

THE FILM CONSISTS OF SINGLE IMAGES. I find that so wonderful that I can't go on working like a rabbinical student, who has learnt nothing, because as soon as the rabbi began with "So the Lord spoke" he ran out into the garden to dance full of joy."

(Ágnes Háy, *Film—Mozgás—Trükk [Film—Movement—Trick]*, Budapest 1984)

Under the title *Film – Movement – Trick*, Badischer Kunstverein is presenting works by the Hungarian artists Ágnes Háy and Dóra Maurer. The exhibition in the Kunstverein's Atrium is the first comprehensive presentation of works by Ágnes Háy in Germany and is accompanied by selected films of Dóra Maurer. Both artists began working conceptually and conducting film experiments in the 1970s and 1980s, producing among other things structuralist animations and short films. These films present precise structures through the medium of film and often employ mathematical methods. The rules elaborated in each case are uncovered as a process so that the otherwise abstract mathematical principles receive perceptible extrapolations. Technical features such as the non-illusionist images, fixed camera position, and flickering effect of the artists' films create a rigorous, systematic, and at the same time playful atmosphere.

The exhibition title is taken from a 1984 essay by Ágnes Háy in which she describes the rules of animated filmmaking. On the one hand it is a summary of her practice, on the other a beginners' manual. Háy follows the rules described, but she also experiments with various techniques and materials when shooting her films alone in the studio. Her work is a consistent exploration of the possibilities inherent to the media she uses. Dóra Maurer likewise works with a range of media and materials. Her systematic and precise artistic experiments, often based on mathematical principles, culminate in photo series and films. Many of the latter were made in the Balázs Béla Stúdió a film production venue for auteur films founded in 1959. In addition, she develops her abstract painting—her *quasi-images*—and her graphic works.

Ágnes Háy and Dóra Maurer met regularly at the Balázs Béla Stúdió or in Miklós Erdély's "Creativity-Visuality" course. While they worked concurrently at those sites, they never actually worked together. But their oeuvres are both marked by an evident, often unconscious, relation to structuralist film, which their juxtaposition in this exhibition brings out clearly.

The exhibition includes the experimental animations *The diary of an eccentric gentleman* (1972) by Ágnes Háy and *Kalah* (1980) by Dóra Maurer. These works are supplemented by the non-illusionist short films *Timing* (1973/1980) by Dóra Maurer and *Waiting* (1980) by Ágnes Háy. A selection of further short films, publications, and graphics by Ágnes Háy illustrates that the artist continues to develop the methods she developed in the 1970s.

Curated by Lívía Nolasco-Rózsás

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