

Károly Kincses:

I tell you a tale entitled ‘Fifty-five’ that is about Lajos Siró’s exhibition named after his fifty-fifth birthday.

If we accept John Szarkowsky’s, the formerly powerful, prestigious, and competent leader of MOMA’s (Museum of Modern Art, New York) photo collection, classification about professional photographers, we exactly know that they can be divided into two large groups based on their intentions: mirror-siders and window-siders. One of them places a mirror into a window- frame and whatever they photograph always self-reflect, so they just construct reflective photographs. While the other siders are constantly staring at the world and trying to represent what they experience and then document the view. As far as this aforementioned classification is accepted, Siró significantly belongs to the group of mirror-siders. Conceptually intended, elaborately planned, and drawn pictures will become his photographs.

Evidently, anyone might be involved in a debate with me if s/he scrutinized (I did) Siró’s exhibition-list in the last two decades. There are certainly more fine arts-exhibitions found than photographers. As for Lajos’s background and education, this is not surprising at all. But recognizing the graphic designer, the fine artist in his photographs makes us think, and this is highly worthwhile. Every photograph can be seen here was made by cyanotype- or kallitype process. The question might be conceived about why the artist still uses analogue, archaic techniques in the 21st century. Because for him, neither the hundredth of a second while exposing, nor the one and half minute-duration while sharing them on the Internet is important, but the whole process he launches, controls is truly crucial for him and absolutely captures him. There is a huge magic of fine arts photo procedures known by only those who made them. (The others must believe it based on their experience.) Siró has got a strong bond with the ‘time’, they can be regarded as friends. He provides the space for everything as leaving sufficient time for contriving, planning, and implementing the creation. Needless to say that he works against the wind all the time because he exceedingly ignores the latest fashion, habits, photographic topos, and usually everything characterizing the today’s photography. He does not lay thousands of eggs with the approach that at least one might be born; he rather gives birth to his photo after a long period of labor pain. Thus, this heavily-born photograph is held in high esteem, it is not scattered imprudently in the wind similarly to the dominant part of today’s photographers. Lajos deliberately makes only three copies of each

photograph. The one who wants to have such a photo, s/he must be sure that a unique piece of art will be under his or her possession.

In his compilation, personally emotional portraits and objects emerge. After photographing his own vibes inside, emotions, thoughts in any context; therefore, it is the 'time' that has to take it consequently.

From the formation of idea to the implementation via the selection, then to the hand making of the taken photo, and to its installation, he thinks over every single detail hundred times, and where it is possible and where he can, he modifies the process. He does not recline on softwares and pre-invented technologies developed by other people. He wants to prevail every moment of the creational process. From this aspect, Síró (55) is not the child of this age. I would not employ him as a cameraman at my non-existing magazine and I also would not appoint him for the photographer role in my non-existing 'Szaladj fiam' online magazine. Nevertheless, if he was such a character, these photographs would have never been born and I would not be here right now.

You may not be here either. This is the end of my tale...