

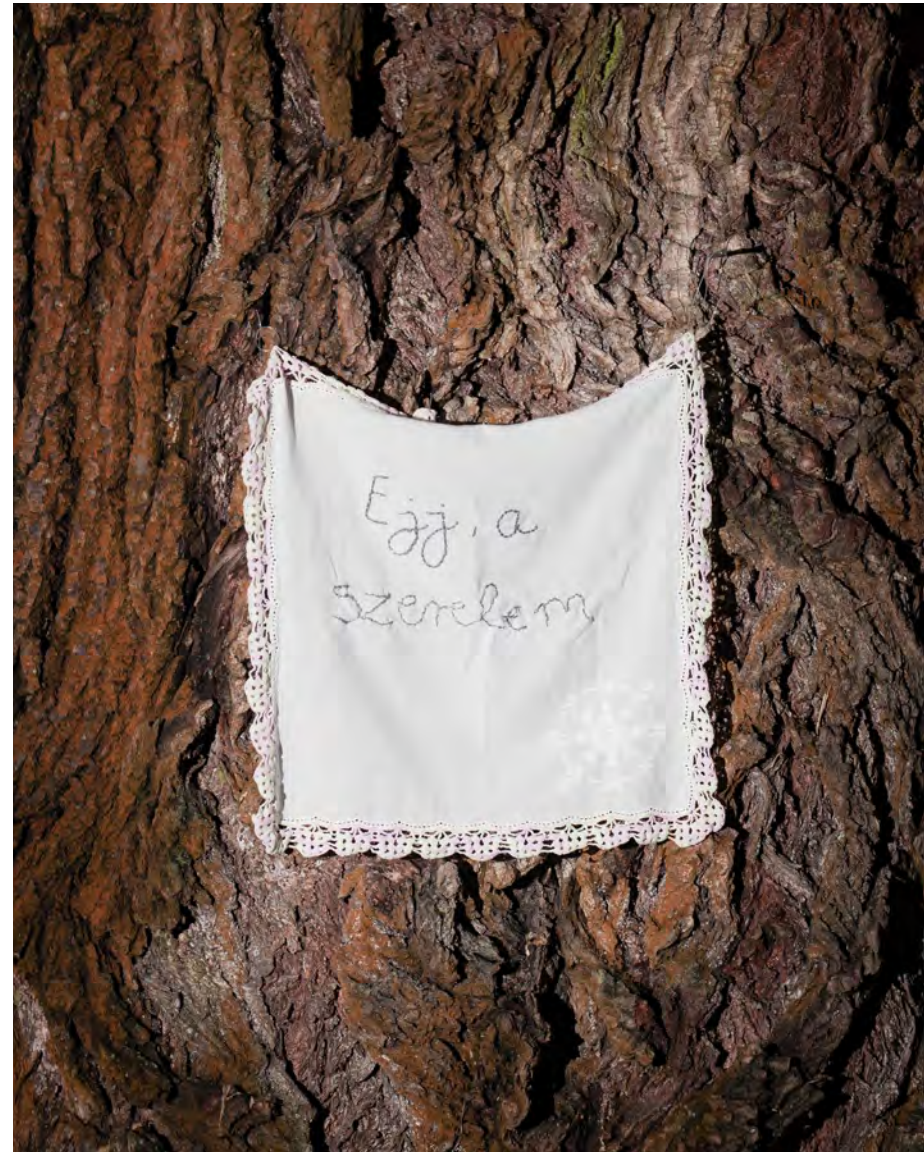


portfolio of  
Karina Mendreczky



**Paula**  
digital print on transparent Textil, 120 x 90  
cm, 2024



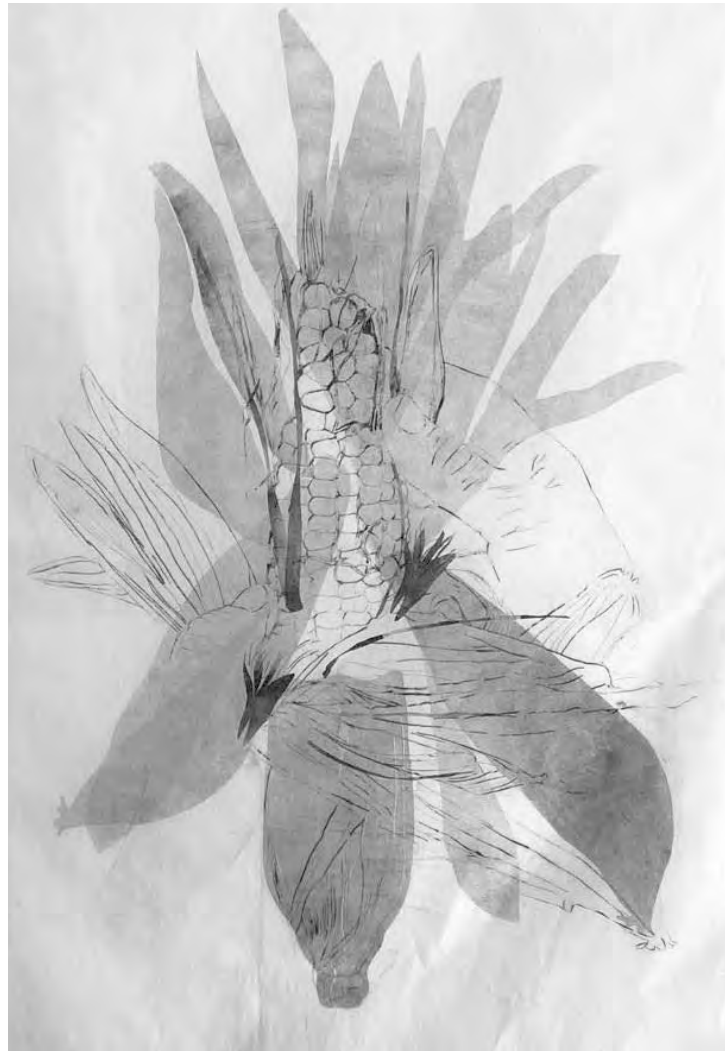


**Eternit**  
**Hát az úgy vót, hogy udvarót valami fiú egy lánnak.** , vegyestechnika, változó méret, 2023  
Outdoor exhibition, Budapest, Hungary, 2023 with Project833  
Curators: buhera klub ( Seress Anna, Zsoldos Anna )  
Organisers: Sztanó Zsuzsanna, Jeneses Ádám, Kovács Gyula A.





**Eva and Hedvig**  
digital print on paper, transfer print on japanese paper, 30 x 25 cm,  
2022



**maize flower**  
etching, high pressure print on japanese paper, 80 x 120 cm, 2023



**in the printstudio, making of the Flower sheet**  
etching, high pressure print on japanese paper, 2 x 80 x 190 cm, 2023





## Oasis

Environmental catastrophes and bleak prognoses for the future of life on earth – the climate crisis has become part of our everyday life, and is determining our life reality to an ever-greater extent. Our emotional relationship to nature is thus often burdened with guilt, since we human beings are responsible for the destruction of our environment. Even if there is the will to bring about a sustainable society, the political and individual scope for action nonetheless has its limits. The oscillation between power and powerlessness that results from this is shaping philosophical, ethical-moral, and spiritual discourses and raises questions that occupy many individuals.

In their artistic work, Karina Mendreczky and Katalin Kortmann Járay take up animist motifs and conceptual worlds. Animism is based on the belief that all elements in nature, both living creatures and inanimate objects have a spiritual essence. While animist thought has always been a central component of many indigenous religions, it is also currently being given new attention in Western societies: as a relationship to the world that emphasizes the mutual interdependency of all things, that regards the boundaries between species, between oneself and the world as fluid. Since with the environmentally destructive lifestyles of the present, a relationship to the world that is based on differentiation, objectification, and hierarchization becomes questionable.

Oasis is a subtly composed, extensive installation of sculptures, photographs, printed textiles, and drawings that is supplemented with a sound component. In it, Mendreczky (\*1988 in Budapest, Hungary) and Kortmann Járay (\*1986 Budapest, Hungary) take up both spiritual narratives and personal family histories and translate them into unusual pictures and objects that seem alien and familiar to us at the same time. Besides set pieces from nature like shells and sand, the space is populated with hybrid creatures with human traits and plant characteristics or that represent a merging of animal and object. They are free interpretations of elements and motifs from old fairy tales and myths. There are also spiritual-religious symbols such as the pomegranate, date palms, or folded hands, as well as historical photographs from family albums in which a particular aura is inherent. Female figures are positioned in various places in the space and sustain the mystical scenery. As a whole, the objects form a magical-seeming, fairytale-like arrangement, a sort of surreal cabinet of curiosities that evokes the interconnectedness of all beings.





**Oasis**

23.02. – 07.05.2023

**MQ Salon, MuseumQuartier Vienna, AT**

Exhibiting artists: Karina Mendreczky, Katalin Kortmann Járay

Sound: Marcell Mostoha

Curator: Verena Kaspar-Eisert





**Mamma Mountain**, printed textil, 140 x 300 cm, 2023

**Jutka**, printed velvet, cotton, wood, 110x50 cm 2023





untitled 1  
2023, 33 x 42 cm, digital print, collage on paper



untitled 1  
2023, 33 x 42 cm, digital print, collage on paper





**untitled 3**  
2024, 33 x 42 cm, digital print, collage on paper



**untitled 4**  
2023, 33 x 42 cm, high-pressure print on paper





„Oasis - People Look Like Flowers At Last“

Parallel Vienna, former Semmelweis Women's Clinic, Vienna, Austria

Karina Mendreczky, Katalin Kortmann Járay

Photography by Manuel Carreon Lopez

Gloomy visions of the future are the order of every-day life. We are witnesses to irreversible man-made processes, which give rise to numerous and urgent moral and philosophical questions about the relationship between man and nature. To develop more sensitive and prudent relations, we often seek knowledge from the past. Animism, probably the oldest view of the world and based on the belief that natural elements, objects and living beings are all animated, forms the basis of indigenous religions to this day, but is also present in modern society in different forms. Contemporary new animistic approaches, however, are no longer visual representations of religious beliefs or exclusively evocations of the world of fantasy or fairy tales. New animistic approaches, including scientific positions, are emerging. According to many prominent thinkers, they offer alternatives to the environmentally destructive lifestyles of the present. In this respect, these approaches reflect very rational positions.

In their works, Karina Mendreczky and Katalin Kortmann-Járay draw on objects and natural elements in a variety of ways, referencing collective and personal histories. With the installation “Oasis - People Look Like Flowers At Last” they created a fictional space, which was shown for the first time in September 2022 in an abandoned room, a former maternity ward of the Semmelweis Women's Hospital, during the 10th edition of Parallel Vienna.

Composed of small sculptures, large concrete sculptures and gently floating prints, it is reminiscent of a timeless walk-in landscape. Whether this is a piece of the past, or if we are on the scene of a future post-apocalypse revival, ultimately remains undecided. The hybrid creatures and objects, which often refer to folk tales and mythological motifs, are accompanied by female figures. These suggest care and nurturing and appear as a life-sustaining force traditionally associated with women. The translucent human figures float on woven and delicately translucent printed surfaces or embrace sculptural elements. In an atmospheric symbiosis, objects and prints mutually project an image of life and transience onto one another, evoking a superficially unfamiliar yet familiar memory.

on the left: **Palmleaves**, etching, high-pressure print on paper, concrete, 50 x 70 cm, 2023

on the right: **Star garden**, digital print, transfer print on concrete, 30 x 40 cm, 2022

below: Installation view, Oasis, 2022







**Flowers, 2022**  
Etching on Japanese paper, embroidery 94 x 69 cm



**Krisztina 2**, concrete, digital print on textil, transfer print on japanese paper, embroidery, fringe , 50 x 31 cm





Paradise carpet 1, 2022, concrete, epoxy resin, C- print 70 x 40 x 2 cm





## Transitional Objects, Transitional Landscapes

The original idea for the exhibition was inspired by the memory of the quarantine, which lasted for several months in 2021, and then was lifted. How the confinement transformed man's life-world and influenced his relationship with his environment, such as nature, home and material culture, and how it redefined the notion of home and the experience of home.

The exhibition attempts to explore this complex set of relationships. Environmental psychological and philosophical approaches to the theme are addressed by incorporating visual elements related to spiritism, magic and animism.

The exhibited works approach the theme from different angles – mother, child, woman – and, mostly drawing on personal stories and experiences, make the feelings of nostalgia, topophilia (attachment to places of refuge and shelter) and insideness (Gaston Bachelard) collectively experienceable through intuitive perception.

One of the basic principles of environmental psychology is that man and his environment are in constant interaction and transaction, and that their dynamics fundamentally determine the quality of human life. Hence the role of the home, which is psychologically the most privileged place for man, is of particular importance. In the case of the home, we can speak of both a profane space, which satisfies a primary need, and a sacred space, as a form of self-expression. In the process of furnishing, inhabiting and coexistence, objects, like space, play an important role in defining personal and social identity. And just as with places, we can develop an emotional attachment to our material objects, based on experiencing them as part of ourselves.

"Things have a life of their own, they only need to awaken their souls", one might be reminded of the well-known passage from Gabriel García Márquez's magical realism novel *One Hundred Years of Solitude*.

For Karina Mendreczky, everyday objects such as quilts, carpets and wall hangings carry the idea of the matriarchal family. The objects, made by the artist with her own hands, represent the burden and beauty of needlework, traditional materials and methods (inherited knowledge).

Psychology refers to objects that continue to provide a sense of security for children in the process of separation from their mothers as transitional objects.

Dulling the sense of insecurity and vulnerability associated with the traumas of our times (awareness of illness, war, climate anxiety, energy crisis) through nostalgia or an alternative/online reality that is supposedly predictable and controllable can be seen as a coping strategy. However, these emotionally distanced perceptions of reality can lead to the fragmentation of the psyche and, thus, to the erosion of inner landscapes.

Exhibiting artists: Sára GINK, Katalin KORTMANN JÁRAY, Karina MENDRECZKY  
Curator: Ajna MAJ

on the left: **Magdalene's carpet**, 2023, digital print on duvet textil, cotton fringe, 140 x 200 cm









on the left: **picnic in Sasvár**, 2023, digital print on textil, transfer print on japanese paper, embroidery, hand painted fringe, 140 x 200 cm  
on the right: **Krisztina**, concrete, digital print on textil, transfer print on japanese paper, embroidery, fringe , 50 x 31 cm





on the left: **Spider's Web**, 2023, iron, lacquer, paper, transfer print on Japanese paper; 150 x 200 x 2cm



on the right: Detail from **paradies carpet 2-4**, 2022, C print, transfer print on concrete, 4x 70 x 40 x 2 cm





on the left: **dunna alatt**, 2023  
digital print on textil, embroidery, 166 x  
140 cm



on the right: **Jutkas Vase**  
2022, concrete, resin, paper, dried  
flower, 25 x 16 x 16 cm



### A Whale of a Bad Time

ISBN books and gallery, Budapest, Hungary, 2020

Participating Artists: Ivor Almásy, István Felsmann, Sára Gink-Miszlivetz, Katalin Kortmann-Járay, Karina Mendreczky, Balázs Máté Tóth, Márton Emil Tóth

Curated by Zsófi Kókai

Photography Máté Lakos

A Whale of a Bad Time The topic of the exhibition evolves around the period of the late 80s, the 90s and the beginning of the 2000s, and its perception and memory of this era through artistic practices and memories of the Y generation. The exhibiting artists are in and around their thirties so they have memories from this period as youngsters. Now they remember and research the connection between past and present. The title reflects on a so-called flashbulb memory, an infamous case in recent Hungarian history. On the 12th of December 1993 the television broadcast of the beloved cartoon DuckTales was interrupted when the public television announced the death of Hungarian Prime Minister József Antall.

Zsófi Kókai

The political system that lasted until 1989 left behind many distinctive products. The deck chair was one of the outstandingly characteristic products of socialist design. However, various representative samples were mainly made for export and were only available to the domestic customer in exceptional cases. Such an exclusive deck chair is the original of the work of art exhibited here. The original deck chair was taken home by Mendreczky's grandfather, who, due to his seniority, also had access to these products.

"My grandfather was one of the directors of a camping company, often bringing home flower beds in line with the latest fashions. These beds filled the garden of our little Danube holiday home."

Instead of a floral canvas on the camping bed, a breath of thin Japanese paper carries the designs. The copper frame is intentionally smaller than the original, adapting to the size of a child.

The translucent and fragile layer of paper can also be found on a copy of the Tisza slippers. This slipper was a must-have summer supplement for all children and adults in the age of socialism and beyond. The sole of the slipper is made of concrete, its size and proportions are the same as the parameters of an original pair of size 37 Tisza slippers. Despite the nostalgic feel, the weight of the slippers weighs on the ground. On the delicate paper layer of the bed, it carries the personal and social memories of a bygone age.











37-es méret ,  
high-pressure print on japanese paper, concrete,  
plaster, 55 x 55 cm, 2020





beach umbrella, etching, foil, print on Japanese paper, concrete, 2021  
A Better Time, They Say, 1111 Gallery, Budapest, Hungary

( Deck chair ) Június, etching, high-pressure print on Japanese paper, copper, 60 x 180 cm, 2020  
A Whale of a Bad Time, ISBN books and gallery, Budapest, Hungary, 2020





**Permanent residual/Synthesizing perceptions of time and space**

Studio Gallery/SYAA,, Budapest, Hungary, 2021

Curated by Ajna Maj

Photography Dávid Bíró

In the endlessly uncertain and volatile state of the past year and a half, personal memory has played the biggest role in survival, alongside the Internet and online communication. The present, rendered insignificant between the four walls, has been replaced by moments of the past and nightmares of the future. In the course of the lockdowns, the layered presence of timelines and the duality and disparity that has affected our everyday perception and image of the world since the alleviations have been experienced to varying degrees, but by all.

The exhibition Permanent residual oscillates between real and constructed spaces, between layers of past and future. Some of the exhibited works explore everyday moments and personal experiences through emotional qualities and memories linked to material motifs. Objects act as mediators between different ages and persons, thus the associations and emotions associated with them can be recalled and evoked by the individual at any time. One of the best-known examples of autobiographical memory is the point in Marcel Proust's novel *In Search of Lost Time* when the taste of the famous French pastry Madeleine brings back childhood memories. Interestingly, scent-induced memories date back to early childhood, mainly before the age of 10, and are recalled much more intensely than memories evoked by photos and texts. The process of involuntary memory can be controlled by the careful selection of the objects around us. The value of an object in financial terms, or as determined by a given society, is secondary to its impact mechanism on memory. Because of its complexity, the theme is also explored in a broader context through the individual works. From constructed reality through the everyday phenomena of déjà vu and nostalgia to Bergson's concept of time ('creative time'), countless layers are linked to memory and perception.

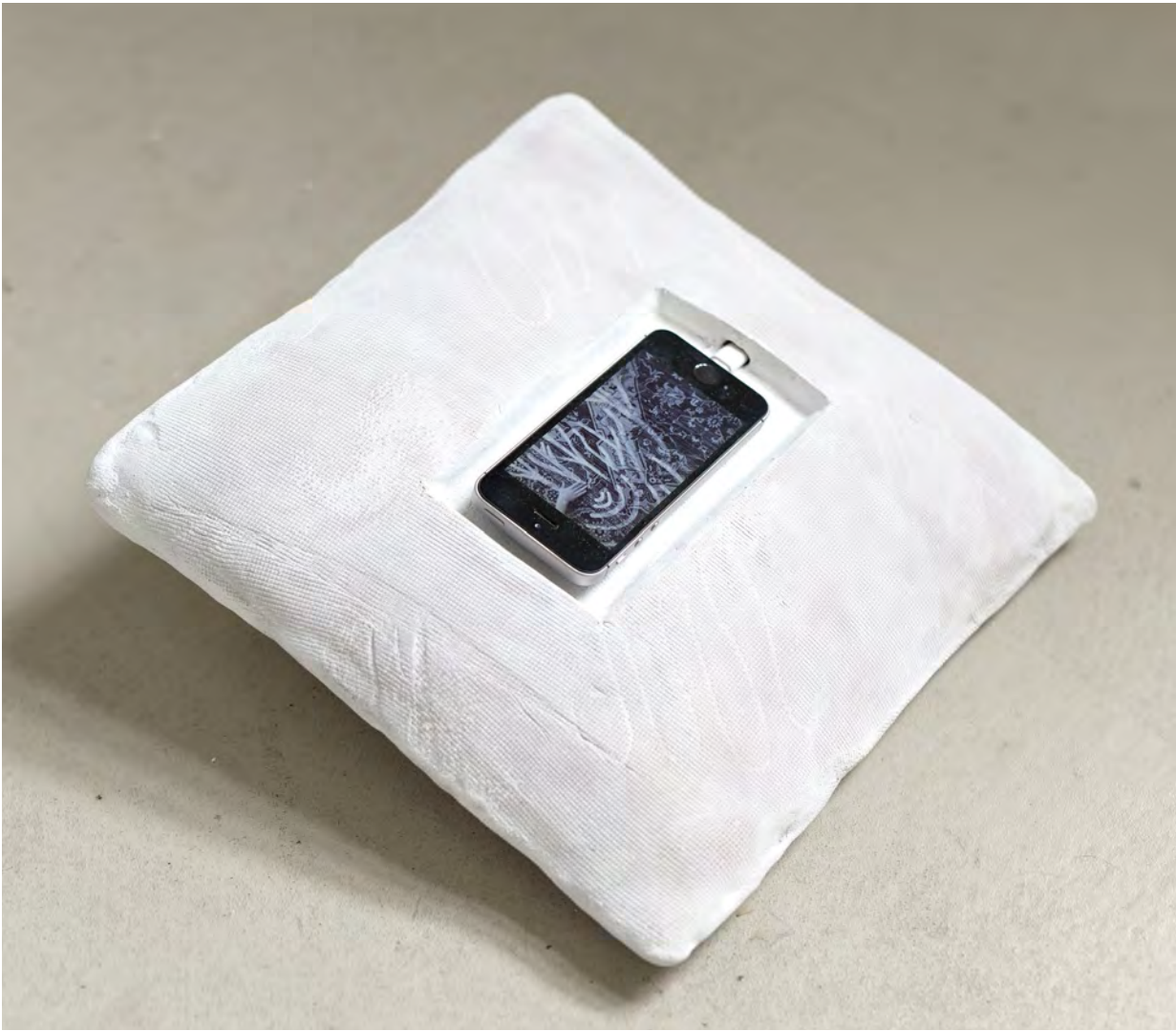
Ajna Maj

**31. Király Street** (wall hangings) 2021, etching, relief printing, photo transfer, Japanese paper, embroidery, 154 x 208 cm

31. Király Street (pillow) 2021, clay, video, 35 x 35 cm

A condominium on Király Street was my first home. My mother was born in this apartment and 33 years later I was so too. As a small child, I slept on the sofa bed, above which a distinctively patterned woven fabric covered the wall. I was told that as a baby I watched the contrasting branches, the tree-like patterns on the rug mesmerized me. As an older child, I followed the line of the branches with my finger before falling asleep. This series of movements filled me with reassurance, giving me a sense of permanence and security.





31. Király Street (pillow) 2021, clay, video, 35 x 35 cm





**Dear Martha turn around / Once around, twice around, dear Martha turn around /**  
NEW NOW art space, Frankfurt, 2023

The skin envelops the body, acting as a “screen” on which sensations and states of being can be read, observed and determined. Birthmarks interrupt the monotonous continuity of the skin surface. Inherited from parents or other close ancestors, these marks make connections visible. The inherited information accumulates in already known places.

For Karina Mendreczky, the past always seems to be more complete than the present. Inhabited by dream-like images and recurring gestures, shapes and lines. Linguistic and physical levels overlap in the form of translucent objects constructed from fragile Japanese paper, absorbing information like a membrane.

On the one hand, the carpet is an exotic field, a colorful garden in many a European apartment. There it now lies on the parquet floor, as it originally did in the steppe. At the same time, it is also a familiar object whose outlines describe a safe zone. The threads of the fabric also contain the unresolved problems that are also passed on from generation to generation.

In the exhibition, the two artists juxtapose surfaces and materials and explore the recurring elements within them. Traces of family histories, recurring feelings and reactions are to be referenced. In the pictures and objects, the possibility of breaking up patterns should be open as an option.

**Paradies carpet 2, 2022, concrete, epoxy resin, C- print 39 x 30 x 2 cm**  
Hanging: etching on japanese paper, 2023





## BUZZ

According to the ancient worldview of animism, natural elements and objects that surround us, have a soul, a spiritual nature. The term is derived from the Latin word "anima" (soul, breath) and refers to the moment of the Old Testament Creation story (Genesis 2,7) when God creates man from the dust, breathes into his nostrils the breath of life (spiraculum vitae) and transforms him into a living being (animam viventem).

In an age of ecological crisis and post-humanism, animism appears as an alternative in which archaic worldviews and possible futures intersect. This September, Karina Mendreczky and Katalin Kortmann Járny Kortmann, filling the abandoned location of Semmelweis Clinic, a place that gives home to Parallel Vienna, created the daytime of such an animistic space with their artworks. This installation was transformed to the basement of FKSE, as a counterpart to the former event, a nighttime vision of a similarly timeless but accessible landscape. By evoking collective memories, their exhibition seeks to answer the question: is it possible to reverse the destruction that humanity has wrought on nature and itself over the last millennia?

Within their anthropomorphic sculptures, large concrete constructions and gently floating prints, human destruction is thus transformed into a new creation story in which all the grip of ratio seems to disappear. The viewer's only accompaniment is the recurring motif of the feminine principle, which appears sometimes in the form of natural elements or in the form of embodied archetypes. Wandering around the surrealistic hybrid figures, the transfigured creatures, no one is able to tell anymore, whether it is the past past, a post-apocalyptic future, or the mystical and eerie reality.

Text and source of the sound play:

„...The Nights there, are as light as Days, by reason of the numerous Blazing-Stars, which are very splendorous, onely their Light is whiter than the Sun's Light; and as the Sun's Light is hot, so their Light is cool; not so cool as our twinkling Starr-light, nor is their Sun-light so hot as ours, but more rare: And that part of the Blazing-World where the Empress resides, is always clear, and never subject to any Storms, Tempests, Fogs or Mists, but has onely refreshing-Dews that nourish the Earth: The air of it is sweet and temperate, and, as I said before, as much light in the Sun's absence, as in its presence, which makes that time we call Night, more pleasant there than the Day...”

Margaret Cavendish: The Blazing World, 1666

Exhibiting artists: Karina Mendreczky, Katalin Kortmann Járny

Text by Lili Rebeka Tóth

Sound: Marcell Mostoha

Venue: FKSE Studio of Young Artists' Association, Budapest, Hungary











### Marianne's diary

PINCE, Budapest, Hungary, 2019

Participating Artists: Katalin Kortmann Járny, Sára Gink

Curated by Bea Istvánkó

Photography Mátyás Gyuricza

Since the turn of the twentieth century all the way through to the present day, many children keep a memory book, in which they note memorable events and advice. Friends and acquaintances write evergreen poems and aphorisms into these diarylike little books, or perhaps send a message to the owner with sweet drawings or sketches. In 1922, a seven-year-old Marianne Gábor, who would later become known as a painter, also had such a memory book. Marianne's memory book was a gift of Jenő Heltai, who began his entry on the first page thus: "Those who are loved by the gods / are forever left as children". These lines of the Heltai poem have appeared in countless cultural contexts ever since, from Judit Halász (singer of Hungarian children's music) to Hungarian rock-pop band Belga's song Ovi [nursery school]; the point of departure for the exhibition entitled Marianne's Memory Book, however, derives from its original layers of meaning.

Stinging nettle, letterpress on paper, digital printing, modeling clay, 2019

Magdolna's coat, etching, relief printing on Japanese paper, 2019

Shared meals, well-known flavors, recipes, traditions spanning over generations, recurring rituals. The micro universe that surrounds people: the family. What we're used to and what gives us safety. With the death of a family member, the family unit may fall apart. The system that we know breaks down, and then rearranges, so that it can break down again.

My grandmother's personality permeated our entire family. She was what held us together, she represented care and support. Without her presence, I could not have enjoyed the privileged role of being a child. With her death, the universe that was self-evident to me was shattered. But the objects remained: photographs, dressing gowns, glasses, tapestry, kitchen, jewelry, lipstick, duvet, buttons, lace, sand. And the memory that makes my grandmother's robe an upscale piece of clothing.

Why are certain events, faces, objects, locations fixed, and why do the moments and people who were believed to be unforgettable fade away? The past always seems more complete than the present. Memories, dream-like images, disintegrating, fading and recurring gestures, shapes and lines. Embroidery-like, feminine, cobwebbed delicate drawings. Systems of lines that appear and become invisible again. The play of light and shadow characterizes my work.

The relationships between generations and the legacies of women holding the family system together. A childhood that becomes dreamlike. The locations of "beauty" appear in my installations, which are mainly made of reproduced thin graphics and fragile objects.







Pongyola  
2019, etching, print on japanese paper, fringe



**off image**

a project of Emma Kling and Lorenz Kunath

II. Akt, 2021 In search of a cultural attractor

high-pressure print on japanese paper, light, Klosterneuburg, 2021

Photography: Lorenz Kunath

[offimage.at/index.html](http://offimage.at/index.html)





### Thin Dream

Preis der Kunsthalle Wien 2015  
Kunsthalle Wien Karlsplatz, 2016

,With delicate lyricism, Karina Mendreczky creates fictional landscapes using light and shadow. As a recipient of the 2015 Kunsthalle Wien Prize, she created the installation Thin Dream at Kunsthalle Wien Karlsplatz. Silhouettes of acrylic trees, whose details were hand-carved with an etching needle, were projected onto the back wall of the gallery to create the impression of actual large-format drawings. Mendreczky draws on the techniques of graphic printing and stage design to remind us that nature cannot be reproduced, although it frequently serves as a projection for our desires. At the same time, Thin Dream reflects on Mendreczky's constant travels between Hungary, where she was born, and Austria, questioning the idea of a fixed sense of place."  
(Nicolaus Schafhausen)

Thin Dream, scratch on plexiglass, LED light, 2015-2016

Transparency forest, Screen Print on acrylic glass, Essence Künstlerhaus, 2015

[www.sternberg-press.com/product/preis-der-kunsthalle-wien-2015-2/](http://www.sternberg-press.com/product/preis-der-kunsthalle-wien-2015-2/)











vase of Magdalene, etching, high-pressure print on paper, 50 x 70 cm, 2021  
Búza, etching, high-pressure print on paper, 50 x 70 cm, 2024



## **Karina Mendreczky**

### **Curriculum Vitae**

born 1988 in Budapest, Hungary

lives and works in Vienna and Budapest

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### **Education**

2009 - 2015 Universität für angewandte Kunst, Bildende und Mediale Kunst, Grafik und Druckgrafik

(Prof. Jan Svenungsson), Vienna, AT

2014 - 2015 University of the Arts London, Printmaking and Time-based Media, London, UK

### **Grants and Awards**

2023 - Esterházy Art Award, (nominated) with Katalin Kortmann Járay

2021 - Walter Koschatzky Preis 21 (nominated), Vienna, AT

2015 - Preis der Kunsthalle Wien, AT

2015 - Nature Reloaded-New view on nature, Österreich Werbung, 3. Preis, AT Memberships

### **Memberships**

2022 - Studio Gallery/SYAA, Budapest, HU

2020 - Bildrecht, Vienna, AT

### **Selected Exhibitions**

2023 - Installation for the Esterházy Art Award Short List , Ludwig Museum, Budapest, HU

2023 - Oasis, Q21 Salon, Duo exhibition, with Katalin Kortmann Járay, Curated by Verena Kaspar- Eisert, Vienna, AT

2023 - Verwobene Texturen. Zeitgenössische Textilkunst aus Deutschland und Ungarn, CHB, Berlin, DE

2023 - Parallel Edition with Gallery Rudolf Leeb, Neuer Wiener Kunstverein, Vienna, AT

2023 - Transitional objects, transitional landscapes, Curated by Ajna Maj, Deák Erika Gallery, Budapest, HU

2022 - Buzz, Studio Gallery/SYAA, Budapest, HU

2022 - „Oasis - People Look Like Flowers At Last“, Parallel Vienna 2022, Vienna, AT

2022 - Grafik Art Biennial of Szeklerland 2022, RO

2022 - Dear Martha turn around, NEW NOW Frankfurt, Frankfurt am Main, DE

2022 - Ünnepe/ Celebration, Studio Gallery/SYAA, Budapest, HU

2022 - Auf der Suche nach einem kulturellen Attraktor, Mauve, Vienna, AT

2022 - Auf der Suche nach einem kulturellen Attraktor, Mauve, Vienna, AT

2021 - A Better Time, They Say, 1111 Gallery, Budapest, HU

2021 - A Whale of a Bad Time/Spinning the Sticky Threads of Childhood Memories: From Cold War to Anthropocene conference, 2021 - Gábor Sillye Cultur House ,Hajdúböszörmény, HU

2021 - Fair For Art Vienna 2021 with Galerie Rudolf Leeb, Vienna, AT

2021 - Walter Koschatzky Preis 21 (nominated), Vienna, AT

2021 - Permanent residual, Curated by: Ajna Maj, SYAA, Budapest, HU

2020- Bea, Eva, Magda, Solo Show, Galerie Rudolf Leeb, Vienna, AT

2020 - A Whale of a Bad Time, Curated by Zsófi Kókai, ISBN books and gallery, Budapest, HU

2020 - Stand by, Galerie Rudolf Leeb, Vienna, AT

2019- Vienna Art Book Fair #1 with Druckwerk Wien, Vienna, AT

2019 - Awakening / Soft tools for self-expression and social disobedience, FERi Gallery, Budapest, HU

2019 - FEMALE - lebt und arbeitet in Wien, Curated by Veronika Rudorfer, Galerie Rudolf Leeb, Vienna, AT

2019 - Marianne emlékkönyvébe, Curated by Bea Istvánkó, PINCE, Budapest, HU

### **Bio**

Karina Mendreczky born in 1988 in Budapest, Hungary, lives and works in Vienna and Budapest. She graduated in Graphic and Printmaking (MA) at University of Applied Arts Vienna in 2015. From 2014 till 2015 she got an Erasmus exchange to University of the Arts London to Wimbledon College of Art / Print and Time-Based Media department. After graduate, with her Diploma she has received the Preis der Kunsthalle Wien 2015, with an exhibition possibility in Kunsthalle Wien Karlsplatz in 2016. She has been represented by Galerie Rudolf Leeb since 2019.

Karina Mendreczky's works revolve around human and social identity, which interest the artist as a collective as well as a personal phenomenon. Her childhood memories serve as a starting point. Her works show recurring elements such as Photo collages, etchings on Japan paper, delicately scratched drawings on Acryl glass. Often, she works with translucent structures using the effect of light and shadow.