

Artist's portfolio

MARIA GYARMATI





Maria Gyarmati

Born: July 3, 1987, Perm, USSR

Artist Statement

As an artist working in the digital realm, I strive to combine my experience as an illustrator, VR artist, designer, and performer to create interactive works that transform reality and allow viewers to immerse themselves in the escapism of digitality. My work focuses on reflecting contemporary issues and seeking ways to overcome them through art.

In creating my own metaverse, I integrate elements from various disciplines to offer a unique and captivating experience for each viewer. A key aspect of my work is interaction, enabling the audience not only to observe but also to actively participate in the process of transforming reality.

My works serve both as a means of escaping everyday life and as a mirror that reflects and analyzes the complex issues of our time. Through digital media, I aim to create a space where art becomes a tool for understanding and changing the world around us.

Bio

Originally from Perm, a city by the Ural Mountains bridging Europe and Asia, my journey takes unexpected turns. My father, a helicopter engineer involved in Chernobyl's aftermath, led us back to Perm after a crash.

I pursued my passion at St. Petersburg State University of Cinema and TV, graduating as a director of interactive media. A 2012 exchange program with a Hungarian university turned into a more permanent stay.

Now, I wear multiple hats as the Art Director of a literature and art magazine, navigating the exciting world of new media art while being a mom to two awesome sons. Life's a dynamic canvas, and I'm painting my story at the intersection of creativity and everyday chaos.

Education: Saint Petersburg State University of Cinema and Television, Degree in Interactive Media Directing

Current Location: Budapest, Hungary

Professional Roles:

Senior Web Specialist & Project Lead at Ericsson

Art Director at Panel Literature Association

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Art Direction

Panel Magazine

For last 5 years I'm acting as an art director for a magazine of contemporary writing and art from Central/ Eastern Europe.

Panel is a magazine of fiction, poetry, non-fiction and the arts, being produced in Central and Eastern Europe and originally written in English or translated into English.

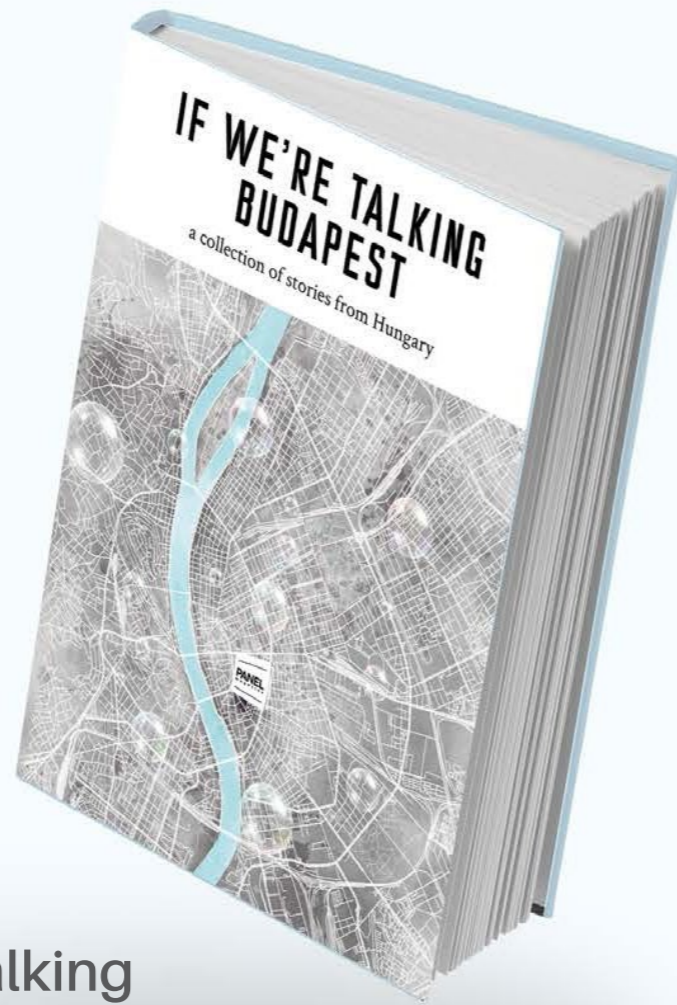
Panel magazine is published twice a year and available both in print and online.

Panel's readers are well-educated, open minded individuals who appreciate both human connections and digital technologies, who care about their personal development as well as about their careers, who are not afraid of life, and who can think "outside the box".

Panel is a publication that deserves to be kept alongside other favorites – set on coffee tables or tucked into bookshelves. It's a publication unique to Central Eastern Europe that is aesthetically and intellectually provocative. We, its editors and founders, strive to foster connections within artistic communities, encourage openness and collaboration between writers, translators, illustrators and

Year
2018 - present





If We're Talking Budapest

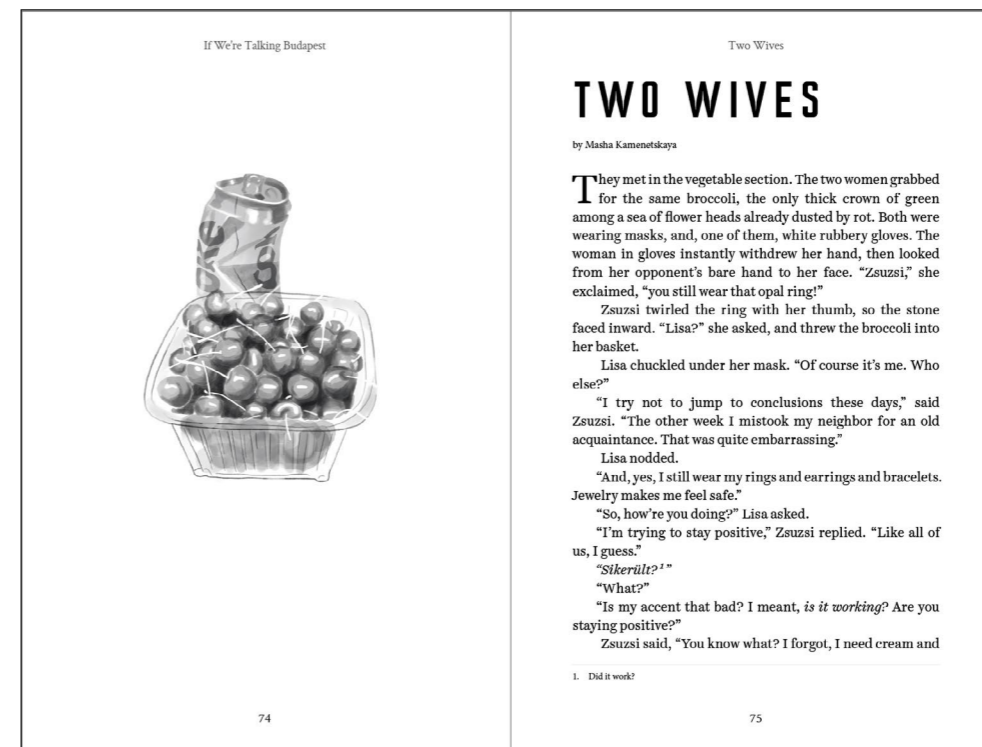
"If We're Talking Budapest" is a short story anthology, written by Hungarian and international writers that live in Budapest or have resided there in the past.

Every story in the anthology provides a unique perspective through which it explores the city of bridges, baths and bars, it's odd encounters and existential quandaries.

Budapest is a unique city that is worth being, observed and explored. Producing this anthology has become a way for us to show affection for this great city and to provide a platform to the writers who have stories to tell.

I worked on the style and design of the anthology.

Year
2021



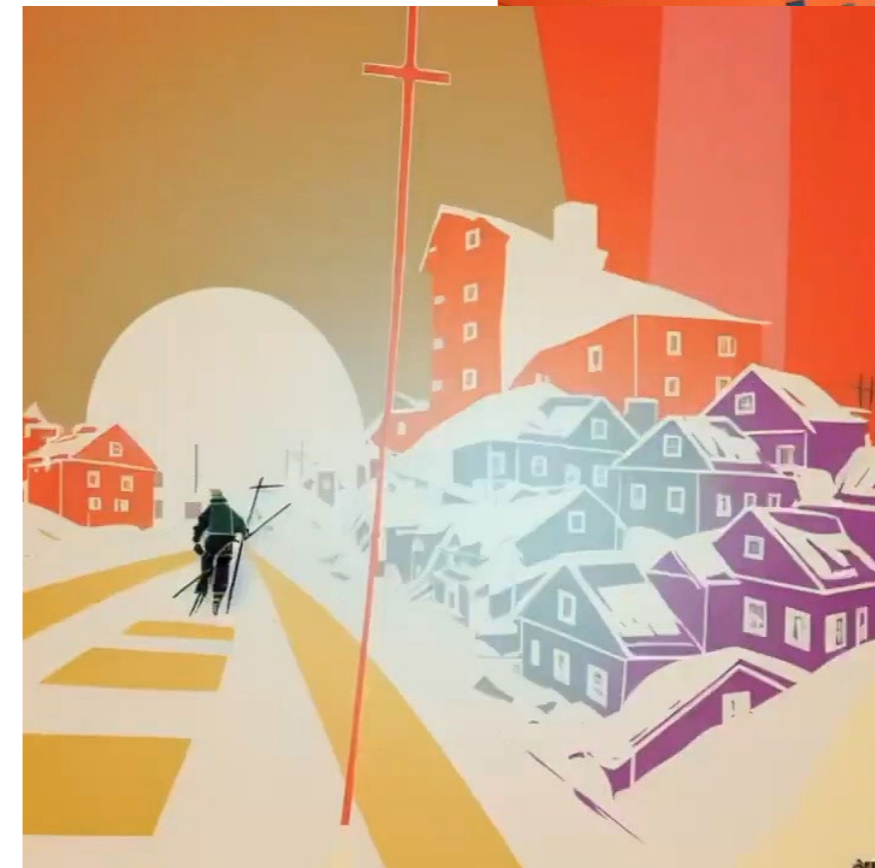
Frozen in Fire

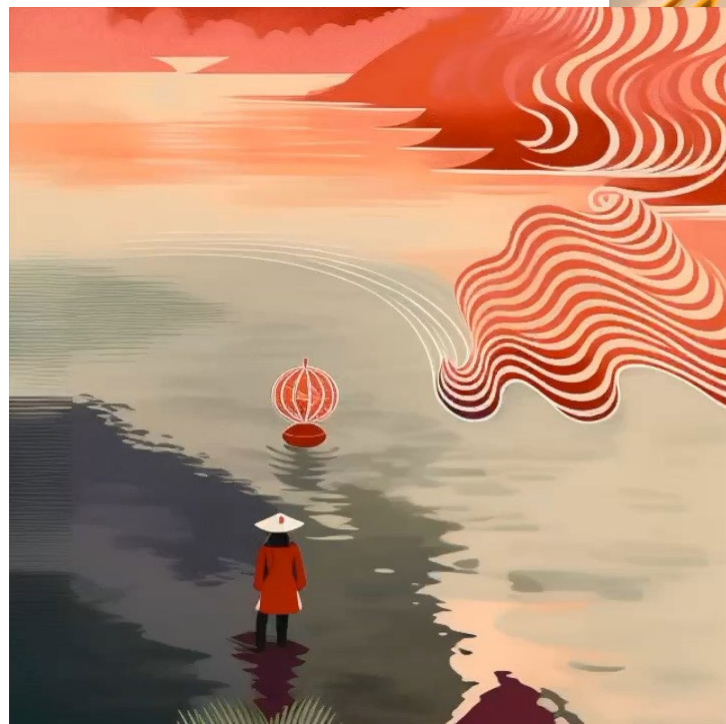
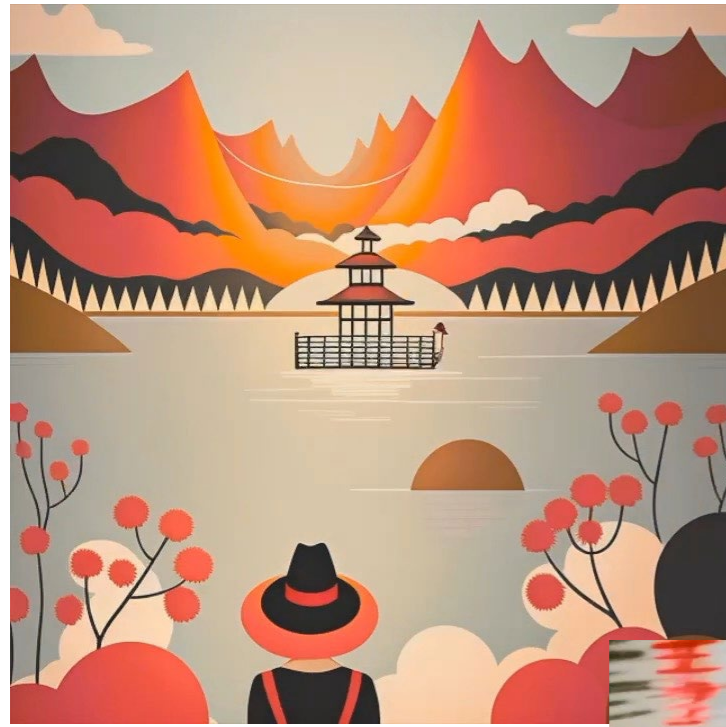
Video inspired by an antiwar exhibition's artwork, kicks off with a vivid image of a nuclear explosion, bursting with fiery reds, blues, and purples, symbolizing destruction and renewal. This video artfully blends pop and nuclear art within a surreal red dream world, all framed by a sharp border. The journey leads to a post-apocalyptic realm, a world both empty and captivating. Throughout, glimpse a sun and planets against war-torn backdrops, inspired by Takashi Murakami's airbrush style. These scenes transition from deserted Soviet towns to lone figures in snow-covered cityscape.

Tools:
Midjourney
Stable Diffusion

[Link to the video](#)

Year
2023





Next Steps

Currently, I hold the position of the art director of the Panel magazine, a literary and artistic publication covering Central and Eastern Europe. We have been publishing the magazine for over five years, but its future is now in question.

This is happening because every member of our team is currently undergoing significant changes in their lives. Some are transitioning to the realm of new media, others are becoming parents and opening bars, while some have chosen the path of a full-fledged career in publishing. Our future and the future of our magazine remain uncertain, but we keenly feel the approach of the winds of change.

This is the main feeling that I sought to convey through this animation. The first frame of the video showcases the cover of the 11th issue of the magazine. This video serves as a symbolic reflection of our potential future, our next steps.

[Link to the video](#)

Tools:
Midjourney
Stable Diffusion

Year
2023

Distance to the Moon

The project is a recording of a psychological dance performance with elements of augmented reality that took place in Brno, Czech Republic on October 25, 2022. The performance features a person alone in a boat in the middle of the ocean, serving as a metaphor for the experience of living and analyzing one's own feelings and emotions alone.

As the moon approaches the Earth, the person in the boat plunges into a melancholic state, which triggers the rise of various underwater creatures from the ocean. These creatures personify different emotions, and their emergence symbolizes the surfacing of repressed feelings and emotions within the person.

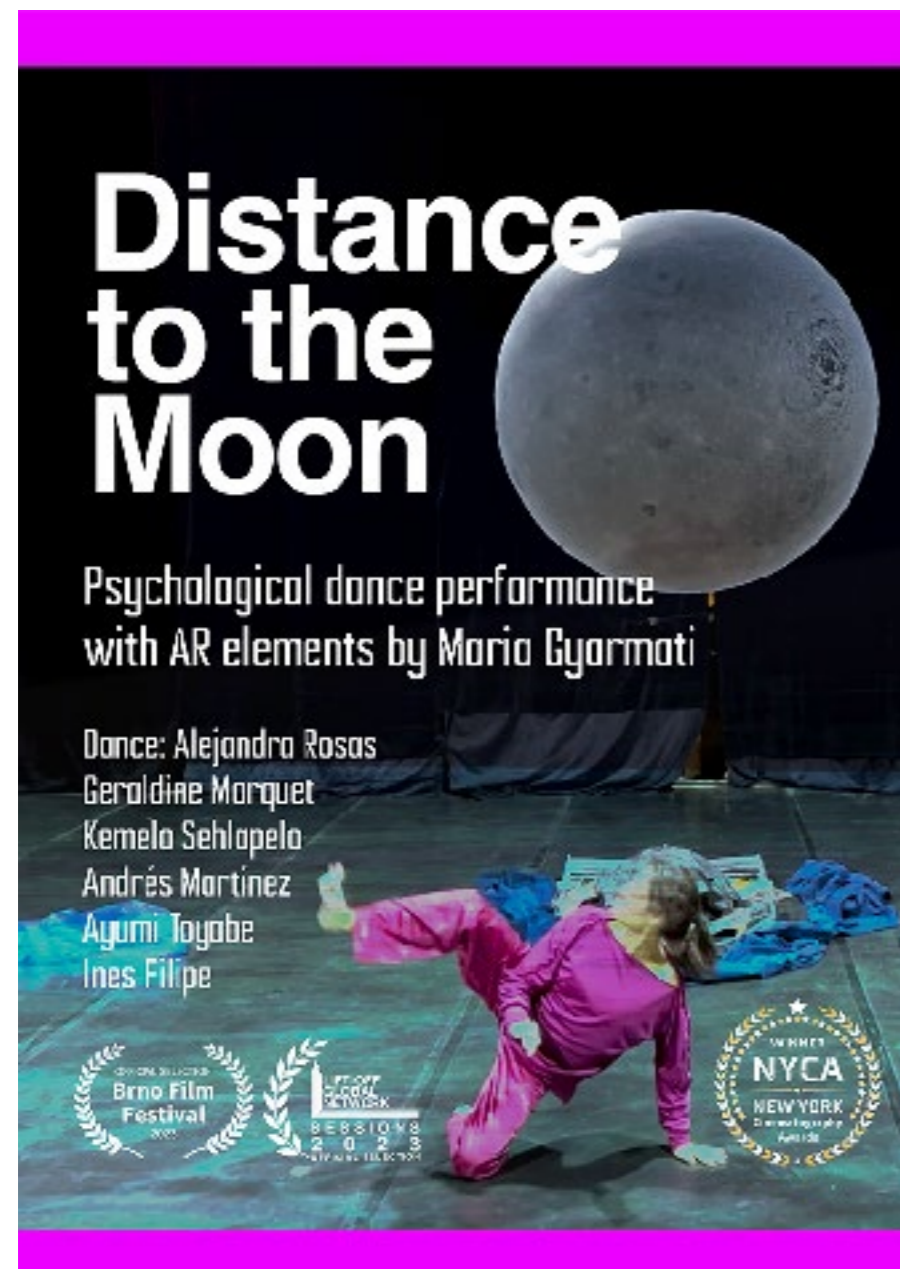
[Link to the video](#)

Year

2022



The performance incorporates elements of augmented reality to enhance the storytelling and create a more immersive experience for the audience. The AR elements complement the story and create sensations similar to the associative figurative work of the subconscious. This allows the audience to experience the performance in a more visceral and emotional way, connecting with the underlying themes and emotions of the performance.



Overall, the performance offers a powerful and evocative exploration of the human experience of emotions and the process of self-analysis. The use of augmented reality elements adds a layer of engagement and immersion, allowing the audience to connect with the performance in a more visceral and emotional way.

Snippets 1 - 360 video

"Snippets 1" is a collaborative multimedia exploration of poetry, dance, and digital art. Based on an original poem, this 360-degree immersive video brings together the talents of three artists: a poet, a dancer, and an AI artist.

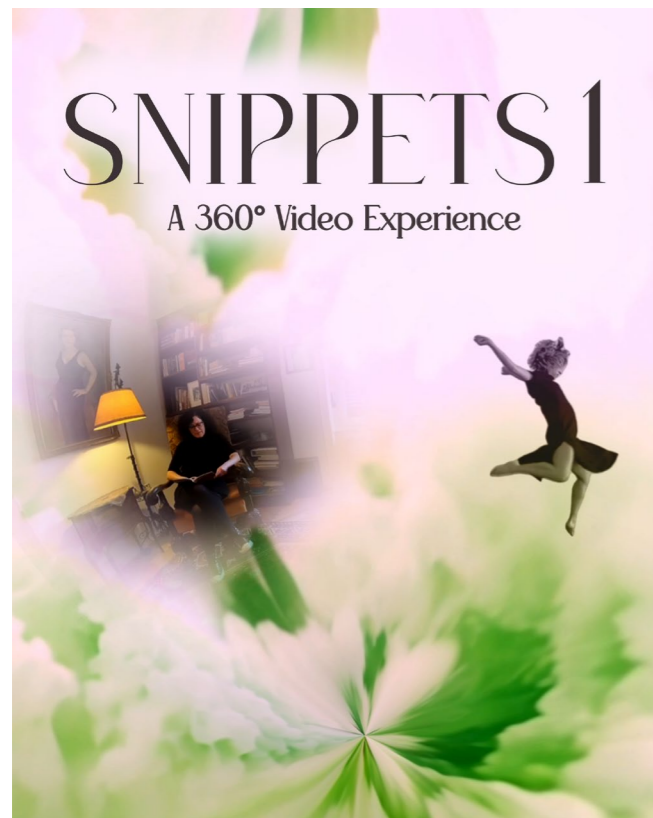
The piece opens with a poet seated in an armchair, quietly reading verses that evoke shadows of memory and unspoken emotions. As her words unfold, the dancer emerges as a spectral presence, seemingly born from the poet's imagination. The dancer's movements express the ethereal and raw emotions of the poem—sorrow, distress, and perseverance—through intricate choreography set against a surreal, AI-generated backdrop.

The digital environment, inspired by nature and the subconscious, blends misty forests, dreamlike clouds, and shifting shapes that mirror the poem's themes of unrequited feelings and ancestral memory. The music, composed using AI, further enhances this evocative atmosphere, guiding viewers into a meditative journey between reality and imagination.

The video merges live performance and digital art into an introspective experience, symbolizing the tension between personal longing and survival. "Snippets 1" invites the audience into a dreamlike world, where the mind's internal dialogue is expressed through poetry, dance, and the haunting visuals of artificial intelligence.

Year

2024





Dreamscape Descent

When I was a child I dreamed to dig to the core of the Earth. This short video is a fantasy on how it could happen, video was made fully only via AI tools.

Tools:
Midjourney
DALL-E
Stable Diffusion
Runway
ChatGPT

[Link to the video](#)

Year
2024



Narratives of Budapest

“Narratives of Budapest” is a collection of essays, stories and interviews delving into both the contemporary and historical aspects of Budapest. In this book I worked on full book design and generated illustrations in Midjourney.

Year
2024



Illustration by Maria Gyarmati via MJ

TREEHUGGER DAN'S BOOKSTORE: THE PLACE WITH A STORY

by Dániel Dányi

When a complicated place like millennial Budapest hosts a diverse diaspora of multicultural, communicating mainly in the English language, it all needs someplace to go if it is to become a “Scene”. At just the right moment, along came an English-language used bookstore to open its doors and let the culture in. Treehugger Dan’s had been a mainstay of the Budapest expat scene since the mid-2000s, and though it’s now long closed and consigned to legend, former owner and proprietor Dan Swartz is here to give us the backstory of good times gone.

It all started, like many expat stories do, with a foray into entrepreneurship and some brainstorming into what might fly in Budapest. Sensibilities toward ecologic sustainability and organic farming were still far from mainstream here in the early 2000s, and it took an accidental turn to kick things off. A large bulk shipment of used clothes had arrived weighted down with English-language books; a mixed bag of a few thousand volumes. So Treehugger Dan’s Used Bookstore opened, bringing together an ever-growing number of used books, a mentality of ethical and ecological fair trade, and naturally, sustainably-farmed coffee. Then one thing just led to another.

The very first gigs at Treehugger’s happened at the same time with the Prague Fringe Festival, which drew many poets to the region. Those who stopped by Budapest found their way to Dan’s open, if tiny, stage. The location was tucked away on Csengery Street, overlooking the lively market at Hunyadi Square, right across Andrassy Avenue from the Museum of Terror. The little bookstore and its attic held about 34,000 volumes, and barely had the space to seat an audience. Headlining



Illustration by Maria Gyarmati via MJ

ELEVEN APARTMENTS

by Claudia Leporatti

Nothing lasts forever, even cold November rain, but some people have separation issues and I am one of them.

Here I stand with my 15 years of Budapest life, and a bag full of exes I keep carrying around: boyfriends, lovers, bosses, and former landlords who give me dirty looks when we cross paths, and who might still ask me about that damned tub cap that was already missing when I moved in.

In 15 years, I can count at least 11 apartments, and another four that were of my boyfriends. Clearly there’s something was wrong with my real estate choices, as well as with the romantic preferences.

It’s hard to tell what kept me in Budapest all these years. Probably not the local cuisine, even though I am definitely a paprika gal and I learned to love cinnamon. I want to be open with you, and let you know that I don’t like any cheese, I don’t eat fried stuff, and honestly most of the local food is not appetising to me. Now that you hate me, I need to add that I love Budapest and its population, but I remember having horror dreams where Hungarians were trying to fry my house, my bed, even my clothes, smothering me with sour cream and cheese.

On September 8, 2008, I arrived with 40 kilos of clothes for cold-fear management (with enough equipment for a trip to the Himalayas), a laptop named Narciso, a handful of unsolved half-relationships behind, and a Hotmail email address.

As an Erasmus student of journalism, I was supposed to stay for four months.

Antiwar exhibition “Art for Sanity”

During war, everyone suffers. War destroys. War dehumanizes. It distorts optics, tampers with perception, takes away joy, and sows hatred. War is a trap; it is pure insanity. The reality we once knew has split into countless sub-realities. The reality of war, the reality of those who help others, the reality of those that mourn, the reality of those that count losses, the reality of those bogged down in hatred – to name just a few. Distant objects become as close as if they stand in our own living-rooms. Something, that is just in front of our eyes, becomes invisible, or senseless.

They say art is needed in all times. Art helps to preserve sanity.

We want to believe in that, too.

The exhibition displays art works, produced in different media: paintings, collages, graphics, digital art, installations.

Curators – Maria Gyarmati, Taras Tolstikov.

[Link to the video](#)



Antiwar exhibition “Layers of Sense”

Since the full scale Russian invasion in Ukraine lots of artists have been through a lot of challenge to continue their work. They have shown enormous dedication to their vocation.

The project “Layers of Sense” is aimed to support the artists, who have suffered from the Russian war in Ukraine, and to give them a platform and audience.

From the artistic perspective, “Layers of Sense” is an attempt to reflect on the current moment, and to provide an audience with a glimpse of artists’ emotions, personal experiences, and thoughts.

“Layers of Sense” is a combination of “traditional” visual artworks and modern, innovative technologies, such as augmented reality (AR). All artworks displayed on the walls of the venue, valuable and solid as they are, will have an AR component: interactive visuals, audio, text or film. We selected AR, because it is a pragmatic and logistical solution for many of the challenges faced by contributors seeking to address the exhibition’s themes.

We believe that “multiple realities,” as well as our fractious world, can be effectively explored while using augmented reality. To enjoy the AR component of the exhibition, viewers will be required to have phone with Instagram’s mobile application installed.

Digital artist, curator – Maria Gyarmati.



Through the Noise - AI exhibition in VR

The “Through the Noise” exhibition invites viewers to explore the intersection of artificial intelligence and art. It serves as a culmination of research into using AI as a therapeutic tool in artistic expression. The exhibition’s theme is symbolized by a train journey through the information chaos, where artists excavate buried emotions and memories, providing a unique lens into their personal experiences. You are in a carriage. You are moving through chaos. Outside is a world of news, data, and constant overload. Inside is art – AI-generated videos, images, and sound. Connect, and you will be able to hear the melody through the noise. This experience assumes roles; your role is that of a passenger. We have designed the train in such a way that it will certainly take you from point A to point B. But you have a task: during the journey, you will look through every window.

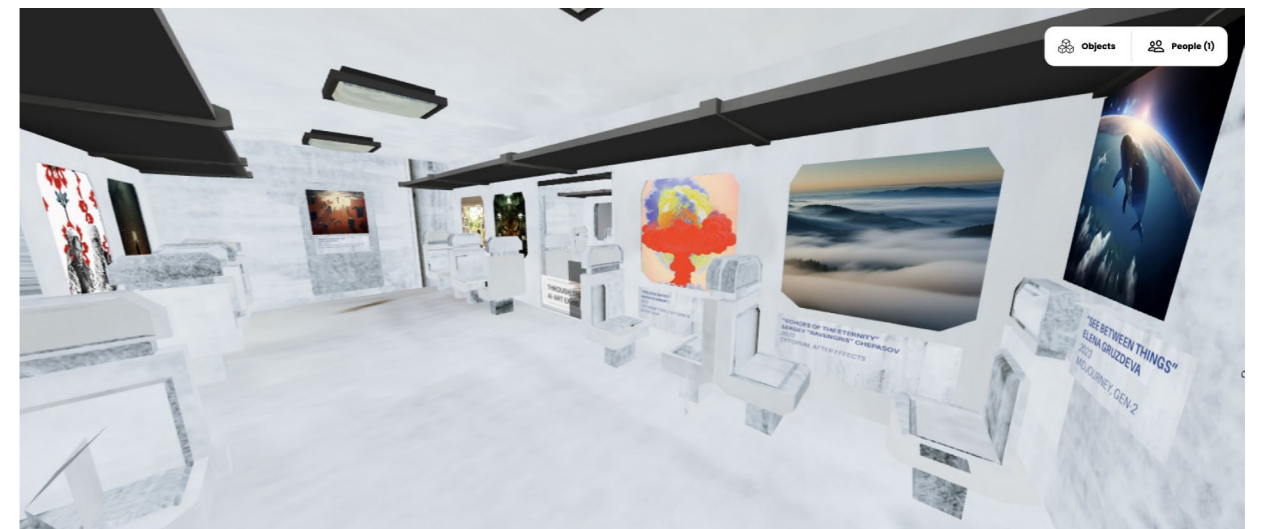
Here, we collaborated again with many Ukrainian artists who had experienced or were enduring bombardments, as well as Russians who had moved and were struggling to cope with the ongoing situation. This community is a populated online island. And now, we have an additional virtual space where you can view our works with VR glasses or through a browser and contemplate where this train, piercing the media noise, can lead.

We’ve created an exhibition that has meaning. We don’t want to be just part of the noise. AI can indeed be an instrument of art, not just a meaningless stream of consciousness or drafts from which something randomly emerges. We developed prompts, lived through them, and embedded artistic references in them.

Curators: Maria Gyarmati and Lida Nesmachna

[Link to the project](#)

Year 2023



Interactive projects

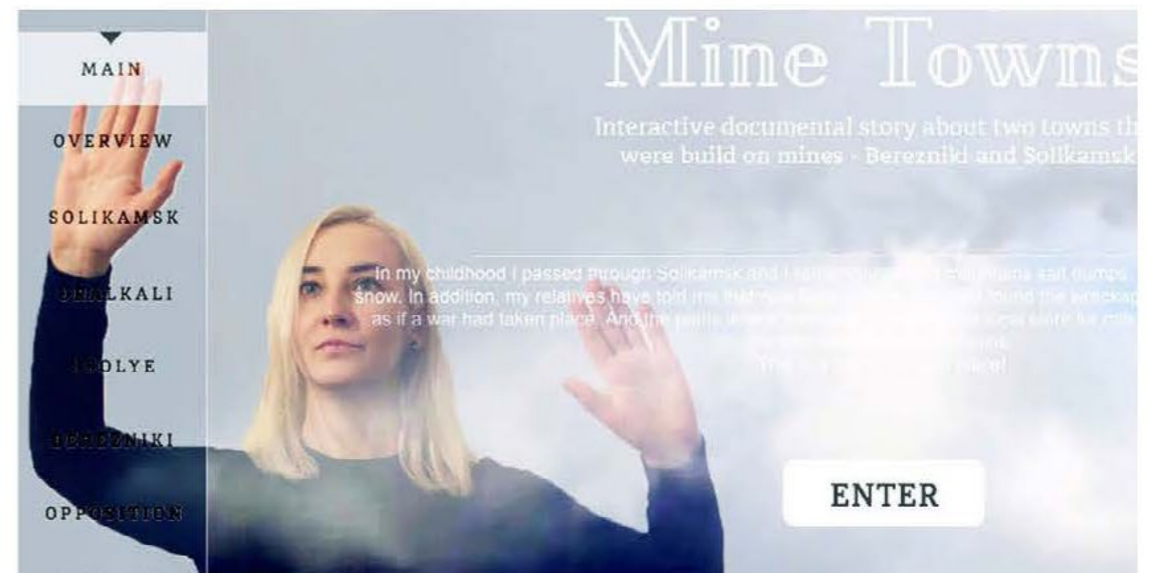
Mine Towns - Documentary (Hybrid)

The interactive documentary project focuses on the potash mines failures that have occurred in the Russian cities of Berezniki and Solikamsk since 2007. The project features videos filmed in these cities, showcasing the damage caused by sinkholes and the resulting resettlement of affected residents in houses contaminated by formaldehyde.

The project includes an interactive map with buttons that users can click on to access the videos. By clicking on the buttons, users can view the videos and gain a better understanding of the extent of the damage caused by the sinkholes and the impact on the lives of the affected residents.

The interactive format of the documentary project provides a unique opportunity for viewers to engage with the material and learn about the issue in a more immersive and interactive way. Through the use of videos and interactive elements, the project aims to raise awareness about the potash mines failures in Berezniki and Solikamsk and the impact they have had on the affected communities.

Year 2016



Wonder Around!

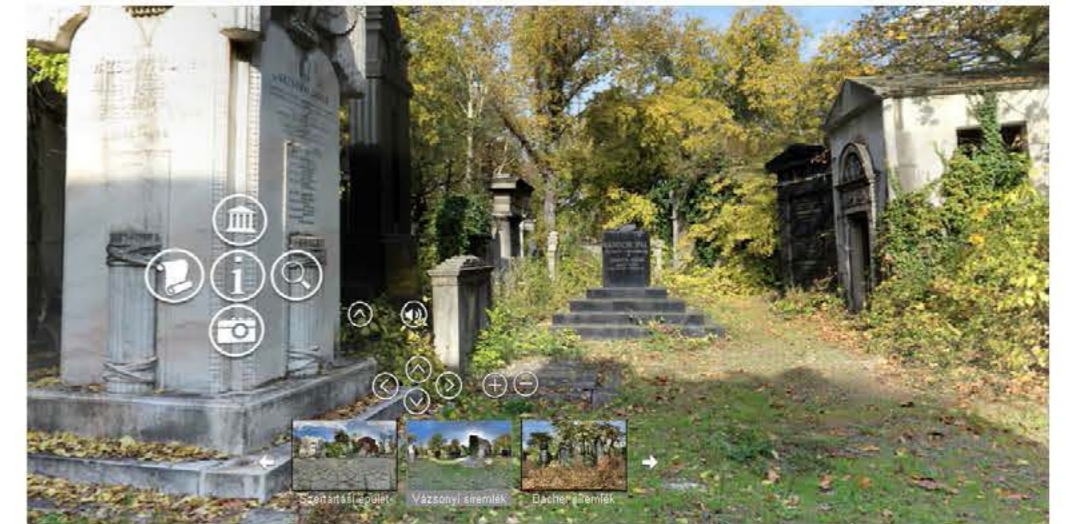
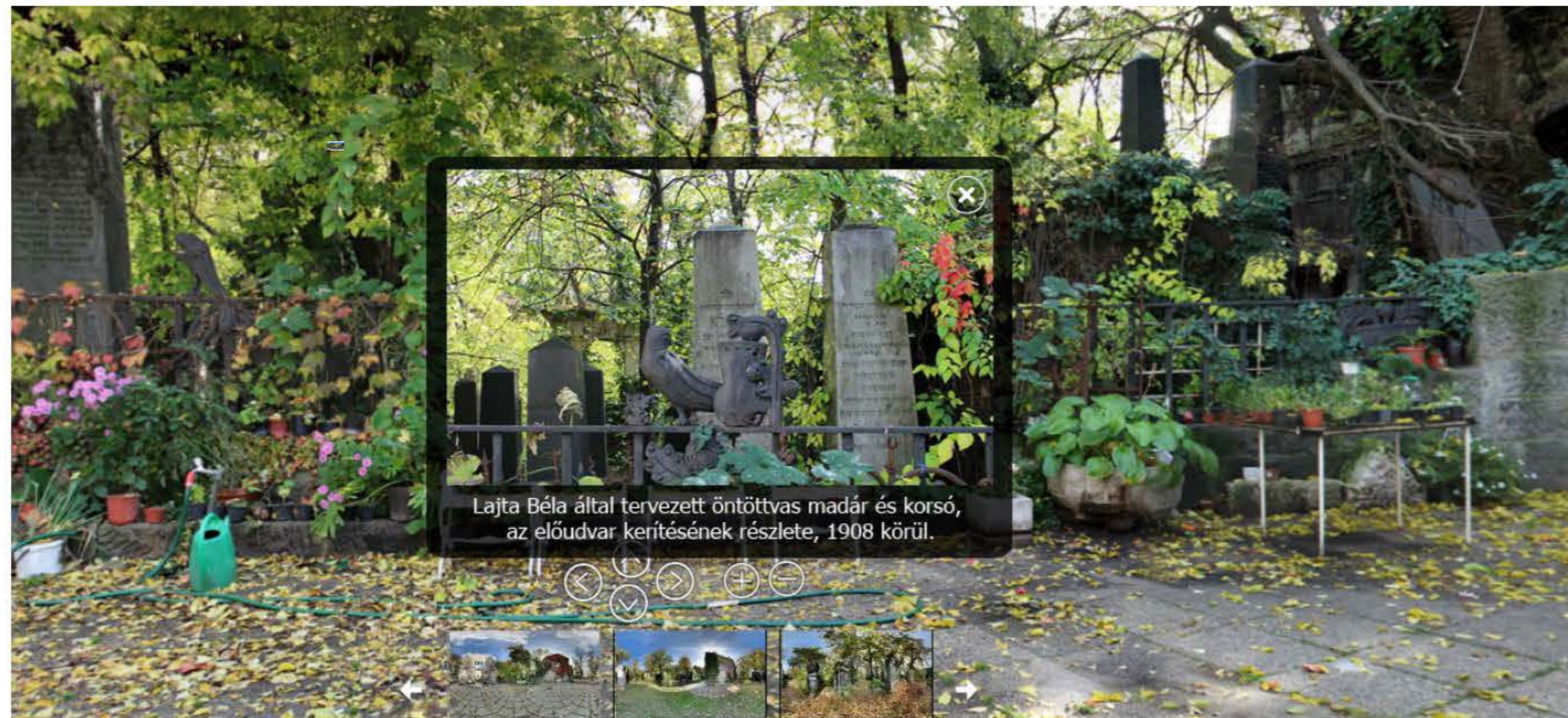
The project is an interactive virtual tour of the Salgotarjani Street Jewish Cemetery in Budapest, Hungary. It is a joint effort of the Hungarian Jewish Museum and Archives and the TechLab at Moholy-Nagy University of Art and Design. The goal of the project is to make this hidden gem accessible to the public worldwide through the use of interactive spherical panoramas and interactive buttons.

The virtual tour allows visitors to explore the cemetery and view the unique architectural features of the tombs, as well as learn about the prominent figures buried here. The cemetery is considered one of the finest examples of Hungarian Cemetery Art and is of great cultural and historical significance.

To create the interactive spherical panoramas, multiple photos were taken and combined using PTGui software. The resulting panoramic images were then integrated with interactive elements using Easypano program, allowing visitors to click on interactive buttons to access additional information and learn more about the cemetery and its history.

Overall, the project provides a unique opportunity for visitors to explore and learn about the Salgotarjani Street Jewish Cemetery, an important cultural and historical site that may otherwise be inaccessible to many.

Year 2015



INFO

Programming: Maria Gyarmati
 Photography: Maria Gyarmati & László Gyarmati
 Content: Réka Majnai & Zsolt Sárközi & Szvetlana D. Juhász
 Consultants: Zsuzsa Toronyi & Rudolf Klein
 Concept: Zsófi Ruttkay
 Special thanks to: Sarolta Hüttl



KÜLGAZDASÁGI ÉS KÜLÜGYMINISZTERIUM



Magyar Zsidó Múzeum és Levéltár



MOHOLY-NAGY MŰVÉSZETI EGYETEM
MOHOLY-NAGY UNIVERSITY OF ART AND DESIGN BUDAPEST



TECHLAB

Resurrection (Lenin)

The interactive installation created during the MMKF 2012 workshops is centered around the idea of waking up Vladimir Lenin, the leader of the proletariat. The installation is designed to create an immersive experience for visitors by incorporating an actor who looks like Lenin. The use of sound as the basis for interaction adds a unique layer of engagement, allowing visitors to actively participate in the installation.

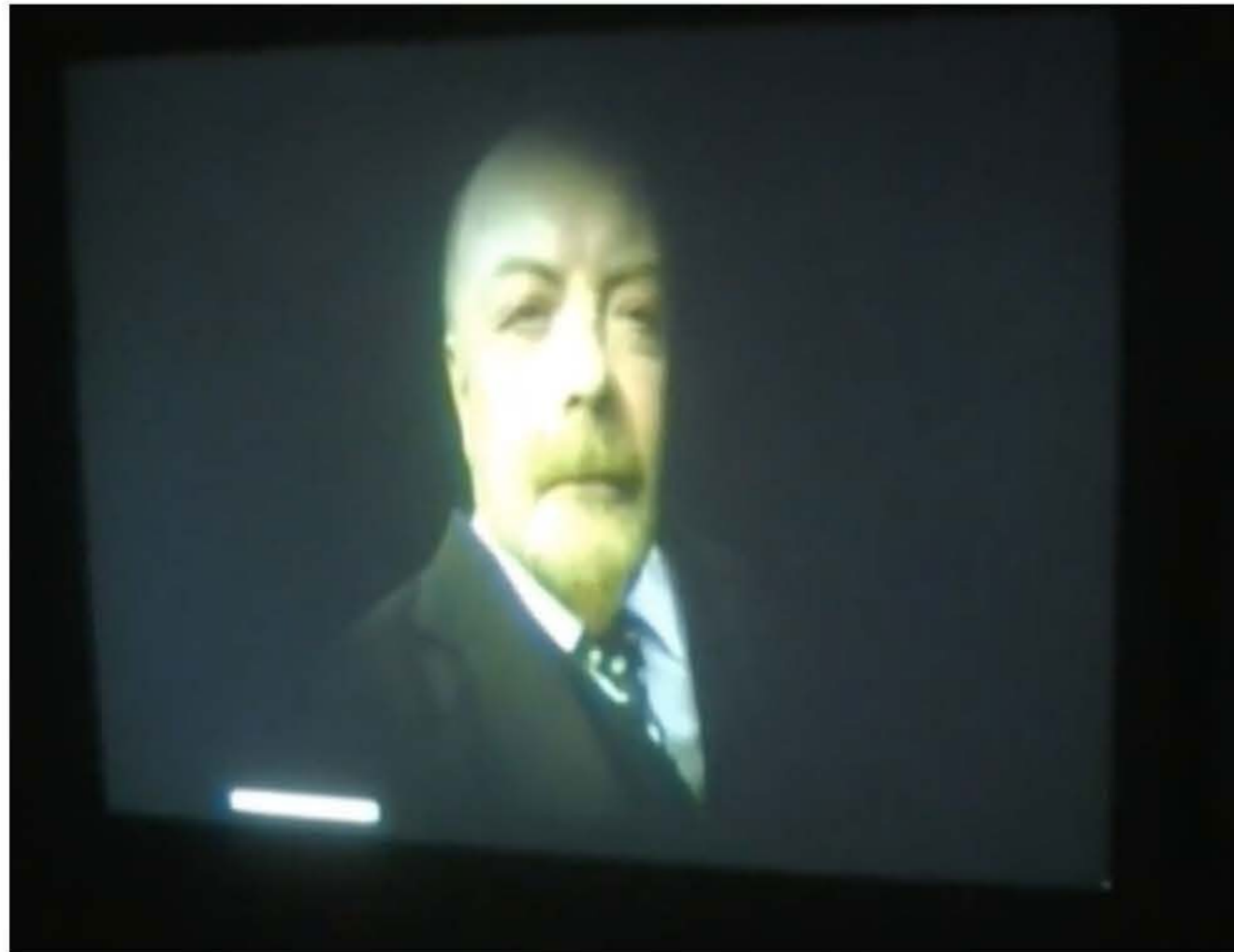
As visitors approach the installation, they may be prompted to wake up Lenin by triggering a sensor by their voice. Upon activation, the sound of Lenin stirring and waking up plays.

The interactive nature of the installation encourages visitors to engage with the historical figure of Lenin in a more personal and intimate way, potentially opening up opportunities for dialogue and further exploration of Lenin's life and legacy. The use of an actor who looks like Lenin adds to the immersive experience and creates a sense of realism and authenticity.

Overall, the installation creates a unique and engaging experience for visitors, allowing them to interact with the historical figure of Lenin and potentially sparking further dialogue and exploration. The use of sound and an actor adds a layer of immersion and engagement, creating a memorable and thought-provoking experience.

[Link to the video](#)

Year 2012



Dying Swan

The interactive installation is based on sound and revolves around the idea of extending the life of the swan and the ballet dancer through the applause of the audience. The installation features a representation of the famous ballet dancer Anna Pavlova, and a sensor or button that visitors can interact with to trigger an audio response.

When the sensor is triggered, the sound of applause plays, extending the life of Pavlova's metaphorical swan and allowing her to continue dancing. The use of sound as the basis for interaction in this installation adds a unique layer of engagement for visitors, as they can actively participate in the performance by triggering the sound of applause.

The installation serves as a reminder of the importance of recognition and support for artists, and how their artistic practice can be prolonged by the applause and appreciation of their audience. It also pays homage to the timeless and iconic performance of Anna Pavlova's "The Dying Swan", which continues to inspire and captivate audiences over a century later.

Overall, the installation provides a unique and engaging experience, allowing visitors to participate in the ongoing life of the swan and the ballet dancer, while also reflecting on the importance of support for the arts.

[Link to the video](#)

Year 2012

Look Into Your Heart This Day

The interactive art project created as my diploma work in 2012 at St. Petersburg State University of Cinema and TV. The title of this story is a string of Native Americans poem. The project explores the idea of perceiving life not just rationally, but also intuitively. The inspiration for the project comes from William Blake's cycle "Songs of Innocence and Experience."

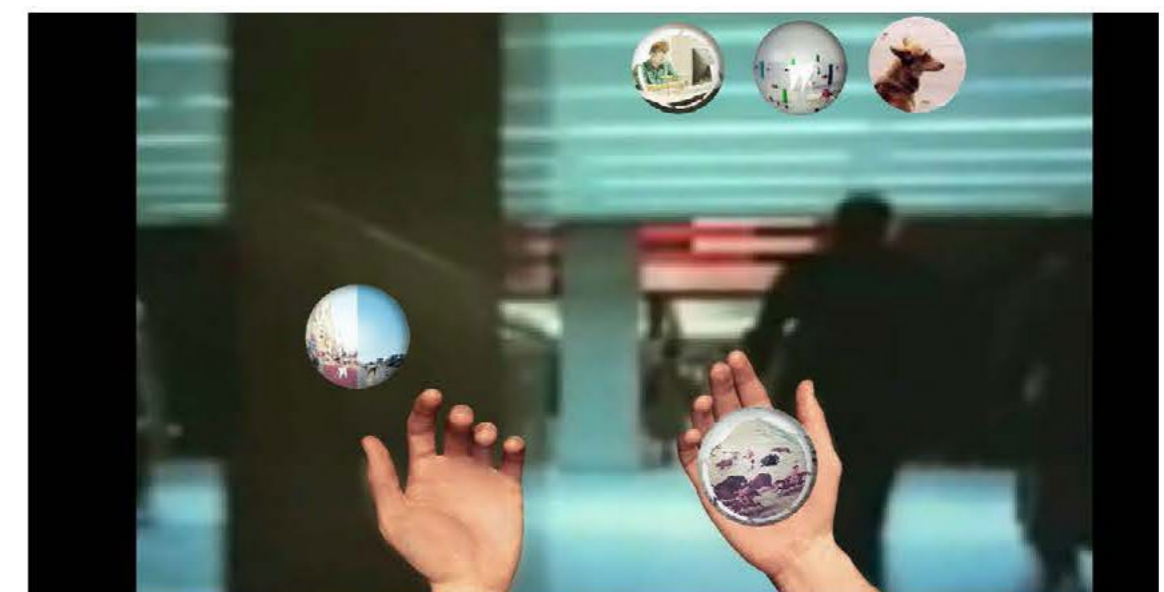
What served as inspirational material was William Blake's cycle "Songs of Innocence and Experience". In Blake's works ignorance does not exist separately from cognition; these polarities do not deny one another, and everything coexists in unity "One cannot reject one thing by praising another because in life everything is indissolubly interwoven".

The project is made using Adobe Flash and features a series of interactive slides that tell the story of a hero who begins to question the rationality of his perceptions. The hero's doubts are evident from the very beginning of the project, as he begins to question the coexistence of polarities such as ignorance and cognition.

The project encourages viewers to embrace both rationality and intuition as necessary components of understanding and experiencing life. The interactive elements of the project allow viewers to engage with the story and explore the themes in a more immersive way.

Overall, the project provides a thought-provoking and engaging exploration of the complex and interwoven nature of life, encouraging viewers to embrace both rationality and intuition in their perceptions and experiences.

Year 2012



Experimental

StereoDance

The figure of the dancer is a hidden stereo image in each frame. The dancer is visible when viewed in the form of normal video, however, switching to stereo images, the frame area gains volume and we see only the ghost of the character in stereo space. As a child such stereo images seemed magical: we decided to revive them.

The sound design in this particular work also follows the same basic principles. To record it, microphones are placed in an ear-like manner, using an artificial- or a real head: therefore when listening to the recording on headphones, it will create the feeling of hearing the original sonic reality of a space. This binaural recording technique creates the illusion of aural depth and the sensation of presence, all leading to a similar three-dimensional experience that is achieved by the stereo imagery. The viewer therefore feels the place that is shown as imagery much more. This helps the observer to be more involved in the process of creating an image of reality that can now exist between artist and viewer, with the help of both of them.

[Link to the video](#)

Year 2015

