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The anatomy of animals is the point of departure of the sculptures by Ágnes Nagy; however, the final product is not the portrayal of an animal of anatomic purity and precision, but a sculpture that is simultaneously capable of conveying the recognisable characteristics of the animal and the spiritual, cultural or historical experiences associated with the given animal with a sprinkle of humour. The pipes and pistons protruding in every direction, the mighty body of the hog bearing resemblance to a machine is actually like a motorcycle, a chopper. This is not a sculpture of a hog, but the “Easy Rider” feeling as the title of the sculpture suggests.

There is cheerfulness, humour and courage in these sculptures, as well as in their production, material use, surface finishing and even in the choice of theme. Whilst we come across the sculptures of horses, lions and bulls everywhere, but who has ever seen a sculpture of a lobster? But it is the wonderful anatomy of this graceful creature that naturally makes it worthy of commemoration. What we see here is an extremely exciting and almost never exploited sculpture form, an ingenious and boldly conceived work of art. And it bears the title Verona. A gentle, distant and personal reference to the main course of a dinner in Verona, the lobster.

The unicorn sculpture has a surface covered with old maps. Terra Antiqua, as the title of the sculpture suggests, in other words ancient land, an almost unknown place littered with secrets and mysteries and, of course, the history of the landscapes portrayed. It is a mysterious and imaginary world, just like the unicorn.

And of course here is the most peculiar creature, the centaur. It represents duality, the wonder of incongruency, which did not want to be come to life owing to mere chance and fate. The torso of the figure happened to explode during the burning process. There was no time to remould it, or rather rebuild it; however, a 3D print of it was made based on the photos, which was added to the lower part of the body. A real hybrid work of art was thus created. Hybrid, just like the centaur, but perhaps I won't spill the beans by telling you that it will not stay like this.

These are not animals, but cities, continents, imaginary places that have disappeared, cultures and stories portrayed in the image of animals. Venice and Verona, Europe and Terra Antiqua. Everything we love, that is ours, where we yearn to be and a world full of secrets and stories we are capable of experiencing and imagining over and over again.

One more important thing. These sculptures are great to live with. They remind us of ourselves, talk to us and we feel their lively beat when we stroke them.

– *Gábor Bellák chief museologist, art historian, Hungarian National Gallery*

Exhibitions

individual

- 2021 „Soulmates”
Platform Sogol Décor, Miami Beach, USA
- 2020 „These are Not Animals”
Várkert Bazár, Budapest, Hungary
- 2020 „Art Palm Beach”
West Palm Beach, USA
- 2012 „Giants”
Hungarian Natural History Museum,
Budapest, Hungary
- 2011 „Giants”
Zoo and Botanical Garden, Budapest,
Hungary
- 2011 „Giants”
Virág Judit Gallery, Budapest, Hungary

joint

- 2023 „London Art Biennale” - Chelsea Old
Town Hall, London, United Kingdom
- 2023 „Káli Art Park”
Köveskál, Hungary
- 2023 „Hetedhét Hungarikonok”
Fekete Ház Gallery, Szeged, Hungary
- 2021 „Venice International Art Fair”
The Room Contemporary Art Space,
Venice, Italy
- 2021 „Contemporary Venice”
Palazzo Albrizzi-Capello, Venice, Italy
- 2018 Villa Vaszary
Balatonfüred, Hungary
- 2018 „Falk Art Forum”
Budapest, Hungary
- 2015 Handshake European Sculpture Park
Balatonalmádi, Hungary
- 2014 „3rd Biannual for Sculptors”
Art Mill, Szentendre, Hungary
- 2014 “Labyrinth”
Art Mill, Szentendre, Hungary
- 2014 „Art Market Budapest” - Léna & Roselli
Gallery, Budapest, Hungary
- 2014 Bergmann Gallery
Budapest, Hungary
- 2013 Búza Barna Art Camp
Sarkad, Hungary
- 2008 Artchaika Association Ceramic Park
Budapest, Hungary

Projects

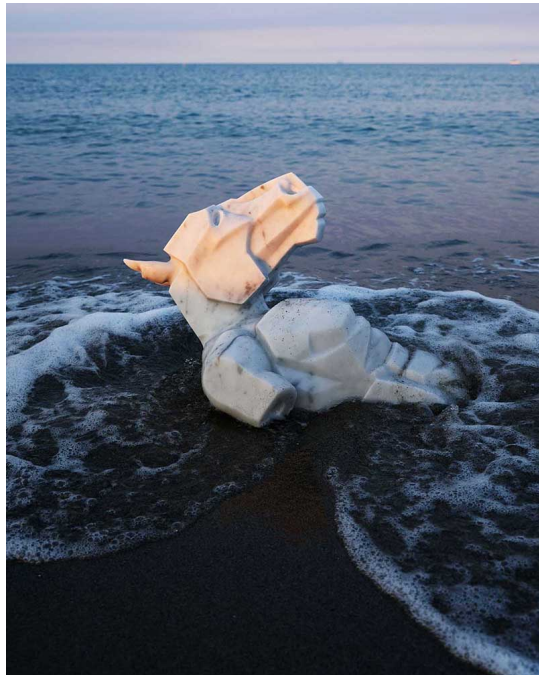
01 Terra Incognita	11 Jumping Jaguar	21 Easy Rider
02 Shark	12 Creeping Jaguar	22 Reverence
03 Brutbee	13 Terra Antiqua	23 Mobius
04 Venezia II Red	14 Europe I	24 Mobius II
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06 Venezia I	16 Stag Beetle	26 Grasshopper
07 Humility II	17 Verona II	27 Agnus Dei
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09 Luke Edward	19 Renaissance II	29 Frog
10 Terra Incognita	20 Renaissance I	

Terra Incognita II

date
2022

medium
carrara marble

dimensions
51x35x13 inch / 130x90x32 cm



Shark

date
2021

medium
stainless steel

dimensions
23x6x8 inch / 58x15x20 cm

exhibited
„Hetedhét Hungarikonok”
Fekete Ház Gallery, Szeged,
Hungary

„Venice International Art Fair”
The Room Contemporary Art
Space, Venice, Italy

„Soulmates”
Platform Sogol Décor, Miami
Beach, USA



Brutbee

date
2023

medium
fireclay, concrete, mixed media

dimensions
20x18x33 inch / 52x47x85 cm

exhibited
"Káli Art Park"
Köveskál, Hungary

Owned by Káli Art Inn art collection.

The Brutalist architecture - the use of concrete - and the juxtaposition of the idea of the trend with the tiny emblematic animal of the endangered wildlife, which was a symbol of order, disciplined work, cleanliness and diligence in antiquity, an example of the ideal society, but now the embodiment of endangerment.



Venezia II Red

date
2021

medium
bronze, car paint

dimensions
41x26x26 inch / 105x65x65 cm

exhibited
„London Art Biennale”
Chelsea Old Town Hall, London,
United Kingdom

„Soulmates”
Platform Sogol Décor, Miami
Beach, USA

Its roar draws the attention to the duality of soul. It is characterised by strength, cruelty, power but also by compassion and generosity; with its vigilance, it is the guardian of the dependents' body and soul. Sometimes it is criticised for its pride, while at another time it is bathing in honour, sometimes it is Satan, sometimes it is Christ himself, but he demands respect in all of its manifestations with its appearances, movements and roar.



Venezia II Gold

date

2018

medium

bronze

dimensions

41x26x26 inch / 105x65x65 cm

exhibited

„Art Palm Beach”

West Palm Beach, USA

„These are Not Animals”

Várkert Bazár, Budapest,
Hungary

„Contemporary Venice”

Palazzo Albrizzi-Capello,
Venice, Italy

„Soulmates”

Platform Sogol Décor, Miami
Beach, USA



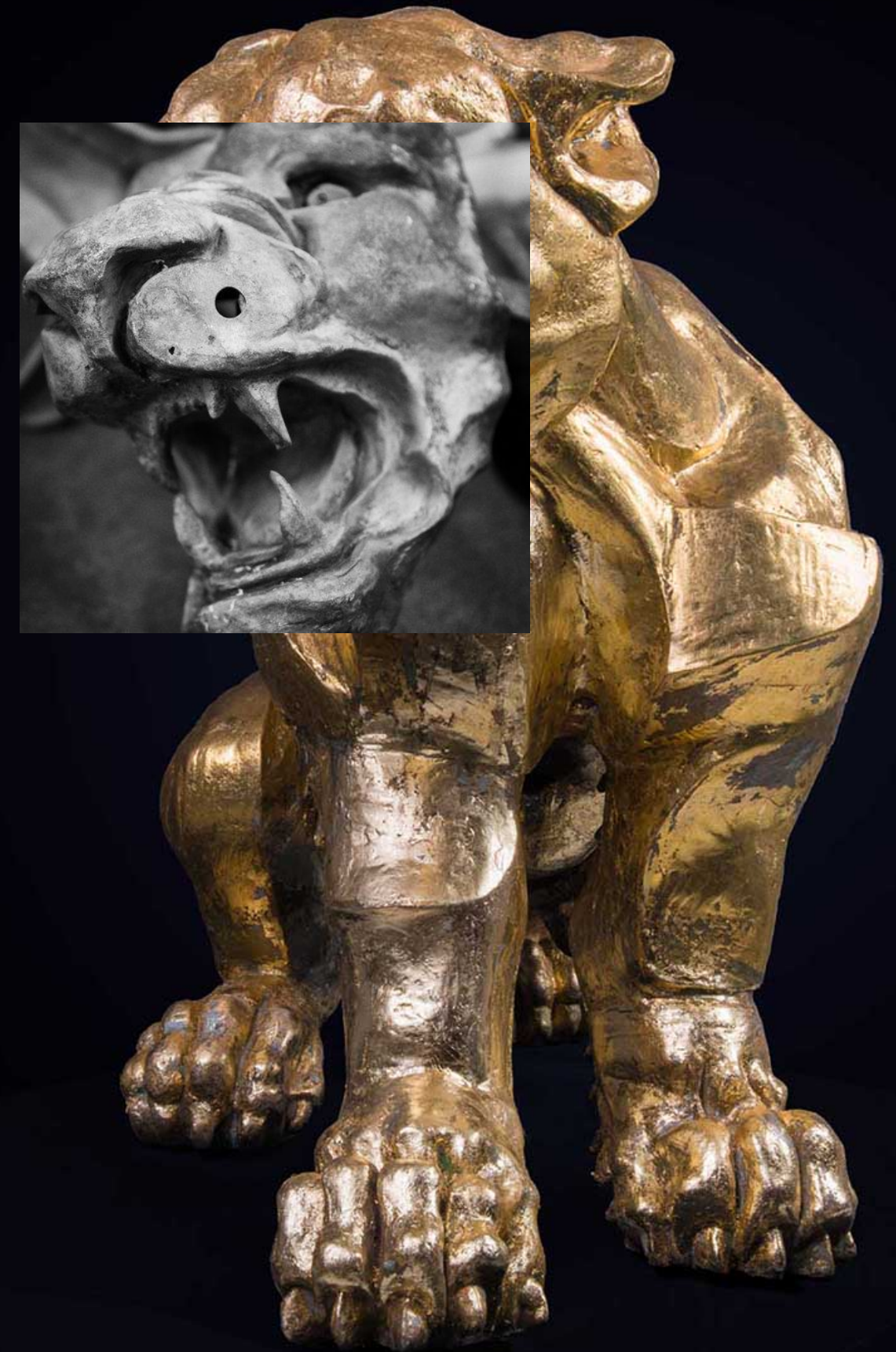
Venezia I

date
2018

medium
glazed fireclay, mixed media

dimensions
41x26x26 inch / 105x65x65 cm

exhibited
„These are Not Animals”
Várkert Bazár, Budapest,
Hungary



Humility II

date

2021

medium

bronze

dimensions

35x22x20 inch / 90x55x50 cm

exhibited

„Soulmates”

Platform Sogol Décor, Miami
Beach, USA



The smart, loyal, brave and self-sacrificing horse is the attribute of grandeur and triumph, one of Europe's zoo symbols. If the galloping horse is the embodiment of strength, freedom, dynamic, the posture of the sitting, almost lying horse biting its leg implies humility for the man, loyalty and unconditional trust. Its gaze, however, gives proof of not only intelligence, but also of spiritual strength and the protection of dignity in all circumstances.



Humility I

date
2014

medium
glazed fireclay

dimensions
35x22x20 inch / 90x55x50 cm

exhibited
„Art Market Budapest”
Léna & Roselli Gallery, Budapest,
Hungary

„These are Not Animals”
Várkert Bazár, Budapest, Hungary



Luke Edward

date
2021

medium
bronze

dimensions
21x13x6 inch / 53x33x16 cm

exhibited
„Soulmates”
Platform Sogol Décor, Miami
Beach, USA



Terra Incognita

date
2021

medium
glazed fireclay, mixed media

dimensions
51x35x13 inch / 130x90x32 cm

exhibited
„These are Not Animals”
Várkert Bazár, Budapest,
Hungary



Jumping Jaguar

date

2009

medium

bronze

dimensions

16x3x7 inch / 40x8x17 cm

exhibited

„Giants”

Virág Judit Gallery, Budapest,
Hungary

„Art Palm Beach”

West Palm Beach, USA

„Venice International Art Fair”

The Room Contemporary Art
Space, Venice, Italy

„Soulmates”

Platform Sogol Décor, Miami
Beach, USA

It joined the group of big cats as one of the zoo symbols of the New World. If according to Leonardo da Vinci "the smallest feline is a masterpiece," what can we say about a jaguar?

It is characterised by beauty, ferocity, pride, grace and speed; it is embodied perfection. Its penetrating eyes sparkling as a crystal, its every move — either standing or running — imply perfect harmony.



Creeping Jaguar

date

2009

medium

nickel-plated bronze

dimensions

15x4x6 inch / 38x9x14 cm

exhibited

„Giants”

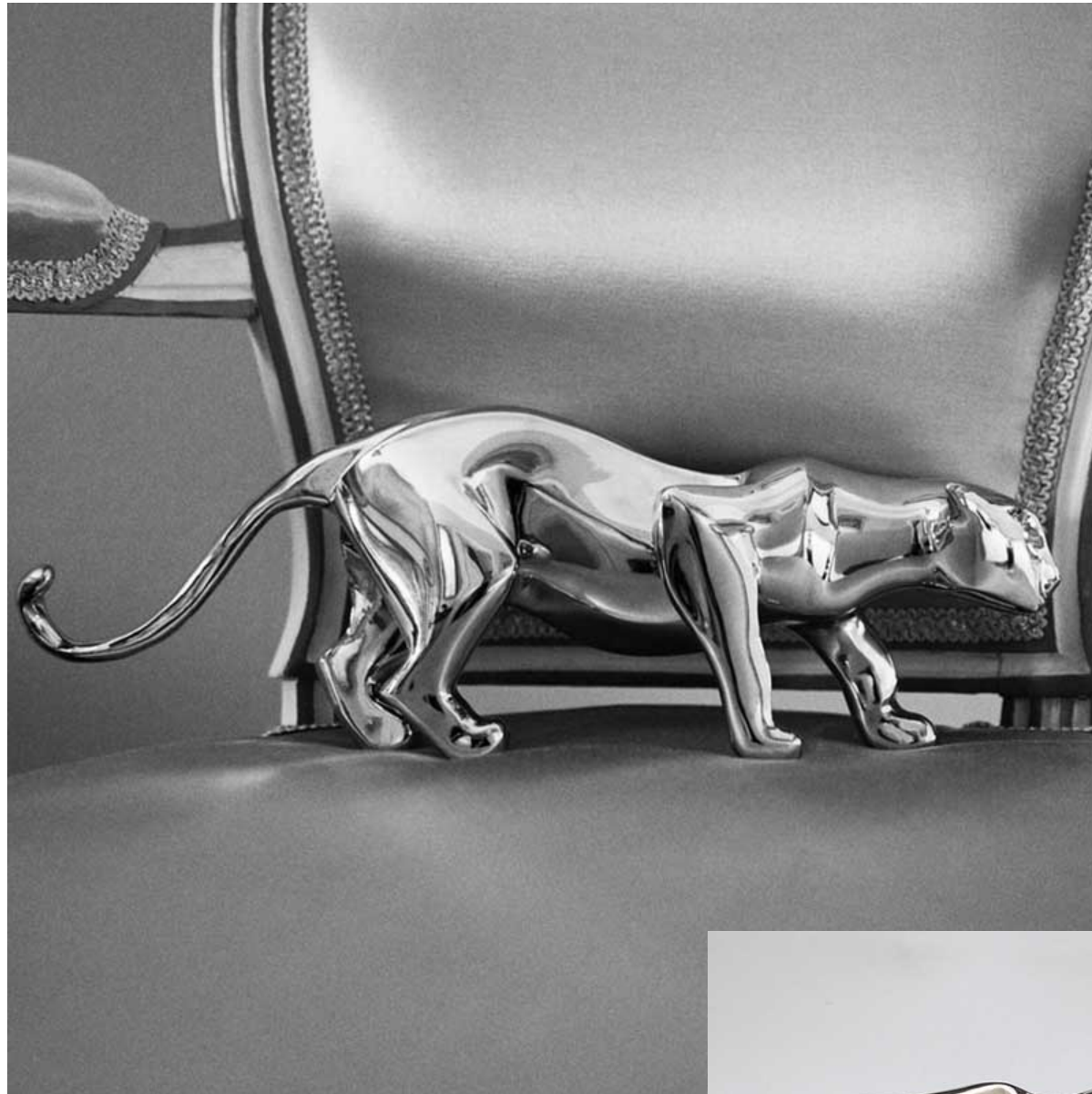
Virág Judit Gallery, Budapest,
Hungary

„Art Palm Beach”

West Palm Beach, USA

„Soulmates”

Platform Sogol Décor, Miami
Beach, USA



Terra Antiqua

date

2019

medium

**glazed fireclay, etching,
mixed media**

dimensions

59x28x18 inch / 150x70x45 cm

exhibited

„These are Not Animals”

Várkert Bazár, Budapest,
Hungary



Europe I

date
2019

medium
glazed fireclay, mixed media

dimensions
33x30x30 inch / 85x75x75 cm

exhibited
„These are Not Animals”
Várkert Bazár, Budapest,
Hungary



Europe II

date

2019

medium

brushed stainless steel

dimensions

33x30x30 inch / 85x75x75 cm

exhibited

„Art Palm Beach”

West Palm Beach, USA

„These are Not Animals”

Várkert Bazár, Budapest, Hungary

„Contemporary Venice”

Palazzo Albrizzi-Capello, Venice, Italy

„Soulmates”

Platform Sogol Décor, Miami Beach,
USA



Stag Beetle

date

2016

medium

stainless steel

dimensions

15x5x7 inch / 38x12x17 cm

exhibited

Villa Vaszary

Balatonfüred, Hungary

„Art Palm Beach”

West Palm Beach, USA

„Soulmates”

Platform Sogol Décor, Miami

Beach, USA

It is the embodiment of good and evil: symbol of victory over evil, but it has also been portrayed as the opposite of Christ. Therapeutic effect and magical power has been attributed to its mandibles since ancient times. Its sight makes a double effect: its dark colour and huge mandibles are frightening for some, while others are fascinated by the perfection of nature manifested in a form of a bug.



Verona II

date

2013

medium

stainless steel

dimensions

22x16x24 inch / 55x41x60 cm

exhibited

Villa Vaszary

Balatonfüred, Hungary

„Art Palm Beach”

West Palm Beach, USA

„These are Not Animals”

Várkert Bazár, Budapest, Hungary

„Contemporary Venice”

Palazzo Albrizzi-Capello, Venice, Italy

„Venice International Art Fair”

The Room Contemporary Art Space,
Venice, Italy

„Soulmates”

Platform Sogol Décor,
Miami Beach, USA

It is the most expensive crustacean, and it is the culinary symbol of wealth, prosperity and luxury, but it is also an emblem because it teaches us how to change, float with time, shed our old shell and put on a new one. By shedding its shell and growing a new one, this crustacean symbolises not only resurrection, but also the renewal of habits and the way life.



Verona I

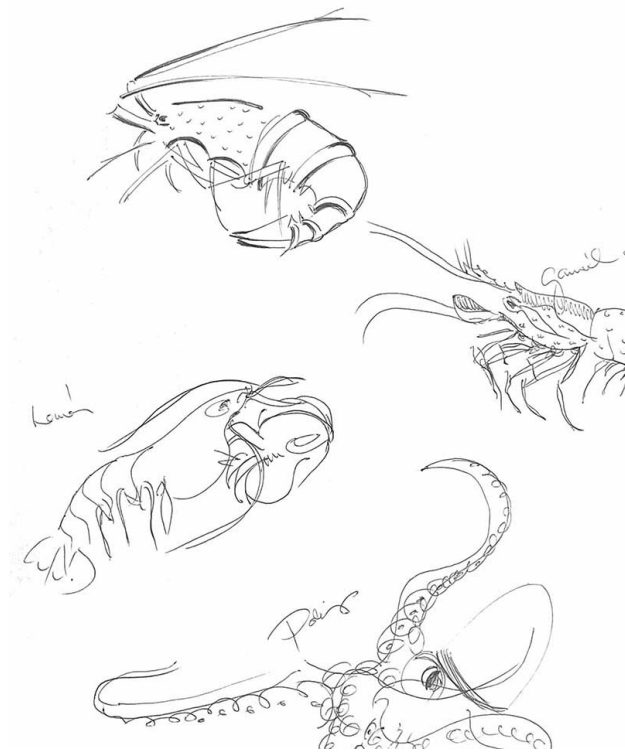
date
2013

medium
glazed fireclay

dimensions
22x16x24 inch / 55x41x60 cm

exhibited
Villa Vaszary
Balatonfüred, Hungary

„These are Not Animals”
Várkert Bazár, Budapest, Hungary



Renaissance II

date

2011

medium

bronze

dimensions

31x16x18 inch / 80x40x45 cm

exhibited

„Giants”

Virág Judit Gallery, Budapest, Hungary

„Giants”

Zoo and Botanical Garden, Budapest,
Hungary

„Giants”

Hungarian Natural History Museum,
Budapest, Hungary

Villa Vaszary

Balatonfüred, Hungary

„Falk Art Forum”

Budapest, Hungary

„These are Not Animals”

Várkert Bazár, Budapest, Hungary

The thick-skinned, exotic animal evokes the faraway Ganges. It's hard to provoke it as it is patient, but when it gets angry, its strength aided by its horns and its ferocity are infinite. The man has no benefit or damage from it, it cannot be tamed, and therefore nothing makes them to hunt it down or subject it to their dominion. The rhinoceros can enjoy its live free and thus it represents freedom.



Renaissance I

date

2008

medium

glazed fireclay

dimensions

31x16x18 inch / 80x40x45 cm

exhibited

„Giants”

Virág Judit Gallery, Budapest, Hungary

„Giants”

Zoo and Botanical Garden, Budapest,
Hungary

„Giants”

Hungarian Natural History Museum,
Budapest, Hungary

„These are Not Animals”

Várkert Bazár, Budapest, Hungary



Easy Rider

date

2009

medium

glazed fireclay

dimensions

35x18x22 inch / 90x45x57 cm

exhibited

„Giants”

Virág Judit Gallery, Budapest, Hungary

„Giants”

Zoo and Botanical Garden, Budapest,
Hungary

„Giants”

Hungarian Natural History Museum,
Budapest, Hungary

The presentation of the African wild boar — with a long mane on its back — characterised by the warts is a sculptural feat: the ugliness of its strange appearance is almost strikingly beautiful. The wart-like growths make this creature unique. Nature has created its own oddities everywhere; the task of man is not only to hunt it down for its tusk, but also to find the place of the animal and themselves in the unity of Creation.



Reverence

date
2010

medium
glazed fireclay

dimensions
39x24x24 inch / 100x60x60 cm

exhibited
„Giants”
Virág Judit Gallery, Budapest, Hungary

„Giants”
Zoo and Botanical Garden, Budapest,
Hungary

„Giants”
Hungarian Natural History Museum,
Budapest, Hungary

There is no such mental and physical virtue that hadn't been attributed to this great beast: cleverness, excellent memory, obedience, righteousness, loyalty, support, temperance, benevolence. According to Leonardo da Vinci "the huge elephant has by nature what is rarely found in man; that is Honesty, Prudence, Justice, and the Observance of Religion."



Mobius

date
2010

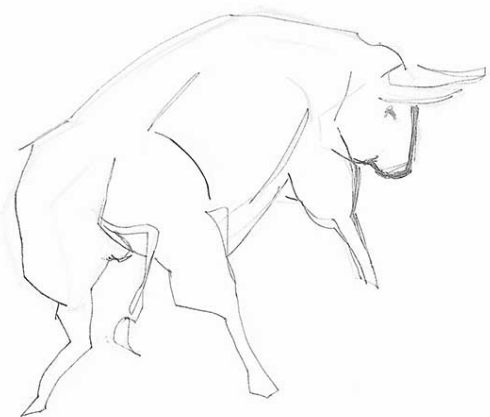
medium
glazed fireclay

dimensions
37x18x18 inch / 95x45x45 cm

exhibited
„Giants”
Virág Judit Gallery, Budapest, Hungary

„Giants”
Zoo and Botanical Garden, Budapest,
Hungary

„Giants”
Hungarian Natural History Museum,
Budapest, Hungary



Mobius II

date
2015

medium
bronze

dimensions
37x18x18 inch / 95x45x45 cm

location
**Handshake European
Sculpture Park**
Balatonalmádi, Hungary



Bee

date
2014

medium
glazed fireclay

dimensions
32x14x18 inch / 82x35x45 cm

exhibited
„3rd Biannual for Sculptors”
Art Mill, Szentendre, Hungary

In addition to the positive symbolism of order, resourcefulness, organised work, sociability and the ideal society, it is also the emblem of flattery because of the honeyed words associating with the honey produced by the bee, as - expressed with the biblical reminiscence - honey is "sweet to the soul, and health to the bones". Its sting is the sign of pain that may follow the pleasure from honey. The insect exposed to danger at times is a peaceful example of the small creature's discipline.



Grasshopper

date

2011

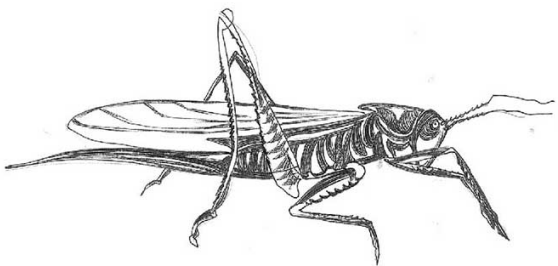
medium

bronze

dimensions

11x8x8 inch / 29x20x20 cm

Along with the locust, it is one of the animals of the biblical devastation, with its olive green body marked with black dots, it can perfectly adapt to its environment. Since it suddenly jumps from one place to another, it represents steadfastness. However, its powerful chirping that can be heard from afar is also crying for protection. Even its eyes are implying: "please don't hurt me".



Agnus Dei

date

2014

medium

glazed fireclay

dimensions

30x21x23 inch / 75x53x58 cm

location

**Chapel of St. Stephen the King,
Szanticska, Hungary**

exhibited at

„3rd Biannual for Sculptors”

Art Mill, Szentendre, Hungary

It is the symbol of mildness, piety and innocence; the Lamb of God is the earliest symbol of Christ, the embodiment of Christ's sacrifice. It is the emblem of innocent and unjustly oppressed man. The bowed head, humble gaze and half-bent leg of the woolly little animal are the signs of patience and humility also shown by physiognomic marks. What else could be its colour but gold: the triumphal colour of divine power, the Sun and light.

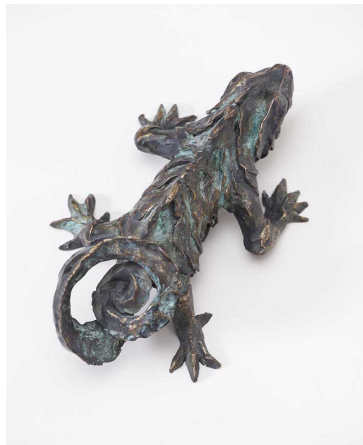


Iguana

date
2007

medium
bronze

dimensions
12x8 inch / 30x20 cm



The enormous exotic lizard with its striking colours, originating from the South American jungles is the emblem of both vitality and transitoriness (because it can lose and regrow its tail), while its frequent shedding represents adaptation. Its lifelike portrayal perfectly reflects every important aspect of its appearance that emphasises symbolism: its strong tail, the conical scales, the spikes on its back, its claws intended for climbing, they are all for survival.



Frog

date

2008

medium

bronze

dimensions

4x4x3 inch & 6x5x3 inch

11x11x7 cm & 14x12x8 cm

Since ancient times, frog is the emblem of cowardice, ineptitude, folly, conceit, annoying chatter (of their croaking) and thus also the emblem the slander, it is even libidinous, and due to that it is a fertility symbol. Its ugliness is the external feature of its inferior soul. It's a demonic and anti-demonic creature, and yet we see a frog prince in this tailless amphibian that can make itself at home both on land and in water, so it can freely choose its habitat.





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