

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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1978 Born in Hungary as Ikládi András
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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 @ Photographic Society of Singapore, Singapore
- 2024 *中华人民共和国国庆节* @ Embassy of China, Budapest, Hungary
Out of the Ordinary @ PH21 Gallery, Budapest, Hungary
Láncszemek @ Chinese Cultural Center, Budapest, Hungary
Shape @ PH21 Gallery, Budapest, Hungary

Books / Dummies

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

Selected Publications

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

Press / Features

- 2026 *Tokyo Live & Exhibits*
Metropolis Japan
- 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

Awards

- 2024 Jury Prize, Láncszemek (Chain Links), Budapest

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

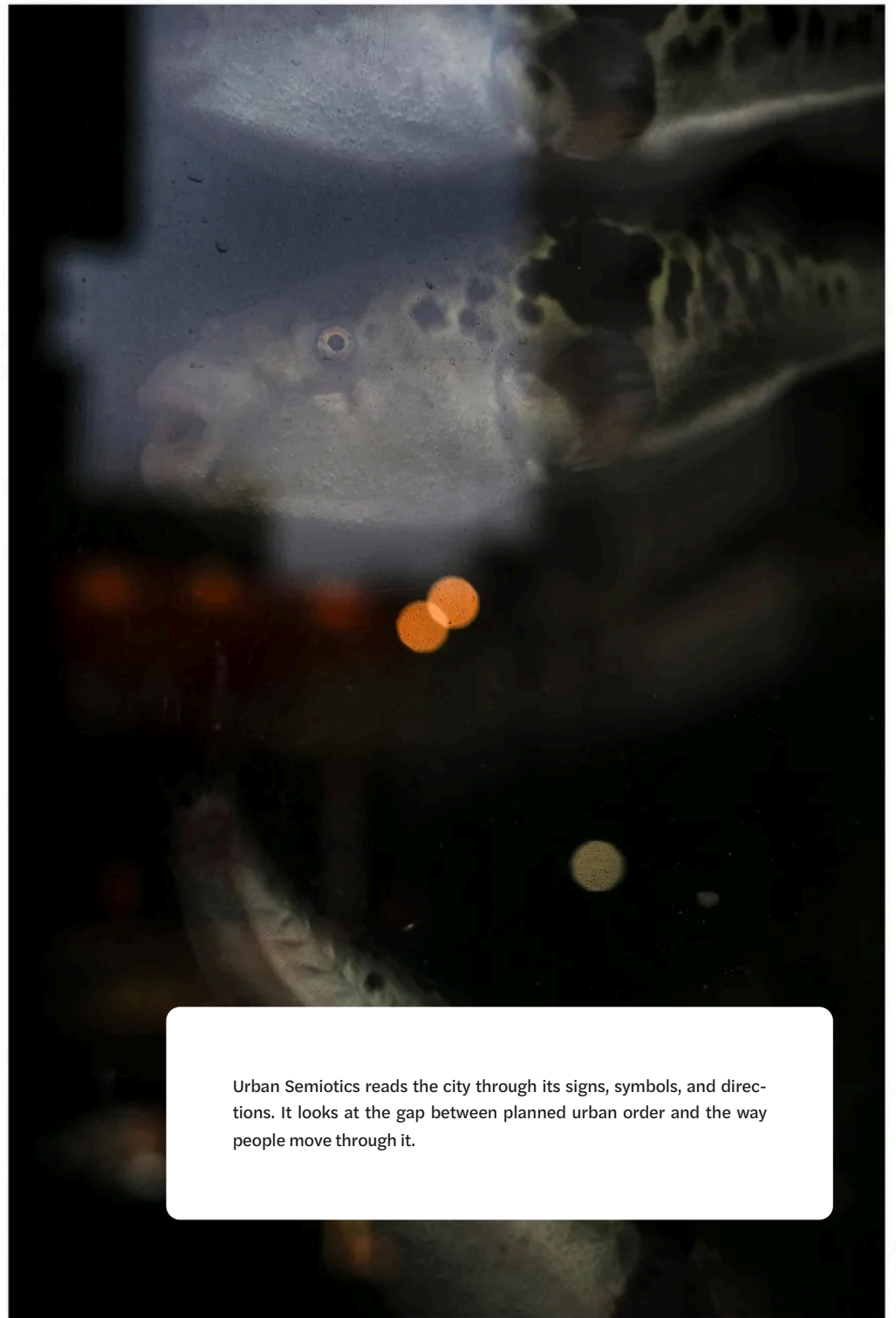
Professional Organisations

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



URBAN SEMIOTICS

2026-, WORK IN PROGRESS



Urban Semiotics reads the city through its signs, symbols, and directions. It looks at the gap between planned urban order and the way people move through it.

I work in what the Hungarian photographic tradition calls subjective documentary: gathering images from the observable world, then building from them something that exceeds description. The camera goes where I can walk. The photographs begin as evidence of specific places and specific conditions — tidal flats, swimmers, grounded boats, frozen riverbanks, monks in morning light — but the work they eventually become is shaped as much by editing, sequencing, and the structure of the book as by whatever happened in front of the lens.

This distinction matters. I am not interested in illustration. I am not interested in confirming what a place already looks like. What holds my attention is the space between what a photograph records and what it can be made to mean once it sits beside another photograph, inside a sequence, bound into pages. A body of work, for me, is a constructed thing — assembled from observed fragments but governed by rhythm, juxtaposition, and accumulation rather than reportage.

The photobook is the medium where this construction reaches its most resolved form. I have published seven books to date, from short-run editions to working dummies, and consider a project unfinished until it exists as a printed object with a front cover and a last page. The book provides closure. It also provides authorship in a way that no other photographic format does: from the initial encounter in the field through editing, design, typography, and material choices, the entire chain of decisions remains in one pair of hands. This is what drew me to photography after two decades of collaborative work in the film industry, where authorship is collective by necessity and the final product belongs to the director, the studio, the release date. Photography gave me the opposite: full responsibility, from first frame to finished spine.

My projects tend to begin in observation and end in interpretation. I photograph intuitively and over extended periods — returning to the same territory across seasons, across tides, across shifts in my own attention — and the conceptual structure

emerges gradually, in the edit, not before the first exposure. Several bodies of work often run in parallel, and images occasionally migrate between them, signalling where one project ends and another asserts itself. This is not disorder. It is how I locate the boundaries of what each body of work is actually about, which is rarely what I assumed when I started.

The range of the work reflects this. Some projects turn inward — toward states of consciousness, phenomenological uncertainty, psychological undertow. *Blackout* was made without full awareness. *The Floating World* occupies a space between waking observation and something closer to drift, pairing images to evoke what the Japanese concept of *ukiyo* holds together: sorrow and pleasure, stillness and passage. *Undercurrents* follows solitary figures against vast, indifferent riverscapes during successive pandemic winters in Northeast China — the quietest work I have made.

Other projects face outward. *The Strip*, made over five years along Xiamen's coastal edge, tracks how the tide physically reorganises human behaviour across the same narrow ground: swimming, labour, foraging, leisure — appearing and disappearing with the water. *Citramarine*, drawn from the same territory, attends to what colour does in that coastal landscape — how subtropical light and the built environment produce accidental formal correspondences that the monochrome register I relied on elsewhere could not hold.

What connects these bodies of work is not a consistent subject but a consistent method: sustained fieldwork in a specific place, intuitive accumulation, and meaning that emerges in the edit rather than preceding it. The inward-facing projects and the outward-facing ones share the same working process — the same patience, the same trust that the structure will declare itself if the looking continues long enough. The difference is where the camera points, not how the work gets made.

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