

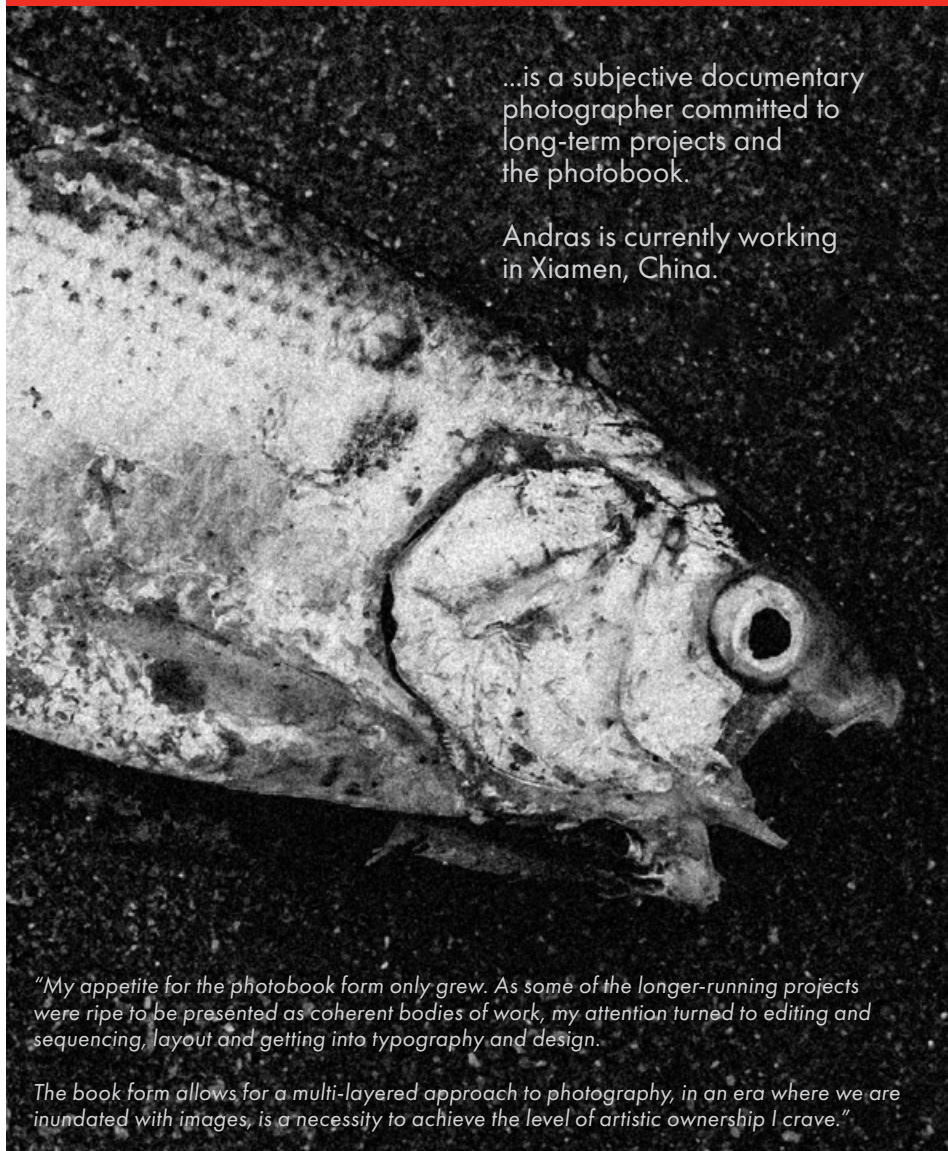
ANDRAS IKLADI

...is a subjective documentary photographer committed to long-term projects and the photobook.

Andras is currently working in Xiamen, China.

"My appetite for the photobook form only grew. As some of the longer-running projects were ripe to be presented as coherent bodies of work, my attention turned to editing and sequencing, layout and getting into typography and design."

The book form allows for a multi-layered approach to photography, in an era where we are inundated with images, is a necessity to achieve the level of artistic ownership I crave."



RESUME

My involvement with image-making started in the motion picture industry, creating visual effects for large-scale film productions. Due to its breadth ranging from art through software engineering, exercising managerial skills to even training as a focus puller at the **Hungarian Society of Cinematographers (HSC)** to work more efficiently on-set, VFX is an extremely rewarding discipline that provided the opportunity to work on five continents with great artists.

But after two decades of satisfying the vision of the director (and everyone else in-between), the urge of pursuing a more personal artistic expression from concept to execution grew stronger.

Photography could be the answer: I picked up a (that time affordable) Leica, mounted a 50, loaded it with 400-speed film... and barely noticed as five years passed while working on **Ukiyo**, my first long-term project.

But the photograph doesn't exist until it was printed. Becoming a master printer would take a few lifetimes of dedication, but at the **Nanyang Academy of Fine Arts (NAFA)**, I became comfortable in the red light and learned what matters visually for presentation.

The pile of prints grew bigger but something was still amiss until in **2015 Invisible Photographer Asia** launched a **photobook workshop** with a follow-up by documentary photographer/curator **Zhuang Wubin**, which helped me tighten my focus even more. Since then,

my photographs were taken in service of a longer project or a book in mind.

My appetite for the photobook form only grew. As some of the longer-running projects were ripe to be presented as coherent bodies of work, my attention turned to editing and sequencing, layout and getting into typography and design.

The book form allows for a multi-layered approach to photography, in an era where we are inundated with images, is a necessity to achieve the level of artistic ownership I crave.

Around mid-2022, after releasing my first three short-run books (**Blackout**, **Undercurrents**, **Crows Nest**), the constraints of time and mental energy of full-time in VFX became increasingly taxing on my pursuit of photographic work, so I chose to give photography my full attention.

In 2023, I'm planning to publish two new books, both currently in the layout/design stage: **Ukiyo: The floating world** and **Incubus**.

Going forward with new projects, I keep working on the beach of Xiamen (Fujian province, South China) where I currently live, collecting images for **The Strip** (working title).

Andras Ikladi
Xiamen, China

PROJECTS

Blackout

'En block blackout', due to toxic level of alcohol consumption is a serious event: memories are not created and cannot be recovered. Can the images found in-camera serve as memory? Dreams from a hard summer night of drinking.

Undercurrents

Shadows dance along the shores, revealing a haunting narrative that echoes the harsh reality of a world in turmoil. The river becomes a metaphor for the undercurrents of pain and struggles that flow beneath the surface of daily life. "Undercurrents" offers an exploration of the human experience amidst adversity. It is a testament to the resilience and the unwavering strength found in the darkest of times.

Crows Nest

A large format book of 42 landscape panoramas, each chapter introduced by one of twelve haikus.

Incubus

"Andras Ikladi's *Incubus* presents a profound, enigmatic, and ultimately haunting exploration of stories of contemporary witchcraft through the medium of photography by synthesising elements of 20th-century surrealism and medieval mysticism, amalgamating the dichotomy of the spiritual and the profane, weaving together the aesthetic threads of disparate traditions to create an arresting series of diptychs that simultaneously evoke the grittiness of Japanese snapshot photography, the heritage of Hungarian surrealists like Brassai, and the otherworldly undertones of sorcery."

"Through the subtle grace of Japanese art form Ukiyo-e, Ikladi's work paints a picture of life's ebb and flow, dancing between the cheerful and the sorrowful. His photographs, inspired by Ukiyo-e, traverse the broad expanse of human experience, subtly blurring the line between reality and fantasy. Just as Ukiyo-e balances sorrow with cheerfulness, Ikladi's photos encapsulate both the euphoria and melancholy of transient moments. His lens emphasizes the impermanence of existence, echoing Buddhist philosophy and inviting contemplation of the ephemeral world around us."

Ukiyo: The floating world

Welcome to The Strip, the great equaliser. The monochromatic sandy beach melts away social norms and concerns in a human cavalcade that peaks at low tide. All walks of life unite, digging away in the muddy sand, looking for sea-dwelling creatures.

The Strip (working title)



Contact card

www.andrasikladi.com

mail@andrasikladi.com

+86 136 83 68 68 71