

acb Gallery presents its first online exhibition

*Hands that make the world go round
even in times of quarantine*

Exhibiting artists:

Imre Bak, Róbert Batykó, Agnes Denes, Ágnes Eperjesi, Ferenc Ficzek, István B. Gellér, Gábor Gerhes, Andrea Éva Győri, Tamás Hencze, Károly Hopp-Halász, Adrian Kiss, Ferenc Lantos, Nádor Katalin, Szijártó Kálmán, Gábor Roskó, Substitute Thirsters, Margit Szilvitzky, Hajnalka Tarr, Endre Tót, Péter Szarka, János Vető, Zuzu-Vető

acb Gallery is launching its first online exhibition during the Covid-19 pandemic. The location, the medium and the selection of the show are reflecting on the new reality which has unfolded globally with an unprecedented pace, staggering not only the eco-system of contemporary art, but all known global macrostructures which are defining our everyday life.

acb has hanged the semi-real, semi-virtual exhibition in an unconventional space of our premises, which so far has not been accessible for the public, thus also reflecting on how radically our reality has changed: we hardly can leave our homes because of the risk of infection. On the other hand, the title of the exhibition refers to the fact that although our reality is changing permanently including the infrastructure of contemporary art, the freedom of artists and their artworks will remain untouched - even the virus is unable to infiltrate this form of freedom. Contemporary art was tested so many times, by different challenges of the modern history of mankind, but always came out triumphant on the long run. The exhibition and its instinctive selection is celebrating this manifestation of human freedom.

The exhibited artworks naturally reflect on the disappearance of our physical encounters and intimacy and on the acceleration of the digitalization of our experiences of nature. The exhibition also showcases pieces, which can be perceived differently from our present perspective, because they contain layers which are resonating with the ongoing changes of our reality. The claustrophobic experience of our self-imposed quarantines, the power of creation even within our reduced frames of activity and the motif of hands are all important points of departure of the selection. The artworks are also engaging with an important dialogue with the unique character of the space, which has been an abandoned flat used as a storage in the past years and bearing all kinds of traces of life usually banished from our white cubes.





EXHIBITED WORKS

The artistic program of Tamás Hencze came to its full bloom in the second part of the 1960s on his paintings on paper created with a rubber roller. The blurred stripes, spots and ovals of the images are mirroring the effects of minimalism and structuralism. Hencze banished the personal subjective aspects of french gesture painting which were dominant in his works till 1966-1967, his new pieces seemed to be tending much more towards objectivity with their seriality. From this moment on his paintings were analyzing the mechanism of perception, they weren't seducing their viewers to referential plays, but rather trying absorb them with their visual power.

Hencze was researching the inner rhythm of blurred horizontal and diagonal spots and stripes at the end of the 1960s and in the early 1970s. He created his vibrating surfaces without the use of a paintbrush with offset paint known from the printing industry. Hencze used masking and rubber roller in order to achieve total tonal homogeneity for his color-, and form-structures. Furthermore the artist was using colors in a very selective way, the best proof for this is his intensively red work from the end of the 1960s, as he was interested in the potential of non-narrative painting: in pure visual perception which is built on modulating structures and on analyzing the nature of systems.

Tamás Hencze
Untitled, 1969-71
offset paint on cardboard
70 x 40 cm





The 2012 painting of Róbert Batykó entitled *Blunt* holds a unique bridge position in the oeuvre of the artist, as it is connected to the previous instrument and machine „portraits” with its neutral minimalistic colors and shapes, and with through its topic with his later trash paintings. As Dávid Fehér writes about the 2012 and 2013 paintings of Batykó:

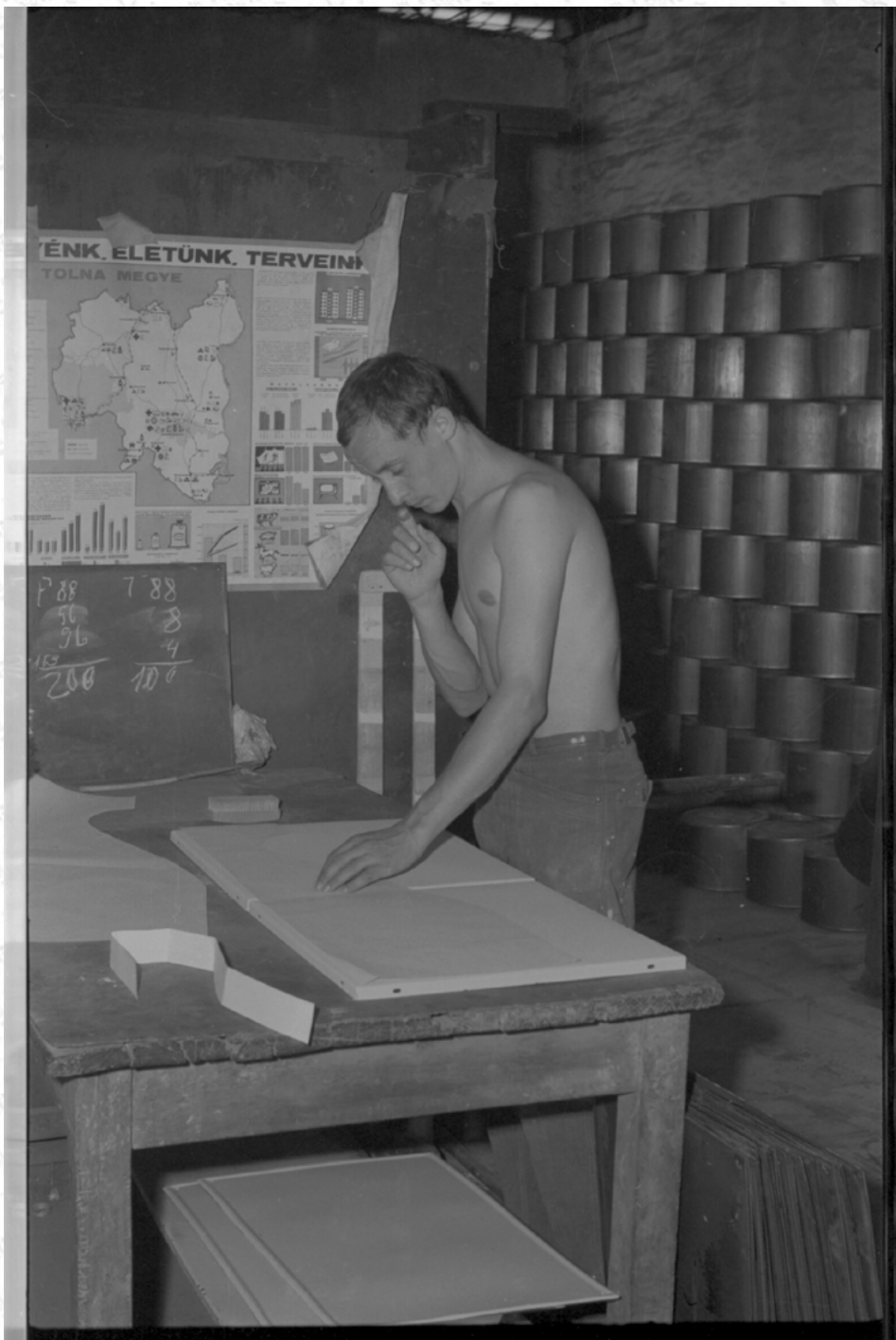
„It is in Batykó’s strategy for constructing the image that the unique duality of lifelikeness and unreality, of realism and abstraction, can be detected the most: he paints the chosen visual fragments on a radically large scale. While he exercises photographic precision, he simultaneously removes these details from the original milieu (...) decontextualizing (...) them. In their new environment, the sometimes unrecognizable object fragments appear as if they were floating in some kind of cosmic space, which appears both microscopic and macroscopic, close and far away (...)”¹

The exceptionally consequent painting program of Batykó built on visual decontextualisation by zooming in on visual fragments is continuing even in his newest exhibitions, which analyse the nature and the painterly potential of digital images.

¹ Dávid Fehér: Shadows of painting in : Batykó Róbert festmények/paintings 2012-2013, Pauker Holding Kft., Budapest, 2013.

Róbert Batykó
Blunt, 2009-2015
oil on canvas
150 x 120 cm





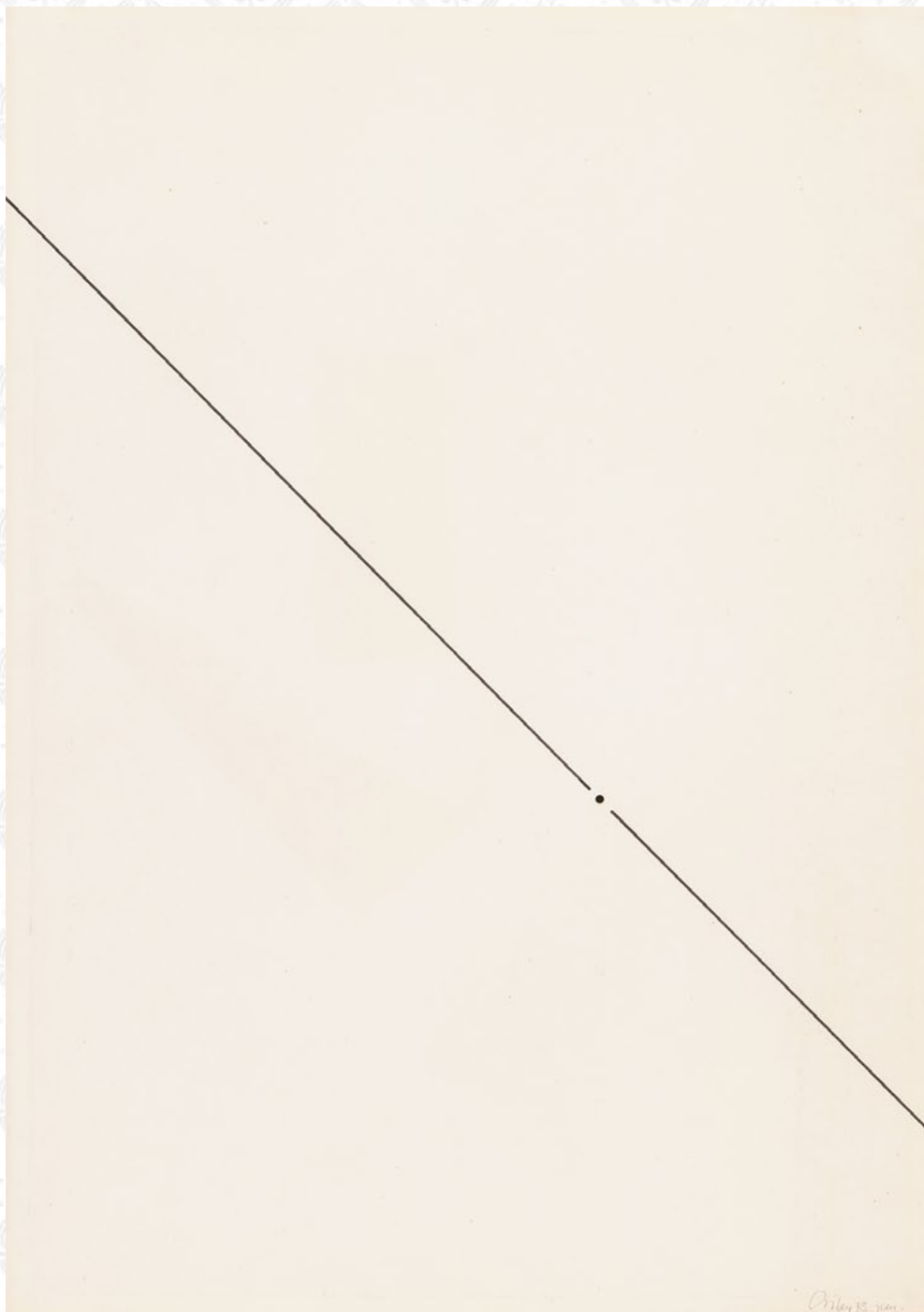
Kálmán Szijártó (b. 1946) was a founding member of the Pécs Workshop. While the activity of the group spanned over ten fertile years between 1969 and 1980, when prolific co-authorship and individual practices unfolded in parallel and with equal intensity for each artist, Kálmán Szijártó remains to this day the least known member of the group. In 2017, acb NA opened Kálmán Szijártó's first individual exhibition that focussed on ideas that were central to his practice and on works that show the variety of media used by the artist, from works on paper through enamel to photo. Szijártó's interest for an unusual but local material, the enamelled steel plate, was rooted in the vicinity of Bonyhád, a town close to Pécs famous for its enamel factory, where artists had the possibility to collaborate with the local workers in order to create enamel pieces based on their preparatory sketches.

The technical help and know-how of the workers was needed for the mixing of colours as well as for the process of baking the pieces at high temperature. Kálmán Szijártó spent three summers in the factory between 1970 and 1972, where he experimented with clear forms, compositions and proportions. Szijártó also experimented with his earlier concerns for the idea of interference and explored the possibilities of enamel to express it. This interest appears particularly clearly in a small untitled enamel piece he realized in 1970, that combines the optical tricks resulting from lines of different colours or thickness interfering with geometrical forms and the different surfaces obtained with the help of spraying either colour powder directly on the surface, or through grids. The visual result is sensual and lyrical, as Op-Art and geometrical elements mingle with sprayed or brushed fields of colours evoking movement, gesture and dynamism.



Kálmán Szijártó
Untitled, 1970
enameled steel plate
45 x 45 x 1.5 cm



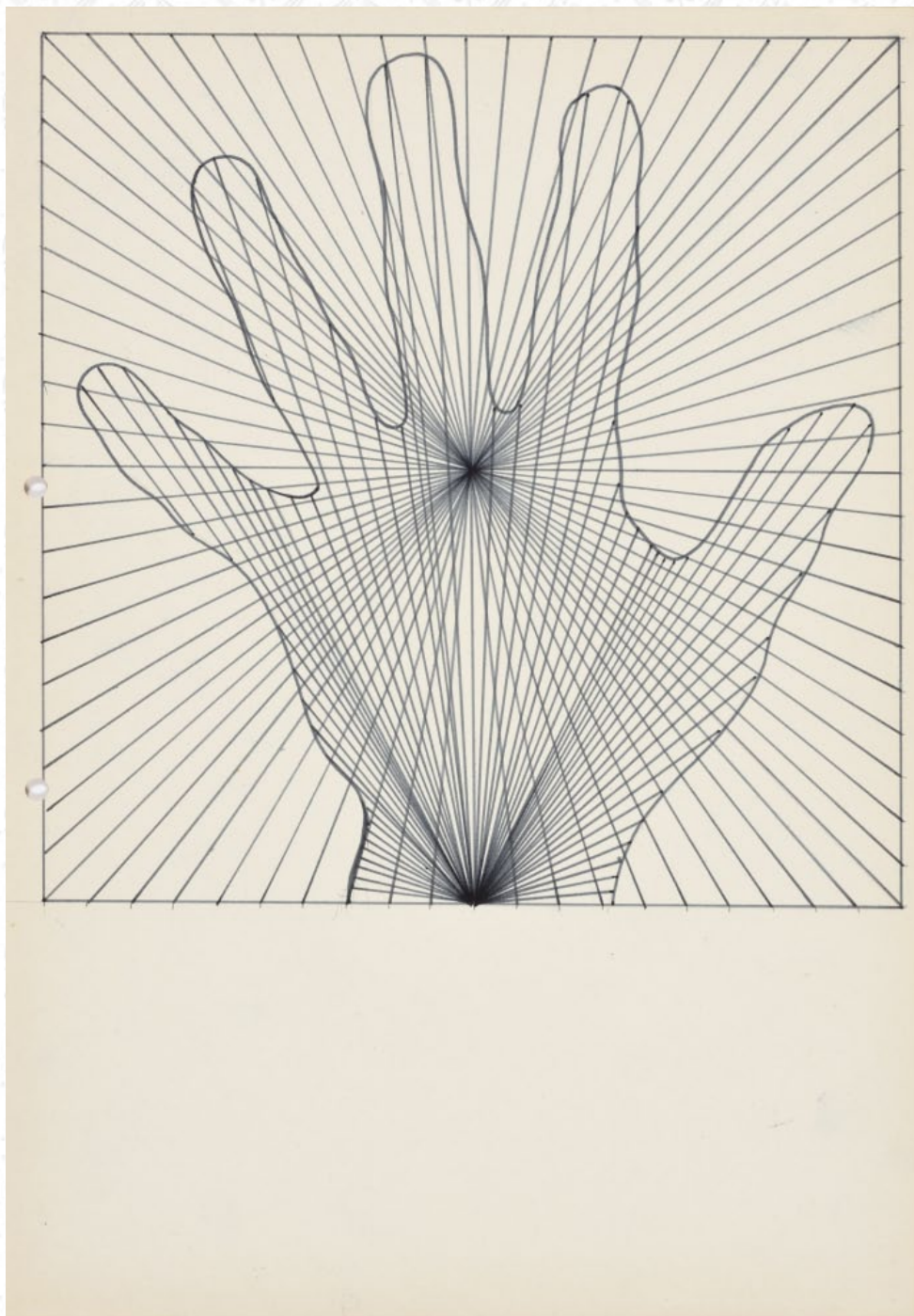


Paul Klee said: the line is a point that went for a walk. From our times perspective, reading Tibor Csiky's work with Klee's logic: the point is a line then that went home and that is staying home.

Tibor Csiky (1932- 1989) is one of the determining figures who shaped the neo-avant-garde sculpture scene in the course of the 1960s in Hungary. The main source of inspiration of his activity lays in natural sciences, and the exploration of the permeability between art and science. His practice connected with numerous movements - structuralism, op-art, conceptual art, minimal art and constructivism - and explored seemingly clear and obvious contraries such as closed-open, light-shadow, plane-volume, organic-geometric with the aim to find harmony in tension, and synthesis in composition.

Tibor Csiky
Variations on the „69 sheet“, 1973
felt tip pen on paper
42 x 30 cm





The artistic career of Károly Hopp-Halász (1946-2016) was kick-started by his period as member of the Pécs Workshop (1969-1980). It was in this collective atmosphere that he found his singular voice, coupling his formal language rooted in nature with the influence of international trends and artists he had taken great interest in throughout his high school years - most importantly Op Art and Vasarely -, the resulting sensitivity for geometry, as well as the experimental nature of the actions carried out with the other members of the Workshop (Ferenc Ficzek, Károly Kismányoky, Sándor Pinczehelyi and Kálmán Szíjártó). Radial compositions are recurring in Károly Hopp-Halász's early graphical, enamel works and paintings.

They developed and constructed as thin intersecting webs or thickening rays arranged in the form of a palm leaf, which continued his studies of light and shadow on the basis of László Moholy-Nagy's writings and experimentations, the geometric reduction of natural forms as elaborated and taught by Ferenc Lantos, and was to become a recurring characteristic element of visual investigation in his oeuvre. The radial sketch combined with the motif of his own hand constitutes a unique graphical composition in this series.

Károly Hopp-Halász
Untitled, 1968-69
graphite and fel-tip pen on paper
30.5 x 21.5 cm





The founders of Substitute Thirsters (1984-1992), István Elek, Balázs Fekete, Attila Nagy, Péter Kardos and Tibor Várnagy got acquainted beyond the walls of formal art education at a fine arts circle in Budapest. Later they were joined by Balázs Beöthy, Attila Danko and Rolland Pereszlényi. Their work is characterized by an anti-institutional and anti-authoritarian approach, irony and an absurd usage of language, while art brut, dadaism/neo-dadaism and Fluxus provide the framework for their activities.

On one hand, the unique, fresh voice of the group sets them apart from other, late Kádár-era collectives, while their diverse activities (painting, graphics, installation, literature, performance and happening, samizdat magazine/art book publishing, music, film) and community work instinctively matched the peculiarities of Hungarian and international art life in the '80s enchanted by underground "genius dilettantes".

In their works, we can find parodies of avant-garde traditions and behavior, signs of punk/postpunk following the path of situationism, urban new wave and also neo-expressionism. Their trademarks have become paraphrases created by the appropriation of classic artworks, using "poor", "substitute" materials. *The Perpetual Calendar*, which was made in the summer of 1987 at the house of Balázs Fekete in Apostag, is related to these works. Every day a figure (in most cases a female nude) was painted and was given a name just like on the pages of actual nude calendars first published in Hungary at the time. The calendar thus simultaneously reflects on this capitalist symbol and the calendar cards prevalent in socialist countries, while provoking socialist morality condemning pride, nudity, and eroticism as well as the "Western" conception of fetishizing the female body through grotesque images and compositions using visual means radically different from the usual forms of arousing sexual desire. The calendar was first presented at the 1987 Studio of Young Artists' Association exhibition in form of an installation. The exhibition was accompanied by an event called *Female Matinee*, during which the group members read from their favorite texts related to sexuality as part of an all-day action.

Substitute Thirsters
 From the *Perpetual Calendar* series (April), 1987
 watercolor, ink on paper
 42 x 30 cm

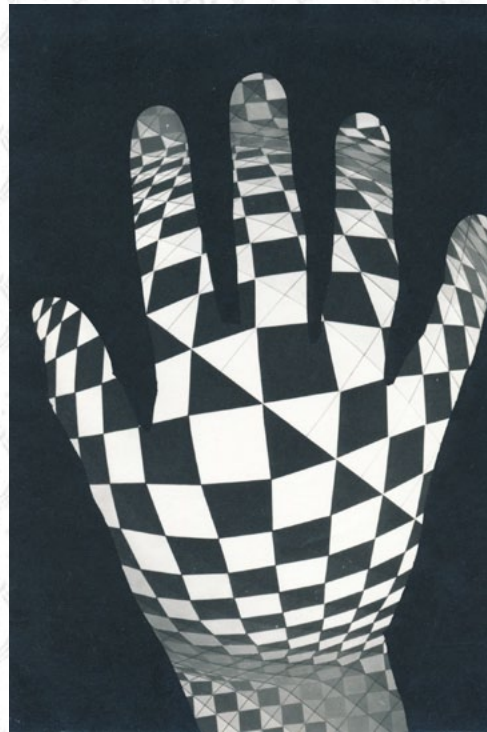




Katalin Nádor
Untitled, c. 1970
gelatin silver print
20.8 x 14.9 cm

Katalin Nádor (1938-2018) was known for decades as the photographer of the Janus Pannonius Museum in Pécs where she worked documenting artworks. Her name was also associated with the documentation of performances and exhibitions realized by the Pécs Workshop. The independent, experimental, lyrical abstract photographic work she had simultaneously developed in the course of the sixties and seventies did not receive any professional attention, albeit rooted in the visual heritage of György Kepes' and László Moholy-Nagy's visual investigations, and reflecting on the contemporary, new constructivist, geometric artistic endeavours of the Pécs art scene. Her photograms, graphical still-life analyses reveal a sensitive, singular artistic perspective that examines the aesthetic relation and reciprocity between nature and architecture, landscape and object through the lens of abstract photography.

The motif of the hand - probably her own hand - interweaves her whole experimental practice developed between 1963 and the end of the seventies. Departing from the documentation of workers hands evoking socio-photography, Nádor shifts her attention to female hands, first unfolding the motif in simple palm down position, then including gestures, and combines it with different surfaces like bubble wrap, mosquito net or tracing paper through multiple exposure. The playful, mysterious and poetic atmosphere of her series roots in the superposition, repetition and combination of graphical elements, textures and the hand.



Katalin Nádor
Untitled, c. 1970
gelatin silver prints
20.8 x 14.9 cm each

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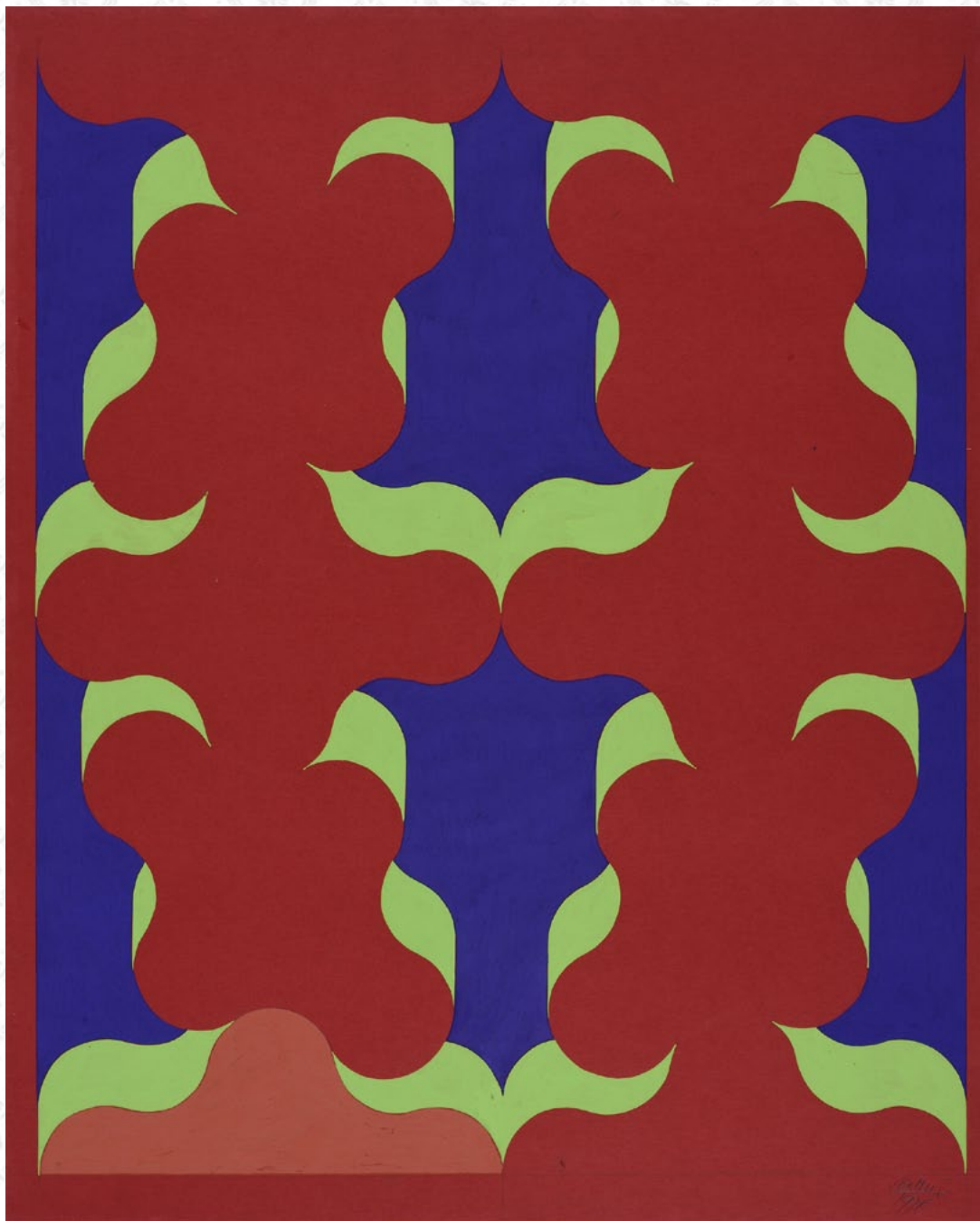
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We don't have a more actual global experience in the spring of 2020 than the complete prismatic fallout of our reality defined by our complex systems. These impressions on our reality and self-image can also be projected onto the newest works of Hajnalka Tarr. In her new series Tarr is providing us a manual and laborous answer to our struggles, embedded deeply in her artistic practice: she reassembles the parts of her reality capsuled under glass in her mosaic compositions, which are glued one by one next to each other, creating a new, but fragmented whole. During the manual creation she constantly reinterprets the new reality which consists of splinters of images and texts. The appearance of fragments of the explanatory dictionaries also make a strong reference on the constant conscious self-reflections of the artist. Former student of Dóra Maurer, Tarr's photo mosaics are dealing with sequentiality and combinatorics. They still haven't been shown as part of a solo-exhibition, but one of her newest pieces makes its debut now in the frame of acb's virtual show.

Hajnalka Tarr
In Vitro VII., 2020
giclée print, glass mosaic mounted on dibond
112 x 103 cm



István B. Gellér
The Graz-variant, 1976
tempera on paper
70 x 50 cm

Emblematic structures featuring softer yet rigorously and symmetrically composed lines characterize the acrylic and tempera paintings of István Gellér B. (1946-2018) in the 1970s. The works on paper created in this period show recurring interconnected anthropomorphic triangles and quadrants composed to organic patterns. In *The Graz Variant* the vertically intertwining green and red garlands of softened quadratic patterns incise the blue background, and the shift of the reds mostly covering the green ones creates a spatial effect.

In his tempera work, painted in 1976, Gellér manifested one of the main concerns of progressive Hungarian painting emerging in the sixties, which was the reconciliation of global trends with local traditions. By adapting the folklore motif-set of the region to the western tendencies of Hard-edge and Signal painting, Gellér developed his organic, symbolic geometric formal language, with which he intended to engender an internationally relevant local artistic language of personal tone.





The newest photos of Gábor Gerhes are embedded in his larger scale project entitled *Atlas*, in which he creates a muster from the phenomena of our universe according to a subjective encyclopedic visual editing method. The fictional atlas is playing with archiving processes, which evoke seemingly objective categories of systematisation. The exhibited photo is a unique part of the Herbarium chapter of this encyclopedia. Since decades the photos of Gerhes have been dealing with fiction in general, including fictional storytelling, visual tropes of „the other“, and the redefinition of the sublime. The „alien“, unwordly colors of Gerhes are framing at the same time the notions of beauty and fate, vulnerability and evanescence, which are highlighted by the light which pierces through the petals of the photographed flower like an x-ray.

Gábor Gerhes
Atlas - from the Herbarium series, 2019
giclée print
90 x 70 cm



Agnes Denes (1931, Budapest) is a Hungarian-born American artist based in New York. In her protean artistic practice unfolding since the 1960s, she has been embracing philosophy, mathematics, linguistics, psychology, history, sociology, poetry and music, closely intertwining science and art in a subtle mystery of knowledge. Considered as visionary, her visual investigations and formulations range from writings, drawings – which she kept as one of the principal means of expression despite the conceptual character of her art – and sculpture to environmental actions, performances and installations. The interdisciplinary character of her practice, introduced to the Hungarian public with her retrospective hosted by Ludwig Museum Budapest in 2008-2009, received a renewed focus for the first time in acb Gallery in 2018. The *Pyramids* series, initiated in 1969, explores, dissects and reshapes the geometric form through the lens of an abstract mathematical theory of probability – French mathematician Blaise Pascal's Triangle – in order to reveal its logical patterns. This approach later allows the pyramid to become a fluid, floating form that by keeping its geometric perfection offers future possible habitats for living in space or other self-contained environments. In her work entitled *Fish Pyramid – Noah's Ark for the New City*, Agnes Denes has developed an innovative use of metallic dust and ink applied by hand that give an ethereal glow to rigorously calculated patterns.

fAgnes Denes, 2018, photo: Jeremy Liebman. Courtesy of The Shed, New York

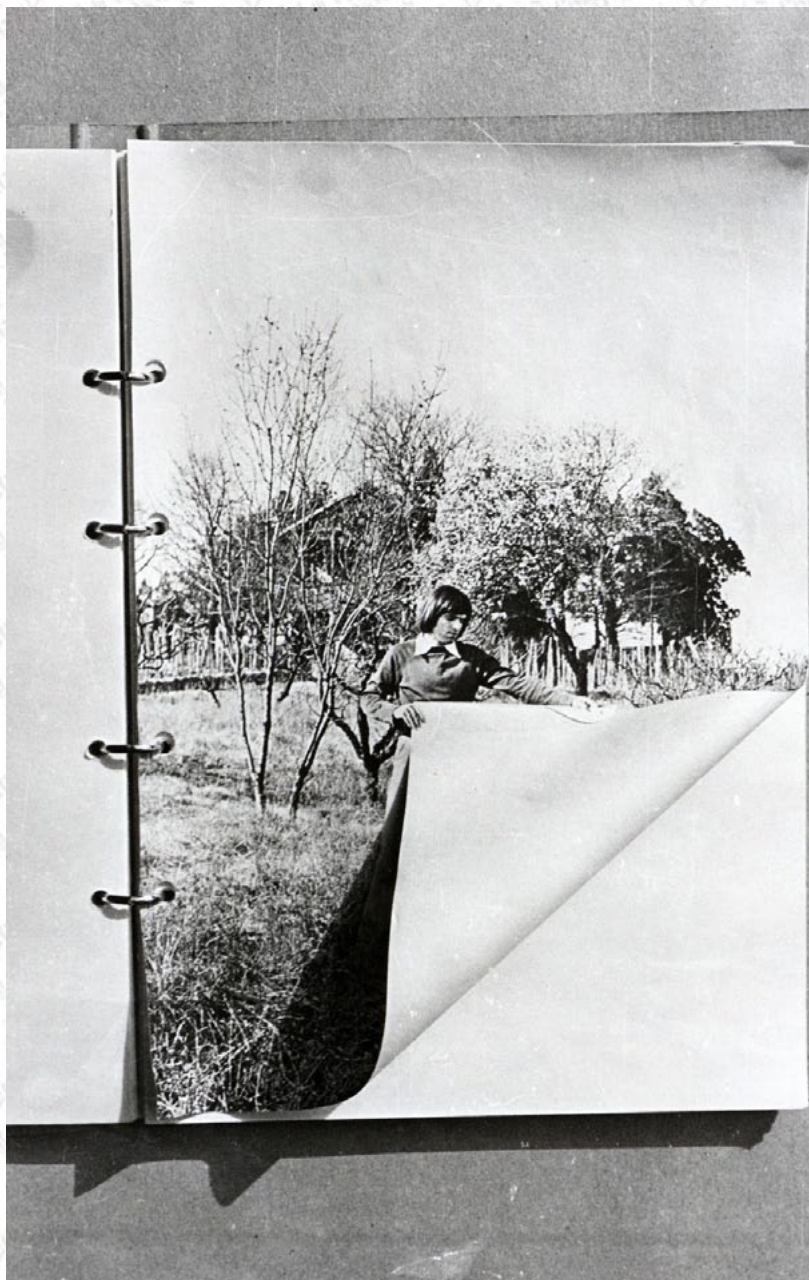


Agnes Denes
Fish Pyramid - Noah's Ark for the New City 1994
Lithograph with metallic dusting on BFK paper
64 x 90 cm
ed. 9/20



Péter Szarka exhibited this work for the first time at his 2013 solo exhibition entitled *drum _ lesson _ 1* as part of his *captcha _ ism* series. Szarka already referenced his use of materials and forms from the 90s with his earlier egg-tempera paintings in the beginning of the 2010s. The captcha paintings furthermore contain leftover studio materials and because of this feature they seem to be arte povera-esque, while at the same time referencing digital technology with their typography and graphical appearance. The enigmatic aspect of the works is not only amplified by the special code system of the visual elements, Szarka is also decontextualising the special notions of music subcultures, which he uses as fragments and wrecks in his compositions. Although these works differ technically from his earlier 3d rendered lambda prints, the long-term artistic program of Szarka focusing on dystopias and trash-aesthetics is still pulsating in them unchanged.

Péter Szarka
CAPTCHA _ ISM _ EURODANCE, 2013
silicon, wood-dye, wood
29 x 60 cm



Ferenc Ficzek's life (1947-1987) was short but prolific. Over a decade his artistic production was associated with the Pécs Workshop, unfolding in the 1969-1980 period. In his practice, he focussed on the contexts of light and shadow, often using projection and montage in his photos, textural ink spraying in his paintings and enamel pieces, as well as applications in his shaped canvases. In each of his pieces, he studied the changing plastic quality of geometric and organic shapes, and varying light conditions creating the illusion of movement. The use of projection first led him to the moving image in the end of the 70s and then to animation in the early 80s, in a clear intention to summarize the different techniques that were distinctive of his oeuvre.

In his witty, humorous and ironic pieces entitled *Self-turning over* (1976), he explored the relation between large and small - particularly connecting the dimensions of a landscape with those of a desk, using photomontage technique to place his own figure in a reduced environment. Literally turning over the page on which he is photographed in a landscape, the artist also reflected on the negation of both the citizen and the artist in the Communist period.

Ferenc Ficzek
Self-turning over, 1976
gelatin silver print
18 x 13.2 cm

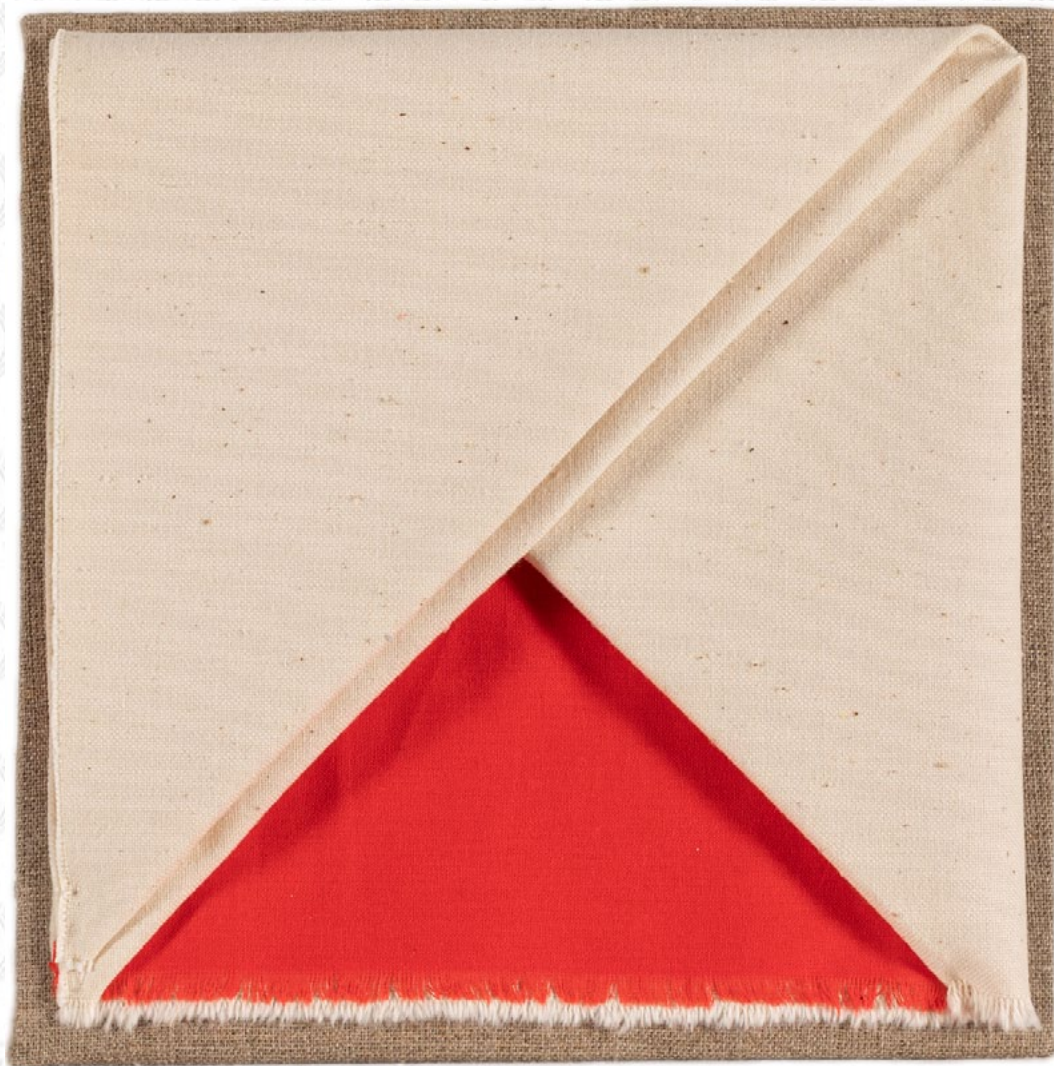


Ferenc Ficzek
Untitled, 1977
gelatin silver print
10.7 x 15 cm



Margit Szilvitzky (1931-2018) found her unique artistic voice by using white canvas as the visualization of mental processes in the mid-seventies. She aimed to synthesize space, fabric and form through process by creating geometric variations of canvas foldings. Through her experiments with the spatial potential of the textiles made of natural fibres, Szilvitzky became a characteristic Hungarian representative of an international tendency of geometric abstraction that used the textile as its preferred medium.

Szilvitzky started her career as a professional fashion and visual designer, however from the late sixties her activity in the field of applied arts has significantly shifted towards fine arts. Szilvitzky took an active part in the formal renewal of textile art in the late sixties in Hungary, and also in creating the experimental language of textile art by crossing over the boundaries of the traditional art genres in the seventies. Her textile based collages, objects and installations made her one of the most prominent figure of the neo-avant-garde textile art in Hungary.



Margit Szilvitzky
100 x 100 Squares - no. 7 & 8, 1976
23 x 23 cm each
sewed, folded canvas



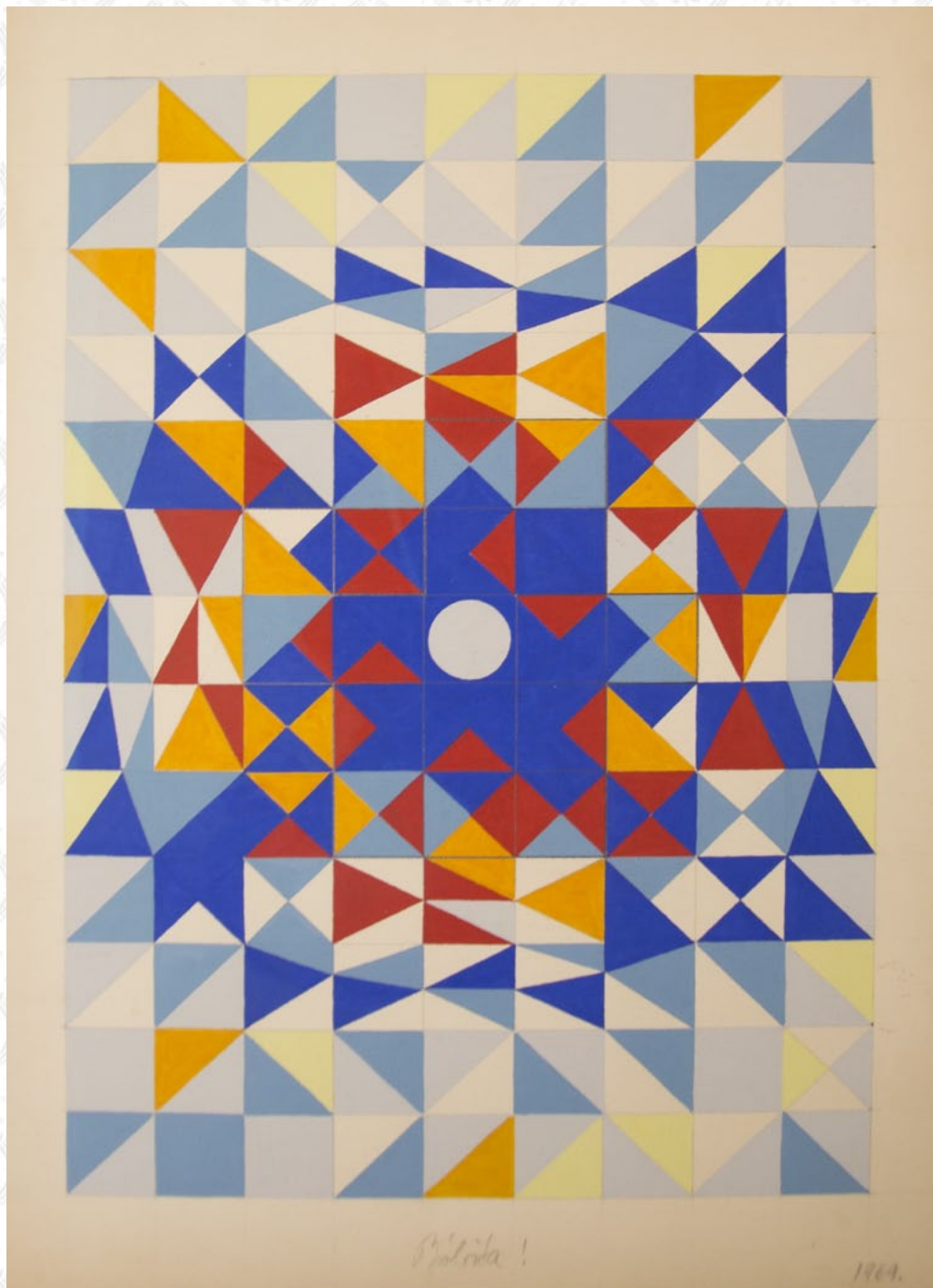


The newest textile-based work of Adrian Kiss is premiering in the frame of acb Gallery's online project. Kiss branded his artistic production internationally with charismatic textiles and installations in the past years, so it comes as no surprise that he is the only artist living and working in Budapest featured in the trendsetter publication of Phaidon Press from 2019 entitled *Vitamin T: Threads and Textiles in Contemporary Art*.

The artworks of Kiss often create an amalgam of archaic elements and high-tech references. His work *Margit* applies the same strategy: he manufactured a quilted duvet out of old blankets, which were worn out through a lifetime and added a 3D printed disc to the soft object as well as a set of logo motifs of Japanese calligraphic descent. In the work of Kiss the prosaic object culture of everyday life blends with the design of digital imagination - a definitive mixture of the art of our epoch. The oeuvre of Adrian Kiss is in a special zone located between anthropomorphic nostalgia and technicised memory. His work intermingles as well with the genius loci of the home of acb's online exhibition.

Adrian Kiss
Margit, 2020
3d print on quilted linen with fleece lining
180 x 140 cm

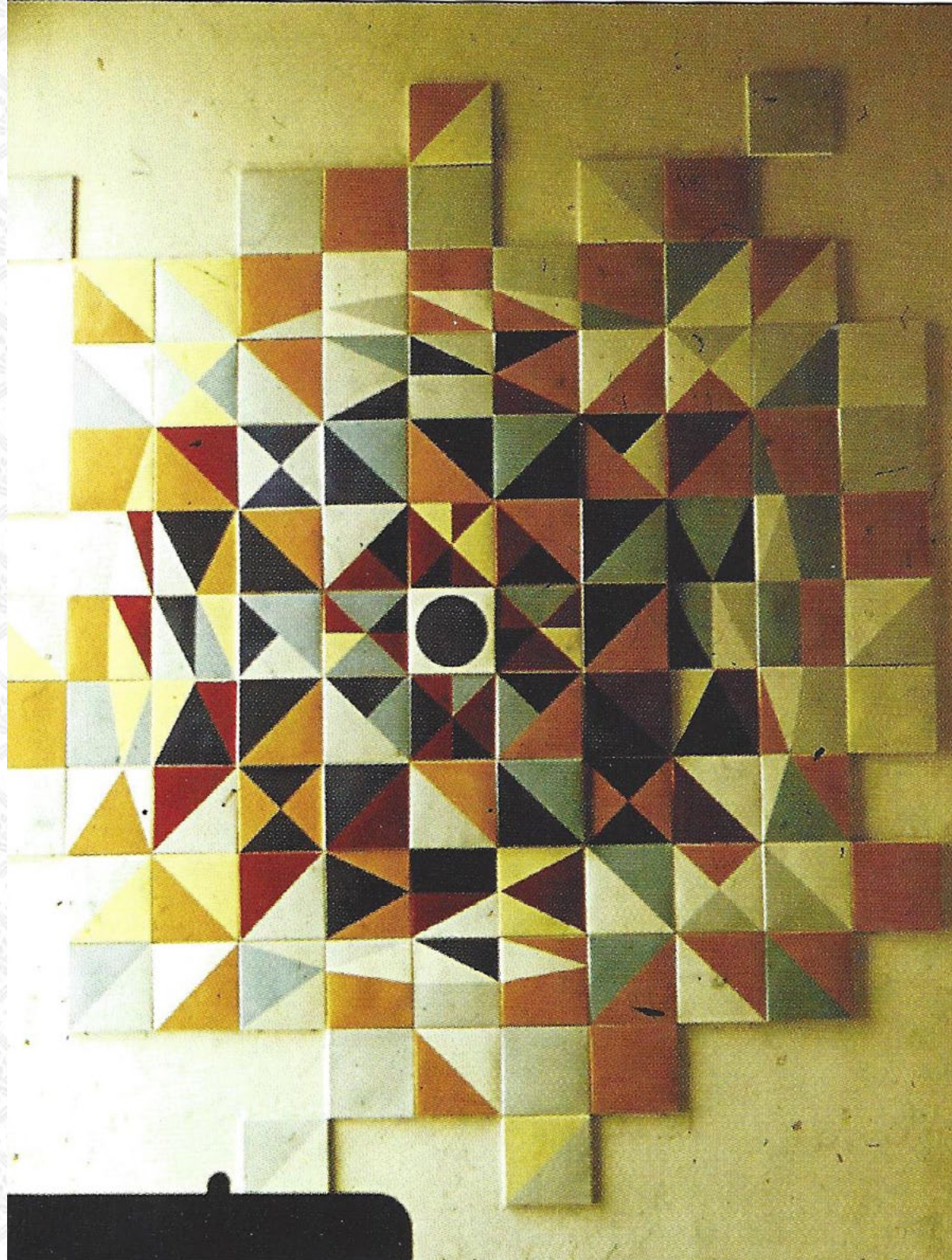




Ferenc Lantos (1929-2014) focused in his practice on continuing and renewing the nature-centric, abstract and constructivist tradition of the 20th-century Hungarian art. His early experimentations in organic abstraction in the 1950s were followed by the elaboration of a geometric visual language based on a systematic reduction of natural forms in the next decade. Lantos based his programme on modern and contemporary European painting, which he perfected in the early seventies by deconstructing natural landscapes into geometric shapes, which determined his canvases, works on paper and enamelled steel plates for almost a decade.

Framed by a strict grid structure, the playful harmony of triangles and arcs constituting the tempera work called *Bóbita*, serves as an illustrative example of his image structure by also evoking landscape associations based on a variable image structure. The small-scale work on paper was made as a study of the enamelled steel relief commissioned by the *Bóbita* Puppet Theater in Pécs. At the end of the 1960s, Lantos became involved with the industrial enamel technique, which allowed him to adopt his artistic programme to public spaces in a new, monumental format. Located in the lobby, the 4 x 3 meter sized enamel relief - which consisted over a hundred steel plates - was destroyed when the puppet theatre moved out of the building, but the autonomous tempera study authentically recalls the visual logic of the former large-scale relief.

Ferenc Lantos
Bóbita!, 1969
 tempera, graphite on paper
 45 x 31.5 cm



The enamelled steel plate-composition
for the interior of Bóbita Puppet Theatre, Pécs, Hungary
Archive photo, 1970
Destroyed

As most of the works from this period are already in private and public collections, it is a rare moment to see Imre Bak's work from the '90s exhibited. After the dramatic postmodern explosion of motifs in the 1980s, the painting program of Bak took a new direction in the 90s: his paintings built on architectural motifs were searching for new minimalistic compositional balance. Although at the same time redefining urban landscape in his paintings in the early 1990s, he also conserved recycled and resampled some of his motifs from the 1980s. The central figure of his 1993 is such a motif, evoking a biological form that even anticipated the post-human body-image of our days in a visionary outburst.

Imre Bak
Evil Creature, 1993
acrylic on canvas
120 x 90 cm







Andrea Éva Györi
Traumatizing a Lemon, 2018
 watercolor and graphite on paper
 29 x 42 cm each

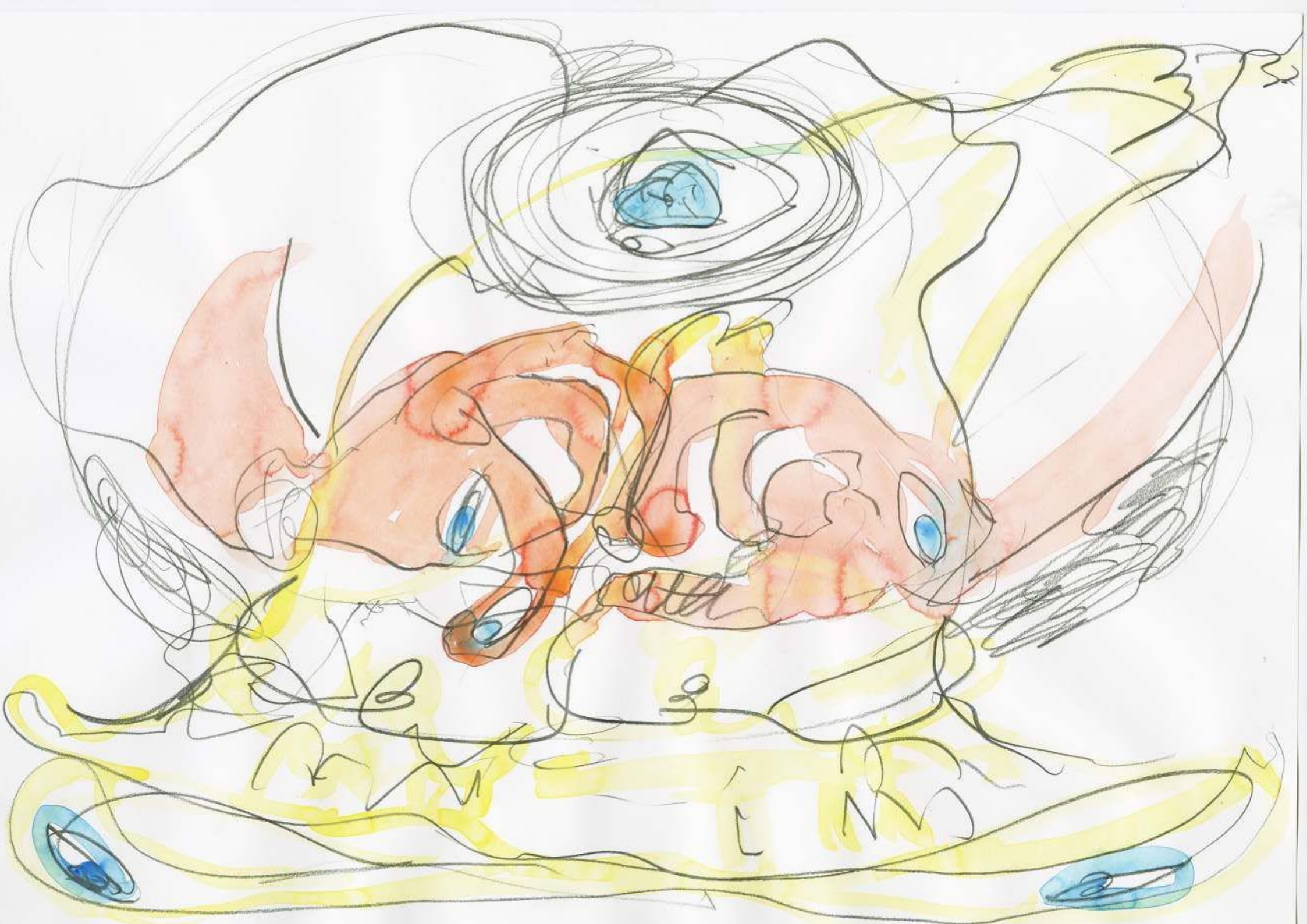
„These are studies of the relation between active and passive, between tension and relaxation, between consciousness and the unconscious. The eye, as a connector between mind and body, sits on the finger to guide the hand, which shakes, slaps, and squeezes another body, a lemon, an apple, testing its boundaries, possibly inflicting trauma. These struggles are deeply physical, but they are just as much negotiations of mental dominance. The lemon has personality. It has feelings and emotions. It is flexible, it is smart. Even when it is squeezed by the hands, when its sour juices are spilt, the lemon resists.”

- Marie Sophie Beckmann

Györi's earnest and conscientious obsession with observing the human body has been manifested in numerous series of drawings and paintings, complemented with sculptures, video and performance. The relation between mental states and human body is a focal point in Györi's interest, revealed through somatic narratives, sublimated fantasies, vivid imaginations in her trademark sensual style where affection is mediated by senses and thoughts.

Andrea Éva Györi (1985, Budapest Hungary) studied at Hungarian University of Fine Arts in Budapest and Video/ Performance/Sculpture/Installation at Staatliche Akademie der Bildenden Künste. After Studies of Fine Arts at HONGIK University in Seoul. She had been artist in residence at Jan Van Eyck Akademie, Maastricht.. She was just announced as winner of the Esterházy Art Award 2020 and being granted with the Stipendium for Established Artists 2020-2024 by Mondriaan Fonds.

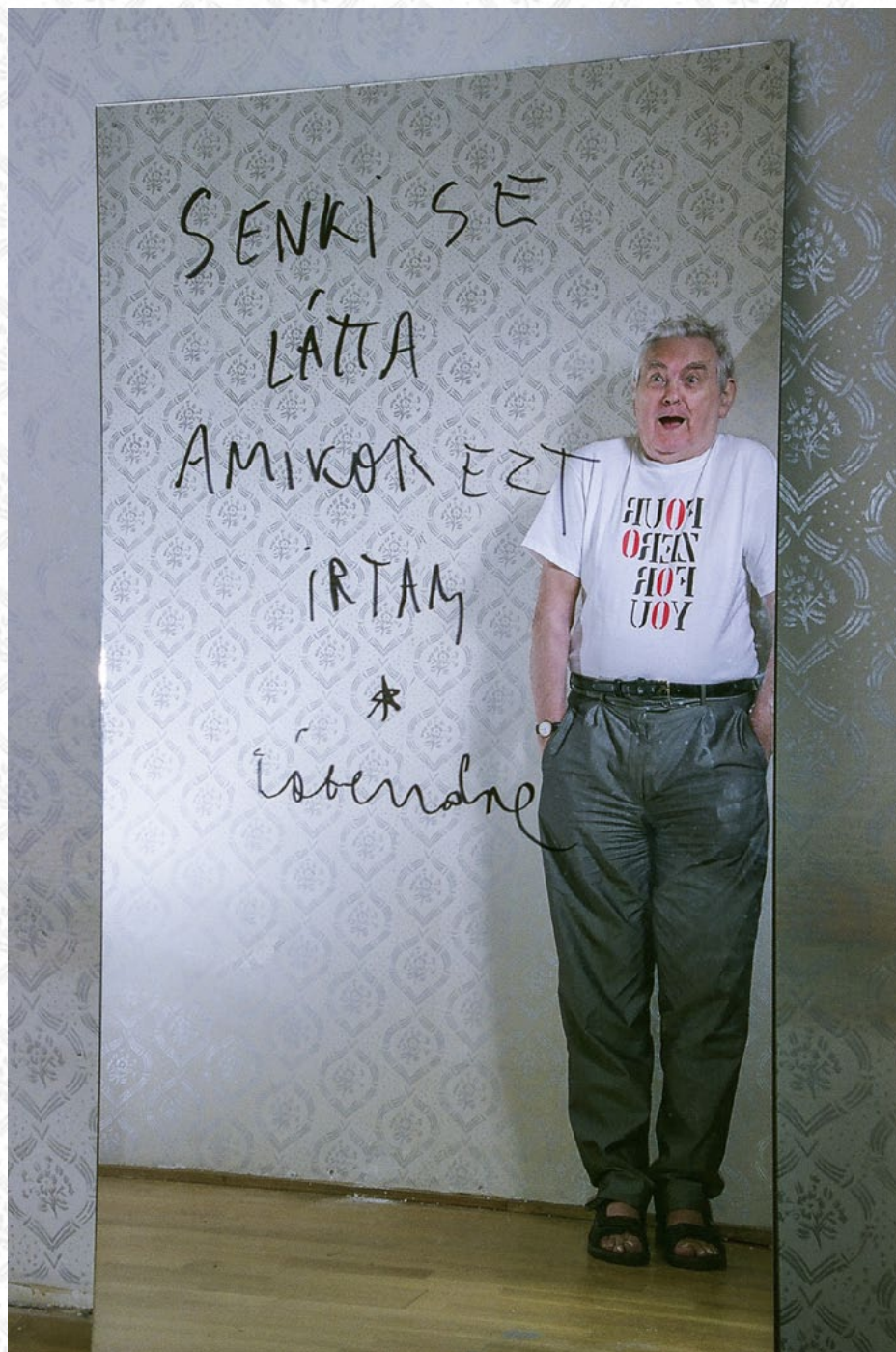
Györi has presented her work at international institutions, including: Haus der Kunst, Munich, Vleeshal Center for Contemporary Art, Middelburg, MANIFESTA 11, Löwenbräukunst Zürich, Witte de With Center for Contemporary Art om Rotterdam, Bonnefantenmuseum Maastricht among at other international solo and group exhibitions.





The search for the possibilities of artistic expression in fine art photography, or in "new photo" occupied a central position in the medium-based practice of the neo-avantgarde art in the seventies. János Vető has been one of the most original and pioneering representatives of this approach. In 1976, the artist created a set of self-portrait variations that were executed by exposing several negatives on the same paper. This series, including the photo titled *1x1*, utilizes the potential of photography as a reality and identity-shaping action. Similar to the shots taken methodically of his friends and himself, Vető – as his creative partner, Tibor Hajas put it – does not document, but creates his appearance in these images. He becomes his own model, as Hajas writes it in the synopsis for the experimental short film *Self-Fashion Show* (1976, photographed by János Vető).

János Vető
1x1, 1976
gelatin silver print
16 x 23.5 cm



We have selected works from two creative periods of Endre Tót, as – although differently – both series can be connected to the motifs of the show such as the power of artistic imagination and creative acts against constraints of physical isolation or ideological oppression.

The pieces of the less-known 1965 *Angyalföld* Diary Drawings* are literally notes of a visual diary, following the psychic waving of their creator with their spontaneous gestures. The lyrical and passionate vibe involved in the series marked with the influences of French informal painting and Far Eastern calligraphy is given by the instinctive gestures usually organized around a central motif.

The *Very Special Gladnesses* series created between 1971 and 1976 represents Endre Tót's conceptual actionism. The artist living behind the Iron Curtain had no way to present public actions, as it was forbidden, thus, similarly to many other artists from his region, he preferred the genre of photo performance. He executed small, ordinary acts that he documented with a photographer, pairing a sentence starting with I am glad if... to each of them, expressing his gladness over the given act. The series consisted of texts and photos wasn't physically realized in its own time, the audience could view it in 1976 in *FlashArt* in the form of a double-page selection, while in Hungary the *Fotóművészet* magazine published them with an article by László Beke. Decades later, after the negatives had had been found, the artist decided to materialize his original concept.

Today, in the age of social media we can all identify with Endre Tót who documented his simple acts and shared them with text comments. And now, when our personal freedom is limited by a pandemic, we are deeply experiencing what a joy can be just walking back and forth in the street.

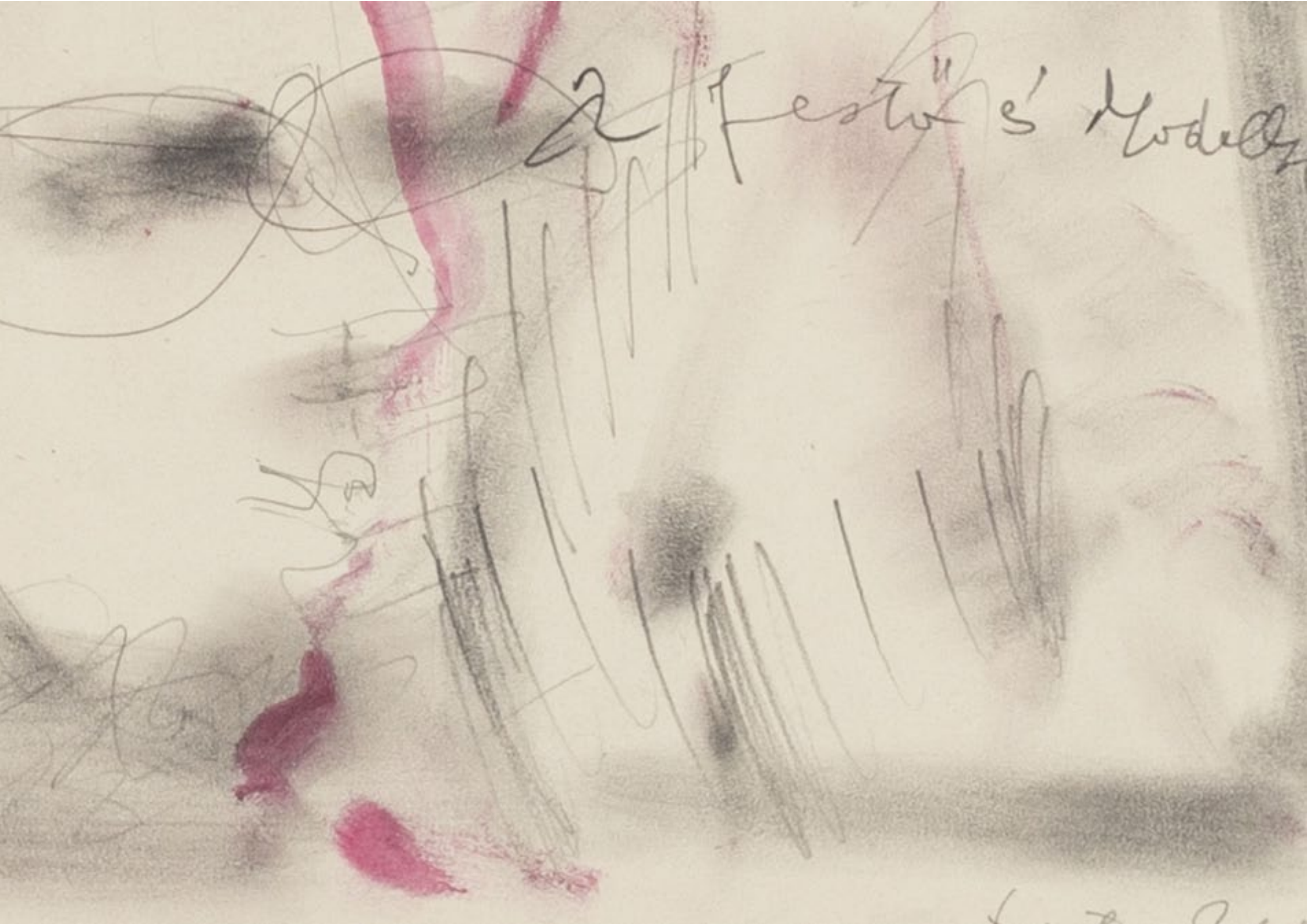
*Angyalföld, as a district of Budapest, neighbourhood of Tót in the 1960s.

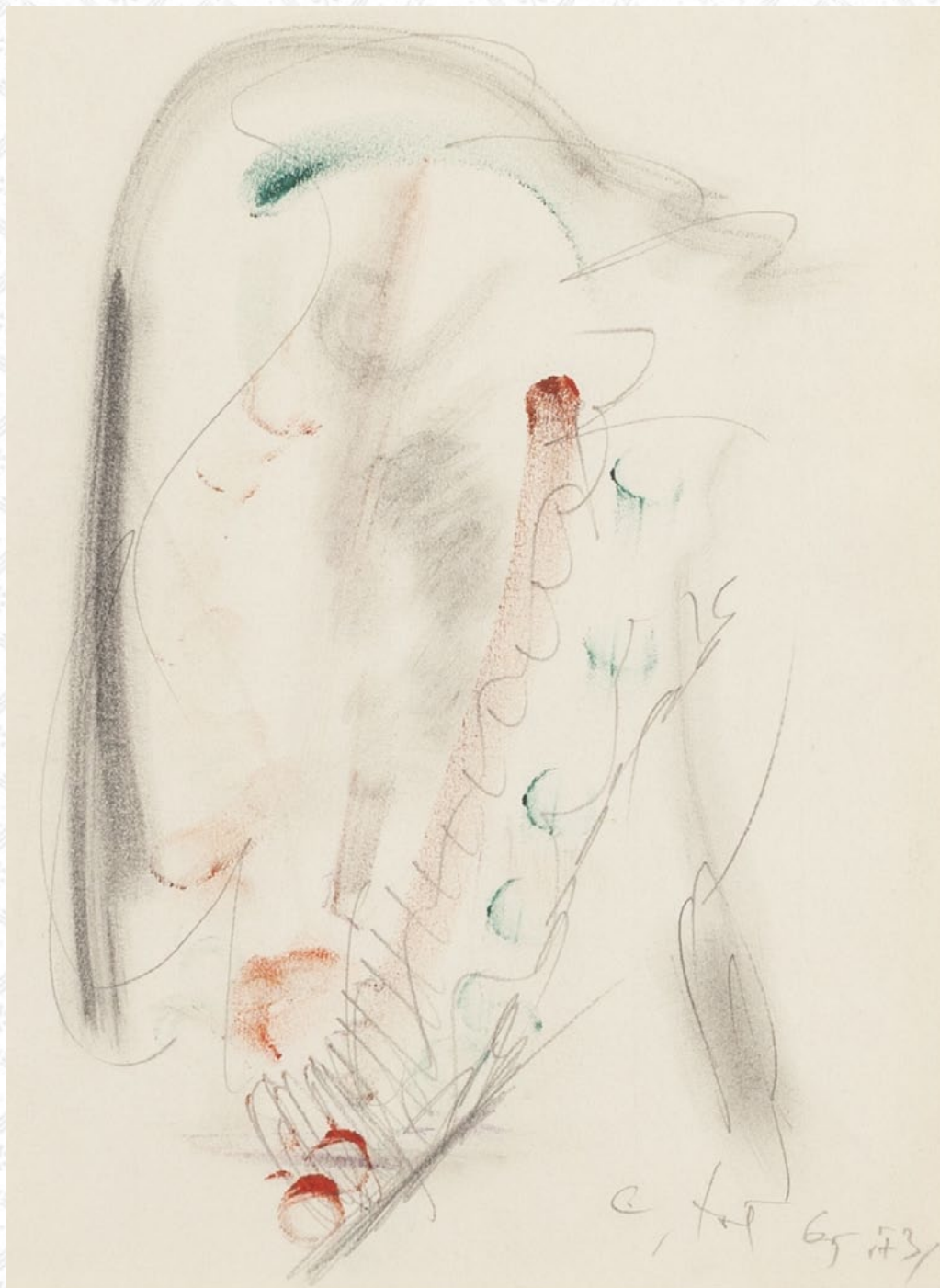
Endre Tót in 2019. photographed by Éva Szombat. „Nobody saw me writing this”



Endre Tót
Angyalföld Diary Drawings, 1965
graphite, watercolor on paper

2 Festivals Models





The Angyalföld Diary Drawings had been created in the course of a couple of months in 1965. They are smaller, looser, more confident in using void than Tót's paintings [from this period]: they were born from the daily need to draw, and it is this ritual that puts them forward. The white paper sheet, the glittering grey of the graphite and the monochromy of hatching intensify the gestures in blues of the sky and ink, the bruststrokes in greens of the grass, in shining yellow of the sun, the purple arcs, the red bruises. This is a romantic and youthful way of self-expression; a continuous adventure and experimentation, as well as the ecstatic state's embodiment in a stream of sketching. The urge to utter.

László Százados, art historian

Endre Tót
Angyalföld Diary Drawing, 1965
graphite, watercolor on paper
21.5 x 15.5



I am glad if I can stare at the wall

ed.1/10 + 2AP

Endre Tót
Endre Tót

1971-76/2015

Endre Tót
I am glad if I can stare at the wall, 1971-76/2015
gelatin silver print, digital print on paper
46.8 x 42.8 cm (paper size)



I am glad if I can walk back and forth

ed.1/10 + 2AP

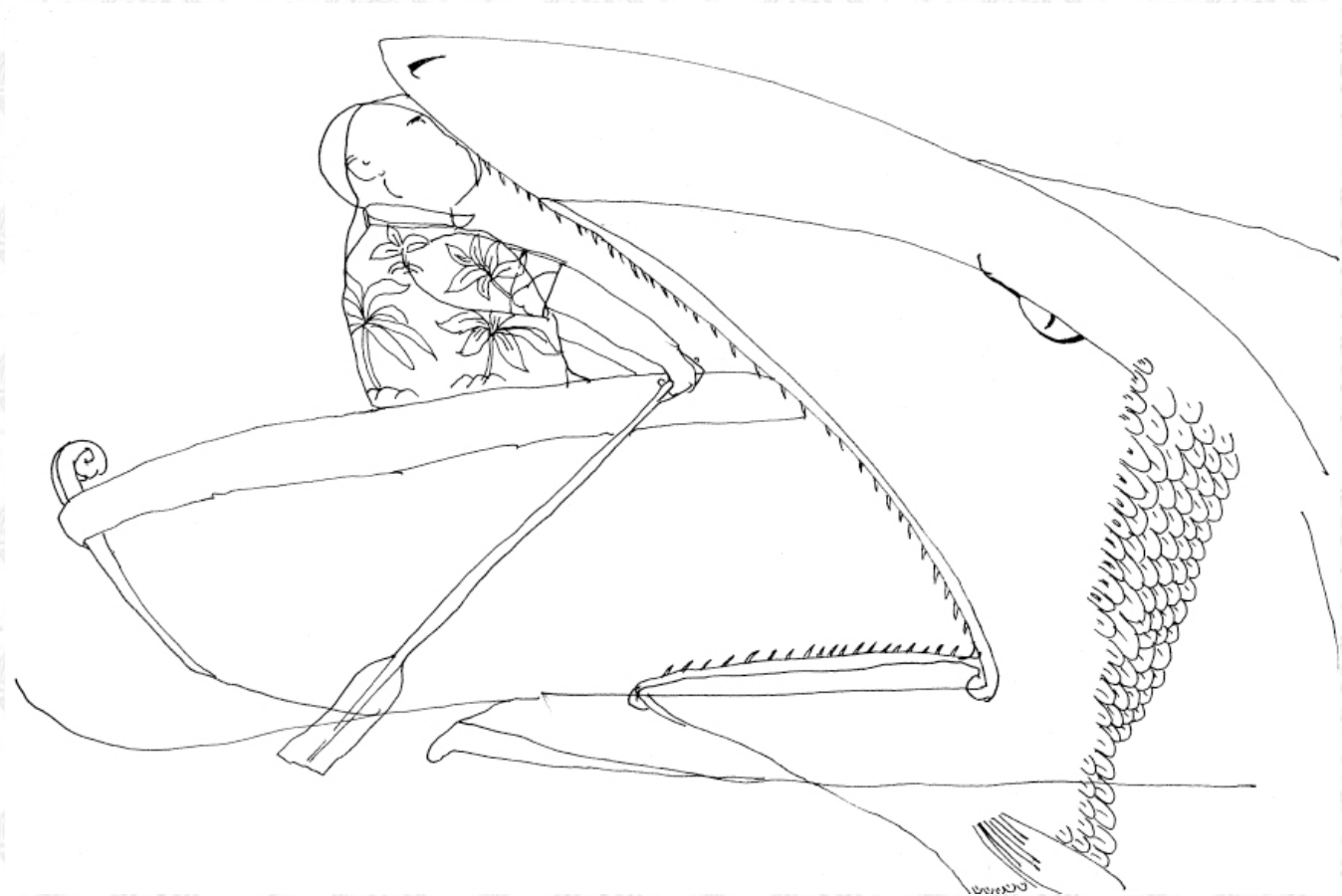
Endre Tót
Endre Tót

1971-76/2015

Endre Tót
I am glad if I can walk back and forth, 1971-76/2015
gelatin silver print, digital print on paper
46.8 x 42.8 cm (paper size)

Gábor Roskó, having started out as a painter in the 1980s also extended his artistic scope to the media of ceramics and graphics by the end of the decade. Filtered, as they are, through a subjective, allegorical-ironic mode of expression peppered with references drawn from varied historical traditions, these pieces stand before the viewer as enigmatic, timeless works of art. In addition to the Jewish tradition, his historical references include the visual and literary (primarily mythical and fabulistic) heritage of a number of ancient cultures: aside from the cultures of the Mediterranean Sea, the legacies of the Middle- and Far-East also provide key sources for Roskó's work. In his paintings and graphics, he often places animals and human beings (real people or mythical and literary characters), as well as their hybrids (anthropomorphic, animal-headed humans) in a surreal scene. In other instances, he arranges human, animal, plant or object motifs into emblem-like, closed compositions or uses captions to extend the horizon of interpretation of these peculiar sceneries.

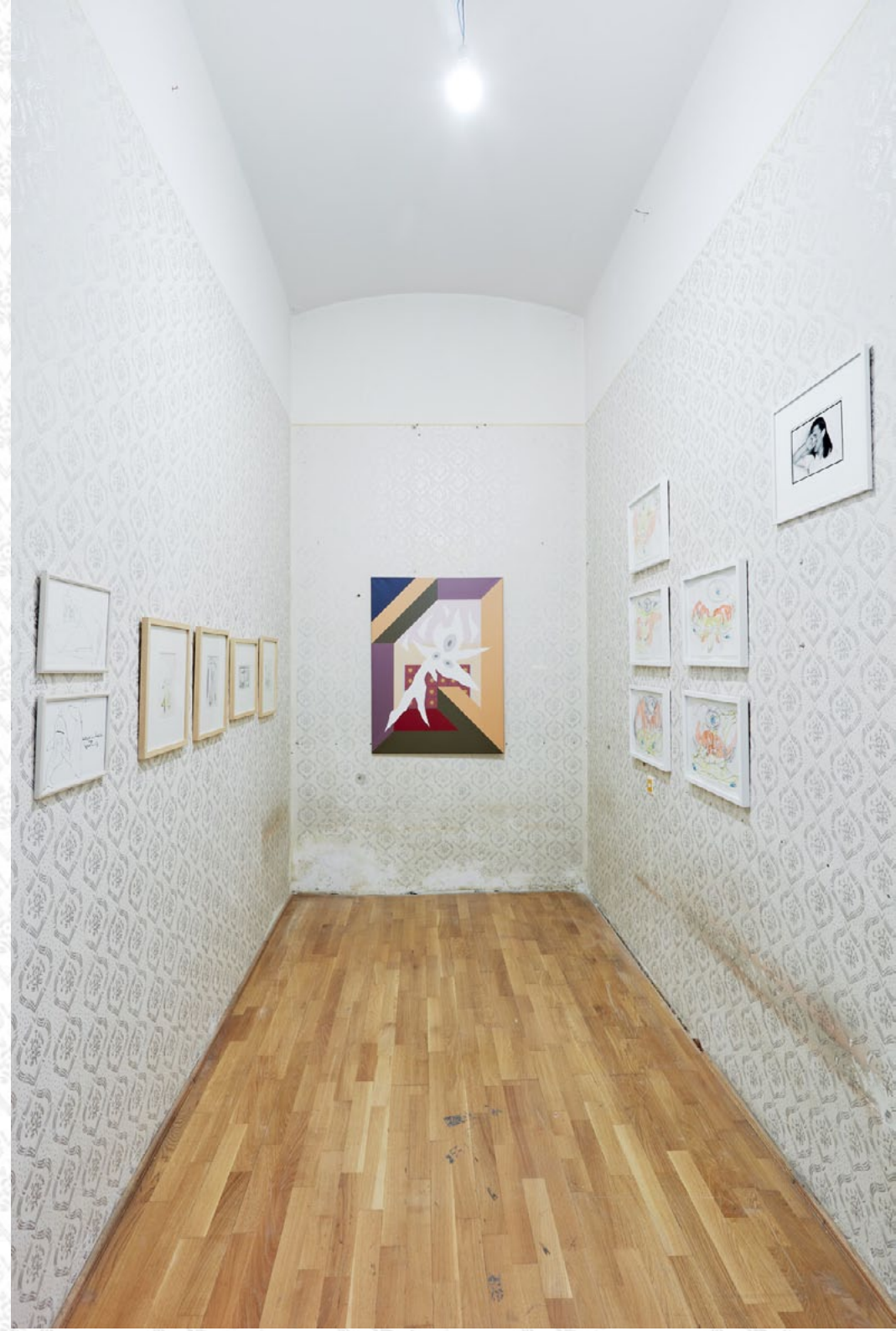
Two of the drawings of Roskó featured in acb's online show are from the series *Florida* the artist created in 2020. Florida's reference point is the Deepwater Horizon oil spill; the explosion in the Gulf of Mexico that caused the biggest oil-catastrophy in history, leaving ecological traumas behind even in the deep ocean, which nature still to this date can not get over. In these drawings, Roskó directs our attention to interactions of humans and nature, and their permeable, fragile states in melancholic tone.



Gábor Roskó
Florida X., 2010
ink on paper
21 x 29.7 cm



Roskó Gábor
We have been and will be as long as the world lets us, 2010
ink and correcting fluid on paper
29.7 x 21 cm





János Vető and Lóránt Méhes (Zuzu) started working together in 1980. Their collaboration, which lasted until 1986, was conceived in the spirit of new wave - inspired by the visual world of subcultures and metropolitan life - and irony that did not spare avant-garde traditions and behavior. In the visual language of the "postmodern social-impressionist neo-barbaric" style they created - sensitively reflecting on the political and social events of the eighties - the symbols of socialism were appropriated and connected with archaic-magical symbols and the iconography of city life. Their works (felt-tip pen drawings, installations, „garden“-environments, paintings executed with acrylic and airbrush borrowed from graffiti) had access to the field of music, performance, and occasionally film as well. Their work *Whistle* depicts the singer-poet-artist, "Indian Samurai Young God OHL, Kaff, HORO, Cupid, Prince January" János Baksa Soós, the frontman of the legendary band KEX, whose activity and personality was an essential source of Hungarian alternative culture. *Whistle* was created in 1982, during one of his visits to Hungary after he emigrated to Germany in 1971.

Zuzu-Vető (Lóránt Méhes - János Vető)
Whistle, 2013
felt-tip pen, tempera, graphite on paper
48 x 36 cm



Ágnes Eperjesi
Busy Hands, 2000
C-print mounted on Dibond
65 x 150 cm

The recycling of graphics found on the packaging of various products appeared in mature form in Ágnes Eperjesi's art of the nineties and lasted until 2004. It was during this decade that she took full advantage of the possibilities offered by this process. The artist transformed the graphics perceived as „medial ready-mades” and lifted them out of their ordinariness by using them as a photonegative while uncovering the extra layers of meaning concealed by their imperfections. Clearly influenced by the aesthetics of pop art, the artist, through collecting graphics off of packaging to use in her art, engages the question of social memory and preserves the traces of a disappearing socialist visual culture while also reflecting on the spread of capitalism and fetishization of commercial products. The cleaning and wiping hands first appeared in Eperjesi's work in the form of an installation of wall tiles typically displayed in retail outlets (1999), then became protagonists of her work in the form of prints. The *Busy Hands* series is related to the theme of (house)work, which has a special significance in Hungarian neo-conceptual art. In regards that thematic, it brings into play the problematic of women's identity and social roles, while ironically referring to the meaninglessness and tautological nature of the pictograms used as a starting point.



Hands that make the world go round even in times of quarantine
2020 April
acb Gallery

Photographed by: Dávid Biró
Reproductions: Tibor Varga-Somogyi, Dávid Tóth, Dávid Biró

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