

acb Gallery presents its second online exhibition:

Gymnastics

Exhibiting artists:

Ferenc Ficzek, Ferenc Gróf, Andrea Éva Győri, Károly Hopp-Halász, Tamás Komoróczy, Katalin Ladik, János Major, Luiza Margan, Erik Mátrai, Suzanne Mészöly, Lóránt Méhes Zuzu, Mladen Miljanović, Ráhel Monory, Gyula Pauer, Selma Selman, Substitute Thirsters, Endre Tót, Gyula Várnai

acb Gallery presents its second online exhibition, taking place both physically in a former storage turned into an impromptu showroom, and in the virtual online space. Similar to our previous exhibition that celebrated the freedom of creation and unbridled imagination of artistic acts, our current presentation featuring the works of eighteen artists connects again to the themes of confinement and isolation.

The title *Gymnastics* refers the subject of the works, from the relation to the body, to movement or eroticism, and reflects on focal points of our transformed life. The strive and need to be fit, healthy as well as the longing for sharing pleasure becoming ever so significant even in regard to mental well-being. Meanwhile, the metaphors borrowed from physical movements (virtual „tours“, „jumping“ to the top of a webpage, „following“ a link) are bitter reminders of the primacy of digital space and their detachment from their true meaning.

The body-representations of *Gymnastics* also reveals this duality: they resemble the disciplined exercises of this sport where movements are intense yet static, and the postures tense, flexible but confined to a limited space. In the broader sense of the word (as we understand it in Hungarian) and as a concept denoting preliminary exercises independent from specific sports, gymnastics could mean warming-up and preparing ourselves physically for collective sports and social life, this in the hope of a reassuringly near future where bodies can fulfill their true potentials.

The exhibition featuring works from acb Gallery's storage as well as fresh works created during the time of quarantine gives an account of body-representations through multiple media (photo, sculpture, painting, drawing). In many ways, they reflect on the common origins of sports and eroticism as the Greek word for gymnastics (meaning to train naked) suggests it. Although the works tend to expose the body in imbalance, seeking equilibrium by abstract or theatrical exaggerations, it seems as if they captured the gesture of breakthrough, the transitional state which precedes social life and the experience of freedom.



The background of the entire page is a repeating pattern of light green, stylized flowers and small dots on a cream-colored background. The flowers are simple, multi-petaled shapes, and the dots are small, scattered throughout the pattern.

EXHIBITED WORKS

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 Danka 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 matches 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 on 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 (May - Women with Maypole), 1987
watercolor, ink on paper
42 x 30 cm







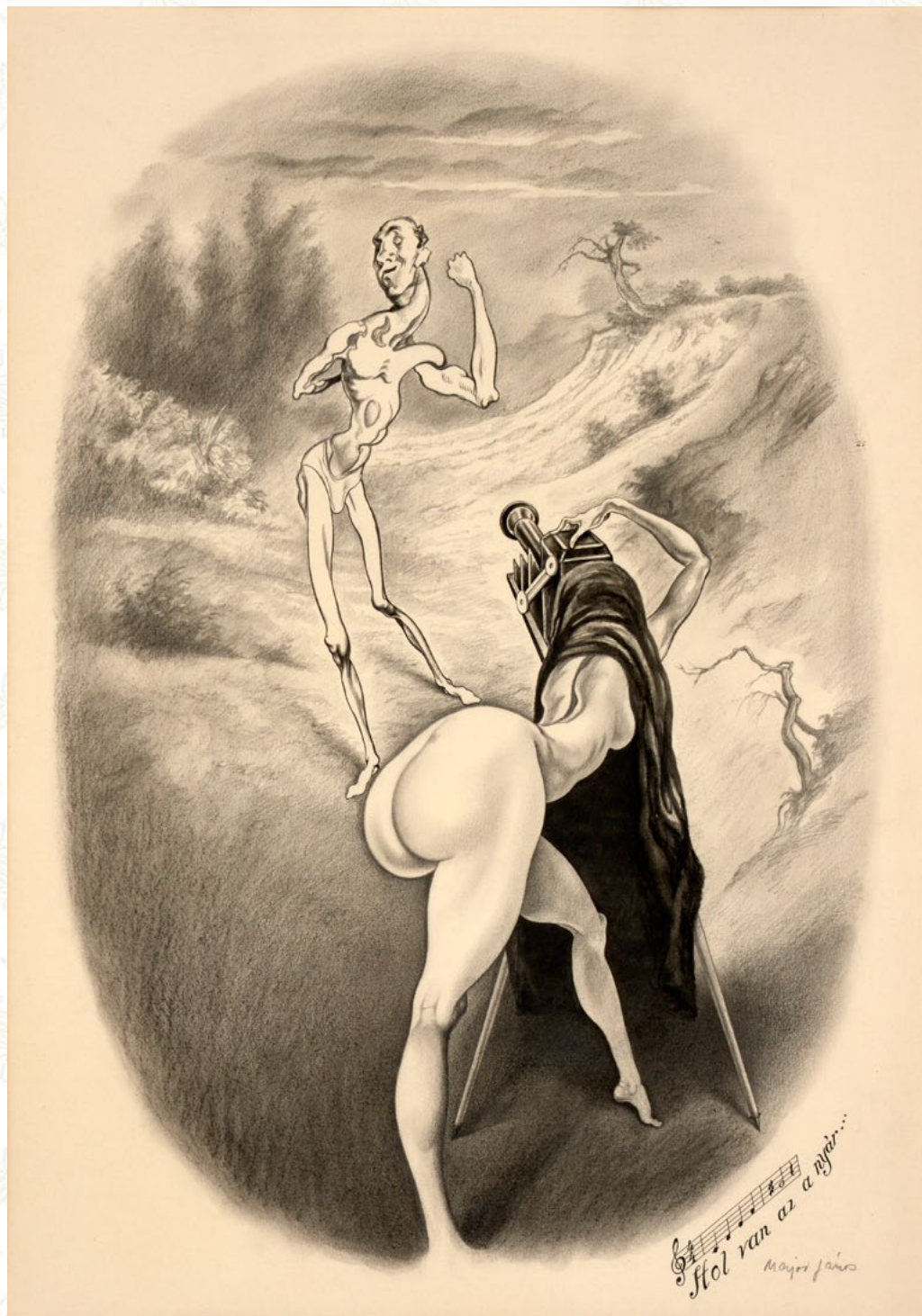
Australian-Hungarian citizen Suzanne Mészöly became a significant figure of the Hungarian art life in the 90s as a curator of numerous important shows and events and as the director of the Soros Center for Contemporary Arts, then of the C3 Center for Culture and Communication. She started her career as an artist and took part in the early activities of the Újlak Group, an artists collective that pursued a determining practice when the change of regime occurred, combining installation, performative genres, musical experiments and technical media.

First presented at the artist's solo exhibition at Liget Gallery (1991), this set of objects raises the issues of past and present, as well as the different categories of value that we relate to them. The repeated pairs of painted figures running around on the buckets and appearing on wooden plates evoke both Greek vase painting and the ancient Indian erotic text of the Kama Sutra - thus connecting the archaic layers of human civilisation with banal objects of everyday use.

Suzanne Mészöly
Untitled 1990
painted metal bucket
9 pieces, 28 x 21 x 20 cm each



Suzanne Mészöly
Untitled, 1990
tempera on wood
9 x 9 x 1.5 cm each



János Major (1934-2008) was an outstanding, although hiding member of the first generation of the Hungarian neo-avant-garde. In his (self)ironical, grotesque and provocative work, the issue of confronting Jewish identity after the trauma of the Holocaust and the connections between explicit sexuality and repression, the body, the private and public sphere and power played a prominent role.

Major worked as an archaeological draftsman at the Budapest History Museum from 1976 and did not create new works of his own until 1985. The series of the ironic operetta-drawings was realized in a fruitful period starting in the mid-80s. Many of his works executed at this time were based on his graphics and photographs - including the tombstone photographs that he started taking in the early 1970s and became central to his oeuvre - created earlier.

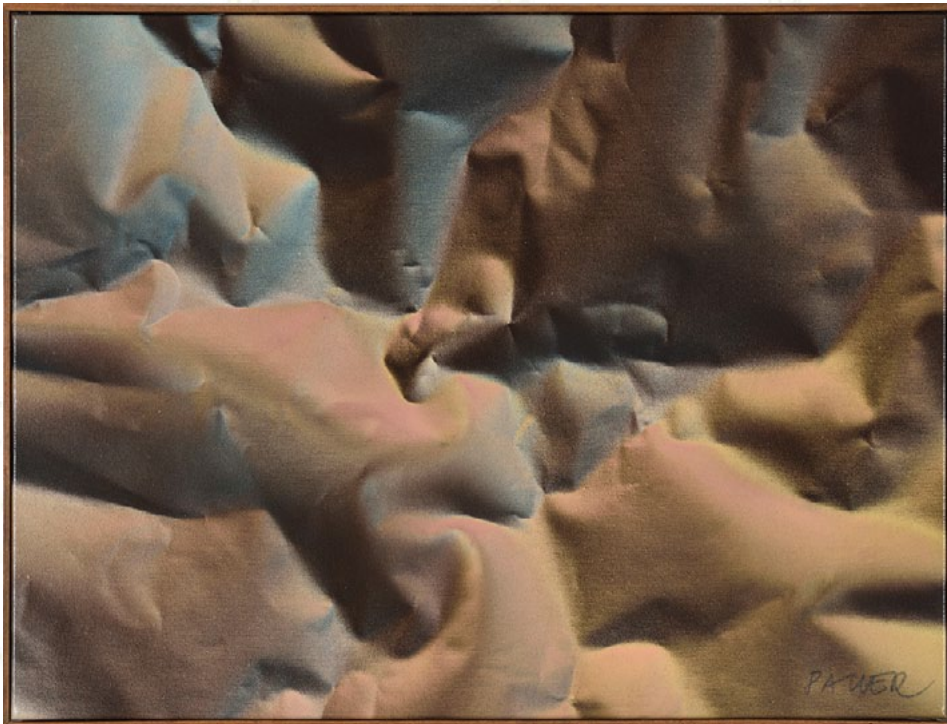
As his monographer puts it: "in each of [the operetta drawings] a female and male - representing the artist himself - appear, along with a quote of an operetta on a music sheet. The setting of the characters - due to the apparent overlap of the composition's foreground and background - refers to the sexual intercourse between the man and the woman, and the quotes also evoke love stories."¹ The exhibited work, which served as a starting point for the subsequent series *Photographer*, refers to the hit *Where has that summer gone...* The piece, created between 1986 and 1988², is linked both to Major's erotic-pornographic series and to his experiments with the visual possibilities of perspective distortion: it seems as if Major's caricaturesque figure posing in front of the camera is standing on the female figure's enlarged and accentuated bottom, but in fact he is placed far away from her.³

¹ Dániel Véri: János Major (1934-2008). Monograph and oeuvre catalog, PhD dissertation, Budapest, ELTE, 2016. vol. I. 235.

² Personal communication by Dániel Véri, see Véri *ibid.* vol. II. 138.

³ Véri *ibid.* vol. I. 239.

Major János
Where has that summer gone... (Photographer) 1986-88
ink and pencil on paper
63 x 45 cm



Gyula Pauer
Rubens phantasm, 2011
acrylic on canvas
50 x 70 cm

Sculptor, visual and costume designer, conceptual artist Gyula Pauer (1941-2012) was one of the most prominent members of the Hungarian neo-avant-garde. He first formulated the principles of pseudo in 1970. This concept, which transposed the philosophical aspects of the reality-depicting role of art into artistic practice and became involuntarily politicized in the contradictory, ambiguous conditions of the era, continued to characterize his way of thinking throughout his work. In the illusory pseudo-paintings - created by painting the crumpled canvas and then stretching it - realized in the last phase of his career, the artist's reality- and image-critical approach as well as the further analysis of art's descriptive nature, characteristic of his practice, took a more lyrical and introverted turn.

"The images have no thematic: subject is replaced by association. I have to believe that what I see is what it is. I also have to name it. I am aware that it is not on the image, but I picture it for myself and have to make it pictured by the viewers too. Every observer is in the same situation. Therefore, neither are these images abstract, nor is their signification. Neither are they descriptive or epic images, nor do they have a story. Their story is already over."



Peter Paul Rubens
Bacchanalia, ca. 1615
oil on canvas
91 x 100 cm
Pushkin Museum, Moscow
photo: The Yorck Project



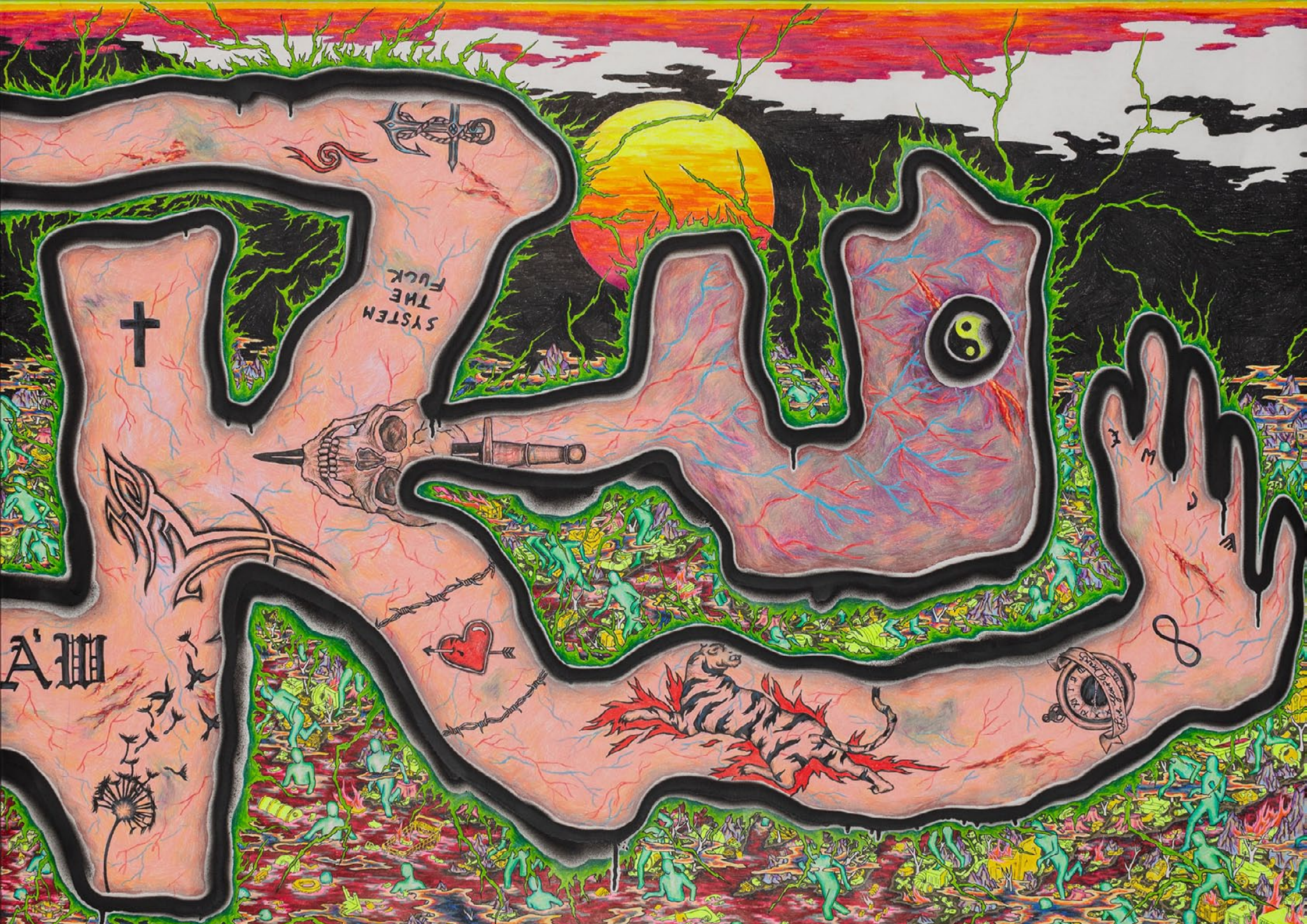
Ráhel Monory (b. 1994, Nagyatád, Hungary) graduated from the painting department of the Hungarian University of Fine Arts. Her artistic practice is mainly characterized by socially engaged participatory projects and performative cultural commentaries with a critical tone, in which the medium of drawing is applied as collective and also as individual form of expression.

In her work on paper rich in details called *NUKU*, Monory references the profane scenes of the Japanese and European image tradition dating from the early modern period. The painting is characterized by the "floating world" of the ukiyo-e style which aimed to seize the evanescent beauty of physical reality, from landscape to erotic scenes, and by the grotesque scenography of Bosch, reflecting dogmatic Christian beliefs.

The body lying in the foreground of the expressive painting – realized with pencil, acrylic and spray – forms the Japanese title expression, nuku. Besides meaning to pull out and to extract, nuku also means ejaculation, acting here as a clear reference to male masturbation. As the word 'nuku' means something between no and nothing in the Hungarian slang, the unproductive act of masturbation can be read here as the metaphor for having time or doing nothing. Represented at the cathartic moment of orgasm, the temporal pleasure that the rugged body marked with purple veins evokes gets closely intertwined with death in the conceptual realm of the painting. The confrontation between tattoos – symbolizing youth and the search for identity – and evanescence generates a palpable tension. The commercialized Western symbols, adapted from tribal body painting practices, cover the entire agonizing body in front of the apocalyptic landscape. In the swamp that spreads under the floating figure, a crowd of tiny humans struggles between sinking shopping trolleys, oil barrels and washing machines, paraphrasing Bosch's *The Garden of Earthly Delights* and transposing it in the realm of contemporary consumer society.



(right)
Ráhel Monory
Nuku, 2019
acrylic, airbrush, pencil on paper
100 x 280 cm



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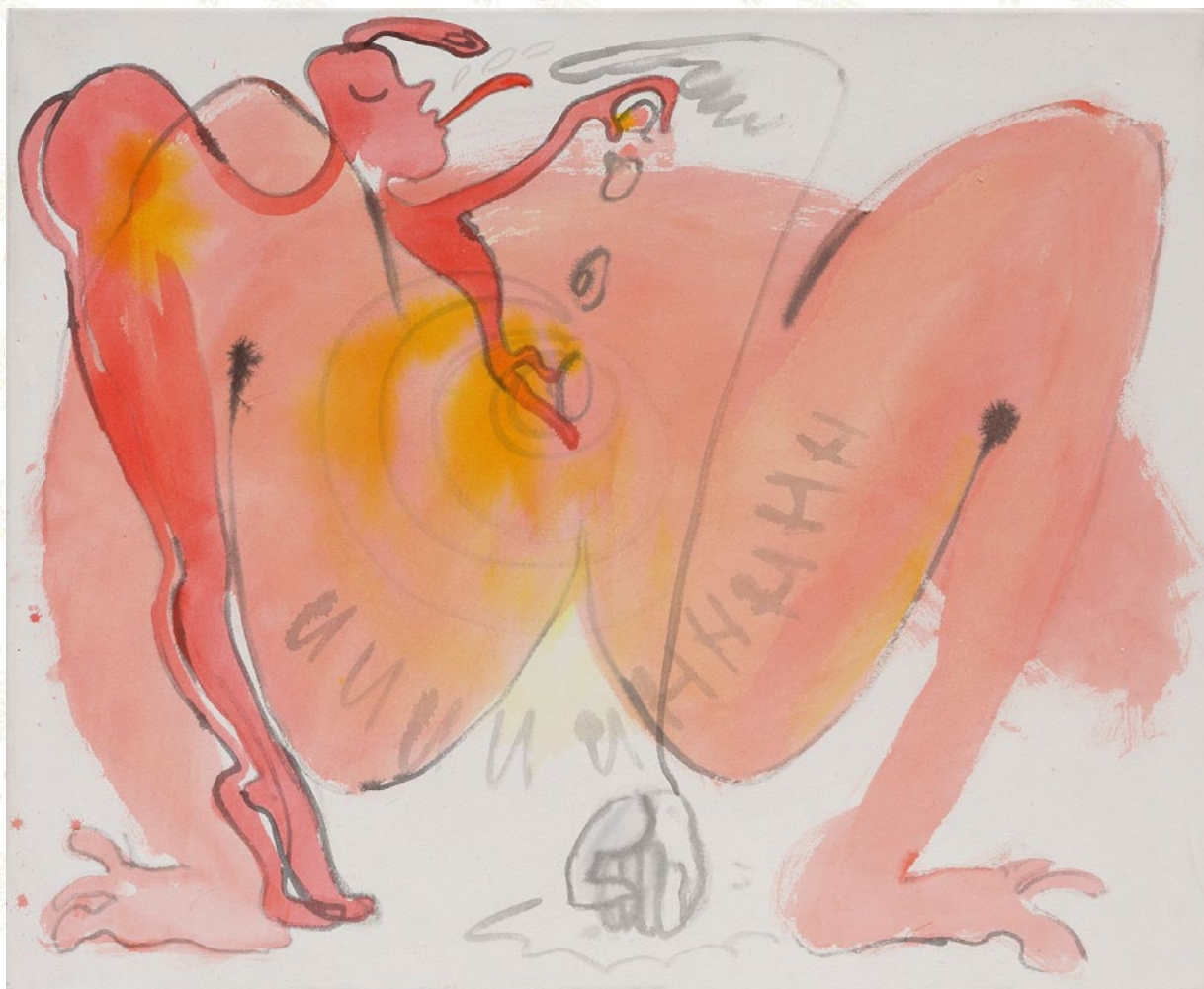
SPINNING
DIAL



Gyula Várnai is one of the key figures of Hungarian neoconceptual art which came into bloom after the political changes occurring in 1990. Várnai, who lives and works in Dunaújváros, a city with strong local contemporary art traditions, represented Hungary at the Venice Biennale in 2017. His exhibited work is a part of a cycle that was shown in acb Gallery one year prior to his participation at the Biennale.

The piece entitled *How to extract power from others 5.* deploys various aspects and signatures which make Várnai's art unique, such as gentle humour and an inventive use of technology and media. From the beginning of his artistic career, Várnai has been interested in the sensual aspect of the physical artefact. Consequently, this piece is set in motion by an optical play: the artist constructs the silhouette of a bodybuilder from a found photo turned into a collage. As its title suggests it, Várnai maneuvers on both symbolic and physical tracks in this piece; the work symbolically refers to physical strength through the figure of the bodybuilder, while at the same time evoking mental power with the trompe-l'oeil overlapping of the two images. Regarding the latter aspect, this work clearly connects to the part of his oeuvre that is empowered by active participation, optical openness, playfulness and curiosity of the viewers.

Gyula Várnai
How to extract power from others 5., 2016
digital collage
70 x 100 cm



Andrea Éva Györi (1985, Budapest) studied at the Hungarian University of Fine Arts in Budapest and at the department of Video/Performance/Sculpture/Installation of the Staatliche Akademie der Bildenden Künste in Stuttgart. After pursuing her studies at HONGIK University in Seoul, she was artist in residence at the Jan Van Eyck Akademie, Maastricht between 2015 and 2017. She exhibited at MANIFESTA 11, Zürich in 2016. She currently lives in the Netherlands and has been presenting her work in numerous institutions including Haus der Kunst in Munich, Vleeshal Center for Contemporary Art in Middelburg, Witte de With in Rotterdam and Bonnefantenmuseum in Maastricht. She was granted the Esterházy Art Award in 2019 and the Stipendium for Established Artists 2020-2024 by Mondriaan Fonds.

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

Andrea Éva Györi
Loving Domination, 2018
ink, gouache on canvas
90 x 110 cm





Ficzek Ferenc photographed by Katalin Nádor

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 each of his pieces, he studied the changing plastic quality of geometric and organic shapes, and varying light conditions creating the illusion of movement. His works are also determined by the experimentation with medium-reflexive gestures of image manipulation. In his photographic works, he often used montage and projection that made possible the analysis of simple objects and later the human figure. His paintings, graphics and enamel pieces gained textural quality by ink spraying, and he used applications in his shaped canvases. His interest in projection and movement phases 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.

Ficzek's 'sprayed figure' graphics - in the spirit of permeability between different mediums - are photo-based and testify his interest in movement and the human figure. As Ferenc Ficzek Jr. put it regarding the photographs that represent the starting point for these graphics: „Based on the experience gained from variations of shadow cast on an initially smooth, then broken, curved surface, the repeated illuminations of the abstract, paper-cut figures made it possible to incorporate new layers of space and perspective into the increasingly complex scene.” In these works, „the distortions of shadow images of the human body, the deformations of movements, the silhouettes of body parts sometimes thinned, sometimes elongated then simplified and geometrized to the extreme, the visual elements of inverted tonal values using photonegatives and visual qualities enriched by the inclusion of a raster and multiple shadows all result in various permutations of the basic motif.” In the case of the graphics, the sprayed paint particles replace light, this time capturing the image „not on the photonegative, but on a sheet of paper that absorbs the ink. The projection screen in this case is the paper surface. It is a strange competition between plane and space, where the female body is only secondary or rather the subject of transformation, mapping, and the visual experiment itself.”



Ferenc Ficzek
Leaning back, 1981
sprayed ink on paper
50.5 x 70 cm





Lóránt Zuzu Méhes (1951) has been a dominant figure in neo-avant-garde fine arts and Hungarian alternative culture since the early 70s. He began creating photorealistic paintings in 1972 and took part in the activities occurring at the Rózsa Café in Budapest. In the mid-1980s, his attention shifted to a spiritual-mystical direction, fusing the symbolism of Eastern religions and Christianity.

He started working together with János Vető, one of the most prominent representatives of neo-avant-garde photography 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 used a sense of irony that did not spare avant-garde traditions and behaviour. 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 emblems and the iconography of city life. Their works (felt-tip pen drawings, installations, flags, „gardens" created from powder paints and copper sulphate powder, paintings executed with acrylic and airbrush borrowed from graffiti art) were permeable to the field of music, performance, and occasionally film as well.

Breaking Wheel reflects the colourful visual world of new wave. The first version of the work was presented at the Zuzu-Vető collaborative art duo's show entitled *Cellar Sculpture Exhibition*, hosted by the Vajda Lajos Studio in Szentendre in 1982. The piece, designed by Lóránt Méhes and painted by both artists, was closely related to the garden environments created for the exhibition. In 1998¹, Méhes renewed and redesigned the piece which was based on one of the central motifs of the Zuzu-Vető iconography, the „square wheel of socialism"² containing Buddhist overtones. The redesigned sculpture was presented at the artist's retrospective exhibition at Ernst Museum, Budapest in 2007.

Lóránt Zuzu Méhes
Breaking Wheel, 1982-2002
acrylic on plywood
148 x 172 x 160 cm

¹Personal communication by Noémi Forián Szabó.
²Noémi Forián Szabó: Nyugi, nyugi a szociálimpressionista neobarbár kerék forgó [Relax, relax, the social-impressionist neo-barbaric wheel is still spinning], Artmagazin, 2006/6.







I am glad if I can do like this

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Endre Tót
Endre Tót

1971-76/2015

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 they were 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 comprising of texts and photos wasn't physically realized in its own time, the audience could view it in a 1976 issue of *Flash Art* 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 were found, the artist decided to materialize his original concept.

Endre Tót

I am glad if I can do like this, 1971-76/2015
gelatin silver print, digital print on cardboard
46.8 x 42.8 cm



This newest series by Erik Mátrai was created during the quarantine. The artist, usually working with a keen interest for immateriality, intangibility and transcendence, had to shift his focus on his close environment due to the current experience of being locked up. The model of the series depicting a half-naked/clothed woman wearing nylon tights is the artist's partner. Obviously being inspired by the art historic topos of the female nude, Mátrai's aspiration, however, was less to capture and represent beauty as an absolute, but rather to depict the inwardness and naturalness of intimate relationships in poetic bedroom-drawings.

The negatives used for printing the cyanotypes were made after drawings that Mátrai realized by using his photos as starting points. The pictures developed through multiple technical transformations bear both the directness of drawing and the gentle blurs reminiscent to old photographs, while their blue colour, the soft lines and light interferences that are characteristic to cyanotype create a frottage-like effect.

Erik Mátrai
Tondo 01 & 03, 2020
cyanotype
47 x 37 cm each



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). His career was hallmarked by abstract geometry, experimentation with constructive compositions under the impact of Moholy-Nagy, land art actions, pop art and conceptual art, performance, body art and video. In the 80s he turned to new geometry. An early witness to his understanding of pop art is a series of tempera paintings from 1968. These pieces connect the analysis of the relationship between body and geometric form with the characteristic "pop" colours.

The problem of the television, which he addressed in the form of objects, geometrically modulated screens as well as photo actions, became the focus of his attention in the early 70s. The versions of the *Private Broadcast* (sometimes translated as *Private Viewing*) photo action show the artist naked, huddling up in various poses inside of a TV-set. In another *Private Broadcast* series, the artist captures his own manipulated, grotesque image reflected in the mirrors placed in a TV-set. In these works, media-critical and lyrical at the same time, the live broadcast is replaced with the artist's own body and presence, thus problematizing the role of television in politics and propaganda. The series reflect on the personal and public dimensions of 'observing' and 'being observed', including voyeurism as well as the issue of the spectator as a passive recipient.

Károly Hopp-Halász
Private Broadcast, 1977
Polaroid print
9 x 9 cm each



Károly Hopp-Halász
Horizontal Placement III, 1968
tempera on cardboard
50 x 70 cm



Selma Selman (1991, Bihać, BiH) is one of the youngest and most exciting flag-bearers of a long tradition of critical and political performance from the ex-Yugoslav area, who works with performance, video, photography, drawing and painting. Her practice both embraces and blasts the stereotypes about Roma people by referring to her personal experience, life situations and stories, but also focusses on her own specific condition as a young woman artist of Roma origins from Bosnia. To continuously transcend her status and emancipate herself from all gender-based and racial discrimination, persecution, trauma and tension, she often uses her body as a loud speaker to convey her struggle, despair, anger, fear, resistance and fight for survival.

The drawing entitled *Self-Portrait (Tarzan)* is part of an intimate series that reflect the young artist's struggle, sufferance and discomfort with her own female body and all the gender-based expectations that society and especially her own family are attaching to it. Selma Selman's work is indeed full of tensions, rips and tears as she continuously tries to mend the wounds, narrow the tremendous gap between her origins - and all burdens that they mean for her - and her autonomous existence as a contemporary artist.

Selma Selman
Self-Portrait (Tarzan), 2017
crayon on paper
35 x 23 cm





Mladen Miljanović (1981, Dobož, BiH) is a defining figure of the young generation of artists that emerged after the Balkan Wars, introducing a radically new art practice that points far beyond national boundaries. He attained international attention and acknowledgement already at a very young age: in 2009, he was granted the Henkel.Art.Award, which honours the most prominent young artists of Central and Eastern Europe. This was followed by a solo exhibition in one of the largest and most important museums of the region, the Mumok in Vienna. In 2013, Miljanović represented Bosnia-Herzegovina at the 55th Venice Biennale; his project entitled *The Garden of Delights* was deemed one of the most notable pavilions by the international press.

At the Edge is a performance series in which the artist hangs from the façades of galleries all over the world, struggling with gravity, sometimes at a height of ten stories. In this dangerous action, Mladen Miljanović is in a position difficult to hold, the discomfort of which reflects both artistic and social relations he evolves in. The artist places his body between two separate realities, the inside of the building offering protection, and the brutal outside one leaving him unprotected. Struggling at the edge on this transitional point, his body is connecting these sides, and also art and life by extension, but with the possibility to fall at any moment. In this radical gesture in which he puts himself to a high danger, it is with silent boldness that Mladen Miljanović expresses his belief that art is the most important means for resisting totalitarian systems and for achieving political emancipation.

Mladen Miljanović
At the Edge, 2008-2014
C-print
30 x 20 cm





Ferenc Gróf (1972, Pécs), as a member of the Société Réaliste artists duo, has created a peculiar toolkit from linguistic and typographic elements, statistics and cartographic signs to examine social processes and to exhibit correlations between past and present. He preserved this approach and vision even after the dissolution of the artist cooperative in 2015. His work considers ideological footprints, at the intersection of graphic design and spatial experiences.

In one of his books, Swiss typographer Adrian Frutiger illustrated the difference between western and eastern writing systems very simply: the western characters are standing on their feet, while the eastern ones are hanging from above. He symbolized this difference with the dialectic confrontation between a clinging hang and a stably standing foot. As the iconic figure of western modernism, Frutiger represented the stereotype, still persisting today, of the West standing on rational feet and of the clinging East. Ferenc Gróf's graphic intervention combines these two representations in the form of a clinging foot wedged into a square. The title of the pieces, "Invisible foot" references Adam Smith's metaphor of the "invisible hand", one of the principal elements of neoliberal iconography.

Ferenc Gróf
Invisible Foot, 2017
photogravure
50 x 23.1 cm





Luiza Margan (1983, Rijeka) works with photography, video and sculpture, but also involves her own body - and bodies of others - as a tool in her performative actions. Thematically speaking, she is constantly looking for subjects and impressions related to her environment, engaging mainly with socio-economic, political and artistic processes which restructure the public space, through interventions, actions and installations. Her interest embraces historical contexts - especially the socialist legacy and its ideological symbols - as well as everyday occurrences, with an emphasis on the condition of labour and gender within changing social technologies and on the invisible aspect of work, its critique and representation.

The series titled *Restaging Monument* is based on photographs that the artist acquired from the family archive of the monument's sculptor Vinko Matković, posing during different stages of its production in front of the sculpture. Playing with the pathos and the theatricality of the established master's self-representation, Luiza Margan juxtaposes these scenes of "the artist at work" with photographs showing herself in physical exercise. The lines of her body and the additional elements she uses - a ladder, pieces of wooden or metal scaffoldings - are intruding, repeating, continuing or interrupting lines of scaffoldings or parts of the sculpture. She plays with and cheekily deconstructs the usual setup of the male artist as the active creator, versus the female model considered as static, passive muse, a norm first overthrown by Marcel Duchamp and his feminine alter-ego Rose Sélavy. This sculptural collage is a statement to the bare monument, to female physicality, in which the artist's body becomes a tool of reclaiming its own power.

Luiza Margan
Restaging Monument, 2014
C-print
whole series 9 pcs, 29,7 x 42 cm each





Tamás Komoróczy's enigmatic *Untitled* work from 2016 made its debut on his solo exhibition entitled *Logos, Tekhnos, Textos, Videos, Lajos* in the Budapest Gallery. The outstanding solo show could be contextualised as a network of interconnected and homogenous artworks but this piece stood out from it with its playful plasticity. Carrying many obvious athletic connotations, the object is also highlighting numerous aspects of Komoróczy's visceral practice. Although the work can simply be described as the intersection of a sneaker, a concrete sculpture and an angle-iron, these words don't tell much about the instinctive visuality of Komoróczy's art. But trying to reveal the different layers that are inseparably and simultaneously present in it allows the viewer to get much closer to the poetic aspect of the work. The dynamic and at the same time static mixture of both the found object and the concrete could be read as an existential sculpture, bearing many playful references to game from Franz West to Giacometti. The artwork can also function as a trashy post-human prosthesis or as a key piece of Hungarian post-internet art, which ironically mythicizes athletic brands

Komoróczy Tamás
Untitled, 2016
Nike shoes, concrete, iron
30 x 9.5 x 40 cm





Ladik Katalin during the cycling race in the home of Judit Kele and Iván Szendrő

This spontaneous photo-performance by Katalin Ladik was inspired by the memory of a gathering of friends that took place in 1979. At the party held in the apartment of actor Iván Szendrő and his wife, artist Judit Kele, a cycling race was organized and its winner Katalin Ladik won an artificial leg as a trophy. The race was named *Tour de Merde* by analogy with the renowned cycling races. This was inscribed on the extraordinary trophy and also gave the title of the performance. A few months later, Katalin Ladik created a photo-performance of herself posing with the trophy in her own apartment in Novi Sad. While she used the object both in its ordinary and occasional functions, she ironically reflected, through her postures and incomplete clothing, on the fact that representation of the female body in nude photography had stayed relatively unchanged since the genre's beginnings.



Katalin Ladik
Tour de Merde, 1979/2017
gelatin silver print
24 x 18 cm each





Gymnastics
2020 May
acb Gallery

Installation views: Dávid Tóth
Reproductions: Dávid Tóth, Tibor Varga-Somogyi, The Yorck Project

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#StayFit

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