Soros Center for Contemporary Arts – Budapest, Hungary
SCCA ADDRESS

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OFFICE HOURS

9.00am - 5.00pm Monday to Friday
Visitors wishing to utilize the resources of the Center are requested to make an appointment with staff members
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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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.

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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.
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 *Sub Voce* and was the first large video-installation show in Hungary. It raised considerable professional interest among foreign artists and art critics: fortunately, *Sub 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 unnoticeably 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.
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 Ts" (which stood for Túrt, Támogatott, Tiltott, 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 Műcsarnok (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 Újlak Cinema, after which the Újlak 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 Műterem 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 Své 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 Tendences 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 Ermezi 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.
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:

György Galántai
FAL / Wall

Zoltán Szegedy-Maszák
NYITOTT MŰ / Open Art Work

Márta Fehér
1000 = 1
1 = 1000
Soros Foundation Awards

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

Péter Klimó
VÖRÖS TÉR / Red Space

Tamás Komoróczy
MEG KELL TALÁLNOD 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
OLAILÁBZAT / 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 SZERENCSÉVEL KÖSZONTIK EGYMÁST / Balázs Kicsiny and Thomas Gainsborough Say “Good Luck” To Each Other
Pitch paper, acrylic

Dóra Maurer
UJIGYAKORLAT HÚVELYKEK NÉLKÜL
Finger Excerises without Thumbs
Oil on canvas

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

El Kazovszkij
KIS KÉP / Small Picture
Oil on canvas

András Wahorn
ÖZÓN / Flood
Oil on canvas

Zsolt Veress
A NÉMA FÚGA / The Silent Fugue
Canvas, tile, lacquered photo
Artists featured in the exhibition:

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
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
(Photography: 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
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: Dzsan Panoptikum XXXIII or Arkhesias' 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

Billboard Exhibition
Location: Budapest City Center
Groups featured:
Xertox Group,
Újlak Group,
Pentaton Group,
Hejettes Szomlyazók,
Block Group

Károly Kelemen
ARARAT / Ararat
Oil on canvas

Tamás Trombitás
KILENCSZÁZ / 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 Komoróczky
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 Peternák, 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
Várkó 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 Andrási,
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 Andrassy 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 Keserű, 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 Pînke
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 Hegedűs 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
POLIFÓNIA • POLYPHONY

Szili István

A FEW NEW PUBLIC TELEPHONE BOOTHS

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

Ilstván 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
SELECTED SOLO EXHIBITIONS

1988 Bélá Balázs Award
Smohay Award
Academia d'Ungheria
Scholarship, Rome

1989 Interfrants, Albi
1992 Jeff de Paume, Paris
1994 Musée d'Art Contemporain, Lyon
Zunino Gallery, Paris
Ludwig Múzeum, Budapest
Akademie Schloss Solitude, Stuttgart

SELECTED GROUP EXHIBITIONS

1985 Munka-Tett, Pécsi Kísgaléria, Pécs
1987 Gábor Bodó Retrospective, video
installation, Ernst Múzeum, Budapest;
Stedelijk Museum, Amsterdam
1989 Paper City, Fekete Sas Patikamúzeum,
Székesfehérvár
1990 Interfrants, Albi
1992 leu du Paume, Paris
1994 Musée d'Art Contemporain, Lyon
Galeries Samuel Lallouz, Montreal
Múzeum d'Art Contemporain, Lyon
Museum Fodor, Amsterdam
Tatgalerie, Vienna

SELECTED BIBLIOGRAPHY

Péter Müller, "Budapest Disneyland", Magyar Építőművész, 1985/4, pp. 45-46
Milan Kundera, "Ein Sonntag für Mittel-Europa", catalogue, Töne und Gegenstimme,
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
Hungrois, Lyon, 1987, pp. 17, 61, 66
Claire Pelëllod, "Huit Artistes Hongrois à
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 Créé le Potemkine
Bordel", Reflex, March/April 1990, pp. 34-35
Laurent Boudard, "Video Gracias", Télérama,
April 28, 1990, p. 8
Raphel Bassam, "Est: Images pas Sages",
Liberation, April 29, 1990, pp. 38-39
E. Giral, "Les Interfrants Futurists", La
Dépêche, June 15, 1990, p. 12
Liliana Albertazzi, "Virtual Europe", Pixel,
1990/8, p. 66
Veronique Denize, "INTERFRANTS -
Longueurs d' Ondes et Longueurs de
Temps", L'Image Vádo, September/October
1990, p. 24
Nina Czegledy, "The Politics of Architecture",
Azcur, 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 Gyorgy, A művészet katonái - Sztalinizmus
115-116

GÁBOR BACHMAN
(b. 1952, Pécs)

1993 Variációk a Pop Artja / 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 SOLO EXHIBITIONS

1988 Bélá Balázs Award
Smohay Award
Academia d'Ungheria
Scholarship, Rome

1989 Interfrants, Albi
1992 leu 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 Gegenstimme, Messepalast,
Vienna
1986 Bachman-Kovács-Rajk-Szalai,
Dorottya utcai Kiállítóterem, Budapest
Möbelklassiker des 3. Jahrtausends,
Tatgalerie, Vienna
1987 De Constructie, Fodor Museum,
Amsterdam
Bach-Bachman-Birkás-Fehér-Koelmen-
Kovács-Rajk-Wahren, Galerie
E.L.A.C., Lyon
1988 Apero 1988, Biennale di Venezia,
Venice
1990 Hungarian Contemporary Art, Stuart
Levy Gallery, New York
Virtual Europe, Malakoff Galerie,
Paris
1991 Freie Zone - Contemporary Hungarian
and Finnish Art, Taidehalli, Helsinki-
ki Múcsarnok, Budapest
EXPO 95, Österreisches 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

"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 Budap-
est congress of the Italian Radical Party. The second was the
monumental catafalque designed with László Rajk for the 1989
funeral ceremony for the martyr
of the 1956 Revolution. Both are examples of the new,
radical art of the end of the millen-

Katalin Néray, 1991
PATYOMKIN BORDELL BEJÁRAT
1990
Potemkin Brothel Entrance

Installation
(Photo: Imre Juhász)
1985-1992 Member of the Group “Hejettes Szomlyazók” (Substitute Thirsters)
1990-1993 Derkovits Scholarship

SELECTED SOLO EXHIBITIONS

1985 Gyűmőlcs, 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
1992 Dimenziógráds, Tűzőltő 72, Budapest (with S. Hofter and R. Pereszlényi)
1993 Szimultán, Óbudai Pincegaléria, Budapest
1993 Nyomatok, Szabad Művelődés Háza, Székesfehérvár
1994 Az ősi képek, Bartók 32 Galéria, Budapest

SELECTED GROUP EXHIBITIONS

1990 0
1991 II., Stúdió Galéria, Budapest
1992 Derkovits-ösztöndíjasok, Műcsarnok-
1993 Műcsarnok-

SELECTED BIBLIOGRAPHY

Márta Kovalovszky, “Segítség, vége a szövegnek (?)”, Élet és Irodalom, January 11, 1991
Juliana P. Szűcs, “Bűbájosok”, Népszabadság, November 2, 1991
Ferenc Szűz, “A dimenziógráds elsajátítása”, Nappali Ház, 1992/2
Márta Kovalovszky, “Beöthy Balázs”, Magyar Narnacs, April 29, 1992
Sherri Hay, “When the Meat Spills Over the Plate”, Budapest Week, December 17, 1992
Diana Kingsley, “Nyomatok”, Angol, 1993/1
Freda Noles, “The Reconstruction of Deconstruction”, The Budapest Sun, November 18, 1993
Edit András, “A kocka el van vetve”, Balloon, December, 1993, p.25

“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 if it is a personal mythology, if the archetypal images of the childhood were not de-mythicized 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)
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
- **Emblematicus 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

1993
- **2 Minutes, Blockendre, Szentendrei Képtár, Szentendre**
- **Art Camp ’92**, Kortárs Galéria, Jászberény
- **Csatlánéeve/ Nettle Soup II, Castle Ruins, Póstelek**
- **Tribute to Miles Davis, Vajda Lajos Stúdió, Szentendre**
- **Reservoir, Kunstwerkstatt, Tulln; Donauraum, Vienna**

1994
- **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

“...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 Lipótt Award

SOLO EXHIBITIONS
1991 Görög Templom, Vác
1992 Home Galéria, Budapest
Land-Art, Tihany
Epreskert, Kálvária, Budapest
1994 Stúdió Galéria, Budapest
MG-Terem Galéria, Budapest
Tangentiale – Die Kulturbriicke 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 Kunstrassage, The Hague
Küldépek, Görög Templom, Vác

EXHIBITIONS OF THE “C” GROUP
1993 Tér-képzetek, Budapest Galéria, Budapest
Művészhal, 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 Žárky
1993 Művészhal, Győr
Expanzió I, Vác
Művészeti Festivál, 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 Bárđosi, “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 objective-
ness and possess a structure, even if they are not constructed.
Rather than closed autonomous sculptures, her works are installa-
tions.”

József Bárđosi, 1994
CÍM NÉLKÜL
1993
Untitled

Installation: felt, plaster, 125 x 110 x 33 cm
(Photo: Zoltán Bánföldi)
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
Untitled
Basalt, pins, 80 x 100 x 120 cm, 1500 kg
(Photo: Attila Csörgő)
PÉTER FORGÁCS
(b. 1950, Budapest)

“...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

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 Avaratás / Initiation, video installation and performance with László Lugo and István Máthta, Fiatal Művészkek Klubja, Budapest
1983 Dixi & Piri, 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
1992 Shifting Borders, Laing Art Gallery, Newcastle
1992-1993 Két Fészek s Egy S Más, Institut Français, Budapest
1993 Hungarian Totem / Magyar totem, Nederlands Film Museum, Amsterdam
Tractus (video), Grand Prix at the Sound Basel Art Festival, Wroclaw; Video Grand Prix at the VIPER Film and Video Festival,

SELECTED BIBLIOGRAPHY
Miklós Peternák, “Private Hungary”, Bévédré 1991/1
Ágnes Gyetvai, “Private Forgács”, Új Művészet, 1991/9
Josef Woodard, “Hitting Home” (Private Hungary), Santa Barbara Independent, March 26, 1992
Pieter Bogaert, “Interlude Leven is Ijdelheid”, Andere Sinema, June 1992
Albert Wulffers, “Het Spel der Vergissen”, Nederland Film Museum Themareeks / 20, October 1993

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 EXHIBITIONS, PERFORMANCES, VIDEOS

1980 Avatás / Initiation, video installation and performance with László Lugo and István Máthta, Fiatal Művészkek Klubja, Budapest
1983 Dixi & Piri, 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
1992 Shifting Borders, Laing Art Gallery, Newcastle
X. World Wide Video Festival, The Hague
1992-1993 Két Fészek s Egy S Más, Institut Français, Budapest
1993 Hungarian Totem / Magyar totem, Nederlands Film Museum, Amsterdam
Tractus (video), Grand Prix at the Sound Basel Art Festival, Wroclaw; Video Grand Prix at the VIPER Film and Video Festival,
KÉT FÉSZEK ÉS EGY S MÁS

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)

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, lászberény

SELECTED GROUP EXHIBITIONS
1988 Stúdió ‘88, Ernst Múzeum, Budapest
1989 Pannónia ’89, Szombathelyi Képtár, Szombathely; Schloss Esterhazy Eisenstadt; Gallery of Murska Sobota
1990 Scultura Contemporanea Magiar, Palacio Frontiera, Lisbon
1991 Derkovits-üstöndíjasok, Collegium Hungaricum, Vienna
1991 Szobor, Kispalástika, Installáció, Uitz Terem, Dunaújváros
1992 Germinations 6, Ludwig Forum für Internationale Kunst, Aachen
1992 20 SUR 20, Galerie Katz, Paris
1992 Stúdió ’91, Magyar Nemzeti Galéria, Budapest
1992 A gondolat valósága, Szombathelyi Képtár, Szombathely

WORKS IN PUBLIC COLLECTIONS
Magyar Nemzeti Galéria, Budapest
Nyíregyházi Városi Galéria, Nyíregyháza
Xantus János Múzeum, Győr
Gulbenkien Collection, Lisbon

SELECTED BIBLIOGRAPHY
Lajos Lóska, “Térszervező szobrok”, Új Magyarország, 1992/12
András Bohár, “Imaginárius terek”, Új Művészet, 1993/5, p. 65

“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
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 “Kápolnátálatok”, 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 samizdat art magazine, “AL”
1988-1989 DAAD Scholarship, Berlin
1992 Established ARTPOOL Art Research Center, Budapest

SELECTED SOLO EXHIBITIONS
1971 Láncszékek, Kápolnátálat, Balatonboglár, Madách Theater, Budapest
1973 Besomagolt kiállítás, Hotel Műszaki, Budapest
1975 anti-festészet, anti-grafika, anti-szobrok, Ferencvárosi Pincetárlat, Budapest
1976 Stúdió Galéria, Budapest
1979 Újpesti Mini Galéria, Budapest
1983-1985 Published and distributed the samizdat art magazine, “AL”
1988-1989 DAAD Scholarship, Berlin
1992 Established ARTPOOL Art Research Center, Budapest

SELECTED GROUP EXHIBITIONS
1970 R Kiállítás, Budapest
1978 Visual Poetry, Modern Museum, S’Hertogenbosch
1979 Határésetek / Marginal Cases, Iparművészeti Múzeum, Budapest
1981 Künstlerbucher, 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

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

SELECTED BIBLIOGRAPHY
B. Horányi, “Törvénytelen úton néhány avantgard”, Somogyi Néplap, July 8, 1971
Bosabó, “Happening a kriptában”, Népszabadság, December 16, 1973
B. Széman, “Egy legenda vége a kék kápolnában” (The End of a Legend in the Blue Chapel), Művészet, 1975/10
Péter Esterházy, “Ösmagyaros és feltlépő”, Élet és Irodalom, October 8, 1988
Jens Arndt, “Galántai und der Faszination der Schuhsohle”, Berliner Morgenpost, October 1989
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)

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
Rippel Római Múzeum, Kaposvár
Salgótarjáni Múzeum, Salgótarján
Sárosi Pataki Képtár, Sársőpatak
Szombathelyi Képtár, Szombathely
Kunstverein, Oldenburg
Modern Galerija, Rajeka
Modern Galerija, Zagreb
Museum Narodowe, Warsaw
Museum of Modern Art, Toyama, Japan
Neue Galerie, Graz
Taidemuseo, Lahti, Finland

SELECTED BIBLIOGRAPHY
Orsolya Kovács, “A Növekvő Város”, Ellenkor, 1989/2
György Szegő, “Az építész álma”. Új Művészet, 1991/5
Lőránd Hegyi, "Gellér B., István", catalogue, Metaphor / Metaphor, Pécsi Galéria, Pécs, Kenessaw, Atlanta, Georgia, USA, 1991

“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
(Photograph: István Füzi)
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, Dorottyia utcai Kìállítóterem, Budapest
1989 Vigadó Galéria, Budapest (with Á. Nováky)
1990 Galeria Promocyjna, Warsaw, Poland
1991 Tarbes, France
1993 Muzeum Sztuki Wspólczesnej, Radom, Poland (with Z. Kamienski)

**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", Mûvész, 1989/4, pp. 47-49
György Szegő, "A köztes lét képei", Magyar Nemzet, November 24, 1989
Lajos Lóska, "Ámylenyomatók", Belvedere, 1990/2, p. 20
János Cs.Tóth, "Gémes Péter fotográfikus etûdjei", Új Mûvész, 1992/4, p. 67

"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)
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)scape. 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 Beszíletes 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 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

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 Kisgaléria, Pécs (with Á. Gábor)

WORKS IN PUBLIC COLLECTIONS
Janus Pannonius Múzeum, Pécs
Townhall, Porvoo, Finland

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

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

SELECTED BIBLIOGRAPHY
Péter Fitz, “Hajlékony finomság”. Új Tükör, February 24, 1985, p. 22
Lajos Lóska, “A csoportól a posztmodernig”, Művészet, 1986/8, pp. 30-33
Exhibition review, Stadtzeitung St. Pölten, December 4, 1989, p. 48

“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 holowness 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
(1915-1933: 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)

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

1946-1948 Participates, with Ernő Kállai, in organizing the Galéria a 4 világátájhoz /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, "l'ère 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

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 Galería a 4 világátájhoz, Budapest
1963 Autumn Music Festival, Warsaw
1964 Studio exhibition (with Endre Rédey), Rédey Studio, Budapest
1965 Salon BWA, Wroclaw (with Janina Zemojtel)
1971 Sarp Klub, Gdansk
1972 Studiengalerie der Universität, Stuttgart
1973 Galerie l'Ecuyer, Brussels, Campo, Antwerp
1977 Bologna, Basel, Washington
1979 Retrospective Exhibition, Műcsarnok, Budapest
1982 Magyar Nemzeti Galéria, Budapest
1983 Tériő, Pécsi Galéria, Pécs
1986 Kállai Ernő emlékére, Műcsarnok, Budapest
1987 Fehér-Fekete, Budapest
1991 Galería dell' Incisione, Milan
1992 Works by Tihomir Gyarmathy in the Collection of the János Pannonius Museum, Művészetei Háza, Pécs
1993 Akadémia Inaugural Exhibition, Kőrőmendi Galéria, Budapest

SELECTED GROUP EXHIBITIONS

1946 Elvont művészet első magyar kiállítása, Magyar Képzőművészek Szabad Szervezete, Budapest
1947 Új világátkép, Galéria a 4 világátájhoz, Budapest
1957 Salon des Réalités Nouvelles, Palais de New York, Paris
1960 Hungarian Visual Art, Manchester
1969 Muzeum / L’Art Hongrois 1945-1969, Műcsarnok, Budapest
1971 Tavaszó Tárlat, Műcsarnok, Budapest
1974 Magyar Művész / L’Art Hongrois 1945-1969, Műcsarnok, Budapest
1975 Bartók a képzőművészetben, Fészek Művészkub, Budapest
1979 Jubileumi képzőművészi kiállítás, Magyarország felszabadulásának 30. évfordulója alkalmából, Műcsarnok, Budapest
1997 Bizottság, Magyárvilág, Budapest

“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  


Bartók Béla emlékére, Magyar Nemzeti Galéria, Budapest  

1991  Hatvanas év, 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  
Ianus Pannonius Múzeum, Pécs  
Magyar Nemzeti Galéria, Budapest  
Szombatbelyi Képtár, Szombathely  
Xantus János Múzeum (Patkó Gyűjtemény), Győr  
Centre Georges Pompidou, Paris  
Stattmuseum, Göteborg  

SELECTED BIBLIOGRAPHY  

Ernő Kállai, "Gyarmathy Tihamér kiállítása", catalogue foreword, 1948  

Ottó Mezei, "A tér Gyarmathy Tihamér festészetében", Magyar Építőművész, 1972/5  

Endre Aszalós, Gyarmathy Tihamér, Képzőművészeti Alap Kiadó Vállalat, Budapest, 1979  

György Várkonyi, "Jelenség és új tér, Gyarmathy Tihamér gyűjteményes kiállítása a Műcsarnokban", Életünk 1980/11, pp. 978-982  

Gy. Csorba, "Gyarmathy Tihamér művészete", Jelenkor, 1983/6  


Művész, January 1988 - Special Gyarmathy issue:  


Péter György - Gábor Pataki, "Áttetsző színrétegek / Transparent Layers of Colour", pp. 13-16  

Ottó Mezei, "Festői terek / Pictorial Spaces", pp. 17-21  

Gábor Andrásí, "Régi objektumok és építmények / Old Objects and Structures", pp. 23-25  


Péter György-Gábor Pataki, Az Európai Iskolák és az Elvet Művészek Csoportja, Corvina, Budapest, 1990  

Péter Sinkovits, Gyarmathy, Új Művészet Alapítvány, Budapest, 1991  

György Várkonyi, Gyarmathy, Jelenkor Kiadó, Pécs, 1992
TÉRIDŐ A VILÁGKÉPBEN
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)
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 Kultúrház, Budapest
Intergrafik ’87, East-Berlin
1988 II. International Graphics Triennale, Majdanek ’88, Lublin, Poland

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

"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
1992
Paper Images I-IX

9 Cibachrom photographs, 25 x 38 cm each
(Photo: József Baksai)
JÓZSEF JAKOVITS
(b. 1909, 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..."
ÖRDÖG

1964
Devil

Bronze, 45 cm
(Photo: Imre Juhász)
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
Participates in exhibitions of the Európai Iskola /European School/
1951 Founds the Négyesfogat /Quadriga/ group with Zoltán Nuridsany, 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

SELECTED SOLO EXHIBITIONS
1958 Gerhardt Galerie, Basel
1973 Újpesti Mini Galéria, Budapest
1974 Horváth Endre Galéria, Balassagyarmat
1975 Radnay Gyula Terem, Eger
1977 Horváth Endre Galéria, Balassagyarmat
1978 Képcsarnok Vállalat, 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 Headquarter, Fehérvári út, Budapest
1954 Ferenc Jánossy, Zoltán Nuridsány, Gellért Orosz, Gyula Sugár, Barna Megyeri, László Bod, Nándor Wágner, Lipót Bölöni, Kossuth Klub, Budapest
1957 Ferenc Jánossy and Ible Engel-Kühner, Genössenschaftliches Seminarium, Basel
1960 Raoul Kermn; 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

SELECTED BIBLIOGRAPHY
Miklós Baki, "Jánossy Ferenc", Művészeti, 1965/7, pp. 19-20
Elemér Tóth, "Jánossy", Négrőd, October 3, 1965
János Frank, Szóra bírt műtermek, Magvető, Budapest, 1975, pp. 321-323
Gyula Kovács, "Festők, grafikusok műtermében", Művészeti, 1976/5, p. 4
Elemér Tóth, "Benső félelem és öröm a vásznak", Négrőd, September 30, 1978
K.E., "Jánossy Ferenc gyűjtemény kiállítása", Négrőd, 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)

Randolph Street Gallery, Chicago;
Delta Axis, Memphis, Art in General,
New York
Young Hungarian Artists, Imatra,
Nurmes, Kuopio, Finland
Duna Projekt, 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
Fiatal 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, “Júlusi tézisek (Pseudo-
herakleitidák)”, catalogue, Budapest Art Expo,
1990
“Decouvrez les plasticiens hongrois”, La
Voix, 1992/1

SELECTED GROUP EXHIBITIONS

1981 Torony. Hommage à Tatlin, Mini Galéria,
Újpest
1986 13 Hungarian Artists, Taidekeskus
Maltinranta, Tampere
1987 Hungarian Days, Museum am Ostwall,
Dortmünd
1988 Gravitáció, Vajda Lajos Stúdió
Szentendre
1990 Collegium Hungaricum, Vienna
7+7 Lisboa-Budapest, Budapest Galéria
Lajos utcai Kiállítóháza, Budapest

SELECTED EXHIBITIONS

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, Fiatal Művészek Klubja,
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 Csokonai Művelődési Központ,
Budapest
Stúdió Galéria, Budapest
1992 Római Elektromos Művek, Small Galéria,
Budapest
Decomposition, Fiatal Művészek Klubja,
Budapest
A Szabad Művelődés Háza,
Székesfehérvár
1993 Török Fürdő, Budapest
1994 Török Fürdő, Budapest

WORKS IN PUBLIC COLLECTIONS

Dobó István Múzeum, Eger
Első Magyar Látványtár, Budapest
Fiatal 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, “Júlusi tézisek (Pseudo-
herakleitidák)”, catalogue, Budapest Art Expo,
1990
“Decouvrez les plasticiens hongrois”, La
Voix, 1992/1

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 gad-
guts. The semi- or pseudo-sci-
entific ‘entertaining physics’ of
turn of the century and the ironic
symbolism of Marcel Duchamp
are shown here in a faintly
acidic Eastern European mix-
ture. 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 moti-
vation and the intention of con-
vveying a message.”

Gábor Andrási, 1993
TEMPERANCE
1991
Installation, 200 x 200 x 60 cm
Collection of the Foundation for Modern Arts, Dunaújváros
(Photo: Miklós Sulyok)
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
Dorotthy 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, Öbudai Pincegaléria, Budapest
1983 Kápolnatárlatok '83, Boglárlelle (with Gy. Somogyi)
1986 Institut Français, Budapest
1991 Karátson Gábor kiállítása, Öbudai Társaskör Galéria, Budapest
1994 Balaton Múzeum, Keszthely (with Sz. Granasztói)

SELECTED GROUP EXHIBITIONS

1964 Stádium ’64, Ernst Múzeum, Budapest
1966 Stádium ’66, Ernst Múzeum, Budapest
1968 Stádium ’68, Műcsarnok, Budapest
1969 Student Hostel, Technical University of Budapest

GÁBOR KARÁTSON
(b. 1935, Budapest)

SZÜRENON, Kassák Cultural House, Budapest
1974 Domáts-Karátson-Major, KFKI Klub, Budapest
1991 Hatvans évk., Magyar Nemzeti Galéria, Budapest

SELECTED BIBLIOGRAPHY

Máté Major, “Karátson Gábor kiállítása a Fényes Adolf teremben”, Magyar Építőművész, 1969/3, p. 52
Éva Forgács, “Karátson Gábor”, Művészet, 1975/7, pp. 25-27
András Kenesei, “Karátson Gábor Faust illezetrol, Üj Tükör, 1978/9, p. 4
István Hajdu, “Kontempláció a zajban”, Beszélő, December 21, 1991
Gábor András, “Karátson Gábor”, Magyar Narancs, 1992/8
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
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, Gerber, Kungl, Gerber, Maison International, Rennes
1991 Institut Français, Budapest
Várfor 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 Akő, Vajda Pince, Szentendre
1988 Szaff, Ernst Múzeum, Budapest
Gravitáció, Vajda Pince, Szentendre
1989 Kic Acél, Budapest Galéria Lajos utcai kiállítóháza, Budapest
Símmetria, Magyar Nemzeti Galéria, Budapest
Kík Irón, Duna Galéria, Budapest
1990 Kík-Város, Uitz Terem, Dunaújváros

WORKS IN PUBLIC COLLECTIONS
Első Magyar Látványtár, Budapest
Fiatal Képzőművészek Stúdiójának Archívuma, Budapest
Magyar Nemzeti Galéria, Budapest
Művelődési és Közoktatási Minisztérium, Budapest

BIBLIOGRAPHY
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 credibility. 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 means of 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-visions 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.

EXHIBITIONS

1990 Na-Ne Galéria Opening Exhibition, Budapest
1990 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 Museomauzog, Fiatal Művészek Klubja, Budapest
Concert Exhibition, Pécsi Galéria, Pécs
1985 Concert Exhibition, Műhely Galéria, Szentendre
1987 Halottitorparty / Wake Party, Baross utca, Budapest
Kis értes / Understanding, 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
Hazalapotok / Visitors at home, Gyöngyös
Odzis-diáksziget, Budapest

THEATER WORKS

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

FEATURE FILMS

1984 The Lover of a Cannibal, Director: Mari Cantu, Katalin Pézmándi
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

Katalin Erdős, “A tűnő pillanat varázslója”, Képes 7, 1987/6, pp. 48-49
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
Péter Harkai, “Angyal feketében”, A Iterock, January 1990, p. 10
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

“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)

Oscillation I-II, Siesta Basta, Komárom; Műcsarnok, Budapest
Stúdió ’91, Magyar Nemzeti Galéria, Budapest
1992 Acút Ungarn, Neue Galerie, Graz
Olejlevelek, mobilvélok. Repülési Műzeum, 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 Kiállítóház, Budapest
Csalánleves, Munkácsy Mihály Múzeum, Békéscsaba

SELECTED SOLO EXHIBITIONS
1990 Liget Galéria, Budapest
Gödöllői Galéria, Gödöllő
1991 Youth Gallery, Brno (with Stanislav Troksiar)
Budapest Galéria Lajos utcai Kiállítóház, 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-út, Budapest Galéria, Budapest
1991 Szófor Kispalástika Instaláció, Úttelen Terem, Dunahúsváros

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
Geza Erdősi, “Csömöröm önmagam től.../avagy: anyagcsinálás?”, Heti Délelektető, March 26, 1992
Frantisek Ptácek, “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 Kisplasztikái Bienálló, Pécs
1978 Udleumi 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
Museum Narodowe, Szczecin
Museum Sztuki, Łódź
Neue Galerie am Landesmuseum Joanneum, Graz
Neue Galerie der Stadt Linz, Linz

SELECTED BIBLIOGRAPHY
Wilfried Skreiner, “Körösényi Tamás”, catalogue, XXIV. Internationale Malerwochen in der Steiermark, Neue Galerie am Landesmuseum Joanneum, Graz, 1989
Éva Forgács, catalogue foreword, Tájhangok / Landschaftstöne 14-19, Fővárosi Képtár – Kiscelli Múzeum, Budapest, 1993
László Beke, “Álcaháló és sivatagi terepruha / Tarnnetz und Wüsten-Tarnkleidung”, catalogue, Illeszkedés/Fügung, Pécsi Galéria, 1993
Edit Sasvári, “A természet szeret rejthőzdödni”. 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 Körvéyesi)
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 Hét, Nyíregyháza  
Magyar Építészek Székháza, Budapest  
1988 Collegium Hungaricum, Vienna  
Alvarelh Binnendale, Eger  
1989 Józsefvárosi Galéria, Budapest  
Tájlaképfestészeti Binnendale, Szeged  
1990 Derkovits össztöndíjasok beszámolója, Ernst Múzeum, Budapest  
Stúdió ‘90, Ernst Múzeum, Budapest  
1991 Galéria by Night, Stúdió Galéria, Budapest  

Derkovits össztöndíjasok 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  
Orsolya Merhán, “Falfestmény, Köves Éva kiállítása a Ludwig Műzeumban”, Balkon, 1993/2, p. 29  

“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)
SELECTED GROUP EXHIBITIONS

1968 Hungarian Enamel Art, Collegium Hungaricum, Vienna
1970 Magazs ’70, Janus Pannonius Múzeum, Pécs
1971 Új művök, Múcsarnok, Budapest
1972 Modern Grafixa, Janus Pannonius Múzeum, Pécs
in memoriam Bartók, Déry Múzeum, Debrecen

SELECTED SOLO EXHIBITIONS

1967 Műszaki Egyetem Kollégiuma, Budapest
1968 Founded the Pécsi Művészeti Szabályiskola /Free School of Arts, Pécs/
1969 Founded the Pécsi Művelődési Központ, Paks
1970 Founded the Pécsi Művelődési Központ, Paks
1971 Új művök, Múcsarnok, Budapest
1972 Modern Grafixa, Janus Pannonius Múzeum, Pécs
in memoriam Bartók, Déry Múzeum, Debrecen
1990 Founded the Pécsi Művelődési Központ, Paks

SELECTED BIBLIOGRAPHY

Dr. István Hargittai, “Szimmetriák látadása”, 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, 14 April 1983
Dr. Éva Hárs, “Piramist építeni - Lantos Ferenc művészetterel”, Kortárs, 1986/9
László Fábián, “A kézjegy igézetében - Lantos Ferenc művészete”, Művészeti Szabadiskola,
1987/7 Mátra Kovalovszky, catalogue foreword, Lantos, Pécsi Galéria, Pécs, 1992
Béla Tilless, catalogue foreword, Lantos, Pécsi Galéria, Pécs, 1992

WORKS IN PUBLIC COLLECTIONS

Janus Pannonius Múzeum, Pécs
Jósa András Múzeum, Nyíregyháza
Paksi Képtár, Paks
Museum Fredrikstad, Norway
Museum Poznan, Poland
Museum Senta, Vojvodina
Museum Södertalje, Sweden
Taidemuseo, Lahti, Finland

FERENC LANTOS
(b. 1929, Pécs)

“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 unexpected 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 steamy 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

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 Műfékhely /Workshop of Pécs/
1974 Founded the Pécsi Vizuális Műfékhely /Visual Workshop of Pécs/
1980 Founded the Pécsi Galéria, Pécs
1983 Founded the Pécsi Művelődési Központ, Paks
1984 Founded the Pécsi Galéria, Pécs
1985 Founded the Art School of the Apáczai Cultural Center, Pécs
1986 Founded the Hungarian Constructive Art 1920-1977, 'S' Hertogenbosch, Utrecht, Emmen
1987 Founded the Hungarian Constructive Art 1920-1977, 'S' Hertogenbosch, Utrecht, Emmen
1988 Founded the Hungarian Constructive Art 1920-1977, 'S' Hertogenbosch, Utrecht, Emmen
1989 Founded the Hungarian Constructive Art 1920-1977, 'S' Hertogenbosch, Utrecht, Emmen
1990 Founded the Hungarian Constructive Art 1920-1977, 'S' Hertogenbosch, Utrecht, Emmen
1991 Founded the Hungarian Constructive Art 1920-1977, 'S' Hertogenbosch, Utrecht, Emmen
1992 Founded the Hungarian Constructive Art 1920-1977, 'S' Hertogenbosch, Utrecht, Emmen

SELECTED SOLO EXHIBITIONS

1957 Janus Pannonius Múzeum, Pécs
1962 Janus Pannonius Múzeum, Pécs
1967 Műszaki Egyetem Kollégiuma, Budapest
1970 Technika Híza, Pécs
1971 Janus Pannonius Múzeum, Pécs
1973 Művészkubl, Szeged
1976 Móra Ferenc Múzeum, Szeged
1977 Magyar Nemzeti Galéria, Budapest
Középfászrosi Kiállítóterem, Budapest
1978 Jósa András Múzeum, Nyíregyháza
1980 Ifjúsági Híza, Salgótarján
1983 Pécsi Galéria, Pécs
1985 Natur-Vision-Art Work, Taidemuseo, Lahti, Finland
1986 Vármiúzeum, Szeged
1988 Művészettár, Pécs
1989 Művészettár, Pécs
1990 Művészettár, Pécs
1991 Hungarian Cultural Institute, Prague
(with J. Erdős and I. Gellér B.)
Művelődési Központ, Paks
1992 Pécsi Kiskaléria, Pécs

SELECTED GROUP EXHIBITIONS

1968 Hungarian Enamel Art, Collegium Hungaricum, Vienna
1970 Magazs ’70, Janus Pannonius Múzeum, Pécs
1971 Új művök, Múcsarnok, Budapest
1972 Modern Grafixa, Janus Pannonius Múzeum, Pécs
in memoriam Bartók, Déry Múzeum, Debrecen

WORKS IN PUBLIC COLLECTIONS

Janus Pannonius Múzeum, Pécs
Jósa András Múzeum, Nyíregyháza
Paksi Képtár, Paks
Museum Fredrikstad, Norway
Museum Poznan, Poland
Museum Senta, Vojvodina
Museum Södertalje, Sweden
Taidemuseo, Lahti, Finland

SELECTED BIBLIOGRAPHY

Dr. István Hargittai, “Szimmetriák látadása”, 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, 14 April 1983
Dr. Éva Hárs, “Piramist építeni - Lantos Ferenc művészetterel”, Kortárs, 1986/9
László Fábián, “A kézjegy igézetében - Lantos Ferenc művészete”, Művészeti Szabadiskola,
1987/7 Mátra 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 unexpected 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 steamy 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 Mosolymosó hangszerek, Művésztelepi Galéria, Szentendre
Füllatúti léghajó, Guba Peta pincéje, Szentendre

1988 Liget Galéria, Budapest

1989 Csók István Képtár, Székesfehérvár
Óbudai Társaszkőr 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, Stadtsmuseum, Woerden
Mit Herz in Hoescht - Ungarn, Kulturpalast Hoescht, 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
Kerképdoktor, Design Center, Budapest
Szabadútéri tárlat, Vajda Lajos Stúdió, Szentendre
Művészet ma II., Budapest Galéria Lajos utcai Kiállítóház, Budapest
Az Art éria Galéria sárkány kiállítása, Martinovics hegy, Budapest

1988 SZAFT, A Szentendrei Artéria Galéria kiállítása, Miskolci Galéria, Miskolc; Göcseji Múzeum, Zalaegerszeg
Pest megyei autodidakta képzőművészek kiállítása, Szentendrei Képtár, Szentendre
Kerképdoktor, Design Center, Budapest
Szabadútéri tárlat, Vajda Lajos Stúdió, Szentendre
Művészet ma II., Budapest Galéria Lajos utcai Kiállítóház, Budapest
Az Art éria Galéria sárkány kiállítása, Martinovics hegy, Budapest

SELECTED BIBLIOGRAPHY

Reno Barth, “lazzcollagen und Waschtrommelgeigen”, Die Presse, April 10, 1989
Katalin Keserű, catalogue foreword, Lois Viktor, Csók István Képtár, Székesfehérvár, 1989
Ernő P.Szabó, “Mindent érzésből”, Új Tükör, August 27, 1989
Marianné Vermeijden, “Het muzikale leven van schroot”, NRC Handelsblad, October 19, 1990

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)
1952  III. Magyar Képzőművészeti kiállítás, Múcsarnok, Budapest
1954  IV. Magyar Képzőművészeti kiállítás, Múcsarnok, Budapest
1973  Európai Iskola, Csók István Képtár, Székesfehérvár
1977  Magyar művészet 1945-1949, Csók István Képtár, Székesfehérvár
1982  Kálai Ernő emlékezete, Óbuda Galéria, Budapest
1984  Grafikák Kálai Ernő hagyatékából, Óbudai Pincegaléria, Budapest
1991  Hatvanas évek - Új irányzatok a magyar kézművészetben, Magyar Nemzeti Galéria, Budapest

WORKS IN PUBLIC COLLECTIONS – SELECTION

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

SELECTED BIBLIOGRAPHY

Ernő Kálai, A természett rejtet oldó. Misztótfalusi, Budapest, 1947
Béla Hamvas - Katalin Kemény, Forradalom a művészetben. Misztótfalusi, Budapest, 1947
András Mucsi, catalogue foreword, Lossonczy, Zsidóiskus Klub, Esztergom, March 1971
Mária Bozsóky, 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 Bornemissa 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…”
FELTARTÓZTATHATATLAN

1990
Irresistable

Oil on canvas, 80 x 120 cm
(Photo: Miklós Sulyok)
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
SELECTED SOLO EXHIBITIONS

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

SELECTED GROUP 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
1988 Künstlerhaus, Linz
1989 Múzeum, Szombathely
1990 Art in General Gallery, New York
1991 Budapest Galéria Lajos utcai Kialítóháza, Budapest
1992 Pécsi Kisgaléria, Pécs
1993 Múcsarnok - Palme Ház, Budapest
1994 Collegium Hungaricum, Vienna

SELECTED BIBLIOGRAPHY

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

WORKS IN PUBLIC COLLECTIONS


SELECTED BIBLIOGRAPHY

János Sturcz, 1994
STÁCIÓ 12
1992
Station No. 12

Installation: ox-gut, 200 x 27 cm
JÁNOS MEGYIK  
(b. 1938, Szolnok)  

SELECTED SOLO EXHIBITIONS  
1960-1961 Diplom, Akademie für angewandte Kunst, Vienna  
1960-1961 Akademie der bildenden Künste, Vienna  
1956-1960 Akademie für angewandte Kunst, Vienna  
1956-1958 Fine and Applied Arts Gymnasium, Budapest  
Since 1956 Lives in Vienna, Austria  

SELECTED BIBLIOGRAPHY  
László Beke, “Geometria, művészet, kontempláció - beszélgetés Megyik Jánossal”, Mozd Villáj, 1982/12, pp. 77-85  
Éva Forgács, “A forma logikája”, Jelenkor, 1989/7-8, pp. 739-740  
Gábor Andrási, “Festői térkísérletek - a perspektívá változásai/Painterly space experiments - the changes of perspective”, Új Művészeti Álom, 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 Andrási, 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)

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 Galerié Mana, Vienna
1988 Liget Galéria, Budapest
1989 Fiatal Művészek Klubja, Budapest
1990 Matrica Múzeum, Százhalombatta
1991 Dorotya utcai Kiállítóterem,
Budapest
Fészek Klub, Budapest

GROUP EXHIBITIONS
1984 Csont és bőr, Vajda Lajos Stúdió,
Szentendre
Frissen festve / Wet Paint, Ernst Múzeum,
Budapest
The Vikings are Quiet, performance,
Copenhagen
1985 Drei Generationen ungarischer Künstler,
Neue Galerie am Landesmuseum
Joaanneum, Graz
Contemporary Visual Art in Hungary: 18
Artists, Third Eye Centre, Glasgow;
István Király Múzeum, Székesfehérvár
Unkarie Maalauslauluja 1945-1985,
Helsingin Kaupungintalon Ala-Aula,
Helsinki; Salon Kaupungin
Näyttelytäila, Salo, Finland
1986 Időszíjében, Csók István Galéria,
Székesfehérvár
1991 Metafóra / Metaphor, Pécsi Galéria, Pécs
1994 Varráciuk a Pop Arta / Variations on Pop
Art, Chapters in the History of Hungarian
Art Between 1950-1990, Ernst Múzeum,
Budapest

WORKS IN PUBLIC COLLECTIONS
lanus Pannonius Múzeum, Pécs
Magyar Nemzeti Galéria, Budapest

SELECTED BIBLIOGRAPHY
Zsigmond Károlyi, "Kölcsönkiállítás
élőképre. Méhes Lóránt munkáiról",
Magyar 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

"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 pic­
ture space. His inclination for experimenting is accompanied
by playfulness and humor."

Csaba Kozák, 1991
AZ ISTENI SZERETET OLTÁRA
1991
The Altar of Divine Love

Mixed technique, 500 x 360 cm
(Photo: László Lugosi Lugo)
SÁNDOR MOLNÁR
(b. 1936, Sajólád)

1961 Degree in Painting, Hungarian Academy of Fine Arts, Budapest
1964-1990 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 Gallla), Budapest
1966 Mednyánszky Terem, Budapest
1968 Tisza űr, K.F.K.I. Klub, Budapest
1971 Hajdúsoboszlói Galéria, Hajdúsoboszló
1976 Hajdúsoboszlói Galéria, Hajdúsoboszló
1981 Múcsarnok, Budapest
1982 Erdei Ferenc Művelődési Központ, Kecskemé
1983 Új Művészet, Kecskemé
1984 Salamon Torony, Visegrád (with Tibor Helényi)
1986 Tiszta űr, in exhibitions
1991- Sándor Molnár did not take part

SELECTED GROUP EXHIBITIONS
1966-1969 IPARTERV I-II., Budapest
1969 Künstler aus Ungarn, Kunsthalle, Bielefeld
1971 Új Művészet, Múcsarnok, Budapest
1979 Galerie in der Rostockvilla, Klosterneuburg
1981 Hommage à Picasso, Obuda Galéria, Budapest
1983 17. Bienal de Sao Paulo, Brasil
1984 Bak-Birkás-Molnár-Szürés, Pécs 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 Sui Origini, Accademia d’Ungheria, Palazzo Falconieri, Rome

WORKS IN PUBLIC COLLECTIONS
Janus Pannonius Múzeum, Pécs
Magyar Nemzeti Galéria, Budapest
Szombathelyi Képtár, Szombathely

SELECTED BIBLIOGRAPHY
Katalin Bakos, “Molnár Sándor”, Művészet, 1981/4
Ottó Mezei, “Molnár Sándor és a portré”, Új Művészet, 1992/1, pp. 56-57
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

“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)
### SELECTED GROUP EXHIBITIONS

<table>
<thead>
<tr>
<th>Year</th>
<th>Exhibition Details</th>
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<tbody>
<tr>
<td>1984</td>
<td>Stúdió '84, Budapest International Fair Center, Budapest</td>
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<tr>
<td>1985</td>
<td>Three Generation Ungarischer Künstler, Neue Galerie am Landesmuseum Joanneum, Graz, Műcsarnok, Budapest</td>
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<tr>
<td>1986</td>
<td>Éklektika '85, Magyar Nemzeti Galéria, Budapest</td>
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### SOLO EXHIBITIONS

<table>
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<tr>
<th>Year</th>
<th>Exhibition Details</th>
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<tbody>
<tr>
<td>1986</td>
<td>XXI. Internationale Malerwochen in der Steiermark, Graz</td>
</tr>
<tr>
<td>1985</td>
<td>Derkovits Scholarship Landesatelier im Künstlerhaus Salzburg, Stipend of the City of Salzburg</td>
</tr>
<tr>
<td>1988</td>
<td>Károlyi Foundation Scholarship to Saint-Paul-de Vence</td>
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<tr>
<td>1989</td>
<td>Smohay Award</td>
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</tbody>
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### WORKS IN PUBLIC COLLECTIONS

- Ludwig Museum, Budapest
- Magyar Nemzeti Galéria, Budapest
- Modern Magyar Képtár, Pécs
- Szent István Király Múzeum, Székesfehérvár
- Szombathelyi Képtár, Szombathely
- Museum Moderner Kunst der Steiermark, Graz
- Museum Moderner Kunst der Steiermark, Graz

### SELECTED BIBLIOGRAPHY

- Peter Murray, "László Mulasics", catalogue, Budapest! Contemporary Hungarian Art, Dublin, 1991

*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
AZ EMLÉKEK CSARNOKAI
1991
Halls of Memories

Encaustic, oil, canvas, 160 x 140 cm
(Photo: Gyula Kollányi)
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
-2, Hungarian Cultural Center, Bucharest
1993 Maddretető, Stúdió Galéria, Budapest

SELECTED GROUP EXHIBITIONS
1988 St ART, Arts Festival, Jászberény
Alletvár, Vajda Lajos Pincegaléria
Kunst ist Grenzlos, Modern Galerié, Potzneusiedl, Austria
Ungarische Avantgarde, Kunsthau im Welsenhof, Augsburg
68 elf Galerié, Cologne
1991 Róma, Görög Templom, Vác
Róma II. (Gallery by Night), Stúdió Galéria, Budapest
Blök, Kortárs Galéria, Jászberény
Aller Art, 68 elf Galerie, Cologne
1992 Orientis '92, 1st Eastern European Culture Markel, HAFE Factory, Békéscsaba
Holding Reserve I., Kunstwerkstadt, Tulln
Holding Reserve II., Donauraum Galerie, Vienna
Kolumbusz Tojása / Columbus’Egg
Hungarian – Latin-American Contemporary Visual Art, Műcsarnok-Palme House, Budapest

TIBOR PALKÓ
(b. 1959, Budapest)

Blök, Szentendrei Képtár, Szentendre
1993 Blök, 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
Ökos újít, Barcsay Terem, Hungarian Academy of Fine Arts, Budapest
2,9999999 (Kortárs Magyar Epigone), Tűzoltó 72, Budapest
Természetes, Naturally – Nature and Art in Central Europe, Ernst Múzeum, Budapest
The Name of the Game, Kortárs Galéria, Jászberény
Blök, Műcsarnok Palme-House, Budapest

WORKS IN PUBLIC COLLECTIONS
Fiatal Képzőművészek Stúdiója Archívum, Budapest
Hatvány Lajos Múzeum, Hatvan
Papi Lajos Gyűjtemény, Kisújszállás

SELECTED BIBLIOGRAPHY
Tihamér Novotny, “A szarvassá változott fiú — délutáni pihenő a rónán, Palkó Tibor újabb képei elé”, Szél, 1991/4
József Vadas, “A szarvassá változott madár”, Élet és Irodalom, October 11, 1991
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, Műcsarnok, Budapest, 1994

“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 any tool prejudices associated with their origin.”

János Sturcz, 1994
CSÚSZÓS
1992
Slippery

Grease, wax, onion, nylon, 150 x 210 cm
(Photo: Miklós Sulyok)
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 Csők István Képtár, Makó
1985 Jókai Klub, Budapest
1986 Ernst Múzeum, Budapest
1987 Somogyi Képtár, Kaposvár
1988 XXIII La Biennale di Venezia, Padiglione Ungherese (with Imre Bukta and Géza Samu), Venice
1989 Dopo Venezia, Művészetek Háza, Pécs
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, Csők István Képtár, Székesfehérvár
1977 Neue Kunst aus Ungarn, Galerie Lometsch, Kassel
1980 Works and Words, De Appel, Amsterdam
1981 2. Biennale der Europäischen Grafik, Baden-Baden
1983 Neu Künstler aus Süd-Ungarn, Neue Galerie, Graz
1984 Frissen feste / Wet Paint, Ernst Múzeum, Budapest

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 Csők István Képtár, Székesfehérvár
1985 Jókai Klub, Budapest
1986 Ernst Múzeum, Budapest
1987 Somogyi Képtár, Kaposvár
1988 XXIII La Biennale di Venezia, Padiglione Ungherese (with Imre Bukta and Géza Samu), Venice
1989 Dopo Venezia, Művészetek Háza, Pécs
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, Csők István Képtár, Székesfehérvár
1977 Neue Kunst aus Ungarn, Galerie Lometsch, Kassel
1980 Works and Words, De Appel, Amsterdam
1981 2. Biennale der Europäischen Grafik, Baden-Baden
1983 Neu Künstler aus Süd-Ungarn, Neue Galerie, Graz
1984 Frissen feste / Wet Paint, Ernst Múzeum, Budapest

“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)
SELECTED BIBLIOGRAPHY

Lóránd Hegyi, “Festészet, mint öninterpretáció / Malerei als Selbtauslegung”, catalogue, Pinczehelyi, Ernst Múzeum, Budapest, 1986
Katalin Néray, foreword to catalogue, Imre Bukia, Sándor Pinczehelyi, Géza Samu – Biennale di Venezia, Padiglione Ungherese, Műcsarnok, Budapest, 1988
Lóránd Hegyi, “Pinczehelyi Sándor emblematicus művészete”, Utak az avantgárdból, Jelenkor, Pécs, 1989
Lóránd Hegyi, “Eclettismo radicale - l’arte ungherese negli anni 80 e 90”, La coesistanza 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)
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 Széles 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
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

SELECTED BIBLIOGRAPHY
Ágnes Gyetvai, “Panel három kiállításról”, Magyar Nemzet, October 1, 1985
Tihamér Novotny, “Kerékpáros plen air”, Művészlet, 1986/2
Tihamér Novotny, “Bemutatkozik a Szentendrei Grafikai Műhely”, Művészlet, 1987/2
Lajos Lóska, “SZAFT-os művészet”, Művészlet, 1988/7
Ferenc Temesi, “Kóreszmélet, avagy a versenylovak szomorúsága”, Hírlap, April 26, 1989
Ágnes Bakonyvári M., “Fiatal kelet-európai festőművészek kiállítása Rotterdamban”, Új Művészlet, 1990/11

ISTVÁN REGŐS
(b. 1954, Budapest)

“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
(Photograph: 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, Sár-vár
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 Rajzbiennále, Salgótarján
Az idégen szép, Magyar Képzőművészeti Főiskola, Barcsay Terem, Budapest
Magyar Hitelbank Ösztöndíjások Kiállítása, Műcsarnok - Palme Ház, Budapest
1993 Oxipén Biennále, Győr
I. Országos Pastell 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
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)

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. Fábián and É. Urbánfy), Bartók 32 Galéria, Budapest

GROUP EXHIBITIONS
1990 TEST-ÉK, Budapest Galéria, Budapest
1991 Talarnás, Műcsarnok, Budapest
International Triennial of Patterns, Ernst Múzeum, Budapest
1992 Gallery by Night, Stúdió Galéria, Budapest (with E. Koronczi and S. Sárkány)

BIBLIOGRAPHY
Péter Gémes, “Emlékezés a labirintusra”, Magyar Műhely, December 1992
Erzsébet Tatai, “Szabics Ágnes”, Balkon, December 1993
András Amől, “Szabics Ágnes oszlopai”, Pesti Hírlap, January 1994

“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

CÍM NÉLKÜL  
1993  
Untitled

Installation: earth, sand, canvas, 250 x 35 x 35 cm  
( Photo: Endre Koronczi)
"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
1982 Degree in Architecture, Budapest Technical University

SOLO EXHIBITIONS

1981 Fénykalligráfiák. Toldi Fotógaléria, Budapest (with L. Vincze)
1982 Arkkollázsok, Bercsényi Klub, Budapest
Fiatalok Művészeti Stúdiója, Veszprém
1983 Brettschneider-koncert, Fiatal Művészek Klubja, Budapest
Kollégium, Budapest (with I. Kotsis, F. Salamin, L. Vincze)
1984 Fotóarchitétura, Fiatal Művészek Klubja, Budapest
1991 Szent István Király Múzeum, Budapest (exhibition and concert with L. Vincze)

SELECTED GROUP EXHIBITIONS

1982 Fiatal fotó 1980 után, Fotógaléria, Miskolc
Ill. Esztergomi Fotóbiennádlé, Rondella, Esztergomi
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 Me, Nykyanka Gallery, Helsinki
IV. Esztergomi Fotóbiennádlé, Esztergomi Galéria, Esztergomi
Fiatal építészék '84, Budapesti Történeti Múzeum, Budapest
Plánum 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 Gegenstöne Festival, Messepalast, Vienna
1986 Gábor Bachman–Attila Kovács–László Rajk–Tibor Szalai, Dorottyta utcai Kiállítóterem, Budapest
1987 De Constructie, Museum Fodor, Amsterdam
Aperto 1988, Biennale di Venezia, Venezia
1989 Ungerska Pass, Enkehuset Gallery, Stockholm
Bejegyző Ost – West, Donaufabrik, 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, Műcsarnok, Budapest
1992 The Boundary Rider - 9th Biennale of Sydney

SELECTED BIBLIOGRAPHY

András Bán, "Álomi szép képek, avagy...", Magyar Világ, 1983/7, pp. 97-102

"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 provision 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
ČÍM 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 eighteen, 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 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, leaves of aluminium foil and the letters of the alphabet?
TÉGLATOK
1976
Brick Cover

Wool, brick, 25 x 13 x 8 cm
Collection of Savaria Museum, Szombathely
(Photo: Imre Juhász)
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

(Photos: 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 Várfor 14 Műhelygaléria, Budapest
1994 Bartók 32 Galéria, Budapest

SELECTED GROUP EXHIBITIONS
1988 Papírmelők, Csepeli Papírgyár, P1K, Budapest
1990 Távolság, Magyar Képzőművészeti Főiskola, Barcsay Terem, Budapest 25. Internationale Malerwochen in der Steiermark, Neue Galerié am Landesmuseum joanneum, Graz Inspiration-Sommeratelier: junge Kunst in Europa, Hannover People to People Festival, Prague Újlak Csoporth, Újlak Mozi, Budapest Újlak Csoporth, Művelődési Ház, Szombathely Stúdió '91, Ernst Múzeum, Budapest
1991 Resource Kunst, Műcsarnok, Budapest Oscillation I-II., Siesta Basta, Komárom Műcsarnok, Budapest

SELECTED BIBLIOGRAPHY

"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)
SELECTED SOLO EXHIBITIONS

1979 Jantyik Mátéys Múzeum, Békéscsaba (with A. Ignácz)
1981 Szépművészeti Múzeum, Békéscsaba
1983 Fiatal Művészek Klubja, Budapest
1985 Budapest Galéria Szabadterület
1986 Budapest Galéria Lajos utcai Kiállítóháza, Budapest
1987 Ernst Műzéum, Budapest
1988 Budapest Galéria Lajos utcai Kiállítóháza, Budapest
1989 Heves Megyei Kulturális Központ, Eger
1990 Galéria Pedit, Innsbruck, Austria
1994 Galéria Pedit, Lienz, Austria

SELECTED GROUP EXHIBITIONS

1979 Stúdió 79, Pécsi Galéria, Pécs
1980 Stúdió ’80, Műcsarnok, Budapest
1981 Építészeti és képzőművészeti Miskolci Galéria, Miskolc
1983 Aargauer Rundell, Esztergom
1988 Skulpturen Republik, Messepalast, Vienna
1990 De Constructive: Museum Fodor, Amsterdam
1991 Art of the Nine, Galéria Zacheta, Warsaw
1992 Grenzenlos - Interaktion, Haus Ungarn, Berlin

TAMÁS TROMBITÁS
(b. 1952, Budapest)

Digitart. International Computer Graphic Art Exhibition, Szépművészeti Múzeum, Budapest
Málékus művek, Budapest Galéria
13 Hungarian Artists, Taidekeskus Maltinranta, Tampere
7th International Impact Art Festival, International Art Center, Kyoto

De Constructive: Museum Fodor, Amsterdam
Skulpturen Republik, Messepalast, Vienna
Eleven Textil / Living Textile 1968-78-88, Műcsarnok, Budapest
Szoborkötéseságy / Skulpturen Republik, Műcsarnok, Budapest
Edinburgh, Southampton, Glasgow, London
Magyar Képzőművészeti Magyar Képzőművészeti Istetvényum, Műcsarnok, Budapest

Metafora / Metaphor, Pécsi Galéria, Pécs
Zentripedal, Minoritenkirche, Krems-Stein, Austria
3 Arts Stronghold at Wegier, Galéria Zsacheta, Warsaw

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 transcendent, to the sphere of the intangible and abstract, the sphere of a spiritual existence independent of physical time.
1993
Untitled

Installation: wood and marble table, concrete, iron, steel
130 x 100 x 100 cm
(Photo: József Rosta)
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)
1964-1968 Degree, Faculty of Literature and Drawing, Teacher Training College, Eger

SELECTED SOLO EXHIBITIONS
1987 Pszichogramok, fenomének, jözsfalvárosi 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
1979 Ungarische konstruktive Kunst, Kunstpalast Ehrenhof, Düsseldorf
1980 Künstler aus Ungarn, Neue Kunsthalle, Wilhelmshaven

1981 Erweiterte Fotografie, Wiener Secession, Vienna
1987 Képi 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
László Beke, "Nekem nagy gyönyörűség nézni - Türk Péter munkássága", catalogue, Pszichogramok, fenomének, Budapest Galéria
Miklós Peternák, "Türk Péter új képei", Pszichogramok, fenomének, Budapest Galéria
Ottó Mezei, "Művészet és megismerés", Kortárs, Vol. 37, No.2, 1993
Gábor Andrásí, "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)
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 Csők István Képtár, Székesfehérvár
1988 Uitz Terem, Dunaújváros
1991 Várkó 14 Műhelygaléria, Budapest
1993 Várkó 14 Műhelygaléria, Budapest
1994 Hungarian Cultural Institute, Stuttgart
Csők István Képtár, Székesfehérvár

WORKS IN PUBLIC COLLECTIONS

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

SELECTED GROUP EXHIBITIONS

1974 Stúdió ’74, Ernst Múzeum, Budapest
1979 Arte Ungarese Contemporanea, Salone Brunelleschiano, Florence
1982 Ungarnische Kunst in Hause, Galerie Levy, Hamburg
1985 Kunstmesse, Basel
101 tárgy - objektetiek 1955-1985, Óbuda Galéria, Budapest
1986 „Idősíjjelben”, Csők István Képtár, Székesfehérvár
1989 Kunst Heute in Ungarn, Neue Galerie, Sammlung Ludwig, Aachen
21. Festival International de la Peinture, Cagnes-sur-Mer


SELECTED BIBLIOGRAPHY

Márta Kovalovszky, "Újházi Péter nemes arcéle", Mozgó világ, 1982/10
Márta Kovalovszky, "Elrendezés", Életünk, 1987/3
Péter Kovács, "Újházi Péter képei előtt", Művészet, 1974/7
Péter Kovács, "Újházi Péter művészetéről", Vigilia, 1987/7
Gabirella Újlaki, "Hordozható (világ)modellek, Újházi Péter kiállítása. Helikon Galéria", Művészet, 1983/12
Imre Péntek, "A romlékonyság testamentuma", Művészet, 1988
Kőszef Ladányi, catalogue foreword, Péter Újházi Retrospective Exhibition, Csők István Képtár, Székesfehérvár, 1986
Péter Fitz, "... normális lesztő akartam lenni: Beszélgetés Újházi Péterrel", Ágyus, 1993/1
Ildikó Mester, "Hétköznapi ünnepelően /Workdays in Gala. Interview with the painter Péter Újházi", 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 Ujházy’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)

**SELECTED EXHIBITIONS**

- 1989 Hungária Fürdő 1.-2., Budapest
- 1990 Újlak Group, Újlak Mozi, Budapest
- 1991 Oscillation I-II., Siesta Basta, Komárom; Műcsarnok, Budapest
- 1992 Újlak Group, Úlz Terem, Dunáujváros
  - Újlak Concert and Performance, Hungár, 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
- 1994 3rd Contemporary Hungarian Epigone Exhibition, Tűzoltó 72, Budapest

**SELECTED BIBLIOGRAPHY**

- Géza Boros, "Festők a fürdőben", Új Tükör, 1989
- Ferenc Szőf, "Ez lett a Moziból - az Újlak csoport", Nappali Ház, No. 2, 1990, p. 94-95
- János Kós, "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
(Photograph: Gábor Farkas)
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 Irán, Duna Galéria, Budapest
1990  jô melom, Budapest - Vienna - Cologne
1991  Oscillation I-II., Siesta Basta, Komárno; Mûcsarnok, 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

WORKS IN PUBLIC COLLECTIONS

Új Magyar Képtár, Székesfehérvár
DUNAFERR-ART Alapítvány, Szoborpark

SELECTED BIBLIOGRAPHY

Gábor Andrási, “A gondolat formái”, Nappali Ház, 1992/2, p.75

“...A highly conscious consideration of his objects and installations and an exceptionally accurate choice of objects is characteristic of the works of Gyula Vármai. 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 Andrási, 1993
The World of the Thing

Door, blanket, 200 x 146 cm

(Photograph: Miklós Sulyok)
BÉLA VESZELSZKY  
(1905-1977, Budapest)

Works in Public Collections

Balassa Bánít 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

"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 life can unfold even from the most 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 Tahín)
ERZSÉBET VOJNICH
(b. 1953, Budapest)

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-lifes 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)
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 Pinctárlat, Budapest
1979 Vajda Lajos Stúdió, Szentendre
1980 Vajda Lajos Stúdió, Szentendre
1981 Stúdió Galéria, Budapest
1982 Ifjúsági- és Üttörgőház, Székesfehérvár
1983 Ifjúsági Ház, Szeged
1984 Óbuda Galéria, Budapest
1986 Fekete Sas Patikamúzeum, Székesfehérvár
Galerié Kunststoff, Hamburg
1988 Komáromi Kisgaléria, Komárom
lnstitut Frangais, Budapest
1991 Founds the Rex Wahorn Studio
1993 Munkácsy Award

WORKS IN PUBLIC COLLECTIONS

Fővárosi Képtár, Budapest
Ludwig Múzeum, Budapest
Magyar Nemzeti Galéria, Budapest
Nőgrádi 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, Sweden

SELECTED GROUP EXHIBITIONS

1978 Lapos, Vajda Lajos Stúdió, Szentendre
(with L. fe Lugossy, I. ef Zámbó)
1981 XI. Országos Grafikai Biennálé, 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
1985 Lászlófe Lugossy–András Wahorn–István ef
Zámbo, Tatgalerie, Vienna
Contemporary Visual Art in Hungary –
Eighteen Artists. Third Eye Center,
Glasgow
101 tárgy, Olajekövet 1955-1985, Óbuda
Galéria, Budapest
1986 Időszakos, Csók István Képtár,
Székesfehérvár
1987 Mágiás Művek, Budapest Galéria
Lajos utcai Kiállítóháza, Budapest;
Szombathelyi Képtár, Szombathely
Bak-Buchman-Birksz-Fekerv-Kelemen-
Kovács-Rajk-Wahorn, Galerie E.L.A.C.,
Lyon
1988 SZAFT, Ernst Múzeum, Budapest;
Győr Múzeum, Győr; Uitz Terem,
Dunadíváros
1989 Kunst heute in Ungarn, Neue Galerie,
Aachen
1990 In Anführungzeitensch. Haus der
Ungarischen Kultur, Berlin

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 Báni, "Wahorn András kiállítása
az Óbudai Galériában", Magyar Nemzet,
July 20, 1984

"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 Keserű, 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
SELECTED SOLO EXHIBITIONS

1985 8th British International Print Biennale, Cartwright Hall, Bradford
1984 7th Biennale de la Photographie Contemporain, Espace Pierre Cardin, Paris
1983 World Print Fair, Museum of Modern Art, San Francisco
1981 2. Biennale der Europäischen Grafik, Baden-Baden
1980 La Biennale d'Arte Visive XXXIX., Giardini di Castello, Venice

SELECTED GROUP EXHIBITIONS

1990 Art Fair, Convention Center, New York (with the Szentendrei Műhely Galéria)
1991 Metafora / Metaphor, Pécsi Galéria, Pécs; Kunst der Ungarischen Moderne, Graz; Kunst der Ungarischen Moderne, Graz
1990 Kennesaw Art Center, Atlanta
1989 Visiting professor, Academy of Arts and Crafts, Budapest
1988 Cartwright Hall, Bradford
1987 A fornto mozaik, Makói Galéria (with Gy. Buczkó)
1986 A világ ellen, Fészek Galéria, Budapest
1985 Eklektika '85, Magyar Nemzeti Galéria, Budapest
1984 Városi Pesti Képtár, Budapest
1983 Művelődési és Közoktatási Minisztérium, Budapest
1982 Tót Szép, Fészek Galéria, Budapest
1981 Ádám Kéri, István Nádler, Gábor Záborszky, Galéria Aktuel Art, Stockholm
1980 La Biennale de Paris, Musée d'Art Moderne, Paris
1978 Ádám Kéri, István Nádler, Gábor Záborszky, Galéria Aktuel Art, Stockholm

WORKS IN PUBLIC COLLECTIONS – SELECTION

Déri Múzeum, Debrecen
Szent István Király Múzeum, Székesfehérvár
Paksi Képtár, Pakos
Pécsi Galéria, Pécs
Intercisa Múzeum, Párizs
Magyar Nemzeti Galéria, Budapest
Kortárs Grafika Múzeuma, Győr
Kennesaw Art Center, Atlanta
Kortárs Grafika Múzeuma, Győr
Kortárs Grafika Múzeuma, Győr

SELECTED BIBLIOGRAPHY

Dr. Lóránd Hegyi – András Lányi, Záborszky, Műszaki Könyvkiadó, Budapest, 1988
Lóránd Hegyi, Utak az avantgardáról, Istenkor 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 Művészeti Irodalmi és Művészeti Kiadó, Pécs, 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 borderline 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 aura etas 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."
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

Dobó István Vármúzeum / Dobó István Castle Museum, Eger
Catalogue of the George Kepes Collection

Egyesült Képek / United Pictures Photographers Association, Budapest
Group catalogue of the Association’s members

Zoltán Érmezei and János Rauschenberger
Catalogue, joint exhibition, Duna Galéria, Budapest

Fészek Galéria, Budapest
Exhibition catalogue, Hommage à Dezső Korniss

Flatal Iparművészek Stúdiója / Studio of Young Applied Artists, Budapest
Catalogue, Group exhibition, Budavári Palota, Budapest

István Gellér B.
Exhibition catalogue, “Finds from the Growing City”

Zsuzsa G. Heller
Exhibition catalogue for several solo exhibitions abroad

Gábor Karáton
Catalogue, Solo exhibition, Óbudai Társaskör Galéria, Budapest

Lóránt Méhes
Catalogue, Solo exhibition, Dorottya utcai Galéria, Budapest

Tibor Palkó
Catalogue, Solo exhibition, Dorottya utcai Galéria, Budapest

Tibor Szalai
Catalogue, Solo exhibition, Csók István Képtár, Székesfehérvár

Szombathelyi Képtár / Gallery of Szombathely
Catalogue, Endre Tót solo exhibition (project cancelled)

Péter Türk
Catalogue, Solo exhibition, Óbudai Társaskör Galéria, Budapest

Újlak Group, Budapest
Retrospective catalogue

Várkők Üdülőpark / Várkők 14 Műhelygaléria, Budapest
Catalogue for contemporary art exhibitions

András Wahorn

50,000 Ft
50,000 Ft
50,000 Ft
50,000 Ft
50,000 Ft
100,000 Ft
100,000 Ft
50,000 Ft
50,000 Ft
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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, Csők István Képtár, Székesfehérvár

- **100,000 Ft**

**Tamás Körösényi**

Catalogue, Solo exhibitions, 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** /12th Hungarian Biennial of Tapestry, Three-Dimensional and Industrial Textiles, catalogue of the biennial

- **100,000 Ft**

**MISSIONART Galéria**, Miskolc

Exhibition catalogue, "láték" (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**

**Iámos Szirtes**

Catalogue, Solo exhibition, Ernst Múzeum, Budapest

- **100,000 Ft**

**Tamás Trombitás**

Catalogue, Solo exhibitions, Xantus Iámos Múzeum, Győr; Fészek Galéria, Budapest

- **100,000 Ft**

**Várostörténeti 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

**Budapesti Történeti Múzeum Fővárosi Képtár**
/Budapest Museum of History/ Expenses of the "Baroque" Performance Festival (project cancelled)

**Róza El-Hassan**
Participation at APERTO '93, Biennale di Venezia, Venice
(Emergency grant)

**Fiatal Képzőművészek Stúdiója Egyesület, Budapest**
Association of the Studio of Young Artists, Catalogue published on the 39th Anniversary of the Studio, plus contribution to the expenses of the "Gallery by Night" exhibition series

**Károly Halász**
Retrospective catalogue, Solo exhibitions, Paksi Képtár, Paks, Fészek Galéria, Budapest

**Gyula Július**
Catalogue, Solo exhibitions, Uitz Terem, Dunaújváros; Szent István Király Múzeum, Székesfehérvár

**Liget Galéria, Budapest**
Catalogue, "Liget Galéria 1990-1993"

**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)

**Dóra Maurer**
Monograph publication

**László Mulasics**
Catalogue on the occasion of a group show at the Biennale di Venezia, Venice

**NA-NE Galéria, Budapest**
Exhibition expenses

**Miklós Peternák**
Curator of the exhibition, "Új képfajták a gyakorlatban" / New Picture Types in Practice, Catalogue

**László László Révész**
Catalogue, Solo exhibition, Műcsarnok-Palme Ház, Budapest

**Éva Sebők**
Catalogue, Solo exhibitions, Fészek Galéria, Budapest; Budapest Galéria Lajos utcai Kidillítőháza, Budapest

**Tibor Szalai**
Participation at the Sydney Biennial (emergency grant)

**Szent István Király Múzeum**/King St. Stephen Museum, Székesfehérvár
Documentary publication on thirty years' exhibitions in Székesfehérvár

**Lenke Szilágyi**
Catalogue, Retrospective exhibition, Budapest Galéria Lajos utcai Kidillítőháza, Budapest

**Gyula Várnai**
Catalogue, Liget Galéria; Óbudai Társaskör Galéria, Budapest

**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)

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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
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 Ószi 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

Fiatal Képzőművészek 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
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

Zsígyomd 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
<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
<th>Cost</th>
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<tbody>
<tr>
<td>Ilona Lovas</td>
<td>Catalogue, Solo exhibition, Fészek Galéria, Budapest</td>
<td>200,000 Ft</td>
</tr>
<tr>
<td>Miskolci Galéria, Miskolc</td>
<td>Printing expenses related to the exhibition, “ENIGMA” (invitations, poster, volume of essays)</td>
<td>300,000 Ft</td>
</tr>
<tr>
<td>MISSIONART Galéria, Miskolc</td>
<td>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</td>
<td>100,000 Ft</td>
</tr>
<tr>
<td>Modern Művészetiért Alapítvány / Foundation for Modern Art, Dunahúsváros</td>
<td>Expenses of the 1994 exhibitions of the Últz Terem, Dunahúsváros</td>
<td>300,000 Ft</td>
</tr>
<tr>
<td>Sándor Pinczehegyi</td>
<td>Retrospective catalogue</td>
<td>400,000 Ft</td>
</tr>
<tr>
<td>János Rausdenberger</td>
<td>Organizing and documenting the exhibition of his works and works by the late Zoltán Ermezei, Tragor Ignác Múzeum, Vác</td>
<td>300,000 Ft</td>
</tr>
<tr>
<td>János Sugár</td>
<td>Catalogue for several solo exhibitions</td>
<td>300,000 Ft</td>
</tr>
<tr>
<td>Ágnes Szabics and Noémi Fábián</td>
<td>Catalogue of their joint exhibition, Fiatal Művészek Klubja, Budapest</td>
<td>100,000 Ft</td>
</tr>
<tr>
<td>Szent István Király Múzeum, Székesfehérvár</td>
<td>Catalogue, El Kazovszkij exhibition, Csők István Képtár, Székesfehérvár</td>
<td>200,000 Ft</td>
</tr>
<tr>
<td>Attila Szücs</td>
<td>Catalogue, Solo exhibition, Stúdió Galéria, Budapest</td>
<td>200,000 Ft</td>
</tr>
<tr>
<td>TAM TAM Galéria, Budapest</td>
<td>Printing catalogues for the gallery's exhibitions of young artists</td>
<td>100,000 Ft</td>
</tr>
<tr>
<td>Tűzoltó 72 Kiállító–Újlak Alapítvány /Újlak Foundation, Budapest</td>
<td>Catalogue on the 1994 exhibitions of the Tűzoltó 72 Gallery</td>
<td>400,000 Ft</td>
</tr>
<tr>
<td>Új Művészeti Alapítvány /Foundation of Art Today, Budapest</td>
<td>Publication of the Új Művészeti /Art Today/ magazine</td>
<td>1,000,000 Ft</td>
</tr>
<tr>
<td>Új Vizuális Kultúra Alapítvány /Foundation for New Visual Culture, Budapest</td>
<td>Publication of a special issue of the magazine, ENIGMA, on the occasion of the Enigma exhibition</td>
<td>100,000 Ft</td>
</tr>
<tr>
<td>Péter Ujházi</td>
<td>Catalogue, Solo exhibition, Csők István Képtár, Székesfehérvár</td>
<td>200,000 Ft</td>
</tr>
<tr>
<td>Erzsébet Vojnich</td>
<td>Catalogue, Solo exhibition, Művészetelek Háza, Pécs</td>
<td>100,000 Ft</td>
</tr>
<tr>
<td>Gábor Záborcsky</td>
<td>Catalogue, joint exhibition with the Japanese sculptor, Iiro Okura, Dorotya Galéria, Budapest</td>
<td>190,000 Ft</td>
</tr>
</tbody>
</table>
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 HAJÁS
(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 KAZOVSKII
(b.1948), painter

KÁROLY KELEMEN
(b.1948), painter

ILONA KESERŰ
(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 VAIDA  
(1908-1941), painter