

COLLECTION IN FOCUS

The Ludwig Museum – Museum of Contemporary Art is the only public collection in Hungary that consequently collects works of arts from Hungary and abroad and displays them on a common platform. Due to its geographical location, size, the nature of its collection and its collecting tradition, the Museum at present operates as a Central and Eastern European centre with great significance in the contemporary international art world.

The basis of the collection was made possible by a donation from Peter and Irene Ludwig, which consisted of works of artists from all over the world from the sixties to the eighties (e.g. Warhol, Lichtenstein, Rauschenberg). Since then the collection has been continuously expanded with the work of the most important Hungarian and Central and Eastern European artists. An important mission of the Museum is “to salvage any finds”: searching for oeuvres of artists belonging to the progressive tendencies of the sixties and seventies and to put these works in the collection.



Malcolm Morley: *Race Track (South Africa)*, 1970, acrylic, wax, acrylic resin on canvas, 177,8 x 228,6 cm

ON THE EASTERN FRONT.

Central and Eastern European video art 1989–2009

January – March

The exhibition presents the effects of the complex processes taking place on the territory of the former “Soviet Block” that affected both the individual and the various groups of society from the aspect of socio-psychology: placing the human dimensions of the transition that has lasted since the end of the eighties into the foreground.

The period since the fall of the Berlin Wall is characterised everywhere in the region by radical political, economic and social change. However, the starting point, speed, extent and script of this transition were all different for each and every country involved. Consequently, there were many different individual, group and social responses to the challenges of the transition. The starting point of the exhibition is focussed on the relationships between the various social groups and their dynamics.

An excellent tool for the documentation and analysis of these social processes was provided by video, which at this time had started to gain strength and become more widespread in the region. The exhibition exploits this coincidence when it presents the phenomena that were determinant of the recent past of the region through this medium.

The twenty-one video art creations appearing in the exhibition document, analyse and contextualise this region and the period burdened by its weight of conflicts. In the place of final answers these works full of string social criticism pry into issues that the countries of the region have avoided in public dialogue and swept under the carpet.



Adrian Paci: *Turn on*, 2004, video, 3'33" © Galleria Francesca Kaufmann, Milano

The exhibition entitled *on the eastern front* is a thematic selection from the material of the digital reader *Transitland*. Video Art from Central and Eastern Europe 1989–2009, which includes a total of one hundred video art works by artists from thirty-one countries. The entire corpus of the archive may be freely accessed in the Ludwig Museum, and also, during the duration of the exhibition, in the Józsefváros Gallery and the Studio of Young Artists.

GLENN BROWN

February – April



Glenn Brown: *The Great Masturbator*, 2006
oil on panel, 110 x 88 cm,
The Sander Collection © Glenn Brown

Glenn Brown (Hexam, 1966), one of the most successful figures of the generation to explode into the British art world in the nineties, places painting as the theme itself into the focus point of his examination. In his large-scale paintings he reproduces well-known and lesser-known works from the history of art or images from popular culture. He mixes ages and styles and, with virtuosic technique and pasting brush-stroke effects, he creates pictures with a mirror-smooth surface, referring at once to the canonised existence of the great works of art throughout history and the complex relationship between individual creations and their reproductions.

The skill of a master is contrasted with modern digital image creation processes. His canvasses painted with fine brushstrokes may even seem like hugely enlarged reproductions. Brown even questions the omnipotence

of originality: he copies the works of Rembrandt, Fragonard and Dalí; as a result of the latter in the nineties the Dalí foundation took the Turner Prize-nominated artist to court. With his references from art history he touches upon such border areas as kitsch and sci-fi illustration, at the same time he also treats the post-modern point of view with irony, which fact raised these works into topics of high art.

The exhibition was realised in collaboration with TATE Liverpool and the Fondazione Sandretto Re Rebaudengo in Turin.

POWERGAMES

March – May

The **PowerGames** exhibition endeavours to approach art and the questions of its effect exerted on the relationship between social-political forces and on the community. The exhibition, which presents the work of Danish artists and artist groups, desires to initiate a dialogue with the Hungarian community through addressing points of view that encourage joint thinking and responsible behaviour and through an examination of current social and economic problems.

It asks the question what do we think today about the national identity, tolerance, responsible social and political thinking and what role may contemporary art have in this. Numerical issues are raised starting from personal rights, the division of power and the social construction of identity, including the problems involved with the economy and climate change and the identification of the borderline between the public and the private sphere. It wishes to reflect on the question of nationalism, on the relationship between history and memory, and on how these two phenomena affect each other, and on the extent our concepts relate to these constructs.



Michael Elmgreen & Ingar Dragset: *When a country falls in love with itself*, 2008
Louisiana Museum of Modern Art © Elmgreen & Dragset; Edvard Eriksen

The exhibited works examine the outlined territories and boundaries, and offer us new areas of action and opportunities as an alternative to our relationship to society, while at the same time they throw into doubt more than one existing power structure.

The exhibition is realised within the scope of the Budapest Spring Festival 2010 Our Guest Denmark programmes.

THE SCIENCE OF IMAGINATION

International group exhibition

April – June

Through introducing the works of Hungarian and foreign contemporary artists, the exhibition interprets the culture of Europe and North America during the period between 1945–1989 from a unique point of view. Tinted with anxiety and competition, utopia of the Cold War period were often nursed by scientific achievements and by technological developments in this world divided into two blocks, whether they were about cities to be built for future societies, the info-communication revolution or the arms and space race. Through the filter of imagination, artistic creativity, social tensions and political ideologies or phobias, “exact” scientific facts and accurate lifeless machines were transformed into special, sometimes optimistic, sometimes threatening or even apocalyptic visions of late modernism. Today, due to the political changes and amazing technological developments of the last two decades, this myth, instead of fading, has become a deep and very fertile soil for contemporary culture.

The exhibited videos, drawings and installations evoke the era and culture of the Cold War: scientific theories, visions and stories about the future. The artists shot their films at ex-secret facilities and which now



Sašo Sedlaček: *Origami Space Race*, 2009, installation © Sašo Sedlaček

are closed, a rocket base or an astronaut-training centre, they themselves also designed the robots and vehicles of the future, re-created scientific experiments or science-fiction writers’ prophecies. In whatever way their creators were inspired though, instead of daydreaming about the past, these works of art drive you to think over why this period in Euro-Atlantic history and culture is important and fascinating today, even if it seems obsolete, disheartening or ridiculously naive at times.

The exhibition is a cooperation between the Ludwig Museum and Siemens Stiftung.

PÁL GERBER: RETROSPECTIVE

June – August

The retrospective exhibition of **Pál Gerber** (Tatabánya, Hungary, 1956) is a part of the Ludwig Museum’s series introducing individual oeuvres. The exhibition covering a period of some twenty-five years is organised along an imaginary curve starting from the introduction of the Panel Group founded in the middle of the eighties, touching on a series of individual exhibitions at home and abroad, and reaching all the way to the animation of public area projects. The aspects of selection and the works placed next to each other in this way enable a necessary dialogue within the exhibited material, which has not been possible to date with respect to the body of work despite the numerous exhibitions held in the past.

From the aspect of genre the material is diverse: the exhibition primarily includes paintings, prints and drawings, but a new installation is also to be constructed. Gerber works with a few excellently positioned



Pál Gerber: *The Carpentry of the Cross*, 1990, oil on canvas, 132 x 191,5 cm, Collection of Ludwig Museum – Museum of Contemporary Art

motifs in his pictures, which, however, have an intense association field. He places real, everyday objects and phenomena with each other. He puts ironic, reflexive and enigmatic ways of approach to the service of discreet, humorous social criticism.

In his works language is of outstanding importance, and besides his textual works there is also to be a newspaper made especially for this exhibition.

ALLAN SEKULA: POLONIA AND OTHER FABLES

July – September



Allan Sekula: *Mother and child*, “Taste of Polonia” festival, Chicago, September 2007
Chromogenic print, 122 x 122 cm

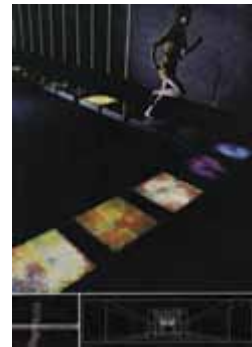
The world-famous American artist, **Allan Sekula** (Erie, Pennsylvania, 1951) became known for his documentary photographic and video art. Since the start of his career at the beginning of the seventies he has been interested in undermining the traditional methods of visualisation and artistic representation. Sekula is also a permanent critic of the standard myths of capitalism; he focuses on the person exposed to global capital.

Both the artist’s earlier and present works are displayed at the exhibition without the intention of providing a retrospective introduction. The exhibition constructed around work and the related individual and social situations and approaches also includes the artist’s new series entitled *Polonia and Other Fables*, in which he documents and examines the social effects of globalisation with a critical eye.

The exhibition is a collaboration between the Zachęta National Gallery of Art (Zachęta – Narodowa Galeria Sztuki), Warsaw and the Renaissance Society, Chicago.

THE PLEASURE OF LIGHT

György Kepes and Frank Malina
from technology to the arts and back
September – November



György Kepes: *Photo-elastic walk*
(with William Wainwright), 1968

The vision and creativity of György Kepes (1906-2001) and Frank Malina (19120-1981) is best characterized by the concept of universality expressed through experimentation in art, science, technology and radical innovation. The notions of interdisciplinary philosophy date back to a renaissance synthesis of knowledge drawing a long arc through art history. Kepes and Malina were pioneers of these revitalized concepts in the last century. Both artists had Eastern European roots and were significantly influenced by modernist theories. Kepes is often referred to as a "light artist", by using light as a creative medium. His paintings, photograms, photographs and kinetic works can be traced back to his light and shadow studies performed in the thirties. Malina in his kinetic works experimented with light in his Paris studio. His background in rocket science followed by his art experiments motivated him to establish Leonardo a leading international journal, while Kepes, a prolific author of text books founded the Center for Advanced Visual Studies, at MIT. Both worked at reuniting social and natural sciences with art. The exhibition at the Ludwig Museum aims to introduce the two artists simultaneously providing a context along the parallels drawn between them.

MARTIN MUNKÁCSI: THINK WHILE YOU SHOOT

September – January

Martin Munkácsi (1896-1963), born in the then Hungarian Kolozsvár (today Cluj-Napoca, Romania), was one of the greatest pioneers of modern photojournalism and at the same time the best paid star photographer of his time. At the main stages of his success, in Budapest, Berlin and New York, he worked for such significant magazines as *Pesti Napló*, *Berliner Illustrierte Zeitung*, *Harper's Bazaar*, *Life* and *Ladies' Home Journal*. He photographed athletes and dancers, freed fashion photography from the confines of the studio and impressed motion upon the static medium of photography.

With his significant photographic reports and brilliant picture essays created at the peak of his success, in the 1930's and 1940's he made a deep impression not only on the great figures of photographic art such as Henri Cartier-Bresson and Richard Avedon, but his spectacular fashion series also had a significant influence on the image of the modern, successful, independent and dynamic Western metropolitan woman. His series entitled *How America Lives* made between 1940 and 1946 and consisting of 65 reports is a thorough photographic report on the everyday life of Americans from the most various layers of society. Other highlights of his creative activity were the extraordinary portraits of Hollywood stars (Katherine Hepburn, Leslie Howard, Fred Astaire, Marlene Dietrich). However, in the environment of the transformation



Martin Munkácsi: *Shoot at any price!*, Long Island, 1935

of the medium and the changing taste of the era, his photography soon sank into oblivion and the one-time world famous star photographer died impoverished and forgotten.

In 2005 a large-scale retrospective exhibition was organised in the Internationales Haus der Photographie – Deichtorhallen Hamburg, and in 2006 in Martin-Gropius-Bau Berlin, which raised this Hungarian artist back to the place he deserves in the history of photography. It is this material that forms the basis of the Martin Munkácsi exhibition in the Ludwig Museum Budapest, supplemented with rare finds from private collections.

Martin Munkácsi: Think While You Shoot is curated by F.C. Gundlach and organized by the House of Photography, Deichtorhallen Hamburg. The exhibition is made possible by generous loans of the Estate of Martin Munkácsi, ullstein bild and the F.C. Gundlach Foundation.

JÁNOS MEGYIK OEUVRE EXHIBITION

November – January

Defined somewhere on the boundary between painting-sculpture-architecture, the work of János Megyik (1938, Szolnok, Hungary) focuses on the modelling of the structure of panel paintings. During his experiments the artist suggests spatiality, which is a characteristic feature of both architecture and sculpture. His life-work exhibition concentrates on the question of how panel painting as a spatial model and three-dimensional object is realised in the world of János Megyik.

The large-scale exhibition introduces Megyik's work on the basis of his paintings, drawings, stick constructions, photograms, cardboard reliefs, the steel plates of his latest period and his architectural activity, through a representative display of works created between the end of the fifties and today.

The exhibition is realised in the scope of the oeuvre exhibition series supported by the National Cultural Fund.



János Megyik: *Gate*, University of Debrecen, 2005



Roy Lichtenstein: *Vicki*, 1964, enamel on steel, 106,5 x 106,5 cm
long-term loan from the Peter und Irene Ludwig Stiftung, Aachen

Free guided tours in English:

on Tuesdays from 19:00, on Saturdays from 17.00

Info-mediators in the temporary exhibitions every day 10:00-20:00

Exclusive exhibition tours from the aspect of an artist

Family morning on Saturdays 10:30-12:30

LumiMini: on Wednesdays 10:00-13:00

Museum education workshops for organised groups and families

Ped. Tuesday: programs examining and presenting the temporary exhibitions for teachers and museum education specialists between 14:00-18:00

A Cup of Tea in a Good Company: for organised groups of pensioners, conversations, readings and creative tasks following a walk around the current exhibitions, with tea and coffee served – last Wednesday of every month, between 10:00 and 12:00

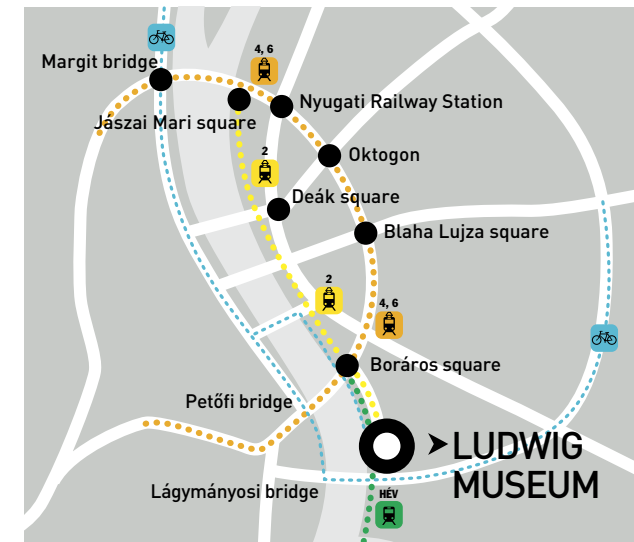
Workshop for introducing contemporary art to people for special needs

The Invisible films club. Series editor: Zsolt Sörös. Every second week on Friday in the lecture hall, starting at 18:00

With the exception of the guided tours, the programs are suspended in the summer.



ACAX | Agency for Contemporary Art Exchange is a project office operating within the institutional scope of the Ludwig Museum. Its mission is the promotion and support the participation of Hungarian artists at international biennials, and the organisation of studio programs, visitor programs (Check in Budapest), exhibitions and public events, in collaboration with the international institutions of contemporary art. | www.acax.hu



Ludwig Museum – Museum of Contemporary Art

Palace of Arts
1095 Budapest, Komor Marcell utca 1.
Tel.: +36-1-555-3444
info@ludwigmuseum.hu
www.ludwigmuseum.hu

Opening hours:

Tuesday – Sunday: 10:00 – 20:00
Closed on Mondays

Getting there:

direct access on tram 2,
or take tram 4 or 6 to Boráros tér, then change to tram 2 to the Millenniumi Kulturális Központ [Millennium Cultural Centre] (2 stops) or to Hév (suburban train) to the Lágymányosi bridge (1 stop)

Ticket prices:

Collection display: HUF 700
Temporary exhibitions: HUF 900
Special temporary exhibition: HUF 2200
Reduced (50%) for visitors under 26 and over 62
Annual ticket 2010, single: 6000 HUF, reduced: 3000 HUF

Friends of the Ludwig Museum:

Join Friends of the Ludwig Museum, and enjoy all the benefits of the membership! Further information:
Tel.: + 361 555 3480 | + 3630 619 9607 | friends@ludwigmuseum.hu

LUDWIG MŰZEUM

Kortárs Művészeti Múzeum
Museum of Contemporary Art

A múzeum támogatói:



EXHIBITIONS 2010



Glenn Brown: *New Dawn Faces*, 2010, oil, canvas, © Glenn Brown

LUDWIG MUSEUM

Museum of Contemporary Art | Kortárs Művészeti Múzeum
Palace of Arts | 1095 Budapest, Komor Marcell u.1. | www.ludwigmuseum.hu