

Diana Takacsova



Artist statement

Diana Takacsova (Brussels, Belgium / Bratislava, Slovakia) is a photographer working with research-based and documentary strategies to explore how landscapes, infrastructures, and human movements are shaped by systems of power, economy, and environmental transformation. Her practice focuses on the visual and spatial conditions through which place, displacement, and ecological pressure become legible, often within contexts marked by transition, extraction, or invisibility.

Approaching photography as a method of inquiry rather than documentation, she develops long-term projects grounded in fieldwork, observation, and situated experience. Working across different geographies, her practice is informed by sustained engagement with specific sites over time, allowing layered narratives to emerge from the relationship between lived environments and the systems that structure them. Images are constructed as part of a broader investigative process, where seeing becomes a way of thinking through complexity rather than representing it.

Her work is driven by an interest in how landscapes are produced, maintained, and transformed through intersecting ecological, social, and economic forces. Rather than treating the environment as a static backdrop, she considers it as an active field shaped by continuous negotiation - between extraction and regeneration, control and erosion, visibility and disappearance. Within this framework, photography functions as both a record and a means of reframing how such processes are perceived and understood.

Recent projects have examined agricultural extraction systems in southern Portugal, the spatial politics of migration on Lesbos, and post-industrial transformation in Slovakia. These works trace how contemporary landscapes are not only inhabited, but actively constructed through infrastructures of production, governance, and mobility, revealing the often-invisible systems that organise them.

Her practice is supported by research-based grants, including from the National Geographic Society and the Pulitzer Center on Crisis Reporting, enabling sustained field investigations across multiple contexts. As a National Geographic Explorer, she is currently developing a project focused on freshwater ecosystems, continuing a long-term engagement with site-based research that combines fieldwork, observation, and situated experience.

Diana has also participated in residency and research contexts that inform her practice, including programmes such as The Sociological Review's Image-Maker in Residence, which have contributed to the development of her methodological approach to image-making.

Her work has been exhibited internationally and is part of ongoing dialogues between photography, contemporary art, and documentary practice.

She holds an Erasmus Mundus Joint Master's degree in Interdisciplinary African Studies and a Master's degree in Mass Media Studies from the University of Ss. Cyril and Methodius in Trnava.

CV



Diana Takacsova

Born on 26.05.1992 in Bratislava, Slovakia

Lives and works in Brussels, Belgium/Bratislava, Slovakia

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Education

2020 – 2022: European Interdisciplinary Master in African Studies, Erasmus Mundus Scholarship recipient

(University of Porto, University of Bayreuth, University of Bordeaux) including fieldwork in Nakuru, Kenya

2014 - 2016: MA in Mass Media Studies at the University of Ss. Cyril and Methodius in Trnava (SK)

2013 - 2014: Erasmus exchange, Journalism and Public Relations, Universitatea Lucian Blaga, Sibiu (RO)

2011 - 2014: BA in Mass Media Studies at the University of Ss. Cyril and Methodius in Trnava (SK)

Grants and Awards

2026: National Geographic Explorer – grant recipient

2025: Pulitzer Center on Crisis Reporting – grant recipient

2025: Leica Oskar Barnack Award – nominee

2025: Marilyn Stafford FotoReportage Award – shortlisted

2025: Ostend City Photographer of the Year (BE)

2024: Culture Moves Europe, Goethe-Institut – individual mobility grant recipient

2023: Slovak Arts Council – mobility grant recipient

2021: National Geographic Society – grant recipient

Curatorial Selections and Institutional Programmes

2024: New York Portfolio Review – selected participant (online)

2022: 30 Under 30 Women Photographers – Artpil

2025: Joop Swart Masterclass – nominee (World Press Photo Foundation)

Residencies and Research Programmes

2025: Pro Progressione / Visegrad Fund Visual Artist Residency Programme, Budapest (HU)

2025: Hermitage for Art residency (SK)

2024: Sunnhordland Museum, Halsnøy Kloster (NO)
2023: The Sociological Review – Image-Maker in Residence (online)
2023: Hájovňa Residency, Banská Štiavnica (SK)
2022: NOOR – Visualising Climate Crisis, mentorship programme (SK)
2021: Face à la mer residency, Tangier (MA)

Collections

Embassy of Slovakia in Belgium (BE)
Sunnhordland Museum (NO)

Workshops and Further Development

2024: Critical Border Studies Research School – Border Extractions: an Island Methodology, University of Palermo (IT)
2023: Global Cultural Relations Programme, selected participant (ES)
2022: NOOR – Visualising Climate Crisis, mentorship programme with Kadir van Lohuizen and Esther Horvath (SK)
2021–2022: VII Academy – Documentary Photography Seminars (Level 2 and Central & South-Eastern Europe), scholarship recipient (online)
2019: ISSP – Storytelling as a Tool for Social Change with Tanya Habjouqa (LV)

Selected Exhibitions

2026: Central European House of Photography (SK)
2026: Hermitage for Art (SK)
2025: Rencontres de la photographie d'Arles (FR)
2025: Sunnhordland Museum, Halsnøy Kloster (NO)
2025: La RATP invite x Fisheye Magazine, Paris Metro (FR)
2023–2024: NOOR Visualising Climate Crisis, touring exhibitions (SK, HU, PL, CZ)
2023: Land Body Ecologies Festival, Wellcome Collection, London (UK)
2024: Slovak Press Photo Gallery, Bratislava (SK)
2024: Białystok Interphoto (PL)
2024: Slovak House – Consulate of Slovakia, Brussels (BE)

Selected Publications / Features

The New York Times – National Geographic Magazine – BBC – The Guardian – Courrier International – Mongabay – GEO – New Lines Magazine

Talks

2025: Photography as a Research Method, University of Porto (PT)
2024: Ethical Reflections of Minorities and Minority Communities, Sofia (BG)

Temporary Views

2017- Ongoing

Temporary Views examines the Belgian North Sea coastline as a constructed and continuously negotiated landscape shaped by the interaction between human intervention and environmental forces. Rather than a stable geographic entity, the coast is approached as a site of ongoing transformation, where permanence is produced through cycles of demolition, rebuilding, and adaptation.

The coastline operates as a spatial palimpsest in which infrastructure, architecture, tourism, and natural processes overlap and continuously reshape one another. It is marked by exposure to climate change and coastal erosion, intensified by dense human development. As a narrow and highly engineered strip of land, it reveals the tension between ecological fragility and the cultural, social, and economic demands placed upon it.

Within this setting, humans are not external observers but active geomorphic agents whose interventions continuously reshape coastal space. Engineered shorelines, high-rise constructions, and temporary urban forms coexist with erosion, sedimentation, and rising sea levels, producing a landscape of instability that is nevertheless experienced as familiar and habitable.

Rather than resolving this contradiction, the project holds it open. It considers the coastline as a space where systems of nature and infrastructure are inseparably entangled, and where perception is continuously shaped by processes of construction, consumption, and change.























