

Portfolio & CV  
Barnabás Bácsi  
2025



Exhibition views at *I'M AFRAID I CAN DO THAT*, Torula, Győr<sup>HU</sup>

Through the use of corporate aesthetics and a steel installation frame resembling an office flipchart, *Freeze Fall Dance* addresses contemporary precarious work conditions, those not unfamiliar to young graduate artists, who might find themselves being NEET (not in education, employment or training) or working unpaid intern positions or bullshit jobs as members of the PMC (professional managerial class), right upon finishing institutional education.

The usage of bucolical symbolism, steel butterflies and the classical working tool of a scythe aim to draw a parallel between manual labour and the self-exploitative freelancer condition, and present an ever-uncertain way out, the act of quiet quitting as a means of putting your tools down. The whiteboard reads “intern inside” in blue flipchart marker ink, an act of self-identification masked as a harmless office joke. The visual loop running on the computer screen is an infinite random algorithm, endlessly switching between empty software UI skeletons to the rhythm of a Morse code message – if you’re persistent, a project manager watching your screen through remote monitoring tools might take the clue.



Photos: Dávid Biró





*A group exhibition  
with Luca Petrányi, Luca Rádler and Anna Zsoldos  
at FKSE Studio Gallery, Budapest<sup>HU</sup>*

We seek to explore a range of contemporary relationships to different folklore – whether archaic, urban, online or fictional – through artistic practice. The title *Weird Harvest* is borrowed from a card from the collectible card game Magic: The Gathering (MTG), which we use as a metaphor. In our reading, the word “weird” refers to the fact that folklore and folkloric traditions are depoliticised: that is, they are about keeping traditions alive, traditionalism or radicalism. On the other hand, weird refers to the research and creative attitude with which we approach folklore and belief. The etymology of the word (weird << urth (Norse) = norn = twisted fate = fatum (Latin) >> fay >> faerie) has taken on both a magical and an aesthetic meaning, meaning the unexpected, the phenomenal, the twist of fate, the twisted and the fairy.

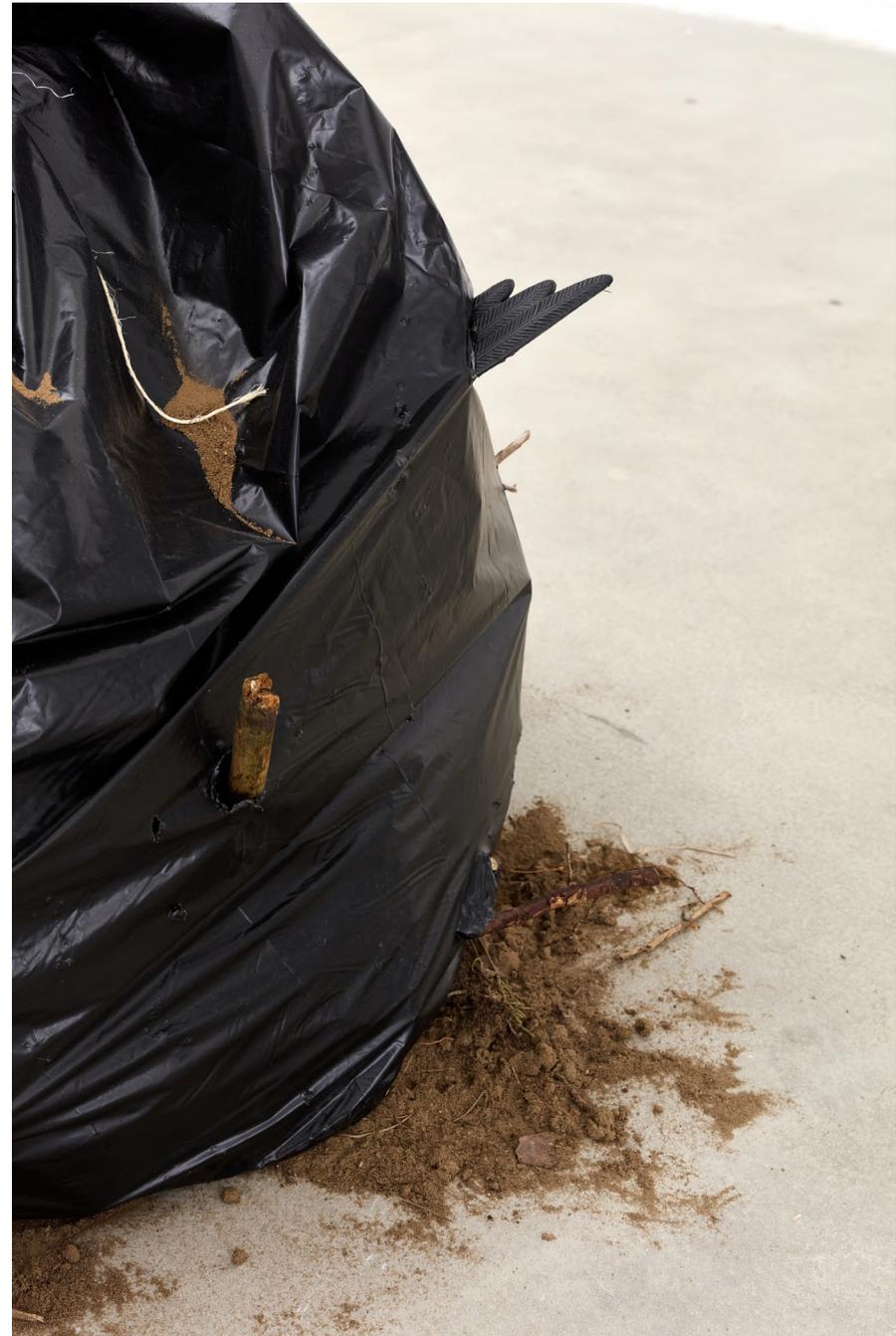
The harvest marks a stage in the agricultural work of peasant societies, which we now treat as an experimental and conceptual field. In the exhibition we reflect on the act of ingathering, reaping, harvesting in concrete and abstract forms in various creative ways. Harvesting as a phase of work is explored as a complex activity in which physical labour, the use of tools, celebration and the power of magic are simultaneously present.



Exhibition views  
Photos: Dávid Bíró



Exhibition views at *Weird Harvest*, FKSE Studio Gallery, Budapest <sup>HU</sup>



Photos: Dávid Biró

First-hand mysterious mass bird death event statistics from the Great Hungarian Plain.



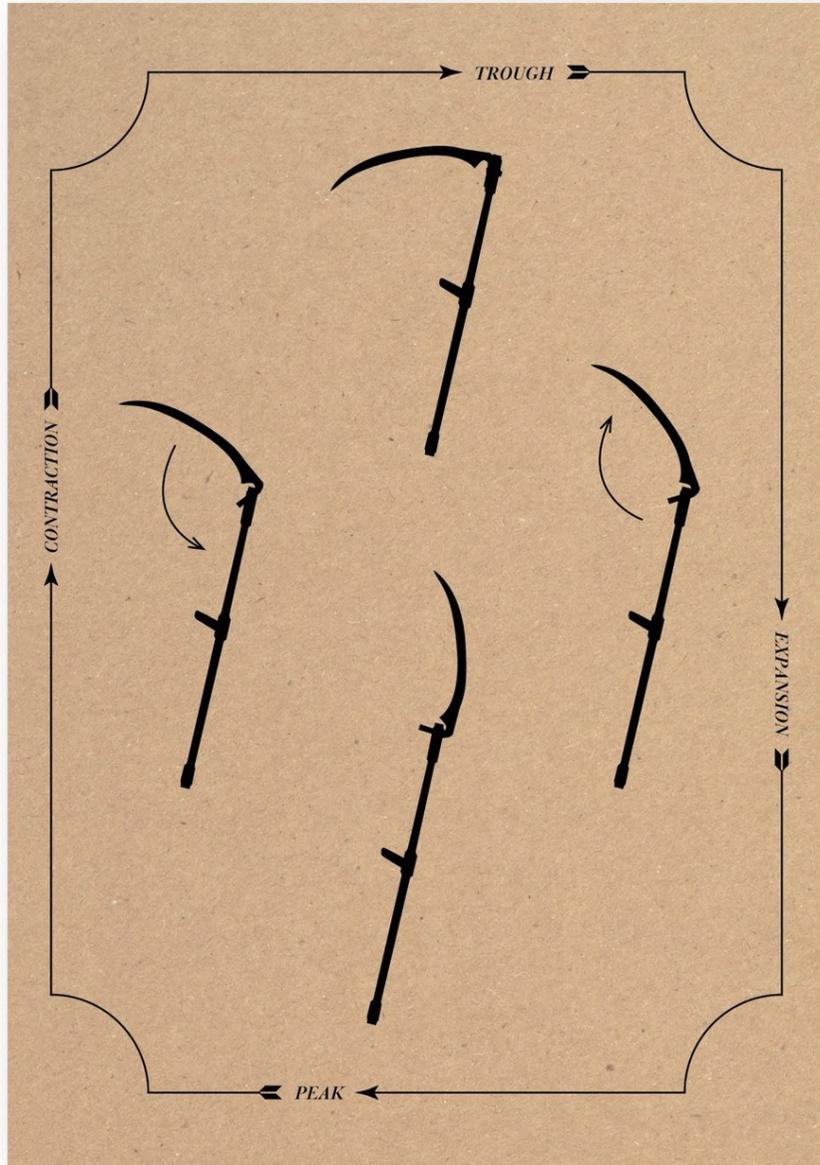
Stills from the 4'24" silent videoloop



Exhibition views at *Weird Harvest*, FKSE Studio Gallery, Budapest <sup>HU</sup>

Photos: Dávid Biró





A diagram of the four stages of a business' lifecycle: expansion, peak, contraction and trough. In the centre, 4 steps to straighten – and then readjust – a scythe: a symbol and improvised weapon of peasant revolts.



Exhibition view at *Weird Harvest*, FKSE Studio Gallery, Budapest <sup>HU</sup>  
Photo: Dávid Biró



*Requiem for a Bug out* commemorates a community's failed attempt at world building. At establishing contact. At playing a game. Bug out as in having to flee quickly. Bug out as in abandoning someone. Bug out as in skipping school. Their story unfinished, their tools left behind – artifacts of an endeavor now rendered obsolete. They went extinct, got wiped out, annihilated. A bug rolled over? A fallen treehouse? An electrocuted nest? Apparently, the accident wasn't their fault. It had nothing to do with the game either.

The installation consists of a bird nest, a portable cassette recorder mounted on a torn tree, half-buried high voltage cables and some pairs of stretched out tin can walkie talkies. The cassette recorder is playing a slowly eroding tape loop that appears to be a voice memo of several different voices enumerating days from one to five.

Exhibition views at *Rianás*, Boszorkánysziget, Szeged <sup>HU</sup>



*to bug out:*

1. (slang, intransitive, originally military)

To leave (a place) hastily.

"It's time I bugged out of this town: it ain't safe no more."

2. (slang, intransitive)

To abandon someone without warning.

"I'm not gonna bug out on you, I promise."

3. (slang, intransitive)

To miss school, play truant, play hooky.

"I go to Stockton High, but normally I bug out."

Photos: Zsuzsi Simon, Benedek Bognár



Can online spaces be tools of both isolation and its cure? As offline LAN parties weren't primarily about the game itself, but the feeling of community, memes mainly operating with humour can also carry messages of support and affirmation – being an organic part of some (often dominantly masculine) digital subcultures. The “WAGMI / We're All Gonna Make It” meme is an example of such, it stems from 4chan's fitness board and is generally used to show comradery and as a motivation to keep going in life.

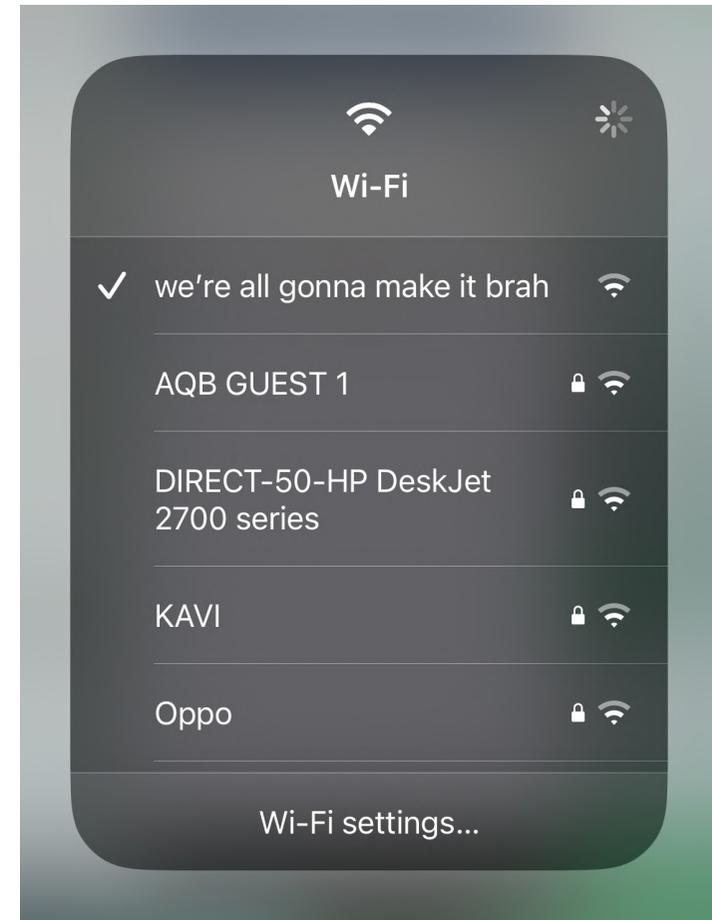
*Tower (Easy)* is an installation built of stainless steel parts, with a WiFi router on its top. The router hosts a public WiFi network named “we're all gonna make it brah”, without internet access.



Exhibition views at *Lament*, art quarter Budapest <sup>HU</sup>



Photos: Noémi Szécsi





*With the contributions of the artists and musicians eden\_jeneses, petra pilbák, elsie lappoh, SAWA, Knobkreek and János Marno, asvany, QWxsZXkgQ2F0c3M=, acceptyrfate, olaflur, Mark Markin and elvira.*

Lost media refers to audio, video, audiovisual or other material – originally intended for public viewing – that has been fully or partially lost. These pieces of media might be no longer available because of having no more remaining copies to be known, being hidden, deleted, destroyed or obscured; or, as an edge case, they may not even be real (e.g. urban legends) or have never been released in the first place. Such artefacts can also be political: believed-to-be lost media can fuel conspiracy theories when linked to propaganda, censorship, historical revisionism or a control of media.

A subcategory of lost media is lostwave, which specifically refers to lost music. Evoking a sense of mystery, loss and nostalgia of a past out of reach, these cultural “ghosts” have a conceptual link to hauntology and hauntological music too, such as The Caretaker’s work of distorted samples of old records.

*Radio Loss* is an infinite audio loop consisting of various different lost media pieces. The collaborative audio piece consists of various different lost media elements, reflecting on its several subcategories (lost-wave songs, voice recordings, field recordings, etc.). Through invitations of artists and musicians, the piece is constructed of artificial, fake lost media parts (fake lostwave songs, speculative documentary elements, etc.), as well as “real” lost media pieces (samples from lost audio projects, songs never to be released, etc.).



Exhibition view at *Signals2Noise*, silent green Betonhalle, Berlin <sup>DE</sup>  
Photo: Black Rhino Radio

Listen at [radioloss.com](http://radioloss.com)

Exhibition views at Hartmann Kohler, Vienna <sup>AT</sup>

*This is my best-paid solo show so far* was (is) my best-paid solo show so far, at Hartmann Kohler (in Vienna's Innere Stadt), on 21 June 2024, from approx. 19:10-19:15. The show lasted 5 minutes and paid an artist fee of €5 NET (at least 15x the Hungarian minimum wage at the time, proportionally).

The show was part of the *Letterbox Gallery* project by Carlo Zappella.

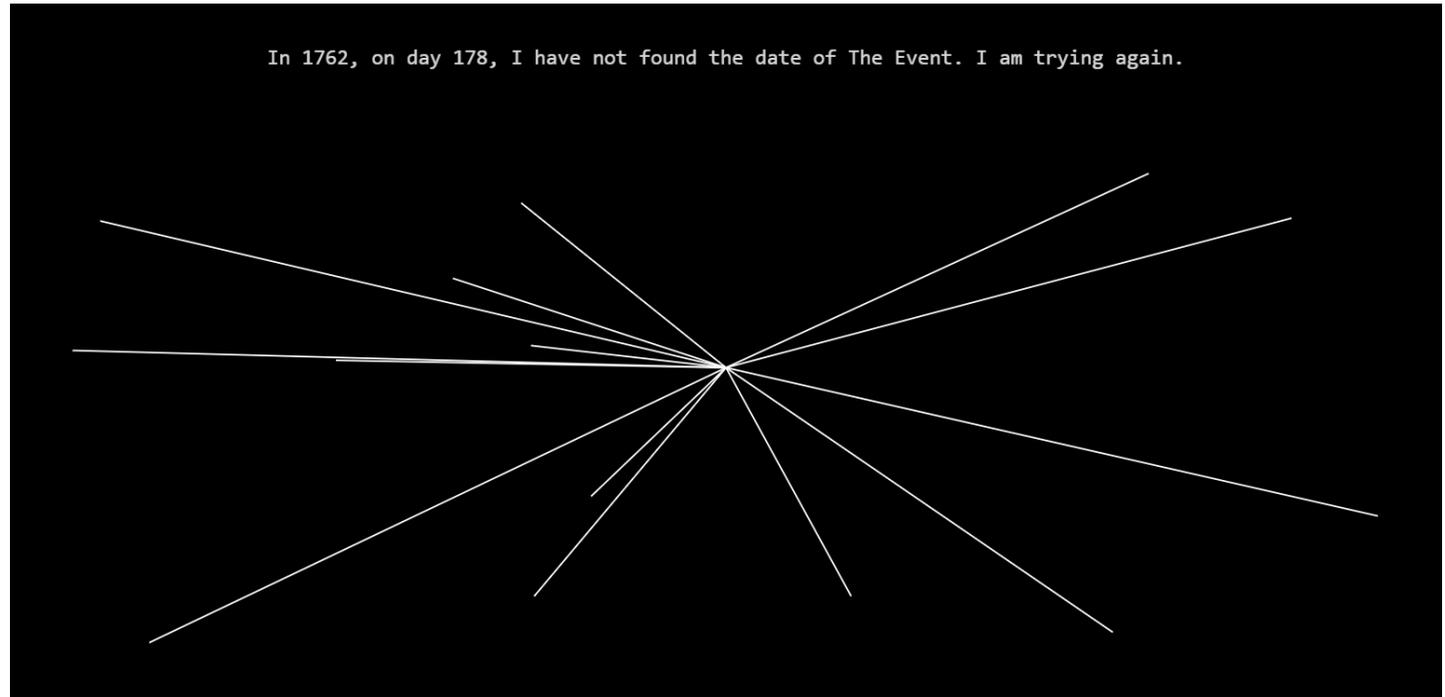
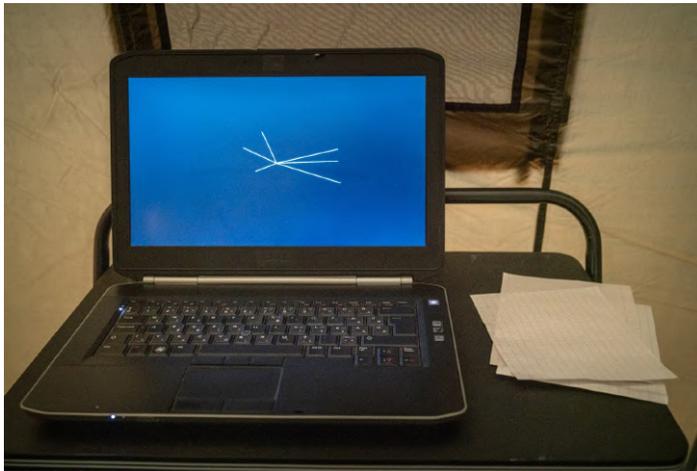
The installation portrays the shelter of a prepper awaiting *The Event*. In contrast to doomsday prepping – prepping for some sort of societal or environmental collapse –, in this case, we don't know the nature of *The Event*, neither do we know if it's date is past or before us. Its possible details unfold through the elements found in the tent: field notes, iPhone alarms with personal reminders, and a tracing algorithm running on a laptop computer, searching for the date of *The Event* for the duration of the exhibition.

Exhibition views at the Hungarian University of Fine Arts  
Photos: Antal Gabelics



*Be prepared. Stay alert. Remain vigilant.*

Exhibition views at the Hungarian University of Fine Arts  
Photos: Antal Gabelics



Screenshot of the tracing algorithm



Photos: Lola Poustis

Exhibition views at *Flag Rant* (a project by Jules Cartier) / *Desperanto*, Fabrique Pola, Bordeaux <sup>FR</sup>

This flag aims to represent a yet-fictive workers' union of cryptocurrency miners, a new working class at the bottom of the pyramid of the crypto world. Mining is the power-hungry process of adding transaction records to blockchain networks (e.g. Bitcoin or Ethereum). In return for their computing power - if their computer succeeds in solving the riddle -, miners are rewarded crypto coins.

On the flag the usual symbolic miner tools (pickaxes, hammers, shovels) got replaced with a computer graphics card (GPU), the power of which is required during the process of crypto mining. The flag's colours originate from a traditional black and green miners' flag, where black represents coal and green represents the ground. However, the original shade of green got replaced with the exact shade that the famous GPU-producer company NVIDIA's logo contains, as well as the text, that is from the same company's GeForce series of graphics cards. "Glück auf!" is a famous traditional German miners' greeting that describes the hope of the miners to end their shift with a reward and return home safely.



*A solo exhibition  
curated by Bettina Bence  
at PINCE, Budapest<sup>HU</sup>*

“I could say that we are witnessing the creation of some second reality. Until today, our society always lived in the actual space, the existing space of actual reality, except for the world of dreams and daydreaming, of course. So we were living in the world of material beings. A world that had distances, depths, dimensions and colours.” (Paul Virilio)

What kind of offline practices used to exist before to experience that we're social beings? What remained of them by today? Our sense of reality has shifted due to our virtual realities and second lives, the border between reality and irreality has blurred. What do our mediatized communication and thinking have to do with the increasingly spreading mental illnesses such as panic, anxiety and depression? Is our non-stop online availability, thus community experience comforting or unsettling? Is there a difference between real and virtual solitude?

The exhibition focused on the characteristics of the online and offline space on personal and social levels. It's an investigation of the direct and indirect effects of the growing social media platforms, which affect our communication, human relationships, sense of reality and our ability of positioning ourselves in the world.

Exhibition views  
Photos: Mátyás Gyuricza

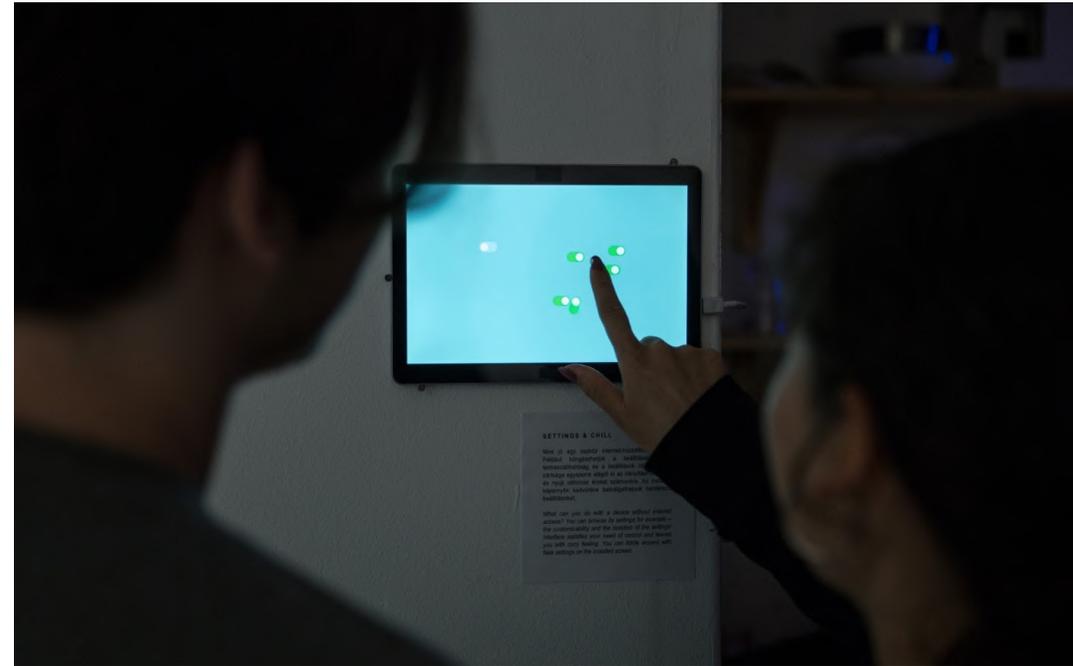
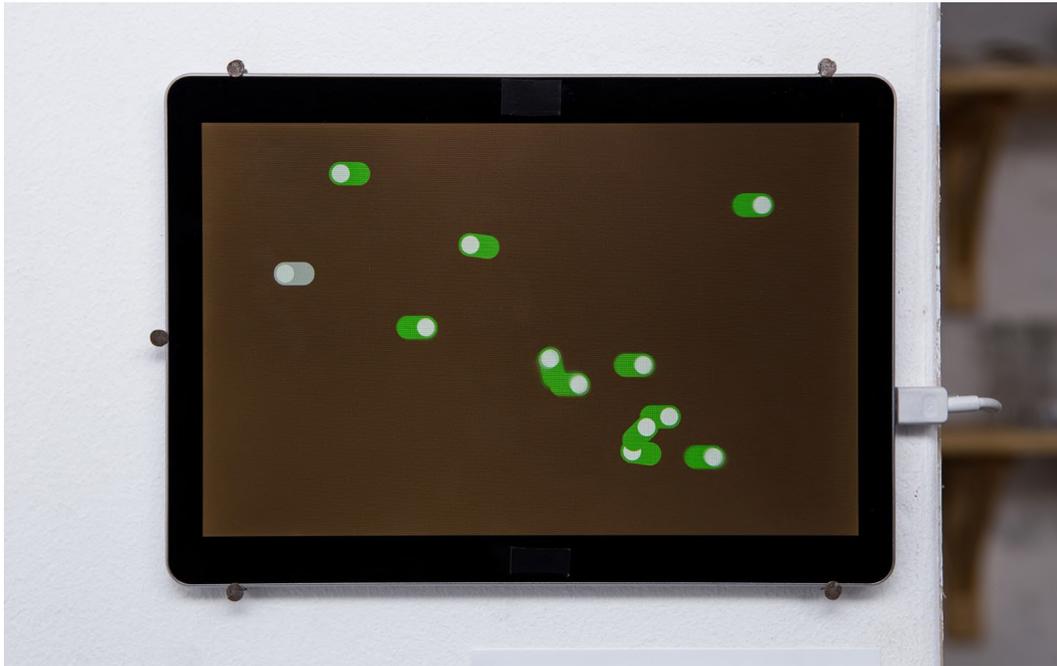


A smartphone is functioning as an IP-camera and is non-stop recording the wall behind it. This live image is projected to another wall in another corner of the room. The virtual image is positioned accurately to the real details of the wall. The projected image diverts your attention, it's almost identical twin, the real wall therefore literally remains in the background.



Exhibition views at *Offline Practices*, PINCE, Budapest <sup>HU</sup>  
Photos: Máttyás Gyuricza

What can you do with a device without internet access? You can browse its settings – the customizability and the isolation of the settings' interface satisfies your need of control and leaves you with a cozy feeling.

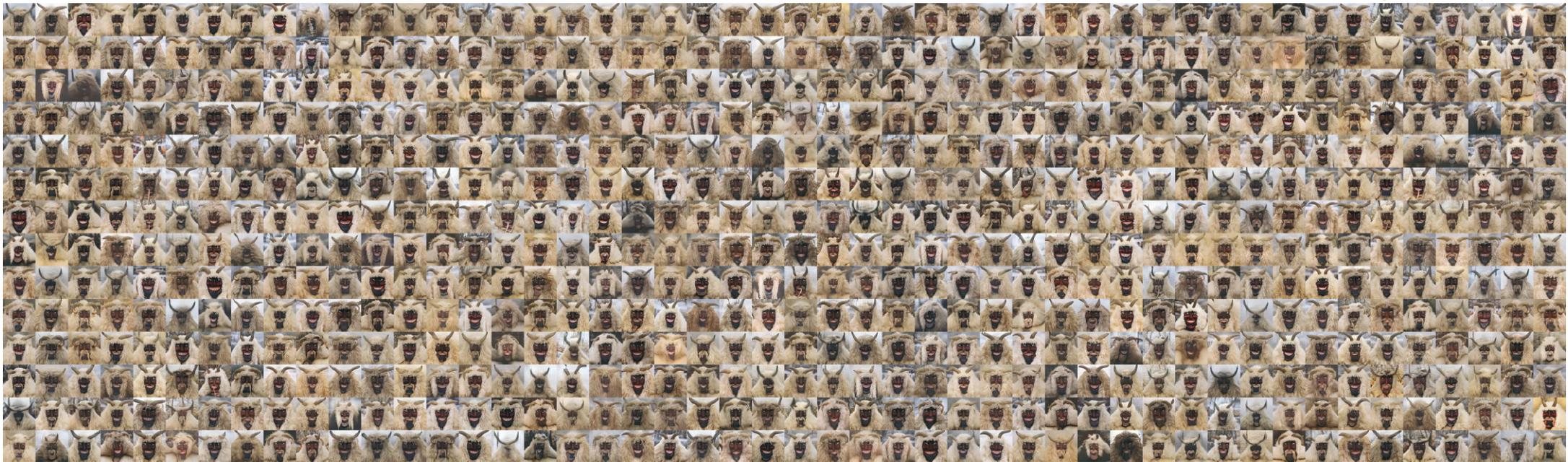


Exhibition views at *Offline Practices*, PINCE, Budapest <sup>HU</sup>  
Photos: Mátyás Gyuricza



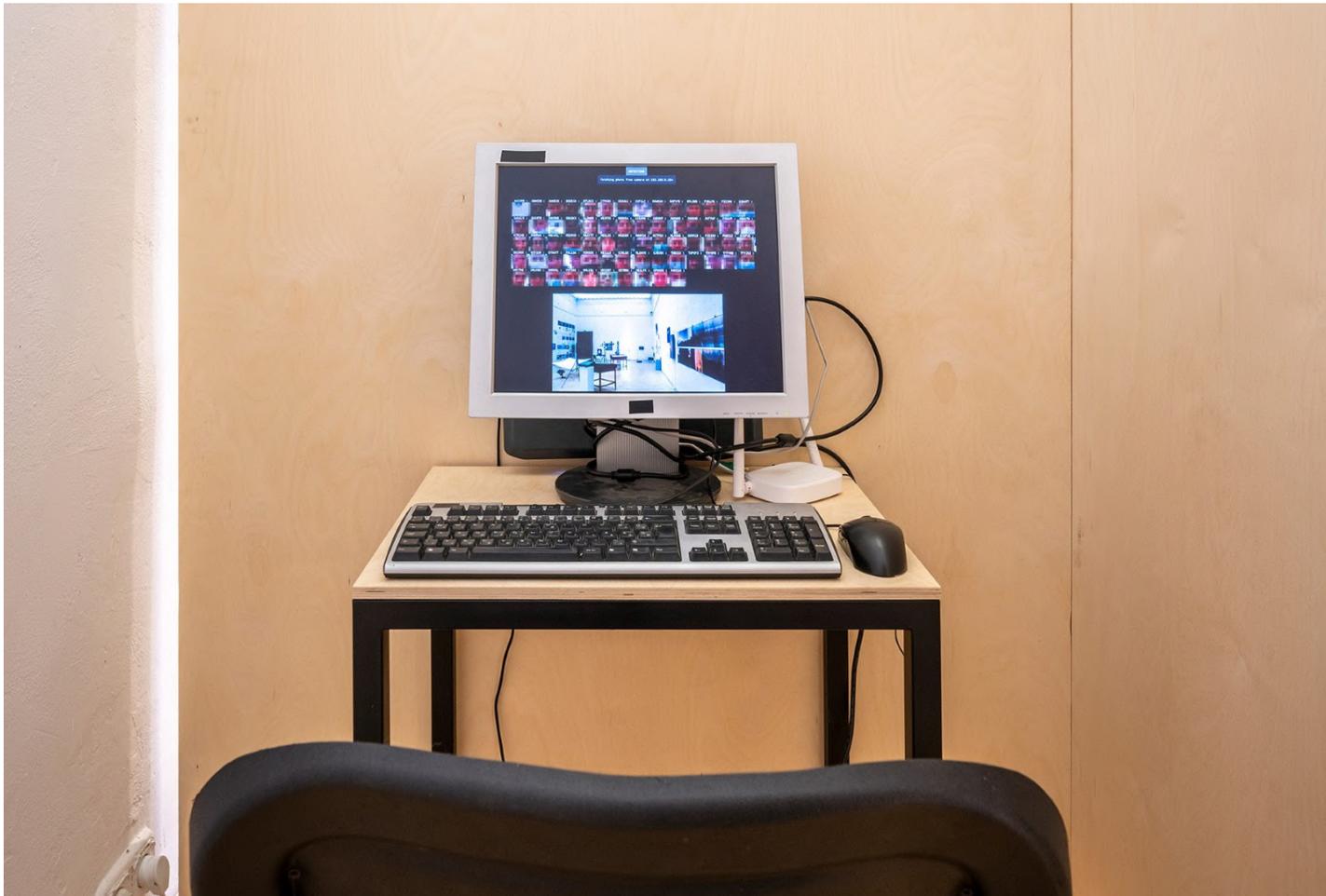
A custom neural network model (GAN) that generates nonexistent Busó faces – based on hundreds of Busó portraits collected online – through a machine learning algorithm.

The work is part of the Art Collection of the Hungarian University of Fine Arts

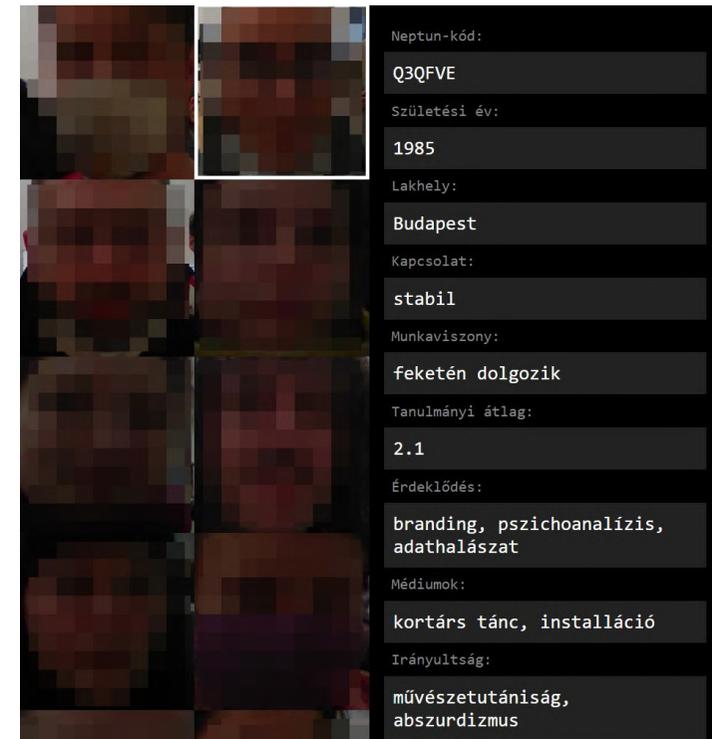


*With Ákos Plesznivy*

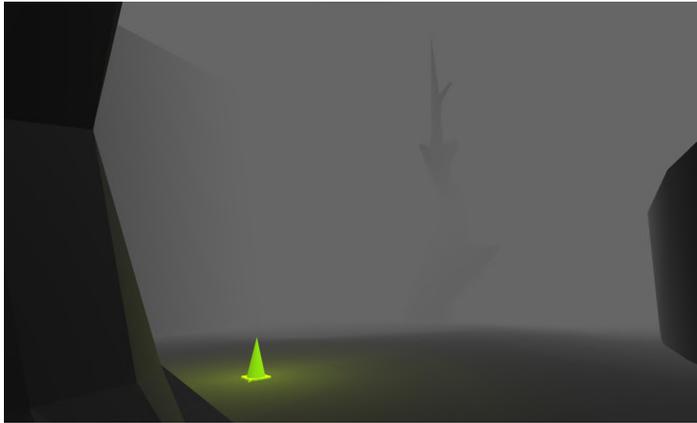
*H.U.F.A. / Hungarian United Front Against Artists* is a surveillance system built for the identification and observation of art students. The algorithm detects and learns the faces of visitors, then links fictive data to their profiles. This data could possibly serve as grading points of such a system in the future.



Exhibition view at the Hungarian University of Fine Arts  
Photo: Antal Gabelics



Screenshof of the interface showing subjects' profiles



Installation view at *Praesentia*, Hungarian Holy Land Church, Budapest <sup>HU</sup>

The scientific field of nuclear semiotics deals with the questions and problematics of preserving the locations of nuclear waste disposal sites and warning future generations about them. Suggested solutions for this problem raise interesting concerns about the permanence of our technology and systems of signals. The linguist Thomas Sebeok proposed the foundation of an “atomic priesthood”, since the written and oral tradition of the church is proven to be effective in preserving information through millennia. Such priesthood would keep information about these disposal sites through rites and myths, declaring them forbidden zones. Replacing places of pilgrimage with symbolic objects reduces the act of pilgrimage to systems of symbols, alienating the pilgrims themselves from the act.

Through a similar logic the three fluorescent sculptures placed around the church mark the locations of points whose stories we can catch a glimpse of walking through the sounding virtual space placed inside the building. The displayed sculptures are mere placeholders or proxies, the authenticity of their sacredness cannot be checked – fragments of oral culture attempt to preserve their story, merging the dimensions of virtuality and physicality.



Photos: Antal Gabelics

*An audiovisual performance  
by OO / Null Orchestra  
(Ádám Jeneses, Barnabás Bácsi,  
Dániel Kophelyi and Máté Janky)  
at Trafó, Budapest <sup>HU</sup>*

With their performance, the group aimed to experiment with the roles of the listener and the performer, approaching this task with the toolkit known from religious rituals and liturgies, and by the continuous redefinition of musical textures. The performance summarized and terminated the group's artistic activity.

The conductors and the participants of the ritual simultaneously got acquainted with sounding objects placed in a matrix. As the performance unfolded, the objects became organic elements of an evolving narrative, leaving their previous passively sonorous state behind - the result of the ritual was the establishment of a transcendent meta-object. The sounds and the placement of the items became integrated in an installation. The participants were able to follow the plot through visual and sonic channels, transmitted by microphones and body cameras.

Co-operation partner: Let\_it\_Be art agency  
Photos: Fanni Papp



Barnabás Bácsi (\*1997, HU) is an intermedia artist and PhD-in-practice student at the Moholy-Nagy University of Arts and Design in Budapest, researching post-internet hauntology. He studied Intermedia Art (MA) at the Hungarian University of Fine Arts and currently lives and works between Vienna and Budapest. In his conceptual, digital and installational works he often deals with digital/meme culture and contemporary internet phenomena. Sometimes he makes music as olafur and websites as camp notes.

#### Studies

2023–, Doctoral Studies, Moholy-Nagy University of Art and Design, Budapest <sup>HU</sup>  
 2020–21, Art and Digital Media, Academy of Fine Arts, Vienna <sup>AT</sup>  
 2017–22, Intermedia Art MA, Hungarian University of Fine Arts, Budapest <sup>HU</sup>

#### Memberships

2023–, IG Bildende Kunst <sup>AT</sup>  
 2020– (Board member 2024–), Studio of Young Artists Association (FKSE) <sup>HU</sup>  
 2018–19, Advanced College of Art and Art Theory (MMSZK) <sup>HU</sup>

#### Selected exhibitions

2024, Weird Harvest, group exhibition, FKSE Studio Gallery, Budapest <sup>HU</sup>  
 2024, Signals2Noise, group exhibition, silent green Betonhalle, Berlin <sup>DE</sup>  
 2024, What We Give Meaning To Is What We Embody, group exhibition, Křižíkova elektrárna, Tábor <sup>CZ</sup>  
 2024, This is my best-paid solo show so far, solo exhibition, Hartmann Kohler, Vienna <sup>AT</sup>  
 2024, Lament, group exhibition, art quarter budapest <sup>HU</sup>  
 2024, Rianás, group exhibition, Boszorkánysziget, Szeged <sup>HU</sup>  
 2023, I'M AFRAID I CAN DO THAT, group exhibition, Torula, Győr <sup>HU</sup>  
 2022, DEMO, group exhibition, Salon du Salon, Marseille <sup>FR</sup>  
 2022, Neo-folk-lore, group exhibition, PAIKKA, Budapest <sup>HU</sup>  
 2022, Praesentia, group exhibition, Hungarian Holy Land Church, Budapest <sup>HU</sup>  
 2021, Eppur si movie! IMXXX - Intermedia Retrospective, group exhibition, HUFA, Budapest <sup>HU</sup>  
 2021, Flag Rant (by Jules Cartier) @ Desperanto, group exhibition, Fabrique Pola, Bordeaux <sup>FR</sup>  
 2020, The Colonial Warehouse, group exhibition, Archives Bordeaux Métropole <sup>FR</sup>  
 2019, Garage Europa (Prologue), group exhibition, 5UN7 Gallery, Bordeaux <sup>FR</sup>  
 2019, Offline Practices, solo exhibition, PINCE Gallery, Budapest <sup>HU</sup>  
 2019, Sonic Thoughts, group exhibition, FKSE Studio Gallery, Budapest <sup>HU</sup>

#### Grants

2021–22, ÚNKP Research Scholarship <sup>HU</sup>  
 2021–22, National Higher Education Scholarship <sup>HU</sup>  
 2020–21, National Higher Education Scholarship <sup>HU</sup>

#### Selected performances

– *as 00 / Null Orchestra*  
 (with *Ádám Jeneses, Dániel Kophelyi, Máté Janky and Rozina Pátkai*)

2019, aqb Project Space, Budapest <sup>HU</sup>  
 2019, Trafó, Budapest <sup>HU</sup>  
 2018, Vörösmarty Theatre, Székesfehérvár <sup>HU</sup>  
 2018, Fészek, Budapest <sup>HU</sup>  
 2018, Labor Gallery, Budapest <sup>HU</sup>

– *as EM90 (with Richárd Melykó and Rozina Pátkai)*

2022, Einspach Gallery, Budapest <sup>HU</sup>  
 2019, HUFA, Budapest <sup>HU</sup>  
 2019, Lumen, Budapest <sup>HU</sup>  
 2019, MODEM, Debrecen <sup>HU</sup>  
 2019, Három Holló, Budapest <sup>HU</sup>  
 2018, III. Ubikeklektik Festival, Zsámbék <sup>HU</sup>

– *as olafur*

2023, K11 LABOR, Budapest <sup>HU</sup>

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