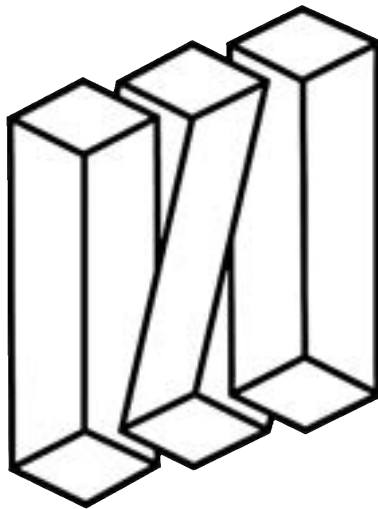


CONSTRUCTIVE UNREALISM
by Tibor Babos

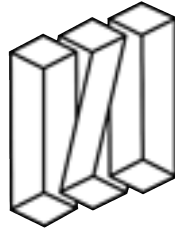


CONSTRUCTIVE UNREALISM

by Tibor Babos



Budapest, New York
2024



CONSTRUCTIVE UNREALISM

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PHILOSOPHY

*„All imaginable is real and not
all realities are imaginable.“*



Constructive Unrealism, or Paradox Constructivism, a contemporary intellectual movement, creative studio, think tank, and research center, was founded by Tibor Babos in 2020. It operates under the guiding philosophical motto: *"All imaginable is real, and not all realities are imaginable."* This concept anchors Constructive Unrealism in a continuous pursuit of the unknown, driven by the exploration and realization of unrealized potentials and unseen realities. The primary focus of this value-creating endeavor is not merely to expand upon the known, but to discover the unknown, to give form to what does not yet exist, and to build knowledge and reality from what lies beyond our current grasp. Its core expression manifests in creative art, drawing inspiration from idealism, realism, constructivism, and minimalism, while seeking to transcend the limitations of these movements through an exploration of the invisible, the unreal, and the unknowable.

The phrase *"all imaginable is real"* serves as a profound philosophical declaration within Constructive Unrealism. It suggests that everything the human mind can conceive, no matter how abstract or unattainable it may seem, exists in some form. Through the further contemplation, conceptualization, and active realization of these thoughts, human actions and creations emerge—be they noble or destructive. In this sense, human endeavor has birthed not only high ideals, artistic masterpieces, scientific inventions, and intellectual communities, but also darker forces such as sectarianism, violence, and war. Constructive Unrealism seeks to investigate the origins of these ideas, their trajectory, and their ultimate transformation into reality. Where do ideas come from? What do they become? And what new realities do they manifest?

The phrase *"not all realities are imaginable"* serves as a physical and metaphysical hypothesis that acknowledges the inherent limits of human perception. Despite being an integral part of the vast cosmos, the human mind is incapable of comprehending the universe as a whole, nor can it fully grasp the complexities of its own existence. Constructive Unrealism interprets this as an acknowledgment of the mind's constant struggle with external and internal boundaries. It is through these limitations that the human condition is defined—by an unceasing confrontation with

the unknown, and the paradox of knowledge, which only deepens our awareness of how little we truly understand. These barriers offer temporary reassurance, but paradoxically, as knowledge expands, it only illuminates the boundless vastness of the unknown, reaffirming the transience of our current understanding. Thus, Constructive Unrealism moves forward into the unknown, perpetually questioning established knowledge, while simultaneously challenging its own certainties, ever searching for new evidence and deeper understanding.

This skepticism aligns with the views of Hungarian scientist József Eötvös (1813-1871), who famously stated: *"There are two things we will never completely understand: the universe and ourselves. All the attainable science rests between the two, and that is the reason why we cannot find complete peace in science. Because every serious thought leads us to a question, which ultimately compels us to ponder our place in the whole. Naturally, this leads to conclusions rooted either in doubt or belief."* Constructive Unrealism firmly believes in doubt. Not as a sign of weakness, but as a crucial force driving discovery, reflection, and the continuous redefinition of reality to extend and deepen understanding.

The creed of Constructive Unrealism is that it has no creed, yet it accepts all creeds and believers. The pursuit of *"Exploration of Everest and the Everest Exploration"* drives its activities; therefore, peace of mind is achievable only through the acceptance of the unknown, constant transformation, and restlessness. Constructive Unrealism is founded on the laws of universal nature, within which human knowledge is situated—it is a part of this greater whole and is constantly re-evaluating itself in relation to it. The mission of Constructive Unrealism is to shape, create, and manifest according to its guiding principles and values.

The research focus of Constructive Unrealism includes fundamental areas that are known to everyone yet remain incomprehensible, imprecisely defined, and indecipherable, even to science: material, space, time, energy, force, and being as physical concepts; life and humanity as biological concepts; and soul, thought, action, and their consequences as philosophical concepts. Humanity still does not know: What is the origin and size of the material? How was space created, what is its nature, and how vast is it? What is time? What is the source of energy, and how does it transform? What is the origin of force, and how does it behave? What is existence, where does it come from, and where does it lead? What does it mean to be human? What is the soul? How do thoughts originate, how do they arise, how do they become actions, and what are their consequences?

These are the questions that Constructive Unrealism explores, constantly striving to push the boundaries of human knowledge and confront the limits of our understanding. It is a movement that engages with the unknown not merely as a concept to be understood, but as an ongoing journey—an eternal questioning of what it means to know, to create, and to be. Through art, science, and philosophy, Constructive Unrealism seeks to open new pathways of thought and action, suggesting that reality is not merely something to be understood, but something to be constructed, deconstructed, and constantly re-imagined.

Budapest, 02/02/2020

WELCOME

"Art elevates man, transforming every movement of his soul into something noble and wonderfully beautiful."
Nikolai Vasilievich Gogol

Gogol's words beautifully capture the essence of how art permeates and elevates our lives, transcending the boundaries of the everyday. It is this very sentiment that Tibor Babos, a passionate contemporary painter, seeks to evoke as he unveils his inaugural exhibition.

Tibor's journey into art began in his youth, when geometry and the allure of abstract, non-figurative forms captured his imagination. His path as an artist was enriched by years spent creating in the United States and Belgium, where he blended experience with introspection, sketching and refining ideas that would later evolve into unique masterpieces. For Tibor, art is not just a form of expression—it is a sanctuary, a refuge from his high-profile professional life as a senior educational researcher and government official. It is in his art studio, however, that he feels most at home, immersed in the delicate and meticulous process of creating a single piece, sometimes over the course of months.

Tibor's paintings do not offer a direct narrative but invite the viewer to explore the depths of his thoughts through the abstract language of form and color. He delves deeply into the inner workings of geometric structures, tracing the subtle connections between man and the world around him. His work is a pursuit of ever-greater technical mastery, with an exceptional command of oil paint and representational geometry. His technique oscillates between bold, sweeping gestures and the quiet precision of a calculated design. The result is a dynamic interplay of contrasts, where the observer is invited to explore the full spectrum between these extremes.

Tibor's paintings are not merely visual; they are intellectual exercises, engaging the mind while offering a deep, sensory pleasure. They challenge the viewer to think while simultaneously providing a profound aesthetic experience.

With this exhibition, Dr. Tibor Babos opens a window into his artistic world—a world of introspection, rigor, and boundless creativity. I am confident that this will not be his last, and I encourage all to immerse themselves in the journey his art offers.

Gábor Pál
Retired Director of School of Music and Fine Arts
Budapest

KEYNOTE

A Warm Welcome to You All! As the invitation states, we have gathered here for a solemn opening. Today is a celebration—not only because of the vibrant community that has come together, but also in honor of the artist Tibor Babos and his remarkable works. It is a celebration for us, as we are privileged to witness, embrace, and reflect upon these creations. The relationship between the audience, the painter, and his works is a pivotal moment. A unique and intimate space is formed between the artwork and its viewers, for what would art be without the eyes and minds of its admirers?

When my dear friend, Gábor Pál, called and asked me to open this exhibition, my immediate response was that I don't typically open exhibitions—though, in truth, I've already had the honor of doing so twice in my life, and this is my third time. I've never been one to seek the spotlight in such a manner. It is entirely different when I am exhibiting my own paintings. However, upon reflection, I realized that since I have been engaged with art for as long as I can remember, why not take part in opening this exhibition? After all, it offers the opportunity to discover a new artist, and that is truly an honor.

To lend some weight to my lifelong dedication to art, I must share that at the age of seven, I painted my first oil painting with the help of my father. For 23 years, I served as the chief conservator and head of department at the Hungarian National Gallery, and for the past 10-11 years, I have been teaching painting techniques and drawing at the Hungarian Academy of Fine Arts' practice school, the Kisképző. Therefore, art has been a daily part of my life, which is why I gladly accepted this invitation.

In Tibor Babos's 2023 catalog, it is stated that he is "*an amateur contemporary painter, having never participated in any formal art schooling, nor studied under a professional artist, but has been drawing, painting, and creating graphics since his childhood.*" Let us pause here for a moment. While this description might place him in the category of an amateur artist, the paintings themselves tell a far richer story. If I may use a bold expression, one might call him a "*natural talent.*" Art can indeed be learned, which is why we have art universities, but there are also individuals who instinctively, almost viscerally, excel in their craft. This, I believe, is a divine gift. Christians would say it is a gift from the Holy Spirit, and I share that belief. Of course, one could frame this differently for those less inclined to faith, describing it as a gift from a higher, transcendent force. The result is the same. But let us not dwell on labels! The essence of the matter lies in the work itself.

Tibor Babos's paintings often depict geometric shapes, with lines that seem to fold back into themselves, creating spatial traps with their forms, lending a unique visual language to each piece. If I were to draw a comparison, I might mention the works of the Dutch graphic artist M.C. Escher, or the Hungarian graphic artist István Orosz. Though Escher's work is strongly tied to mathematics, Babos's art, through its geometric structure, enters the realm of a constructed world. The interplay of order and chaos, rule and randomness, intellect and sensuality, the infinite and the finite, the abstract and the concrete, form and content—these are the conceptual opposites that define the painter's gesture. These contrasts speak clearly through his work, and this is what I sense when I look at these paintings.

Some of his works showcase paradoxical phenomena, where beyond the geometry, one can detect influences of abstract art and constructivism. However, as the artist himself puts it: "*I call my style paradoxical constructivism*" or "*constructive idealism*." The choice is yours, dear viewers.

In the foreword of Babos's catalog, Gábor Pál writes: "*In his paintings, the artist does not express himself directly, but uses the tools of abstract painting to convey his thoughts. He intensively studies the internal relationships of geometric structures, and the connection between man and reality.*" How true this is!

Regarding his technique, Babos works with oil paints on canvas. He prepares the canvases himself, applying the gesso and stretching them onto frames he constructs. His painting style is varied. Some works feature a homogeneous background, while others employ greys and blacks to create dynamic textures and movements, within which he places his geometric forms. The lines of these shapes sometimes blend seamlessly with the background, while at other times they emerge with precision and clarity. The execution of these precise lines is, in itself, an act of self-discipline, and it is clear that Babos approaches the creation of his works with exceptional professionalism. In his portrayal of geometric forms, he often challenges the laws of perspective, where lines that should converge diverge, and where divergence occurs, he allows them to converge. Whether this is a conscious choice or an instinctive impulse on the artist's part is something I leave for you to ask him directly when you meet him. Regardless, these paintings stand whole and complete.

His works would make an outstanding addition to any home or public space. They are thought-provoking and ignite the imagination. I encourage you, the viewers, to allow the works to speak to you. Spend time in front of each piece and try to unravel how the painting began. Did he sketch the forms first? Did he paint the background first, then add the shapes, or perhaps the other way around? Did he use a painting tool to trace the precise lines, or perhaps tape to mask the edges? Explore the paintings—this interaction between the work and its viewer is an incredible game. And eventually, a moment of catharsis will arrive when you uncover a solution, a subtle answer hidden within the forms. Believe me, this revelation will bring you joy!

In conclusion, I can say that Tibor Babos's exhibition is a testament to his humility, offering works that bring joy both to the artist and the viewer. The essence of this exhibition is a selection of his work from nearly four decades of dedication to his craft. It is a beautiful collection.

I wish the artist many years of inspired creativity, success, and good health in his future endeavors!

István Makói Juhász
Painter, Restorer-Artist, Art Teacher

THE ARTIST

*"Exploration of Everest and
the Everest Exploration"*

Tibor Babos is a contemporary artist whose work transcends conventional artistic boundaries through a highly distinctive fusion of engineering precision and abstract artistic expression. While he never pursued formal art education nor apprenticed under professional artists, Babos's lifelong passion for drawing, graphic design, and painting has been a central theme of his existence since childhood. His artistic journey began with a process of experimentation, initially using enamel paints on canvases that he himself stretched and primed on self-constructed blind frames. This hands-on, technical approach to his medium laid the groundwork for the sophisticated and thought-provoking body of work that would follow.

Babos's technical background is a crucial influence on his art. At 18, he earned a diploma in technical drawing, and by 21, he had completed a degree in mechanical engineering. These academic experiences provided Babos with a profound understanding of geometry, structural systems, and spatial relationships—concepts that have seamlessly integrated into his artwork. His paintings are not mere visual representations but deep, intellectual inquiries into the relationships between geometric forms, their internal dynamics, and their interaction with the viewer's perception. The fusion of engineering discipline and abstract thought forms the backbone of his creative process, resulting in a unique and highly personal artistic language that marries structural integrity with fluid, dynamic expression.

Babos defines his artistic approach as "*paradox constructivism*" or "*constructive unrealism*," a term that encapsulates the tension at the heart of his work—the intersection of precision and abstraction, order and chaos, clarity and ambiguity. This style reflects an ongoing investigation into paradoxes: the delicate balance between the real and the imagined, the rational and the irrational, the systematic and the spontaneous. Through over four decades of persistent creativity and innovation, Babos's artistic vision has evolved into a sophisticated and multifaceted exploration of geometric abstraction, one that continually challenges the viewer's intellectual faculties while offering visual complexity that invites contemplation.

Though Babos is primarily based in Hungary, his career has been informed by significant time spent in the United States and Belgium, where he produced numerous oil and acrylic paintings. His works are distinguished by a high level of technical mastery and artistic innovation, characterized by the careful and deliberate application of paint. His brushstrokes vary dramatically—ranging from bold, rough textures to precise, clean lines—yet each work radiates a sense of controlled chaos. The deliberate tension between spontaneous gestures and calculated order imbues his paintings with a striking intensity that evokes both emotional engagement and intellectual reflection.

Central to Babos's aesthetic is his exploration of geometric forms, clean structures, and spatial relationships. His artworks are steeped in a meticulous understanding of order and balance, yet they are far from sterile or mechanical. They pulse with a vibrancy that emerges from the interplay of precise lines, dynamic colors, and unexpected textures. His compositions are not simply representations of the world as we see it but expressions of the mind's capacity to impose meaning upon the inherent chaos of existence. Every shape, color, and texture in Babos's paintings is deliberately chosen and strategically placed, contributing to the work's broader conceptual message. His art is an exercise in balance and calculated composition, where every decision is made with the utmost care, yet leaves room for moments of bold, expressive freedom.

One of the most striking features of Babos's work is his use of large-scale, three-dimensional canvases. These innovative pieces transcend the traditional confines of the flat canvas, expanding outward into the surrounding space. Rather than merely existing on a two-dimensional plane, these works engage the viewer's environment, inviting them into a dynamic, spatial dialogue. The geometric shapes and forms within the painting appear to extend beyond the edges of the canvas, breaking free from the limitations of the frame and drawing the viewer's eye into the surrounding space. This interaction between the artwork and its environment creates a sense of immersion, turning the space itself into part of the artistic experience.

As the observer engages with these works, they are drawn into a labyrinth of paradoxical realities. The clean, geometric forms evoke a sense of structure and control, yet their unexpected juxtapositions and contradictions generate a feeling of disorientation. The viewer's perception is simultaneously grounded in the clarity of the shapes and destabilized by the complexities and ambiguities that Babos introduces. It is within this paradoxical tension between certainty and uncertainty that Babos's art achieves its deepest resonance, reflecting the constant interplay between the known and the unknown, the real and the imagined.

Tibor Babos's paintings are not simply visual objects to be admired—they are intellectual and emotional provocations that challenge the viewer to question their own perceptions and interpretations of the world. His art is a continuous dialogue between structure and spontaneity, order and chaos, rationality and abstraction. It invites us to engage with the complexities of the visual and the conceptual, while also prompting a deeper exploration of the very nature of perception, meaning, and existence. Through his unyielding commitment to creative expression and the integration of his technical knowledge with artistic exploration, Babos stands as a pioneering figure in contemporary art, one whose work continues to push the boundaries of geometric abstraction and conceptual art.

COLLECTIONS

Tibor Babos' body of work spans five distinct and experimental collections, each embodying a unique synthesis of conceptual depth, technical mastery, and philosophical exploration. His approach to art is as much an intellectual pursuit as it is an aesthetic one, where the precision of geometry meets the fluidity of the human experience, and where his use of minimalism contrasts with profound layers of meaning. These collections not only showcase Babos' technical acumen but also reflect his ongoing engagement with the philosophical dimensions of space, time, existence, and perception. Each series offers a portal into the complexities of both the external world and the inner workings of the mind, inviting the viewer into a deeper, more contemplative engagement with the art itself.

The "*Midtown*" collection draws its conceptual power from the dense, ever-evolving architecture and the economic heartbeat of New York City, a place that pulses with ambition, velocity, and the tangible weight of human endeavor. This series is a meditation on the paradoxes of urban existence, where monumental skyscrapers and volatile financial graphs are distilled into enigmatic, geometric forms that evoke both the physical and symbolic dimensions of the city. The tension between minimalism and urban grandeur is palpable in these works, as Babos pares down the complexity of the metropolis to its most essential elements—clean lines, muted tones, and abstracted structures. The city emerges not only as a space of commerce and ambition but as an embodiment of the intangible forces that drive modern existence—forces that are both monumental and elusive. The architectural and financial motifs become symbols of human aspiration and failure, of dreams built on fleeting velocities, inviting the viewer to reflect on the larger metaphysical questions of progress, success, and the nature of urban life itself. In "*Midtown*," the city becomes a paradoxical entity, both a physical place and a philosophical symbol, the boundaries of which are not confined to its geography but extend into the collective consciousness of modern society.

In "*Geminimal*," Babos coalesces two seemingly disparate elements into a singular artistic vision, merging the duality of the astrological symbol Gemini with the minimalism that defines much of his work. The series delves into the nature of duality, balance, and opposites—concepts intrinsic to Gemini's mythological and astrological significance. Here, Babos captures contrasts that transcend mere visual dichotomies, presenting light and dark, warmth and cold, proximity and distance, through a highly refined minimalistic aesthetic. His palette, restrained yet evocative, and his geometric compositions embody the perpetual tension between opposing forces that define existence. This series explores the harmony and discord between these dualities, capturing the delicate equilibrium between forces that are constantly in motion. Babos achieves a synthesis of simplicity and complexity, where each form, though stripped down to its most elemental components, carries with it the weight of life's contradictions. The art becomes a visual language through which Babos invites the viewer to engage with the ever-present interplay of balance and tension that shapes both the physical world and the human experience. In "*Geminimal*," duality is not merely a theme but a principle that governs both the aesthetic and the philosophical underpinnings of the work.

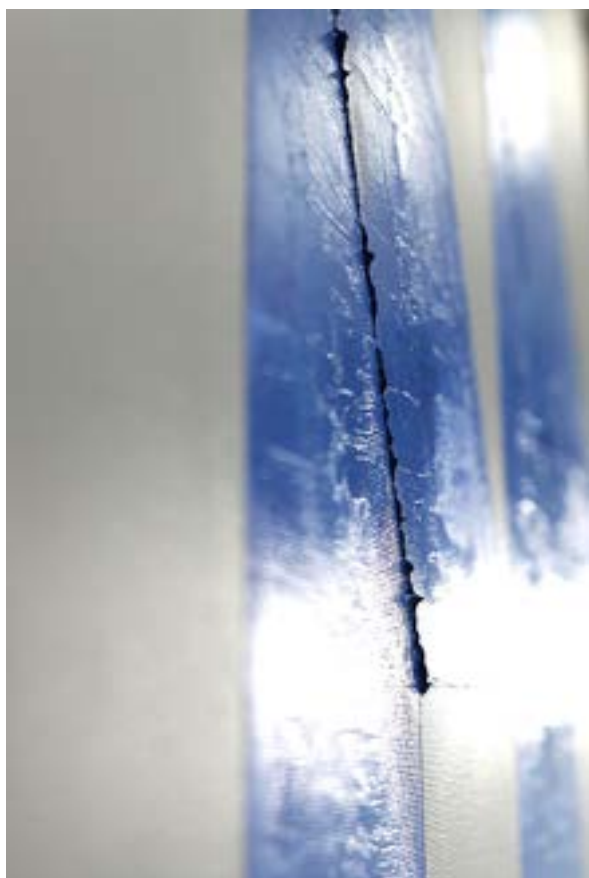
The "*Everest*" collection represents an exploration of infinity, both as a scientific and a philosophical concept. Here, Babos confronts the vastness of space, time, energy, and consciousness, each element stretching outward into the boundless. This collection reflects Babos's profound contemplation of the infinite and the finite—how, within the immensity of the cosmos, human consciousness exists as a paradoxically limited yet boundless force. The geometric forms in

"Everest" express the tension between these extremes—traversing the infinite expanses of space while simultaneously capturing the essential finite nature of existence. Babos imbues his work with a sense of awe at the vastness of the universe, using geometry to represent the infinite, while incorporating moments of detail that evoke the human condition, the limitations of perception, and the complexity of thought. The collection serves as both a meditation on the cosmological scale and an intimate reflection on the human mind's ability to grasp the profound mysteries of the universe. Through "Everest," Babos challenges the viewer to contemplate their place within the cosmos—where the boundless and the bounded are forever intertwined, and where consciousness, despite its limits, reaches toward the infinite.

"Doors" represents a deep philosophical inquiry into the nature of transition, possibility, and the choices that define human existence. For Babos, doors are not simply physical objects but symbols of access and limitation, of opportunities that both open and close in the same moment. A door's function as a threshold—marking the point between one space and another—becomes a metaphor for choice and uncertainty. Babos' collection invites the viewer to question whether a door truly leads to where one wishes to go or if, in fact, it is merely a boundary between known and unknown realms. The concept of a door, framed within an existential context, extends beyond the literal to encompass the symbolic, representing the mysteries of life, the choices we make, and the questions that linger unanswered. Babos' exploration of doors as artistic motifs serves as an invitation to reflect on our human experience of transition, agency, and fate. In this series, doors are not only objects of passage but enigmatic thresholds that force the observer to question their own path, inviting a confrontation with uncertainty and the limitations of perception. The series ultimately challenges the viewer to engage with the ambiguity of life's transitions and the elusive nature of choice.

The "Classique" collection brings together the breadth of Babos's early works, offering a vivid tapestry of his artistic evolution. Here, one finds his first explorations of the Hungarian countryside, especially the iconic landscapes of the Hortobágy, along with poignant poster-style pieces that tackle profound human themes—love, hunger, poverty, and war. Through a diverse range of mediums, from charcoal and graphite to oil paint and digital graphics, Babos navigates the realms of both the natural world and the human condition. His still lifes, landscapes, and portraits form an evocative record of the complexities of existence, demonstrating his mastery of technique and his ability to engage with the world on both a personal and universal level. In these early works, Babos addresses the complexities of human emotion and the struggles inherent in the natural and social worlds, while also establishing the foundational elements of his artistic language—one that balances abstraction with the representation of the tangible world. "Classique" reveals the depth of Babos's engagement with both the human experience and the broader forces of nature, capturing moments of beauty, sorrow, and hope.

Each of Tibor Babos's collections represents a different facet of his philosophical and artistic journey—each an experiment in form, meaning, and technique. In his work, he deftly combines the precision of technical knowledge with the expansive reach of abstract thought, creating pieces that are not only visually arresting but intellectually stimulating. Babos's art becomes a space where geometry, philosophy, and emotion intersect, challenging the viewer to engage with the complex paradoxes that define our existence. Through his ongoing creative evolution, Babos continues to push the boundaries of artistic expression, inviting us to reflect on the complexities of life, perception, and the endless interplay between order and chaos.



Artist: Tibor Babos
 Title: Blue Forever
 Collection: Everest
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 170X110 cm (66,9'X42,9')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023



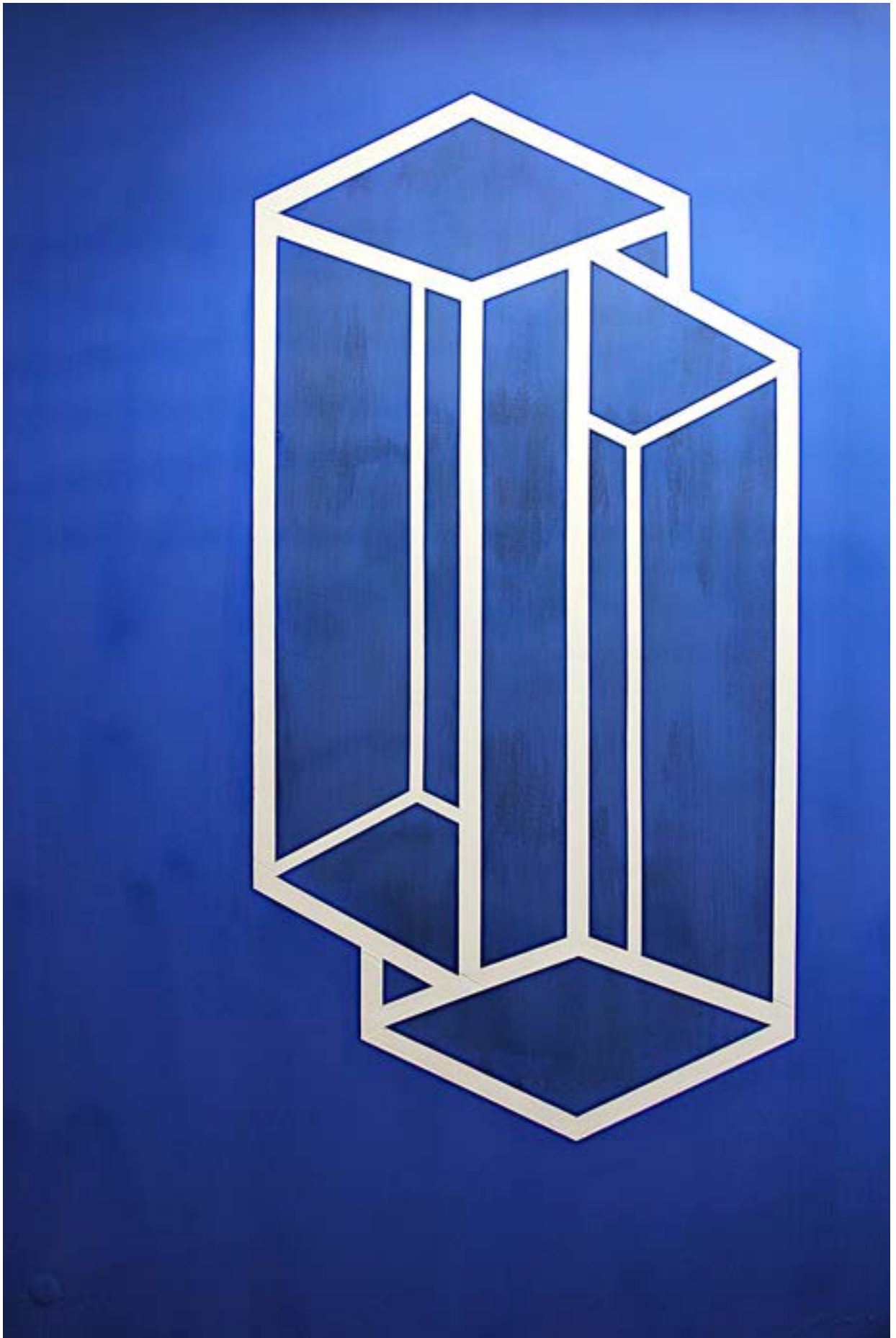


Artist: Tibor Babos
 Title: Diversion
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 170X110 cm (66,9'X42,9')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023





Artist: Tibor Babos
 Title: Wedlock
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 170X110 cm (66,9'X42,9')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023



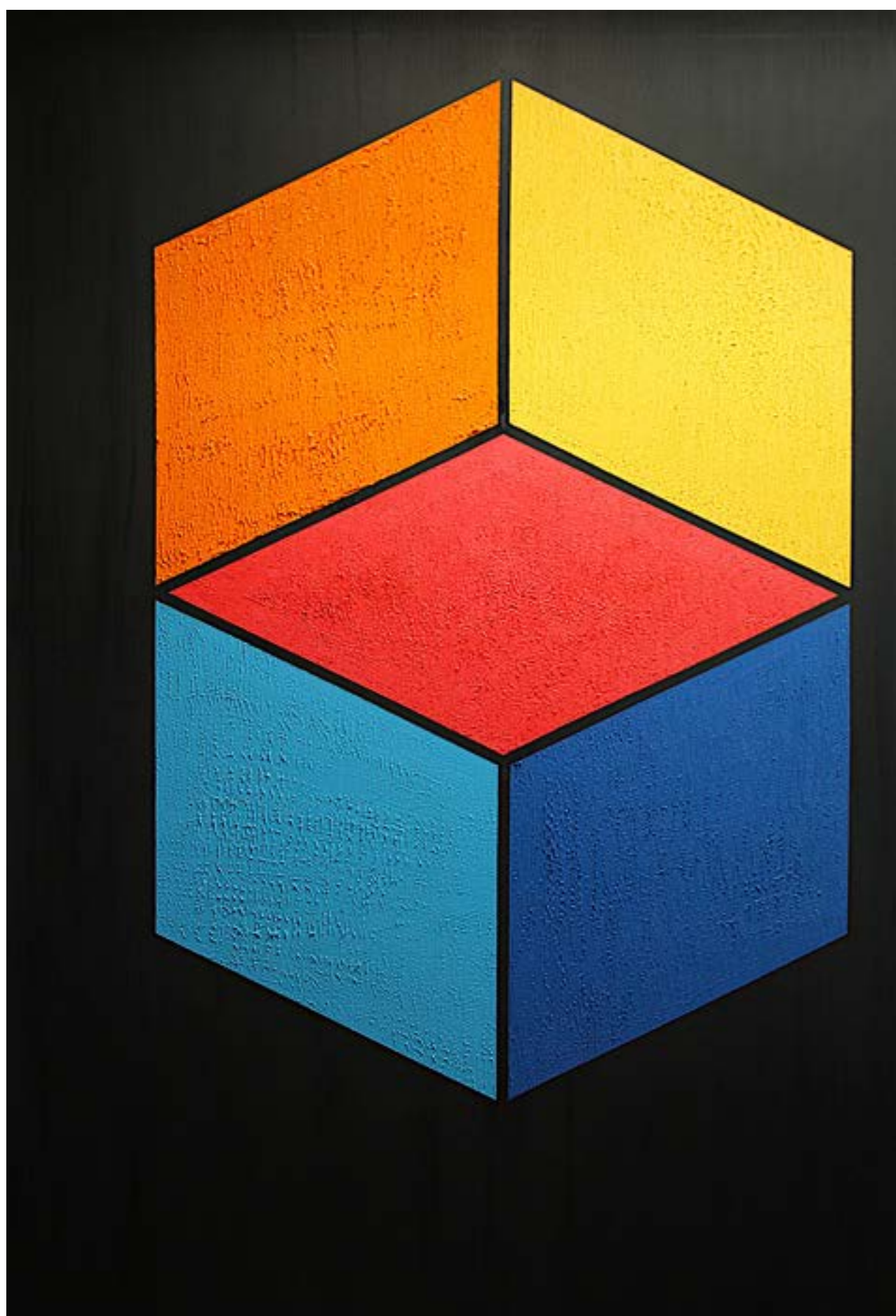


Artist: Tibor Babos
 Title: Blue Eight
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 170X110 cm (66,9'X42,9')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023





Artist: Tibor Babos
Title: Day and Night
Collection: Geminimal
Style: Constructive Unrealism
Paradox Constructivism
Dimensions: 170X110 cm (66,9'X42,9')
Medium: Oil on 3D+ Canvas
Location: Budapest
Year: 2023





Artist: Tibor Babos
 Title: Proagressive
 Collection: Midtown
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 180X120 cm (70,9'X47,2')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2022



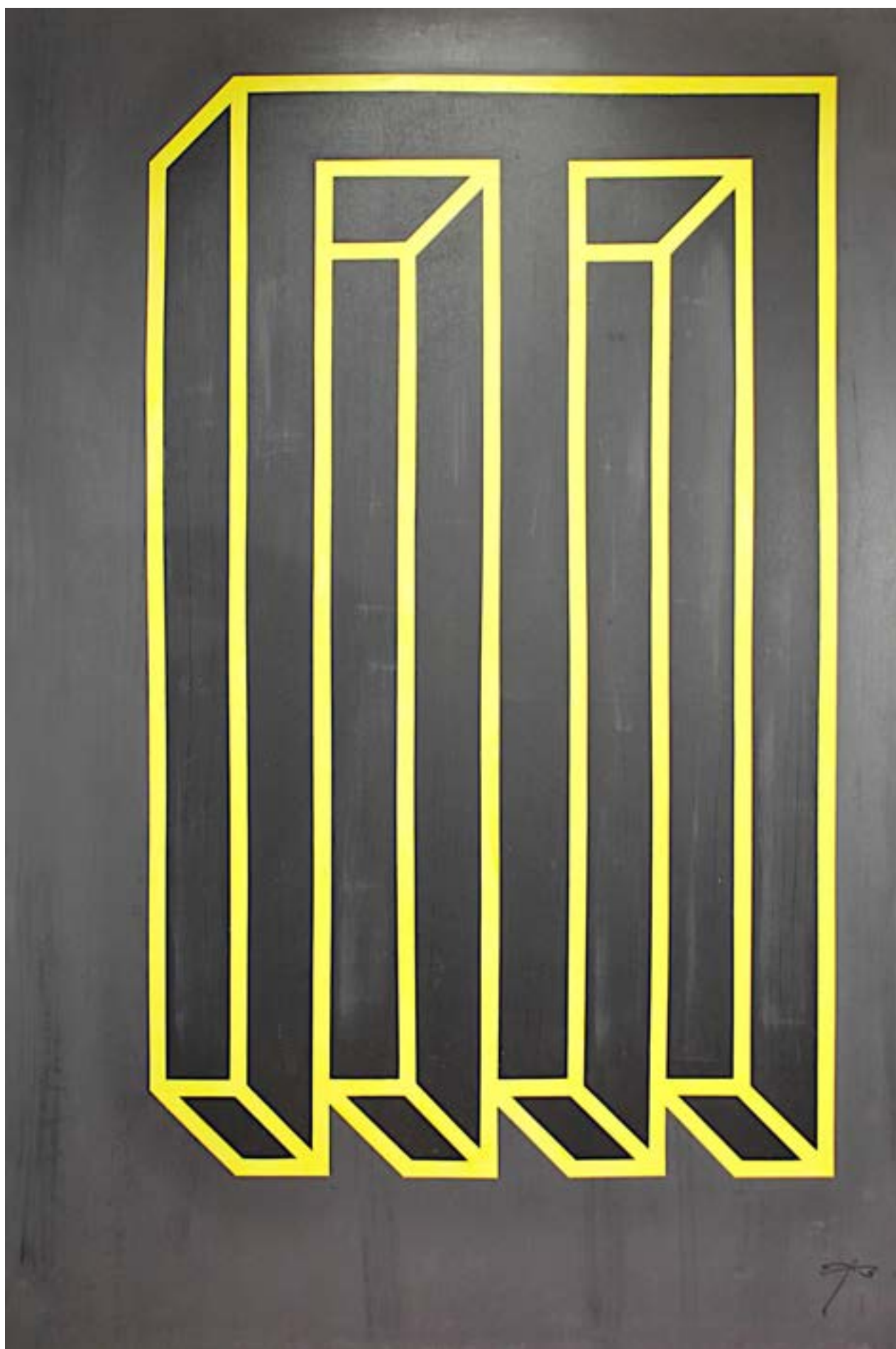


Artist: Tibor Babos
 Title: Parallel
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 170X110 cm (66,9'X42,9')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023



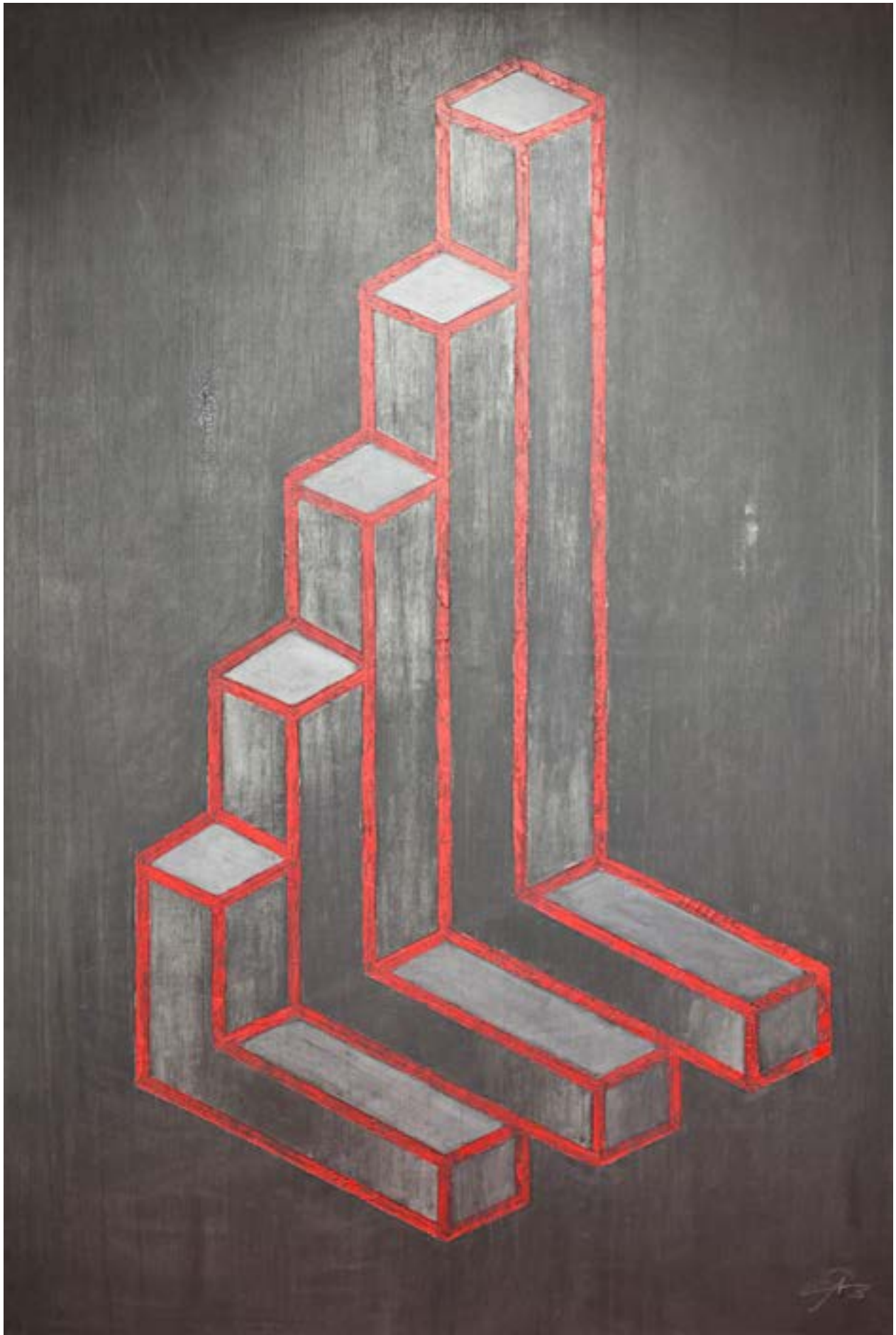


Artist: Tibor Babos
 Title: Double Arch
 Collection: Midtown
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 170X110 cm (66,9'X42,9')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2022



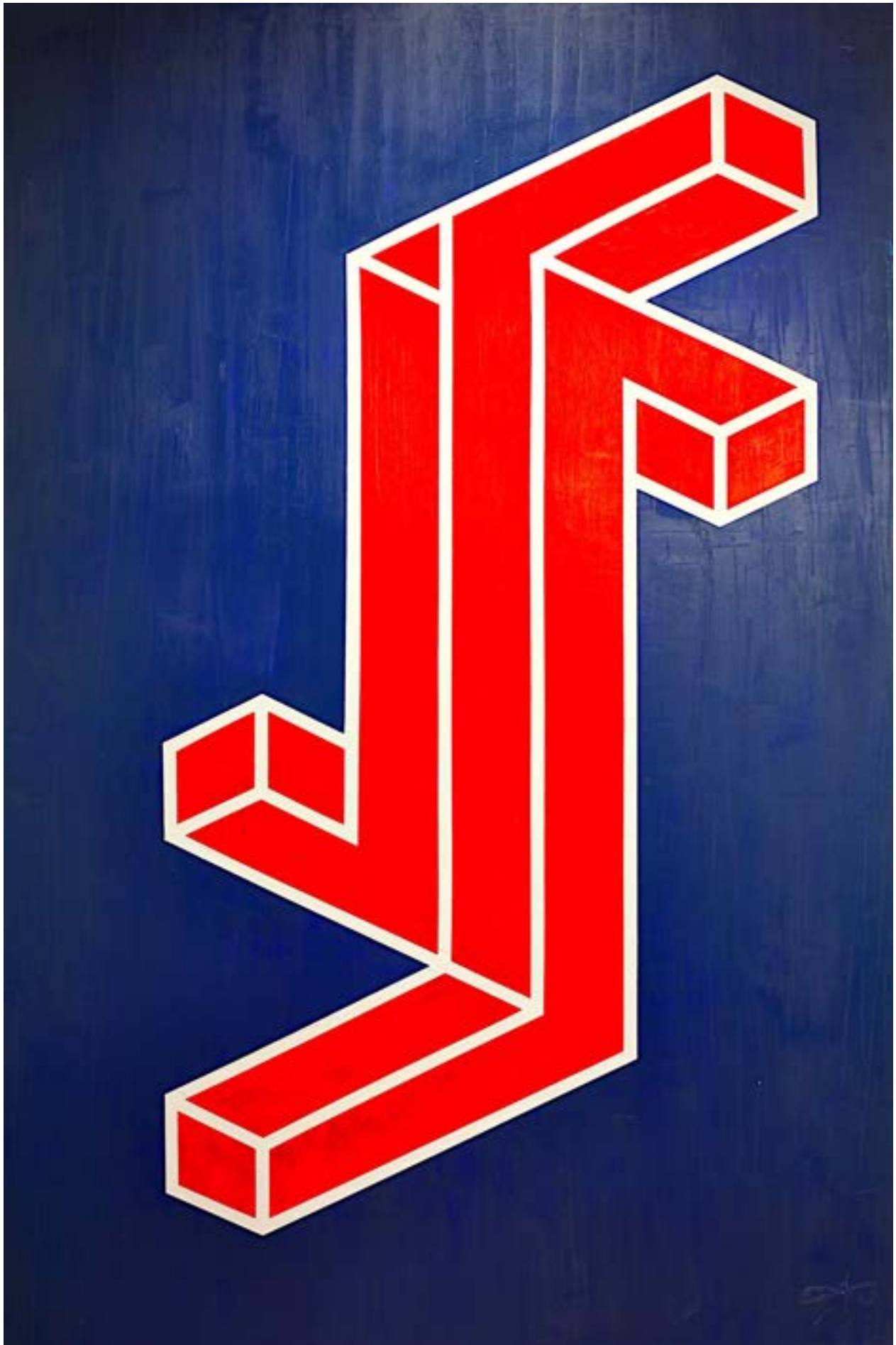


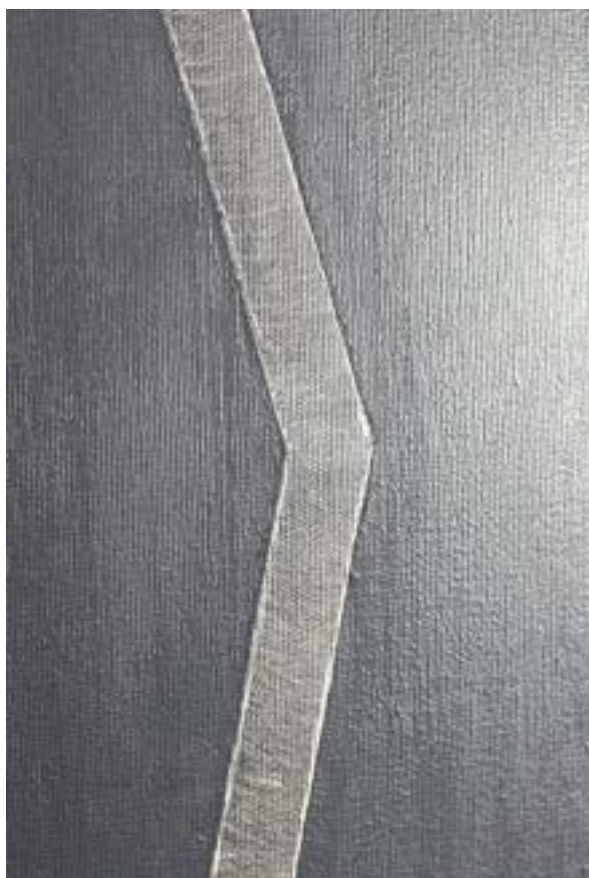
Artist: Tibor Babos
 Title: Prosperity
 Collection: Midtown
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 180X120 cm (70,9'X47,2')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2022





Artist: Tibor Babos
 Title: Backup
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 180X120 cm (70,9'X47,2')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2022



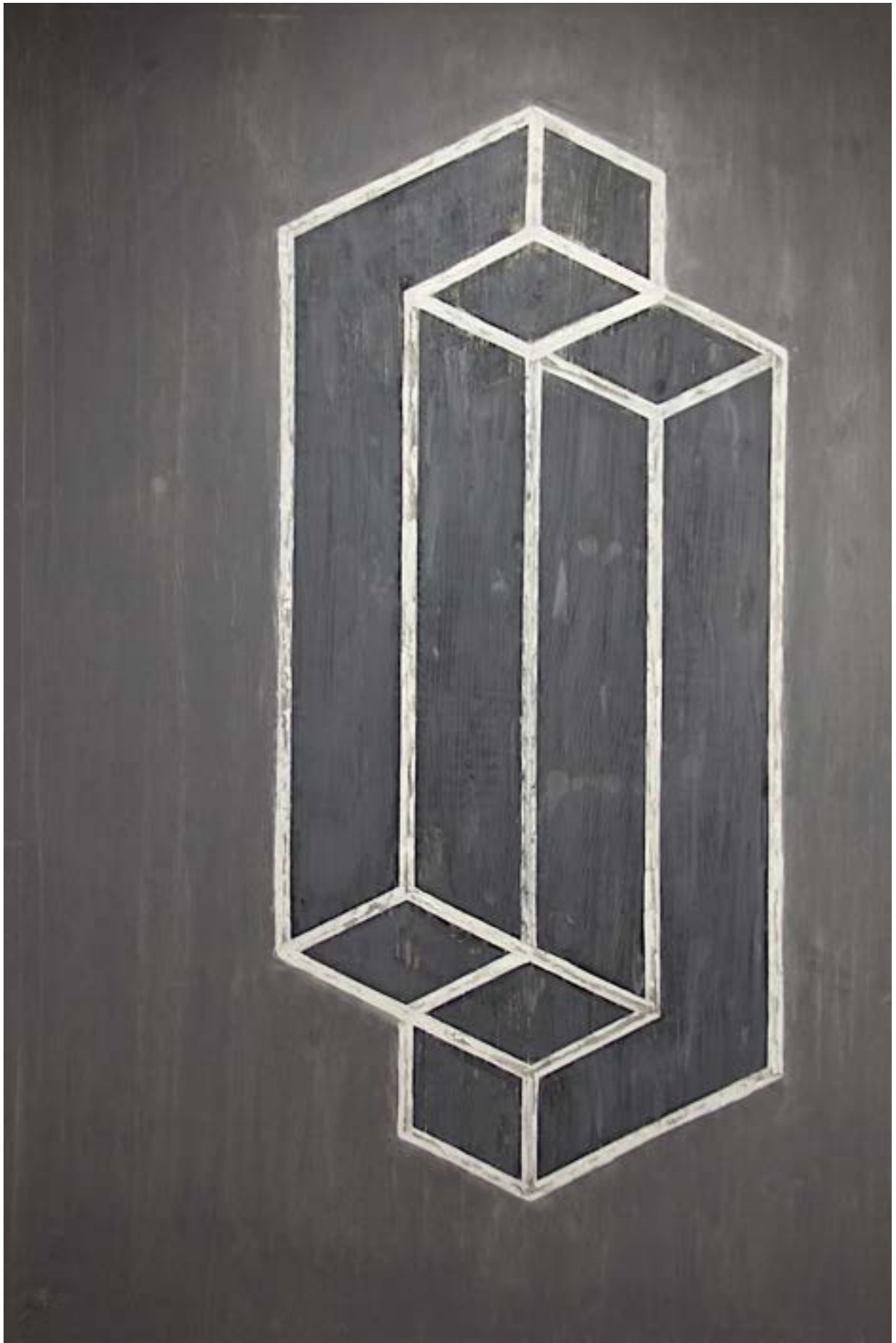


Artist: Tibor Babos
 Title: Two Identities
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 160X100 cm (63'X39,4')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2022





Artist: Tibor Babos
 Title: Snuggling
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 170X110 cm (66,9'X42,9')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023





Artist: Tibor Babos
 Title: Equilibrium
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 160X100 cm (63'X39,4')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2022





Artist: Tibor Babos
 Title: Attraction
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 170X110 cm (66,9'X42,9')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023



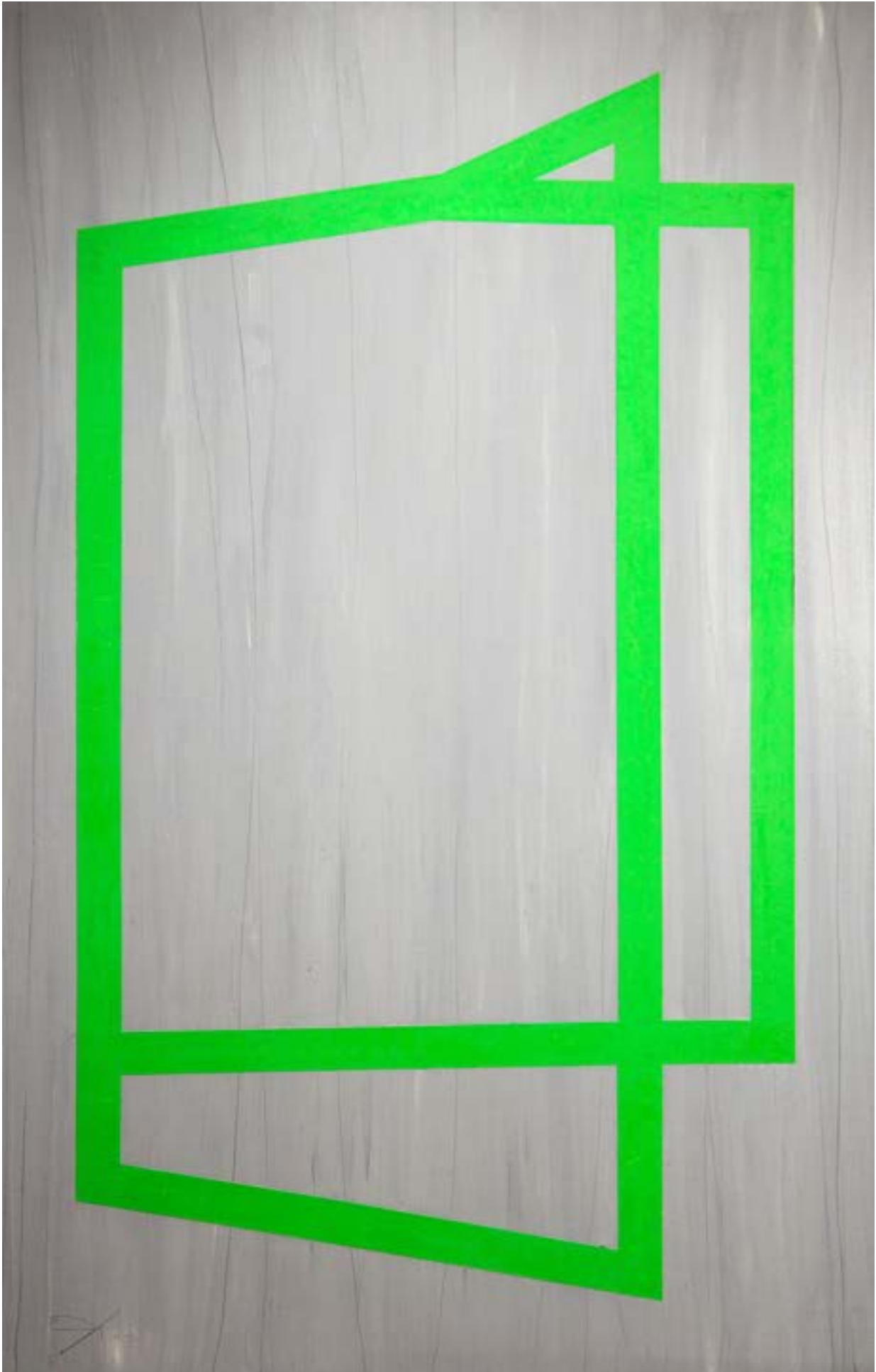


Artist: Tibor Babos
 Title: Black Door
 Collection: Doors
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 150X100 cm (59,1'X39,9')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2022





Artist: Tibor Babos
 Title: Green Door
 Collection: Doors
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 150X100 cm (59,1'X39,9')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2022





Artist: Tibor Babos
 Title: Purple Door
 Collection: Doors
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 150X100 cm (59,1'X39,9')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2022





Artist: Tibor Babos
 Title: Cashflow
 Collection: Midtown
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 180X120 cm (70,9'X47,2')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023





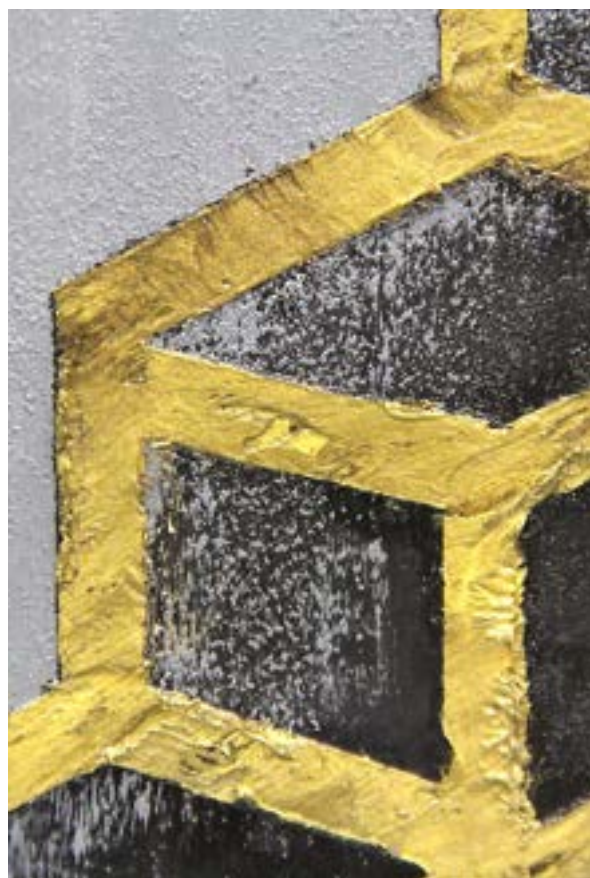
Artist: Tibor Babos
 Title: Horseshoe Magnets
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 170X110 cm (66,9'X42,9')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2022





Artist: Tibor Babos
 Title: Coming and Going
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 6160X100 cm (63'X39,4')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023





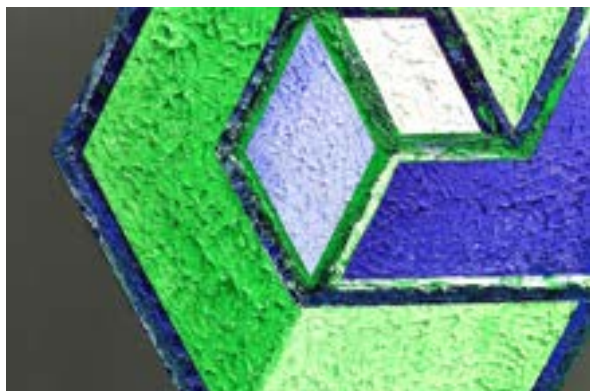
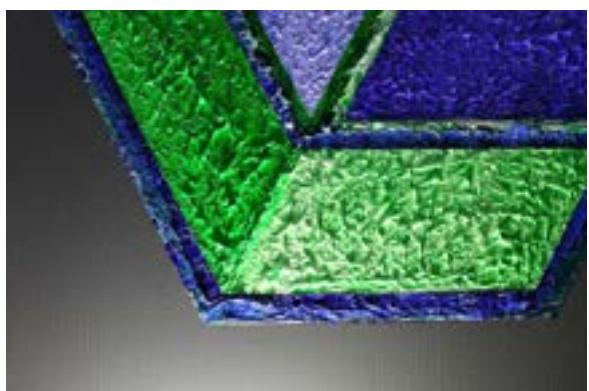
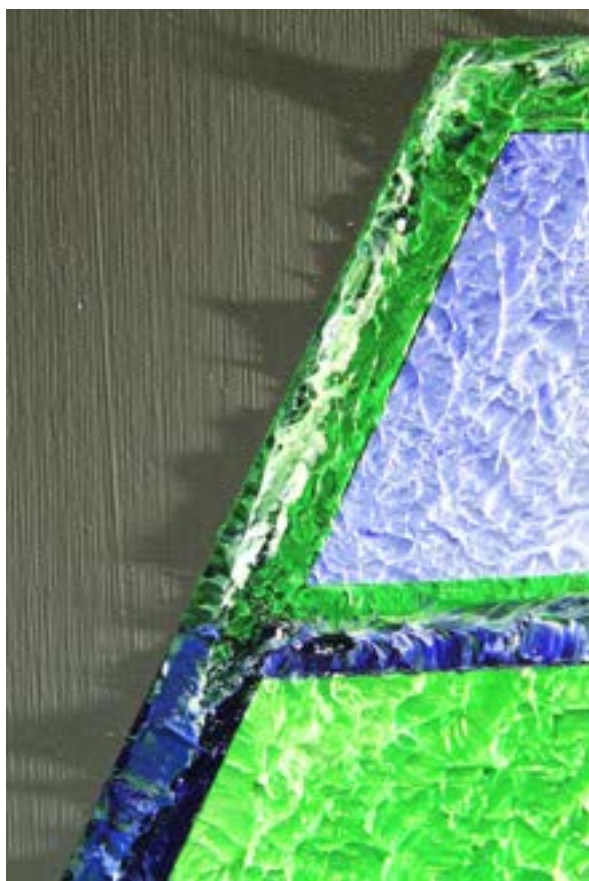
Artist: Tibor Babos
 Title: Cashflow Analysis
 Collection: Midtown
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 60X50 cm (23,6'X19,6')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023





Artist: Tibor Babos
 Title: Equilibrium
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 60X50 cm (23,6'X19,6')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023



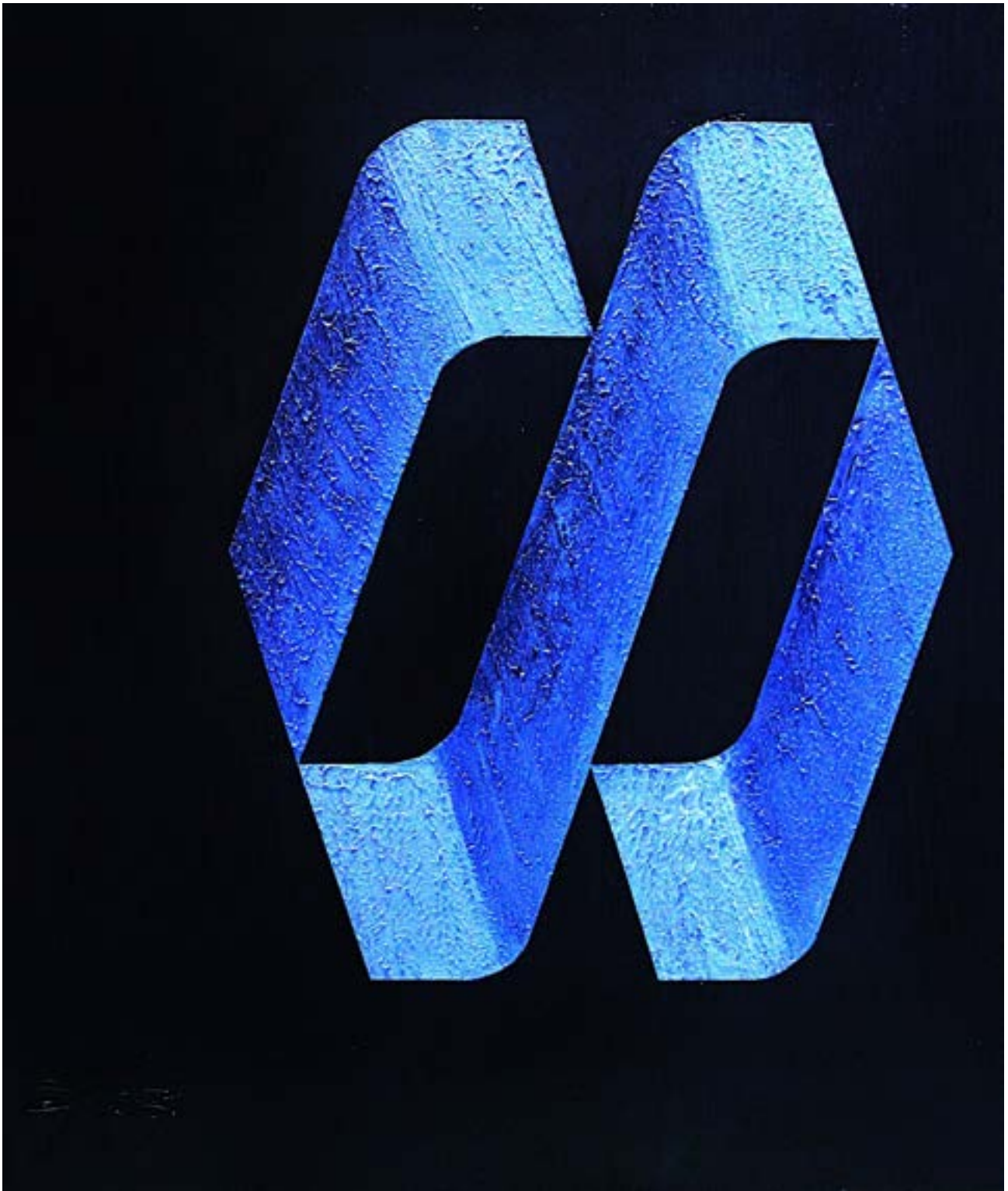


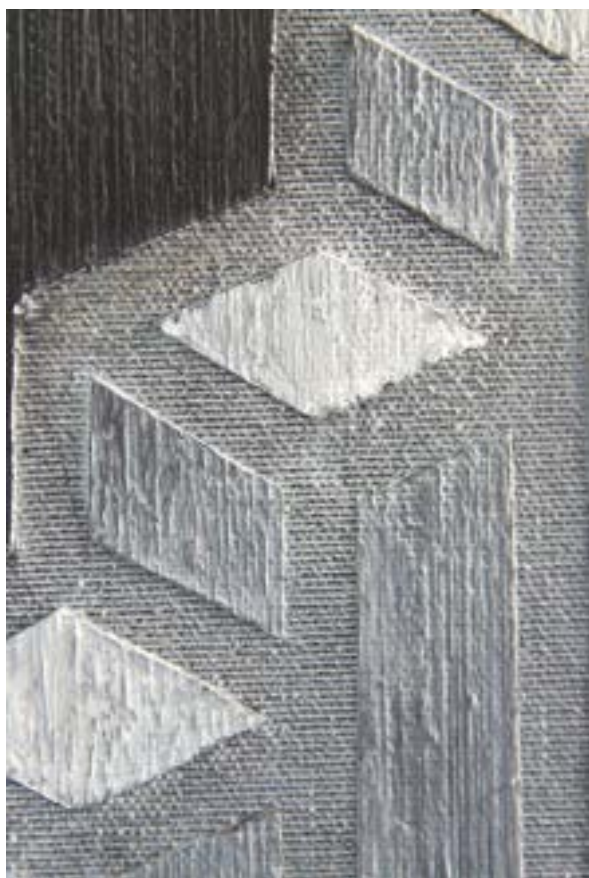
Artist: Tibor Babos
 Title: Into Each Other
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 60X50 cm (23,6'X19,6')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023





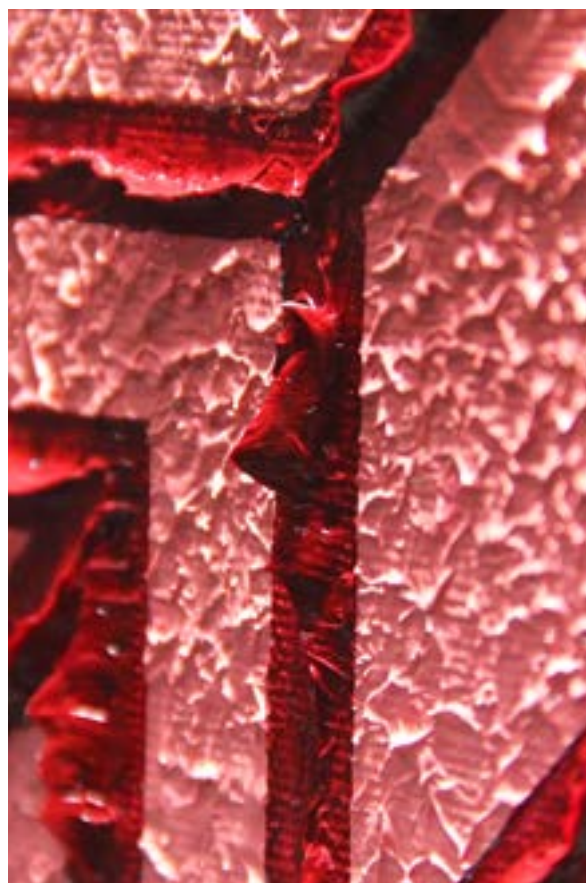
Artist: Tibor Babos
 Title: Blue Forever
 Collection: Everest
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 60X50 cm (23,6'X19,6')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023



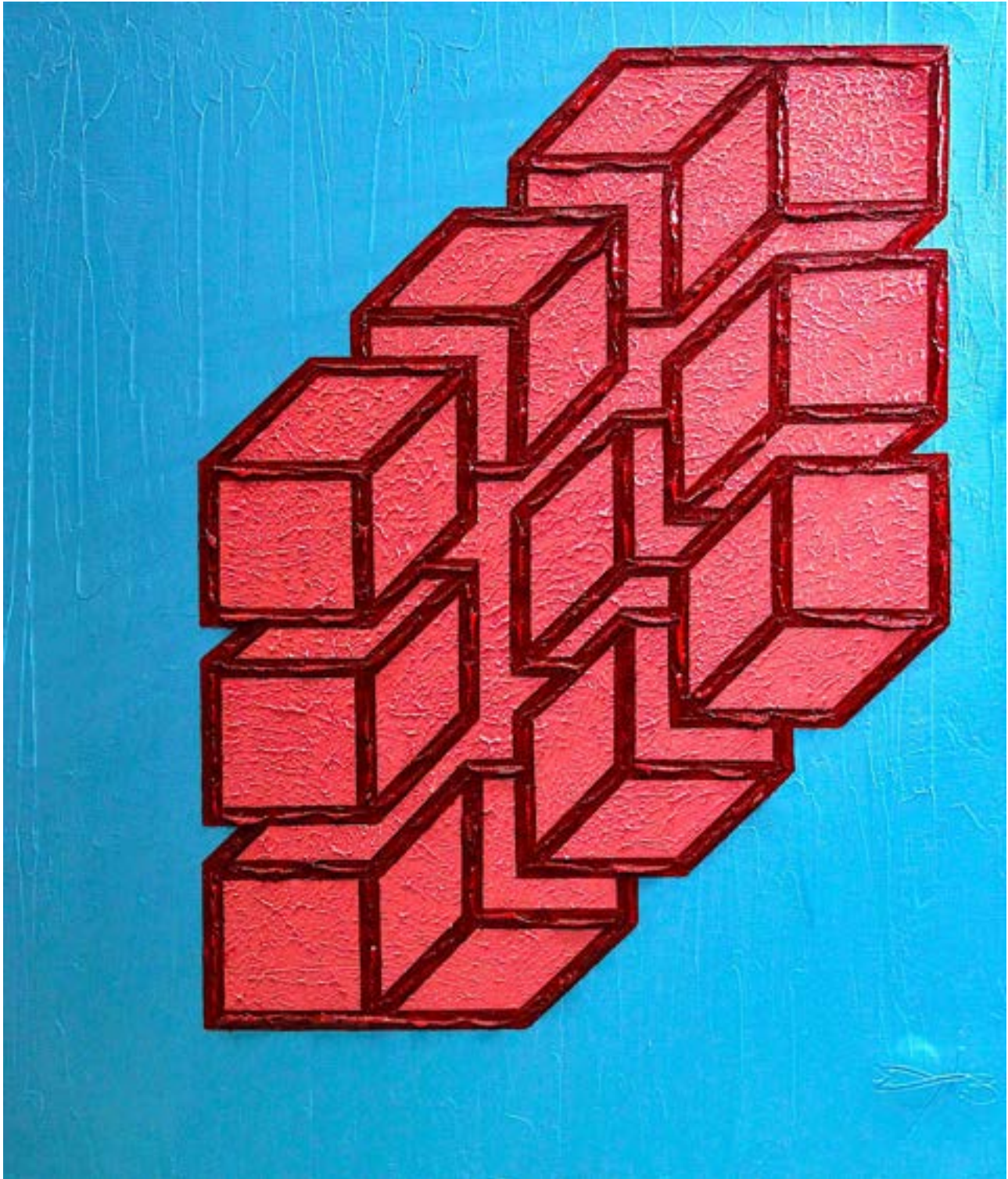


Artist: Tibor Babos
 Title: Self Confidence
 Collection: Midtown
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 60X50 cm (23,6'X19,6')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2024



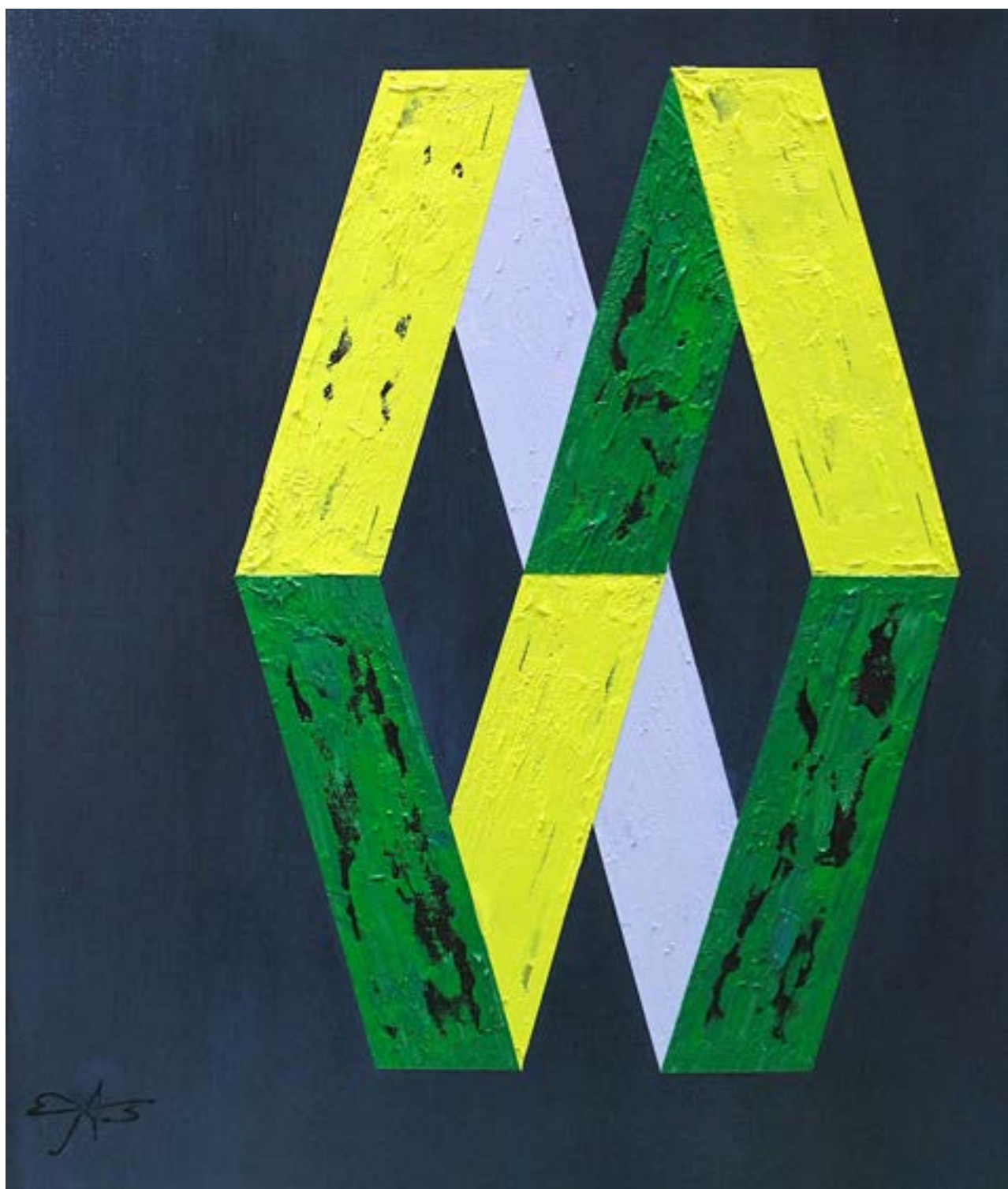


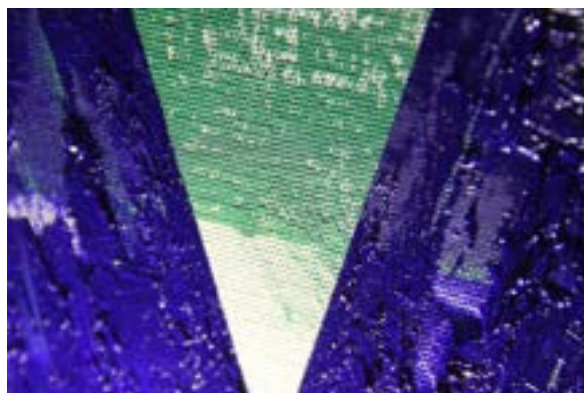
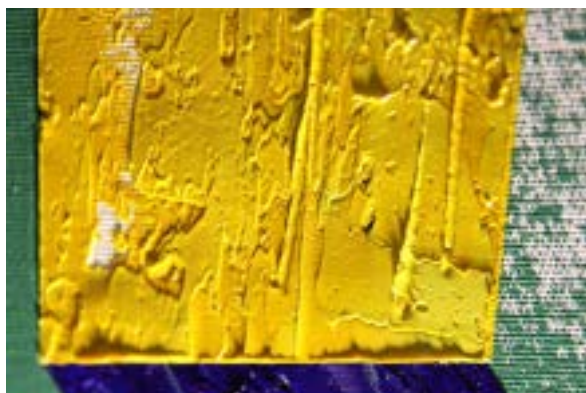
Artist: Tibor Babos
 Title: Rubik's Cube
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 60X50 cm (23,6'X19,6')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023





Artist: Tibor Babos
 Title: Fragmented Forever
 Collection: Everest
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 60X50 cm (23,6'X19,6')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023





Artist: Tibor Babos
 Title: Back To Each Other
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 60X50 cm (23,6'X19,6')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023



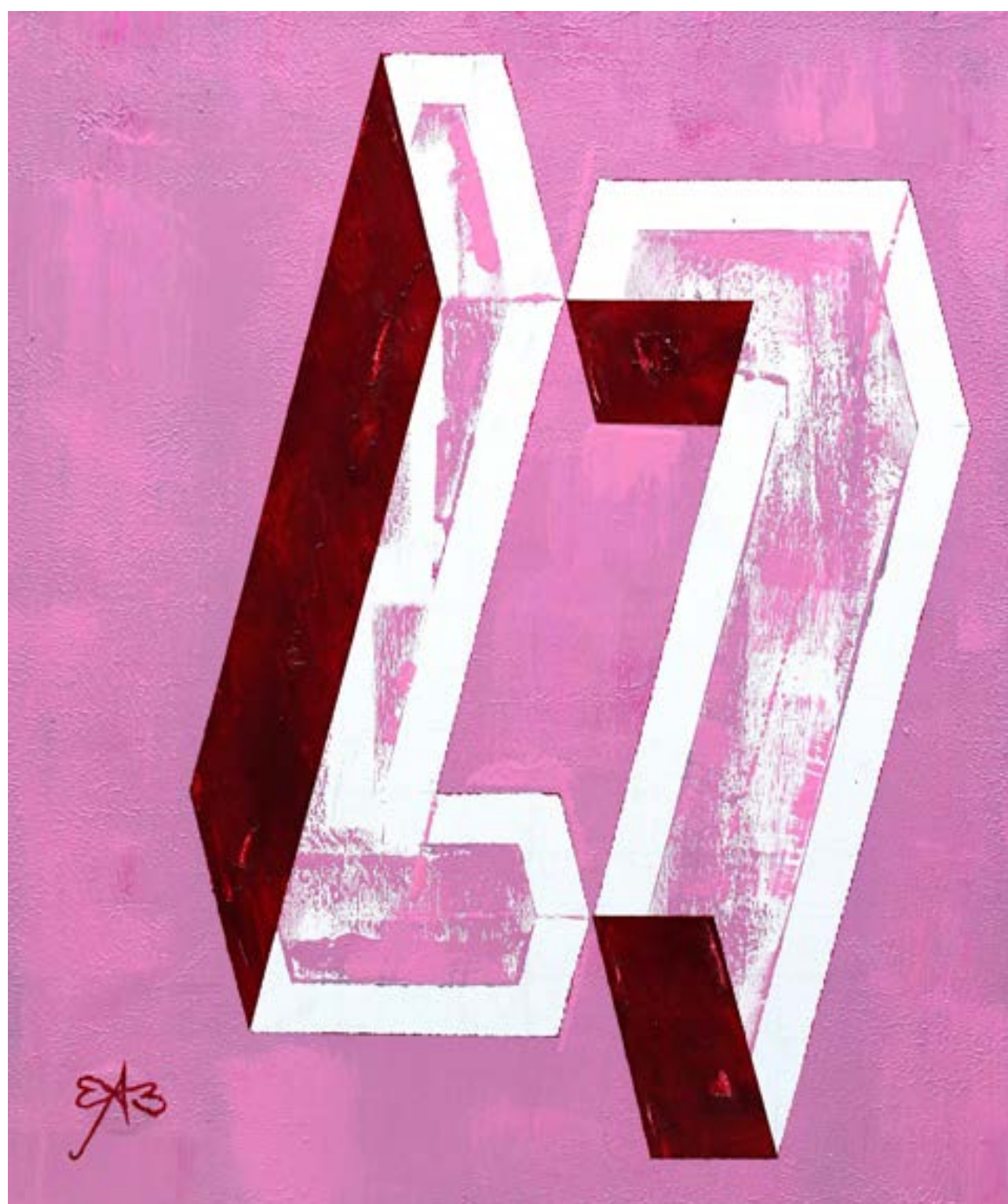


Artist: Tibor Babos
 Title: Self Confidence
 Collection: Midtown
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 60X50 cm (23,6'X19,6')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023





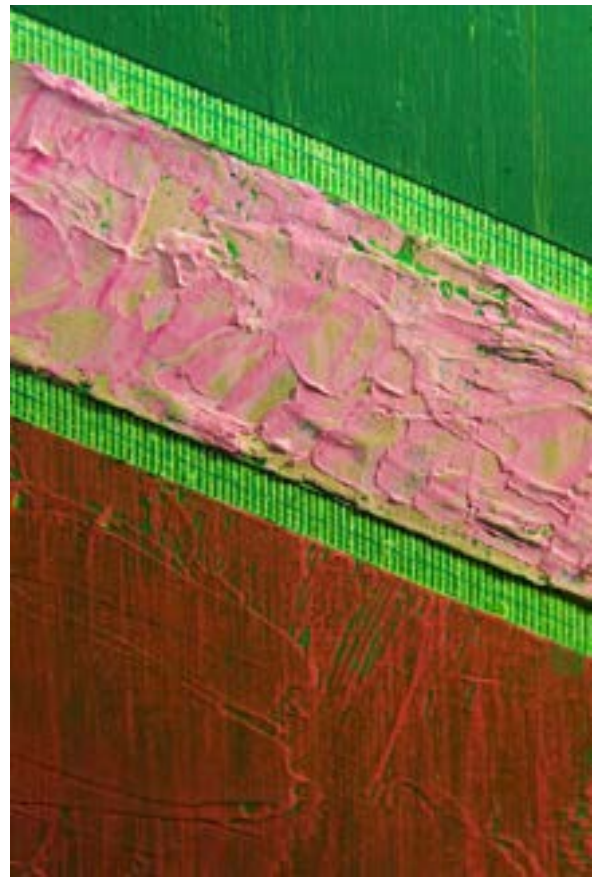
Artist: Tibor Babos
 Title: Attraction
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 60X50 cm (23,6'X19,6')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023



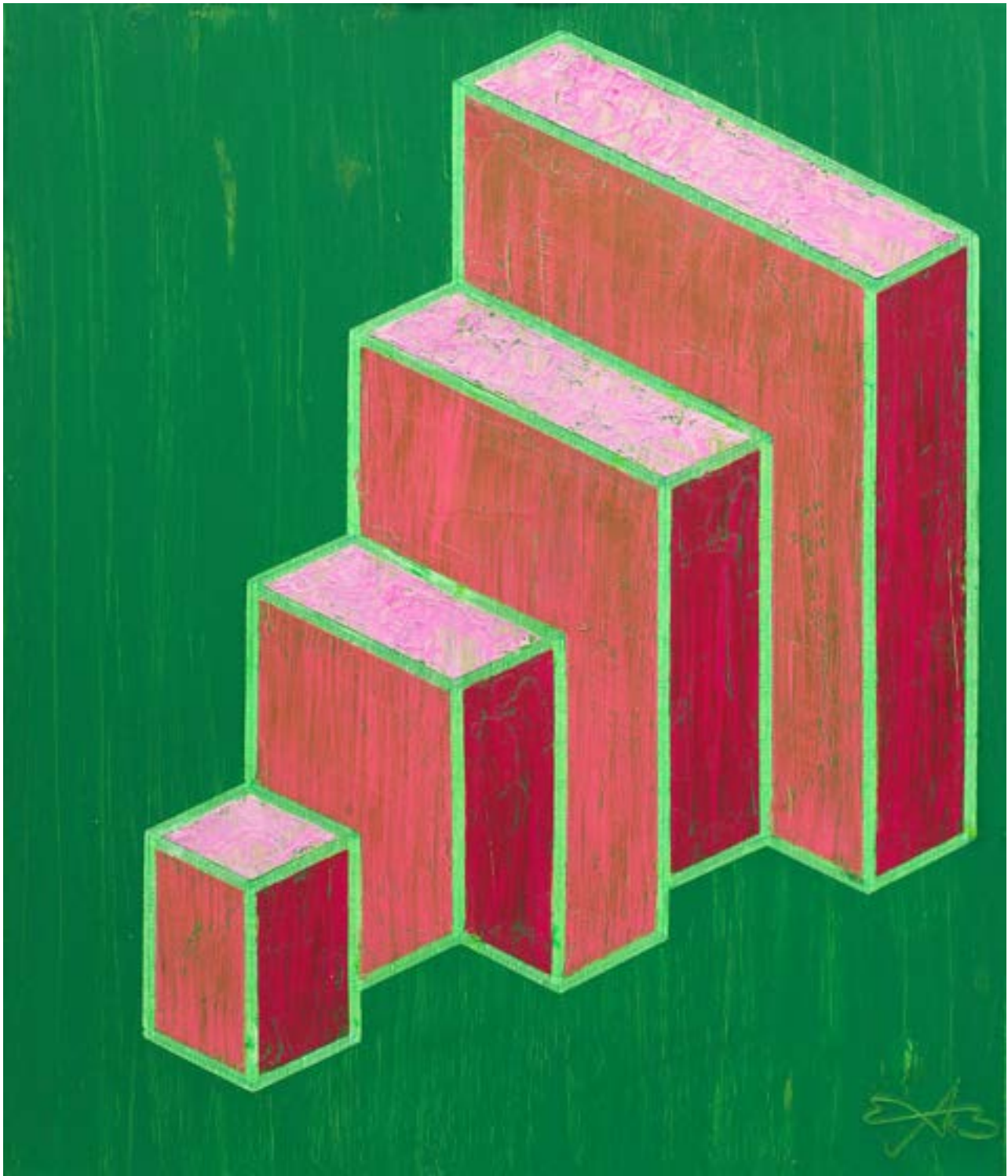


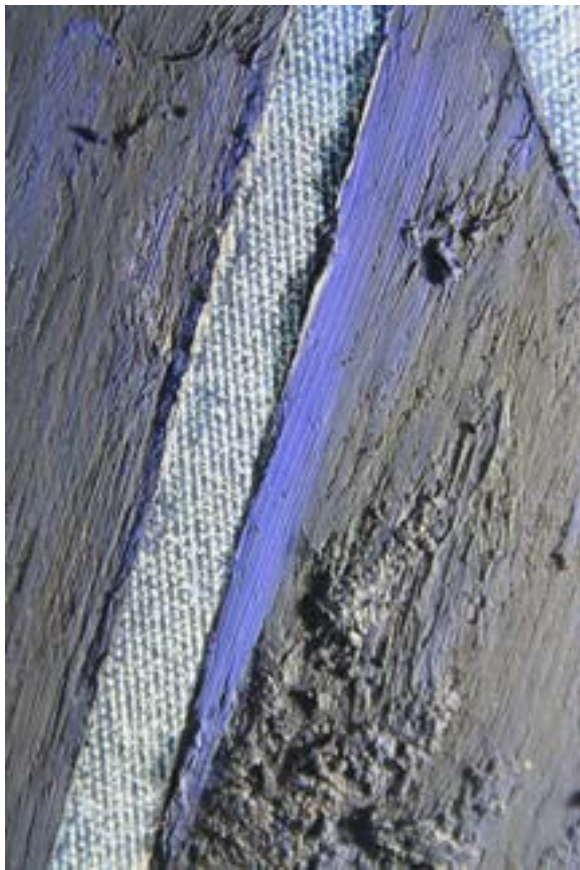
Artist: Tibor Babos
 Title: Dilemma
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 60X50 cm (23,6'X19,6')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023





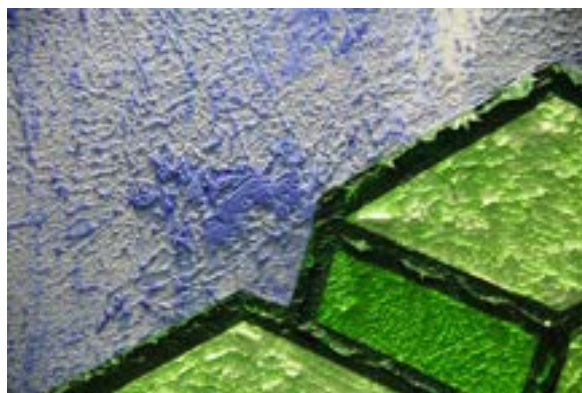
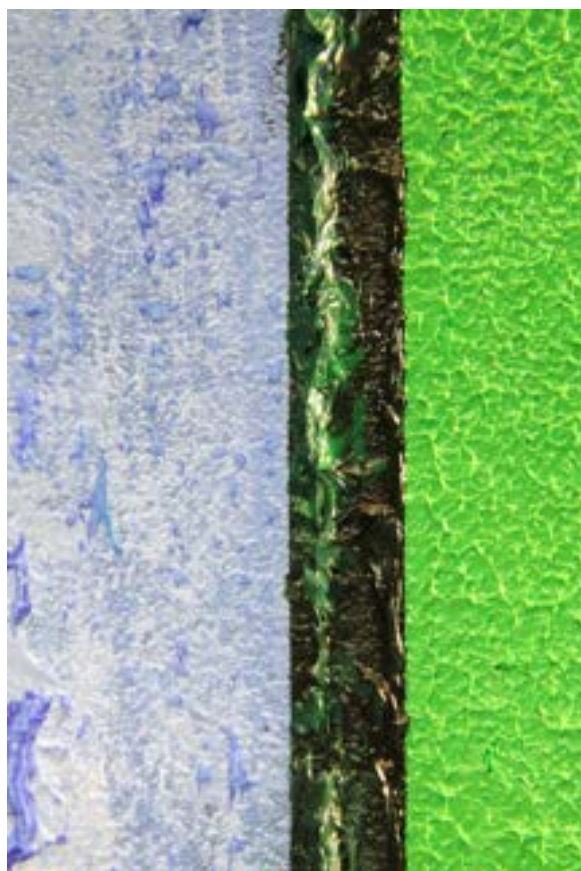
Artist: Tibor Babos
 Title: Graduation
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 60X50 cm (23,6'X19,6')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023



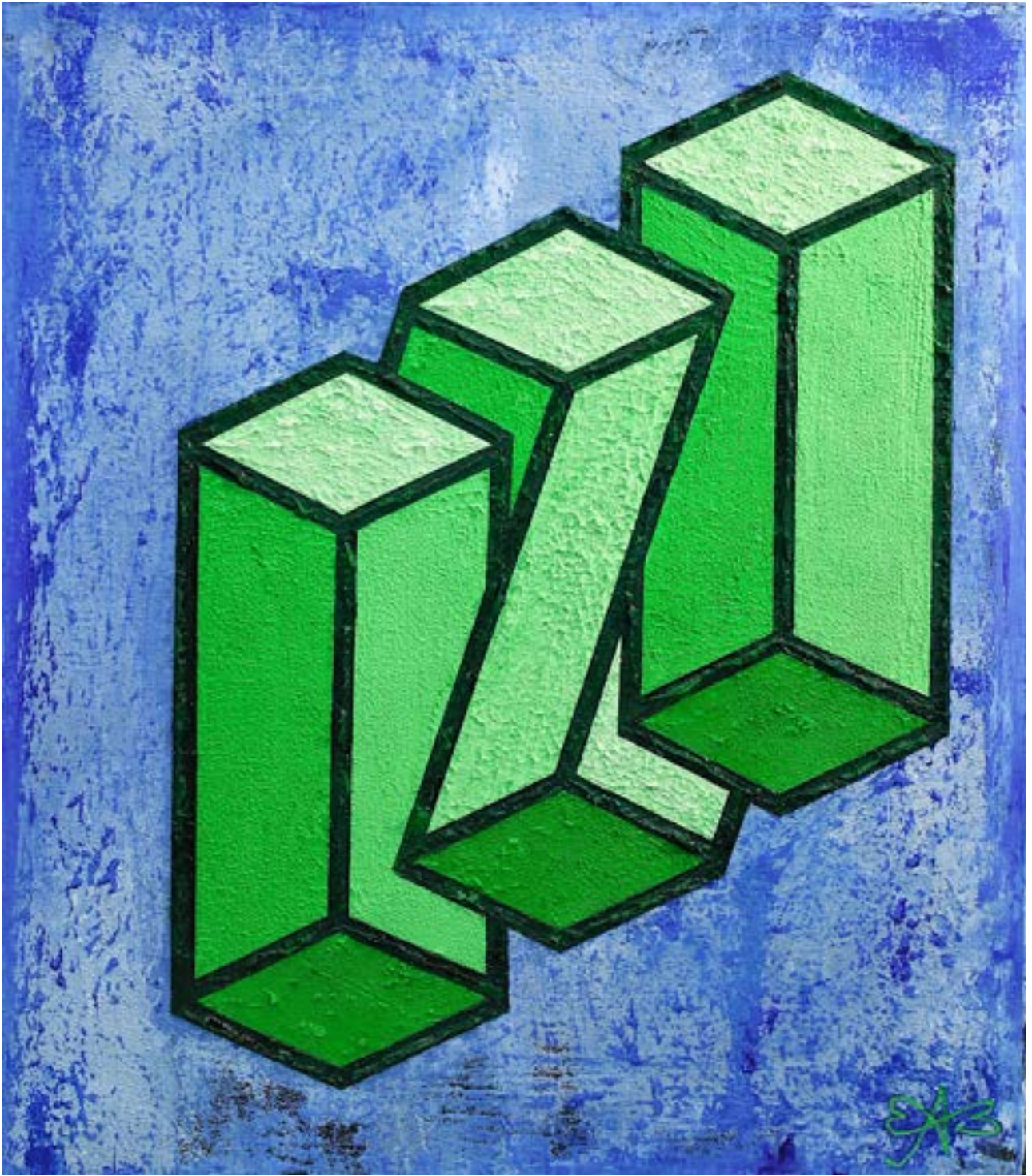


Artist: Tibor Babos
 Title: Double Parallels
 Collection: Geminimal
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 60X50 cm (23,6'X19,6')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023





Artist: Tibor Babos
 Title: Abnormal
 Collection: Midtown
 Style: Constructive Unrealism
 Paradox Constructivism
 Dimensions: 60X50 cm (23,6'X19,6')
 Medium: Oil on 3D+ Canvas
 Location: Budapest
 Year: 2023



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New York, Budapest
2024



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