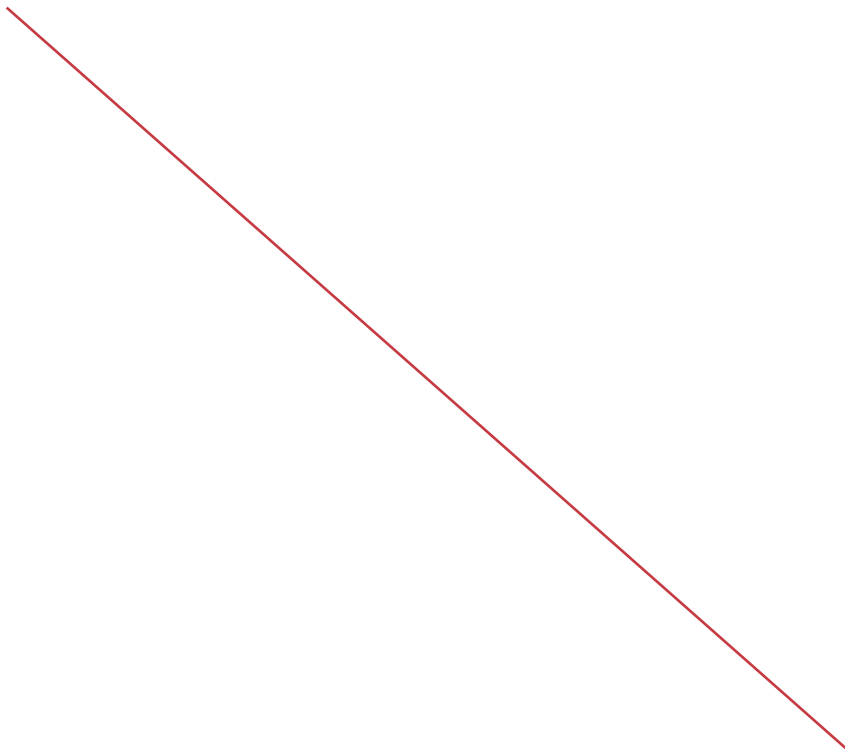


Unmistakable sentences.

The collection revisited



Félreérthetetlen mondatok.

Az újragondolt gyűjtemény

Unmistakable sentences.

The collection revisited

Gábor BACHMAN, Imre BAK, Bik Van der Pol, Ákos BIRKÁS, Rafał BUJNOWSKI, István CSÁKÁNY, Miklós ERDÉLYI, ~~Marcell ESTERHÁZY~~, Richard ESTES, Semyon Natanovich FAYBISOVICH, Harun FAROCKI, László FEHÉR, Ferenc FICZEK, Andreas FOGARASI, Tibor GYENIS, Tibor HAJAS, Károly HALÁSZ, IRWIN, György JOVÁNOVICS, Zsigmond KÁROLYI, Tamás KASZÁS, Zsolt KESERUE, LITTLE WARSAW, Ádám KOKESCH, Stanislav KOLÍBAL, László LAKNER, András LENGYEL, Zbigniew LIBERA, Rebecca MAJOR, David MALJKOVIĆ, Dóra MAURER, Malcolm MORLEY, Antoni MUNTADAS, Kriszta NAGY, Csaba NEMES, Sándor PINCZEHELYI, Gerhard RICHTER, Sean SNYDER, Simon STARLING, Henryk STAŻEWSKI, Frank STELLA, Mladen STILINOVIĆ, János SUGÁR, SZOMBATHY Bálint, TÓT Endre, Goran TRUBULJAK, Timm ULRICHS, Gyula VÁRNAI, Imre WEBER

26 May 2010 – 27 February 2011

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Photo: József ROSTA (3., 5., 8-13., 16., 17., 19-27.), Miklós SULYOK (4. 6., 7.), Marcus SCHNEIDER (11.), Veronika NAGY (14-15.)

Printed by HTSART Nyomda és kiadó

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Published by

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The acquisitions were supported by:

Peter und Irene Ludwig Stiftung, Aachen

National Cultural Fund

Ministry of Education and Culture

 
Nemzeti Kulturális Alap

The exhibition entitled *Unmistakable Sentences. The collection revisited* aims to offer a cross-section of the collection of the Ludwig Museum–Museum of Contemporary Art Budapest, established twenty years ago and growing continuously since, which concentrates first and foremost on the Central-Eastern European region's own cultural identity, emphasizing the universal validity of this common historical and cultural heritage.

With this exhibition concept, the Ludwig Museum connects with the international shift in emphasis launched several years ago by the contemporary art museums of the wider region (such as, e.g., the Moderna Galerija in Ljubljana, MSU Zagreb and Muzeum Sztuki in Łódź) in their exhibition and acquisitions praxis. Owing to international research programmes, exhibition collaborations, publications and conferences that have become increasingly intensive, the region's contemporary art of the recent past and present has gained increasing space and focus within the collections and programmes of the most significant international institutions in the recent period.

While the process of treating the visual art accomplishments realised during the recent past – in the suffocating cultural-political climate of Socialism – began during the years after the political changes, the coherent rethinking of newer facts that have meanwhile come to light and previously unknown details of artistic oeuvres, asserting impartial, scholarly aspects of the significant artistic processes, has become increasingly imperative. Due to the well-known socio-political situation, it has finally become obvious that everything that became public knowledge over the past twenty years demands more concentrated attention than it has received until now, and that the comprehensive processing of the past five decades, and the systematic rethinking of the region in its entirety must be carried out. And we owe this not only to ourselves, as with this revealing and supplementary work, the global art canon is enriched: by the fact that these intellectual and artistic achievements are made internationally known, the previously laid emphases may shift elsewhere, and these displacements may inevitably result in a revision of the universal canon.

As an art collector, Peter Ludwig imagined contemporary art during the time of opposition to the Cold War of the eighties as a catalyst for communication between the various social systems. The series of institutions he established also demonstrated this, as he cooperated with the local institutional system, adjusted to local relations, setting up his first institution on this side of the Iron Curtain in Budapest. His acquisitions praxis spanning divergent social systems, and his belief in the universality of contemporary art, are exemplary for us. The collection of the Ludwig Museum continues this heritage, as it represents the necessity for the processing and rethinking of the artistic recent past.

Barnabás Bencsik • Director

The Ludwig Museum's 2010 exhibition of the permanent collection displays works which focus on the complex, conflictual and often ambiguous relationship between aesthetics and politics. Within this vast theme are such concrete topics as the destiny of social and artistic utopias, the functioning of cultural memory, the borders of creativity, the various usages of urban public space, the role of the artist and his/her relationship to politics, etc. These questions often appear in the face of power structures, which – particularly in our geo-political sphere, but not exclusively – receive an explicit political undertone. One of the most conspicuous examples is the extensive censorship exercised by the political power of the previous regime, which directly defined the existential existence of the artworks of the era, and indirectly influences the ways in which we perceive this period and show the works that were created then. These movements, however, were not independent from the international art scene either, because the works were born out of a dialogue, or in opposition to, the international art world. One of the most obvious and well-known examples was during the Cold War era, when abstract art was used as a means of propaganda in the West, and the same happened to Socialist Realism in Hungary, compelling artists interested in producing abstract works to take a dissident position.

In the current exhibition, this thematic approach is the strongest principle defining the selection of works from the Museum's collection. Instead of displaying the well-known highlights, the exhibition intends to focus on newer works, and endeavours to acquaint the wider public with them. Among them are recent acquisitions on display for the first time in the context of the Museum, in part from Hungarian artists (including István Csákány, Tamás Kaszás, Ádám Kokesch, Csaba Nemes). Some of the works are well-known pieces from the international scene (e.g., the works of Harun Farocki, Zbigniew Libera, Simon Starling, Mladen Stiljnović, Bálint Szombathy, Goran Trbuljak). The works are not arranged according to an art historical categorisation or a chronological principle, but in a way which enables us to highlight some other (thematic or formal) aspect of the works. Some of these connections might seem banal or trivial at times, but they rather serve to provide the visitors with starting points for the formations of new meanings (Ferenc Ficsek, Zsigmond Károlyi, Stanislav Kolíbal, Timm Ulrichs, etc.). The exhibition aims to "rescue" these works from a traditional and rigid art historical system that is often capable of showing only a fraction of the connections and correspondences of the works. For this reason, the exhibition strongly relies on the visitors' active participation, invited to mobilise and make use of their own experience and knowledge in the reception and interpretation of the works, thus enabled to enter into a more personalised relationship with them.

"Where have all the workers gone?" might be the symbolic question to be asked in introducing the works of this exhibition. When thinking about the representation of the working class, one of the most emblematic examples is the Lumière Brothers' very short, 45-second sequence entitled "Workers Leaving the Factory" (*La sortie des usines Lumière*, 1895), which was taken in front of their own factory at the end of the daily shift. It is in relation to this particular topic that Harun Farocki noted in his film of the same title that the representation of the workers generally starts exactly at the moment when they finish working and leave the premises of the factory, also leaving the obvious context of the actual conditions of production. It is in that sense that both Andreas Fogarasi's and István Csákány's works deal with the concrete absence of the figure of the worker, who is at the same time symbolically present. In Fogarasi's case (*Arbeiter verlassen das Kulturhaus*, 2006), the workers have left the factory forever: they have moved to the newly built, globally operated, but local versions of a market place, i.e., the shopping mall; the factory itself was demolished to give space for the mall. With Csákány (*The Worker of Tomorrow, Service Uniform*, 2009), the situation is slightly different: the absence of the worker is a realistic element in the sense that the sculpture depicts the garment of a fireman, waiting to be called, but the absence of a human figure is also a signifier for the potential of the sculpture to be turned into a monument, and that of the absent worker in particular. The lack of representation of the worker himself allows us to read into it any worker, similarly to the grave of the "unknown soldier", which can be

invested with a large variety of meanings and feelings, precisely because it is empty – both literally and semiotically. As an ultimate and ironic comment to the above mentioned question, Csákány uses the obsolete, although "heroic" technique of woodcut printmaking to produce an image in which he turns the dismantling or the erecting of the worker's monument into an undecidable question (*Erecting*, 2008).

Csákány's work makes explicit and implicit use of the tradition of art appearing in public spaces. The monument is the somehow outmoded version of this tradition; yet, it continues to exist not only in that sentimental, banal and formalistic manner, but also as an instance of critical art practices. An example is Bik van der Pol's (Liesbeth Bik and Jos van der Pol) homage to Miklós Erdély and the first action Erdély realised with his friends during the 1956 Revolution (*Untitled, After Miklós Erdély, A Project for Moszkva tér*, 2003), when they left open and unguarded boxes at various places in Budapest to collect money for the martyrs of the Revolution. (According to some testimonies, this was an initiative of the Writers' Union.) The bronze replica of the original box was meant to be installed in a public square, left for the continued use of passers-by, as an on-going remembrance for both the Revolution and Miklós Erdély's artistic activity.

If Bik van der Pol's sculpture makes use of the well-known rhetoric of public monuments, then Kriszta Nagy's poster has a direct reference to billboard advertising (*I am a Contemporary Painter*, 1998). The product, however, that she intends to sell with her picture is, on the one hand, contemporary art and artists, and the changing notion of the artist's persona on the other. This involves a feminist critique of the traditional understanding of the artist as a masculine source of creativity, with all its 19th-century bohemian clichés, and at the same time, a critique of advertising with the obligatory image of the half-naked young and attractive woman. In his turn, János Sugár's work (*Dirty Money*, 2008) can be taken as a documentation of the actual piece that was originally inspired by street art and its overlapping territories with tactical media. Sugár

Andreas Fogarasi: *Arbeiter verlassen das Kulturhaus*, 2006





István Csákány: *Erecting*, 2008

stencilled the same sentence in front of two private galleries in town, stirring a scandal in the form of vehement reaction on the part of the gallery owners and the subsequent lawsuit they began against the artist.

The idea of the documentary is recurrent in the conjunction of art and public space, where the position of the original work can only be defined ambiguously. Such is the case with Bálint Szombathy's series of photographs, *Lenin in Budapest*, that he made in 1972 parallel with and inspired by the traditional – and, in Hungary – official May Day Parade. According to Szombathy's testimony, these officially organised public “demonstrations” were not part of the tradition in Yugoslavia and he – being a Yugoslav citizen living in Novi Sad at the time – was very much surprised by it on a visit to Budapest. He managed to get hold of a panel with Lenin's portrait and used it for his unofficial, casual and utterly non-heroic private “demonstration”. The idea of the personal and the subjective is taken very differently in a much later work by Rebekka Major, whose minimalist project (*Gloves I-III*, 2003) was to document lost gloves that she accidentally found in the street. While Szombathy's work makes a reference to a publicly known and lived part of history, the emphasis of Major's work lies in the private and the subjective. It triggers very different reactions from the viewers, who are invited to fill in the gaps within the information provided by the artist.

If the people on the street are invisible or hidden in Major's series, then László Fehér's paintings of the homeless (*Faces from the Square I-IV*, 2004) make use of the opposite strategy. Homeless people have become the inevitable sign of urban development as dwellers of public places in cities all over the world. As a sign, they constantly remind us of social inequality, the gaps in public healthcare, and the liminal borderline between precariousness and social “normality”. To relegate

them from visibility is the common endeavour of many political forces, which trade on the nostalgia of social “normality” as the only acceptable and decent form of – middle-class – existence. In producing a series of paintings depicting homeless people in Budapest, Fehér not only saves them from invisibility, but at the same time redefines the thematic possibilities of painting. He rescues these people from obscurity in the etymological sense of the term by transposing them onto our side of the border between what is within the scene (i.e., representable) and what is outside of it (i.e., obscene). Another, earlier example of the same approach is the one that the Russian-Soviet artist Semyon Faibisovich (*Three is One Too Many*, 1988) employed when putting on display two men busy with an activity whose very existence was completely denied under the previous regime. According to Socialist propaganda, within the morally more elevated level of social formation, there were no poor, no homeless, no people with “altered” consciousness, etc., since the conditions for such corrupted forms of existence had vanished. Both Fehér and Faibisovich display the hypocrisy of their respective state Socialist political regimes vis à vis marginality.

Unlike the invisibility of the homeless, representations of the racial Other proliferate within the mainstream news media. These representations display a specific and recurring rhetoric by metonymically using stereotypical signs meant to refer to certain forms of ethnicity. The way in which these signs are deployed by the mainstream media voids the depicted humans of their individuality, so that they function as generalised references to social and ethnic groups. For this reason, Ákos Birkás (*Men 1, [64]*, 2006) removes some of the metonymic elements from the media images and manages to de-stabilise the customary channels of our perception in a way that we start noticing the individual features within the depicted group of men. And this is exactly the best antidote to racism and prejudice.

In relation to anti-racist strategies, Malcolm Morley employs a more activist stance by cancelling out his own painting of a horse-racing track with a large red cross (*Race Track*, 1970).



Bik Van der Pol: *Untitled (After Miklós Erdélyi) - A Project for Moskva tér*, 2003



Bálint Szombathy: *Lenin in Budapest*, 1972–2010



László Fehér: *Faces from the Circus I-IV*, 2004

According to the textual component of the work, the hyperrealist painting, whose original source was a South African travel agency's poster, depicts a race track from South Africa; thus, the reference of the cross is – at least – twofold. It relates to Morley's own work and career, as this was the last of his pictures within the hyperrealist period, and it obviously and clearly refers to the apartheid regime and Morley's condemnation of it. In this sense, the choice of the race track bears an element of ambiguity, since any site with the right textual ingredient would be able to result in the same anti-racist interpretation. Yet, the fact that the artist selected the poster picture of this location adds up in his political agenda, the race track being a sign of a traditional entertainment of the British upper-classes, the main agents of colonial history, which itself can be taken as the history of its own racist repercussions.

With respect to symbolic spaces and political repercussions, Muntadas's series (*Media Sites – Media Monuments*, 1998), which he produced in Budapest on the occasion of his solo exhibition, almost directly tries to prove one of the basic tenets of the theory of representation. The portrait of a man never simply represents the man, but always the fact that this man is somebody or something. As Don DeLillo comments on America's most famous barn, when he claims that it is not possible to see the barn itself any longer, since it is "covered" or "superimposed" by all the representations already made of it, no matter how these may vary. Similarly, according to Muntadas, it is no longer possible to see certain urban locations in themselves, which have been heavily used and reproduced in the media as sites for well-known political events and actions; we will always perceive them through the gauze of these previous media representations.



Csaba Nemes: *Kádár's Summer House No. 4.*, 2009

If we know sites that are the subject of heavy over-representation, there are sites that until recently have been concealed from sight and visibility, such as the building which is referred to as Kádár's Villa, the country residence he, as First Secretary of the Party, and other high-ranking leaders used for recreation at Lake Balaton. Besides its atmosphere of titillating mystery, Csaba Nemes (*Kádár's Summer House*, 2009) finds this building interesting for another reason, namely for its relationship to the ruling cultural policy of the era, according to which Modernism – in the form of abstract art – was banned, but architectural modernism, with its principles of transparency, was highly esteemed even officially, perhaps because architecture was considered as a means of affecting social change. This is, of course, a paradoxical quality of the era, which the painting represents by its own existence. In Nemes's picture, the building itself becomes a monument – a memorial for the past era, which physically had a secretive existence before 1989, but has since become a public monument. Paradoxically, it is exactly due to this element of secrecy that the building could be transformed into a monument. The villa is also the portrait of an era just for all those paradoxical features it refers to, but does not necessarily display on the pictorial surface.

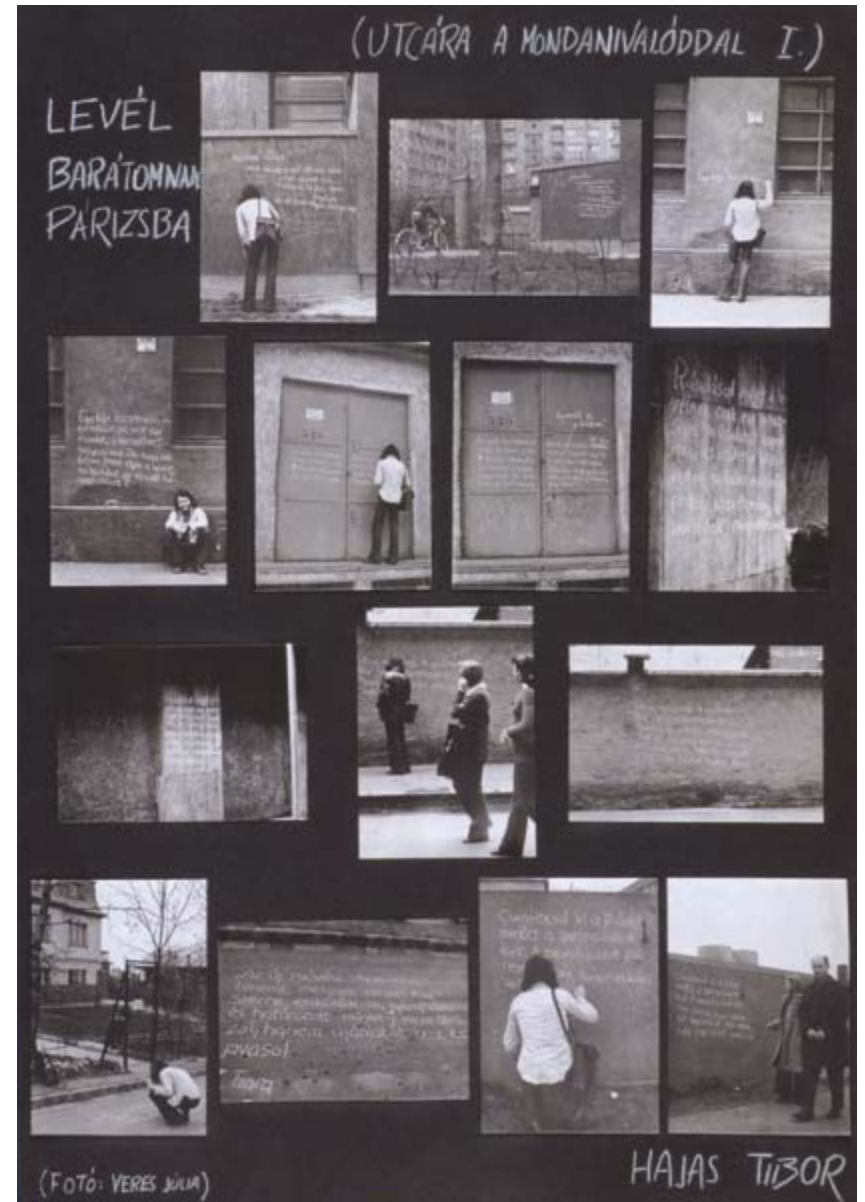
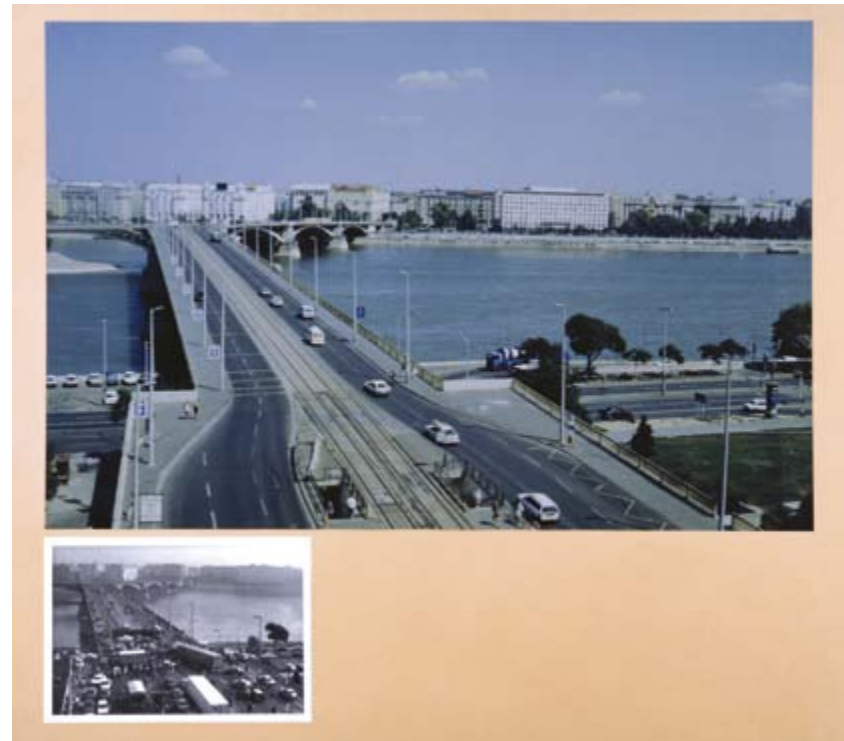
As for revisiting a symbolic site, Nemes produced a series of short video clips under the suggestive title, *Remake I-X* (2007), to deal with the events of the autumn of 2006. In these short films, he uses the tool of re-enactment from psychotherapy in order to process the traumatic events, complemented by a series of references taken from very different registers, such as the infamous Túró Rudi incident (when having besieged the headquarters of the Hungarian Television, the camouflaged men raided the cafeteria) that has become a surprisingly banal symbol of the events, or

the tragicomic moment when a civilian got hold of an old army tank. These are examples of those “anchors” Nemes created for the spectators, so they are provided with the opportunity to identify with the work on various levels and in different modes.

Nemes has also painted the portrait of a small public gallery (*Smouldering*, 2009), founded in 1957 in downtown Budapest, in a similarly Realist style as the painting of Kádár’s Villa, for the occasion of a series of exhibitions thematising the functioning of the space, and also to generate interest in maintaining it as a public institution rather than allowing it to be turned into a commercial enterprise. In 2008 the lease of the gallery expired, and its future existence became unclear. It was in this interim state, when the Műcsarnok/Kunsthalle, which operated the space, received a year’s reprieve. The starting point of both paintings were photographs that had recorded the atmospheric light of the day in a documentary manner, which Nemes wanted to retain in his paintings as faithfully as possible. The gallery, as depicted in the painting, becomes the scene of the crime in the same way as Walter Benjamin writes about Atget’s photographs: we almost automatically assume that something horrific had happened there, though the pictures bear no sign of the prior events. This reading is reinforced by the overall red shade of the painting, that is a concrete, almost indexical sign for twilight, a moment of the day when “strange” and inexplicable things happen, such as the disappearance of an art institution in a way as if it had never existed.

Coming back to the “existing” Socialism (or as some prefer to refer to it, Communism) and its hypocrisy, one can also think of the hypocritical division between the private and the political, where the borders between the two altered according to the instrumental needs of those in power.

Antoni Muntadas: *Media Sites – Media Monuments Budapest*, 1998



Tibor Hajas: *To the Streets with Your Message*, 1975 *To the Streets with Your Message (I. Letter to My Friend to Paris)*, 1975 (photographs by Júlia Veres, Gábor Dobos)

It is in this sense that many artists – at least in Hungary – have been considered subversive, not necessarily for the explicit political content of their work and their occasionally dissident political position, but for producing art that, in terms of a lifestyle and alternative mode of creative existence, proved to be critical of the principles of the Socialist canon. One example is the work of Tibor Hajas and, within his manifold activities, the instances when he used the street for artistic



Mladen Stiljnović: *Artist at Work*, 1978

interventions. His “live comics” display the paradoxical relationship between the private and the political that was manifested in the censorship of private correspondence. Once we know our personal communication is exposed to officials’ scrutiny, there is no need to use traditional, one-to-one communication channels, such as handwritten letters, but we can “voluntarily” display the content for a larger public. Thus, the border between the private and the political is not defined by our personal needs, but the seemingly unlimited possibilities of those in power.

The installation of Miklós Erdély, *Military Secret* (1984), revolves around the idea of visibility and power, and analyses this relationship as an arena of paradoxical mechanism. Before the political changes in 1989, one of the main strategies of power was to relegate as much as possible to the domain of invisibility and conceal these as secrets, thus creating inequality and a sense of helplessness among citizens by controlling the access to information and knowledge. Erdély’s work is a critique of power as such, which ends up being interpreted as a critique of the existing

Dóra Maurer: *Reversible and Interchangeable Phases of Motion (No. 7)*, 1975



(Socialist) regime. No wonder that Erdély was considered a “banned” artist within the framework of Socialist cultural policy and could only enter the group of “tolerated” artists, but was never to become a “supported” one.

One of the most important strategies of critical art in the 1970s – both in the West and in the East – was to mobilise the local and personal resources of the artists and within the artist’s surroundings. The early work of Dóra Maurer (*Reversible and Interchangeable Movement Sequences, Study 7*, 1975) is an example of this resourcefulness, when she uses either herself or her friends as models for the photographic series she produced to examine the questions of seriality and contextual meaning. The most apt instance for these investigations is exactly the form of gestural greetings that we use in our everyday communication. As Laurie Anderson exposes this question in her performance entitled *United States* (1984), “Hello. Excuse me. Can you tell me where I am? / In our country, we send pictures of people speaking our sign language in Outer Space. We are speaking out sign language in these pictures. / [...] do you think They will read our signs? In our country, Goodbye looks just like Hello.” Maurer’s piece can be taken as the documentation of the experiment as to whether signs have an intrinsic and immutable meaning, or this meaning is rather contextually defined.

Although created in a different historical and political context, the work of Mladen Stiljnović entitled *Artist at Work* (1978) touches upon similar issues as Maurer’s piece. Yet, Stiljnović complements the artistic and semiotic questions with another set of investigations about the notion of work, and specifically, what it means to be an artist – or an intellectual, for that matter – in a society where productivity, associated with physical work, is a central notion of the ideological

Goran Trbuljak: *Artist in Crisis*, 1980–1981





Zsigmond Károlyi: *Straight Labyrinth*, 1979–1980

propaganda of the state. Interestingly – almost perversely – enough, productivity has not lost its centrality since the fall of Communism (or Socialism); only its field has shifted, parallel with the rise of global capitalism. Today in the Western world, the highest producing field is finance and banking, where the products are intangible and symbolic. It is therefore no wonder that the recent crisis in the economy started in these areas, and not in the factory production of the peripheries. In this sense, an artist's work is often not measurable according to the standards of economy, except for the highest selling artists' work, which enter the field of speculative capital.

Complementary to Stilinović, Goran Trbuljak's series of images (*Artist in Crisis*, 1980-81) deals with the downs of an artist's life in terms of productivity. What happens when the much feared moment arrives, and the artist faces a crisis of creativity? Trbuljak's paradoxical answer is the series itself – even if the artist suffers from a lack of inspiration, he is still capable of representing it in the form of artworks.

In the case of Maurer, Stilinović, Trbuljak, and, of course, many more, the question of the basic unit of the artwork can be raised. Zsigmond Károlyi's piece (*Chessboard Image*, 1978-79) is also based on the idea of seriality in this sense, but the images are arranged as the squares on a chessboard, thus inviting the viewer to give up the customary mode of linear reading from left to right and to use the movements of the chess pieces to read the images. There are thus unlimited varieties and versions of readings depending on the "game" the viewer intends to play. As opposed to Károlyi's work, the picture of Imre Weber (*Diary*, 1997) consists of a sequence of images composed as film, and they need to be read accordingly. His piece investigates seriality in face of the conjunction of moving and still images. The same interest lies behind the photographic work of Ferenc Ficsek, perhaps with good reason, since for quite a number of years in the 1970s and 80s, he was member of the Pannonia Film Studio, where animated films were produced. His pictures can also be taken as deconstructivist experiments in projection as a performative, and thus temporally defined and limited, approach to photographic image making.



Imre Weber: *Diary (10. 09. 1997 – 31. 01. 98)*, 1997–1998

The installation of Little Warsaw with the ironic title, *Crew Expandable* (2007), takes a historicist stance vis à vis the neo-avantgarde past of Hungarian art history and artistic practices. The work has a multi-faceted approach to a specific artist, János Major: it is not only a homage to Major's often neglected and forgotten activity, but also a subjective reading of it with certain emphatically highlighted moments that are important for Little Warsaw's vision of Major's work and of this historical period. The central element of the installation is a large neon sign that is the construction of Little Warsaw, based on one of Major's drawings. The fact that this element was not made by Major himself is an indication of Little Warsaw's understanding of history and historicity, and explicitly shows the limits of any reconstruction which tries to trade on "objectivity".

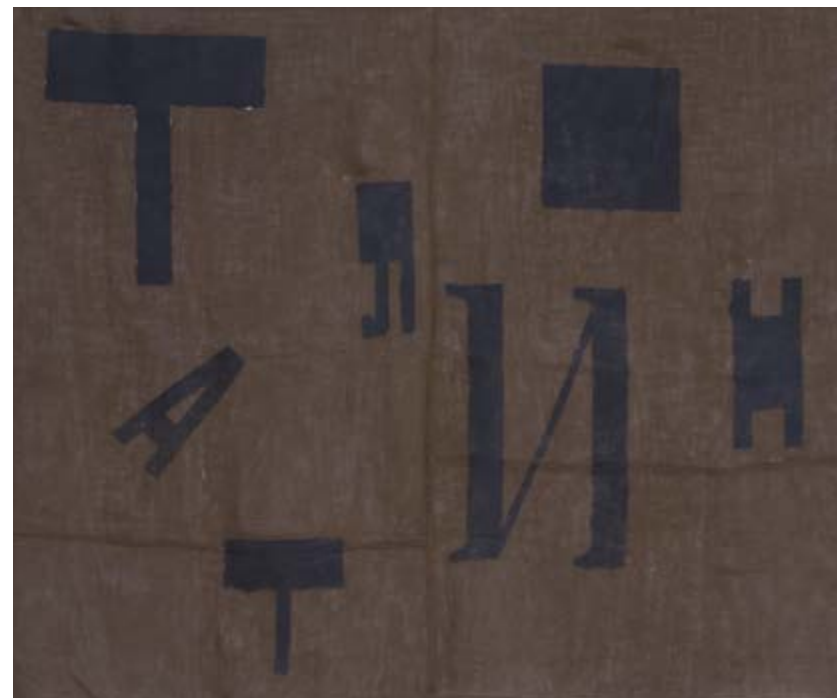
As a way to treat historical visual material subjectively, Tamás Kaszás created a *Broadband Bulletin Board* (1998-2009), a reminiscence of simple bulletin boards from schools and factories from the



Tamás Kaszás: *Broadband Bulletin Board*, 1998–2009 (detail)



Ferenc Ficzek: *Handshake*, 1977



László Lakner: *Tatlin*, 1981

previous regime. He endeavours to recycle, re-work, re-discuss, and perhaps even reinterpret the signs and symbols that were widely used for propaganda. As the artist claims, paradoxically these symbols were capable of both revealing and concealing problematic aspects of the current social formation, although this was far from the intention of those who made and circulated these signs. Kaszás's method comprises not only of a composite set of pictorial forms and representational systems, but also exposes subjectivity as an inevitable tool in this process. The seemingly low-key and unfinished appearance of the drawings is diametrically opposed by their quantity, and this conveys an impression of a work in progress. If not with this particular piece, Kaszás's long-term interest in the issue of the representational modes of history indicates that this is indeed the case.

The recycling and re-contextualising of political symbols is far from limited to the past political era. Already in the 1970s, Sándor Pinczehelyi (another member of the famous Pécsi Műhely with Ferenc Ficzek) started to work with the well-known symbols of the workers' movement, the hammer and sickle (*Hammer and Sickle*, 1973). The reason why these pictures, which depict the artist himself, holding these two tools in the hieratic manner of the representations of Egyptian pharaohs, immediately became subversive is that they reveal the hypocrisy of political propaganda by their existence, since even those who disseminated this propaganda could not possibly believe that as a result of their effective work, people would voluntarily pose for pictures in this manner.

László Lakner's painting also comments on the ways in which signs may operate within different contexts. By spreading certain simple characters of the Cyrillic alphabet unevenly and non-linearly on the pictorial surface, he deconstructs these signs, which would normally constitute the name of the Russian avant-garde artist, (Vladimir) Tatlin, painter and visionary designer. Thus, the spectators are invited to not only reconstruct Tatlin's name, but also the character of "Tatlin"



Zbigniew Libera: *Lego. Concentration Camp*, 1996

as an historical personage of a very specific revolutionary period of art. This is emphasised by the addition of a black square, which is a direct reference to the emblematic pictorial invention of one of Tatlin's fellow artists, Kasimir Malevich.

Malevich's Black Square has become an icon of avant-garde art for many reasons, partly because of the historical fate of Russian avant-garde art under Stalinism, and partly because, with its afterlife, the black square perfectly epitomizes the Russian Constructivist movement. This is a period that serves as a recurrent reference for the Slovenian artist group Irwin, with a special emphasis on Malevich and his work (*The Mystery of the Black Square*, 1995). It is the same black square that they use as an element of collage in their group portrait; thus, the famous avant-garde motif is transfigured as Hitler's moustache. It is not that with this gesture they equate the two dictatorships, but they critically refer to the understanding of populism, which preaches equality but results in various forms of discrimination and extermination.

The potentials of recycling and unexpected re-contextualising create the basis for Zbigniew Libera's work (*Lego. Concentration Camp*, 1996). He takes the popular product of the Danish company Lego, considered to be a highly creative toy with unlimited potentials, as his starting point. Sur-



Gyula Várnai: *1, 2, 3*, 1996

prisingly, Libera uses only existing, or slightly altered elements that in his work are capable of functioning as bricks and figures of a concentration camp. Libera's dystopian vision is highly pessimistic, but this vision is not necessarily related to the Nazi past, but to our present condition in which the borderline between two Lego constructions is probably the result of the accidental interplay among contingent factors, and of conscious decisions and choices.

The fact that design is never innocent and neutral, but heavily charged with conflicting interests and ideologies, even if these ideologies remain hidden or unnoticed, is the topic of contemporary critical design. One area of such critical practice is the domain of recycling, which – besides promoting a more environmentally conscious industrial ethic – questions the current fetishistic approach to productivity and economic growth. Local examples are the chairs produced on the occasion of a workshop that Impex, an independent, artist-run space, organised when they moved to their previous location. The participants of the workshop were asked to use those chairs that members of Impex had found and which were in such bad condition that without intervention they couldn't have functioned as furniture any longer. The bench was produced by Tamás Kaszás, Gábor Kerekes and Gergő Kovách during a residency in Rotterdam and, similarly to the chairs of Impex, it consists of found and recycled pieces of wood. It is in a similar vein that Gyula Várnai

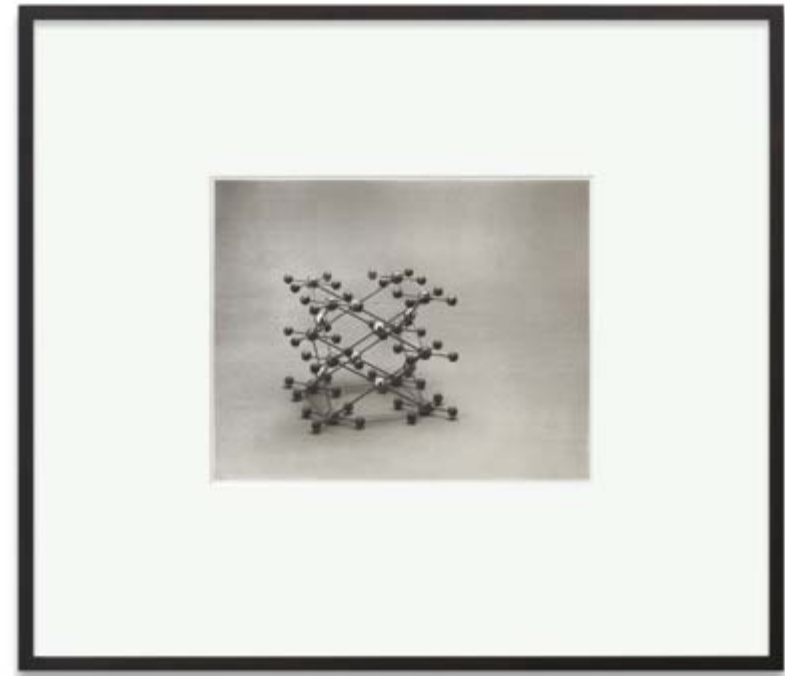


Ádám Kokesch: *Untitled (Panel)*, 2009

uses architectural elements as a starting point for his investigations in the artistic technique of estrangement (1, 2, 3, 1996). He manages to transfigure a door and a window into large-scale numbers, where the search for the missing 3 diverts the spectator's attention from the previous function of the objects to the quest for the invisible element.

A particular case of architectural functionality and design is at the focus of Timm Ulrichs's installation (*Patomkin Palace*, 1994 /2010/). The title is an ironic allusion to the idea of the Patomkin Village, that can be taken as a clever and politically instrumentalised understanding of the opacity of representation – that representation is a surface that not only stands between the object and the viewer, but more specifically that hides the objects from the spectator's gaze. This representation fulfils the requirements of realism so thoroughly, that in perceiving it, we may even confuse it with the "original" object, which in reality is shameful and not worthy of being represented. The ironic playfulness with which Ulrichs approaches this subject is typical for his whole artistic activity; his work is very often a search for moments of estrangement, when he encourages the viewers to look at their everyday surroundings (including their objects) with a renewed perception.

The small and modest, yet sleek "paintings" of Ádám Kokesch (*Untitled, Panel no. 1*, 2009, and *Untitled, Blue Panel no. 1-2*, 2005-09) comment on another aspect of design, related to industrially produced objects that look appealing and exciting. When we encounter these objects, their function is not necessarily revealed by their look; on the contrary, the sophisticated design often conceals their original purpose and usage. Metaphorically speaking, this can also be true for artworks, which is why the interpretation of Kokesch's objects oscillates between the poles of usefulness and aestheticisation.



Simon Starling: *Silver Salts - Platinum Salts*, 2008



In this sense, the two images of Simon Starling take a stance on the aesthetic side of the polarity; yet, when we understand what the images represent, we immediately start relegating them from the field of art to the sphere of education (*Silver Salts – Platinum Salts*, 2008). The photographs show the molecular models of their respective key chemical components, silver bromide for the photographic paper of the gelatine silver print, and ammonium chloroplatinate for the platinum print. Thus, the images also function as illustrations for one of the most important principles of the discipline of visual culture, namely its indiscriminate use of images from various cultural sources ranging from high art to media images and scientific charts as the objects of its study.

Within the dichotomy of form and usefulness, the question of functionality comes to the fore with architecture, especially in its Modernist period. It is in this context that the building becomes associated with the metaphor of the machine, whose transparent workings are set into the service of its function. In a series of videos entitled *Kultur und Freizeit* (2006), Andreas Fogarasi also exploits this metaphor in relation to Modernist cultural houses in Budapest, which were designed to host the highest level of technical possibilities of the era, such as mobile walls and roofs. As a critique of this understanding of architecture, Gábor Bachman proposes a model for a museum of contemporary art (*Model of the Museum of Contemporary Art*, 1995), which not only deconstructs the previous metaphors of architecture and museums, but envisages the building as a work of art in itself. When we look at his construction, function is hidden from visibility at the expense of following the rules and aesthetic parameters of deconstructivist architecture.

As an architect, Bachman has also realised projects, one of which was the Munka-Tett (Work-Action) pub in a village (Szigetszentmiklós) near Budapest in the mid-1980s. This bar cannot be taken as an architectural project in the bare sense of the term, but as a “Gesamtkunstwerk”, where the shape of the space is defined in conjunction with the interior design elements that reflect the

Gábor Bachman: *Model of the Museum of Contemporary Art*, 1995



same constructivist-activist ideas as the building itself, although for Bachman, the building was a given, which strangely enough corresponded with his architectural visions at the time. This bar existed only for a short period of time and luckily some of its interior elements were saved and preserved.

The critique of Modernist architecture is the central point in David Maljković's collages (*Lost Memories from These Days*, 2006-08), which discuss and comment on a specific instance of it, the building of the Italian Pavilion that was constructed at the site of the now semi-abandoned Zagreb Fair during the heyday of Yugoslavia. The way Maljković employs the technique of the collage highlights the formal aspects of Modernist architecture, which are strangely echoed in the pictorial representation of the time when this pavilion was built. These formal elements appear in the work of Károly Halász, György Jovánovics, Stanislav Kolíbal, and Henryk Stażewski, among others, where there is an interplay between the two polarities of these abstract forms' interpretation. They are as much abstract as concrete, and in this context, they have a direct reference to blocks of buildings and other types of architectural units.

The history of the troubled reception of abstract art is one of the most amusing examples for the denial of the existence of a politically non-committed art. At the time of the Cold War, it was used as a means of propaganda in the West (including the former Yugoslavia) to promote the idea of their superiority in the area of culture and freedom of expression, when in most of Eastern Europe the doctrine of Socialist Realism reigned. In “the former West”, these waves of propaganda did not directly originate from politicians, but mostly from people (art historians, exhibition makers, critics and artists) belonging to the art scene itself. That abstract art is a higher form of expression than figurative or narrative has been the conviction of many art professionals for many decades, which was obliquely reinforced by artists from the Eastern Bloc when they started to

Stanislav Kolíbal: *Bau VII*, 1990





Frank Stella: *FS67-154 Black Adder*, 1968

produce abstract works against the canon and the political threat of the ruling party. It is in this context that the paintings of Imre Bak (*Stripes No. 1*, 1968), for instance, cannot stay within the realm of the aesthetic, but must inevitably enter the field of politics. To a much lesser degree, the same goes for the work of his American contemporary, Frank Stella (*Itata*, *Black Adder*, *Quathlamba*, all 1968), since at the end of the 1950s and in the 1960s, the work of abstract artists was promoted all over the world as the only true form of expression of American art.

Yet this success story was critically received, even in the United States, with the emergence of figurative tendencies, such as Pop Art and photorealism, at a time when all those exhibitions of abstract art travelled to Europe under the explicit or implicit curatorial and intellectual guidance of Clement Greenberg. In his theory, Greenberg attributes a central position for the aesthetic experience as the primary mode of approaching and receiving a work of art; yet, paradoxically, he endeavours at limiting the subjective components of the reception. The emergence of photorealism is an ironic, let alone indirect, answer to his claims, as it seemingly aims at erasing the subjective elements of painting by using photographs as its source, and ends up emphasising the difference between these two media in the face of the objectivity of the photographic camera. The work of Richard Estes (*Rappaport Pharmacy*, 1976) is a good example of the approach of photographic realism on the painted canvas. The paintings of Gerhard Richter (*Window/Grids*, 1968) can be taken as comments from the other end of the spectrum on the same artistic issues.

Artists very often comment not only on contemporary artistic questions, but also on historical ones, such as the well-known series of Endre Tót, whose paintings are “parasites” of famous masterpieces of important historical collections (*The Musketeer /Absent Picasso*, 1999). Tót’s absent paintings only put the actual dimensions and the title of the original work on display without the need for reproducing the image itself. In the case of masterpieces, there is in fact no need to see the image, let alone the original painting, in order to recollect the work, since they are all highly



Imre Bak: *Stripes No. 1*, 1968

institutionalised by various art historical and cultural means.

Beáta Veszely (*Jan van Eyck: The Arnolfini Couple – From the Middle*, 1994) also uses such an emblematic masterpiece, the Arnolfini Portrait of Jan van Eyck, as a starting point, but creates a quotation out of it by using only one, minor pictorial element of the painting: the red cushion on the bench in the back, below the mirror. Besides referring to the painting, to the marital scene, etc., she chooses to focus on the woman’s position within the art historical canon by producing a piece which can enter this canon by token of the famous reference. In his turn, Rafał Bujnowski (*Sunset /3/*, 2006) uses his own work with the assumption that it is already part of the canon and produces a conceptual environment for his own painting in the form of its documentation to surround it and secure its position in art history.

The problematic and multi-layered character of the canon is the focus of Sean Snyder’s video (*Exhibition*, 2006), in which he juxtaposes film sequences shot in the 1960s. Snyder focuses on a documentary made in 1965 on the occasion of a Mexican contemporary art exhibition in a provincial museum in the Soviet Union. He juxtaposes these images with a makeshift exhibition installed on the external walls of a village house, and shots from a museum that looks like the Hermitage in Leningrad (now St Petersburg). Within the footage, there is a surprising conformity on the level of the discourse that accompanies the guided tours and seminars, while any discrepancy is visible only between the locations. This is underlined by the fact that the images are separated from the sound in a way that when we hear speaking voices, we only see the texts they utter, and when the images are shown, we don’t even hear the background noise, let alone a voice-over. Yet, we become aware of the extent to which various ideologies define what we hear and what we see.

Some of Snyder’s cinematic rhetoric – such as the split between word and image and the juxtaposition of different layers of reality – are employed by Harun Farocki in his two-channel video projection (*Immersion*, 2009). The video was shot on the occasion of a workshop organised by

the Institute for Creative Technologies, and shows how virtual reality is employed in the trauma therapy of war veterans in the United States. When we compare this development with the critical afterlife of the first Gulf War, the difference is quite shocking. That war entered history by virtualising warfare and making bodies disappear from visibility. This VR programme not only displays the injured, but we are also exposed to their desperate cries. The hidden cynicism is revealed by the trauma “performance” of a participant of the workshop, who, at the beginning, sounds and looks like a survivor; only the closing credits make it clear that he himself is a therapist.

A painless and gentle form of “genetic manipulation” is displayed in the photograph of Tibor Gyenis (*Hobby Genetic Engineering Collection of Examples V/IV*, 2000). The walls of a block-shaped house are not only covered with a thick layer of ivy, but also allow watermelon to grow. This tiny plantation is anything but natural: it is symbiotically connected to a man-made construction, and it allows a strange genetically modulated plant to grow. Yet there is no real danger or risk in this scenario – so long as it hopefully stays within the frames of the image. The work questions exactly the possibilities of the limitations of gene technology and genetically modified vegetables and fruit.

The documentary that Zsolt Keserue (*Blast Furnace*, 2008) produced in his hometown of Dunaújváros aptly sums up the main issues in this selection of the collection. The film deals with the historical events of the foundation of a new, Socialist city, how life was organised at the beginning, and how it developed later on. The story of the city unfolds in a classical documentary manner with archival images and segments of interviews with the most interesting and self-reflective protagonists. The video focuses on the organisation of cultural life within the city, the influence of the state on local politics and cultural policy, the possibilities of deferring from it, and the way all this is retained in people’s memory. The most crucial element of the film is that it allows the viewer to reflect on the complexities of the Socialist past in its unspoken comparison with the present.

Katalin Timár



Harun Farocki: *Immersion*, 2009



Zsolt Keserue: *Blast Furnace*, 2008

MŰTÁRGYLISTA

Gábor BACHMAN (1952)
Work-Action Chair, 1986
metal, artificial leather • 120 × 52 × 40 cm
Deposit

Model of the Museum of Contemporary Art, 1995
enamel, sandblasted sintered chromium steel
350 × 320 × 280 cm
Purchased from funds provided by MKM
(Ministry of Culture), 1997

Imre BAK (1939)
Stripes No. 1., 1968
acrylic, canvas • 135,5 × 240 cm
Purchased from funds provided by MKM
(Hungarian Ministry of Culture and Education),
1996

Bik Van der Pol (since 1995)
*Untitled (After Miklós Erdély) – A Project for
Moszkva tér, 2003*
bronze • 61,2 × 70 × 59 cm
Gift of the artists, 2005

Ákos BIRKÁS (1941)
Men 1. (64), 2006
oil, canvas • 172 × 261 cm
Purchased from funds provided by the Peter
und Irene Ludwig Stiftung, Aachen, 2007

Rafał BUJNOWSKI (1974)
Sunset (3), 2006
oil on canvas (C-print) • 75 × 100 cm
(50 × 40,5) cm
Purchased from funds provided by the Peter
und Irene Ludwig Stiftung, Aachen, 2009

István CSÁKÁNY (1978)
Erecting, 2008
woodcarving, Ed. 1/5 • 111 × 160 cm
Purchased from funds provided by OKM
(Hungarian Ministry of Education and Culture)
/NKA (National Cultural Fund), 2010

The Worker of Tomorrow, Service Uniform, 2009
concrete, steel, fibreglass, jeans, epoxy paint
121 × 98 × 140 cm
Purchased from funds provided by OKM
(Hungarian Ministry of Education and Culture)
/NKA (National Cultural Fund), 2010

Miklós ERDÉLY (1928–1986)
12 Sketches for “Military Secret”, 1984
bitumen, felt-tip pen, graphite, paper
12 pieces, each 21 × 29,7 cm
Deposit of the Erdély Miklós Foundation

Military Secret, 1984
wood construction, tarped paper, tarp,
bitumen, glass, lamps, electric display, oil,
chalk • installation, 300 × 400 × 150 cm
Deposit of the Erdély Miklós Foundation

ESTERHÁZY Marcell (1977)
h.l.m.v 2.0, 2004
video, Ed. 2/3 • DVD-loop, 15’
Purchased from funds provided by NKA
(National Cultural Fund) / OKM (Ministry
of Education and Culture), 2009

Richard ESTES (1932)
Rappaport Pharmacy, 1976
oil, canvas • 92 × 122 cm
Long-term loan from the Peter und Irene
Ludwig Stiftung, Aachen

FAIBISOVICH Semyon Natanovich (1949)
*The Three of Us – Too Many, from the series “In
Front of the Liquor Store”, 1988*
oil, canvas • 200 × 106,3 cm
Long-term loan from the Peter und Irene
Ludwig Stiftung, Aachen

Harun FAROCKI (1944)
Immersion, 2009
video-installation: 2 videos, color, sound Ed.
2/5 • 20’ (loop)
Purchased from funds provided by the Peter
und Irene Ludwig Stiftung, Aachen, 2010

László FEHÉR (1953)
Faces from the Circus I–IV., 2004
oil, canvas • each 220 × 160 cm, or 160 × 220 cm
Purchased in 2006

Ferenc FICZEK (1947–1987)
Handshake, 1977
gelatine silver print, fibreboard, Ed. 1/1
70,3 × 50,3 cm
Purchased from funds provided by NKA
(National Cultural Fund), 2009

Andreas FOGARASI (1977)
Arbeiter verlassen das Kulturhaus, 2006
video installation (painted wood, steel, two
loudspeakers, video) • 257 × 285 × 456 cm;
5’20” (loop)
Gift of the artist and Georg Kargl Fine Arts,
Vienna, 2008

Tibor GYENIS (1970)
*Hobby Genetic Engineering Collection
of Examples V/IV, 2000*
C-print, wood, Ed. 5/3 • 49,5 × 59,5 cm
Purchased from funds provided by OKM
(Ministry of Education and Culture) / NKA
(National Cultural Fund), 2006

*Aunt Ilonka Dreamt about the Composition of
Pure Forms, 1999*
C-print, wood, Ed. 5/5 • 140 × 112 cm
Deposit from the artist

Tibor HAJAS (1946–1980)
To the Streets with Your Message, 1975
(I. Letter to My Friend to Paris II. Live Comics),
(photographs by Júlia Veres, Gábor Dobos)
gelatine silver print on cardboard, ink, white
chalk • each 100,3 × 70,2 cm
Purchased in 2009

Károly HALÁSZ (1946)
High Seat No. 7, 1972–1977
acrylic on canvas
140,8 × 140,8 cm
Gift of the artist, 1994

IMPEX and WORKSHOPRON Association
3 Impex Chairs, 2006
wood, artificial leather • dimensions variable
Loan from Katarina Šević and Bencze Buczkó

IRWIN (since 1983)
The Mystery of the Black Square, 1995
colour photograph (by Andres Serrano)
127 × 103 cm
Purchased in 2000

György JOVÁNOVICS (1939)
Relief 99.04.16., 1999
plaster • 127,7 × 177,8 × 11,5 cm
Purchased in 2008

Zsigmond KÁROLYI (1952)
Chess-board Image, 1978–1979
gelatine silver print, fibreboard • 80,2 × 80,2 cm
Purchased from funds provided by NKÖM
(Hungarian Ministry of National Cultural
Heritage), 2002

Straight Labyrinth, 1979–1980 [1999]
gelatin silver print • 69,9 × 99,4 cm
Gift of András Lengyel from the exhibition
Rózsa Presszó, 1999

Tamás KASZÁS (1976)
Broadband Bulletin Board, 1998–2009
mixed media • dimensions variable
Purchased from funds provided by OKM
(Hungarian Ministry of Education and Culture)
/ NKA (National Cultural Fund), 2010

KASZÁS Tamás (1976) – KERÉKES Gábor (1975)
– KOVÁCH Gergő (1975)
Bench / Rotterdam Recycling
wood • 104 × 51 × 101 cm
Collection of the Association of the Studio of
Young Artists, Budapest

Zsolt KESERUE (1968)
Blast Furnace, 2008
video • 53’
Purchased from funds provided by NKA
(National Cultural Fund), 2009

LITTLE WARSAW (from 1996)
Crew Expandable, 2007
installation (iron, neon light, photo, digital
prints, photocopy, screening) • dimensions
variable, approx. 300 × 500 × 40 cm
Purchased from funds provided by OKM
(Hungarian Ministry of Education and Culture)
/NKA (National Cultural Fund), 2009

Ádám KOKESCH (1973)
Untitled (Blue Panel No. 1-2), 2005–2009
acrylic on plastic, glass, metal brackets,
silicon glue • each 14,2 × 22,2 × 1,4 cm
Purchased from funds provided by OKM
(Ministry of Education and Culture) /NKA
(National Cultural Fund), 2009

Untitled (Panel), 2009
acrylic on plastic • 25,2 × 45 cm
Purchased from funds provided by OKM
(Ministry of Education and Culture) /NKA
(National Cultural Fund), 2009

Stanislav KOLÍBAL (1925)
Bau VII, 1990
wood, plywood • 108 × 480 × 310 cm
Purchased from funds provided by Peter und
Irene Ludwig Stiftung, Aachen, 1998

László LAKNER (1936)
Tatlin, 1981
acrylic on canvas • 202,5 × 251 cm
Gift of the artist, 2005

András LENGYEL (1952)
*Evening Photograph in the Graphic Studio of the
Academy of Fine Arts*, 1976–1998 [1999]
gelatine silver print • 69,9 × 99,4 cm
Gift of the artists from the exhibition *Rózsa
Presszó*, 1999

Zbigniew LIBERA (1959)
Lego. Concentration Camp, 1996
7 pieces, inkjet print, plastic film
78 × 71,5 cm (2x), 55,5 × 43 cm, 28 × 30 cm
(3x), 28 × 27 cm
Purchased from funds provided by Peter und
Irene Ludwig Stiftung, Aachen, 2010

Rebecca MAJOR (1971)
Gloves 1–3, 2003
3 pieces, C print, Ed. ¼ • each 28 × 35,5 cm
Gift of the artist, 2003

David MALJKOVIĆ (1973)
Lost Memories from These Days I–III,
2006–2008
2 dyptichs, 1 solo collage on paper
each 32,4 × 47 cm
Purchased from funds provided by the Peter
und Irene Ludwig Stiftung, Aachen, 2009

Dóra MAURER (1937)
*Reversible and Interchangeable Phases of
Motion (No. 7)*, 1975
gelatine silver print, white pencil, cardboard
70 × 100 cm
Gift of the artist, 2009

Malcolm MORLEY (1931)
Race Track, 1970
acrylic and wax and acrylic resin on canvas
177,8 × 228,6 cm
Donated by the Peter und Irene Ludwig
Stiftung, Aachen, 1989

Antoni MUNTADAS (1942)
Media Sites – Media Monuments Budapest, 1998
C print and gelatine silver print, colour
cardboard • 11 pieces, each 75 × 85, or
85 × 75 cm
Purchased from funds provided by the Peter
und Irene Ludwig Stiftung, Aachen, 1998

Kriszta NAGY (1972)
I am a Contemporary Painter, 1998
digital print, vinyl • 198 × 125,5 cm
Purchased in 2001

Csaba NEMES (1966)
Remake I–X., 2007
video animation, Ed. 8/4 • 24'
Purchased from funds provided by the Peter
und Irene Ludwig Stiftung, Aachen, 2008

Kádár's Summer House No. 4., 2009
oil, canvas • 110 × 150 cm
Purchased from funds provided by NKA
(National Cultural Fund), 2009

Smouldering, 2009
oil, canvas • 120,5 × 160 × 3 cm
Purchased from funds provided by NKA
(National Cultural Fund), 2009

Sándor PINCZEHELYI (1946)
Sickle and Hammer 1-4, 1973
gelatine silver print • each 25,4 × 20,2 cm
Purchased in 2002

Gerhard RICHTER (1932)
Window (Grids), 1968
oil, canvas • 205,3 × 301 cm
Donated by the Peter und Irene Ludwig
Stiftung, Aachen, 1989

Simon STARLING (1967)
Silver Salts – Platinum Salts, 2008
I: gelatine silver print • 20,32 × 25,4 cm
II: platinum palladium print • 40,65 × 50,8 cm
Purchased from funds provided by the Peter
und Irene Ludwig Stiftung, Aachen, 2010

Henryk STAŻEWSKI (1894–1988)
Composition, 1980
acrylic, fibreboard • 64 × 64 cm
Purchased in 2000

Frank STELLA (1936)
FS67–152 Itata, 1968
lithograph, paper • 41,5 × 56,6 cm
Long-term loan from the Peter und Irene
Ludwig Stiftung, Aachen

FS67–156 Quathlamba II., 1968
lithograph, paper • 41,5 × 73,5 cm
Long-term loan from the Peter und Irene
Ludwig Stiftung, Aachen

FS67–154 Black Adder, 1968
lithograph, paper • 41,5 × 73,5 cm
Long-term loan from the Peter und Irene
Ludwig Stiftung, Aachen

Mladen STILINOVIĆ (1947)
Artist at Work, 1978
gelatine silver print • 8 pieces, each 30 × 40 cm
Purchased from funds provided by the Peter
und Irene Ludwig Stiftung, Aachen, 2010

Sean SNYDER (1972)
Exhibition, 2008
video, Ed. 1/3 • 6'59 min (loop)
Purchased from funds provided by the Peter
und Irene Ludwig Stiftung, Aachen, 2009

János SUGÁR (1958)
Dirty Money, 2008
spray on paper; typewriting on paper
70 × 100 cm
Purchased in 2008

Bálint SZOMBATHY (1950)
Lenin in Budapest, 1972–2010
gelatine silver print on baryt coated paper, Ed.
1/5 • 13 pieces, each 27 × 40 cm
Deposit from the artist

Timm ULRICHS (1940)
Patomkin Palace, 1994 [2010]
wood, carpet • 400 × 300 × 400 cm
Gift of the artist, 2010

Endre TÓT (1937)
The Musketeer (Absent Picasso), 1999
ink, acrylic, canvas • 130 × 111 cm
Purchased in 2009

Goran TRBULJAK (1948)
Artist in Crisis, 1980–1981
gelatine silver print
4 pieces, each 54,5 × 67 cm
Purchased from funds provided by the Peter
und Irene Ludwig Stiftung, Aachen, 2010

Gyula VÁRNAI (1956)
1, 2, 3, 1996
installation (wood, fibreboard, acrylic,
glass, metal) • approx. 290 × 220 × 10 cm
Purchased in 2009

Beáta VESZELY (1970)
*Jan van Eyck: The Arnolfini Couple –
From the Middle*, 1994
velvet, wool • 215 × 215 × 80 cm
Purchased, 1997

Imre WEBER (1959)
Diary (10. 09. 1997 – 31. 01. 98), 1997–1998
inkjet print, canvas • 78,5 × 80 cm
Purchased from funds provided by NKÖM
(Hungarian Ministry of National Cultural
Heritage), 2000

RELATED PROGRAMS:

Free exhibition tours – Every Sunday at 16:00 in Hungarian and at 17:00 in English.

THE LUDWIG MUSEUM THEMATIC MUSEUM STUDY SESSIONS:

1. Introduction I-IV

The playful sessions, primarily aimed at elementary school pupils in grades 1-4, offer an introduction to the Ludwig Museum collection and through it to the basic concepts and exciting phenomena of fine and contemporary art. We get closer to the genres and subjects of art, the meaning of colours and the system of elements, colours and shapes that make up the works.

2. Tolerance through art

Thematic study sessions for elementary school students which place the emphasis on paying attention to one another, the development of collaboration and the “creation” of a more tolerant world. The program organised in the collection exhibition of the Ludwig Museum involves various interactive and creative elements.

MUSEUM LESSONS:

Introduction into the world of geometry! – Maths classes in the collection exhibition of the Ludwig Museum. The program is linked to individual sections of the geometry study material for grade five students: basic concepts, the circle, angles, the square, rectangle, rectangular prism, systemisation.

What’s up today? / Was gibt es heute? – English / German lessons for beginners and advanced students in the collection exhibition of the Ludwig Museum.

Over the space of 45 minutes the students get a taste of geometry, foreign languages and even contemporary art knowledge.

LIFE LONG LEARNING PROGRAMS:

Tea in good company:

For pre-arranged groups of senior citizens: a museum walk around the collection exhibition, followed by conversations, readings and creative tasks, with which we offer tea on the last Wednesday of every month.

Special exhibition tours for those living with disabilities – Contemporary touches

For pre-arranged groups.

Museum Pedagogy Conference 2010 – Museum Pedagogy without borders

Museum pedagogy program for teachers, specialists and university students.

Date: 9 November 2010

Autumn Museum Festival

The Ludwig Museum is also holding events in the scope of the Autumn Museum Festival.

Date: 30 October 2010

LUDWIG MÚZEUM
Kortárs Művészeti Múzeum
Museum of Contemporary Art

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