

Exhibition Title: Wired

Artist: Róza El-Hassan, Justin Fitzpatrick, Anna Hulacova, Botond Keresztesi, OMARA Mara Oláh, Nam June Paik, Harrison Pearce, Robotto Ottó Szabó, Adam Takács

Curator: Péter Bencze

Venue: Longtermhandstand, Budapest

Duration: 01 Apr 2026 - 22 May 2026

Photo: Áron Weber

Tags: @_harrison_pearce @_robotto_ @roza.elhassan @justinfitzpatr1ck
@anna.hulacova @keresztesibotond @omaramaraolah @panko.takacs
@longtermhandstand @everybodyneedsart

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Text: Péter Bencze

Wired

Nerve cells that fire together wire together.” As neuroscientist Joe Dispenza suggests, what we learn and repeat becomes physically embedded in our neural architecture. Thought becomes structure and experience becomes circuitry.

WIRED unfolds from this premise, bringing together nine artists whose works trace the entanglement of bodies, machines, images, and systems of belief. Across painting, sculpture, and installation, the exhibition explores how technology is not only something we use but something we become intertwined with, reshaping perception, memory, and imagination. At its core, WIRED considers connection as both infrastructure and condition. Electrical, social, emotional, and historical systems overlap as signals pass, networks form, and meaning circulates through visible and invisible structures.

A key point of departure is Nam June Paik’s screenprint from The New York Collection for Stockholm (1973), a Fluxus initiative supporting Moderna Museet and its commitment to contemporary art. It stands as an early model of artistic networking, where circulation becomes an act of support, forming chains of connection that continue to expand. From this historical moment, the exhibition moves into contemporary conditions. OMARA Mara Oláh presents a nocturnal scene of figures gathered outside a house, illuminated by their phones, with diaristic text capturing humour and tension. Connectivity appears as both intimacy and isolation,

a shared space shaped by invisible signals. Justin Fitzpatrick focuses on the nervous system as a model for connection, translating its structures into painting. Nerve cells appear as cords, grids, or lace-like networks mapping communication across the body. These systems evoke interoception and proprioception, forming visual fields shaped by memory and imagination. Drawing on beadwork logic, repeated forms build complex surfaces that render internal processes tactile, suggesting the body as an image in formation. Botond Keresztesi transforms bicycle derailleur systems into iridescent, quasi organic forms within ambiguous, scrolling landscapes where objects mutate and evolve. Robotto Ottó Szabó constructs a fictional mythology around early Hungarian robotics, centered on the imagined Csepel G.E. project, reflecting both ambition and obsolescence through the fragment of a dancing, teaching robot. Anna Hulacova presents surreal compositions where domestic tools and human forms merge into uncanny still lifes, collapsing distinctions between body and object. Róza El-Hassan stretches everyday objects beyond their limits, anticipating digital manipulation through tactile, analog processes while questioning sculptural conventions. Harrison Pearce creates hyper-smooth paintings in which mechanical systems appear to breathe and pulse, hovering between functionality and abstraction. Adám Takács extends the exhibition into a networked environment through ready-made gestures, where the surveillance room becomes a performative space of continuous circulation rather than containment.

Across these practices, WIRED unfolds as a set of intersecting approaches to technology and contemporary life, forming an open and dynamic field of connections. To be wired is to be connected, but also shaped by those connections. Neural pathways, electrical systems, and social networks operate through repetition and transmission, defining how we think and relate. WIRED suggests that connection is never neutral. It carries values, desires, and projections, binding and transforming at once, continuously rewiring the conditions of experience and the possibilities of being together.

Text by Péter Bencze