

with the eyes of others

Hungarian Artists of the Sixties and Seventies

May 2–August 12, 2017

FIRST FLOOR



Gábor Attalai

RED-Y MADE No 284 (Malevich), 1975

Offset, enamel, 12 3/4 x 13 1/4 inches (32.5 x 33.5 cm)
(EDG8397)

There were many homages to western artists, in turns sentimental and ironic. The cheekily named “RED-Y MADE” series by Gábor Attalai invokes Duchamp, Warhol, and Baldessari. Attalai painted over “ready-made” printed materials (photographs from western magazines or propaganda images) and everyday objects with red paint. Attalai’s all-absorbing red can be seen as an ironic response to Duchamp’s Dadaism and Yves Klein’s monochromes. These works were first exhibited in galleries in Reykjavik and in Pécs, Hungary, in 1978.



Gábor Attalai

RED-Y MADE No 337 (Joseph Beuys), 1976

Offset, enamel, 12 3/4 x 13 1/4 inches (32.5 x 33.5 cm)
(EDG8399)



Gábor Attalai

RED-Y MADE No 342 (John Baldessari), 1974

Offset, enamel, 12 3/4 x 13 1/4 inches (32.5 x 33.5 cm)
(EDG8400)

4.



Gábor Attalai

RED-Y MADE (Andy Warhol/Mao), 1975

Offset, enamel, 12 3/4 x 13 1/4 inches (32.5 x 33.5 cm)
(EDG8401)

5.



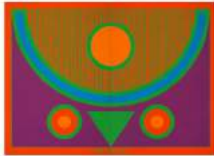
Károly Halász

Performance 1-9, 1974

Nine gelatin silver prints, 11 3/4 x 8 1/4 inches (30 x 21 cm) each
(EDG8420)

This work points to the lack of institutional systems, and how art “beyond the Iron Curtain” was a shaft of light for the “peripheral avant-garde.” Chances to travel were rare, and most artists gained their information from bad-quality reproductions of western journals obtained with difficulty. Think of Halász’s cardboard-box home-made “information objects” in the same space as Christian Boltanski, Bruce Nauman, or Richard Serra.

6.



Imre Bak

SUN-OX-FACE, 1976

Acrylic on two canvases, 86 5/8 x 59 inches (220 x 150 cm) each,
86 5/8 x 118 1/8 inches (220 x 300 cm) overall
(EDG8307)

The arced motif in this work can simultaneously be interpreted as birds’ wings, eyebrows, or as an architectural element, and the circle may refer to the sun, the pupil, a tunnel entrance, or a circular window. Bak appears to synthesize the art forms of still life, landscape, and portrait. This work speaks of not only the synthesis of the concrete and the abstract, but also of the synthesis of two periods within his oeuvre: that of post-painterly abstraction, with its industrial system of forms, and that of a conceptualism that is semiotic in its orientation, but also open to archaic traditions.

7.



Imre Bak

Landscape Transformation, 1974

Acrylic on canvas, 63 x 39 3/8 inches (160 x 100 cm)
(EDG8306)

This work's geometric shapes create a visual representation of a stylized landscape as an archetype. Bak produced his first hard-edge paintings in 1966. Between 1970 and 1979, his conceptual works produced with photography, text, and offset collages (some on view upstairs) examine the plane and the physical nature of space. In 1971 Bak was awarded a scholarship and exhibition at the Folkwang Museum in Essen (with György Jovánovics). His first solo show opened in the Műcsarnok/Kunsthalle Budapest in 1977, and in 1986 he showed in the Hungarian Pavilion at the Venice Biennale (with Ákos Birkás, Károly Kelemen, and István Nádler).

8.



László Beke

Handshake Action, Meeting of Czech, Slovak and Hungarian artists, Chapel Studio of György Galántai, Balatonboglár, 1972, 1972

Gelatin silver print, 21 1/4 x 15 3/4 inches, 54 x 40 cm
(EDG8409)

9.



Bálint Szombathy

Bauhaus 1-8, 1972/2016

Eight gelatin silver prints, 11 3/4 x 15 3/4 inches (30 x 40 cm) each
Ed. 4/5
(EDG8315)

These works depict ramshackle interiors—actually, an attic in Novi Sad, in the Hungarian-speaking region of what was then Yugoslavia—in which the artist planted a makeshift sign bearing a single word: *BAUHAUS*. It was a far cry from the German temple of modernism, to be sure. But the artist had declared his allegiances—a stubborn, poetic testament of defiance in the face of a seemingly immutable remove.

10.



Károly Halász

Work-Performance 1-4, 1979

Four gelatin silver prints, 5 1/8 x 7 1/8 inches (13 x 18 cm) each
(EDG8486)

11.



Károly Halász

For Robert Smithson, 1973

Thirty-two gelatin silver prints mounted on four sheets of fibreboard;
photographs: 7 1/8 x 9 1/2 inches (18 x 24 cm) each; fiberboard: 39 3/8 x 27
1/2 inches (100 x 70 cm) each
(EDG8331)

Shortly after the death of the American sculptor Robert Smithson in a plane crash in 1973, Halász re-created a smaller version of Smithson's iconic earthwork *Spiral Jetty* next to the Danube River, near his hometown of Paks. Halász and his friends got together to burn paper and oil in the spiral to mark Smithson's passing.

12.



Ilona Keserü Ilona

Wall-Hanging with Tombstone Forms (Tapestry), 1969

Stitching on chemically dyed linen, 61 3/8 x 145 5/8 inches (156 x 370 cm)
(EDG8439)

This work was first exhibited in 1969 at Fényes Adolf Terem gallery in Budapest. Its motifs allude to the iconography of rural Hungarian cemeteries.

13.



István Nádler

Untitled, 1968

Oil on canvas, 47 1/4 x 47 1/4 inches (120 x 120 cm)
(EDG8444)

This work, and that by Imre Bak next to it (14), were made at the time of the artists' travel to Germany. They were introduced to German hard-edge abstraction by a similar generation of artists.

14.

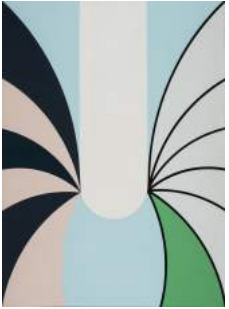


Imre Bak

Purple-green-blue, 1967

Acrylic on canvas, 47 1/4 x 47 1/4 inches (120 x 120 cm)
(EDG8309)

15.



István Nádler

Together, 1970

Casein and tempera on canvas, 31 1/2 x 51 1/8 inches (80 x 130 cm)
(EDG8443)

16.



János Megyik

Photogram of Larch Stick Construct of Hommage à Pascal, 1981

Gelatin silver print photogram, 39 3/8 x 83 1/2 inches (100 x 212 cm)
(EDG8432)

17.



János Megyik

Space Model, 1975-88

Wood, 24 1/8 x 14 1/8 x 27 1/2 inches, (61 x 36 x 70 cm)
(EDG8433)

18.



István Nádler

Sand Bird, 1977

Mixed media on linen, 72 7/8 x 72 7/8 inches (185 x 185 cm)
(EDG8445)

This work was first shown in Nádler's 1978 exhibition at Kunstverein Unna in Germany.

19.



Tibor Gáyor

Hommage à Albers, 1975

Acrylic on wooden board, 39 3/8 x 39 3/8 inches (100 x 100 cm)
(EDG8413)

20.



Sándor Pinczehelyi

Untitled, 1972

Enamel on iron plates, 40 3/8 x 40 3/8 inches (102.5 x 102.5 cm) overall
(EDG8365)

From 1969 to 1972, along with other members of the Pécs Workshop, the artist collaborated with the Bohnyád Enamel Factory on geometric works. For these artists, baked enamel represented a medium equaling, or even replacing, traditional painting. In addition, the technique was suitable for creating large surfaces from modular units, which enabled their works to appear on both interior and exterior walls of buildings.

21.



Sándor Pinczehelyi

Imagination, 1972

Enamel on iron plates, 51 5/8 x 51 5/8 inches (131 x 131 cm) overall
(EDG8366)

22.



Károly Halász

Radial Enamel I-IV, 1969

Enamel on four iron plates, 18 1/8 x 18 1/8 inches (46 x 46 cm) each
(EDG8332)

23.



Károly Kismányoky

Relation, 1971

Enamel on two iron plates, 39 3/8 x 39 3/8 inches (100 x 100 cm) each
(EDG8341)

24.



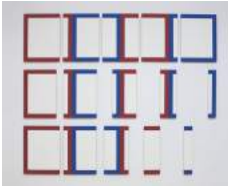
Dóra Maurer

Seven Twists 1-6/I, 1979/2011

Six gelatin silver prints, 7 7/8 x 7 7/8 inches (20 x 20 cm) each
(EDG8426)

Maurer completed her studies at the Painting and Graphic Faculties of the Hungarian Academy of Fine Arts in 1961. Between 1975 and 1977, she led the Creativity Exercises study circle at Ganz-MÁVAG Cultural Center with Miklós Erdély. She produced paintings, graphic work, photography, film, and installations, and was also important for her pedagogical and organizational/curatorial work. Her series that employ geometry, color theory, and other theories of perception are at once playful experiments and scientific observations.

25.



Dóra Maurer

5 out of 4 I-III, 1979

Acrylic on wood, 74 3/4 x 94 1/2 inches (190 x 240 cm) overall
(EDG8427)

Maurer's abstraction had a conceptual bent and functioned like a visual laboratory of research on systems, repetitions, folding, bending, and all sorts of optical discovery within self-imposed constraints—an exploratory approach particularly present in this multi-part wall piece.

26.



Dóra Maurer

Schautafel 3, 1972

Sand, straw, and cord on particle board, 35 5/8 x 24 3/8 inches
(90.5 x 62 cm)
(EDG8452)

OFFICE

27.



György Jovánovics

Conclusion II, 1986

Plaster, 23 5/8 x 31 1/2 x 3 1/8 inches (60 x 80 x 8 cm)
(EDG8438)

28.



Imre Bak

Sun - Bird - Face (Mirroring), 1976

Screenprint on paper, 24 3/8 x 19 1/4 inches (62 x 49 cm)
(EDG8325)

Bak creates a system of mirror-reflections and similarities while joining planes, which produce geometric compositions built on vertical, horizontal, and diagonal axes.

29.



Imre Bak

Sun-Bird-Face (Mirroring), 1976

Screenprint on paper, 24 3/8 x 19 1/4 inches (62 x 49 cm)
Ed. 3/3
(EDG8305)

30.



Imre Bak

Sun-Bird-Face (Mirroring), 1976

Screenprint on paper, 24 3/8 x 19 1/4 inches (62 x 49 cm)
(EDG8530)

31.



Imre Bak

Sun-Bird-Face (Mirroring), 1976

Screenprint on paper, 24 3/8 x 19 1/4 inches (62 x 49 cm)
(EDG8528)

32.



Imre Bak

Sun-Bird-Face (Mirroring), 1976

Screenprint on paper, 24 3/8 x 19 1/4 inches (62 x 49 cm)
Ed. 1/6
(EDG8526)

33.



Imre Bak

Sun-Bird-Face (Mirroring), 1976

Screenprint on paper, 24 3/8 x 19 1/4 inches (62 x 49 cm)
(EDG8527)

34.



Imre Bak

Sun-Bird-Face (Mirroring), 1976

Screenprint on paper, 24 3/8 x 19 1/4 inches (62 x 49 cm)
(EDG8529)

35.



Károly Halász

Mini Museum, 1973

Graphite, chalk and watercolor on paper, 24 3/4 x 19 3/4 inches, 63 x 50 cm
(EDG8424)

SECOND FLOOR

36.



Sándor Pinczehelyi

Hungarian Bread, 1979

Screenprint on paper, 34 1/4 x 24 1/8 inches (87 x 61 cm)

Ed. 1/1

(EDG8362)

As a member of the Hungarian neo-avant-garde, Pinczehelyi helped increase contemporary art's relevance by creating new visual vocabularies. This print comes from a series in which he superimposed the colors of the Hungarian flag onto various objects and environments, commenting on the origin of those things.

37.



Bálint Szombathy

Lenin in Budapest, 1972/2016

Thirteen gelatin silver prints, 21 5/8 x 16 7/8 inches (55 x 43 cm) each
(framed dimensions)

Ed. 3/5

(EDG8323)

Szombathy's photo series pictures him walking around the city after the annual May Day parade, holding up a picture of the former Soviet leader. This work of public performance art carried no small risk.

38.



d

Ed. 18/30
(EDG8497)

Pinczehelyi questioned the familiar and official meanings of the Communist motif of hammer and sickle. He drew the subjects of his artworks from sources not usually addressed, and encapsulated them in an aura of personal authenticity, boldly re-examining politicized symbols.

39.



Károly Kismányoky

Untitled (Cast Burning), 1974–76

Six gelatin silver prints, 7 1/8 x 9 1/2 inches (18 x 24 cm) each

Ed. 3/3

(EDG8342)

In 1970, as part of their activity within the Pécs Workshop group, Kismányoky and Kálmán Szijártó began to create land art projects in Hungary. Early works introduced abstract elements into nature, similarly to the projects of other modernists in post-war Central Europe. Kismányoky recorded his minimal, ephemeral, nature-friendly materials and gestures.

40.



Tamás Szentjóby

Czechoslovak Radio, 1968, 1969/2015

Clay, sulphur, cord, 5 1/2 x 11 3/4 x 2 3/4 inches (14 x 30 x 7 cm)

(EDG8367)

Szentjóby's *Czechoslovak Radio*, from the signal year of 1968, offers the indelible image of a brick on which pieces of tape indicate the features of a transistor radio—official broadcasts, after all, were a joke (to add insult to comedy, “brick” is the Hungarian word for snitches who report to the secret police).

41.



Sándor Pinczehelyi

Five Cobblestones, 1976

Gelatin silver print, 34 1/8 x 24 1/4 inches (86.5 x 61.5 cm)
(EDG8364)

An example of the difficulty of deciphering the meaning of Hungarian neo-avant-garde conceptual art, this work could be taken to indicate the transfigurative power of the artist to lift commonplace objects into the realm of art, or it could represent a pointed allusion to the weapon of demonstrators during the protests of 1968. The cobblestone theme appeared in Pinczehelyi's works in 1973. Here, the weight of the stones can be interpreted as the symbolic weight that every artist carries.

42.



Tamás Szentjóby

Sit Out/Be Forbidden, 1972

Three gelatin silver prints on typewriting paper, two prints at 11 5/8 x 8 1/4 inches (29.5 x 21 cm) each, one at 3 3/4 x 2 1/2 inches (9.5 x 6.5 cm)
(EDG8370)

Unofficial art often found expression in performance-based practice. The first stirrings of the Hungarian neo-avant-garde movement can be traced back to 1966, when Szentjóby and Gábor Altorjay organized the first local happening, which was a harbinger of more controversial works to come. Among them was a "sit-in" by Szentjóby, whose daring and sometimes incendiary art was guided by his motto "art is what is forbidden."

43.



Kálmán Szijártó

Transformations, 1977–82

Twenty-four gelatin silver prints mounted on two sheets of paper, photographs: 6 7/8 x 6 7/8 inches (17.5 x 17.5 cm) each; paper: 30 1/4 x 22 1/2 inches (77 x 57 cm) each
(EDG8374)

Szijártó was a member of the Pécs Workshop, which experimented with series and environmental art.

44.



Kálmán Szijártó

Art Gestures, 1976

Two gelatin silver prints, 3 5/8 x 4 5/8 inches (9.3 x 11.7 cm) each
(EDG8373)

45.



Tibor Hajas

Image Whipping II, 1978

Gelatin silver print, 9 1/2 x 11 3/4 inches (24 x 30 cm)
(EDG8419)

Hajas, a poet and performance artist who put his own body at the center of his work, constantly questioned the borders between life and death, and is arguably the least accessible figure of the Hungarian neo-avant-garde. These intimate pieces, conceived solely for the camera, have the fragile, tortured body as both object and subject.

46.



Tibor Hajas

Extinction, 1979

Gelatin silver print, 9 1/2 x 11 3/4 inches (24 x 30 cm)
(EDG8418)

47.



Tibor Hajas

Burnt Face, 1979

Gelatin silver print, 7 1/8 x 9 1/2 inches (18 x 24 cm)
Photo by János Vető
(EDG8416)

48.



Tibor Hajas

TUMO I, 1979

Gelatin silver print, 9 1/2 x 11 3/4 inches (24 x 30 cm)
(EDG8417)

49.



János Vető

Untitled, 1976

Gelatin silver print, 9 7/8 x 9 7/8 inches (25 x 25 cm)
(EDG8395)

Vető made many experimental photo portraits of his friends in the 1970s, often sequential or manipulated, rather than simple character studies or projections. Vető described his process as interfering with reality for the sake of the picture. His aim was not to capture moments on camera, but to have the subjects engaging with it; thus he saw the photograph as an action. The intermediate environment of the photograph was conceived as the space of a performance, engaging the spectator.

50.



János Vető

Marx & Double Marx (diptych), late-1970s

Gelatin silver print, 7 1/8 x 5 1/8 inches (18 x 13 cm)
(EDG8392)

51.



János Vető

To the Left, to the Right, 1976

Gelatin silver print, 10 x 10 inches (25.3 x 25.3 cm)
(EDG8391)

52.



Katalin Ladik

Pseudosculpture No. 4, 1982/2016

Gelatin silver print, 15 3/4 x 11 3/4 inches (40 x 30 cm)
Edition of 10 + 2 AP
(EDG8350)

The Yugoslav-born Ladik (who was of Hungarian descent) was the first woman artist in Hungary to regard her body as a medium for her art. She fits into a history of feminist art and performance that, in the West, is linked to figures such as Carolee Schneemann and Hannah Wilke—women who pointedly employed their naked bodies in their work.

53.



Katalin Ladik

Pseudosculpture No. 2, 1982/2016

Gelatin silver print, 15 3/4 x 11 3/4 inches (40 x 30 cm)

Edition of 10 + 2 AP

(EDG8348)

54.



Katalin Ladik

Pseudosculpture No. 1, 1982/2016

Gelatin silver print, 15 3/4 x 11 3/4 inches (40 x 30 cm)

Edition of 10 + 2 AP

(EDG8347)

55.



Katalin Ladik

Pseudosculpture No. 9, 1982/2016

Gelatin silver print, 15 3/4 x 11 3/4 inches (40 x 30 cm)

Edition of 10 + 2 AP

(EDG8355)

56.



Ferenc Ficzek

Figure Projection, 1977–78

Six gelatin silver prints, 10 1/4 x 2 3/4 inches (26 x 7 cm) each

(EDG8329)

Ferenc Ficzek was part of the Pécs Workshop and lived in the town of Pécs. As early as 1970, Ficzek began to experiment with conceptual questions related to structuralism and seriality. His practice encompassed diverse and new media that included video, photography, and performance. In his projections, Ficzek examined the relation between place, space, form, and volume, their apparent contradictions, and the tension between illusory and real space.

57.



Miklós Erdély

Miklos Erdely's Action at Sandor Altorjay's Opening, 1970

Gelatin silver print, 8 1/4 x 11 3/4 inches (21 x 29.7 cm)

(EDG8411)

Architect, filmmaker, writer, and artist, Erdély is closely tied to the beginnings of Hungarian conceptualism. This work leaves the public guessing about its meaning, which could be contained within the eyeglass frames, the cryptic documents, or further out of sight. Such conceptual

puzzles helped some artists elude the censors. In his theoretical writings, Erdély engaged with various artistic activities, with the possibilities for new expression in the various branches of art, and with the notion of art itself. In the mid-1970s, he organized two exhibitions at the Young Artists' Club, *Möbius* and *Montage*. Beginning in 1975, he and Dóra Maurer led the Creativity Exercises study circle at Ganz-MÁVAG Cultural Center. In 1977 he launched FAFEJ (Fantasy-Developing Exercises) and in 1978, the INDIGO (Interdisciplinary Thinking) course, which encouraged individuality among a new generation of artists.

58.

**Miklós Erdély**

The Pool of Gentleness, Interior at the Exhibition, 1970
Gelatin silver print, 8 1/4 x 11 3/4 inches (21 x 29.7 cm)
(EDG8410)

59.

**Miklós Erdély**

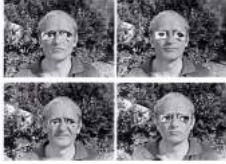
Chrome-Plated Photos Series III, IV
Two gelatin silver prints on Dokubrom paper, 8 1/4 x 11 5/8 inches
(21 x 29.5 cm) each
(EDG8326)

60.

**Miklós Erdély**

Molluscum, 1969-70
Gelatin silver print, 15 3/4 x 11 3/4 inches (40 x 30 cm)
(EDG8546)

61.

**Károly Kismányoky***With the Eyes of Others*, 1973Four gelatin silver prints on Dokubrom paper, 11 3/4 x 16 1/2 inches
(30 x 42 cm) each

Ed. 2/2

(EDG8343)

A founding member of the Pécs Workshop, Kismányoky's experimentation led him to deny a fixed, finalized form of artworks and to focus on process rather than result—the living activity rather than the lifeless product. This challenged the constructivist and geometric legacy of Pécs—a city that can be regarded as the cradle of Hungarian Bauhaus—which also defined its architectural environment, and its artistic and intellectual attitudes. The conceptual nature of *With the Eyes of Others* can be deciphered in many ways. It could represent an investigation into the human face, one of the most elemental forms in art; or it could contain a stinging message about what people were allowed or not allowed to see in a dictatorial state.

62.

**László Lakner***Nouveau Bandage*, 1971

Gelatin silver print, 8 1/4 x 11 3/4 inches (21 x 29.7 cm)

(EDG8425)

Lakner studied graphic design but began his art career as a Surrealist, painting in a Hungarian style that mixed Surrealism and Naturalism with rich effects of facture, wild and organic structures, and the use of copious amounts of paint. In the 1970s, he worked in a form of hyperrealism, painting photorealistic objects that carry particular meanings. By the second half of the decade, he began making conceptual works; the majority of his art is politically oriented and was classified by the Socialist government as “forbidden” and “endured,” which meant that he could hardly exhibit or sell his works. Lakner was obsessed with the conceptual questions of how to define art.

63.



Géza Perneczky

Art Bubble I-II-III, 1972

Three gelatin silver prints, 7 1/8 x 9 7/8 inches (18 x 25 cm) each
(EDG8436)

An artist, art historian, and critic, Perneczky studied art history and Hungarian at the Humanities Faculty of the Eötvös Loránd University of Sciences (ELTE) in Budapest, from 1957 to 1962. In 1965, he became the art critic for the daily newspaper *Magyar Nemzet*, and in 1968, for the weekly *Élet és Irodalom* (Life and Literature). He emigrated to Germany in 1970. Perneczky produces conceptual artworks and photos, and takes an active role in the international mail-art movement. Under the name Softgeometry, he publishes his own artworks and writings, which have been continuously present on the Hungarian art scene.

64.



Géza Perneczky

Concept Like Commentary I-7, 1971

Seven gelatin silver prints, 8 1/4 x 11 3/4 inches (21 x 29.7 cm)
(EDG8435)

65.



Tamás Szentjóby

7 kg Ground Lens, 1965/2015

Glass and porcelain, 4 x 5 7/8 x 4 inches (10 x 15 x 10 cm)
(EDG8368)

Szentjóby considers himself a neo-social realist and his extensive oeuvre includes actions, happenings, poems, compositions, sculptures, thoughts, and mail art. He filled an essential role in disseminating happenings and Fluxus throughout Hungary.

66.



Tamás Szentjóby

Water Cooling Down, 1968/2015

Glass jar, water, 4 x 2 x 2 inches (10 x 5 x 5 cm)
(EDG8369)

VIDEOS WILL
ROTATE DAILY

67.



Ferenc Ficzek

Exits Left Behind, 1981

Animated film, transferred to DVD, sound, 4 minutes, 39 seconds

Ed. of 10

(EDG8330)

68.



Katalin Ladik

Poemin, 1980

Video, transferred to DVD, 14 minutes

Ed. 10 + 2 AP

(EDG8359)

Ladik experimented with change, movement, mutation, and a multiplicity of subject positions. She employed both acting and poetry in her attempts to undermine consistent narratives and transform them into phonetic, aural structures. Performing with Tamás Szentjóby and Miklós Erdély, Ladik's performances were conceived as postmodern plural narratives of audio-visual spectacle. She expanded phonic poetry in various directions, from sensual manifestations of poetry to ritual indexing of corporeal sound traces. This video represents Ladik's early surrealist-erotic performances series.

69.



Dóra Maurer

Proportions, 1976

Film, transferred to DVD, 10 minutes, 16 seconds

Ed. of 5 + 1 AP

(EDG8454)

70.

**Dóra Maurer***Creativity - Visuality, 1975–77*

Balázs Béla Stúdió, Budapest, 1988

[Documentary with English Subtitles]

The Creativity Exercises (led by Maurer and Miklós Erdély, with the assistance of György Galántai), held in 1975, 1976, and 1977 in the Ganz-MÁVAG Cultural Center (Ganz-MÁVAG Kulturális Központ), and the drawing courses that Maurer also held there constituted significant developments in alternative artistic instruction in Hungary, the effects of which may still be discernible today. The courses, which were titled “Creativity and Visuality,” ran in the summer of 1976 in the Józsefváros Exhibition Hall (Józsefvárosi Kiállítóterem), where creative activities were organized under the guidance of the leaders of the Exercises, as well as members of the New Music Studio (Új Zenei Stúdió).

IN VITRINE

71.

**Endre Tót***Old Rain, New Rain, 1971*Typewriting on postcard (offset, paper), 3 3/4 x 9 5/8 inches (9.5 x 24.5 cm)
(EDG8383)

A body of Tót’s early conceptual work includes paper-based pieces with a pattern of “rain” that emerged by repeatedly hitting the “/” key on the typewriter, always accompanied by text. Found pictures—postcards, reproductions of well-known paintings, or images from magazines—comprised the basis of a significant portion of these works. The “rain” works were created through minimalistic means (the monotonous repetition of a single motif), and they stand on the borderline of text and image; we can regard them as visual poems.

72.



Endre Tót

I am glad if I can stamp - stamping action at stempelplaats, 1971/1980.12.13
Gelatin silver print
(EDG8382)

Tót broke away from painting around 1970–71, and began developing his Nothing/Zero, Rain, and Gladness ideas. With these works, the artist gained international attention and introduced humor into his art as a wry response to the banal conditions of bureaucratic socialism.

73.



Endre Tót

Look! Here's a giant zero for yoo!, 1974
Postcard (offset, paper), 7 5/8 x 4 5/8 inches (19.4 x 11.7 cm)
(EDG8378)

For Tót, the zero sign, which embodied the mathematical concept of nothing, primarily symbolized the absurdity of communication, while the philosophical and political aspects of the character “0” were also important to him. The “0” symbol—which he initially used to replace the text, or certain textual elements, in his letters—gradually took on a life of its own and became the central component of works in various media.

74.



Endre Tót

Unique Collection of Rain Portraits without date, 1971–78
Typewriting on offset print on paper, 9 1/4 x 5 1/4 inches (23.5 x 13.5 cm)
(EDG8386)

75.



Endre Tót

Audio Visual Rain, 1972
Typewriting on paper, 8 1/4 x 5 3/4 inches (21 x 14.5 cm)
(EDG8379)

76.



Endre Tót

Ten Questions (documents make me glad/sad/mad), 1973.05.15
Postcard (offset, paper), 7 1/4 x 4 inches (18.4 x 10 cm)
(EDG8384)

77.



Endre Tót

I am glad if I can type zeros (documents make me glad/sad/mad), 1975
Rubber stamp, offset, postcard, 8 x 3 3/4 inches (20.2 x 9.5 cm)
(EDG8381)

78.



Endre Tót

Night Rain, 1972
Typewriting on paper, height: 8 1/4 inches (21 cm)
(EDG8380)

79.



Pécs Workshop

Street Exhibition, 1975
Eight screenprints on paper, approximately 39 3/8 x 27 1/2 inches
(100 x 70 cm) each
(EDG8361)

Museums outside the capital of Budapest were less strictly controlled; thus the small city of Pécs played an outsized role in the history of neo-avant-garde art in the 1960s and 1970s. Pécs boasted a vibrant art scene, notably the Pécs Workshop group, which included Ferenc Ficzek, Károly Halász, Károly Kismányoky, Sándor Pinczehelyi, and Kálmán Szijártó. The artists of the Pécs Workshop were strongly committed to the cultural traditions of Pécs, and among their artistic references were Bauhaus and op art. But abstraction was just a start for their artistic investigations. While they began experimenting with serial geometric shapes in the early 1970s, the group's attention gradually turned toward land art and more overtly political forms of conceptualism.

80.



Bálint Szombathy

Poetry & Language VII, 1977
Ink stamp on vintage gelatin silver print, 9 1/2 x 7 1/8 x inches (24 x 18 cm)
(EDG8322)

Szombathy directed his visual-semiotic research at the spatial extension of the poem and frequently explored the intervention of linguistic signs that disrupt urban space.

81.



Bálint Szombathy

Poetry & Language IV, 1977

Ink stamp on vintage gelatin silver print, 9 1/2 x 7 1/8 x inches (24 x 18 cm)
(EDG8319)

82.



Bálint Szombathy

Poetry & Language VI, 1977

Ink stamp on vintage gelatin silver print, 7 1/8 x 9 1/2 inches (18 x 24 cm)
(EDG8321)

83.



Bálint Szombathy

Poetry & Language I, 1977

Ink stamp on vintage gelatin silver print, 9 1/2 x 7 1/8 x inches (24 x 18 cm)
(EDG8316)

84.



Bálint Szombathy

Poetry & Language V, 1977

Ink stamp on vintage gelatin silver print, 7 1/8 x 9 1/2 inches (18 x 24 cm)
(EDG8320)

85.



Bálint Szombathy

Poetry & Language II, 1977

Ink stamp on vintage gelatin silver print, 9 1/2 x 7 1/8 x inches (24 x 18 cm)
(EDG8317)

86.



Bálint Szombathy

Poetry & Language III, 1977

Ink stamp on vintage gelatin silver print, 9 1/2 x 7 1/8 x inches (24 x 18 cm)
(EDG8318)

87.



Tamás Szentjóby

Prism Poem, 1967

Ink and Letraset on paper, 11 3/4 x 8 1/4 inches (30 x 21 cm)
(EDG8372)

Along with happenings, Szentjóby created visual poems that expressed a non-hierarchical unity of image and text, likewise defined as an extension of poetry.

88.



Tamás Szentjóby

Skydiver, 1966–67

Mixed media (textile, xerography), 11 3/8 x 8 1/4 inches (29 x 21 cm)
(EDG8371)

89.



Katalin Ladik

Four Dimension Poems No 7, Electronic Music of Csipi, 1969

Marker on paper, 2 3/8 x 60 1/4 inches (6 x 153 cm)
(EDG8345)

A radical woman performer active in the Yugoslav, as well as the Hungarian, avant-garde, Ladik is perhaps the greatest rediscovery of recent years. Her visual and sound poetry, performances, and body art are based on the reinterpretation of body and language, sound and visibility.

90.



Katalin Ladik

Tales about the Seven-Headed Sewing Machine No. 1–6, 1978
Mixed media, six pieces, 7 7/8 x 5 1/2 inches (20 x 14 cm) each
(EDG8346)

A central element in Ladik's performances was a reflection on women's roles. Sometimes almost completely naked, at other times concealed by costumes, masks and props, her body and the ritual series of actions she carried out—or the elements referring to sewing and tailoring in her collages used as scores for her vocal performances—all questioned aspects of traditional female roles constructed by male-dominated society.

IN VITRINE

91.



Katalin Ladik

Traces of Green Palm of Hand Upholstery, 1972
Mixed media on paper, 12 1/4 x 19 7/8 inches (31 x 50.5 cm)
(EDG8344)

92.



Katalin Ladik

Phonopoetica, 1976
Record
(EDG8358)

The 1976 vinyl record *Phonopoetica: Phonetic Interpretation of Visual Poetry* gained international attention. A summary of her prior work in experimental art, the record included interpretations of poems by experimental poets of her generation (Gábor Tóth, Bálint Szombathy, and Franci Zagoričnik). She interpreted the original visual poems by treating their phonemes and graphic elements as a notation for her musical intonation of the selected consonants. *Phonopoetica* was an outstanding achievement of contemporary phonic poetry.

93.



Sándor Pinczehelyi

Soup, 1979

Ten gelatin silver prints on Dokubrom paper, 11 5/8 x 8 1/4 inches
(29.5 x 20.8 cm) each

Ed. 1/2

(EDG8363)

94.



Katalin Ladik

Poemin, 1978/2016

Six gelatin silver prints, 11 1/4 x 15 3/4 inches (28.5 x 40 cm) each

Photos by Imre Poth Gelatin

(EDG8360)

95.



Károly Halász

Private Broadcast No. 1-4, 1974-75

Four gelatin silver prints, 7 1/8 x 9 1/2 inches (18 x 24 cm) each

(EDG8333)

We can read a subversive intent into *Private Broadcast*, in which the artist crammed his naked body inside a box resembling a television set. Trapped in the symbol of state propaganda while performing a hostile takeover of it, the artist brings us a modicum of comic relief.

96.



Endre Tót

Very Special Gladnesses Series - I am glad if I can read Lenin,
1971-76/2015

Gelatin silver print, 9 1/2 x 7 1/8 inches (24 x 18 cm)

Ed. 2/10 + 2 AP

(EDG8531)

97.



Endre Tót

Very Special Gladness, 1971-76/2015

Gelatin silver print, 9 1/2 x 7 1/8 inches (24 x 18 cm)

Ed. 2/10 + 2 AP

(EDG8488)

98.



Endre Tót

Very Special Gladnesses Series - I am glad if I can advertise on posters,
1971–76/2015

Five gelatin silver prints, 9 1/2 x 7 1/8 inches (24 x 18 cm) each,
12 1/8 x 38 inches (30.5 x 96.5 cm) overall

Ed. 4/10 + 2 AP
(EDG8377)

99.



Endre Tót

Very Special Gladnesses Series - I am glad if I can stand next to you,
1971–76

Vintage gelatin silver print, 4 3/4 x 3 1/2 inches (11.9 x 9 cm)
(EDG8387)

100.



Endre Tót

Very Special Gladness Series - I am glad if..., 1971–76/2015

Vintage gelatin silver print, 4 3/4 x 3 1/2 inches (11.9 x 9 cm)
(EDG8385)

101.



Gyula Pauer

Marx-Lenin, 1971

Offset, double A4 page, folded, 8 1/4 x 11 3/4 inches (21.1 x 29.7 cm)
(EDG8434)

Pauer's gesture of cutting a silhouette into an empty page and folding it over an image of a monument to Karl Marx gives us nothing but a head floating in comically empty space. But by blotting out Marx's hair and beard, the artist revealed a face that resembled Lenin's, and as such, suggested the usurpation of the founding ideals of Communist utopia.

RESEARCH GALLERY

102.



Imre Bak

Imaginary Landscape, 2013

Acrylic on canvas, 31 1/2 x 47 1/4 inches (80 x 120 cm)
(EDG8312)

In the twenty-first century, Bak has evolved from post-painterly abstraction to a search for a post-medial painting. As his works take on an increasingly post-digital character, the artist attempts to conjure the coldness and harshness of the digital universe and convert it into a painting.

103.

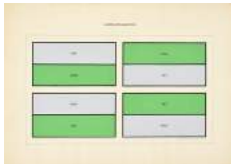


István Nádler

At All Times I, 2008

Casein and tempera on canvas, 94 1/2 x 70 7/8 inches (240 x 180 cm)
(EDG8447)

104.



Imre Bak

Landscape variations, 1973

Tempera on paper, 20 1/8 x 28 3/4 inches (51 x 73 cm)
(EDG8314)

In Bak's work the object and its description, the artwork and its meaning, the signifier and the signified are unified. He denotes and crops an abstraction of an ordinary landscape to target a deeper and more conscious way of seeing. The artist calls this process "Creative Vision"—recreating what our minds see through our senses. This drawing analyzes and breaks down the archetypal image of the landscape to its basic elements.

105.



Dóra Maurer

2+1, 2012

Acrylic on canvas and wood, 49 1/8 x 30 3/4 x 1 1/8 inches
(124.5 x 78 x 3 cm)
(EDG8453)

106.



Imre Bak

Unexpected, 2013

Acrylic on canvas, 78 3/4 x 118 1/8 inches (200 x 300 cm)
(EDG8308)

107.



Imre Bak

Matisse, 2014

Acrylic on canvas, 55 1/8 x 82 5/8 inches (140 x 210 cm)
(EDG8313)

Bak's work may be considered a unique thought-sequence on the history, nature, and changing contexts of abstraction and representation. In his latest works, he returns to a grid structure. This abstraction seems to vaguely appear behind the bars of an imaginary window.

108.



Imre Bak

Vertical Horizontal, 1973

Offset, collage, 16 1/2 x 24 1/8 inches (42 x 61.3 cm)
(EDG8407)

In a series of collages, Bak rearranges photographic fragments of rural landscapes and cityscapes, and thus creates geometric structures that address the conflict between tradition and industrialization.

109.



Imre Bak

Untitled, 1974

Offset, collage, 17 1/8 x 24 1/8 inches (43.3 x 61.3 cm)
(EDG8405)

Curated by András Szántó, this exhibition has been organized in collaboration with ACB Gallery, Kisterem Gallery, and Vintage Gallery in Budapest. It is made possible with the generous support of the Ministry of Foreign Affairs and Trade of Hungary and the Balassi Institute-Hungarian Cultural Center, New York.