész's Art  
Education Activity

2022

Group exhibition at Hungarian  
University of Fine Art, Budapest,  
Hungary













NOT\_FOUND I.

2023  
Handwoven tapestry





FAREWELL

2020  
handwoven tapestry  
20x22 cm





FLAME

2021  
handwoven tapestry  
26 x 21 cm





WILD FIRE

2021  
handwoven tapestry  
22x26 cm



## TEARS OF THE WALLS

2022

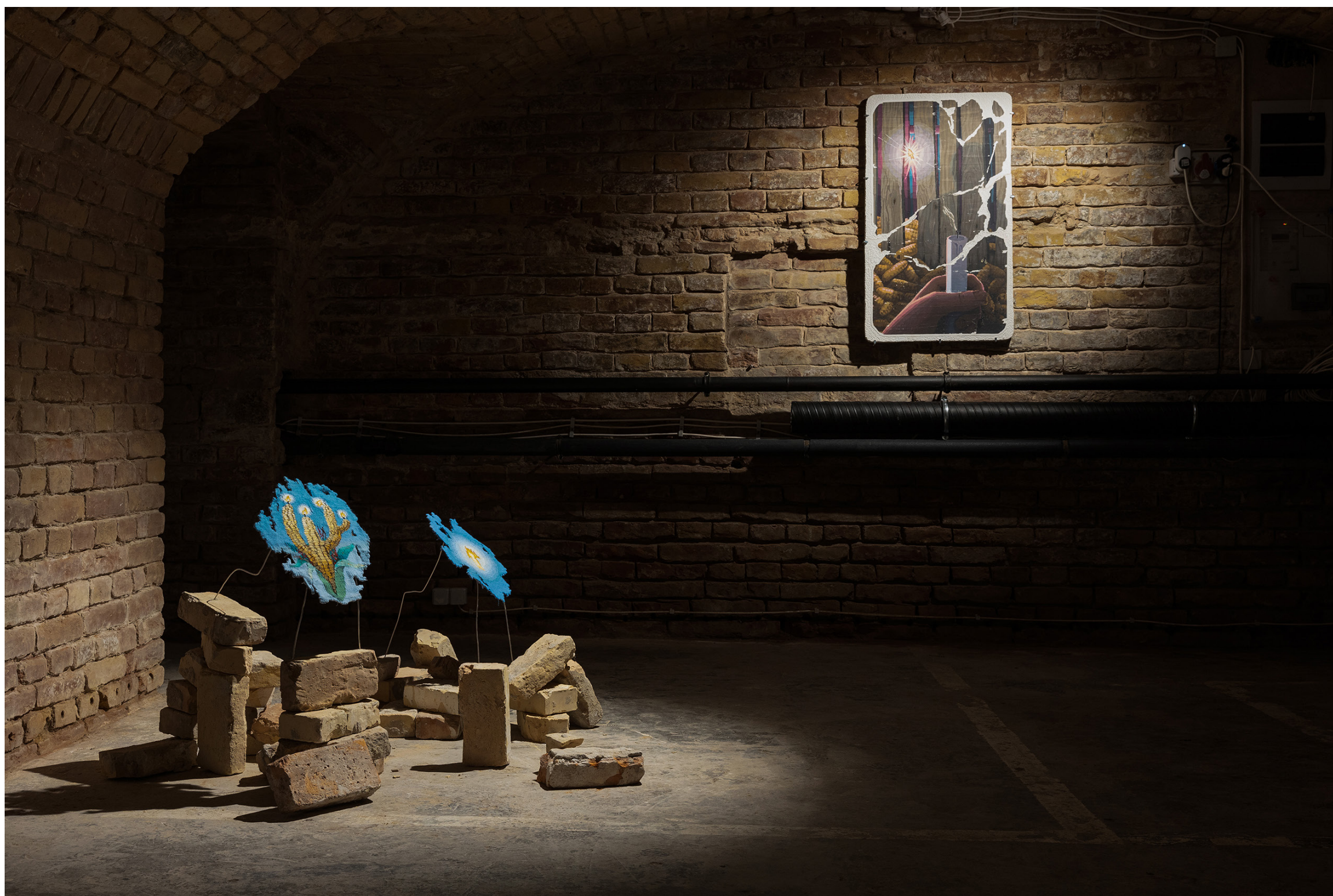
Duo exhibition  
with Martha Kicsiny at RE-SET

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.-II.

2022  
handwoven tapestry





DIGITAL APPARITION I.

2022  
Digital print on gypsum  
310x120 cm





DIGITAL APPARITION II.

2022  
Digital print on gypsum  
80x100 cm





DIGITAL APPARITION III.

2022  
Digital print on gypsum  
70x120 cm



## FRAGMENTATION

2021

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 essencial 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 it's 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.









FRAGMENTATION II.

2021  
handwoven tapestry  
53x37cm





FRAGMENTATION I.

2021  
handwoven tapestry  
53x37cm





FRAGMENTATION III.

2021  
handwoven tapestry  
53x37cm





FRAGMENTATION IV.

2021  
handwoven tapestry  
53x37cm



## MEMORIAL OBJECTS

2020-2021

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

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 interpreted 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.





NO-LINE I-II.

2018-2019  
handwoven tapestries  
50 x 140cm





NO-LINE III.

2020  
handwoven tapestry  
50 x 140 cm



## GOOD LUCK!

2018-2019

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...?"





GOOD LUCK!

2018-2019  
handwoven tapestry, Mixed media  
130 x 100 x 40 cm







