

acb Gallery

miart 2022

acb

acb Gallery focuses on hybrid paintings and ceramics from different generations of Hungarian artists.

The presentation shows works created by **Kálmán Szijártó** and **Károly Kismányoky**, **Sándor Pinczehelyi**, members of the most progressive artist group during the state socilaist era in Hungary, the Pécs Workshop at the turn of 1960s and 1970s. The geometric abstract compositions burnt in enamel were created with the aim to make a synthesis between visual arts, design and architecture. The idea of using the enamel as artistic medium originates from the complex artistic, theoretical and pedagogical practice of the leader of the group: **Ferenc Lantos**. In the era of standardized production, the duty of contemporary art, according to Lantos, was to utilise these possibilities by emphasising the communal power of art. Lantos started his unique artistic experiment with the medium of enamel in 1968 in a countryside Enamel Factory.

The paintings of **Márton Nemes** and the textile-objects of **Adrian Kiss** created after 2010, are from a very different era, but they are also produced on very special surfaces. While the enamel pieces refer to public space as a new utopian ground for contemporary art, the images of Nemes and Kiss use the terrain of digital imagery. On the other hand the combination of different (industrial and intimate) materials, steel, textile, ceramics, limestone etc. and the integration of design and art details into their works put them in proximty to the interdisciplinary thinking of Lantos and his students. Making acb Gallery's booth even more heterogenic while keeping the oscillation of applied techniques and "fine arts", we are proud to present ceramics by **Lajos Csertő** and by **Sári Ember** from the younger generation.

Heat, burning, firing, and integrative thinking are essential features of the works that yet show diverse and distinct characteristics in their media and thoughts by multiple generations of artists.

Márton Nemes

Márton Nemes (b. 1986, Székesfehérvár, Hungary) is a multimedia artist based in London, Budapest and New York, creating paintings, sculptures, installations and sounds. He received an M.F.A. from Chelsea College of Arts, London in 2018. Initially inspired by the architecture of Budapest, a city that he has spent the majority of his life residing in, Nemes's practice is rooted in the colourful abstraction of buildings. Since this early work, and after moving to London, Nemes has been heavily influenced by techno subcultures, continuing to create abstracted colourful works whilst attempting to duplicate the atmosphere and experience of rave culture, creating a disintegration and rearrangement of the pictorial state. Made using a range of materials, Nemes's artworks are eager to expand and bend, referencing the escapist counter cultures associated with rave scenes, creating multisensory, diverse experiences.



Photo by Márton Mónus, Pénzcentrum



Márton Nemes
Silence Paintings 09, 2021
stainless steel, car paint, acrylic, canvas, wood
139 x 109 cm



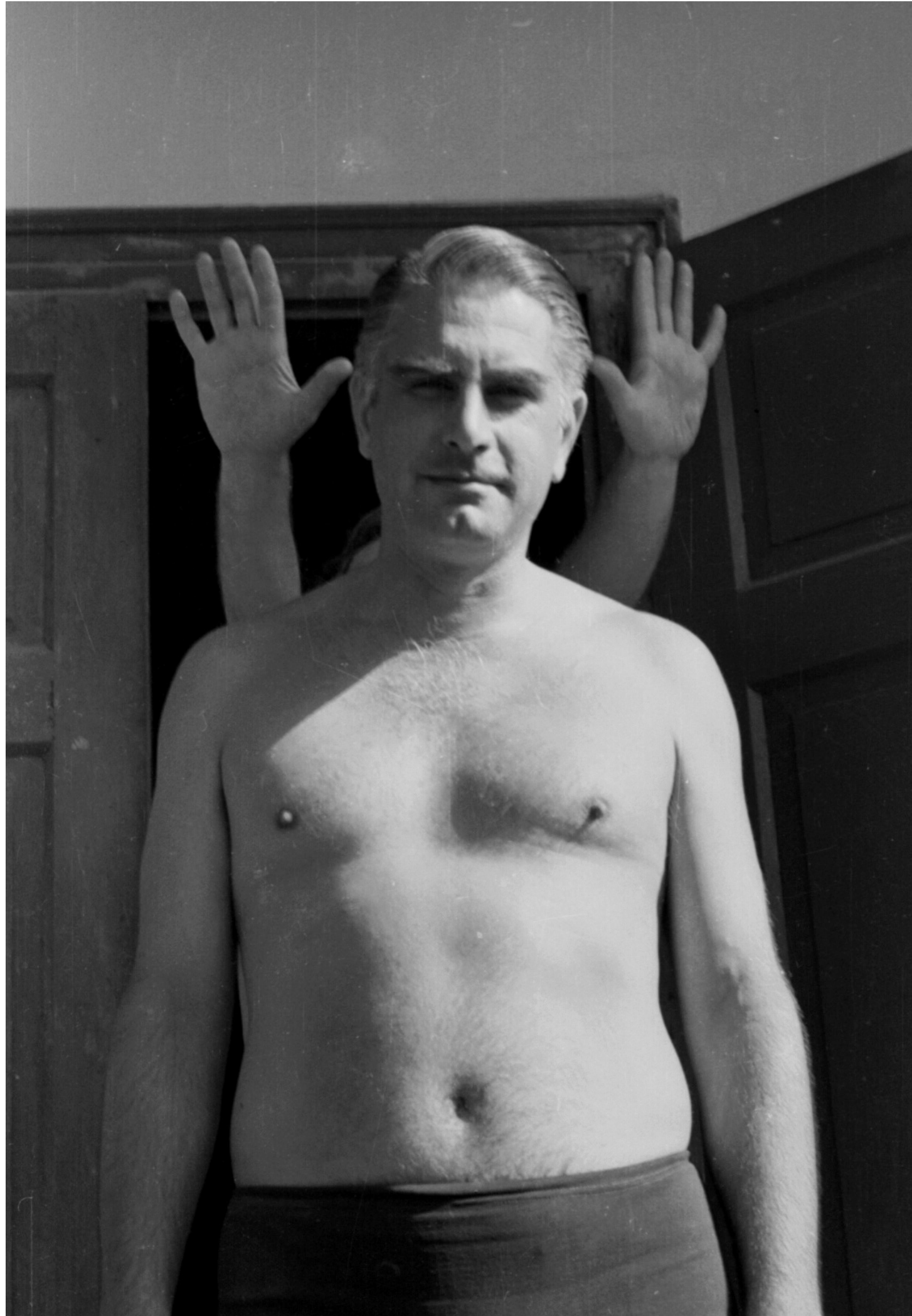
Márton Nemes
Silence Paintings 10, 2021
stainless steel, car paint, acrylic, canvas, wood
100 x 128 cm



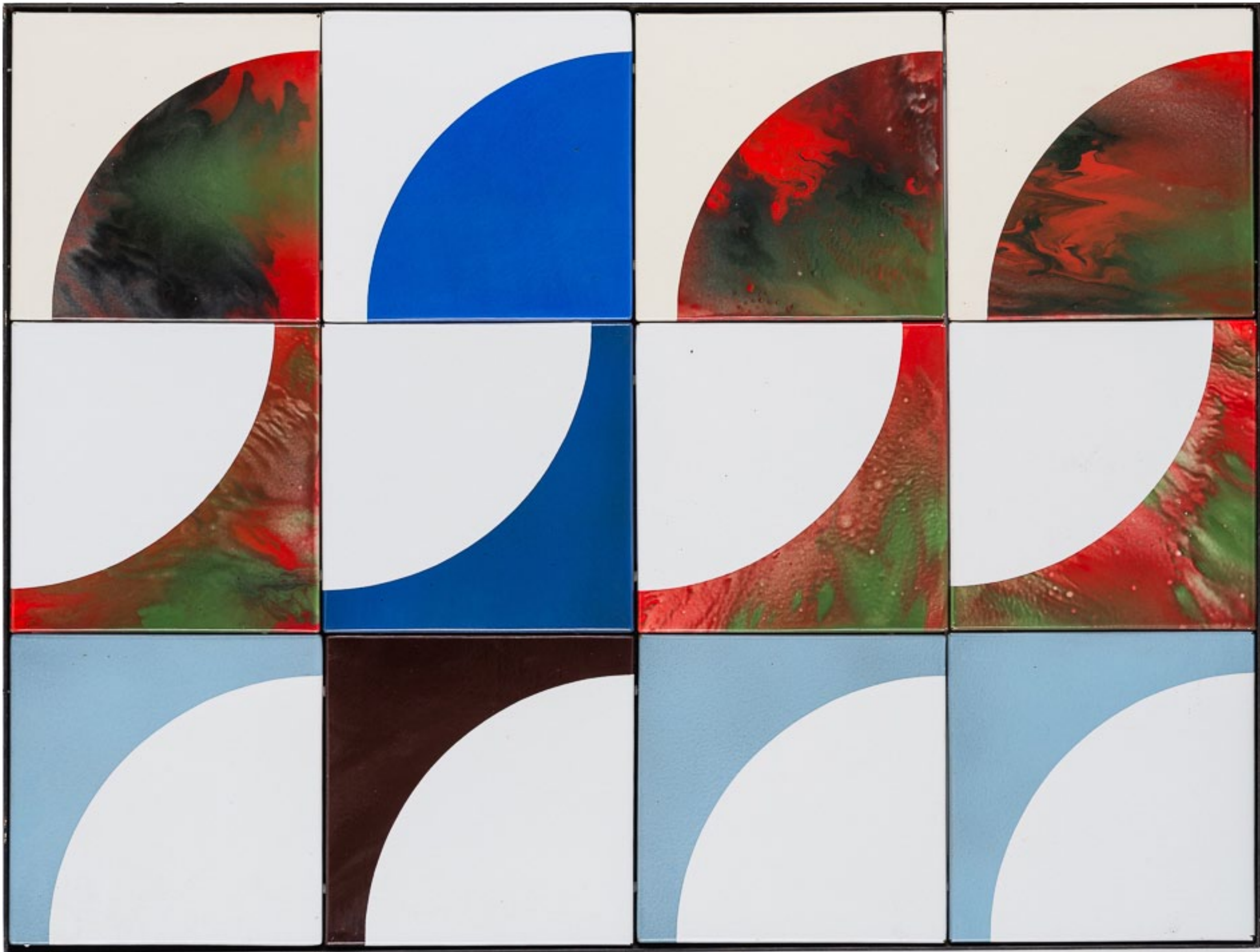
Márton Nemes
Bipolar 02., 2022
powder coated steel, car paint, travertine limestone
202 × 50 × 30 cm



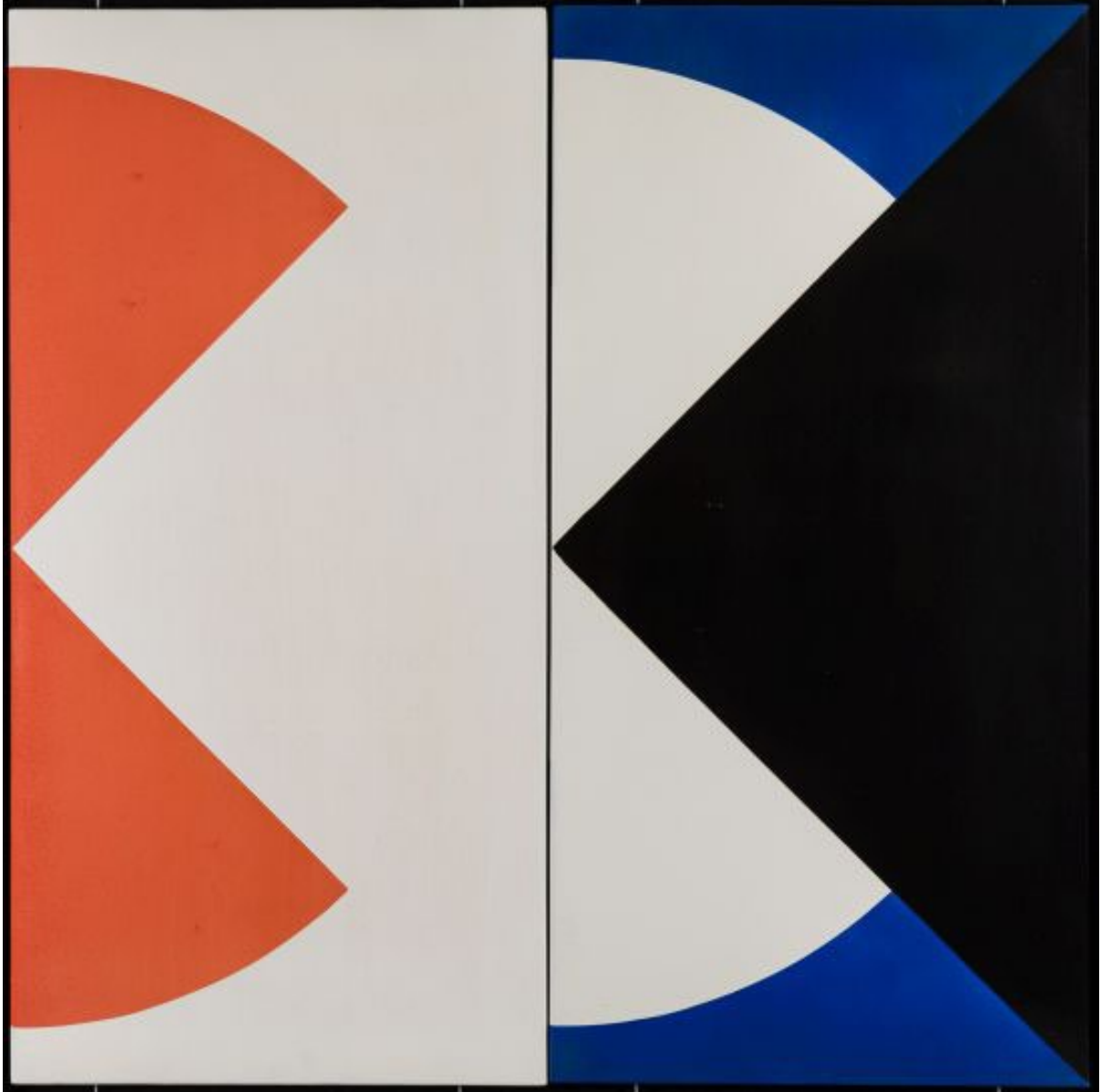
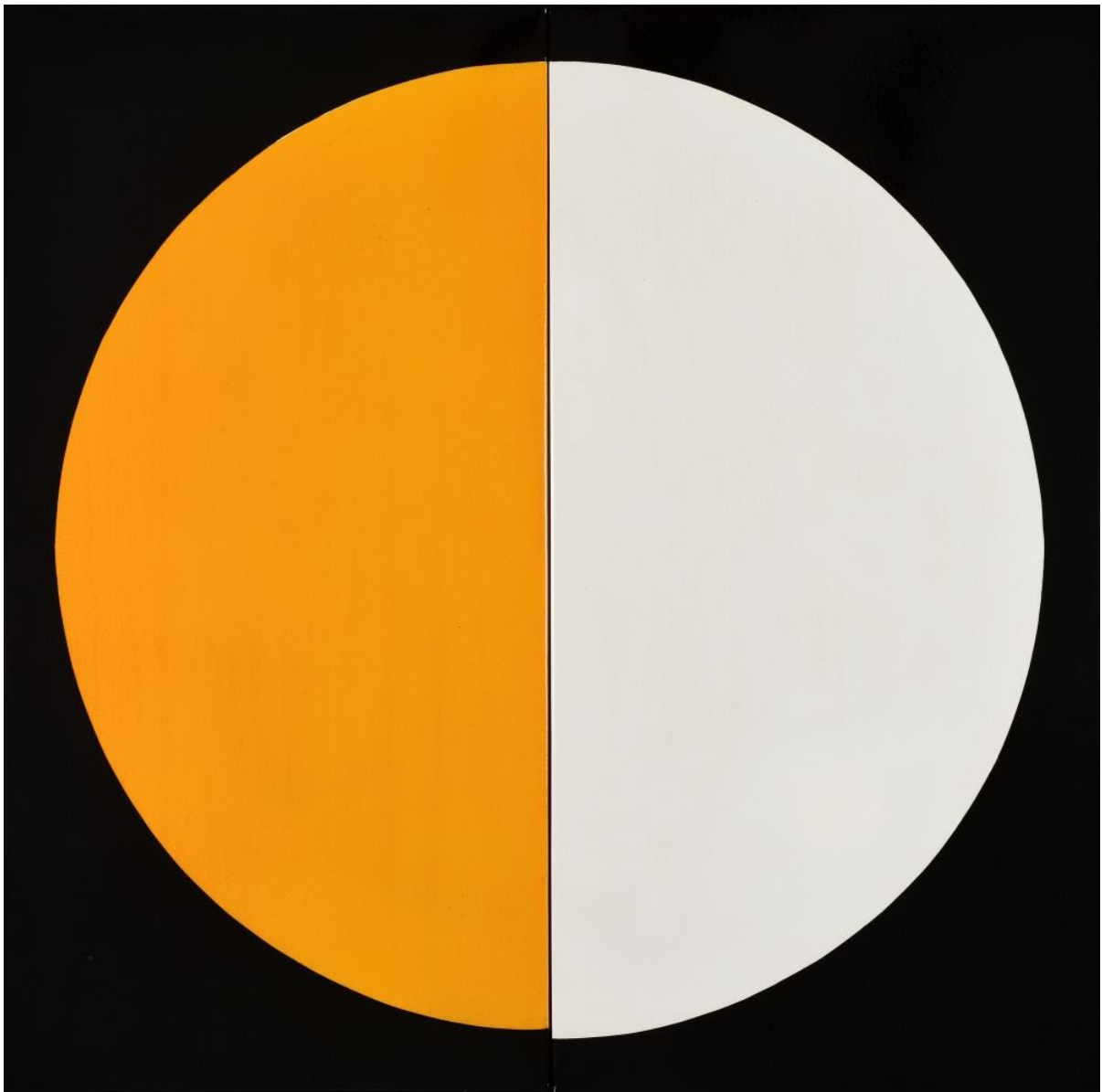
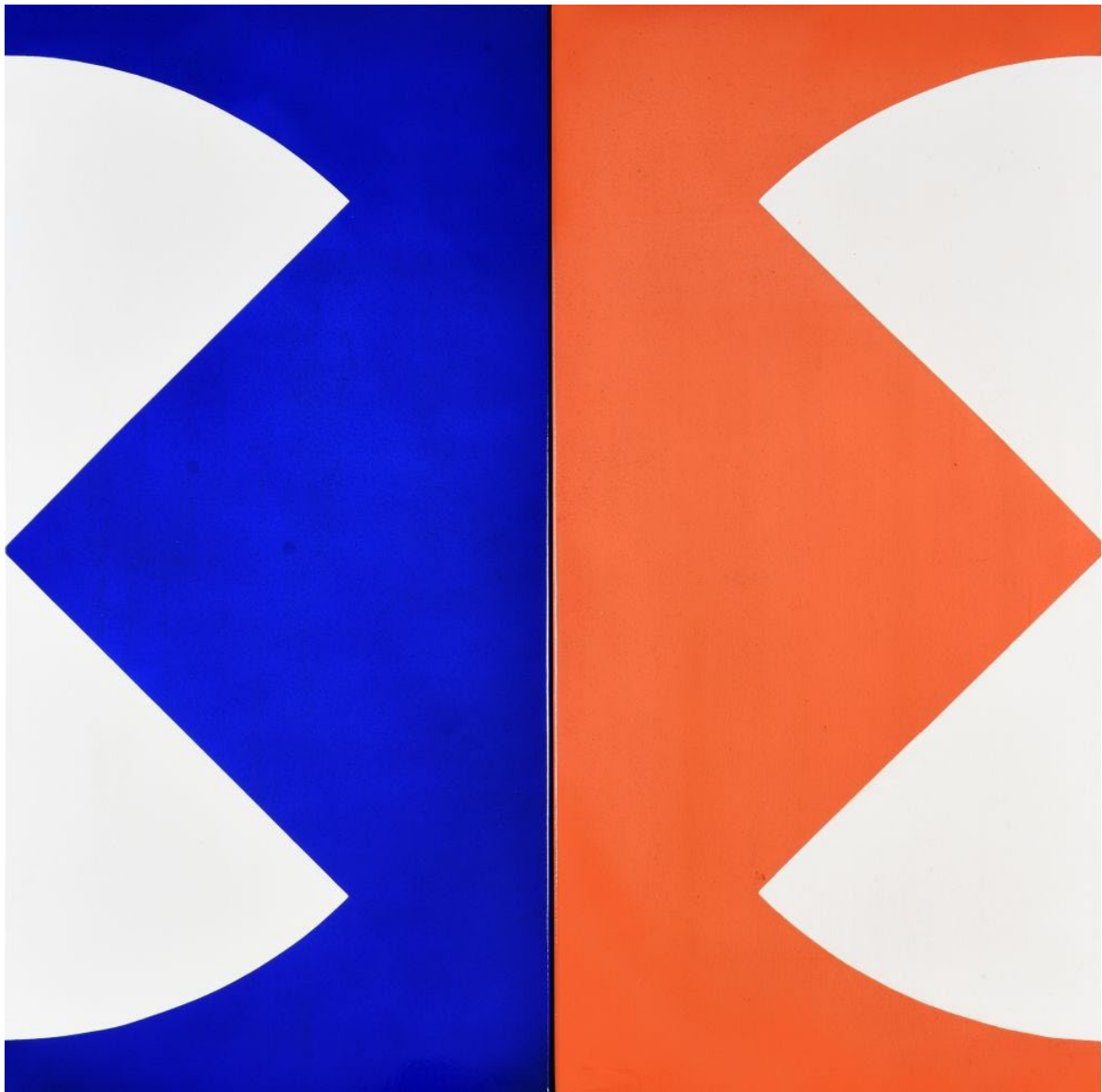
Ferenc Lantos



Ferenc Lantos (1929-2014) was active both as a painter and art instructor in the city of Pécs. In his practice, he focused on continuing and renewing the nature-centric, abstract and constructivist tradition of the 20th-century Hungarian art. Once a student of Abstraction-Création member Ferenc Martyn, his early experimentations in organic abstraction in the 1950s were followed by the elaboration of a geometric visual language based on a systematic reduction of natural forms in the next decade. The operations of this reductive process and the basic, combinable elements resulting from it laid the foundations of a structural variational compositional approach and of a consequent visual educational method, which he also published as essays. Lantos also played a determining role in the artistic development of the Pécs Workshop members, channelling his ideas on the role of art and the grandiose scales of visual transformation of the urban-architectural landscape through art into their practice. At the end of the 1960s, he became involved with the industrial multiplication of new art forms and artworks, and put this idea into practice with large steel panels covered with stove enamel, originally a material of industrial use that he paired with geometric abstract forms and relations of blazing colours. In the era of large-scale industry and socialist standardised production, the duty of fine art, according to Lantos, was also to utilise and apply these possibilities, to reconstruct nature in the built environment, to reinsert itself in everyday life and to emphasise its communal power.



Ferenc Lantos
Untitled, ca. 1969
enamelled steel plates
30 × 30 cm each, 90 × 120 cm framed



Ferenc Lantos
DÉDÁSZ, 1969
enameled steel plates
each piece consists of two plates, 120 × 120 cm framed

Károly Kismányoky

Károly Kismányoky (1943-2017) was a founding member of the Pécs Workshop. His experimenting and questioning nature led him to deny the fixed, finalised form of artwork and to focus on the process rather than the result – on the living activity rather than on the lifeless product. Under the visual directions of Ferenc Lantos, he first realised enamel works in the enamel factory of Bonyhád as well as prints and studies for geometric compositions together with the other members of the group. The outdoor, industrial and public character of the enamel works enlarging the realm of his atelier, his interest gradually shifted to situation-based practices. He started experimenting outdoors, in the surrounding natural and urban environment, keeping process and the unfolding of events as the focal point, instead of sheer creation and execution. His placement of basic geometric signs onto tree trunks, on the ground of sand quarries and gravel pits as soon as 1970 were in fact the first manifestations of Hungarian land art. In the conceptual period of the Pécs Workshop emerging from 1973, Kismányoky engaged mostly with photography, outdoor action and performance, investigating the visual potentials of replacement, concealment, masking, burning and sinking. These notions consistently outlined his interest for transformation, and reinforced the serial character in the execution of his pieces. This led him to work with the moving image and animation, while he kept elaborating his ideas in smaller graphic works and documenting the transformation of his urban environment.







Károly Kismányoky
Untitled, 1970
enameled steel plate
196 × 47 cm



Károly Kismányoky
Untitled, 1970
enameled steel plates
4 pcs, 45 × 45 cm each



Károly Kismányoky
Untitled, 1971
monoprint with paper cut-outs
61.2 × 43 cm



Károly Kismányoky
Untitled, 1971
monoprint with paper cut-outs
59.9 × 42 cm

Kálmán Szijártó



Kálmán Szijártó (b. 1946, Szigetvár, Hungary) was a founding member of the Pécs Workshop. After a short geometric period at the very end of the 1960s when he studied interference both as an idea and a retinal experience, he turned to new media as early as 1970, performing outdoor interventions together with Károly Kismányoky and documenting their results. By examining how simple linear elements placed into a natural context would interact or interfere with the scene, Szijártó developed an interest in engaging more with process-based, performative forms and expressions involving his body. In his photo series entitled *Art Gestures* (1971–1974), he interconnected the inscription ‘ART’ with opening and closing movements of the palm, giving both a poetic tone and political connotations to the piece. One of his most emblematic works remains nevertheless *Transformations*, a piece composed of a photo series (1977–1978) and a performance (1979–1980). Driven by the idea of interrelatedness, he wrapped his head with gauze, painted on it and then unveiled his face marked by the painting. In the resulting performance, Szijártó included the audience in the same process of wrapping, unwrapping then rewrapped all the strips of gauze around his head. An emphatic appropriation that echoed the concept developed in his early drawings and outdoor interventions: the reciprocal, permeable sensitisation of different surfaces, of reality and its reflection; of the performer and the performed context – should it be natural or human.



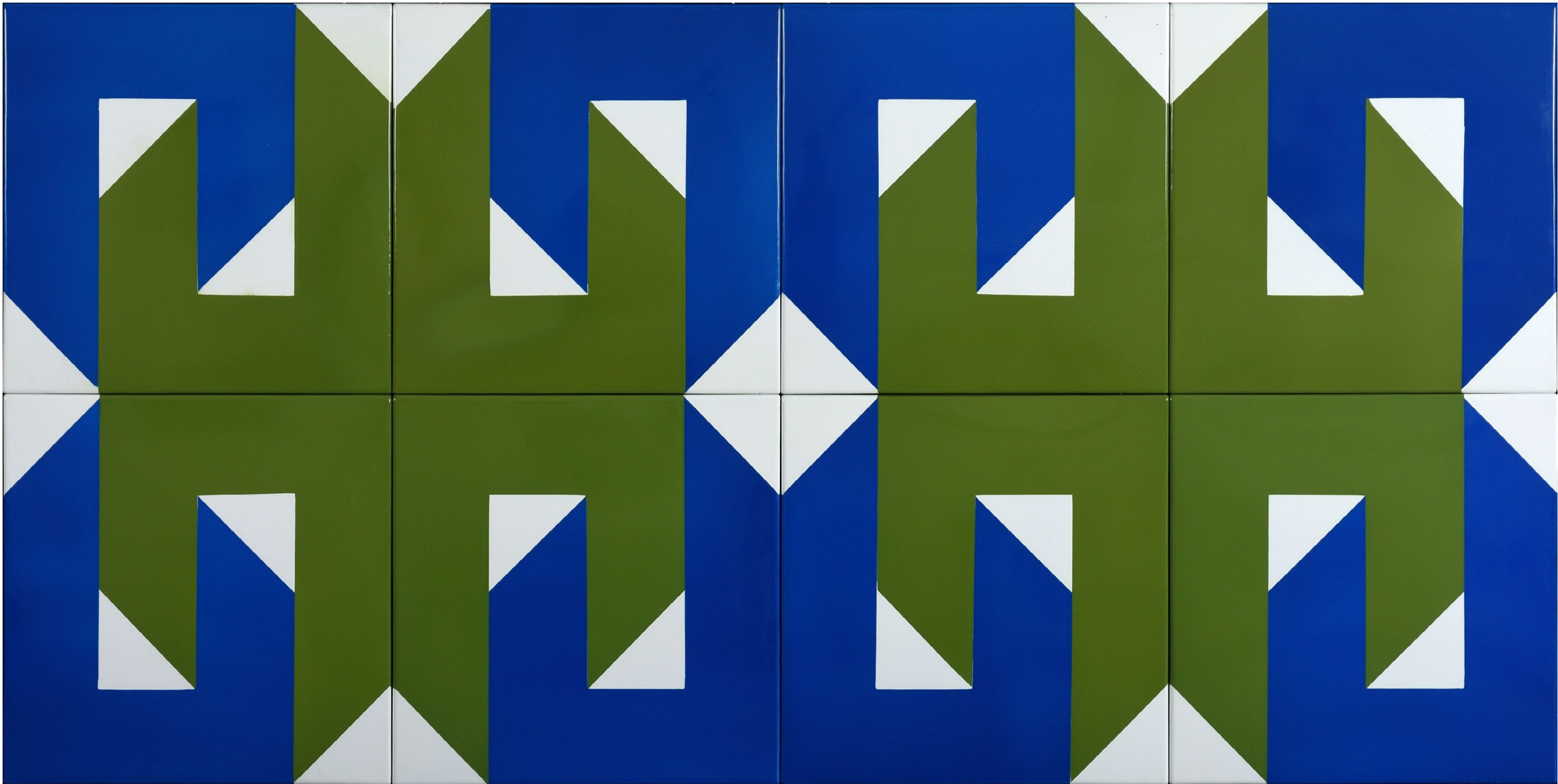
Kálmán Szijártó
 Untitled, 1970
 enameled steel plate
 45 × 45 cm



Sándor Pinczehelyi



Trained both as painter and teacher in Pécs, Sándor Pinczehelyi (b. 1946, Szigetvár, Hungary) was one of the founders of the Pécs Workshop and became quickly involved in the renewal of geometric abstraction and the conceptual endeavours spreading in the 1970s in a variety of media ranging from early geometric paintings, enamel pieces and graphic works to photos, videos and installations. The most distinctive motifs in his works are the hammer and sickle, the cobblestone and the five-pointed star, well-known symbols of the Communist era and its proletariat. Pinczehelyi stripped these emblem-like elements bare of their politically and historically loaded layers of meaning in order to retrieve the original signification that related to their function or form. Appropriating, using and reinterpreting them in connection to his own body and everyday objects in order to build an individual mythology determined by the historical and cultural reality of Central and Eastern Europe, Pinczehelyi developed a body of works with strongly ironic, political overtones definable as political pop art. In 1977, his iconic photograph entitled *Sickle and Hammer* (1973) was featured on the cover of an issue of *Kunstmagazin* dedicated to new art in Hungary. In the mid-1980s he turned to painting, continuing the motifs of his earlier works. In parallel with his visual practice, in which the figure of the artist stands as a historical, social and authentic individual, he got involved with the underground agenda of artistic organisation and initiated contact with the contemporary art scene of Former Yugoslavia and Poland. He was director of the Pécs Gallery between 1977 and 1999, and teaches at the Visual Arts Faculty of the Janus Pannonius University in Pécs.



Sándor Pinczehelyi
Untitled, 1972
enameled steel plate
8 pcs, 45 × 45 cm each, 90 × 180 cm framed

Sári Ember



Sári Ember (born in 1985, São Paulo, Brazil, lives and works in Budapest, Hungary) graduated from the photography department of the Moholy-Nagy University of Arts. She lives and works in Budapest. Her artistic practice revolves around the nature of representation by creating complex installations. She quotes forms from a large variety of references, and use the narrative capacity of constellations of objects made from marble, silk, paper collages and ceramics. Through the symbolic values of the noble materials and the archetypical, semi-abstract motive-set, she seeks to explore common experiences.

Ember works with materials, like stone, ceramics and textile, that have been used throughout several generations or even eras, and during those times their significance and usage have also changed, and partly remained, thus have a strong symbolic value.

“I consider the marble, ceramics, paper-collage masks and figures that I make as portraits. Portraits, but not in the common sense, since these objects don’t depict a specific person, they depict the traditions, the understanding and the nature of representation itself. These objects in an installation are open enough to be a guideline of a story of every visitor. I often borrow archetypal characters or tales, in order to evoke common experiences.” - Sári Ember



Sári Ember
 Twins in Green, 2018
 marble, iron
 150 × 41 × 60 cm



Sári Ember
 Moon masks (pink), 2019
 marble, iron
 65 × 65 × 165 cm



Sári Ember
Rectangular face in black and white, 2020
ceramics
11.5 × 9 × 1.5 cm



Sári Ember
Vase with garden and buried figure, 2021
ceramics
52 × 27 × 27 cm



Sári Ember
Untitled (big black vase
with cups on pink), 2021
paper collage
20.6 × 14.1 cm



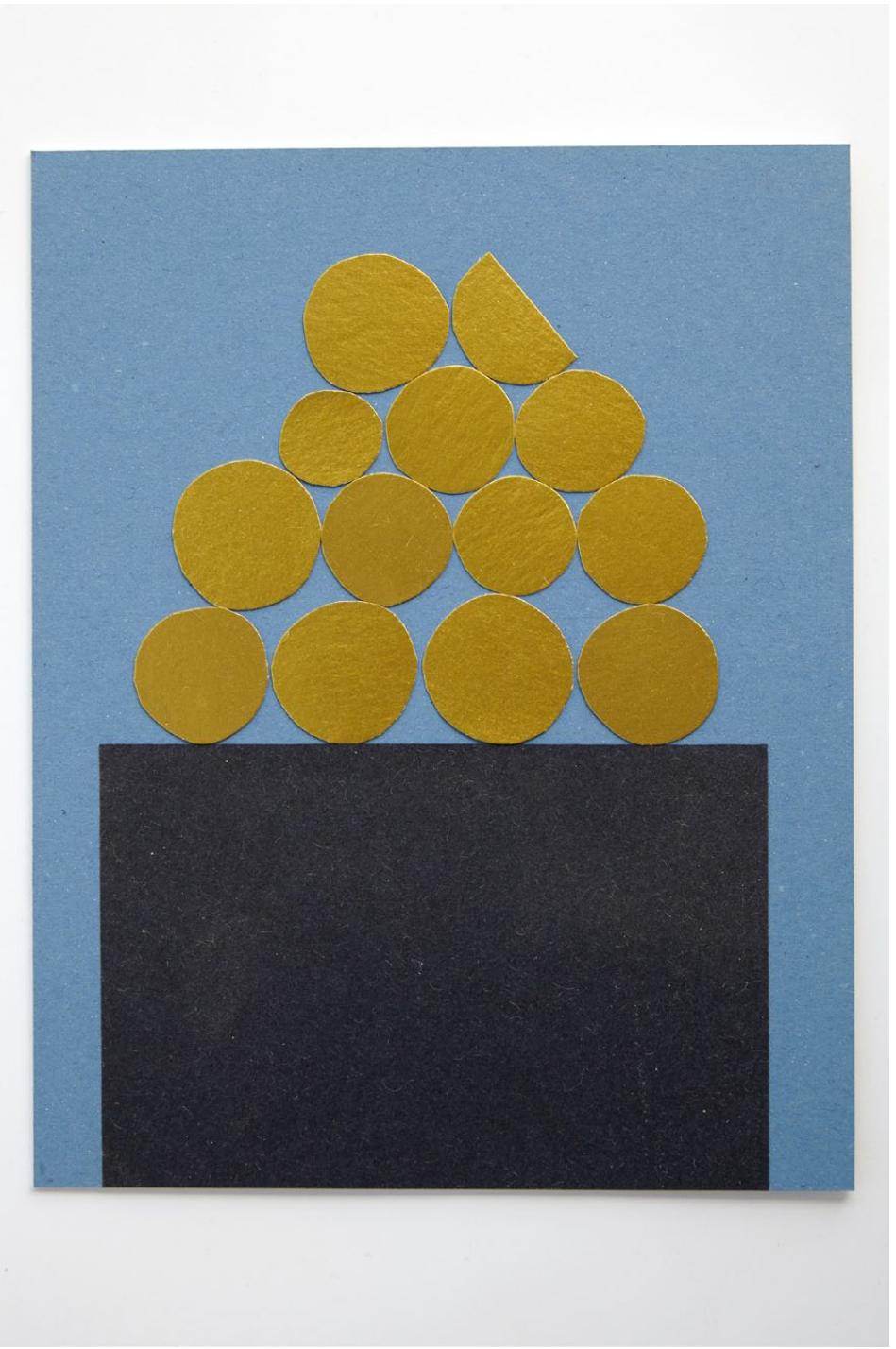
Sári Ember
Untitled (two yellow heads
with pits), 2021
paper collage
19.1 × 14.1 cm



Sári Ember
Untitled (grey stone object
on dark orange), 2021
paper collage
21 × 14.1 cm



Sári Ember
Untitled (silver moon head and
red pedestal on pink), 2021
paper collage
15.6 × 10.7 cm



Sári Ember
Untitled (gold findings on
pedestal on blue), 2021
paper collage
19 × 15 cm

Adrian Kiss



Photo by Péter Puklus

The hybrid character of the works created by Adrian Kiss (b. 1990, 1990, Miercurea Ciuc, Romania, lives and works in Budapest, Hungary) in recent years has evolved from the synthesis of the sensuality of his artistic approach and the rationality of his creative process conceived of as design. While the former presupposes a contemplative, spontaneous openness, the latter implies an oriented and controlled process – the journey from sketch to finished object – in which the execution and completion of the materials by means of professional and applied techniques is at once complemented by the poetics of their inner sensuality. It is in this duality that Kiss's unique narrative installations created in recent years are deconstructed and constructed, their thematic unity provided by the formulation of the human body in abstract forms, their medial basic tone by the extensive use of materials, meaningful in its diversity (leather, artificial leather, canvas, concrete, wood, ceramics), and their visual character by the appropriation of details and industrial design forms borrowed from the world of everyday objects and fashion.



Adrian Kiss
 Bowl hole 2, 2017
 Poly nylon, ropes, wadding, canvas,
 leather and clay object on metal and wood structure
 114 x 152 x 21 cm







Adrian Kiss
Moto 3., 2021
quilted synthetic leather
190 x 135 cm



Lajos Csertő

After his technical studies Lajos Csertő (1943-2020) started to work at the Danube Ironworks and became actively involved in research and development for glassworks. Based on his experiences in engineering he focused on the material itself as he sought to explore the experimental potential of the designing process. His rich knowledge regarding the various materials and his constant aspiration for innovation manifested itself primarily in sculptures and in architectural sculptures. Beside working with different types of metal, wood, marble, granite and glass, ceramics also had a prominent role in his artistic activity. Alongside his public works, creating ceramic objects became central during the seventies, followed by large scale glass objects through the eighties.

Csertő's ceramics are characterized by an organic formal language that resembles Henry Moore's sculpture and stone blocks articulated by holes. Csertő reached back to the forms and elements that characterize Henry Moore's, Hans Arp's and Constantin Brâncuși's work. His master, István Gádor ceramist took a significant role in the mediation of such bodies of work, who was well-informed about the western art tendencies. Smoothed by the forces of nature, the rock- and herb-like rounded, organic shapes were recurring elements in his well-refined craftsmanship. He was rather interested in the challenges of the creation process than the theoretical or aesthetic questions of contemporary sculpture.





Lajos Csertő
Untitled, 1978
glazed ceramics
60 × 21 × 18 cm



Lajos Csertő
Untitled, 1971
glazed ceramics
78 × 22 × 18 cm



Lajos Csertő
Untitled, 1972
glazed ceramics
53 x 20 x 16 cm



Lajos Csertő
Untitled, 1973
glazed ceramics
35 × 54 × 26 cm



Lajos Csertő
Untitled, ca. 1971-1979
ceramics
56 × 50 × 38 cm

acb Gallery

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