



SCCA

Bulletin 1991–1994

Soros Center for Contemporary Arts – Budapest, Hungary

SCCA ADDRESS

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SCCA – Budapest

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**This publication is dedicated
to the memory of Professor Lajos Németh (1929-1991),
distinguished art historian,
who was chair of our board from 1985 to 1991.**

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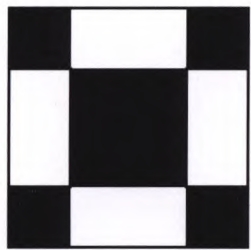
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SCCA

Budapest, Hungary

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SCCA-Budapest is part of the Soros Foundation's SCCA Network, devoted to the development of contemporary visual arts in Central and Eastern Europe and the former Soviet Union, as well as to the integration of the arts communities of this region into the international art world.

The SCCA-Budapest published the first Bulletin 1985-1990 in 1991. This second Bulletin, reporting on the activities of the Center 1991-1994, has been published on the occasion of the tenth anniversary of the Soros Foundation–Hungary

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THE SCCA NETWORK

The **Soros Centers for Contemporary Arts** is a network of offices devoted to the development of contemporary arts in Central and Eastern Europe and the Former Soviet Union. As of May 1994, Centers have been officially opened in Budapest (1985), Prague (1992), Warsaw (1992), Bratislava, Bucharest, Ljubljana, Moscow, Riga, St. Petersburg, Tallinn, Vilnius, Zagreb (1993), Belgrade, Kiev, Skopje, Sofia (1994). Other Centers are proposed to open in 1994/95 in Minsk, Kishinev, Sarajevo and Tirana. An SCCA will also be opened in South Africa as a part of the Open Society Fund located here.

AIMS AND ACTIVITIES

- * CULTURAL PROGRAMS
- * COMPUTERIZED VISUAL ARTS INFORMATION
- * VISUAL ARTS DOCUMENTATION
- * EXHIBITIONS & EVENTS
- * NATIONAL GRANTS FOR VISUAL ARTS
- * INTERNATIONAL OPPORTUNITIES INFORMATION
- * EXCHANGE & EDUCATIONAL PROGRAMS
- * INTERNATIONAL NETWORKING
- * SOROS CENTERS FOR CONTEMPORARY ARTS NETWORK

- *Promotion of local visual arts nationally and internationally via comprehensive documentation, artists file slide registry, catalogue library, video library, exhibitions database, exhibitions, catalogue publication, bulletin publication, symposia and conferences, visitors programs and studio visits, lectures and presentations*
- *Information concerning national and international opportunities, study opportunities and fellowships concerning the visual, applied and performing arts*
- *Information concerning upcoming exhibitions, events, competitions, artist exchanges, art student exchanges*
- *Establishment of an efficient art network functioning in Central and Eastern Europe and the former Soviet Union*

The SCCA functions as the cultural center for the Soros Foundation in each country. It is a resource and promotion Center for local visual and performing arts, and it also provides international information for the local arts community. Visitors to the SCCA include both foreign and local arts administrators, museum representatives, art dealers, journalists, students, scholars and artists. They receive comprehensive, up-to-date information through such resources as computer databases, slide registry, individual artists documentation files, catalogues, audio-video library, international grants programs files, and listing of current exhibitions and events.

VISUAL ARTS COMPREHENSIVE DOCUMENTATION is prepared for modern and contemporary artists residing (or, if the artist is deceased or resides elsewhere, formerly residing) in each country where an SCCA office is located. The SCCA Board selects these artists, and commissions local art historians to prepare the documentation. Each documentation is a comprehensive account of the artist's work, including biographical details, bibliography, copies of relevant articles, published catalogues, a list of group and solo exhibitions, a brief account of the artist's activities and lists of works in private and public collections. Between twenty to forty works are selected from each artist's oeuvre. One written page is devoted to the description of a single work which is accompanied by a black-and-white reproduction and a color slide. The documentation is available in both the local language and English, and is updated biennially. In the near future these visual and textual documentations will be stored on CD.

VISUAL ARTS ARTISTS' FILE is a comprehensive, computerized slide registry of contemporary local artists. The SCCA maintains an alphabetically organized file of slides and documentation, including up to twenty slides of current work, current addresses, biographies, lists of exhibitions, catalogues, photographs, published articles. The artists provide slides and other information for the Artists' File, then select two slides which they consider to be most representative of their work for inclusion in a more selective file. This selective file provides a comprehensive overview of all artists in the Artists' File for visitors to the SCCA. A visitor may view the selective file and then request additional slides and documentation from the Artist's File. Artists wishing to be represented in the Artists File are requested to fill out an information sheet and categorize their art work into the listed categories or to state others. This sheet is then entered into a computer database which facilitates easy crossreferencing. The SCCA also assists visitors who wish to establish contacts with local artists.

A CATALOGUE LIBRARY of local and international artists and exhibitions is also maintained by the SCCA. The collection concentrates on contemporary publications.

ANNUAL EXHIBITIONS of local contemporary art are organized by the SCCA. The shows are located in various galleries or museums. Each year the exhibition explores a different medium, introducing new ideas, media, artists and theory. Participation in these exhibitions is open to competition, and is publicized nationally. An Exhibition Committee consisting of the Board and/or chosen by the SCCA Board selects fifteen to twenty-five artists for the exhibition. The Center organizes and curates the exhibition, and publishes a bilingual catalogue in English and local language. If necessary, the SCCA also organizes further sponsorship for the show. Each year prizes are awarded by an international jury as invited and financed by the SCCA.

GRANTS are made available to local artists and institutions in priority areas according to the local needs in each country. The scope of the grants is designed by the local SCCA Board. In general grants are made available for the production of catalogues including text in English, to assist with exhibition preparation, and to assist in the finance of an art event. The SCCA Board is responsible for selecting the grantees. The guidelines and amounts of the grants are nationally publicized for three months. The grants are not a large amount of money, but rather subsidize the overall exhibition, event, or catalogue costs. Grants are not available to commercial artists or for the execution of art works.

AN INTERNATIONAL RESOURCE LIBRARY, with information on international opportunities is maintained by the SCCA for visual and performing artists, art historians, critics and curators. The SCCA distributes information from a variety of international foundations and organizations, including the Senior Fellowship Program at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, and the Pollock-Krasner Foundation, New York. Information about various international grants, scholarships, events, competitions and exhibitions is also available to visitors. The SCCA can provide advice to artists regarding these programs and can assist with translations and applications. The SCCA organizes an annual press conference for artists and art historians to disseminate more widely the information available at each SCCA office.

ARTIST AND ART STUDENT EXCHANGES are promoted by the SCCA. The SCCA organizes and assists various international exchange programs.

EXTERNAL COMMISSIONED PROJECTS may be executed by the SCCA at the discretion of the Board. These should be related to the promotion of the local art world or involve international exchange.

PROGRAMS, LECTURES, SYMPOSIA dealing with international contemporary art topics and local educational, theoretical and practical issues are organized by the SCCA.

REGIONAL PROJECTS - *Artslink* is a private-public partnership initiative which provides a program framework and funding base for a travel grant program specifically designed for professional arts exchanges between USA and Central and Eastern Europe. The program is organized by the National Endowment for the Arts, the Citizen Exchange Council, the Trust for Mutual Understanding, the Soros Foundations Inc., and the SCCA Network.

FOLLOWING THE CHANGES THE PAST FIVE YEARS OF HUNGARIAN VISUAL ARTS

Katalin Néray

In 1990, the Soros Center for Contemporary Arts gave an account of their first five years of work in a nicely illustrated volume. Now, in the tenth year of the Soros Foundation's existence, it seems timely for them to publish a second volume, not only because the Soros Foundation has become fully independent and, as a consequence, has grown considerably in importance, but also because it was during these years that the SCCA became really professional. The Budapest SCCA served as a model for setting up a network of 18 Centers for Contemporary Arts throughout Eastern and Central Europe and in some of the former Soviet republics.

In the past few years, the Budapest Center has become an important, and in terms of general access to information exceptionally important, element of Hungarian art life. While in the previous period — for practical reasons — the most pressing goal was to create a database and set up an information service, the primary tasks now involve the organization of projects, of these the most important being the annual exhibitions. *Architectonic Visions Today* was the first exhibition which was organized on the basis of a theme conceived by the Center and its Board of Curators. All of us were surprised by the enormous interest and creativity the idea provoked among artists and architects. The subsequent exhibition was much less heterogeneous than *Architectonic Visions Today*. It was titled *Svb Voce* and was the first large video-installation show in Hungary. It raised considerable professional interest among foreign artists and art critics: fortunately, *Svb Voce* took place simultaneously with the presentation of Dutch video-installations, thus the conceptual differences became clearly discernible.

In 1992, the Merlin Theatre and its partner institutions organized the Soros Festival. The Center contributed to the event with the performances of numerous artists, and also with a modest but original idea. All the artists who had received support from the Foundation were given a 30 by 30 centimeter canvas and were asked to create a work for the occasion. There were a few real masterpieces among the works and the Center still has the little collection.

The 1993 *Polyphony*, the voluminous catalogue of which will soon be published by the Center, and the conference that followed was certainly the most ambitious event organized by the Center so far. *Polyphony* was not confined to a single venue, but instead it was a series of events which, sometimes unnoticably and sometimes provoking dislike or interest, initiated a dialogue with society, similarly to the way the *42nd Street Project* did in New York. The event involved many young artists who had been unknown to the broad public before. Those ideas that did not fit into the structure were also documented and exist now in a conceptual or written form.

Polyphony leads us to the question of whether in the period after the change of the political system there also occurred a significant

change in Hungarian art life. It has become a commonplace to point out how the artists, perfectly aware of the limits and the bondages the previous system imposed upon them (and also aware of the ways to get around them) find their place in democracy, which does not only allow them a total freedom of expression but also casts them into a state of existential and financial destitution. After 1990, both a vacuum and the appearance of a fervent and stirring spiritual-intellectual life prevailed in Hungary. Artists and art institutions chose to follow the tactics of escaping forward. Probably never before had there been so many art and photo exhibitions in Hungary as in the past four years. Apart from individual artists, groups appeared. Installations and performances also flourished. It seemed that after the new movement that dominated painting in the eighties, the spirit of the seventies, always latently present in art, started to prevail again. In the last few years, more events recalled the *Fluxus* period than ever before.

When allocating grants, the basic philosophy of the Center was to sponsor publications presenting new tendencies or the oeuvre of outstanding artists. The development of the archives of the Center has gradually reached a stage where the data of the mid-career generation of artists are being processed, and a sufficiently wide spectrum is covered to be able to distinguish the turning points and the most influential makers of progressive art.

The eternal question is how to go on. One of the novelties of the annual exhibition this year is that, instead of the capital, it will take place in one of the other art centres of the country, Székesfehérvár. The theme is the *Volt*, electricity as an art medium and the various approaches it makes possible. Hopefully, this high voltage event will stimulate intellectual activity and spiritual excitement.

FIVE YEARS

András Zwickl

The Soros Center for Contemporary Arts of the Soros Foundation is approaching the tenth anniversary of its establishment, and in the present paper I will attempt to give a brief account of the last five years of its existence. The last decade is divided into two periods by a historic change the events of which occur maybe once in 50 years in the history of a country, let alone a whole continent. The end of 1989 and the beginning of 1990 marked such a turn in the history of Hungary and all of Eastern Europe. The political transition that took place in this region brought about changes in every sphere of life, including art. Although the main changes occurred in politics, they have had an effect on the general state of art and the life of artists. To mention only the most immediate effects: the plans for the re-burial of the executed Hungarian prime minister, Imre Nagy, were made by artists. Another symbolic act of the 1956 revolution's re-evaluation was the erection of the monument to the martyrs of the uprising. A great number of artists entered their plans for the competition which a board selected one from. On the basis of this plan the monument was then built. In the new circumstances, some artists started to deal with politics more and more actively. Before the changes, art was one of the possible ways of expressing political views indirectly. A great deal of political issues, which during the existence of the one-party system could only be dealt with in the language of art, could now be discussed directly. Thus, they became separated from art. The arts were no longer categorized according to the infamous "three T's" (which stood for **T**úrt, **T**ámogattott, **T**iltott, i.e., supported, tolerated and banned arts) which made a distinction between works of art not only on the basis of their content or message, but also on the basis of stylistic criteria. Abstract art, for example, was considered unwelcome. The exhibitions showing works that, under the previous regime, could only be shown illegally (e.g., *Underground Art in the Aczél Era*) illustrated perfectly how the new situation re-writes the history of arts in retrospect. Works representing lasting value have become clearly distinguishable from those which are ephemeral, merely conveying current social and political issues without inherent artistic merits.

Of course, the historical changes described above do not mark a sharp dividing line. The changes occurred gradually in Hungary. Signs of the forthcoming transition became apparent in the mid-eighties, within the art scene as well. The new painting of the eighties was already synchronous with the international context. It was not born in a vacuum, as was the art of the previous decades. Free access to information, of course, worked the other way around, too: Hungarian artists began to exhibit their works abroad more and more often, thus Hungarian art became integrated in international mainstream art.

The first half of my paper will provide a chronological overview of the past five years, which, I hope, will properly illustrate the changes occurring in Hungarian artistic life. I consider it important

to discuss not only artists, works, styles and groups, but also other issues which are closely connected to art, i.e., art trade, exhibitions, art magazines, etc.

The 1990s have brought about many changes in the institutional system of Hungarian art life. Art trade has ceased to be a state monopoly, and, as a result, private galleries have appeared, creating a new market and exhibition opportunities for artists. Obviously, the fact that artworks have become "market commodities" also brought about a change in artistic attitudes and habits. Ideological considerations were replaced by financial concerns. The situation is, of course, not so simple. The new and more liberal artistic life emerging in the place of the cultural-political system of categories has not yet been crystallized. It needs a longer time for a new circle of collectors to emerge, for the new forms of sponsorship to be shaped and for the artists to adapt to the new situation. The bulk of new galleries in Budapest opened during the changes that took place five years ago, e.g., in the autumn of 1989 the Knoll Gallery, in 1990 the Roczkov, the Várfok and the NA-NE Galleries. The first large-scale show and market of contemporary art, the Budapest Art Expo was organized in 1990. Since then, the event has become part of the Budapest Spring Festival with a growing number of participants every year.

The changes also concerned the field of museums and other exhibition sites. At the end of 1988, the huge exhibition room of the Kiscelli Museum, converted from an old church, was opened temporarily. Since then, various exhibitions of contemporary art have been organized there. In the spring of 1989 the Ludwig Museum Budapest was established. Since 1991 it has exhibited its collection in the rooms of the former Hungarian Labor Movement Museum. Since the autumn of 1992 the Ludwig Museum has organized numerous temporary exhibitions of works by contemporary Hungarian and international artists. In 1991 the Budapest Múcsarnok (Palace of Exhibitions) was closed for reconstruction, and the institution moved to the Exhibition Hall in the City Park, the Palme House, where it will remain until 1995. Two foreign institutions play an important role in the presentation of the works of contemporary Hungarian artists, namely, the Budapest French Institute and the Goethe Institute. Naturally, the already established older or newer exhibition sites such as the Fészek, the Budapest and the Liget Galleries are still active. The Artpool Center for the Research of Art, which has conducted a singularly important activity in the organization and documentation of Hungarian art for long years, was also officially opened for the public during this period.

The number of alternative exhibition sites have increased as well. In 1990, the building of the Újtlak Cinema, after which the Újtlak Group was named, was pulled down. The following year the group man-

aged to move into a new building (an abandoned pasta factory), in which they have held exhibitions of their members and invited artists. These exhibitions are only open for one or two nights. Similarly short exhibitions can be seen in the tiny room of the Múterem Kiállító. The period of transition has also brought about changes in the life of the Young Artists' Studio, founded in 1958. In 1988, for the first time since 1966, they could organize an exhibition without having a selection board. In 1990 they became an independent association, the Association of the Studio of Young Artists. The Studio comprises artists under 35 and has its annual exhibitions in prestigious places (e.g., the Hungarian National Gallery, the Ernst Museum, etc.). The exhibits illustrate the wide range of styles the members represent. Changes, however, do not only imply a more liberated life, but also bring along new financial difficulties to face, which can be demonstrated in the Studio's case. Due to the general administrative re-structuring of the cultural institutional system, the Studio had to find new fund-raising strategies. This year the building in which they had rented a gallery space was sold. (It was in this exhibition space where the ever more popular *Gallery by Night* series of art events were organized every spring. The event always lasted for several days, or rather nights, with a different artist showing works each night). For several months it seemed that they would remain without an exhibition space. In July 1994, however, the Studio finally acquired a gallery, thus they can continue their activities.

You may have noticed that so far I have only written about Budapest. And the reason for this is not solely that about one fifth of the Hungarian population lives in the capital. Unfortunately, in only very few other cities are there museums or galleries the programs or collections of which could be considered a significant part of the contemporary art scene. In the vicinity of Budapest the cities of Szentendre and Vác must be mentioned. For more than a century, many artists have lived in Szentendre, and, in addition to numerous museums, the city also houses an artists' colony. The Lajos Vajda Studio, which comprises neo-dadaist and geometric tendencies and was founded in 1972, is also based in Szentendre. In the city of Vác, contemporary art exhibitions and inter-media (performance, poetry and music) festivals have been organized since the end of the eighties. Székesfehérvár is another important city not very far from Budapest. The King St. Stephen Museum of Székesfehérvár began to present its contemporary collection to the public in May 1990. The collection was moved to an independent, new building quite soon after that. Besides that, the museum mounts temporary exhibitions of works by outstanding Hungarian contemporary artists and group shows representing modern tendencies. From among the most outstanding avant-garde artists after 1945, Sándor Altorjai's retrospective exhibition was held in 1990, and Miklós Erdély's in 1991. The King St. Stephen Museum has for years orga-

nized a series of exhibitions surveying 20th century Hungarian art, of which the 1989 show presented the period between 1975 and 1980, and the exhibition in 1993 concluded the series, with the art of the eighties (1981-1990). From among the cities more distant from Budapest, mention must be made of Pécs and Szombathely. The galleries of both cities hold exhibitions of contemporary art and have significant collections as well. New institutions exhibiting and collecting contemporary works can also be found in the Transdanubian part of Hungary. It seems that the river Danube functions as a watershed in art too.

The changes also had an effect on the institutional system of art education. As a result of the "students' revolution" at the Budapest Academy of Fine Arts, the rector of the institution resigned, and important changes were introduced. A great number of artists who had not been allowed to teach there before, were now invited and a new department (the Intermedia Department) was also established. In 1990 a new form of education, the School of Art Masters was set up in Pécs.

The art magazine scene also took on new life. From 1990 *Művészet* (Art), the only art magazine at the time, came out with a new layout and its title was changed to *Új Művészet* (Art Today). The publishers of the magazine have even started to publish a series of art books. In 1990 *Belvedere*, which only dealt with art trade previously, devoted one issue to articles on contemporary art. Last year *Balkon*, an entirely new monthly art magazine dealing with contemporary art, was launched. The New Visual Culture Foundation started to publish its periodical, *Enigma. Laza lapok*, published "randomly" and distributed free of charge, adds a nice, alternative color to the variety of art periodicals. *Magyar Narancs* and *Nappali Ház* deal regularly with contemporary art. There are temporary periodicals, such as the six issues intended as a preparation for the Second Hungarian Contemporary Epigone Exhibition, plagiarizing the design of the magazines enumerated above, in the spirit of the exhibition to which they were related.

And now, let me turn to the events most authentically representing the art of the last five years. During this period, many important exhibitions were organized both in Hungary and abroad. Of the events taking place outside Hungary, the 1990 Hannover *Inspiration – Sommeratelier* exhibition needs to be mentioned first. Numerous Hungarian artists, mainly of the youngest generation, took part in this event. Probably the most important shows presenting only Hungarian works were the Bremen *Kunst Europa* 1991, the 1992 exhibition, entitled *Budapest!* in Dublin, and the 1992 *Revisions* presented in a number of cities in Australia. Naturally, these events involving a great number of artists exhibited the works of several generations, but the youngest generation was always represented to a considerable extent. Apart from exclusive shows, there were many important

projects where Hungarian artists exhibited their works with those of foreigners. The best examples are the 1990 Danish - Hungarian *Triumph – The Uninhabitable* and the 1991 Slovakian - Hungarian *Oscillation*. The Budapest part of both shows took place in the Múcsarnok, Budapest. It would be desirable to continue these joint exhibitions. In connection with the issue of Hungarian art abroad we have to mention that Hungarian artists participate regularly in the *Venice Biennale* and the 1992 Kassel *Documenta*. János Sugár was the first Hungarian artist living in Hungary to take part in *Documenta*. Other forms of our presence abroad, namely, grants and scholarships have also increased in number during the past few years. More and more young artists have the chance to spend longer periods of time in West European countries. With the liberation of traveling, the need to choose between emigration and final return to Hungary, forcing so many artists to leave the country in the past decades, has ceased to exist.

At home, the events organized by the different museums and groups of artists made participation possible for individual artists and groups as well, and they also created opportunities for comprehensive or thematic exhibitions. The *Spectrum* show held in 1992 at Tűzoltó 72, an exhibition space run by the Újlak Group, and *Dialogue*, the exhibition of the Budapest Gallery, are good examples (originally, the latter was planned as a German - Hungarian joint exhibition). A comprehensive, but not always homogeneous overview was given by such large-scale exhibitions as the 1989 *Symmetry – Asymmetry or The Studios of Budapest* held in the Hungarian National Gallery. A great number of young artists participated in both events. The 1991 *Svb Voce*, the first Hungarian video exhibition, which was organized by the Soros Foundation, and the 1993 *Polyphony*, dealing with the changing environment and circumstances are fine examples of shows built around one theme. At the same time, we have to mention exhibitions presenting almost exclusively young artists, e.g., the 1989 *Szelep /Valve/* series in the Bercsényi Klub, which gave a chance for many young artists to make their first appearance, or the group exhibitions held in the Barcsay Room of the Hungarian Academy of Fine Arts, Budapest (*Távolság /Distance/*, 1990; *Fény /Light/*, 1991). There were exhibitions organized by young artists, such as the 1992 *First Hungarian Waterless Beach Festival*, the *Second Hungarian Epigone Exhibition* in Hamburg in December 1993, and the *Almost Third Hungarian Epigone Exhibition* in Budapest in 1994, which, as the name indicates, presents the patterns of being connected to predecessors and traditions.

It is interesting to consider the relationship of the nineties to the art of the previous decades. No comprehensive retrospective exhibition covered the eighties as did the 1980 *Tendencies* series which through the art of the seventies looked back on the events of that decade. Although the Young Artists' Studio and the Székesfehérvár

King St. Stephen Museum held exhibitions of the art of the eighties (the former in 1990, the latter in 1993), these showed only certain segments of the past decade, and, so far, there has been no exhibition offering an overall view. It seems that there is more demand to discover the more distant past. This was the purpose of the Sixties exhibition in the Hungarian National Gallery in 1991, and last year, the Ernst Museum held a show presenting Hungarian pop art. Massive catalogues were published to accompany both exhibitions, but the reaction of art historians indicated that these two attempts of interpretation did not fully and convincingly answer all the questions that emerged. The lack of documentation and research of the last two or three decades creates a serious need for such systematic and analytical approaches. There are no monographs about some of the most outstanding artists.

Let us finally say a few words about artists. Having offered an overview of the changes and the new phenomena occurring during the last five years, let us consider artists from the same points of view. I will not concentrate so much on the artists who were present in Hungarian art life before 1989, neither will I attempt to describe how their lives have changed. Also, I do not intend to write about the fact that many young, or relatively young, artists have died during this period, but I would still like to mention some of them. Tibor Csiky, whose commemorative exhibition opened in June this year in the Hungarian National Gallery, died in 1989. Géza Samu, one of the Hungarian participants in the 1988 Venice Biennale died in 1990. Zoltán Érmezei died in 1991.

I will write about those artists who made their first appearances in the last few years. In his bulletin article about the first five years of the Soros Center for Contemporary Arts, Miklós Peternák summarized the tendencies of Hungarian contemporary art until 1990. The description of these tendencies and the enumeration of the names end where the new generation begins, so this is where I would like to continue from. The members of this generation were born in the 1960s and they began to exhibit their works regularly during the 1980s. It was their own choice to form groups (Hejettes Szomlyazók /Substitute Thirsters/, Újlak Group, Block Group, etc.), no external forces or persons played a part in their decisions. This kind of group appearance might seem a more successful strategy for them, and the method of group work offers them a wider range of possibilities. (At the same time, we have to note that nowadays, the cohesive force of the groups seems to decrease, some of them have fallen apart, and in others, a kind of differentiation and separation can be felt. This leads to some of the artists gaining more weight and others drifting away from the groups). As opposed to the renaissance of painting in the 1980s their art is characterized by a mixture of art forms. These artists (e.g., Balázs Beöthy, Tamás Komoróczy, Péter Szarka) make photos, videos, performances and installations. Of course, genres can be influenced not only by the developments and

achievements in art abroad, but by the internal conditions, which are rather unfavorable, even now that art trade activities have started. (Although painting has lost its dominance, excellent painters, such as József Gaál, Éva Köves, Attila Szűcs prove that it has not reached the limits of its potential). One of the most important forms of artistic activity at present is creating a work of art for a certain site, at a certain time, which does not become a finished, portable museum exhibit. This tendency and its effects are becoming more and more tangible both in international and national exhibitions. Instead of the work, now, it is the artist who travels. It is the artist's figure that remains constant among the works that are created, change and often disappear.

The reason why I concentrate on the young generation of artists is that they are quicker to react to the new situation and their art reflects the possible answers to the current questions better. The question is what the development of art trade, the challenge of the international market, the new social order, etc. mean to them. We cannot expect them to work following Western European and American examples, neither can we make predictions. Last year's *Polyphony* exhibition showed that in spite of the fact that Hungary also struggles with the problems of poverty, racism, pollution etc., issue based art has not yet become a significant part of Hungarian art (István Szil, for example, deals with poverty in one of his works). It is also interesting that the attitude of social criticism manifest during the earlier decades, in overt or hidden forms, is also missing from Hungarian art. I have hardly seen any works which would reflect the problems generated by the birth of capitalism and the anomalies of growing racism in the region (although some of Csaba Nemes's works are fine examples of the former). And it is not only political and social problems that seem to have become less central in art. There is a lot less humor and irony as well (one exception is Antal Lakner's art).

At the same time, we should not forget that the present state of art is not only influenced by the social and political heritage of the past few decades, but by the old and uninterrupted cultural-artistic traditions as well. And this brings up the old problem of art history, related to the peculiarities of Eastern European and national art. The expectations emerging in Western Europe during first stage of the breaking out of isolation were perfectly reflected by the incredible amount of Lenin portraits and paintings with the sickle and hammer that were exported. Do we have to expect a further adaptation to the requirements of the Western market? There is a rather limited scope between the extremes of the too much Eastern European /i.e., unintelligible, distant/ and the too much Western European /i.e., featureless and familiar/. But is it not the same situation for artists of the Third World, America and even Western Europe? A historical account of the past decades would help a better under-

standing of East European art, which is usually misunderstood and misinterpreted as exotic. However, exhibitions attempting such an account usually measure East European art by the standards of "Westkunst" or of this or that country.

I think that there are a few contemporary artists in Hungary who have already proved that they can become part of international art life. (One of them is Róza El-Hassan). The new situation sets serious tasks for the young generation and no way to solve them is inaccessible. Young artists are free to travel, they can establish international connections, and only the lack of knowledge of languages can hinder them from receiving grants and scholarships. The new constellation of the 90s may prove a favorable coincidence in East European art history: political and social changes are just as transitory and incomplete as the international art scene after the 1980s. The new generation of artists making its appearance in the new historical situation has every chance to create something new in the art of the 90s. These thoughts, however, already concern the future, and it is not easy to avoid indulging in subjective and wishful thinking. It is in the forthcoming years when we will be able to evaluate today's art. The current issues of today can properly be considered only in retrospect. Till then, we look forward to see what the next five years hold for us.

SCCA – Budapest
ANNUAL EXHIBITIONS

Contemporary Hungarian Video Installation



Location: Műcsarnok, Budapest
August 12 - September 8, 1991

Exhibition Curator:

Suzanne Mészöly

Exhibition Advisors:

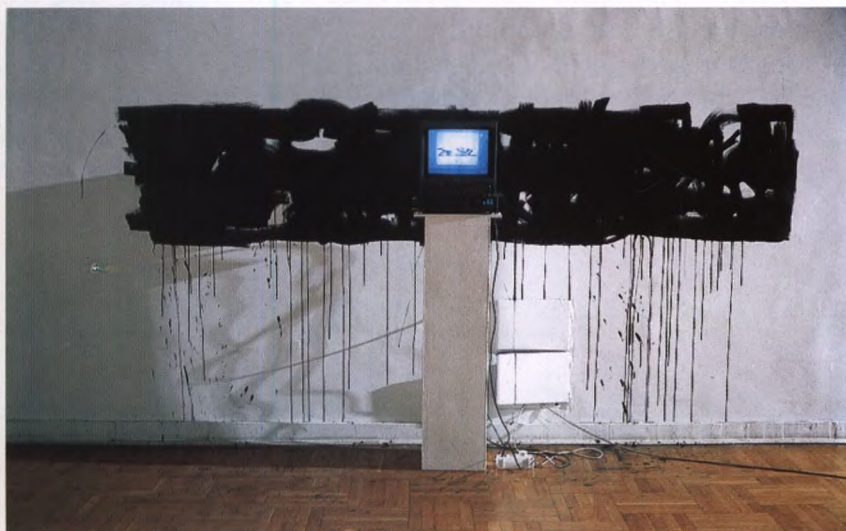
László Beke, Judit Kopper

Exhibition Opened By:

George Soros

Artists featured in the exhibition:

László Almási, György Árvai –
Zsolt Veress, Márta Fehér, Péter
Forgács, György Galántai, Péter
Klimó, Tamás Komoróczy,
Csaba Nemes, Erika Katalina
Pásztor, Miklós Peternák, László
László Révész, János Sugár,
Péter Szarka – András Ravasz,
Zoltán Szegedy-Maszák, Péter
Szeleczi, János Szirtes



György Galántai
FAL / Wall

Zoltán Szegedy-Maszák
NYITOTT MŰ / Open Art Work

Márta Fehér
1000 = 1
1 = 1000

International Jury Members:

René Coelho,
Wulf Herzogenrath,
Kathy Rae Huffman,
Katalin Néray,
Keiko Sei

1st Prize

Péter Szarka — András Ravasz

2nd Prize

Csaba Nemes

3rd Prize

Erika Katalina Pásztor

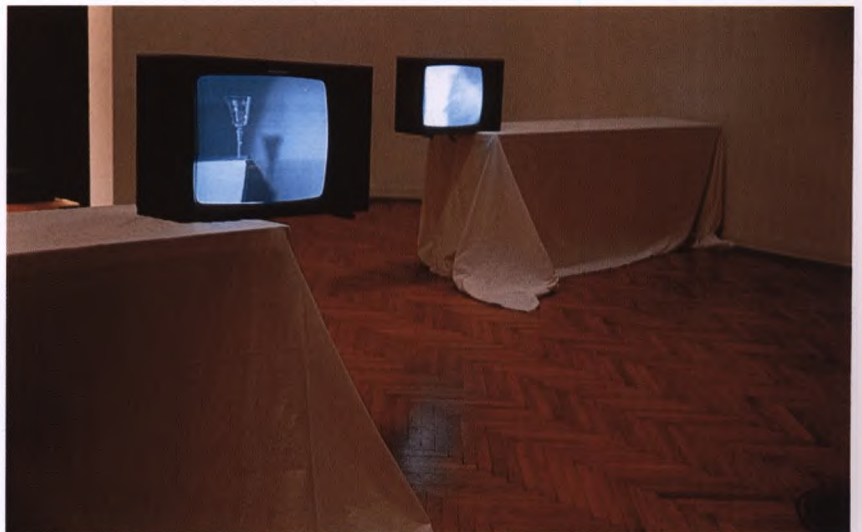
Svb Voce was the first comprehensive national exhibition of works related to or utilizing the video medium. The exhibition presented sixteen installations encompassing a number of technical, intellectual and artistic approaches. Works dealt with the television set as an object, the monitor as an extension of painting or sculpture, video painting, walls, canvases, mirrors and video installations employing closed circuit and interactive techniques. Svb Voce was presented concurrently with the travelling exhibition Imago-Fin de Siècle in Dutch Contemporary Art at the Műcsarnok.



Péter Szelezcki
BIKAFEJ AVAGY A VIDEO BUDDHA
REVÍZIÓJA / Bull's Head or Revision of
the Video Buddha

András Ravasz — Péter Szarka
CÍM NÉLKÜL / Untitled

János Szirtes
CÍM NÉLKÜL / Untitled



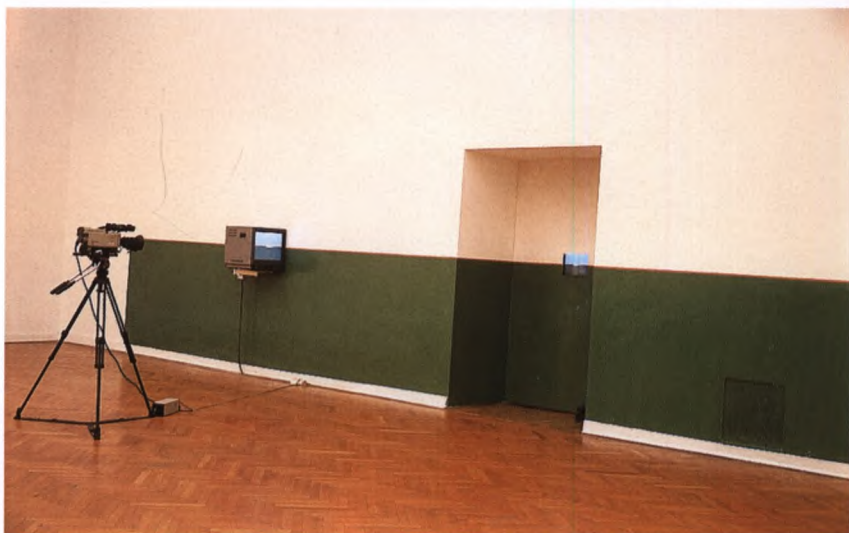
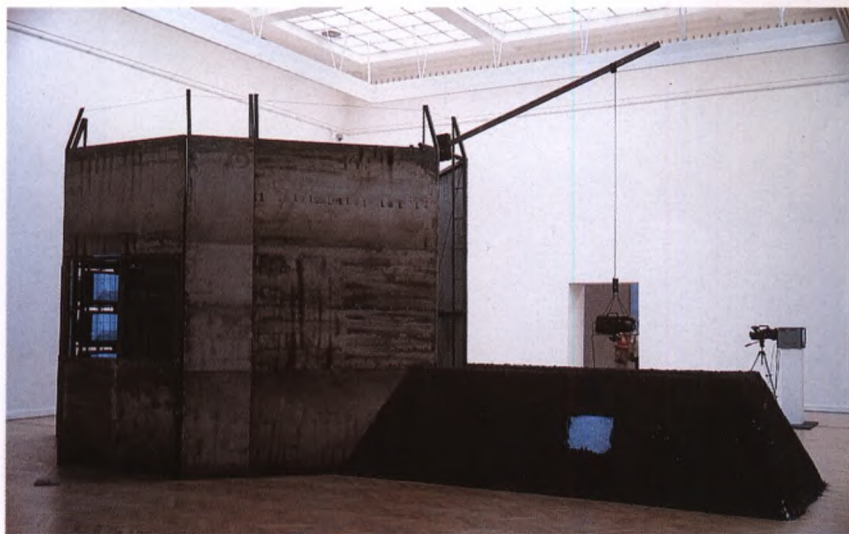


János Sugár
MÍNUSZ PÁTOSZ, PLUSZ MÍTOSZ
Minus Pathos, Plus Myth

Péter Klimó
VÖRÖS TÉR / Red Space

Tamás Komoróczy
MEG KELL TALÁLNO D A VILÁGOT
You Must Find the World

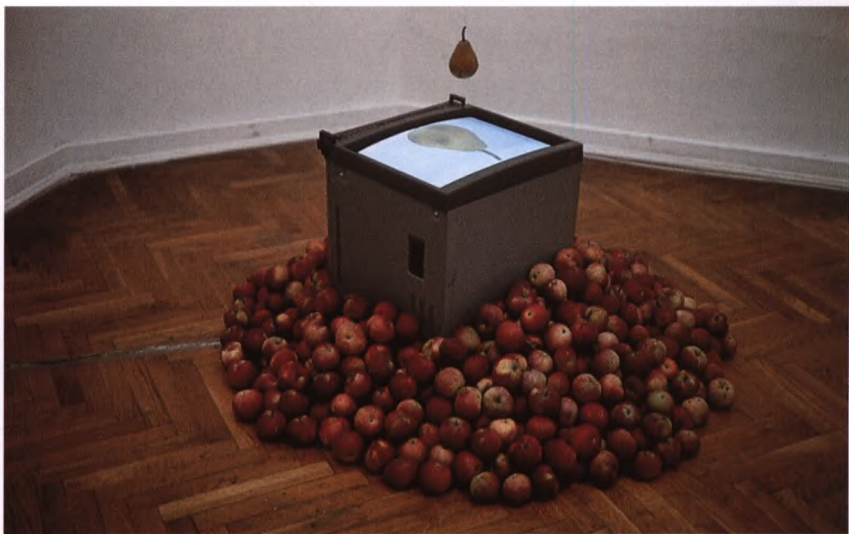
Péter Forgács
A MAGYAR VIDEÓKONYHA MŰVÉSZET
The Hungarian Video Kitchen Art



György Árvai – Zsolt Veress
NYITOTT BALANCE / Open Balance

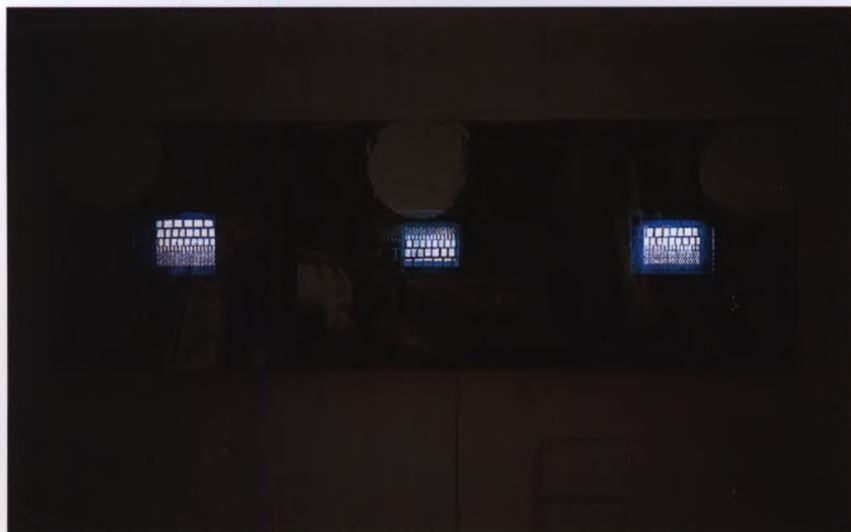
Csaba Nemes
OLAJLÁBAZAT / Painted Dado

Miklós Peternák
MŰELEMZÉS. EGY MÁZSA ALMA MEG
EGY KÖRTE (E.M.EMLÉKÉRE)
Interpretation. One Hundred Kilograms
of Apples and a Pear (To The Memory
of M.E.)



PROBLEM VIDEO SYMPOSIUM

13 August, 1991
Young Artists Club, Budapest



Symposium Participants:
René Coelho,
director, Montevideo,
Amsterdam
Wulf Herzogenrath,
curator, Nationalgalerie, Berlin
Kathy Rae Huffman,
curator and critic, USA
Keiko Sei,
critic, Japan

Ricardo Füglistahler, Boris
Gerrets, Madelon Hooykaas,
Nol de Koning, René Reitzema,
Bert Schutter, Lydia Schouten,
Elsa Stansfield, Bill Spinhoven,
Roos Theuws, Giny Vos, Dutch
exhibition participants,
and all Hungarian exhibition
participants



László László Révész
TETSZIK, AHOGY SÉTÁL; TETSZIK,
AHOGY BESZÉL... / I Like the Way it
Walks; I Like the Way it Talks...

Erika Katalina Pásztor
KAPU / Gate

László Almási
KILLER

FESTIVAL WITHIN THE FESTIVAL – MERLIN

Location: Merlin Theater,
Budapest
October 2-11, 1992
Exhibition Curator:
Suzanne Mészöly
Exhibition Opened By:
Miklós Vásárhelyi



Imre Bak
A KIS DEKADENS / The Small Decadent
Acrylic on canvas

Imre Bukta
MESE / Fairytale
Oil on canvas, glass, book illustration

Balázs Kicsiny
KICSINY BALÁZS ÉS THOMAS
GAINSBOROUGH JÓ SZERENCSEVEL
KÖSZÖNTIK EGYMÁST / Balázs Kicsiny
and Thomas Gainsborough Say "Good
Luck" To Each Other
Pitch paper, acrylic

Dóra Maurer
UJJGYAKORLAT HÜVELYKEK NÉLKÜL
Finger Exercises without Thumbs
Oil on canvas

József Bullás
SZÉL KÉP / Edge Picture
Canvas, golden paint, cork

El Kazovszkij
KIS KÉP / Small Picture
Oil on canvas

András Wahorn
ÖZÖN / Flood
Oil on canvas

Zsolt Veress
A NÉMA FÚGA / The Silent Fugue
Canvas, tile, lacquered photo



30 x 30 x 30

**Contemporary Hungarian
Visual Art Exhibition**

Artists featured in the
exhibition:

Imre Bak, Ákos Birkás, András
Böröcz, Imre Bukta, József
Bullás, László Fehér, Márta
Fehér, György Galántai, Áron
Gábor, Gábor Gerhes, El
Kazovszkij, Zsigmond Károlyi,
Károly Kelemen, Balázs Kicsiny,
Tamás Komoróczy, Attila
Kovács, István Mazzag, Dóra
Maurer, Lóránt Méhes, István
Nádler, Csaba Nemes, Tibor
Palkó, László László Révész,
István Regőös, Péter Szarka,
Tamás Trombitás, János Vető,
Zsolt Veress, András Wahorn



Ákos Birkás
CÍM NÉLKÜL / Untitled
Oil on canvas

János Vető
HELLO EVERYBODY
Acrylic on canvas

Lóránt Méhes
CÍM NÉLKÜL / Untitled
Acrylic on canvas

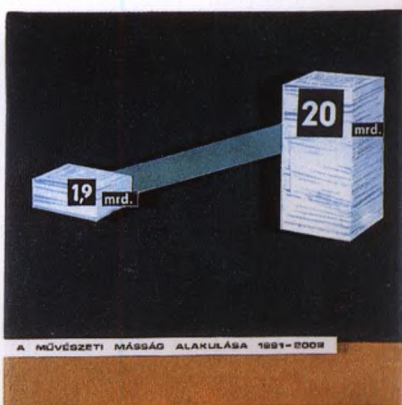
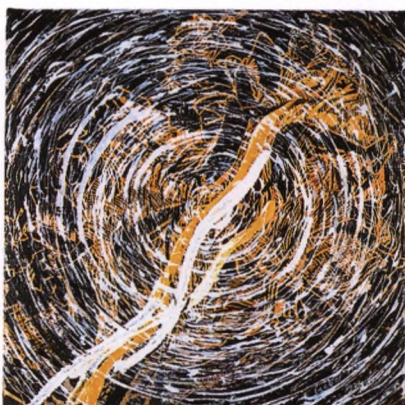
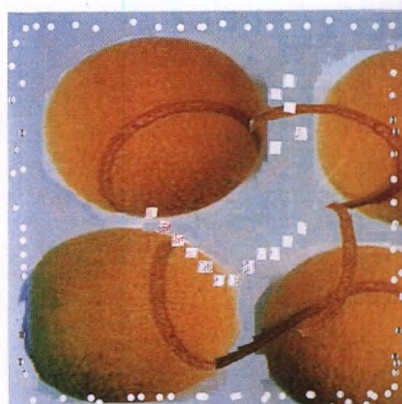
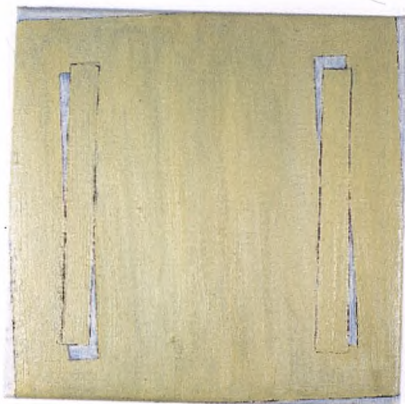
László Fehér
VÍZBEN / In the Water
Oil on canvas

Zsigmond Károlyi
CÍM NÉLKÜL / Untitled
Oil on canvas

László László Révész
TENISZLABDÁK EGY NÉGYZETBEN
Tennis Balls on a Square
Photo, canvas

Áron Gábor
ÖRVÉNYBEN / In a Whirlpool
Oil on canvas

Csaba Nemes
A MŰVÉSZETI MÁSSÁG ALAKULÁSA
1991-2002 / The Development of
Artistic Otherness 1991-2002
Canvas, paper, mixed technique





The exhibition and accompanying arts events were organized on the occasion of the Soros Foundation Festival. The Center provided 30 primed canvases, each of them 30 by 30 cm, to thirty artists. These artists have all received sponsorship from the Soros Foundation (received grants or participated in the annual exhibitions, or have been documented by the Center). 29 artists created works, which became the property of the Soros Center, to be donated to a Hungarian public collection.

István Nádler
1992
Oil on canvas

Márta Fehér
A „KÁNON”-BÓL / From the “Canon”
Acrylic on canvas, glass

Attila Kovács
RELIKVIÁK (SZ.K.) / Relics (Sz.K.)
Canvas, wood, mixed technique
(Photo: Miklós Sulyok)

Gábor Gerhes
MAGYAR TÁJ KÍNAIUL / Hungarian
Landscape Depicted in a Chinese
Manner
Acrylic on canvas

István Mazzag
CÍM NÉLKÜL / Untitled
Oil on canvas

Péter Szarka
CÍM NÉLKÜL / Untitled
Oil on canvas

István Regős
NÉGY ÉVSZAK / Four Seasons
Acrylic on canvas, application

Billboard Exhibition

Location: Budapest City Center

Groups featured:

Xertox Group,
Újlak Group,
Pentaton Group,
Hejettes Szomlyazók,
Block Group



Performances

Location: Merlin Theatre,
Budapest

Tibor Szemző and the Mixed
Ensemble: *Optimistic Lecture - In
memory of Miklós Erdély*

The Collective of Natural
Disasters

El Kazovszkij: *Dzsán Panoptikum
XXXIII or Arkhesilaos' Dream XXIII*

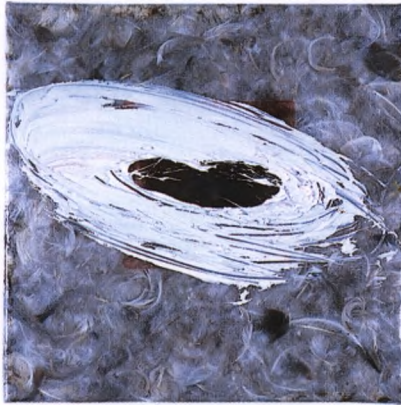
Iván Angelus: *Achillea Millefolium*

János Szirtes and László

FeLugossy: *Evening Decline*

János Sugár: *The Repression of
Alchemy*

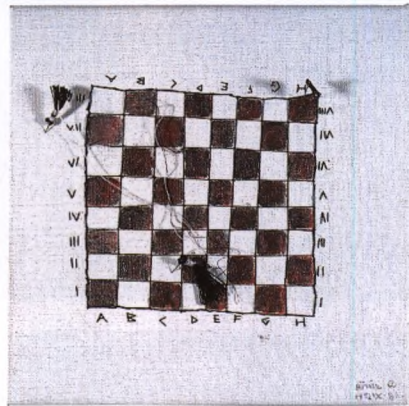
László László Révész: *The
Cashier's Dream*



Károly Kelemen
ARARÁT / Ararat
Oil on canvas

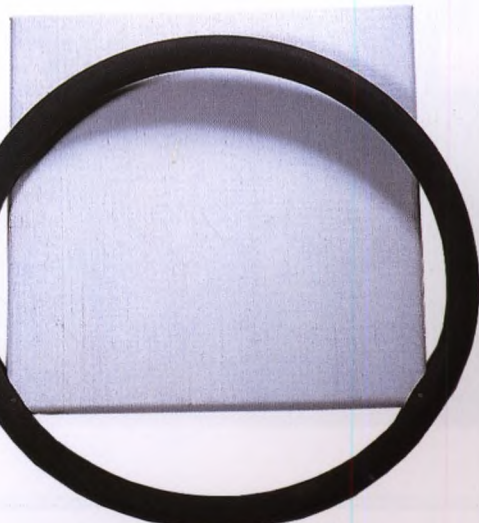
Tamás Trombitás
KILENC SZÁZ / Nine-Hundred
Canvas, gold leaf, paper

Tibor Palkó
3,30-CAL SZÜLETETT KIS KONCEPTES
ÜGY(AZ ORROM) / A Small Conceptual
Issue Born of 3.30 (My Nose)
Canvas, feather, acrylic, nylon

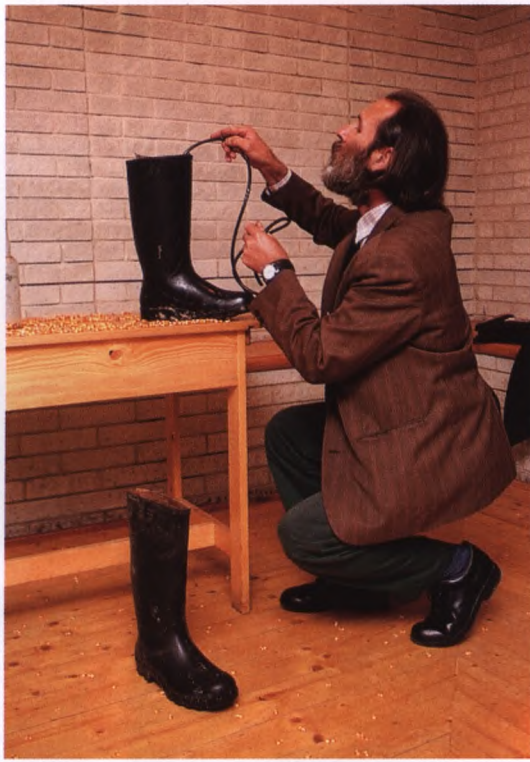


György Galántai
TAVALYI HAL / The Fish of Yesteryear
Acrylic on canvas

András Böröcz
1992. IX. 6. / September 6, 1992
Primed canvas, needle, thread



Tamás Komoróczy
CÍM NÉLKÜL / Untitled
Primed canvas, mixed technique



POLYPHONY
Social Commentary in
Contemporary Hungarian Art

Site Specific Exhibition and
 Series of Events
 Budapest and Székesfehérvár,
 Hungary
 November 1993
 Exhibition Curator:
 Suzanne Mészöly
 Exhibition Organizer:
 Barnabás Bencsik

Artists featured in the
exhibition:

Balázs Beöthy, Imre Bukta,
 Gábor Császári, Róza El-Hassan,
 Ágnes Eperjesi-Tibor Várnagy,
 Pál Gerber, László Hegedüs 2,
 Gyula Július, Balázs Kicsiny,
 Ilona Kiss, Zsolt Koroknai,
 István Kovács, György Kungl,
 Antal Lakner, Dr. Béla Máriás,
 Csaba Nemes, Erika Katalina
 Pásztor, Miklós Peteri, Miklós
 Pinke, László László Révész, Éva
 Sebők, János Sugár, Zoltán
 Szegedy-Maszák, István Szili,
 János Szirtes, J. A. Tillmann,
 Gábor Valcz – Tamás Szigeti –
 Csaba Lódi, Gyula Várnai



Imre Bukta
THE BRICK
 Performance and installation
 Várfok 14 Műhelygaléria, Budapest
 November 2 - 7, 1993

László László Révész
FIREPLACE
 Video installation
 Vocational School of Fine Arts,
 Budapest
 November 1, 1994

Éva Sebők
THE BIG CONFERENCE TABLE
 Installation
 University Theatre Café, Budapest
 November 13-30, 1994

POLYPHONY - SYMPOSIUM

Institut Français en Hongrie,
Budapest
4 December, 1993

Symposium Participants:

Gábor András, director, Óbuda Gallery, Budapest
Kim Levin, freelance curator and art critic at Village Voice newspaper, New York (keynote speech)
László Beke, chief curator, Hungarian National Gallery, Budapest
Barnabás Bencsik, visual arts program coordinator, SCCA, Budapest
Nina Czeglédy, video artist, video curator and critic
Róza El-Hassan, artist, Budapest
György Galántai, artist, director ArtPool, Budapest
Péter György, professor of aesthetics, ELTE University of Sciences, Budapest
Hans Knoll, gallery director, Budapest and Vienna
Krisztina Jerger, curator, Múcsarnok, Budapest
György Jovánovics, artist, professor, Hungarian Academy of Fine Arts, Budapest



Balázs Beöthy
SHOP WITHIN THE SHOP
Site specific installation
Bookshop, 45 Andrássy Street, Budapest
November 1-5, 1993, book dedication
on November 4, 1993

Balázs Kicsiny
DON'T TRAVEL – TRAVEL: AN
UNCOMFORTABLE EXHIBITION IN MY
LIVING-ROOM
Site-specific installation
Artist's apartment, Budapest
November 2-21, 1993

INTERMEDIA Department
MEDIUM ANALYSIS 2.
Media project
Hungarian Academy of Fine Arts,
Budapest
November 19, 1993





Katalin Keserü,
director, Műcsarnok, Budapest
Suzanne Mészöly,
director, SCCA, Budapest
Katalin Néray,
director, Ludwig Museum,
Budapest
Gábor Pataki,
assistant director, Institute for
Art Historical Research, Budapest
Miklós Sükösd,
sociologist, Harvard University,
USA
András Szántó,
sociologist, Columbia
University, USA (symposium
adviser)
Tibor Várnagy,
artist, director, Liget Gallery,
Budapest



Polyphony artists in Hamburg,
via video phone connection:
Balázs Beöthy, Tamás St.Auby,
János Sugár



Erika Katalina Pásztor
WINDOWS
Interactive computer installation
Museum of Fine Arts, Budapest
November 23-30, 1993

Pál Gerber
MY DAY IS RUINED IF I DON'T
VANQUISH THREE EVILS
Text on bus number 4, Budapest
November-December 1994

János Szirtes
BLUE DANUBE WALTZ
Site specific water installation
Danube bank at Chain Bridge,
Budapest
November 26 - 30



Antal Lakner
 OVER HERE — OVER THERE
 Text installation
 Elizabeth Bridge, Budapest
 November 26 - December 10, 1993

Miklós Pinke
 EXHIBITION AT THE GREENGROCERY
 Exhibition
 Szabó Lajos Greengrocery,
 Székesfehérvár
 November 20, 1993

Gábor Császári
 SLOT-PHOTOGRAPHS ON TRAM
 Installation on tram number 19,
 Budapest
 From November 28 -December 25, 1993





Polyphony consisted of site-specific works dealing with Hungarian and global issues; conceptual works, performances, actions, site-specific environments and installations expressing social commentaries were selected by the SCCA Board of art historians and curators. Polyphony was organized to take place at different public and private locations in Budapest and Székesfehérvár with the aim of providing Hungarian visual artists an open forum to present issue based work at a time of great social and political change both nationally and internationally.

The artists approached the thematic intricacy of Polyphony by investigating such issues as cultural hierarchy and national identity, political structure and democratic consensus, con-



Csaba Lódi, Tamás Szigeti, Gábor Valcz
 UNTITLED
 Site-specific installation
 Abandoned block of land, Szalag Street,
 Budapest
 November 19, 1993

János Sugár
 APPARENTLY INSIGNIFICANT THINGS -
 DETERMINE APPARENTLY
 SIGNIFICANT THINGS
 Electronic billboard
 Blaha Lujza Square, Budapest
 November 3 - 30, 1993

Ágnes Eperjesi — Tibor Várnagy
 FLOOR PARABLES NO. 2: STUDIES
 FOR THE CHALK CIRCLE
 Site-specific installation
 Teacher Training College, Budapest
 November 30, 1993

frontation and conflict resolution, public responsibility and private interests, collective isolation and solidarity, underdeveloped infrastructures and social progress, misinformation and disinformation. The series of events concluded in a one day theoretical symposium of the same title, held at the French Institute, Budapest. The keynote speech was presented by Kim Levin, curator and critic, New York.



István Kovács
SELF-WAR
Performance
Air-raid shelter, Károly Boulevard,
Budapest
November 20, 1993

Róza El-Hassan
BOULEVARD STROBOSCOPE
Site-specific installation
Teréz Boulevard, Budapest
November 24, 1993

Dr. Béla Máriás
ALONE AT ZERO SQUARE
Action
Clark Ádám Square, Budapest
November 30, 1993





J.A.Tillman
THE LAW(N) OF SCIENCE
FLOURISHING VENTILATION
 Site-specific installation
 East-West Business Center, Budapest
 November 13-17, 1993

László Hegedüs 2
THAT CROWNS ALL...
 Site-specific installation
 3 Fő Street, Budapest
 November 19 - December 4, 1993

Gyula Július
VISUAL SILENCE ON THE 25TH
ANNIVERSARY OF MARCEL
DUCHAMP'S DEATH
 Action
 Several galleries and museums in
 Budapest
 November 12, 1993



György Kungl
 UNTITLED
 Site-specific porcelain installation
 Tennis-court, City Council building,
 Budapest
 November 26 - December 6, 1993

Zsolt Koroknai
 THE PHONE-BOOTH GALLERY
 6 public phone-booths, Budapest
 Indirect audio-mail-art action
 November 22-30, 1993

Gyula Várnai
 AGITATOR
 Site-specific sound installation
 Rottenbiller Street, Budapest
 November 19, 1993



Központ és Terézvárosi fiók: 1063 Budapest, Szív u. 53., Tel.: 112-9010-401 112-9019-ig

Budapesti Központ
1191 Eötvös út 250.
Tel.: (1) 123 4988

Szigetvári Területi Igazgatóság
4728 Fő utca 18-20.
Tel.: (67) 432 367

Dérváros
4036 Pórtó u. 4.
Tel.: (51) 313 207

Szombathely
9300 Halász utca 4.
Tel.: (99) 314 934

Veszprém
9300 Kerecs u. 9.
Tel.: (99) 314 934

Tapolca
2300 Rákóczi út u. 2.
Tel.: (86) 321 766

Kiskunhalas
5600 Mátya utca u. 8.
Tel.: (66) 431 577

Kalocsa
6300 Szent István u. 30.
Tel.: (84) 362 363

Miskolc
3515 Vologda u. 4.
Tel.: (96) 342 642

Győr
9027 Lóráth Ferenc u. 33.
Tel.: (99) 319 436



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POLIFÓNIA · POLYPHONY

A tanulmányi konferencia címmel működött a konferencia az egyetemi és közéleti körökben. A konferencia célja az volt, hogy megvitessék a telefonhasználatot és a telefonkészülékekkel kapcsolatos problémákat. A konferencia résztvevői között volt a Magyar Televízió és a Magyar Rádió vezetői is.



Szili István

Míg néhány új telefonfülké

A munka néhány új telefonfülké: Budapest nyilvános telefonközpontjában.

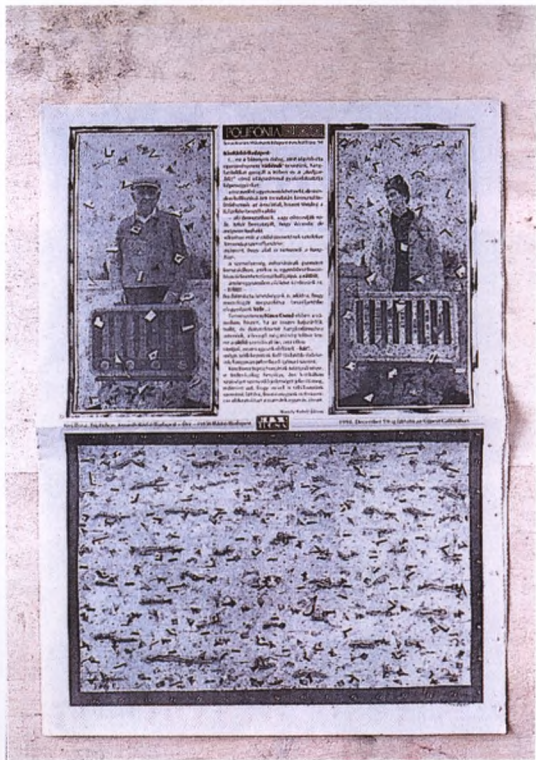
Hozzászól

**A KÉSZÜLÉK HASZNÁLATA ESE-
TEN A TELEFONÁLÓ HANGJA A
FÜLKÉN KÍVÜL IS HALLHATÓVÁ
VÁLIK.**

A Few New Telephone Booths

**THE VOICE OF THE USER OF THE
TELEPHONE WILL BE HEARD OUT-
SIDE OF THE TELEPHONE BOOTH TOO.**

So the world he user will be able to choose, they can either use the old model telephone which gives them the benefit of total privacy, or they can voluntarily undergo the controlling power of publicity. The choice between different types of telephone people. Because they can give some kind of reaction to having the telephone box as a private street radio station. Are there any limits to the title? What are the extremes of the state of expression of the users of speech one user publicly.



Csaba Nemes
ALMOST EVERYWHERE
Fictive advertising campaign in
newspapers and magazines, Budapest
November 5 - 25, 1993

István Szili
A FEW NEW PUBLIC TELEPHONE
BOOTHS
Unrealized project

Ilona Kiss
VACATION IN BUDAPEST
Newspaper project, Magyar Narancs (p.
28), Budapest
November 18, 1993

**GRANT RECIPIENTS
AND DOCUMENTED ARTISTS 1991-1994
ARTISTS' BIOGRAPHIES**

GÁBOR BACHMAN

(b. 1952, Pécs)

- 1971-1972 Architecture Faculty, Budapest
Technical University
- 1972-1977 Hungarian Academy of Applied
Arts, Budapest
- 1977-1991 Set designer, MAFILM
(Hungarian Film Company),
Budapest
- 1988 Béla Balázs Award
Smohay Award
Academia d'Ungheria
Scholarship, Rome

SELECTED SOLO EXHIBITIONS

- 1985 *Munka-Tett*, Pécsi Kisgaléria, Pécs
- 1987 *Gábor Bódy Retrospective*, video
installation, Ernst Múzeum, Budapest;
Stedelijk Museum, Amsterdam
- 1989 *Paper City*, Fekete Sas Patikamúzeum,
Székesfehérvár
- 1990 *Interferants*, Albi
- 1992 *Jeu du Paume*, Paris
- 1994 Musée d'Art Contemporain, Lyon
Zunino Gallery, Paris
Ludwig Múzeum, Budapest
Akademie Schloss Solitude, Stuttgart

SELECTED GROUP EXHIBITIONS

- 1985 *Neue Linie in Ungarn*, Tatgalerie,
Vienna
Töne und Gegentöne, Messepalast,
Vienna
- 1986 *Bachman-Kovács-Rajk-Szalai*,
Dorottya utcai Kiállítóterem,
Budapest
Möbelklassiker des 3. Jahrtausends,
Tatgalerie, Vienna
- 1987 *De Constructie*, Fodor Museum,
Amsterdam
*Bak-Bachman-Birkás-Fehér-Kelemen-
Kovács-Rajk-Wahorn*, Galerie
E.L.A.C., Lyon
- 1988 *Aperto 1988, Biennale di Venezia*,
Venice
- 1990 *Hungarian Contemporary Art*, Stuart
Levy Gallery, New York
Virtual Europe, Malakoff Galerie,
Paris
Catafalque, NA-NE Gallery, Budapest
- 1991 *Free Zone – Contemporary Hungarian
and Finnish Art*, Taidehalli, Helsin-
ki; Múcsarnok, Budapest
EXPO 95, Österreichisches
Museum für Angewandte Kunst,
Vienna
- 1991-1992 *Free Worlds – Metaphors and Realities
in Contemporary Hungarian Art*, Art
Gallery of Ontario, Toronto; Art
Gallery of Windsor, Windsor;
Oklahoma City Art Museum,
Oklahoma City
- 1992-1993 *Free Worlds*, Musée d'Art
Contemporain de Montréal,
Montreal; Art Gallery of Nova
Scotia, Halifax

- 1993 *Variációk a Pop Artra / Variations on
Pop Art, Chapters in the History of
Hungarian Art Between 1950-1990*,
Ernst Múzeum, Budapest

WORKS IN PUBLIC COLLECTIONS

Szent István Király Múzeum, Székesfehérvár
Centre Georges Pompidou, Paris
Galerie Samuel Lallouz, Montreal
Musée d'Art Contemporain, Lyon
Museum Fodor, Amsterdam
Tatgalerie, Vienna

SELECTED BIBLIOGRAPHY

- Péter Müller, "Budapest Disneyland", *Magyar
Építőművészet*, 1985/4, pp. 45-46
- Milan Kundera, "Ein Sonntag für Mittel-
Europa", catalogue, *Töne und Gegentöne*,
Messepalast, Vienna, 1985, p. 58
- László Beke, "Building/Sculpture/Object",
catalogue, *Bachman-Kovács-Rajk-Szalai*,
Dorottya utcai Kiállítóterem, Budapest,
1986, p. 1
- Lóránd Hegyi, "L'Identité de l'Europe
Centrale", catalogue, *L'Art Contemporain
Hongrois*, Lyon, 1987, pp. 17, 61, 66
- Claire Peillod, "Huit Artistes Hongrois á
l'ELAC", *Lyon Poche*, April 8, 1987, p. 54.
- Katalin Néray, "Construction and Identity",
catalogue, *De Constructie*, Fodor Museum,
Amsterdam, 1987
- Vera Bódy, "Hungarian Video", *Mediamatic*,
April 1987, p. 171
- Lóránd Hegyi, "New Images of Identity,
Hungarian Art in the 80's Characterized by a
Radical Subjectivity and a Thorough
Approach to Pluralism", *Flash Art*,
March/April 1990, pp. 97-117
- Pierre Ponant, "Bachman Crée le Potemkine
Bordel", *Reflex*, March/April 1990, pp. 34-35
- Laurent Boudier, "Video Gracias", *Télérama*,
April 28, 1990, p. 8
- Raphel Bassan, "Est: Images pas Sages",
Liberation, April 29, 1990, pp. 38-39
- E. Giral, "Les Interférants Futurists", *La
Dépêche*, June 15, 1990, p. 12
- Liliana Albertazzi, "Virtual Europe", *Pixel*,
1990/8, p. 66
- Veronique Denize, "INTERFERANTS -
Longueurs d'Ondes et Longueurs de
Temps", *L'Image Vidéo*, September/October
1990, p. 24
- Nina Czeglédy, "The Politics of Architecture",
Azure, Toronto, October 1991, pp. 62-63
- Lóránd Hegyi, "Hungarian art in the early
1990s: Individual positions - defining new
contexts", *Free Worlds- Metaphors and Realities in
Contemporary Hungarian Art*, Art Gallery of
Ontario, Toronto, 1991, pp 31-56
- Ernst Beck, "Hungary after Soft Revolution",
Artnews, February 1991, pp. 96-98
- Péter György, *A művészet katonái - Sztálinizmus
és kultúra*, Corvina, Budapest, 1992, pp.
115-116

"Gábor Bachman is founder of the NA-NE Gallery and a set-designer for numerous film and video projects by the late filmmaker Gábor Bódy. The models he creates for set designs function as independent art works. One metal construction, containing video imagery (done as a tribute to Bódy), was shown first at the Ernst Museum, Budapest, and later, with certain modifications at the Stedelijk Museum, Amsterdam and at the Venice Biennial in Aperto '88. The work refers to both the Russian-Soviet avant-garde and the formal world of the Bauhaus School of Design. Furthermore, the Potemkin Brothel, exhibited at the Taidehalli, Helsinki, is another environment (from an earlier film) transformed into an architectural design with video. During 1989, a period of great political change in Hungary, he completed two large-scale projects that are considered symbols of that time. The first was the setting for an important political gathering – the Budapest congress of the Italian Radical Party. The second was the monumental catafalque designed with László Rajk for the 1989 funeral ceremony for the martyrs of the 1956 Revolution. Both are examples of the new, radical art of the end of the millennium."

Katalin Néray, 1991

PATYOMKIN BORDELL BEJÁRAT

1990

Potemkin Brothel Entrance

Installation

(Photo: Imre Juhász)



BALÁZS BEÖTHY

(b. 1965, Budapest)

1985-1992 Member of the Group "Hejettes Szomlyázók" (Substitute Thirsters)

1990-1993 Derkovits Scholarship

SELECTED SOLO EXHIBITIONS

- 1985 *Gyümölcs*, Vajda Lajos Stúdió, Szentendre
- 1989 123456789+, Liget Galéria, Budapest (with R. Pereszlényi)
- 1990 0 tér, Budapest, Kossuth L. u. 13. (with R. Pereszlényi)
- 1991 II., Stúdió Galéria, Budapest
Dimenzióugrás, Tűzoltó 72, Budapest (with S. Hoffer and R. Pereszlényi)
- 1992 *Szimultán*, Óbudai Pincegaléria, Budapest
- 1993 *Nyomatok*, Szabad Művelődés Háza, Székesfehérvár
Milieuier l'ego, Institut Français, Budapest (with Cs. Nemes and R. Pereszlényi)
- 1994 *Az első képek*, Bartók 32 Galéria, Budapest
Gerechte Kunst, Sehsaal, Vienna (with R. Pereszlényi)

SELECTED GROUP EXHIBITIONS

- 1991 *Metafóra / Metaphor*, Pécsi Galéria, Pécs; Kennesaw State College, Atlanta
Derkovits-ösztöndíjasok, Ernst Múzeum, Budapest
- Szobor, Kispasztika, Installáció*, Uitz Terem, Dunaújváros
Emblematikus törekvések 1., Budapest Galéria, Budapest
Stúdió '91, Magyar Nemzeti Galéria, Budapest
- 1992 *Derkovits-ösztöndíjasok*, Múcsarnok-Palme Ház, Budapest
Gallery by Night, Stúdió Galéria, Budapest
Első kortárs magyar epigonkiállítás, Liget Galéria, Budapest
Az idegen szép, Stúdió Galéria, Budapest
Hairy Mirror, Artslab, Liverpool
Germinations 7, Le Magasin C.N.A.C., Grenoble
Analóg, Budapest Galéria, Budapest
Stúdió '92, Ernst Múzeum, Budapest
- 1993 *Germinations 7*, Budapest Galéria, Budapest; Narodné Osvetové Centrum, Bratislava
Derkovits-ösztöndíjasok, Múcsarnok-Palme Ház, Budapest

Idolumok - Kódképek, Görög Templom, Vác

A gondolat formái, Óbudai Pincegaléria, Budapest

Kis tárgyak / Small Things, Fészek Galéria, Budapest; Randolph Street Gallery, Chicago; Delta Axis Art Center, Memphis; Art in General, New York

Minta I., Fészek Galéria, Budapest
Polyphony, SCCA Annual Exhibition, Írók Könyvesboltja, Budapest
Zweite Zeitgenössische Epigonen Ausstellung / Második Magyar Epigonkiállítás, KX Kunst auf Kampnagel, Hamburg; Liget Galéria, Budapest

Everything that gave her pleasure was small and depressed him, Knoll Galéria, Budapest

- 1994 *Majdnem harmadik epigon kiállítás*, Tűzoltó 72, Budapest
Gallery by Night, Stúdió Galéria, Budapest

SELECTED BIBLIOGRAPHY

- Pál Gerber, "Elzárt, poros területen haladunk", *Nappali Ház*, 1990/4
- Gábor Buda, "Beöthy Balázs", catalogue, *Metaphor*, 1991
- Márta Kovalovszky, "Segítség, vége a szövegnek (?)", *Élet és Irodalom*, January 11, 1991
- Julianna P.Szűcs, "Bűbájosok", *Népszabadság*, November 2, 1991
- Ferenc Szíjj, "A dimenzióugrás elsajátítása", *Nappali Ház*, 1992/2
- Márta Kovalovszky, "Beöthy Balázs", *Magyar Narancs*, April 29, 1992
- Sherri Hay, "When the Meat Spills Over the Plate", *Budapest Week*, December 17, 1992
- Diana Kingsley, "Nyomatok", *Árgus*, 1993/1
- Gábor András, "A gondolat formái", *Nappali Ház*, 1993/2
- Eszter Babarczy, "Irónia, intenzitás, meditáció", catalogue, *Small Things*, 1993
- Freda Noles, "The Reconstruction of Deconstruction", *The Budapest Sun*, November 18, 1993
- Sherri Hay, "The Game of Lego", *Budapest Week*, November 25, 1993
- Edit András, "A kocka el van vetve", *Balkon*, December, 1993, p.25
- Geneva Anderson, "Budapest, Hungary", *Sculpture Magazine*, Washington, D.C., March/April 1994

"Black and white xeroxes on tracing paper stretched on canvas supports: a horse race, an autumn forest in a Blondel frame, an icon of St. Nicholas, a portrait of a woman wearing a lace collar, the Shroud of Turin, a still life with fruit...

Images...the reminiscences of childhood, manipulated in different ways, hang next to each other in a strict order on the white wall. The images in the arrangement engender new qualities, suggesting a past childhood and memories that have been modified during recollection. What has passed is now too distant, it cannot be fully recovered.

A simultaneous experience of closure and distance... The images are interchangeable, they can be transformed once again, just like memories are always evoked by new and different events, objects, flavors or smells.

The basic motive of the work is remembering childhood through imagery. We could even say that it is a personal mythology, if the archetypal images of the childhood were not de-mythicalized by a series of distancing acts.

Apart from the consequences of recalling visual reminiscences, a new aspect of remembrance and creation also emerges. How could we create a picture and an image without separating the primary images which have a definitive and determining quality because of their primacy?"

Ágnes Berecz, 1994

AZ ELSŐ KÉPEK

1994

The First Paintings

Canvas stretchers, tracing paper, photocopies,
television, VCR 300 x 400 cm

(Photo: József Baksai)



BLOCK GROUP

In 1990, during a journey to Cologne, Germany, Zoltán Katona, Tamás Kopasz, István Nayg, Tibor Palkó and Zoltán Sebestyén formed the group "Block".

The group's first exhibition was held in 1991 at Alkotárs Gallery, Jászberény in Hungary. In 1992 Gábor Bangócs joined the group. At present the group has four active members: Zoltán Katona (b. 1959, Bag), István Nayg (b. 1951, Budapest), Tibor Palkó (b. 1959, Budapest) and Zoltán Sebestyén (b. 1954, Budapest).

SELECTED EXHIBITIONS

- 1991 *Art Camp '91*, Alkotárs Galéria, Jászberény
Emblematikus törekvések I., Budapest Galéria Kiállítóháza, Budapest
- 1992 *Orients '92*, 1st Eastern European Culture Market, HAFE Factory, Békéscsaba
Gallery by Night '92, Stúdió Galéria, Budapest
E, Gödöllői Galéria, Cultural Center, Gödöllő

- 2 *Minutes, Blockendre*, Szentendrei Képtár, Szentendre
Art Camp '92, Kortárs Galéria, Jászberény
Csalánleves / Nettle Soup II, Castle Ruins, Póstelek
Tribute to Miles Davis, Vajda Lajos Stúdió, Szentendre
Reservoir, Kunstwerkstatt, Tulln; Donauraum, Vienna
- 1993 *Without Vowels*, Institut Français, Budapest
In Front of the Palme House, Open Air Sculpture Exhibition, Műcsarnok - Palme Ház, Budapest
Parallels III., Mű-Terem Kiállító, Budapest
Living Fish..., Taidemuseo, Rauma, Finland
- Art Camp '93*, Kortárs Galéria, Jászberény
Art Camp '93, Vigadó Galéria, Budapest
- 1994 *Epigon 2,999, Tűzoltó 72*, Budapest
Természetesen / Naturally - Nature and Art in Central Europe, Ernst Múzeum, Budapest

"...It is remarkable that BLOCK ART makes an attempt to revive neither the religious nor the aesthetic approach to art, but one that belongs to the realm of the magic.

In his *Les origines de l'art figure* (1926) G.H. Laquet developed his concept according to which, apart from representation and imitation, the purpose of creating a work of art out of nothing was a key factor in the birth of artistic activities.

In his *Das Kunstwerk im Zeitalter seiner technischen Reproduzierbarkeit* Walter Benjamin points out that art served religious rituals until the possibility of its reproduction deprived it of its ritual value. 'In our days' Walter Benjamin continues, 'art has lost this most ancient utility value and instead, it has acquired what he calls - an *exhibition value*.' It seems that BLOCK tries to recreate the ancient, magical-religious character of the work of art, and thus, it offers a new approach."

Heinz Widauer and Brigitte Willinger

MINDEN ALATT

1994

Under Everything

Installation, Ernst Museum, Budapest

Earth, moss, lampshades

(Photo: Miklós Sulyok)



ÁGNES DELI

(b. 1963, Mohács)

- 1983-1987 Drawing and Geography
Faculties, Janus Pannonius
University of Sciences, Teacher
Training Department, Pécs
- 1988-1991 Sculpture Faculty, Gerrit Rietveld
Academy, Amsterdam
- 1990 Sculpture Faculty, Hungarian
Academy of Fine Arts, Budapest
- 1992 Postgraduate, Hungarian
Academy of Fine Arts, Budapest
Founding member of the "C"
Group
- 1993 Hermann Lipót Award

SOLO EXHIBITIONS

- 1991 Görög Templom, Vác
- 1992 Home Galéria, Budapest
Land-Art, Tihany
Epreskert, Kálvária, Budapest
- 1994 Stúdió Galéria, Budapest
Mű-Terem Galéria, Budapest
*Tangentiale – Die Kulturbrücke Wien-
Budapest*, WUK, Vienna
Salamon Torony, Visegrád

GROUP EXHIBITIONS

- 1989 Open-Haven Museum, Amsterdam
- 1990 Wilhelmina Building, Amsterdam
- 1991 *Magyar Műhely Találkozó*, Szombathely
- 1992 *Gallery by Night*, Stúdió Galéria,
Budapest
Strand Expo, Budapest
Tribute to Miles Davis, Vajda Lajos
Stúdió, Szentendre
Stúdió '92, Ernst Múzeum, Budapest
- 1993 *Kunstpassege*, The Hague
Ködképek, Görög Templom, Vác

- 2nd *International Print Biennial*,
Vastuskós Ház, Győr
Agora Festival, Budapest
- 1994 Stúdió '93, Budapest Galéria Lajos
utcai Kiállítóháza, Budapest
7 + 7 Lisboa-Budapest, Budapest Galéria,
Lajos utcai Kiállítóháza Budapest
Budapest Art Expo '94, International
Fair Center, Budapest

EXHIBITIONS OF THE "C" GROUP

- 1993 *Tér-képzetek*, Budapest Galéria, Budapest
Művészbál, Győr
Strand Expo, Budapest
2nd *International Print Biennial*,
Napoleon House, Synagogue, Győr
Tűzoltó 72, Budapest
- 1994 Bartók 32 Galéria, Budapest

PERFORMANCES

- 1991 Gerrit Rietveld Academy, Amsterdam
4th International Performance Festival,
Nové Zámky
- 1993 *Művészbál*, Győr
Expanzió 1, Vác
Művészeti Fesztivál, Kapolcs

SELECTED BIBLIOGRAPHY

- Orsolya Merhán, "Seven Hungarian Artists",
catalogue, *7+7 Lisboa-Budapest*, Budapest
Galéria, Budapest, 1994
- György Jovánovics, "Gondolattöredékek. Deli
Ágnes kiállításmegnyitójáról", *Katedrális*, 1993
- József Bárdosi, "Transz-Atlantik és Vasárnapi
Miranda. Deli Ágnes kiállításai", *Új Művészet*,
1994/7-8, pp. 65-66.

"Ágnes Deli's works mark and interpret space, or the works lend themselves to spatial interpretation. She creates simple forms, which are not loaded with too much to convey, nor are they self-contained. In addition to this, her vocabulary is able to express thoughts, in harmony with a play of forms.

The clear and simple forms she has elaborated facilitate the development of an individual program, yet during the process of her quest she has avoided both the phraseology of the eighties, with all its eclecticism and art historical quotations, and the overemphasized conceptualism, which is more and more fashionable today.

Deli's works are neither figurative, nor abstract, nor constructivist, nor ready-mades, yet the works have a sense of objectiveness and possess a structure, even if they are not constructed. Rather than closed autonomous sculptures, her works are installations."

József Bárdosi, 1994

CÍM NÉLKÜL

1993

Untitled

Installation: felt, plaster, 125 x 110 x 33 cm
(Photo: Zoltán Bánföldi)



RÓZA EL-HASSAN

(b. 1966, Budapest)

"As a sculptor Róza El-Hassan has a very special capacity to reconcile opposites in the art of sculpture. She makes objects and installations which are apparently light, but in fact, they are very heavy; and if they are heavy indeed, they have light and inconvenient accessories (a huge stone block 'decorated with' stickpins) ... Even her installations sometimes include these objects, always placed in the space in unusual ways. Small pieces indicate huge forms, her materials seem to represent other hidden materials and her abstract forms appear to be very concrete and real, designed for purposes, which, however, are not quite clear to us ..."

László Beke, 1993

- 1990 Degree in Painting, Hungarian Academy of Fine Arts, Budapest
1991 Städelschule, Frankfurt am Main
1991-1992 Post-graduate, Intermedia Faculty, Hungarian Academy of Fine Arts, Budapest

SOLO EXHIBITIONS

- 1992 Knoll Galéria, Budapest
1994 Galerie Knoll, Vienna
Galerie A4, Wels, Austria

SELECTED GROUP EXHIBITIONS

- 1990 *Árnyék*, Hungarian Academy of Fine Arts, Budapest
Det nye Konst Ungrens, Ystatt, Stockholm
Inspiration – Sommeratelier, Hannover
- 1991 *Zwischen Holbein und Dürer*, Städelschulneubau, Frankfurt am Main
Ostmodern, Atelierhaus Klenzestrasse, Munich
- 1991 *Oscillation I-II.*, Siesta Basta, Komárno; Műcsarnok, Budapest
Revisions: Contemporary Hungarian Art, Experimental Art Foundation, Adelaide; Museum of Contemporary Art, Brisbane
Spectrum, Tűzoltó 72, Budapest
- 1993 *Prospect '93*, Kunstverein u. Schirn Kunsthalle, Frankfurt
Aperto '93, La Biennale di Venezia, Venice
Biennial of Small Sculpture, Murska Sobota, Slovenia
Minta II., Fészek Galéria, Budapest
Polyphony, SCCA Annual Exhibition, Budapest

CÍM NÉLKÜL

1993

Untitled

Basalt, pins, 80 x 100 x 120 cm, 1500 kg
(Photo: Attila Csörgő)



PÉTER FORGÁCS

(b. 1950, Budapest)

- 1970-1972 Hungarian Academy of Fine Arts, Budapest
- 1974-1977 Hungarian Academy of Fine Arts, Budapest
- From 1978 Collaborated with "Group 180", the Hungarian minimalist music group. From these activities began the fruitful cooperation with the composer Tibor Szemző in performances and video works.

SELECTED EXHIBITIONS, PERFORMANCES, VIDEOS

- 1980 *Avatás / Initiation*, video installation and performance with László Lugo and István Mártha, Fialat Művészek Klubja, Budapest
- 1983 *Dixi & Pixi*, video performance and installation with Dixi, Group 180, and L. Lugo, Kassák Művelődési Ház, Budapest
- 1985 *Stúdió '85*, Ernst Múzeum, Budapest
- 1988 *Audio Arts Festival*, Linz
- 1990 *The Bartos Family*, (video), Grand Prix at the *World Wide Video Festival*, The Hague
- 1991 *Hommage à El Greco*, Szépművészeti Múzeum, Budapest
- Svb Voce*, SCCA Annual Exhibition, Műcsarnok, Budapest
- Dusi és Jenő* (video), Grand Prix at the *2ème Biennale Européenne du Documentaire*, Marseilles
- 1992 *Shifting Borders*, Laing Art Gallery, Newcastle
- X. *World Wide Video Festival*, The Hague
- 1992-1993 *Két Fészék s Egy S Más*, Institut Français, Budapest
- 1993 *Hungarian Totem / Magyar totem*, Nederlands Film Museum, Amsterdam
- Tractatus* (video), Grand Prix at the *Sound Based Arts Video Festival*, Wrocław; Video Grand Prix at the *VIPER Film and Video Festival*,

- Lucerne; Prix Video Les Beaux Jours at the *Film and Video Festival*, Strasbourg
- Culture Shavings* (video), Prix St.Germaine de Genève, at the *5e Semaine Internationale de Video*, Geneva
- 1990-1993 *Petrified for East*, (artist book) with poet György Petri and artist György Galántai, Arizona State University School of Art

WORKS IN PUBLIC COLLECTIONS

- Magyar Nemzeti Galéria, Budapest
- Nederlands Film Museum, Amsterdam
- Pacific Film Archives, Berkeley
- Sammlung Oppenheim, Bonn
- Video Les Beaux Jours Collection, Strasbourg

SELECTED BIBLIOGRAPHY

- Mieke Bernink, "De Tragick van de Tijd", *Screen*, 54/1990
- Robert Fischer, "Suche Nach den ...", *Neue Züricher Zeitung*, October 12, 1990
- Miklós Peternák, "Private Hungary", *Belvedere* 1991/1
- Ágnes Gyetvai, "Private Forgács", *Új Művészet*, 1991/9
- Annick Péignégiuly, "Cine-journal d'une famille hongroise", *Liberation*, October 27, 1991
- Laurence Folle, "Images d'Amateurs", *Le Monde*, October 28, 1991
- Péter Balassa, "Private Hungary", *Kritika*, February 1992
- Josef Woodard, "Hitting Home" (Private Hungary), *Santa Barbara Independent*, March 26, 1992
- Pieter Bogaert, "Interlude Leven is Ijdelheid", *Andere Sinema*, June 1992
- Mátyás Sárközi, "Dusi & Jenő in Newcastle", *Magyar Hírlap*, August 29, 1992
- Albert Wulffers, "Het Spel der Vergissen", *Nederland Film Museum Themareeks / 20*, October 1993
- Jerome Mallien, " 'Wittgenstein' Sourire à l'objectif", *Derniere Nouvelles d'Alsace*, March 23, 1993

"The existence of the room in question is a consequence of the original sin. It is there as a result of being cast out of the Garden and, in fact, it is a disguise – an extension of clothes. It has only one dweller, *the last domestic animal*, that is, the VCR (so far the computer has only produced mice or bugs)... And, although the VCR gives no milk and has no wool, man has recognized its qualities that are similar to those of the horse and pet fish. During the months of domestication, he put his energies into the development of these qualities.

Only one thing has escaped his attention: the dangers of its feeding (i.e., time), and the related metaphysical level, namely, that the video has no face. Like the seven-headed dragon, it can only become a pet cat without its head. Therefore, its owner – concealing what he has done – lends it his face every time he attends to it, i.e. when he feeds it. Therefore, while feeding, it is filled with his image and in return, well-fed and faithful, it gives its owner a feeling of being (present) in the world.

Now, we can see this phenomenal being wild again – in the same way as the *Private Hungary* series puts its raw (found) material into a new medium – that is, undisguised, but to be on the safe side, on a chain: inside a gallery-room."

Miklós Peternák, 1992

KÉT FÉSZEK ÉS EGY S MÁ S

1992

Two Nests and a Thing or Two

Video installation: hay, television, video, lamp, wood

Photo courtesy László Lugosi Lugo,

4x5 – Photo Archives of Visual Art and Architecture, Budapest



TAMÁS GAÁL

(b. 1962, Szombathely)

"Tamás Gaál finished his sculptural studies at the Academy of Fine Arts in 1988; thus the start of his career coincided with the end of the 'New Wave' period, which had been very important in Hungarian art from the early 1980s. His art belongs to the 1990s, with calm constructive forms replacing the hectic expressionism of the preceding decade. His constructivism, however, is not attached to the neo-constructivist, minimalist style which has determined Hungarian sculpture during the last 25 years. In fact, he reaches back to the sources, the Russian constructivism of the 1910s. Hence Gaál's style does not display the extremely simplified geometrical forms, such as the cube, rectangle, prism, etc., used by neo-constructivists. He constructs his works in space, with almost organically interlinked constructive, cubistic forms. At the same time, closed, block-like forms alternate with open, framework-like shapes in his sculptures."

Lajos Lóska, 1992

- 1987 Degree in Sculpture, Hungarian Academy of Fine Arts, Budapest
- 1988-1991 Derkovits Scholarship
- 1994 Munkácsy Award

SOLO EXHIBITIONS

- 1987 Cultural House, Jászapáti
- 1988 Nádasdy Castle, Sárvár (with P. Kiss)
- 1989 Életünk Galéria, Forgó Klub, Szombathely
- 1990 Stúdió Galéria, Budapest
- 1992 Budatétényi Galéria, Budapest
- 1993 Alkotárs Galéria, Jászberény

SELECTED GROUP EXHIBITIONS

- 1988 Stúdió '88, Ernst Múzeum, Budapest
- 1989 Pannonia '89, Szombathelyi Képtár, Szombathely; Schloss Esterhazy Eisenstadt; Gallery of Murska Sobota
- 1990 *Escultura Contemporanea Magiar*, Palacio Frontiera, Lisbon
- 1990 *Derkovits-öszöndíjasok*, Collegium Hungaricum, Vienna
- 1991 *Szobor, Kisplasztika, Installáció*, Uitz Terem, Dunaújváros
- Germinations 6*, Ludwig Forum für Internationale Kunst, Aachen
- 20 SUR 20, Galerie Katz, Paris
- Stúdió '91, Magyar Nemzeti Galéria, Budapest
- 1992 *A gondolat valósága*, Szombathelyi Képtár, Szombathely

Jeune Peinture, Grand Palais, Paris

Germinations 6, Budapest Galéria, Budapest

- 1993 *Új Szerzemények a Magyar Nemzeti Galériában*, Magyar Nemzeti Galéria, Budapest
- 1994 *3rd International Biennial of Sculptors' Drawings*, Nagytétényi Kastélymúzeum, Budatétényi Galéria, Budapest
- Kisszobor '94*, Vigadó Galéria, Budapest
- Hungarian Rhapsody*, Trapholt Museum, Kolding, Denmark

WORKS IN PUBLIC COLLECTIONS

Magyar Nemzeti Galéria, Budapest

Nyíregyházi Városi Galéria, Nyíregyháza

Szombathelyi Képtár, Szombathely

Xantus János Múzeum, Győr

Gulbenkien Collection, Lisbon

Lendava Gallery, Lendava, Slovenia

SELECTED BIBLIOGRAPHY

György Szegő, "Orfikus szobrok", *Magyar Nemzet*, September 21, 1990

Lajos Lóska, "Térszervező szobrok", *Új Magyarország*, 1992/12

Lajos Lóska, "Foreword", catalogue, *Tamás Gaál, Imaginary Spaces*, Budapest 1992

András Bohár, "Imaginárius terek", *Új Művészet*, 1993/5, p. 65

KETTŐS TÉR

1991

Double Space

Sheet steel, 165 x 300 x 450 cm

(Photo: Imre Juhász)



GYÖRGY GALÁNTAI

(b. 1941, Bikács)

- 1967 Degree in Painting, Hungarian Academy of Fine Arts, Budapest
- 1970-1973 Organized and participated in the "Kápolnatárlatok", contemporary avant-garde art events at the Chapel of Balatonboglár
- 1979 Founded "ARTPOOL", an archive of avant-garde and alternative Hungarian art of the 70s and 80s
- 1983-1985 Published and distributed the samisdat art magazine, "AL"
- 1988-1989 DAAD Scholarship, Berlin
- 1992 Established ARTPOOL Art Research Center, Budapest

SELECTED SOLO EXHIBITIONS

- 1971 *Létezésjelek*, Kápolnatárlat, Balatonboglár; Madách Theater, Budapest
- 1973 *Becsomagolt kiállítás*, Hotel Műszaki, Budapest
- 1975 *anti-festészet, anti-grafika, anti-szobrok*, Ferencvárosi Pincetárlat, Budapest
- 1976 Stúdió Galéria, Budapest
- 1977 Újpesti Mini Galéria, Budapest
- 1978 *Önátalakítások / Self-Transformations*, Fougères, France; Vajda Lajos Stúdió, Szentendre
- 1980 *Refunkcionált tárgyak (1975-1979)*, Institut Français, Budapest
- 1984 *Plánnum 84 - Festival of Minimal Music*, Almássy tér, Budapest
- 1988 Görög Templom, Vác
- 1989 DAAD Galerie, Berlin
- 1993 *Életmunkák / Life-Works*, Ernst Múzeum, Budapest

SELECTED GROUP EXHIBITIONS

- 1970 R Kiállítás, Budapest
- 1978 *Visual Poetry*, Modern Museum, S'Hertogenbosch
- 1979 *Határesetek / Marginal Cases*, Iparművészeti Múzeum, Budapest
- 1981 *Künstlerbücher*, Frankfurter Kunstverein, Frankfurt
- 1983 *Film/Umetnost (Film/Art)*, Studenska Centra, Zagreb
- 1985 *Arts Symposia in Hungary*, State Gallery, Moscow
- 1986 *Digitart*, Szépművészeti Múzeum, Budapest
- 1987 *Bélyegképek / Stamp Images*, Szépművészeti Múzeum, Budapest
- Duchamp Symposium, Eötvös Loránd Tudományegyetem, Budapest

- 1988 *Visual Poetry Around the World*, Tarascon, France
- 1990 *Biennale of Sydney*, Australia
- 1991 *Oscillation I-II.*, Siesta Basta, Komárno; Műcsarnok, Budapest

WORKS IN PUBLIC COLLECTIONS

Budapesti Történeti Múzeum, Budapest

Ludwig Múzeum, Budapest

Magyar Nemzeti Galéria, Budapest

Paksi Városi Képtár, Paks

Pécsi Modern Képtár, Pécs

Franklin Furnace Archives, New York

Jean Brown's Collection at the Getty Museum, California

Kupferstichkabinett, Dahlem Museum, Berlin

Muzej na Sovremenata Umetnost, Skopje

Ruth and Marvin Sackner Archives of Visual Poetry, USA

Universiteits Bibliotheek, Amsterdam

SELECTED BIBLIOGRAPHY

- B. Horányi, "Törvénytelen úton néhány avantgard", *Somogyi Néplap*, July 8, 1971
- L.Szabó, "Happening a kriptában", *Népszabadság*, December 16, 1973
- B. Szémann, "Egy legenda vége a kék kápolnában" (The End of a Legend in the Blue Chapel), *Művészet*, 1975/10
- Géza Pernecky, "Hogy van avantgard ha nincs vagy fordítva?" (How Can Avantgarde Be When It Is Not or the Other Way Round?), II., Cologne, 1983, p.25.
- G. Schraenen, "Pour une approche des espaces alternatifs", I. et 4., *Arte Factum*, 8/1985 and 11/1985
- Géza Pernecky, "Művészbélyegek (Artists' Stamps)", in *Bélyegképek*, Szépművészeti Múzeum, Budapest, 1987
- I. Antal, "A kommunikációművész. Beszélgetés Galántai György szobrásszal", *Új Tükör*, December 6, 1987
- Péter Esterházy, "Ősmagyaros és féltlépő", *Élet és Irodalom*, October 8, 1988
- Géza Pernecky, "The Art Pool Archives. The Story of a Hungarian Art Collection", *The New Hungarian Quarterly*, 1989, pp. 192-196
- Jens Arndt, "Galántai und der Faszination der Schuhsohle", *Berliner Morgenpost*, October 1989
- Tom Mulligan, "Hungarian Underground Art, 1970-1990", *Art Monthly*/137, UK, June 1990
- Raphael Bassan, "La Hongrie met un ordinateur dans son art", *Libération*, June 1, 1990

"Galántai is not a mystifier. His works take their sources from signs found in day-to-day life, which may be interpreted rationally but which are represented out of their regular context. Consequently, this is not a simple adaptation of trivial, everyday vocabulary. He elaborates these signs in series, and by being placed in newer and newer contexts, they become multi-layered experiences. Such is the quotation-like usage of his earlier light sculptures in his paintings and the thematized representation of signs gathered from neon street advertisements. For Galántai, the assumed and imaginary world exists in much more gigantic dimensions than actual reality. These concepts, as they are projected onto a world of exaggerated dimensions, become in mundane reality, dynamic systems which coordinate different media into a single unity. They create radically expressive artworks of high quality."

Julia Fabényi, 1991

BÉLYEGLAP

1983

Stamp Sheet

Offset, 21 x 29 cm

(Photo: György Hegedűs)



ISTVÁN GELLÉR B.

(b. 1946, Pécs)

1971 Graduated Teacher Training College,
Pécs

SELECTED SOLO EXHIBITIONS

- 1975 Városi Kiállítóterem, Pécs
1977 Pécsi Galéria, Pécs
1984 Óbuda Galéria, Zichy Kastély, Budapest
The Concourse Gallery, PCL., London
1988 Pécsi Galéria, Pécs
1989 Dorottya utcai Kiállítóterem, Budapest
Hungarian Institute, Prague
1990 Haus der Ungarischen Kultur, Berlin
1991 A *Labirintus*, Pécsi Kisgaléria, Pécs

SELECTED GROUP EXHIBITIONS

- 1972 XI. *Premi International Joan Miró*, Barcelona
1975 X. *Internationale Malerwochen*, Neue
Galerie, Graz
1978 *Međunarodna izložba originalnog crteza*,
Moderna Galerija, Rijeka
1980 *Young Artists Studio*, Wilhelmshaven
Tendenciák, Óbuda Galéria, Budapest
1981 *Ungersk konst*, Konstmuseum,
Göteborg
13+1 *fran Ungern*, Warmlands Museum,
Karlstad
1982 *Hungarian Art*, Cultural Centre,
Södertalje
Aktuelle Kunst aus Osteuropa,
Kunstverein, Oldenburg
1983 *Neun Künstler aus Ungarn*, Neue
Galerie, Graz
1990 *Ist Grand Prix of Drawings Alpe-Adria*,
Galerija Tivoli, Ljubljana
1991 *Metafóra / Metaphor*, Pécsi Galéria, Pécs;
Kennesaw State College, Atlanta
1992 *Gellér-Pinczehelyi-Valkó*, Galerie Baby K.,
Frankfurt

WORKS IN PUBLIC COLLECTIONS

Hatvany Lajos Múzeum, Hatvan
Hermann Ottó Múzeum, Miskolc
Janus Pannonius Múzeum, Pécs
Magyar Nemzeti Galéria, Budapest
Művelődési és Közoktatási Minisztérium,
Budapest
Rippl Rónai Múzeum, Kaposvár
Salgótarjáni Múzeum, Salgótarján
Sárospataki Képtár, Sárospatak
Szombathelyi Képtár, Szombathely
Kunstverein, Oldenburg
Moderna Galerija, Rijeka
Moderna Galerija, Zagreb
Museum Narodowe, Warszawa
Museum of Modern Art, Toyama, Japan
Neue Galerie, Graz
Taidemuseo, Lahti, Finland

SELECTED BIBLIOGRAPHY

Ernő P. Szabó, "A Növekvő Város körül",
Művészet, 1989/5
Orsolya Kovács, "A Növekvő Város", *Jelenkor*,
1989/2
Erzsébet Hallama, "Interjú Gellér B.
Istvánnal", *Mozgó Világ*, 1989/6
István Hajdu, "Konstrukció és
rekonstrukció", *Beszélő*, July 22, 1991
György Szegő, "Az építész álma", *Új Művészet*,
1991/5
Lóránd Hegyi, "Gellér B., István", catalogue,
Metafóra / Metaphor, Pécsi Galéria, Pécs,
Kennesaw, Atlanta, Georgia, USA, 1991
Zsuzsanna Mendöl, "Gellér B. István:
Labirintus–Leletek a Növekvő Városból /
István B. Gellér: Labyrinths. Finds from the
Growing City", *Új Művészet*, 1993/11, pp. 18-
25., 84

"For István Gellér B., this motif became the symbol, the visual sign of the *Growing City*. During the past ten years, he created an ever growing philosophical system, a personal mythology every manifestation and every work of which is related to this symbol. It was a genuine self-discovery and it enabled Gellér B. to perform a wide range of artistic activities. In his youth, he developed an interest in architecture, in the building trade, and now he could complete it with studies of the history of architecture. From the world of knowledge and imagination, from the monuments of once-great empires, in a conscious relationship with the irrational side of the tradition of architecture, from primitive culture and the fantasies about distant civilizations he created the myth of the *Growing City*. In his exhibitions, he presents fragments of objects, reconstructs fictitious buildings and places as if they were findings of an imaginary excavation, comments on what the audience sees and deciphers texts. He makes an attempt to reconstruct the rites of the users of the exhibited objects, the beliefs of the inhabitants of the *Growing City*, and tries to present their culture as fully as possible. His imaginary world is made to seem even more authentic by the detailed description of the scholarly career of the architect and his company, the written and photographic records of the excavations and the constant references to the interdisciplinary character of archaeological research."

Zsuzsanna Mendöl, 1993

LELET A NÖVEKVŐ VÁROSBÓL
(A NAGY KUPOLA TERVE)

1994

Find from the Growing City (The Plan of the Large Dome)

Ceramic, 30 x 30 x 35 cm

(Photo: István Füzi)



PÉTER GÉMES

(b. 1951, Budapest)

1972-1976 Degree in Graphics and Painting,
Academy of Fine Arts, Warsaw
Since 1989 Teacher, Hungarian Academy of
Applied Arts, Budapest

SELECTED SOLO EXHIBITIONS

1984 *Tanulóévek*, Stúdió Galéria, Budapest
1986 *Vándorévek*, Dorottya utcai
Kiállítóterem, Budapest
1989 Vigadó Galéria, Budapest (with Á.
Nováky)
1990 Galeria Promocyjna, Warsaw, Poland
1991 Tarbes, France
1993 Muzeum Sztuki Współczesnej,
Radom, Poland (with Z. Kamiński)

SELECTED GROUP EXHIBITIONS

1981 XI. Országos Grafikai Biennálé, Miskolc
1983 *Mai magyar grafika és rajzművészet*,
Magyar Nemzeti Galéria, Budapest
1984 *A táj / The Landscape*, Pécsi Galéria,
Pécs
1987 *Sao Paulo Biennale*, Museo de Arte
Moderno, Sao Paulo
1989 *Young Artists*, Manezh, Moscow
Britain Salutes Hungary, Barbican
Center, London
1990 *Metafóra / Metaphor*, Pécsi Galéria, Pécs;
Kennesaw State College, Atlanta
1991 *Budapest! Contemporary Hungarian Art*,
Royal Hibernian Academy - Gallagher
Gallery, Dublin
1992 *Grenzenlos*, Haus Ungarn, Berlin
Kolumbusz tojása / Columbus' Egg.
Hungarian and Latin-American

Contemporary Visual Art, Műcsarnok-
Palme Ház, Budapest

II. *Internationale Photo Triennale*, Esslingen
19th International Biennial of Cairo, Cairo

1993 *Képfelbontás*, Műcsarnok-Palme Ház,
Budapest
Új szerzemények, Magyar Nemzeti
Galéria, Budapest
Dialogos, Galerie de Arte Detursa,
Madrid
Identité d'aujourd'hui - L'Art Contemporain
Hongrois, Polonais, Slovaque, Tscéque,
Brussels
1994 VIII. *Triennale India*, New Delhi

WORKS IN PUBLIC COLLECTIONS

Magyar Nemzeti Galéria, Budapest
Collection of Pope John Paul II, Vatican
Staatsgalerie, Stuttgart

SELECTED BIBLIOGRAPHY

András Bán, "Tanulóévek", *Magyar Nemzet*,
September 11, 1984
Péter Gyárfás, "Tanulóévek, vándorévek",
Művészet, 1989/4, pp. 47-49
György Szegő, "A köztes lét képei", *Magyar*
Nemzet, November 24, 1989
Lajos Lóska, "Árnylenyomatok", *Belvedere*,
1990/2, p. 20
János Cs.Tóth, "Gémes Péter fotografikus
etűdjei", *Új Művészet*, 1992/4, p. 67
István Hajdu, "Péter Gémes", catalogue,
Kolumbusz Tojása / Columbus' Egg. *Hungarian*
and Latin-American Contemporary Visual Art,
Műcsarnok, Budapest, 1992

"Gémes takes photos of himself and his family, dressed in different costumes with accessories and attributes. He builds from tint-drawings, operating with the peculiar light-impressions of the photo-negative. In the beginning, scenically set elements of a genre-like character and motives standing for themselves were ranged side by side in the mythological exhibition of wax figures. The real details of the photographs were destroyed by a drab, glaring light. Later on, the set models were replaced by specific moving forms of the human body and hand, by figures interlinked with interferences and a play of light. Thus the artistic conception, an invariable characteristic of Péter Gémes's work, comes to the fore, linking together the present and the past, history and myth, pictorial appearance and intellectual, philosophical content, utilizing the nature of the applied photo world less thematically, in a less instrumental and more independent form."

Zoltán Nagy, 1993

HERAKLEITOSZ TANULMÁNY V.

1989

Study for Heraclitus, No. 5

Photo, canvas, 320 x 110 cm

Collection of the Staatsgalerie, Stuttgart

(Photo: Péter Gémes)



PÁL GERBER

(b. 1956, Tatabánya)

- 1983 Graduated Hungarian Academy of Fine Arts, Budapest
1990 Pan European Arts Scholarship, Glasgow
1991 Eötvös Scholarship
1992 Accademia d'Ungheria Scholarship, Rome

SOLO EXHIBITIONS

- 1989 *Állandó harc az élet*, Stúdió Galéria, Budapest
Húsz év, Liget Galéria, Budapest (with B. Kicsiny)
1990 *Négy független, önálló tétel*, Institut Français, Budapest
The Peculiar Year, Richard Demarco Gallery, Edinburgh
1991 *Örök reménnyel*, Várfok 14 Műhelygaléria, Budapest
Romantic Landscapes with Anti-Romantic Motifs, Artspace - Kunstraum, Amsterdam
1992 *Semmi nem nagy és kicsiny*, Iskola Galéria, Budapest
Gallery by Night, Stúdió Galéria, Budapest
A reformokat rajtad kezdem, performance in a shop window, Írók Könyvesboltja, Budapest
Kis ország vagyunk, Várfok 14 Műhelygaléria, Budapest
Installáció, Fiatal Művészek Klubja, Budapest
1993 *Három balsejtelem*, Vízivárosi Galéria, Budapest (with S. Weisenbacher)
1994 *Három képzeletbeli kiállítás*, Várfok 14 Műhelygaléria, Budapest
Tangentiale – Die Kulturbrücke Wien-Budapest, WUK, Vienna

Gallery by Night, Stúdió Galéria, Budapest

SELECTED GROUP EXHIBITIONS

- 1989 *Új Fétisek*, Kernstok Terem, Tatabánya
Kék Acél, Budapest Galéria Lajos utcai Kiállítóháza, Budapest
Szimmetria, Magyar Nemzeti Galéria, Budapest
Kék Iron, Duna Galéria, Budapest
1990 *Kék-Vörös*, Uitz Terem, Dunaújváros
Ecce Homo, Vajda Lajos Stúdió, Szentendre
Expanzió II, Görög Templom, Vác
Kicsiny, Gerhes, Kungl, Gerber, Maison International, Rennes
Stúdió '90, Ernst Múzeum, Budapest
1991 *Szobor, Kisplasztika, Installáció*, Uitz Terem, Dunaújváros
Emblematikus törekvések, Budapest Galéria Lajos utcai Kiállítóháza, Budapest
Gallery by Night, Stúdió Galéria, Budapest
1992 *Kémény*, Bartók 32 Galéria, Budapest
Alfa Romeo Művek, Alfa Romeo Szalon, Budapest
Az Úr, Vajda Lajos Stúdió, Szentendre
Hairy Mirror, Artslab, Liverpool
Stúdió '92, Ernst Múzeum, Budapest
1993 *Okos táj*, Barcsay Terem, Budapest
Everything that gave her pleasure was small and depressed him, Knoll Galéria, Budapest
Polyphony, SCCA Annual Exhibition, Budapest
1994 *Stúdió '93*, Budapest Galéria Lajos utcai Kiállítóháza, Budapest
Innocens, Uitz Terem, Dunaújváros

"Gerber's latest series of monochrome paintings range in 'object' matter from tree trunks, to the outline of Hungary, to a simplified maquette of a room emptied of everything except two crossed carpets. All sit, or rather hover, in Gerber's trademark gray land(mind)scapes. In *A Szeretet Mindent Legyőz* (Love overcomes everything, 1992), an unidentified surface, a saucer, a teacup, and a spoon float one above the other in an impossible feat of levitation. The absurdity of the suspended object, and the exhausted sentiment attached to each, on one level asks us to suspend our disbelief. Seeming initially to court some involvement with the world, the piece is actually about a loss of primary engagement and the impulse for transcendence produced by this loss. In *Becsületés Helytállás* (Honorable reliability, 1992), a huge wheelless toy truck 'stands' suspended, immovable, unusable. It recalls Martin Heidegger's anonymous placeholder – the best worker on the lot, the self as defined by others. It stands here inactive, in the abandoned lot of the ego, waiting for something else to take its place. It would, however, do the work a disservice to belabor this comparison: the title echoes communist lingo, but paradoxically, the work is actually anti-symbolic in that it subverts the very referents it suggests. The truck is the placeholder/goodboy as well as its disappearance. It represents getting past the I-still-can't-quite-get-over-the-fact-that-what-Mama-told-me-ain't-necessarily-so feeling. And, maybe finally, it is just a lumbering, awkward, incapacitated toy truck, nothing more. The absurd is never lost on Gerber."

Diana Kingsley, 1992

HÁROM FENYŐ RÖGZÍTETT ÉVSZÁMMAL

Three Pine Trees with a Fixed Date

MINDEN NAPNAK MEGVAN A MAGA BAJA

Each Day Brings Its Problem

ANTROPOMORFIKUS BÚTOR

Anthropomorphic Furniture

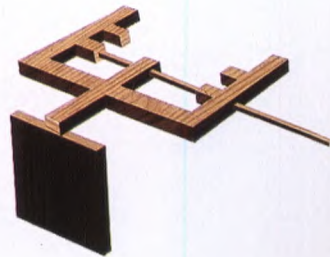
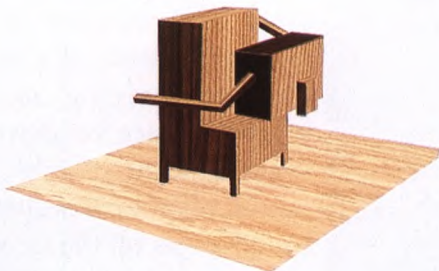
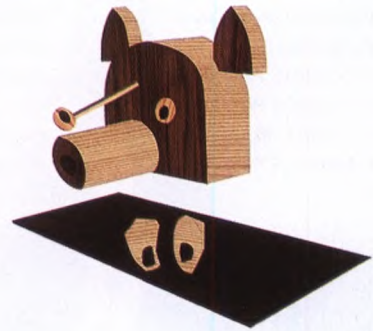
SZARVA KÖZT A TŐGYE STRUKTÚRA

The-Cart-Before-the-Horse Structure

1994

Imitation-wood wallpaper, 70 x 100 cm each

(Photo: Miklós Sulyok)



ZSUZSA G. HELLER

(b. 1953, Budapest)

1976 Graduated Bókai Dezső College of Ceramic Arts, Budapest
Attended Moholy-Nagy Free School, Budapest

1993 Society of Hungarian Ceramic Artists, Csók Gallery, Budapest
ART REVUE, Budapest
1994 Collegium Hungaricum, Vienna

SELECTED SOLO EXHIBITIONS

1984 Budavári Galéria, Budapest
1986 Duna Galéria, Budapest
1987 Schaller Galerie, Stuttgart
1989 Municipal Gallery, St. Pölten (with E. L. Szabó)
1991 Pandora Galéria, Badacsonytomaj
1993 Pécsi Kiszgaléria, Pécs (with Á. Gábor)

SELECTED GROUP EXHIBITIONS

1986 *Ceramics Biennial*, Pécs
1987 *Mini Ceramics Triennial*, Zagreb
International Exhibition of Ceramics, Faenza
1990 *European Ceramics Exhibition*, France, Finland, Hungary, Austria, Spain
Ceramics Biennial of Pécs, Pécs
1991 *1st Budapest Art Expo*, Budapest
1992 *Ceramics Biennial of Pécs*, Pécs

WORKS IN PUBLIC COLLECTIONS

Janus Pannonius Múzeum, Pécs
Townhall, Porvoo, Finland

SELECTED BIBLIOGRAPHY

Péter Fitz, "Hajlékony finomság", *Új Tükör*, February 24, 1985, p. 22
Judit Acsay, "Országos Kerámia Biennálé, Pécs", *Új Tükör*, November 2, 1986, pp. 24-25
Lajos Lóska, "A csuportól a posztmodernig", *Művészet*, 1986/8, pp. 30-33
Exhibition review, *Stadtzeitung St. Pölten*, December 4, 1989, p. 48
Lóránd Hegyi, "Hungarian Art Today", *Hampton Arts International*, July 1990
Lóránd Hegyi, "Oszlopos Bábel", *Design*, Budapest, Vol XIV., No. 5-6, March 1991, pp. 14-15

"Heller's objects are to be valued both as architectonic structures and living creatures, both as landscapes and models of the universe. Sensual glaze surfaces, amorphous shapes and unusual colors (shades of pink, warm yellow, amber, the color of flesh and pearl) make these objects vibrant with life. ... There is a spontaneous unity of beauty, aggressiveness, appeal and possession, softness and harshness in her works of art. Their sensuality depicts an exuberant variety of the organic world. Contrasting poles appear in a single body as sensuous symbols of primordial nature. These always transforming creatures, however, can also be interpreted as their own opposites, as artificial reflections of the organic world – objects which attempt to 'lure' the viewer. The sensual exuberance 'deliberately' refers to primordial, natural creatures. Beauty is only the means to render threatening thorns into lethal weapons.... This tower looks far into infinity, just like a raised arm waves into the distance, hoping to be noticed by someone, somewhere. The solemn dignity of these huge towers, however, seems to be surpassed by a sense of loneliness. It is the mystic loneliness of a man-built structure, standing abandoned in empty space yet defying hollowness with silently encompassed primordial desires. Here beauty peels off the facade, and what remains is stone."

Lóránd Hegyi, 1992

BÁBEL OSZLOPAI, részlet

1990

Columns of Babel, detail

Salt glazed porcelain, raku, 163 x 45 x 45 cm

(Photo: Jenő Lévay)



TIHAMÉR GYARMATHY

(b. 1915, Pécs)

1925-1933 Széchenyi István Gymnasium, Pécs
(His teacher of drawing, Jenő Gábor, during the late 1920s, assists him in establishing contacts with Hungarian expatriate Bauhaus artists, such as Marcel Breuer, Alfréd Forbáth, Farkas Molnár, and Andor Weininger)

From 1933 Hungarian Academy of Fine Arts, Budapest

1937-1939 Study tours in Italy, France, Germany, and Switzerland; where he meets István Beöthy, André Breton, Piet Mondrian, Jean Arp, and Max Bill

1939 Returns to Hungary, bringing a message from Max Bill to Ernő Kállai who introduces Gyarmathy to Lajos Kassák

1945-1946 Member of *Európai Iskola* /European School/ art group

1946-48 Participates, with Ernő Kállai, in organizing the *Galéria a 4 világtájhoz* /Gallery to the 4 Cardinal Points/, an art group of nonfigurative artists

1948-1964 Due to prohibition by cultural authorities, he cannot participate in group shows until 1957, and his first solo exhibition after 1948 could only be held in 1964, still not in a public space, but in the private studio of Endre Rédey, sculptor

1963 Participates in the 1st International Plein Air Symposium, Koszalin, Poland

1965 Participates in sculpture symposium, "Ière Biennale des Formes Spatiales", Elblag, Poland, where a 9 x 4.5 meter iron sculpture by Gyarmathy was erected

1973 Spends two months in the Republic of Burundi, Africa

1985 Awarded the title of "Merited Artist" (state award), and the Janus Pannonius Art Award of the City of Pécs
Donates 125 of his works to the Janus Pannonius Museum, Pécs

1988 "Excellent Artist" State Award

1990 Kossuth State Award

1991- Founding member of the *Magyar Művészeti Akadémia*, the Arts Section of the Hungarian Academy of Sciences

SELECTED SOLO EXHIBITIONS

1938 Paris, Zurich (no exact information)

1947 Galéria a 4 világtájhoz, Budapest

1963 Autumn Music Festival, Warsaw

1964 Studio exhibition (with Endre Rédey), Rédey Studio, Budapest

1965 Salon BWA, Wrocław (with Janina Zemojtel)
Sarp Klub, Gdansk
Arsenal, Poznan

1972 Studiengalerie der Universität, Stuttgart

1973 Galerie l'Ecuyer, Brussels, Campo, Antwerp
Bujumbura, Republic of Burundi, Africa

1977 Galleria dell' Incisione, Milan

1977-1978 Bologna, Basel, Washington

1979 Retrospective Exhibition, Múcsarnok, Budapest

1982 Magyar Nemzeti Galéria, Budapest

1983 *Téridő*, Pécsi Galéria, Pécs

1986 *Kállai Ernő emlékére*, Múcsarnok, Budapest

1987 *Fehér-Fekete*, Budapest
Kiállítóterem, Budapest
Works by Tihamér Gyarmathy in the Collection of the Janus Pannonius Museum, Művészetek Háza, Pécs

1991 Szentendrei Képtár, Szentendre, Budapest
Kiállítóterem, Budapest

1993 *Academic Inaugural Exhibition*, Körmendi Galéria, Budapest

SELECTED GROUP EXHIBITIONS

1946 *Elvont művészet első magyar kiállítása*, Magyar Képzőművészek Szabad Szervezete, Budapest

1947 *Új világkép*, Galéria a 4 világtájhoz, Budapest
3. *Salon des Réalités Nouvelles*, Palais de New York, Paris
Hungarian Visual Art, Manchester

1957 *Tavaszi Tárlat*, Múcsarnok, Budapest

1969 *Magyar Művészet / L'Art Hongrois 1945-1969*, Múcsarnok, Budapest

1971 *Bartók a képzőművészetben*, Fészek Művészklub, Budapest
Új művek, Múcsarnok, Budapest

1975 *Jubileumi képzőművészeti kiállítás Magyarország felszabadulásának 30. évfordulója alkalmából*, Múcsarnok, Budapest

1977 *Italia 2000: 6° concorso internazionale di pittura*, Naples

"The laws of geometry assert themselves in the macro- and microcosmic system presented by the painter, and similarly, geometry is the organizing principle of microcosm. This method of composition attempts to establish balance and harmony, yet does not produce a static state. It differs from the static composition, also based on geometrical schemes, as practiced by the mature Renaissance, just as much as Gyarmathy's concept of space differs from the conventional methods of space representation based on Euclidean geometry that dominated painting for centuries. Gyarmathy's arrangement of the composition is not static, it is not a mirror of the 'central world' organized by the gravity of the Earth. It is easier to describe his method using musical terms rather than the terminology of visual arts, for the compositional method of European music is also based on mathematics and its function is also to create an emotional effect...

And this is how it must be in a polyphonic visual world with a clear and distinct system which creates a sense of permanent movement. This intellectual an visual polyphony is in the service of a great harmony based on a series of reconciled conflicts."

György Várkonyi, 1992

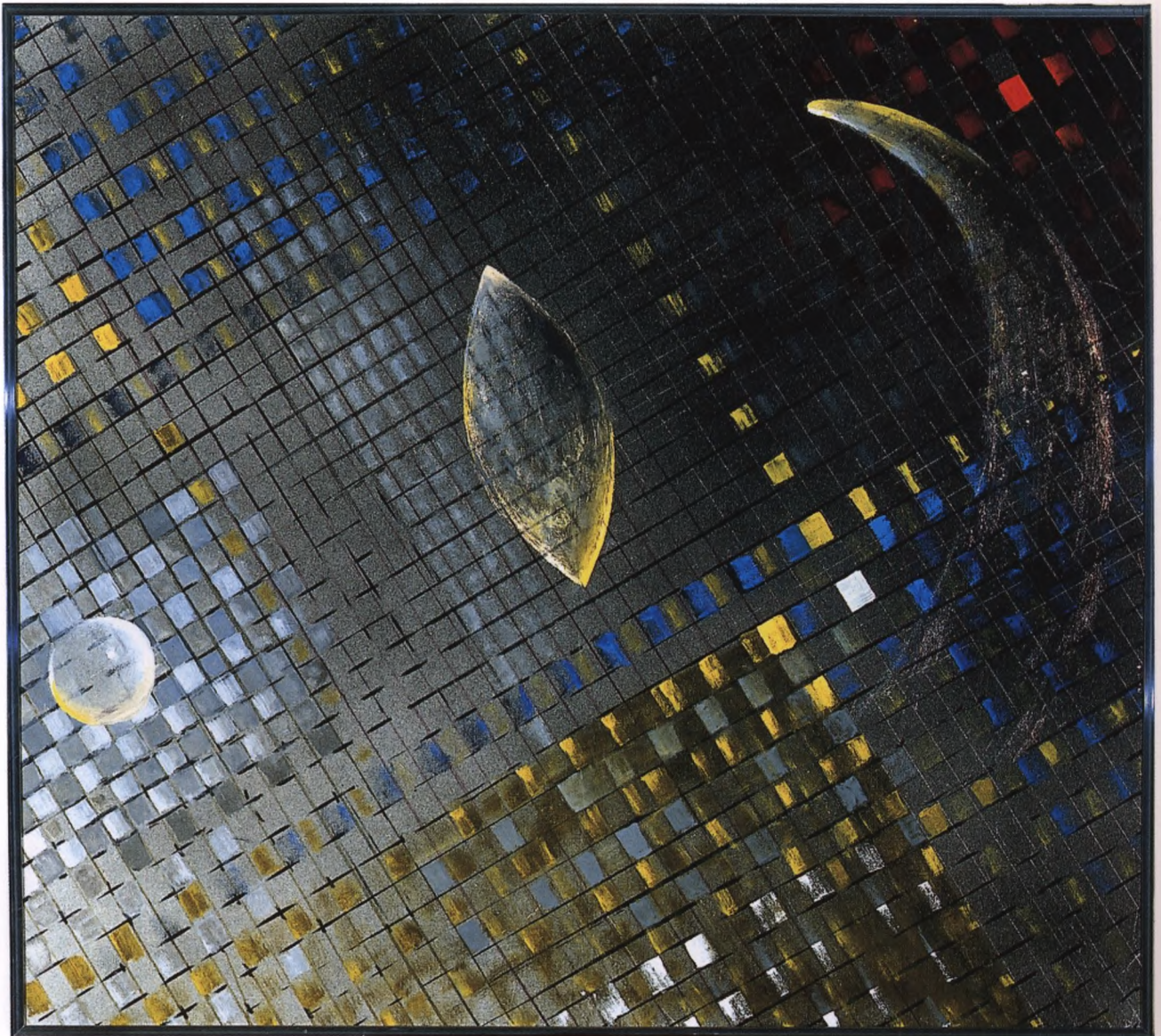
MOZGÁSOK RENDJE A TÉRIDŐBEN

1980

The Order of Movement in the Space-Time Continuum

Oil on canvas, 90 x 100 cm

(Photo: Miklós Sulyok)



- 1980 *Festival International de la Peinture*, ("Mentions Spéciale" Award), Chateau-Musée, Cagnes-sur-Mer
- 1981 *Allegro Barbaro: Béla Bartók und die bildende Kunst*, Wilhelm-Lehmbruck Museum, Duisburg; Kunstmuseum, Hannover
Bartók Béla emlékére, Magyar Nemzeti Galéria, Budapest
- 1991 *Hatvanas évek*, Magyar Nemzeti Galéria Budapest
Contemporary Art, permanent exhibition, Ludwig Múzeum, Budapest

WORKS IN PUBLIC COLLECTIONS

Budapesti Történeti Múzeum, Kiscelli Múzeum, Budapest
 István Király Múzeum, Székesfehérvár
 Janus Pannonius Múzeum, Pécs
 Magyar Nemzeti Galéria, Budapest
 Szombathelyi Képtár, Szombathely
 Xantus János Múzeum (Patkó Gyűjtemény), Győr
 Centre Georges Pompidou, Paris
 Statmuseum, Göteborg

SELECTED BIBLIOGRAPHY

Ernő Kállai, "Gyarmathy Tihamér kiállítása", catalogue foreword, 1948
 Ottó Mezei, "A tér Gyarmathy Tihamér festészetében", *Magyar Építőművészet*, 1972/5
 Endre Aszalós, *Gyarmathy Tihamér*, Képzőművészeti Alap Kiadó Vállalat, Budapest, 1979

György Várkonyi, "Jelenség és új tér, Gyarmathy Tihamér gyűjteményes kiállítása a Múcsarnokban", *Életünk* 1980/11, pp. 978-982
 Gy. Csorba, "Gyarmathy Tihamér művészete", *Jelenkor*, 1983/6
 Lajos Lóska, "A természet rejtett arcától a kozmoszig", *Művészet*, March 1987, pp. 23-27
 János Frank, "Fifty Centigrade Outside", *The New Hungarian Quarterly*, 1987 (Vol. XXVIII), No. 106, pp. 202-205
Művészet, January 1988 - Special Gyarmathy issue:
 Péter Sinkovits, "Szín- és fényhátter: Beszélgetés Gyarmathy Tiborral", pp. 8-12
 Péter György - Gábor Pataki, "Áttetsző színrétegek / Transparent Layers of Colour", pp. 13-16
 Ottó Mezei, "Festői terek / Pictorial Spaces", pp. 17-21
 Gábor András, "Régi objektumok és építmények / Old Objects and Structures", pp. 23-25
 Iván Rozgonyi, "A kimeríthetetlen összefüggések romantikája / Gyarmathy Tihamér festőművész 1964", *Párbeszéd művekkel. Interjúk 1955-81*, MTA Művészettörténeti Kutatócsoport, Budapest, 1988
 Péter György-Gábor Pataki, *Az Európai Iskola és az Elvont Művészek Csoportja*, Corvina, Budapest, 1990
 Péter Sinkovits, *Gyarmathy, Új Művészet Alapítvány*, Budapest, 1991
 György Várkonyi, *Gyarmathy*, Jelenkor Kiadó, Pécs, 1992

TÉRIDŐ A VILÁGKÉPBN

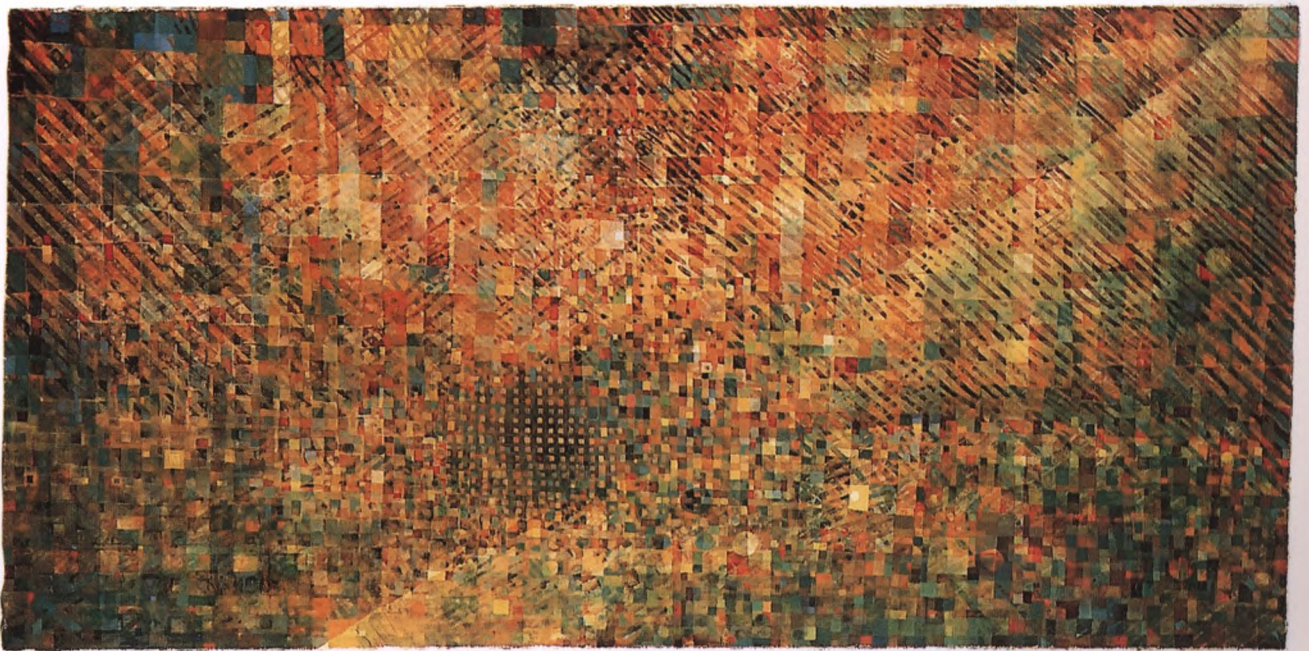
1967

Space-Time Continuum in the View of the World

Oil on canvas, 100 x 200 cm

Collection of the Hungarian National Gallery, Budapest

(Photo: Levente Szepsi Szűcs)



PÉTER HERENDI

(b. 1953, Budapest)

"Herendi prefers the zoom lens more than the wide angle. He concentrates on the unknown or hardly noticeable details. He collects micro-motifs. It can be the treadle of a sewing machine, a piece of cloth or a segment of the space. Sometimes he makes certain details monumental, sometimes they only become parts of a closed system or structure. He always arranges his ideas into clear and well-defined compositions. He continually uses the motives he has collected, looking for new possibilities of organizing them into new visual formations and trying to find the newly emerging meeting points created by the variety. Herendi's conceptual-constructive language dominates each of his works with a consistency that allows no digression. It is also this language that connects his works to one another."

Ildikó D. Udvary, 1994

1991- Member Association of Hungarian Photo Artists
Member FÁME ('Light and Shade, Artists Association')

SELECTED SOLO EXHIBITIONS

1983 Fiatal Művészek Klubja, Budapest
1987 Fiatal Művészek Klubja, Budapest
1988 Bartók 32 Galéria, Budapest (with G. Samu, P. Orosz, I. Boros)
1992 *Folyosók*, Fiatal Művészek Klubja, Budapest (with I. Boros)
1993 *Art Luminis*, Árkád Galéria, Budapest (with Thomas Rausch)
Félképek és polaroidok, Dorottya utcai Galéria, Budapest

SELECTED GROUP EXHIBITIONS

1985 *Experimental Art*, Petőfi Csarnok, Budapest
1986 *Debreceni Nyári Tárlat*, Kossuth Lajos Tudományegyetem, Debrecen
Art of Today I, Hilton Szálló, Budapest
1987 *Art of Today II*, Budapest Galéria Lajos utcai Kiállítóháza, Budapest
Intergrafik '87, East-Berlin
1988 *II. International Graphics Triennale*, *Majdanek '88*, Lublin, Poland

1989 *Graphics Biennale*, Varna, Bulgaria
Graphics Exhibition, Hungarian Institute, Sofia
Graphics Exhibition, Collegium Hungaricum, Vienna
Fotográfia '89, Múcsarnok, Budapest
MÁS-KÉP / A Different View. Experiments in Photography of the Last Twenty Years in Hungary, Ernst Múzeum, Budapest
1991 *2nd International Triennial of Patterns*, Ernst Múzeum, Budapest
1992 *XL Fotográfiaiák*, Pajta Galéria, Salföld VIII. *Esztergomi Fotóbiennálé*, Rondella Galéria, Esztergom
1993 *Helyzet-kép*, Pajta Galéria, Salföld
Magyar Fotográfia '93, Vigadó Galéria, Budapest

BIBLIOGRAPHY

János Frank, "Póz nélkül", *Élet és Irodalom*, November 27, 1992
András Bohár, "Folyosók/Labirintusok", *Új Művészet*, 1993/5
Ágnes Dobai, "Félképek és polaroidok", *Beszélő*, May 1, 1993
Frances Barna, "Photographer takes a closer look", *The Budapest Sun*, May 13-19, 1993
Albert Kováts, "A varrógép rejtett arca", *Élet és Irodalom*, June 4, 1993

ΠΑΠÍΡΚÉΠΕΚ I-IX

1992

Paper Images I-IX

9 Cibachrom photographs, 25 x 38 cm each
(Photo: József Baksai)



JÓZSEF JAKOVITS

(b. 1909, Budapest)

- 1925-1942 Labourer
1946-1948 Commencement of intensive artistic activities: exhibited with the *Európai Iskola* /European School/ and member of the *Galéria a 4 világtájhoz* /Gallery to the Four Cardinal Points/ arts groups
1965-1987 Lives in New York
1987 Returns to Hungary
1990 "Excellent Artist" State Award
1993 Member *Széchenyi Irodalmi és Művészeti Akadémia* (the Literature and Arts Section of the Hungarian Academy of Sciences)

SOLO EXHIBITIONS

- 1948 Retrospective exhibition, *Európai Iskola*, Budapest (with Júlia Vajda)
1973 Union of American Hebrew Congregations House of Living Judaism, New York
Kápolnatárlat, Balatonboglár
1980 Hatvany Lajos Múzeum, Hatvan
1983 Magyar Nemzeti Galéria, Budapest
1988 *Kortársaink*, Magyar Nemzeti Galéria, Budapest
1989 *A néphagyomány vonzásában*, Erzsébetvárosi Galéria, Budapest
Élő művészet- Esti tárlat, Műcsarnok, Budapest
Lágymányosi Közösségi Ház, Budapest
"Vagyok, aki vagyok" - Jakovits József 80 éves, Fészek Galéria, Budapest
1993 *Academic Inaugural Exhibition*- Széchenyi Irodalmi és Művészeti Akadémia, Balassi Galéria, Budapest

SELECTED GROUP EXHIBITIONS

- 1945 *A Szociáldemokrata Párt képzőművészeinek tagsága és meghívott művészek kiállítása*, Ernst Múzeum, Budapest
1946 *Elvont művészet első magyar csoportkiállítása*, Képzőművészeti Főiskola, Budapest
1947 *Új Világkép*, Galéria a 4 világtájhoz, Budapest
Elvont művészet második magyar csoportkiállítása, Képzőművészeti Főiskola, Budapest
1948 *A magyar képzőművészet új irányjai*, Nemzeti Szalon, Budapest
Mi magunk, Európai Iskola, Budapest

- 1956 *Hetek*, Balassi Bálint Múzeum, Esztergom
Európai Iskola és Vajda Lajos, Keresztény Múzeum, Esztergom
1957 *Tavaszi Tárlat*, Műcsarnok, Budapest
1962 *Modern építészet - modern képzőművészet*, Mérnöki Továbbképző Intézet, Budapest
1965 *II. Exposition d'art plastique*, Zielona Gora, Poland
1966 *A magyar fotóművészet 25 éve*, Magyar Nemzeti Galéria, Budapest
1969 *Szentendrei Művészet*, Csók István Képtár, Székesfehérvár
1972 *Hungarian Art - The Twentieth Century Avantgarde*, Bloomington, USA
1973 *Európai Iskola*, Csók István Képtár, Székesfehérvár
1976 *Expozíció*, Hatvany Lajos Múzeum, Hatvan
1977 *Képek és szobrok. 30 év magyar művészete*, Budapesti Történeti Múzeum, Budapest
Magyar művészet 1945-1949, Csók István Képtár, Székesfehérvár
1981 *17 Hungarian Artists*, Dodge Art Gallery, New York
1982 *Kollázs a magyar művészetben 1920-1965*, Kassák Múzeum, Budapest
Kállai Ernő emlékezete, Óbuda Galéria, Budapest
Hommage à la terre natale - Tisztelet a szülőföldnek, Műcsarnok, Budapest
1983 *Rottenbiller u. 1. (Lajos Vajda, Endre Bálint, József Jakovits)*, Forradalmi Múzeum, Szombathely
1984 *Hungarian Art Center*, New York
1987 *A régi avantgard - 8 szentendrei művész*, Műhely Galéria, Szentendre
1988 *Second Wave of the Hungarian Avantgarde 1930-60*, Kövesdi Gallery, New York
1989 *9th Stockholm Art Fair*, Sollentuna, Stockholm
Mad' arské výtvarné umení XX. století (1945-1988), /20th Century Hungarian Art (1945-1988)/, Národní galerie, Prague; *Dom umeni*, Bratislava
MÁS-KÉP /A Different View. Experiments in Photography of the Last Twenty Years in Hungary, Ernst Múzeum, Budapest
Szentendrei Művészet, Műhely Galéria, Budapest
1990 *Tisztelet Jakovits Józsefnek*, special exhibition of the *8th International Small Sculpture Triennial of Budapest*, Műcsarnok, Budapest

"Jakovits belongs to the generation of the *European School* which we can rightfully call the 'Lost Generation' of Hungarian fine arts. Not only because entire life-works of these artists were literally lost, but mainly because the whole program or the series of programs promising outstanding accomplishments were lost. What we have in mind is first of all the very important program extending to a wide circle of artists, also markedly manifest in Jakovits's art, which tried to find a common denominator for the formal, technical and motivic traditions of folk art and the concept of painting and sculpture that changed irreversibly after the technical and psychological revolutions...

The most interesting experiment, and also the closest in character to Jakovits's sculpture, was the exhibition and manifesto of the *Gallery to the Four Cardinal Points*, entitled the '*Busos of Mohács*'. The Gallery was in fact formed by artists belonging to the *European School*. Both the exhibition and the manifesto present the ritual of the *Busos Festivity* and the related customs mesmerized by the vitality of the freshly discovered tradition. 'If we penetrate our material more deeply, its folk art character becomes doubtful', they write. '...Is it not the origins of fine arts that we come to discover?' 'For the eyes accustomed to classical forms, this explosion of form totally independent of the laws of sculpture, this rawness of primary instincts is totally shocking. /In: Kázmér Fejér - Pál Szabó, *Mohácsi Busók*, 1946/.

These lines could as well have

ÖRDÖG

1964

Devil

Bronze, 45 cm

(Photo: Imre Juhász)



- 1992 *Montázs*, Szent István Király Múzeum, Székesfehérvár
- 1993 11 *Contemporary Hungarian Artists*, Gallery Art Beam, Seoul, Korea
- 1994 *Kortárs szobrászat*, Vigadó Galéria, Budapest

WORKS IN PUBLIC COLLECTIONS

- Hatvany Lajos Múzeum, Hatvan
 Janus Pannonius Múzeum, Pécs
 Kassák Múzeum, Budapest
 Kiscelli Múzeum, Budapest
 Magyar Nemzeti Galéria, Budapest

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- Ernő Kállai, catalogue foreword, *Az elvont művészet első magyarországi csoportkiállítása*, Magyar Képzőművészek Szabad Szervezete, 1946
- Endre Bálint, "Jakovits József szobrairól", *Tér és forma*, Vol. XX, 1947/1, pp. 21-23
- László Lengyel, "Ki ez az ember?", *Új Tükör*, 1980/20
- Éva Forgács, "Jakovits József szobrai", *Jelenkor*, Pécs, November 1980, pp. 1015-1020
- Lajos Németh, "Jakovits József művészetéről", catalogue, *Jakovits József kiállítása*, Hatvany Lajos Múzeum, Hatvan, No.6, 1980, pp. 1-6
- Sándor Weöres, "Hozzászólás Jaki

- szobraihoz", catalogue, *Jakovits József kiállítása*, Hatvany Lajos Múzeum, Hatvan, No.6, 1980, p. 8
- Endre Bálint, "Jakovits József szobrairól", catalogue, *Jakovits József kiállítása*, Hatvany Lajos Múzeum, Hatvan, No.6, 1980, pp. 10-12
- Mária Ember, "Jakovits József szobrai a Magyar Nemzeti Galériában", *Magyar Nemzet*, February 6, 1983
- Árpád Mezei, "Jakovits József művészete", *Árkánum*, 1988/6, pp. 26-27
- Ottó Mezei, "Érosz vonzásában", *Művészet*, 1988/11-12, pp. 6-8
- János Frank, "Jakovitsnál", *Élet és Irodalom*, June 20, 1989, p. 12
- Ernő P.Szabó, "A néphagyomány vonzásában. Jakovits József kiállítása", *Művészet*, 1989/9, p. 4
- Péter György - Gábor Pataki, *Az Európai Iskola és az elvont művészek csoportja*, Corvina, Budapest, 1990
- János Frank, "Homage to József Jakovits. Foreword to the Jaki Anthology", catalogue, *8th International Small Sculpture Triennial of Budapest*, Múcsarnok, Budapest, 1990, pp.10-12
- Stefánia Mándy, Foreword, *Forradalmi sorozat 1947-1956-1957*, Balassi Kiadó, October 23, 1993
- Krisztina Passuth, "Erotika, misztika, mitológia. Jakovits József kiállítása / Eroticism, mysticism, mythology: Exhibition of J. J.", *Új Művészet*, 1994/3, pp. 17-21

been written about Jakovits's sculptures. His masks, ornamental wood carvings and totems were conceived in the most enthusiastic spirit of this program. Folk art and surrealism proved to be peculiarly compatible in Hungarian fine arts, which, rather than breaking or even flying away playfully from reality like the French did, tried to find expressions of dramatic qualities and communicate serious issues. Both Hungarian folk art and fine arts were directed towards the earth, into the deep waters of the nation and history. In this sense, folk art meant the shared deep structures of different folklores, a collective national subconscious."

Éva Forgács, 1983

"VAGYOK AKI VAGYOK" OLTÁR

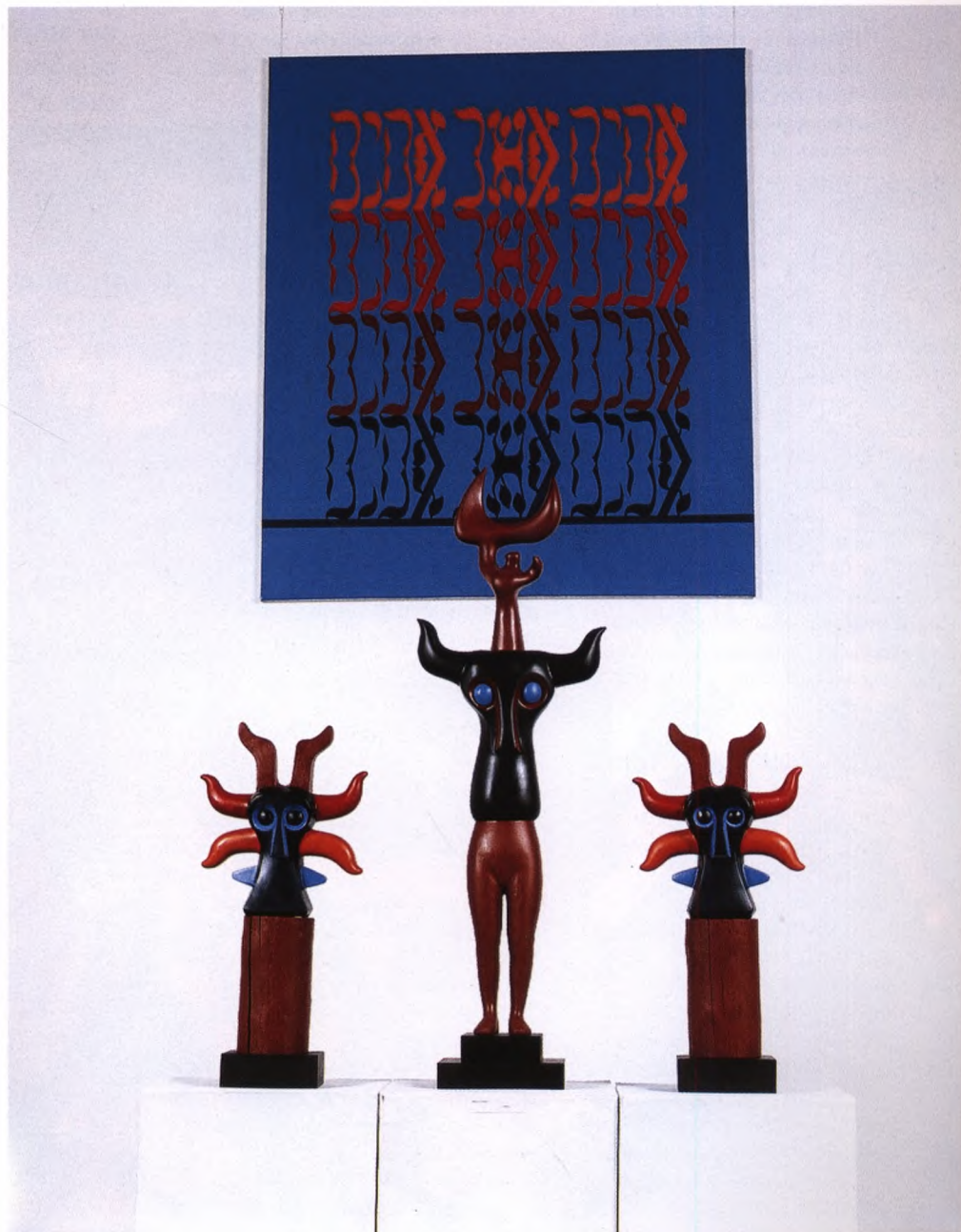
1989-1990

"I Am Who I Am". Altar

Sculptures: Painted wood and painted epoxy,
104 x 34 x 12; 58.5 x 29 x 12; 58.5 x 29 x 12 cm

Painting: acrylic on canvas, 120 x 140 cm

(Photo: László Lugosi Lugo)



FERENC JÁNOSSY

(1926, Budapest - 1983, Balassagyarmat)

- 1942 Works at Nagybánya Artists Colony (now Baia Mare, Romania)
- 1945-1950 Painting Faculty, then Mosaic Faculty, Hungarian Academy of Fine Arts, Budapest
- 1951 Participates in exhibitions of the *Európai Iskola /European School/*
- 1951 Founds the *Négyesfogat /Quadriga/* group with Zoltán Nuridsány, Gellért Orosz, and Gyula Sugár
- 1956-1963 Emigrates from Hungary, spends one year in Italy, then lives and works in Basel, Switzerland
- 1963 Returns to Hungary
- 1964 Settles in Balassagyarmat
- 1963 *Italo Casade, Ferenc Jánossy, Annemarie Jaques, Myriam Plettener, Werner Ritter, Galerie Gerhardt, Basel*
- 1968 *XI. Magyar Képzőművészeti Kiállítás, Műcsarnok, Budapest*
- 1970 *Ferenc Jánossy and Gyula Hadik, Hazafias Népfront Népköztársaság úti kiállítóterme, Budapest*
- 1971-1983 *Salgótarjáni Tavasz Tárlat-Salgótarján Spring Salon, József Attila Megyei Művelődési Központ, Salgótarján*
- 1972 *Ferenc Jánossy and Gyula Hadik, Mikszáth Kálmán Művelődési Központ, Balassagyarmat*
- 1974 *Ferenc Jánossy and Gyula Hadik, József Attila Megyei Művelődési Központ, Salgótarján*
- 1975 *Rajzok, Miskolci Galéria, Miskolc*
- 1976 *Biennial of Painting, Kosice, Czechoslovakia*
- 1986 *Jánossy Ferenc festőművész, Megyeri Barnabás szobrászművész, Nuridsány Zoltán festőművész emlékkiállítás, Bartók 32 Galéria, Budapest*

SELECTED SOLO EXHIBITIONS

- 1958 Gerhardt Galerie, Basel
- 1973 Újpesti Mini Galéria, Budapest
- 1974 Horváth Endre Galéria, Balassagyarmat
- 1974 Művelődési Ház, Salgótarján
- 1975 Radnay Gyula Terem, Eger
- 1977 Horváth Endre Galéria, Balassagyarmat
- 1978 Képcsarnok Vállalat, Salgótarján
- 1979 Horváth Endre Galéria, Balassagyarmat
- 1980 Képcsarnok Vállalat, Dunaújváros
- 1982 Képcsarnok Vállalat, Salgótarján
- 1983 Képcsarnok Vállalat, Nagykanizsa
- 1987 Újpesti Galéria, Budapest

SELECTED GROUP EXHIBITIONS

- 1943 Exhibition of the Nagybánya Artists Colony, Nagybánya (now Baia Mare, Romania)
- 1946 Európai Iskola, Budapest
- 1948 *Fiatalok*, Európai Iskola, Üllői út 11-13, Budapest
- 1951 *Fiatal festők. Ferenc Jánossy, Zoltán Nuridsány, Gellért Orosz, Gyula Sugár, Fényes Adolf Terem, Budapest*
- 1953 *Ferenc Jánossy, Zoltán Nuridsány, Gellért Orosz, Gyula Sugár, EFEDOSZ Headquarters, Fehérvári út, Budapest*
- 1954 *Ferenc Jánossy, Zoltán Nuridsány, Gellért Orosz, Gyula Sugár, Barna Megyeri, László Bod, Nándor Wágner, Lipót Böhm, Kossuth Klub, Budapest*
- 1957 *Ferenc Jánossy and Ilse Engel-Kühner, Genössenschaftliches Seminarium, Basel*
- 1960 *Ruedi Kern, Eugen Willi, Mario Bollin, and Ferenc Jánossy, Basel*

WORKS IN PUBLIC COLLECTIONS

Hermann Ottó Múzeum, Miskolc
Magyar Nemzeti Galéria, Budapest
Városi Képtár, Balassagyarmat
Kunstmuseum, Basel

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- Miklós Baki, "Jánossy Ferenc", *Művészet*, 1965/7, pp. 19-20
- Elemér Tóth, "Jánossy", *Nógrád*, October 3, 1965
- Lajos Németh, *Modern magyar művészet*, Corvina, Budapest, 1968, pp. 138-150 (farkas), "Kiállítás a Képcsarnokban", *Heves Megyei Népiújság*, October 23, 1968
- László Vekérdi, "A Jánossy-család", *Palócföld*, 1972/3, pp. 48-51
- Béla Szűj, "Jánossy Ferenc", *Palócföld*, 1973/3, pp. 51-53
- János Frank, *Szóra bírt műtermek*, Magvető, Budapest, 1975, pp. 321-323
- Gyula Kovács, "Festők, grafikusok műtermében", *Művészet*, 1976/5, p. 4
- Elemér Tóth, "Benső félelem és öröm a vásznon", *Nógrád*, September 30, 1978
- K.E., "Jánossy Ferenc gyűjteményes kiállítása", *Nógrád*, January 4, 1980
- István Császár, "A karnevál vége", *Új Tükör*, January 22, 1984, pp. 24-25

"Ferenc Jánossy's art may be broadly described with a group of definitions such as expressionism, realism, and surrealism, and these terms are by no means contradictory in his case. His symbols never miss the point, never sound false, and are never without transpositions. Jánossy's paintings are not 'decorative'. His way of expression is awkward, he would never allow his everyday practicing and studies to enter into the composition. He would feel that such an approach would bring a voluntary discredit to his work. In addition to the obvious 'homage' paid to Chagall and Csontváry, Jánossy was a Nagybánya painter – I can sense the remote presence of the forgotten noble traditions of Károly Ferenczy in his paintings."

János Frank, 1970

BASELI NAGY KARNEVÁL

1968

The Great Carnival of Basel

Oil on canvas, 101 x 113 cm

Collection of the Hungarian National Gallery, Budapest

(Photo: Miklós Sulyok)



GYULA JÚLIUS

(b. 1958, Budapest)

- 1984 Degree in Graphics, Hungarian Academy of Fine Arts, Budapest
1989 Derkovits Scholarship
1991 Grand Prize of the Young Artists Studio, Budapest

SOLO EXHIBITIONS

- 1988 SZ Galéria, Miskolc
Kilátó Galéria, Margitszigeti Víztorony, Budapest
1989 Csokonai Művelődési Központ, Budapest
Stúdió Galéria, Budapest
1992 *Római Elektromos Művek*, Small Galéria, Budapest
Decomposition, Fiala Művészek Klubja, Budapest
A Szabad Művelődés Háza, Székesfehérvár
1993 Török Fürdő, Budapest
Alitalia Center, Rome

SELECTED GROUP EXHIBITIONS

- 1981 *Torony. Hommage à Tatlin*, Mini Galéria, Újpest
1986 *13 Hungarian Artists*, Taidekeskus Maltinranta, Tampere
1987 *Hungarian Days*, Museum am Ostwall, Dortmund,
1988 *Gravitáció*, Vajda Lajos Stúdió, Szentendre
1989 *Kék Acél*, Budapest Galéria Lajos utcai Kiállítóháza, Budapest
Kék Irón, Duna Galéria, Budapest
Kék-Vörös, Uitz Terem, Dunaújváros
1990 Collegium Hungaricum, Vienna
Galerie Cult, Vienna
3rd Alternative Art Festival, Nové Zámky, Slovakia
Jeune Peinture, Grand Palais, Paris
1991 *Oscillation I-II.*, Siesta Basta, Komárno; Múcsarnok, Budapest
Budapest Art Expo, Budapest
Artistes Hongrois CNIT. La Defense, Paris
Ader-Tajan Auction House Exhibition, Hotel Drouot-Richelieu, Paris
Rome Festival. Intorno al Futurismo "Simultaneità", Accademia d'Ungheria Rome
1992 *Laboratory. Contemporary Arts Symposium*, Presov, Slovakia
Salgótarjáni Rajzbiennálé, Salgótarján
Parallel, Budapest Galéria Lajos utcai Kiállítóháza, Budapest
1993 *Small Things*, Fészek Galéria, Budapest;

- Randolph Street Gallery, Chicago;
Delta Axis, Memphis; Art in General, New York
Young Hungarian Artists, Imatra, Nurmes, Kuopio, Finland
Duna Project, Salamon Torony, Visegrád
A gondolat formái I, II, Óbudai Pincegaléria, Budapest
1994 *Quatre Plasticiens Hongrois - Márton Barabás, Imre Bukta, László Fehér, Gyula Július*, L'Hippodrome de Douai/Scene Nationale, Douai, France
7+7 Lisboa-Budapest, Budapest Galéria Lajos utcai Kiállítóháza, Budapest

WORKS IN PUBLIC COLLECTIONS

- Dobó István Múzeum, Eger
Első Magyar Látványtár, Budapest
Fiala Képzőművészek Stúdiójának Archívuma, Budapest
Hermann Ottó Múzeum, Miskolc
Ludwig Múzeum, Budapest
Móra Ferenc Múzeum, Szeged
Nógrádi Múzeum, Salgótarján
Petőfi Irodalmi Múzeum, Budapest
Szent István Király Múzeum, Székesfehérvár

SELECTED BIBLIOGRAPHY

- György Kozma, "Toronyzene", *Élet és Irodalom*, September 9, 1988
György Kozma, "Július", *Magyar Narancs*, 1990/3
Géza Boros, catalogue foreword, *Július Gyula*, Stúdió Galéria, Budapest, 1990
Géza Boros, "Júliusi tézisek (Pseudo-herakleitudák)", catalogue, *Budapest Art Expo*, 1990
"Decouvrez les plasticiens hongrois", *La Voix*, 1992/1
Lajos Lóska, "Az egypólusú mágnesről Lajka kutya kenotáfiumáig", *Új Művészet*, 1992/3 pp. 24-27
V.Z.ZS, "Július Gyula tárgyainak tárlata Székesfehérváron", *Fejér Megyei Hírlap*, 1992/9
György Szegő, "Ólomágia", *Élet és Irodalom*, September 18, 1992
Gábor András, "A gondolat formái", *Nappali Ház*, 1993/1
János Sturcz, "Naturally...In Hungary: The Use of Natural Materials, Energies and Venues in Hungarian Art from 1970 to This Day", catalogue, *Naturally - Nature and Art in Central Europe*, Múcsarnok, Budapest, 1994, pp. 161-162

"In the three-dimensional works by Gyula Július I have seen, instead of electric and magnetic energies, electric and magnetic currents circulate. This is a world of heavy and primitive storage cells and resistance coils the size of a hat box and other gadgets. The semi- or pseudo-scientific 'entertaining physics' of turn of the century and the ironic symbolism of Marcel Duchamp are shown here in a faintly acidic Eastern European mixture. The Duchampian allusions in Július's art are relevant not only from the point of view of this quasi-technical game, but as regards the conceptual motivation and the intention of conveying a message."

Gábor András, 1993

TEMPERANCE

1991

Installation, 200 x 200 x 60 cm

Collection of the Foundation for Modern Arts, Dunaújváros
(Photo: Miklós Sulyok)



GÁBOR KARÁTSON

(b. 1935, Budapest)

- 1954-1957 Law Faculty, Eötvös Loránd
University of Sciences, Budapest
1957 Sentenced to one and a half
years imprisonment for political
reasons

SOLO EXHIBITIONS

- 1968 Fényes Adolf Terem, Budapest
1972 Újságíró Klub, Szeged
1975 Művelődési Ház, Kecskemét
1977 Művelődési Központ, Nyíregyháza
1978 *Faust illusztrációk*, Helikon Galéria,
Budapest
1979 Kulturális Kapcsolatok Intézete,
Budapest
Dorottya utcai Kiállítóterem,
Budapest
Komáromi Kisgaléria, Komárom
1980 Galerie K, Cologne
Illustrationen zu Goethes "Faust", Galerie
"Die Welle" im Parktheater, Iserlohn
1981 *Karátson Gábor festményei és rajzai*,
Óbudai Pincegaléria, Budapest
1983 *Kápolnatárlatok '83*, Boglárlelle (with
Gy. Somogyi)
1986 Institut Français, Budapest
1991 *Karátson Gábor kiállítása*, Óbudai
Társaskör Galéria, Budapest
1994 Balaton Múzeum, Keszthely (with Sz.
Granasztói)

SELECTED GROUP EXHIBITIONS

- 1964 *Stúdió '64*, Ernst Múzeum, Budapest
1966 *Stúdió '66*, Ernst Múzeum, Budapest
1968 *Stúdió '68*, Műcsarnok, Budapest
1969 Student Hostel, Technical University
of Budapest

SZÜRENON, Kassák Cultural House,
Budapest

1974 *Donáth-Karátson-Major*, KFKI Klub,
Budapest

1991 *Hatvanas évek*, Magyar Nemzeti Galéria,
Budapest

SELECTED BIBLIOGRAPHY

- Máté Major, "Karátson Gábor kiállítása a
Fényes Adolf teremben", *Magyar
Építőművészet*, 1969/3, p. 52
Éva Forgács, "Karátson Gábor", *Művészet*,
1975/7, pp. 25-27
Péter Fábri, "Előtér és háttér. Karátson
Gábor képeiről", *Tükkör*, 1977/24, p. 36
Sándor Radnóti, "A rom. Egy téma és egy
kép", *Vigilia*, 1977/7, pp. 474-477
I.F., "Watercolour illustrations to Goethe's
Faust", *Daily News*, Budapest, February 17,
1978, p. 7
András Kenesei, "Karátson Gábor Faust
illusztrációi", *Új Tükkör*, 1978/9, p. 4
Iván Rozgonyi, "Ősképektől az emberi
képekig 1966", *Párbeszéd művekkel. Interjúk
1955-1981*, MTA Művészettörténeti
Kutatócsoport, Budapest, 1988, pp. 131-139
János Frank, "Karátson híradó-képei", *Élet és
Irodalom*, 1991/50, p. 13
István Hajdu, "Kontempláció a zajban",
Beszélő, December 21, 1991
Gábor András, "Karátson Gábor", *Magyar
Narancs*, 1992/8
Béla Bacsó, "A forma és a Nyitott. Karátson
Gábor képeihez", *Új Művészet*, 1992/4, pp. 54-56
Gábor András, "Festői térkísérletek – a
perspektíva változásai / Painterly space
experiments – the changes of perspective",
Új Művészet, 1994/5, pp. 19-23, 79-81

"During the seventies and eighties his paintings were quite colorful, with emphasis placed on the drawing quality, and as far as I remember, they followed the color harmonies of the Flemish artists, the master M.S., and Paul Klee, in the old traditional manner. The recent paintings are much more reserved and the drawing quality has been replaced by a strange mosaic like surface – fragments held together.

A few French painters from the turn of the century, like some of the Nabis and of course Rippl-Rónai worked in this manner for a time. It seems that Karátson attempts to be totally rid of the light which occasionally shone out of his works before, and tries to cover the very last remnants of the world with the dull solemnity of broken colors, to exclude this forgettable world from space and time."

István Hajdu, 1991

VI. PÁL SZEMBESZÁLL A VIHARRAL

1991

Paul VI Encounters the Storm

Tempera, oil, wood, canvas, 48 x 46 cm

Photo courtesy László Lugosi Lugo.

4x5 – Photo Archives of Visual Art and Architecture, Budapest



BALÁZS KICSINY

(b. 1958, Budapest)

- 1978-1982 Hungarian Academy of Fine Arts, Budapest
1982-1985 Postgraduate, Mural Faculty, Hungarian Academy of Fine Arts, Budapest
1988 Derkovits Scholarship
1990 Pan European Arts Scholarship, Glasgow
1992 Munkácsy State Art Award
Eötvös József Foundation
Scholarship

SOLO EXHIBITIONS

- 1988 Stúdió Galéria, Budapest
1989 Liget Galéria, Budapest (with Pál Gerber)
Galerie Fisch, Braunschweig, Germany
1990 Kicsiny, Gerhes, Kungl, Gerber, Maison International, Rennes
1991 Institut Français, Budapest
Várfok 14 Műhelygaléria, Budapest
A Szabad Művelődés Háza, Székesfehérvár
1992 *Gallery by Night*, Stúdió Galéria, Budapest (with P. Gerber and B. Kerek)
Fiatal Művészek Klubja, Budapest
1993 Vízivárosi Galéria, Budapest
1994 *Gallery by Night*, Stúdió Galéria, Budapest (with K. Horitz and S. Hay)

SELECTED GROUP EXHIBITIONS

- 1987 *Akt*, Vajda Pince, Szentendre
1988 *Szaft*, Ernst Múzeum, Budapest
Gravitáció, Vajda Pince, Szentendre
1989 *Kék Acél*, Budapest Galéria Lajos utcai Kiállítóháza, Budapest
Szimmetria, Magyar Nemzeti Galéria, Budapest
Kék Irón, Duna Galéria, Budapest
1990 *Kék-Vörös*, Uitz Terem, Dunaújváros

- Architektonikus gondolkodás ma / Architectonic Visions Today*, SCCA Annual Exhibition, Múcsarnok, Budapest
1991 *Oscillation I-II.*, Siesta Basta, Komárno; Múcsarnok, Budapest
1992 *Az idegen szép*, Barcsay Terem, Budapest
7. *Counours International*, Voiron, France
Vision Fest, Arts Lab Gallery, Liverpool
Analóg, Budapest Galéria Lajos utcai Kiállítóháza, Budapest
1993 *Új Szerzemények*, Magyar Nemzeti Galéria, Budapest
NA-NE Galéria, Budapest
Második Velencei Biennálé, Velence
Község Könyvtára, Velence
Okos Láj, Barcsay Terem, Magyar Képzőművészeti Főiskola, Budapest
Polyphony, SCCA Annual Exhibition, Budapest
1994 *Innocens*, Uitz Terem, Dunaújváros

WORKS IN PUBLIC COLLECTIONS

- Első Magyar Látványtár, Budapest
Fiatal Képzőművészek Stúdiójának Archívuma, Budapest
Magyar Nemzeti Galéria, Budapest
Művelődési és Közkutatási Minisztérium, Budapest

BIBLIOGRAPHY

- György Szegő, "Elveszett nemzedék", *Új Művészet*, 1991/6
László Beke, "Komarno Exhibition", catalogue, *Oscilláció/Oszcilláció/Oscillation*, Múcsarnok, Budapest, 1991
István Hajdu, "Kicsiny Balázs kiállítása az FMK-ban", *Beszélő*, September 1992
Endre Kukorelly, "Kicsiny Balázs", *VOLT-NANE*, November 1993

"...A duality, or rather multiplicity of levels, the innumerable possible analogies and interpretations and technological contrasts turn into Kicsiny's superb paintings and installations, as if he were walking on a tightrope above the abyss..

On the two sides of the balance: rationality and transcendence – the characteristic features of our age. *Here and now* anything can happen, and nothing is believable. It took common sense only two hundred years to lose credit. Irrational powers reigned for a few years but managed to ruin the world. Entire societies seem helpless. No wonder, art turned back to its origins, that is, to magic and to its present day source, i.e. the self. It is by no means political art. The failure of politics only adds to the total failure of our civilization. Nowhere can it be more topical to talk about the liberation of the 'Self' than in connection with the *new, Eastern European sensibility* or trans-avantgarde. Contemporary art has really no dreams concerning the reform of society here. Neither faith nor science has credit anymore. There is no purpose either for which it would be needed. What we *can* talk about, however, is history conceived as part of the Self: Kicsiny's conscious and unconscious concept-vision of history is one of the best illustrations. And we can also talk about the poetic interpretation of personal imagination. In Kicsiny's works we can discover what has been most characteristic of man during his long history: the historical aspects of (visual) languages, religions, history and certain sciences or fields of knowledge, first of all of theology and psychology. These, however, are parts of the self in his work. Generations may be stolen, but the self is burglar-proof..."

György Szegő, 1991

KÉP CÍM NÉLKÜL

1994

Picture Without a Title

Oil on canvas, 85 x 85 cm
(Photo: Miklós Sulyok)



TAMÁS KIRÁLY

(b. 1952, Gyöngyös)

Fashion designer and costume designer for theater, cinema, and video clips.

Sad But She Is a Whore, Katona József Színház, Budapest (assistant to El Kazovszkij)

EXHIBITIONS

- 1990 Na-Ne Galéria Opening Exhibition, Budapest
Na-Ne Galéria Exhibition, Esztergom
- 1992 *Király Tamás*, Csók István Képtár, Székesfehérvár
- 1993 *Mi, kelet franciák*, Csók István Képtár, Székesfehérvár
Na-Ne Galéria Exhibition, Művészetek Háza, Pécs

ACTIONS

- 1983 *3 nap kolle(a)kción*, Fiatal Művészek Klubja, Budapest
- 1984 *Museumsoagv*, Fiatal Művészek Klubja, Budapest
Concert Exhibition, Pécsi Galéria, Pécs
- 1985 *Concert Exhibition*, Műhely Galéria, Szentendre
- 1987 *Halottitorparty / Wake Party*, Baross utca, Budapest
Kísértés / Temptation, Fiatal Művészek Klubja, Budapest
Kis értés / Understanding, Fiatal Művészek Klubja, Budapest
Kis sértés / Offense, Fiatal Művészek Klubja, Budapest
- 1991 *Virágszerda / Flower Wednesday*, Tilos az Á, Budapest
Duna Park Zenepavilon, Győr,
- 1992 *Virágszerda kedden / Flower Wednesday on Tuesday*, Tilos az Á, Budapest
- 1993 *A király új ruhája / The King's New Clothes*, Művelődési Központ, Mosonmagyaróvár
Hazalátogatók / Visitors at home, Gyöngyös
Oázis-diáksziget, Budapest

THEATER WORKS

- 1983 *West Side Story*, Rock Színház, Budapest (with G. Koppány, and N. Kovács)
- 1984 *The Marriage of Figaro*, Szolnoki Szigligeti Színház, Szolnok (with El Kazovszkij)

FEATURE FILMS

- 1984 *The Lover of a Cannibal*, Director: Mari Cantu, Katalin Pázmándi
- 1985 *Tomfoolery Is No Problem*, Director: János Xantus
Sad Sunday, Director: Pál Sándor
- 1987 *Rock Missionary*, Director: János Xantus
- 1988 *Zenith*, Director: Rainer Kirlberg, Germany

SELECTED BIBLIOGRAPHY

- Erik Izraelewicz, "Les éclairateurs de l'est", *L'Expansion*, 1987, No. 301, p. 72
- Katalin Erdős, "A tűnő pillanat varázslója", *Képes* 7, 1987/6, pp. 48-49
- Pierre Ponant, "Design-Vent d'Est", *Creation*, 1988, No. 35, pp. 18-19
- Katalin Bogyai, "Divatellenes divattervező", *Új Tükör*, January 29, 1989, p. 27
- Judit Acsay, "Meghalt a király, éljen a király", *Új Tükör*, September 3, 1989, pp. 36-37
- Sophie Zakar, "Király", *Vogue* (Mexico), 1989, No. 115, pp. 116-119
- Péter Harkai, "Angyal feketében", *Alterock*, January 1990, p. 10
- Jan Kromschröder, "Folklor und strenge Linien: die Kreationen des Tamás Király", *Stern*, 1990, No. 14, pp. 150-154
- Corinna von Bassewitz, "Karrierstadt Budapest", *Elle* (Germany), 1990, No. 10, pp. 313-314
- Edith Massün, "Király", *Vogue* (Mexico), 1991, No. 139, pp. 140-143
- Steven Carlson, "Király's creative fashion eludes being labeled", *Budapest Week*, No. 23, August 1992, p. 10
- Béla Szilárd Jávorszky, "A király ruhája meztelen", *Playboy* Portrait (Hungary), June 1993, pp. 76-81
- Ildikó Szabó, "A Térítész", *Filmkultúra*, July 1993, pp. 20, 27
- Vilmos Csaplár, "Népszabadságból varrt mellény", *Népszabadság*, February 11, 1994, p. 9

"Király destroys all the 'pre-invented drawers' of the brain and of social systems; his watchword is to 'demoralize everywhere', his aim is to cast heaven's hand in hell, and hell's eyes in heaven. He intends to restart the creative wheels of the universal circus in the imagination of every single individual. He believes in his own truth. He lives inward, and outward he lives giving the semblance of comic desire. A whole mass of the young imitates him, his hair, his gestures, his clothing (this of course is the impossible, as the pioneer spirit throws off the imitation) even so. Tamás remains for me the king, the naked king.

'Királyism', I made this up for him, to try to determine the pioneer character of his works in one word. This one, his, is devastating. And refusing. In Királyism we may find as antecedents, or as descendant with legal continuity, the legacy of Oscar Schlemmer. The gestures of largesse, and the creative humor of irony, that has made his art quite characteristic. It is not the design of the western style mannequin schools that dresses his models, as he dresses his friends whom he loves. It is not the beauty of comfort that gives the essence of this anti-mode, but the provocation, its own truth, and the illusion of happiness."

Gábor Bachman, 1992

SPIRÁL DRESS

1991

Spiral Dress

(Photo: Stefan Axel Bonnard)



ISTVÁN KOVÁCS

(b. 1964, Jászberény)

- 1988 Forest Technology Diploma,
Agricultural University, Brno
1992 Derkovits Scholarship

SELECTED SOLO EXHIBITIONS

- 1990 Liget Galéria, Budapest
Gödöllői Galéria, Gödöllő
1991 Youth Gallery, Brno (with Stanislav
Troksiar)
Budapest Galéria Lajos utcai
Kiállítóháza, Budapest
Kernstok Terem, Tatabánya
1993 Liget Galéria, Budapest
Megyei Művelődési Központ, Szolnok
Stúdió Galéria, Budapest

SELECTED GROUP EXHIBITIONS

- 1989 POSZTaMENS, Kortárs Galéria,
Jászberény
1990 Görög Templom Kiállítóterem, Vác
3rd Alternative Art Festival, Gallery XC,
Nové Zámky, Slovakia
Stúdió '90, Ernst Múzeum, Budapest
Test-ék, Budapest Galéria, Budapest
1991 Szobor Kísplasztika Installáció, Uitz Terem,
Dunaújváros

Oscillation I-II., Siesta Basta, Komárno;
Műcsarnok, Budapest
Stúdió '91, Magyar Nemzeti Galéria,
Budapest

- 1992 *Acht Ungarn*, Neue Galerie, Graz
Objektek, mobilok, Repülési Múzeum,
Petőfi Csarnok, Budapest
1993 *Derkovits ösztöndíjasok beszámoló kiállítása*,
Műcsarnok, Budapest
Polyphony, SCCA Annual Exhibition
(*Self War*, performance), Budapest
1994 Stúdió '93, Budapest Galéria Lajos
utcai Kiállítóháza, Budapest
Csalánleves, Munkácsy Mihály Múzeum,
Békéscsaba

SELECTED BIBLIOGRAPHY

- József Bárdosi, "Köztes Formák, A Mamut Art
kiállításról", *Belvedere*, 1990/6-7
János Sturcz, "Kovács István a zöldéletű
papírszobrász", *Új Művészet*, 1992/6
Géza Erdősi, "Csömöröm önmagamtól...
/avagy: angyalcsinálás/", *Heti Délkelet*, March
26, 1992
Frantisek Ptáček, "Transart Communication",
Profil, Bratislava, 1993/10
János Cs.Tóth, "Csalánleves", *Új Művészet*, 1993/4

"Kovács himself says that when he creates his sculptures he always starts out of an emotional image. These ideas, however, have a strong bodily character, and almost always take the shape of a figure, the body of a man or an animal.

Their psychological genesis is also manifest in the fact that, very often, they physically turn inside, deep into themselves. They could also be movements of Kovács's performances turned into stone. Yet, they all want to break out of their closed form: all of them break away from the earth and most of them are unstable or take the shape of a bird.

Almost all of them are bigger than life size, and on most of them one part of the body is made disproportionately large, emphasized or overemphasized. The lap of a pregnant woman, a bottom spread wide, bodies dissected, opened up, sometimes amputated, covered with blood but still erotic. They are animae that are persons, individual beings, sometimes hybrids, but, at the same time, they are more general representations of ideas."

János Sturcz, 1992

VIHAR

1994

Storm

Paper, wood, metal, plastic, 200 x 170 x 200 cm
(Photo: Róbert Szabó)



TAMÁS KÖRÖSÉNYI

(b. 1953, Budapest)

- 1976 Degree in Sculpture, Hungarian Academy of Fine Arts, Budapest
1982 One year stipend, Akademie der bildenden Künste, Vienna
Since 1990 Teacher, Hungarian Academy of Fine Arts, Budapest

SELECTED SOLO EXHIBITIONS

- 1979 Stúdió Galéria, Budapest
1981 Vigadó Galéria, Budapest
1985 Institut Français, Budapest
Műcsarnok, Budapest (with M. Melocco and R. Török)
1988 Stúdió Galéria, Budapest
1990 Óbudai Művelődési Központ, Budapest
Liget Galéria, Budapest (with J. Traar)
1992 Collegium Hungaricum, Vienna (with Gy. Jovián)
Fővárosi Képtár, Kiscelli Múzeum, Budapest
1993 Pécsi Galéria, Pécs
1994 *Rendhagyó kiállítás* (sculptures at 10 locations), Budapest
Galerie Pimmingstorfer, Peuerbach

SELECTED GROUP EXHIBITIONS

- 1976 V. Országos Kisplasztikai Biennálé, Pécs
1978 *Jubileumi Stúdiókiállítás*, Magyar Nemzeti Galéria, Budapest
1982 *Hungarian Medal Art*, Pushkin Museum, Moscow; Ermitage, Leningrad
1983 *A táj / The Landscape*, Pécsi Galéria, Pécs
Contemporary Hungarian Small Sculpture, National Library, Madrid, Spain; Gulbenkian Foundation, Lisbon, Portugal
1993 *Zeichen-Sprache III*, Haus Ungarn, Berlin
1994 VIII. Triennale India, New Delhi

WORKS IN PUBLIC COLLECTIONS

- Fővárosi Képtár, Budapest
Janus Pannonius Múzeum Modern Magyar Képtár, Pécs
Magyar Nemzeti Galéria, Budapest
Szombathelyi Képtár, Szombathely
Xantus János Múzeum, Győr
Kunstmuseum, Bonn
Muzeum Narodowe, Szczecin
Muzeum Sztuki, Łódź
Neue Galerie am Landesmuseum Joanneum, Graz
Neue Galerie der Stadt Linz, Linz

SELECTED BIBLIOGRAPHY

- Péter Gyárfás, "Védőrétegek - Körösényi Tamás plasztikáiról", *Művészet*, 1987/9
Wilfried Kreiner, "Körösényi Tamás", catalogue, XXIV. *Internationale Malerwochen in der Steiermark*, Neue Galerie am Landesmuseum Joanneum, Graz, 1989
Péter Gyárfás, "Elementáris szobrászat - beszélgetés Körösényi Tamás szobrászművésszel", *Mozgó Világ*, 1990/3
Éva Forgács, catalogue foreword, *Tájhangok - Landschaftstöne 14-19*, Fővárosi Képtár - Kiscelli Múzeum, Budapest, 1992
László Beke, "Álcahaló és sivatagi terepruha / Tarnnetz und Wüsten-Tarnkleidung", catalogue, *Illeszkedés/Fügung*, Pécsi Galéria, 1993
Edit Sasvári, "A természet szeret rejtőzködni", *Balkon*, 1994/1
István Hajdu, "A művészetről nem lehet népszavazással dönteni - interjú Körösényi Tamással", *Beszélő*, 1994/2
László Földényi F., "Zöld illeszkedések - Körösényi Tamás szobrairól", *Élet és Irodalom*, 1994/2

"The most important conceptual element of Körösényi's green installation is 'joining.' He finds the German term 'Fügung' the most suitable to refer to this principle. In his works, when two or three elements meet, it means the joining of different colors and forms and the joining of positive protrusion and negative indent. Along the lines of joining natural and artificial come together, for the schematic system by which we create the appearance of nature was formed through the imitation of nature. And finally, regular and irregular also meet here, for both the puzzle and the aleatorically arranged camouflage, irregular forms become regularly reproducible in a higher context. These patterns compare to the ideal scanning lines as do the regular raster to the irregular raster in printing techniques or the military camouflage net to the desert camouflage gown."

László Beke, 1993

ILLESZKEDÉS / FÜGUNG 12

1993

Articulations 12

Iron, paper pulp, plextol, 61 x 140 x 132 cm

(Photo: László Körtvélyesi)



ÉVA KÖVES

(b. 1965, Moscow)

- 1984-1989 Degree in Painting, Hungarian Academy of Fine Arts, Budapest
1989-1992 Derkovits Scholarship

SOLO EXHIBITIONS

- 1990 Óbudai Pincegaléria, Budapest
1991 Fiatal Művészek Klubja, Budapest
1992 Fészek Galéria, Hermann Terem, Budapest
Stúdió Galéria, Budapest
1993 Ludwig Múzeum, Budapest
1994 Fiatal Művészek Klubja, Budapest

SELECTED GROUP EXHIBITIONS

- 1987 *Művészeti Hetek*, Nyíregyháza Magyar Építészek Székháza, Budapest
1988 Collegium Hungaricum, Vienna Bartók Galéria, Budapest
Akvarell Biennále, Eger
1989 Józsefvárosi Galéria, Budapest
Táblaképfestészeti Biennále, Szeged
1990 *Derkovits ösztöndíjasok beszámolója*, Ernst Múzeum, Budapest
Stúdió '90, Ernst Múzeum, Budapest
1991 *Gallery by Night*, Stúdió Galéria, Budapest

Derkovits ösztöndíjasok beszámolója, Ernst Múzeum, Budapest
Museum of Modern Art, Dallas
Stúdió '91, Magyar Nemzeti Galéria, Budapest

- 1992 *Ungarn Zeit Kunst*, Galerie der Bayerischen Landesbank, Munich
Stúdió '92, Ernst Múzeum, Budapest
Germinations 7, Grenoble, Budapest, Bratislava
1993 Stúdió '93, Budapest Galéria Lajos utcai Kiállítóháza, Budapest
Ungarn Zeit Kunst, Vigadó Galéria, Budapest
1994 Liget Galéria, Budapest (with Teodora Hübner)

SELECTED BIBLIOGRAPHY

- István Hajdu, "Két kiállítás / Kontempláció a zajban", *Beszélő*, December 21, 1991
Tamás Turai, "Időtlen idő. Köves Éva fehér képei", *Új Művészet*, 1992/6, pp. 65-66
Orsolya Merhán, "Fal festmény, Köves Éva kiállítása a Ludwig Múzeumban", *Balkon*, 1993/2, p. 29
Mária Molnár, "Tér, kép — Köves Éva kiállítása", *Új Művészet*, 1994/4, pp. 59-60

"Éva Köves's paintings 'step over their own shadow'. These shadows become alive and start to live their own individual lives, turning into new images.

At her recent exhibition at the Ludwig Museum, Budapest, Köves set out to explore current artistic issues. She connected the traditions of conceptual art with the re-definition of the problem of pure painterliness. With the methods of painterly analysis, she examined the relationship of plain and depth. She presented her conceptual construction by using the entire surface of the wall of the exhibition hall. The geometrical motives appear as the elements of a fresco. The motive – the 'painting' itself – is a square or a rectangle resembling an easel painting. The motives are painted on the wall and the shadows of their imaginary third dimension are projected onto the adjacent wall ."

Mária Molnár, 1994

FESTMÉNY INSTALLÁCIÓ

1993

Painting installation

Installation, Ludwig Museum, Budapest

Acrylic on wall, 10 x 5 m

(Photo: József Baksai)



FERENC LANTOS

(b. 1929, Pécs)

Graduated from the Hungarian Academy of Fine Arts, Budapest, Faculty of Painting

1959 Founded the Fine Art Department of the Arts Gymnasium, Pécs

1968 Founded the *Pécsi Műhely* /Workshop of Pécs/

1974 Founded the *Pécsi Vizuális Műhely* /Visual Workshop of Pécs/

1985 Founded the Art School of the Apáczai Cultural Center, Pécs

1990 Founded the *Pécsi Művészeti Szabadiskola* /Free School of Arts, Pécs/

SELECTED SOLO EXHIBITIONS

1957 Janus Pannonius Múzeum, Pécs

1962 Janus Pannonius Múzeum, Pécs

1967 Műszaki Egyetem Kollégiuma, Budapest

1970 Technika Háza, Pécs

1971 Janus Pannonius Múzeum, Pécs

1973 Művészkлуб, Szeged

1976 Móra Ferenc Múzeum, Szeged

1977 Magyar Nemzeti Galéria, Budapest
Józsefvárosi Kiállítóterem, Budapest

1978 Jósza András Múzeum, Nyíregyháza

1980 Ifjúsági Ház, Salgótarján

1983 Pécsi Galéria, Pécs

1984 *Nature-Vision-Art Work*, Unitarian Church of Adelphi, Washington

1985 *Nature-Vision-Art Work*, Taidemuseo, Lahti, Finland

Institut Français, Budapest

1986 Vármúzeum, Szigetvár

1988 Művészetek Háza, Pécs

1989 Zeneművészeti Főiskola, Pécs

1990 Művészetek Háza, Pécs

1991 Hungarian Cultural Institute, Prague (with J.Erdős and I.Gellér B.)

Művelődési Központ, Paks

1992 Pécsi Kisgaléria, Pécs

SELECTED GROUP EXHIBITIONS

1968 *Hungarian Enamel Art*, Collegium Hungaricum, Vienna

1970 *Mozgás '70*, Janus Pannonius Múzeum, Pécs

1971 *Új művek*, Műcsarnok, Budapest

1972 *Modern Grafika*, Janus Pannonius Múzeum, Pécs

In memoriam Bartók, Déry Múzeum, Debrecen

1973 *Szövegek*, Kápolnatárlatok, Balatonboglár

1974 *Ungarische Kunst '74*, Kunstverein, Oldenburg

XX. századi magyar grafika, Savaria Múzeum, Szombathely

1976 *A színes sokszorosítás szerepe...*, Józsefvárosi Kiállítóterem, Budapest

1977 *Szimpozion '76*, Józsefvárosi Kiállítóterem, Budapest

1978 *Hungarian Constructive Art 1920-1977*, 'S Hertogenbosch, Utrecht, Emmen

1979 *Szürenon*, Kassák Művelődési Ház, Budapest

1980 *Tendenciák 1970-1980*, Óbudai Galéria, Budapest

Rajz/Drawing, Pécsi Galéria, Pécs

1981 *A vonal*, Pécsi Galéria, Pécs

Bartók Commemorative Exhibition, Pécs, Kaposvár, Szekszárd, Nagykanizsa

1982 *World Art Post*, Fészek Galéria, Budapest

1983 *Új Művészetért*, Művelődési Központ, Szeged

WORKS IN PUBLIC COLLECTIONS

Janus Pannonius Múzeum, Pécs

Jósza András Múzeum, Nyíregyháza

Paksi Képtár, Paks

Museum Fredrikstad, Norway

Museum Poznan, Poland

Museum Senta, Vojvodina

Museum Södertälje, Sweden

Taidemuseo, Lahti, Finland

SELECTED BIBLIOGRAPHY

Dr. István Hargittai, "Szimmetriák lázadása", catalogue, *Lantos*, Pécsi Galéria, Pécs, 1983

Dr. Tamás Aknai, "A megtalált rendszer", *Dunántúli Napló*, April 9, 1983

András Bán, "Lantos Ferenc életmű kiállítása a Pécsi Galériában", *Magyar Nemzet*, 19 April 1983

Dr. Éva Hárs, "Piramist építeni - Lantos Ferenc művészetéről", *Kortárs*, 1986/9

László Fábrián, "A kézjegy igézetében - Lantos Ferenc művészete", *Művészet*, 1987/7

Márta Kovalovszky, catalogue foreword, *Lantos*, Pécsi Galéria, Pécs, 1992

Béla Tilless, catalogue foreword, *Lantos*, Pécsi Galéria, Pécs, 1992

"Ferenc Lantos's latest works are convincing documents and also products of the process in which, from the beginning of the eighties, the beneficial earthquake in painting has broken up and reshaped the old concept of the image. This process has enriched the puritan methods, forms and visual approaches that were committed to geometry and constructive arrangement, with unexpected viewpoints and surprising plains and depths. Now, in retrospect, I think I can confess that some years ago I was really pleased to discover that Lantos's mild and monumental geometry and stubborn artistic principles were also troubled by some promising disturbance: I thought that the disrupted discipline of his somewhat impeccable painting would set free the 'leashed' energies of colors and painterly gestures, and, to be honest, it made me happy. And the works presented at this exhibition justify my happiness (which then seemed a little too early). The title, *Sounds and Contrasts*, sums up the purpose and character of the paintings and graphics Lantos has made in the last few years, and we shall see that the restrained words mark radical but still, silent changes. From behind the disciplined diagonals and the sharp and clear outlines, the boiling and steaming material of the heretofore hidden world breaks to the surface like from a fresh wound, yet, without pain, joyfully and maturely. The two different worlds are united and reconciled in a harmonious contrast and the two sounds ring together."

Márta Kovalovszky, 1992

KONTRASZTOK

1991

Contrasts

Acrylic on canvas, 40 x 40 cm

(Photo: László Körtvélyesi)



VIKTOR LOIS

(b. 1950, Tatabánya)

SELECTED SOLO EXHIBITIONS

- 1987 *Mosoly mosó hangszerek*, Művésztelepi Galéria, Szentendre
Földalatti léghajó, Guba Peta pincéje, Szentendre
- 1988 Liget Galéria, Budapest
- 1989 Csók István Képtár, Székesfehérvár
Óbudai Társaskör Galéria, Budapest
- 1990 De Fabrik, Eindhoven
- 1991 Merlin Színház, Budapest
- 1992 Kiscelli Múzeum, Budapest
- 1993 *Sound Trip*, Biennale di Venezia, Padiglione Ungherese, Venice

SELECTED GROUP EXHIBITIONS

- 1987 *Galerie Art'éria*, Stadtmuseum, Woerden
Mit Herz in Hoehcht - Ungarn, Kulturpalast Hoehcht, Frankfurt am Main
Neue Ungarische Kunst, Galerie der Aktionshalle, Rote Fabrik Kulturzentrum, Zurich
Christie's Auction, Amsterdam
Friss Művek, Vujicsics Tihamér Zeneiskola, Szentendre
A Szentendrei Art'éria Galéria kiállítása, Miskolci Galéria, Miskolc; Göcseji Múzeum, Zalaegerszeg
Pest megyei autodidakta képzőművészek kiállítása, Szentendrei Képtár, Szentendre
Kerékpárok, Design Center, Budapest
Szabadtéri tárlat, Vajda Lajos Stúdió, Szentendre
Művészet ma II., Budapest Galéria Lajos utcai Kiállítóháza, Budapest
Az Art'éria Galéria sárkány kiállítása, Martinovics hegy, Budapest
- 1988 SZÁFT, A Vajda Lajos Stúdió és meghívott barátai közös kiállítása, Ernst Múzeum, Budapest

Grotesque Art, Kernstok Terem, Tatabánya
Kortárs művészet, keresztmetszet, ELTE, Szerb utca, Budapest
Új művészeti hadifegyverek, Tóth Árpád sétány, Budapest
Festival of young artists from socialist countries, Manezh, Moscow

1990 KRACH, Győri Műcsarnok, Győr
MAMUT-ART, Görög Templom, Vác
Palais du Universitaire, Strasbourg

1992 DIALOG, Vigadó Galéria, Budapest

WORKS IN PUBLIC COLLECTIONS

Ferenczy Múzeum, Szentendre
Fiatal Képzőművészek Stúdiója Egyesület, Budapest
Ludwig Múzeum, Budapest
Magyar Nemzeti Galéria, Budapest
Národní Muzeum, Prague

SELECTED BIBLIOGRAPHY

Gábor András, "Úthengerbicikli és facsaróhárfá. Lois Viktor műveiről", *Művészet*, 1989/3

Reno Barth, "Jazzcollagen und Waschtrommelgeigen", *Die Presse*, April 10, 1989

Katalin Keserü, catalogue foreword, *Lois Viktor*, Csók István Képtár, Székesfehérvár, 1989

Ernő P. Szabó, "Mindent érzésből", *Új Tükör*, August 27, 1989

René van Peer, "Viktor Lois overtreft alle verwachtinge", *Eindhovens Dagblad*, October 22, 1990

Marianné Vermeijden, "Het muzikale leven van schroot", *NRC Handelsblad*, October 19, 1990

Z.SZ. Bogdándy-V.Loís, "Két periférikus beszélget: Bogdándy Zoltán Szultán és Lois Viktor hajléktalan műalkotásairól", *Új Forrás*, 1991/4

"Lois is a *homo ludens* type of artist and also a master-of-all-trades who creates his own household objects. He has made mobiles, furniture-sculptures, musical instruments and all kinds of vehicles using the same materials. Lois's works of art – musical sculpture – are born from the meeting of machine aesthetics and the inclination man has to collect and assemble. Objects produced by machines are transformed into individual pieces by the handy work of the artist, and thus, they can be considered as peculiar mixtures of the individual and the mass-produced. They are open works of art because their creator endows them with a function, so their effect becomes manifested in action, i.e., in the concert. Composed of ready made objects – spare parts and junk – they have a documentary value (the history of technology). Furthermore, they can be considered durable props for performance, by which it is possible to repeat an originally spontaneous action."

József Bárdosi, 1993

MOSÓSZIRÉNA

1988-1989

Washing Siren

Iron, rubber, 164 cm

Photo courtesy László Lugosi Lugo,

4x5 – Photo Archives of Visual Art and Architecture, Budapest



Graduated from the Hungarian Academy of Fine Arts, Budapest

- 1926 Study tour to Paris
- 1929 Study tour to The Netherlands
- 1934 Member Group of Socialist Artists
- 1957-1968 Teaches at a vocational school
- 1985 Munkácsy Award

SELECTED SOLO EXHIBITIONS

- 1941 *Műteremkiállítás*, Budapest (with Ibolya Lossonczy)
- 1943 *Alkotás Művészház*, Budapest
- 1947 *Galéria a 4 Világtájhoz*, Budapest (with Ibolya Lossonczy)
- 1971 *Fényes Adolf Terem*, Budapest
Zodiákus Klub, Esztergom
- 1978 *Műcsarnok*, Budapest
- 1980 *Összecsengések*, ELTE Bölcsészgaléria, Budapest (with Ödön Palasovszky)
- 1981 *Xantus János Múzeum Könyvtára*, Győr
- 1983 *Babits Mihály Megyei Művelődési Központ*, Szekszárd
- 1984 *Dobó István Vármúzeum*, Eger
- 1985 *Lossonczy Tamás rajzai*, Óbudai Pincegaléria, Budapest
- 1987 *Fészek Galéria*, Budapest
Szombathelyi Képtár, Szombathely (with Ibolya Lossonczy)
- 1988 *Miskolci Galéria* (with Ibolya Lossonczy)
Sillye Gábor Művelődési Központ, Hajdúböszörmény (with Ibolya Lossonczy)
- 1992 *Mednyánszky Terem*, Budapest

SELECTED GROUP EXHIBITIONS

- 1924 *Képzőművészeti Főiskola ifjúsági kiállítása*, Budapest
- 1935 *A Szocialista Képzőművészek Csoportja grafikai kiállítása*, Magántisztviselők Országos Szervezete, Budapest
- 1944 *Új romantika*, Tamás Galéria, Budapest
- 1945 *A Szociáldemokrata Párt Képzőművészeinek Társasága és meghívott művészek kiállítása*, Ernst Múzeum, Budapest
- 1946 *Az Európai Iskola grafikai és kisplasztikai kiállítása*, MNDSZ IV. ker. Szervezete, Budapest
A "Magyar Képzőművészetért" Mozgalom I. kiállítása, Ernst Múzeum, Budapest
Elvont művészet I. magyar csoportkiállítása, Képzőművészek Szabadszervezete, Budapest
Képzőművészek Szabadszervezete I. kiállítása, Pécs
- 1947 *Új Világkép*, Galéria a 4 Világtájhoz, Budapest

Elvont művészet II. magyar csoportkiállítása, Képzőművészek Szabadszervezete, Budapest

Képzőművészetünk a felszabadulás óta, Fővárosi Képtár, Budapest

Fókusz Galéria II. kiállítása, Budapest

Magyar Művészhetek reprezentatív képzőművészeti kiállítása, Ernst Múzeum, Budapest

II. Szabad Nemzeti kiállítás, Fővárosi Képtár, Budapest

Alkotás Művészház XXXV. kiállítása, Budapest

3. Salon des Réalités Nouvelles, Palais de New York, Paris

1948 *90 művész kiállítása*, Nemzeti Szalon, Budapest

A magyar képzőművészet újabb irányai, Nemzeti Szalon, Budapest

1952 *III. Magyar Képzőművészeti kiállítás*, Műcsarnok, Budapest

1954 *IV. Magyar Képzőművészeti kiállítás*, Műcsarnok, Budapest

1973 *Európai Iskola*, Csók István Képtár, Székesfehérvár

1977 *Magyar művészet 1945-1949*, Csók István Képtár, Székesfehérvár

1982 *Kállai Ernő emlékezete*, Óbuda Galéria, Budapest

1984 *Grafikák Kállai Ernő hagyatékából*, Óbudai Pincegaléria, Budapest
Az (ismeretlen) Európai Iskola, Budapest
Kiállítóterem, Budapest

1991 *Hatvanas évek - Új irányzatok a magyar képzőművészetben*, Magyar Nemzeti Galéria, Budapest

WORKS IN PUBLIC COLLECTIONS – SELECTION

Dobó István Vármúzeum, Eger
Janus Pannonius Múzeum, Pécs
Kecskeméti Képtár, Kecskemét
Magyar Nemzeti Galéria, Budapest
Szombathelyi Képtár, Szombathely

SELECTED BIBLIOGRAPHY

Ernő Kállai, *A természet rejtejt arca*, Misztótfalusi, Budapest, 1947
Béla Hamvas - Katalin Kemény, *Forradalom a művészetben*, Misztótfalusi, Budapest, 1947
Lajos Németh, *Modern Magyar Művészet*, Corvina, Budapest, 1968, p. 126
András Mucsi, catalogue foreword, *Lossonczy*, Zodiákus Klub, Esztergom, March 1971
Mária Bozóky, *Lossonczy Tamás*, Képzőművészeti Alap Kiadóvállalat, Budapest, 1976

"What has been giving him his strength? A faith, an indestructible dream, an overwhelming attraction – to perfection. It is an ancient dream of mankind that there must exist a perfect world. We know that it is unattainable, but trying to reduce our desires to lesser purposes is sheer treachery. If God was a bungler, let the human race try. While fighting with the night monsters of the world of instincts and passion and with the unrightful power of accidentality, Lossonczy has found an Archimedean point and, setting his feet on it, he can demonstrate the ideal of perfection.

In his book written with Katalin Kemény, Béla Hamvas, the most philosophical expert of modern art reflects on the idea that the ideal perfection is to be found in the point, and in analyzing the paintings of the young Lossonczy, he defines the point as their main theme.

The point is perfect because it has no features and qualities. It is not subject to space and time, it is neither beginning nor end but it is both at the same time. However it has no existence, it is nothing but void, the lack of everything. All those who have thought seriously about perfection and its human aspects – perfect happiness, perfect society, finding them naturally in heaven, utopias or fairy tails – could only define the object of their aspirations negatively. Our holy preachers, from Péter Bornemissza to Péter Pázmány and on do not differ in this respect from the profane author of *János vitéz*. 'In Fairy Land there is *no* winter ... *no* sunrise and sunset ... They do *not* need food or drink ... and sadness does not cry there...'

FELTARTÓZTATHATLAN

1990

Irresistible

Oil on canvas, 80 x 120 cm

(Photo: Miklós Sulyok)



Ödön Palasovszky, catalogue foreword, *Lossonczy Tamás festőművész kiállítása*, Műcsarnok, Budapest, December 1978

Ottó Mezei, *Lossonczy Tamás és a magyar szürrealista absztrakció*, *Művészet* 1979/7 (Details from T. Lossonczy's diary) Részletek Lossonczy Tamás naplójából, *Ars Hungarica*, Budapest, 1981/1

Lajos Lóska, "A tiszta festészet (Lossonczy Tamás és a magyar nonfiguráció)", *Művészet*, 1985/7

László Fábián, "Napló és költészet", *Kortárs*, July 1985

Tamás Lossonczy, (Autobiography and details from his diary) "Önéletrajz és naplórészletek", *Új Írás*, May 1986
Sándor Lukács, "Lossonczy Tamás húsz festménye", *Vigilia*, June 1987
A.G. (Gábor Antal), "Egy mélytengeri bűvár Budán", *Ország - Világ*, September 2, 1987
Sándor Lukácsy, "Preface", catalogue, *Lossonczy Tamás festőművész és Lossonczy Ibolya szobrászművész kiállítása*, Szombathelyi Képtár, November 1987–January 1988
János Frank, "From the Geometric to the Organic", *The New Hungarian Quarterly*, Vol. XXVIII. No. 107, 1987

Hamvas developed the philosophy of perfection = point from the wisdom of the far East, but he could as well have referred to the neo-Platonist Pico della Mirandola: 'The end of everything is the same as its beginning, the one almighty God...', or to Alberti, the great architect and theoretician of the renaissance, who says that the expression of God's perfection is the circle (that is, the figure with which our fallible senses substitute the absolute point).

Points, tiny dots of color, little circles, can also be found in the paintings of Jenő Gadányi and Géza Bene. They perform the function of orientation and punctuation. However, philosophical points appear in Tamás Lossonczy's paintings to tell us about the unachievable but orienting idea of the desired perfection. Lossonczy's clear colors are the monologues of the absolute, their movement is motionlessness, their vital element is Pascal's silence."

Sándor Lukácsy, 1987

CÍM NÉLKÜL

1971

Untitled

Oil on canvas, 40 x 50 cm
(Photo: Imre Juhász)



ILONA LOVAS

(b. 1948, Budapest)

1974 Degree in Textile Art, Hungarian Academy of Applied Arts, Budapest

SELECTED SOLO EXHIBITIONS

1980 Színház Galéria, Pécs
1981 Waldstein Palace, Prague
1982 Toldi Galéria, Budapest
1983 Derkovits Galéria, Budapest
1984 Zwinger Galéria, Kőszeg
1985 Helikon Galéria, Budapest
1986 Künstlerhaus, Graz
1987 Vári Galéria, Budapest
1990 Art in General Gallery, New York
Gruppe 77 Haus, Graz
1991 Budapest Galéria Lajos utcai Kiállítóháza, Budapest
1992 Pécsi Kisgaléria, Pécs
1993 Múcsarnok - Palme Ház, Budapest
1994 Collegium Hungaricum, Vienna

SELECTED GROUP EXHIBITIONS

1980 6. Fal-és Tértextil Biennále, Savaria Múzeum, Szombathely
Rajz/Drawing, Pécsi Galéria, Pécs
1981 Textilkunst 81, Künstlerhaus, Linz
Papírművek 5., Csepeli Papírgyár, Budapest (with Zs. Szenes and A. Hübner)
4. Miedzynarodowe Triennale Tkaniny, Centralne Muzeum Włókiennictwa, Łódź
1982 Selection from the Textile Collection of the Savaria Museum, Galerie am Parktheater, Iserlohn, Germany
7. Fal-és Tértextil Biennále, Savaria Múzeum, Szombathely
1983 Helyzet, Budapest Galéria Lajos utcai Kiállítóháza, Budapest
Velemi Textilművészeti Alkotóműhely 1975-1983, Fészek Galéria, Budapest
Táj/Landscape, Pécsi Galéria, Pécs
1984 Az új textil, István Király Múzeum, Székesfehérvár
1985 Fibrés Art '85, Musée des Arts Décoratifs, Paris
Experimental Textile Symposium, Graz

5 Miedzynarodowe Triennale Tkaniny, Centralne Muzeum Włókiennictwa, Łódź

Textiles from the Collection of the Savaria Museum, Slovenská Národná Galéria, Bratislava
Il piccolo formato tessile, Italia

1986-1987 Contemporary Hungarian textiles 1933-1986, Castle Museum, Nottingham; Wapping Arts Centre, London; Casper Arts Gallery, Bransley; Leicester City Arts Gallery, Leicester

1987 Mágikus művek, Budapest Galéria Lajos utcai Kiállítóháza, Budapest; Szombathelyi Képtár, Szombathely

1988 Eleven Textil / Living Textile 1968-1978-1988, Múcsarnok, Budapest

1989 Az Avantgard vége / The End of the Avantgarde, István Király Múzeum, Székesfehérvár

1992 Lady in Enzianblau, Frauen Museum, Bonn

Biennale Internationale de la Tapisserie, Musée Cantonal des Beaux-Arts, Lausanne

1993 Hölgy enciánkékekben, Budapest Galéria, Budapest

WORKS IN PUBLIC COLLECTIONS

Janus Pannonius Múzeum, Pécs
Savaria Múzeum, Szombathely
Sárospataki Képtár, Sárospatak
Szent István Király Múzeum, Székesfehérvár

SELECTED BIBLIOGRAPHY

Péter Fitz, "A magyar textil kalandjai (1968-1986) I-II.", *Életünk* 1986/11, 1986/12
Péter Fitz, "The Adventures of Hungarian Textile Art (1968-1986)", catalogue, *Eleven Textil/Living Textile 1968-1978-1988*, Múcsarnok, Budapest, 1988
Márta Kovalovszky, catalogue foreword, *Lovas Ilona*, Budapest Galéria, 1991
Zsuzsanna Varga, "A lélek köpenye. Lovas Ilona újabb munkái", *Új Művészet*, 1992/2, pp. 9-10

"Just like Ilona Lovas, the artists among Eskimo seal hunters or prehistoric hunting tribes applied all the parts of the animal, all the segments of nature, to artistic creation. Of course, not only the gesture of choice is what counts. Matter can only evoke its polar opposite - spirit - via artistic shaping. Lovas stretches the cleaned and treated bowel on a frame of twigs, creating hollow, transparent, ethereal, spindle-shaped forms, their surfaces showing well the magnificent intricate pattern of the venous network that performs the life-giving metabolic processes, an imprint of real, peremptory, living life. Lovas shows how the bowel with its venous system is a filtering membrane creating immaterial energy, that is life, from absolute material, selecting from the external, natural world what is substantial for man's internal world. More than that, it protects man from the dangers, poisons of the external world. She has realized what a fundamentally important life-sustaining center the otherwise so much depreciated intestine is. That explains the concept behind her shaping the intestine membrane into a seed (the symbol of life). By this, vegetal existence is also involved in the universality of the work. Her work assumes its final beauty, its immaterial lightness, after passing through a double filter. After preparation the piece is shaped into a streamlined drop-shape, and only then is it ready to take in the spirit. It comes not just through the work bearing aesthetic, artistic information and evoking associations, but through the passages from the Bible Lovas writes on them; these fill the piece with sacred energies..."

János Sturcz, 1994

STÁCIÓ 12

1992

Station No. 12

Installation: ox-gut, 200 x 27 cm



JÁNOS MEGYIK

(b. 1938, Szolnok)

- 1954-1956 Fine and Applied Arts
Gymnasium, Budapest
- Since 1956 Lives in Vienna, Austria
- 1956-1960 Akademie der bildenden Künste,
Vienna
- 1960-1961 Diplom, Akademie für
angewandte Kunst, Vienna

SELECTED SOLO EXHIBITIONS

- 1988 *Holzkonstruktionen/Fotogramme/
Zeichnungen*, Museum Moderner
Kunst – Palais Liechtenstein,
Vienna
- 1988-1989 *Fakonstrukciók/Fotogramok/Rajzok*,
Műcsarnok, Budapest
- 1989 Galerie Bayenthalgürtel, Cologne
- 1990 *Liegender Corpus*, Kunsthalle,
Hamburg
- 1993 Galerie Station3, Vienna
Szent István Király Múzeum,
Székesfehérvár

SELECTED GROUP EXHIBITIONS

- 1976-1977 *Sorozatművek*, Csók István Képtár,
Székesfehérvár
- 1977 *Geometrica 77*, Tulln
- 1978 K 45, Künstlerhaus, Vienna
- 1980 *Künstler aus Ungarn*, Kunsthalle,
Wilhelmshaven
- 1981 *Vonal*, Pécsi Galéria, Pécs
- 1982-1983 *Tisztelet a szülőföldnek / Hommage à la
terre natale*, Műcsarnok, Budapest
Exakte Tendenzen 82, Modern Art
Galerie, Vienna
- 1983 *Exakte Tendenzen- Raumkonzepte*,
Schloss Buchberg am Kamp
- 1984 "1984" *Orwell und die Gegenwart*,
Museum des 20. Jahrhunderts,
Vienna

- 1985 *Buchbergi tértervek*, Fészek Galéria,
Budapest
- 1990 *Architektonikus gondolkodás ma /
Architectonic Visions Today*, SCCA
Annual Exhibition, Műcsarnok,
Budapest
- 1993 *Mi, kelet-franciák - Magyar művészet
1981-89*, Csók István Képtár,
Székesfehérvár

WORKS IN PUBLIC COLLECTIONS

- Szent István Király Múzeum, Székesfehérvár
Szépművészeti Múzeum, Budapest
Albertina, Vienna
Kunsthalle, Hamburg
Museum Moderner Kunst, Vienna

SELECTED BIBLIOGRAPHY

- Alpár Bujdosó, "Megyik János: A semmi kon-
strukciója", *Magyar Műhely*, 1974/4, pp. 33-39
- Ákos Moravánszky, "Alaprajz és geometria",
Magyar Építőművészet, 1981/6, pp. 58-59
- László Beke, "Geometria, művészet,
kontempláció - beszélgetés Megyik
Jánossal", *Mozgó Világ*, 1982/12, pp. 77-85
- Gábor András, "Élő geometria", *Művészet*,
1989/4, pp. 35-37
- Alpár Bujdosó, "Beszélgetés Megyik
Jánossal", *Életünk*, 1989/7 special issue, pp.
134-139
- Éva Forgács, "A forma logikája", *Jelenkor*,
1989/7-8, pp. 739-740
- Werner Hofmann, "János Megyik Liegender
Corpus", catalogue, *Megyik: Liegender Corpus*,
Kunsthalle Hamburg, 1990
- Gábor András, "Festői térkísérletek - a
perspektíva változásai/Painterly space
experiments - the changes of perspective",
Új Művészet, 1994/5, pp. 19-23, 79-81

"Point, perspective, ego, world – these are the key motifs of Megyik's latest works. In his paintings, which are peculiar combinations of the mural and the relief, he uses the classical principle of perspective. However, this principle does not totally prevail because, by moving the view-points and the vanishing points of the painted figures, he creates multi-perspective constructions, perspectivic nonsenses and reverse perspectives. At the same time, by lengthening the straight lines, Megyik opens the plain of the painting (of the wall) beyond the horizon. The diametrical figure of this imaginary or, more precisely, virtual (painted) segment of space is the 'real' spatial formation protruding towards the viewer in a normal perspective (cardboard relief) which is simultaneously part of the work and the real space. Megyik's works are spatial mutants emphasizing the internal and inherent ambivalence of the seemingly 'objective' viewpoint-horizon-vanishing point exact system. From any one viewpoint the ego (i.e., one person) sees what he or she sees and creates what he or she creates. Megyik, who is preoccupied with the problem of the image, considers easel painting as a spatial formation, 'preliminarily defined plain' and 'a segment of space'. In his murals combined with reliefs, Megyik experiments with this plain considered as a spatial formation. Instead of 'truth formulas', he creates alternative spatial experiments composed for several viewpoints."

Gábor András, 1994

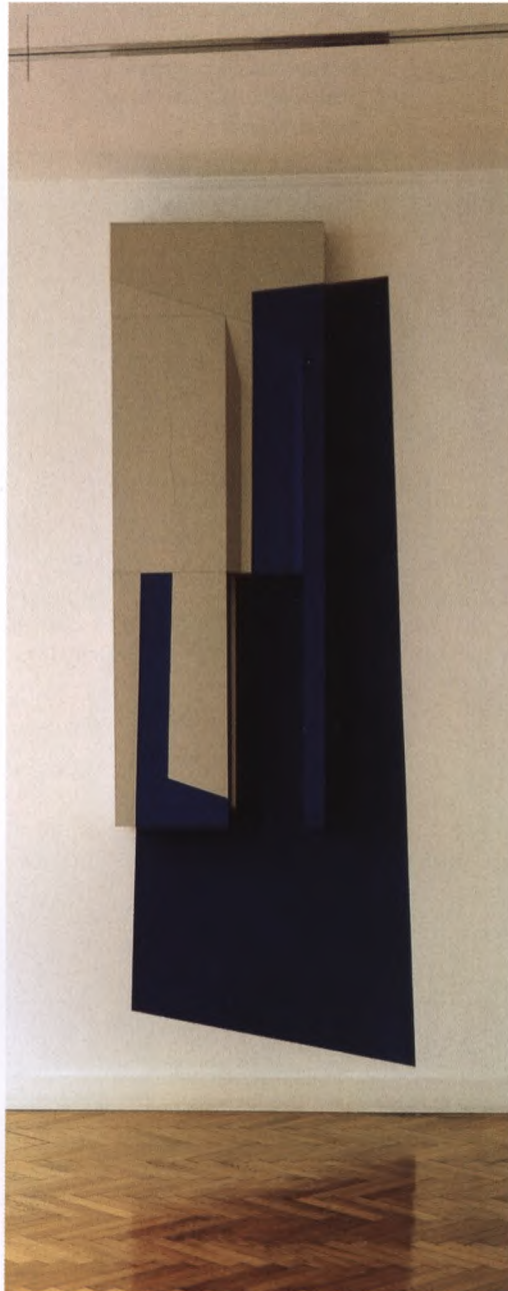
RELIEF

1993

Cardboard, acrylic, 270 x 95 x 18 cm

Collection of Bundesministerium für Unterricht und Kunst, Vienna

(Photo: János Megyik)



LÓRÁNT MÉHES

(b. 1951, Szabadszállás)

"Lóránt Méhes was one of the most striking young painters who emerged in the early eighties. His hyper-realistic pictures and his drawings, paintings, small scale sculptures (partly prepared together with János Vető) of graffiti-caricature are remarkable manifestations of the artist's psyche. In his works, technical assurance is combined with meticulous artistic care; he often applies, sticks and sews various materials into the picture space. His inclination for experimenting is accompanied by playfulness and humor."

Csaba Kozák, 1991

- 1974-1979 Degree in Painting, Hungarian Academy of Fine Arts, Budapest
1985 Derkovits Scholarship
1980-1986 Worked and exhibited together with János Vető, signing their common works as VETŐ/ZUZU
1989 The Pollock-Krasner Foundation, New York, Scholarship

SOLO EXHIBITIONS

- 1980 Bercsényi Kollégium Galéria, Budapest
1982 Fiatal Művészek Klubja, Budapest
Vajda Lajos Stúdió, Szentendre
Rabinext Galéria, Budapest
1983 Kultúrház, Székesfehérvár
1984 Stúdió Galéria, Budapest
1985 Galerie Mana, Vienna
1988 Liget Galéria, Budapest
1989 Fiatal Művészek Klubja, Budapest
1990 Matrica Múzeum, Százhalombatta
1991 Dorottya utcai Kiállítóterem, Budapest
Fészek Klub, Budapest

GROUP EXHIBITIONS

- 1984 *Csont és bőr*, Vajda Lajos Stúdió, Szentendre
Frissen festve / Wet Paint, Ernst Múzeum, Budapest
The Ákos Vörösváry Collection, Fészek Galéria, Budapest
Grenzzeichen 1984: Neue Kunst aus Österreich und Ungarn, Eisenstadt

The Vikings are Quiet, performance, Copenhagen

- 1985 *Drei Generationen ungarischer Künstler*, Neue Galerie am Landesmuseum Joanneum, Graz
Contemporary Visual Art in Hungary: 18 Artists, Third Eye Centre, Glasgow; István Király Múzeum, Székesfehérvár
Unkarin Maalaustaidetta 1945-1985, Helsingin Kaupungintalon Ala-Aula, Helsinki; Salon Kaupungin Näyttelytila, Salo, Finland
1986 *Időjelben*, Csók István Galéria, Székesfehérvár
1991 *Metafóra / Metaphor*, Pécsi Galéria, Pécs
1994 *Variációk a Pop Artra / Variations on Pop Art, Chapters in the History of Hungarian Art Between 1950-1990*, Ernst Múzeum, Budapest

WORKS IN PUBLIC COLLECTIONS

Janus Pannonius Múzeum, Pécs
Magyar Nemzeti Galéria, Budapest

SELECTED BIBLIOGRAPHY

Zsigmond Károlyi, "Kölcsönkiállítás élőképre, Méhes Lóránt munkáiról", *Mozgó Világ*, 1980/8, pp. 42-46
Jean-Jaques Mandel, "Des Lunettes contre le Socialisme", *L'Echo des Savanes*, March 1983, pp. 30-33, 98
Clare Henry, "Five Hungarian Artists", *Glasgow Herald*, October 7, 1985
Lajos Lóska, "After the Transavantgarde", *The New Hungarian Quarterly*, No 107, 1987

AZ ISTENI SZERETET OLTÁRA

1991

The Altar of Divine Love

Mixed technique, 500 x 360 cm

(Photo: László Lugosi Lugo)



SÁNDOR MOLNÁR

(b. 1936, Sajólad)

- 1961 Degree in Painting, Hungarian Academy of Fine Arts, Budapest
- 1987-1990 Protesting against "the exclusion of art and artists from society", Sándor Molnár did not take part in exhibitions
- 1993- Member of the *Széchenyi Irodalmi és Művészeti Akadémia* (The Literature and Arts Section of the Hungarian Academy of Sciences), Budapest

SOLO EXHIBITIONS

- 1964 Atelier exhibition (private studio of Pál Petri Galla), Budapest
- 1966 Mednyánszky Terem, Budapest
- 1968 *Tiszta úr*, K.F.K.I. Klub, Budapest
- 1976 Hajdúszoboszló Galéria, Hajdúszoboszló
Józsefvárosi Kiállítóterem, Budapest
- 1981 Műcsarnok, Budapest
- 1982 Erdei Ferenc Művelődési Központ, Kecskemét
- 1984 Salamon Torony, Visegrád (with Tibor Helényi)
- 1986 Óbuda Galéria, Budapest
Institut Français, Budapest
- 1990 Óbudai Művelődési Központ, Budapest
- 1991 *Portrék*, No.5 Galéria, Budapest
- 1993 *Akadémiai Székhely Kiállítás /Academic Inaugural Exhibition*, Óbudai Társaskör Galéria, Budapest
- 1994 Vigadó Galéria, Budapest
Galleria dell'Accademia d'Ungheria (Palazzo Falconieri), Rome

SELECTED GROUP EXHIBITIONS

- 1968-1969 IPARTERV I-II., Budapest
- 1969 *Künstler aus Ungarn*, Kunsthalle, Bielefeld
- 1971 *Új Művek*, Műcsarnok, Budapest
- 1979 Galerie in der Rostockvilla, Klosterneuburg
- 1981 *Hommage à Picasso*, Óbuda Galéria, Budapest

- 1983 17. *Bienal de Sao Paulo*, Brasil
- 1984 *Bak-Birkás-Molnár-Szirtes*, Pécsi Galéria, Pécs
- 1986 *Eklektika '85*, Magyar Nemzeti Galéria, Budapest
- 1990 *Budapesti Műtermek / The Studios of Budapest*, Magyar Nemzeti Galéria, Budapest
- 1991 *Hungarica, Arte Ungherese Degli Anni '80 e Sue Origini*, Accademia d'Ungheria, Palazzo Falconieri, Rome

WORKS IN PUBLIC COLLECTIONS

Janus Pannonius Múzeum, Pécs
Magyar Nemzeti Galéria, Budapest
Szombathelyi Képtár, Szombathely

SELECTED BIBLIOGRAPHY

- László Fábrián, *Molnár, Képzőművészeti Alap* Kiadó, Budapest, 1981
- Katalin Bakos, "Molnár Sándor", *Művészet*, 1981/4
- Péter Sinkovits, "Következetes szemléletváltások / Consistent changes of attitude – Sándor Molnár's fire pictures", *Művészet*, 1988/5, pp. 24-31.
- István Hajdú, *Les ateliers de Budapest / The Studios of Budapest*, Editions Enrico Navarra, Paris, 1990, pp. 164-177
- Gábor András, "A Zuglói Kör (1958-1968)", *Ars Hungarica*, 1991/1
- Ottó Mezei, "Molnár Sándor és a portré", *Új Művészet*, 1992/1, pp. 56-57
- Gábor András, "Molnár Sándor és a festőjoga / Sándor Molnár e lo yoga della pittura", catalogue foreword, *Molnár Sándor*, Palazzo Falconieri, Rome, 1994
- Péter Sinkovits, "A tűz-korszak képei / Pictures of the Age of Fire. Exhibition of Sándor Molnár in the Vigadó", *Új Művészet*, 1994/6, pp. 4-9
- Krisztina Passuth, "Tumo, képben-rajzban, Molnár Sándor kiállítása", *Új Művészet*, 1994/6, pp. 10-11

"Sándor Molnár is one of the mature Hungarian non-figurative artists who, in a close relationship with 20th century art, has worked out a characteristically individual and autonomous world of painting and sculpture. The ephemeral tendencies of the past decades, the European and American formal achievements of non-figurative and abstract art penetrated his art only as far as they proved compatible with the ever growing circle of his own artistic concepts having developed consistently from the beginning, i.e., for twenty-five years. Despite the lack of due recognition, it has been repeatedly proven that Molnár has created an art of universal meaning and lasting value, far above the general level of the hastily made works of the past decades, pursuing formal brilliance, yet, representing doubtful value. Even today, just like in their days of glory, the terms 'non-figurative' and 'abstract' evoke uncertainty and make people hesitant. Sándor Molnár's natural modernity, however leaves no room for such doubts and hesitation. Furthermore, there is a genuinely traditional artistic attitude behind his modernity. His latest works have characteristically 'baroque' features. (It was not by accident that, some years ago, his monumental canvas was exhibited in the Hungarian National Gallery in a show entitled *New Eclecticism*). And this apparently 'baroque' treatment of the surface is characterized by a striking emotional fullness and a sometimes lyrically sensitive, sometimes powerful and mighty richness of colors and forms."

Ottó Mezei, 1990

TUMO No 6

1992

Oil on canvas, 200 x 130 cm
(Photo: Pál Kenéz)



LÁSZLÓ MULASICS

(b. 1954, Szepetnek)

"László Mulasics's *Neue Wilde* figurative works were followed by surprisingly clear geometrical compositions – in between object and image – like those exhibited in 1989 at his first solo show. These relief-like paintings contained built-in architectonic elements, composed of lead plating. After he completed the artistic path of these drastic, canvas and lead combinations, their place was taken by silver and gold encaustic. He works with wax carefully, creating complete ground-plans of a necropolis, in which details of organic motifs and messages from lost cultures shine out mysteriously. Mulasics masters proportions, leaving a free field for associations. The use of paper has a unique place within his work; his combinations of gouache, water colors and collage are not merely studies for larger paintings, but independent art works in their own right."

Katalin Néray, 1991

- 1980-1986 Faculty of Painting, Hungarian Academy of Fine Arts, Budapest
- 1986 XXI. Internationale Malerwochen in der Steiermark, Graz
- 1987 Derkovits Scholarship Landesatelier im Künstlerhaus Salzburg, Stipend of the City of Salzburg
- 1988 Károlyi Foundation Scholarship to Saint-Paul-de Vence
- 1989 Smohay Award

SOLO EXHIBITIONS

- 1988 Galerie Eremitage, Berlin
- 1989 Dorottyá utcai Kiállítóterem, Budapest
Dialógus IV, (Ona B - Mulasics), Fészek Galéria, Budapest
Fehér-Mulasics, Galerie Panetta, Mannheim
- 1990 *Vision Budapest*, Bawag Foundation, Vienna
Mulasics, Városháza Múzeum, Székesfehérvár
- 1991 Pécsi Kisgaléria, Pécs
- 1992 Fészek Galéria, Budapest
- 1993 Galerie Gaudens Pedit, Lienz
Pandora Galéria, Badacsonytomaj
- 1994 M-M Gallery, Tokyo

SELECTED GROUP EXHIBITIONS

- 1984 *Stúdió '84*, Budapest International Fair Center, Budapest
- 1985 *Drei Generationen Ungarischer Künstler*, Neue Galerie am Landesmuseum Joanneum, Graz; Múcsarnok, Budapest
- 1986 *Eklektika '85*, Magyar Nemzeti Galéria, Budapest
XXI. Internationale Malerwochen in der Steiermark, Neue Galerie, Graz
- 1987 *Neue Sensibilität, Ungarische Malerei der 80-er Jahre*, Villa Merkel, Esslingen
Új Szenzibilitás IV, Pécsi Galéria, Pécs
Ungarische Malerei der 80-er Jahre, Museum am Ostwall, Dortmund
Ungarische Malerei, Galerie Eremitage, Berlin
- 1988 *Ungarische Malerei*, Kunsthalle, Berlin
Philips Auction, London
Budapest 88', 8 *Ungarische Maler*, Galerie Knoll, Vienna
Budapest 88', 8 *Hongaarse Schilders*, Arti et Amicitiae, Amsterdam
22. *Internationaler Kunstmarkt*, Cologne
- 1989 *Kunst Heute in Ungarn*, Museum Ludwig, Aachen
Budapest 88', 8 *Ungarische Maler*, Wolfgang Gurlitt Museum, Linz
Madarské výtvarné umění XX. století (1945-1988), Národní galerie, Prague; Dom umění, Bratislava
- 1990 *Europa-Asia Biennale*, Kemal Atatürk Museum, Ankara

- 6 *Ungarische Künstler*, Kunstverein, Ulm
Positions Budapest, Galerie Auris Oy, Hameenlinna
- 1991 *Free Zone, Contemporary Hungarian and Finnish Art*, Taidehalli, Helsinki; Múcsarnok, Budapest
Kortárs Képzőművészet, Magyar Nemzeti Galéria, Budapest
Aktuel '91, Künstlerwerkstatt Lothringerstrasse, Munich
Budapest! Contemporary Hungarian Art, Royal Hibernian Academy Gallagher Gallery, Dublin
Contemporary Hungarian Art, Art Museum, Seoul Arts Center, Seoul
- 1992 *Time and Tide, Contemporary Art*, Tokyo
Hungarica, Arte Ungherese Degli Anni '80 e Sue Origini, Museo D'Arte Moderna, Bolzano, Italy
Ungarn Zeit Kunst, Galerie der Bayerischen Landesbank, Munich
- 1993 *Hungarica*, Museo de Roma, Rome
IV. *International Biennial of Cairo*, Cairo
La coesistenza dell'arte, La Biennale di Venezia, Procuratie Vecchie (ex Vetriere), Venice
Identity Today, Centre des Communautés Européenes, Bruxelles
Zeitgenössische Ungarische Kunst: Sammlung Pedit, Städtische Galerie, Lienz
Hungary: Before and After, International Monetary Fund Visitors' Center, Washington, D.C.; Kiscelli Múzeum, Budapest
- 1994 *Budapest Art Expo '94*, International Fair Center, Budapest

WORKS IN PUBLIC COLLECTIONS

- Ludwig Múzeum, Budapest
- Magyar Nemzeti Galéria, Budapest
- Modern Magyar Képtár, Pécs
- Szent István Király Múzeum, Székesfehérvár
- Szombathelyi Képtár, Szombathely
- Museum Moderner Kunst Stiftung Ludwig, Vienna
- Neue Galerie am Landesmuseum Joanneum, Graz

SELECTED BIBLIOGRAPHY

- Peter Murray, "László Mulasics", catalogue, *Budapest! Contemporary Hungarian Art*, Dublin, 1991
- Dezső Nasinszky, "Magyarország - Idő - Művészet. A Konrad Adenauer Alapítvány kiállítása/Hungary - Time - Art. Exhibition of the Konrad Adenauer Foundation", *Új Művészet*, 1993/10, pp. 57-60
- Lóránd Hegyi, "Radical eclecticism - Hungarian art of the 80s and 90s", *La coesistenza dell'arte. La Biennale di Venezia*, Museum moderner Kunst, Stiftung Ludwig Vienna, 1993, p. 118-119

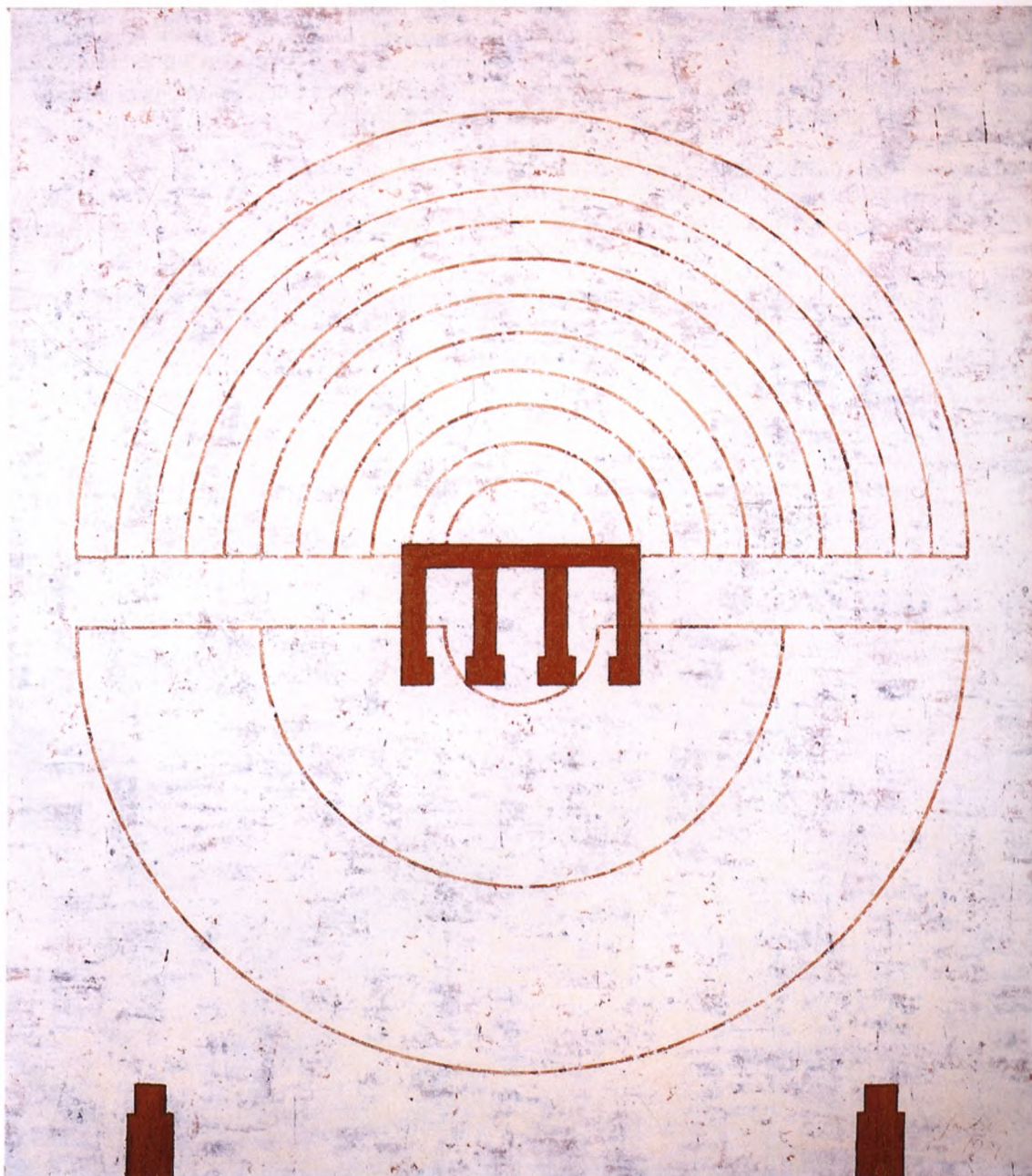
AZ EMLÉKEK CSARNOKAI

1991

Halls of Memories

Encaustic, oil, canvas, 160 x 140 cm

(Photo: Gyula Kollányi)



TIBOR PALKÓ

(b. 1959, Budapest)

"Palkó allows these two natural materials [reeds and feathers] which represent the elements and the entire universe to work freely in his pictures both in a concrete and a metaphorical sense. He does not use them as direct symbols (of resurrection, life, four elements), but lets the connotations of the materials assert themselves. He also triggers a subtle interaction between the natural and artificial layers, avoiding 'bio-sentimentalism', because he does not believe that nature can be recaptured easily. He uses feathers and reeds basically as painting, even if it does resemble object art. It derives its effectiveness from the fact that he paints with the anti-painting tools of avant-garde object art, applying any tool 'naturally', ignoring the prejudices associated with their origin."

János Sturcz, 1994

- 1985 Degree in Painting, Hungarian Academy of Fine Arts, Budapest
Since 1988 Member of ALKOTÁRS Arts Association and curator of Kortárs Galéria, Jászberény
Since 1991 Director ART CAMP International Art Symposium, Jászberény
Founding member of the BLOCK Group

SELECTED SOLO EXHIBITIONS

- 1988 *Solo*, Stúdió Galéria, Budapest
1989 *Mélyvíz*, Fiatal Művészek Klubja, Budapest
1990 *Guggolás*, Kortárs Galéria, Jászberény -1, Vajda Lajos Pincegaléria, Szentendre
1991 *Pihenő*, Dorottya utcai Kiállítóterem, Budapest
1993 -2, Hungarian Cultural Center, Bucharest
1994 *Madáretető*, Stúdió Galéria, Budapest

SELECTED GROUP EXHIBITIONS

- 1988 *St ART*, Arts Festival, Jászberény
Alkotárs, Vajda Lajos Pincegaléria
Kunst ist Grenzenlos, Modern Galerie, Potzneusiedl, Austria
Ungarische Avantgarde, Kunsthaus im Welserhof, Augsburg
68 elf Galerie, Cologne
1991 *Róna*, Görög Templom, Vác
Róna II. (Gallery by Night), Stúdió Galéria, Budapest
Block, Kortárs Galéria, Jászberény
Aller Art, 68 elf Galerie, Cologne
1992 *Orients '92*, 1st Eastern European Culture Market, HAFE Factory, Békéscsaba
Holdíng Reserve I., Kunstwerkstadt, Tulln
Holdíng Reserve II., Donauraum Galerie, Vienna
Kolumbusz Tojása / Columbus' Egg.
Hungarian – Latin-American Contemporary Visual Art, Múcsarnok-Palme House, Budapest

- Block*, Szentendrei Képtár, Szentendre
1993 *Block*, Institut Français, Budapest
Eleven Hal Úszkál a Víz Alatt..., Modern Museum, Rauma, Finland
Homage to Vasary, Kuny Domonkos Múzeum, Tata
1²⁴, /ART CAMP/, Vigadó Galéria, Budapest
Okos táj, Barcsay Terem, Hungarian Academy of Fine Arts, Budapest
1994 2,99999999 (Kortárs Magyar Epigon), Tűzoltó 72, Budapest
Természetesen / Naturally – Nature and Art in Central Europe, Ernst Múzeum, Budapest
The Name of the Game, Kortárs Galéria, Jászberény
Block, Múcsarnok Palme-House, Budapest

WORKS IN PUBLIC COLLECTIONS

- Fiatal Képzőművészek Stúdiója Archívum, Budapest
Hatvany Lajos Múzeum, Hatvan
Papi Lajos Gyűjtemény, Kisújszállás

SELECTED BIBLIOGRAPHY

- Tihamér Novotny, "A szarvassá változott fiú — délutáni pihenő a rónán, Palkó Tibor újabb képei elé", *Szellemkép*, 1991/4
József Vadas, "A szarvassá változott madár", *Élet és Irodalom*, October 11, 1991
József Bárdosi, "Róna", *Új Művészet*, 1991/11
Laura Schleussner, "The old and new worlds hang out...", *Independent ARTS*, 1991, 9/19
János Sturcz, "Palkó Tibor tollas képei", *Új Művészet*, 1992/4
Edit András, "Kolumbusz /kakukk/tojása", *Új Művészet*, 1993/1
János Sturcz, "Naturally...In Hungary: The Use of Natural Materials, Energies and Venues in Hungarian Art from 1970 to This Day", catalogue, *Naturally - Nature and Art in Central Europe*, Múcsarnok, Budapest, 1994

CSÚSZÓS

1992

Slippery

Grease, wax, onion, nylon, 150 x 210 cm
(Photo: Miklós Sulyok)



SÁNDOR PINCZEHELYI

(b. 1946, Szigetvár)

- 1970 Degree in Drawing and Literature,
Teacher Training College, Pécs
1977- Director, Pécsi Galéria, Pécs

SELECTED SOLO EXHIBITIONS

- 1974 Janus Pannonius Múzeum, Pécs
1977 Színház tér, Pécs
1980 Taidemuseo, Lahti
1982 Stúdió Galéria, Budapest
1983 Csók István Képtár, Székesfehérvár
József Attila Múzeum, Makó
1985 Jókai Klub, Budapest
Galeria Rzezby, Warsaw
1986 Ernst Múzeum, Budapest
Pécsi Galéria, Pécs
Galleri Gamlebyen, Fredrikstad
1987 Somogyi Képtár, Kaposvár
Neue Galerie am Landesmuseum
Joanneum, Graz
Musée St Pierre Art Contemporain,
Lyon
1988 XLIII La Biennale di Venezia, Padiglione
Ungherese (with Imre Bukta and Géza
Samu), Venice
National Palace of Culture, Sofia
(with Imre Bukta and Géza Samu)
1989 *Dopo Venezia*, Művészetek Háza, Pécs
Konsthall, Lund (with Imre Bukta and
Géza Samu)
Haus der Ungarischen Kultur, Berlin
(with Imre Bukta and Géza Samu)
Újpest Galéria, Budapest
1990 Hungarian Cultural Institute, Warsaw
1991 Komáromi Kisgaléria, Komárom
1994 *A vonat elment*, Fészek Galéria, Budapest

SELECTED GROUP EXHIBITIONS

- 1973 *Hungary '73*, CAYC, Buenos Aires
1974 *Ungarische Kunst '74*, Kunstverein,
Oldenburg
1975 *X. Internationale Malerwochen*, Neue
Galerie, Graz
1976 *Sorozatművek*, Csók István Képtár,
Székesfehérvár
1977 *Neue Kunst aus Ungarn*, Galerie
Lometsch, Kassel
1980 *Works and Words*, De Appel,
Amsterdam
Pécsi Műhely 1970-1980, Csók István
Képtár, Székesfehérvár
1981 *2. Biennale der Europäischen Grafik*,
Baden-Baden
Tény-kép, Múcsarnok, Budapest
1983 *Neun Künstler aus Süd-Ungarn*, Neue
Galerie, Graz
1984 *Frissen festve / Wet Paint*, Ernst Múzeum,
Budapest

- 1985 *101 tárgy*, Budapest Galéria Lajos
utcai Kiállítóháza, Budapest
Contemporary Visual Art in Hungary:
18 Artists, Third Eye Centre,
Glasgow; István Király Múzeum,
Székesfehérvár
1986 *Eklektika '85*, Magyar Nemzeti
Galéria, Budapest
Időzójelben, Csók István Képtár,
Székesfehérvár
1987 *Modern and Contemporary
Hungarian Art*, Christie's,
Amsterdam
1988 *Kapu*, Fészek Galéria, Budapest
1989 *Kunst Heute in Ungarn*, Neue
Galerie - Sammlung Ludwig,
Aachen
Hungarian Contemporary Art,
Walker Hill Art Center, Seoul
*Ungarische Avantgarde in der Malerei
der Achtziger Jahre*, Kunstverein,
Mannheim
*Four Poster Ages (Hungarian
Posters)*, Barbican Centre, London
Werke aus Musée St Pierre Lyon,
Kunstverein, Göppingen
1990 *Kunst der 80er Jahre*, Neue Galerie,
Graz
Zeichen im Fluss, Museum des 20.
Jahrhunderts, Vienna
I. Grand-Prix Alpe-Adria, Galerija
Tivoli, Ljubljana
1991 *Metafora*, Pécsi Galéria, Pécs
Junge Kunst aus Ungarn,
Künstlerwerkstatt, Munich
Zentripedal, Minoritenkirche,
Krems-Stein
Contemporary Hungarian Art, Art
Museum Seoul Arts Center, Seoul
1991-1992 *Free Worlds - Metaphors and Realities
in Contemporary Hungarian Art*, Art
Gallery of Ontario, Toronto; Art
Gallery of Windsor, Windsor;
Oklahoma City Art Museum,
Oklahoma City
1992 *Just now/Faxart*, University of
Industrial Arts, Helsinki
*Hungarica, Arte Ungherese Degli
Anni '80 e Sue Origini*, Museo
d'Arte Moderna, Bolzano, Italy
1992-1993 *Free Worlds*, Musée d'Art
Contemporain de Montréal,
Montreal; Art Gallery of Nova
Scotia, Halifax
1993 *Hungary: Before and After*,
International Monetary Fund
Visitors' Center, Washington D.C.
Differentes Natures, Galerie de
l'Esplanade, La Défense, Paris

"A characteristically Central-Eastern European group of symbols have played a decisive role in all of Pinczehelyi's work, the development of a regional 'iconography.' The re-interpreted political emblems, product brands and ideological symbols and signs convey an obvious message to a given community. These symbols retain their 'original' meaning and refer to the outlook of the prevailing public which uses them, including their history, the given age's social, political and ideological topicality or any momentary situation of day to day life. Not only from emblems, from the dignified symbols, does Pinczehelyi make a common object, or a ready-made from the ideal, but the other way round. He endows the banal object, the well-known and utilized object with ideological 'quasi-meaning'."

Lóránd Hegyi, 1991

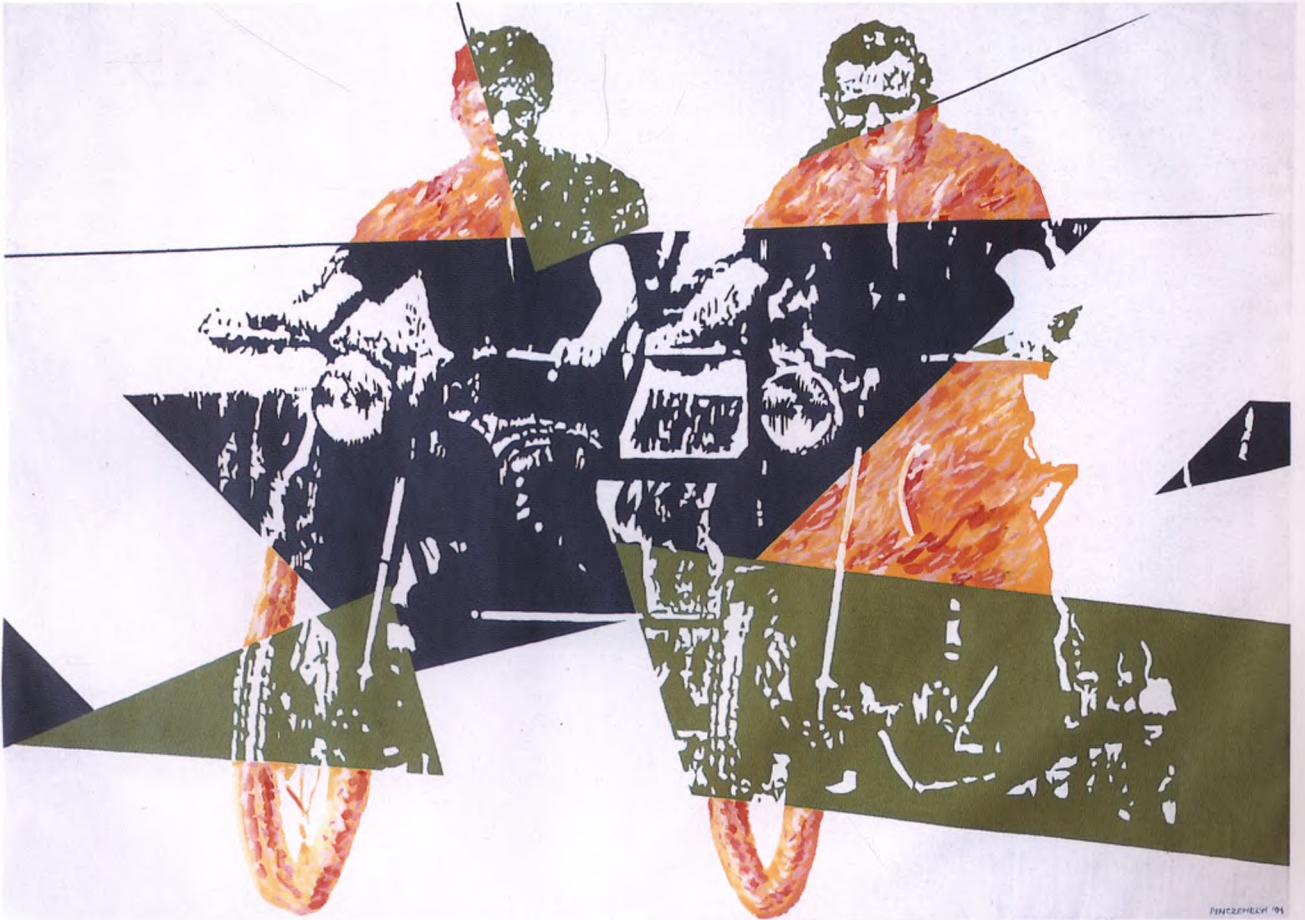
MOTOROSOK

1990-91

Motorcyclists

Oil on canvas, 200 x 280 cm

(Photo: László Körtvélyesi)



Variációk a Pop Artra / Variations on Pop Art. Chapters in the History of Hungarian Art Between 1950-1990, Ernst Múzeum, Budapest

1994 *Genuss & Kunst*, Schallaburg

WORKS IN PUBLIC COLLECTIONS – SELECTION

Hatvany Lajos Múzeum, Hatvan
Janus Pannonius Múzeum, Pécs
József Attila Múzeum, Makó
Magyar Nemzeti Galéria, Budapest
Munkácsy Mihály Múzeum, Békéscsaba
Paksi Képtár, Paks
Sárospataki Képtár, Sárospatak
Szent István Király Múzeum, Székesfehérvár
Szombathelyi Képtár, Szombathely
Xantus János Múzeum, Győr
FNAC, Paris
Moravské Galerie, Brno
Museum für Kunsthandwerk, Frankfurt am Main
Museum Moderner Kunst, Vienna
Musée d'Art Contemporain, Lyon
Muzeum Narodowe, Szczecin
Muzeum Plakatu, Warsaw
Muzeum Sztuki, Łódź
Národní Galerie, Prague
Neue Galerie am Landesmuseum Joanneum, Graz
Neue Galerie Sammlung Ludwig, Aachen
Taidemuseo, Lahti
Tel Aviv Museum of Art

SELECTED BIBLIOGRAPHY

Lóránd Hegyi, "Festészet, mint öninterpretáció / Malerei als Selbstausslegung", catalogue, *Pinczehelyi*, Ernst Múzeum, Budapest, 1986
Doléne Ainardi, "Sándor Pinczehelyi, Musée St Pierre", *Art Press*, September 1987, Paris
Katalin Néray, foreword to catalogue, *Imre Bukta, Sándor Pinczehelyi, Géza Samu – Biennale di Venezia, Padiglione Ungherese*, Műcsarnok, Budapest, 1988
Lóránd Hegyi, "Pinczehelyi Sándor emblematikus művészete", *Utak az avantgárdból*, Jelenkor, Pécs, 1989
Hegyi Lóránd und Alexander Tolnay, "Verdinglichte Sinnbilder über die Kunst von Sándor Pinczehelyi", catalogue, *Werke aus Musée St Pierre Lyon*, Staedtische Galerie, Kunstverein Göppingen, 1989
Lóránd Hegyi, "Die Geschichte als Metapher", catalogue, *Zeichen im Fluss*, Museum des 20. Jahrhunderts, Vienna, 1990
Katalin Néray, "The Hungarian Iceberg, Seven Artists at the Art Gallery of Ontario", catalogue, *Free Worlds. Metaphors and Realities in Contemporary Hungarian Art*, Art Gallery of Ontario, Toronto, 1991
John K. Grande, "Time Gaps and Culture Zones", *Vice Versa*, February-March 1993
Lóránd Hegyi, "Ecllettismo radicale - l'arte ungherese negli anni 80 e 90", *La coesistenza dell' arte. La Biennale di Venezia*, Museum moderner Kunst, Stiftung Ludwig Vienna, 1993

SARLÓ-KALAPÁCS

1973

Hammer and Sickle

Silkscreen, 60 x 47 cm

Collection of King Saint Stephen Museum, Székesfehérvár

(Photo: Imre Juhász)



ISTVÁN REGŐS

(b. 1954, Budapest)

- 1975-1980 Degree in Painting, Hungarian Academy of Fine Arts, Budapest
1978-1990 Szőnyi István Scholarship

SELECTED SOLO EXHIBITIONS

- 1985 Vajda Lajos Stúdió, Szentendre
1987 *Gyermekkor*, Fiatal Művészek Klubja, Budapest
Kastélyok, Atrium Hyatt Hotel, Budapest
1989 Stúdió Galéria, Budapest
1991 Altes Rathaus, Limburg, Germany
1992 *Szeles idők*, Fészek Művészklub, Budapest
Galerie von Bartha, Basel
1993 Várfok 14 Műhelygaléria, Budapest
Hotel Halm, Konstanz
1994 Várfok 14 Műhelygaléria, Budapest

SELECTED GROUP EXHIBITIONS

- 1986 Stúdió '86, Magyar Nemzeti Galéria, Budapest
1987 Stúdió '87, Ernst Múzeum, Budapest
1988 SZAFT, Ernst Múzeum, Budapest
Stúdió '88, Ernst Múzeum, Budapest
1989 Stúdió '89, Ernst Múzeum, Budapest
1990 Stúdió '90, Ernst Múzeum, Budapest
Six Hungarian Artists, Space Gallery, Seoul
East European Painting, De Doelen, Rotterdam
1991 *Budapest! Contemporary Hungarian Art*,

Royal Hibernian Academy -Gallagher Gallery, Dublin

Stúdió '91, Magyar Nemzeti Galéria, Budapest

- 1992 *Revisions: Contemporary Hungarian Art*, Experimental Art Foundation, Adelaide; Museum of Contemporary Art, Brisbane
30x30x30, SCCA annual exhibition, Merlin Theater, Budapest
1993 *Festival International de la Peinture*, Cagnes-sur-Mer
1994 *Budapest Art Expo*, International Fair Center, Budapest

SELECTED BIBLIOGRAPHY

- Ágnes Gyetvai, "Panel három kiállításról", *Magyar Nemzet*, October 1, 1985
Tihamér Novotny, "Kerékpáros plen air", *Művészet*, 1986/2
Tihamér Novotny, "Bemutatkozik a Szentendre-i Grafikai Műhely", *Művészet*, 1987/2
Lajos Lóska, "SZAFT-os művészet", *Művészet*, 1988/7
Ferenc Temesi, "Kóreszmélet, avagy a versenylovak szomorúsága", *Hitel*, April 26, 1989
Ágnes Bakonyvári M., "Fiatal kelet-európai festőművészek kiállítása Rotterdamban", *Új Művészet*, 1990/11
Ernő P.Szabó, "Oktatási segédanyagok kezdőknek és haladóknak, Regős István művészetéről", *Új Művészet*, 1991/4

"It is not remembering or reviewing that is difficult but rather to answer the question as an adult, or at least with school-like logic, why someone like István Regős tries to disguise himself hiding behind other times, styles, and articulations. It is even more difficult to answer the question of what happens in this cozy but not the least peaceful part of Europe.

Our answer, of course, includes the question of how this ensemble fits into the oeuvre of István Regős. We may mention some of his earlier shows organized around a given trail of thought, like his introductory show in the Cellar of the Lajos Vajda Studio of Szentendre where fantasy flies on a winged family bicycle, or rather rides its long way. His shows of 1987 titled *Childhood* and *Castles* were along the same line.

If we are looking for the precedents of the motifs like the clock, the ship, the railway, the building lit by the mysterious light of Csontváry, we may quote his earlier pieces *Bahnhof*, *Koyaanisqatsi*, *Széchenyi's Steamboat*, *Train at Dawn* and we may see that no matter where the trains start from, no matter where the steamboat chimneys smoke, the clocks are showing simultaneously the time of individual life and history, the timelessness of both."

Ernő P.Szabó, 1992

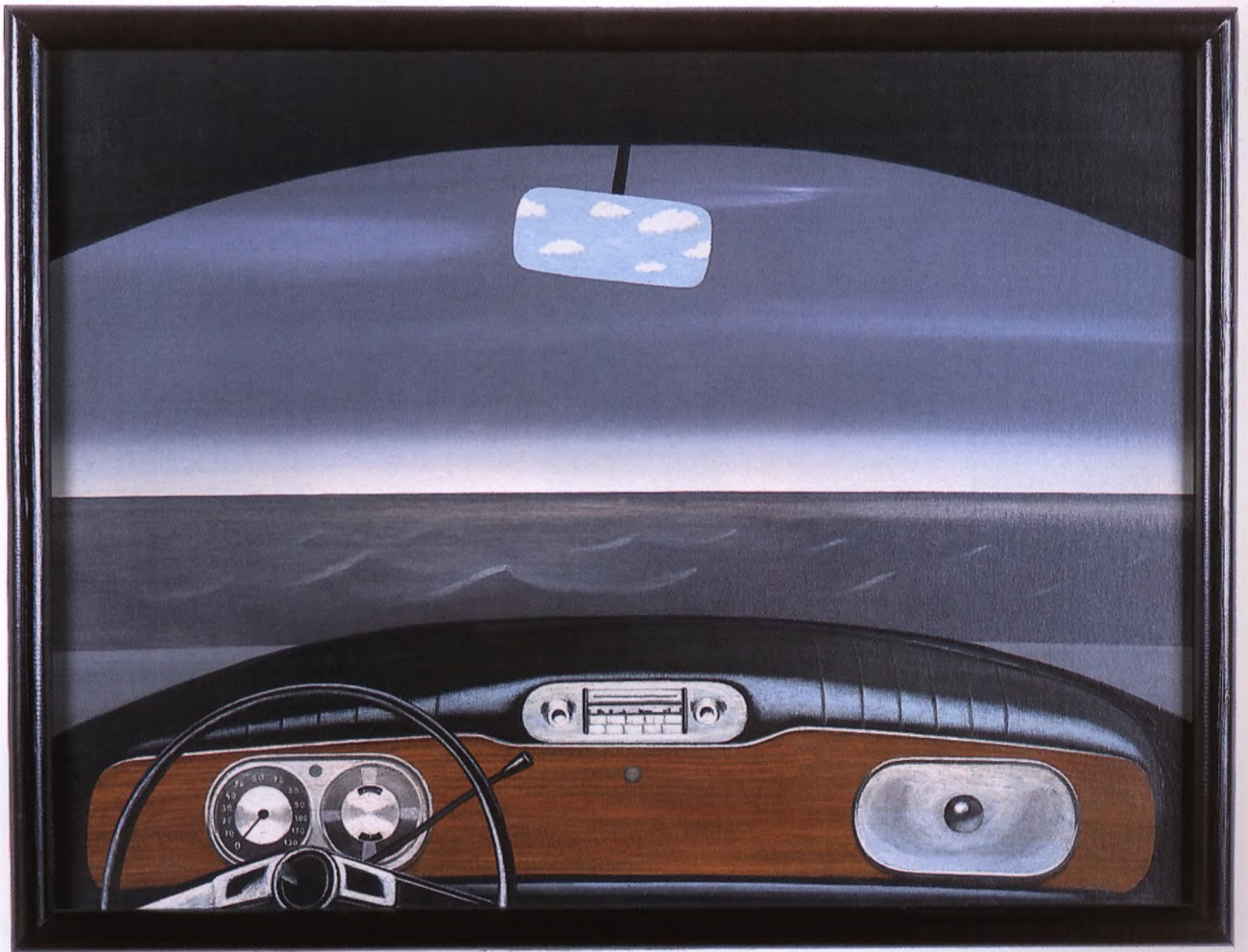
KELET-EURÓPAI HANGULAT

1993

Eastern European Mood

Acrylic on canvas, 60 x 80 cm

(Photo: Róbert Szabó)



ÉVA SEBŐK

(b. 1954, Szentgotthárd)

- 1983-1987 Faculty of Drawing and
Geography, Teacher Training
Department, Janus Pannonius
University of Sciences, Pécs
1986-1989 Szőnyi István Scholarship

SELECTED SOLO EXHIBITIONS

- 1987 Stúdió Galéria, Budapest
1990 Nádasdy Vár, Sárvár
1991 Dorottya utcai Kiállítóterem, Budapest
1992 Szombathelyi Képtár, Szombathely
1993 Fészek Klub, Budapest
1994 Fészek Galéria, Budapest

SELECTED GROUP EXHIBITIONS

- 1984 Stúdió '84, Hungexpo, Budapest
1985 III. Triennale der Zeichnung, Kunsthalle,
Nürnberg
Stúdió '85, Ernst Múzeum, Budapest
1986 International Aquarelle Exhibition,
Fondazione Sinaide Ghi, Rome
1988 Studio Gallery, Warsaw
Stúdió '88, Ernst Múzeum, Budapest
1989 Painting Triennial, Warsaw
Triennial of Realist Painting, Sofia
1991 Metafóra / Metaphor, Pécsi Galéria, Pécs;
Kennesaw State College, Atlanta

- 1992 III. Országos Rajzbiennálé, Salgótarján
Az idegen szép, Magyar Képzőművészeti
Főiskola, Barcsay Terem, Budapest
Magyar Hitelbank Ösztöndíjasok Kiállítása,
Műcsarnok - Palme Ház, Budapest
1993 Oxigén Biennále, Győr
I. Országos Pasztell Biennále, Esztergom
Polyphony, SCCA Annual Exhibition,
Egyetemi Színpad, Budapest
1994 Selection from the 2nd International
Graphics Biennial, Győr, Novi Sad
Intergrafia, World Award Winners
Gallery, Krakow
XIV. Országos Akvarell Biennále, Eger

WORKS IN PUBLIC COLLECTIONS

- Fiatal Képzőművészek Stúdiója Archívum,
Budapest
Fondazione Sinaide Ghi, Rome
Germanisches Nationalmuseum, Nürnberg

BIBLIOGRAPHY

- Péter Gyárfás, "Futuristák", *Művészet*, 1987/7
József Vadas, "Io-Noi-Boccioni", *Mozgó Világ*,
1987/5
Péter Gyárfás, "Fényben fürdő festmények",
Művészet, 1989/10

"There is, in her art, the maximum level of artistic discipline and respect for the material and the object. At the same time, she has not become disillusioned with the classical topoi: she believes in the power of the portrait in conveying emotions and notions. On the other hand, Sebők is a 'child of our age' – she does not want to avoid the transforming effects of technical changes. However, she accepts and internalizes the new methods and techniques while preserving the primacy of painting and the painterly movements of the hand. This is why the colors are so intense and the transfiguration of the male face surrounded by black. On Boccioni's picture the yellow is glowing and the white is painfully white. Light dominates everywhere."

Péter Gyárfás, 1989

FEKETE SOROZAT I-II-III.

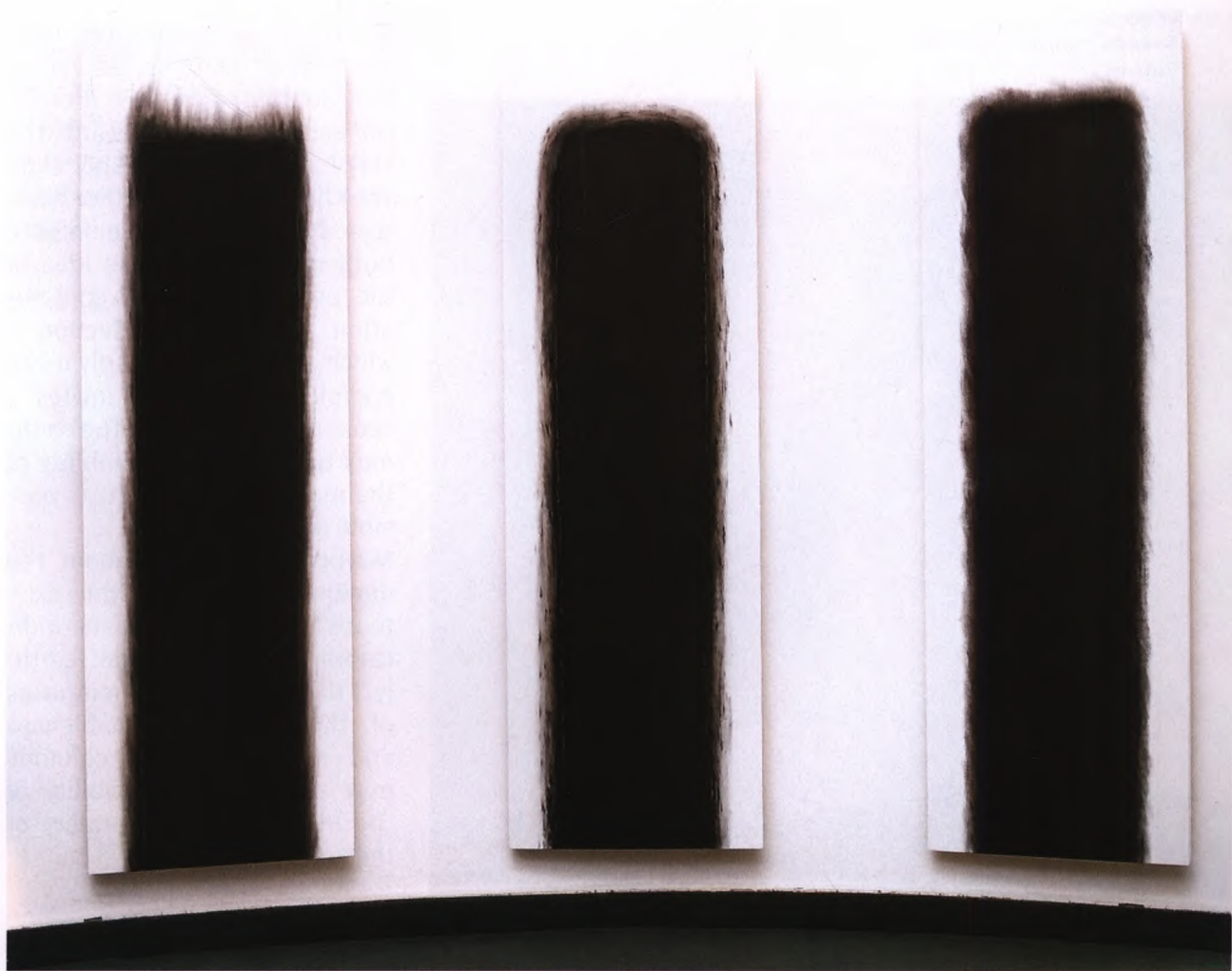
1993

Black Series I-II-III

Installation, Fészek Galéria, Budapest

Oil, sand, coal on wood, 70 x 200 cm each

(Photo: Miklós Sulyok)



ÁGNES SZABICS

(b. 1967, Budapest)

"Erecting a column and choosing a point in space for a corner are ritual acts. They have a space-defining function. Erecting a column indicates the axis mundi or the center of the world, around which such lines of force are concentrated which arrange the space and organize its structure.

Szabics, however erects three columns in the space. Is it because the world has more than one center? Of course, multiplication may mean mere repetition or rather the creation of a more complex spatial structure. If the column itself is not an Axis, its direction gains more significance.

Szabics's columns do not resemble any columns we have known so far (apart from their most basic features, as far as they are thin, have their roots in the earth and point towards the sky). ...They are incredibly slim. They have neither head nor base, they continue into the infinite both up and down: the idea of the 'part' always claims continuation, it requires perfection – which does not necessarily mean completeness –, and invites a sense of continuity. The ordinary quality and perishability of the materials offers further possible interpretations.

Maybe, this work is about the dimensions of our earthly existence? The corners are the indicators of the horizontal (earthly?) dimension, the parentheses of the limits, perishableness and separation. The columns may suggest the possibility of the infinite (the immortality of the soul?)."

Erzsébet Tatai, 1993

- 1992 Graduated Hungarian Academy of Fine Arts, Budapest
1991- Teacher GYIK Műhely (Arts Workshop for Young People), Budapest

SOLO EXHIBITIONS

- 1992 Ferencvárosi Pincegaléria, Budapest (with É. Urbánfy)
1993 Görög Templom Kiállítóterem, Vác (with N. Fábíán and É. Urbánfy), Bartók 32 Galéria, Budapest

GROUP EXHIBITIONS

- 1990 TEST-ÉK, Budapest Galéria, Budapest
1991 Tatarozás, Múcsarnok, Budapest
International Triennial of Patterns, Ernst Múzeum, Budapest
1992 *Gallery by Night*, Stúdió Galéria, Budapest (with E. Koronczai and S. Sárkány)

Margitszigeti Víztorony Galéria, Budapest (with K. Brinkus, N. Fábíán, A. Mihályffy, I. Somodi and É. Urbánfy)
Medium Paper, International Paper Art Exhibition

- 1993 *Gallery by Night*, Stúdió Galéria, Budapest (with E. Koronczai and S. Sárkány)
Térbezárva, Egyetemi Színpad, Budapest
1994 *Gallery by Night*, Stúdió Galéria, Budapest (with Balázs Faa)

BIBLIOGRAPHY

- Péter Gémes, "Emlékezés a labirintusra", *Magyar Műhely*, December 1992
Erzsébet Tatai, "Szabics Ágnes", *Balkon*, December 1993
András Arnóti, "Szabics Ágnes oszlopai", *Pesti Hírlap*, January 1994



CÍM NÉLKÜL

1993

Untitled

Installation: earth, sand, canvas, 250 x 35 x 35 cm
(Photo: Endre Koronczai)

"The *Walls* were exhibited at the exhibition of the Piranesi grant in the Budapest Museum of Fine Arts in the autumn of 1994. The *Walls* are actually part of a wall assembled onto a wooden and cane base with plaster. The layers of mortar peeling off the walls, the scattered remnants of wall paint imitating wallpaper patterns are the remainders of private, petty-bourgeois and once complete interiors. These wall surfaces, made fragmentary intentionally, bear the imprints of the character of the bourgeois class and the signs of deterioration. It is not their capability of evoking the notion of their past completeness but their fragmentary character that determines their aesthetic quality. The part does not evoke the illusion of the whole, completely there in its fragments, but it demonstrates the beauty of the Fragment in and of itself."

Júlia Katona, 1994

NOÉMI FÁBIÁN

(b. 1968, Eger)

1986-1988 Drawing and Geography
Faculties, Teacher Training
College, Eger
1994 Graduated Hungarian Academy
of Crafts and Design, Budapest

EXHIBITIONS

1990 Open Air Sculpture Exhibition,
Salgótarján

1992 Margitszigeti Víztorony Galéria,
Budapest (with K. Brinkus, A.
Mihályffy, I. Somodi, Á. Szabics and É.
Urbánfy)
MEDIUM PAPER *International Paper Art
Exhibition*, Budapest
1993 Görög Templom Kiállítóterem, Vác
(with A. Szabics and É. Urbánfy)



FAL 3.

1994
Wall 3

Wood, plaster, mixed technique, 60 x 90 cm
(Photo: László Müller)

"Szalai's ambitious constructed models, large enough to engage with architecture, are made from cardboard or foam-core board. They are fragile and ephemeral. The grandeur of modernist aspirations and the delicate nature of these structures seems to embody the idea of more provisional social institutions with the room to grow and change without the burden of absolute objectives that forbid retreat and regrouping. Formally they carry signs of rational order and functional organization. They are open structures and in some respects chaotic. This balancing act between order and openness underlines the metaphor for a society with the opportunity for a new start."

Anthony Bond, 1992

1982 Degree in Architecture, Budapest Technical University

SOLO EXHIBITIONS

- 1981 *Fénykalligráfiák*, Toldi Fotógaléria, Budapest (with L. Vincze)
- 1982 *Arckollázások*, Bercsényi Klub, Budapest
Fiatalok Művészeti Stúdiója, Veszprém
- 1983 *Fiatal Művészek Klubja*, Budapest
Brettschneideri fényképek, Fiatal Művészek Klubja, Budapest (with L. Vincze)
- 1984 *Fotóarchitektúra*, Fiatal Művészek Klubja, Budapest
- 1991 Szent István Király Múzeum, Székesfehérvár

SELECTED GROUP EXHIBITIONS

- 1982 *Fiatal fotó 1980 után*, Fotógaléria, Miskolc III. Esztergomi Fotóbiennálé, Rondella, Esztergom
Brettschneider-koncert, Schönherz Zoltán Kollégium, Budapest (with I. Kotsis, F. Salamin, L. Vincze)
- 1983 *Álomi szép képek*, Budapest Galéria Lajos utcai Kiállítóháza, Budapest
Brettschneider-est, Zenei environment, Szkéné Színház, Budapest (with I. Kotsis, F. Salamin, L. Vincze)
- 1984 *Wa Tra Mo*, Nykyaiika Gallery, Helsinki
IV. Esztergomi Fotóbiennálé, Esztergomi Galéria, Esztergom
Fiatal építészek '84, Budapesti Történeti Múzeum, Budapest
Plánnum fesztivál, Almássy téri Szabadidőközpont, Budapest
- 1985 *Neue Linie in Ungarn*, Tatgalerie, Vienna
Brettschneider-építkezés, Bercsényi Klub,

Budapest (exhibition and concert with L. Vincze)

Töne und Gegentöne Festival, Messepalast, Vienna

- 1986 *Gábor Bachman-Attila Kovács-László Rajk-Tibor Szalai*, Dorottya utcai Kiállítóterem, Budapest
- 1987 *De Constructie*, Museum Fodor, Amsterdam
- 1988 *Brettschneider-koncert. Zene és művek - Kortárs Művészet, keresztmetszet*, ELTE Szerb utcai épülete, Budapest (with I. Kotsis, F. Salamin, L. Vincze)
Aperto 1988, Biennale di Venezia, Venezia
- 1989 *Ungerska Pass*, Enkehuset Gallery, Stockholm
Begegnung Ost - West, Donaubastion, Ulm TRIGON '89, Neue Galerie, Graz
Más-kép / Different View: Experiments in Photography of the Last Twenty Years in Hungary, Ernst Múzeum, Budapest
- 1990 *Architektonikus gondolkodás ma / Architectonic Visions Today*, SCCA annual exhibition, Múcsarnok, Budapest
- 1992 *The Boundary Rider - 9th Biennale of Sydney*

SELECTED BIBLIOGRAPHY

- András Bán, "Álomi szép képek, avagy...", *Mozgó Világ*, 1983/7, pp. 97-102
- Bercsényi 28-30. 1980-1982, catalogue, 1986
- Bercsényi 28-30. 1983-1987, catalogue, 1990
- Anthony Bond, "Tibor Szalay, Hungary", catalogue, *The Boundary Rider - 9th Biennale of Sydney*, 1992
- Péter György, "Az öntörvényű, absztrakt építészet kísérlete. Szalai Tibor munkáiról", *Magyar Építőművészet*, 1988/1, pp. 22-23
- György Szegő, "NA-NE Galéria", *Új Művészet*, 1990/3, pp. 66-67

CÍM NÉLKÜL

1991

Untitled

Installation King Saint Stephen Museum, Székesfehérvár

Paper

(Photo: Miklós Sulyok)



ZSUZSA SZENES

(b. 1931, Budapest)

"From the beginning of the sixties, for almost fifteen years, Zsuzsa Szenes made drawings on which the pearly and pulsating letters of her handwriting conveys important thoughts relevant to the actual situation and conditions of the drawing. At the beginning of the eighties, however, the writing on the pages of the *Cryptography* series is hardly legible, or rather, it is mysteriously illegible. Around the mid-seventies, the delicate figures and the secession-style curving shapes of stitched wool, and also the warm mood of textile montages, were replaced by the daring plainness and simplicity of sackcloth and, later on, by the peculiar and mild consistency of the objects taking very seriously their own innermost essence and internal character. At the beginning of Szenes's career, the drawings were made simultaneously with the textile works and they constituted a sort of complementary material. In the past few years, however, Szenes has hardly made any textile works, while – like personal notes in a diary – she created graphics and paper montages on a daily basis. What has happened? Is it possible that so many changes, complete turns and emotional-intellectual landslides have taken place during the career of one artist? Can the Zsuzsa Szenes of the stitched wool works possibly be identical with the Zsuzsa Szenes who makes a shelter out of sheeting cloth in a garden in Velem, who makes brick walls and barriers out of textile and who composes her graphics out of leftover pieces of paper, leafs of aluminium foil and the letters of the alphabet?"

1950-1955 Hungarian Academy of Applied Arts, Budapest
1974 Munkácsy Award
1990 "Oeuvre" Award
1993– Member Széchenyi Irodalmi és Művészeti Akadémia, (the Literature and Arts Section of the Hungarian Academy of Sciences)

Hungarian Mini Textiles, MDM Gallery, Warsaw

1977 *Művészet a Művészetben*, Kulturális Központ, Siófok
1978 *Modern Hungarian Textile Art*, Nordjyllands Kunstmuseum, Aalborg
V. Fal- és Tértextil Biennále- *International Miniature Textiles*, Savaria Múzeum, Szombathely
Textil a textil után, Galéria 40, Eger
1980 *70-es évek*, Bercsényi Klub, Budapest
Rajz/Drawing, Pécsi Galéria, Pécs
Tendenciák I., Zichy Kastély, Budapest
1981 *Objektek, szituációk és ellenpontok lágy anyagokkal*, Múcsarnok, Budapest
Art and Sea, Arts Centre Sunderland, England
Papírművek 5., Csepeli Papírgyár, Budapest
International Postcard Show, Collingswood, New Jersey
14. *International Graphic Biennial*, Ljubljana
1982 *World Art Post*, Fészek Klub, Budapest
1983 *Helyzet*, Budapest Galéria Lajos utcai Kiállítóháza, Budapest
Modern Hungarian Textile Art, touring exhibition: Musée d'Art Moderne, Le Havre; Espace Pierre Cardin, Paris; École Nationale d'Art Décoratif d'Aubusson; Centre Culturel des Visitandines, Amiens; Hotel de Ville, Albert; Galerie de la Tapisserie, Beauvais; Maisons des Arts et Loisirs, Laon
A 60-as évek, Csók István Képtár, Székesfehérvár
1984 *8. Fal- és Tértextil Biennále*, Savaria Múzeum, Szombathely
1985 *Textiles from the Collection of the Savaria Múzeum*, Bratislava
Il piccolo formato tessile - Italia Ungheria, Palazzo Venezia, Rome
International Experimental Art Exhibition, Petőfi Csarnok, Budapest
1986 *Mágikus művek*, Óbudai Galéria, Budapest
Laufer, Múcsarnok, Budapest
A 60-as évek, Csók István Képtár, Székesfehérvár
Új Szerzemények, Csók István Képtár, Székesfehérvár
1988 *Eleven Textil / Living Textile 1968-1978-1988*, Múcsarnok, Budapest
Az avantgard vége, Csók István Képtár, Székesfehérvár
International Impact Art Festival, Kyoto, Japan

SELECTED SOLO EXHIBITIONS

1959 Múcsarnok, Budapest (with M. Szabó and A. Hübner)
1969 Csók István Képtár, Székesfehérvár
Dürer Terem, Budapest
1974 Fészek Klub, Budapest
1976 Zwinger, Kőszeg
1977 Fabricius Ház, Sopron
1980 *Alma Mater*, Iparművészeti Múzeum, Budapest
István Király Múzeum, Székesfehérvár
1982 Bank Galerie, Iserlohn
National Library, The Hague
East Lansing Arts Center, USA
Kalman Open House, Toronto
1985 Múcsarnok, Budapest
1992 Bercsényi Klub, Budapest
Várgaléria, Veszprém
1994 Budapest Galéria Lajos utcai Kiállítóháza, Budapest (Academic Inaugural Exhibition)

SELECTED GROUP EXHIBITIONS

1968 *Textil Falikép '68*, Ernst Múzeum, Budapest
1970 *I. Fal- és Tértextil Biennále*, Savaria Múzeum, Szombathely
1972 *II. Fal- és Tértextil Biennále*, Savaria Múzeum, Szombathely
Mai Magyar Iparművészet I., Iparművészeti Múzeum, Budapest
Fünf Ungarische Künstler, Collegium Hungaricum, Vienna
1973 *Hungarian Tapestry*, Manchester
1974 *Modern Textile Art*, Museum of Modern Arts, Madrid
III. Fal- és Tértextil Biennále, Savaria Múzeum, Szombathely
1975 *I. Miedzynarodowe Triennale Tkaniny*, Centralne Muzeum Włókiennictwa, Łódź
Magyar Miniatur Textilek, Savaria Múzeum, Szombathely
1976 *International Collage Exhibition*, Musée Chateau, Annecy
Textilgrafika, Magyar Nemzeti Galéria, Budapest
International Flag Exhibition, Paris

TÉGLATOK

1976

Brick Cover

Wool, brick, 25 x 13 x 8 cm

Collection of Savaria Museum, Szombathely

(Photo: Imre Juhász)



- 1992 *Lady in Enzianblau*, Frauen Museum, Bonn
 1993 *Hölgy enciánkéiben*, Budapest Galéria, Budapest

WORKS IN PUBLIC COLLECTIONS – SELECTION

- Iparművészeti Múzeum, Budapest
 Janus Pannonius Múzeum, Pécs
 Magyar Nemzeti Galéria, Budapest
 Művelődési és Közoktatási Minisztérium, Budapest
 Sárospataki Képtár, Sárospatak
 Savaria Múzeum, Szombathely
 Museum of Decorative Arts, Prague

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- Sándor Kontha, "Szenes Zsuzsa", *Művészet*, 1962/9, p. 35
 Géza Pernecky, "Meandering Rivers of Art", *The New Hungarian Quarterly*, No. 37, 1970, p. 199
 László Császár, "A 'Prizma 13' csoport kiállítása a Műcsarnok Kamaratermében", *Magyar Építőművészet*, 1971/5, p. 60-61

- Márta Kovalovszky, "Szenes Zsuzsa grafikái", *Művészet*, 1973/7, p. 24
 Márta Kovalovszky, *Szenes Zsuzsa*, Corvina, Budapest, 1976
 Éva Forgács, "Magyar textilkiállítás Aalborgban", *Művészet*, 1978/11, p. 22
 János Frank, *Az eleven textil*, Corvina, Budapest, 1980, pp. 101-109
 András Bán, "Kritischer Dialog von Zsuzsa Szenes", *Textilkunst*, Hannover, December 1982, p. 173
 András Székely, "A szétfoslott korlát - Szenes Zsuzsa kiállítása a Műcsarnokban", *Népszabadság*, June 5, 1985
 László Beke, "A művészet csodasűrítmény", *Művészet*, 1987/5, p.24
 László Földényi F., "Türelmes képszövés", *Magyar Napló*, July 26, 1992, p. 46
 Márta Kovalovszky, "Szenes Zsuzsa kiállítása", *Vigilia*, September 1992, p. 716
 B.A. (András Bohár), "Kis Patience. Szenes Zsuzsa kiállítása", *Új Művészet*, 1992/10, pp.69-70
 Géza Pernecky, "Boszorkányok enciánkéiben", *Népszabadság*, January 4, 1993

What is happening? Everything remains the same, and yet, everything changes. The contrast is only seemingly antagonistic. Viewed from a certain distance, it becomes obvious that what we see is the working of the laws of the internal structure of a thirty-year-long artistic career: what we experience is the wave-like motion of continuity and periodicity, identicalness and difference, slow departure and eternal devotion to the roots. However different the works may seem – from curtains and stitched wool works to drawings, objects, collages and photos – they show the mild but convincing identicalness of thinking, emotions, purposes and spiritual climate."

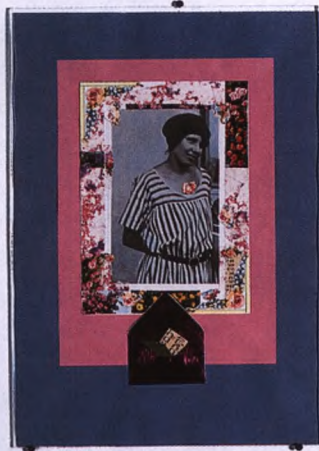
Márta Kovalovszky, 1985

SZÜLEIM

1994

My Parents

Manipulated photograph, 29.7 x 21 cm each
(Photo: Miklós Sulyok)



- 1985-1990 Hungarian Academy of Fine Arts,
Budapest
- 1990-1993 Postgraduate studies,
Department of Mural Painting,
Hungarian Academy of Fine Arts,
Budapest
- 1993 Derkovits Scholarship

SOLO EXHIBITIONS

- 1987 Galéria 11, Budapest
- 1989 *Szelep*, Bercsényi Klub, Budapest
- 1990 Újlak Mozi, Budapest
Várfok 14 Műhelygaléria, Budapest
- 1994 Bartók 32 Galéria, Budapest

SELECTED GROUP EXHIBITIONS

- 1988 *Papírmelók*, Csepeli Papírgyár, PIK,
Budapest
- 1990 *Távolság*, Magyar Képzőművészeti
Főiskola, Barcsay Terem, Budapest
25. *Internationale Malerwochen in der
Steiermark*, Neue Galerie am
Landesmuseum Joanneum, Graz
- Inspiration-Sommeratelier: junge Kunst in
Europa*, Hannover
- People to People Festival*, Prague
- Újlak Csoport*, Újlak Mozi, Budapest
- Újlak Csoport*, Művelődési Ház,
Szombathely
- Stúdió '90*, Ernst Múzeum, Budapest
- 1991 *Ressource Kunst*, Műcsarnok, Budapest
- Oscillation I-II.*, Siesta Basta, Komárno;
Műcsarnok, Budapest

- Stúdió '91, Magyar Nemzeti Galéria,
Budapest
- 1992 *Revisions: Contemporary Hungarian Art*,
Experimental Art Foundation,
Adelaide; Museum of Contemporary
Art, Brisbane
- Exchange Project*, Barak, Bern
- Spectrum*, Tűzoltó 72, Budapest
- 1993 *Vier / Négy*, Kunstverein, Horn, Austria;
Szent István Király Múzeum, Székesfehérvár
- Sample II.*, Fészek Galéria, Budapest
- Zweite Zeitgenössische Ungarische Epigonen-
Ausstellung / Második Magyar Epigon
Kiállítás*, Kampnagel, Hamburg; Liget
Galéria, Budapest

WORKS IN PUBLIC COLLECTIONS

- Szent István Király Múzeum, Székesfehérvár
- Neue Galerie am Landesmuseum Joanneum,
Graz

SELECTED BIBLIOGRAPHY

- Suzanne Mészöly, "The Current Hungarian
Context", catalogue, *Interrupted Dialogue:
Revisions*, Experimental Art Foundation,
Adelaide – SCCA, Budapest, 1992
- P. Kiss–Cs. Nemes–A. Szűcs–Zs. Veress–A.
Zwickl, "Részletek egy január 24-i
beszélgetésből / Teile aus einem Gespräch
am 24. Januar", catalogue, *VIER/NÉGY*, Szent
István Király Múzeum, Székesfehérvár, 1993
- János Szoboszlai, "Képkiallítás - Szűcs Attila
kiállítása", *Balkon*, 1994/4, p. 25

"A certain way of thinking is manifested in these pictures. (We can talk about it using mainly negative definitions).

These 'internal landscapes' do not demonstrate anything: they are not illustrative, nor are they didactic. The artist is interested in finding the point of view from which we can see the world, the objects and ourselves most clearly. This position is not visual – it is determined by logic and by the artist's world view. From this point of view the real and most essential relationships become visible. It is a 'celestial point of view' which also has certain metaphysical aspects. Quite obviously one can find this point only in blessed moments – in the moments of 'grace'. If these pictures represent anything they represent this experience, this miracle in the form of revelation.

Thus, the picture is not *about* anything. It has no overemphasized meaning. It was born because the possibilities for its creation were there in Attila Szűcs's mind. It is not articulated by a desire to communicate but by sensibility.

The motifs appearing in the pictures are the centre of thinking, but once in the picture, the motifs lose their objective connotations. Identifiable objects are much rather a quality entering into dialogue with another quality present in the same picture. This dialogue can be playful or risky, it may evoke ambivalent emotions, for this 'other quality' is, in many cases, our good(?) old, traditional habit of viewing and interpreting pictures."

János Szoboszlai, 1994

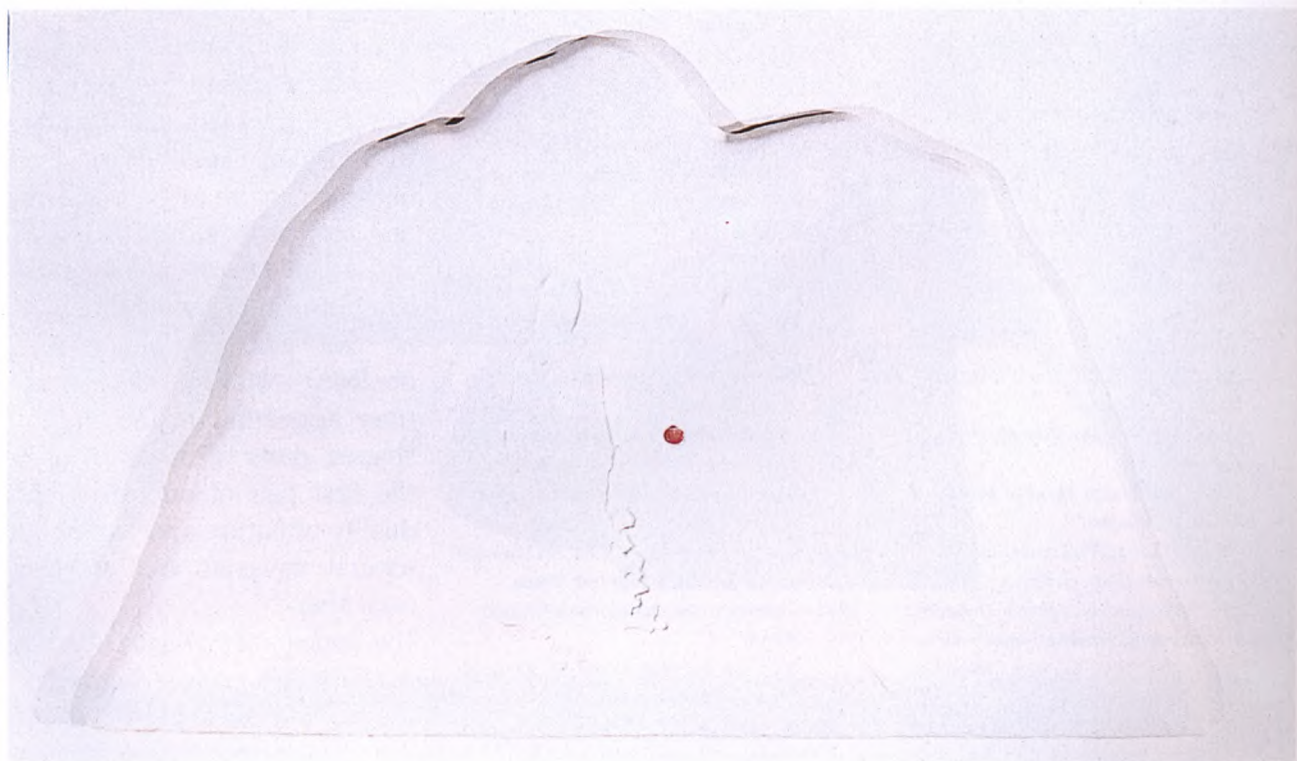
HÁLAADÁS SZENT TERÉZNEK

1994

Thanksgiving to Saint Theresa

Plaster of Paris, Bohemian ruby, 51 x 79 cm

(Photo: Attila Szűcs)



TAMÁS TROMBITÁS

(b. 1952, Budapest)

1972-1978 Degree in Painting, Hungarian Academy of Fine Arts, Budapest
1982-1984 Derkovits Scholarship
Since 1988 Teacher, Hungarian Academy of Crafts and Design, Budapest

SELECTED SOLO EXHIBITIONS

1979 Jantyk Mátyás Múzeum, Békéscsaba (with A. Ignác)
Jókai Színház, Békéscsaba
1981 Stúdió Galéria, Budapest
1983 Fiatal Művészek Klubja, Budapest
1985 Budapest Galéria Szabadtéri Szoborkertje, Budapest (with E. Szöllőssy)
Fiatal Művészek Klubja, Budapest
Ernst Múzeum, Budapest
1986 Budapest Galéria Lajos utcai Kiállítóháza, Budapest
Heves Megyei Kulturális Központ, Eger
1987 Galerie der Stadt Esslingen am Neckar, "Bahnhäuserhaus", Esslingen
1993 *Kéksz és otya / Biscuit and Host*, Fészek Galéria, Budapest
Festetics Kastély, Keszthely
Galerie Pedit, Innsbruck, Austria
Xantus János Múzeum, Győr
1994 Galerie Pedit, Lienz, Austria

SELECTED GROUP EXHIBITIONS

1979 Stúdió '79, Pécsi Galéria, Pécs
1980 Stúdió '80, Műcsarnok, Budapest
1981 *Építészeti és képzőművészeti*, Miskolci Galéria, Miskolc
Acélszobrászat, Uitz Terem, Dunaújváros
Nytitás, Fészek Galéria, Budapest
Pesti Műhely, Pécsi Galéria, Pécs
1982 *Szín és tér*, Józsefvárosi Kiállítóterem, Budapest
Artisti Ungheresi, Galleria d'Arte San Carlo, Naples
1983 *Országos Képzőművészeti Biennále*, Pécsi Galéria, Pécs
Mai magyar grafika, Magyar Nemzeti Galéria, Budapest
Művészeti szimpozionok eredményei I. / Achievements of Arts Symposia I, Műcsarnok and Hungexpo, Budapest
Contemporary Hungarian Small Sculpture, National Library, Madrid; Gulbenkian Foundation, Lisbon
1984 *IV. Esztergomi Fotóbiennále*, Vármúzeum Rondella, Esztergom
1985 *Triennale der Zeichnung*, Kunsthalle, Nürnberg
1986 *Lichtjahre*, Künstlerhaus, Vienna; Oberösterreichisches Landesmuseum, Linz

Digitart. International Computer Graphic Art Exhibition, Szépművészeti Múzeum, Budapest
Mágikus művek, Budapest Galéria Lajos utcai Kiállítóháza, Budapest
13 *Hungarian Artists*, Taidekeskus Maltinranta, Tampere
7th International Impact Art Festival, International Art Center, Kyoto
1987 *De Constructie*. Museum Fodor, Amsterdam
1988 *Skulpturen Republik*, Messepalast, Vienna
Eleven textil / Living Textile 1968-78-88, Műcsarnok, Budapest
1989 *Szoborközletársaság / Skulpturen Republik*, Műcsarnok, Budapest; Edinburgh, Southampton, Glasgow, London
Madarské výtvarné umění XX. století (1945-1988), Národní galerie, Prague; Dom umeni, Bratislava
1990 *Kunstszene Budapest 1990*, Künstlerhaus, Salzburg (Bak, Birkás, Nádler, Samu, Trombitás)
Vladimir Kopteff, Oskar Putz, Tamás Trombitás, László Török: Europe, Helsingin Kaupungin Taidemuseo, Kluuvin Galleria, Helsinki
Triumpf–Det Ubeboelige / Triumpf–The Uninhabitable, Udstillingsbygningen ved Charlottenborg, Copenhagen; Műcsarnok, Budapest
Architektonikus gondolkodás ma / Architectonic Visions Today, SCCA annual exhibition, Műcsarnok, Budapest
13 *Artystów z Wegier*, Galeria Zacheta, Warsaw
1991 *Metafóra / Metaphor*, Pécsi Galéria, Pécs
Positionen. Ungarische Kunst der neunziger Jahre, Künstlerwerkstatt Lothringerstr., Munich
Zentripedal, Minoritenkirche, Krems-Stein, Austria
8x2 aus 7. Trigon '91, Künstlerhaus, Graz
Budapest! Contemporary Hungarian Art, Royal Hibernian Academy Gallagher Gallery, Dublin
Contemporary Hungarian Art, Art Museum, Seoul Arts Center, Seoul, Korea
1992 *Grenzenlos - Interaktion*, Haus Ungarn, Berlin
8 x 2. Ost und West. Trigon '91, Aargauer Kunsthau, Aarau, Switzerland; Manes, Prague; Specks Hof, Leipzig.
Frontiera, Messepalast, Bolzano
Az idegen szép, Magyar Képzőművészeti Főiskola, Barcsay Terem, Budapest; Rippl-Rónai Múzeum, Kaposvár
Art Cologne: 26. Internationaler Kunstmarkt, Cologne

"Tamás Trombitás's installations, which are inspired by the heritage of arte povera, 'analytically-structural' art and 'subjective archaeology', manifest a unique dualism. Their world of meaning is characterized by seemingly opposing associations and the intellectual tension of the shapes that express opposing or divergent poles of thinking. Trombitás never just presents abstract theses, but enriches the range of meanings by emotional connotations giving rise to certain moods by layers of cultural-historical references and by evoking art-historical topoi. Each symbolic form appears in several contexts of meaning.

Tamás Trombitás works mostly with iron filings, with moulded and forged pieces of iron, sometimes in precise and highly polished shapes, and with fluorescent tubes. To be sure, the strange iron dust with its unlikely color reminds us of earth and minerals, while still manifesting an unknown character. The heavy compacted and moulded shapes that he puts into the iron dust likewise conjure up concrete formal models (historical, cultural and architectural ones, such as columns or the symbolic shape of the pyramid or perhaps obelisks), while at the same time appearing to be natural shapes, parts of nature. This is the first pair of opposites: the duality of nature and culture, of natural material and architectural shape.

The appearance of light (fluorescent light), however, transfers the poles into another system: the light refers to transcendence, to the sphere of the intangible and abstract, the sphere of a spiritual existence independent of physical time

CÍM NÉLKÜL

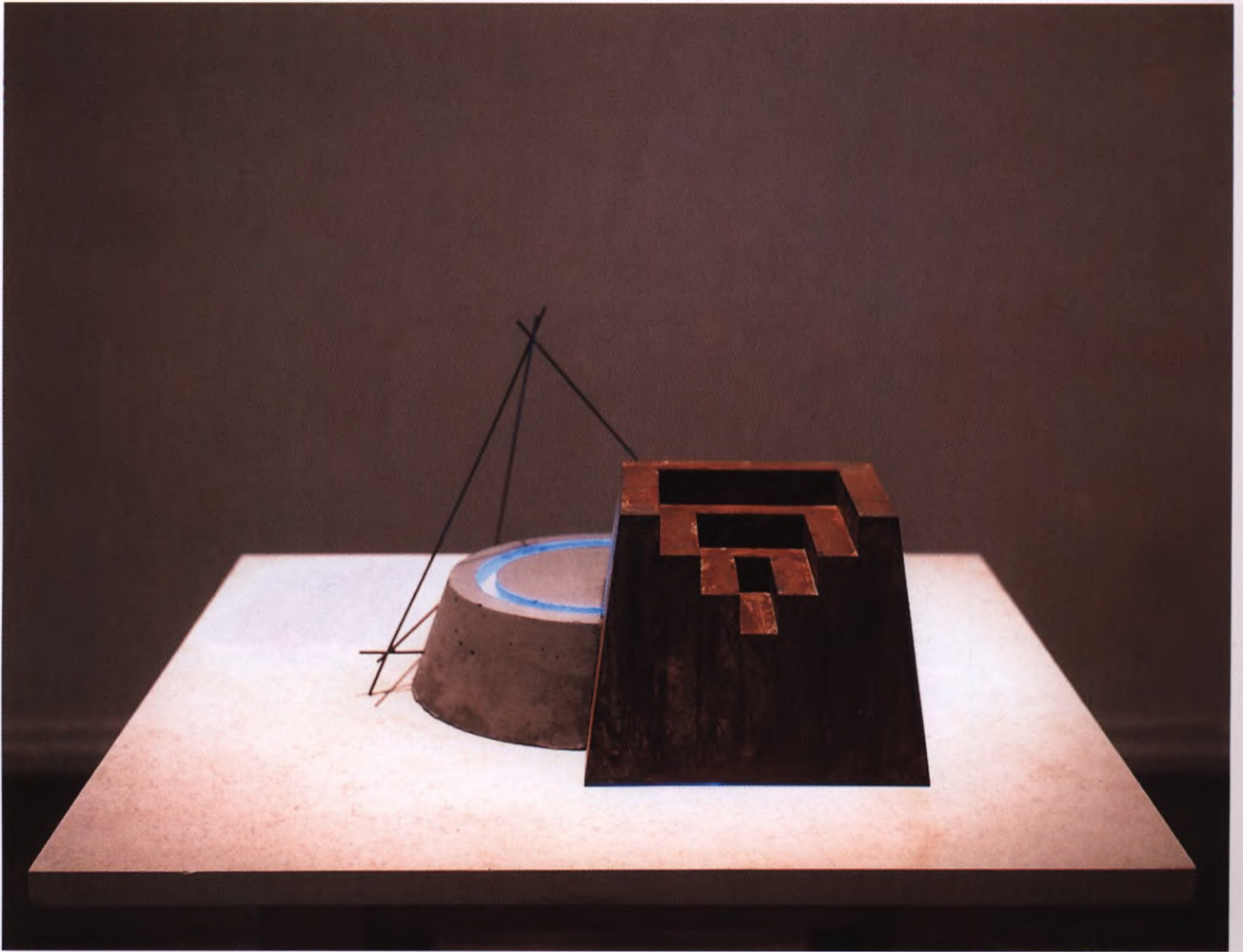
1993

Untitled

Installation: wood and marble table, concrete, iron, steel

130 x 100 x 100 cm

(Photo: József Rosta)



- 1993 *Art Frankfurt*, Messepalast, Frankfurt
Budapest Art Expo '93, International Fair Center, Budapest
La coesistenza dell' arte. La Biennale di Venezia, Procuratie Vecchie, Venice
 Hommage à Palladio, Villa Rossi, Stra, Italy
Zentripedal II, Pécsi Galéria, Pécs
Zeichen-Sprache II. (T. Hencze, Gy. Jovánovics, L. Mulasics, T. Trombitás), Haus Ungarn, Berlin
3rd Minos Art Beach Symposium 1993, G. & A. Mamidakis Foundation, Aghios Nikolaos, Crete
Zeitgenössische Ungarische Kunst: Sammlung Pedit, Städtische Galerie, Lienz, Austria
- 1994 *Budapest Art Expo '94*, International Fair Center, Budapest

WORKS IN PUBLIC COLLECTIONS

Ludwig Múzeum, Budapest
 Megyei Könyvtár, Békéscsaba
 Művelődési és Közoktatási Minisztérium, Budapest
 Munkácsy Mihály Múzeum, Békéscsaba
 Szombathelyi Képtár, Szombathely
 Xantus János Múzeum, Győr
 Helsingin Kaupungin Taidemuseo, Helsinki
 Sammlung der Stadt Esslingen, Esslingen am Neckar

SELECTED BIBLIOGRAPHY

Gábor Pap, "Hódolat az alapoknak. Meditáció Trombitás Tamás grafikái fölött",

Művészet, 1981/11, pp. 26-27
 Péter Sinkovits, "The Mannerist Values of Avant-Garde", catalogue, *Trombitás Tamás*, Ernst Múzeum, Budapest, 1985
 Péter Fitz, "An Other Approach", catalogue, *Trombitás Tamás*, Budapest Galéria Kiállítóháza, Budapest, 1986
 László Fábián, "The Sanctity of the Triangle", catalogue, *Trombitás Tamás*, Budapest Galéria Kiállítóháza, Budapest, 1986
 Lóránd Hegyi, "Tamás Trombitás", catalogue, *Triumpf - The Uninhabitable*, Charlottenborg, Copenhagen, 1990
 Alexandra Reininghaus, "Manchem fehlt das alte Reibungsfeld", *Art*, Hamburg, May 1990
 Peter Murray, "Tamás Trombitás", catalogue, *Budapest! Contemporary Hungarian Art*, Dublin, 1991
 Lóránd Hegyi, "Tamás Trombitás", catalogue, *Zentripedal. Aktuelle Kunst aus Österreich und Ungarn*, Minoritenkirche, Krems-Stein, Austria, 1991, p. 48
 Mihály Varga, "Das Jahr der Schmetterlinge. Ungarische Architekturräume", *DAIDALOS*, Berlin, No. 39, 15. März 1991, pp. 42-49
 Lóránd Hegyi, "Tamás Trombitás", catalogue, *Trigon*, Neue Galerie am Landesmuseum Joanneum, Graz, Austria, 1991, p. 244
 Lóránd Hegyi, "Radical eclecticism - Hungarian art of the 80s and 90s", *La coesistenza dell' arte. La Biennale di Venezia*, Museum moderner Kunst, Stiftung Ludwig Vienna, 1993, p. 118
 Geneva Anderson, "Budapest, Hungary", *Sculpture Magazine*, Washington, D.C., March/April 1994, p. 20

and not subject to physical and chemical effects (such as corrosion, crumbling, turning into dust). The light signals the spiritual, the weightless, while the iron dust represents the earthly domain, that which is heavy, the material world without consciousness. The light, however, changes the material fundamentally: bluish lights make the shapes grow huge and monumental, their hard, precise contours dissolve, creating enormous shadows that bestow a strangely poetic mood upon the objects. The real dimensions become confused and our imagination supplements that which we see. The hills formed by the iron dust become mountains on which architectural ruins appear. This architecture is supplemented by the perfection of the abstract geometric shapes, by the shiny formations of chromium-plated steel which in contrast to the transitoriness and the physical phenomena emphasize the eternal and the perfect forms of the spiritual (i.e. metaphysical) existence, the shapes created by our thinking. The primeval, heavy, perishable material is transcended by the light, by the spiritual principle - this for Trombitás is the very essence of artistic creativity."

Lóránd Hegyi, 1993

HAT NEONCSŐ FEKETE INSTALLÁCIÓBAN

1983

Six Neon Tubes in Black Installation

Neon tubes, black foil, 200 x 200 x 200 cm

(Photo: József Rosta)



PÉTER TÜRK

(b. 1943, Pestszenterzsébet)

1964-1968 Degree, Faculty of Literature and Drawing, Teacher Training College, Eger

SELECTED SOLO EXHIBITIONS

1987 *Pszichogramok, fenomének*, Józsefvárosi Kiállítóterem, Budapest
1991 *Kenyér Víz*, Óbudai Társaskör Galéria, Budapest

SELECTED GROUP EXHIBITIONS

1969 SZÜRENON, Kassák Lajos Művelődési Ház, Budapest
1970 *Az új magyar avantgarde*, R Klub, Budapesti Műszaki Egyetem, Budapest
1976 *Sorozatművek*, Csók István Képtár, Székesfehérvár
Fotó-Művészet, Hatvany Lajos Múzeum, Hatvan
1978 *Hongaarse konstruktivistische Kunst 1920–1977*, Museum Heden-daagse Kunst, Amsterdam; Kruithuis, 'S Hertogenbosch; Museum Moderner Kunst, Arnhem
1979 *Ungarische konstruktive Kunst*, Kunstpalast Ehrenhof, Düsseldorf
1980 *Künstler aus Ungarn*, Neue Kunsthalle, Wilhelmshaven
1980–1981 *Tendenciák 1970–1980: Új Művészet; Geometrikus és strukturális törekvések; Posztkonceptuális tendenciák*, Óbuda Galéria, Budapest

1981 *Erweiterte Fotografie, Wiener Sezession*, Vienna
Tény-Kép, Múcsarnok, Budapest
1987 *Régi és új avantgarde*, Csók István Képtár, Székesfehérvár
1989 *Más-Kép / Different View: Experiments in Photography of the Last Twenty Years in Hungary*, Ernst Múzeum, Budapest
1991 *Hatvanas évek. Új törekvések a magyar képzőművészetben*, Magyar Nemzeti Galéria, Budapest

WORKS IN PUBLIC COLLECTIONS

Magyar Nemzeti Galéria, Budapest
Sárospataki Képtár, Sárospatak
Szent István Király Múzeum, Székesfehérvár

SELECTED BIBLIOGRAPHY

Géza Perneczky, "Szürenon", *Élet és Irodalom*, vol. XIII/42, 1969
László Beke, "Nekem nagy gyönyörűség nézni - Türk Péter munkássága", catalogue, *Pszichogramok, fenomének*, Budapest Galéria Józsefvárosi Kiállítóterme, Budapest, 1987
Miklós Peternák, "Türk Péter új képei", *Pszichogramok, fenomének*, Budapest Galéria Józsefvárosi Kiállítóterme, Budapest, 1987
Zsuzsanna Varga, "Kenyér, víz. Türk Péter sorozata / Bread, water. The series of Péter Türk", *Új Művészet* 1992/6, pp.20-23, 71-74
Ottó Mezei, "Művészet és megismerés", *Kortárs*, Vol. 37, No.2, 1993
Gábor András, "A gondolat formái", *Nappali Ház*, 1993/2

"One of the themes of his works is the image itself, or the birth of the picture-image.

Seeing Türk's photos we could also be reminded that when they discovered photography they talked about 'images creating themselves' or about 'nature depicting itself'. Here, however, although the actual technique is photography, such analogies would be misleading. For what we witness here is the opposite of the model of the perceptive and fixing character of photography. We are shown the methods of projection and the working of imagination. And from this, we can see quite clearly that the question is where the limits of the image are, whether it has a natural form i.e., whether there is an equivalent phenomenon in nature (or whether images can be 'born' in a natural way), and if so, how this natural form is different from the artificial one. Is not it possible that the image is the separating line between the ideas, phenomena and experiences that have a linguistic character or at least that are articulated through the forms of language and the 'world' and 'nature' (or rather between the known – or supposedly known – and unknown parts of 'world' and 'nature'). What makes the Narcissus myth really beautiful is that first Narcissus does not know that what he sees is his own reflection: on the surface of the water, the knowledge about the self becomes divided and, taking the dualistic form of desire, it becomes temporary. This unknown image has to be approached through the act of viewing (and cognition): and in the instant of recognition, our whole way of thinking is reorganized, while the image remains unchanged."

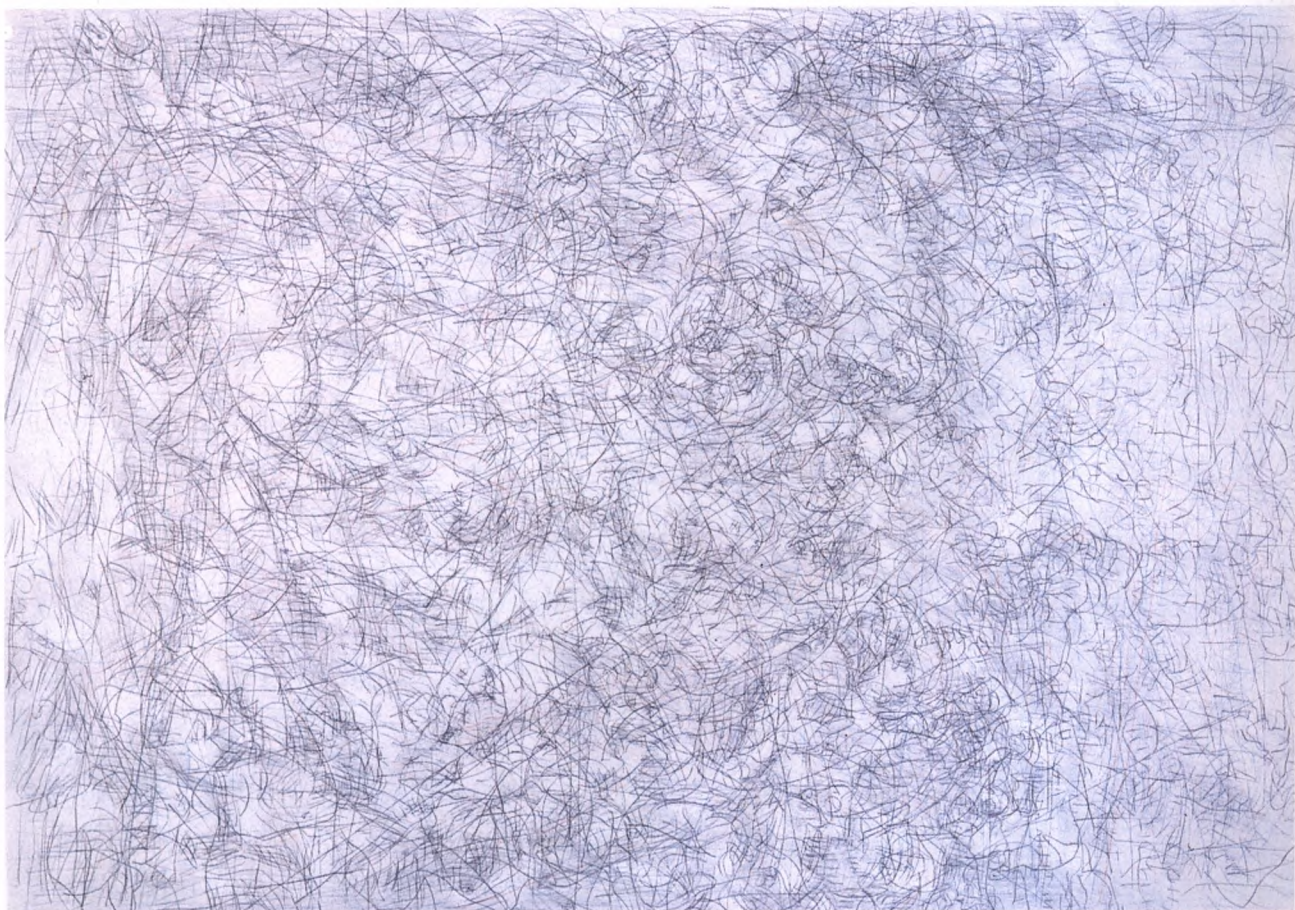
Miklós Peternák, 1987

TANULMÁNYOK A VETÍTŐVÁSZNAKHOZ

1989-1993

Studies to the Projection Screens

Pencil and pastel on paper
(Photo: Róbert Szabó)



PÉTER UJHÁZI

(b. 1940, Székesfehérvár)

1966 Faculty of Painting, Hungarian Academy of Fine Arts, Budapest

SELECTED SOLO EXHIBITIONS

- 1971 István Király Múzeum, Székesfehérvár
1974 Stúdió Galéria, Budapest
1976 István Király Múzeum, Székesfehérvár
1980 *Műhely*, Magyar Nemzeti Galéria, Budapest
1983 Helikon Galéria, Budapest
1985 Galerie Levy, Hamburg
Pécsi Kisgaléria, Pécs
1986 Csók István Képtár, Székesfehérvár
1988 Uitz Terem, Dunaújváros
1991 Várfok 14 Műhelygaléria, Budapest
1993 Várfok 14 Műhelygaléria, Budapest
1994 Hungarian Cultural Institute, Stuttgart
Csók István Képtár, Székesfehérvár

SELECTED GROUP EXHIBITIONS

- 1974 *Stúdió '74*, Ernst Múzeum, Budapest
1979 *Arte Ungherese Contemporanea*, Salone Brunelleschiano, Florence
1982 *Ungarische Kunst von Heute*, Galerie Levy, Hamburg
1985 *Kunstmesse*, Basel
101 *tárgy - objekték 1955-1985*, Óbuda Galéria, Budapest
1986 *'Idézõjelben'*, Csók István Képtár, Székesfehérvár
1989 *Kunst Heute in Ungarn*, Neue Galerie, Sammlung Ludwig, Aachen
21. *Festival International de la Peinture*, Cagnes-sur-Mer

1993 *Mi, kelet-franciák 1981-1989*, Csók István Képtár, Székesfehérvár

WORKS IN PUBLIC COLLECTIONS

Janus Pannonius Múzeum, Pécs
Magyar Nemzeti Galéria, Budapest
Szent István Király Múzeum, Székesfehérvár
Szombathelyi Képtár, Szombathely
Sammlung Ludwig, Aachen

SELECTED BIBLIOGRAPHY

- Márta Kovalovszky, "Ujházi Péter nemes arcéle", *Mozgó Világ*, 1982/10
Márta Kovalovszky, "Elrendezés", *Életünk*, 1987/3
Péter Kovács, "Ujházi Péter képei elõtt", *Művészet*, 1974/7
Péter Kovács, "Ujházi Péter művészetéről", *Vigilia*, 1987/7
Gabirella Ujlaki, "Hordozható (világ)modellek, Ujházi Péter kiállítása. Helikon Galéria", *Művészet*, 1983/12
Imre Péntek, "A romlékonyság testamentuma", *Művészet*, 1988
József Ladányi, catalogue foreword, *Péter Ujházi Retrospective Exhibition*, Csók István Képtár, Székesfehérvár, 1986
Péter Fitz, "... normális festõ akartam lenni": Beszélgetés Ujházi Péterrel", *Árgus*, 1993/1
Ildikó Mester, "Hétköznapi ünneplõben /Workdays in Gala. Interview with the painter Péter Ujházi", *Új Művészet*, 1994/7-8, pp. 42-46, pp. 105-106

"Each image appears in front of our eyes for only a moment, then it disappears and other important details, other planes and other spaces rush towards us. The holes of the moment open up for an instant, and whenever they do, we can peep into unknown and attractively colorful worlds. By the time we discover that our airplane is but a makeshift and rusty merry-go-round hanging low and moving around on a chain, it is too late: we are charmed. We have been shown a new world and we do not feel like getting off.

The merry-go-round perspective is the most essential and most decisive principle of Ujházi's pictures, which defines and determines things, their relationships and their arrangement..."

Márta Kovalovszky, 1978

ÉRETTSÉGI TABLÓ

1992

Maturation Tableaux

Mixed technique on cardboard, 40 x 50 x 40 cm

(Photo: Ferenc Gelencsér)



ÚJLAK GROUP

(formed in 1989)

Exhibition space: 1094 Budapest, Tűzoltó utca 72.

Kálmán Ádám (b. 1967, Budapest)
Zoltán Ádám (b. 1959, Budapest)
Tamás Komoróczy (b. 1963, Békéscsaba)
András Ravasz (b. 1959, Budapest)
Péter Szarka (b. 1964, Kőszeg)
István Szil (b. 1961, Dombóvár)

SELECTED EXHIBITIONS

- 1989 Hungária Fürdő 1.-2., Budapest
1990 *Újlak Group*, Újlak Mozi, Budapest
Ressource Kunst, Műcsarnok, Budapest
Stúdió '90, Ernst Múzeum, Budapest
Inspiration-Sommer Atelier, Hannover
1991 *Oscillation I-II.*, Siesta Basta, Komárno;
Műcsarnok, Budapest
Újlak Group, Tűzoltó 72, Budapest
1992 *Újlak Group*, Uitz Terem, Dunaújváros
Újlak Concert and Performance, Hangár,
Budapest
Cultur Újlak, Television Program,
Hungarian Television, 1st Chanel
1993 *Kis tárgyak/Small Things*, Fészek Galéria,
Budapest; Randolph Street Gallery,
Chicago; Delta Axis Art Center, Memphis
Fremd und Vertraut, Kulturfabrik
Salzmann, Kassel
Újlak Group, Goethe Institute, Budapest

1994 *3rd Contemporary Hungarian Epigone Exhibition*, Tűzoltó 72, Budapest

SELECTED BIBLIOGRAPHY

- Géza Boros, "Festők a fürdőben", *Új Tükör*, 1989
Ferenc Szíjj, "Ez lett a Moziból - az Újlak csoport", *Nappali Ház*, No. 2. 1990, p. 94-95
László Beke, "Természet és művészet", *Belvedere*, Vol. II, No. 6-7, 1990, p. 24
András Zwickl, "Az Újlak Group", *Belvedere*, Vol. II, No 6-7, 1990, p. 36
Martin Tschechne, "Aus dem Mal-Computer ein Portrait von Lafontaine - Hannover: Sommeratelier 'Inspiration ein Erfolg' ", *Art*, Hamburg, 1990/9, p. 15
László Beke, "Jelentkezik az új nemzedék / The New Generation Presents Itself", *Art*, Hamburg, 1990/9, Hungarian Edition, No.1, September 1990, p. 9
Kálmán Aniszi, "Művészet az újért... Rendrombolók ideje", *Vas Népe*, Vol. XXXV, No. 235, October 6, 1990
Ernst Beck, "Hungary After Soft Revolution", *Art News*, February 1990
János Kósa, "Újlak Story", *Új Művészet*, 1991/4
Tibor Bakáts, "Tűzoltó u. 72.", *Magyar Narancs*, 1991
Diana Kingsley, "Újlak Group", *Artforum*, November 1993

"The Group's name, which roughly translates into 'New Dwelling', is in itself a poetic act suggesting that it rejects all weakness; it does not want the support that a program would provide. It does not define itself, instead it is, to speak right from the outset in philosophic terms, self-proposing. The name is utopian because it cannot be associated with a manifesto, does not contain an attainable goal which would mean becoming grounded at the launching point. The group does not expect to get any help from anyone but itself, which is expressed in the group's name as a kind of significance-generator. There is not exertion of effort, yet the name does not reveal anything. It is empty, which means it can attach to anything, anything can generate meaning in a space of this kind (and it needs not be stressed that that's something rare.) This is extremely important, because supplying content to a name is what the group's activity is about, or rather, that is its check-back. Those who question the existence of the group most of all are the group members themselves, and this is a side product of their ongoing self-definition."

János Sugár, 1991

CÍM NÉLKÜL

1990

Untitled

Installation, Stúdió '90, Ernst Múzeum, Budapest

Mixed media, 5 x 4 meters

(Photo: Gábor Farkas)



GYULA VÁRNAI

(b. 1956, Kazincbarcika)

1989 Smohay Scholarship
Derkovits Scholarship

SELECTED SOLO EXHIBITIONS

1990 Óbudai Társaskör Galéria, Budapest
1991 Stúdió Galéria, Budapest
1993 Liget Galéria, Budapest

SELECTED GROUP EXHIBITIONS

1989 *Kék Irón*, Duna Galéria, Budapest
1990 *Jó melóm*, Budapest - Vienna - Cologne
1991 *Oscillation I-II.*, Siesta Basta, Komárno;
Műcsarnok, Budapest
1992 *Gallery by Night*, Stúdió Galéria, Budapest
Analóg, Budapest Galéria Lajos utcai
Kiállítóháza
Hairy Mirror, Arts Lab, Liverpool
1993 *Gallery by Night*, Stúdió Galéria,
Budapest
A gondolat formái, Óbudai Társaskör
Galéria, Budapest

*Zweite Zeitgenössische Ungarische Epigonen
Ausstellung*, KX Kunst auf Kampnagel,
Hamburg

Audiovisual Experimental Festival, Arnhem
Kis tárgyak/Small Things, Fészek Galéria,
Budapest; Randolph Street Gallery,
Chicago; Delta Axis Art Center, Memphis

1994 *7+7 Lisboa - Budapest*, Budapest
Galéria Lajos utcai Kiállítóháza

WORKS IN PUBLIC COLLECTIONS

Új Magyar Képtár, Székesfehérvár
DUNAFERR-ART Alapítvány, Szoborpark

SELECTED BIBLIOGRAPHY

Gábor András, "A gondolat formái", *Nappali
Ház*, 1992/2, p.75
Margit Vida Galambos, "Az, ami. Várnai Gyula
kiállítása", *Új Művészet*, 1992/4, pp. 62-63
Gábor András, "Oblici Misli / The Forms of
Thought", *Kontura*, No.26, April 1994, p. 22, p. VII

"A highly conscious consideration of his objects and installations and an exceptionally accurate choice of objects is characteristic of the works of Gyula Várnai. He managed to transfer the sensitivity and positive compositional features of his abstract wire-drawings (wire-paintings) to his works created by way of fusing and shaping objects. His 'lyrical abstraction' was gradually penetrated by conceptual features, and thus, his objects – preserving the classical painterly concept of assemblage – became capable of evoking and formally recording basic situations of being. The 'classical concept' means a closed and disciplined structure of form which is usually born without allowing any discrepancy between the object and the concept."

Gábor András, 1993

A DOLOG VILÁGA

1994

The World of the Thing

Door, blanket, 200 x 146 cm
(Photo: Miklós Sulyok)



BÉLA VESZELSZKY

(1905-1977, Budapest)

- 1924-1929 Faculty of Painting, Hungarian Academy of Fine Arts, Budapest
- 1929 With the assistance of György Kepes and Dezső Korniss, establishes contacts with Kassák's *Munka-kör*
Meets Ferenc Kepes, the leading figure of the Hungarian neognostic circle
- 1941-1953 After his first creative period until 1941, he does not deal with painting, due to historic and personal events
- 1956 Devotes himself to painting, does not take any job
- From 1962 Exhibits his works in illegal and semi-illegal shows
- 1964 The end of the large-scale landscape period, as the family has to move to a different flat
- 1965 A new attempt at landscape painting, but after his motif disappears (the chimney of the neighbouring brick factory was exploded), he exclusively paints self-portraits, portraits, and still-lives
- From 1968 His works are included in numerous progressive national and international exhibitions, he receives official acknowledgement as a painter (in the form of receiving old age pension from the Hungarian Arts Fund)

SELECTED SOLO EXHIBITIONS

- 1964 *Műteremkiállítás*, Petri Galla Pál's private studio, Budapest (with Tibor Csiky)
- 1978 *Veszelszky Béla emlékkiállítás / Exhibition in memory of Béla Veszelszky*, Szent István Király Múzeum, Székesfehérvár; Hatvany Lajos Múzeum, Hatvan
- 1986 *Veszelszky Béla gyűjteményes kiállítása / Retrospective exhibition of works by Béla Veszelszky*, Budapesti Történeti Múzeum, Fővárosi Képtár, Budapest
- 1987 *A Küzdő Ádám / The Struggling Adam*, Óbudai Pincegaléria, Budapest

SELECTED GROUP EXHIBITIONS

- 1962 *Modern építészet - modern képzőművészet*, Építők Klubja, Budapest
- 1968 *Az idősebb és a fiatal generáció kiállítása*, Budapesti Műszaki Egyetem Vásárhelyi Pál kollégiuma, Budapest
- 1972 *Hungarian Art. The Twentieth Century*

- Avant-Garde*, Indiana University Art Museum, Bloomington, USA
- 1983 *Új művészetért, 1960-1975*, Bartók Béla Művelődési Központ, Móra Ferenc Múzeum, Szeged
- 1989 *Meisterwerke der Ungarischen Moderne*, Schloss Plankenwarth bei Graz, Austria
- 1991 *Hatvanas évek. Új törekvések a magyar képzőművészetben*, Magyar Nemzeti Galéria, Budapest

WORKS IN PUBLIC COLLECTIONS

- Balassa Bálint Múzeum, Esztergom
Fővárosi Képtár, Budapest
Hatvany Lajos Múzeum, Hatvan
Janus Pannonius Múzeum - Modern Magyar Képtár, Pécs
Magyar Nemzeti Galéria, Budapest
Szent István Király Múzeum, Székesfehérvár
Városi Képtár - Deák Collection, Székesfehérvár

SELECTED BIBLIOGRAPHY

- Árpád Mezei, catalogue foreword, *Hungarian Art. The Twentieth Century Avant-Garde*, Indiana University Art Museum, Bloomington, USA, pp. 20-21
- Veszelszky Béla emlékkiállítása*, catalogue, Szent István Király Múzeum, Székesfehérvár, Hatvany Lajos Múzeum, Hatvan, 1978 (Foreword by Endre Bálint, Essays by György Kunszt and Stefánia Mándy)
- Éva Körner, "Egy régi beszélgetés Veszelszky Bélával", *Művészet* 78 (Annual) Corvina, Budapest, 1979, pp. 238-241
- Katalin Kemény, "Az ablak, a táj, a valóság", *Ars Hungarica*, 1981/1, pp. 77-88
- Ágnes Gyetvai, "Két mester - Veszelszky Béla és Molnár Sándor kiállítása", *Magyar Nemzet*, March 28, 1986, p. 9
- Péter Sinkovits, "Pontokból épített világ - Veszelszky Béla életműkiállítása", *Művészet*, 1986/8, pp. 24-29
- Dezső Tandori, "A Veszelszky-világ / Veszelszky's World", *Veszelszky Béla 1905-1977*, Budapesti Történeti Múzeum Kiscelli Múzeuma, Budapest, 1986
- László Lengyel, catalogue foreword, X. *Országos Akvarell Biennálé - Unkarilaisia Akvarelleje* 1986, Gárdonyi Géza Múzeum, Eger, Porin Taidemuseo, Pori (Finland), 1986
- Gábor András, *Veszelszky Béla* (Monograph in Hungarian and English), *Új Művészet* Könyvek 3., *Új Művészet Alapítvány*, Budapest, 1993

"Portraits of his little daughters, a mug and a plate on the table, plants in the room, part of the landscape one can see from the window, portraits of some close friends and self-portraits – these are the earthly riches an artist can be content with if he is not a gambler.

Inspired poesy and the full experience of the richness of life can unfold even from the most modest material conditions and surroundings. Béla Veszelszky had and extremely and also characteristically hard life in Hungary. Yet, in his painting, he reached exceptional heights.

Perspective is just the opposite of the usual. It opens not towards the depth of the work but towards the viewer. It pulsates as it flows out of the small patches of color painted in thick layers. Form appears in them as a negative imprint or the lack of continuity of color rather than as a definitely delineated body. Veszelszky composes the world of whirls of color, and it is held together by some internal forces. Viewed from the proper angle, both in the thick and thin substances, one can clearly recognize the world that is depicted. The artist himself, however, is not a captive of this material presence, but of the substantial presence manifest in the constantly changing mirage and the flood of light.

Still, Veszelszky's art goes beyond the level of visual effects. His art is philosophical. From the material dimension composed of a thick texture of color, it transcends into a dimension of spiritual meanings. ..."

Ágnes Gyetvai, 1986

CSENDÉLET

1964
Still-Life

Oil on masonite, 77 x 45 cm
Városi Képtár - Deák Collection, Székesfehérvár
(Photo: Gyula Tahin)



ERZSÉBET VOJNICH

(b. 1953, Budapest)

- 1976-1981 Faculty of Painting, Hungarian Academy of Fine Arts, Budapest
1982-1985 Derkovits Scholarship

SELECTED SOLO EXHIBITIONS

- 1983 Dimitrov Megyei Művelődési Központ, Veszprém
1984 Óbudai Pincegaléria, Budapest
1989 Horváth Endre Galéria, Balassagyarmat
Savoyai Kastély, Ráckeve
1990 Budapest Galéria Lajos utcai Kiállítóháza, Budapest
Galerie Sennebogen, Regensburg (with M. Berhidi)
1992 Balassi Könyvesbolt, Budapest
Régi Zsinagóga, Szolnok

SELECTED GROUP EXHIBITIONS

- 1982 *A Fialat Művészek Stúdiója Kollázs kiállítása*, Vajda Lajos Stúdió, Szentendre
Országos Rajzbiennálé, Nógrádi Sándor Múzeum - József Attila Művelődési Központ, Salgótarján
1983 *Derkovits ösztöndíjasok beszámoló kiállítása*, Múcsarnok, Budapest
Mai magyar grafika és rajzművészet, Magyar Nemzeti Galéria, Budapest
Junge Ungarische Künstler, Kunstverein, Munich
International Plain-Air, Kuopio, Finland
1984 *Derkovits ösztöndíjasok beszámoló kiállítása*, Ernst Múzeum, Budapest
International Mail-Art, Fialat Művészek Klubja, Budapest
1985 *Derkovits ösztöndíjasok beszámoló kiállítása*, Ernst Múzeum, Budapest
Stúdió '85, Múcsarnok, Budapest
1986 *Stúdió '86*, Budapesti Történeti Múzeum, Budapest; Miskolci Galéria, Miskolc

- 1987 *7 művész kiállítása* (El Kazovszkij, A. Böröcz, I. Bakos, I. ef. Zámbo, D. Váli, M. Szűts, E. Vojnich), Ernst Múzeum, Budapest
1988 *Stúdió '88*, Ernst Múzeum, Budapest
1991 *23e Festival International de la Peinture*, Chateau, Musée Grimaldi, Cagnes-sur-Mer
1993 *Kortárs Gyűjtemény a Kecskeméti Cifra Palotában*, Kecskeméti Képtár, Kecskemét

WORKS IN PUBLIC COLLECTIONS

- Cifra Palota, Kecskemét
Fialat Képző- és Iparművészek Stúdiójának Archívuma, Budapest
Fővárosi Gyűjtemény, Budapest
Janus Pannonius Múzeum, Pécs
Magyar Nemzeti Galéria, Budapest
Művelődési Minisztérium, Budapest
Tragor Ignác Múzeum, Vác

SELECTED BIBLIOGRAPHY

- Gábor András, "Vojnich Erzsébet kollázsai", *Művészet*, 1985/2, pp. 59-60
József Vadas, "Vojnich Erzsébet: A hetedik", *Mozgó Világ*, 1987/8, pp. 128-129
Gábor András, "Drapériák és enteriőrök. Vojnich Erzsébet festményeiről", *Művészet*, 1988/1, pp. 38-40
József Vadas, "Faltól falig", *Élet és Irodalom*, February 9, 1990, p. 12
Péter György, "Végtelen terek", *HOLMI*, 1990/3, pp. 345-347
Géza Boros, "Falak-terek-fények", *Belvedere*, Vol. 2, No. 5, 1990, p. 21
Barbara Rollmann, "Das typisch ungarische Gespür", *Mittelbayerische Zeitung*, May 25, 1990
János Justyák, "Tiszta tér - Vojnich Erzsébet tárlata", *Új Művészet*, 1993/1, pp. 54-55
Ildikó Mester, "A mozdulatlanság csöndjei. Kortárs gyűjtemény a kecskeméti Cifra Palotában", *Új Művészet*, 1994/2, pp. 39-40

"It is very important to realize that Vojnich keeps her audience uncertain. Thus, the numerous associations evoked by the objects that one cannot recognize fully create a whole range of interpretations.

In Vojnich's paintings almost everything can be recognized instantly, still everything remains beyond full grasp. The viewer is thus forced to presuppose the existence of an underlying experience, and, I think, this is what differentiates Vojnich from other outstanding representatives of the philosophy of trans-avant-garde painting. She has reduced her world to a few basic principles, and this is how she has created her own, closed world view. When analyzing Vojnich's art, we always have to refer to Morandi, whose almost absurdly simplified still-lives must have had a great influence on Vojnich through the form-creating power of introvert discipline.

And this is where we should point out what has been suggested by Gombrich, namely, that representation has nothing to do with resemblance. Anything can represent anything, no matter how we look at it. The ideas of freedom and oppression, the notions of being chained or cast out, the feelings of fear and hope, cannot be fixed to any one symbol or allegory."

Péter György, 1990

FAL, AJTÓ, ABLAK

1990

Wall, Door, Window

Oil on canvas, 150 x 200 cm
(Photo: Dezső Váli)



ANDRÁS WAHORN

(b. 1953, Budapest)

Engaged in the fine arts, film and music, used to play in the A.E. Bizottság (A.E. Committee) band

- 1988 Founds the *Rex Wahorn Studio*
- 1991 Founds the *Bad Quality Records* publishing company for the arts
- Since 1991 Lives and works partly in the USA and partly in Hungary
- 1993 Munkácsy Award

SOLO EXHIBITIONS

- 1978 Ferencvárosi Pincetárlat, Budapest
- 1979 Vajda Lajos Stúdió, Szentendre
- 1980 Vajda Lajos Stúdió, Szentendre
- 1981 Stúdió Galéria, Budapest
- 1982 Ifjúsági- és Úttörőház, Székesfehérvár
- 1983 Ifjúsági Ház, Szeged
- 1984 Óbuda Galéria, Budapest
- 1986 Fekete Sas Patikamúzeum, Székesfehérvár
Galerie Kunststoff, Hamburg
- 1988 Komáromi Kisgaléria, Komárom
Institut Français, Budapest
- 1989 MM Gallery, Utrecht
- 1992 Elston Fine Arts, New York
Gallery 69, Vancouver
Stride Gallery, Calgary

SELECTED GROUP EXHIBITIONS

- 1978 *Lapos*, Vajda Lajos Stúdió, Szentendre (with L. fe Lugossy, I. ef Zámbo)
- 1981 XI. Országos Grafikai Biennálé, Miskolci Galéria, Miskolc
- 1982 *Bélyegmunkák*, Fészek Galéria, Budapest
- 1983 *Mai magyar grafika és rajzművészet*, Magyar Nemzeti Galéria, Budapest
- 1984 *Rajz/Drawing*, Pécsi Galéria, Pécs; Budapest Galéria Lajos utcai Kiállítóháza, Budapest
- 1985 *László fe Lugossy–András Wahorn–István ef Zámbo*, Tatgalerie, Vienna
Contemporary Visual Art in Hungary – Eighteen Artists, Third Eye Center, Glasgow
101 *tárgy. Objektek 1955-1985*, Óbuda Galéria, Budapest
- 1986 *Időjelben*, Csók István Képtár, Székesfehérvár
- 1987 *Mágikus Művek*, Budapest Galéria Lajos utcai Kiállítóháza, Budapest;

Szombathelyi Képtár, Szombathely
Bak-Bachman-Birkás-Fehér-Kelemen-Kovács-Rajk-Wahorn, Galerie E.L.A.C., Lyon

- 1988 SZÁFT, Ernst Múzeum, Budapest; Győri Múzeum, Győr; Uitz Terem, Dunaújváros
- 1989 *Kunst heute in Ungarn*, Neue Galerie, Aachen
- 1990 *In Anführungzeichen*, Haus der Ungarischen Kultur, Berlin

WORKS IN PUBLIC COLLECTIONS

- Fővárosi Képtár, Budapest
- Ludwig Múzeum, Budapest
- Magyar Nemzeti Galéria, Budapest
- Nógrádi Múzeum, Salgótarján
- Petőfi Irodalmi Múzeum, Budapest
- Szent István Király Múzeum, Székesfehérvár
- Collection Riz, Rome, Bolzano, Italy
- Galerie Mamias, Paris
- Göttner Sammlung, Germany
- Harmer Sammlung, Austria
- Lajota Art, Sweeden
- Sammlung Ludwig, Aachen

SELECTED BIBLIOGRAPHY

- István Dévényi, "Pótkötet Max Ernst emlékére?", *Művészet*, 1977/5, pp. 10-11
- Ágnes Gyetvai, "Wahorn András", *Művészet*, 1981/9, p. 60
- Ernő P.Szabó, "Rosszindulatú állatok nincsenek. Wahorn András művészetéről", *Művészet*, 1993/10, pp. 36-39
- András Bán, "Wahorn András kiállítása az Óbudai Galériában", *Magyar Nemzet*, July 20, 1984
- György Kozma, "Gyémánt a szemétdombon", *Élet és Irodalom*, August 26, 1988
- Tibor Wehner, "Szex rex - Wahorn András műveiről", *Kortárs* 1989/5, pp. 136-142
- Péter Fábrián, "Akinék a Téalapó nyáron nem hozott szaloncukrot. Beszélgetés Wahorn Andrással", *Népszabadság*, July 14, 1990
- Katalin Keserü, "Pictures of Desires and Passions", *Wahorn András – Képek a vágyak és szenvedélyek világából / András Wahorn: Pictures of Desires and Passions*, Dovin, Budapest, 1991
- Lajos Lóska, "Az erotomán Wahorn", *Új Művészet*, 1992/5, pp. 56-57

"One of András Wahorn's pictures, painted recently, seems to be an apocalyptic vision of violence and sexuality. Men, their phalluses like skyscrapers, their arms swung in the manner of hammerheaded robots (The Wizard of Oz?), are flying across the computer-space among delicate little cars, airplanes and dwelling-machines (skyscrapers). They can only crash, wipe out each other, and run about the computer-space. All this is happening, for the most part, in angular forms. Wahorn at once perpetuates, eternalizes and neutralizes this vision by stylizing it, and creating - by the use of the Art Deco style - motifs suggestive of the ornamentation of Oriental rugs and American Indian vase-paintings. This vision is the earthly paradise created by civilization at the same time: sexual desires (and geometrical shapes) are harmonious with the make-up of civilization, their mechanical functioning is truly impersonal - this is an enchanted garden, the land of perennial youth."

Katalin Keserü, 1991

ASZTAL

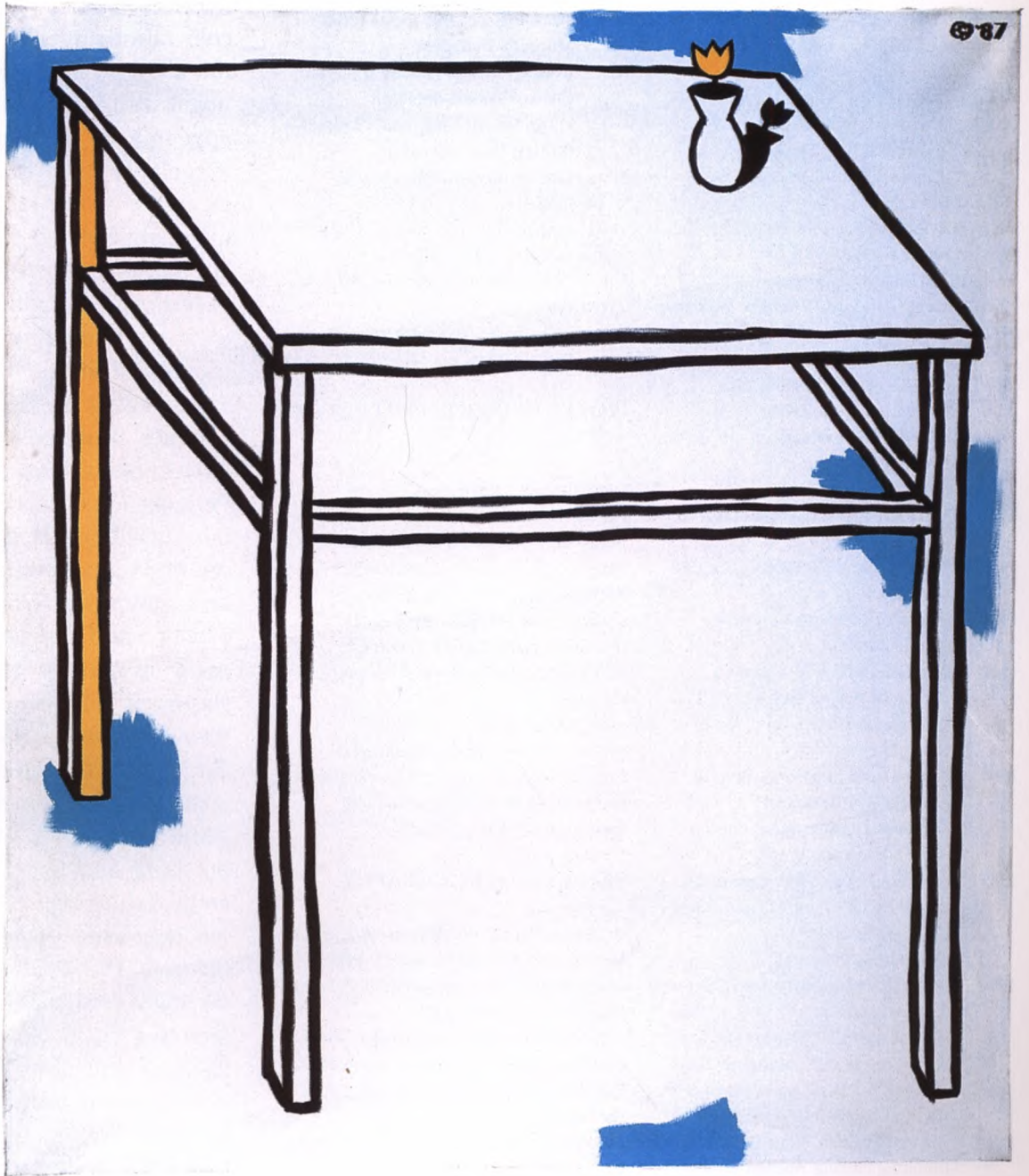
1987

Table

Acrylic on canvas, 160 x 140 cm

Photo courtesy László Lugosi Lugo,

4x5 – Photo Archives of Visual Art and Architecture, Budapest



GÁBOR ZÁBORSZKY

(b. 1950, Budapest)

- 1974 Graduated Hungarian Academy of Fine Arts, Budapest
- Since 1980 Teacher School of Arts and Crafts, Budapest
- 1989 Visiting professor, Academy of Graz, School of Applied Arts, Basel
- 1991 Professor, Hungarian Academy of Crafts and Design, Budapest
- 1994 City of Bonn Scholarship

SELECTED SOLO EXHIBITIONS

- 1978 Stúdió Galéria, Budapest
- 1981 *Ádám Kéri, István Nádler, Gábor Záborszky*, Galerie Aktuel Art, Stockholm
- El Kazovszkij, Gábor Záborszky*, Pécsi Galéria, Pécs
- 1985 Lágymányosi Galéria, Budapest
- 1987 *A föld meséi*, Dorottya utcai Kiállítóterem, Budapest
- 1990 *A változás kora*, Vigadó Galéria, Budapest
- 1992 *János Szirtes, Gábor Záborszky*, Spicchi dell' Est Galleria d'Arte, Rome
- 1994 *Soul & Nature*, Dorottya Galéria, Budapest (with Jiro Okura)
- Úveg és papír*, Fészek Galéria, Budapest (with Gy.Buczkó)

SELECTED GROUP EXHIBITIONS

- 1980 *La Biennale Arti Visive XXXIX.*, Giardini di Castello, Venice
- 1981 *2. Biennale der Europäischen Grafik*, Baden-Baden
- 1982 *12. Biennale de Paris*, Musée d'Art Moderne de la Ville de Paris, Paris
- 1983 *World Print Four*, Museum of Modern Art, San Francisco
- 1984 *8th British International Print Biennale*, Cartwright Hall, Bradford
- L'Art Hongrois Contemporain*, Espace Pierre Cardin, Paris
- 1985 *Gegen das Apokalyptische in unserer Zeit - Kunst als Einüfung in den Frieden Untere Rathausalle*, Bremen; *Kleines Augusteum*, Oldenburg
- 1986 *Eklektika '85*, Magyar Nemzeti Galéria, Budapest
- Premio Internazionale Beilla per l'Incisione*, Palazzo Ferrero della Marmora, Biella
- Zeitgenössische bildende Kunst aus Ungarn*, Galerie der Künstler, Munich
- 1989 *Kunst Heute Ungarn*, Neue Galerie - Sammlung Ludwig, Aachen
- Primär Bildhauerei*, Galerie Griss, Graz
- Meisterwerke der Ungarischen Moderne*, Schloss Plankenwarth, Graz

- II. Festival International de Gravure*, Palais de l'Europe, Menton
- 1990 Art Fair, Convention Center, New York (with the Szentendrei Műhely Galéria)
- Euro-Asian Biennial*, Ankara
- 1991 *Metafora / Metaphor*, Pécsi Galéria, Pécs; Kennesaw Art Center, Atlanta
- Hommage à El Greco*, Szépművészeti Múzeum, Budapest
- 1992 *Medium: Paper*, Budapesti Történeti Múzeum, Budapest
- Il Segno e il Sogno (Mittelfest)*, Centro Civico, Cividale del Friuli
- Hungarian Art Today*, Ivan Dougherty Gallery, Paddington
- 1993 *Biennial Global Graphics*, MECC, Maastricht
- Art Hamburg*, Hamburg (with Spicchi dell' Est Galleria, Rome)
- 1994 *1st Egyptian Print Triennale*, National Centre for Fine Arts, Giza
- Fény-Hang-Szín-Tér*, Intercisa Múzeum, Dunaújváros

WORKS IN PUBLIC COLLECTIONS – SELECTION

- Déri Múzeum, Debrecen
- Fővárosi Képtár Kiscelli Múzeum, Budapest
- Janus Pannonius Múzeum Modern Képtára, Pécs
- Kortárs Grafika Múzeuma, Győr
- Ludwig Múzeum, Budapest
- Magyar Nemzeti Galéria, Budapest
- Művelődési és Közkutatási Minisztérium, Budapest
- Paksi Képtár, Paks
- Petőfi Irodalmi Múzeum, Budapest
- Szent István Király Múzeum, Székesfehérvár
- Szombathelyi Képtár, Szombathely
- Xantus János Múzeum, Győr

SELECTED BIBLIOGRAPHY

- Dr. Lóránd Hegyi – András Lányi, *Záborszky*, Műszaki Könyvkiadó, Budapest, 1988
- Contemporary Prints of the World I-II.*, Misool Gong Ron SA, Seoul, 1989
- Lóránd Hegyi, *Utak az avantgardból*, Jelenkor Irodalmi és Művészeti Kiadó, Pécs, 1989
- Frances Barna, "Made of sticks and mud", *The Budapest Sun*, October 6, 1993
- Carolyne Smith, "Getting it down on paper", *Budapest Week*, October 28, 1993
- András Lányi, "Záborszky Gábor nyomai / The Traces of Gábor Záborszky", *Új Művészet*, 1994/2, pp. 43-44, 67

"Observing these works more profoundly, we may recognize that our judgement of homogeneity, as regards the appearance of gold and white, was premature. Actually, this surface is an immeasurably manifold field of glitter, flashes of light breaking through, forms dissolved into patches, encompassing both smooth and uneven surfaces, tiny cracks. Within this manifoldness, one should notice the cold rationality which manifests the artist's will towards order: it might also be the simultaneous appearance of regularity and irregularity that demands new explications. The colour and manifest appearance of perfectness is a further aspect to be observed, in the way gold adheres to, or is even confronted with, the surrounding coincidental system of forms, being pressed within the confines of stripes and borderlines of plane surfaces. (...)

Perhaps these works recall the one-time living body, the memory of vitality, and record vague and undefinable images of events and situations; they open up spheres of meditation saturated with mysteries, and reveal spaces bearing the burden of past secrets. We may come to the conclusion that within the glitter of the worn-out gold and the gleam of the empty white, there are perhaps our dispersed or never existing richness, the wavering hopes of our *aurea aetas* that have already melted away into illusion, manifesting themselves; as a matter of fact, we are nothing but humble witnesses of transcendence becoming reality and of reality becoming transcendence."

Tibor Wehner, 1991

GÖRÖG NAPSÜTÉS

1993

Greek Sunshine

Wood, canvas, plaster, lime-wash, gold leaf, 105 x 100 cm

(Photo: Gábor Záborszky)



**SOROS CENTER
FOR CONTEMPORARY ARTS
GRANT RECIPIENTS
1991-1994**

1991

András Böröcz Catalogue, Solo exhibition, István Király Múzeum, Székesfehérvár	50,000 Ft
Dobó István Vármúzeum / Dobó István Castle Museum, Eger Catalogue of the George Kepes Collection	50,000 Ft
Egyesült Képek / United Pictures Photographers Association, Budapest Group catalogue of the Association's members	50,000 Ft
Zoltán Érmezei and János Rauschenberger Catalogue, joint exhibition, Duna Galéria, Budapest	50,000 Ft
Fészek Galéria , Budapest Exhibition catalogue, Hommage à Dezső Korniss	100,000 Ft
Fiatal Iparművészek Stúdiója /Studio of Young Applied Artists, Budapest Catalogue, Group exhibition, Budavári Palota, Budapest	100,000 Ft
István Gellér B. Exhibition catalogue, "Finds from the Growing City"	50,000 Ft
Zsuzsa G. Heller Exhibition catalogue for several solo exhibitions abroad	50,000 Ft
Gábor Karátson Catalogue, Solo exhibition, Óbudai Társaskör Galéria, Budapest	50,000 Ft
Lóránt Méhes Catalogue, Solo exhibition, Dorottya utcai Galéria, Budapest	50,000 Ft
Tibor Palkó Catalogue, Solo exhibition, Dorottya utcai Galéria, Budapest	50,000 Ft
Tibor Szalai Catalogue, Solo exhibition, Csók István Képtár, Székesfehérvár	50,000 Ft
Szombathelyi Képtár / Gallery of Szombathely Catalogue, Endre Tót solo exhibition (project cancelled)	100,000 Ft
Péter Tüirk Catalogue, Solo exhibition, Óbudai Társaskör Galéria, Budapest	50,000 Ft
Újlak Group , Budapest Retrospective catalogue	100,000 Ft
Várfok 14 Műhelygaléria , Budapest Catalogue for contemporary art exhibitions	50,000 Ft
András Wahorn Publishing his book, "Pictures of Desires and Passions", accompanying his solo exhibition at the Csók István Képtár, Székesfehérvár	50,000 Ft

1992	ALKOTÁRS Művészeti Egyesület /Alkotárs Arts Association, Jászberény Exhibition catalogue, Jászberény International Arts Camp	50,000 Ft
	Békéscsabai Megyei Könyvtár /County Library, Békéscsaba Catalogues of exhibitions between August 1992 and January 1993	100,000 Ft
	Pál Deim Publication of a book accompanying his retrospective exhibition, Ernst Múzeum, Budapest	100,000 Ft
	Péter Forgács Catalogue, Solo exhibition, Institute Français, Budapest	50,000 Ft
	Tamás Gaál Catalogue, Solo exhibitions, Budatétényi Galéria, Budapest; ALKOTÁRS Galéria, Jászberény	50,000 Ft
	György Galántai Catalogue, Solo exhibition, Ernst Múzeum, Budapest	75,000 Ft
	Zsigmond Károlyi Catalogue, Solo exhibition, Knoll Galéria, Budapest	100,000 Ft
	Tamás Király Catalogue, Solo exhibition, Csók István Képtár, Székesfehérvár	100,000 Ft
	Tamás Körösenyi Catalogue, Solo exhibition, Kiscelli Múzeum, Budapest	75,000 Ft
	Ferenc Lantos Catalogue, Solo exhibition, Pécsi Galéria, Pécs	100,000 Ft
	XII. Magyar Fal-, Tér- és Ipari Textil Biennále , Szombathely 12th Hungarian Biennial of Tapestry, Three-Dimensional and Industrial Textiles, catalogue of the biennial	100,000 Ft
	MISSIONART Galéria , Miskolc Exhibition catalogue, "Játék" (Game)	50,000 Ft
	Modern Művészetért Alapítvány /Foundation for Modern Art, Dunaújváros Exhibitions and performances during the "Fraktál" arts festival	50,000 Ft
	Országos Grafikai Műhely /National Graphics Workshop, Vác Exhibition catalogue, Vigadó Galéria, Budapest	50,000 Ft
	István Regős Catalogue, Solo exhibitions, Fészek Galéria, Várfok Galéria, Budapest	50,000 Ft
	Samu Géza Alapítvány /Géza Samu Foundation, Budapest Publication of a documentary book on sculptor Géza Samu (1946-1990)	100,000 Ft
	János Szirtes Catalogue, Solo exhibition, Ernst Múzeum, Budapest	100,000 Ft
	Tamás Trombitás Catalogue, Solo exhibitions, Xantus János Múzeum, Győr; Fészek Galéria, Budapest	100,000 Ft
	Várostarténeti Múzeum /Museum of City History, Pécs Exhibition catalogue, "Magyarországi üvegszimpozionok története" /The History of Glass Art Symposia in Hungary/	100,000 Ft

1993	Block Group Catalogue of the Group's works 1990-1993	100,000 Ft
	Budapesti Történelmi Múzeum Fővárosi Képtár /Budapest Museum of History/ Expenses of the "Baroque" Performance Festival (project cancelled)	100,000 Ft
	Róza El-Hassan Participation at APERTO '93, Biennale di Venezia, Venice (Emergency grant)	60,000 Ft
	Fiatalképzőművészek Stúdiója Egyesület , Budapest Association of the Studio of Young Artists, Catalogue published on the 35th Anniversary of the Studio, plus contribution to the expenses of the "Gallery by Night" exhibition series	110,000 Ft
	Károly Halász Retrospective catalogue, Solo exhibitions, Paksi Képtár, Paks; Fészek Galéria, Budapest	100,000 Ft
	Gyula Július Catalogue, Solo exhibitions, Uitz Terem, Dunaújváros; Szent István Király Múzeum, Székesfehérvár	100,000 Ft
	Liget Galéria , Budapest Catalogue, "Liget Galéria 1990-1993"	100,000 Ft
	Magyar Képzőművészeti Főiskola, Intermedia Tanszék , Budapest (Intermedia Department, Hungarian Academy of Fine Arts) Publication on the occasion of the International Symposium "Ars Electronica, Linz, in Budapest / Computer Art, Media Art" (Emergency grant)	50,000 Ft
	Dóra Maurer Monograph publication	100,000 Ft
	László Mulasics Catalogue on the occasion of a group show at the Biennale di Venezia, Venice	100,000 Ft
	NA-NE Galéria , Budapest Exhibition expenses	200,000 Ft
	Miklós Peternák Curator of the exhibition, "Új képfajták a gyakorlatban" / New Picture Types in Practice, Catalogue	100,000 Ft
	László László Révész Catalogue, Solo exhibition, Műcsarnok-Palme Ház, Budapest	100,000 Ft
	Éva Sebők Catalogue, Solo exhibitions, Fészek Galéria, Budapest; Budapest Galéria Lajos utcai Kiállítóháza, Budapest	100,000 Ft
	Tibor Szalai Participation at the Sydney Biennial (emergency grant)	137,000 Ft
	Szent István Király Múzeum /King St. Stephen Museum, Székesfehérvár Documentary publication on thirty years' exhibitions in Székesfehérvár	400,000 Ft
	Lenke Szilágyi Catalogue, Retrospective exhibition, Budapest Galéria Lajos utcai Kiállítóháza, Budapest	100,000 Ft
	Gyula Várnai Catalogue, Liget Galéria; Óbudai Társaskör Galéria, Budapest	100,000 Ft
	András Zwickl Curator of the exhibition, "Minta érték nélkül" /Sample of No Value, Catalogue (The exhibition has been postponed, the grant sum is withheld until it is realized)	100,000 Ft

1994	Gábor Bachman Catalogue, Retrospective exhibition, Ludwig Múzeum, Budapest	200,000 Ft
	Imre Bak Catalogue, Solo exhibitions, Kiscelli Múzeum and Műcsarnok, Budapest	400,000 Ft
	Balkon Contemporary Arts Magazine Publication expenses of the magazine	2,000,000 Ft
	József Bárdosi Curator of the performance festival, "Expanzió (1989-1993)", Vác Documentary catalogue of the festival	250,000 Ft
	Balázs Beöthy Catalogue and transport expenses, Solo exhibition, Centre National D'Art Contemporain – Le Magasin, Grenoble	300,000 Ft
	Bercsényi 28-30 Galéria , Budapest Expenses of contemporary avant-garde art exhibitions	100,000 Ft
	Ákos Birkás Catalogue, Retrospective exhibition, Kiscelli Múzeum, Budapest	300,000 Ft
	Budapesti Őszi Fesztivál (Budapest Autumn Festival) Catalogue, Commemorative exhibition of Imre Baász	200,000 Ft
	József Bullás Catalogue, Solo exhibitions, Vigadó Galéria; Institut Français, Budapest	100,000 Ft
	Ágnes Deli Transport expenses, Solo exhibition during the arts festival, "Die Kulturbrücke Wien-Budapest", WUK, Vienna	40,000 Ft
	Fiatalképzőművészek Stúdiója Egyesület , Budapest Association of the Studio of Young Artists Catalogue of their annual exhibition, "Stúdió '94"	200,000 Ft
	Pál Gerber Retrospective catalogue	300,000 Ft
	Károly Halász Book/catalogue, "Privátadás 1967-93 /Private Broadcast 1967-73", on the occasion of his retrospective exhibition, Paksi Képtár, Paks	300,000 Ft
	Péter Herendi Catalogue, Solo exhibition, Duna Galéria, Budapest	100,000 Ft
	Iparművészeti Múzeum / Museum of Applied Arts, Budapest Catalogues of the exhibition series, "Műhelysarok /Workshop Corner", presenting contemporary crafts and design	200,000 Ft
	György Jovánovics Monograph, Corvina Publishing House, Budapest	500,000 Ft
	Zsigmond Károlyi Catalogue, Solo exhibition, Kiscelli Múzeum, Budapest	200,000 Ft
	Károly Kelemen Catalogue, Solo exhibition, Ludwig Múzeum, Budapest	200,000 Ft
	Balázs Kicsiny Catalogue, Retrospective exhibition, Szent István Király Múzeum, Székesfehérvár	200,000 Ft
	István Kovács Catalogue, Solo exhibitions and performances, Tragor Ignác Múzeum, Vác; Performance Festival, Mexico City; In/ter/vention Festival, Quebec City	100,000 Ft
	Éva Köves Catalogue, Solo exhibition, Aktív Art Galéria, Szentendre	100,000 Ft

Ilona Lovas Catalogue, Solo exhibition, Fészek Galéria, Budapest	200,000 Ft
Miskolci Galéria, Miskolc Printing expenses related to the exhibition, "ENIGMA" (invitations, poster, volume of essays)	300,000 Ft
MISSIONART Galéria, Miskolc Catalogue, "Első Miskolci Műanyagnyúl Kiállítás" /The First Plastic Rabbit Exhibition of Miskolc/, Re-editing the catalogue in Hungarian, Romanian and English, for the presentation of the show at the Hungarian Cultural Center, Bucharest	100,000 Ft
Modern Művészetért Alapítvány / Foundation for Modern Art, Dunaújváros Expenses of the 1994 exhibitions of the Uitz Terem, Dunaújváros	300,000 Ft
Sándor Pinczehelyi Retrospective catalogue	400,000 Ft
János Rauschenberger Organizing and documenting the exhibition of his works and works by the late Zoltán Érmezei, Tragor Ignác Múzeum, Vác	300,000 Ft
János Sugár Catalogue for several solo exhibitions	300,000 Ft
Ágnes Szabics and Noémi Fábián Catalogue of their joint exhibition, Fiatal Művészek Klubja, Budapest	100,000 Ft
Szent István Király Múzeum, Székesfehérvár Catalogue, El Kazovszkij exhibition, Csók István Képtár, Székesfehérvár	200,000 Ft
Attila Szűcs Catalogue, Solo exhibition, Stúdió Galéria, Budapest	200,000 Ft
TAM TAM Galéria, Budapest Printing catalogues for the gallery's exhibitions of young artists	100,000 Ft
Tűzoltó 72 Kiállító-Újlak Alapítvány /Újlak Foundation, Budapest Catalogue on the 1994 exhibitions of the Tűzoltó 72 Gallery	400,000 Ft
Új Művészet Alapítvány /Foundation of Art Today, Budapest Publication of the Új Művészet /Art Today/ magazine	1,000,000 Ft
Új Vizuális Kultúra Alapítvány /Foundation for New Visual Culture, Budapest Publication of a special issue of the magazine, ENIGMA, on the occasion of the Enigma exhibition	100,000 Ft
Péter Ujházi Catalogue, Solo exhibition, Csók István Képtár, Székesfehérvár	200,000 Ft
Erzsébet Vojnich Catalogue, Solo exhibition, Művészetek Háza, Pécs	100,000 Ft
Gábor Záborszky Catalogue, joint exhibition with the Japanese sculptor, Jiro Okura, Dorottya Galéria, Budapest	190,000 Ft

COMPREHENSIVELY DOCUMENTED ARTISTS

SÁNDOR ALTORJAI
(1933-1979), painter

IMRE BAK
(b.1939), painter

ENDRE BÁLINT
(1914-1986), painter

ANDRÁS BARANYAY
(b.1938), painter, photographer

ÁKOS BIRKÁS
(b.1941), painter

ANDRÁS BÖRÖCZ
(b.1956), painter, sculptor and performance artist

PÁL DEIM
(b.1932), painter

MIKLÓS ERDÉLY
(1928-1986), theoretician, conceptual artist

LÁSZLÓ FEHÉR
(b.1953), painter

GYÖRGY GALÁNTAI
(b.1941), painter, sculptor, mail art artist

ILKA GEDŐ
(1921-1985), painter

PÉTER GÉMES
(b.1951), painter, photographer

GYULA GULYÁS
(b.1944), sculptor

TIHAMÉR GYARMATHY
(b.1915), painter

TIBOR HAJAS
(1946-1980), performance artist

KÁROLY HALÁSZ
(b.1946), painter

TAMÁS HENCZE
(b.1938), painter

FERENC JÁNOSSY
(1926-1983), painter

GYÖRGY JOVÁNOVICS
(b.1939), sculptor

ZSIGMOND KÁROLYI
(b.1952), painter

EL KAZOVSKIJ
(b.1948), painter

KÁROLY KELEMEN
(b.1948), painter

ILONA KESERÜ
(b.1933), painter

DÓRA MAUER
(b.1934), painter, sculptor, filmmaker

ISTVÁN NÁDLER
(b.1938), painter

LILI ORSZÁG
(1926-1978), painter

GYULA PAUER
(b.1941), sculptor

LÁSZLÓ LÁSZLÓ RÉVÉSZ
(b.1957), painter, performance artist

GYÖRGY ROMÁN
(1903-1981), painter

GÉZA SAMU
(1947-1990), sculptor

ERZSÉBET SCHAÁR
(1908-1975), sculptor

JÁNOS SZIRTES
(b.1954), painter, performance artist

BÉLA VESZELSZKY
(1905-1977), painter

JÁNOS VETŐ
(b.1953), painter, photographer

VETŐ / ZUZU
János Vető (b.1953) and Lóránt Méhes (b.1951), collaboration
between 1980-1986

TIBOR VILT
(1905-1983), sculptor

ERZSÉBET VOJNICH
(b.1953), painter

DOCUMENTATIONS IN PREPARATION

PÉTER DONÁTH
(b.1938), sculptor

LÁSZLÓ FE LUGOSSY
(b.1947), painter, performer

LUJZA GECSER
(1943-1989), textile artist

JÓZSEF JAKOVITS
(b.1909), sculptor

GÁBOR KARÁTSON
(b.1935), painter, writer

GYULA KONKOLY
(b.1942), painter

DEZSŐ KORNISS
(1908-1984), painter

VIKTOR LOIS
(b.1950), sculptor, musician

TAMÁS LOSSONCZY
(b.1904), painter

JÁNOS MEGYIK
(b.1938), painter, sculptor

SÁNDOR MOLNÁR
(b.1936), painter

SÁNDOR PINCZEHELYI
(b.1946), painter

VALÉRIA SASS
(b.1950), sculptor

KÁROLY SCHMAL
(b.1942), painter

ZSUZSA SZENES
(b.1931), sculptor, textile artist

RÓBERT SWIERKIEWICZ
(b.1942), painter

ERNŐ TOLVALY
(b.1947), painter

LAJOS VAJDA
(1908-1941), painter

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