



ANDRAS IKLADI

PHOTOGRAPHER

Andras Ikladi (b. 1978, Hungary) is a photographer whose practice operates between documentary observation and a deliberately lyrical, book-centred authorship.

Following two decades as a visual-effects artist on major international films—earning industry awards—he shifted exclusively to photography in 2022, pursuing a more personal mode of expression. His practice stems from a dedication to observation and curiosity shaped by living in nearly a dozen countries and a transcontinental motorcycle expedition.

Working on the edges of street photography, Ikladi uncovers surrealism in the mundane, exploring latent fears and dualistic undercurrents. His process begins with serendipitous fieldwork, progressing through intuitive capture, sustained engagement, and meticulous editing. Images are sequenced to evoke implied narratives and “third effects,” fostering viewer-driven interpretations. Non-linear yet cohesive, this method mirrors his nomadic travels; he advances multiple projects simultaneously, rarely shooting outside them, and favours photobooks for their controlled pacing and tactility.

To date, Ikladi has created seven photobooks, including *Citramarine*, *The Floating World*, *Incubus*, *Undercurrents*, *Crows Nest*, and *BLACKOUT*, with Jamais Vu in progress.

Solo exhibitions include *RANDOM* Gallery, Budapest (*Citramarine*, 2024), and *Place M* Gallery, Tokyo (*The Floating World*, 2026). Selected group shows span multiple countries from Hungary, the United States, to China and Singapore.

His work features in *Leica Fotografie International*, *L'Œil de la Photographie*, and print publications; his work was presented at the *Arles Book Fair* (2025), *Budapest Photo Festival*, and holds memberships in the *Association of Hungarian Photographers* and *Photographic Society of Singapore*.

Through photobooks and a project-oriented approach, Ikladi transforms personal exploration into reflective visual poetry, revealing the uncanny in the everyday.

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ANDRAS IKLADI

PHOTOGRAPHER

1978 Born in Hungary as Ikládi András
Lives and works in Yantai, China / Szentes, Hungary

Solo Exhibitions

- 2026 *The Floating World* @ Place M Gallery, Tokyo, Japan
- 2024 *Citramarine* @ RANDOM Gallery, Budapest, Hungary

Selected Group Exhibitions

- 2025 *Masks* @ Southeast Center of Photography, Greenville, United States
- Photographic Visions — Autumn 2025* @ PH21 Gallery, Budapest, Hungary
- Photographic Visions — Spring 2025* @ PH21 Gallery, Budapest, Hungary
- Shadow Images* @ Tornyai J. Museum, Hódmezővásárhely, Hungary
- 中匈链影* @ Beijing, China
- X.Lion City International Salon* @ Singapore
- 2024 *中华人民共和国国庆节* @ Embassy of China, Budapest, Hungary
- Láncszemek* @ Chinese Cultural Center, Budapest, Hungary
- Out of the Ordinary* @ PH21 Gallery, Budapest, Hungary
- Shape* @ PH21 Gallery, Budapest, Hungary

Books / Dummies

- 2025 *The Floating World* (Dummy III)
- 2023 *Citramarine* (Dummy)
- Incubus* (Dummy I)
- Undercurrents* (First edition of 5)
- Midnight Eclipse* (Dummy)
- 2022 *BLACKOUT* (First edition of 5)
- 2021 *Crows Nest* (First edition of 5)

Selected Publications

- 2025 *Masks — Exhibition Catalogue*, Southeast Center of Photography
- Tropical Stoemp #05: You Want it Darker*, Le Mulet
- 2024 *BPF 2024 — Festival Catalogue*, Budapest Photo Festival

Press / Features

- 2026 *Metropolis Japan*
- Tokyo Live & Exhibits*
- 2025 *L'Enfant Sauvage BXL*
- The Tokyo Times*
- 2024 *L'Œil de la Photographie*
- 2023 *Leica Fotografie International (LFI)*, Leica Camera AG
- Wonderz of Photography*
- 2022 *No Ordinary Eyes*

Art Fairs

- 2025 Arles Book Fair, France
- 2024 Budapest Photo Festival, Hungary

Education

- 2025 Curator in Contemporary Art, SKVOT
- 2022 Concept Aware Workshop, Sybylla J. Smith
- 2016 Seeing Through Images, Museum of Modern Art
- Darkroom Printing, Nanyang Academy of Fine Arts, Singapore
- 2015 Photobook Workshop, Zhuang Wubin, Malaysia
- Photobook Workshop, Invisible Photographer Asia, Singapore
- 2004 Assistant Camera, Hungarian Society of Cinematographers

Professional Organisations

Association of Hungarian Photographers (MFSZ)
Photographic Society of Singapore (PSS1950)

Contact

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THE STRIP

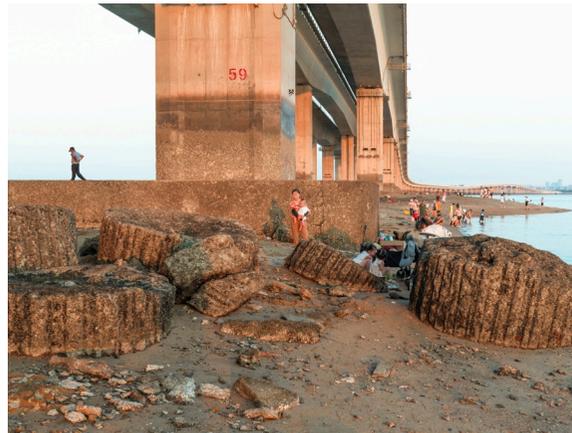
2021-2025

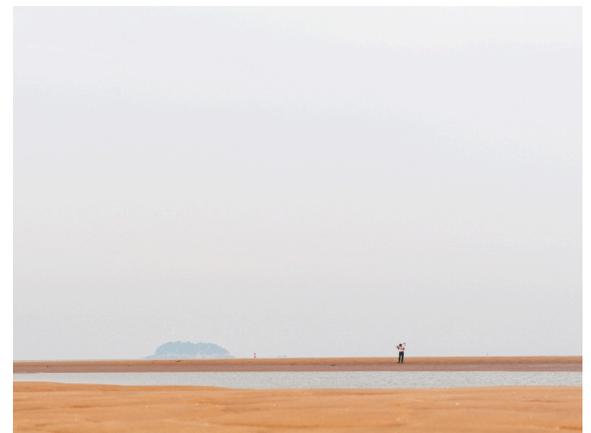
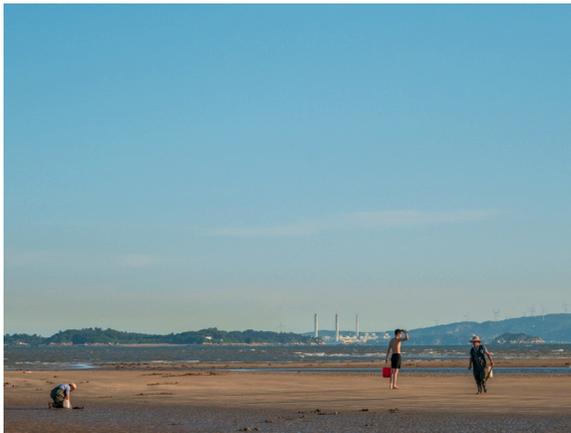
The Strip is a long-term photographic work made along the coastal edge of Xiamen, where urban life, leisure, labour, and geography repeatedly reorganise themselves according to the tide.

Stretching between city and sea, this narrow zone functions as a shared surface rather than a stable place. At low tide, land emerges temporarily, dissolving familiar boundaries between water and ground, private and public, work and rest. Human presence fluctuates between density and disappearance: crowds gather, disperse, and thin out again, leaving bodies to register scale, rhythm, and orientation.

Rather than following a single narrative, the work is structured through recurring situations—social congregation, informal labour, bodily relief, and moments of spatial emptiness. Together, these sequences describe a landscape in constant negotiation, where the environment dictates behaviour and the horizon remains physically close yet politically charged.











For the longest time, I have felt that I am here — whether in this particular incarnation or in a singular life, to learn, discover, and experience. This principle has taken me through various domains, from engineering and a love of motorcycles to filmmaking and, ultimately, photography. Over the years, I have lived on four continents, in nearly a dozen countries (I've already lost count), and travelled halfway around the world on a motorcycle.

My photographic practice reflects an ongoing journey. After two decades as a visual effects artist on major Hollywood productions, I was searching for a fresh, more personal form of expression. Photography emerged not just as a new medium but as a deeply personal exploration — an extension of a lifelong practice of observation.

Driven to discover my leitmotifs — the surrealism inherent in everyday life, fears and the dualistic undercurrents beyond surface appearances — I often operate on the fringes of street photography. As the process unfolds, I adopt a more subjective stance, transitioning towards a reflective, elliptic, and lyrical perspective. Editing becomes a crucial step, enriching the initial concept with personal meaning through reinterpretation.

Over time, I have arrived at the photobook as my preferred medium. It offers a nuanced form of artistic expression, allowing me to set the context, guide the unfolding of a theme through sequencing, and engage with the tactile and design aspects of the finished piece.

Andras Ikladi