

ALARCON CRIADO

DÉNES FARKAS

DÉNES FARKAS

Budapest, Hungría, 1974

Dénes Farkas vive y trabaja desde hace diecisiete años en Estonia, donde ha cursado los estudios de Artes Gráficas en la Academia de Bellas Artes de Estonia (2001), formación que completó con la realización de un Máster en Media Art y Fotografía en 2003. Su obra ha sido ampliamente expuesta tanto en Estonia como en numerosas exposiciones de carácter internacional. Ha trabajado como Profesor Asociado en la Academia Estonia de Bellas Artes, y como gestor de proyectos en la sede del Instituto Húngaro en Tallín, Estonia. Durante 2015, su obra ha estado expuesta en el Contemporary Art Center de Vilnius, Lituania, dentro de la muestra MEEL VATHRA FARKAS: idealist function, comisariada por Maria Arusoo. En 2014, el proyecto Evident in Advance, estuvo expuesto en el KUMU Art Museum de Tallin (Estonia). Participó en Traces-Contemporany Baltic Photography, Budapest (Hungria), Art from Estonia, Yerevan (Armenia) y en exposiciones como Feeling Queezy?, organizada por Rebeka Poldsam en el Contemporary Art Museum de Tallin, Estonia. En 2013, Farkas representó a Estonia en la 55th Bienal de Venecia con Evident in Advance, comisariado por Adam Budak. Mientras recibía clases de dibujo en Hungría, Farkas comenzó a realizar sus primeros diseños de motivos y detalles arquitectónicos, mostrando así más interés por la definición del espacio que por la representación de la figura humana. A partir de aquí, Farkas empezó a fotografiar modelos sin preocuparse demasiado por los conceptos técnicos de "buena calidad", ya que lo que le atraía de este medio era la facilidad con la que gracias a él podría lograr los objetivos que se había propuesto.

Partiendo de la tradición de los conceptualismos, el tratamiento del material y el uso de una tecnología analógica y de una estética retro en la era digital, los trabajos de Farkas transmiten sensaciones de levedad y nostalgia. En esta misma línea, se puede apreciar cómo su lenguaje, lleno de laconismo, está cargado de referencias a la tradición minimalista. En el trabajo de Farkas, la posibilidad del fallo se ha asumido como una parte esencial del proceso comunicativo, revelando así un especial interés por el frágil e incierto ámbito del lenguaje, de la comunicación y de la comprensión. Por ello, su trabajo explora los límites, los bucles y las elusiones del lenguaje, así como la im/posibilidad de la traducción y la lógica de las infinitas traducciones del lenguaje.

Budapest, Hungary, 1974.

Lives and works in Tallinn, Estonia

Dénes Farkas arrived in Estonia seventeen years ago, where he studied Printmaking at the Estonian Academy of Arts (2001), and there continued his studies, receiving a Masters in, Media Arts - Photography, in 2003. He has worked as Associate Photography Professor at the Estonian Academy of Arts and as Program Manager at the Hungarian Institute in Tallinn, Estonia. Farkas first began making paper architectural models whilst taking drawing classes in Hungary – more concerned with learning to describe space, than to represent the human form. He then began to photograph the models, disinterested with the technical professions of "good quality" photography, instead using the medium because it seemed to be the easiest way to achieve what he was trying to do.

His works draw from the tradition of conceptualism. His handling of material and his use of analogue technology and retro aesthetic in the digital age leaves a soft, nostalgic impression. The artist's use of Laconic and pictorial language refers to a Minimalist tradition. Farkas is an artist that willingly embraces potential failure as an essential part of the communicative process, and thus, whose playful attitude towards the fragile and uncertain processes of language, communication and understanding, is both tentative and fearless. His work explores the limits, loops and elusiveness of language, the impossibilities of translation and the logic of infinite re-translations.

He has exhibited extensively in Estonia and across Europe. He has twice received the Annual Prize of the Estonian Cultural Endowments Foundation for Fine and Applied Arts (2010-2013). In 2015, his work was exhibited at the Contemporary Art Centre in Vilnius, Lithuania as part of MEEL.VAHTRA.FARKAS: function idealist, curated by Maria Arusoo; the project, Some Sort of Silences, was exhibited at, 7Turku Biennial (Turku, Finland), and he participated in, Proyectopara un texto, at Centro de Arte Pepe Espaliú (Córdoba, Spain), curated by Óscar Fernández. In 2014, the project, Evident in Advance, was shown at the Kumu Art Museum in Tallinn (Estonia). He participated in, Traces - Contemporary Baltic Photography, Budapest (Hungary), Art from Estonia, Yerevan (Armenia), and, Queazy Feeling, an exhibition curated by Rebeka Poldsam for the Contemporary Art Museum in Tallinn, Estonia.

In 2013, he was the Estonian representative at the 55th Venice Biennale, with his work, Evident in Advance, curated by Adam Budak. His work features in the collection of the Art Museum of Estonia, as well as in private collections across the world in Europe, Asia, USA and Columbia.

# How - to - calm - yourself - after - seeing - a - dead - body Techniques

2017

"How - to - calm - yourself - after - seeing - a - dead - body Techniques" is a work linked to the current exhibition of Dénes Farkas in the EKKM (Contemporary Art Museum of Estonia). Farkas continues to cast doubt on the concept of truth by dealing with space as means for production of both truth and control. In this new project, the visual part is based on different stories, mostly related to seed banks around the world, but mainly to the Svalbard Global Seed Vault, the ICARDA seed bank in Lebanon and the Vavilov Institute of Plant Industry in St. Petersburg. The text used is from Rabih Alameddine's book "An Unnecessary Woman". The book is about a woman who translates books into Arabic and holds them in boxes in her apartment never showing those to anyone. In this case, the connection between the text and story is loose and abstract, focuses on the idea of archiving the normality (seeds and literature) despite of all the horrible things happening around (wars, climate change, human idiocy etc). Farkas first began making paper architectural models whilst taking drawing classes in Hungary – more concerned with learning to describe space, than to represent the human form.

He then began to photograph the models, disinterested with the technical professions of "good quality" photography, instead using the medium because it seemed to be the easiest way to achieve what he was trying to. His works draw from the tradition of conceptualism. His handling of material, his use of analogue technology and retro aesthetic – in the digital age – leaves a soft, nostalgic impression. The artist use of Laconic and pictorial language refers to a Minimalist tradition. Farkas is an artist that willingly embraces potential failure as an essential part of the communicative process, and thus, whose playful attitude towards the fragile and uncertain processes of language, communication and understanding, is both tentative and fearless. His works explore the limits, loops and elusiveness of language, the im/possibilities of translation and the logic of infinite re-translations.

"An Unnecessary Woman" es un trabajo inédito relacionado con la exposición actual de Dénes Farkas en el EKKM (Museo de Arte Contemporáneo de Estonia), donde se vuelven a cuestionar la relación entre texto e imagen para arrojar dudas sobre la idea de verdad o sobre determinados mecanismos de control de nuestra época. En esta ocasión la parte visual documenta diferentes bancos de semillas alrededor del mundo, como el Svalbard Seed Vault en Noruega, el ICARDA de Líbano o el Vavilon Institute of Plant de San Petersburgo. La parte textual viene del libro de Rabih Alameddin "An unnecessary woman" traducido al español como "La mujer de papel". El relato trata sobre una mujer que se dedica a traducir libros al árabe y guardarlos en cajas en su apartamento sin enseñárselos a nadie. En este caso, la conexión entre los textos y las imágenes es más compleja y distante aunque convergen la idea de preservar, bien semillas, bien obras literarias, a pesar de todas las cosas horribles que suceden alrededor (guerras, cambio climático, la idiotez humana...). A partir de aquí, Farkas empezó a fotografiar modelos sin preocuparse demasiado por los conceptos técnicos de "buena calidad", ya que lo que le atraía de este medio era la facilidad con la que gracias a él podría lograr los objetivos que se había propuesto.

Partiendo de la tradición de los conceptualismos, el tratamiento del material y el uso de una tecnología analógica y de una estética retro en la era digital, los trabajos de Farkas transmiten sensaciones de levedad y nostalgia. En esta misma línea, se puede apreciar cómo su lenguaje, lleno de laconismo, está cargado de referencias a la tradición minimalista. En el trabajo de Farkas, la posibilidad del fallo se ha asumido como una parte esencial del proceso comunicativo, revelando así un especial interés por el frágil e incierto ámbito del lenguaje, de la comunicación y de la comprensión. Por ello, su trabajo explora los límites, los bucles y las ilusiones del lenguaje, así como la im/posibilidad de la traducción y la lógica de las infinitas traducciones del lenguaje.



"How-to-calm-yourself-after-seeing-a-dead-body Techniques"

2017

Archival pigment print on paper

Impresión de tinta sobre papel

70 x 50 cm c.u



All untrue, all drawn with soft pencil, easily erasable,  
all attempts to explain the unexplainable.



The village was leveled and erased from all  
but the villagers' memories.



Choices.



Noah, however, was a son of a bitch of a captain  
who ran a very tight ship.



I'll ride out on a lame horse toward a simulacrum sunset  
with a comedy drum roll and cymbal crash.

"How-to-calm-yourself-after-seeing-a-dead-body Techniques"

2017

Archival pigment print on paper and text

Impresión de tinta sobre papel y texto

18x13 c.u (30x20 cm enmarcado/framed)

10 piece installation

Ed. 3 + 2 PA

( detail/ detalle)



There must be a word in some language that describes the anguish you experience upon suddenly coming face-to-face with your terrifying future.



I feel part of a larger history, of the grand waterwheel of time—delusional on my part, I'm sure.



There is no contradiction.



There must be a reason that this survives so clearly in my imagination.



The streets were impermanent, transmogrifying at night into something else as if to trick me.

"How-to-calm-yourself-after-seeing-a-dead-body Techniques"

2017

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"How-to-calm-yourself-after-seeing-a-dead-body Techniques"

2017

Exhibition View

Vista de la exposición

Arco Madrid 2017

( detail/ detalle)

# Useless Desire

2016



Dénes Farkas

Useless Desire

2016

Exhibition Detail

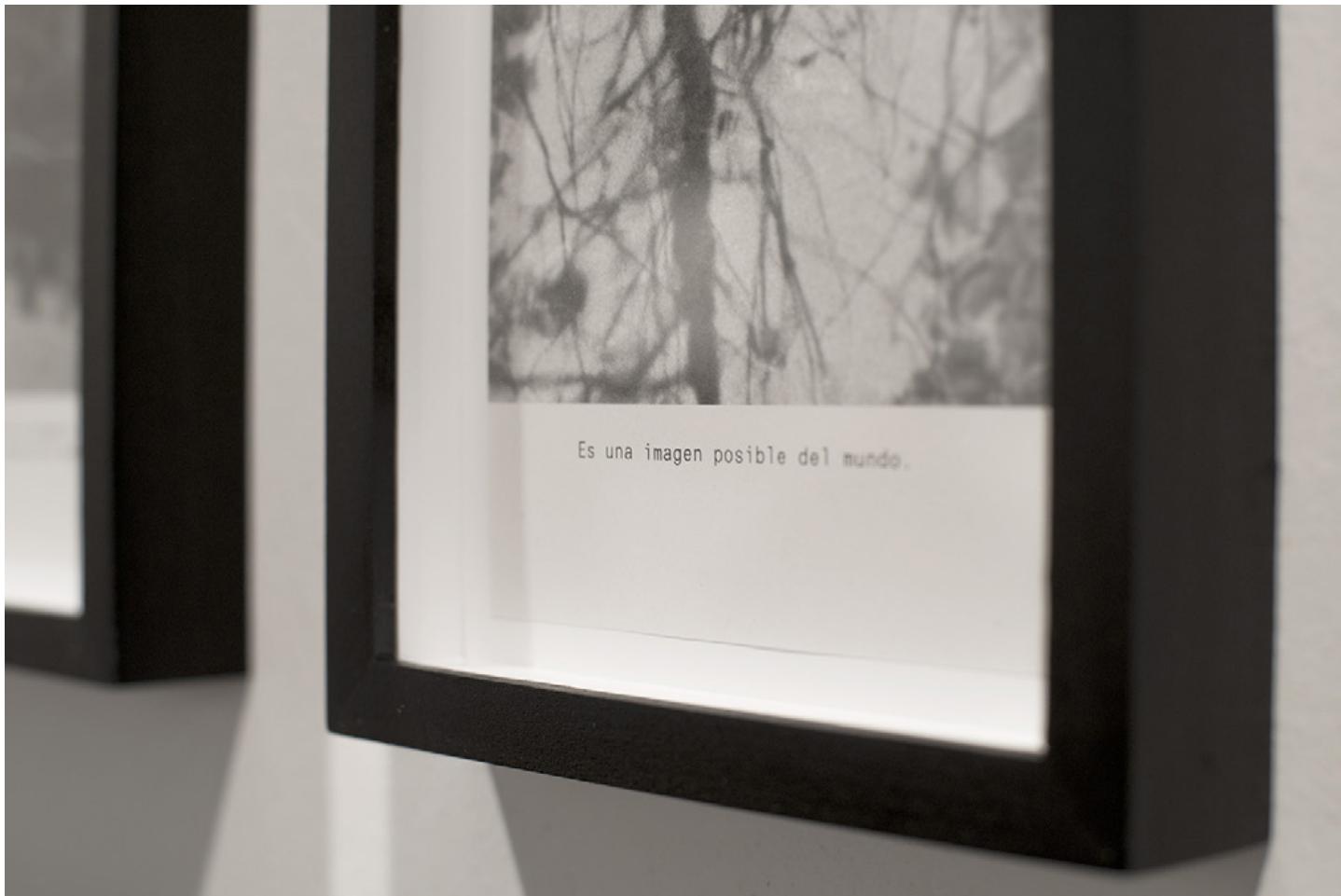


Dénés Farkas

Useless Desire

2016

Exhibition Detail



Dénes Farkas

Useless Desire

2016

Exhibition Detail



No hay amor ni justicia en el universo  
físico.

Useless Desire, 2016

Impresión de tintas minerales sobre papel de algodón

Archival pigment print on paper

105x200cm

40 pieces

19.8x13 cm each

Ed 5+1 AP



Es una imagen posible del mundo.

Useless Desire, 2016

Impresión de tintas minerales sobre papel de algodón

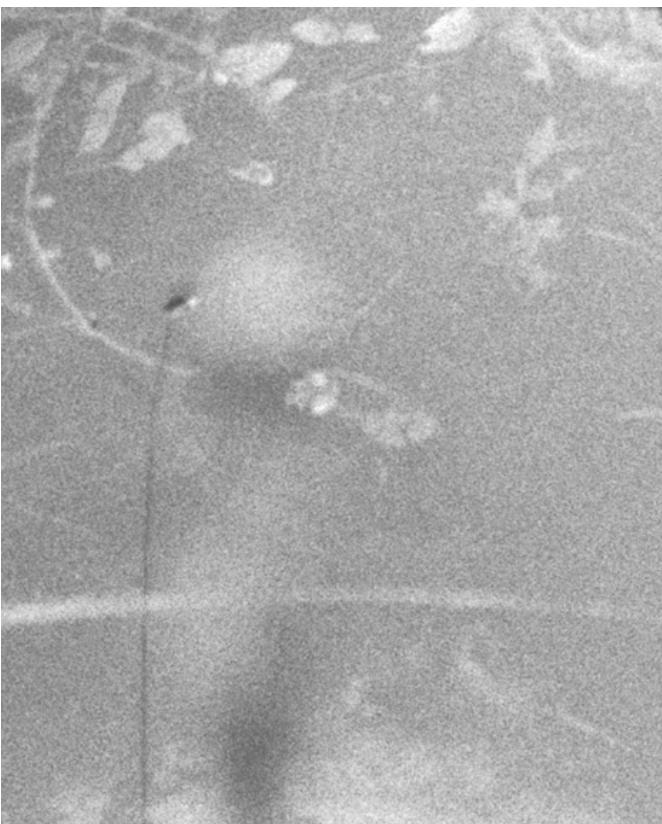
Archival pigment print on paper

105x200cm

40 pieces

19.8x13 cm each

Ed 5+1 AP



Decir todo, con la condición de que lo  
esencial se quede escondido.

Useless Desire, 2016

Impresión de tintas minerales sobre papel de algodón

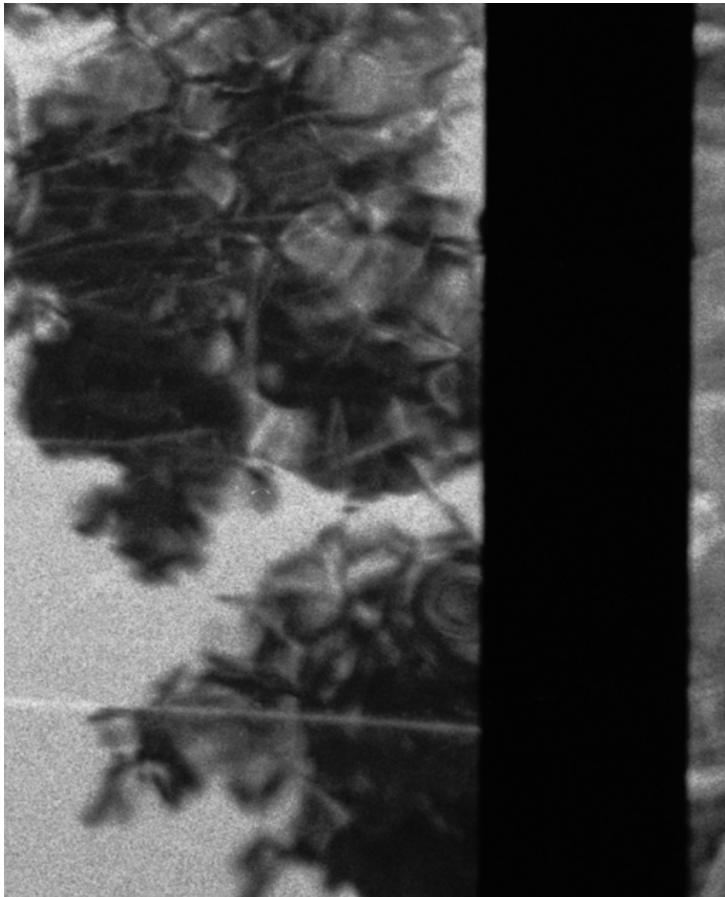
Archival pigment print on paper

105x200cm

40 pieces

19.8x13 cm each

Ed 5+1 AP



El mundo no es sólo la geografía con sus valles y montañas, sus ríos y sus lagos, sus planicies, los grandes mares, las ciudades y las calles, los desiertos que ven pasar el tiempo, el tiempo que nos ve pasar a todos.

Useless Desire, 2016

Impresión de tintas minerales sobre papel de algodón

Archival pigment print on paper

105x200cm

40 pieces

19.8x13 cm each

Ed 5+1 AP



Cuando en una habitación inmersa en total oscuridad encendemos una luz, la oscuridad desaparece.

Useless Desire, 2016

Impresión de tintas minerales sobre papel de algodón

Archival pigment print on paper

105x200cm

40 pieces

19.8x13 cm each

Ed 5+1 AP



Así va el mundo y no habrá otro.

Useless Desire, 2016

Impresión de tintas minerales sobre papel de algodón

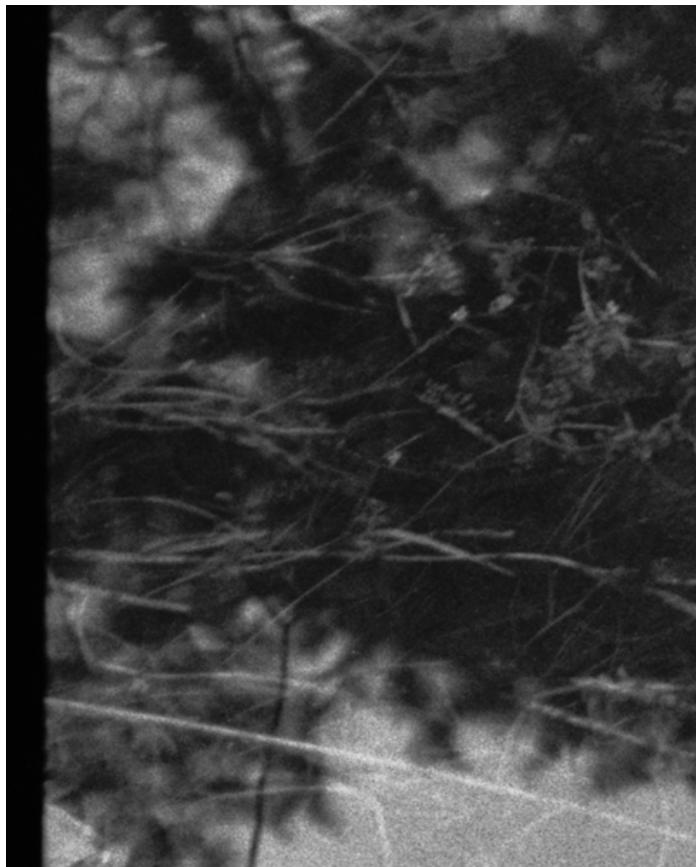
Archival pigment print on paper

105x200cm

40 pieces

19.8x13 cm each

Ed 5+1 AP



Lo bello no es sólo una categoría de lo estético, podemos encontrarlo también en la acción moral.

Useless Desire, 2016

Impresión de tintas minerales sobre papel de algodón

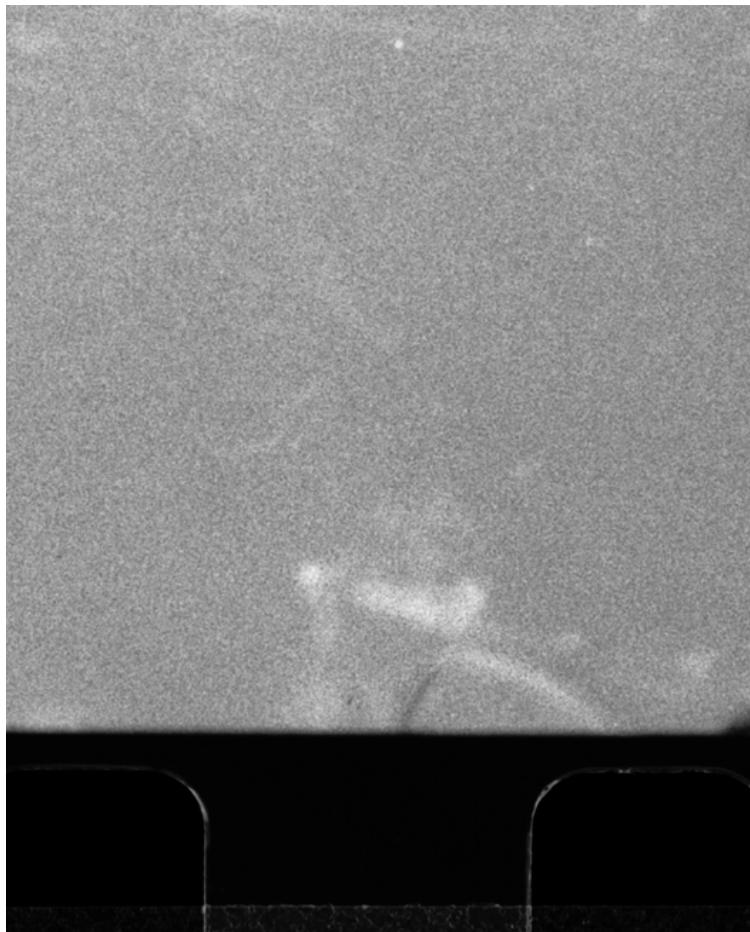
Archival pigment print on paper

105x200cm

40 pieces

19.8x13 cm each

Ed 5+1 AP



El mundo siguió su camino y nos dejó  
atrás.

Useless Desire, 2016

Impresión de tintas minerales sobre papel de algodón

Archival pigment print on paper

105x200cm

40 pieces

19.8x13 cm each

Ed 5+1 AP

A very small apotheosis

2015



Dénes Farkas

A very small apotheosis

2015

Exhibition Detail



Dénes Farkas

A very small apotheosis

2015

Exhibition Detail



Dénes Farkas

A very small apotheosis

2015

Exhibition Detail



Dénes Farkas

A very small apotheosis

2015

Exhibition Detail

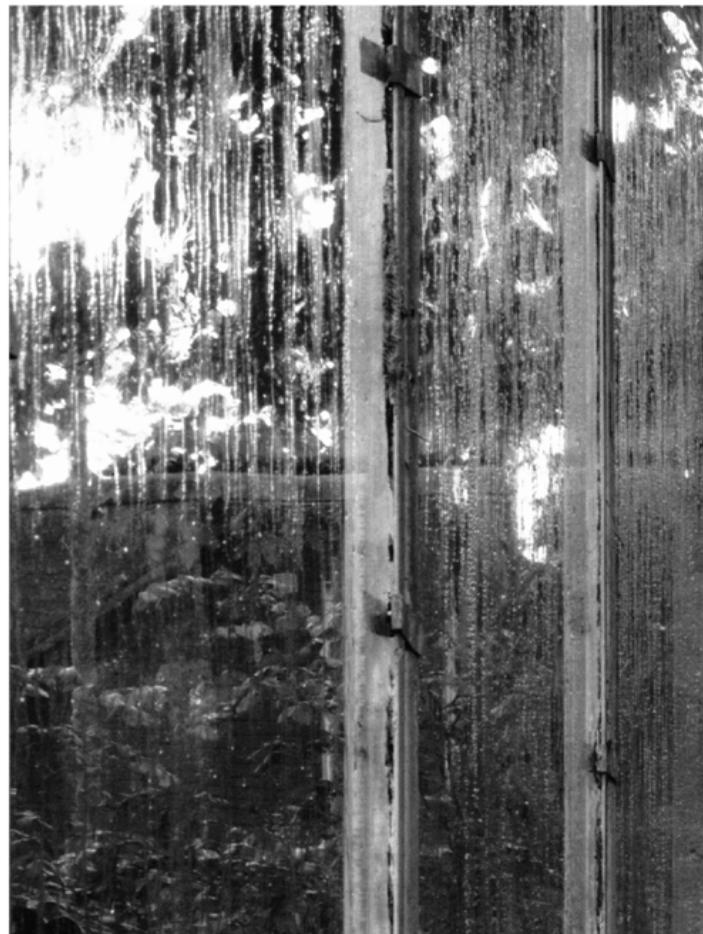


Dénes Farkas

A very small apotheosis

2015

Exhibition Detail



Comprender este juego de palabras es  
esencial para comprender toda la obra.

A Very Small Apotheosis

2015

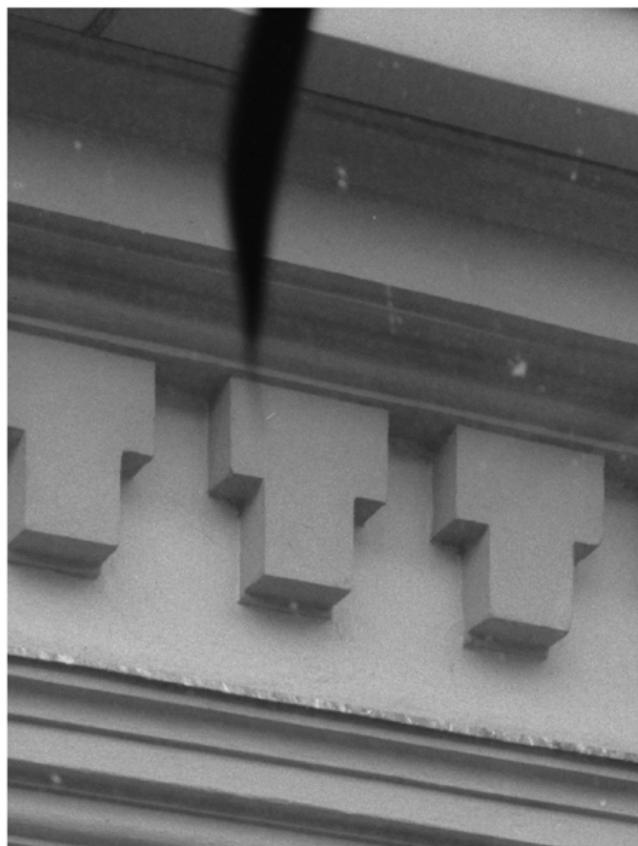
S/T

Impresión de tintas minerales sobre papel

Archival pigment on paper

177x114mm

Ed. 3+1



Parece irreal porque de hecho lo es.

A Very Small Apotheosis

2015

S/T

Impresión de tintas minerales sobre papel

Archival pigment on paper

177x114mm

Ed. 3+1



De todos modos, nunca podrás volver  
a casa.

A Very Small Apotheosis

2015

S/T

Impresión de tintas minerales sobre papel

Archival pigment on paper

177x114mm

Ed. 3+1



La perfección de la estupidez.

A Very Small Apotheosis

2015

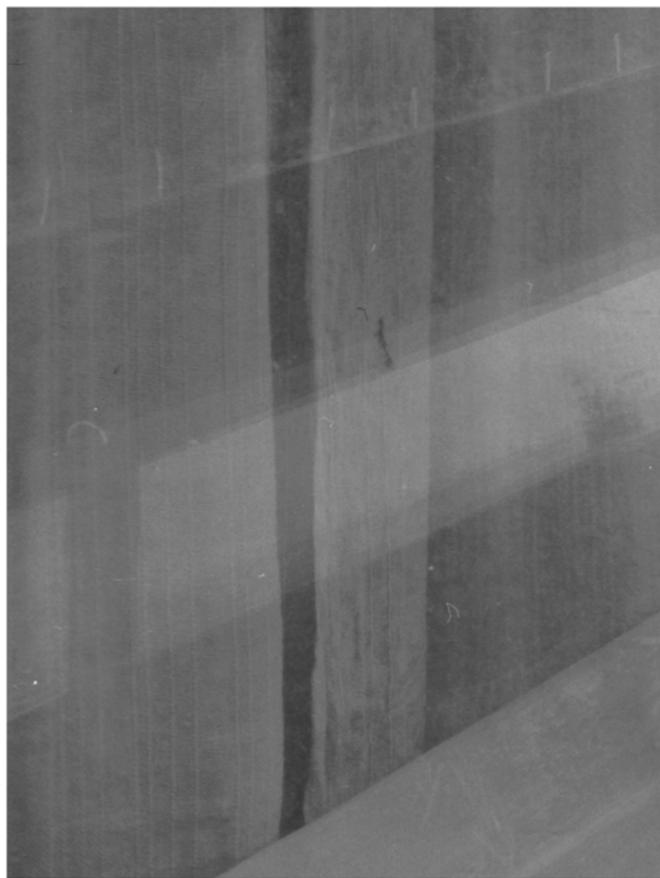
S/T

Impresión de tintas minerales sobre papel

Archival pigment on paper

177x114mm

Ed. 3+1



Pero una vida totalmente desprovista  
de imaginación sería muy aburrida.

A Very Small Apotheosis

2015

S/T

Impresión de tintas minerales sobre papel

Archival pigment on paper

177x114mm

Ed. 3+1



Por supuesto, hay aspectos secundarios  
que son un tanto molestos.

A Very Small Apotheosis

2015

S/T

Impresión de tintas minerales sobre papel

Archival pigment on paper

177x114mm

Ed. 3+1



A Very Small Apotheosis

Una figura, una imagen derivada  
de la tradición.

2015

S/T

Impresión de tintas minerales sobre papel

Archival pigment on paper

177x114mm

Ed. 3+1



En cambio, la soledad nunca es absoluta.

A Very Small Apotheosis

2015

S/T

Impresión de tintas minerales sobre papel

Archival pigment on paper

177x114mm

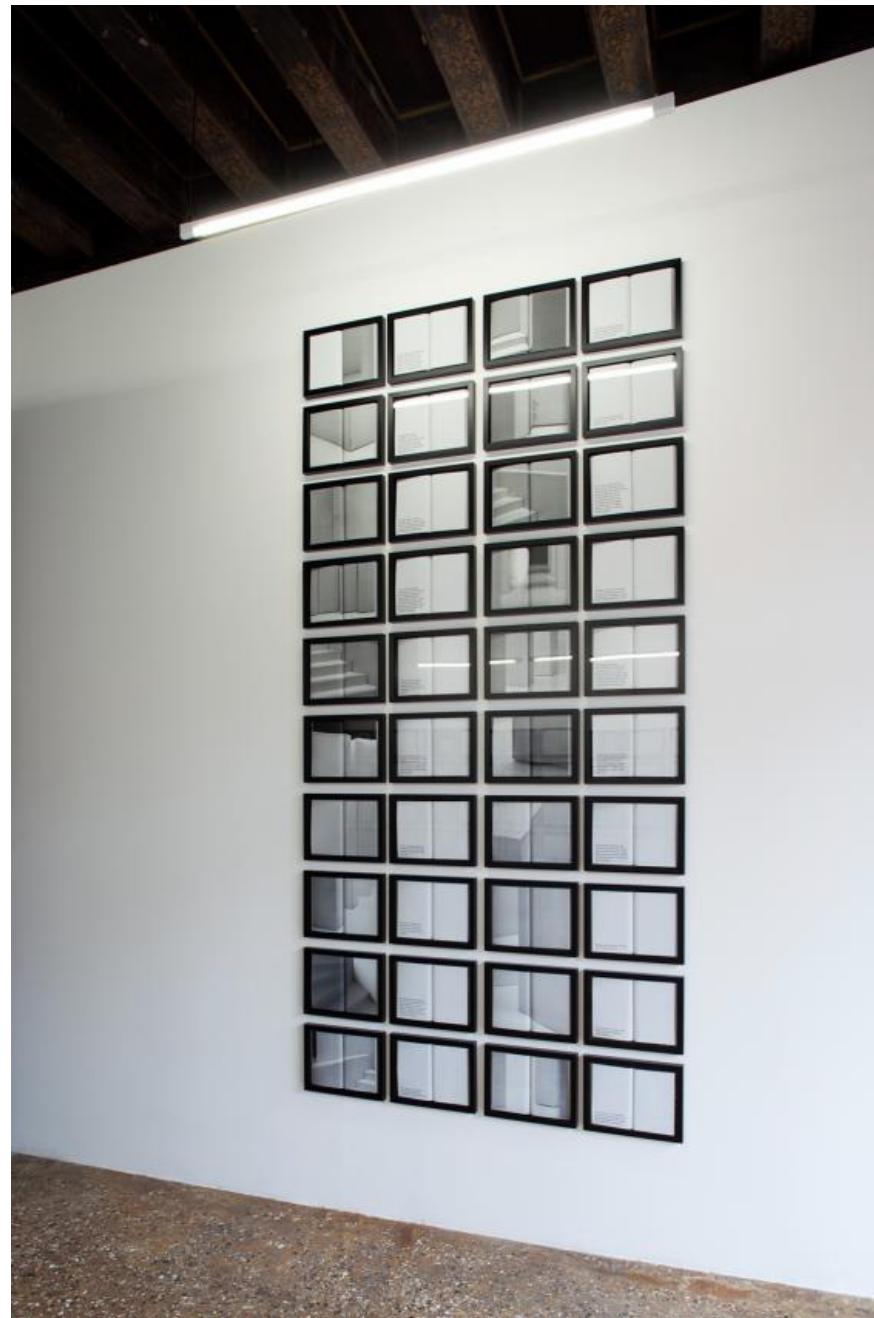
Ed. 3+1

# DÉNES FARKAS

2010 - 2013

Estonian Pavilion at the 55th Venice Biennial in 2013

In his project for the pavilion EVIDENT IN ADVANCE, curated by Adam Budak, Farkas's cinematic spaces of contemplation are joined with fragments from Bruce Duffy's novel *The World as I Found It* (1987), a fictionalized account of the lives of three philosophers, Ludwig Wittgenstein, Bertrand Russell, and G. E. Moore. Here, on the pages of this fascinating book, contemplation, free thinking and magnetic philosophy construct an architecture of thought, precise and logic, but unstable too, challenged by a polymorphousness of sense and meaning. The installation addresses a vast diapason of issues, grouped around the elusiveness of language, the (im)possibilities of translation and the logic of infinite re-translations. Farkas creates cinematic spaces of contemplation using paper models which he links to textual phrases, in this case to extracts from Duffy's novel. Farkas's spaces which often have an eerie quality of dysfunction and melancholy provide us with an opportunity where we, the viewer fill in the plot and the characters – characters who have either left the scene or have not yet arrived. His works question the artificial boundaries erected between fiction and reality, between truth and false.



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Books enclosed in frames mounted on the wall





Small lightboxes showing pages from the book which accompanied the exhibition at the Venice Biennal

The installation in the Estonian Pavilion is orchestrated as a composition based upon a slightly varying sets of a (as if musical) score: the articulations of the same story created from the carefully 6 deconstructed novel and from other related sources (the texts of the above mentioned philosophers, texts of the authors and co-authors of the project) are spatialized within a give physical space and a mental space of the viewer's perceptive field. Here, we are at the threshold of a meaning's construction as an on-going study of a repetition and silence.

The very act of working with the original text – taking apart, dismantling, editing and appropriating – is conducted under a supervision and a control of the author of the novel himself – a mastermind – and assisted by a linguist, an expert of sorts, a passionate of words, letters, and their troublesome relationships and by a scholar, an expert in echoes and resonances, shadow meanings and their secret influence.

The rigid interior architecture of Estonian Pavilion with a vast entrance-hallway and adjacent living-rooms writes a potential scenario of a master-narrative and chapter-like episodes. The rooms are chamber-minds – rough references to situations, positions and spaces that surround a more complex, almost questionably standard-like exhibition space. A close collaboration with an architect should help to deal with such a complex construction site by turning it into a realm of criticality where language is perceived as a mathematical issue in a truly Wittgensteinian way.

The project's concept relies upon elements that come from various fields of culture and knowledge production. A variety of direct references in a spatial concept of related rooms but also the articulation of the main thought are fueled by the ideas of collections, archives, museums, libraries, but also of dictionaries, indices and cataloguing. They deal with the systems of order and classification and correspond with the usage of and relationality between public and private spaces. How do we understand the same word or sentence in dissimilar surroundings? How do we communicate in different situations? How do we write space? How can we achieve a real communication with a medium of an exhibition?

Challenged by Bruce Duffy's act of a narrative forgery, the project explored a doubt and suspension of belief by a further reconsideration of the thoughts of the author's protagonists in a reasonably critical way. Breaking up the imaginary story and creating a whole new dizzy polylogue produces an intriguing but also heavily coded play. The narrative is not eventual – the visitor, drawn in a textual net, is supposed to become a part of a unique story. Various fragments of the main text and elements of a stage paired in different forms, mostly not visibly at first sight, contribute to a new geometry of a site, both physical and mental. A relatively silent play on a very simple and restrained stage – an artificial setting, very likely just a model, existing only as reproductions on photographs, puzzles of a generic cartography. Here, we are in a realm of palimpsest, overlap of texts, an ivory towers of memory, history and contemporary desire to replay the times past.

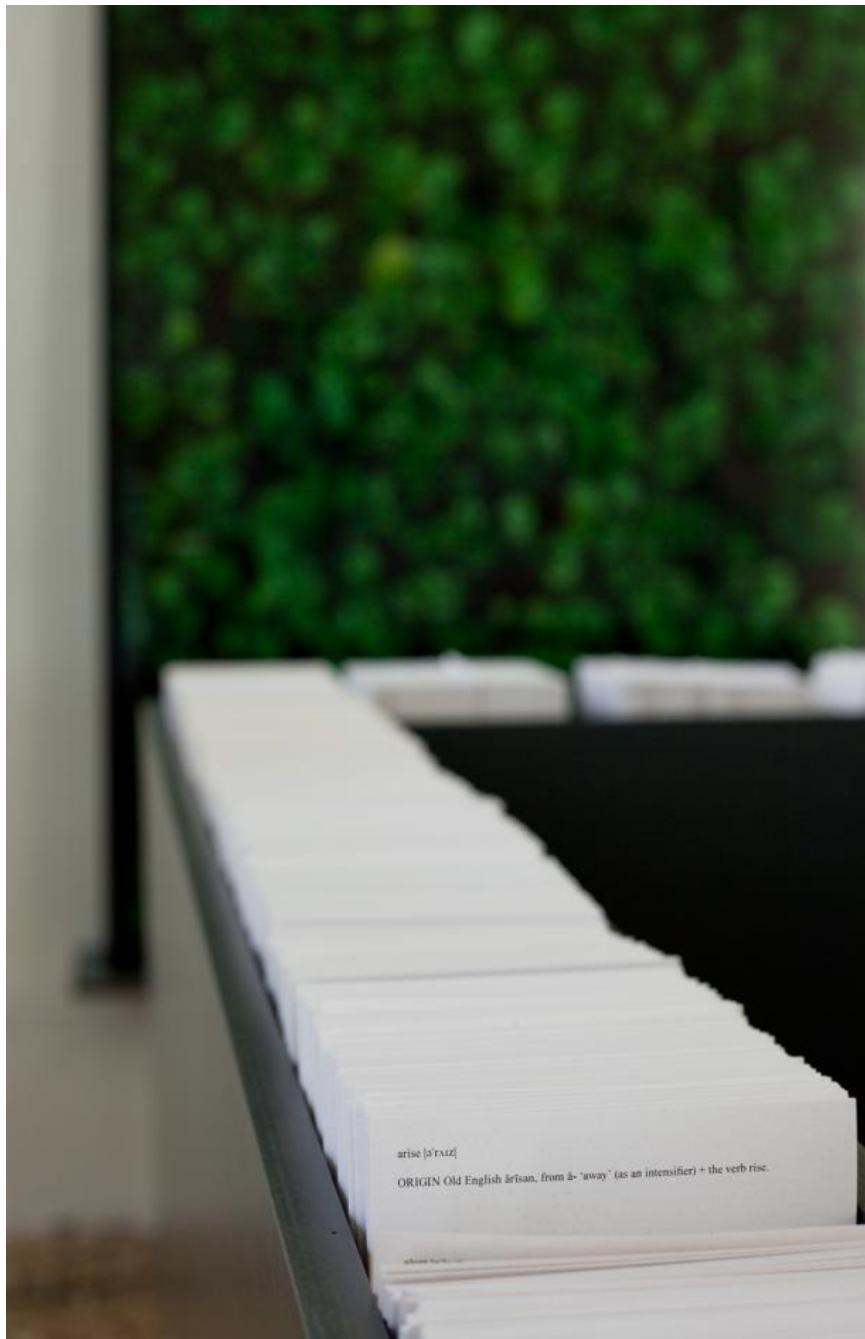
However EVIDENT IN ADVANCE rejects a hyper-narrative which would emphasize the fabricated mastery and perfection of a human mind. Instead, it focuses on errors and logical mistakes, moments of weakness and inability. From the very beginning, being haunted by its predictability, the narrative is condemned to a delicious failure and collapse. Aware of such a fate, the project in a Beckettian way exercises its own inabilities in a ritualistic act of repetition and seriality.



Large lightboxes showing photographs



Lightbox and bookcase holding the books that accompanied the exhibition at the Venice Biennial





Bookcase holding the book

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Here, there is a maze of almost identical rooms, acting like words in a lost sentence before its articulation. What are we saying? Why are we saying (it)? The content and its pronunciation are seemingly blurred. How do we understand (it)? How are we trying to put bits of information together in order to construct a useful and meaningful story? The process of production and the act of reception concentrate on such questions. The despair conducts the deconstruction of a text and the assemblage of installations. Using the same words and the same sentences and even the same logical constructions, we are still in a danger of maneuvering through misled areas of meaning and common sense.

Proustian paraphrase „a la recherche de la recit perdu“ (mis)guids the authors of this project. In order to receive instructions how to navigate in the exhibition's real and imaginary space, it is necessary to open and study the specially created books, while walking around and examining the potential connections between images, objects and words, sentences and episodes. It is not the authors' intention to create a well recognizable exhibition-like setting as a whole. Eventually the aim is to generate a bit dysfunctional interactive installation within such familiar although uncanny spaces.

Playing with the fragments and resetting the acknowledged codes of a play but also desperately trying to decipher the borders – the end and the beginning – and, last but not least, the center, a guarantee of the meaning of the story; a story which might not be constructible; or the one which does not exist at all; a phantasmagoria.

Using simple geometric shapes Dénes Farkas creates empty spaces from paper models of walls and various pieces of furniture. These spaces appeal to the beholder's sense of emptiness and allow our imagination to fill these scenes with people and events. The strong contrast of black and white shapes, the sharpness of edges, together with the consciously created light and shade effects create a visual image which radiates a sense of melancholy. His carefully selected titles add to the morose atmospheres.

A sense of emptiness, a peculiarly current theme in both contemporary literature and the visual art, is one of the basic pillars of Dénes Farkas' art. His photographic series often have their own timeline which documents a narrative the characters of which only exist in the imagination of the beholder.



# ALARCON CRIADO

Dénes Farkas creates minimalist-like cardboard models of furniture, rooms, stairs, etc and then takes black-and-white photographs of them. His spaces evoke a sense of dysfunction, doubt and melancholy.



A day that does not exist

Hobusepea Gallery, Tallinn, 2012

Exhibition interior



A day that does not exist

Hobusepea Gallery, Tallinn, 2012

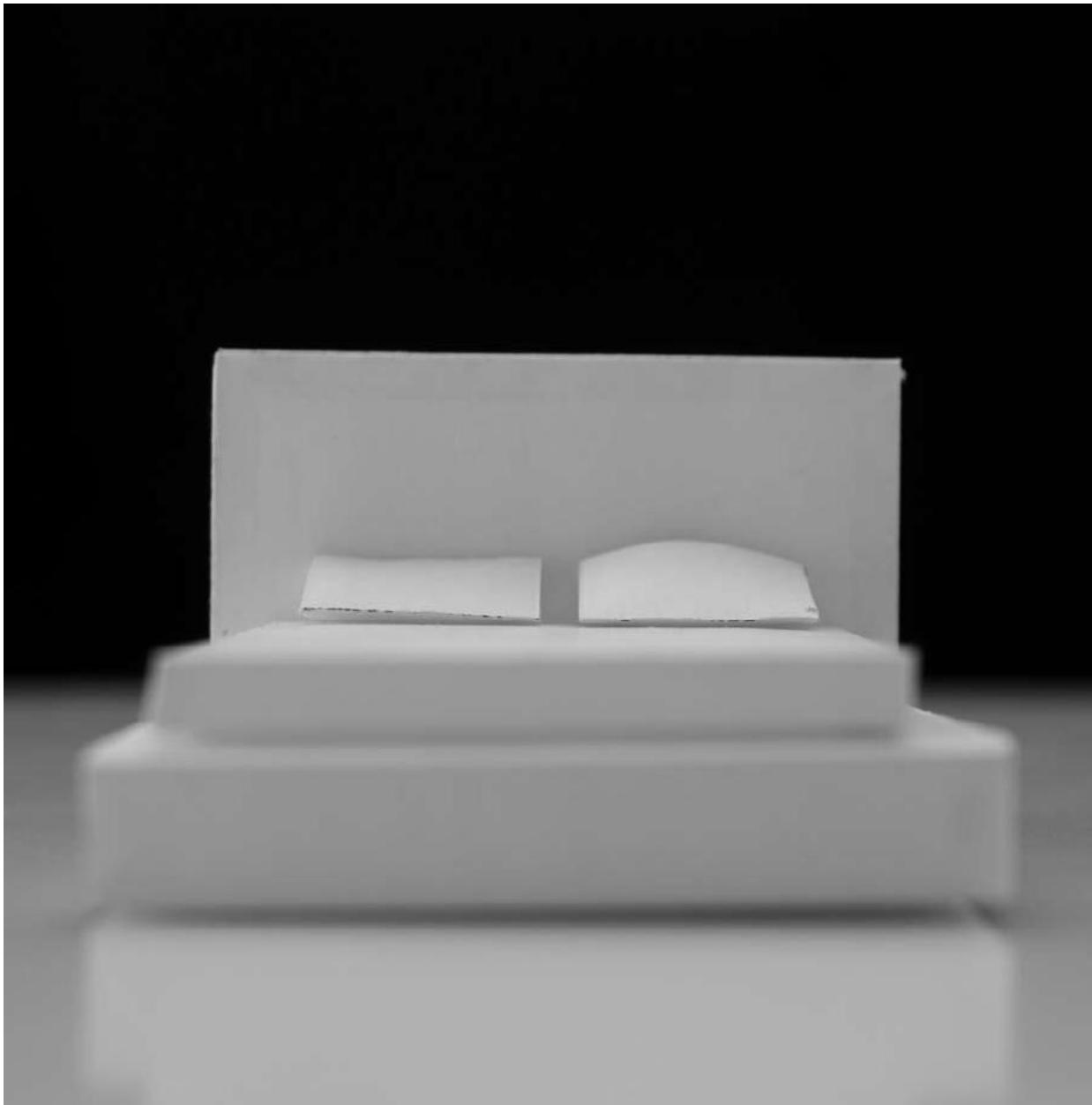
Exhibition interior



A day that does not exist

Hobusepea Gallery, Tallinn, 2012

Exhibition interior



Life sentence

2010

Photograph of paper model

ALARCON CRIADO



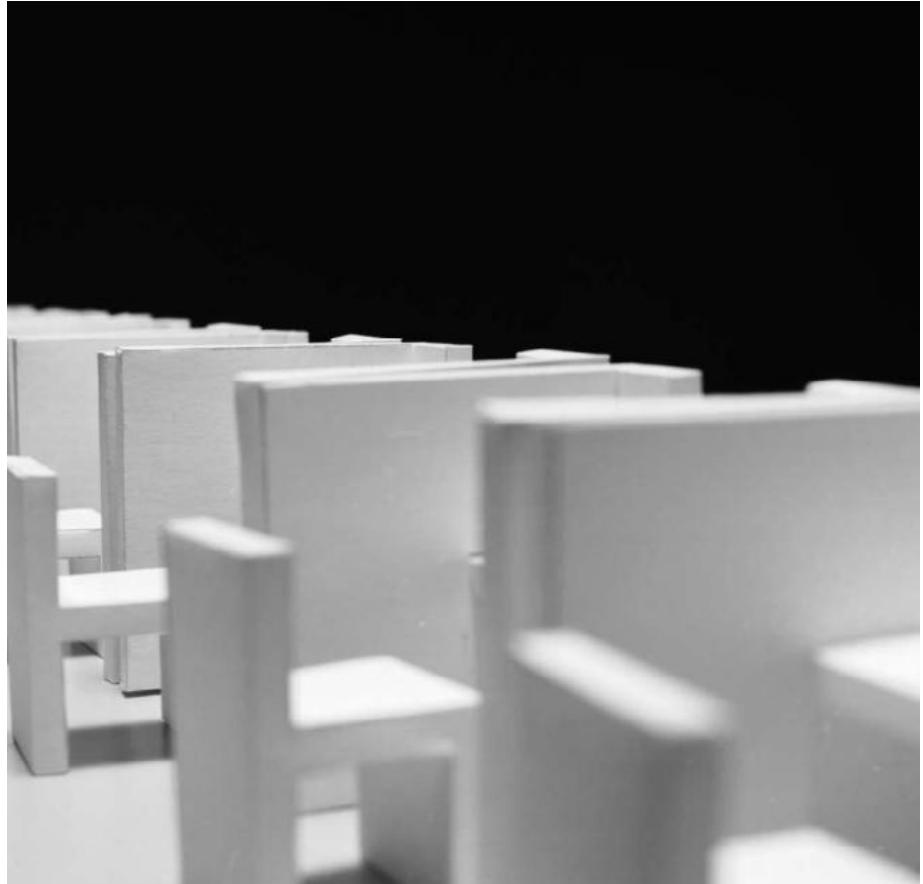
Romance

2010

Photograph of paper model

## ALARCON CRIADO

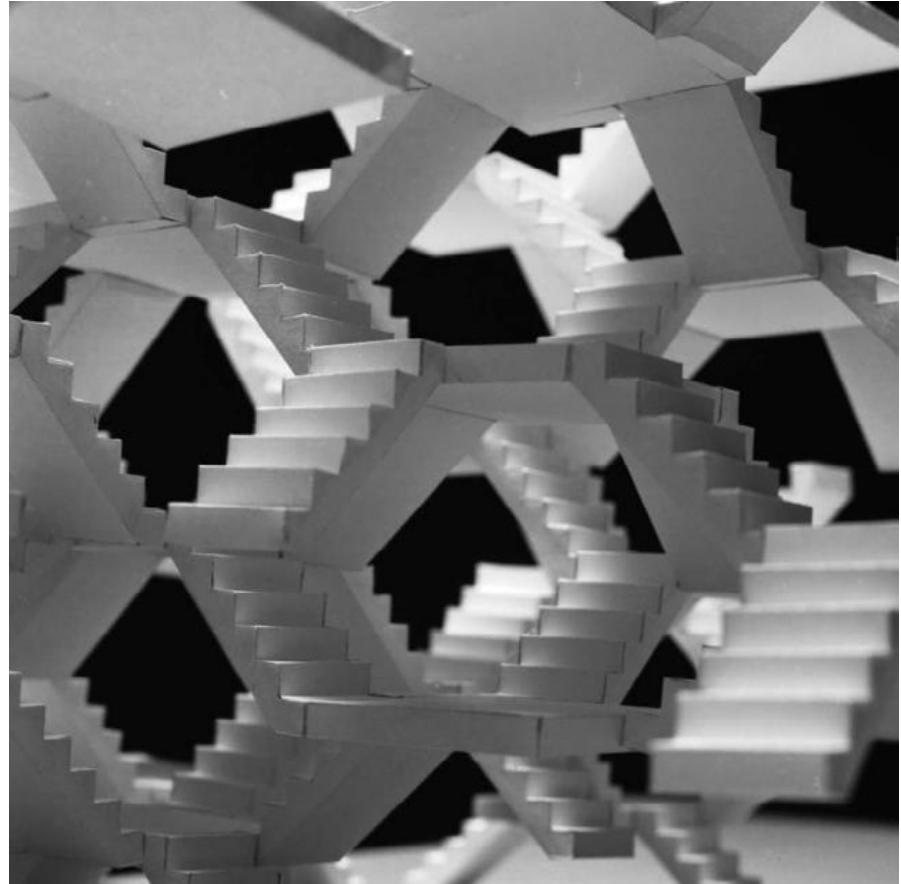
In addition to his interest in the boundary that lies between reality and fiction, the works of Dénes Farkas often evoke current social critiques.



Equal opportunity

2010

Photograph of paper model



Le system liberal #0001

2010

Photograph of paper model

# ALARCON CRIADO

DÉNES FARKAS | CV

Budapest, 1974

Lives and works in Tallinn, Estonia

## EDUCATION

2003 | Master of Arts (media arts - photography), Estonian Academy of Arts

2001 | Bachelor of Arts (printmaking), Estonian Academy of Arts

## MEMBERSHIP

2006-present | The Estonian Artists' Association

2009- present | Union of Photography Artists, Estonia (founding member)

2007-2009 | Member of the Council, Estonian Academy of Arts

## WORK EXPERIENCE

2009-present | Visiting lecturer, Estonian Academy of Arts

2000-present | Freelance artist, photographer and graphic designer

2011-2013 | Technical expert, Estonian Artists Association

2009-2011 | Program manager, Hungarian Institute in Tallinn, Estonia

2006-2009 | Associate professor, Estonian Academy of Arts, photography department

2005-2006 | Extraordinary associate professor, Estonian Academy of Arts, photography department

2003-2006 | Lecturer, Estonian Academy of Arts, Open Academy

2001-2003 | Expert (lithography), Estonian Academy of Arts, printmaking department

## SOLO EXHIBITIONS

2017 | How-to-calm-yourself-after-seeing-a-dead-body Techniques. Curator: Ingrid Ruudi. Opening on April 21th

2015 | A Very Small Apotheosis, Galería Alarcón Criado, Sevilla, Spain

Of Places No Longer Being Separated, Ani Mólnar Gallery, Budapest, Hungary

2014 | Evident in Advance, KUMU Art Museum, Tallinn, Estonia

2013 | Evident in Advance, Estonian pavilion at the 55th la Biennale di Venezia, Venice, Italy, curator: Adam Budak Credo, Ani Molnár gallery, Budapest, Hungary

2012 | Kuvista Sanoin, Napa Gallery, Rovaniemi, Finland

In Immobility, Fuga, Budapest, Hungary

2011 | A Day That Does Not Exist, Hobusepea Gallery, Tallinn,

Footnotes 2, (with Taavi Talve), Draakoni Gallery, Tallinn

Joonealused, (with Taavi Talve), Tartu Kunstimaja Monumentaalgalérii, Tartu, Estonia  
3 Seas, (with Neeme Külm), Labor, Budapest, Hungary

2010 | Lets play, the game is over, Hobusepea Gallery, Tallinn

2009 | Light Retrospective, Bank of Estonia, Tallinn

How the fuck are you tonight, ehk kuidas sul siis täna läinud on?, City Gallery, Tallinn

2007 | Ideal. Total, (with Neeme Külm), City Gallery, Tallinn

2006 | Green Diagonal, Hobusepea Gallery, Tallinn

Green Diagonal, Fletch-Bizzel Theater, Dortmund, Germany  
Shortcut, Endla Theater Gallery, Pärnu, Estonia

2005 | Self-portrait, Draakoni Gallery, Tallinn

14 Portraits, Jazz Café, Pärnu, Estonia

2004 | 15 Portraits, Hobusepea Gallery, Tallinn

Trans-air, (with Eemil Karila), Viinistu Art Museum Gallery, Viinistu, Estonia

2003 | Ritual, (with Eveli Varik), Center of Culture, Valga, Estonia

2002 | Jesus and Angel, (with Eemil Karila), Jazz Café, Pärnu, Estonia

Transformers, (with Eemil Karila), Gallery of the Estonian Academy of Arts, Tallinn

2001 | Loneliness. Cleanliness. Love, (with Eveli Varik and Riina Uisk), The Castle of Kuressaare, Kuressaare, Estonia

Loneliness. Cleanliness. Love, (with Eveli Varik and Riina Uisk), Gallery of the Estonian Academy of Arts, Tallinn

1998 | Graphics - 13.75, (with Jukka Pylväs and Juha Ahola), Pallasz Páholy, Budapest, Hungary

## GROUP EXHIBITIONS

2016 | Pseudo. Contemporary Art Museum of Estonia (EKKM). Tallin, Estonia. Curator: Marten Esko

#Bartok. Ludwig Museum of Contemporary Art. Budapest, Hungary. Curators: Bálványos Anna, Fabényi Julia, Készman József, Peternák Miklós, Szípőcs Krisztina

Kumu Hits. Contemporary Art from the Collection of the Art Museum of Estonia. Contemporary Art Museum of Estonia (EKKM). Tallin, Estonia. Curators: Kati Ilves, Eha Komissarov, Annika Räim

2015 | Some Sorts of Silences, 7th Turku Biennial, Aboa Vetus & Ars Nova Museum, Turku, Finland

MEEL. VAHTRA. FARKAS\_ideal function, Contemporary Art Centre. Vilnius, Lithuania, curator: Maria Arusoo

Proyecto para un texto, Centro de Arte Pepe Espaliú, Córdoba, Spain. Curator: Óscar Fernández López

2014 | Traces - Contemporary Baltic Photography, Fuga, Budapest, Hungary

# ALARCON CRIADO

Contemporaries: Collectors and Artists – Hungarian and International Art from Private Collections in Hungary, 2010–2014.

New Budapest Gallery, Budapest, Hungary, curators: Gábor András, Tamás Török, Ágnes Konkoly, Zsuzsanna Szegedy-Maszák

From the School of Arts and Crafts to the Academy of Arts. A Hundred Years of Art Education in Tallinn", KUMU Art Museum, curator: Mart Kalm

Knowing Space, MA Curatorial Practice, School of Visual Arts, New York, U.S.A., curators: Steven Henry Madoff, Jovana Stokic

Archeological Festival - A 2nd hand history and improbable obsessions", Tartu Art Museum, Tartu, Estonia, curator: Maria Arusoo

Black House. Notes on Architecture, Contemporary Art Museum, Estonia, Tallinn, curator: Anders Härm

Feeling Queazy?!, Contemporary Art Museum, Estonia, Tallinn, curator: Rebeka Pöldsam

2013 | Art from Estonia - Dénes Farkas, Soho Fond, Neeme Külm, Jüri Ojaver, Tõnis Saadoja, Jaan Toomik, Artist Union of Armenia, Yerevan

Where You End, I Begin, Tartu Art House, Tartu, Estonia, curator: Anneli Porri

2012 | Intimate Immensity, Musterzimmer, Berlin, curator: Jon Irigoyen

The Exotic, Tallinn Art Hall, Tallinn, curator: Kirke Kangro

Aesthetics vs Information Vol. 2, Klaipeda, Lithuania, curator: Ignas Kazakevicius, 2011

BEYOND, Kumu Art Museum, Tallinn, curator: Adam Budak

Aesthetics vs Information Vol. 2., Zurab Tsereteli Gallery, Moscow, Russia, curator: Ignas Kazakevicius

Mutantmateeria, (with Neeme Külm), Raja str gallery, Tallinn, curator: Kirke Kangro  
neverneverland, Künstlervereinigung MAERZ, Linz, Austria, curator: Beate Rathmayr  
Silent wishes, Oksasenkatu 11, Helsinki, Finland

Köler Prize 2011 - Exhibition of Nominees, Contemporary Art Museum, Estonia, Tallinn  
If it's part broke, half fix it, (with Neeme Külm) Contemporary Art Centre, Vilnius, Lithuania, curator: Margit Säde

2010 | Next to nothing, Contemporary Art Museum, Estonia, Tallinn, curator: Anders Härm

2009 | Blue-Collar Blues, Tallinn Art Hall, Tallinn, curator: Anders Härm  
TDK, (with Eemil Karila), Museum of Contemporary Arts, Tallinn

2008 | Plaisirs de l'imagination, Castle of Tours, France, curator: Eha Komissarov  
I see you looking at me, Eevald Okas Museum, Haapsalu, Estonia, curator: Marge Monko

2007 | New Wave, Tallinn Art Hall, Tallinn, curators: Anders Härm and Hanno Soans

2006 | Permission to grow up, (with Eemil Karila, Kristi Paap, Kaire Rannik, Ketli Tiitsar, Maria Valdma), Hobusepea Gallery, Tallinn

2005 | Permission to grow up, (with Eemil Karila, Kristi Paap, Kaire Rannik, Ketli Tiitsar, Maria Valdma), - Artists House, Szombathely, Hungary

2004 | Home, Sweet Home, Rottermann Salt Storage, Tallinn, curator: Eha Komissarov  
Kaunas Photo Days - International Photo Festival, Kaunas, Lithuania, curator: Mindaugas Kavalaiuskas

Intiimised vaated, Narva Museum, Narva, Estonia, curator: Anneli Porri  
Similar Spaces, The Palace of Westminster, London, UK, curator: Liina Siib

2003 | MA - MA, MA - MA - M.A. exhibition, Art Hall Gallery, Tallinn  
[Living]room, 008 Gallery, Tallinn

2002 | VABA VOLI / FREEPLAY, Hansapank Gallery, Tallinn, curator: Liina Siib  
bjectum, Gallery of the Estonian Academy of Arts, Tallinn  
Autoportree, Endla Theater Gallery, Pärnu, Estonia, curator: Margaret Tali  
Drawing 2002, (with Eemil Karila), Tallinn Art Hall, Tallinn, curator: Loit Jöekalda, Jüri Hain, Tea Tamelaan

2001 | Photo show, (with the artists group "NAGI"), Finnish Institute, Tallinn  
Altar, Museum of Energetics, Tallinn, curator: Marko Mäetamm  
B.A. Exhibition, Rottermann Salt Storage, Tallinn

## CURATORIAL PROJECTS

2010 | Hungarian Utopia, (with Anders Härm), Tallinn City Gallery, Tallinn

2008 | Insanity, Contemporary Art Museum, Estonia, Tallinn

## WORKS IN COLLECTIONS

Art Museum of Estonia

Private collections in Europe, Asia, USA, Colombia

## AWARDS

2013 | The Annual Prize of the Estonian Cultural Endowment's Foundation for Fine and Applied Arts

2010 | The Annual Prize of the Cultural Endowment of Estonia

## NOMINATIONS

2011 | Köler Prize

# ALARCON CRIADO