

MODERN AND CONTEMPORARY  
HUNGARIAN ART

BULLETIN 1985-1990

SOROS FOUNDATION FINE ART DOCUMENTATION CENTER - MŰCSARNOK, BUDAPEST



## PLEASE NOTE

We have moved to a new location since  
the publication of this bulletin.

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SOROS FOUNDATION FINE ART  
DOCUMENTATION CENTER  
MŰCSARNOK

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HUNGARIAN FINE ART  
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# Modern and Contemporary Hungarian Art

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BULLETIN 1985 - 1990

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GRANTEES AND DOCUMENTED ARTISTS 1985-1990

ZOLTÁN ÁDÁM  
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JÁNOS SZIRTES  
LÁSZLÓ VASVÁRI  
JÁNOS VETŐ  
VETŐ/ZUZU  
TIBOR VILT

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OFFICE HOURS

10.00am - 4.00pm Monday to Thursday

10.00am - 2.00pm Friday

Visitors wishing to utilize the resources of the Center are requested to make an appointment with staff members.

The Soros Foundation Fine Art Documentation Center was established in the Múcsarnok five years ago as a resource center offering information on twentieth century Hungarian artists to students, scholars, collectors and dealers from within Hungary and from abroad. The Center promotes and encourages international interest and recognition of the many talented artists working in Hungary today as well as the many significant Hungarian artists who lived and worked in the first half of the twentieth century.

Slides, photographs, biographical data, catalogues, press clippings and bibliographies have been collected and compiled at the Center. English translations of the material are available to the non-Hungarian speaking visitor. In 1990 the Center introduced a computerized slide registry.

This Bulletin is the latest activity of the Center. We hope that the Bulletin will bring information concerning Hungary's artistic community and its fine endeavors to an ever larger audience.

Susan Weber Soros

•



Suzanne Mészöly

## THE SOROS FOUNDATION FINE ART DOCUMENTATION CENTER

The institution is a resource center for modern and contemporary Hungarian art. The Center is funded by the Soros Foundation, New York and is located in the Múcsarnok - Palace of Exhibitions, Budapest.

**COMPREHENSIVE DOCUMENTATION** of modern and contemporary Hungarian artists are prepared by commissioned art historians. Approximately five to ten artists are documented each year. The documentations include comprehensive accounts of the selected artists' work, complete with biographical details, lists of group and individual exhibitions, lists of works in public collections, bibliographies, copies of relevant published articles, catalogues and brief accounts of the artist's activities. Approximately 20 to 40 chronologically ordered representative works are selected from each artist's oeuvre; one page is devoted to the description of a single work and is accompanied by a black and white reproduction and a color slide. The documentation offers easily readable, comprehensive accounts of an artist's work. The documentation, available in both English and Hungarian, is updated biennially. Annotated versions of the documentation are lodged in the Library of the National Gallery of Art, Washington.

**THE ARTISTS FILE** is a comprehensive, computerized slide registry of contemporary Hungarian artists. The Center maintains an alphabetically organized slide file and documentation provided by the artists themselves, including up to twenty slides of current work, current addresses of artists, biographies, lists of exhibitions, catalogues, photographs, published articles, etc. The artists select two slides from those in their respective files which

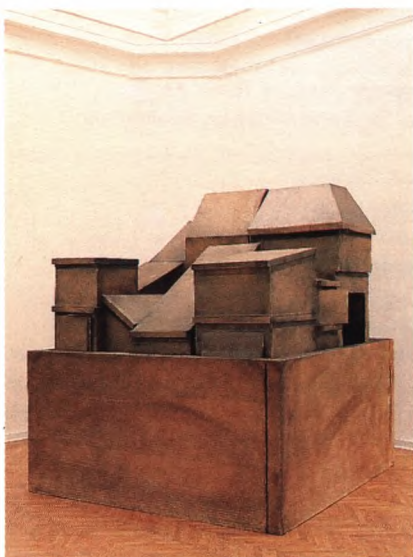


LOIS, Viktor  
(b. 1950)  
"Mosótekerő" 1988  
/Washing Hurdy-Gurdy/  
Metal. 97 cm high

SZENES, Zsuzsa  
(b. 1931)  
"Sorompó" 1984  
/Barrier/  
Wood, canvas.  
118x443x46 cm  
Ministry of Culture and,  
Education Collection,  
Budapest

REGŐSI, István  
(b. 1954)  
"Állatmese" 1985  
/Animal Tale/  
Acrylic on canvas.  
80x100 cm





they feel most representative of their work. These provide an overview for visitors to the Center. For example, visitors may view the complete selection and then request additional slides and documentation on a particular artist. Artists wishing to be represented in the Artists' File are requested to fill out a computer information form; artists must indicate their choice of stated options from the various categories (primary media, materials, scale, style, foreign language knowledge) or state other. Obviously, difficulties abound with the categorization of work, however, easy cross reference is made possible with this system. The Center also assists in establishing contacts with the artists.

**A CATALOGUE LIBRARY** concerning Hungarian art is also maintained by the Center. The collection concentrates on contemporary publications. Visitors may also use the library of the Műcsarnok which embraces a broad field of Hungarian art.

**EXHIBITIONS OF HUNGARIAN ART** are organized by the Center annually or biennially. The location of the shows, as well as the media represented, alter each year. The 1988 exhibition presented contemporary textile art; the 1989 exhibition presented experimental photography; the 1990 show entitled "Architectonic Visions Today" dealt with art and architecture. The exhibition theme and guidelines are publicized and Hungarian artists are invited to apply to participate in the show. A committee selects the participating artists and this committee coordinates the exhibition organization. Each year an

international jury awards the Soros Foundation prizes to the most outstanding works in the exhibition. Depending on the medium of the show, these are either cash prizes or the works are purchased and donated to Hungarian museum collections.

**SPECIAL SERVICES** such as organizing exhibitions or visits to artists studios are available for a fee. For details please contact Center staff.



SZIKORA, Tamás  
(b. 1943)

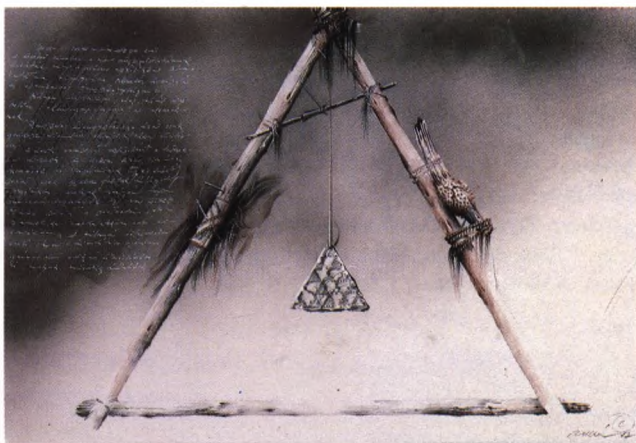
"Doboz-objekt II" 1987  
/Box Object II/  
Mixed media.  
300x250x250 cm

BUKTA, Imre  
(b. 1952)

"Tavaszi zápor" 1984  
/Spring Shower/  
Painted leather bags, fur.  
180x260 cm

GELLÉR B, István  
(b. 1946)

"Varázsháromszög II" 1988  
/Magic Triangle/  
Mixed technique on paper.  
35x50 cm





## ANNUAL SOROS FOUNDATION ART EXHIBITIONS

### "ELEVEN TEXTIL 1968-1978-1988"

/Living Textile 1968-1978-1988/

A Selection of Contemporary Hungarian Works of Textile Art  
Organized by the Múcsarnok, Budapest and the Savária Múzeum, Szombathely

Location: Múcsarnok, Budapest

July 28 - September 11, 1988

Exhibition Curator: Ibolya Herczeg

Exhibition catalogue

Artists featured in the exhibition:

I.Aradi, G.Attalai, A.Bajkó, I.Balázs, I.Bódy, Á.Buzás, K.Cságyoly, J.Czeplédi, I.Dobrányi, J.Droppa, G.Farkas, M.Fogel, Gy.Galántai, K.Garay, L.Gecser, J.Gink, E.Golarits, K.Gulyás, Zs.Gulyás, R.Hager, G.Hajnal, B.Hauser, I.Hegyí, A.Hübner, E.Kass, Á.Kecskés, Cs.Kelecsényi, Gy.Kemény, A.Kubinyi, I.Lovas, B.Molnár, J.Nagy, Sz.Nánay, M.Nemes, É.Németh, M.Pászthy, A.Pauli, L.Pécsi, É.Penkala, Zs.Pérelí, Cs.Polgár, R.Polgár, K.Preiser, K.Sárváry, M.Simonffy, G.Solti, T.Soós, M.Szabó, V.Szabó, É.Szalontai, L.Széchenyi, K.Székelyi, Zs.Szenes, J.Szilágyi, A.Szilasi, M.Szilvitzky, I.Szuppán, I.Temessy, S.Tóth, T.Trombitás

A grand total of 300,000fts was allocated by the Soros Foundation to purchase Hungarian textile works exhibited in the exhibition. The list of recommended works to be purchased was presented by the Savaria Múzeum, Textile Collection, Szombathely and was approved by the Soros Foundation Fine Art Advisory Committee.

Please see List of Donations to Fine Art Museums for details.

### "MÁS-KÉP"

/A Different View/

The Last Twenty Years of Hungarian Experimental Photography  
Organized by the Múcsarnok, Budapest

Location: Ernst Múzeum, Budapest

September 25 - October 15, 1989

Exhibition Curator: Ágnes Gyetvai

Exhibition Advisor: Miklós Peternák

Artists featured in the exhibition:

S.Altorjai, Angelo, G.Attalai, A.Bajkó, I.Bak, A.Balla, STB Group (A.Balla, Gy.Sipek, P.Tamási), E.Bálint, A.Baranyay, Zs.Barta, Á.Birkás, I.Bukta, B.Czeizel, A.Csáji, L.Cseri, T.Csiky, L.Dallos, M.Dezso, O.Drozdik, T.Eisenmayer, Á.Eperjesi, D.Erdély, Gy.Erdély, M.Erdély, T.Eskulits, Á.Fakó, E.Fejér, F.Ficzek, B.Flesch, P.Forgács, Gy. Galántai, T.Gáyor, L.Gecser, I.Gellér B, Gy.Gulyás, J.Gulyás, K.Gulyás, T.Gyarmathy, J.Gyulavári, T.Hajas, I.Halas (Halász), A.Halász, K.Halász, I.Haraszty, L.Haris, Ó.Harnóczy, G.Hámos, Á.Havrán, P.Herendi, P.Horváth, J.Jakovits, Gy.Jederán, I.Jelenczki, A.Jokesz, Gy.Jovánovics, F.Kálmándy, L.Kassák, El Kazovszkij, Zs.Károlyi, J.Kele, G.Kerekes, Á.Kéri, Á.Kiss, K.Kismányoky, A.Koncz, Cs.Koncz, B.Kondor, Gy.Konkoly, Gy.Kozma, A.Kováts, A.Kovács, Gy.Kulcsár, L.Lakner, P.Legendy, A.Lengyel, Gy.Lőrinczy, L.Lugosi, L.fe Lugossy, J.Major, D.Maurer, L.Méhes, A.Nagy, L.Najmányi, L.Ország, L.Paizs, G.Palotai, Gy.Pauer, E.Pásztor, Pécsi Műhely (K.Kismányoky, K.Szífjártó), G.Perneczky, M.Peternák, S.Pinczehelyi, P.Putkay, J.Puskás, L.Rajk ifj., J.Rosta, K.Schmal, Gy.Soós, Gy.Stalter, J.Sugár, R.Swierkiewicz, Á.Szabados, T.Szalai, Gy.Szegő, Gy.Szemadám, Zs.Szenes, T.Szentjóbó, J.Szerencsés, K.Szert, K.Szífjártó, L.Szilágyi, I.Szirányi, J.Szirtes, Gy.Tahin, L.Tasnády, P.Tímár, E.Tolvaly, E.Tót, G.Tóth, Gy.Tóth, L.Török, P.Türk, P.Ujházi, Zs.Ujji, T.Várnagy, J.Vető, A.Vécsy, M.Vékás, T.Zátonyi, Cs.Zuffa.

International Jury Members

Flip Bool, Director National Photo Archive, Rotterdam  
Dr.Dieter Ronte, Director Museum moderner Kunst, Vienna  
Jens Röttsch, Photographer, Leipzig  
Dr.László Beke, Chief Curator, Hungarian National Gallery, Budapest  
Miklós Peternák, Art Historian, Hungarian Academy of Sciences, Art Historical Research Group

Soros Foundation Awards

1st Prize (50,000 Ft) Péter Türk  
2nd Prize (20,000 Ft) István Jelenczky  
3rd Prize (10,000 Ft) Dóra Maurer  
(10,000 Ft) Lenke Szilágyi  
(10,000 Ft) András Baranyay

.

**"ARCHITEKTONIKUS GONDOLKODÁS MA"**

/ARCHITECTONIC VISIONS TODAY/

Organized by the Soros Foundation Fine Art Documentation Center, Budapest  
Location: Műcsarnok, Budapest  
August 2 - September 2, 1989  
Exhibition Curator: Suzanne Mészöly

Artists featured in the exhibition:

F.Bán, Craft Kft, F.Csurgai, É-11, I.Gellér B., J.Gerle, Z.Gyertyános, Gy.Július, B.Kicsiny, A.Kovács, F.Schüller, L.Vértesi, L.Tompos, Gy.Juhász,  
T.Kuslits, D.Maurer, J.Megyik, F.Mújdricza, P.Mújdricza, T.Szalai, T.Trombitás, S.Zimits.

International Jury Members

Dr.Jiri Sefcik, Curator, Galerie hlavního mesta Prahy, Prague  
Gavin Renwick, Architect, Glasgow  
András Ferkaí, Architect, Budapest  
Dr.László Beke, Chief Curator Hungarian National Gallery  
Dr.Lóránd Hegyi, Head of International Dept, Műcsarnok

Soros Foundation Awards

Prize (30,000 Ft ) Attila Kovács  
Prize (30,000 Ft) János Megyik  
Prize (30,000 Ft) Tamás Trombitás  
Prize (10,000 Ft) János Gerle - Zoltán Gyertjános  
Prize (10,000 Ft) Tibor Szalai



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LAJOS NÉMETH

## INTRODUCTION TO CONTEMPORARY HUNGARIAN ART

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The framework of the Soros Foundation, in the area of fine arts, is to support modern Hungarian culture which was banned or at least forced into the background by official cultural policies; in essence, support those Hungarian artists in "counter-culture" circles. It has assisted avant-garde spirited art through scholarships, purchases, and has helped in the organization of exhibitions and the publication of catalogues. In cooperation with the Múcsarnok it has established a center for the documentation of contemporary Hungarian art and related activities, whose principle task is the collection and passing on of information, to increase the knowledge of Hungarian artists abroad. The aim of this bulletin is to provide an account of the functioning of the Documentation Center of the Soros Foundation, and beyond that to give a summary of the main directions in contemporary Hungarian art.

In order to understand the situation of contemporary Hungarian art and follow the development of its tendencies, we have to turn to the specifics of Hungarian history and culture. The destiny of Hungarian art is obviously parallel to the whole development of Hungarian society, replete with hiatus and interruptions, unable to achieve the chance of organic development which "logically" established the luckier fate of western art and culture. We must delve into the past centuries to find the causes, and especially to the one hundred and fifty years of Turkish domination. Until then, Hungarian society had been organic, as was its cultural development, indeed it can be said that it belonged to the forefront of European culture. During the time of the Turkish occupation, the country decayed, both its cultural institutions and its culture suffered; a historical and social trauma that even today Hungarians have not overcome. This was apparent in the formation of art. The Hungarian Renaissance was still a direct descendant of the Italian, and grew deep roots in the country's soil, providing at last the opportunity for the cultural basis with both a universal and national orientation. During the decades of the Turkish occupation however, the Hungarian Renaissance was forced back into the region of Transylvania, which maintained a relative national independence, and although it established values on a provincial level of its own, these could not effectively determine Hungarian development. The leading works and imported products of the Baroque brought mainly into Hungary by foreign workers – mostly Austrian works – filtered into the national soil but remained largely provincial. All this meant that, for example the most important formal problems of Baroque art, like new perspective, expressivity, movement, scenic and architectonic considerations and their joint synthesis, failed to enrich Hungarian culture. However, this lack was significant in the formation of Hungarian sculpture; Baroque sculpture with its spatial activity, which proved to be so fruitful in the development of modern western sculpture, did not emerge in Hungarian sculpture, not even in the endeavors of the Hungarian avant-garde.

The result of this wretched historical past and distorted development was that the tendencies of the established styles of western art arrived here only in phases, so that they often congested each other and prevented the formulation of certain relevant questioning. Not that Hungarian art in the course of the centuries could not be measured against universal standards, but these were rather individual flashes of brilliance, doomed to failure, lacking an organic soil or the basis of a strong sculptural-visual culture. Outstanding artists of the time were often exhausted in



undertaking the role of transmission. Their role in the projection of Hungarian culture was extraordinarily important, integrating western artistic tendencies and enriching Hungarian culture, but at the same time from the aspect of western art they were merely epigones who added nothing to the tendencies formed in the west, nor may their work be qualified as idiomatically provincial variations, as were for example those of the Czech cubists.

This whole problem can be seen in the development of modern Hungarian art as well. At the turn of the century and in the beginning of this century the creation of a modern Hungary was an enormous undertaking, with Hungarian science, industry, popular education and art all trying to catch up with advanced Western European levels. The choice of title of the journal of the era's most progressive literature was of symbolic value: *West /Nyugat/*. There was a similar process in the fine arts. The "Nagybánya School" attempted to introduce elements of impressionism and post-impressionism simultaneously into national Hungarian art. Rippl-Rónai worked in Paris for a time as an honored member of the Nabis group. Later he tried to transplant the results of Art Nouveau into Hungary. "The Eight" mixed elements of Cubism, Expressionism and Jugendstil, while the "Activists" arrived at Constructivism, on the boundaries of non-figuration. Thus Hungarian art caught up with modern European tendencies, although most significant were those oeuvres in Hungary that could not be connected to schools or movements, such as those of Tivadar Csontváry Kosztká, Lajos Gulácsy or József Nemes Lampérth. Through their unmatched intuitive talent and geniality they were able to create independent artistic universes.

After World War I, however, Hungarian society and culture was once again seized by a deep trauma. Two thirds of the country's territory and one-third of the Hungarian-speaking population were cut off from the mother country by the Trianon decision - and there were many cultural centers among these areas. The 'carved-up,' struggling country lost its links with bourgeois progression, and this affected the formation of modern art in a tragic way.

The country became culturally closed and isolated through exaggerated nationalism, and the unhealthy long life of national historicism entailed the strengthening of a conservative intellect and provincialism. The two decades between the wars turned out to be the period of a great diaspora of modern artists; in the years of the counter-revolution a large majority of progressive artists emigrated for political reasons, the constructivists guided by Lajos Kassák were for many years detached from the country's artistic life, as were the representatives of expressionism. The thirties saw the emigration of a rebellious generation opposed to official artistic policy and conservative, anachronistic art education. Moholy Nagy, Beöthy, Schöffer, Vasarely, Kepes, Péri, Kemény, Forbáth, Breuer and Hajdu - to mention but a few of the original Hungarian artists to be spread across the world -



KASSÁK, Lajos  
(1887-1967)

"Kompozíció No. 115"

1956-67

/Composition No. 115/

Oil on canvas. 99x69.6 cm

Kassák Múzeum, Budapest

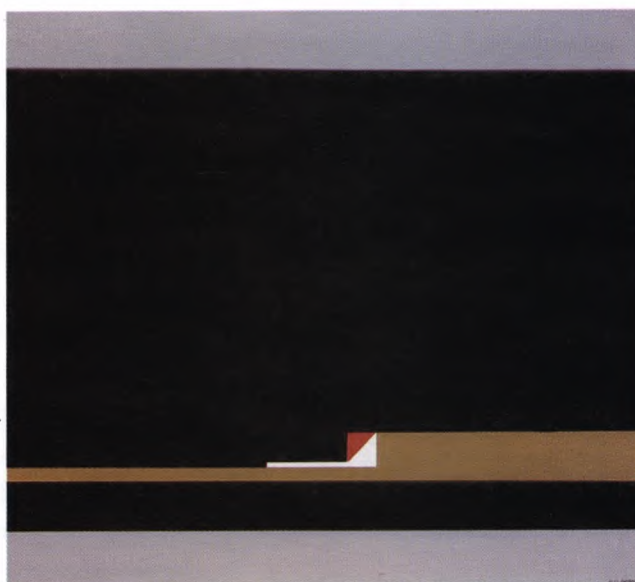


all left Hungary at this time. Their art was only reconnected to Hungarian culture once again in the sixties. The great movements of European and American art between the wars, like Surrealism, the activities of the second generation of non-figurative artists, the programmes of De Stijl and the Bauhaus, all these barely touched Hungarian art, and the connection with progressive western art established in the last century died. The development of the avant-garde was cut short; and again only a few exceptional figures, like the expressionist Gyula Derkovits or the tragically short-lived Lajos Vajda's work, amalgamating constructivist and surrealist, rational and irrational elements, can be measured by the most rigorous universal standards.

These days it is fashionable in Hungary to disregard the significance of the historical turning-point of 1945, although this moment represents a genuine historical and social change. This turning-point is manifest in the fine arts as well. Initially it seemed as if Hungarian culture would once again catch up with the progressive art of Europe, recovering the loss caused by the conservatism of the inter-war years. Again there was a symbolic choice of name: the era's most important artistic group was known as the "European School". The School wanted to revive the progressive traditions of Hungarian art and embark on the integration of modern western trends all at the same time.

The founders declared: "The European School represents Fauvism, Cubism, Expressionism, Abstraction and Surrealism in Hungary", and they eagerly strove to include all those left out and group them as one, once again establishing a cluster of western patterns, which also characterized the beginning of this century.

The program itself was perhaps more significant than the realized works. From among the members of the European School perhaps only Dezső



KORNISS, Dezső  
(1908-1984)  
"Szűrtóvű V." 1978  
/Motif from a Hungarian  
Shepherd's Cloak/  
Oil on canvas. 70x30 cm

BARCSAY, Jenő  
(1900-1986)  
"Monumentális tájkép" 1980  
/Monumental Landscape/  
Oil on canvas. 110x125 cm  
Magyar Nemzeti Galéria,  
Budapest



Korniss' mature art revealed the aesthetic system of values inherent in the newly developing Hungarian avant-garde. But they had little time to mature; in the unmerciful turn of social events progressive art was condemned, along with the avant-garde, to vegetate in the catacombs of art, as the Soviet model of socialist dictatorship was established.

Change only occurred in the sixties, after a hiatus of fifteen years Hungarian art once again attempted to catch up with contemporary trends in a time when modern western art was witnessing the changing flow of ideas and attitudes of a great generation. At this time the era of the "classic" avant-garde closed, the activity of sovereign artists creating great artistic "universes" ended, and the process of artistic creation took a direction towards reflective or medial investigation. The work-centeredness of artistic creation ceased. Hungarian art, which intended to renew the broken connections, found itself facing an artistic way of thinking which had been transformed in its essential components.

The great Hungarian artists of the sixties were representatives of a "universe-creating", work-centered art, as is shown by the work of Jenő Barcsay, Endre Bálint, Béla Kondor, Dezső Korniss, Lili Ország, Erzsébet Schaár, and Tibor Vilt. It is only with great reservation that these artists can be linked to the tendencies of western art or be regarded as continuing the progressive wings of Hungarian fine art traditions. Amongst them perhaps Barcsay had the strongest connection with the endeavors of Hungarian constructivism which had been an inherent underground current in Hungarian painting for decades, or Erzsébet Schaár's quasi-scenic compositions are to a certain extent comparable to the pop-art inspired scenes of Marisol. Korniss rather continued the Bartók metamorphosis programme, while Kondor was intellectually related to the writer Camus. These artistic achievements were not nourished by the organic development of art, nor by a close connection with modern western tendencies, but through individual intuition

and artistic sensitivity. Their genre was therefore uncontinuable, not even on the level of epigonism. They bore universal values, but they also became isolated.

A change in this respect only occurred with the appearance of the so-called "Iparterv generation". In December 1968 an exhibition opened in the foyer of an architectural planning office (IPARTERV), which has since become a myth, and is remembered with nostalgia through attempts to reconstruct the original exhibition. There were eleven exhibitors: Imre Bak, Krisztián Frey, Tamás Hencze, György Jovánovics, Ilona Keserü, Gyula Konkoly, László Lakner, Sándor Molnár, István Nádler, Ludmil Siskov, and Endre Tóth. A year later another exhibition opened at the same venue, with the addition of András Baranyay, Miklós Erdély, László Méhes, János Major and Tamás Szentjóby. In 1980 the organizer of the exhibition, Péter Sinkovits remembered the aims of the show: "The



MOLNÁR, Sándor  
(b. 1936)  
"Metamorfózis" 1982  
/Metamorphosis/  
Chalk drawing on paper.  
100x160 cm



IPARTERV exhibitions were closely connected to those programs which during that time were being organized in different cultural centers, university residences, and public spaces. There were two main aims: firstly to display all those works of avant-garde art previously forced back into the studios, secondly that these events should encourage the artists themselves to search for new forms in which to express their thoughts and intentions, to awaken a liveliness and cut through passivity." The exhibition did not intend to present similar styles. The significance of these exhibitions was at once more and less than the presentation of a relatively homogeneously styled group. Less so, because the newly-awakening Hungarian avant-garde still was not strong enough to establish a thought-out and co-ordinated program that could be outlined in manifestations; and perhaps that was a lucky thing, as this might have been the reason why it was able to present more than just an interesting fine art show. This process of rethinking everything gathered together the young generation of artists, who in a prominent part became the determining factor in Hungarian fine art in the seventies and eighties. The Iparterv generation were separated from the great individual styles of art of the sixties partly in that they started from the sphere of problems of international modern art, speaking that language (of course in an often provincial, or local dialect). They did not simply follow the new visual/sculptural formations, but reflected on them. The relationship with modern Western European and American artistic trends and the art scene once again became organic in the art life here.

The significance of the Iparterv exhibitions however went even further, and cannot be simply measured within the order of fine art relations. Undoubtedly, the growth of the new avant-garde had its intellectual basis in the student movements of the sixties, inherent in the Prague Spring, at a time when progressive thought attacked both the alienation of consumer society and the inhuman dictatorships of Eastern Europe. At the same time, these two exhibitions were the first steps of a modern Hungarian culture, which recognized its own tasks, the first achievements of Hungarian intellectual life. The personal creativity and innovation, the provocative and proclamative undertaking of the sovereign rights of the individual, the demands drawn up then seem like clichés today, but in the political and social situation of the time they were regarded as genuinely revolutionary. The demands and rights of the "alternative" - or individual - thought can also simply be called freedom.

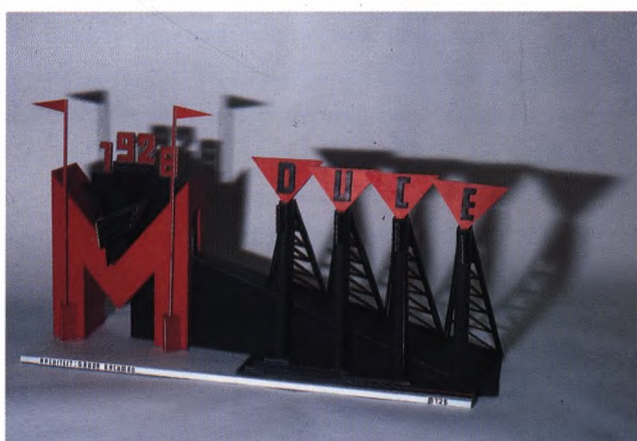
The Iparterv generation still have a determining effect on Hungarian art today. The cultural policy of the past fifteen years, employing the criterion of support - tolerance - banning, has practically forced the avant-garde to go underground, and because of the bitter circumstances numerous exceptional artists have gone abroad, like Csernus, Lakner, Szentjőby, Konkoly, Méhes and Tóth, nevertheless an expert consensus has formed, completely independent of official judgements, that



CSIKY, Tibor  
(1932-1989)  
"Térgörbe" 1977  
/Spatial Curve/  
Wood. 190x200 cm



accepts as authentic only the avant-garde movement. The avant-garde movement became increasingly clearly defined, synchronized with contemporary western endeavors. Starting at the beginning of the seventies, summarily, there unfolded the following lively movements:



plane-constructivism, Minimalism, the research of sculptural/visual vocabulary, concept and project, Beuys-like pan-creativity, performance, and for a certain time, happenings. If we want to recall the names of individuals and their practices, then Pál Deim, Ilona Keserü, Tamás Hencze, Imre Bak, Miklós Erdély, Tibor Hajas, Tibor Csiky, István Nádler, Sándor Molnár, György Jovánovics and Gyula Pauer, and it is possible to go on, should be counted, as those who engaged with western endeavors while preserving their own character at the same time. In the eighties there unfolded a grotesque-surreal movement, radically querying the frameworks of traditional forms (László fe Lugoossy, András Wahorn, István ef Zámbo), later the endeavors of "New Sensibility" could be ranked in the intellectual circles of the post-avantgarde and the post-modern. Beside this there is a virulent formation of environmental subjects, often rural, provincial and folkloristic (Mihály Schéner, Imre Bukta, Géza Samu). Textile, and later glass arts similarly achieved their independent characters. Amongst the very latest practices are the private mythological creations (El Kazovszkij) and the new examination of area and space in the quasi-architectural formations of Bachman, Rajk, Kovács and Szalai.

fe LUGOSSY, László  
(b. 1947)  
"Koporsó (virágokkal)"  
1986  
/Coffin (with Flowers)/  
Mixed media.  
72x139 cm

BACHMAN, Gábor  
(b. 1952)  
"1928 DUCE"  
Model of film set for  
"Miss Arizona"

SZALAI, Tibor  
(b. 1958)  
"BSCH architektúra"  
1987  
/BSCH Construction/  
Paper model. c. 70 cm





WHO IS /WAS/ THE VICTIM, WHO IS /WAS/ THE CULPRIT AND WHAT HAPPENED?  
/HUNGARIAN ART IN THE EIGHTIES/

RABINEXT STUDIO



On December 17, 1982, Ákos Birkás gave a lecture in Budapest titled "Who is the victim? Who is the culprit? What is the deed?" at the Rabinex Studio (later called the Rabinext Studio, an exhibition space in a private flat that existed for a few years). Birkás announced a programme for the present and near future and outlined the intellectual climate in which an artistic transformation could take place. I select two points from it: "The avant-garde has lost everything. Authority has deprived it of its space as well as it's time. (...) At the cost of great sacrifice and with great energy, we should not make art in Hungary, which is doomed to failure and predestined to die. This is the most fundamental and decisive consequence. ..."

"In as much as there is the possibility of artistic development in Hungary in the eighties, this more or less depends on whether an awareness takes shape that we, a group of artists here and now, with a certain public, create art history."

Looking back, we can say now that such an awareness as indicated above developed, an unfolding programme did take place, although not entirely in the way and under the circumstances envisaged at the time, and perhaps essentially faster than was expected. The movement and group known as "new sensibility" or "new eclecticism" gained ground in such a short period of time that at one point - in the mid-eighties - it seemed correct to assume that they were alone on the scene. Surprisingly, something which no one expected but everyone hoped for happened: cultural administration began to falter, and then died, as a foretaste of the changes in state power another five years later. It is important that these two processes (the gaining ground of artists with post-modernist tendencies and the discontinuance of the cultural policy) happened in a parallel fashion, rather than in a mutually dependent way. In a similar way, at least up to now, the decline of communist power has had no decisive effect on artistic developments.

The initial quotation above however was not vindicated: in the second half of the decade we have not only witnessed the survival of the avant-garde, in an increasingly public form, but it seems as if a group from the new artistic generation provided exactly that "sacrifice", "with great energy", and created from the outset a form "doomed to failure", as a methodology. Undoubtedly, the strong social and moral connections of the "classic" avant-garde were pushed to the background, along with its scientific and technological aspects, although they did not entirely disappear, and a framework for a more effective and valuable model developed. It is worth making a brief mention of the means by which the economic-social-political change took place: economically we could perceive a rapidly deteriorating structure, which at the beginning of the decade was only whispered about, or discussed in closed circles. By the end of the decade it was having a decisive effect on every citizen's life. Naturally this was unable to be kept a secret. This was especially important because in Hungary - given the internal "logic" of the planned economy - art and culture in general were held to be "non-productive", "non-profitable", as it were.



And so it happened that money allocated to art was regarded (either announced or unannounced) as money thrown away; in itself this is not a problem, but they considered that it yielded no "benefit" whatsoever, and herein lies the fundamental misunderstanding. Money allotted to the arts is "wasted money" in the very sense that it is necessary to waste it, since the results of such a gesture are incalculable. It can have a determinant effect on the whole of society and the quality of human life, often going beyond any given boundaries. Since any diverging, influential forms of artistic support other than that which comes from the state were almost completely unknown in Hungary, "culture" was especially lucky in this country during the changes that took place over the last decade, with the establishment of the Soros Foundation. (Maybe this is not the most suitable place to write about this now, but it is enough just to look at the lists of programmes and publications).

Briefly, the changes in cultural policy and power relations can be summed up as such: until the end of the seventies certain exhibitions and publications were banned, often without any hesitation, and certain individuals and groups were deprived of the chance to appear before the public. From the middle of the decade however, after a short spell of uncertainty, not only those peremptory, authoritative gestures, but the previous period's entire system of concepts began to break down, becoming unemployable, and inducing a state of "anything goes". Currently a certain uneasiness can be felt, owing to the perceived reintroduction of certain cultural directives.

Concerning the arts, simply looking at what happened, one can see that state supported (official) art of earlier decades rarely lacked some kind of provincial or directly propagandistic character, while those works that were banned, represented 'modern' and 'international' art. This encouraged the perception that state supported art was bad, and defined 'forbidden' art as good, and not making the distinction between ethical and aesthetic concerns.

Given this, it is strange that 'new' experimental art suddenly found itself in the position of "official" art without either receiving support from cultural policy or confronting it. It should be added that this occurred without compromises being made.

To contextualize 'new sensibility' we have to place it not in the workings of a centralised planned economy, but in the dynamic of the 'reform' or 'transition' process. By 1983, parallel to the limited introduction of private enterprise, new civic values and lifestyles were emerging, ones unrecognizable to the previous generation. The characteristic features of these were the shifting away from the model of "enforced tolerance", and towards "positive (or desired) example". It could be said that the expression of this is the "new eclectic" art in Hungary, which always laid emphasis on the individual character. (It was by no accident that in a performance in 1985 Miklós Erdély drew a parallel between the "new painter" and the "private taxi-driver").

The "new sensibility", as the most explicitly influential movement of the decade, did not in itself signify a homogeneous style or a unified form, and as has been mentioned above, it was not an exclusive style either. In order to get a clearer picture of art in the eighties, we should look at which artistic concept/s/ was/were current, as this seems a suitable viewpoint for outlining the groupings and describing them. We have to examine the diverse answers to the questions "what is art good for" and "what is art meant for": at least three answers are clearly



perceptible, and a fourth seems to be about to take shape, providing a foretaste of the nineties.

Beginning with the representatives of the "new sensibility" (or occasionally "new sensitivity"), there is a defined aesthetic direction. The aim of the art is art itself, its task is to keep alive the "aesthetic dimension", that is "creating art", which is primarily realized in objects. Art is material and form, from which the artist's spirit and technical grounding generates the artwork, and interacts with its audience through galleries, museums, and theoretical-critical interpretation. Characterized by autonomy and autarky, through the associated work of galleries and managers it becomes art for the market; an "investment" and medium of accumulation (cf. art market prices). It has a function of social stabilization too, in that it does not aim at causing "derangement" in either the private sphere or for the public. In the spirit of "l'art pour l'art" - broadening it with the programme of the "radical eclectic" thematic - its expressive territory is formed essentially from the world of the salons. Its representative medium is painting, but its presence is conceivable in any other medium. Amongst their representatives - and naturally I am not attempting a complete enumeration here - Imre Bak, István Nádler and Tamás Hencze (after a period of constructivist work), Ákos Birkás, Károly Kelemen, Károly Halász and Sándor Pinczehelyi (in the wake of their work related to the seventies' conceptualism) reached "new painting", particularly in their works created in the early eighties, often utilizing conscious references or allusions. Such a reference is Imre Bak's use of a sign-like geometrical painting style, or Birkás's mirror motif employed as a compositional technique. As regards the younger generation, János Vető and Lóránt Méhes had already come forward in a spirit related to a post-modernist approach by the end of the seventies, and their later works were a "declarative" expression of this fact. By the end of the eighties they had both distanced themselves from this direct "passion-painting", reaching out for "cooler" media (such as drawing and photography). For them, and for others such as János Szirtes, it was common to pursue different artistic branches, and completely natural to ignore normal "boundaries". This is true also of István ef Zámbo, András Wahorn, László fe Lugossy (in particular their film and video work, their writing and the music of AE Bizottság - Committee). For these artists, and specifically in Szirtes's performances and his paintings related to his performances, the artistic intention may be summarized as that of "private mythology". The most unambiguous and perhaps the single most original representative of this in Hungary is El Kazovszkij. (In recent years, the work of Áron Gábor has been approaching this direction). One of the most important organizers and participants in the movement and achievements of the Hungarian "trans-avantgarde" is the art historian Lóránd Hegyi, to whom we are indebted for the fact that the last decade has been the best documented period of Hungarian art, as well as for his organization of exhibitions and managerial activities. He has given a profound theoretical elaboration to the movement, and placed it within an international context.

It is also possible to connect to the so-called purely "aesthetic" artistic conception with a kind of art which very loosely could be termed "trans-avantgarde". If we compare for example one of the most typical representative painters of "new sensibility", László Fehér, with let's say Gábor Roskó or László Révész, or perhaps Károly Klimó. These last three artists produce different painterly conceptualizations, but what they have in common is that they are not related



to expressive styles of painting, and their choice of themes indicates a hidden, powerfully intellectual outlook. The work of Zoltán Ádám and József Bullás in the mid-eighties, or the painting of Gábor Ósz can provide those links of the chain which could join the endeavors of new painting, like that of András Bernát and Erzsébet Voinich. The richness of tone and monochrome



Új MODERN  
AKROBATIKA  
/New Modern Acrobatics/  
"A rövid élet titka-rapp"  
1988  
/The Secret of a Short  
Life-Rap/  
Performance.  
Eötvös Loránd  
University, Budapest

quality of these last two artists's paintings are not all that far from Ákos Birkás's latest painterly "period", which perhaps surpassed in quality all his previous works (I am thinking in particular of his works exhibited in 1989 at the Knoll Gallery in Vienna). These works by Birkás, together with the published catalogue, can be regarded as the highest achievement of the decade, to which, in our grouping of work that is characterized by "pure art", only the work of György Jovánovics is comparable. The "Berlin color reliefs" or the picture story, "On the road of painting with Turner in Biblical lands", show the boundaries of this grouping in that these works could be also categorized as representatives of another artistic approach to be discussed below. However, they gain their most particular meanings within the totality of the life work of Jovánovics. There are artistic oeuvres which are stronger than transitory categories (of style).

This is also true for the work of Miklós Erdély (1928-1986), which can be positioned in the next, "cognitive group", to borrow his designation. Erdély was perhaps the most significant figure of the past decade's (avant-garde) art in Hungary, and his practice clearly showed an artistic approach which conceived art's essence and task as being a particular form of cognition - different from scientific cognition. This "cognitive" art practice manifested itself differently in the eighties than in the previous decades, but at the same time it could integrate itself with the surviving conceptualist, minimalist and especially "new medium" related tendencies of those previous decades. The group, as much as it was a group at all, was called INDIGO (INterDISzciplináris GONDolkodás/ Interdisciplinary thinking). In the early eighties, in joint exhibitions and actions, they represented their artistic approach as was indicated by their chosen name. Here, art was theorized in terms of a free activity, open towards the unknown, whose basis was that "everybody stands alone in the face of the non-understood"; from this there resulted a particular level of equality, a recovery of dignity.

A characteristic example of this concept is the work of Péter Türk with his research into "the birth of the image" (Psychograms and Phenomena), which renders comprehensible how art should be conceived as research and discovery, making use of these concepts in their widest sense. From this point of view we can say that this cognitive approach can be linked with the decade's almost entire output of work relating to new pictorial forms, taken in general, not as the totality of concrete, individual works. The majority of the works



belong rather to the already mentioned group or to the one to be discussed below, which embraces the experimental approach as well, disregarding such exceptions as András Baranyay or Zsigmond Károlyi, and lately the works of Péter Kiss.

With regards to the art that utilizes new technical media, it is a decisive question, in Hungary at least, how is it possible to resolve the conflict between a technically underdeveloped environment - where even making a telephone call can mean a serious problem - and the considerably higher level of demands made by this field. This demands a pragmatic approach and the making of virtue out of necessity. Quite characteristically, due to the technical background, the appearance of video art for a wider Hungarian public, occurred only in the middle eighties. It is of significance that Gábor Bódy (1946-1985), who has been the most important artist in this field, was involved only as a practitioner. It is without a doubt that until his death he exercised a greater degree of influence in this field outside Hungary, we just have to think of the launching in 1980 of *INFERMENTAL*, which until today stands alone as an international undertaking. In addition to the technical background, it was the Hungarian "disadvantageous situation", arising from an anachronistic cultural and artistic outlook that has up to the present compelled artists to work abroad (perhaps it is sufficient to refer to the examples of Gusztáv Hámos and more recently Ágnes Hegedüs).

After video, the appearance of computer-art can be also situated in the second half of the eighties. The breakthrough, after an early period of sporadic experimentation (László Csizy, Gyula Száva), can be linked with the exhibition *Digitart* organized in 1986, and developments in the nineties are suggested by the international success of Tamás Waliczky for example. It can also be noted that in the second half of the last decade there was a noticeable quickening in the more "traditional" media, such as photography and film. With regards to the latter, mention should be made of the reorganization of the K3 group of the Béla Balázs Film Studio under the name K Section. And also the amateur film movement was transformed into an independent film movement. Last year the exhibition "*Más-Kép*" - A Different View, for the first time since 1976 attempted to



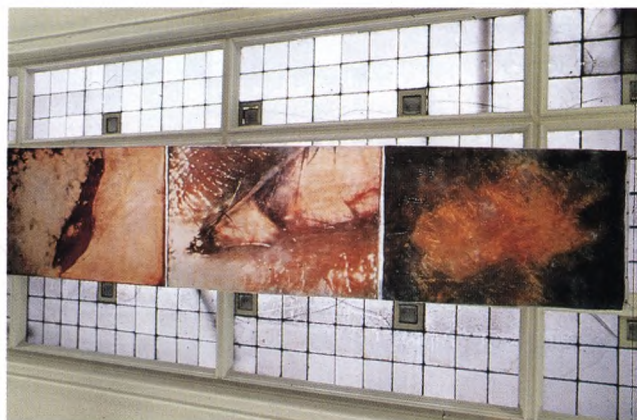
ROSKÓ, Gábor  
(b. 1958)  
Untitled 1988  
Acrylic on canvas.  
50x40 cm



ÓSZ, Gábor  
(b. 1962)  
"A vonal" 1988  
/The Line/  
Oil, sand on canvas.  
150x300 cm



present a summary of such innovative tendencies within photography. It integrated artists of the younger generation, partly those connected to the Academy of Applied Arts and partly those related to the Liget Gallery. (It is also a fact that the Esztergom Photo Biennial has been established as a biennial representation of experimental photography).



KISS, Péter  
(b. 1962)  
Installation detail 1987  
Mixed media.

Apart from all this, it has to be emphasized of course that within this so-called cognitive group, the artists can be ranked not according to the utilized media but according to their artistic approach. Often as with Ernő Tolvaly and András Lengyel and in the case of Gyula Pauer, particular works and groups of work can be ranked within this category and not their whole career. Between this "cognitive" group and the next group which is constructivist in spirit, we can place János Megyik's work, which can be interpreted from both viewpoints and also mention a fourth group, including the installations of János Sugár.

I wish to place the roots of the third group in a tradition of Bauhaus functionalism and of Constructivism, a tradition existant since the start of this century. As regards its tradition it is unequivocally the richest in Central Eastern Europe although this inspiration emanates naturally beyond this region. Not only the geometric "purist" concept resides here, but experimentalism in the classical sense. Every form of experimental artistic ideal as well as "architectonic vision", and also the numerous forms of "spiritual" and social design maintaining a direct connection with the social sphere or with environmental culture are detectable. Similarly, the numerous manifestations of 'communication' art may belong here, from mail art which was revived during the early eighties, through radio to the sphere of documentation or collection-publication.

A new understanding of the constructive spirit becomes apparent if, viewed from the domain of post-industrial societies, we identify its "humanist" system of proportions and measurements. These may provide a remedy against the unperceived aggression of an over-rationalized medium by calculating not only the "material", but the intellectual and even the spiritual dimensions of the construct. Similarly, in a post-socialist, feudal-industrial environment - like Hungarian society - radicalism, mobilized by the unerring sense of form, or new-functionalism, is able to point to the stifled spheres of deformed social development. The basic attitude mentioned earlier can be connected to the work of Dóra Maurer, András Mengyán, and Tibor Gáyor (without enumerating all the others), while the latter attitude can be connected primarily to the activity of Gábor Bachman and László Rajk. Bachman's career figures as a special "chapter" during the eighties, the analysis of which offers not only artistic but social and moral bearings as well. The constructivist-functionalist background provides a useful viewpoint for the work of Attila Kovács and Tibor Szalai as well, as it does for the interpretation of the 'art mechanics' of



István Haraszty. The work of György Galántai can be linked to this sphere, through his conception of art's function as being a relationship (including both his ARTPOOL and the AL, that is the "intermedial artistic work" which registered the first half of the decade), and Róbert Swierkiewicz, who as a member of the Xertox organized in this field performances and actions (for example nearly 100 "industrious meditations" with Jenő Lévy and Imre Regős).

And even if it may seem surprising, and perhaps exactly in order to cause surprise, as well as to mark the boundary of this category: the sculptures of Géza Samu, being constructed from the ecosphere, must be mentioned here as well as Imre Bukta's peasant-existentialism, because of their social implication.

The spirit of constructivism which is only fugitive in the above examples is gaining strength owing to a greater interest in the archaeology of techno-culture, and the growing use of computers.

I have left till the end of this short review (to maintain chronological order) the newest, and the less easily analysable, development: the appearance of the group "Újlak" - The New Inhabitants and a number of closely associated artists during the academic year 1989/90, through a series of "one-night" shows. Although previously they had appeared together in joint and/or thematic presentations ("Plein-Air", or the "Szelep" -Valve, at the Bercsényi Gallery), they found and displayed a new quality with the discovery of a dilapidated, empty cinema, to which they gave a new function, transforming it into a meeting place for installation art. It is characteristic that this was not done in the framework of some existing institution, rather it was a "found space", far removed from galleries (although Zoltán Ádám is an already experienced exhibitor). The duration of the exhibitions were certainly not "audience-centric", instead they are attempting to redefine the conceived "uniqueness" of time based art through the single night duration of the exhibitions. Some of the group members Tamás Komoróczy and Attila Szűcs and two other artists, Zsolt Veress and Csaba Nemes held a joint exhibition - outside the Újlak -, titled "Distance", where their four installations signalled a complex artistic form that can be seen here paradigmatic. (The medium of installation is the most frequent form of presentation also of the group exhibiting under the collective name "Substitute Thirsters", who are drawn towards the

spiritual peripheries and towards the aesthetics of "bad art"). I do not want to draw a distinct lesson from all of this. However, from the examples given, it is obvious that Hungarian artists in the eighties feel free to work concurrently in many different fields. This approach has informed that of the Újlak group, however this is not a sign of utopianism, merely perhaps of a 'calm' and 'understood' disillusion.



ÚJLAK

An old, dilapidated cinema utilized by the art group "Újlak" in 1990 as an exhibition space.





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**GRANTEES  
AND DOCUMENTED  
ARTISTS**  
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# ÁDÁM, ZOLTÁN

(b.1959, Budapest)

Zoltán Ádám graduated from the Academy of Fine Arts, Budapest, Department of Painting in 1984. He has participated in exhibitions both abroad and in Hungary, including the shows of the New Sensibility movement during his student days. He is one of the founding members of the group Újtlak, which consists of ten young artists and musicians working in various media including video, installation and happening.

## SELECTED SOLO EXHIBITIONS

- 1988 Studio Elba, Nijmegen
- 1989 Gallery MM, Utrecht
- 1989 Bercsényi Klub, Budapest
- 1990 Újtlak Mozi, Budapest

## SELECTED GROUP EXHIBITIONS

- 1985 De Europeesche. Akademie voor Beeldende Kunsten, Arnhem; Galerie Goem, Nijmegen; Academy of Fine Arts, Budapest
- 1985 Pillanatkép. Műcsarnok, Budapest
- 1986 Plein Air. Academy of Fine Arts, Budapest
- 1987 New Sensibility. Pécsi Galéria, Pécs
- 1990 Inspiration. Sommer Atelier, Hannover

## WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- István Király Múzeum, Székesfehérvár

## SELECTED BIBLIOGRAPHY

- Tschechne, Martin: Aus dem Mal-Computer ein Porträt von Lafontaine. Art 9/90 p.15
- Beke, László: Jelentkezik az új nemzedék. Hungarian supplement. Art 9/90 p.9
- Hajdu, István: The Studios of Budapest. Editions Enrico Navarra, Paris, 1990. pp.32-45

*"With their rough and thickly painted surfaces, Ádám's early works followed the lead of new abstract expressionism of the eighties. Around 1987-88, his attention shifted to painterly, 'theorizing' and his pictures became complex and multi-structural. His peculiar emotionally laden 'structuralism' manifests itself in his pictorial 'sandwiches' in which he explores the duality of transparency and opaqueness, of surfaces covered versus exposed. Ádám often repaints pictures trouvés, ready-mades from his personal or his family's past: his intention here is to grasp and embody subjective time. Some of his works are absurd pictureless pictures; he constructs them from old, discarded frames covered with loose flaking paint, or with everyday dust, where the resulting structure demonstrates the power of exclusion and definition, as well as that of frail and contingent inclusion."*

*István Hajdu*

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KÉPEK ÉS SZOBROK A TYÚKÓL MELLETT

1990

/Pictures and Sculptures Beside the Hen House/  
Installation, paper, glass, stone, onion, seeds





## ALTORJAI, SÁNDOR

(1933, Maklár - 1979, Szigliget)

Altorjai received a pharmaceutical degree in 1957, although his studies were disrupted as he often spent months in a sanatorium ill with tuberculosis. During his illness he began painting and in 1958 he commenced studies in painting at the Academy of Fine Arts, Budapest and completed his degree in 1963. He was actively involved in the Hungarian avant-garde art scene, in film, happening and actions often in collaboration with Miklós Erdély, Tamás Szentjóbby, Gábor Altorjay and several others. From 1968 on, he suffered from depression and in 1979, ill with cancer, he committed suicide. Altorjai was influenced by Dada and the sixties Happenings in his painting, at the same time he endowed his work with a conceptual dimension.

### SOLO EXHIBITIONS

- 1971 Mednyánszky Terem, Budapest
- 1976 Young Artists Studio, Budapest  
(closed by the authorities)
- 1980 Óbuda Galéria, Budapest
- 1990 István Király Múzeum, Székesfehérvár

### SELECTED GROUP EXHIBITIONS

- 1964 Téli tárlat. Csók István Képtár, Székesfehérvár
- 1967 Stúdió '67. Ernst Múzeum, Budapest
- 1980 Tendenciák I. Új Művészet 1970-ben. Óbuda Galéria, Budapest
- 1981 Tendenciák VI. Kemény és Lány. Óbuda Galéria, Budapest
- 1985 101 tárgy. Óbuda Galéria, Budapest
- 1987 Mágikus művek. Lajos utcai Kiállítóterem, Budapest  
A huszadik század magyar művészete - Régi és új avantgárd  
(1967-1975). Csók István Képtár, Székesfehérvár

### WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- Janus Pannonius Múzeum, Pécs

### SELECTED BIBLIOGRAPHY

- Kardos, G.György: Csodálkozom. Élet és Irodalom. Mar 6, 1971
- Pilinszky, János: Egy festőművész halálára. Ibid. Oct 20, 1979
- Baranyay, András: A.S. hét levele magyarázatokkal. Mozgó Világ.  
No.9 1980. pp.16-33

*"Altorjai actively participated in the Budapest avant-garde art scene, yet retained a distance, as he resided in a small country town; he joined various art movements, yet always retained his stylistic principles. In the mid 60's he worked with 'surrealistic-naturalistic' representation, simultaneously he also created one of the most outstanding examples of Hungarian Pop Art, "Let Me Sink Upwards". He used a dripping, rubbing and collage technique in his figurative compositions, as well as aerosol spray paint over developed, painted areas. Altorjai's artistic duality is manifest in the brutal grotesque representations and gestures on velvet gentle backgrounds - his self-reproaching implacability mingling with refined lyrical emotion, full of tension. The coexistence of these elements in the work of Altorjai was unparalleled in Hungarian painting of the 60's and 70's. If his work could have remained in the foreground of Hungarian art in the 80's, that is under more favorable cultural policies, then it may have served as a measure for New Painting in Hungary."*

*(László Beke)*

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**POLISKIZOID ALEATORIKUS DEMONTÁZS 21**

1979

*/Polyszizoid Aleatoric Demontage 21/  
Mixed media, masonite. 100 x 275 cm*





## B A K , I M R E

(b.1939, Budapest)

Between 1953 and 1957 Bak studied at the Vocational School of Art and Applied Arts, after which he spent five years at the Academy of Fine Arts, both in Budapest. At the end of the 60's he was a founding member of the art group "Iparterv". In the 70's he was employed by the Institute of Popular Culture. Presently he is a Professor at the Academy of Applied Arts.. He had a retrospective exhibition at the Múcsarnok, Budapest, both in 1977 and 1987. In 1986 he represented Hungary at the La Biennale di Venezia together with Kelemen, Birkás and Nádler.

### SELECTED SOLO EXHIBITIONS

- 1968 Galerie Müller, Stuttgart (with Nádler)
- 1971 Museum Folkwang, Essen (with Jovánovics)
- 1977 Múcsarnok, Budapest
- 1983 Galerie Steinek, Vienna
- 1986 XLII La Biennale di Venezia, Padiglione Ungherese (with Birkás, Kelemen, Nádler)
- 1987 Múcsarnok, Budapest
- 1989 Dom Clemen Mesta (with Nádler), Brno

### SELECTED GROUP EXHIBITIONS

- 1968 Iparterv No.1. IPARTERV, Budapest
- 1971 6 ungarischer Künstler. Galerie Griechenbeisl, Vienna
- 1972 1. Internationale Biennale. Wiener Secession, Vienna
- 1978 Hongaarse konstruktivische kunst 1920-1977.  
Museum Hedendaagse Kunst, Amsterdam; Kruithuis,  
Hertogenbosch; Museum Moderner Kunst, Arnhem
- 1985 Drei Generationen ungarischer Künstler. Neue Galerie am  
Landesmuseum Joanneum, Graz
- 1987 De Constructie. Museum Fodor, Amsterdam  
Neue Sensibilität. Galerie der Stadt Esslingen, Villa Merkel,  
Esslingen
- 1989 International Exhibition of Kites. Osaka  
Ungarische Avantgarde. Kunstverein, Mannheim
- 1990 Triumph-The Uninhabitable. Charlottenborg,  
Copenhagen; Múcsarnok, Budapest  
Kunst heute in Ungarn. Neue Galerie - Sammlung Ludwig,  
Aachen

### WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- István Király Múzeum, Székesfehérvár
- Janus Pannonius Múzeum, Pécs
- Nationalgalerie, Berlin
- Museum Folkwang, Essen
- Städtisches Museum, Schloss Morsbroich, Leverkusen
- Neue Galerie am Landesmuseum Joanneum, Graz
- Slovenska Narodna Galeria, Bratislava
- Sammlung Ludwig, Aachen
- Neue Galerie, Linz
- Musée St.Pierre Art Contemporain, Lyon

### SELECTED PUBLICATIONS

- Vizuális alkotás és alakítás /Visual creation and formation/  
Népművelési Propaganda Iroda, Budapest, 1977
- Formai, tartalmi sajátosságok a Posztgeometriában /Characteristics of  
form and content in post-geometry/.

### SELECTED BIBLIOGRAPHY

- Morschel, Jürgen: Hard Edge mit Paprika. Frankfurter Rundschau.  
16.Oct.1968
- Rother, Thomas: Das Museum wird zum Atelier. Westdeutsche  
Allgemeine Zeitung. 03.Sept.1971
- Honisch, Dieter: Neue Kunst aus Ungarn. Kunstmagazin. No.1.1977.  
pp.58-59
- Bánszky, Pál: Bak. Budapest, 1982
- Hegyí, Lóránd: Picture '84. The NHQ\* vol.25.No.96.1984. pp.177-179
- Hajdu, István: The Studios of Budapest. Editions Enrico Navarra, Paris  
1990, pp. 46-57

*\*The NHQ-The New Hungarian Quarterly-English language publication edited in Budapest.*

*"He has fashioned a unique form of emblematic representation by fusing the universal symbolism of European and Central American cultures with some of the lessons he drew from conceptual art. Coming under the influence of post-modernist thoughts in the early 80's, his artistic vision underwent considerable change as his work absorbed a whole range of new elements from as great a variety of sources: from the decorative models of art nouveau, the exuberant geometry of futurist design, the quasi-surrealistic geometry of the later Kandinsky (who is something of an idol for Bak), and the idiom of the Hungarian avantgarde art of the 1940's. The inner dynamics of this fusion springs from a strategy of euphoric quotation as practiced in postmodern architecture. Whilst these elements function as timeless and synchronous signs, Bak makes the history of these signs and the signs of their history also timeless and synchronous. Therefore his paintings from this period are metaphysical allegories, both rapturous and severe, of art-as-myth and myth-as-art. His more recent work is noticeably less carnivalesque in atmosphere as the influx of neo-geo curbs Bak's earlier Baroque exuberance."*

*/István Hajdu/*

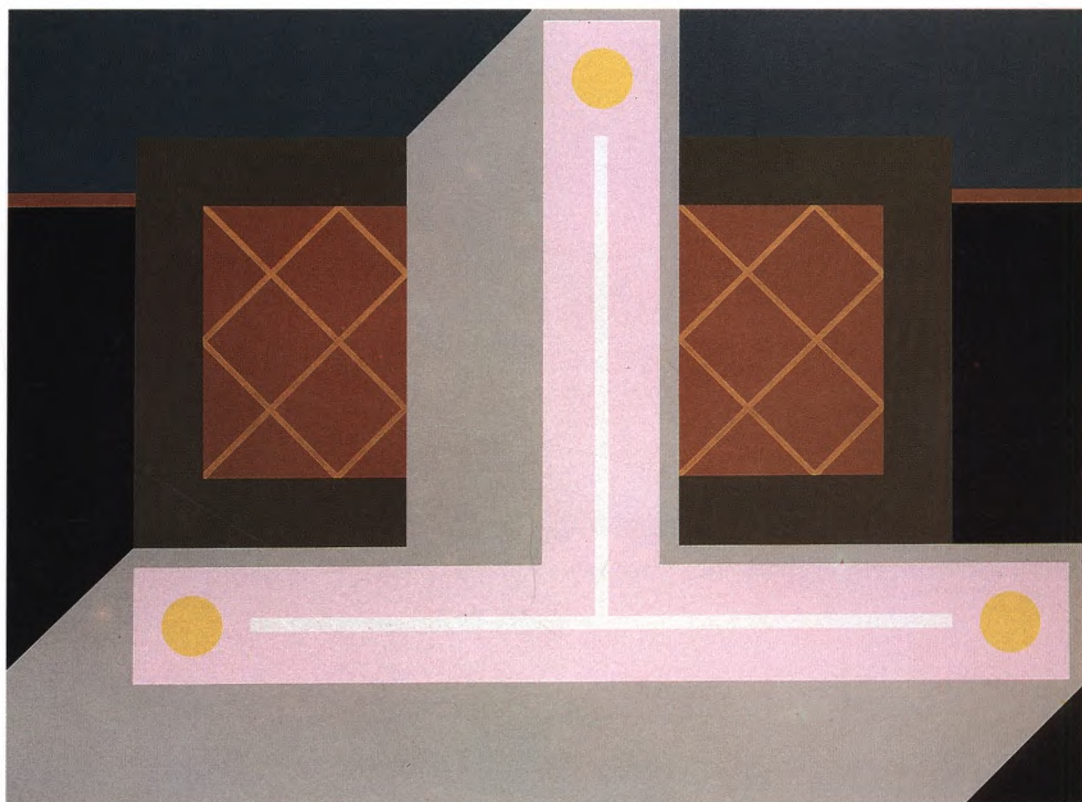
•  
**SEHEREZADE**

1990

*/Sheherezade/*

Acrylic on canvas. 150 x 200cm

•





## BÁLINT, ENDRE

(1914, Budapest - 1986, Budapest)

Between 1930-34 Bálint attended the Academy of Applied Arts, Budapest. After this, he took a study tour to Paris. Then he was a student at the private school of János Vaszary, where he became acquainted with Lajos Vajda whose artistic heritage he continued after Vajda's death in 1941. From 1936 he was heavily influenced by the "Group of Socialist Artists". In 1946 he was a founding member of the European School. In 1947 he spent half a year in Paris, then he returned to Paris in 1957 to spend five more years. In this latter period he developed a mature surrealist style. During this time he prepared over 1200 illustrations of the Jerusalem Bible as well as his most significant paintings and photo-montages. From 1963 he lived in Budapest where he was primarily engaged in theater set design. He acquired official acknowledgement in 1972 with a retrospective exhibition (Múcsarnok, Budapest) as well as a scholarship in West Berlin. Owing to illness, his painting was disrupted in the late 70's and in this period he mostly created photo-montages. In 1984 his oeuvre was presented at the Múcsarnok. Bálint's literary activities are also of significant value.

### SELECTED SOLO EXHIBITIONS

- 1947 Galerie Creuze, Paris
- 1957 Galerie Espace, Haarlem
- 1958 Palais des Beaux-Arts, Bruxelles
- 1959 Galerie Furstenberg, Paris
- 1959 Galerie les Contemporains, Bruxelles
- 1960 Galerie les Contemporains, Bruxelles
- 1961 Galerie "1.bis Quai aux Fleurs", Paris
- 1968 Galerie Anne Colin, Paris
- 1972 Múcsarnok, Budapest
- 1984 Múcsarnok, Budapest

### SELECTED GROUP EXHIBITIONS

- 1947 Realités Nouvelles. Musée d'Art Moderne, Paris
- 1947 Exposition internationale du surrealisme. Galerie Maeght, Paris
- 1969 10.a Bienal Internacional de São Paulo. Parque Ibirapuera, São Paulo
- 1972 Hungarian Art: The Twentieth Century Avant-Garde. Indiana University Art Museum, USA
- 1974 Ungarische Kunst der Gegenwart. Akademie der Bildenden Künste, Vienna
- 1980 XXXIX. La Biennale di Venezia, Padiglione Ungherese

### WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- Szombathelyi Képtár, Szombathely
- Ferenczy Múzeum, Szentendre
- Janus Pannonius Múzeum, Pécs
- Xantus János Múzeum, Győr

### PUBLICATIONS

- Hazugságok naplójából /From the diary of lies: selected essays, critiques, short stories/. Budapest, 1972.
- Életrajzi töredékek /Biographical fragments/, Budapest, 1984.

### SELECTED BIBLIOGRAPHY

- Mauriac, François: Sur Endre Bálint. Express 19/Feb/1959
- Passuth, Krisztina: Endre Bálint's Exhibitions. The NHQ, No. 29/1968, pp. 180-183.
- Szabadi, Judit: A Nostalgic Surrealist. E.B.'s Retrospective Exhibition in the Budapest Múcsarnok. The NHQ, No.52 /1973, pp. 205-208.
- Szabadi, Judit: Bálint Endre /photomontages/. Budapest, 1979
- Román, József: Bálint Endre. Budapest, 1980

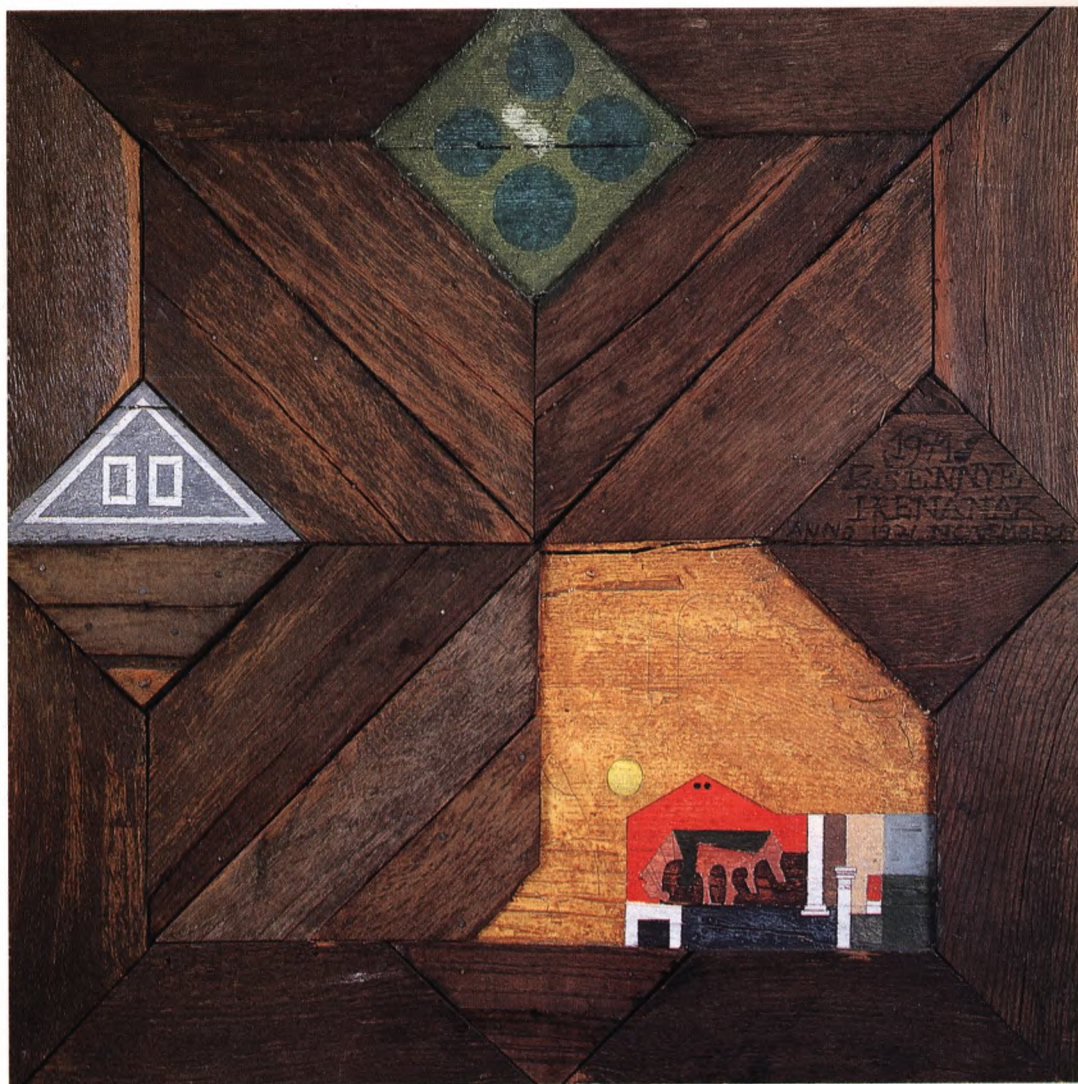
*"Endre Bálint's poetry of objects not only contains the nostalgia of transitoriness, inherited from surrealism, but it is a multi-layered, impenetrable, vague swaying of meaning within a constantly changing real-dream-death world. Endre Bálint, like most Hungarian poets throughout the centuries, attempts to shake up, signal and form the environment and Man with his objects. Without doubt, the most important environment for Bálint was that of the home that raised and nurtured him, and which provided his most profound experiences."*

*(Júlia Szabó)*

CSODÁK CSENDESEN ADAGOLVA

1971

/Miracles Silently Dosed/  
Oil, wood collage. 68 x 68 cm.





In 1977 he graduated from the Academy of Fine Arts, Budapest and between 1978 and 1981 he was a Derkovits State Art Scholarship holder.

## BARABÁS, MÁRTON

(1952, Budapest)

### SELECTED SOLO EXHIBITIONS

- 1977 Young Artists Club, Budapest
- 1981 Stúdió Galéria, Budapest
- 1984 Múcsarnok - Kamaraterem, Budapest
- 1985 Institut Français, Budapest
- 1986 Galerie Steiner, Bad Rappenau-Schloss Babstadt
- 1987 Galerie Elf, Bielefeld, (with R.Váradí)
- 1988 Jipian Art Gallery, Knokke-Zoute
- 1989 Szombathelyi Képtár, Szombathely (with El Kazovszkij, K.Pollacsek)
- 1990 Dorottya Utcai Galéria, Budapest

### SELECTED GROUP EXHIBITIONS

- 1978 Salon des Independants. Grand Palais, Paris; Arras
- 1983 Contemporary Hungarian Small Sculpture. National Library Madrid; Gulbenkian Foundation, Lisbon
- 1985 Gallery Route One, San Francisco  
Festival International de la Peinture. Cagnes-sur-Mer (winner of the Jury's Special Prize)
- 1987 Galerie der Künstler, München  
Christie's Auction, Amsterdam
- 1990 Space Group of Korea Gallery, Seoul

### WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- Janus Pannonius Múzeum, Pécs
- Savaria Múzeum, Székesfehérvár
- István Király Múzeum, Székesfehérvár
- Rybar et Daigre Collection, Paris
- Staatliche Kunstsammlungen Dresden,
- Muzeum Narodowe w Szczecinie, Szczecin

### SELECTED BIBLIOGRAPHY

- Földényi, F. László: Barabás Márton (El Kazovszij, Pollacsek Kálmán) kiállítása Szombathely. Művészet, 1989/6.
- Gyárfás, Péter: Meglátni a különbséget narancs és narancs között. Mozgó Világ, 1989/7. pp. 95-108.
- P.Szűcs, Júlia: Barabás bűvös boltja. Népszabadság, 1990.márc.24.

*"The most distinctive feature of Márton Barabás's painting is a deliberately developed artistic attitude confronting the approach of the avant-garde. In contrast to his avant-garde fellow painters, he does not take his cue from a new type of expressivity or conceptual rationality, nor a non-figurative intimacy; although his attitude opposing authoritarian and conventional art reflects that of other avant-garde painters. His world consists of elements from the old and closed systems of art and he searches for a tradition to suit him; of course, selecting and utilizing the tradition that suits his purposes. When he creates a new independent and consistent world from illusion, he 'borrows' the individual components from past schools of painting but does not allow history and tradition to interfere in the newly established relation between those components. He creates these himself in a fanciful and surprising manner. Snakes, columns, faces, statues and plants perplexedly nestle close to each other, lions are endowed with the wings of angels and stuffed birds are placed among piano strings. A reference to the unlimited associations of surrealism is obvious but misleading, Barabás's work should not be approached in the light of an 'ism' but as the undertaking of a modern gesture."*

*István Margócsy*

•  
**A SZOBOR**

1989

*/The Sculpture/*  
Painted wood. 51.5 x 47 x 18 cm.





## BARANYAY, ANDRÁS

(b. 1938, Budapest)

Baranyay was a student of the Academy of Fine Arts, Budapest between 1957 and 1965. From 1964 he participated in exhibitions of the Studio of Young Artists. In 1969 he joined the Iparterv artists group. From 1970 he has participated in almost every significant international graphic biennial. In 1989 the István Király Múzeum, Székesfehérvár organized a retrospective exhibition of his works which, almost exclusively from the commencement of his career, have been lithographs and colored photographs.

### SELECTED SOLO EXHIBITIONS

- 1983 Asetelmia. Unkarin Kulttuuri ja Taidekeskus, Helsinki
- 1985 Lajos Utcai Kiállítóterem, Budapest
- 1989 István Király Múzeum, Székesfehérvár

### SELECTED GROUP EXHIBITIONS

- 1969 Iparterv No.2. IPARTERV, Budapest
- 1970 Wystawa grupy artystow Wegierskich. Łódz, Poznan, Szczecin
- 1973 Information/Perception/Reflexion. Konsthall, Södertälje
- 1980 Künstler aus Ungarn. Kunsthalle, Wilhelmshaven
- 1983 Drei ungarische Künstler: Baranyay, Bukta, Kalmár.  
Städtische Galerie und Kunstverein, Erlangen
- 1987 Hungarian Photography Today. National Museum of  
Photography, Film and Television, Bradford  
Expressiv - Central European Art Since 1960. Museum des 20.  
Jahrhunderts, Vienna; Hirshhorn Museum and Sculpture Garden,  
Washington
- 1988 Zeitgenössische ungarische Fotografie. Fotogalerie, Vienna
- 1990 The Studios of Budapest. Magyar Nemzeti Galéria, Budapest

### WORKS IN PUBLIC COLLECTIONS

- Budapest Történeti Múzeum, Budapest
- István Király Múzeum, Székesfehérvár
- Petőfi Irodalmi Múzeum, Budapest

### SELECTED BIBLIOGRAPHY

- Tandori, Dezső: Baranyay. Budapest, 1979
- Frank, János: Contrary Approaches. The NHQ. No 87, 1982.  
pp.179-182
- Hajdu, István: The Studios of Budapest. Editions Enrico Navarra,  
Paris, 1990, pp. 58-71.

*"From pop art András Baranyay took the love of the photograph and - something that is evident already in the earliest period of his work - the characteristic intersections. Turning one's back to the camera is a kind of pop art; in Baranyay's work, however, it is not a gag, but an expression of his introversion. His style borrows from pop art only in its outward appearance; his spirituality, his way of depicting are quite different: abstract, intellectual and employed to emphasize beauty. His work concentrates on three themes: portraits, hands, still lifes. In his own way he has given new meaning to the portrait - but not only to the portrait as defined by photography. He makes photographs, but strictly speaking these are not photographs after all - they are composed colorful pictures. The components of his pictures - subject matter, composition, color - are artistic reminiscences (memories) which mix with the completeness of the photograph as such."*

*/Lajos Lóskai*

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A comprehensive documentation of the work of András Baranyay has been prepared by the Documentation Center (Research by József Ladányi).

The catalogue (István Király Múzeum, Székesfehérvár, 1989) has been sponsored by the Soros Foundation.

ÖNARCKÉP (B.E. EMLÉKÉRE)

1980-81

/Self-portrait (To the Memory of B.E.)/  
Colored photo, colored pencil. 30 x 26 cm.





## BECK, ANDRÁS

(1911, Alsógöd-1985, Paris)

Beck was artistically trained by his father Fülöp Ö.Beck, one of the founders of modern Hungarian sculpture and medal art. His academic training was brief, including periods of study in Budapest, Vienna and Berlin. During the 30's and 40' he won public recognition in Hungary with his small sculptures, which attempted to amalgamate neoclassical sculpture and avant-garde tendencies. After 1945 he took an active part in organizing the new Hungarian art scene. In 1953 he joined the counterparty political movement and after the 1956 revolution he emigrated to Paris, where in the first years he was engaged in medal art. His first solo exhibition of sculpture in Paris was held in 1963, which was followed by several successful shows in Western Europe and New York.

### SELECTED SOLO EXHIBITIONS

- 1955 Fényes Adolf Terem, Budapest
- 1958 Árpád Szenes's studio, Paris
- 1963 Galerie Lambert, Paris
- 1969 Galerie ARPA, Paris
- 1975 Gallery Babeth Cohen, New York
- 1982 BP Gallery, Bruxelles
- 1984 Galerie Plexus, Chexbres.
- 1985 Musée d'Art Moderne de la Ville de Paris
- 1990 István Király Múzeum, Székesfehérvár  
Österreichische Galerie, Vienna

### SELECTED GROUP EXHIBITIONS

- 1934 IX Tavaszi Szalon. Nemzeti szalon, Budapest
- 1937 IV. Nemzeti Képzőművészeti Kiállítás.  
Műcsarnok, Budapest
- 1949 Ten Hungarian Painters and Sculptors. Musée d'Art Moderne,  
Paris
- 1959 Salon de la jeune sculpture. Paris
- 1975 Galerie Jacob, Paris
- 1987 Realités Nouvelles. Grand Palais, Paris /Sculptures du 20 éme  
siècle, Fondation Coubertin/

### WORKS IN PUBLIC COLLECTIONS

Magyar Nemzeti Galéria, Budapest

### SELECTED BIBLIOGRAPHY

- Aradi, Nóra: B.A kiállítása. Művelt Nép, 6.II.1955
- Jianou, Ionel-Hulewicz, Catherine de: A.B. Arted, Paris, 1978
- Széll, Jenő: In Memoriam A.B. Élet és Irodalom. 17.I.1986

*"The work of András Beck is impossible to categorize as figurative or non-figurative sculpture. There are few figurative works among those he created in Paris, rather he only refers to the human figure or to an object. At the same time, however referential his works are, Beck is concerned with formal problems. Although his titles are referential, this does not limit the resonance of the works; which convey wider meanings and illusions, albeit within a specific and direct associational sphere. This is opposed to the illustrative nature of his works in the fifties. His method of composition is multi-layered, in spite of the fact that most of his works are composed from a single viewpoint. At the same time, in his key work the 'Bartók-kút' /Bartók Fountain/ he went beyond the confines of the approach of frontal relief composition: the clusters which are multiplied like organ pipes or natural motifs preserve the compositional scheme of his earlier works, however it stands as a spatial construction in its own right - it is an intellectual and formal synthesis of his oeuvre".*

*(Lajos Németh)*

•  
SZIKRA

1962

/Spark/  
Bronze. 30.5 cm





•

## BERNÁT, ANDRÁS

(b.1957, Törökszentmiklós)

•

Bernát attended the Academy of Fine Arts, Budapest from 1980-1986, including two years post-graduate study. He has actively participated in exhibitions in Hungary and abroad and in 1990 he worked in Glasgow as the recipient of a grant of the Scottish-Hungarian section of the Pan European Arts exchange program.

### SELECTED EXHIBITIONS

- 1983 Miskolci Galéria, Miskolc (with Ádám, Bullás, Mazzag)  
1985 De Europeesche. Akademie Voor Beeldende Kunsten, Arnhem  
1986 Plein Air. Academy of Fine Arts, Budapest  
1987 Mythen aus Ungarn. Galerie Landeskulturzentrum Ursunnenhof,  
Linz  
Alte Gefühle. Galerie Knoll, Vienna  
1988 Solo exhibition. Miskolci Galéria, Miskolc  
XXIII Internationale Malerwochen. Neue Galerie, Graz  
1989 Budapest Belvedere. Galerie KX Kampnagelfabrik, Hamburg  
1990 The Studios of Budapest. Magyar Nemzeti Galéria, Budapest

### WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest  
Szombathelyi Képtár, Szombathely

### SELECTED BIBLIOGRAPHY

- Beck, Ernest: Eight Hungarian Painters. Art News, Jan.1989  
Hajdu, István: The Studios of Budapest. Editions Enrico Navarra,  
Paris, 1990 pp.72-83

*"Bernát soon found his characteristic mode of expression based on the heritage of Turner and the French impressionists. He developed a form of pantheistic nature-painting, which, with broadening of the term, can be described as a form of abstract impressionism. While the soft design of his pictures, which exhibit traces of the principles of composition employed in conventional, nature-painting, invoke the tradition of landscape and figurative painting, his natural (or apparently natural ) forms are totally resolved as an emanation of the painter's self. Bernát's melancholic and lyrical abstraction is a triumphantly sensuous exploration of the borderline area where the perceptible meets what lies beyond the perceptible."*

*/S. Mészöly, L. Beke./*

•

GLASGOW-I KÉPESLAP

1990

/Glasgow Postcard/  
Mixed media. 90x130cm.





# BIRKÁS, ÁKOS

(b.1941, Budapest)

Birkás studied at the Academy of Fine Arts, Budapest between 1959-65. From 1966 he has taught at the Vocational School of Art and Applied Arts, Budapest. At the beginning of the 70's he was involved with hyper-realistic painting, that is "museological" conceptualism, he also continued significant activities in photography. In the 80's he became one of the most important representatives of New Hungarian Expressionism, the theoretician of the movement. In 1986 a significant exhibition of his work was held at the Pécsi Galéria, Pécs and as he won the Herder Prize he has been working over the past year in Vienna.

## SELECTED SOLO EXHIBITIONS

- 1986 Tatgalerie, Vienna (with Mazzag)
- 1987 Neue Galerie am Landesmuseum Joanneum, Graz
- 1988 Múcsarnok, Budapest
- 1988 Stadtmuseum, Graz
- 1989 Knoll Galerie, Vienna; De Gele Rijder, Arnhem
- 1990 Folkwang Museum, Essen

## SELECTED GROUP EXHIBITIONS

- 1984 Grenzzeichen: Neue Kunst aus Österreich und Ungarn, Landesgalerie im Schloss Esterhazy, Eisenstadt
- 1985 Drei Generationen ungarischer Künstler. Neue Galerie am Landesmuseum Joanneum, Graz
- 1985 Peintres contemporains hongrois. Galerie des Beaux-Arts, Bordeaux
- 1986 XLII. La Biennale di Venezia, Padiglione Ungherese (with Bak, Kelemen, Nádler), Venice
- 1987 Neue Sensibilität: Ungarische Malerei der 80er Jahre. Galerie der Stadt Esslingen, Villa Merkel, Esslingen; Ausstellungshalle, Dortmund  
Expressiv, Museum des 20. Jahrhunderts, Vienna
- 1988 Expressiv, Hirshhorn Museum and Sculpture Garden, Washington, D.C.  
8 ungarische Künstler. Galerie Knoll, Vienna
- 1990 Kunstszene Budapest. Künstlerhaus, Salzburg

## WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- Janus Pannonius Múzeum, Pécs
- Szombathelyi Képtár, Szombathely
- Nationalgalerie, West Berlin
- Museum van Hedendaagse Kunst, Gent
- Neue Galerie am Landesmuseum Joanneum, Graz
- The Solomon R. Guggenheim Museum, New York

## SELECTED BIBLIOGRAPHY

- Beke, László: Neue Künstler in Ungarn. Kunst und Kirche, No.2. pp.100-101. 1984
- Skreiner, Wilfried: Die Kopfform als Metaphor des Geistes. A.B. Köpfe 1985-87, Graz, 1987
- Celedin, Gertrude: Eine Grazer Serie. A.B., Graz, 1988
- Perneczky, Géza: The Emergence of New Painting in Hungary. The NHQ, Vol XXV. No.96. pp171-176. 1984
- Hegyí, Lóránd: Meditation und Spontaneität. A.B. auf der Suche nach sinnlicher Vollkommenheit. Merian, No.6. p117, 1988

*"For the past few years I have been painting diptyches and triptyches in large, approximately oval shapes. These shapes are heads, and I regard them as living entities. I continue to work on each canvas until a multitude of colors and a thick layer of paint result. These emphasize the spatial illusion of the entire picture as well as the character of the individual parts of the picture as independent objects. Beyond that, the relationship between the various rectangles of the picture serves to bring into play such fundamental concepts as 'above' and 'below' or 'right' and 'left', etc. Basically, I am concerned with a spatial problem, with the contrast between a central inner spatial body and an outer color space with angular borders. The entirety of the picture is organized around a center but due to the division in the middle of the picture this center has a certain chance of remaining unexpressed."*

*(Ákos Birkás)*

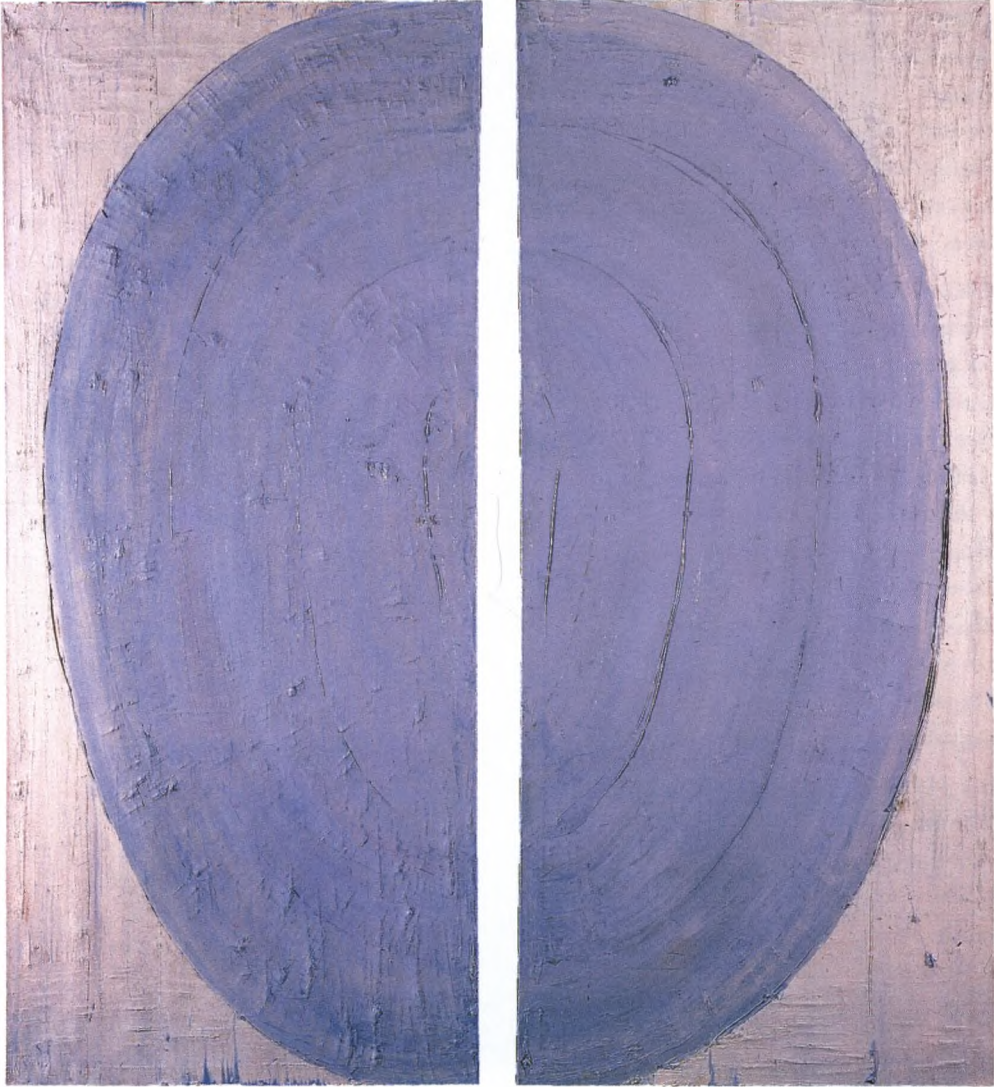
•  
**FEJ 53**

1990

/Head/

Oil on canvas. 250 x 226cm.

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# BÖRÖCZ, ANDRÁS

(b. 1956, Budapest)

Böröcz studied sculpture at the Academy of Fine Arts, Budapest from 1977 to 1982. At the same time he participated in the creativity training program called Indigo led by Miklós Erdély until 1984. Since 1977 he has collaborated with László L. Révész in performance works. During the last few years he has been living and working in New York.

## SELECTED SOLO EXHIBITIONS

- 1984 Mercer Union Gallery, Toronto (with Révész)
- 1985 Sluzzer Gallery, Ann Arbor, Michigan (with Révész)
- 1986 Madison Gallery, Toronto (with Erdély, Révész)
  - Aunella Gallery, Porvoo (with Révész)
  - Ariel Gallery, New York (with G.Németh, L. Révész)
- 1990 Bronx Museum, New York

## SELECTED GROUP EXHIBITIONS

- 1984 European Engraving Triennial. Grado
- 1985 4th Biennial of European Graphic Art. Baden-Baden
  - Contemporary Visual Art in Hungary. Print Studio, Glasgow
- 1986 New Hungarian Sculpture. Toronto, Banff, Montreal
- 1988 Armature. Walter Phillips Gallery, Banff
  - 4 Muskateers. REM Galerie, Vienna
- 1989 Zeitgenössische Kunst aus Ungarn. Künstlerhaus, Dortmund
  - Teknologia. Graff Centre, Montreal
- 1990 Group Graphics Exhibition. Knoll Galéria, Budapest
  - Les Artistes Hongrois et L'Ordinateur. La Fête de l'Image, Lille
  - I Wanna Know What Love Is. Outer Space, New York
  - Digitart. Ernst Múzeum, Budapest

## WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- Janus Pannonius Múzeum, Pécs
- Petőfi Irodalmi Múzeum, Budapest
- István Király Múzeum, Székesfehérvár
- Porvoo Municipal Council, Porvoo

## SELECTED BIBLIOGRAPHY

- Henry, Clare: Hungarian Arts in Glasgow. Studio International, vol 199, No1012, 1986 p.57
- Herman, Cheryl : Budapest Three. Manhattan Arts, 06.1986. p.7.
- Bassan, Raphael: La Hongrie met un ordinateur dans son art. Liberation, June 1, 1990
- Zimmer, William: Sculpture dominates in annual show of emerging artists. New York Times, Aug. 26, 1990

*"For Böröcz, the 'exercises' he made with the group INDIGO (Interdisciplinary Thinking) were a decisive influence. The sensitivity to materials that he acquired there was used in his collages, and this was expanded in his work in murals. From 1984 on, figurative drawing and sculpture replaced the collage in Böröcz's art activities. The sovereign world of motifs within these later works is closely related to the poetic symbolism of the performances he jointly created with László Révész. The creatures of this loose, surreal fantasy world (the personified match sticks and melon, the chimney sweeper, the penguins), with charming clumsiness, struggle with boredom, with tasks that have lost their function, and with the environment assigned to them."*

*/Ferenc Tóth/*

•

GYUFA ÉS DINNYE HARCA

1984

/Battle of the Melon and the Match Stick/  
Wood, plastic, carbon paper. 30 x 30 x 50cm.  
István Király Múzeum Collection, Székesfehérvár





•

## BÖRÖCZ, ANDRÁS and RÉVÉSZ, LÁSZLÓ

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Böröcz and Révész both completed degrees at the Academy of Fine Arts, Budapest. In 1977 they began collaborative performance work. Their first pieces were performed at the Egyetemi Színpad (University Theatre), Budapest. Since 1984 they have performed in various galleries and venues in Europe, United States and Canada. For further information please see separate entries on both Böröcz and Révész.

### SELECTED PERFORMANCES

- 1977 Fish. Academy of Applied Arts, Budapest
- 1978 Hard and Soft. History of Art Dept, Loránd Eötvös University of Sciences, Budapest
- 1979 Nest. Vajda Lajos Stúdió, Szentendre
- 1980 About the Horse. Academy of Applied Arts, Budapest
- 1981 Sphere / Einstein and Frankenstein/. Egyetemi Színpad, Budapest
- 1982 Match. Egyetemi Színpad, Budapest
- 1983 Max und Moritz. Egyetemi Színpad, Budapest
- Safe-Woman. Ernst Múzeum, Budapest
- 1984 The Love of the Watermelon Vendor Boys. Kossuth Klub, Budapest
- Unhappy Dianna. Egyetemi Színpad, Budapest
- Centaurus. Rivoli, Toronto
- 1985 The Spirit of the Mountain. Brecht Theatre, Ann Arbour, Michigan
- Nitty Gritty. Third Eye Centre, Glasgow
- 1986 Flea I. St Mark's Church, New York (with Miklós Erdély)
- Flea II. Angel Hall, Ann Arbour, Michigan
- Flea III. Tharagon Theatre, Toronto
- Violent Ties. Aunella Gallery, Porvoo
- Spring Sonata. Skulpturenmuseum Glaskasten, Marl
- Carillon. Stollwerk, Cologne
- Summer Sonata. Moltkerei Werkstatt, Cologne
- Autumn Sonata. Ravensberger Spinnerei, Bielefeld, Germany
- Daily Harbour 1-2. Sprengler Museum, Hannover
- Winter Sonata. Kunstmuseum, Düsseldorf
- Let There Be Dawn. Kampnagel, Hamburg
- 1987 Aurora - Our - Hour. 2b-Gas Station, New York
- Dawn. documenta 8, New York Bistro, Kassel
- 1988 White Telephones 1. Eyemedia, Ann Arbour, Michigan
- White Telephones 2. Maryland Institute of Arts, Baltimore
- 1989 Newton's Bath 1. Künstlerhaus, Dortmund
- Newton's Bath 2. Sokloster.
- 1990 Bread and Brick. Ernst Múzeum, Budapest

### SELECTED BIBLIOGRAPHY

- Beke, László: Neue Künstler in Ungarn. Kunst und Kirche, 1984/2
- Ash, Lucy: Matchstick Men. The List. October 18-31, 1985
- Bell, M: L.R and A.B. Paralelogramma. 1985/1
- Bora, Gábor: Dawnstars, Dawnstars. On the performances of A.B and L.R. and János Szirtes, catalogue prepared for documenta 8, Kassel. 1987

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*"The performances of Révész and Böröcz do not rebel against the traditional concept of art; they use the concept or they abuse it. The artists do not deny the existence of the duality of sign and meaning, on the contrary, they use this to render this duality ambiguous. Meaning is not banished; these works are not ex-communicative, only a series of signs and meanings are separated; their relationship becomes casual and overshadowed. This separates the works from the activity which provided so much pleasure to Modernism, that is the critique, the postponement and the desertion of the traditional communicational systems. This effort was directed, as a whole, at communication and attempted to create new codified systems. Something quite different is apparent in Böröcz and Révész' s work; it is not the relevance of traditional communicational systems that should be questioned with the shifting of the relationship between the sign and the meaning, but the communicative model of art. A crude generalization could be that their works question the analogy between language and art. The emerging formula reminds us instead of the pre-modern concept of Romantic art, whereby art is not part of communicative behavior and does not depict or express it, but it creates it; it creates that which can be expressed and depicted."*

*(László Beke)*

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The exhibition catalogue, András Böröcz, László Révész, János Szirtes, prepared for documenta 8, Kassel was partly sponsored by the Soros Foundation. A comprehensive documentation of the work of András Böröcz and László Révész has been prepared by the Documentation Center (Research by Ferenc Tóth and Gábor Pataki).

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**GYUFA**

1982

/Match/

Performance. Egyetemi Színpad, Budapest

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Bullás completed a degree in painting at the Academy of Fine Arts, Budapest in 1984 and was a Derkovits State Art Scholarship holder between 1988-1990.

## BULLÁS, JÓZSEF

(b. 1958, Zalaegerszeg)

### SELECTED EXHIBITIONS

- 1983 Miskolci Galéria, Miskolc (with Ádám, Bernát, Mazzag)  
1984 Frissen Festve /Wet Paint/. Ernst Múzeum, Budapest  
1985 18.a. Bienal Internacional de São Paulo, São Paulo, Brazil  
New Sensibility III. Budapest Galéria, Budapest  
De Europeesche. Akademie voor Beldende Kunsten, Arnhem  
Drei Generationen ungarischer Künstler. Neue Galerie am Landesmuseum Joanneum, Graz  
1986 Pillanatkép. Magyar festők három nemzedéke. Múcsarnok, Budapest  
Eklektika '85. Magyar Nemzeti Galéria  
Európai. Academy of Fine Arts, Budapest  
Plein Air. Academy of Fine Arts, Budapest  
1987 New Sensibility. Pécsi Galéria, Pécs  
Alte Gefühle, Galerie Knoll, Vienna  
Christie's Auction, Amsterdam  
1988 Solo exhibition, Zichy Kastély, Budapest  
Mad'arské výtvarné umení XX.století (1945-1988). Národní Galerie, Prague  
1989 Solo exhibition, Bercsényi Kollégium, Budapest  
De Gele Rijder, Arnhem (with Ádám, Fehér, Károlyi)  
1990 Solo exhibition, Stúdió Galéria, Budapest

### WORKS IN PUBLIC COLLECTIONS

- István Király Múzeum, Székesfehérvár  
Modern Magyar Képtár, Pécs  
Szombathely Képtár, Szombathely  
Neue Galerie am Landesmuseum Joanneum, Graz

### SELECTED BIBLIOGRAPHY

- Hudra, Klára: B.J. kiállítása. Új Tükör, May 25.1988.25/21.  
Hollós, Éva: Exposition des malers J.B. Budapesters Rundschau, 1988.No 15. p9.

*"Bullás' work does not follow a linear development. Rather a series of loose connections and picture 'families' are created in his studio. The majority of these share a central motif; the individual works are variations investigating certain theoretical situations. In the last few years, Bullás has expanded from these motifs a peculiar colorful, vertical, 'hounds-tooth' series, a 'folded' series which is prepared from paper soaked in oil making it translucent and now the 'woven series' as well. He also frequently changes his technique; he either employs sculptural factures and applications which reveal the author's brush strokes or he utilizes a paint roller creating homogeneous, impersonal surfaces. He combines the various processes freely. His work is neither abstract nor figurative, more precisely, he is not exclusively committed to either. In addition to the abstract forms, geometric patterns and ornamentation, there are figurative and occasionally surrealist elements manifest in his work."*

(Gábor András)

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**CÍM NÉLKÜL**

1989

/Untitled/

Mixed media, canvas. 150x140 cm.





## CSÁJI, ATTILA

(b. 1939, Szepsi)

Csáji completed his studies in 1964 at the Teacher Training College in Eger. From the second half of the 70's he was an active organizer of Hungarian avantgarde art events such as the Szürenon and the Balatonboglár Chapel exhibition series. He organized the first comprehensive avantgarde exhibition titled "R". From the early 1970's onwards he worked abroad: Poland, Czechoslovakia, France. His works involve experiments with light, ultra violet light, light sensitive paints, polarization, etc. In 1980 he patented a laser process together with the physicist Dr. Norbet Kroó. A retrospective exhibition of his work was held at the Múcsarnok in 1988-89.

### SELECTED SOLO EXHIBITIONS

- 1966 Galleria 88, Rome (with Atardi, Nouvelle)
- 1978 Sign Screens and Messages. Gallery A, Novy Sad
- 1988 Laser Photos and Holograms. Massachusetts Institute of Technology, Cambridge
- 1989 Múcsarnok, Budapest

### SELECTED GROUP EXHIBITIONS

- 1973 Modern Hungarian Art. Galerie Hooght Centrum, Utrecht
- 1974 International Biennial of Graphic Art. Frechen.
- 1981 Laser Mobile Show. Finlandia Palace, Helsinki; Messepalast, Vienna; Messepalast, Stuttgart
- 1983 Electra '83. Musée National d'Art Moderne, Paris
- 1984 Licht-Blicke. Filmmuseum, Frankfurt am Main
- 1985 Holography in the Arts. Madrid
- 1988 European Media Art Festival. Osnabruck

### SELECTED BIBLIOGRAPHY

Texts by A.Cs and Lóránd Hegyi in the exhibition catalogue, Múcsarnok, Budapest, 1989

### WORKS IN PUBLIC COLLECTIONS

- István Király Múzeum, Székesfehérvár
- Janus Pannonius Múzeum, Pécs

*"Research into the use of laser in the field of the arts led Csáji to the hologram. In his later phase of production he was successful in rearticulating the unification of the roles of the inventor artist, the informal painter, the conceptual artist, the researcher of technical mediums, the past avant-garde constructors and those who produced newer and newer mediums (for example Tatlin, Moholy-Nagy). Csáji's holograms are informed by intellectual concerns but avoid sterility, as in his laser hologram installations the sensuous experience of the primary vision connects with the theoretical and philosophical content".*

*Lóránd Hegyi*

FÉNYKALLIGRÁFIA (TRANZMISSZIÓS HOLOGRAM)

1987-1988

/Light Calligraphies (Transmission Hologram)/

Hologram, shadowgram





## DEIM, PÁL

(b.1932, Szentendre)

Pál Deim studied at the Academy of Fine Arts, Budapest from 1958 to 1963. His art work has been strongly influenced by the Hungarian painters he considers his mentors, Jenő Gadányi, Lajos Vajda and Jenő Barcsay. His paintings, relief paintings and sculptures incorporate an organic schematic and a geometric system.

### SELECTED SOLO EXHIBITIONS

- 1965 Mednyánszky Terem, Budapest
- 1968 Renè Suss Gallery, Amsterdam
- 1972 Modern Magyar Képtár, Pécs
- 1974 Múcsarnok, Budapest
- 1979 István Király Múzeum, Székesfehérvár
- 1981 Institute of Hungarian Culture. Warsaw, Poland
- 1984 Múcsarnok, Budapest

### SELECTED GROUP EXHIBITIONS

- 1962 Exhibition of artists from Szentendre. Ferenczy Károly Muzeum, Szentendre
- 1966 20 artisti ungheresi. Galleria d'Arte, in Bologna,
- 1969 Kunst fra Ungarn. Kunstforening, Oslo; Kunstforening, Bergen,
- 1971 100 Jahre Kunst in Ungarn. Museum am Ostwall, Dortmund
- 1972 Exhibition of Hungarian Contemporary Prints. Central Museum of Arts, Tokyo
- 1977 Middelheim 14e Biennale. Middelheim Park, Antwerp
- 1978 4th International Small Sculpture Exhibition of Budapest. Múcsarnok, Budapest
- 1980 XXXIX La Biennale di Venezia. Padiglione Ungherese, Venice
- 1983 Tendencias de la escultura húngara contemporánea. Salas de la Dirección General de Bellas Artes y Archivos, Madrid; Fundação Gulbenian, Lisbon
- 1987 Zeitgenössische Bildende Kunst aus Ungarn. Galerie der Künstler, Munich
- 1988 Ungarische Malerei des 20. Jahrhunderts. Staatliche Museen zu Berlin, Berlin

### WORKS IN PUBLIC COLLECTIONS

- Ferenczy Károly Muzeum, Szentendre
- Magyar Nemzeti Galéria, Budapest
- Budapesti Történeti Múzeum, Budapest
- Janus Pannonius Múzeum, Pécs
- István Király Múzeum, Székesfehérvár
- Szombathelyi Képtár, Szombathely
- Xantus János Múzeum (Imre Patkó Collection), Győr
- Museum of Prilep, Yugoslavia

### SELECTED BIBLIOGRAPHY

- S. Nagy, Katalin: Deim Pál. Képzőművészeti Alap, Budapest 1977
- László, Erika: My Holograph. Daily News, Budapest, Jul.22, 1979
- Illyés, Mária: Artificial Paradise (Pál Deim). The NHQ 1980/77

*"[Pál Deim] researches the physical qualities of light and color. His works utilize his knowledge of Einstein's corpuscular theory, and in his research of the nature of space he seems to utilize Dénes Gábor's hologram principle (each point of the sensor plane receives a wave conveying information from each point of the examined segment of space). Deim's works can be described as employing the methods of modern social sciences as well (e.g. according to models of semiotics, semantics, and information and communication theories). Through a new arrangement of different elements (form, color, etc.) he creates a new quality of visual completeness. ... He calculates the optical and sensual effect of his pictures, as benefits an artist who wishes to, and is able to, direct the viewer. His ultimate aim is the study of Man through the study of science."*

*(Katalin S. Nagy)*



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**KOMPOZÍCIÓ**

1973-74

*/Composition/*

Painted wood. 190x160 cm.

István Király Múzeum collection, Székesfehérvár.

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## EGYED, LÁSZLÓ

(b. 1953, Budapest)

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Egyed is a self-taught artist and he teaches fine art and art history at a secondary school. He works as an illustrator and designs book covers for various Hungarian publishers. He has participated in several exhibitions abroad and nationally since 1977.

### SELECTED SOLO EXHIBITIONS

- 1977 Young Artists Club, Budapest  
1982 Gallery at Lincoln Center, New York  
1983 Műhely Galéria, Szentendre  
Cultural Center, Kecskemét (with P. Molnár)  
1984 Stúdió Galéria, Budapest  
1986 Műhely Galéria, Szentendre  
1990 SzDSz Dísz téri választási klub, Budapest

### SELECTED GROUP EXHIBITIONS

- 1986 6th Triennial of India. Lakit Kala Akademi, New Delhi  
1987 Contemporary Hungarian Fine Arts. Museum Tel Aviv, Tel Aviv;  
Israel Museum, Jerusalem

### WORKS IN PUBLIC COLLECTIONS

- Ferenczy Múzeum, Szentendre  
Kecskeméti Képtár, Kecskemét

### SELECTED BIBLIOGRAPHY

- Abody, Rita: E.L. Könyvtáros, 1989/10, p.623  
Sebes, Katalin: Egy kiállítás képei. SzDSz Választási Lap 2. szám,  
March, 1990

*"I always preconceive my works, that is I picture them in my mind, and then quickly - in fact mechanically - paint them. As much as I try, I am afraid my works are not exempt from a certain amount of exhibitionism, maybe this is the reason why many people feel that they are perhaps too personal; doubtlessly, they are my most sincere utterances. Often, I myself, find my pictures 'too decorative', that is I often detect a lack dynamism in them. But that is because I am deeply interested in the way a picture is constructed."*

(László Egyed)

1985.VI.3-6  
Mixed media. 28x30 cm.





## ERDÉLY, MIKLÓS

(b.1928, Budapest - 1986, Budapest)

Erdély attended the Academy of Fine Arts, Budapest (1946-47), then completed a degree in architecture at the Technical University (1947-51). In the latter half of the 60's he became one of the most important artists in Hungary; he was involved in filmmaking, happenings, writing and object making. In the 70's his activities included conceptual art, photography, action and poetry. He participated in every significant Hungarian exhibition and event. Beginning from 1977 he organized the so-called 'creativity training' programs and established the group, 'Fafej' (fantasy development exercises), which in the following year became the group INDIGO. His educational concepts and the establishment of these groups greatly influenced the younger generation of artists in Hungary. From the end of 70's he created his major film series: The Dream Reconstructions (1976-77), Eszter Solymosi of Tiszaeszlár - Version (1979), Train Trip (1981), Springtime Execution (1984). During the last years of his life he employed a new medium - painting.

### SELECTED SOLO EXHIBITIONS

- 1977 Jókai Művelődési Ház, Budapest
- 1980 Bercsényi Kollégium, Budapest  
Galerija Savremene Umjetnosti, Zagreb
- 1983 Arte Verso Galleria, Genova
- 1986 Óbuda Galéria, Budapest

### SELECTED GROUP EXHIBITIONS

- 1971 Biennale de Paris. Paris
- 1973 Aspekten van hedendaagse hongaarse Kunst. Hertogenbosch, Utrecht
- 1974 4th International Triennial of Drawing. Muzeum Architektury, Wrocław
- 1976 Najnowsza Sztuka Wegierska. Galeria Sztuki Najowszej, Wrocław
- 1978 Osteuropese Konkrete en Visuele Poezie. Van Gogh Museum, Amsterdam
- 1979 Biennale of Sydney. The Art Gallery of New South Wales, Sydney  
Works and Words. De Appel, Amsterdam
- 1980 Prospekt 80/1. 6 Hongaarse Kunstenaars. Museum van Hedendaagse Kunst, Gent  
Künstler aus Ungarn. Kunsthalle, Wilhelmshaven
- 1984 "1984" Orwell und die Gegenwart. Museum des 20. Jahrhunderts, Vienna
- 1985 Contemporary Visual Art in Hungary: 18 Artists. Glasgow School of Art, Glasgow  
Drei Generationen ungarischer Künstler. Neue Galerie am Landesmuseum Joanneum, Graz  
Twenty Years of Hungarian Experimental Film. Museum of Modern Art, New York
- 1986 Aspekte ungarischer Malerei der Gegenwart. BayerAG, Leverkusen
- 1987 Expressiv. Museum des 20. Jahrhunderts, Vienna
- 1988 Expressiv. Hirshhorn Museum and Sculpture Garden, Washington

### WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- Museum van Hedendaagse Kunst, Gent
- Szépművészeti Múzeum, Budapest
- Csók István Képtár, Székesfehérvár
- Kiscelli Múzeum, Budapest

### SELECTED PUBLICATIONS

- Kollapszus orv. Magyar Műhely, Paris, 1974
- Superstition as Folk Art. The NHQ 64/1976 pp.219-221
- Lehetőség-vizsgálat. Magyar Műhely 67/1983, Paris (includes several articles by M.E.)

### SELECTED BIBLIOGRAPHY

- Magyar Műhely 67/1983, Paris: special M.E. issue (includes texts by: L.Beke, L.Hegyí, L.Baránszky, G.Perneczky, I.Enyedi, A.Halász, Á.Tábor, E.Bartholy, G.Murgács, M.Peternák, Gy.Kozma)
- M.E. exhibition catalogue, Óbuda Galéria, Budapest, 1986 (includes texts by Miklós Peternák, Annamária Szőke, László Beke)
- J.Hoberman: Welcome to my Nightmare. Village Voice. Feb 4, 1986

*"It is difficult to describe Erdély's art as systematic, as his field of activity was so diverse. However we may observe the use of concepts such as 'leaning', 'suspension' and 'plasticity' in his utilization of materials and objects. The use of diverse materials - carbon paper, telex paper and matzoh - carries a deeper symbolic meaning and occasionally they represent Christian or Jewish mentalities. Matzoh encased in bitumen formed into a cross and dripped with lead suggest a new religious coordinate system: string hung into tar, a line leading from the material to the supernatural dimensions. Following the line upwards becomes a special condition, downwards 'the more developed prompts... the last dream explains all the previous dreams'. These principles apply to his later paintings as well. His paintings reinterpret all of his earlier works via their pure pictorial qualities. We may discover these kinds of connections in all of his work which have symbolic, social, mythological, spiritual and scientific references simultaneously.*

*(László Beke)*

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The exhibition catalogue (Óbuda Galéria, Budapest, 1986) was sponsored by the Soros Foundation. A grant was provided for the cataloguing of the artist's bequest and for the preparation of an international touring exhibition. A comprehensive documentation of the work of Miklós Erdély has been prepared by the Documentation Center (Research by Annamária Szőke).



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**RÁDIÓ**  
1986

*/Radio/*  
Mixed technique. 60 x 80cm.  
Private collection, Toronto





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## FEHÉR, LÁSZLÓ

(b.1953, Székesfehérvár)

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Fehér studied painting at the Hungarian Academy of Fine Arts, Budapest from 1971-1976. His socio-graphic, photo-realistic or hyper-realistic paintings created during the late 70's became simplified both in visual elements and in use of color during the 80's. His works have been included in numerous exhibitions in Hungary and abroad. In 1990 he represented Hungary in the XLIV La Biennale di Venezia.

### SELECTED SOLO EXHIBITIONS

- 1977 Cultural House, Kincsesbánya
- 1980 Stúdió Galéria, Budapest
- 1988 Neue Galerie am Landesmuseum Joanneum, Graz  
Múcsarnok, Budapest
- 1989 Britain Salutes Hungary. Barbican Centre, London
- 1990 XLIV La Biennale di Venezia, Padiglione Ungherese

### SELECTED GROUP EXHIBITIONS

- 1977 Stúdió '77. Székesfehérvár
- 1982 Art Hongrois Contemporain. Musée Cantini, Marseille
- 1984 Drei Generationen ungarischer Künstler. Neue Galerie am  
Landesmuseum Joanneum, Graz
- 1986 Eclecticism '85. Magyar Nemzeti Galéria, Budapest
- 1987 Galerie Knoll, Vienna
- 1988 XXII Art Fair, Cologne
- 1989 Contemporary Hungarian Art. Museum Ludwig, Aachen
- 1990 Stuart Levy Gallery, New York  
Kunstszena Budapest. Galerie im Traklhaus, Salzburg  
13 Artistów z Wegier. Galeria Zacheta, Warsaw

### WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- Janus Pannonius Múzeum, Pécs
- Neue Galerie am Landesmuseum Joanneum, Graz
- Neue Galerie der Stadt, Linz
- Sammlung Ludwig, Aachen
- Museum moderner Kunst, Vienna
- Galerie der Stadt Esslingen
- Städtische Galerie Wendlingen am Neckar
- Museum of Contemporary Art, Oslo

### SELECTED BIBLIOGRAPHY

- Beck, Ernest: Painters Enjoy a New Openness in Hungary.  
The Wall Street Journal, Sept 4, 1987.
  - Robertson, Allen: On the Budapest Blitz. Time Out, No.960 Jan 11-18,  
1989
  - Beck, Ernest: Eight Hungarian Painters. Art News, Jan 1989.  
p.159
  - Hegyí, Lóránd: New Images of Identity. Flash Art, Mar-Apr, 1989.
  - Lóska, Lajos: Hunger for Colour. The NHQ, No.114, Summer 1989,  
pp. 206-207
- 

*"Fehér's art has become cooler and far more philosophic since 1987. He has turned towards abstract questions, trying to express pictorially the great, eternal secrets of human existence. His compositions have become simpler, his color scheme reduced and the architectonic character, stability, and illusory calmness of his paintings have become stronger. The bitterly passionate nature of his previous works has been replaced by an accurate, cool and condensed representation. Timeless angst, immaterial fear and mans irresolvable existential solitude are the fundamental experiences manifest in his works. László Fehér, in each of his paintings, tries to explore mans place and mission, the possibilities of recognition, the moments of unerring conjecture, those exceptional and bright, yet insufferably hard moments when we see the evidence of our existence with extreme clarity."*

(Lóránd Hegyi)

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The exhibition catalogue (XLIV La Biennale di Venezia, Ungheria, 1990) was partly sponsored by the Soros Foundation.  
A comprehensive documentation of the work of László Fehér has been prepared by the Documentation Center  
(Research by Ernő P. Szabó).

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**AZ EMLÉKMŰ ALATT II.**

1989

/Under the Statue II/  
Oil on canvas. 180 x 250 cm.





## GEDŐ, ILKA

(1921, Budapest - 1985, Budapest)

Between 1939 and 1943 Gedő studied at various private art schools. In 1942 she participated in the exhibition of the 'Group of Socialist Artists'. In 1945 she commenced her studies at the Academy of Fine Arts, Budapest, however after 6 months her studies were disrupted and she did not return to the Academy. Between 1950 and 1968 she did not produce any work. She was an introverted artist and did not often participate in exhibitions.

### SELECTED SOLO EXHIBITIONS

- 1964 Private studio exhibition, Budapest
- 1980 István Király Múzeum, Székesfehérvár
- 1982 Dorottya Utcai Galéria, Budapest
- 1987 Műcsarnok, Budapest
- 1989 Third Eye Centre, Glasgow

### SELECTED GROUP EXHIBITIONS

- 1970 Galerie Lambert, Paris
- 1985 Contemporary Visual Art in Hungary : 18 Artists. Third Eye Centre - Compass Gallery, Glasgow

### WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- István Király Múzeum, Székesfehérvár
- Szombathelyi Képtár, Szombathely

### SELECTED BIBLIOGRAPHY

- Henry, Clare: I.G. Glasgow Herald, Oct 11, 1985
- Taylor, John Russell: Brilliant Exponent of an Outdated Style. The Times, London Oct 29, 1985
- György, Péter - Pataki, Gábor: Two Artists Rediscovered - I.G and Béla Fekete Nagy. The NHQ. 101/1986
- Szabó, Júlia - György, Péter - Pataki, Gábor: Gedő, Ilka. Glasgow, 1991 (in progress)

*"If my interpretation of her message and essence of her attitude is correct, art for Ilka Gedő was proof of the existence of continuity in the world, in human life, and history. This almost religious conviction was with her both as onlooker and artist. This is why she paid less attention to the fashionability or modernity of a work, concentrating instead on sensitively examining and cherishing its tremulous reality - or changeable visual character, if this phrase is more suitable. This is why at the end of 1944 in the hopeless finality of the Budapest ghetto, she was able to evoke in her drawings, pitiful innocent forms of children with the same serene, realistic painfulness with which she reproduced the ambience of rose gardens three decades later. Her lively paintings, rich with curving, flowing lines, glittering colors and mysterious shadows, suddenly and unexpectedly became fashionable. They are both forerunners and contemporaries of the 'New Wave' of the 80's."*

*/Péter Kovács/*

FELIRATOS KÉP

1984

/Picture with Inscriptions/  
Oil on canvas. 51 x 66.5 cm.





Gulyás is a self-taught artist. Since 1968 he has participated in numerous Hungarian and international exhibitions. His works represent the combination of Concept and Pop sculpture.

## GULYÁS, GYULA

(b.1944, Miskolc)

### SELECTED SOLO EXHIBITIONS

- 1973 Kápolnatárlat. Balatonboglár  
1974 Petőfi Irodalmi Múzeum, Budapest (with T. Vilt)  
1975 Térformák. Dorottya utcai Galéria, Budapest (with J.Kass, T.Vilt)  
1978 Neep Galerie, Berlin  
    Insitut Français, Budapest (with T. Hencze)  
1981 Portrékiállítás. Fészek Klub, Budapest  
1984 Gipsz és festék. Fészek Klub, Budapest  
1990 Dorottya Utcai Galéria, Budapest

### SELECTED GROUP EXHIBITIONS

- 1973 Fluxus West. San Diego  
1974 Festival de la Vanguardia Hongare. CAYC. Buenos Aires  
1975 IX. Biennale de Paris, Musée d' Art Moderne, Paris  
1977 Hongaarse konstruktivische kunst 1920-77. Hertogenbosch,  
    Utrecht  
1981 VII. Országos Kisplasztikai Biennále, Pécs  
1986 3. Triennale Fellbach Kleinplastik, Schwabenlandhalle, Fellbach  
1987 Aktuelle ungarische Kleinplastik. Museum für Kunst und  
    Kulturgeschichte, Dortmund  
1990 Contemporary Hungarian Fine Art. Hungarian Cultural,  
    Scientific and Information Center, Moscow

### WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest  
Modern Magyar Képtár, Pécs  
István Király Múzeum, Székesfehérvár  
Muzeum Sztuki, Łódź

### SELECTED BIBLIOGRAPHY

- Németh, Lajos: Hungarian Art Yesterday and Today. ProjektNo.94  
1973/3 pp.11-17  
Asztalos, Anik: No Isms in Hungary. Studio International, Mar 1979.  
pp 105-111  
Nagy, Zoltán: The Square and the Dragon Serpent. The NHQ. 78/1980  
pp.193-195  
Frank, János: Plaster of Paris and Paint - And Glass. The NHQ.  
97/1985. p.187  
Frank, János: Portré. Élet és Irodalom. Mar 9, 1990 p.12

*"With his geometric and conceptual works, Gulyás has been an interesting figure of Hungarian art since the 70's. In 1970 he became acquainted with the reknowned Hungarian sculptor Tibor Vilt, who greatly influenced him and with whom he worked until Vilt's death. In 1973 he exhibited his important series, 'Street Pavestones'. From the beginning of the 80's he commenced work on a series of portraits of famous people (artists, film directors, pop stars) made in an ironic manner from plaster of Paris."*

(László Beke)

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Received a grant for artistic activities.

The exhibition catalogue (Dorottya Utcai Galéria, Budapest, 1990) was sponsored by the Soros Foundation.

A comprehensive documentation of the work of Gyula Gulyás has been prepared by the Documentation Center (Research by Ildikó Udvary).

MARILYN HÁRMAS TÜKÖR ELŐTT

1989

/Marilyn in Front of a Triple Mirror/  
Wood, lead, mirror, magazine photo.  
54 x 53.5 cm.





## HAJAS, TIBOR

(1946, Budapest - 1980, Szeged)

In 1965 Hajas commenced studies in philosophy at the ELTE University, Budapest. In the same year he was arrested as he participated in a street demonstration. He was released from jail after one year. From 1967 he began publishing his poetry. As a visual artist he participated in various actions and exhibitions from the late 60's. From the mid 70's he became involved with photography (together with János Vető), experimental film, and video, at the Balázs Béla Film Studio. His lectures on film between 1976-79, are of significant value from a literary point of view. In the late 70's he became the most important performance artist in Hungary, pioneering this form in the country. He made a number of performances in Hungary as well as in Poland, The Netherlands, Czechoslovakia and Belgium. His tragic death, a car accident, is still clouded in myth.

### SELECTED SOLO EXHIBITIONS

- 1978 Bercsényi Kollégium, Budapest
- 1979 Bercsényi Kollégium, Budapest
- 1980 Galeria Permafo, Wrocław
- 1987 Retrospective exhibition. István Király Múzeum, Székesfehérvár
- 1990 Nightmare Works. Anderson Gallery, Virginia Commonwealth University, Virginia

### SELECTED GROUP EXHIBITIONS

- 1975 Expozíció. Fotó/Art. Hatvany Lajos Múzeum, Hatvan
- 1978 Miedzynarodowe Triennale Rysunku. Muzeum Architektury, Wrocław
- 1979 European Dialogue. Biennale of Sydney, Sydney  
Works and Words. De Appel, Amsterdam
- 1980 6 Hongaarse Kunstenaars. Museum van Hedendaagse Kunst, Gent
- 1981 Erweitertete Fotografie. 5. Internationale Biennale. Wiener Secession, Vienna
- 1983 Film/Művészet. Budapest Kiállítóterem, Budapest
- 1987 Out of Eastern Europe: Private Photography. List Visual Arts Center, M.I.T., Cambridge  
Mágikus művek. Lajos Utcai Kiállítóterem, Budapest  
Bilder. Zeitgenössische Ungarische Fotografie.  
Fotogalerie Wien, Vienna
- 1988 Fotohof. Kurt Kaindl Galerie, Salzburg
- 1989 Más-kép. Ernst Múzeum, Budapest
- 1990 Hungarian Art of the 20th Century: The End of the Avantgarde (1975-1980). István Király Múzeum, Székesfehérvár

### WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
  - István Király Múzeum, Székesfehérvár
  - Sárospataki Képtár, Sárospatak
- The artist's bequest is located in Budapest

### SELECTED PUBLISHED TEXTS

- Poetry Selection. Első ének. Budapest 1968
- The Beauty of Cathode Radiation. Art, Artists and the Media, Graz 1978
- Poetry Selection. Poésie hongroise, Paris-Budapest, 1978
- The Sex Appeal of Death. + - 0, No.25, 1979, pp. 24-25

### SELECTED BIBLIOGRAPHY

- van Mechelen, Marga: Performance in Polen. Toneel Teatraal, No.6/1978, pp.17-19
- anonymous: Light Flash. Flash Art, No.82-83/1978
- van Mechelen, Marga: "I Am" - Warschau April 1978. Museumsjournaal, No.4/1978, pp.178-179
- Beke, László: A performance és H.T. Mozgó Világ, No.10/1980, pp. 98-112
- Beke, L. - Széphelyi Gy.: Tibor Hajas 1946-1980. Paris 1985
- Proctor, Roy: Nightmare Visions from Hungary on View. The Richmond News Leader, Sept 1, 1990, p.40

*"Hajas held the firm conviction that he must submit himself to the ultimate consequences of existence itself. He intended to explore everything, to go beyond the protective limits of art; by sweeping aside human and social taboos, he often attained a sphere beyond the human. In this sense his work is almost unparalleled in his use of the elements of danger and risk. He was completely aware of this 'forbidden risk' and this provided a double reward: annihilation and total freedom."*

*(L.Beke - S.Mészöly)*

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The exhibition catalogue (István Király Múzeum, Székesfehérvár 1987) was sponsored by the Soros Foundation. A comprehensive documentation of the work of Tibor Hajas has been prepared by the Documentation Center  
(Research by Annamária Szőke).

•  
**UNTITLED**

1979

USED AS A BACKDROP FOR THE PERFORMANCE  
"CHÖD", painted canvas

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# HALÁSZ, KÁROLY

(b.1946, Paks)

In 1965 Halász completed secondary school studies at the Vocational School of Fine and Applied Arts, Pécs. He was a member of the Pécs Studio, a group of young artists working at the beginning of the 70's. This group was involved with various art forms, including Land Art, Geometric Art, Conceptual Art, Action and film. During this period he created ironic works which commented on his avant-garde contemporaries, such as Christo, Nam June Paik, or he paid homage to artists, such as Robert Smithson. He may be considered a significant forerunner of Hungarian video art, with his utilization of restricted technical means. In the 80's he became more absorbed with painting as a medium, firstly with gestural painting, creating his own mythology. Later he turned to a form of geometric painting, inclined towards the international Neo-Geo tendency.

## SELECTED SOLO EXHIBITIONS

- 1982 István Király Múzeum, Székesfehérvár
- 1987 Galerie A.C.Lony, Giessen
- 1988 Dorottya Utcai Kiállítóterem, Budapest

## SELECTED GROUP EXHIBITIONS

- 1974 Ungarische Kunst '74. Kunstverein, Oldenburg
- 1975 Air Show. Air Gallery, London
- 1976 Open Show. Air Gallery, London
- 1977 Neue ungarische Kunst. Galerie Lometsch, Kassel
- 1978 Hongaarse konstruktivische Kunst 1920-1977. Hertogenbosch, Utrecht, Schiedam
- 1979 Ungarische konstruktive Kunst. Kunstpalast, Düsseldorf  
Works and Words. De Appel, Amsterdam
- 1980 World Print Three. Fort Mason Centre, San Francisco
- 1981 Tény-kép. Műcsarnok, Budapest
- 1982 Új szenzibilitás. Fészek Galéria, Budapest
- 1983 Neue Künstler aus Südungarn. Neue Galerie am Landesmuseum Joanneum, Graz
- 1985 Drei Generationen ungarischer Künstler. Neue Galerie am Landesmuseum Joanneum, Graz
- 1987 Ungarische Malerei der 80er Jahre. Galerie der Stadt Esslingen, Villa Merkel, Esslingen  
Modern and Contemporary Hungarian Art. Christie's, Amsterdam
- 1989 Maďarské výtvarné umění XX. století (1945-1988). Národní galerie v Praze, Prague
- 1990 Triumph - The Uninhabitable. Udstillingsbygningen ved Charlottenborg, Copenhagen  
13 Artistów z Wegier. Galeria Zacheta, Warsaw

## WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- István Király Múzeum, Székesfehérvár
- Modern Magyar Képtár, Pécs
- Szombathelyi Képtár, Szombathely
- Neue Galerie am Landesmuseum Joanneum, Graz

## SELECTED BIBLIOGRAPHY

- Honisch, Dieter: Neue Kunst aus Ungarn. Kunstmagazin No.1. 1977
- Glozer, László: In Abstrakte Natur bringen. Süddeutsche Zeitung, Jan 24, 1979
- Sinkovits, Péter: Absztrakció geometrikus struktúrákban. Művészet 2/1981, p.50
- Husz, Mária: H.K. festményei. Művészet 10/1983, p.58

*"His most recent works relate to, with humor, the fashionable, international Neo-Geo tendency as well as to Neo-Neo-Plasticism. He employs a rather banal pattern in his works - the dot. These playful, optical structures are the result of his former pictorial experiences. The seemingly similar forms are very ambiguous in meaning; sometimes they appear as Lichtenstein-like dotted grids, patches, symbolic forms or pure decoration. But in most cases they signify hidden mathematical relations."*

(Ágnes Gyetvai)

•  
INSTALLATION DETAIL

1989

Mixed media

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## HAVASI, ILDIKÓ

(b.1953, Kecskemét)

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Havasi completed a degree in ceramics at the Academy of Applied Arts, Budapest in 1980, including post-graduate studies. From 1980 she was employed as an industrial ceramic designer. Since 1988 she has regularly participated in exhibitions of fine and applied arts. She also collaborates with László Sándor Vasvári in artistic activities.

### SELECTED SOLO AND GROUP EXHIBITIONS

- 1979 Ethosz. Young Artists Club, Budapest (solo exhibition)  
1980 Ungarischer Keramiker in Wien. Centropa, Vienna  
1983 Országos Iparművészeti Kiállítás. Műcsarnok, Budapest  
Stúdió 83. Ernst Múzeum, Budapest  
1984 Fiatal Iparművészek Stúdiója. Ernst Múzeum, Budapest  
1985 101 Tárgy. Óbuda Galéria, Budapest  
1987 Studio of Young Artists. Studio Galeria, Warsaw  
Éter. Dorottya Utcai Kiállítóterem, Budapest (with L.S.Vasvári)

*"My principle aim is to set the objects, the things and the phenomena filling – 'creating' – our living space, into intellectual motion according to entirely new concepts; to remove a dear object from my childhood, such as a toy or a letter, from the stiffness of the present and to revive concrete emotional dimensions; to place the objects (fragments of existence), that have drifted to the peripheries of life, back into the 'Heart of the World'. The essence of this work is the actual creation of traditions and continuity and the formation of symbols. For me, this is not just an artistic task, but one of self-education. The symbol is a level of generalization that I can express mainly via visual compositions. When I am searching for the essence of myself, then symbols, the pattern of a rose for example, mean more to me than the concrete objectiveness. The works are the steps and the labyrinths to my freedom."*

(Ildikó Havasi)

OXIMORON

1987

Mixed media, installation detail





## HELYETTES SZOMJAZÓK

/Substitute Thirsters/

The group comprising of Balázs Beóthy, Attila Danka, István Elek, Balázs Fekete, Attila Nagy, Tibor Várnagy and Roland Pereszlényi was established in 1984. Their manifest of 1984 states that the group is involved with exhibitions, initiations, readings, competitions, concerts, depression evenings, faith beautifying instruments... The Helyettes Szomjazók have exhibited widely in Hungary and have had several exhibitions and events abroad.

### SELECTED SOLO AND GROUP EXHIBITIONS

- 1984 Helyettes hullám. Festival of the establishment of the H.Sz. Kisörspusztá
- 1985 H.Sz.2. Bercsényi Klub, Budapest  
National Biennial of Graphics. Miskolc
- 1986 H.Sz. Tudatfeszabadító hadműveleti. Komáromi Kisgaléria, Komárom (the exhibition was closed by the authorities)  
Röviden. Lecture and exhibition series. Galéria 11, Budapest  
Láthatatlan művészet. One day street action and exhibition. Kavics St, Budapest  
Stúdió '86. Budapest Történeti Múzeum, Budapest
- 1987 H.Sz Wall Newspaper exhibition on the occasion of the David Thomas concert, Szentendre  
Meglépetés olvasóink részére. National Art Book Exhibition. István Király Múzeum, Székesfehérvár  
Stúdió '87. Ernst Múzeum, Budapest
- 1988 H.Sz exhibition. Gamf Galéria, Kecskemét; Jate Klub, Szeged  
Junge Künstler DDR-UVR. Neue Berliner Galerie, East Berlin  
Wegierska Sztuka Mlodych. Centrum Sztuki, Warsaw  
New Aquisitions.Csók István Képtár, Székesfehérvár  
Gravitáció.Vajda Lajos Stúdió Galéria, Szentendre  
Stúdió '88. Ernst Múzeum, Budapest  
Új művészeti hadifegyverek. Tóth Árpád Sétány, Budapest
- 1989 Stellvertretende Durstende. Künstlerhaus Bethanien, West Berlin  
Spragnieni zastępcy. Galerie Wschodnia, Łódź  
Frakciók. Exhibition and event series, Stúdió Galéria, Budapest  
Közös újabb képek. Szakmunkás Galéria, Miskolc  
Spragnieni zastępcy. Galeria Wschodnia, Łódź  
Kék acél. Budapest Galéria Lajos Utcai kiállítóháza, Budapest  
Kék-iron. Duna Galéria, Budapest
- 1990 Kék-vörös. Uitz Terem, Dunajúváros  
Substitute Thirsters. István Király Múzeum, Székesfehérvár  
Inspiration.Sommeratelier, Hannover

### WORKS IN PUBLIC COLLECTIONS

István Király Múzeum, Székesfehérvár

### SELECTED BIBLIOGRAPHY

- Kreis, Elgi:Trauergeklänt und Nonsensgebimmel. Zwei Studio-Ausstellungen im Künstlerhaus Bethanien. Der Tagesspiegel. 23.V.1989
- Wulffen, Thomas: Stellvertretende Durstende. Künstlerhaus Bethanien 11.5-28.5.1989. Kunstforum International, 1989 VII-VIII pp.323-324
- Vadas, József: Mágikus Robot. Élet és Irodalom. I. 16. 1987

*Excerpt from the 1989 Manifesto, written as a paraphrase to the 1984 Manifesto by the members of the Substitute Thirsters."This circle of Substitute Thirsters is unified and its work has become institutional with its integration into the official art life. Consequently and regularly it fulfils the role given to it within the framework of the program and broadcast (structure). The activity of the one-time self-initiated educational and pan-artistic group has been confined to participation in official, often protocol state exhibitions. The group has six members who exercise self-censorship which has become routine. We have had a certain career but the main cementing force among members is still the belief in a hypothetical future success. Although the group has earned some money over the years, this financial gain is so inconsiderable that it has not covered the pursuance of art work, let alone cover the existential requirements of the members. Unfortunately the counter-conversational and counter-consultational attitude of the group led to the disintegration of the relationships between the members. After the previous profound and elated atmosphere, the meetings of the members today are confined to administrative matters. Consequently these meetings are less and less informal and more and more official and diplomatic. From the position of opponent to the Make Feel Industrial Great Powers, the group has become a servant of them. Everybody can be a servant of the Make Feel Industrial Great Powers which does not entail punishment but a reward, as happened in our case as well".*

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The exhibition catalogue (István Király Múzeum, Székesfehérvár, 1990) was partly sponsored by the Soros Foundation. The exhibition (Künstlerhaus Bethanien, Berlin 1989) was partly supported by the Soros Foundation.

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**ALFA – OLTÁR**  
1989

/Alfa Altar/  
Installation detail

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## HENCZE, TAMÁS

(b.1938, Szekszárd)

Hencze is a self-taught artist and considers the late Hungarian painter Dezső Korniss as his mentor. A combination of the tendencies of Op Art and Colour Field were manifest in his paintings of the late 60's. He has consistently developed this particular style over the last decades. In 1968 he joined the new constructivist branch of the group IPARTERV. In his most recent works he has adapted elements of the so-called New Painting tendency.

### SELECTED SOLO EXHIBITIONS

- 1977 István Király Múzeum, Székesfehérvár
- 1979 Black-White+Red. Institut Français, Budapest
- 1980 Tűzképek. Magyar Nemzeti Galéria, Budapest
- 1981 Dorottya Utcai Kiállítóterem, Budapest
- 1984 Gipsz és festék (with Gy.Gulyás). Fészek Klub, Budapest
- 1987 Retrospective exhibition. Ernst Múzeum, Budapest

### SELECTED GROUP EXHIBITIONS

- 1969 Pannonia Biennale. Murska Sobota
- 1971 6 ungarische Künstler. Galerie im Griechenbeisl, Vienna
- 1973 6 ungarische Konstruktivisten. Forum Kunst, Rottweil  
Ungarische Künstler '73. Kunstverein, Frechen  
Aspekten van Hedendaagse Kunst. Utrecht
- 1974 Ungarische Kunst 1974. Kunstverein, Oldenburg
- 1975 Neue ungarischer Konstruktivisten. Kunst Museum, Bonn
- 1978 Hongaarse Constructivistische kunst 1920-1977. Hertogenbosch,  
Utrecht, Kruihuis, Arnhem
- 1979 Ungarische Konstruktivistische Kunst 1920-1978. Kunstverein,  
Munich, Düsseldorf
- 1980 La Biennale di Venezia. Padiglione Ungherese, Venice
- 1981 Ungersk Konst 1905-1980. Liljevalchs Konsthall, Stockholm,  
Konstmuseum Göteborg, Konsthall Malmö  
Art Hongrois Contemporain. Marseille, Menton, Lyon,  
Clermont-Ferrand, Paris
- 1985 Drei Generationen ungarischer Künstler. Neue Galerie am  
Landesmuseum Joanneum, Graz
- 1986 Cinco pintores húngaros contemporaneos. Museo de Bellas Artes,  
Caracas
- 1987 Neue Sensibilität. Galerie der Stadt Esslingen, Villa  
Merkel, Esslingen
- 1988 Olympics of Art, Seoul
- 1989 Neue ungarische Konstruktivismus in den 70er Jahren. Haus der  
ungarischen Kultur, Berlin
- 1990 Contemporary Hungarian Art. Walker Hill Art Center, Seoul;  
Kunstverein Oldenburg; Galerie Schrade im Schloss Mochental  
Konstmuseum G. The Studios of Budapest. Magyar Nemzeti  
Galéria, Budapest

### WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- Modern Magyar Képtár, Pécs
- István Király Múzeum, Székesfehérvár
- Szombathelyi Képtár, Szombathely
- Museum des 20. Jahrhunderts, Vienna
- Neue Galerie am Landesmuseum Joanneum, Graz
- Folkwang Museum, Essen

### SELECTED BIBLIOGRAPHY

- Frank, János: From Iris Print to Idols. The NHQ. 68/1977, pp. 190-191
- Hajdu, István: Hencze. Budapest, 1980
- Frank, János: Motion, Space, Kinetics. The NHQ. 85/1982, pp.173-174
- Hajdu, István: The Studios of Budapest. Editions Enrico Navarra, Paris  
1990, pp. 98-109

*"Hencze's painting is one of the purest, most consistent and most ascetic of all Hungarian 20th century art. It spans the most extreme values and has played a decisive role in Hungarian art for the past two decades. He expands the limits of art, not by amassing and increasingly mingling artistic media, but by radically embracing the reduction of media. Paradoxically voidance becomes saturation here; he is able to capture the utmost with the least of means."*

(Lóránd Hegyi)

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A comprehensive documentation of the work of Tamás Hencze has been prepared by the Documentation Center (Research by Gábor Feuer). The exhibition catalogue (Ernst Múzeum, Budapest 1987) was partly sponsored by the Soros Foundation.

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**VÖRÖS X**

1990

/Red X/

Oil, acrylic on canvas. 70 x 60 cm.





# JOVÁNOVICS, GYÖRGY

(b.1939, Budapest)

Between 1958-60 Jovánovics studied sculpture at the Hungarian Academy of Fine Arts, Budapest, during 1964-65 he studied at the Akademie für Angewandte Kunst, Vienna, and during 1965-66 he attended the Academie des Beaux-Arts, Paris. In 1971 he received a fellowship from the Folkwang Museum, Essen. During this period he developed a conceptually influenced sculptural technique, casting in plaster of Paris. In the 70's he created a series of photographs entitled, "Liza Wiathruck: Holos Graphos", a form of visual ars poetica. From 1980 to 83 he worked in West Berlin as a scholarship holder of the DAAD, Berliner Künstlerprogram. On the occasion of the Seoul Olympic Games, he realized his first monumental sculpture. The political changes in Hungary were also decisive in his artistic career, as he received a commission to create a memorial concerning the 1956 revolution.

## SELECTED SOLO EXHIBITIONS

- 1970 Fényes Adolf Kiállítóterem, Budapest (with I.Nádlér)
- 1971 Folkwang Museum, Essen (with I.Bak)
- 1977 Young Artists Club, Budapest
- 1980 Institut Français, Budapest
- 1983 Künstlerhaus Bethanien, Berlin
- 1985 István Király Múzeum, Székesfehérvár
- 1985 Józsefvárosi Galéria, Budapest
- 1989 Colored Reliefs from Berlin. Kiscelli Múzeum, Budapest  
On the Painters' Road with Turner through Biblical Landscapes.  
Óbuda Cultural Center, Budapest

## SELECTED GROUP EXHIBITIONS

- 1968 Iparterv No.1. IPARTERV, Budapest
- 1969 Iparterv No.2. IPARTERV, Budapest
- 1972 Galerie Foksal, Warsaw
- 1973 8th Biennale of Young Artists. Paris
- 1977 East European Conceptual Photography. Eindhoven
- 1978 Exakte Tendenzen. Kunstmesse, Vienna
- 1979 Works and Words. De Appel, Amsterdam
- 1980 Künstler aus Ungarn. Kunsthalle, Wilhelmshaven
- 1981 Erweiterte Fotografie. Vienna
- 1985 Drei Generationen ungarischer Künstler. Neue Galerie am Landesmuseum Joanneum, Graz  
Contemporary Visual Art in Hungary. 18 Artists. Newbery Gallery, Glasgow
- 1987 Aktuelle ungarische Kleinplastik. Museum für Kunst und Kulturgeschichte der Stadt Dortmund
- 1987 Expressiv. Museum des 20.Jahrhunderts, Vienna
- 1988 Expressiv. Hirshhorn Museum and Sculpture Garden, Washington, D.C.  
Olympics of Art, Seoul
- 1989 Kunst heute in Ungarn. Neue Galerie - Sammlung Ludwig, Aachen
- 1990 The Studios of Budapest. Magyar Nemzeti Galéria, Budapest

## WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- Modern Képtár, Pécs
- István Király Múzeum, Székesfehérvár
- Nationalgalerie, Berlin
- Folkwang Museum, Essen
- The Solomon R. Guggenheim Museum, New York

## SELECTED BIBLIOGRAPHY

- Weichart, Jürgen: Künstler arbeiten im Museum. Frankfurter Allgemeine Zeitung, 24/09/1971
- Beke, László: Jovánovics. Budapest, 1980
- Ohff, Heinz: Hauchfein aus Gips. Der Tagesspiegel, Berlin, 30/09/1981
- Frank, János: Five Hungarian Sculptors at the Budapest Triennale (Gy.Jovánovics, I.Haraszty, M.Lugossy, R.Berczeller, G.Samu). The NHQ. 109/1988 (Spring), pp.192-195
- Hajdu, István: The Studios of Budapest. Editions Enrico Navarra, Paris 1990, pp. 110-123

*"Jovánovics's constant and almost only material is plaster of Paris and his favored process is mould-casting. His early works were plaster casts of human limbs and draperies. ... They carry the suggestion of a curiously archaic, yet timeless heroism. ... The reliefs, which he began making during his stay in Berlin, are not 'copies' of other, real objects; instead they are sophisticated and self-sufficiently abstract sculptures. Sometimes only millimeter thin, ... their surfaces display an ethereally delicate texture where contrasts gently interpenetrate or dissolve, and where the play of light and shadow registers in the most subtle manner."*

(István Hajdu)

•  
CSONTVÁRY

1988

Plaster. 42 x 36.4 cm.

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## KÁROLYI, ZSIGMOND

(b.1952, Budapest)

Károlyi completed a degree in painting at the Academy of Fine Arts, Budapest in 1976. He is a lecturer at the Academy of Applied Arts and also teaches at the Academy of Fine Arts, Budapest. Over the last ten years his activities have included, apart from painting, work in the fields of concept art, film, action and photography.

### SELECTED SOLO EXHIBITIONS

- 1976 Gyula Czimra Memorial Exhibition. Hungarian Academy of Fine Arts, Budapest
- 1979 Stúdió Galéria, Budapest
- 1983 Tangram Paintings. Rabinec Stúdió, Budapest  
Fiatl Művészek Stúdiója Galéria, Veszprém
- 1985 Artforum. Galerie Schloss Löseck, Bovenden
- 1987 Lajos Utcai Kiállítóterem, Budapest

### SELECTED GROUP EXHIBITIONS

- 1977 Bercsényi Kollégium, Budapest  
10th Biennale of Young Artists, Paris (Theodoron Foundation Prize)
- 1979 Works and Words. Stichting De Appel, Amsterdam
- 1980 6 Hongaarse Kunstenaars. Museum van Hedendaagse Kunst, Gent  
Künstler aus Ungarn. Neue Kunsthalle der Stadt Wilhelmshaven
- 1983 Rabinext. Rabinec Stúdió, Budapest  
Rabinext. Vajda Lajos Stúdió, Szentendre
- 1985 4.Biennale der Grafik. Baden-Baden
- 1987 Out of Eastern Europe: Private Photography. Visual Arts Center, Institute of Technology, Massachusetts, USA  
Neue Sensibilität. Haus der ungarischen Kultur, Berlin
- 1989 Kunst heute in Ungarn. Neue Galerie - Sammlung Ludwig, Aachen  
The Metamorphic Medium - New Photography from Hungary.  
The Allen Memorial Art Museum Oberlin College, Oberlin, USA

### WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- István Király Múzeum, Székesfehérvár
- Szombathelyi Képtár, Szombathely
- Sárospataki Képtár, Sárospatak
- Museum van Hedendaagse Kunst, Gent
- Stichting De Appel, Amsterdam
- Museum Sztuki, Szczecin

### SELECTED BIBLIOGRAPHY

- Beke, László: Labyrinthe droit. + - 0, Brussels, No.20,1976
- Hoet, Jan: Catalogue of the Collection, Museum van Hedendaagse Kunst, Gent. Brussels, 1982.pp.302-305
- Pek: Tangram: Malerei als Malerei. Ungarische Avantgarde im Schloss Löseck. Göttinger Tageblatt, Oct.19-20, Feuilleton
- Hajdu, István: The Studios of Budapest. Editions Enrico Navarra, Paris 1990, pp. 124-135

*"One of the most interesting series of paintings in Károlyi's recent work returns to his own motifs of the 70's. He observed an X form on an architectural scaffolding, photographed it, and began to elaborate this motif in various graphical forms until the motif became autonomous. This diagonal element later became an integral part of his tangram paintings. Later, these diagonals appeared in a painterly fashion in representations of the Tallin Tower, where paint has been deliberately dripped and allowed to flow. This dripping originates from the photographic process where developer has been painted onto the light-sensitive paper. In this manner he arrives at the interesting combination of monumental, photographic, and pure, painting."*

*(László Beke)*

TATLIN TORNYA - EGY GYERTYA IDÉZŐJELÉBEN

*/Tatlin's Tower - Within the Quotation of a Candle/*

Oil on canvas. 132 x 95 cm.

Private collection, Budapest





## • EI KAZOVSZKIJ

(b. 1948, Leningrad)

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In the early sixties El Kazovszkij moved to Hungary. She obtained a degree in painting at the Hungarian Academy of Fine Arts, Budapest (1974). She continued post graduate studies until 1977. Her activities include painting and object making, she is also well known for her large scale installations and theatrical performances.

### SELECTED SOLO EXHIBITIONS

1978 Fészek Klub, Budapest

1981 Pécsi Galéria, Pécs

1985 Liget Galéria, Budapest

1987 Nieuwe Kirke, Amsterdam

1988 Kiscelli Múzeum, Budapest

1989 Galerie Kelly, Heidelberg

Janus Pannonius Múzeum Modern Képtár, Pécs

1990 Múcsarnok, Budapest

### SELECTED GROUP EXHIBITIONS

1977 István Király Múzeum, Székesfehérvár

1981 New Sensibility I. Fészek Galéria, Budapest

1982 XII Biennial of Young Artists. Paris

1983 XII International Exhibition of Drawing. Barcelona

1985 Contemporary Visual Art in Hungary -18 Artists.

Newbery Gallery, Glasgow

1986 Triennial of Small Sculpture. Fellbach

1987 Contemporary Hungarian Fine Arts. Jerusalem

1989 Metaphysical Visions. Artists Space, New York

1990 13 Artistów z Wegier. Galeria Zacheta, Warsaw

### WORKS IN PUBLIC COLLECTIONS

Magyar Nemzeti Galéria, Budapest

Janus Pannonius Múzeum, Pécs

István Király Múzeum, Székesfehérvár

Szombathelyi Képtár, Szombathely

Múzeum Narodowe w Szczecinie, Szczecin

### SELECTED BIBLIOGRAPHY

Frank, János: Naive, Avantgarde, Pop. The NHQ, 14.60.1975

Nagy, Zoltán: From Concept Art to Calligraphy. The NHQ, 23.85.1982

Földényi, F. László: E.K. panoptikumjátéka. Magyar Nemzet

20.Jan.1987. p.6

Babarczky, Eszter: E.K. - megint egy megkésett recenzió. Holmi, Vol

II. No. 8, pp.956-958

*"El Kazovszkij always paints or models the human and the animal body: her aim is not to depict a single person's common psychological appearance, characteristics, etc, but to depict the relationship between individual bodies, or that which is between the body and its surroundings. The relationship is abstract and of a natural mode, this is why the bodies are stylized, simplified. Their environment is also 'nature', stripped down and limited to few signs. The human body is depicted as possessing mythical dignity for the artist and the viewer, representing self-discipline and importance; the exclusive instrument of communication, and the key actor in self-realization and self-representation. This is also why she turns so often to the depiction of the purely bodily arts: dance, theater, and sculpture. Thus the body becomes myth in her work and the reverse; the great myths and mythological archetypes win depiction as bodily presence."*

*(István Margócsy)*

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The exhibition catalogue (Múcsarnok, Budapest, 1990) was partly sponsored by the Soros Foundation. A comprehensive documentation of the work of El Kazovszkij has been prepared by the Documentation Center (Research by Annamária Szőke).

SIVATAGI HOMOKOZÓ

1988

/Desert Sandpit/  
Oil on canvas. 100 x 130 cm.  
Private collection





## KELEMEN, KÁROLY

(b.1948, Győr)

Between 1970-74 Kelemen attended the Hungarian Academy of Fine Arts, Budapest. He was one of the forerunners of Hungarian trans-avantgarde painting in the early 70's and also one of the founders of the first private gallery in Budapest, the Rabinext Studio (1982-83). In 1981 he received the Palette d'Or of the International Festival of Painting, Cagnes-sur-Mer, France. In 1986 he was one of four artists representing Hungary at La Biennale di Venezia.

### SELECTED SOLO EXHIBITIONS

- 1979 Stúdió Galéria, Budapest  
Bercsényi Kollégium, Budapest
- 1981 Dorottya Street Gallery, Budapest
- 1983 Rabinext Stúdió, Budapest
- 1987 Pécsi Galéria, Pécs  
Galerie Eremitage, Berlin

### SELECTED GROUP EXHIBITIONS

- 1975 Comics. Young Artists Club, Budapest
- 1978 7th International Biennale of Graphics. Cracow
- 1979 Works and Words. De Appel, Amsterdam
- 1980 Fotoeffekt in der Bildenden Kunst.Haus der ungarischen Kultur,  
Berlin
- 1981 13 ème festival international de la peinture. Cagnes-sur-Mer
- 1982 Art hongrois contemporain. Marseille, Menton, Lyon,  
Clermont-Ferrand, Paris
- 1983 Rabinext. Vajda Lajos Stúdió, Szentendre
- 1984 Frissen festve /Wet Paint/. Ernst Múzeum, Budapest
- 1985 Drei Generationen ungarischer Künstler. Neue Galerie am  
Landesmuseum Joanneum, Graz
- 1986 XLII La Biennale di Venezia. Padiglione Ungherese (with I.Bak,  
Á.Birkás, I.Nádlér)
- 1987 Neue Sensibilität: Ungarische Malerei der 80er Jahre. Galerie der  
Stadt Esslingen  
Nová Madarská malba. Brno, Prague
- 1988 Wegierska Sztuka Mlodych. Warsaw, Wroclaw  
Novo slikarstvo. Galeria doma omladine, Belgrade
- 1989 Kunst heute in Ungarn. Neue Galerie - Sammlung Ludwig,  
Aachen
- 1990 13 Artistów z Wegier. Galeria Zacheta, Warsaw

### WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- Neue Galerie, Graz
- Galerie der Stadt Esslingen

### SELECTED BIBLIOGRAPHY

- Perneckzy, Géza: The Emergence of New Painting in Hungary. The  
NHQ, No.96, 1984. pp.171-176
- Skreiner, Wilfried: in catalogue Drei Generationen ungarischer  
Künstler, Neue Galerie am Landesmuseum Joanneum, Graz 1985
- Hoffman, Gabriele: Offener nach Western. Stuttgarter Zeitung,  
6/Feb/1987

*"What was new in Kelemen's art was not only a new interpretation of eclecticism and the superimposition of heterogeneous systems of forms, but a new approach to art, which suggested that modernism was a product as 'perishable' and 'short-lived' as pre-modernist art. With his new works, Kelemen attempted to demonstrate that avant-garde culture was utopian, related to a certain moment and positioned in history, consequently it was historically relative. One of the most important factors of this method is that each primary pictorial element carries cultural-historical references as well."*

(Lóránd Hegyi)

•  
**VASALÓ MEDVE**

1982

*/Ironing Teddy Bear/*  
Acrylic on canvas. 180 x 140 cm.





## KESERÜ, ILONA

(b.1933, Pécs)

Ilona Keserü spent six years at the Academy of Fine Arts, Budapest from 1952. Since her first exhibition in 1963 she has actively participated in shows abroad and in Hungary. Keserü was an important figure during the sixties and seventies and has been associated with the group Iparterv, which played an influential role in Hungarian avant-garde art. Throughout the eighties she has remained a significant representative of non-figurative, colourist painting. In 1980 her works were represented in the Hungarian exhibition at the Venice Biennial and in 1984 she received the Munkácsy State Award for artists. At present she is a lecturer in drawing at the Teacher Training College in Pécs.

### SELECTED SOLO EXHIBITIONS

- 1963 Galleria Bars, Rome
- 1972 Janus Pannonius Múzeum, Pécs
- 1978 Csók István Képtár, Székesfehérvár
- 1982 Hang-Szín-Tér. Múcsarnok, Budapest (with L.Vidovszky)
- 1983 Múcsarnok, Budapest
- 1984 Hungarian Cultural Institute, Helsinki
- 1989 Ernst Múzeum, Budapest

### SELECTED GROUP EXHIBITIONS

- 1963 Premio Gubbio. Gubbio
- 1968 Iparterv. Budapest
- 1969 23 Hungarian Artist. Kunsthalle, Bielefeld
- 1974 Contemporary Hungarian Art. Akademie der Bildenden Künste, Vienna
- 1979 20th Century Hungarian Painting. Gulbenkian Foundation, Madrid
- 1980 XXXIX La Biennale di Venezia, Padiglione Ungherese, Venice
- 1981 Hungarian Art 1905-1980. Liljevalchs Konsthall, Stockholm; Kunstmuseum, Göteborg; Konsthall, Malmö
- 1985 Contemporary Visual Art in Hungary: 18 Artists. Print Studio, Glasgow  
Drei Generationen ungarischer Künstler, Neue Galerie am Landesmuseum Joanneum, Graz
- 1986 Kunstmesse, Basel
- 1988 Art Olympics, Seoul
- 1989 Kunst heute in Ungarn. Neue Galerie - Sammlung Ludwig, Aachen

### WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- Janus Pannonius Múzeum, Pécs
- István Király Múzeum, Székesfehérvár
- Savaria Múzeum, Szombathely
- Museo e Pinacoteca Comunale, Gubbio
- Fondation Károlyi, Vance
- Muzeum Narodowe, Szczecin
- Museum of Modern Art, Seoul
- Bayer A.G. Kunstsammlung, Leverkusen

### SELECTED BIBLIOGRAPHY

- Beke, László: The Painter and the Tombstones. The NHQ, 12.43.1971
- Németh, Lajos: Paintings, Mosaics, Textiles. The NHQ, 20.74.1973
- Szabadi, Judit: Western European Painting and Contemporary Hungarian Art. The N.H.Q. 17.61.1976
- Nagy, Zoltán: I.K.'s Aerial Landscapes. The NHQ, 20.74.1979
- Frank, János: I.K.'s Lyrical Objectivity. The NHQ, 25.95.1984
- Nagy, Ildikó: The First Two Years of a Small Budapest Gallery. The NHQ, 25.93.1985

*In 1972 I painted a picture of a regular sine curve. I wished to expand my earlier use of mainly red, orange, pink and grey orientated colors, towards other color spectrum regions. On this wavy surface, the color with various slight alterations and with the mixture of color shades, became closer to each other in a patch-like way, without losing any of their own purity. Of course, this is why, early or later, clashes arose; a light green and a purple cannot create a calm transition. I tried to find an intermediary indifferent color, there were several possibilities, either to use a neutral grey or to simply mix the conflicting secondary colors or... This is how I continued searching when I discovered the color of my own hand. I moved my hand here and there beside the color areas, it turned out that this color knits, carries through and neutralizes. A calm harmony is formed between the neighbouring conflicting shades. For me this was a great discovery. I began to apply these human colors and research their shades. I found out also the psychological reasons why a feeling of warmth is awoken and why its presence is indifferent and secretive at the same time...This all happens within a color medium but only awakens awareness in us if a shade is strongly different to our own."*

*Ilona Keserü*

•  
**PANNÓ 2**

1988

*/Panno 2/*  
Oil on canvas. 140x200cm.





## KOVÁCS, ATTILA

(b. 1951, Pécs)

Attila Kovács attended the Budapest Technical University and received a degree in Architecture in 1974. He has been actively involved in scenic design for film, working with Hungarian and international film directors and also architectural projects and competitions, architectural works, furniture design and theatre set design. He became known for his fine art activities, which include sculpture, and more recently painting, with the group exhibition at the Dorottya Street Gallery in 1986 together with László Rajk, Tibor Szalai and Gábor Bachman - all artists offering a new direction in the Hungarian postmodern or alternative architecture.

### SELECTED SOLO EXHIBITIONS

- 1977 Gal Photography Exhibition. Young Artists Club, Budapest  
1981 Architecture Museum, Helsinki (with Gy. Csete, A. Erdélyi, I. Makovecz)  
1982 XII Biennale de Paris. Musée d' Art Moderne de la Ville de Paris  
1984 XLI Biennale di Venezia. Film Section  
1985 Nouvelle Biennale de Paris, Grande Halle de la Villette  
1986 Dorottya Utcai Galéria (with G.Bachman, L. Rajk, T. Szalai)  
1987 Necropolis, Pécsi Galéria, Pécs  
1988 D.A.A.D. Galerie, Berlin

### SELECTED GROUP EXHIBITIONS

- 1982 Építészeti tendenciák /Architectural Tendencies/. Óbuda Galéria, Budapest  
1983 A Glimpse at Hungary. Hotel de Ville, Lille  
1985 Tone une Gegentone. Messepalast, Vienna  
1986 Möbelklassiker des 3. Jahrtausends. Tatgalerie, Vienna  
1987 L'Art Contemporain Hongrois. ELAC, Lyon  
1990 Triumph - The Uninhabitable. Udstillingsbygningen ved Charlottenborg, Copenhagen; Múcsarnok, Budapest  
Architectonic Visions Today. The Soros Foundation Exhibition, Múcsarnok, Budapest

### SELECTED BIBLIOGRAPHY

- Tímár, Katalin: A lakhatatlan győzelem. Beszélő, 7 July, 1990  
Attalai, Gábor: Dánia-Magyarország: 0:0. Új Művészet 90/1

*"Attila Kovács's objects dominate the space as colossi, immense, unavoidable and immovable. These are industrial buildings and burial mounds at the same time, the gigantic manifestations of an insane fancy; bleak, hopelessly solitary, pseudo-monumental and remorseful memorials. His paintings present the same world, personified as it were, in a thematic manner. The ambiguity, which lies behind the irony, banality and 'artificial cheapness' which reveal their own mechanisms of effect, is truly unbelievable: it is manifest in the visions of historical catastrophe, deterioration and emptiness which are the void of all pathos, and in the visions of aggressiveness and brutality which confront us as immovable indifferent facts."*

*(Lóránd Hegyi)*

•  
**DOLGOZÓSZOBA A KÁRPÁTOKBAN**

1990

*/Study in the Carpathians/*

Installation: aluminium, wood. 350x430x170 cm.

•





## MAURER, DÓRA

(b.1937, Budapest)

Between 1955-61, Maurer attended the Hungarian Academy of Fine Arts, Budapest. During the 60's she created her first series of psycho-realistic etchings. In 1967 she received a grant from the Künstlerhaus, Vienna, since this time she has resided in both Vienna and Budapest. From the early 70's she was an active participant in the conceptual movement in Hungary and at the same time in New Constructivism as well. She created both experimental films and painting series on the principle of displacement; currently she is one of the leading figures of Hungarian experimental film. Her activities in the area of photographic education and practice is also of significance. She has participated in all important graphic biennials throughout Europe since the 70's.

### SELECTED SOLO EXHIBITIONS:

- 1966 Dürer Galéria, Budapest  
Internationale Künstlerklub, Vienna
- 1967 Galleria il Segnapassi, Pesaro
- 1970 Studiengalerie der TH, Stuttgart
- 1974 Kleine Grafik Galerie, Bremen
- 1975 Neue Galerie am Landesmuseum Joanneum, Graz
- 1976 Alvar Aalto Museum, Jyväskylä
- 1979 Hedendaagse Kunst, Utrecht
- 1984 Munkák /Works/ 1958-1983. Ernst Múzeum, Budapest; Museum moderner Kunst, Vienna
- 1986 Képvütelek. Budapest Galéria Lajos Utcai Kiállítóterem, Budapest

### SELECTED GROUP EXHIBITIONS:

- 1967 Bienal Internacional de São Paulo. Brasil
- 1971 Trigon. Graz
- 1972 Engagierte Grafik. Sezession, Vienna  
Fluxshoe. Museum Blackburn, Museum Oxford
- 1975 Neue Ungarische Konstruktivisten. Städtisches Museum, Bonn
- 1979 Photography as Art-Art as Photography. ICA, London  
Works and Words. De Appel, Amsterdam
- 1980 Künstler aus Ungarn. Neue Kunsthalle, Wilhelmshaven
- 1981 Erweiterte Fotografie. Sezession, Vienna
- 1985 20 Years of Hungarian Experimental Film. Museum of Modern Art, New York
- 1990 Konkrete 10. Kunsthalle, Nürnberg

### WORKS IN PUBLIC COLLECTIONS:

- Magyar Nemzeti Galéria, Budapest
- Modern Magyar Képtár, Pécs
- István Király Múzeum, Székesfehérvár
- Albertina, Vienna
- Landesmuseum, Innsbruck
- Museum Linz
- Neue Galerie am Landesmuseum Joanneum, Graz
- Muzeum Sztuki, Łódź
- Kunsthalle, Bremen
- Neue Nationalgalerie, Berlin
- Museum Bradford
- Nationalgalerie Oslo
- The Tate Gallery, London

### SELECTED BIBLIOGRAPHY:

- Baum, Peter: Kleine Galerien mit grossem Programm, Salzburger Nachrichten, 5.04.1966
- Weichardt, Jürgen: Variationen des Schweigens, FAZ 3.08.1972
- Honisch, Dieter: Neue Kunst aus Ungarn. Magazin Kunst 1977/1
- Bogner, Dieter: Konstruktive Kunst in Österreich. Circular 25, Bonn
- Lynton, Norbert: The Motovun Meeting. Art Monthly, No.33, 1980, London
- Diederichs, Joachim: Artistes de Hongrie à Wilhelmshaven. + - 0, 32/33, 1981, Brussels
- Sotriffer, Kristian: Das begehbare Bild. Die Presse 13.07.1983
- Anwesenheit in Abwesenheit: Das Fotogram in der Kunst des XXjh.ts., Zurich, 1990
- Catalogue: Maurer Dóra: Munkák / Arbeiten. Budapest, Vienna, 1984  
texts by: Ronte, Dieter; Beke, László; Hegyi, Lóránd; Bogner, Dieter

*"Displacement is the central concept of Maurer's artworks. Since the beginning of the 70's, she has analyzed the effect caused by two or more overlapping processes of movement in series of images and photographs or experimental films. She confronts formal structures with individual behavioral patterns, simultaneously planning different processes. The individual characteristics of the various systems either combine or eliminate each other, change or destroy each other. In this way the dynamics of Maurer's work is ambiguous, it does not follow one single movement in front of a static background, it concentrates on at least two factors, which interact with each other and against each other."*

*(Dieter Bogner)*

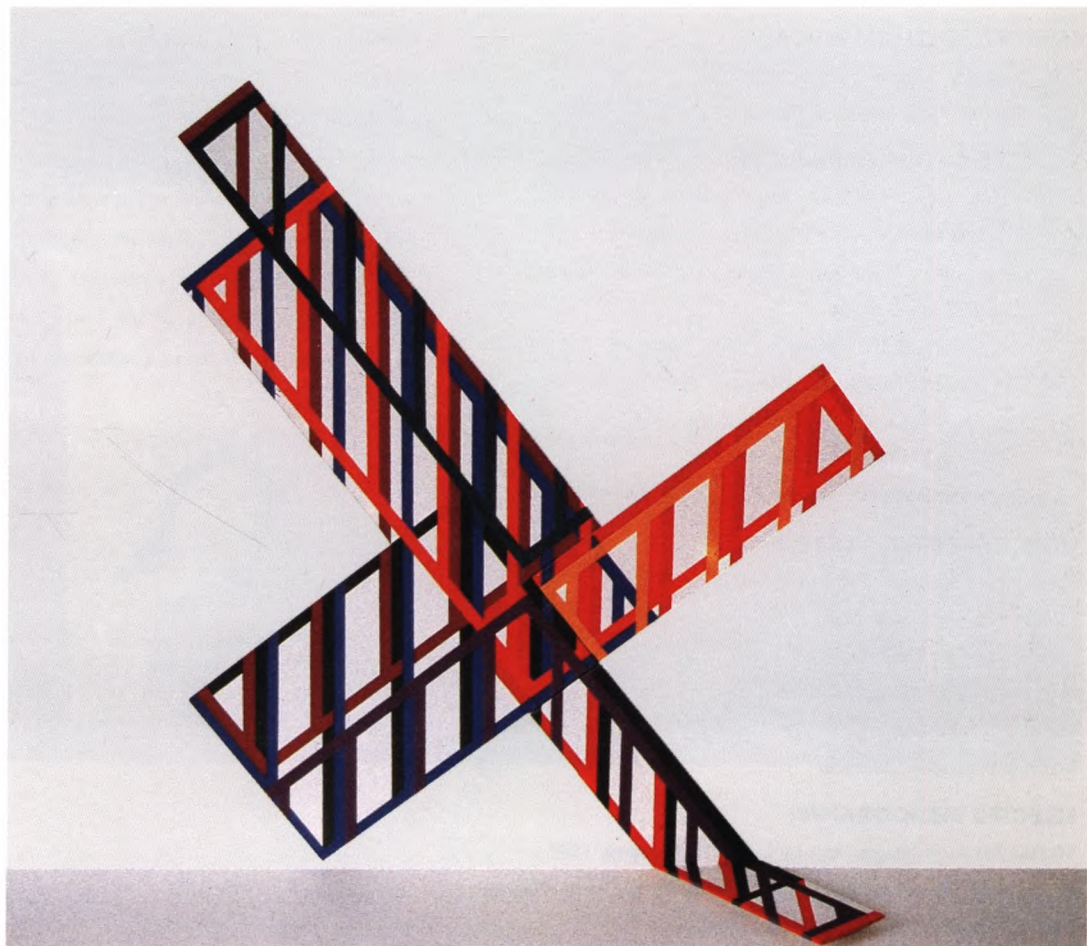
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Dóra Maurer received a grant from the Soros Foundation to complete the film "Nézetek/Aspects", a documentary regarding avantgarde art in Hungary during the 70's.

•  
**FELDŐLT QUASI KÉP/MODELL**

1988

/Fallen Quasi-Picture/ model  
Acrylic, wood. 70x50 cm.





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## MAZZAG, ISTVÁN

(b.1958, Győr)

•

In 1984 Mazzag graduated from the Hungarian Academy of Fine Arts, Department of Painting, Budapest. One of his teachers was Ignác Kokas, a highly respected Hungarian painter. Mazzag is a representative of the generation of "New Painters" who began working in the early 80's in Hungary. He has been awarded several scholarships and prizes since 1981, including a studio residency in Rome.

### SELECTED SOLO EXHIBITIONS:

1986 Tatgalerie, Vienna (with Ákos Birkás)

1987 Dorottya Utcai Galéria, Budapest

### SELECTED GROUP EXHIBITIONS:

1984 Frissen Festve (Wet paint). Ernst Múzeum, Budapest

1985 18. Bienal Internacional de São Paulo. Brasil

Contemporary Visual Art in Hungary: 18 Artists. Glasgow

School of Art, Glasgow

New Sensibility III. Budapest Galéria, Budapest

1986 18th International Painting Festival. Cagnes-sur-Mer, France

1987 Neue Sensibilität. Galerie der Stadt Esslingen

Arte Fiera. Bologna

Ungarische Malerei in den 80er Jahren, Dortmund

### WORKS IN PUBLIC COLLECTIONS:

István Király Múzeum, Székesfehérvár

Modern Magyar Képtár, Pécs

Neue Galerie am Landesmuseum

Joanneum, Graz

Muzeum Sztuki, Łódź

Muzeum Narodowe, Szczecin

### SELECTED BIBLIOGRAPHY:

Mazzag István (catalogue) text by L. Hegyi, Budapest, 1987

Frank, János: Sensitivity and Control (Zsuzsa Péreli, István Mazzag).

The NHQ No.108. Winter 1987, pp., 183-185.

*"His painting grasps experience, devours emotion and takes narcissistic delight in creatures of the unlimited imagination, enlivened as if by magic. He creates his works without programs, limits or aims, surrendering the picture to the incalculable surprises of the experience. Each painting creates a new situation through the conquest of the imagination. In these new situations the artistic personality expresses its intimate and subjective relationship to reality in an ever-changing way through the sensuous totality of the concrete experience."*

*(Lóránd Hegyi)*

•  
**HATTYÚ ÉS LÁNCFŰRÉSZ**

1986

/Swan and Chain Saw/  
Oil on canvas. 200x280 cm.





## MENGYÁN, ANDRÁS

(b. 1945, Békéscsaba)

Mengyán completed a degree at the Academy of Applied Arts, Budapest, in 1968, where he is now employed as professor of Foundation Studies. Mengyán is one of the most rigorous Constructivists in Hungary; elaborating serial systems of geometric signs and investigating totalitarian geometric language. It is important to mention his work as a designer and theorist as well. He spent two years in the United States, firstly as a scholarship holder of the American Council of Learned Societies, New York, and secondly as an IBM fellow, Aspen.

### SELECTED SOLO EXHIBITIONS:

- 1977 IH Galéria, Pécs
- 1984 Csók István Képtár, Székesfehérvár
- 1985 Műcsamok, Budapest
- 1989 Art Centre, Ankara

### SELECTED GROUP EXHIBITIONS:

- 1974 3. Internationale Grafikbiennale. Frechen  
Ungarische Kunst 74. Kunstverein. Oldenburg
- 1975 Neue Ungarische Konstruktivisten. Kunstmuseum, Bonn
- 1977 Neue Kunst aus Ungarn. Lometsch Galerie, Kassel
- 1978 Neue Ungarische Künstler. Munich
- 1979 Systematic Artists. Galleria del Cavallino, Venice
- 1980 International Workgroup. The Concourse Gallery, London
- 1981 Hungarian Constructive Art. Belgrade
- 1984 Systematic Artists. Gallery of Konzepte, Stockholm, Sweden
- 1985 16. Graficni Biennale, Ljubljana
- 1989 Contemporary Hungarian Art. Walker Hill Art Center, Seoul;  
Kunstverein, Mannheim

### WORKS IN PUBLIC COLLECTIONS:

- Janus Pannonius Múzeum, Pécs
- István Király Múzeum, Székesfehérvár
- Kunstmuseum, Bonn
- Nationalgalerie, Berlin
- Neue Galerie am Landesmuseum
- Joanneum, Graz
- McDougall Art Gallery, Christchurch
- Museum of Modern Art, Zagreb
- Arts Council Collection, London

### SELECTED BIBLIOGRAPHY:

- Krüger, Werner: Deutschland. Nonsensapparaturen. Art International, No. 6, 1975, p. 49.
- Honisch, Dieter: Neue Kunst aus Ungarn. Magazin Kunst, No.1, 1977

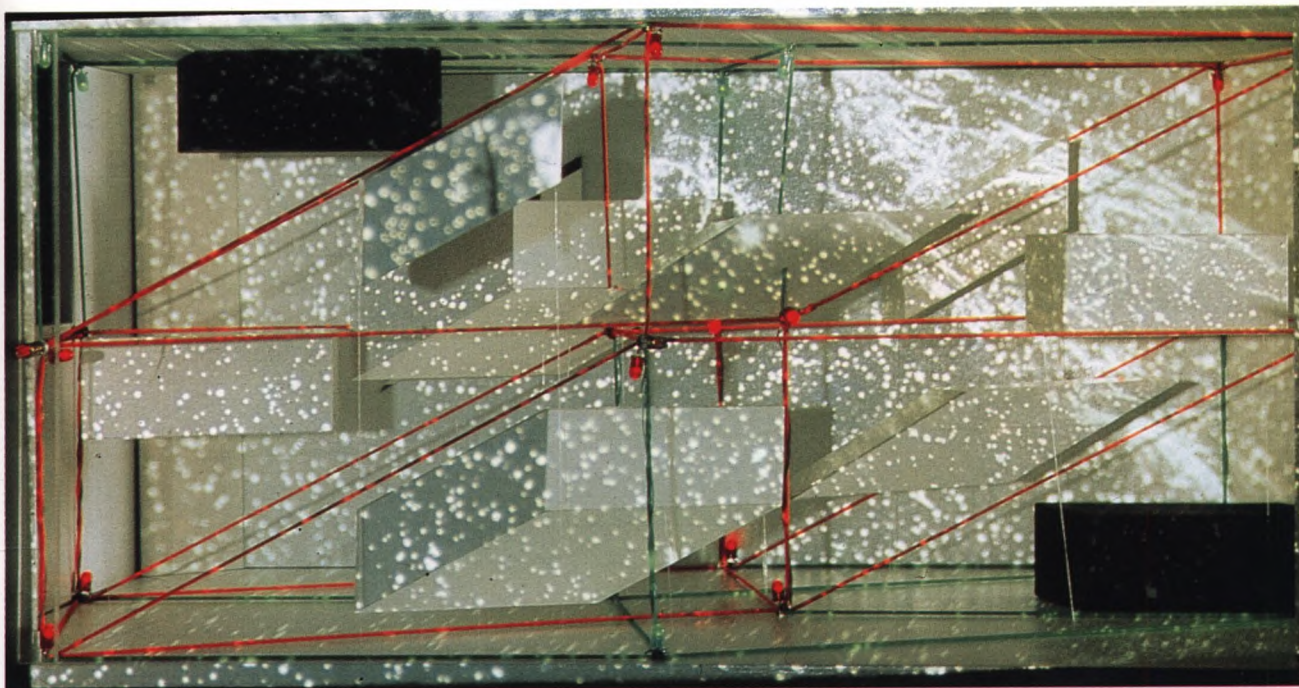
*"The exhibition is based on geometric forms, however it goes to the extreme of the biomorphic form. Thus, it encompasses the entire spectrum of form. We are dealing here with three types of space, based on the same picture fragment system. However, within the three different spaces visual materials [film] are projected. Since there are different spatial problems, I have attempted to make the films congruous with the respective spaces. The first is theoretical, which implies that it concerns the problematic sphere of dimension. The second is entirely earthly. In this I was inspired by New York, which has two associations for me, the forest and the city."*

*(András Mengyán)*

•  
**PROGRAMOZHATÓ TÉR II.**

1985

/Environment for Computer Program II/  
Paper, light, film, sound, mirror. 17x6.2x9 m.





•

## MOLNÁR, PÉTER

(b. 1943, Budapest)

•

Molnár was educated at the vocational School of Art and Applied Arts and completed his studies in 1961. He held his first exhibition in 1963 at the flat of Pál Petrigalla, which was the most important underground art center in Budapest at the time. In 1982 he made his first animated film, called "Come to the Clearing". Currently his activities involve book design and illustration.

### SELECTED SOLO EXHIBITIONS:

- 1976 Young Artists Club, Budapest
- 1983 Cultural Center, Kecskemét (with László Egyed)
- 1985 Helikon Galéria, Budapest

### SELECTED GROUP EXHIBITIONS:

- 1981 Drawing '81. Middlesbrough, Birmingham, London, Edinburgh
- 1983 Arteder '82. Bilbao
- 1983 Drawing '83. Middlesbrough, Glasgow
- 1989 Grantees of the Soros Foundation Exhibition. Kodály School, Kecskemét

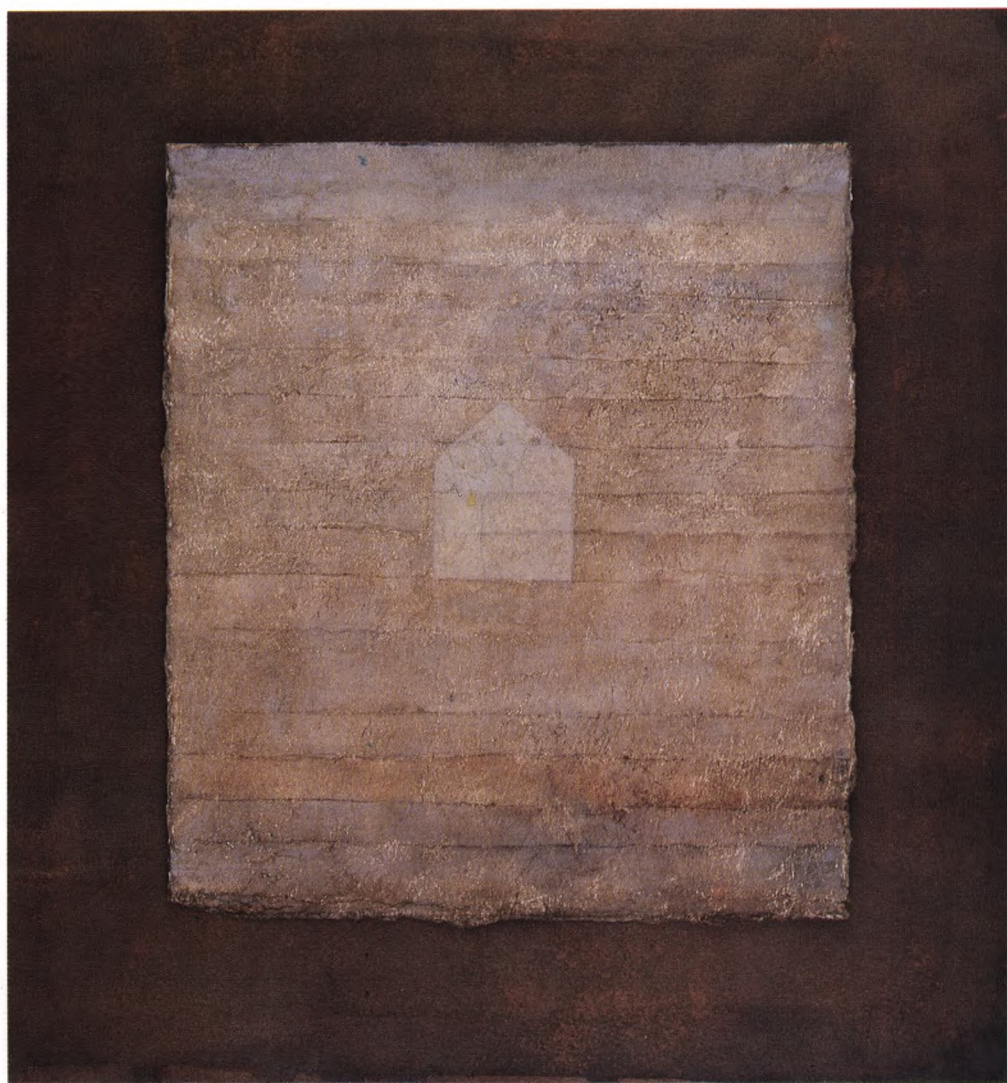
*"Péter Molnár creates rather unusual graphic works, which concentrate on miniature graphic signs; small stones or letters of the alphabet. He designs carefully elaborated surfaces which appear as woven or organic textures; establishing lyrical, nostalgic and romantic atmospheres."*

*(László Beke)*

•  
KAPUJANINCS ÁTJÁRÓ

1988

*/Gate Without Gateway/  
Mixed media, 29.5x27.5 cm.*





## NÁDLER, ISTVÁN

(b. 1938, Visegrád)

Nádlér attended the Hungarian Academy of Fine Arts, Budapest, between 1958 and 1963. The following year he received a grant from the Károlyi Foundation, Vence, France, which he has re-visited on several occasions. During this period his interests were directed at informal painting, then he investigated the combination of Hungarian folklore motifs with Hard Edge. He is also one of the founding members of the Iparterv, a group of progressive artists working and exhibiting together at the end of the 60's. Since the early 80's he has been working in both Budapest and Feketebács, a small country town by Lake Balaton; this environment has influenced his style in that it has become pictorial and expressive. Over the past few years he has dealt almost exclusively with the variation of a Malevich motif, the triangle. In 1989 he was awarded the distinguished Munkácsy Prize.

### SELECTED SOLO EXHIBITIONS:

- 1968 Galerie Müller, Stuttgart, (with Imre Bak)
- 1970 Fényes Adolf Terem, Budapest (with György Jovánovics)
- 1974 Folkwang Museum, Essen
- 1978 Magyar Nemzeti Galéria, Budapest
- 1981 Csók István Képtár, Székesfehérvár
- 1982 Holbein Haus, Augsburg
- 1985 Múcsarnok, Budapest
- 1986 XLII Biennale di Venezia, Padiglione Ungherese (with I.Bak, Á.Birkás, K.Kelemen)
- 1987 Galerie "C", Klagenfurt
- 1989 Pécsi Galéria, Pécs
- 1990 Neue Galerie am Landesmuseum Joanneum, Graz

### SELECTED GROUP EXHIBITIONS:

- 1968 Iparterv, Budapest
- 1971 6 ungarische Künstler. Galerie Griechenbeisl, Vienna
- 1973 6 ungarische Konstruktivisten. Forum Kunst, Rottweil
- 1974 Ungarische Künstler '74. Kunstverein, Oldenburg
- 1975 Neue ungarische Konstruktivisten. Kunstmuseum, Bonn
- 1976 10 Jahre Internationale Malerwochen, Künstlerhaus, Graz
- 1979 Arte Ungherese Contemporanea. Palazzo Reale, Milano
- 1982 Festival International de la Peinture. Cagnes-sur-Mer
- 1985 Drei Generationen ungarischer Künstler. Neue Galerie am Landesmuseum Joanneum, Graz
- 1986 Eklektika '85. Magyar Nemzeti Galéria, Budapest
- 1987 Neue Sensibilität. Galerie der Stadt Esslingen, Villa Merkel, Esslingen
- 1988 Ungarische Malerei des 20. Jahrhunderts. Nationalgalerie, Berlin
- 1989 Kunst heute in Ungarn. Neue Galerie, Sammlung Ludwig, Aachen

### WORKS IN PUBLIC COLLECTIONS:

- Magyar Nemzeti Galéria, Budapest
- Modern Magyar Képtár, Pécs
- István Király Múzeum, Székesfehérvár
- Folkwang Museum, Essen Nationalgalerie, Berlin
- The Solomon R. Guggenheim Museum, New York

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- Honisch, Dieter: Neue Kunst aus Ungarn. Magazin Kunst, No.1, 1977
- Hegyí, Lóránd: Nádlér István. Ars Hungarica, 1979/2. p.243.
- Hegyí, Lóránd: Nádlér István. Budapest, 1981
- Solnit, Rebecca. New Work from Hungary. Arts, 24 August 1985
- Strauss, Thomas: Der müde Ostblock. Frankfurter Allgemeine Zeitung, 14. Aug. 1986
- Hegyí, Lóránd: New Images of Identity. Flash Art, March/April 1989, p.97
- Hajdu, István: The Studios of Budapest. Editions Enrico Navarra, Paris 1990. pp. 178-191

*"Nádlér's new pictorial quality is "impressionistic", though not in the sense of a subjective registration of light-imbued impressions of material presence, but in that of visualizing the accidental moments and introverted intellectual vibrations. It is also eclectic, since Nádlér does not want to use a single homogeneous visual language, nor to remain within a system of forms reduced by specific rules; instead he expresses the diversity of things and viewpoints..."*

(Lóránd Hegyi)

A comprehensive documentation of the work of István Nádlér has been prepared by the Documentation Center.

The exhibition catalogue (Pécsi Galéria, Pécs- Neue Galerie am Landesmuseum Joanneum, Graz, 1989-90) was partly sponsored by the Soros Foundation.

•  
**FEKETE BÁCS, COLOGNE III**

1988

Mixed media, canvas. 180x130 cm.

•





## ORSZÁG, LILI

(b. 1926, Ungvár–1978, Budapest)

Ország moved to Budapest during World War II to escape from the prosecution of the Jews. From 1945 to 1950 she was a student of István Szőnyi and Róbert Berény, both well-known painters, at the Hungarian Academy of Fine Arts, Department of Mural Painting, Budapest. From 1950 to 1954, then from 1960 to 1978, she earned her living as a stage and costume designer at the State Puppet Theatre. In 1953 she met Endre Bálint who became a major influence. During that period she started to paint surrealist compositions. Being influenced by Russian icons, Jewish tombstones, Israeli, Italian and Indian experiences she developed her characteristic "letterist-factual" style.

### SELECTED SOLO EXHIBITIONS:

- 1957 Fészek Club, Budapest
- 1966 Hadassa "K" Klatchkin Gallery, Tel Aviv
- 1967 István Király Múzeum, Székesfehérvár
- 1969 Galleria Babuino, Rome
- 1972 István Király Múzeum, Székesfehérvár
- 1976 Atelier Mensch, Hamburg
- 1977 Galleria Viotti, Torino
  - Magyar Nemzeti Galéria, Budapest
- 1979 Műcsarnok, Budapest
  - Salzburger Kunstverein, Salzburg
- 1980 Labyrinth, Budapesti Történeti Múzeum, Budapest

### SELECTED GROUP EXHIBITIONS:

- 1970 Art hongrois contemporain. Musée Galliéra, Paris
  - 1971 100 Jahre Kunst in Ungarn. Museum am Ostwall, Dortmund
  - 1973 Five Artists. Galeria F15 Kontakt, Moss, Norway
  - 1975 International Triennial of Art. New Delhi
  - 1977 Exposicion de Pintura Húngara del Siglo XX. Museo Carillo Gil, Mexico
  - 1979 Arte Hungaro Contemporaneo. Palacio de Cristal, Madrid
- Numerous exhibitions of her works have been organized since her death.

### WORKS IN PUBLIC COLLECTIONS:

- Magyar Nemzeti Galéria, Budapest
- Fővárosi Képtár, Kiscelli Múzeum, Budapest
- István Király Múzeum, Székesfehérvár
- Modern Magyar Képtár, Pécs
- Israeli Museum, Jerusalem

### SELECTED BIBLIOGRAPHY:

- Németh, Lajos: Lili Ország's Painting. The NHQ No.30, 1968. pp.177-181
- Pilinszky, János: Le pitture di Lili Ország. Il Poiedro, Rome, No.4.1969.p.38
- Boudaille, Georges: Les artistes hongrois d'aujourd'hui. Les lettres Françaises, 25.III.1970
- Németh, Lajos: Ország Lili. Budapest, 1974

*"Grey against grey, a specific kind of sign appears: the script, escaping from the Wall of Lament. It acquires a life, filled with strength and tension, radiating an independent expressive power of its own. These pictorial signs relate to the script in the same way as her painted walls refer to ancient cities. They suggest, in addition to their own meaning, symbols of culture, rooted in the depth of the past; the written and petrified monumets of human destiny and human suffering".*

*(Krisztina Passuth)*

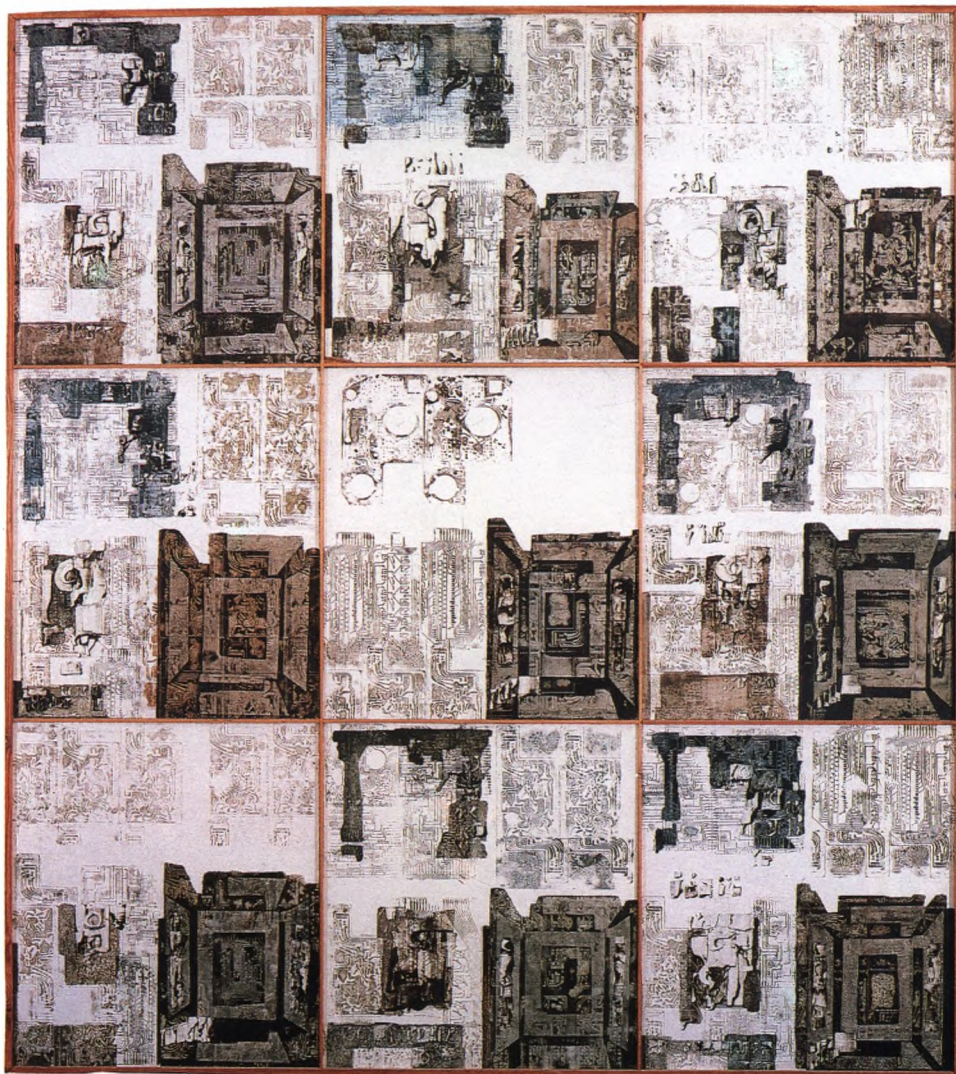
STANZÁK

c. 1970

/Stanzas/

Oil on masonite. 79.5 x 40.5 cm.

István Király Múzeum collection, Székesfehérvár





## PAUER, GYULA

(b. 1941, Budapest)

Pauer is a self-taught artist: between 1960-63 he worked as a technician in the sculpture studio of the Hungarian Arts Foundation, after which till 1966, he was employed as a technician by the Hungarian Film Studio. From the late 1960's he has participated in numerous exhibitions as a member of the "Szürenon" group and the "Chapel" exhibitions held at Balatonboglár. He has also worked as a set-designer for a number of theatres including Kaposvár and Budapest as well as abroad. Since 1985 he has participated in various Hungarian film productions, both as an actor and art designer.

### SELECTED SOLO EXHIBITIONS:

- 1968 Club of the Research Institute for Physics, Budapest
- 1970 Pseudo. József Attila Cultural Center, Budapest
- 1987 P.É.R.Y. Pécsi Galéria, Pécs (with Zoltán Érmezei, János Rauschenberger)
- 1988 Dépôt. Institut Français, Budapest

### SELECTED GROUP EXHIBITIONS:

- 1969 Szürenon. Lajos Kassák Cultural Center, Budapest
- 1970 Mozcás '70. Modern Magyar Képtár, Pécs  
Hungarian Artists. Poznan, Łódz, Szczecin  
R. Budapest Technical University, Budapest
- 1971 Galerie Grichenbeisl, Vienna  
Kunstzone. Munich
- 1972 Galeria Foksal, Warsaw
- 1973 Beispiel Eisenstadt III. Eisenstadt  
8e Biennale de Paris
- 1976 Galeria Sztuki Najnowszej, Wrocław
- 1979 Biennale of Sydney, Sydney.
- 1988 Olympics of Art. Seoul.

### WORKS IN PUBLIC COLLECTIONS:

- Janus Pannonius Múzeum, Pécs
- Magyar Nemzeti Galéria, Budapest
- Kiscelli Múzeum, Budapest
- National Museum of Szczecin, Poland
- Galerie Grichenbeisl, Vienna

### SELECTED BIBLIOGRAPHY:

- Groh, Klaus: Aktuelle Kunst in Osteuropa. Cologne, 1971
- Asztalos, Anik Cs: No Isms In Hungary. Studio International, 1974/3, p.105
- Beke, László: Une pseudo-photo de Gyula Pauer. Photographies, No.8, Sept, 1985, pp.48-49.

*"Pauer's activities from the late 60's have primarily been involved with the so-called 'pseudo', surface modelling effect. He himself has used the term 'pseudo' in a broader sense referring to his other activities, such as film, photography, conceptual art, actions, and sound installations. Connected with his professional activities in film and theatre, he presented two grand scale actions during the 80's. Firstly, there was the body casting of the participants of the Miss Hungary beauty contest, resulting in a complex series of figurative elements. Secondly, he and his colleagues created a fictive personality and exhibited her complete oeuvre which consisted of huge landscape paintings, which they themselves painted in the open air. Recently his works have been used in different plays by French dance theaters."*

*(László Beke)*

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A comprehensive documentation of the work of Gyula Pauer has been prepared by the Documentation Center (Research by Annamária Szőke). The exhibition catalogue (Pauer: Dépôt, 1988) was sponsored by the Soros Foundation.

•  
**HÁTAKT**

1985

/Study of a Nude Back: Studio Detail/  
Painted polyester. 198 x 39 x 58 cm.





# RÉVÉSZ, LÁSZLÓ L.

(b.1957, Budapest)

From 1977 to 1981 Révész studied painting at the Academy of Fine Arts, Budapest. During this period he was also a member of the group, INDIGO, directed by Miklós Erdély. From 1977 he has collaborated with András Böröcz in numerous performance works and he has produced several solo performance works since 1987. Révész is also involved with filmmaking, video production and computer animated graphics.

## SELECTED SOLO EXHIBITIONS

- 1984 Mercer Union, Toronto (with A.Böröcz)  
Young Artists Club, Budapest (with A.Böröcz)
- 1985 Gallery 59, New York  
Sluzzer Gallery, Ann Arbor (with A.Böröcz)
- 1986 Ariel Gallery, New York (with A.Böröcz, G.Németh)  
Madison Gallery, Toronto (with A.Böröcz, M.Erdély)  
Stúdió Galéria, Budapest
- 1988 Eyemedia, Ann Arbor (with A.Böröcz)  
REM, Vienna
- 1989 Ridge Street Gallery, New York
- 1990 István Király Múzeum, Székesfehérvár

## SELECTED GROUP EXHIBITIONS

- 1982 Stúdió 82. Műcsarnok, Budapest
- 1983 Film/Művészet. Budapest Galéria, Budapest
- 1984 International Mail Art Exhibition. Young Artists Club, Budapest
- 1985 Contemporary Visual Art In Hungary : 18 Artists. Print Studio,  
Glasgow  
3. Internationale Triennale der Zeichnung. Kunsthalle, Nürnberg
- 1986 Aspekte ungarischer Malerei der Gegenwart.Erholungshaus der  
Bayer AG, Leverkusen  
Digitart. Szépművészeti Múzeum, Budapest
- 1987 Six Hungarian Artists. Sherover Theatre, Jerusalem  
Rote Fabrik. Zürich
- 1989 Ungarische Avantgarde. Künstlerhaus, Dortmund  
Szimmetria és aszimmetria. Magyar Nemzeti Galéria, Budapest
- 1990 Digitart. Ernst Múzeum, Budapest  
La fête de l'Image. Lille

## WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- Csók István Képtár, Székesfehérvár
- Petőfi Irodalmi Múzeum, Budapest
- Szombathelyi Képtár, Szombathely

## SELECTED BIBLIOGRAPHY

- Beke, László: Neue Künstler in Ungarn. Kunst und Kirche, 1984/2.  
p.105
- Ferguson, William: The Hungarian Arts. Times Educational  
Supplement, 1985 /10/11
- György, Péter - Pataki, Gábor: 101 Objects in the Óbuda Galéria. The  
NHQ, 1985 Winter
- Henry, Clare: Hungarian Artists in Glasgow. Arts Review, 1985/10/11
- Torma, Tamás: R.L. festményei. Új Tükör, 1986/27/April

*"The ontological standard that provides unity in the works by Révész incorporates many levels of reality: motifs from dreams, psychoanalytical symbols, clichés, common sense reality, irreality (often realized previously in performances), various artistic techniques, etc. All of these are not collected under the same umbrella of representation; they remain what they used to be. It is not stylistic transformation that turns them into reality; it is the picture as a cognitive process. The existential position of the works is what reconciles the unreconcilable and separates those which belong together according to common sense. The possibility of thinking in images, that is imagination, provides the tools and the medium of these procedures."*

(Gábor Bora)

•  
**HARMONIKA**

1980

/Accordion/  
Acrylic on canvas. 100 x 120 cm.





## ROMÁN, GYÖRGY

(1903, Budapest -1981, Budapest)

Between 1921-1928 Román attended the Academy of Fine Arts, Budapest, meanwhile, in 1922-23, he attended an accredited private course in painting (Heymann's) in Munich, he also worked for 6 months at the reputable Hungarian Nagybánya Artist's Colony. In 1931-32 he spent a few months in Paris and in Vienna. Between 1934 and 1936 he travelled to the Far East, staying for longer periods in Shanghai and Tokyo. From 1963 he was also engaged in writing, his autobiographical novel was published in 1963, entitled "A magányból" /From Solitude/. In spite of many understanding critics and colleagues, his work was somehow confined to the periphery of modern Hungarian painting, possibly as his art could not be connected with any group or trend; he was neither modern nor conservative. He endeavored consciously to preserve a spontaneity of expression and did not attempt to solve problems of artistic form or style. A retrospective memorial exhibition of the works of György Román was organized by the Múcsarnok in 1983 and the Vigadó Galéria, Budapest, in 1988.

### SELECTED SOLO EXHIBITIONS

- 1932 Ernst Múzeum, Budapest  
(with István Dési Huber and Sándor Mikus)
- 1944 Alkotás Művészház, Budapest (with Ernő Hrabéczy)
- 1958 Múcsarnok, Budapest
- 1967 Fényes Adolf Terem, Budapest
- 1985 Hatvany Lajos Múzeum, Hatvan
- 1978 Múcsarnok, Budapest
- 1983 Múcsarnok, Budapest
- 1988 Vigadó Galéria, Budapest

### SELECTED GROUP EXHIBITIONS

- 1924 Students Exhibition of the National Royal Academy of Fine Arts.  
Ernst Múzeum, Budapest
- 1932 The exhibition of the Syndicate of Modern Art Associations.  
Nemzeti Szalon, Budapest
- 1940 New Alliance of Fine Artists Exhibition. Nemzeti Szalon,  
Budapest
- 1942 "For Hungarian Art". Nemzeti Szalon, Budapest
- 1946 The 1st Exhibition of the Rippl-Rónai Society. Ernst Múzeum,  
Budapest
- 1948 100 Hungarian Artists. Nemzeti Szalon, Budapest
- 1950 1st Hungarian Exhibition of Fine Art. Múcsarnok, Budapest
- 1964 Group of Socialist Artists 1934-1944. Magyar Nemzeti Galéria,  
Budapest
- 1974 The Kolozsváry Collection. Xántus János Múzeum Képtára, Győr
- 1980 4th National Biennial of Landscape Painting. Hatvani Galéria,  
Hatvan
- 1985 20th Century Hungarian Art in Hungarian Private Collections,"  
No.2. Rosa, rosa, neurosa...". Budapest Kiállítóterem, Budapest

### WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- Budapesti Történeti Múzeum, Budapest
- Hatvany Lajos Múzeum, Hatvan
- Magyar Állami Bábszínház, Budapest

### SELECTED BIBLIOGRAPHY

- József, Jolán: Sárga kígyó kúszik a Szerellem Utcája felé. Független Magyarország Nov. 27, 1947. p.5
- Gábor Miklós: R.Gy. festészete. Élet és Irodalom. Dec 16. 1967. p. 9
- Németh, Lajos: Földhöz kötött álmom. Élet és Irodalom. Mar. 29, 1975. p.12
- Bán, András: Magányos festmények. Művészet. No.7.1979. p.46
- Frank, János: Román György. Corvina. Budapest, 1982
- Kolozsváry, Marianna: Betegségország vándora Művészet. No.8.1988. p.22
- Hollósi, Éva: Einsamkeit auch unter Freunden. Budapester Rundschau Feb 1. 1988

*"The world he created in paintings is largely rooted in his childhood memories, dreams and desires... The expression which suggests the childhood world of fantasy as the actual real world is based on one hand on a naively simple manner of drawing and on the other hand on strongly contrasting local colors to which some effects of light and shade are added that make the forms plastic... The plasticity of his paintings is strong and distinct, sometimes slightly thick. He represents elements via their objective character, yet in such a way that in these seemingly real phenomena we perceive a peculiar world beyond reality. In the depth of idyllic childhood dreams and memories, there are often certain ominous, dark and vexing shadows concealed."*

*(Ernő Kállai)*

ÖNARCKÉP ABSZTRAKT KÉPPEL

1972

/Self-portrait with Abstract Painting/  
Oil on masonite. 75x100 cm.





## SAMU, GÉZA

(1947, Kocsola – 1990, Békésszentandrás)

Samu completed his secondary school studies in Pécs at a vocational school. He was a self-taught artist. During the 70's he was interested in applying traditional popular folk art in his artistic activities. In this spirit he realized several monumental works, such as, "Pagan Mythology", 1978, Dombóvár; "Mythical Column", 1983, Sárospatak. During the 1980's his forms became more refined and began to deal also with environmental issues. Samu died suddenly in 1990.

### SELECTED SOLO EXHIBITIONS:

- 1971 Steel Workers Cultural Center, Pesterzsébet, Budapest
- 1982 Galerie der Künstlergruppe Experiment, Stuttgart (with Imre Bukta)
- 1983 Műcsarnok, Budapest
- 1985 Óbuda Galéria, Budapest
- 1988 XLIII La Biennale di Venezia, Padiglione Ungherese (with Imre Bukta, Sándor Pinczehelyi)

### SELECTED GROUP EXHIBITIONS:

- 1978 Young Artists' Studio. Grand Palais, Paris
- 1979 Young Artist's Studio. Kenal Atatürk Cultural Center, Istanbul
- 1980 Biennale de Paris, Musée d'Art Moderne, Paris
- 1983 Tendencias de la Escultura Hungara. Direccion General de Bellas Artes, Madrid; Foundation Gulbenkian, Lisbon
- 1985 Contemporary Visual Art in Hungary: 18 Artists Third Eye Centre, Glasgow
- 1986 Contemporary Hungarian Sculpture. John.B. Aird Gallery, Toronto
- 3. Triennale der Kleinplastik. Fellbach
- 1987 Aktuelle ungarische Kleinplastik. Museum der Stadt Dortmund
- 1989 New Art of Hungary: Four Artists. Don Soker Gallery, San Francisco
- 1990 Ressource Kunst. Műcsarnok, Budapest
- Kunstszene Budapest 1990. Künstlerhaus, Salzburg

### WORKS IN PUBLIC COLLECTIONS:

- Magyar Nemzeti Galéria, Budapest
- István Király Múzeum, Székesfehérvár
- Szombathelyi Galéria, Szombathely
- Stadt Fellbach

### SELECTED BIBLIOGRAPHY:

- Catalogue: XLIII La Biennale di Venezia, Ungheria: texts by Katalin Néray, Márta Kovalovszky, Katalin Keserü, János Frank
- Rantänen, Silja: G.S. Taide, Zi 1987, Helsinki
- P.Szücs, Julianna: Zurück zur Natur! Gemeinschaftsaustellung von Imre Bukta und G.S. Budapester Rundschau, 25. April, 1988

*"From the early 80's on, Samu has focussed his attention on the inherent drama of the natural world. He has chosen for himself a narrow borderland where in the wake of the bewildering changes of organic development, there are irregular and unnatural variations, that is, mutants are present. Where mutants come into being the organic and the inorganic, the natural and the artificial combine. Géza Samu questions the single unity of these contrary powers."*

*(Márta Kovalovszky)*

•

ÉLETFACSAVAR

1987

*/Twisted Tree of Life/*

Dogwood, acacia wood. 80x65x40 cm.





## SCHAÁR, ERZSÉBET

(1908, Budafok – 1975, Budapest)

Erzsébet Schaár studied at the Hungarian Academy of Fine Arts, Budapest from 1924-26, where she was the pupil of the sculptor Zsigmond Kisfaludi Strobl and her fellow pupils were Tibor Vilt (whom she married later), György Goldmann and László Mészáros. From 1925 she exhibited her portraits. After World War II she was unable to work for a number of years. Only in the 1960's did she begin exhibiting her works again, which were considered "existentialist" by the regime's press, and her works were condemned during this time. After her acquaintance with Pop Art in the years of 1967-68, her sculptures refer to the loneliness of existence. In 1980, five years after her death, a museum was opened in Székesfehérvár, exhibiting the works of her bequest.

### SELECTED SOLO EXHIBITIONS:

- 1932 Tamás Galéria, Budapest
- 1960 Múcsarnok, Budapest
- 1966 István Király Múzeum, Székesfehérvár  
Collegium Hungaricum, Vienna
- 1970 Múcsarnok, Budapest
- 1972 Royal Academy of Fine Arts, Antwerp,  
Civic Cultural Center, Ghent,
- 1974 The Street. Csók István Képtár, Székesfehérvár
- 1975 Die Strasse. Kunstmuseum Luzern, Switzerland
- 1976 The Street. Memorial Exhibition, Csók István Képtár,  
Székesfehérvár
- 1977 Wilhelm-Lehmbruck-Museum, Duisburg (with T.Vilt)

Several commemorative exhibitions have been held since her death in Hungary and abroad.

### SELECTED GROUP EXHIBITIONS:

- 1965 Hungarian Painting and Small Sculpture. Museum of  
Contemporary Art, Belgrade,
- 1967 Twentieth Century Hungarian Art. Royal Institute Galleries,  
London
- 1975 Hungarian Art 1905-1950. Kunstmuseum, Luzern,  
Bronzetto, Padua,
- 1985 Contemporary Visual Art in Hungary: 18 Artists. Third Eye  
Centre, Glasgow

### WORKS IN PUBLIC COLLECTIONS:

- Magyar Nemzeti Galéria, Budapest
- István Király Múzeum, Székesfehérvár
- Janus Pannonius Múzeum, Pécs
- Szombathelyi Képtár, Szombathely
- Pagani Collection, Legnano
- Openlichtmuseum voor Beeldhouwkunst Middelheim, Antwerp
- Wilhelm-Lehmbruck-Museum, Duisburg

### SELECTED BIBLIOGRAPHY:

- Körner, Éva: In Search of a Synthesis, The N.H.Q. No.25, 1967. p.45
- Patkó, Imre: Three Expositions – Three Worlds, The N.H.Q. No.40,  
1970. pp181-185
- Emmanuel, Pierre-Beke László: Schaár Erzsébet, Budapest 1973
- Sík, Csaba: Obituary for Erzsébet Schaár, The N.H.Q., No.61, 1976
- Nagy, Zoltán: Walls and Figures, The N.H.Q., No.69, 1978
- Ember, Mária: The Street, The N.H.Q., No.93, 1984
- Frank, János: Plaster of Paris and Paint – and Glass, The N.H.Q.,  
No.97, 1985

*"The last work of her career entitled "The Street" is a summary of all that has gone before. It was exhibited at the Csók Gallery in Székesfehérvár and consists of a life-sized environment fitted with walls, doors, windows, female figures and portraits. The whiteness of the plastic, the almost living reality of faces and hands cast in plaster, and the irregular geometry of the architecture cohere with the shocking radiance forming one unity, a strange pantheon. Here, Schaár, using perishable materials, bravely transcended those limitations of size which Hungarian sculpture had previously conformed to, memorials apart. This new scale, the re-defined 'lyrical space' she created, and the use of materials and elements exposed to time and fashion have opened up new possibilities for Hungarian sculpture".*

(Márta Kovalovszky)

•  
**BUDAFOKI HÁZ**

1970

/Budafok House/

Bronze. 40x33 cm.

Private collection, Budapest

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## SUGÁR, JÁNOS

(b.1958, Budapest)

János Sugár attended the Hungarian Academy of Fine Art, Budapest, from 1979 to 1984, Department of Sculpture. As a member of the group Indigo, led by Miklós Erdély, he was involved with numerous exhibitions from 1980 to 1986. He has actively participated in national and international exhibitions since 1980 and has also created several performances, films and videos. Currently he is one of the Committee members of the Béla Balázs Film Studio and is a lecturer at the Academy of Fine Arts, Intermedia Faculty.

### SELECTED SOLO EXHIBITIONS

- 1984 Bercsényi Klub, Budapest
- 1985 Fényes Adolf Galéria, Budapest
- 1986 Stúdió Galéria, Budapest
- 1987 Liget Galéria, Budapest
- 1988 REM Galerie, Vienna (with L. Révész, G.Roskó, A.Böröcz)  
Institut Français, Budapest
- 1989 Salone Villa Romana, Florence  
Galerie Knoll, Vienna (with A.Bernát, P.Kiss)  
Künstlerhaus, Dortmund (with L.Révész, G.Roskó, A.Böröcz)
- 1990 Galerie Knoll, Budapest (O.Drozdk, T.Locher, T.Hartlauer)  
Lajos Utcai Kiállítóterem, Budapest

### SELECTED GROUP EXHIBITIONS

- 1980 Textil textil nélkül. Galántai, Budapest
- 1981 Art Stamps. Fészek Klub, Budapest
- 1982 Photo Biennial, Esztergom
- 1986 Digit Art. Szépművészeti Múzeum, Budapest  
Plein Air. Academy of Fine Arts, Budapest
- 1988 5th Biennial of European Graphic Art. Heidelberg  
1st International Triennial of Patterns. Múcsarnok, Budapest
- 1989 Szimmetria és aszimmetria. Magyar Nemzeti Galéria, Budapest  
A Different View. Ernst Múzeum, Budapest  
Kék Irón. Duna Galéria, Budapest
- 1990 Triumph -The Uninhabitable. Múcsarnok, Budapest  
Europäischen Werkstatt Ruhrgebiet. Ruhrfestspiele  
Recklingshausen  
Offene Grenzen. Kulturhaus, Graz  
The Studios of Budapest. Magyar Nemzeti Galéria  
International Triennial of Small Sculpture. Múcsarnok, Budapest  
(awarded the Grand Prize)

### WORKS IN PUBLIC COLLECTIONS

Magyar Nemzeti Galéria, Budapest

### PUBLICATIONS:

- "Aktuális akció" Al. Galántai periodical. Budapest, 1982
- "Három fejezet a 'Mínusz pátosz'-ból". A 84-es kijárat. 90/1.  
Budapest, 1990

### SELECTED BIBLIOGRAPHY

- Torma, Tamás: Gyorskultúra. Magyar Ifjúság. Budapest 1986
- Kozma György: Élet és Irodalom, Budapest Marc. 18, 1989
- György, Péter: A baloldali kritika. Hiány. Budapest, 1990/7
- Hajdu, István: The Studios of Budapest. Editions Enrico Navarra, Paris, 1990, pp. 206-215

*Sugár places something, a material objective system in a given place with the primary intention that it be considered 'good' by the viewer who is familiar with the 'vocabulary' and the 'system of rules' of installation as an art form...In Sugár's current, most characteristic installations, there are also some easily recognizable signs (the printed version of the comma, the parallels that intersect at a right angle, which indicate serial number, #, these signs may be amplified into a grid, etc.), yet these have been taken from their original context. I believe it would be a mistake to allocate symbolic sense to a sign of this type...He uses certain materials, forms and objects to create new spatial interactions. For example he creates an irregular spatial line by using iron wire which, as a relief, establishes connections among appointed planes... Since we may accept as a premise that János Sugár creates art and can judge that he places the utilized elements into new contexts, we can deduce that this rearticulation and recontextualization is that which differentiates and distances Sugár's art from that of other artists. However, it is a distance and difference that is either impossible or useless to quantify or analyze further".*

*(László Beke)*

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A PRAKTIKUS TÖMEG

1989

*/The Practical Mass/*

Wood, terracotta, bronze, iron. 2 x 2 x 3 m.

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## SZILÁGYI, LENKE

(b. 1959, Debrecen)

•

In 1980 Szilágyi completed secondary school studies at the Vocational School of Fine and Applied Arts, Budapest, Department of Photography. Since the beginning of her career, Szilágyi has been a well known photographer in Hungary, but only recently has she been recognized by the Hungarian cultural authorities; she became a member of the Association of Hungarian Photo Artists. Her photographs are regularly published in Hungarian newspapers. In 1989 she was awarded a prize on the occasion of the experimental photography exhibition organized by the Soros Foundation.

### SELECTED SOLO EXHIBITIONS:

- 1981 Bercsényi Kollégium, Budapest
- 1986 Liget Galéria, Budapest
- 1987 Fotó Galéria, Budapest
- 1988 Young Artists Club, Budapest
- 1989 Galerie Notuno, Geneva

### SELECTED GROUP EXHIBITIONS:

- 1982 Dokumentum IV. Veszprém
- 1983 Young Photography After 1980. Mala Galeria, Warsaw
- 1985 Biennale de la Photographie. Galerie Donguy, Paris
- 1987 Out of Eastern Europe. M.I.T., Cambridge, Massachusetts
- 1988 Biennale of Photography. Esztergom
- 1989 Ungarische Fotografie. Fotogalerie, Salzburg.
  - Más-Kép /A Different View/. Ernst Múzeum, Budapest
  - Britain Salutes Hungary. Barbican Centre, London
  - The Metamorphic Medium - New Photography From Hungary.
  - The Allen Memorial Art Museum Oberlin College, Oberlin, Ohio.
- 1990 Triumph-The Uninhabitable. Charlottenborg, Copenhagen;
  - Múcsarnok, Budapest

### SELECTED BIBLIOGRAPHY

- Jacob, John P: The Enigma of Meaning: Transforming Reality in Hungarian Photography. Catalogue: The Metamorphic Medium, Oberlin, 1989. p.18-19
- Beke, László: L.S. catalogue: Triumph - The Uninhabitable, Budapest, 1990

*"Szilágyi's career is difficult to characterize through the use of particular themes or stylistic notions, as her work is so diverse. She has produced numerous portraits, both traditional and of experimental, both faded and contrasting, black and white and colour. In general, one may only draw the conclusion from her work, that in every case, she has extraordinary empathy towards the portrayed person. The key to her photographs may be the notion of dream. The strange sites seem to be more and more remote from everyday reality. The photographed people are wavering and dreamy as if walking in their sleep and Lenke Szilágyi, who seems to identify herself with them, photographs them with the certainty of the sleepwalker."*

(László Beke)

•  
**UNTITLED**

1987

Cibachrome. 18x24 cm.

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# SZIRTES, JÁNOS

(b. 1954, Budapest)

Szirtes studied from 1976-77 in Czechoslovakia, at the Academy of Fine Arts in Bratislava, Department of Graphics, then completed seven years study at the Hungarian Academy of Fine Arts, Budapest, also in the Department of Graphics. During the same period, he was a member of the group, Indigo, directed by Miklós Erdély. In his painting, he represents the New Wave movement and since the beginning of the 80's he has been one of the most important Hungarian performance artists. Recently he has become a lecturer at the Hungarian Academy of Applied Arts.

## SELECTED SOLO EXHIBITIONS:

- 1981 University of Horticulture, Budapest (where he realized one of his first very important performances)
- 1983 Young Artists Club, Budapest
- 1985 Künstlerhaus, Stuttgart
- 1986 Pécsi Galéria, Pécs
- 1987 Stúdió Galéria, Budapest
- 1988 Liget Galéria, Budapest

## SELECTED GROUP EXHIBITIONS:

- 1983 3.Biennale der Europäischen Grafik. Baden-Baden
- 1984 Grenzzeichen 1984. Burgenlandische Landesgalerie, Eisenstadt  
Frissen festve (Wet Paint). Ernst Múzeum, Budapest  
Contemporary Visual Art in Hungary: 18 Artists. Print Studio, Glasgow
- 1985 Drei Generationen ungarischer Künstler. Neue Galerie am Landesmuseum Joanneum, Graz  
Eklektika '85. Magyar Nemzeti Galéria, Budapest
- 1986 Aspekte der Ungarische Malerei der Gegenwart. Leverkusen, Hagen, Münster
- 1987 Six Hungarian Artists. Sherover, Jerusalem  
documenta 8, Performance Section. Kassel.
- 1989 New Art of Hungary: Four Artists. Don Soker Gallery, San Francisco
- 1990 Ressource Kunst. Múcsarnok, Budapest  
Triumph-The Uninhabitable. Charlottenborg, Copenhagen;  
Múcsarnok, Budapest  
Hungarian Art. Stuart Levy Gallery, New York

## WORK IN PUBLIC COLLECTIONS

- Szombathelyi Képtár, Szombathely
- Pécsi Galéria, Pécs
- Egri Képtár, Eger
- Miskolci Galéria, Miskolc
- Makói Képtár, Makó

## SELECTED BIBLIOGRAPHY:

- Beke, László: Neue Künstler in Ungarn. Kunst und Kirche, 1984/2
- Perneczky, Géza: The Emergence of New Painting in Hungary. The NHQ, 1984, No.96
- Hegyí, Lóránd: Picture '84. The NHQ, 1984. No.96
- Henry, Clare: Hungarian Arts in Glasgow. Studio International, 1986, Vol 199, No.1012
- Lassen, Hellen: A Challenge from the East. Politiken, 10.05.1990, Copenhagen

*"János Szirtes continues in his painting, performance and installation, which are in fact articulations of the same question, to investigate the contemporary meaning of myth, that is, how can we consciously comprehend death, how can we struggle for our own redemption and how can we build from the fragments a coherent world. This is perhaps why he turns to nature, which due to its fundamental and given completeness and organic perfection, may be the basic pattern of a myth adapted to Man. The system for Szirtes is not provided but something he has struggled for, each of his artworks offers a memorial to this eternal struggle."*

*/Lóránd Hegyí*

•  
**ZONGORISTA**

1989

*/Piano Player/*

Acrylic, charcoal on canvas. 145x150 cm.

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**VASVÁRI, LÁSZLÓ  
SÁNDOR**

(b.1952, Budapest)

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In 1981 Vasvári graduated from the Academy of Applied Arts, Budapest, Department of Typography. Since then he has been a free-lance graphic designer. He was awarded two prizes in 1978 and 1985 in this field.

**SELECTED SOLO EXHIBITIONS:**

- 1978 Honorary Copy. Bercsényi Kollégium, Budapest  
Ideoarchive. Bercsényi Kollégium, Budapest  
Transmissions. Bercsényi Kollégium (with István Jelenczki and Balázs Ördögh)
- 1981 Disease. Bercsényi Kollégium (with István Jelenczki)
- 1982 Dream. Bercsényi Kollégium (with Ildikó Havasi)
- 1985 Steps in Time. Stúdió Galéria, Budapest

**SELECTED GROUP EXHIBITIONS:**

- 1982 Film/Art. Budapest Galéria, Budapest
- 1984 Studio of Young Artists. Ernst Múzeum, Budapest
- 1985 Studio '85. Ernst Múzeum, Budapest
- 1986 Studio '86. Budapest Történeti Múzeum, Budapest

*"My works are characterized by two types of approach. On the one hand there is the capturing of the visible and perceivable reality, as accurately as possible. I would term this the logical, realist approach. (eg. the use of photographs, quotations and newspaper cuttings). On the other hand, there is the emotional sensual tendency that originates from the magic of instinctive creation and is based on intuition. The first approach is objective, while the second is the subjective inspiration. My works so far are the messages of this double orientation."*

*(László Sándor Vasvári)*





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## VETŐ, JÁNOS

(b.1953, Budapest)

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Vető is a self-taught artist, he considers János Baksa-Soós, Tibor Hajas and Tamás Szentjóbý as his major influences. At the end of the 60's he started to work as a photographer, taking pictures of his friends and their environment. Later, his work was influenced by the medial thinking of photography. At the end of the 70's his collaborative work with Tibor Hajas played a decisive role in his activities. In this period he participated in several films, animation films and videos. In the first half of the 80's he created work with Lóránt Méhes. He is engaged in diverse activities even today: rock music, poetry, performance and different visual media. In 1985 he was awarded the Derkovits State Art Prize for young Hungarian artists.

### SELECTED SOLO EXHIBITIONS:

- 1974 Spárgatárlat. Bercsényi Kollégium, Budapest  
1975 Young Artists Club, Budapest  
1977 Galerie Schweinebraden, Berlin/East  
1979 Ásatás. Bercsényi Kollégium, Budapest  
1981 Zelfportret en Dialog. Galerij Micheline Swajcer, Antwerp  
BAM-BAM. Bercsényi Kollégium, Budapest  
1986 Photographs. Liget Galéria, Budapest  
1987 New York-New York. Liget Galéria, Budapest  
Budapest-New York. Kunstlicht Galerie, Frankfurt  
1988 Guitar Lesson for Extra-terrestrials. Almássy Cultural Center,  
Budapest  
1989 Galerie NOTUNO, Geneva

### SELECTED GROUP EXHIBITIONS:

- 1976 Expozícia, Fotó/Art. Hatvany Lajos Múzeum, Hatvan  
1978 Moderne Fotografie aus Ungarn. Galerie Schweinebraden,  
Berlin/East  
1979 Biennial of Sydney, Australia  
Works and Worlds. De-Appel, Amsterdam  
1980 6 Hongaarse kunstenaars. Museum van Hedendaagse Kunst, Gent  
/Belgium  
1981 Tény/kép. Múcsarnok, Budapest  
1986 1ère Biennale internationale pour la photographie. Galerie  
Donguy, Paris  
Out of Eastern Europe. M.I.T. Visual Art Centre, Cambridge, USA  
1988 Bilder. Fotogalerie, Wien  
Zeitgenössische Fotografie aus Ungarn. Galerie Fotohof, Salzburg  
1989 The Metamorphic Medium. Allen Memorial Art Museum,  
Oberlin, Ohio  
1990 Triumph-The Uninhabitable. Charlottenborg, Copenhagen;  
Múcsarnok, Budapest

### SELECTED BIBLIOGRAPHY:

- Bekkers, Ludo: Oost-Europese Avant-Garde in Gent. Kunst Beeld,  
April 1980. pp.11-13  
Beke, László: Junge ungarische Fotografie. Neue Kunst in Europa,  
Oct./Nov., 1985.p.11  
Gutman, Judith Mara: New Hungarian Photography. Formations.  
Spring 1986, pp. 157-158, 161

*"Vető, with extraordinary sense, develops meaningless photographic prints - blackened surfaces, ruined copies, etc - into new compositions by re-photographing them. Thus he creates an inseparably rich texture of a picture-within-a-picture. The factual effect is made even more complex by graphic procedures made on the negative (re-drawing, scratching, damaging). With a similar method he also creates unique colour slides. More recently a claim for pure photographic effects is apparent in his art; it is manifested in less artificial interventions in his photographs, with more frequent manipulations of still-life, rich in detail."*

*/László Beke/*

ADRENALIN

1980

/Adrenaline/

Paper, b/w photo, collage, tempera. 30x40cm.





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## VETŐ / ZUZU

VETŐ, János: see previous entry  
MÉHES, Lóránt:  
(b.1951, Szabadszállás)

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Between 1974 and 1979 Méhes studied painting at the Hungarian Academy of Fine Arts, Budapest. In the 70's, in addition to painting, he made conceptual works. In 1985 he was awarded the "Derkovits Scholarship" for young Hungarian artists. After the period of collaboration with János Vető, he commenced a new body of work, greatly influenced by János Baksa-Soós and the imagery of Buddhism. The joint activities of János Vető and Lóránt Méhes lasted six years, 1980-86. They signed their common works as "VETŐ/ZUZU".

### JOINT EXHIBITIONS:

- 1981 Bercsényi Kollégium, Budapest  
Young Artists Club, Budapest
- 1982 Vajda Lajos Stúdió, Szentendre  
Rabinext Stúdió, Budapest
- 1983 Young Artists Club, Budapest  
Youth Center, Székesfehérvár
- 1984 Stúdió Galéria, Budapest  
Lágymányos Communal House, Budapest
- 1985 Galerie MANA, Vienna

*"Their joint activity is a gradual creation of a coherent world of symbols and forms, which was at first termed Postmodern Social Impressionism, and which was varied and enriched in paintings, drawings and environmental works. The artists themselves also termed their art "neo-barbaric" which, on one hand, reflects an actual situation of artistic life (art is at an end, everything starts all over again); and which on the other hand, illustrates well the attitude that utilizes and combines the most different motifs, symbols and taboos of the social, political and intellectual life of the now synchronized past and present."*

*(Annamária Szőke)*

### SELECTED GROUP EXHIBITIONS:

- 1984 Grenzzzeichen '84. Landesgalerie im Schloss Esterházy, Eisenstadt.  
Frissen festve (Wet Paint). Ernst Múzeum, Budapest
- 1985 Contemporary Visual Art in Hungary: Eighteen Artists. Peoples'  
Palace, Glasgow
- Drei Generationen ungarischer Künstler. Neue Galerie am  
Landesmuseum Joanneum, Graz
- 1986 Idézőjelben. Csók István Galéria, Székesfehérvár

### WORKS IN PUBLIC COLLECTIONS:

- István Király Múzeum, Székesfehérvár  
Galeria Sztuki, Szczecin

### SELECTED BIBLIOGRAPHY:

- Hegyi, Lóránt: "Picture '84". The NHQ, No.96. 1984, pp.177-179
- Perneckzy, Géza: The Emergence of Painting in Hungary: ibid.  
pp.171-176
- Henry, Clare: Hungarian Arts in Glasgow. Studio International, 1986  
No.1012

•  
**OLTÁR**

1986

/Altar/

Installation detail. Mixed media

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## VILT, TIBOR

(1905, Budapest – 1983, Budapest)

Between 1922 and 1925 Tibor Vilt studied at the School of Arts and Crafts and from 1925 to 1926 at the Academy of Fine Arts, Budapest. Between 1928 and 1930 he worked in Rome, obtaining a scholarship from the Hungarian Academy in Rome. He worked on commissions for different churches, creating sculptural works (Győr-Gyárváros 1929; Franciscan Church, Budapest 1934). In 1935 he married the sculptor Erzsébet Schaár. After World War II, he was a member of the European School. During the 1950's he won two commissions for monumental works, one from the Ministry of Defence and the other from the Tiszalök hydro-electric station. After the Revolution of 1956, he was arrested. His first retrospective solo exhibition was organized by the István Király Múzeum, Székesfehérvár, in 1965. In the 70's he won public recognition in Hungary. In 1980 he was awarded the distinguished state "Kossuth Prize".

### SELECTED SOLO EXHIBITIONS:

- 1929 Tamás Galéria, Budapest (with János Kmetty)
- 1936 Ernst Múzeum, Budapest (with Jenő Barcsay)
- 1965 István Király Múzeum, Székesfehérvár
- 1966 Galerie Ledoux, Paris (with Endre Domanovszky)
- 1967 Collegium Hungaricum, Vienna (with Béla Kondor and István Gádor)
- 1968 Biennale di Venezia, Padiglione Ungherese (with Béla Kondor and Ignác Kokas)
- 1970 Múcsarnok, Budapest
- 1974 Petőfi Irodalmi Múzeum, Budapest (with Gyula Gulyás)
- 1977 Wilhelm-Lehmbruck-Museum, Duisburg (with Erzsébet Schaár)
- 1980 Múcsarnok, Budapest
- 1984 Homage to T. Vilt, Múcsarnok, Budapest

### SELECTED GROUP EXHIBITIONS:

- 1927 Tavaszi Szalon (Spring Salon). Nemzeti Szalon, Budapest (Until the end of World War II, he participated in almost all significant national exhibitions).
- 1946 A magyar képzőművészetért. Ernst Múzeum, Budapest
- 1948 Közösségi művészet felé. Régi Múcsarnok, Budapest
- 1967 International Biennial of Sculpture. Middelheim Park, Antwerp Twentieth Century Hungarian Art. Arts Council, Royal Institute Gallery, London
- 1971 100 Jahre Kunst in Ungarn. Museum am Ostwald, Dortmund
- 1979 Arte Contemporanea Ungherese. Florence, Milano
- 1981 Hungarian Art 1905-1980. Konstmuseum, Göteborg

### WORKS IN PUBLIC COLLECTION:

- Fővárosi Képtár, Kiscelli Múzeum, Budapest
- Déri Múzeum, Debrecen
- István Király Múzeum, Székesfehérvár
- Janus Pannonius Múzeum, Pécs
- Magyar Nemzeti Galéria, Budapest
- Szombathelyi Képtár, Szombathely
- Wilhelm-Lehmbruck-Museum, Duisburg

### SELECTED BIBLIOGRAPHY:

- Genthon, Etienne: Le nouvel art hongrois. Nouvelle Revue de Hongrie, Jul. 1933, pp. 722-726
- Oltványi, Emeric: Tibor Vilt, sculpteur. Nouvelle Revue de Hongrie, No.69. (Nov.1943) pp. 395-397
- Körner, Éva: Movement and Space. The Sculpture of Tibor Vilt. The NHQ, No.21.1966, pp.52-55
- Németh, Lajos: Ein eigewilliger Bildhauer: Tibor Vilt. Budapest Rundschau, Jul 30, 1967
- Perneczky, Géza: Glasarchitektur. Budapest Rundschau, Jul.13, 1970
- Cassou, Jean – Kovács, Péter: Vilt Tibor. Budapest, 1972
- Frank, János: Portraits and Organic Abstracts. The NHQ, No.82, 1982 pp. 206-209
- Nagy, Ildikó: Tibor Vilt - a Composer of Statues (1905-1983). The NHQ, No.94. 1984, pp. 1-5
- Néray, Katalin: Homage to T. Vilt. 6th International Small Sculpture Exhibition of Budapest (Catalogue) Múcsarnok, Budapest 1984
- Sík, Csaba: Vilt Tibor. Budapest 1985

*"In his late works, Tibor Vilt changes from the expressive, ironic modelling to the seemingly grim field of structuralism and tectonics. His anthropomorphic vices and cubes, harp-like dove-cotes and figures resembling the podiums of sculptures, actually develop further the centaur motif: the classical man-horse centaur is replaced by a man-object. The surface is still delicately patterned, this is only simplified with the glass and concrete constructions of the 70's, that is with strict forms of geometrical art.... His small sculptures convince us of the interdependence of artist and age, artist and craft, and artist and material, showing freedom of thought and expression, and the fact that monumentality is not a function of size. It is ironical that none of his ideas, proposed in his small sculpture and realized in large scales, have been executed as monumental public sculpture."*

*/Katalin Néray/*

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**BOHÓC VIRÁGGAL**

1949

*/Clown with Flower/*

Bronze. 28x18x14 cm.

István Király Múzeum Collection, Székesfehérvár

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## MISCELLANEOUS GRANTS

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### 1985

Galántai - Klaniczay Art Pool Archive, Budapest

### 1986

Szépművészeti Múzeum, "Digitart" Exhibition

### 1987

Lajos Kassák Catalogue /Magyar Nemzeti Galéria, Budapest

New Sensibility IV Catalogue / Pécsi Galéria, Pécs

Early and New Avantgarde (1967-1975) Catalogue/ István Király Múzeum, Székesfehérvár

János Baksa Soós - Artistic Activities

Ede Halbauer - Artistic Activities

Edit Hepp - Artistic Activities

### 1989

Rezső Berczeller - Artistic Activities

New Art of Hungary - Four Artists Catalogue / Don Soker Gallery, San Francisco

End of the Avantgarde Catalogue / István Király Múzeum, Székesfehérvár

Pan European Art Exchange Project / Scotland-Hungary

Iskola Galéria, Csepel - Exhibition Program

Lajos Vajda Free Art School Program, Szentendre

Valéria Majoros - The Relationship between Literature and Visual Art in Hungary during the First Half of the 20th Century /

Research study grant

Tibor Eisenmayer - Artistic Activities

Anna Kubinyi - Exhibition Catalogue / Vigadó Galéria, Budapest

Kálmán Czibolya - Experimental Video Project

Tibor Csernus Exhibition Catalogue/ Múcsarnok

### 1990

Ferenczy Múzeum, Szentendre / Judit Beck Exhibition

Gerber, Gerhes, Kicsiny, Kungl Exhibition Project /Maison Internationale de Rennes

Pécsi Galéria, Pécs / Poster '90 Exhibition Catalogue

Óbudai Pincegaléria, Budapest / Exhibition Program

Nina Czeglédy-Nagy - Hungarian Artists Video Documentary

Miklós Erdély International Touring Exhibition Project

Triumph - The Uninhabitable, Danish and Hungarian Contemporary Art Exhibition Catalogue



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**DOCUMENTATIONS  
IN PREPARATION**

•

Imre Bukta (b.1952) Sculptor, Painter /research by Tihamér Novotny  
Tihamér Gyarmathy (b.1915) Painter /research by Zsuzsa Simon  
Ferenc Jánossy (1926-1983) Painter /research by Ildikó Mester  
Ilona Keserü (b.1933 ) Painter /research by András Zwickl  
Tamás Lossonczy (b.1904) Painter /research by Gábor Pataki  
Dóra Maurer (b.1937) Painter, Filmmaker, Photographer /research by József Ladányi  
János Sugár (b.1958) Sculptor, Filmmaker /research by Miklós Peternák  
Lajos Vajda (1908-1941) Painter /research by Marianna Mayer

•

**DONATIONS  
TO FINE ART MUSEUMS**

•

**Szépművészeti Múzeum, Budapest :**

János Megyik:  
"Tárgy fotogrammal" 1985-89  
/Object with Photogram/  
Photogram, paper, wood, 140x100 cm

**István Király Múzeum, Székesfehérvár:**

András Baranyay:  
"Csendélet körtékkel", 1982  
/Still Life with Pears/  
Colored photograph with colored pencil, 30 x 42 cm

László fe Lugossy:  
"Nemzetközi haldokló", 1986  
/International Dying Person/  
Mixed media, 100 x 70 cm card,

"Háztáji szeánsz", 1985  
/Small Farm Seance/  
Mixed media, 100 x 70 cm card,

"Lelki inkvizíció I.", 1976  
/Spiritual Inquisition I/  
Mixed media, 80 x 60 cm card,

"Muszáj megállani", 1980  
/It's A Must To Stop/  
Mixed media, 100 x 80 cm card,

Mária Lugossy:  
"Autogenezis"  
Layered, glued, sandblasted glass, 5 cm-h, 56 cm-d

István Nádler:  
"...nélkül"  
/Without.../  
Mixed media, 140 x 100 cm canvas, mixed media

Ilona Keserü:  
"Hommage a Lèger"  
Canvas, mixed media, 115 x 73 x 7 cm

Károly Kelemen:  
"Sziklás önarckép teddyvel"  
/Self Portrait with Rocks and Teddy Bear/  
Oil on canvas, 200 x 250 cm

**Savaria Múzeum - Tapestry Collection, Szombathely**

Irén Málík:  
"Ezer emlék fogságában"  
/In the Captivity of a Thousand Memories/  
Wools, flax, hemp, juta weaving, 135x170 cm

Sándor Tóth:  
"Három Emlékoszlop"  
/Three Memorial Columns/  
Wood, hemp, weaving, D:22cm, H:185 cm



Judit Gink  
"In" 1985  
canvas, mixed media, 124 x 184 cm

Anikó Bajkó:  
Cím nélkül /Untitled/  
canvas, pins, painting with bleacher, 140 x 280 cm

Judit Droppa:  
"A fekete sorozatból I-III."  
/From the Black Series I-III/  
Metal frame, polyester, flat knitting, 75 x 75 cm

Anna Regős:  
"Madár"  
/Bird/  
Wood, cotton, textile, 20 x 10 x 12 cm

Márta Simonffy:  
"Az én óráim"  
/My Watch/  
Wood, silk, pencil drawing, painting, 18 x 18 x 7 cm

Kati Székelyi:  
"Rejtekhely"  
/Hiding Place/  
Paper, pressing, 12 x 11.5 x 3.5 cm

Margit Prohászka:  
"Négy szövőszék"  
/Four Looms /  
Wood, weft-yarn, wool, weaving, 12 x 20 x 1.5 cm

Zsuzsa Péreli :  
"Motolla" 1987  
/Reel/  
Reel, wood, gobelin, 100 x 150 cm

### **Szombathelyi Képtár, Szombathely**

Tibor Gáyor:  
"Crescendo 2,"  
Textile collage, 120 x 120 cm

Dóra Maurer:  
"Kettős határhelyzet" (Quasi-kép), 1984  
/Double Border Position - Quasi-Picture/  
Acrylic on masonite, 160 x 128 cm

Sándor Bernáth (Y):  
"Az új nemzedék (Fel a fejvel)", 1980  
/The New Generation (Cheer Up)/  
Oil on canvas, 130 x 150 cm

István Gellér B.:  
"Szertartás a Növekvő Városból", 1989  
/Rite From the Growing City/  
Oil on canvas, 90 x 120 cm

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**NATIONAL GALLERY OF ART - CENTER FOR ADVANCED STUDY  
IN THE VISUAL ARTS**

Soros Visiting Senior Research Fellowship Program

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The Soros Foundation Fine Art Documentation Center provides information about the Soros Visiting Senior Research Fellowship Program to Hungarian art institutions and art historians.

The program is open to scholars from central and eastern Europe. The Soros Fellowships include a period of two months study at the Center for research in Washington libraries and collections, followed by additional two months of travel to visit collections, libraries and other institution in the United States. Applications are considered for study in the history, theory, and criticism of the visual arts of any geographical area and any period. Applications are also solicited from scholars in other disciplines whose work examines artifacts or has implications for the analysis and criticism of physical form. The Soros Fellowships are limited to those who have held a Ph.D. for five years or more or who possess a record of professional accomplishment at the time of application. Applications are considered by a Selection Committee of scholars in the history of art. The Board of Advisors of the Center review the recommendations of the Committee and forward nominations to the Board of Trustees of the National Gallery for appointment. Each Soros Fellow receives a stipend that includes travel, research and housing expenses. Each Fellow is provided with study and other privileges while in residence at the Center.

Further information be obtained in Budapest from the Soros Foundation Fine Art Documentation Center or from the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, D.C.



LIST OF SELECTED HUNGARIAN EXHIBITIONS ABROAD:  
1985-1990

1985

"DREI GENERATIONEN UNGARISCHER KÜNSTLER".

Neue Galerie am Landesmuseum Joanneum, Künstlerhaus, Graz  
Artists featured in the exhibition: Z.Ádám, I.Bak, Á.Birkás, J.Bullás,  
M.Erdély, L.Fehér, K.Halász, T.Hencze, Gy.Jovánovics, K.Kelemen, I.  
Keserü, A.Koncz, I.Mazzag, L.Mulasics, I.Nádlér, G.Ősz, T.Soós,  
J.Szirtes, J.Vető-L.Méhes.  
Concept: Wilfried Skreiner, Katalin Bakos, Lóránd Hegyi

1986

LA BIENNALE DI VENEZIA, PADIGLIONE UNGHERESE.

Venice  
Artists featured in the exhibition: I.Bak, Á.Birkás, K.Kelemen, I.Nádlér  
Concept: Katalin Néray

"CONTEMPORARY VISUAL ART IN HUNGARY. EIGHTEEN  
ARTISTS".

Third Eye Centre, Glasgow  
Artists featured in the exhibition: A.Böröcz, I.Bukta, M.Erdély, I.Gedő,  
I.Haraszty, Gy.Jovánovics, Kazovszkij, I.Keserü, M.Lugossy, I.Mazzag,  
J.Vető-M.Lóránt, S.Pinczehelyi, L.Révész, G.Samu, E.Schaár, J.Szirtes,  
A.Wahorn  
Concept: Chris Carrell, Paul Overy, Márta Kovalovszky

"CINCO PINTORES HÚNGAROS CONTEMPORANEOS".

Museo de Bellas Artes, Caracas  
Artists featured in the exhibition: I.Bak, Á.Birkás, T.Hencze,  
S.Molnár, I.Nádlér  
Concept: Judit Sárosdy

1986-1987

"LICHTJAHRE. 100 JAHRE STROM IN ÖSTERREICH".  
Künstlerhaus, Wien 1986; Oberösterreichisches Landesmuseum, Linz  
1987  
Hungarian artists featured in the exhibition: I.Haraszty, K.Kovács,  
T.Trombitás, and photograms by L. Moholy-Nagy  
Concept: Hans Mayr (Hungarian works selected by László Beke)

"UNKARIN MAALAUSTAIDETTA 1945-1985".

Helsingin Kaupungintalon Ala-Aula, Helsinki; Salon Kaupungin  
Nayttelytila, Salo / Finland  
Artists featured in the exhibition: M.Anna, I.Bak, E.Bálint, J.Barcsay,  
Á. Birkás, P.Deim, T.Hencze, K.Kelemen, I.Keserü, D.Korniss,  
I.Mazzag, I.Nádlér, L.Ország, J.Szirtes, J.Vető-L.Méhes  
Concept: Valéria Havas

"ASPEKTE UNGARISCHER MALEREI DER GEGENWART".  
Erholungshaus der Bayer AG, Leverkusen 1986; Stadthalle Hagen  
1987; Stadhaus-Galerie Münster 1987

Artists featured in the exhibition: I.Bak, Á.Birkás, A.Böröcz, M.Erdély,  
T.Hencze, I.Keserü, P.Kovács, L.Méhes, I.Nádlér, S.Pinczehelyi,  
L.Révész, G.Roskó, J.Szirtes, Z.Tölg-Molnár, P.Újházi, J.Vető-L.Méhes  
Concept: Elisabeth Bott, László Beke

"PEINTRES CONTEMPORAINS HONGROIS".

Galerie des Beaux-Arts, Bordeaux  
Artists featured in the exhibition: I.Bak, Á.Birkás, K.Kelemen,  
I.Keserü, I.Mazzag, I.Nádlér, T.Soós  
Concept: Valéria Havas

1987

"NEUE SENSIBILITÄT. UNGARISCHE MALEREI DER 80ER  
JAHRE".

Galerie der Stadt Esslingen, Villa Merkel, Esslingen  
Artists featured in the exhibition: I.Bak, Á.Birkás, L.Fehér, K.Halász,  
T. Hencze, K. Kelemen, A.Koncz, I.Mazzag, L.Mulasics, I.Nádlér,  
T.Soós, Gy.Szőnyei  
Concept: Lóránd Hegyi, Alexander Tolnay, Katalin Néray

"DE EUROPEESCHE".

An exhibition of 8 young artists from The Netherlands and Hungary.  
Akademie voor Beeldende Kunsten, Arnhem; Galerie Goem Nijmegen;  
Hungarian Academy of Fine Arts, Budapest  
Hungarian artists featured in the exhibition: Z.Ádám, A.Bernát,  
J.Bullás, I.Mazzag  
Concept: Ferenc Gögös, Lóránd Hegyi

"L'ART CONTEMPORAIN HONGROIS".

Musée St.Pierre, E.L.A.C., Lyon

Artists featured in the exhibition: G.Bachman, I.Bak, Á.Birkás,  
L.Fehér, K.Kelemen, A.Kovács, L.Rajk, A.Wahorn

Concept: Thierry Raspail, Lóránd Hegyi

"DE CONSTRUCTIE"

Museum Fodor, Amsterdam

Artists featured in the exhibition: G.Bachman, I.Bak, T.Trombitás,  
T.Szalai

Concept: Tjijmen van Grootheest, Katalin Néray

"UNGARISCHE MALEREI DER 80ER JAHRE".

Museum Am Ostwall, Stadtpark, Dortmund

Artists featured in the exhibition: I.Bak, Á.Birkás, L.Fehér, K.Halász,  
T.Hencze, K.Kelemen, A.Koncz, I.Mazzag, L.Mulasics, I.Nádlér,  
T.Soós, Gy.Szőnyei

Concept: Lóránd Hegyi, Katalin Néray

GÁBOR BÓDY RETROSPECTIVE EXHIBITION  
(Video installation). Gábor Bachman: installation design.

Stedelijk Museum, Amsterdam.

Concept: Dorine Mignon

"AKTUELLE UNGARISCHE KLEINPLASTIK".

Museum für Kunst und Kulturgeschichte, Dortmund

Artists featured in the exhibition: M.Balla, R.Berczeller, Z.Bohus,  
K.Borbás, T.Csiky, L.Fekete, L.Gecser, Gy.Gulyás, K.Gulyás,  
I.Haraszty, G.Heritesz, Gy.Jovánovics, El Kazovszkij, L.Klicsu,  
M.Lugossy, I.Nádlér, P.Orosz, L.Paizs, G.Samu, J.Szilágyi, S.Tóth

Concept: János Frank

CONTEMPORARY HUNGARIAN PHOTOGRAPHY  
(15 young Hungarian photographers).  
Canon Photo Gallery Amsterdam; Galerie de Moor Amsterdam  
Concept: Irén Pilaszanovich

"NEUE MALEREI".

Haus der Ungarischen Kultur, Berlin / East

Artists featured in the exhibition: Z.Ádám, Gy.Cseszlay, Zs.Károlyi,  
K.Kelemen, A.Koncz, I.Mazzag, L.Mulasics, I.Nádlér, G.Ósz,  
K.Pollacsek, S.Soós, Z.Sebestyén, Gy.Szőnyei, G.Szörtsey, G.Záborszky

Concept: Judit Sárosdy

"100+1 JAHRE UNGARISCHE PLAKATE".

/100+1 Years of Hungarian Poster Design/. Museum Am Ostwall,  
Dortmund

Concept: Katalin Bakos

"DOCUMENTA 8".

Performance Section. Kassel

Hungarian artists featured in the exhibition: A.Böröcz, L.Révész,  
J.Szirtes

Concept: Elisabeth Jappe, Katalin Néray

"MYTHEN AUS UNGARN".

Assessore alla Cultura, Tuscania; Club der Begegnung, Linz

Artists featured in the exhibition: A.Bernát, J.Bullás, L.Fehér, T.Soós

Concept: Gábor Feuer, Hans Knoll

1987-88

"EXPRESSIV". MITTELEUROPAISCHE KUNST SEIT 1960  
/ Central European Art since 1960/. Museum moderner Kunst /  
Museum des 20. Jahrhunderts, Vienna, 1987-88; Hirshhorn Museum  
and Sculpture Garden, Washington D.C., 1988

Hungarian artists featured in the exhibition: A.Baranyay, Á.Birkás,  
M.Erdély, Gy.Jovánovics

Concept: Dieter Ronte, Meda Mladek

"HONGARIJE IN NEDERLAND".

Nieuwe Kirke, Amsterdam

Artists featured in the exhibition: F.Martyn and El Kazovszkij.

Concept: Ferenc Romváry



1988

LA BIENNALE DI VENEZIA. PADIGLIONE UNGHERESE,  
Venice  
Artists featured in the exhibition: I.Bukta, S. Pinczehelyi, G.Samu  
Concept: Katalin Néray

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LA BIENNALE DI VENEZIA. APERTO '88,  
Venice  
Hungarian artists featured in the exhibition: G.Bachman, T.Szalai

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"OLYMPICS OF ART",  
Seoul, Korea  
Hungarian artists featured in the exhibition: I.Haraszty, T.Hencze,  
I.Keserü, Gy.Jovánovics, Gy.Pauer (A large-size sculpture by  
Jovánovics was erected on site in conjunction with the Olympic  
Games).

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"SKULPTUREN REPUBLIC".  
Messepalast, Vienna; international touring exhibition  
Hungarian artist featured in the exhibition: Tamás Trombitás  
Concept: Hubert Winter

1988-1989

"BUDAPEST '88: 8 UNGARISCHE MALER".  
Galerie Knoll, Wien 1988; Arti et Amicitiae, Amsterdam 1988; Neue  
Galerie der Stadt Linz, Wolfgang-Gurlitt-Museum, Linz 1989  
Artists featured in the exhibition: I.Bak, Á.Birkás, L.Fehér, K.Klimó,  
L.Mulasics, I.Nádlér, T.Soós  
Concept: Peter Baum, Mareike Geys, Lóránd Hegyi, Hans Knoll, Jan  
van der Pool

1989

IMRE BUKTA, SÁNDOR PINCZEHELYI, GÉZA SAMU  
(Exhibition of works presented at the Venice Biennale in 1988). Lunds  
Konsthall /Sweden  
Concept: Katalin Néray, Marianne Brahammer

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"MADARSKÉ VYTVARNÉ UMENÍ XX. STOLETÍ (1945-1988)"  
/Hungarian Art in the 20th Century/. Národní galerie v Praze, Prague;  
Dom Umeni, Bratislava

Artists featured in the exhibition: M.Anna, G.Attalai, I.Bak, E.Bálint,  
A.Baranyay, J.Barcsay, A.Bernát, Á.Birkás, I.Bukta, J.Bullás,  
T.Csernus, T.Csiky, P.Deim, M.Erdély, J.Fajó, L.Fehér, E.Forgács,  
J.Gadányi, P.Gémes, Gy.Gulyás, T.Gyarmathy, L.Gyémánt, I.Haász,  
K.Halász, I.Haraszty, T.Hencze, G.Heritesz, J.Jakovits, L.Kassák, El  
Kazovszkij, I.Keserü, K.Kelemen, L.Klicsu, B.Kondor, D.Korniss,  
L.Lakner, T.Lossonczy, L.Fe Lugossy, Gy.Marosán, F.Martyn,  
D.Maurer, I.Mazzag, László Méhes, L. Méhes, L.Méhes - J.Vető,  
A.Mengyán, L.Mulasics, I.Nádlér, L.Ország, Gy.Pauer, S.Pinczehelyi,  
K.Pollacsek, L.Révész, G.Roskó, G.Samu, E.Schaár, T.Soós,  
Á.Szabados, P.Szántó, T.Szentjóby, T.Szikora, J.Szirtes, Gy.Szőnyi,  
T.Trombitás, J.Vető, T.Vilt, A.Wahorn, G.Záborszky, I.Ef Zámbo  
Concept: Gábor Feuer, Katalin Néray

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"KUNST HEUTE IN UNGARN".  
Neue Galerie - Sammlung Ludwig, Aachen  
Artists featured in the exhibition: I.Bak, I.Bakos, J.Bartl, R.Berczeller,  
Á.Birkás, Z.Bohus, I.Bukta, Gy.Cseszlai, T.Csiky, P.Deim, L.Fehér,  
P.Földi, E.Fóth, Á.Gábor, L.Gyémánt, Gy.Jovánovics, Gy.Jovián,  
Zs.Károlyi, K.Kelemen, I.Keserü, K.Klimó, I.Kocsis, F.Kóka, Kokas,  
P.Kovács, J.Lóránt, L.FeLugossy, M.Lugossy, A.Mata, I.Mazzag,  
L.Mulasics, I.Nádlér, G.Nagy, L.Paizs, S.Pinczehelyi, G.Samu, T.Soós,  
Á.Szabados, J.Szirtes, R.Török, P.Ujházi, I.Varga, I.Várnagy,  
A.Wahorn, G.Záborszky, IefZámbo.  
Concept: Wolfgang Becker, István Dévényi

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"METAPHYSICAL VISIONS - MIDDLE EUROPE."  
Artists Space, New York  
Hungarian artist featured in the exhibition: El Kazovszkij  
Concept: Valerie Smith, Suzanne Mészöly

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"NEW ART OF HUNGARY - FOUR ARTISTS".  
Don Soker Gallery, San Francisco  
Artists featured in the exhibition: I.Bukta, Á.Gábor, G.Samu, J. Szirtes  
Concept: Don Soker, Suzanne Mészöly

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"BUDAPESTER BELVEDERE".

Zeitgenössische ungarische Kunst. Galerie KX Kampnegelfabrik,  
Hamburg

Artists featured in the exhibition: A.Bernát, Á.Birkás, K.Borbás,  
L.Fehér, L.feLugossy, K.Kelemen, L.Mulasics, Gy.Szőnyei

Concept: Lóránd Hegyi

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"BRITAIN SALUTES HUNGARY - HUNGARIAN CULTURAL  
WEEK".

Barbican Art Centre, London

Artists featured in the exhibition: M.Bán, L.Fehér, M.Horváth, V.Péter,  
K.Sárváry, L.Lugosi-Lugo, L.Szilágyi (ceramic, glass and textile art,  
photography and painting)

Concept: Krisztina Jerger, Katalin Bakos

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"NEUE UNGARISCHE KONSTRUKTIVISMUS IN DEN 70ER  
JAHREN".

Haus der Ungarischen Kultur, Berlin

Artists featured in the exhibition: Zs.Albert, I.Bak, Z.Bohus, T.Csiky,  
J.Fajó, F.Friedrich, T.Gáyor, I.Haraszty, T.Hencze, I.Keserü, L.Klicsu,  
M.Lugossy, D.Maurer, A.Mengyán, I.Nádlér, T.Nádlér

Concept: Ágnes Dobai

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"TRIGON 89 - AKTUELLE KUNST"

Neue Galerie am Landesmuseum Joanneum, Künstlerhaus, Graz

Hungarian artist featured in the exhibition: Tibor Szalai

Hungarian work selected by Katalin Néray

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"THE METAMORPHIC MEDIUM -NEW PHOTOGRAPHY FROM  
HUNGARY"

The Allen Memorial Art Museum Oberlin College, Oberlin, Ohio

Artists featured in the exhibition: I.Halas, L.2.Hegedüs,

L.Lugosi-Lugo, Zs.Károlyi, L.Szilágyi, Zs.Ujj, T.Várnagy, J.Vető

Concept: John Jacob

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1989-1990

"UNGARISCHE AVANTGARDE IN DER MALEREI DER 80ER  
JAHRE".

Mannheimer Kunstverein, Galerie Schrade im Schloss Mochental  
1989; Kunstverein Oldenburg 1990; ("Contemporary Hungarian Art")  
Walker Hill Art Center, Seoul 1990

Artists featured in the exhibition: I.Bak, Á.Birkás, L.Fehér, K.Halász,  
T.Hencze, I.Keserü, K.Klimó, A.Mengyán, I.Nádlér, S.Pinczehelyi

Concept: Katalin Néray, Lóránd Hegyi

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1990

"KUNSTSZENE BUDAPEST 1990".

Salzburger Künstlerhaus, Galerie im Traklhaus, Salzburg  
Artists featured in the exhibition: I.Bak, Á.Birkás, I.Nádlér, G.Samu,  
T.Trombitás (Künstlerhaus); K.Borbás, L.Fehér, L.Mulasics,

Gy.Szőnyei (Galerie im Traklhaus)

Concept: Lóránd Hegyi

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LA BIENNALE DI VENEZIA. PADIGLIONE UNGHERESE.

Paintings and installation by László Fehér

Concept: Katalin Néray

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"TRIUMPH - THE UNINHABITABLE".

Contemporary Danish and Hungarian Art. Udstillingsbygningen ved  
Charlottenborg, Copenhagen; Múcsamok, Budapest

Hungarian artists featured in the exhibition: I.Bak, I.Bukta, K.Halász,  
P.Kiss, A.Kovács, L.feLugossy, V.Sass, J.Sugár, L.Szilágyi, J.Szirtes,

T.Trombitás, J.Vető

Concept: Kirsten Thomas Dehlholm

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"NEUE KUNST AUS UNGARN".

Ulmer Kunstverein, Ulm

Artists featured in the exhibition: K.Borbás, L.Fehér, A.Koncz,

A.Kovács, L.Mulasics, J.Szirtes

Concept: Lóránd Hegyi

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"13 ARTYSTÓW Z WEGIER"

(13 Artists from Hungary). Galeria Zacheta, Warsaw

Artists featured in the exhibition: I.Bak, Á.Birkás, El Kazovszkij,  
L.Fehér, K.Halász, T.Hencze, K.Kelemen, K.Klimó, A.Kovács,  
I.Nádlér, J.Szirtes, Gy.Szőnyei, T.Trombitás

Concept: Krisztina Jerger

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"SEMAINES HONGROISES Á STRASBOURG."

Among different events and exhibitions organized within the  
framework of the Hungarian Cultural Week in Strasbourg/France:  
"Art contemporains: peinture, sculpture, vidéo, musique". Palais  
Universitaire, Strasbourg. November 12-30, 1990.

Artists featured in the exhibition: I.Bak, P.Forgács, L.feLugossy,  
J.Szirtes, Zs.Veress, V.Loïs, T.Szemző, A.Wahorn, P.Sülyi, A.Dér,  
Gy.Durst, A.Lux, Á.Hegedüs.

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"LES ARTISTES HONGROIS ET L'ORDINATEUR"

an exhibition of Hungarian computer art within the framework of La  
Fête de l'Image, Lille/France

Artists featured in the exhibition: A.Böröcz, Á.Gábor, Gy.Galántai,  
Á.Hegedüs, L.Kiss, H.P.Ráden, L.Révész, J.Sugár, T.Waliczky

Concept: Joel Boutteville

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"ZEICHEN IM FLUSS".

Museum des 20. Jahrhunderts, Vienna

Hungarian artists featured in the exhibition: L.Fehér, S.Pinczehelyi

Concept: Wolfgang Dreschler

Hungarian works selected by Lóránd Hegyi

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"Pál Gerber, Gábor Gerhes, Balázs Kicsiny, György Kungl"

Maison Internationale, Rennes

Concept: Anne Janet, Michael Bondon

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"Ádám Bálint, Pál Gerber."

Richard Demarco Gallery, Edinburgh

Concept: Richard Demarco







