

Works & Installations

Karina Mendreczky and Katalin Kortmann Járay

2022 - 2023



Installation view, „Oasis”, MQ Wien, 2023

Installation view, People look like Flowers at last, 2022 Wien



Detail 1, concrete, iron, textil polymers, dried flowers, 51x53x44 cm, 2022



Glasshouse, iron, recycled glass
150x100x80 cm, 2023



Awaking, concrete, ceramic
20x16x4 cm, 2023



Hypnagogia, concrete, iron, steel, ceramic
113x70x19 cm, 2023



Installation view, „Oasis”,
MQ Wien, 2023

Palm curtain, printed textil,
300x140 cm, 2023



WEB, iron, paper, transfer print on japanese paper,
150x200x2 cm, 2023



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



Installation view, „Oasis“, MQ Wien, 2023



Flowerhead, concrete, epoxy, paper, 63x30x3
cm, 2022



Mandragore, polymer clay, lack, animal bone,
30x10x9 cm, 2022



Caul, plaster, paint, plastic, 45x15x10 cm, 2022



Magdalenas carpet, printed textil, cotton, 140x200 cm, 2023



Artefact II., concrete, epoxy, printed paper, 40x30x2 cm, 2022



Group of flowers (20 pieces), printed matt paper, variable size, 2023



About Eva, embroidery, printed textil, cotton, 166x140 cm, 2023



Mamma Mountain, printed textil, 140x300 cm, 2023



Nomade, printed textil, 140x260 cm, 2022



Paradise carpet, transfer print on concrete,
70x40x2 cm, 2022

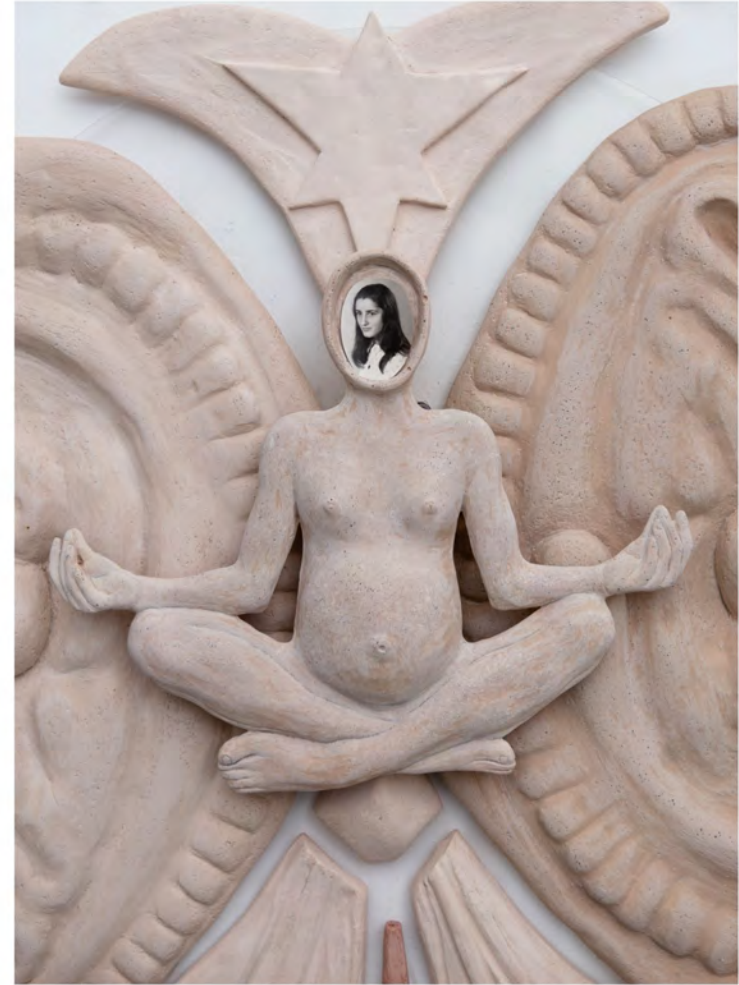
Orbit, transfer print on concrete,
30x40x1cm, 2022

Cave-entrance, transfer print on velvet, 400x280 cm (variable), 2023





People look like flowers at last, polymers, iron, mineral powders, 40x26x13 cm, 2022



In transition, concrete, ceramic, plexiglass, 80x80x9 cm, 2023

Buzz, polymers, mineral powders, 45x10x7 cm, 2022





The installation "Where All the Flowers Have Gone"



Reservoir, concrete, iron, concrete paint, 2022, 37x58x33 cm



Christine I., Concrete, transfer print on japanese paper,
54x31x1 cm



Installation view „BUZZ”,
SYAA, 2023

Installation view „Oasis”,
MQ Wien, 2023

„Well, it was that some boy was courting a girl...”

2023

Mixed media outdoor installation based on a 19th century folk love myth.

Variable size

The work was part of the ETERNIT outdoor exhibition, organized by the Project833
About the Exhibiton:

„Midwinter night is celebrated and feared on the 21st of December since the adaptation of the Gregorian calendar. It is part of the european folklore's christmas celebration, which stretches between Advent and Epiphany. This is the magical time for taking on forms, the raid of witches as well as performance of different predictions. It can bring with it luck and abundance, but also death.

Throughout the newest exhibition of Project833 we would like to dedicate this mystical time to the water of the city. The one which is regulated, that flows throughout the drainage systems beneath the city, the one that dried up in the stone basins of antique ruins. The one that moved the urban water systems through now deteriorating 19th century eclectic buildings. These are dead waters, imprinted with the memories of the living ones. They are the mementos of the now finished, long 19th century, of the working-class culture, of urbanization's graduation in the modern city. Water seems to loose it's status as an element within the city. It becomes a mere tool, the handmaiden of human culture. It cleans the human body, the dirty laundry, the homes and the streets, but it also conceals in its plumbing systems the incongruous dirt, filth, garbage and waste. It obscures everything that doesn't fit into the human made order, does not fit into the advancement of human civilisation, everything that is inappropriate to exist. We attempt to exceed the nature-culture dichotomy and allow space for the layers of the urban water which are complex and elemental, mystical and profane, celebrated and hidden away. We sing the hymn of bathrooms, washing-machines and flushing toilets, but also the pumps of sewage farms and the alleys of the drainage system. We mourn the end of public baths, the hiatus of the right to hygiene, the loss of our water-rituals and magic.”

Organisers: Sztanó Zsuzsanna, Jeneses Ádám, Kovács Gyula A.

Curators: buhera klub (Seress Anna, Zsoldos Anna)

Participants:

ALAGYA (Bolla Szilvia, Lódi Áron)

Béres-Narancsik Biborka

eden_jeneses

Kazsimér Soma és K.Takács Márton

Koltay Szonja

Kortmann-Járay Katalin és Mendreczky Karina

Kristóf Márton

Páll Tamás

Petrányi Luca

Radler Luca

Szabó Nóra

Sztanó Zsuzsanna és Kovács Gyula A.

Tóth Márton Emil

Trapp Dominika







"Where All the Flowers Have Gone"

Installation views

Esterhazy Art Award 2023/2024

Ludwig Museum Budapest

mixed media, variable size

Through animistic perspectives rooted in the ecological crisis and recently gaining prominence, the artists Karina Mendreczky and Katalin Kortmann Járny create their stories through landscapes and accessible sets that interweave the symbolism of fairy tales, memory, quasi-religious motifs, and mysticism. Karina and Katalin have been working closely together since 2019. Mendreczky and Kortmann have created three large-scale, walk-through installation spaces using a collage of elements, some of which are reinterpreted while others are added at each subsequent installation.

The installation "Where All the Flowers Have Gone" refers to the lyrics of a song written by Pete Seeger in 1955 and covered countless times since then (Where have all the flowers gone?). The project presents an imaginary garden, a pseudo-ethnographic scenery in which human existence appears through the hybrid forms of plants and objects and through memories that are projected and printed on textiles and utensils.

On the one hand, the symbolic garden appears as a wished place for a new beginning; at the same time, the garden can also be interpreted as a secret place of survival, in which human existence merges with the dimension of nature and memory. "Where All the Flowers Have Gone" is thus constructed as a space of the extended state of mind, a space of fictitious place, a shelter created in multiple crisis situations. The installation can be read as a place of rebirth; still, at the same time, the ambivalent nature of nostalgia and the confrontation with the collective human past can also be decoded.







Caul 2, 2023, painted ceramic and concrete, plastic, 50x55x35 cm





Patchwork blanket, 2023, printed textiles, embroidery, 88 x 132 cm





corn, 2023, etching on japanese paper, embroidery, variable size







Nymphets 1-7, 2023, painted polymers, epoxy, glass, dried pearl beans, dimensions variable





