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URBAN GLASSHOUSES / 2007

N/OSZTALGIA

The cultural memories of Socialism and the culture of transformation.

We documented special and characteristic types of display windows in Budapest. These windows are especially interesting in our Bipolar project (N/OSZTALGIA) as they are reminiscent of socialist period. They are small bubbles that neither stand here as artificially created new phenomena, nor represent a renaissance of cult objects from the socialist period; rather, they themselves are venues of a living history.

Have you ever had preconceptions about a houseplant? We have noticed that these plants (and the culture of growing indoor tropical plants) are strongly connected to this socialist period in people's mind. It looks like time stopped in these store windows around 1970-80 and nothing has changed in these small communal-private spaces.

Normally, a store window is to display products for sale or to advertise companies; on the other hand, buildings with social functions, such as post offices, libraries, or pharmacies also have large shop windows. Last but not least, however, we often find ourselves facing empty windows. These spaces lose their commercial function and get transformed into private (personal) spaces, while still being display windows on the busy streets of Budapest. It may occur as if nobody were interested in these weird, yet aesthetic spaces. They appear as private urban glasshouses with their popular "post-socialist" houseplants.

As store windows ceased to function commercially many years ago, owners or tenants started to utilize them as glasshouses for houseplants. These special display windows are perfectly fitting for plants with their huge glass surface and the plenty of sunshine it transmits through. "Our library was opened in 1961. I find it important to note the date as the building and its interior design is an exact representation of that period. The library was built with large surfaces of glass originally, so, from the beginning, there were various plants there" (assigned leader of the Children's Library of Terézváros, Budapest).

The social period's sentiment of decorating offices with houseplants in order to make workers feel better and, as such, creating a more livable environment, has also contributed to the spread of indoor plants in display windows. "Over all, the salon looks much better with plants. More people stop and look inside since we have those plants in the shop-window instead of pictures. It is especially attractive when the red ones start blossoming" (female attendant from a hair salon in Budapest).

Our project is the documentation of these private-communal spaces (collected photographs and essays about their discovery are included). We believe that they hold a high aesthetic quality and provide an introduction to the people behind these windows, along with their personal stories behind these spaces. Our research explores contingent connections and analogies between the various ways these spaces evolved. We place emphasis on looking behind these windows and gathering personal stories, histories, memories, and motivations. "We can argue that every plant has its personal story. For example, we have a plant that reminds us of one colleague, who passed away two years ago, because it was her present to the library" (assigned leader of the Children's Library of Terézváros, Budapest).

Of course, the aesthetic aspect is also very important as the first visual impressions made the strongest effect on us and encouraged us to seek this phenomenon deeper. However, we believe that this spectacle goes beyond the aesthetics and brings us towards

social, political, and nostalgic dimensions. “On the one hand, we intend to undertake a pedagogical aim and to serve an aesthetic function, as well. It is crucial for our children to learn and get used to getting to know and to taking care of plants in their environment (Umwelt).

At the same time, we consider the improvement of the library’s exterior as well. Many people stop, look at the plants, come in and ask questions about them. They ask for advice on how to keep these houseplants. Children look after these plants like their own. Many of our plants are presents from our readers” (assigned leader of the Children’s Library of Terézváros, Budapest).

In our opinion, these examples are a proof of consistency and permanency, as well as, perhaps, an evidence of transformation, not revolution. It is a partial metamorphosis. Our research analyzes this sentiment of nostalgia from a different perspective as we are not interested in the everyday objects (their design, packaging, or advertising) but, instead, we aim to show a given phenomenon that is not sensitive to political, social, or economic changes but stays constant. We intend to concentrate more on our preconceptions about objects, as well as living creatures.

“I have noticed this phenomenon in post offices, too, where they used to have many plants but, sadly, there are less and less plants in the display windows. Of course, you can have your own camel on the internet and you can feed it, and play with it as a real one. But it would be more important to take care of living creatures around ourselves. Exercise such activities and you will learn more about life than ever. Also, it is a very useful way to communicate with children and readers, even with the shy ones” (assigned leader of the Children’s Library of Terézváros, Budapest).

We would like to connect this project to another research about the history of houseplant-keeping culture concerning the typical houseplants of a socialist era in Eastern Europe and discussing the reasons for their popularity. We wonder why these plants left such a strong impression in our memories linking them to this historical period. We want to investigate the absurdity of living among tropical plants in our homes and the changeable greens in our workplaces.

For example, a plant (*Sansevieria trifasciata*), commonly known as mother-in-law’s tongue, is ideal for offices. It endures cigarette smoke and needs no special care, says a Hungarian houseplant handbook from the eighties. In the spirit of nostalgia for retro, this plant became popular again in Hungary. Today, you can find these plants in the windows of faddish cafés.

Our research showed that plants were mostly in windows that were tended by female shop-keepers who wished to work in a more friendly and familiar environment. Not to mention the fact that taking care of these plants added a variety to their otherwise mundane work-activities. “First of all, we are all women. We love flowers and plants. We have flowers and plants in the window for ten years now. I took this red one from home” (female attendant from a hair salon in Budapest).

We documented these shop-windows and the people behind them and combined these documents with essays from urban theorists, anthropologist, and aesthetes connected to the urban theories of our research.

Text by Zita Sárvári.













TIGERS OF THE MARKET / 2009

16.09.2009,
Studio Gallery, Budapest

The Tigers of the Market is not the first debut of the Balázs Antal - László András Hatházi created artist couple, within the confines of the SYAA. The formation which combines the self-supporting activities of the exhibitors came out first in 2007 with the project called Urban Glasshouses. As a continuation of the Houseplants; a complex photo-plant installation was also presented at the Studio Gallery's 50 days exhibition series in 2008. Balázs Antal (graduated as graphic) and László András Hatházi (graduated as painter) leave behind their conventional genres bravely for the sake of experimentation with the form of installation. The intersection of their art is discoverable in the affinity to the contemporary forms of the ornament, and in the taste of long and meticulous discovering the motives of the Far East. The duo's mutual works further „least common multiple” have a component like the often appearing ornaments of the oriental shop-windows on László András Hatházi's paintings, which expose the ways of representation of the painting, while the other component is Balázs Antal's installation-affinity, which –alike Hatházi– has the same recurrent theme: the tiger. In this way not surprising, that the central element in their present mutual exhibition is also the tiger.

Similar to their above mentioned mutual project named Urban Glasshouses, where in the focus there is a special public space, the stricture of the classical shop-window's functions, and its spatial shrinkage, in the project Tigers of the Market there is a big accent on the undercover procession. The nowadays already liquidated spaces are in the centre of the artist's disquisitions –the windows of small shops and the market– which according to the not beleaguered agreement of the present economic system, they represent the out of date ways of consumerism.

The Antal – Hatházi duo was mellowing the base concept of this exhibition for more than one and a half year. Their first idea was, that they change the Józsefváros Market's nearly completely ruined enamel tigers for their own new tigers, as a gift. But during its realization they had to face, that the liquidation of Józsefváros Market had gone so far, that the market behind the gate is closed. The open air market had to move to the surrounding market halls. By replying to this complex phenomenon the reconstruction of the market's iron gate appears in the gallery space, around it the mythical tigers are visible. The tigers, which lost their original function, and which are like properly ruined object trouvé, found object become the central elements of the exhibition. As the appropriation of the market hall's shape, an installation made from foil and boxes are visible in the gallery-space. An other important element of the aesthetic of the market is the container city, which is created with more than hundreds of coloured and miniaturized range of objects. In the exhibition space will be apparent a rolling cooking stand, with an observation-like other function, which would like to reconstruct a Chinese street canteen, in a special form of a tinker installation.

Introductory words by Áron Fenyvesi.



STÚDIÓ GALÉRIA TISZTELETTEL MEGHÍVJA

THE STUDIO GALLERY CORDIALLY INVITES YOU TO THE OPENING OF THE EXHIBITION

ANTAL BALÁZS & HATHÁZI LÁSZLÓ A.

A PIAC TIGRISEI

THE TIGERS OF THE MARKET

STÚDIÓ @ FKSE nka

MEGNYITÉS: 2009.09.16. 16.00H
 NYITÓKÖZÖSSÉGI EST: 2009.09.16. 18.00H
 TITKOS: 2009.09.16. 19.00H

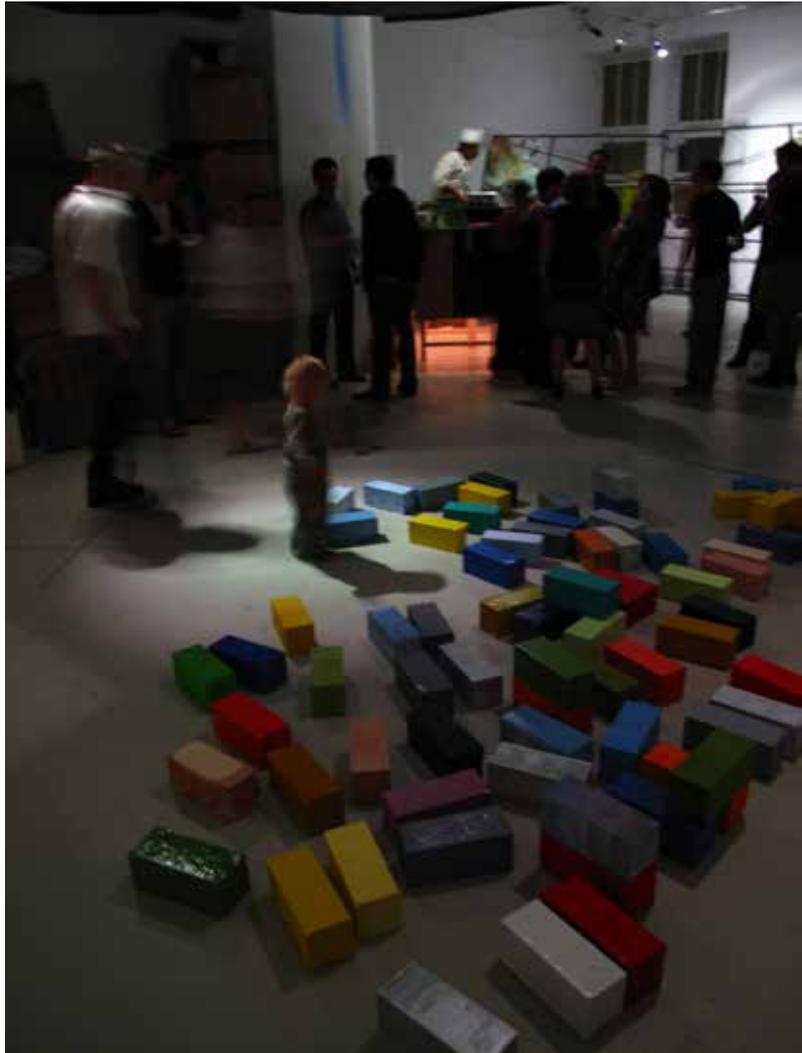
CÍMŰ KIÁLLÍTÁSÁNAK MEGNYITÓJÁRA
 2009.09. 16 9h
 STÚDIÓ GALÉRIA BUDAPEST, 1077. ROTTENBILLER U.35.
 STUDIO.C3.HU

















九阳电磁灶

JYC-21CS12
JYC-21CS15
JYC-21CS17

Joyoung FINE

TOP SHIRT
G/NO:

ART NO:
G/NO:

MANNEQUIN

SHUNTA S. L.

SHUNTA S. L.

TIGER INAUGURATION / 2010

This action piece is a reflection, as well as a direct continuation of our exhibition *Tigers of the Market* realized in 2008. Major elements of the 2008 exhibition were the tigers dismantled from one of the gates at the Józsefváros Market (a famous market in the 8th district of Budapest). These once spiritual and physical guardians of the area served as the idea for this tiger inauguration project. Originally, we intended to exchange the amortized animals for new ones; this gesture, however, became redundant due to the closure of that market areas. In our action piece of 2010, we created three new tigers and deployed them in the market; instead of the old gates, however, we put them on the wall of one of the largest warehouses there. We believe that the re-application of the tiger motif is rather appropriate as the motif itself often occurs on the products sold at the market. We collected depictions from three different products: a Chinese balm tin, a blanket, and a fake branded T-shirt. The original tiger plates serves as models when we constructed the new pieces as we applied our new piece on an iron plate with enamel paint, in a similar size.



**TIGRIS
AMATO**





510





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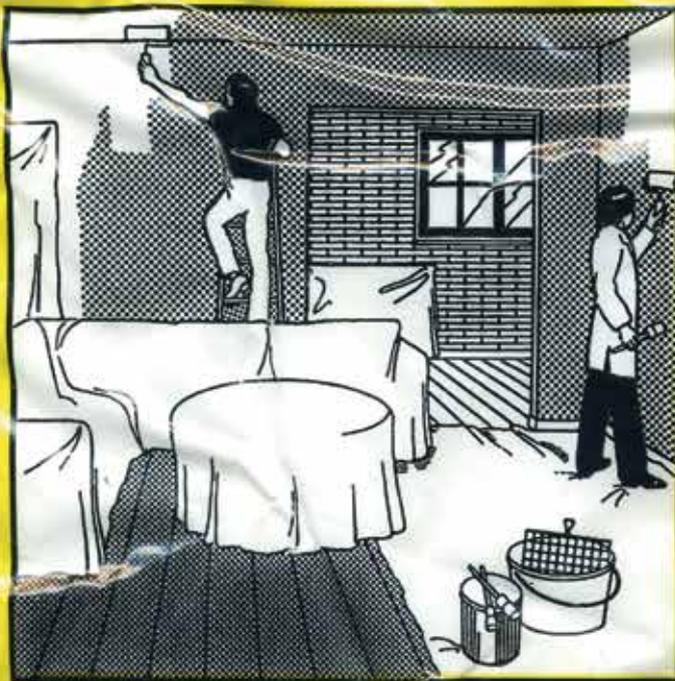
Since 2007, László Hatházi and Balázs Antal have collaborated on action art and other artistic projects that demonstrate the gestures of collection, preservation, and gifting. In their earlier projects, seemingly unimportant or obsolete objects from our surroundings are elevated from their original context; for example, the once glorious, now castoff tigers guarding the gates of the Chinese market, or the indoor-plants crammed in window shops. This unique micro-world evokes the origin of the objects, and, beyond that, it attributes new layers of meaning to such objects.

Applied with carving technique on the walls in the transept of the Múcsarnok/Kunsthalle, the monumental figures and the surrounding environment allude to transformation, temporality, and change. On the wall surfaces, enlarged version of an image taken from wrapping foil, along with the accented version of Robert Indiana's caption Love are reinterpreted due to the size and the technique applied. Unfolding from the wall's material, the otherwise schematic and neutral image becomes picturesque due to the wall's depth and the various colors and patterns of its layers. Excavation reveals problems relating to the value and recognition of artistic work, and those of spiritual and material freedom.

Petra Csizek & Gábor Döme

Abdeckplane

4m x 5m = 20m²



210 490

- (F) Bâche de recouvrement
- (GB) Protective covering
- (NL) Afdekzeil
- (E) Cubierta protectora
- (I) Telone di copertura
- (H) Borító ponyva
- (CZ) Krycí plachta
- (PL) Plandeka osłonowa
- (RUS) покровный тент
- (DK) afdæknings presenning
- (S) Presenning
- (FIN) peitelevy
- (N) Dekkpresenning
- (SLO) Pokrivna ponjava
- (HR) Čerada štiti
- (CYP) 防護覆罩

LUX, D-42929 Wermelskirchen





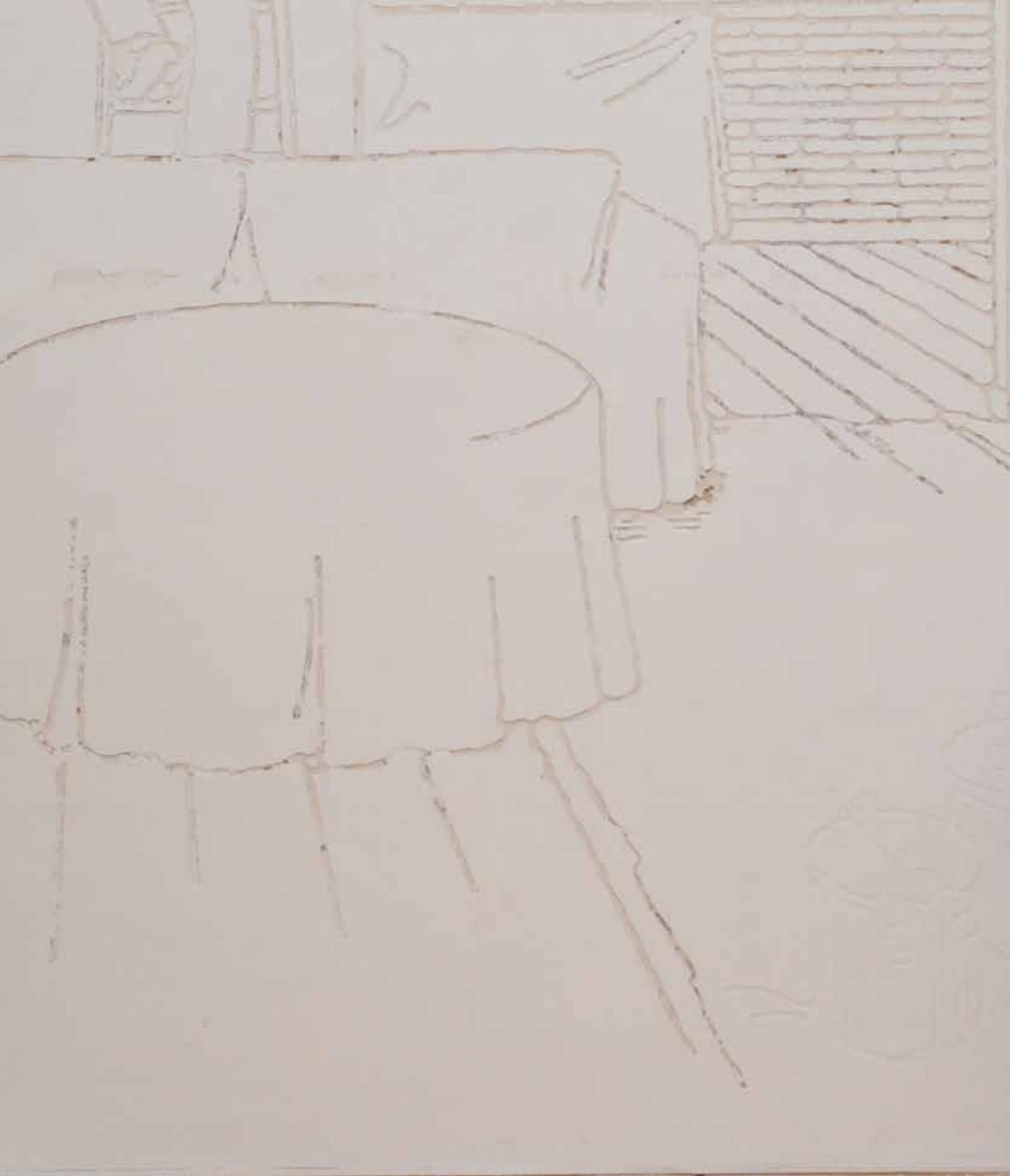














GENERAL COPY / 2011

This piece, in effect, is a large-size print tarp with quick dry acrylic paint. It is based on our piece *The Meeting Room* prepared for the exhibition *No One Belongs Here More Than You* organized in March 2011 at the Kunsthalle/Múcsarnok, Budapest. The print is made from a larger composition that depicts two house painters at work among pieces of furniture covered. For us, this serendipitous composition represents change and transformation. The image originally appeared on the packaging of the tarp as an illustration; then, as a result of our reflection, this material became the carrier of the image as well. Being a print, this image is reversed compared to the wall carving in the transept of the Múcsarnok/Kunsthalle.

The title also complies with our idea. *Copy General* is a copy service chain spread over Budapest; our copy of the image can be considered the copy of a copy (the original composition/found figure/wall-carving/print).

General Copy was showcased at the annual exhibition of Studio of Young Artists' Association (FKSE) in the Hungarian National Gallery at 2011. This exhibition is especially noteworthy in our context of work's secondary phase (the wall-carving) since it holds quite severe political and, as such, cultural political implications. The concept, as well as the pieces exhibited at *No One Belongs Here More Than You* were approved by the previous general director of the Kunsthalle/Múcsarnok Zsolt Petrányi; however, the exhibition itself was organized during the management of the new director, Gábor Gulyás. He gave full permission to the exhibition and, in fact, had no objection towards its actual realization at all. Therefore, in effect, the exhibition was realized in a vacuum with a budget much smaller than any other exhibition at this venue.

A few months later, *General Copy* debuted at the exhibition *Speaks for Itself* in the Hungarian National Gallery (on view till September 2011). The exhibition, on view till September 2011, is curated by Zsolt Petrányi as an independent curator, while soon he is going to be a senior research fellow at the Gallery's contemporary art department.







FIXED CORNER / 2012

BALÁZS ANTAL, LÁSZLÓ HATHÁZI, ZOLTÁN FODOR

The beginning

On the corner of Váli and Bercsényi streets in the 11th District of Budapest, there is an enclosed yard fenced off arbitrarily between two condominium buildings by the residents. The area is separated from Váli Street by a wire mesh fence, so the entire yard is visible from the street. At the foot of one of the houses there is a sitting figure, Anna Kárpáti's (1923-1993) *Sitting Man (Black Boy)*, a bronze statue on carved stone pedestal. The mirthful presence of the statue has been lifting the spirits of the neighbourhood for decades. The formal features and appearance of the statue faithfully represent the artistic style characteristic of the former Eastern European socialist bloc of the 60s and 70s, which just about covers the public art of these countries in that period.

Our centre of interest was the oeuvre of the sculptor as well as the statue's location.

In the course of our initial inquiries it had soon become clear that the residents of the two houses were unaware of who the sculptor is, and had no information about the statue itself, either. The local government was likewise unable to provide substantial information. Eventually, most of the documentation and visual background material was provided to us by the public statues archive of the Hungarian Institute for Culture and Art (HICA).

The creation of the first and most important part of our project, realised in autumn 2012, involved the relatively obsolete technique of sgraffito, and was applied onto the wall of the house behind the statue. The essence of the technique is applying superimposed layers of tinted plaster onto a wall. While a given layer is still moist, it can be scratched off to reveal the layer underneath. Once a widespread technique across Europe, sgraffito was popular in diverse concurrent decades throughout the 19th and 20th centuries. In Hungary it had its renaissance in the 60s and 70s as an ornamental element in architecture. Both interior and exterior murals were made using this technique.

The mural we made accompanies Anna Kárpáti's statue (1967) with a matching formal and stylistic character. The mural displays the most important public statues in Anna Kárpáti's sculptural oeuvre, representing the most outstanding pieces as a quasi catalogue. We displayed two numbers next to the two-dimensional depictions of the statues: the date of their creation and the zip code of the Hungarian town where they can still be found.



HICA (which provided most of the factual information regarding the statue and its sculptor besides her family) is the Hungarian authority responsible for giving permissions for placing public artworks. Below is an excerpt from the jury's expert opinion:

“The assemblage of the sculpture and the mural give rise to a new context: by visually presenting the main stages of the sculptor’s artistic career, it appears in the streetscape as a memento park. The mural carried out in sgraffito technique displays a selection made by the artists from the pieces of the oeuvre; the placing of the individual components follows the timeline of the creation of the depicted statues. With the construction of the Simplon-house on the corner and other façade and wall renovations in the neighbourhood, this part of the district has been renewed and refreshed. Expectably, the residents would insulate the building within 5 years, but owing to the base coat applied beneath the mural, this will already be done now. ... According to experts, the sgraffito technique, with traditions going back as far as the 30s in the 11th district, is a stylish reinterpretation of Anna Kárpáti’s statue (Black Boy, 1967). The artwork to be created contributes to the continuity, the survival of this tradition. The colours of the sgraffito appropriately evoke the strong contrasting colouring typical of the 60s, and it clearly reflects the basic colours of the opposite house, thus fitting well into its environment. High quality workmanship is guaranteed by the artists’ previous piece made on an interior wall of Múcsarnok | Kunsthalle Budapest, using a similar technique.

Further research may also yield useful results. Socialist countries turned towards Africa in the 60s. Africa seemed perfect for the expansion of socialist ideology and the Black Boy is probably one of the symptoms of this phenomenon. ... This work revives and reinterprets a now obsolete socio-cultural situation, which gesture is characteristic of the artists’ previous works as well. This sgraffito fits the tendencies in contemporary Hungarian mural painting which form a transition between traditional murals and street art: their strategy comprises site-specific reflection on existing situations and their conceptual reinterpretation.”

Anna Kárpáti and her age

The oeuvre of the artist who had sculpted the statue of the black boy unfolded gradually to the creators of the mural throughout the realisation of the project. The artists are planning in the near future to publish the information they have accumulated about the artist, her work and how she was rooted in the period. No monograph has been published so far about Anna Kárpáti. The planned publication would not be a monograph, either, as it does not intend to present the oeuvre in its entirety. Much rather, its endeavour is to position the artist in a multilayered manner, relating her work with the varying decades of the socialist near past, examining its impact on the artist. The era which made her at once privileged and miserable. Anna Kárpáti has already deceased, so we obtained the most reliable information from her descendants, her family, who were wholeheartedly cooperating with the artists and ensured them of their endorsement. The public artworks of Anna Kárpáti are mostly the products of 15 years of active creative work. Although there is no actual proof, she evidently owed her state commissions (in those times the state had a fundamental role in public artworks) to the political position of her first husband, Gyula Kállai. For a long period, he was secretary of state for culture besides other functions in the Kádár-era. He was one of the key ideologists of the early Hungarian Communist Party and former movement. He was a journalist and activist, with an indubitable role in developing the cultural and philosophical environment of the era. After their divorce, Kállai’s new wife manipulated her husband into curtailing the free creativity of the ex-wife, which resulted in a drastic drop in state commissions, which eventually ceased completely. The cultural classification system in Hungary at that time was comprised by the principle of the three Ps (Prohibited, Permitted, Promoted). The artist in question is part of a very interesting aspect of this prevailing system.

The neighbourhood

The 11th District of Budapest is located in Buda, on the western bank of the Danube. The project was implemented in the busy centre of the district. Nevertheless, the firewall and the yard are located in a renovated area much more suited for pedestrians now, with low car traffic. After demolishing a shopping centre built here in the 80s, they replaced it with a multifunctional building, keeping the primary function of shopping centre. Following the realisation of the ING project, the company undertook the renovation of the facades of neighbouring buildings. Opposite the house that adopted our mural, there is the Simplon-house, which is the most unconventional building erected in the scope of the Plaza Project. The Simplon-house is the most colourful and distinctive newly built house in the neighbourhood. In contrast to its vivid contrasting colours, the condominium built in the 60s on the opposite side (also undergone façade renovation), complemented with the mural, now distinctively bears the aesthetic qualities of a period from several decades ago. Due to its location, the mural is loosely connected to the district's Cultural Boulevard project, which has been under development since 2011 (with the establishment of galleries and cultural mini-centres) on Bartók Béla Road, the district's artery and busiest street.

Financing and cooperation

It is very difficult to get state funding today in Hungary for a cultural project intended for public space and made to last long. This situation is becoming even more difficult as of this year on account of the drastic changes in the regulation of the cultural sphere. The ways of the Hungarian private patron system are also very cumbersome if cultural organisers, curators are in the need of sponsors for such projects. The basis for funding the project was provided by the competition of 2011 announced by the HICA for the realisation of artworks and design objects for the public space. The artists applied via the Artopolis Association for Art and Culture, as private persons could not submit applications for this competition. In compliance with the cooperation with Artopolis, the inauguration of the mural was timed so as to coincide with the program of the 2012 Placc Public Art Festival, successfully organised by the association for years now. The autumn festival selects and integrates cultural events in public spaces into its program each year. László Hatházi and Balázs Antal, the artist duo comprising the team of the Fixed Corner project, have participated in Placc Festival in the past years.



As regards the practical side of the project, the artists were offered a discount crane rental, but no other financial support. They could not launch their project in a fundraising program, as the payment of the HICA grant, which would have been the financial basis, was delayed notwithstanding the contract, and the deadline of the project's completion came close to the date of the actual payment. As a result, for a long time, there were no financial resources at hand, which would have been required as own funding for starting a fundraising.

The statue

This is the only public artwork in Hungary that represents a black person. The statue of the Black Boy is an interesting piece from a number of aspects. The expert's opinion written about the mural also touches upon the African expansion of the former socialist ideology. This resulted in the new friendly African countries making it possible for their youth to study in Europe. In Budapest this mainly involved the Technical University and the University of Economics. This was how the model for the statue, Alfa came to Budapest. As an employed sculptor in the 60s, Anna Kárpáti could maintain a large studio, where, as her daughter has told us, occasionally she held African séances. These gatherings had the impact of complete novelty to the Hungarian participants at that time. The artist met her later model during these séances, and a love affair developed between the two. The young man was from Congo, and after a few years spent in Hungary, he returned his homeland. A student revolt was organised against the prevailing regime in Congo, in which Alfa participated. After a few months in Congo, he was planning to return to Hungary. He had already bought a plane ticket, but the return fell through as Alfa was suddenly murdered. The members of the Kárpáti family only know this story at second hand. An interesting aspect of the mysterious murder is that it was Alfa's cousin who eventually came to Hungary with that plane ticket. The statue had been complete by this time, but it was erected only after Alfa's death. Consequently, by the time of placement, the statue had become a private commemorative monument for Anna Kárpáti.





Elephant (Százhalombatta, 1971)



sketch for the statue



sketch for the Elephant



Anna Kárpáti



Anna Kárpáti with her father



Anna Kárpáti Anna and Gyula Kállai



Anna with a sculpture

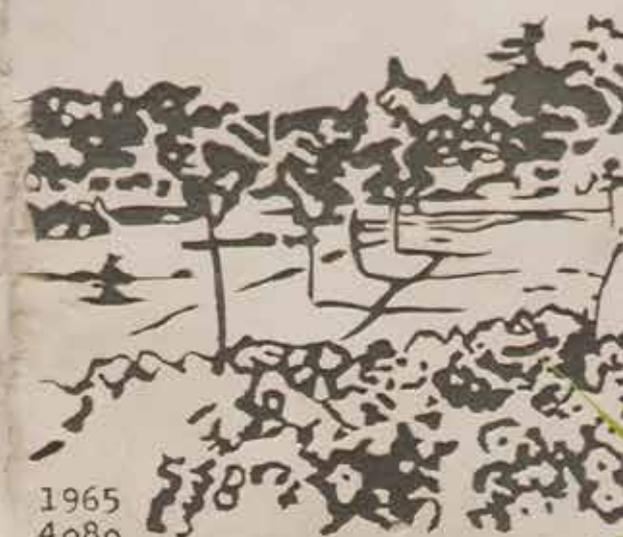


sketch for the Drinking Giraffe





1962
1132



1965
4080



1969
3200



1971
2440





1962
7400



1965
4080



1973
2740







1969
4080



1971
2440



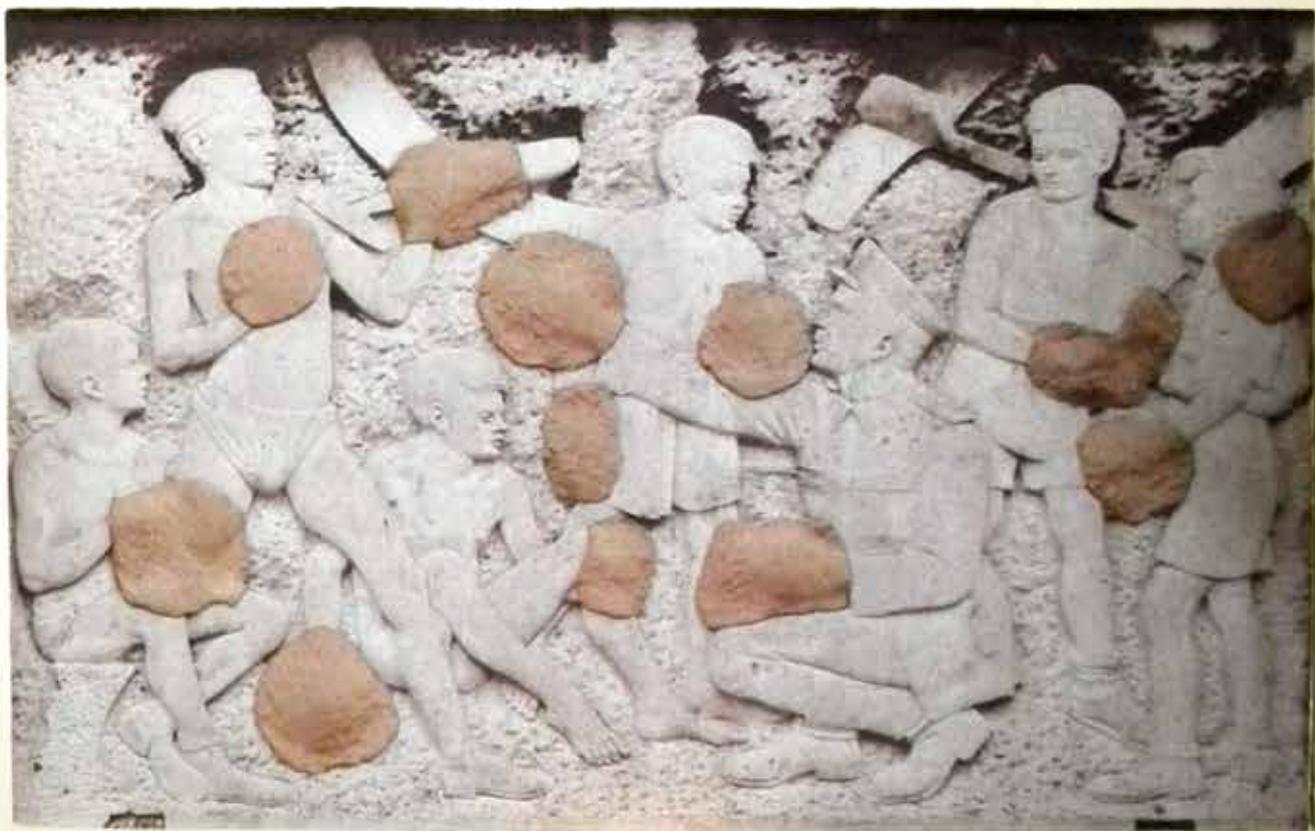
1973
2740



ALLEGORY MAGNET / 2012

The Allegory Magnet by Balazs Antal and László Hatházi focuses on the architectural environment and its ornaments dated from this period (1950's). Their work consist of a collection made for the annual exhibition of The Young Artists' Association held in the Institute of Contemporary Art – Dunaújváros in 2012. It aspires to create a connection between current and past artistic practises of the city. For their artwork, Antal and Hatházi utilized some mural reliefs designed by László Marton in 1954 to decorate the Boys' Entrance of the Vasvári Pál primary school in Dunaújváros. The chosen detail of the above creation depicts a convention of young drummer boys (pioneer movement). The duo got clay imprints from the boys' hands and then made plaster casts from the molds. The result were exhibited in a wine cooler, so hibernating the artificiality of the original mural scene. During the first exhibition of the installation, the artists also placed some photos of the imprinting process applied on fridge magnets.

Excerpt from the publication „Continous Past”

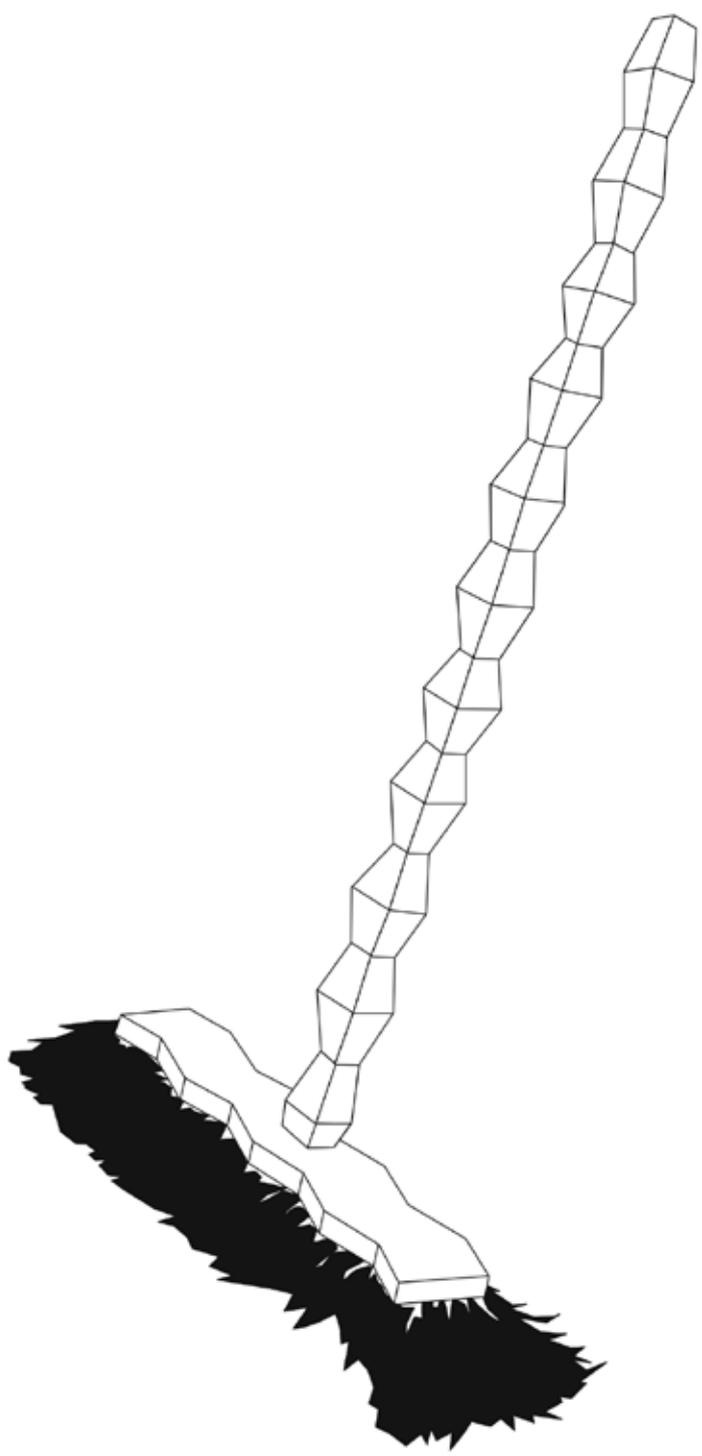


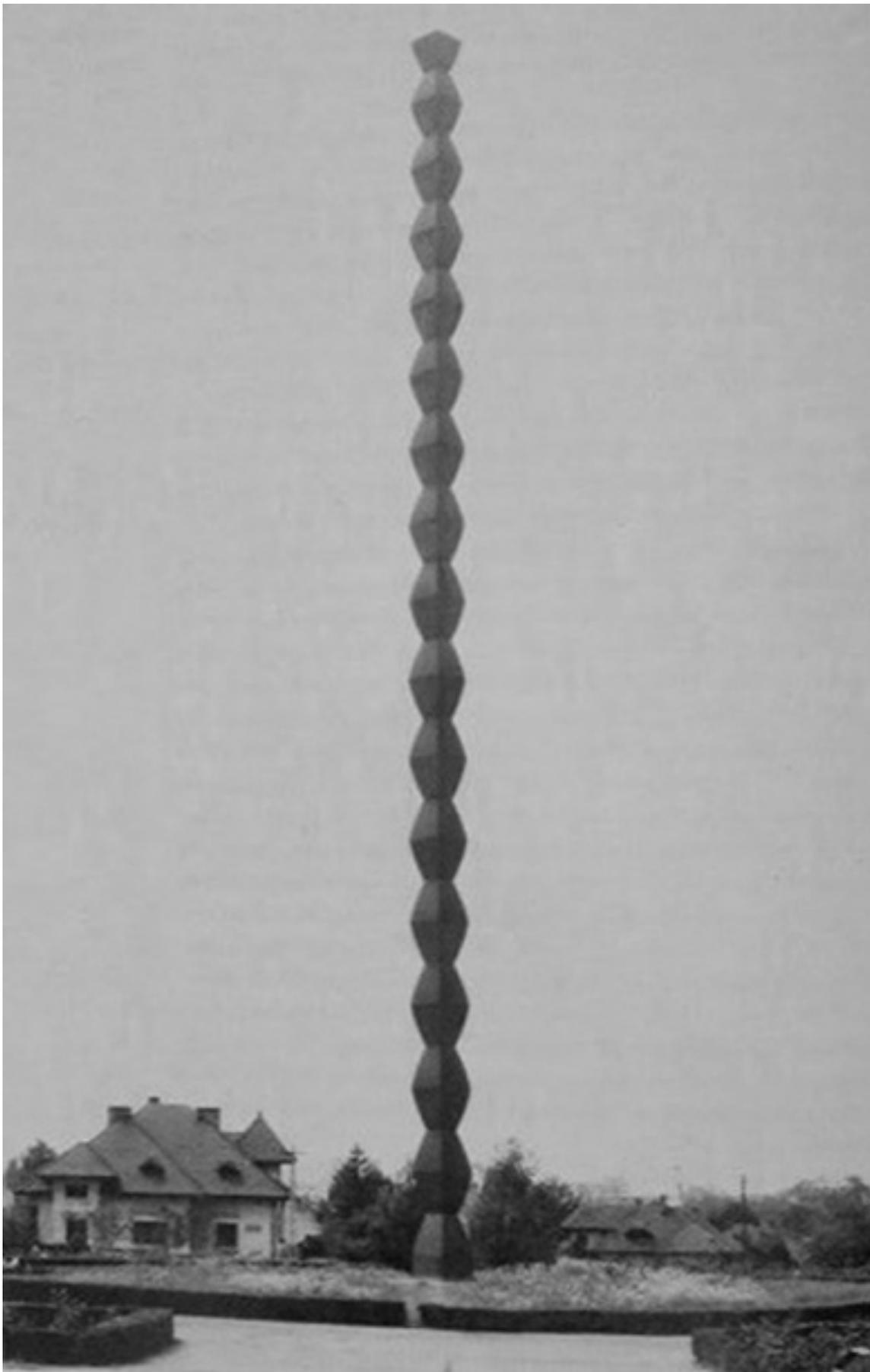




QBIST PRODUCT PROPOSALS / 2012

Czech cubism was appropriated an important role in establishing the national style of Czechoslovakia with the country's emergence as a new unit in Europe after World War I. Although defined as a period style with multiple unique architectural monuments in and around Prague even today, past its blooming era, this stylistic phenomenon often appears as a referential point for the artists of later times. Traces of its signature idiosyncrasies can be found in the fields of architecture, fine art and design as well, sporadically scattered throughout various life-works or inspiring different sequences and series. As a starting point, we looked for simple, everyday objects that re-use or re-interpret Czech Cubist heritage with regards to products and design. Our project proposes to design two sets of products. On the one hand, we outline ideas for objects that were used both at the beginning of the century and today but are missing from the repertoire of Cubist product designers; on the other hand, we make proposals for objects of use that are relevant to our age.

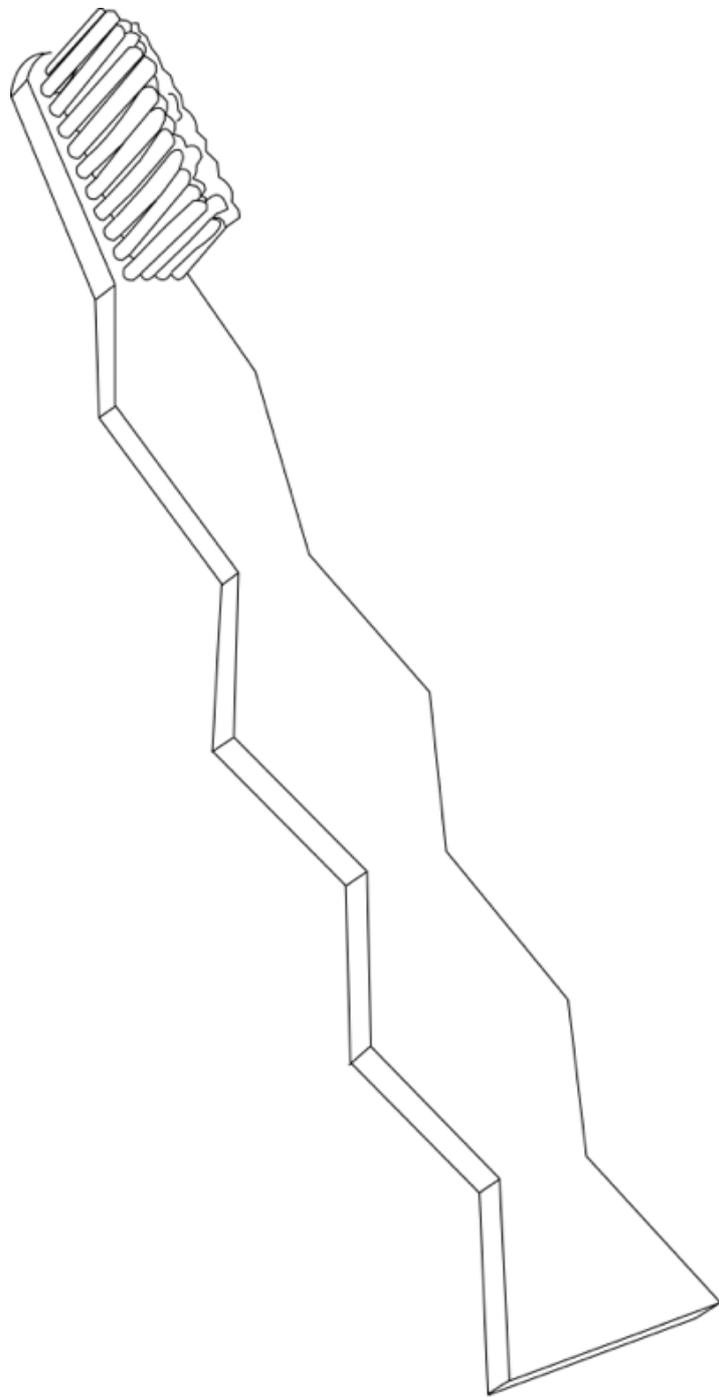


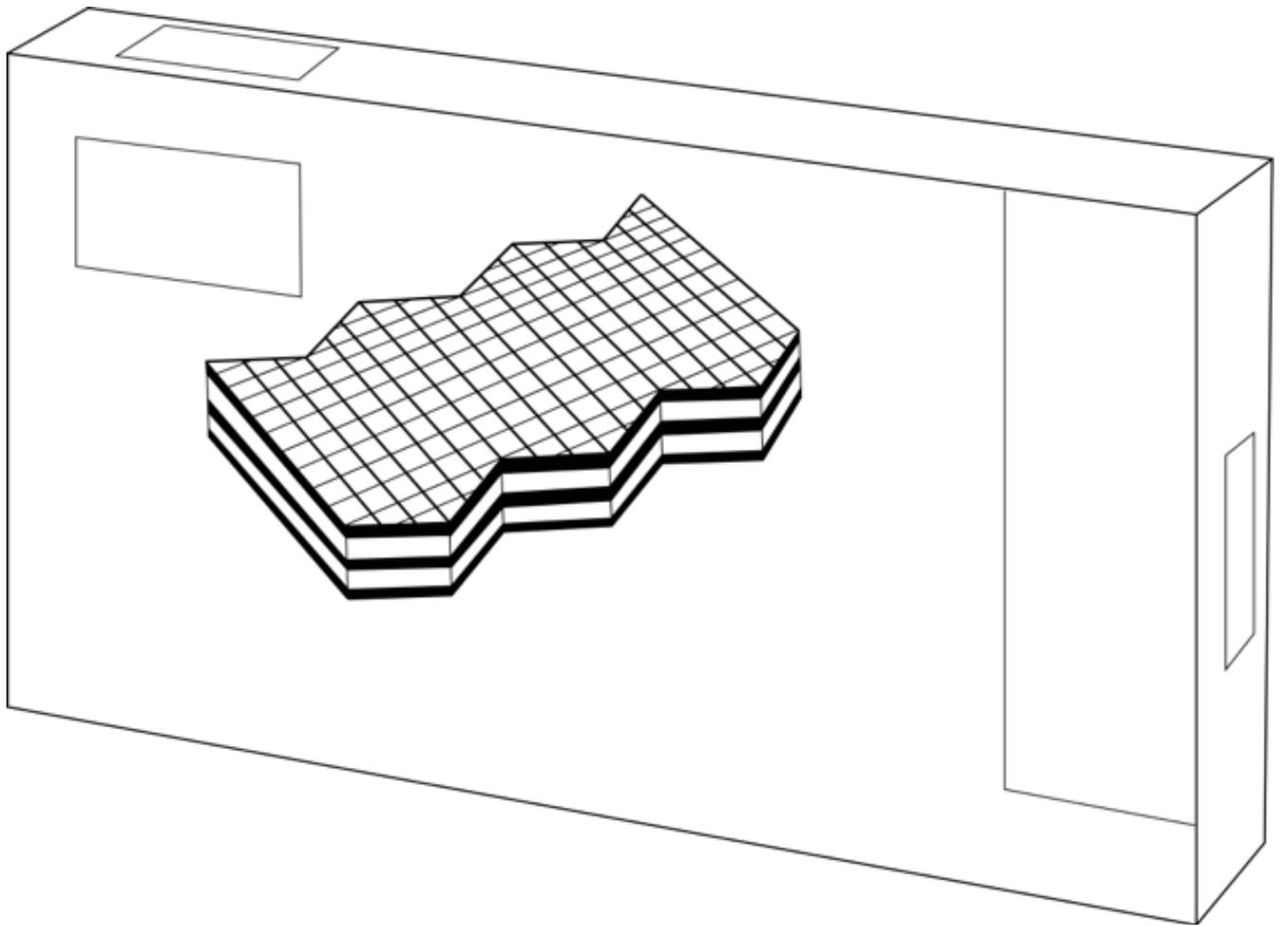


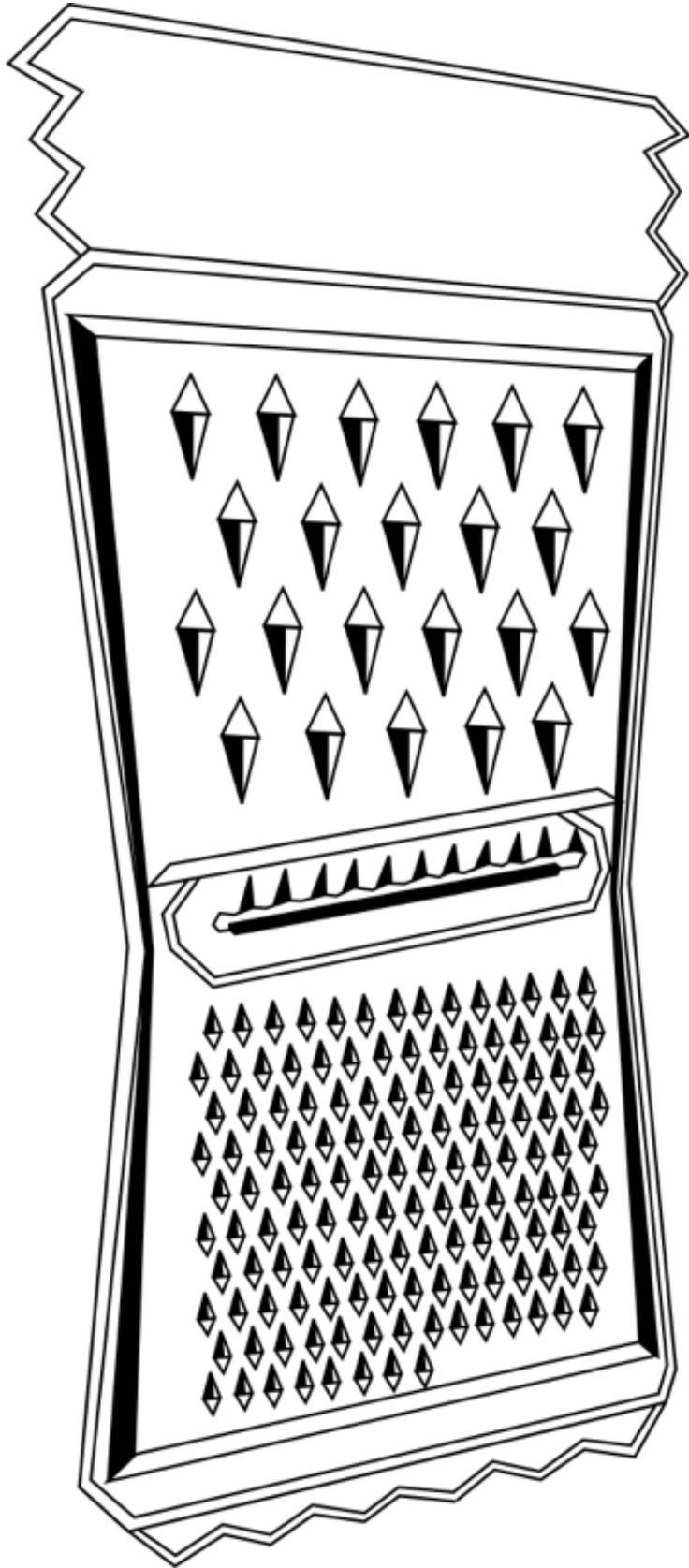
Constantin Brâncuși: The Endless Column / 1938

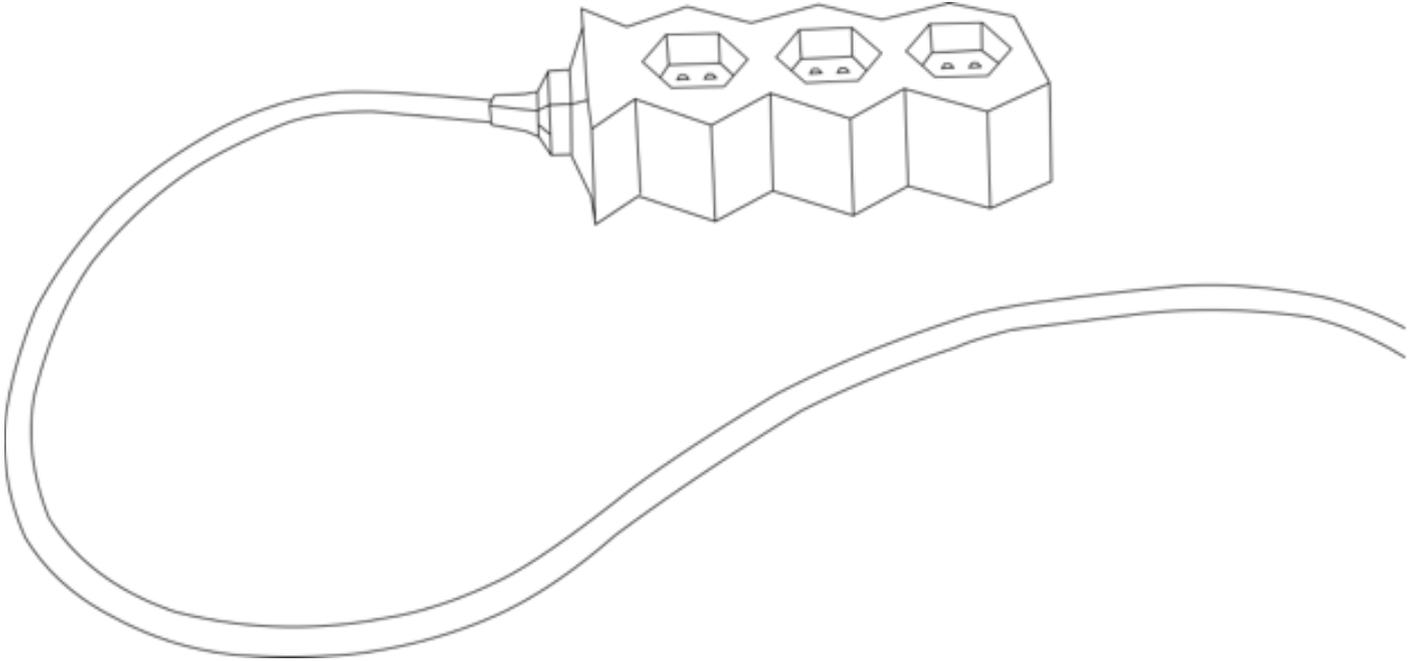


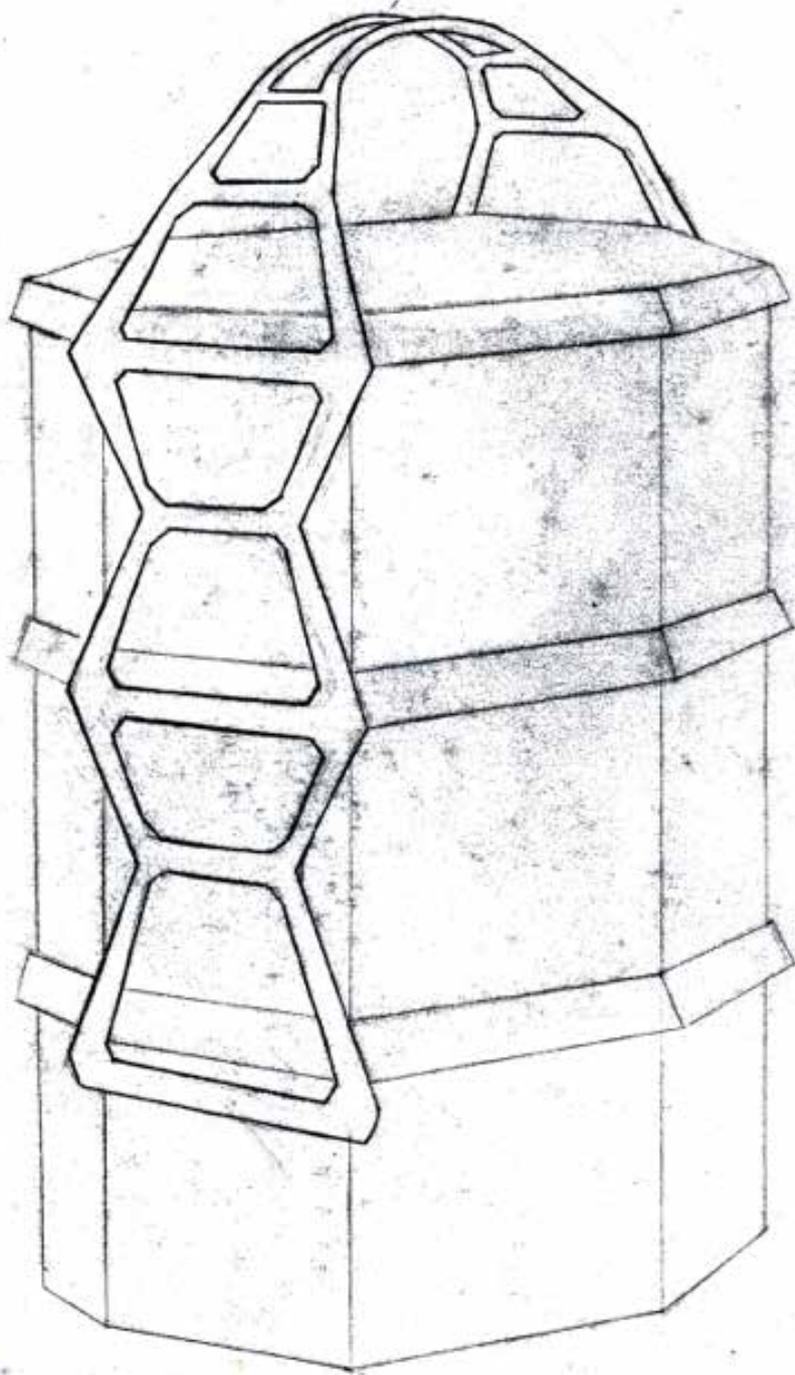
Qbist Broom / 2012

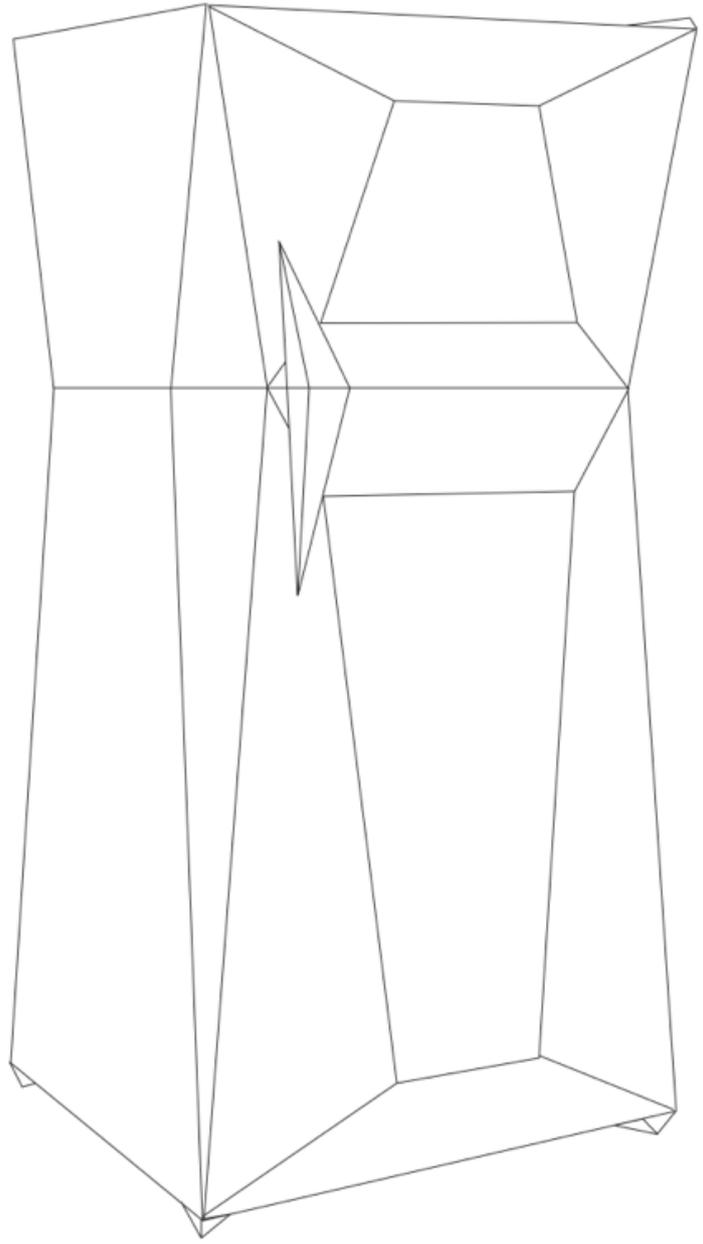


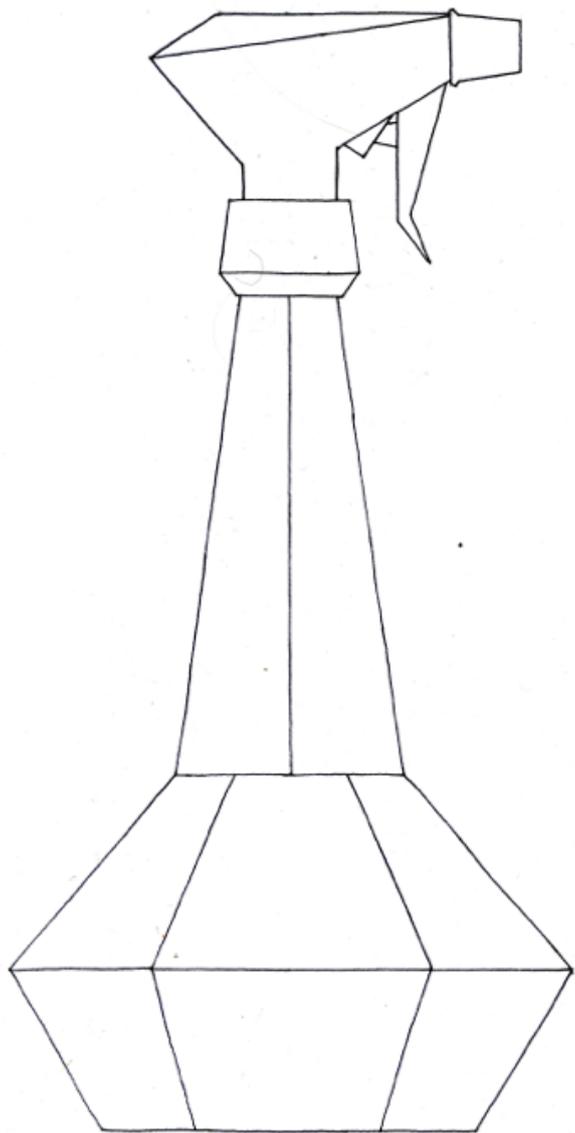


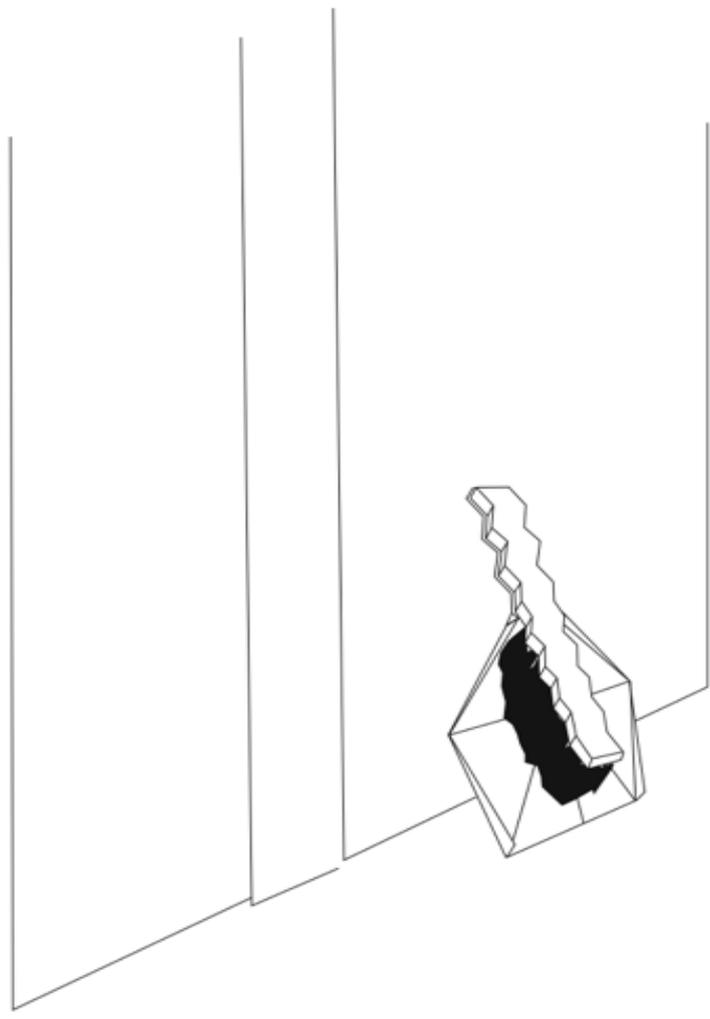


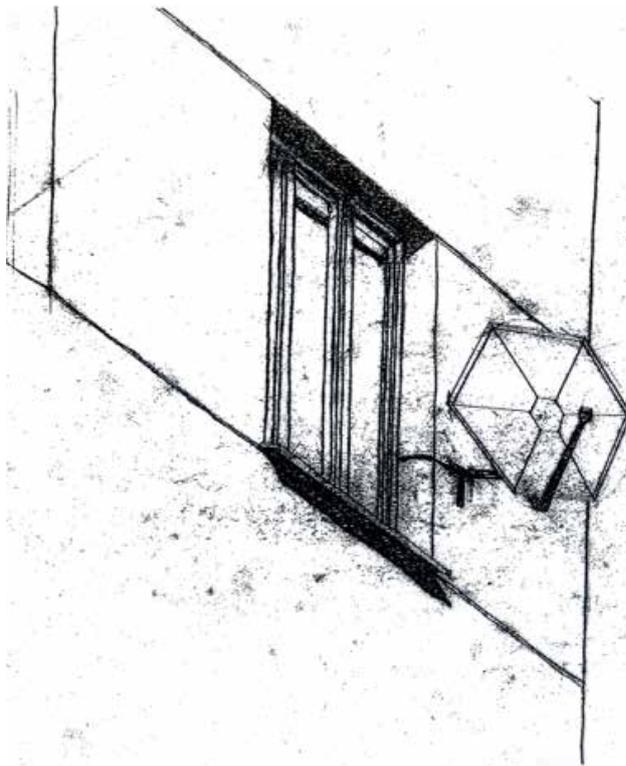
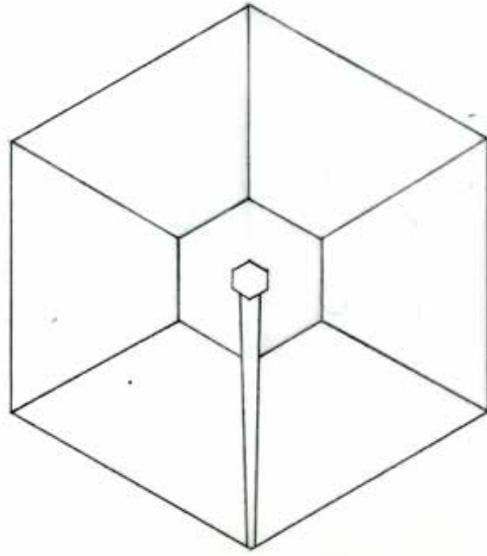


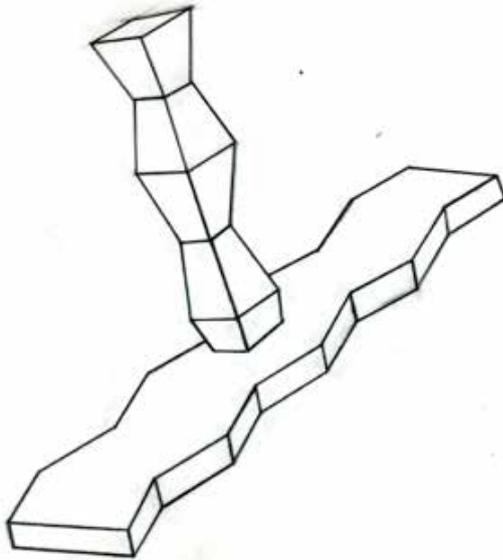
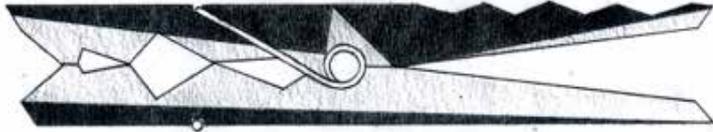












LIGHT DEFLECTION / 2012

with Tomáš Moravec

Kinský Garden is located on the southern side of Petřín hill in Prague's Smíchov district. St. Michael's Church awaits its visitors in the upper region of the park. The building was built in Bojkov style the second half of the 17th century in the village of Velké Loučky near Mukačevo. The church was made of wood. Find below a short story of how the church got transferred to Prague:

“The village of Velké Loučky sold the church to its richer neighbour village so called Medvedovce in 1793. The building was taken apart and put together again in its new place. The church was given to the Prague City and transferred in 1929. It must have been taken apart again with its individual parts marked with numbers. The parts were then carried on four railway wagons. The transfer was financed by the National Museum with support of the Minister of education and national enlightenment. After thorough research and selection, the hill slope of Petřín was finally chosen so the wooden precious church could stand again on a prominent green place. The church construction was supervised by the vicar of Medvedovce.”

The church is dominated by three colors (white, green, and red) common to Orthodox symbolism, referring to faith, hope, and love. We noticed that the order or sequence of the three colors often varied and, in many cases, it appeared in the order of the Hungarian tricolor. Symbolism of the Hungarian tricolor: red is strength; white is loyalty; and green is hope.

In the immediate vicinity of the neat park and the wellpreserved church, an abandoned, dilapidated building appears highly contrasted. Supposedly built around the time of the park's construction, the building of over a hundred years originally functioned as a restaurant behind the church. The building is apparently used by the homeless as a summer lodge since the top is completely missing. For reasons of tourism, the church is lit with bright lights from three directions. We decided that we would turn the lamps illuminating the back of the church towards the ruined building. We documented the original lighting with photographs, as well as took pictures of the light conditions after the change. The spotlights have since been turned back to their original positions.













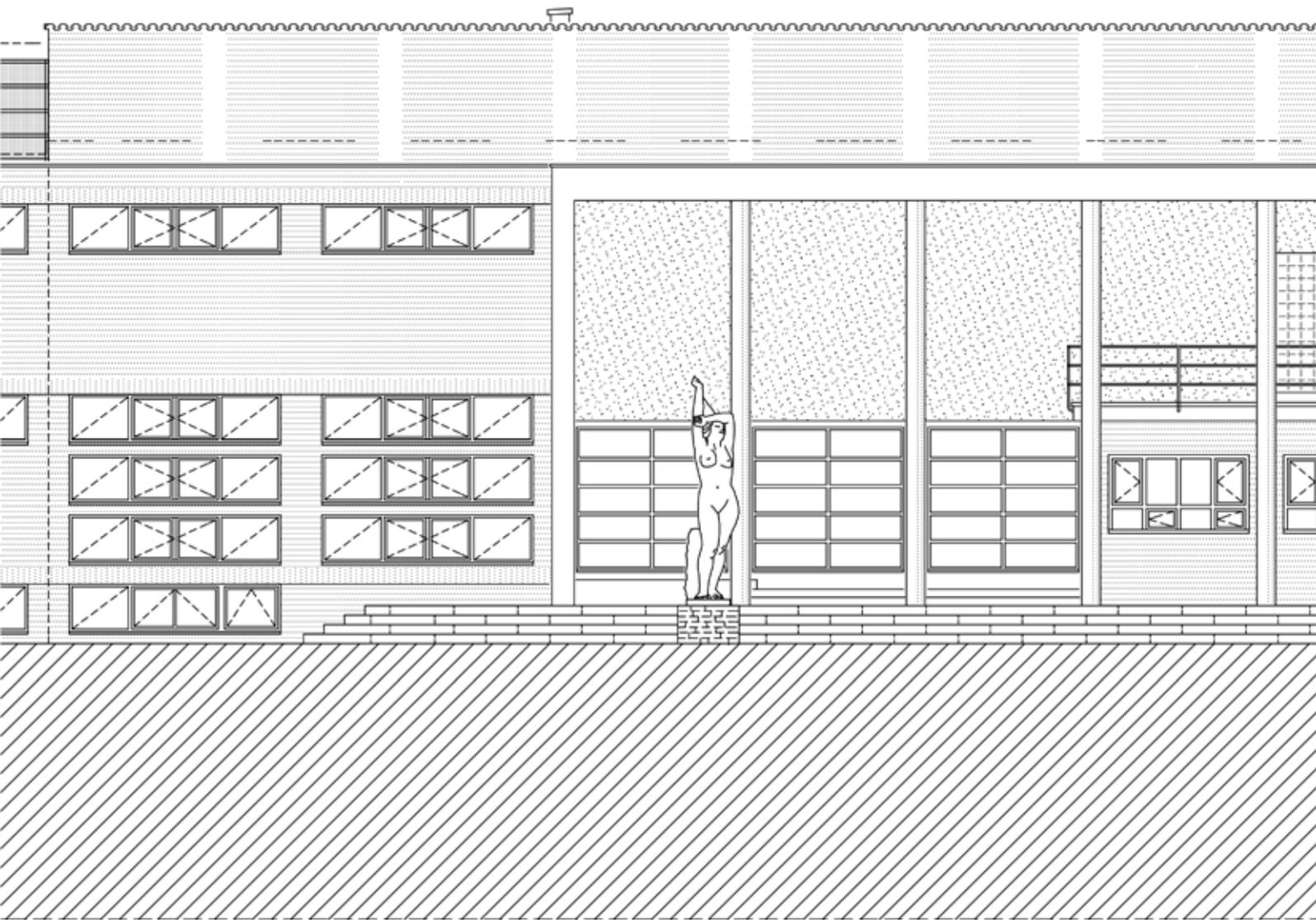


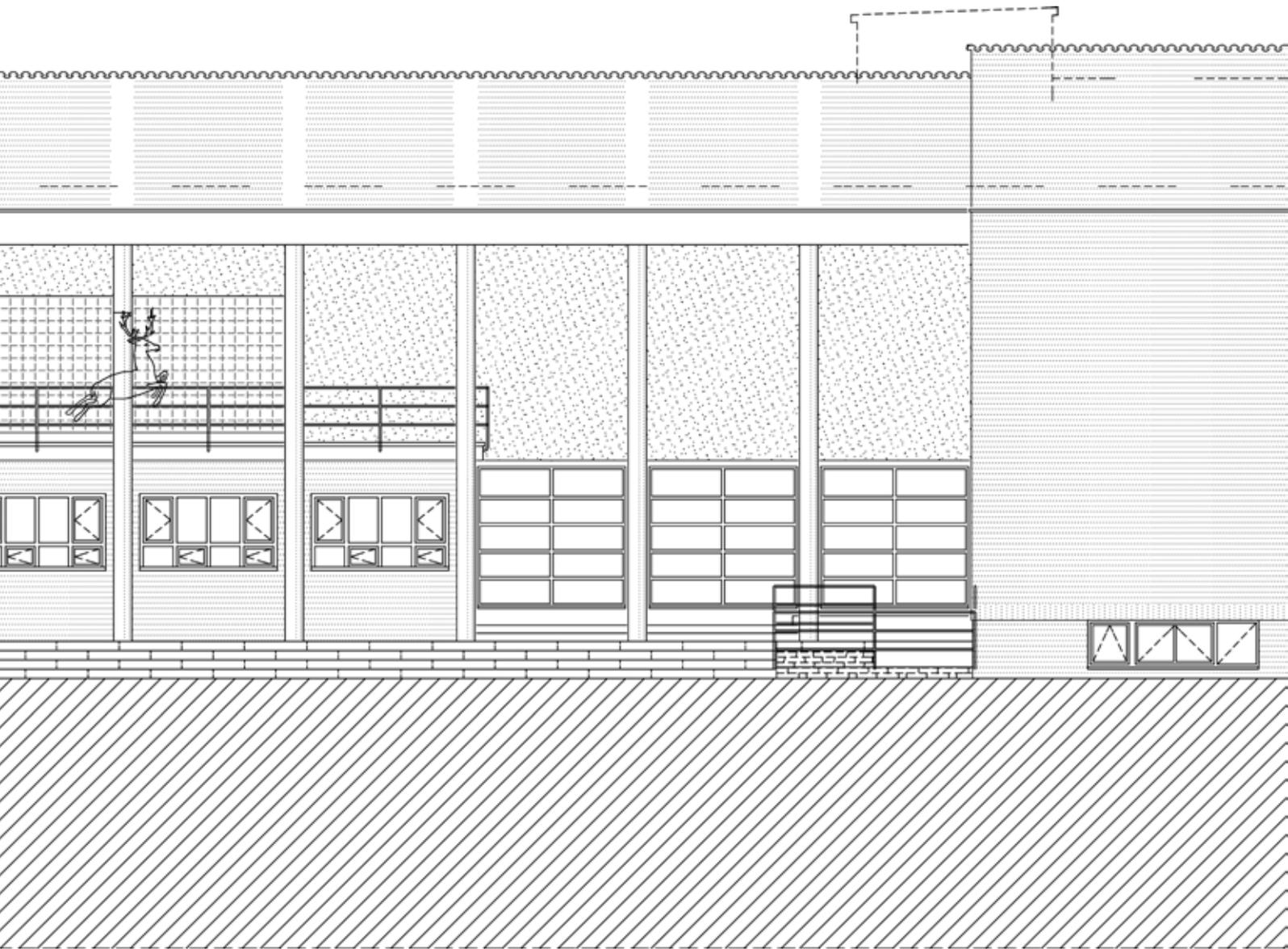
PALATINUS PROJECT / 2014

We are working on the restoring the revised version of a destroyed mural. The building which was once adorned by the mural is the Palatinus Bath located on the Margaret Island in Budapest. The bath is about to undergo general reconstruction. The mural was originally made by István Pekáry in 1937. The mural, no trace of which can be seen today, displayed a scene abundantly ornamented with motifs. It was made towards the late thirties, in the Horthy-era. Adjusting to the cultural political establishment of the time, the scene thematized a Hungarian origin myth. The central character of the scene is the magic deer leading the roaming pre-Hungarian tribes towards a region (Meotis) replete with animals and farmlands. According to the legend, the roaming pre-Hungarians vanquished the people they had found there, took their women, and the Hungarian clan would emerge from this intermixing. The surface of the mural was broken by an architectural element on the façade. Still visible today, the balcony, originally designed here, is accessible through two door openings, into which there were no doors installed according to the original design. The two openings punched a hole into the events of the mural. In fact, the mural completed in 1937 was missing the protagonist of the story: the magic deer. The mythical animal was only visible in an early draft, but the people strolling along Margaret Island could never see it.

According to our plan, the revised version would be restored in sgraffito format, with similarly simplified graphics as can be seen in our 2012 piece Fixed Corner. Besides the restored scene, we would also depict the jumping magic deer around the height of the still existing balcony. We are planning to render the lineated deer from curved neon lights, apart from the plane of the mural, brought to the forefront, into the bath's foyer among the columns. The attached image displays the architectural plan of the façade reconstruction, featuring the deer alone, as a never before seen element of the mural. The current phase of the project comprises drawing up drafts and carrying out negotiations related to the planned reconstruction of the building, which is to take place this summer.



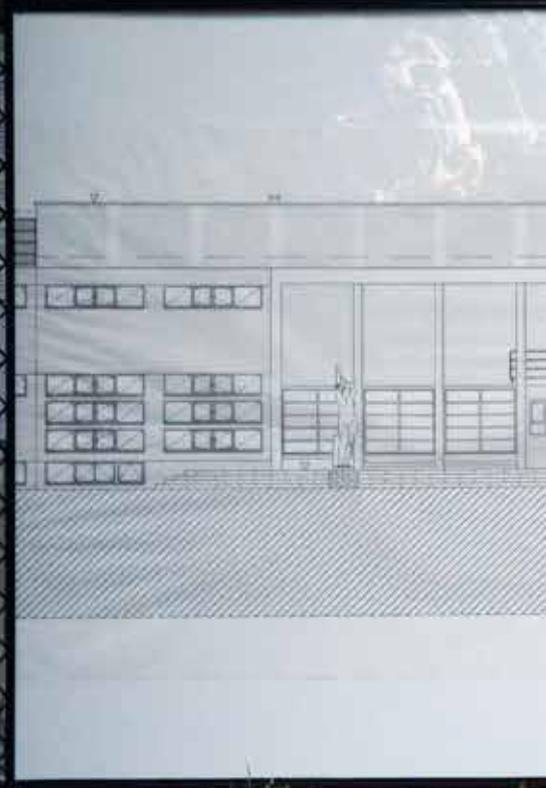




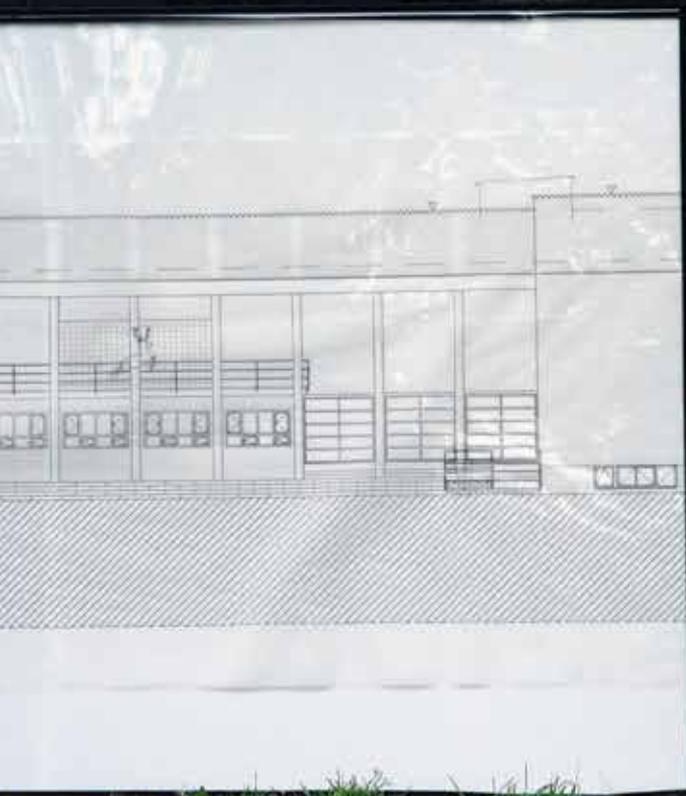
Palatinus
fürdő



HASZK FALLO



ADATÁTER DÍJMENTES
MÉTKÖI SPORT



The practice of mandatory gratuities in healthcare usually goes hand in hand with bribery. These are accessory symptoms of the disorder that may lead to the emergence of the institution of censorship in a given society. Censorship undermines the moral health and degree of freedom in a society from above, by political means, while corruption and gratuities do the same on a financial level.

The presenting of gift baskets is a relatively common, typically harmless and socially embedded means of formally expressing gratitude. To thank several years of effort or valiant behaviour at a workplace, to greet a new leader on the occasion of their inauguration... One possible and widespread manifestation of the rites of such micro-social events in the 70s, 80s and 90s was the gift basket. Giving and receiving such an assembly of objects is equivalent to gratitude for deeds of the past, or a prelude to the next big favour. It expresses through objects (mostly victuals, gift-wrapped delicacies, and an envelope slipped between them): the gift giver expects something from the recipient in the future. In hope of help, a gesture, career opportunities, unhindered progress. The buzzword attached to the basket might as well be obligation or bribe, but these terms are unspeakable at the moment of giving and receiving. Thus, the gift basket at once has a visible and an invisible quality; on the one hand, in terms of content, as with the banknotes hidden between the cognac bottle and the Belgian chocolate, and on the other hand, in terms of its purpose, which replaces the original act of gifting.



Lap of Honour / 2015 / aluminium cast





RED TAIL

Title

Subtitle

Case Studies of Censorship, with

Opening hours

4th May – 16th May 2015. M-Sat: 15-20 h

Artists

Lőrinc Borsos f
János Brückner
Laci&Balázs (

Location

20 Bulcsú Str, Budapest, H-1134 6th floor
Door 19, buzzer: kisvarsó

Archive installation design

Tamás Kaszás

Curators

Mónika Zombo

Mónika Zsikla: Red Tail, Blue Pencil and Contemporary Reflections

Since it was first established, the Studio of Young Artists' Association has operated as an organization which represents and safeguards the interests of artists thirty-five years of age and younger, helping them integrate into the art world in the early stages of their careers. Created in the wake of state-controlled reorganizations that began in 1958, the association first functioned under the name Studio of Young Artists. Only later was it renamed the Studio of Young Artists' Association, the name it still bears today. The name change was also accompanied by modifications with respect to its operation and its financial circumstances: today the Studio is a non-profit civil organization run by artists and art professionals which relies for its essential funding on sources set aside by the prevailing political regime for the support of art and culture. This arrangement inevitably creates unforeseeable complications that must be addressed as they arise, and furthermore compels the Association to align itself with the prevailing cultural policies in order to survive.

Annual exhibitions that have been organized since the 1960s have always ensured the artists who enjoyed the assistance of the Association or were made part of the organization a high degree of visibility. These exhibitions were often held in institutions that were well attended by the museum-going public, such as the Ernst Museum, the Budapest Kunsthalle and the Hungarian National Gallery. However, in spite of the fact that they provided occasions suitable for communication with the outside world, they also often led to conflicts among members of the Association, sometimes ruining professional and personal relationships. The most striking clash came about as the result of the exhibition of 1966, during which works by representatives of the neo-avant-garde generation and artists who represented a more conventional tendency and were hesitant with regards to progressive approaches were shown alongside one another. The latent tension culminated in the form of an official denunciation. Some of the members of the board of directors, offering vague justifications that have remained unclear to the present day, informed on the other members of the directorate. To some extent this gesture, drastic both in collegial and organizational terms, can be felt even today... As a result of the denunciation, the character of the annual exhibition of 1967 was determined by the political elite, who exercised radical oversight. Censorship, which had now gathered momentum, did not tolerate "bour-

geois art" in the form of figural or geometric neo-avant-garde movements. Figures of the art world who regarded progressive art as troublesome not only sat alongside the "connoisseur" voices of the political regime on the boards that passed judgment on art and artists, they also found themselves in important decision-making positions. As a peculiar twist of fate, at times an artist who earlier had been censored a few years later become part of the system as a censor him or herself. From time to time, the art platform echoed the successive consternations of the art world, and one can, on the basis of this, know which artists censored work by their colleagues. These rejections were sometimes repressed as deep, personal offenses for decades, wounds that could not be healed, even though some of the works that had been rejected today have become highly valued treasures of public art institutions. One of the goals of the exhibition Red Tail and Blue Pencil is to help, to the extent possible, to heal these wounds.

Despite its fraught past and the countless transformations it has undergone, the Studio of Young Artists' Association operates today within the Hungarian art scene as an organization that numbers several hundred members. On the occasion of this exhibition, we have invited three pairs of artists who in recent years have played important roles in the association's life to reflect, through their own artistic approaches, on the phenomenon of censorship and the effects it has had on the institution's past. The three reflections approach the phenomenon of censorship and the archival documents that reveal this past in different ways.

The reflection of Lőrinc Borsos is based on a detail of the Studio exhibition of 1967, namely on the fact that works by Imre Bak, regarded as the greatest master of Hungarian geometric painting, were censored. Taking the specific history as his point of departure, Borsos uses the painting process considered his trademark and, as if following in the footsteps of Robert Rauschenburg, almost seems to erase the work of Bak, a master whom he holds in high regard.

With their research project entitled Szírporka (Sparkle), János Brückner and Miloš Toth approach the Studio's past and, more generally, the institution of censorship from a greater distance. At the centre of the artist pair's work is the fictitious story of a placebo drug put on the market in the 1970s as an anti-West gesture by the state, which the state first popularized with propagandist aims in the Studio, among young artists.

The work entitled Laps of Honour by the artist pair Laci & Balázs (László Hatházi and Balázs Antal) addresses the mechanics of cen-

sorship and its entire paraselene and wangling system from a societal context. Examining the symbolic domain of tools used by censorship directed from the top to dissolve social morale and emphasizing its corrupt nature, the work focuses on a trademark of the 1970s and 1980s: the gift basket.

Visitors to the Off-Biennale can ponder the reflections by the three invited artist pairs and also enjoy an installation of archival documents in the form of a flat exhibition. It is our hope that the almost forgotten practice of the flat exhibition will conjure (on a situational level as well) the legendary period of Hungarian art history, when progressive art was forced out of the exhibition halls of well-attended institutions and was therefore displayed in the form of flat concerts and flat exhibitions. With this as one of our goals, it was important for us to find a location that has some kind of history and is familiar to many people within the art scene. Thus our decision fell on the studio of Little Warsaw in the 13th district of Budapest, in which the artist pair used to organize their contemporary art séances entitled This Week's Work of Art.

Alongside the contemporary reflections, the base and backbone of the exhibition Red Tail and Blue Pencil consists of archival documents and records of meetings from the Studio's past which until now have been inaccessible to the wider public (and indeed which have not yet been properly compiled in their entirety). The documents on exhibit have been brought to light thanks to the research of art historian Mónika Zombori. An installation designed especially for this event by artist Tamás Kaszás transforms the heap of documents into a comprehensible whole and gives them a visual coherence.

Mónika Zombori: Additional

The exhibition's one-time institutional film and literary that was only in censorship. Blue not meet with th

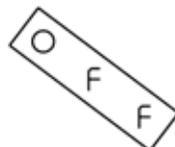
As a symbol era has yet to be the history as w The most palpa exhibitions. In l life the censorsh year until the 19 inspected before were given perm works of art exis course. In the co made decisions in the interests o process at the sa on the basis of id

This ex history of the St that we have co using the archiv at prominent lo munism, the St tions, but due to younger), the ex approach and w first two years o spirit of conform were opened by Artists, the Min in these early st included primar zky, Memos Ma as Nóra Aradi, exhibitions. The the Studio occur stresses Listen to

In the n torate, the first brought a new k of which could b president of the and also by nego the limits of ex was due to this p party-state era c without the inte It was the first abstract works o exhibition was n art scene, and n was quite astute the beginning of

BLUE PENCIL

This exhibition is part of
OFF-Biennále Budapest



Some Contemporary Reflections

Feat. Imre Bak – Toth Miloš László Hatházi - Balázs Antal	Opening	16 h Sunday, 3rd May
	Opening event	18 h, Tamás Seregi – Márió Nemes Z. : <i>Objective censorship performance</i>
ri and Mónika Zsikla	Guided tour	18 h Tuesday, 5th May

Embri: Information on the Historical Section

title recalls two cultural-historical topics which refer to the history of censorship. The expression red tail was in use in the 1950s in particular: it denoted an ideological addendum included in a work so that it would pass through the filter of the red pencil was the tool with which the titles of works that did not receive the approval of censors were crossed out in the jury reports. A systematic survey of the censorship of art during the Kádár era has not been done, we have only a fragmentary picture. In other words, we do not know it at the moment consists only of individual cases. A notable manifestation of this censorship was the banning of art in 1964, the politically controlled art community brought to the attention of the office, the Lectorate of Fine and Applied Arts. From this time onwards, every work shown in an official exhibition locale was subject to the opening and only works that were deemed suitable for inclusion. The system of using juries to assess works was introduced before the creation of this institution of censorship, in the course of assessing submissions, in principle jury members acted on the basis of qualitative and quantitative considerations while maintaining artistic standards. However, this obligatory system at the time represented an ideal means of making selections based on ideological considerations.

The exhibition examines specific cases of censorship from the history of the Studio of Young Artists Association. The censorial restraints imposed on artists from the past are those that can be reconstructed from archival documents of the annual Studio exhibitions organized since its foundation in 1958. Before the fall of communism, the Studio worked as part of the official network of art institutions. Its nature (it brought together artists 35 years of age and above) and its exhibitions occasionally included works that reflected a fresh and sometimes provocative or harped on taboo subjects. During its period of operation, the Studio worked for the most part in the spirit of the Association of Fine and Applied Arts, as is well illustrated by the fact that the exhibitions were organized by representatives of the Association of Fine and Applied Arts, the Lectorate of Culture and the Young Communist League. Even in the 1960s, exhibitions were organized with jury committees that included older artists (such as Jenő Barcsay, Endre Domanovszky) and art historians who held important positions (such as Gábor Ó. Pogány). They decided on the content of these exhibitions. The first emblematic instance of censorship in the history of the Studio occurred in 1961, when László Lakner's work entitled *Seaman Hitler's Speech* was omitted from the annual exhibition. In the mid-1960s, concurrently with the establishment of the Lectorate, a new generation of Studio members "grew up." New members brought with them a kind of verve and new approaches, the first manifestation of which was observed in the 1964 exhibition. István Benesik was the driving force in the Studio at the time. By establishing the Panel for Theory and Practice with György Aczél, he consciously strove to stretch the boundaries outlined by the cultural policy of the time. It was a process that an important event in the art world during the 1960s could occur: in 1966, the young artists were able to exhibit their work in the Lectorate jury or any other outside group. This was the first exhibition since the Spring Exhibition of 1957 in which their work could be shown in an official exhibition locale. The exhibition met with great interest among a wide array of circles of the art world. Numerous enthusiastic reviews were published. László Beke expressed in his contention that the Studio '66 exhibition represented the beginning of Hungarian Neo-avant-garde.

The following year, however, the organizers of the exhibition did not enjoy the same luxury and as had been the case in the past, again a jury made the selections, since before the organization of the annual exhibition some of the members of the Studio's board of directors had written a letter of denunciation (signed by György Benedek, Miklós Melocco and Imre Veszprémi) against the other members of the board. They accused the other members of the board of trying to popularize bourgeois art (in other words art that was alien to socialist ideology). As a consequence of this letter, an official commission consisting of many members was sent to the site of the exhibition by the Lectorate. The members of the commission condemned (all signs indicate in response to orders from their superiors) the works as unsuitable for exhibition, for instance abstract works by Ilona Keserű, Imre Bak and János Fajó. In the history of the Studio, this well-researched case was one of the most important acts of censorship. (The 1966 and 1967 annual Studio exhibitions were the subject matter of the exhibition entitled *Prohibition and Toleration*, organized in 2006 at the Ernst Museum.)

As the denunciation had serious consequences for the artists, the experimental spirit subsided for a while within the Studio. Many members resigned in protest and the Young Communist League more emphatically took over control of the Studio and its programmes. Artists now had direct experience of the costs of ventures into the world of prohibited art and many therefore practiced self-censorship for a good while. As a result, the first half of the 1970s is characterized mostly by greyness and monotony. The annual exhibition in 1971, for example, was organized in honour of the Young Communist League Congress. Of course, there were still works which were excluded for ideological reasons. For example, Tibor Ormos, the director of the Lectorate, did not permit a composition by Pál Kő entitled *Lenin* to be exhibited, in spite of the fact that it had been approved by the jury. Ormos claimed that, in light of the approaching Lenin centenary, the formal quality of the statue made it unsuitable for presentation to the public. In connection with the '76 exhibition, Róbert Świerkiewicz lodged a complaint about the rejection of his work. The correspondence concerning this case offers a glimpse into the bureaucratic logic characteristic of the office. The role of the jury changed fundamentally after the 1960s: instead of the representatives of the central institute, artists and older masters who were much less inclined than their predecessors to enforce the obligatory ideology began to play an increasingly important role.

The jubilee exhibition organized at the Hungarian National Gallery in 1978 represented a turning point in the history of the Studio. The detailed online journal of Dezső Váli offers glimpses into how, the exhibition, for which there originally was not going to be a jury, eventually was encumbered by a jury the size of which seemed to grow and grow. Váli's recollections also touch on how the Deputy Minister of

Culture Dezső Tóth, when surveying the exhibition before the opening, exclaimed that although he was not knowledgeable about art, he nevertheless had a few objections to the works on exhibit based on political and moral considerations. Some of the works were nevertheless allowed to remain (such as Váli's box), but András Wahorn's work entitled *The Minister's Mercedes Passes in Front of the Liquor Shop No. 1124* was apparently torn from the wall by Dezső Tóth himself, and the box of Ferenc Veszely (graphic designer of the catalogue) was also withdrawn from the show.

The use of juries was alive and well even in the 1980s, but by this time – at least according to written documents – rarely were ideological objections to works of art raised. The removal from the exhibition of the photocopy work entitled *Hommage à Sándor Mikus* by Péter Forgács, which depicted the Stalin statue by Mikus, represents an emblematic case. Ádám Bálint's box project entitled *Petrified Powdered Milk* had to be modified, as it "bore undesirable political overtones," and the authorities wanted to avoid any associations with the 1956 revolution. According to a report by the Lectorate that was made prior to the second meeting of the jury, there were several works to which objections were raised but which nevertheless were eventually included in the exhibition. The report, however, is an important document of the age, as it illustrates what could still be regarded as problematic by the authorities even in this late stage of communism.

The exhibition offers an emphatically kaleidoscope-like presentation of censorial restrictions, since exhaustive research would be necessary in order to provide a comprehensive overview. The installation consisting of archival material is comprised of documents from the 1970s and 1980s from the Studio Archives which were digitalized in recent years, as well as materials from the jury reports of the Lectorate. While jury reports completed with censorial marks have survived for the most part, only in a few instances were the explanations actually formulated in words. These few exceptions and the works of art that were censored over the years outline for us the subject matters and kinds of works that were regarded as taboo during this period. One arrives at the conclusion that, by censoring artists of the neo-avant-garde movements in the 1960s, the authorities tried to nip in the bud abstraction and new tendencies in art which have since been canonized, fearing that such works represented real threats to the system, as the style of the works could not be reconciled with the ideology of socialism. Later, this insistence on doctrine gradually faded, and the artists who participated in the exhibitions, which enjoyed a relatively high degree of publicity, had to face objections based more on the choice of provocative titles and potentially ambiguous messages.

Title	RED TAIL		
Subtitle	Case Studies of Censorship, with		
Artist	Lőrinc Borsos	Artist	János Brückner – Toth Miloš
Title	Censored Imre Bak	Title	Sziporka (Sparkle)



The subject of the artist pairs' research is a narcotic called Sziporka (Sparkle) which was promoted and popularized by the Hungarian government in the 1970s (1970-74). Owing to its ideologically embedded nature, the state-controlled drug, the effects of which had roots in folk tradition, was the snappy response of the Kádár regime to the then flourishing decadent western drug culture. The state-sponsored drug – which incidentally contained no active agents – operated as a socio-psychological release valve, and in the ideology that lay behind one discerns patterns of communication used by the prevailing power that had remained essentially unchanged for centuries. The underlying intention of the introduction of Sziporka was the monopolization and control of an additional aspect of the private sphere, the territory of intoxication. The propaganda machine offered various modes of consumption: pills, rolled cigarettes and soft drinks. In addition to documents pertaining to the results of the research at the time, the works on exhibit include packaging, posters, advertisements and newspaper articles, such as one from the Ifjúsági Magazin (Youth Magazine). The fundamentally anti-Western attitude, the paradoxically parallel compulsion to imitate and even outdo the West, and the misunderstanding of and peculiar adaptation to Western patterns exemplified by the introduction of this (fake) drug can all be interpreted as symptoms of existence on the periphery.



EXT



The archetype and one of the sources of inspiration for Lőrinc Borsos's project was Robert Rauschenberg's work entitled *Erased de Kooning Drawing* from 1953. Rauschenberg, who is regarded as a key figure of American Pop Art, contacted his friend Willem de Kooning, a master of American Abstract Expressionism, to ask if he could erase one of his drawings. With this provocative gesture, Rauschenberg announced the triumph of the new generation while simultaneously acknowledging the relevance of continuity, in other words that we inevitably construct ourselves by treading in the footsteps of our predecessors.

Lőrinc Borsos revived this story in an interpretation of Imre Bak, one of the most significant representatives of Hungarian abstract painting and an artist whom Lőrinc Borsos regards as an exemplary master. His attention was drawn to Bak by this and by instances of censorship in the past that constitute the subject mat-

ter of the exhibition. An abstract painting by Imre Bak was removed from the 1967 annual exhibition of the Studio of Young Artists Association, in other words it was censored due to cultural political considerations. In the present exhibition, Lőrinc Borsos alludes to this event by covering a work by Bak from this period with a "dark matter," naturally working in close collaboration with the artist and thereby raising the question of authorship.

This "dark matter" is the main identification element of Lőrinc Borsos's art, and it has been part of his paintings from the outset. The ordinary industrial enamel paint, which according to Borsos opens up mystical dimensions despite its profane quality, digs a symbolic wormhole, a gateway between times and subjects, between seemingly irreconcilable oppositions, between the "self" and the "other." The artist's goal is to create, together with contemporary artists, works of art infected with the dark matter.

Images: Thank you! It's going to be delicious

Layout	János Borsos – János Brückner	Translation	Zsuzsanna Szegedy-Maszák	Photo	Balázs Máté/flashbackstudio
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Some Contemporary Reflections

Artist	Laci&Balázs (László Hatházi – Balázs Antal)
Title	Lap of Honour



ous! / Extasy - or when are we allowed to scream?



The practice of mandatory gratuities in healthcare usually goes hand in hand with bribery. These are accessory symptoms of the disorder that may lead to the emergence of the institution of censorship in a given society. Censorship undermines the moral health and degree of freedom in a society from above, by political means, while corruption and gratuities do the same on a financial level. The presenting of gift baskets is a relatively common, typically harmless and socially embedded means of formally expressing gratitude. To thank several years of effort or valiant behaviour at a workplace, to greet a new leader on the occasion of their inauguration... One possible and widespread manifestation of the rites of such micro-social events in the 70s, 80s and 90s was the gift basket. Giving and receiving

such an assembly of objects is equivalent to gratitude for deeds of the past, or a prelude to the next big favour. It expresses through objects (mostly victuals, gift-wrapped delicacies, and an envelope slipped between them): the gift giver expects something from the recipient in the future. In hope of help, a gesture, career opportunities, unhindered progress. The buzzword attached to the basket might as well be obligation or bribe, but these terms are unspeakable at the moment of giving and receiving. Thus, the gift basket at once has a visible and an invisible quality; on the one hand, in terms of content, as with the banknotes hidden between the cognac bottle and the Belgian chocolate, and on the other hand, in terms of its purpose, which replaces the original act of gifting.

INTERIM / 2015

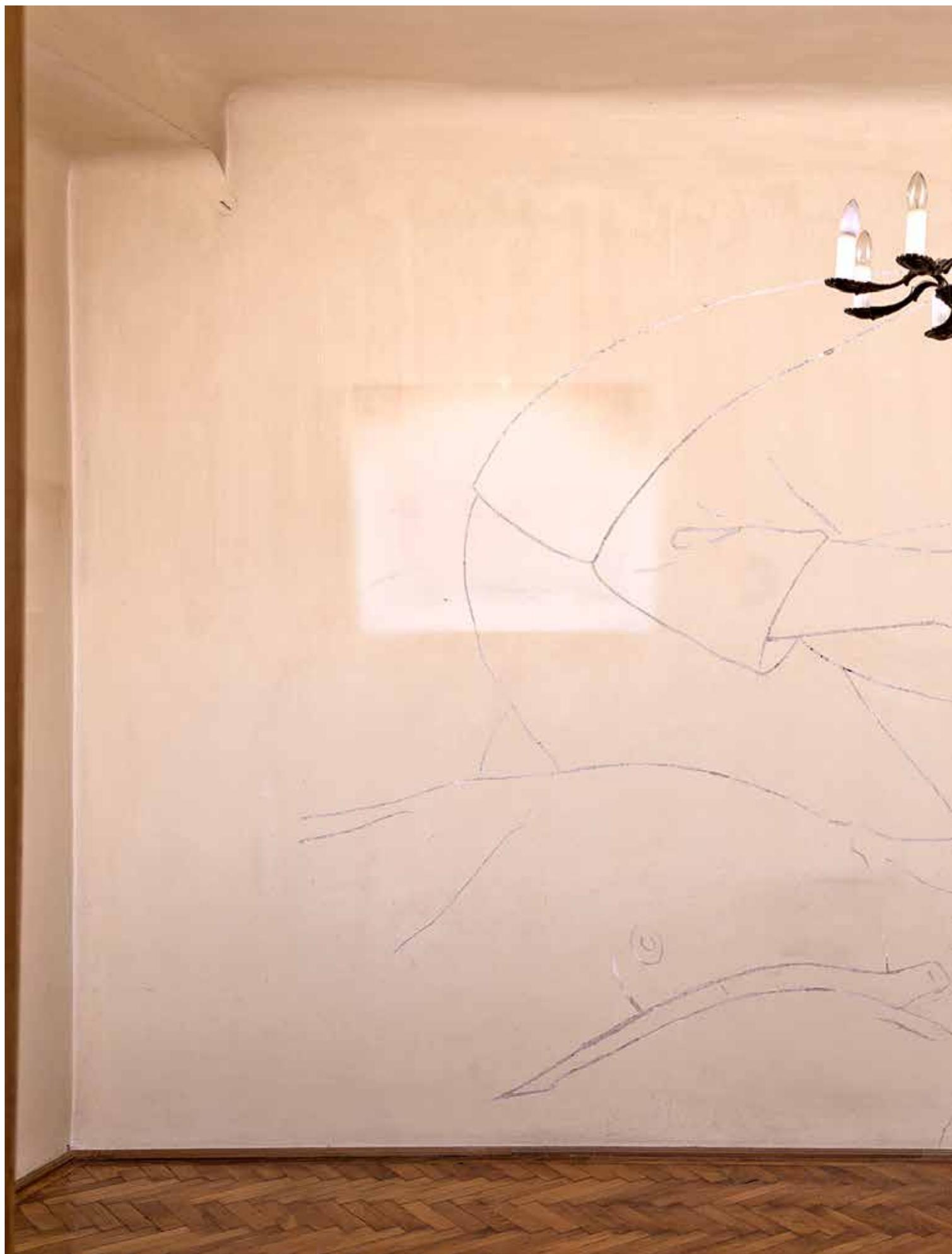
115-106

On occasion of the OFF Budapest Biennial, a grassroots collaborative mega-project operating without any state subsidy or support, the artists made a new sgraffito on the wall of a private apartment from which the inhabitants had died out. The image that scratched into the wall, can be interpreted as a kind of cry for help for the agonizing, suffocating contemporary art scene; it is a blown up image from a medical leaflet, illustrating the method of mouth-to-mouth resuscitation.

excerpt from the article “ They are so very different fom us” by Edit András. Springerin 3/15









THERMOFLUX 1200 / 2015

THERMOFLUX 1200 hand dryer is a former award - winning product of the IMI (Industrial Instrument Factory Iklad) which was used in the very beginning of the eighties, in public spaces. The appliance still can be found in many places around the country, as a survival of socialism object culture.

The artist duo “by preserving the original form , attempts to expand the field of association” . The hand dryer reminds us of an inverted urinal - thus evoking Duchamp’s ready-made - or a furnace. Changing the environment, the dryer loses its original function, and appear as an irrelevant and distorted relic.









Laci & Balázs

Balázs Antal (1978), László Hatházi (1978)

- 2007 N/OSZTALGIA – Haus Ungarn, Berlin / KÉK, Nefelejcs str., Budapest
- 2008 50 days – 08.09. – Stúdió Gallery, Budapest
- 2009 Urbanscape – Akku, Budapest
- Urban Glasshouses – Makett Labor, Budapest
- Tigers of the Market – Stúdió Gallery, Budapest
- 2010 Tiger Inauguration – Chinese Market, Józsefváros, Budapest
- 2011 No One Belongs Here More Than You – Kunsthalle, Budapest
- Wall & Concrete – Labor, Budapest
- It Speaks For Itself – annual exhibition of the SYAA, Hungarian National Gallery, Budapest
- 2012 Idées Farfelues – Le 6B, Párizs
- It Stands Here Clearly – annual exhibition of the SYAA, ICA, Dunaújváros
- Qbist Product Proposals – Skolska 28, Praha
- 2014 Past Continous – Fészek Club, Budapest
- The Most – annual exhibition of the SYAA, Palatinus strand, Budapest
- 2015 Red Tail, Blue Pencil / Case Studies of Censorship / Budapest, Bulcsu utca 20
- Interim– 115-106 Gallery, Budapest
- Space Expansion – Teleport Gallery, TIT, Budapest

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