

# arpad polgar photography

## ***short bio***

born in Geneva in 1967, after more than 30 years of analog art photography, medium & large format, B&W and color, switched to digital photography and mixed media in 2017

since 2001 solo and group exhibitions in various shows and art galleries in Geneva, Zurich, Budapest, Verbier, St. Moritz and Rotterdam

## ***main topics***

natural landscape scenography and taxonomy of natural objects

## ***tools***

digital medium format camera, scanner and paintwork, working equally in studio and natural settings

## ***technique***

multiple photographic traces and collected or produced artefacts stitched and edited together for high resolution digital print outputs

## ***inspirations***

art history in general, more particularly the Japanese Edo period, impressionism, abstract expressionism, Karl Blossfeldt's "Urformen der Kunst"

## ***recent work series***

"transient topographies – fleeting landscapes": recomposed virtual landscapes

"botanica – de natura rerum": a subjective herbarium

"whispers from between": probing natural phenomena guided by Japanese Kaidan (strange tales)

## ***impetus, method and intent***

understanding nature, not in a rational way, but rather in contemplative agreement with the unsolved complexities of immensity

insatiable appetite for the cycles of metamorphoses nourished from exploration of infinite details and structures of growth and dissolution, bloom and decay

photography seemed the ideal choice for extraction and conservation of natural fluxes at any stage, enabling a time-independent inspection of what initially emerged as simply picturesque

the chosen creative process becomes a parallel metabolism that combines, remodels and densifies original photographic artefacts into compounded avatars, at the fringes of the figurative and the abstract as reconfigured landscapes or transfigured botanical portraits

the body of work is an attempt to distill a visual essence of natural phenomenology that expands anew at the invocations through the spectator's eye and mind, hence replicating the eternal cycles of contraction – expansion in a hymn to the cosmos.

