



HORHÁT KUND LEHEL PORTFOLIO

SELECTED WORKS
2023 - 2026



Horhát Kund Lehel — Artist Statement

Painter. Designer. Transylvanian by blood, Cluj-Napoca by choice. Twenty-five years of making things that refuse to stay in their categories.

Creation, for me, is not a pastime. It is a necessity — raw, unfiltered, occasionally inconvenient. Freedom, both intellectual and instinctual, stands as an uncompromising force within my practice, where unchecked impulses sometimes override convention with deliberate irreverence.

Throughout our lives, trillions of images collide on our retinas, and the brain constructs what we agree to call reality. Think of it as a vast warehouse: every image catalogued, every memory boxed and shelved in its designated place. There is order. We know where everything is.

Then the earthquake comes. The shelves collapse. The boxes burst open and their contents — sensations, half-formed fears, borrowed beauty, burning recollections — scatter across the floor and begin, improbably, to reassemble. Not in their original configurations. In new ones. A piece from one box fits perfectly with a piece from another. The result is not chaos. It is something stranger and more honest than order ever was.

This is where my paintings live.

Short List of Exhibitions

- | | |
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| Date | December 8, 2025 |
| Type | Group Exhibition |
| Title | Dreamscapes of Transylvania |
| Place | London,
Liszt Institute London |
| Date | June 21, 2025 |
| Type | Solo Exhibition |
| Title | The pleasing wonder of ignorance |
| Place | Aiud,
Bethlen Gábor |
| Date | December 13, 2024 |
| Type | Solo Exhibition |
| Title | Lost in introspection |
| Place | Cluj-Napoca,
Annie Klaus Gallery |
| Date | June 11, 2016 |
| Type | Solo Exhibition |
| Title | Szilánkos görbék |
| Place | Torockó, City Hall |
| Date | March 29, 2016 |
| Type | Group exhibition |
| Title | Inter Art 20 years |
| Place | Bucharest, National
Library of Romania |
| Date | March 23, 2015 |
| Type | Group Exhibition |
| Title | Intercultural Links |
| Place | Geneva, Palace of
United Nations |
| Date | June 6, 2009 |
| Type | Solo Exhibition |
| Title | Wo Bist Du |
| Place | Vienna,
Private Location |

ELEGY OF ROBBED TIME

Oil on canvas

Size: 110 cm x 150 cm

Year: 2025



The desert spilling into the room becomes a metaphor for time's erosion—an intrusion of what was never resolved. The silent figure in black stands at the threshold between interior order and an exterior world collapsing into dust. The work stages a confrontation with the past not as memory, but as an active force that infiltrates the present, reshaping it grain by grain. The surreal merging of domestic space and barren landscape suggests that what we lose does not disappear; it accumulates, settles, and eventually demands to be acknowledged. The painting asks whether time is something that slips away from us, or something that slowly overtakes us.



THE PLEASING WONDER OF IGNORANCE

Oil on canvas

Size: 90 cm x 60 cm

Year: 2023

The Pleasing Wonder of Ignorance stages a world where scale collapses into fantasy. A towering flamingo rises above a rugged, snow-dusted landscape, its serene posture resisting the harshness around it. The surreal juxtaposition suspends logic, inviting the viewer into a state where disbelief becomes a form of openness. The painting reflects on the peculiar freedom found in not knowing—on the way innocence and imagination can momentarily eclipse the weight of reality. In this improbable coexistence of delicacy and severity, the work suggests that wonder is not the opposite of knowledge, but a space that emerges when certainty loosens its grip.



THE PLEASING WONDER OF IGNORANCE P3

Oil on canvas

Size: 110 cm x 53 cm

Year: 2023

The Pleasing Wonder of Ignorance P3 presents a surreal collision of scale and reality. A colossal fly hovers above a serene range of snow-capped mountains, its presence both absurd and strangely majestic. The delicate gradient of the sky—from cool turquoise to warm gold—suggests the quiet beauty of dawn or dusk, yet the oversized insect disrupts this tranquility, forcing the viewer to question what belongs and what does not. The work plays with the tension between the ordinary and the extraordinary, turning a common creature into an awe-inspiring, almost mythical figure. In doing so, it captures the paradox in its title: the bliss of not knowing, and the strange beauty that can emerge when logic is suspended.



THE PLEASING WONDER OF IGNORANCE P2

Oil on canvas

Size: 90 cm x 140 cm

Year: 2023

This work presents a contemplative encounter where scale, presence, and quiet dissonance shape the viewer's perception. The monumental penguin beside two empty red boats introduces a subtle break in logic—an image that feels serene yet distinctly out of place. The still water and soft, fading sky create a sense of calm, while the geometric white lines framing the scene hint at a world that is constructed and partially withheld. The title gestures toward the beauty of not knowing: the moment before interpretation settles, when uncertainty allows wonder to emerge. The penguin's unexpected appearance in a temperate landscape heightens this tension, inviting the viewer to linger between recognition and estrangement. The empty boats deepen the sense of pause, suggesting a narrative that remains intentionally unresolved. The work becomes a meditation on how meaning forms and dissolves in the absence of clear context. It proposes that ignorance is not emptiness but a generative state—one in which curiosity expands and the unexplained retains its quiet power.



DISSOLUTION

Oil on canvas

Size: 90 cm x 90 cm

Year: 2026

Where the distance between self and nature dissolves, what remains becomes a moment of quiet convergence. The figure stands before the mountain not as a separate presence, but as something gradually absorbed into the landscape's shifting atmosphere. The swirling sky and illuminated peak soften the boundary between observer and environment, allowing the scene to feel both intimate and expansive.

This encounter gives rise to a solitude that does not isolate but opens space — a state where the self becomes lighter, more permeable, attuned to the vastness ahead. The painting frames solitude as a form of clarity rather than withdrawal, suggesting that meaning emerges precisely when the world grows large and the self grows still.



THE ISSUE

Oil on canvas
Size: 100 cm x 80 cm
Year: 2025

A single pigeon. Two circles — one white, one red — interrupt its body with the precision of a diagram. The background offers nothing: no landscape, no context, only a surface. What the circles mean is not stated. What they mark is not named. This is the point. The painting withholds exactly as much as it reveals, and in that withholding something opens. The pigeon is not a symbol. It is a presence that has been annotated by someone who chose not to explain their notation.



THE GARDEN OF LUST

Oil on canvas

Size: 90 cm x 120 cm

Year: 2025

The giraffe is present only from the knees down — monumental, indifferent, occupying the frame without permission. Far below, a small figure stands at the end of a path toward a classical temple, unaware or unmoved. Desire operates at a different scale than the one we live in. The Garden of Lust does not illustrate longing — it demonstrates its disproportionate weight.



MILD PARANOIA

Oil on canvas

Size: 100 cm x 100 cm

Year: 2025

Mild Paranoia stages a mind on the verge—where clarity hardens into suspicion and symbols tilt into threats. The work operates like a sealed psychological climate: precise yet unstable, lucid yet estranged. It probes the friction between instinct and analysis, asking whether vigilance is protection or performance. Edges blur, meanings double, and the act of looking becomes complicit—anxious, alert, and unable to decide if it is witnessing a warning or creating one.

THE MIRROR'S TRUTH

Oil on canvas

Size: 100 cm x 130 cm

Year: 2025



The Mirror's Truth presents a fractured reality split between two states of being. On one side, nature maintains its fragile façade; on the other, decay opens into a space where structure and meaning have collapsed. The black planes mark not only a boundary but a rupture—an interruption in perception. Hovering above, a detached gaze holds the mirror without intervening, witnessing disintegration with quiet resignation. The painting reflects on the limits of observation: the unsettling recognition that seeing clearly does not grant the power to alter what is unfolding. The mirror reveals not the world's truth, but the viewer's helplessness before it.



SELF PORTRAIT AS AN OCTOPUS

Oil on canvas

Size: 130 cm x 100 cm

Year: 2024

Self Portrait as an Octopus presents identity as a shifting organism—one that stretches, coils, and adapts under pressure both intimate and unseen. The embrace of the tentacles oscillates between protection and constraint, revealing a self that is never singular but always in negotiation. The stark field of white, punctuated by geometric signs of order, heightens the tension between the organic and the constructed. What emerges is not a portrait of who we are, but of the forces that shape who we become.



FAR FROM GOD

Oil on canvas

Size: 130 cm x 100 cm

Year: 2026

A solitary figure occupies a threshold where landscape dissolves into condition. The visor obscuring the face functions less as technology and more as a chosen opacity — a refusal, or perhaps a shield.

"Far from God" opens a space where orientation falters, inviting the viewer to consider whether the separation depicted is exile, liberation, or simply the natural drift of a world outgrowing its certainties.



IN PURSUIT OF LOST DREAMS

Oil on canvas

Size: 110 cm x 80 cm

Year: 2026

Two figures move toward something vast and burning — one pulling it forward, one moving away, or perhaps both doing both at once. The sphere they orbit is the size of a world and the weight of an idea that can no longer be held. A turquoise frame hangs open inside it: a window into nothing. This is not a painting about loss. It is a painting about what we do when we keep moving anyway — the particular human posture of pursuit in the absence of direction.



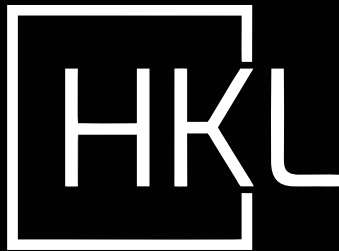
SELF PORTRAIT AS PIGEON

Oil on canvas

Size: 80 cm x 60 cm

Year: 2026

The portrait convention is intact — close, serious, frontal. Only the face is missing, replaced by the head of a city pigeon: overlooked, underestimated, everywhere and nowhere. The turquoise mark at the throat is the only colour that breaks the grey. It functions like a signature, or a wound, or a name tag. This is not self-deprecation. It is something more accurate: a portrait of someone who has learned to move through the world unnoticed, and is not entirely sure how to feel about that.



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