

acb Gallery presents its third online exhibition:

Redefinition

Exhibiting artists:

Imre Bak, Agnes Denes, Marcell Esterházy,
Árpád fenyvesi Tóth, Kendell Geers, Péter Tamás Halász,
Károly Hopp-Halász, Tibor Horváth, Katalin Nádor,
Selma Selman, Société Réaliste, Péter Szalay,
Tamás Szentjóby, Hajnalka Tarr, Endre Tót

Having shaken the life of our global society to its foundations, the COVID-19 pandemic has been the most consequential traumatic collective experience humanity has had to face in quite some time. As yet neither the prospective duration nor the cumulative effects of the pandemic can be gauged to full extent. However, it is indubitable that many of the changes it has triggered are irreversible. The condition referred to as the “New Normal” promises to last not just for long, but for good. The physical and spiritual difficulties of adjusting to the new circumstances pose a challenge to all of us: we must come to terms with our losses; several elements of our habits and mentalities need to be altered. We are forced to revise, reconsider or even radically replace our models that have proven, or seemed, to be functional until now. We are way past stepping out of our comfort zone; we need to redefine our concepts, confines and social conventions.

The current exhibition calls on art to facilitate our perception, sense and interpretation of the diverse aspects of this change. In addition to new pieces reflecting on the current situation, this subjective selection features a number of already existing works that thematise the problems that arise in the new situation, as well as ones that are endowed by the present context with new, current meanings. The themes proposed by the exhibited works include, among diverse approaches to involuntary isolation, such current topics as the issue of social justice, on the global agenda in the wake of the #BlackLivesMatter movement, as well as questions of sustainable environment and future and the possible answers to all of these. We have organised the artworks along six subchapters, emphasising a specific aspect of each work that we regarded as significant in terms of this exhibition, or along the lines of which the work could be redefined from a semantic aspect.

Paradoxically, we are forced to transfer the immediate experience of art into the online space, and although the virtual space cannot substitute direct physical experience, it can transmit the visual and intellectual content of the works, and the 3D model of the interior conveys the arrangement and dynamic of the exhibition.

The exhibition was curated by Orsolya Hegedüs, who, after 11 determinative years does farewell to the gallery, the artists and the audience.



Quarantine

The several weeks of isolation has changed most of our daily routines to the core. Coupled with the involuntary slackening, the constriction of our living space has transformed the manner and focus of our attention: we had more opportunities for observation and contemplation, concentrated on objects in our immediate vicinity or such trifling phenomena that we normally ignore. The mandatory restriction of personal contact has rendered the online space more important, naturalising and spreading new forms of social life and private as well as professional contact. Virtual presence provided only a slight alleviation of the psychological burden of forced physical isolation, giving rise to the need for developing other survival strategies.



Péter Szalay
Quarantine object 05, 2020
mixed media
93 x 195 x 74 cm

The new object of Péter Szalay is created on the interstecion of two found objects: a chair and a spring sunbed. The motif of the chair in the work of Szalay bears a lot of conceptual art historical references, beginning from the groundbreaking conceptual masterpiece of Joseph Kosuth from 1965, entitled *One and Three Chairs*, till the 1995 *Stretched Chair* by Róza El-Hassan.

The chair is not only a twisted art historical reference in the context of the piece of Szalay, but it is definetly an evident object. It can be understood as well as an allegory of the quarantine situation due to the 2020 COVID pandemic, during which the majority of the society was ordered, or self-imposed to a forced rest. Resting, or rather staying home still didn't become a relaxing psychological process. The work of Szalay scuplts the moment of a balancing tilt, while justaxposing and piling up symbols and functions of leisure in his work, he suspends the natural motivation and routine of sitting and laying down.



Tamás Péter Halász
Infinite Power, 2012
granite
104 x 72,5 x 62 cm

The object entitled *Infinite Power* is basically a gamer console with a monitor and a controller carved into black granite. The work of Halász twists the original function of the device and with a minimalistic engineering logic it schematises the object into design elements of its surface. The Playstation 3 stops being a functioning device and it becomes an inaccessible, monolithic form, like a fetish or an idol. The artwork can be contextualised as a continuation of the previous *Partition* series of Halász, which identifies computer science as a surrogate of contemporary religion. The black granite console also analyses the fusion of mystic religious mindset with computer science.

The granite monitor, as a black mirror is also an important metaphor of this piece. The black mirror which has an obscurely complex and hidden mechanism offers a much wider range of manipulation, than other medias, which are trying to reflect reality in an analogue way.

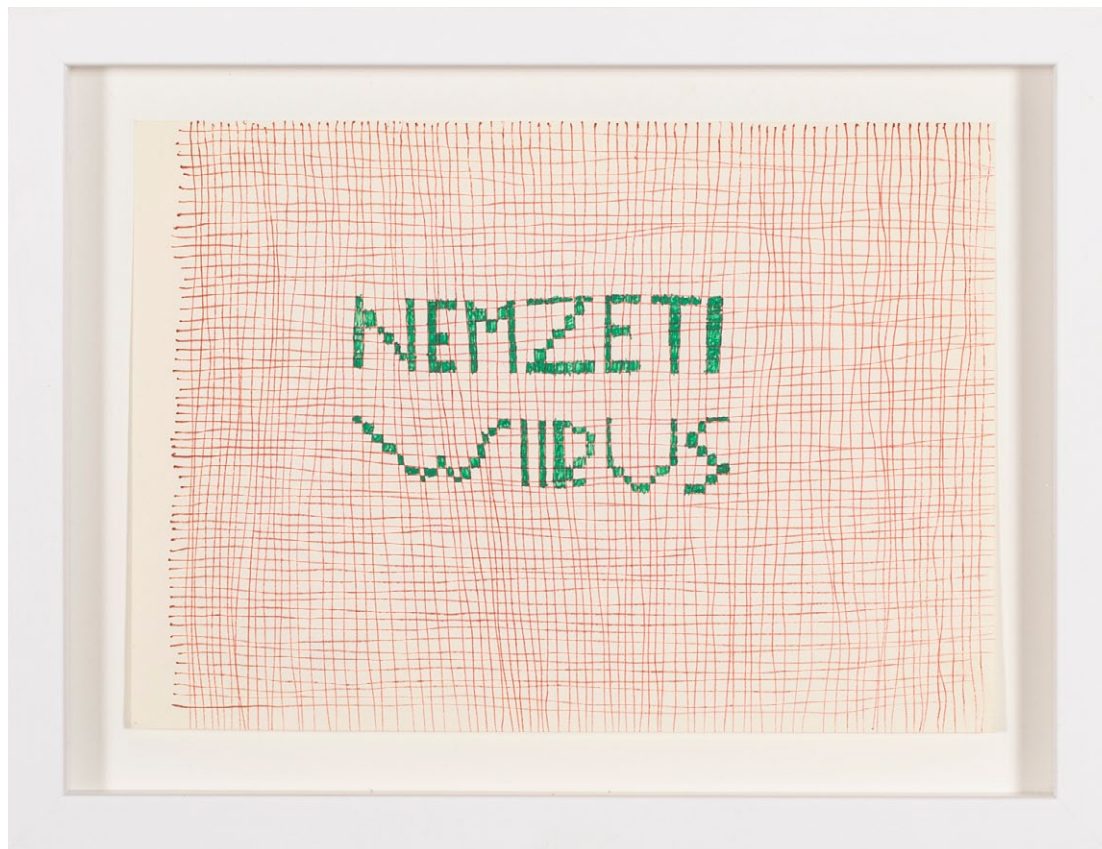
On the other hand this work can be also contextualised differently in 2020, when the quarantine experience became a global phenomenon of mankind and there is a much bigger focus on different routines of killing time in a flat.





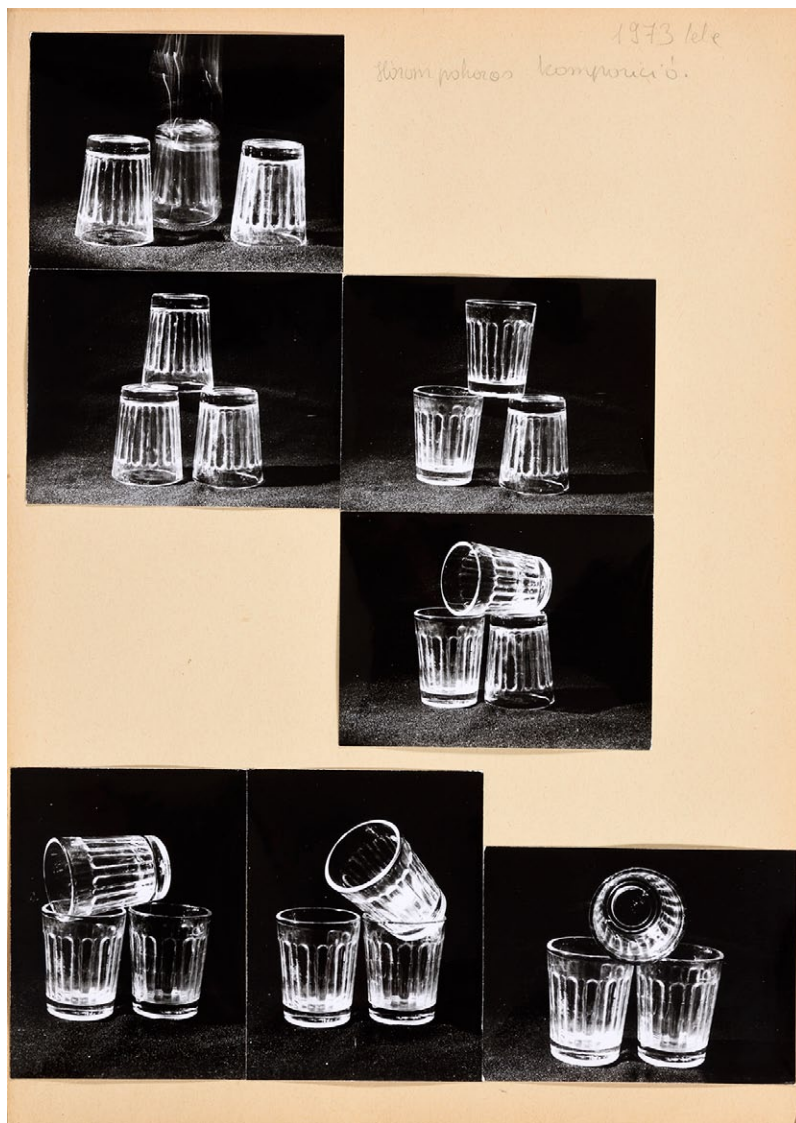
The quarantine-artwork by Endre Tót is attached to his conceptual idea *TÓTalJOY* that was born in the early 1970s. The original motivation behind his JOYs was his wish to ironically reflect on the moral and artistic system of norms, but by time Tót's concept had become more universal. The subject of the current action photo is the artist walking in a mask printed with his *TÓTal JOY* logo, amalgamating the evoking of the 1970s street actions of the artist with the manifestation of his gladness over the release from the quarantine.

Tót Endre
TÓTalJOY, 2020
giclée print
64 x 44,5 cm



ad series, Tibor Horváth's social-political caricatures posted on Facebook on a daily basis reflect on the events of our world with the real-timeness of the direct present. His drawings created with felt-tip pen and pencil reflect on nationalism, racism, chauvinism as manifested on a wide verbal and visual scale, but current political themes as well as environmental problems and contents of the tabloid press are also among their preferred subjects. Their acerbic humour signifies the artist's symbolic guerrilla attack on indifference. The exhibited piece that was made in 2012 and deals with the virus-like spread of nationalism that emerged after the 2010 Hungarian elections, thus gaining a particular new topicality by the COVID-19's explosion and impacts - such as being locked in virtual activities or the rhetoric tactics used by governments in handling the emergency.

Tibor Horváth
National Willrus, 2012
felt-tip pen on paper
21 x 29,7 cm

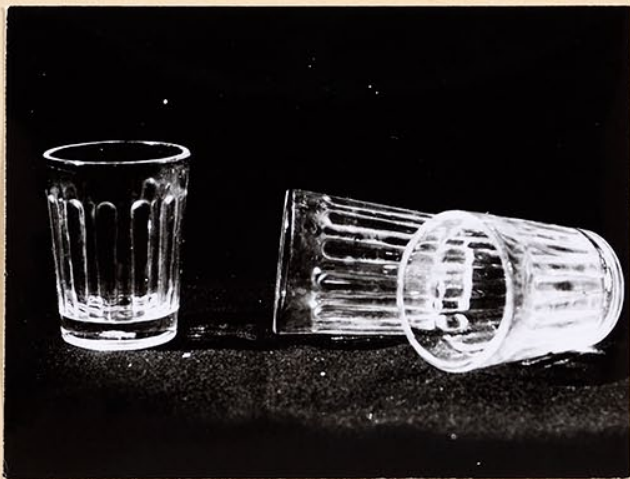
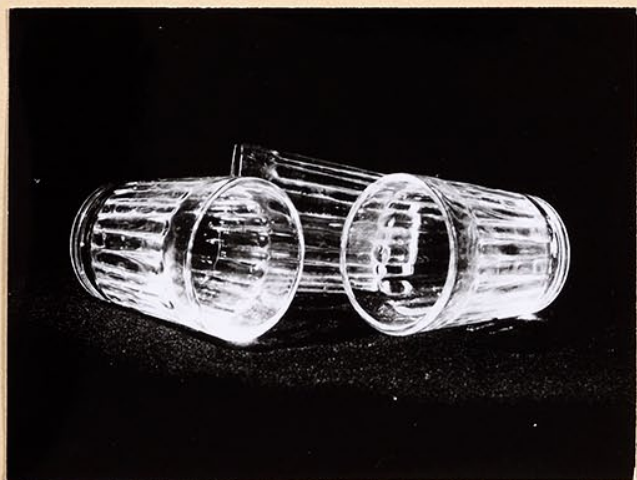


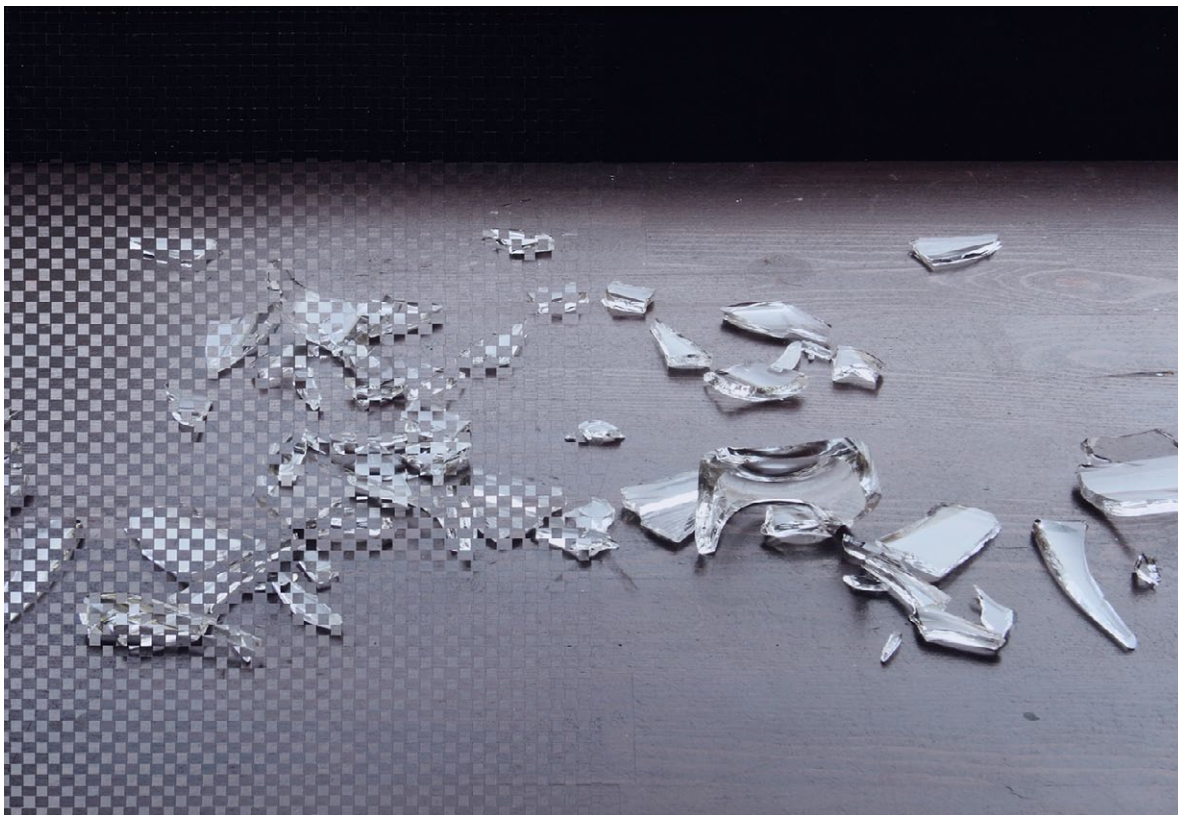
Katalin Nádor's photographs, focusing on her natural and domestic environment, are both lyrical and analytical and often feature everyday objects such as the re-occurring glass. She investigated the nature of light, through surface and form studies of simple household objects, that brought plastic qualities to life. Her photograms explore the different views and spatial projections of the transparent, cylindrical body of the glass, while the glass itself also served as the object of her composition studies. The *Three-glass Compositions* are monochrome still life variations, underlining the importance of experimentation with collage.

Katalin Nádor
Three-glass Compositions, 1973
 gelatin silver print mounted on cardboard
 42,8 x 30,3 cm and 30,3 x 42,8 cm (next page)

Горизонтальный композиция.

1973 г. 12.12





Hajnalka Tarr
Still life, 2018
giclée print, weaving
49,5 x 71,5 cm

The work entitled *Still life* is part of the photo weavings, a unique technique that became characteristic of Hajnalka Tarr's artistic practice in the last decade. The symmetric composition depicts the photograph of a broken glass and the same photo in woven version. By featuring side by side, the „original” and the manipulated, weaved version, the juxtaposition of objective and subjective viewpoints examine the possibilities of perceiving reality.

Although the surfaces slit in the course of weaving loosen up defined contours, they still project a more authentic image of reality. By deconstructing the subject into its elements, Tarr captures constant change, the constantly changing manifestations of reality, and generates by confronting the documentary character of photography as a medium and the lyrical surfaces created by weaving.





Károly Hopp - Halász's emblematic installation points at the lack of a Western-type art institutional system in the socialist Hungary by referring to the household tradition of canning jam through conserving the reproductions of his own works in jam jars. Granny's pantry acts as the Hungarian analogy of the top art institutions dedicated to preserve and mediate the universal and national values, where the works, objects, performance and action documentations are put aside for better times. *The Shelves Museum* vividly contrasts the centrum - periphery issue of the contemporary artworld: spacious white cube exhibition spaces versus the pantry, jam jars lined up on the dusty shelves filed with progressive art of its own time

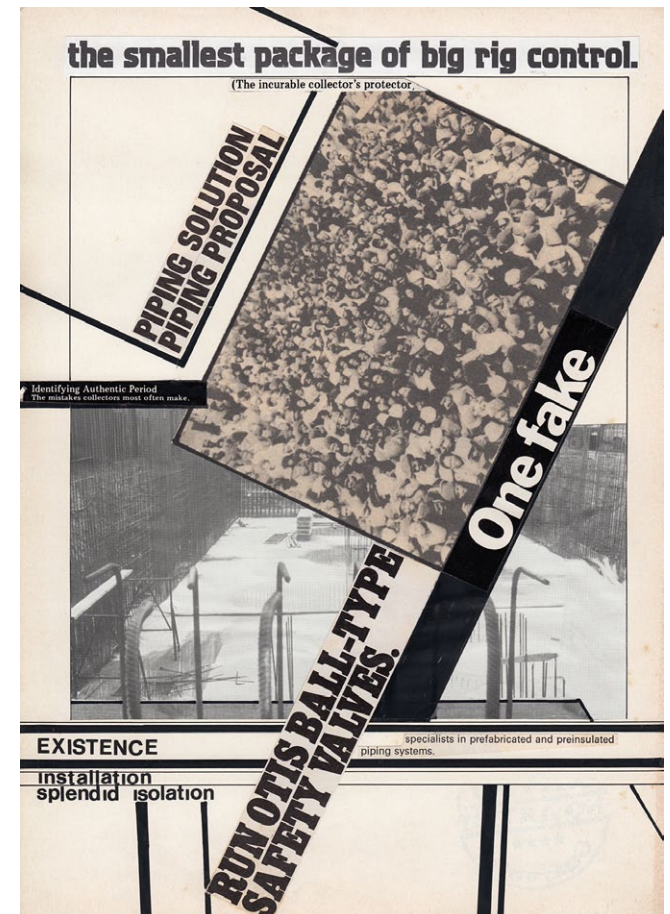
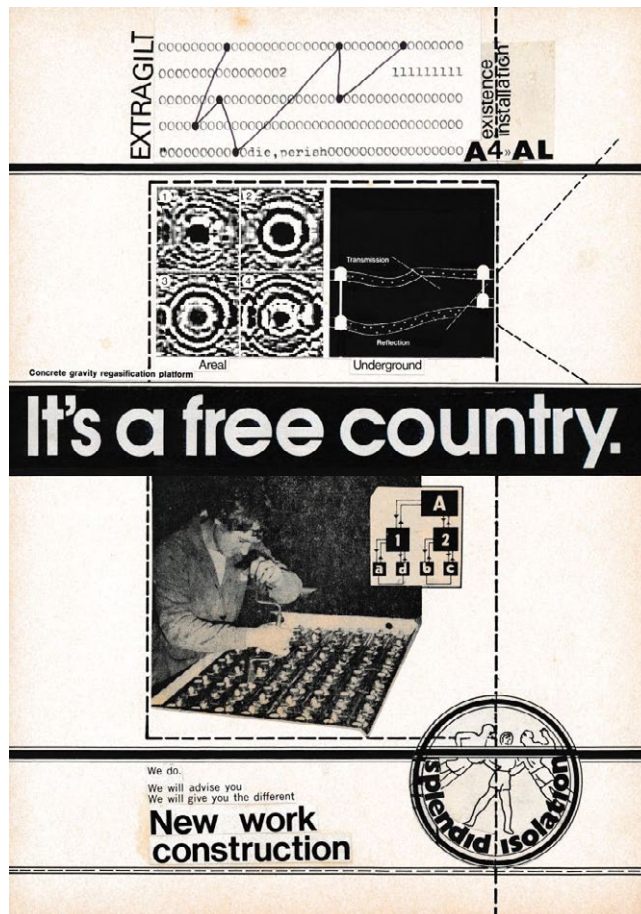
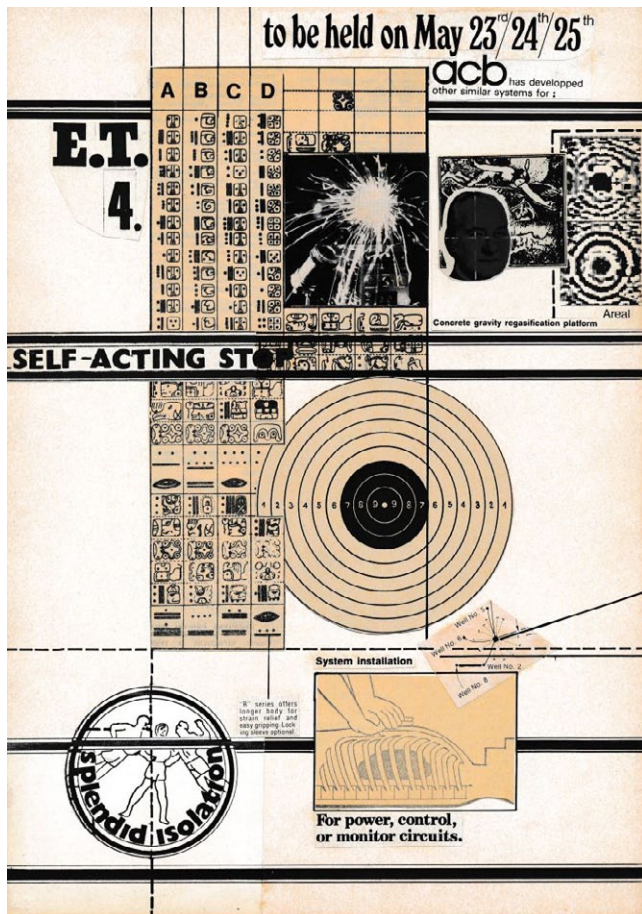
Károly Hopp-Halász
Shelves Museum, 1972/2008
mixed media
180 x 72,50 x 16 cm



As an ironic paraphrase of Árpád fenyvesi Tóth's remote life, borrowing the famous term of British diplomacy, he realised his comic cycle *Splendid Isolation* in the early eighties. The collages reflect on the personal situation of the artist in a poetic manner, while referring also to the complex relations between the individual, the society and politics. After directly experiencing the demanding reality of everyday life and the hardship of creativity in isolation during the quarantine in the spring of 2020, all of us can relate to these works on a personal level as well.

Árpád fenyvesi Tóth
Splendid Isolation, 1983 - 1984
 ink, felt-tip pen, collage on paper
 29,5 x 21 cm





Árpád fenyvesi Tóth
 Splendid Isolation, 1983 - 1984
 ink, felt-tip pen, collage on paper
 29,5 x 21 cm each



Utopia

The emergence of new social models can be generated by wide-ranging dissatisfaction caused by social injustice, great disasters and crises, but even technological revolutions. The global situation generated by the current pandemic - the reduction of traffic, production, logistics, and the complete shutdown of certain sectors - coupled with the anxiety caused by potential new waves or new superviruses emerging in the future, have induced a radical revision of the established economic and social order. Plans constantly conceived with a view to creating a viable and sustainable future all seemed utopian or dystopian before the pandemic. With our lives having changed fundamentally and in a manner that is without precedent, from one moment to the next, the future realisation of these hitherto completely unrealistic models appears to be much more conceivable.

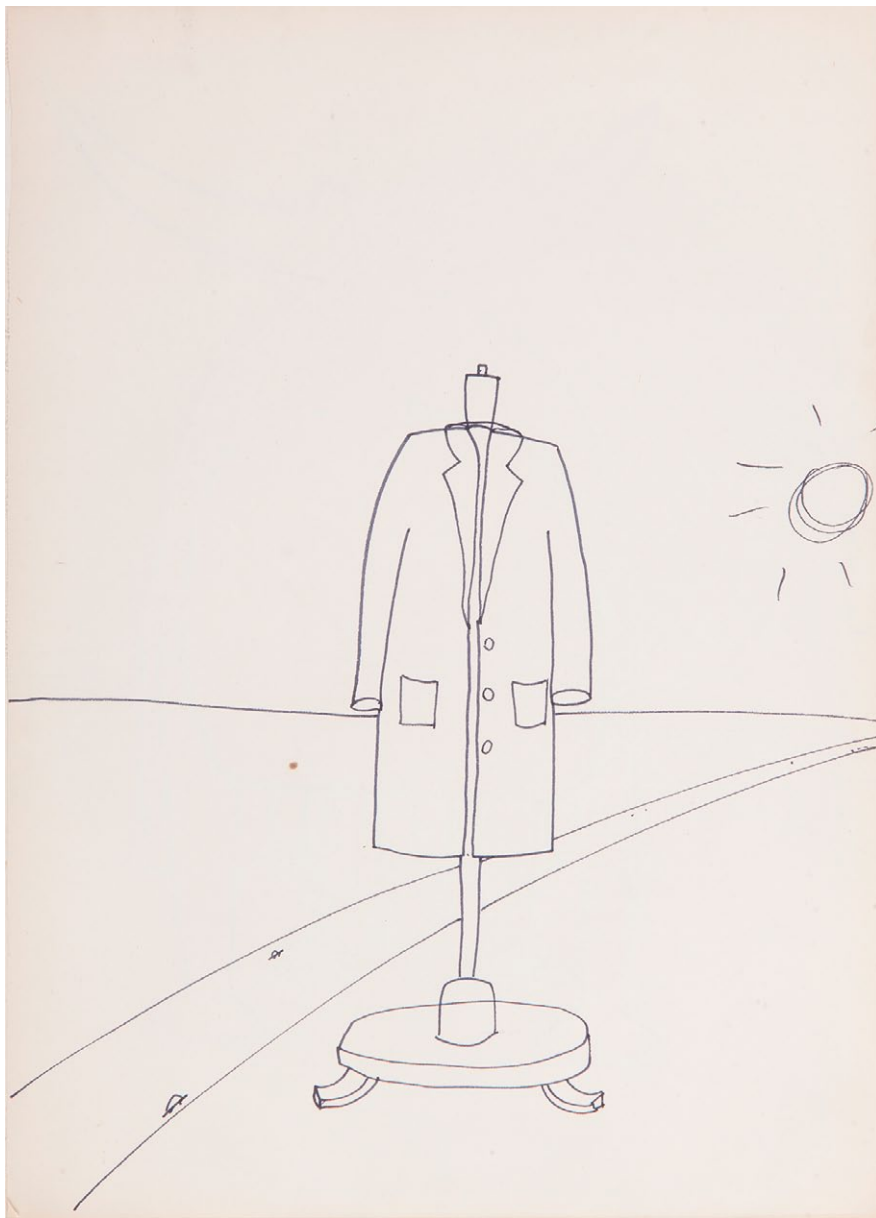


In 1965 Szentjóby created his first intermedial objects, the very first examples of Fluxus in Hungary. These works realisation was originated from Duchamp's ready-made concept, but at the same time was influenced by the approach of Fluxus and of conceptual art.

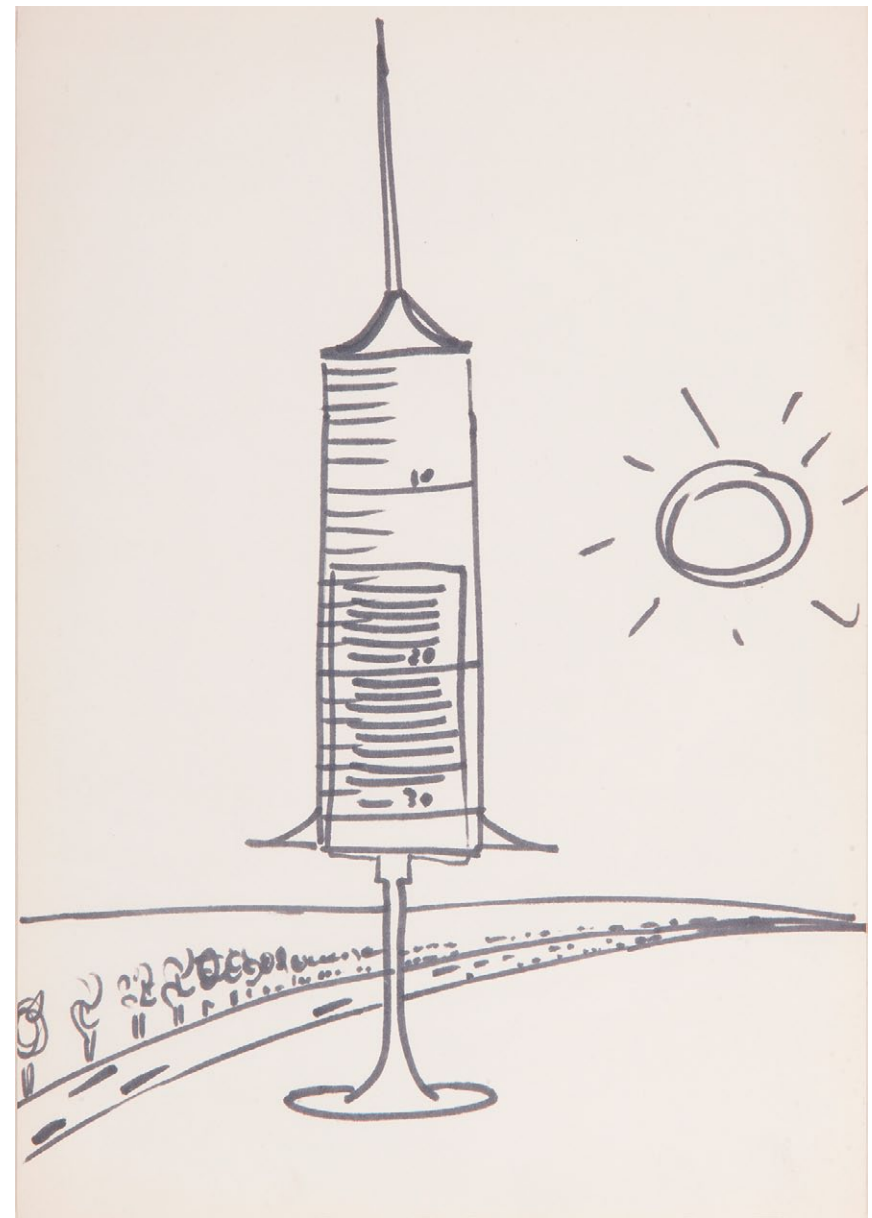
„Even by the artist's own account, *New Measurment Unit* did not start out as an intentionally political work. Szentjóby's gesture was simple enough: a length of common lead pipe, well under one meter long, a quirky 60 centimetres to be exact, put forward as an alternative, ready-made metric – a pure conceptual gambit that could have emerged from the studio of Josphe Beuys, Joseph Kosuth, Yoko Ono, Walter de Maria, or the like. But as the art historian Emese Kürti later recounted, drawing on an interview (...), it soon dawned on Szentjóby, as it would on subsequent interpreters of the work, that this so-called new measurment unit happened to coincide, in both length and form, with the sort of rubber batons wielded by the police to discipline lawbreakers or quell demonstrations.” (András Szántó)

*András Szántó *The Invisible Hand*, in: *Bookmarks - Revisiting Hungarian Art of the 1960s and 1970s*. Koenig Books, London, 2018. p. 12

Tamás Szentjóby
New Measurement Unit, 1965
 action object, ready made: lead pipe
 length: c. 60 cm, diameter: c. 3 cm



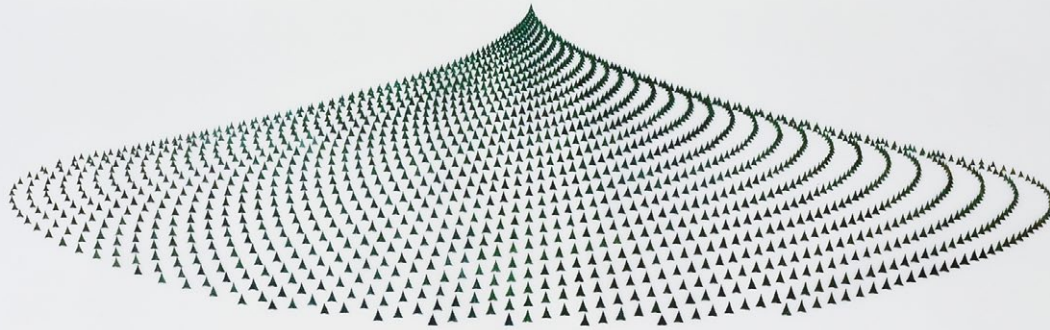
Tamás Szentjóby
Untitled (building plan-coat house), n. d.
 ink on paper
 29,7 x 21 cm



Tamás Szentjóby
Untitled (building plan-hospital), n. d.
 felt-tip pen on paper
 28,7 x 21 cm

Environment

The state of emergency has also generated a shutdown of certain activities with massive carbon emissions, such as air traffic and several sectors of heavy industry. This entailed a stunning decrease in air pollution, and the phenomena accompanying this, such as the clear vista of the Himalayas from 200 kilometres or the purity of air in all the big cities, have received immense media coverage, and caused many to ponder. Environmental protection and sustainability have been on the agenda for decades, but thus far, neither the measures of governments, nor individual actions have hit the threshold required to stop the continuous deterioration of the living conditions of Earth's species - including humans. If the COVID-19 pandemic can even have a positive outcome, it would be awakening and taking responsibility on a global scale, at least in this respect.



A pioneer of conceptual and environmental art Agnes Denes has coined the notion of Eco-Logic to express the paradox - or as she often refers to it, the human predicament - that lays between achievable conditions of global survival and logic demonstrating how, despite being in its centre, we are prisoners of our own system. Following her best-known work *Wheatfield - A Confrontation* (1982), a visionary and transgressive act in which she planted, grew and harvested a two-acre area of wheat on a landfill facing Wall Street and the World Trade Center, Agnes Denes also realized *Tree Mountain - A Living Time Capsule* (1992-1996), a mountain built and planted with 11.000 trees by 11.000 people according to a precise mathematical formula in middle Finland, on a land exhausted by mining. This ongoing process of bioremediation aims to restore the land from resource extraction through the creation of a virgin forest. The planting of trees holds the land from erosion, enhances oxygen production and provides home for wildlife. The trees are made by nature, the mathematical positioning created by the human intellect to form a true alliance of man and nature.

Agnes Denes

*Tree Mountain - A Living Time Capsule - 11,000 Trees,
11,000 People, 400 Years, 1992-1996/2013*

C-print

91,44 x 91,44 cm



Imre Bak
Untitled, 1973
 gelatin silver print, paper
 21 x 28 cm

Imre Bak is not only one of the most important and outstanding Hungarian painters of the past decades, but because of his conceptual turn in the first period of 1970s, some of his works are organic part of the history of conceptual art as well. For the conceptual body of work to which the exhibited photocollage also belongs to, the artist abandoned painting for a few years. Although the conceptual works of Imre Bak were created without the medium of acrylic, oil and canvas, still they can be contextualised as conceptual analyses of the basic forms of painting, examining such parts of the painting process as the role of colors or the redefinition of the classical genres of landscape and portraiture.

The conceptual works of Bak created in the beginning of the 1970s were inspired by the new wave of structuralism and semiotics, but also by the psychology of vision and are binded together with the pedagogical activity. The 1973 photo fits into the row of works based on diagonal composition, where the transforming gesture of mirroring and turning abstrahates the landscape visible on the photograph and transforms the theme of the photo from concrete into abstract. The conceptual works of Bak transpone concrete phenomena into abstract notions, and transpone the scene into structure, beside examining the connection points between the networks of vision and notion creation. The artist formulated his thoughts on the topic in the text below, also identically from 1973 as the artwork:

„It is common knowledge that what is seen of a phenomenon is not identical with the phenomenon itself. (E.g. any colour we see is really light vibrating with a specific frequency.) In other words, things look different than they are in our minds - than what is registered by our senses. Seeing with our organs of visual perception can assume varying intensity: I can pass by things barely noticing them, or I can have a close, discerning look at them. Clearly, rushing past things and phenomena, or, conversely, careful, thorough observation complemented by an intellectually active, mindful and meditative approach results in impressions and experiences that are of very different quality. The formulation and everyday application of the technique of active vision thus facilitates a richer and fuller experience of BEING.”*

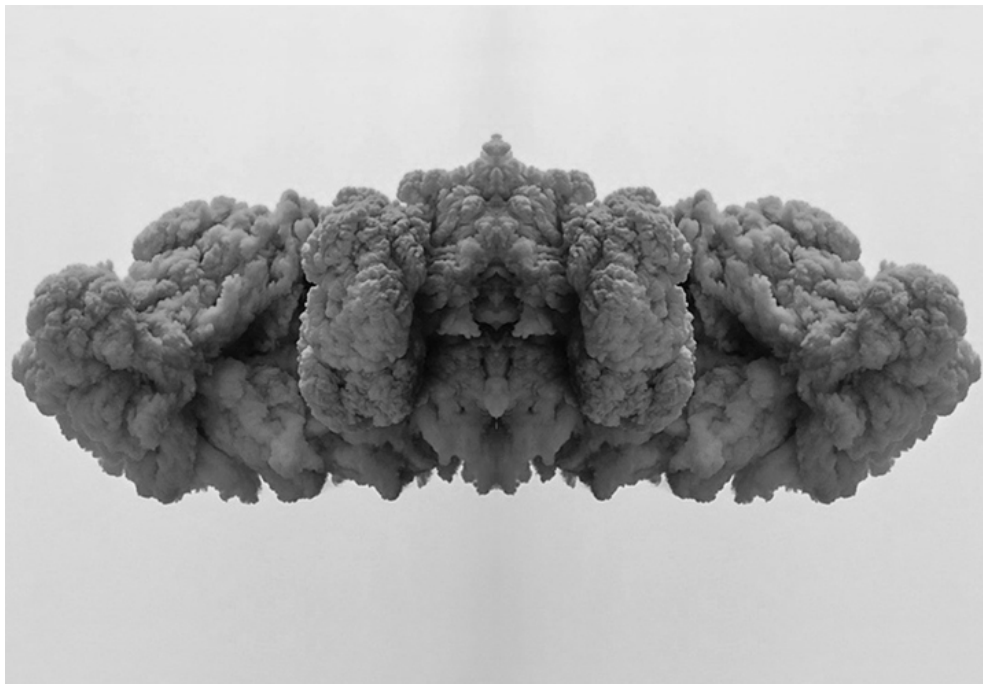
*Imre Bak: *The Creative Vision*, in: *Do it Yourself!*, conceptual booklet, Budapest, 1973



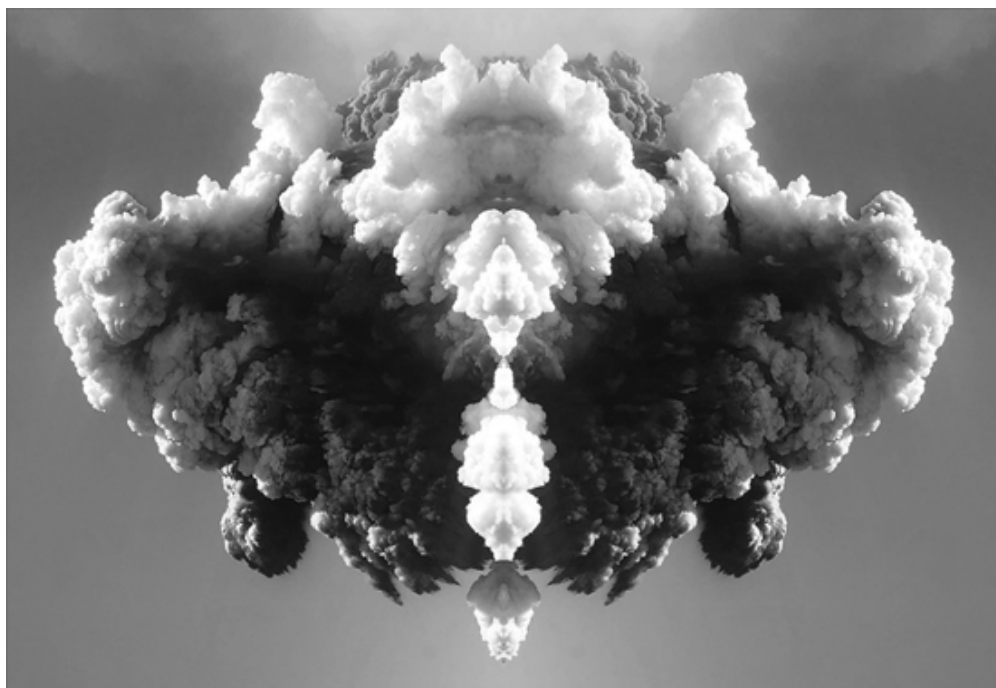
Paranoia

Holding a threat of severe infliction or even death, the virus itself generates anxiety, which is further aggravated by the financial and spiritual burden of the quarantine declared for an indefinite period and the restrictions remaining in effect afterwards. The general anxiety is a hotbed of diverse conspiracy theories, which spread and reach millions by way of social media at an incredible rate, before they could even be refuted by actual facts. The official communication of governments and the press - with special respect to electronic media - have immense influence on the public mood, and if they are not aware of this and fail to communicate responsibly, as would be expected, that could have a severe impact on the lives of millions.





Esterházy's series entitled *Demons* can be considered as the visual manifestation of the general sense of threat - experienced like never before - during the quarantine period. Esterházy gives an adequate visual expression to the shape- and timeless anxiety pervading everyday life under the pandemic through the axial mirroring of artificial clouds resulting from human-made disasters. On these symmetrically composed photos evoking the inkblots of a Rorschach test, fear takes demonic faces. The hardly graspable mental state takes the form of unpredictable artificial phenomena which are overwritten by a symmetrical order, pushing the human psyche's cognitive intention to seek archetypes of the collective unconscious.



Marcell Esterházy
Demons, 2020
giclée print
31 x 31 cm each

Order

Governments decide about the precautions and preventive measures they take based on virological and network projections as well as real or assumed social and economic interests. These restrictions – of different severity depending on the assessment of the situation – transform normal life along new regulations, leaving less or more space for personal responsibility. Whether the extent of restrictions is adequate, whether some of the rules are unjustifiably strict while others are too light is relative, and the assessment of this is controlled by objective and subjective factors alike. The acceptance of a given power entity, whether influenced by free choice, manipulation or violence, is not the only determining factor. The menace of the virus threat (like any other threat in other times and situations, such as other ethnicities, religions, sexual orientations or immigrants, etc.) can be a tool of manipulation at the hands of the ruling power in order to legitimise certain measures even among those who are not necessarily their supporters.



crisis VS order

Société Réaliste
crisis AS/VS order (USD green), 2011
enamel on iron plate
16 x 40 cm

Language and language games have definitive roles in the practice of Société Réaliste. The association of the conjunctives VS/AS in an artwork was used by them first in 2009. The simple visual gesture illustrates the emptiness of language and its inadequacy for describing the world and for communication. The first version of *crisis VS/AS order* was realized as a black and white wall painting also in 2009. The 'crisis' refers to the world economic crisis of the time, its opposition with the word 'order' criticizes the illiberal crisis management methods of authoritarian systems. The 2011 enamel plate version of the artwork applies the colour of the US dollar as the background for the inscription, however the political reference of the time of its creation is overwritten by the current context of the situation generated by the impact of COVID-19 pandemic, and of its projection in the communication of the President.



Péter Szalay
Quarantine object 04, 2020
mixed media
25 x 74 x 5 cm

The bread collection of Péter Szalay can be reinterpreted in the context of the exhibition as a kind of quarantine diary. Because of the lockdown, many daily routines connected to self-supplying, like shopping or the wide-spread bread-baking fever, gained a previously unprecedented focus. The slowing down and the consumption-monitoring gave also special attention to the amount of bread eaten by the artist and his family and also to the dates highlighted on these breadnotes. The bakers don't bake bread on Sundays and as the standard warranty of a bread is 3 days, there are no breads, which expire on a Tuesday. The viewers of the work of Szalay are led to this conclusion based on a logic of a butterfly-, or an insect-collection. This is not the first piece in the oeuvre of Szalay, which refers to, or twists the typology of natural historical collection. There are also other bread collections in Hungarian art history, like the *365 day Bread* piece of Márton Barabás from 1982 featured in the collection of the Studio of Young Artists Association. Still the special context of the piece of Szalay and the exceptional cockyness of the artist, makes this piece a special one, which also highlights the reflective and quick-reacting attitude of the artist.

Social Justice

The management of the pandemic has directed global attention at the crisis management strategies of various oppressive regimes and their actions targeted at exploiting the threat and the fear it triggered for their political purposes. One of the responses to flawed crisis management is the #BlackLivesMatter movement kindled by the tragedy resulting from brutal police action, which has gained global force, raising hopes that the world can shift from white supremacy and its violent enforcement towards equality and justice.



With his self-demolishing sculpture, *The Monument Destroyer*, Marcell Esterházy commemorates the toppled statues of the 20th century. The resin base - and then later the further fragments - accidentally found by chance on the streets of Düsseldorf made a partial reconstruction of the original, apolitical figure of an athlete possible. While the gap right above the base evokes the „historical iconography” of damaged monuments pulled down during to revolutions, the idol cast in bronze - based on the resin copy - also attempt to demolish itself as a reference of the repressive and self-destructive nature of dictatorship.

Marcell Esterházy
The Monument Destroyer, 2012
bronze
87 x 37 x 20 cm

In the action entitled *I pissed on your land* (2017), Selma Selman relieves herself in one of the grimmest places of modern history, the former Adolf-Hitler-Platz in Weimar. Through this unambiguous gesture, not only does she show her personal uttermost disgust for what this place symbolized, but also draws attention to the genocide of the Roma during National Socialism and its delayed recognition. 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
I pissed on your land, 2017/2020
giclée print
35 x 50 cm each



The male body appears as soon as the middle of the 1960s in the artist's practice. Its movement, serially, repetitively arranged contours and so-called 'modulation' are the focus of his studies in the *Pop Art* series realized in the second part of the 1960s, both in his graphic works and in his enamel compositions. Generally represented naked, the male body, then later the artist's own body not only operates as a visual element, but is also a symbol that Hopp-Halász uses to express his vulnerability as artist and as a man. In the work presently exhibited, the abstract pattern created by the overlapping body parts represented in different colours sharply contrasts with the motif of the black raised fist, presumably used by the artist as a reference to civil rights movements in the United States, which had already actuality in Hungary when the work was realized.

Károly Hopp-Halász
Untitled (from the Pop Art-series), 1968-1969
tempera on paper
44 x 64 cm



The 3D print of Péter Szalay from 2020 depicts the Statue of Liberty from New York in a miniature version kneeling. To take a knee as a political statement virally spread because of the actions of the NFL player Colin Kaepernick, who knelt during the American national anthem on the beginning football games to protest against police brutality and racial inequality. The kneeling of Kaepernick quickly became a media hype, dividing American society. The actions of Kaepernick became so divisive, that none of the American football teams offered him a contract and his career came to a stall because of his socially engaged actions.

The gesture of kneeling became independent of Kaepernick as a new symbol of the civil movement against racial inequality in the United States, and it became an even more used symbol of criticism and civil disobedience after more and more cases of police brutality against black Americans came to light. The first wave of the American quarantine was ended by the nation-wide #BlackLivesMatter protests, which ignited after police officers brutally killed George Floyd during his arrest.

Péter Szalay by reflecting on the civil movement which is dominating the global media and American public discourse right now made the Statue of Liberty kneel in his work of art. The kneeling gesture of the Statue of Liberty also reflects on the wave of decolonial public monument and statue topplings and it also raises awareness for the critical revision of official national historical narratives manifested in public sculpture.

Péter Szalay
No Souvenir, 2020
graphite, 3D-print (PLA plastic)
20,5 x 5 x 11 cm





The sculpture entitled *Twilight of the Idols 9416* is part of a broader series in which Kendell Geers explores not „found“ but „lost object“, as he calls them. These objects are usually masks or statuettes originating from Africa that Geers buys on European flea markets. Uprooted from their original spiritual, ritual, religious context, these alienated items lose their function, and thus become “lost objects”. By wrapping Chevron tape – generally used to indicate a danger or a place where one should not go – around them, the artist aims both to conceal the spiritual content of the objects and to point out their misplaced or displaced use, referring also to the systemic oppression that is still exerted on South African black citizens, even though the Apartheid ended 20 years ago.

Kendell Geers
Twilight of the Idols 9416, 2012
Chevron tape, wood
40 x 12 x 11 cm



Imre Bak (1939) is a key figure of the Hungarian neo-avantgarde art and one of the most important East European representatives of geometric abstraction, whose painting had a significant influence on the younger generations of Hungarian artists. While, in the early 1960s, his first abstract paintings showed kinship with the lyrical abstraction of the École de Paris, from the middle of the decade, he turned towards geometric painting, becoming one of the first Hungarian representatives of post-painterly abstraction, hard-edge, colour-field painting and shaped canvas. Besides the inspirations by his contemporaries (especially by Frank Stella, Ellsworth Kelly, and Georg Karl Pfahler), his paintings produced during this period were also linked to certain Hungarian modernist art traditions, that gained inspiration from Béla Bartók's music program. In the early 1970s, a significant turn occurred in Imre Bak's art: he stopped painting for a few years and began to create photo- and paper-based conceptual works and environments, in which he analysed the relationships between image and sign, between visual phenomena and meaning. The artist returned to painting around 1974; his works were kind of a synthesis of his early hard-edge painting and the semantic structures of his conceptual works. He created shapes which were built from basic forms and carried multiple meanings, and which could be regarded as landscapes, stylized figural compositions or portraits as well, while also retaining their originally abstract character. Coming under the influence of postmodernist thoughts in the early 80s, his artistic vision underwent considerable change as his work absorbed a whole range of new elements from a great variety of sources: from the decorative models of art nouveau, the exuberant geometry of futurist design, the quasi-surrealistic geometry of the later Kandinsky and the idiom of the Hungarian avant-garde art of the 1940s. While gradually returned to more simple geometric compositions, a decade later he began a series of large-scale architectural cityscapes. In recent years, he returned to the more abstract approach of his earlier years, focusing on spatial dimensions in abstract compositions.

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.

Marcell Esterházy (1977, Budapest) graduated from the Intermedia Department at The Hungarian University of Fine Arts in 2003. He got intensively engaged with photography as the student of Lucien Hervé in Paris, and then living and working in France for over a decade. In his photographs, installations and video works Esterhazy addresses our often controversial, personal and universal relationship to History through recontextualization of found objects and iconic visual representations.

Kendell Geers (b. May 1968) is a South-African artist living in Brussels. Operating with the mediums of photography, painting, drawing, sculpture, installation and performance, Kendell Geers employs a wide range of references - from art history to pornography, iconography to kitsch, or complex political references to racial or religious stereotypes - to create critical, humorous and confrontational works that disrupts social norms and codes. Growing up on the front lines of the fight for freedom, democracy and civil liberty, Kendell Geers, believes that the worlds of art and politics should not be divided, that it is only through embodied experience that the artist may give birth their creation. He eventually changed his date of birth to May 1968 in order to give birth to himself with an identity of his own making.

Hungarian poet and artist **Árpád fenyvesi Tóth** (1950-2014) spent most of his life in Balatonfenyves, far from the scenes of official and underground culture. Although he was familiar with the inner circles of the Hungarian neo-avant-garde, his endeavours were mainly associated with the heritage of the historical avant-garde, especially Lajos Kassák's work and the spirit of the Bosch+Bosch group in Subotica, Yugoslavia. In the mid-sixties, he delved into visual poetry employing techniques of collage, graphic elements and semiotic research. Simultaneously he was making graphic art characterised by the analysis of space as well as traditions of surnaturalism and bioromanticism. In the first half of the eighties, his early experiences were augmented by his interest in Far-Eastern philosophy, resulting in the geometric Tao Te Ching series. He started creating his first comic strips in 1972 as the earliest prominent examples of the genre in Hungary and joined the mail art network - thus becoming a member of a vast international movement, while living in relative confinement at the settlement by the lake Balaton - in 1975.

Péter Tamás Halász (1969) has been a regular participant of Hungarian and international exhibitions since the early 2000s. Although he graduated as a painter, after finishing university he began making objects and installations. Over the past ten years, his works have focused more and more on social and environmental problems. Typically using recycled industrial and technological components, crafted artisanal meticulousness, his carefully designed works often execute some operation.

The artistic career of Károly Hopp-Halász (1946-2016) was kickstarted 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.

The works of Tibor Horváth (1976) have been characterized by radical taboo-subverting, and sometimes provocation-laden, institutional and social critique. In addition to the genres of graphics, photography, video and installation, his works are often realized in actions as well as various fictional and operational institutions. As his main weapons, Horváth operates with irony, persiflage, intentional misreadings and reinterpretation. He approaches power structures from the vantage point of the individual, at the level of everyday problems and absurdities – a position that is further accentuated by his unsophisticated use of visual and textual tools.

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.

Selma Selman (1991, Bihac, 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.

Société Réaliste is an artists' cooperative founded in 2004 by Ferenc Gróf (1972) and Jean-Baptiste Naudy (1982), and functioning until 2014. Central to their activities is the exploration, subversion and deconstruction of the specific devices of visual communication that have been developed and employed by institutions, governments and rulers, i.e., the representatives of power – in the fields of religion, politics, culture, art and finance – so as to position themselves. By exploring the representative and aesthetic roles of these agencies – including signs, logos, maps, symbols, typefaces, landmarks, emblems, statues or even buildings – in complex contexts of much broader time and space, the artists place them in a new light in the form of a “political cabinet of curiosities”, a critical, narrative implementation of design.

Péter Szalay (1981) graduated at the sculpture department of the University of Pécs more than a decade ago. Ever since the beginning of his artistic career he constantly experiments with new technological solutions and new sculptural materials. His latest solo exhibition was in 2019 in the space of acb NA. He participated in the III. Moscow International Biennale For Young Art in 2012 and also at the 2013 and 2015 Bookmarks exhibitions. The works of Szalay had been featured in exhibitions held at the Hungarian National Gallery, New Budapest Gallery, Trafó Gallery, and Karlín Studios, Prague. He was nominated for the Unicredit Bank visual art price in 2018. Beside many private collections, his artworks can be found in public institutions as Ludwig Museum of Contemporary Art Budapest and the Institute of Contemporary Art, Dunaújváros.

Tamás Szentjóby (also known as St. Auby, Stjauby, Emmy / Emily Grant, St. Aubsy, T. Taub etc.; b.1944), as he states in his CV, is a “trustee in bankruptcy of IPUT (International Parallel Union of Telecommunications); Agent of NETRAF (Neo-Socialist. Realist. IPUT's Global Counter Arthist.org- Falsifiers Front); engaged in the Intermedia Grèche of the Hungarian University of Fine Arts; propagator of the St.Rike and the Subsistence Level Standard Project 1984 W.” Szentjóby played a significant role in introducing the intermedial approach as well as the happening, fluxus and action into the Hungarian

art. He became a key figure of the region's neo-avantgarde, due to his 'non-artistic artistic' pieces that intended to critically transform the relationship of arts and reality, and as the organizer of significant events (exhibitions, poetry readings, Fluxus concerts). Szentjóbby organized the first Hungarian happening (The Lunch - In memoriam Batu Khan, summer 1966, together with Gábor Altorjay) as well as the first Fluxus concert in Budapest.

Hajnalka Tarr (1977) started her studies at the Graphic Arts Department and pursued them at the Painting Department at The Hungarian University of Fine Arts, from where she graduated in 2006. Tarr has been interested in the visual manifestation of reality since the beginnings of her artistic practice. In her art, the intellect ceaselessly seeks to find its way across the labyrinth of emotions. Having emerged in the neo-conceptual environment of the late nineties, Hajnalka Tarr's sensual creative praxis merges intellectual distance with the claim of self-exposure. From her drawings, installations and photo-based works unfolds the fundamental desire for a tangible truth, which, in turn, is constantly confronted with the emotionally affected reality of the conscious mind.

From 1959 until 1965, Endre Tót studied mural art at the University of Applied Arts in Budapest. His early work was defined by lyrical, calligraphic paintings that were closely related to informel, while at the end of the 1960s pop art also had a serious influence on his practice: he participated in the legendary 'Iparterv' exhibitions (1968-69) with minimalist, geometrical surfaces combined on collage-like pictures. In 1971, he gave up painting and, under the influence of conceptual art, new media appeared in his work (telegrams, postcards, postal stamps, rubber stamps, film, posters, graffiti, banners, actions, artist books, etc.). From this point onwards, he devoted his work to the investigation of three key concepts, Nothing/Zero, Rain and Gladness. In 1978 Tót left Hungary for a DAAD scholarship in Berlin and a year later he settled down in Cologne. In the late 1980s, he returned to painting, working with the conceptual ideas developed by him in the 1970s. Tót's works have been showcased at numerous international exhibitions in the past decades held at such venues as the Museum of Modern Art in New York, the Centre Pompidou in Paris, and the Tate Gallery in London among others. He had retrospective exhibitions at the renowned Museum Ludwig in Cologne (1999), the Museum Friedericianum in Kassel (2006), and the MODEM in Debrecen, Hungary (2012).



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