



Tamás Waliczky Imaginary Cameras Hungarian Pavilion Biennale Arte 2019



La Biennale di Venezia

58. Esposizione
Internazionale
d'Arte

Partecipazioni Nazionali

Pavilion of Hungary at the 58th International Art Exhibition La Biennale di Venezia

Tamás Waliczky: *Imaginary Cameras*

National commissioner: Julia Fabényi

Curator: Zsuzsanna Szegedy-Maszák

Organizer: Ludwig Museum – Museum of Contemporary Art, Budapest

The mapping of human vision has been a recurring theme in the work of the internationally acclaimed new media artist Tamás Waliczky. The spatial representation of time, futuristic renderings of augmented reality, and the examination of optical distortions have all played central roles in his works.

Our vision, which evolves continuously over the course of our lives and which is deeply rooted in our own culture, defines what we regard as a faithful rendering of our world, and conversely these images affect and seem to confirm our cultural ways of seeing. Over the past two centuries, the invention of various picture-recording devices has shaped our ways of seeing, thereby manipulating our image of the world, in much the same way, indeed, that computers manipulate ways of seeing.

Waliczky's exhibition *Imaginary Cameras* reverses this relationship, demonstrating how, when an inventor creates a new device, his or her worldview often predetermines the mechanism of the apparatus and the character of the images the device can create. Waliczky's 23 precisely constructed fantasy machines (cameras, projectors, viewers) reveal with their analogue mechanisms alternative renderings of reality while at the same time dissolving the opposition between seeing and knowing, computer vision and human vision. The designs and mechanics of the devices make specific references to cameras of earlier periods. The limitations inherent in these mechanisms, including elements of unpredictability (in contrast to the over-controlled, over-developed instant imaging systems of today), have a liberating effect on the artist. With his fictional cameras, Waliczky does not seek to create a seemingly plausible virtual reality, but rather calls attention to the existence of different ways of seeing.

The designs of the cameras, which operate on analogue principles and which were made with digital software, are displayed in 23 lightboxes. In addition to these static renderings, animations and an interactive digital installation present the ways in which these devices, which could in fact be constructed, would operate. As for the kinds of pictures his fantasy cameras would produce, the artist entrusts this to the beholder's imagination.

Waliczky Tamás (1959)

Tamás Waliczky is a new media artist who began working with computers in 1983 and published *The Manifesto of Computer Art* in 1989. He has worked at various institutions known for their programs in new media art, including the ZKM Institute for Visual Media in Karlsruhe; since 2010, he has been a professor at the School of Creative Media, City University of Hong Kong. He has received numerous international awards, including the Golden Nica of Prix Ars Electronica, Linz, and he has also participated in several international exhibitions, such as the Biennial of Lyon and the Biennial of Seville. His works have been shown at important exhibition venues such as the ICC Gallery Tokyo, the Multimediale Karlsruhe, and they are also found in prominent public collections, including the Centre Georges Pompidou in Paris and the Ludwig Museum in Budapest.

Opening ceremony: 9 May 2019, 11.30 am

Location: Pavilion of Hungary, Giardini della Biennale, Venezia

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High resolution images and press release can be downloaded from the link below:
vb19press.ludwigmuseum.hu

www.ludwigmuseum.hu

www.waliczky.net

Tamás Waliczky is represented by Ani Molnár Gallery, Budapest and he is a collaborating artist with Osage Gallery (Hong Kong).

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