

## **PARALLEL CHRONOLOGIES**

### **INVITATION FOR CONTRIBUTION**

"In the framework of the collaboration with the "Invisible History of Exhibitions", we are organising an archive-exhibition at Labor in May 2009, which endeavours to place the events of the Hungarian art scene of the 1960s and 70s into an international context. Alongside Hungarian archival documents, works, and publications we also present two similar projects from Belgrade and Serbia.

Within the Hungarian art scene of the 1960s and 70s, the majority of progressive events took place in the grey zone of non-official exhibition spaces, which is why their international visibility and availability for research has remained fragmentary and difficult to convey. Numerous chronologies of the era, built upon each other, have been produced: from the Magyar Műhely's (Hungarian Atelier) annual art almanac, through the list of events compiled by Dóra Maurer and László Beke in 1980, and up to the chronologies of Artpool Research Centre and C3 Foundation. In addition to chronologies, many have treated the era in map and collection/museum formats, such as NETRAF with his Portable Intelligence Increase Museum, Little Warsaw's Only Artist project, or internationally Irwin's East Art Map.

Instead of aiming at an objective history gained from the synthesis or reconciliation of differing individual points of views we rather would like to trace the idiosyncratic pattern of difference and accordance, the map of blind-spots and legends. It is to this end that we ask your help. Name ten events or exhibitions of key importance for you from the Hungarian art scene of the 1960s and 70s! You may also explain your responses.

Thank you for your contribution,

Dóra Hegyi and Zsuzsa László

February 24, 2009."

We sent this email to about 60 artists, curators, art- and cultural historians, of which we received replies from approx. 40 people. Here you can read a selection of reflections sent to our call. In the Hungarian version you can see the complete answers. The online version of this survey will be available on [exhibition-history.blog.hu](http://exhibition-history.blog.hu)

## RESPONSES - SELECTION

**Gábor András**i, art historian, critic, and curator born in 1954

I believe that the pre-supposition that "the majority of progressive events took place in the grey zone of non-official exhibition spaces" in the approach to the period under discussion results in a "one-sided" picture. The exhibitions that wanted to prove the "liberalism" of official cultural policy and state book publication of a similar vein formed and defined the picture of the era jointly and in parallel with the manifestations of the non-official scene. In everyday life and reality, these two spheres were also separate from each other, while simultaneously representing a common "available" cultural space, and allowing for certain passages (e.g., the exhibitions in the Múcsarnok/Kunsthalle of "avant-garde" artists, and their public and mural commissions from the seventies). For this reason, my personal list contains also "official" events and from my point of view, books of key importance, as well.

**Balázs Beöthy**, artist born in 1965

I must begin by saying that in my case, the listing of "events of key importance" of the period in question involves not an activation of the memories of a witness, but the foraging through a mass of information sifted from full-blooded rumours and taciturn descriptions. It is precisely for this reason that I primarily included such events in the list that, in my opinion, on the basis of one or another aspect – referred to in the list – could be a productive meditational object in the course of mapping the era. Of course, the price of this is that other events considered important were left out.

**Róza El-Hassan**, artist born in 1966

The most important image that has remained with me is that of a chair that Tamás St.Auby put out on the sidewalk at the time (Tamás Szentjóbby: *Sit out* in front of the Duna Inter-Continental Hotel in 1972). It was prohibited to sit in public space. Those who sat outside were considered slackers evading work. From my point of view, this indicates emblematic, silent resistance and the passing of time. We simply have to think about how many lie, sit, beg and sell things on the sidewalk since then. The other group of events that I would mention is the actions of the Inconnu group, both in the era and today. The group formed in 1978, engaged then in mail-art, in order to avoid censorship, wrote a fake address for the addressee, and wrote the actual addressee as the sender. The censored post was forwarded to the "sender" with an "address unknown" or "inconnu" stamp, while this identity was not checked. It reveals how much change history caused that the Inconnu group was one of the organisations that, reacting recently to the former prime minister's, Ferenc Gyurcsány's speech in Ószöd, demonstrated for months in front of the Parliament with right-wing groups, joining up with the so-called "Kossuth-Squareians". I thought to mention these two cases – Tamás St.Auby's work because it is closest to me, and the Inconnu group because I imagine that no one else will mention them, and their place is certainly in a historical archive.

**Miklós Erhardt**, artist born in 1966

I don't really know what to say. I have no experience (logically) of my own of the period; what I do know is mostly what I have read from those whom you have likewise asked; and even in my own work, I do not relate to the Hungarian art of this time?. What I see in the period is on the one hand, a sad isolation, and on the other,

ambivalent legendry. If your exhibition could resolve these feelings I have, it would be wonderful.

While I thank you for your invitation, I'm sorry that I cannot offer a substantial contribution.

**János Fodor**, artist born in 1975

Since I was born in 1975, I could only have a poor picture of the period from sources caught in the filter of art history, or from spoken historical recollections. Among others, this recognition has prompted the joint video work I have made with Tibor Horváth (on collections of artists); nevertheless, we know that the victors write history, which means that it is unnecessary to research that which everyone knows, but what should be researched is what no one knows (myself included). With this, I do not mean to suggest an erroneous concept according to which research of curiosities would be desirable, but it would certainly be worth searching among the personal acquaintances of the era (the list of names is good). However, only their dropped remarks could be telling, since: personal reports distort and suppress according to their own interests while historical views that are distorted and suppressed according to a historical interest.

To sum up, I think you need to have the players of the era speak, not me, since you know everything that I could possibly know, and most probably much more.

I wish you much success in your serious endeavour: it's great that finally someone is seriously dealing with the question. This is truly the last minute, because even if enough time has passed for comparisons, it is still not needed to go to the historical archives for every single piece of data.

**Andreas Fogarasi**, artist born in 1977

I don't believe that I would be able to list ten events that have not already become a part of the canon, and which other participants have not already mentioned. Thus, I would like to propose just a single action, which established an interesting and new relationship to the official art, as to a certain "international" scene, and this is János Major's one-man demonstration against Victor Vasarely's exhibition opening at the Múcsarnok/Kunsthalle in 1969. I heard first of the event in 2001, though I unfortunately cannot remember now where I read of it, or who it was who might have described it to me.

It is written about in Géza Pernecky's Samizdat volume, entitled "Hogy van Avantgarde, ha nincsen" (How is [there] Avant-garde, if there is not): "The process of opposite direction, the "mission" of the West is not always successful in its outcome in the East either. When Vasarely's 1969 life-work exhibition opened filling all the rooms of the Budapest Kunsthalle and ministers and cultural politicians welcomed the pope of nonfigurative art, János Major, one of the most talented (and most humble) members of the new avant-garde, appeared with a small "pocket-size portable sign". Whenever he saw an acquaintance in the crowd, he took it out, cast a glance about to be sure the uninitiated were not watching, and held it up: "Vasarely go home!" Could a western artist understand how little this gesture had to do with envy, aggression or a thirst for professional success, that it was dictated rather by loyalty and self-irony?"

**Tamás Kaszás**, artist born in 1976

My only knowledge of the Hungarian art scene of the 1960s and 70s is derived from hearsay, due to my age, and due to the scarcity of research of the period, from relatively little published sources. My views may have been significantly influenced by the fact that I studied at the Intermedia Department of the Hungarian Academy of Fine

Arts, as well as the fact that for a similar period of time, I was employed by the Artpool Research Centre. While both proved to be relatively good sources of information, comparatively with how much a young artist can know in general about the period in question, nevertheless, it may be presumed that the viewpoints of the above mentioned institutions also function as filters.

Without trying to achieve academic validity, three well-known "projects" seem to me to be most definitive. Two of these did not take place in the capital, and it would be important to emphasise the special role of decentralisation in connection with them. Namely, that the control of the centralised cultural policy – it would seem – was less effectual in other cities. A good example of this would be the steel sculpture symposium that was launched in the early 1970s at the Dunaújváros Ironworks, where with state support – represented at the ironworks – creative efforts in geometric sculpture attained the possibility for development, which otherwise were judged according to cultural policy as "imperialist formalism".

The three above mentioned projects are:

- The 20th century Hungarian art" series organised by Márta Kovalovszky and Péter Kovács from 1965 at the István Király Museum and exhibited at the Csók István Gallery in Székesfehérvár.

- The Chapel exhibitions in Balatonboglár.

- The activities and exhibitions of the INDIGO group.

I consider the first important because here, within the framework of the official institutional system, important, but lesser known, or suppressed artists and artworks were made visible to a wider audience. One might even say that they could rehabilitate individual artists for the professional circles. I also consider it important that this was a series which also set the presented oeuvres in parallel. And I would highlight three of these from the period in question: 1964: Lajos Vajda; 1967: Lajos Gulácsy; 1968: Lajos Kassák. And I would only add that this series, also in the 1980s and even in the 90s, continued to offer significant exhibitions. For example, Miklós Erdély's first retrospective exhibition was also a part of this series, and its catalogue is still among the few publications through which a youth of today can become acquainted with Erdély's works.

We can easily consider the Chapel exhibitions at Balatonboglár as one of the answers given outside of the institutions (or to use a current expression: with institution-criticism) to the official cultural policy of the era. This is a relatively more thoroughly researched subject – if I think of the thick volume that describes it. I would emphasise now just the year 1972, and from that, the event entitled "DIRECT WEEK" of 6-9 July, which transcended the traditional exhibition form (though this was generally true of the Chapel shows at Balatonboglár) in a pioneering way.

INDIGO's activity was similarly self-evident and obvious. Among other qualities, I believe that the nature of their functioning, the collective spirit, and the exhibitions of ephemeral quality were important, and in their activity an archetype can be seen to much of today's "alternative" art. As INDIGO commenced towards the end of the period referred to in the call, thus I can suggest two early exhibitions for the list: 1978: Charcoal and Charcoal Drawing, MOM (Hungarian Optical Works), Cultural House, Budapest; 1979: Sand and Forms of Motion, MOM Cultural House, Budapest. Well, if I take the list of 10 you requested seriously, then there remain four places. And for these four places I would propose four significant flat-exhibitions, about which – due to the low level of research on the era, its lack of published material, or other reasons – neither I, nor others interested but of similar age, knew, or could gain information of.

**Lilla Khoór**, artist born in 1978

I think it must have been in 1999 when I was preparing for the Textile Faculty of the Hungarian Academy of Applied Arts, and my art teacher (Marica Sipos, the director of the art school and a sculptor-designer), though I cannot remember now why, but she considered it important and ordered us all to go to the Múcsarnok/Kunsthalle to see the Miklós Erdély retrospective exhibition, so that we would know what conceptual art was. I can remember what an enormous experience this exhibition was for me! I completely surprised myself by how interested I was, and I returned to see the exhibition several times(!), taking notes.

I can remember that later I spoke with a number of people who had also returned to see the show several times, including someone who later became an architect.  
- Years later at the Könyvudvar (discount bookstore) near Astoria, where there is a little bookshop in the left-hand corner, where one can purchase all kinds of books at a massive discount, I found a book by Miklós Erdély among all kinds of dubious cookbooks and feng shui, and now I don't even know what the title was, but it was a small volume that was a selection of his writings. I think it cost about 20 forints... it's a bit sad that it was considered to have such a market value.

2.

I don't know whether the fact that even today women rarely can be found in determinant positions is due to the fact that there was no feminist movement then in Hungary. Or was there? I know almost NOTHING about the women artists of the period...

During the couple of years that I studied at home, I did not encounter a single feminist art approach, discourse, reflection, critique - nothing. And I went to most of the discussions, symposia, screenings, open days, etc., organised by the Intermedia Department of the Hungarian Academy of Fine Arts.

The fact that even today the scene is so macho (also) in Hungary must be due also to the role played by the lack of a feminist movement and subsequent tradition.

When I moved to Austria, it was such a relief (I'm not sure if this is the right word) to me to see older women as role models, who taught at university, or who worked at magazines, or who wrote. Or simply women artists, who thought and lived in an emancipated way.

3.

Then I remember speaking a lot with Éva Molnár when I helped Gitte Villesen to find a subject in Hungary for a video work. We made recordings of Éva, who showed us old photos and told us countless stories about the life of the Fészek Artist Club, in the 1960s and 70s, when on a certain weekday evening the artists regularly met and discussed each other's work, etc.

4.

I was once at a lecture of Tamás Szentjóby at the Kultiplx (a music pub), where he showed his own work, including his older works.

5.

My father once recounted to me that when they were teenagers, their parents strictly forbade them in the summer to get off the train in the vicinity of Balatonboglár, when they were on their way to the other part of the Balaton, to the family's summer resort...

**Szabolcs Kisspál**, artist born in 1967

In my own view, what is most invisible from the era at hand is the international reception of the Hungarian avant-garde. This is most probably connected to the current international "invisibility" of Hungarian art; thus, I feel that the exploration and representation of this history is important.

## Miklós Peternák

1

3X10

(for Dóra Hegyi and Zsuzsa László)

I have received the request sent by e-mail – together with the list of potential participants – and I have tried to interpret it, since the condition of the cooperative assistance (and it is in this that I see the essence of the request) is that the one to whom the question is raised should understand the intention and aims of the one who asks, i.e., should realise in her/himself: what, how and why? The essential part, it seemed, was this sentence:

"Name ten events or exhibitions of key importance for you from the Hungarian art scene of the 1960s and 70s!"

This, however, was in contradiction with the section of the text below from the call entitled "*Parallel Chronologies*" from the collaborative project, entitled "*Invisible History of Exhibitions*":

Instead of aiming at an objective history gained from the synthesis or reconciliation of differing individual points of views we rather would like to trace the idiosyncratic pattern of difference and accordance, the map of blind-spots and legends. The specification "*of key importance for you*" namely cannot be here the equivalent of the "*blindspots of reception*", if only the players (addressees) have not been considered from the outset as those having the blind-spots (I would not deem to assert this about the part of the list besides myself), nor can the rejection of an "*objective event-history*" be compatible with the essence of chronology, an auxiliary science to history. . In order to be more precise, I asked once again in an e-mail, what exactly would be my task, what exactly the initiators would like, and here I will quote two parts of the response I received:

*"This is now the background research for the exhibition, with the aid of which we would like to structure and contextualise the documents of the Hungarian archival documents; in other words, we are not going to derive statistics from the responses, this is not a "best of"; moreover, we would like to highlight precisely such things that are not present even in the professional circles."*

*"...we are looking for approximately 10 events that occurred during the 1960s-70s, which you consider important for some reason, or you would like to propose for our attention."*

From the above, I finally understood that it is not a chronology that is being assembled here, but rather a context-map of the (art-)historical consciousness of the current actors of the art scene – chosen according to some viewpoint, and representative from the point of view of the initiators.

On this basis, I respond to the request – limited somewhat by the strictly defined timeframe at my disposal – with this memorandum entitled "3x10", which the prospective reader currently reads.

### 1. Ten sentences on chronology

1. The essence of a chronology, as is expressed by its name, is to construct stories, in certain cases meaningful histories from a mass of events that stand in a coordinative relation to one another, without correspondences through selecting and arranging sensibly the temporal-data at one's disposal.

2. If someone holds the content of previous sentences to be a mistaken statement since the science of chronology (in the words of Imre Szentpétery: *kortan* – the study of time – the translator) is a system of the historical examination of the measurement of time and timing, i.e., serves for the precise establishment of *exactly when* (and where) something *happened*, according to a currently interpretable chronological order, then one must admit that the person is right.

3. The use of chronology is precise (time-)measurement, which must fulfil the expectation which during the search for a relationship of "before" or "after" it would also like to weigh it up to the current, important fact; and this is why it is a historical science, since a thorough study of sources on multiple levels is necessary to derive the precise data: e.g., it is not enough to believe the data on a printed invitation card, but this must be compared for example to the diary entries of the individual who has taken part in the event, or in the worst case, to her/his memory.
4. A personal chronology does not mean a diary: it is typical to attempt to fix the parallel data of many, which often have a distant relation to each other, and if the life of the individual at hand holds a connection to the public in some way. Thus alongside the turning-points in the life of an artist, lists of works (the data for a future oeuvre-catalogue), exhibitions, publications and lists of sales (or viewed from the other side: inventory of acquisitions to a collection), reference lists (critics, reviews, awards), etc. are also present.
5. The map of mentioned and imaginable temporal series is a network that overlaps and intersects one another on various levels, where the given nodes become the base-points of a new, possible network, as potential meta-data, or in other words, potential chronological data.
6. If there were a camera in every artwork that would record who, when, where stood in front of it (saw it), this list would not have even a nodding acquaintance with the other list that would specify by whom, when, and where it was written about.
7. Every event that becomes an element of a chronology-attempt is already a happening through which there will be precedents and consequences – thus, the ideal events are those which all such lists of data neglect.
8. A chronology is organised around the rhythm of the year, month, day, hour and minute, whose construction today can be assisted by (mobile) telephone call-lists generated and recorded by computer, as well as the EXIF data that records space-time co-ordinates of digital photographs, of a precision unknown until now.
9. Exact time in the eternal present condition is no longer a question: it functions at the push of a button.
10. The current chronology is the temporal order of personal reception.

## 2. (3.) Imprecise and partially precise data for the "chronology"

This list (2/1-10) contains information that is publicized and annotated to various degrees, and is only partially verified; i.e., it is "unfinished", but perhaps suitable as a response. Matching some date in the items of the previous list I selected international art data at random from the Wikipedia "List of years in art" pages (under development) (3/1-10). The latter I did not check at all.

2/1

The (History of) Fényes Adolf Hall. Kassák Lajos, self-financed, on his 80th birthday, (b. Érsekújvár [today Nové Zámky in Slovakia], 21 March 1887 – Budapest, 22 July 1967), in the year of his death could organise an exhibition of his constructivist picture architectures (3-24 March 1967. Arranged by: Agamemnon Makrisz [http://hu.wikipedia.org/wiki/Makrisz\\_Agamemnon](http://hu.wikipedia.org/wiki/Makrisz_Agamemnon)) (later, e.g., Kondor exhibition, Jovánovics – Nádler 1970 ...) Bori Imre-Körner Éva: *Kassák irodalma és festészete*. (The Literature and Painting of Kassák) Budapest, 1967. <http://www.artpool.hu/veletlen/naplo/0605c.html>

3/1

Sol LeWitt publishes Paragraphs on Conceptual Art in Artforum. [http://en.wikipedia.org/wiki/1967\\_in\\_art](http://en.wikipedia.org/wiki/1967_in_art)

2/2

15 March 1970, radio opening-action for the exhibition of György Jovánovics (and

István Nádler) in Fényes Adolf Hall. See "14 April 1999. 18:30, Artpool P60: "ÉLETEM LEGJOBB MŰVE..." (my best work ever) lecture by György Jovánovics"  
<http://www.artpool.hu/events/99.html> and the environment following the ground plan of the Fényes Adolf Hall during its realization in the cellar-studio (1970) Orpheus, 1992/4/102-103

3/2

Prix Puvis de Chavannes - Daniel du Janerand.  
[http://en.wikipedia.org/wiki/1970\\_in\\_art](http://en.wikipedia.org/wiki/1970_in_art)

2/3

1973 Gábor Bódy: Végtelen tükörcső (Infinite Mirror-tube) – lecture at the Congress on Semiotics in Tihany.  
<http://www.c3.hu/collection/videoművészet/body.html>

3/3

Deaths/1973: 8 April - Pablo Picasso, Spanish painter, draughtsman, and sculptor (b.1881).  
[http://en.wikipedia.org/wiki/1973\\_in\\_art](http://en.wikipedia.org/wiki/1973_in_art)

2/4

Tamás Szentjóbó: Csinálj széket! (Make a Chair!), 1975, FMK, action photo (Photo: Éva Körner)  
[http://balkon.c3.hu/balkon\\_2000\\_06/f\\_szombathy\\_b\\_1.htm](http://balkon.c3.hu/balkon_2000_06/f_szombathy_b_1.htm)  
"Szentjóbóynak 1975 decemberében kellett elhagynia Magyarországot." (In December 1975, Szentjóbó had to leave Hungary) = Vető János: A fény éjszakái. (Nights of Light)  
[http://www.inaplo.hu/or/199921/04\\_veto.html](http://www.inaplo.hu/or/199921/04_veto.html)

3/4

Mona Hatoum leaves her native Lebanon to study at the Byam Shaw School of Art in London.  
[http://en.wikipedia.org/wiki/1975\\_in\\_art](http://en.wikipedia.org/wiki/1975_in_art)

2/5

"Schroeder halála" (Schroeder's Death). Premiere of the piece by László Vidovszky, Új Zenei Stúdió (New Music Studio), Budapest, 1975.

Published: Vidovszky László: Schroeder halála preparált zongorára (for prepared piano). Piano score, February, 1979. Published by: Editio Musica Budapest, ISMN: M080084236, 20 pp., and Edition Zeitklang 403282-400023. Also: Vidovszky László: *Schroeder's Death*, Zoltán Kocsis – modified piano, the author; Zoltán Jeney, László Sály – preparation. Recorded: Budapest, Rottenbiller u. 47, 1985. 08. 10-11.  
<http://www.kocsiszoltan.hu/info.asp?id=34> )

"*Schroeder's Death* was played 54 times between 1975 and 95, from Genova to Stockholm, from Salgótarján to Toronto"

<http://www.epa.oszk.hu/00800/00835/00009/1796.html>

2001 Salzburg: "At the end of the closing night, the performance of László Vidovszky's piece *Schroeder's Death* was drowned in scandal."

<http://es.fullnet.hu/0135/salzburg.htm>

Author's ref.: [http://www.doktori.hu/index.php?menuid=192&sz\\_ID=6916](http://www.doktori.hu/index.php?menuid=192&sz_ID=6916)

3/5

Salò o le 120 giornate di Sodoma (Salò or the 120 Days of Sodom) ... 1975 film written and directed by Italian director Pier Paolo Pasolini.

[http://en.wikipedia.org/wiki/1975\\_in\\_film](http://en.wikipedia.org/wiki/1975_in_film)

[http://en.wikipedia.org/wiki/Sal%C3%B2\\_o\\_le\\_120\\_giornate\\_di\\_Sodoma](http://en.wikipedia.org/wiki/Sal%C3%B2_o_le_120_giornate_di_Sodoma)

2/6

1977 Miklós Erdély: Screening of his film *Álommásolatok* (Dream Reconstructions) at the Kossuth Club in Budapest. Cinematography: Gábor Dobos  
<http://www.lektoratus.hu/osztondijak/dobos05.html>

3/6

Births/1977: March 6 - Bubba Sparxxx, rapper  
[http://en.wikipedia.org/wiki/1977\\_in\\_music#Classical\\_music](http://en.wikipedia.org/wiki/1977_in_music#Classical_music)  
[http://en.wikipedia.org/wiki/Bubba\\_Sparxxx](http://en.wikipedia.org/wiki/Bubba_Sparxxx)

2/7

1977 Peter Weibel's exhibition at the GM Gallery in Budapest (the gallery of the Ganz Mávag Cultural Centre that also hosted Erdély's Creativity Exercises). Vernissage: László Beke: *14 pont a videóról*. (14 Points on video)  
<http://www.c3.hu/collection/videoművészet/beke.html>

3/7

documenta 6 takes place. [http://en.wikipedia.org/wiki/1977\\_in\\_art](http://en.wikipedia.org/wiki/1977_in_art)

2/8

Gyula Pauer: *Táblaerdő* (Forest of Signs), 20 October 1978. "Pauer set up his forest of demonstration-signs, entitled "Forest of Signs" (...) at the Nagyatád art colony with the aid of Zoltán Érmezei and the members of a brigade. Approximately half an hour after the completion of installing the signs, members of the local police smeared mud over the captions of the signs. Later, the employees of the art colony sawed the handles of the signs embedded in concrete at their base, and after marking the stumps, heaped the signs in a shed. Subsequently, the expert commission arriving on the scene nullified the artistic value of Pauer's work."

<http://www.artpool.hu/Al/al08/tuntetotabla/Szoke.html>

<http://www.pauergyula.hu/képzoművészeti/nagyatad/tuntetotabla.html>

SASVÁRI EDIT: „ÉLJEN A TÜNTETŐTÁBLA-ERDŐ” (Long live the Forest of Demonstration Signs!) <http://www.pauergyula.hu/bibliografia/konyvpdf/06-Pauer-Nagyatad%20II%20.pdf>

[http://www.nagyatadisoborpark.hu/index.php?option=com\\_content&task=view&id=16&Itemid=44](http://www.nagyatadisoborpark.hu/index.php?option=com_content&task=view&id=16&Itemid=44)

3/8

Gehry House by Frank Gehry in Santa Monica, California.

[http://en.wikipedia.org/wiki/1978\\_in\\_architecture](http://en.wikipedia.org/wiki/1978_in_architecture)

[http://en.wikipedia.org/wiki/Gehry\\_House](http://en.wikipedia.org/wiki/Gehry_House)

2/9

Xertox – Diligent meditation, from 1982

"9-(30) May 1982 - Pesterzsébet Museum, Budapest, "EMBERKÍSÉRLETEK" (Human Experiments), international mail art exhibition (XERTOX 3rd diligent meditation) – banned, despite the jury.

17 September – October 1982. Hungarian National Gallery (MNG), Budapest, in the "Atelier series"

Exhibition of Róbert Swierkiewicz entitled "Atelier-test" (XERTOX 7th diligent meditation)

19 October – 1 November 1982. Bercsényi 28-30 Club, Budapest, "Human Experiments" international mail art exhibition organised by Xertox. (The material of the banned Pesterzsébet Museum.) Opening event: Xertox group's 8th diligent meditation and György Galántai's documentary-sound work, "Scandal Art" 11 November 1982.

Újpest Mini Gallery, Budapest, "ELDORADO" mail art exhibition, organiser: István Szirányi, vernissage: Tibor Kulcsár's musical action, live presentation by Péter Sarkadi,

Ernő Tolvaly's acoustic experiment, Xertox 9th diligent meditation (d.m. 9), selection from the Artpool sound archives

<http://www.artpool.hu/kontextus/kronologia/1982.html>

[http://artportal.hu/lexikon/művészeti\\_iranyzatok/xertox\\_csoport](http://artportal.hu/lexikon/művészeti_iranyzatok/xertox_csoport)

<http://exindex.hu/index.php?l=hu&page=3&id=275>

3/9

Andy Warhol "falls in love" with Duran Duran at a Blondie concert.

[http://en.wikipedia.org/wiki/1982\\_in\\_art](http://en.wikipedia.org/wiki/1982_in_art)

2/10

Dóra Maurer: Projekt Buchberg / Spatial Painting Buchberg Project (1982-83), Vernissage: Buchberg am Kamp (on view, even today), the film was premiered in 1983. (BBS) – MDL (Maurer inventory): 191. ill 192.

3/10

Nobel Prize for Literature: William Golding

[http://en.wikipedia.org/wiki/1983\\_in\\_literature](http://en.wikipedia.org/wiki/1983_in_literature)

Budapest, 21-27 March 2009

**Tamás St.Auby**, non-art artist born in 1944

I cannot willingly answer this exaggeratedly superficial, childish question.

Nevertheless, I will answer, likewise superficially, but in good faith.

the IPARTERV exhibitions

including also the KFKI exhibitions on Budafoki út,

the R-exhibition,

a few FIKA (FMK – Club of Young Artists) exhibitions,

Krisztián Frey's exhibition (in a house of culture of an outlying district),

Sándor Altorjai's exhibition (in Mednyánszky Hall),

Gyula Pauer's Pseudo-exhibition (in a house of culture of an outlying district),

Csaba Koncz's photo exhibitions,

the activity of Dr. László Végh (a physician who organized progressive art, literature and music events in the 60s)

the activity of Pál Petri-Galla (famous of flat-exhibitions and progressive music collection),

the activity of Éva Körner (art historian),

the activity of László Beke (art historian),

the activity of Miklós Erdély,

the Lunch happening (1966), Flux-concert (1969), and the action-evenings at the

Egyetemi Színpad (University Stage),

the Lakásszínház (the Apartment Theatre),

Tibor Hajas's actions,

some of the shows at the Balatonboglár Chapel,

the concerts at the Új Zenei Stúdió (New Music Studio),

KEX concerts,

Spions concerts, and

"House-parties" as the art of the era.

**János Sugár**, artist born in 1958

In the 1960s, I was in elementary school, and in the 70s I was mainly in high school; I remember exhibitions from 1980 onwards.

Nevertheless, there are two exhibitions I remember from my childhood:

Henry Moore's 1967 exhibition in the Múcsarnok/Kunsthalle: it was about then that I realised that sculpture exists.

And what has remained with me very powerfully was the national caricature exhibition organised in 1968, filling the entire Múcsarnok/Kunsthalle, and caused enormous interest. It was most probably censored quite differently than the fine arts, and a few works that might even be referred to as Pop Art were included.

Much later, during my high school years, I found a pile of invitations to (Balatonboglár) Chapel shows on a forgotten shelf of a cultural institution, which I carefully studied.

Also important was Tamás Fekete's 1975 exhibition in the Petőfi Literary Museum, where he showed unbelievably refined, realistic plaster casts of small sculptures, e.g., someone leaning on the door of a car and talking with someone.

I saw the photos of Béla Kondor's maquettes in an exhibition (1972, Helikon Gallery), which I likewise took note of.

In January of 1980, Jovánovics had an exhibition at the Institute Français, where he presented the exhibition that had opened 15 March 1970 in Fényes Adolf Hall (in collaboration with István Nádler) and even afterwards it made a strong impression on me (this work later was named the best artwork of the artist).

**Bálint Szombathy**, artist born in 1950 in Voivodina

Though I had some connection with the progressive Hungarian art and artists of the indicated epoch, and I also participated in exhibitions here, my overview of the events of this period in Hungary is quite incomplete. I have ascertained this in retrospect, as it has become increasingly clear to me just how much I missed here as the citizen of another country.

**Tibor Várnagy**, artist and non-profit gallerist born in 1957

In 1970, I was 13, in 1971 14, in 1972 15, etc., which means that either I should choose the path of trying to name with my mind of today 10 events, where I was not present, nor did I even hear of them – but only 10-15 years later, or I could recount what influenced me as an adolescent, or what touched me then.

I decline the former, while for the latter, I cannot compress it into the events of 10 exhibitions.

Thus, I will try to put together something of an outline:

Making an impact on me, and I think many other Budapest adolescents of my age, who came to their consciousness between the 1960s and 70s, were:

rock

film (and in part, TV)

and the illustrated weekly and monthly magazines,  
and from the early 1970s, books.

Within rock, I mean not only the music, but also, e.g., the visual imagery, offered by the record covers, and within film, starting with the Beatles' A Hard Day's Night, within 2-3 years, it was possible to see Antonioni's Blow-Up, Zabriskie Point, and then

through the films of Bergman, Fellini, Tarkovsky and Jancsó, up till Jean Vigo, and beyond; in music, from the Beatles and the Stones up till Pink Floyd, King Crimson, Miles Davis, Bartók, Kurtág, Syrius, Kex and Rákfogó.

By way of the weeklies and magazines, by the time I was in the higher levels of elementary school, I took note of Vajda, Kassák, and through the volumes of the library of the classics of art, in 1971-72 of Duchamp.

If I remember well, in 1973-74, I saw in a museum exhibition – at the Petőfi Literary Museum – Kassák, and at the Műcsarnok/Kunsthalle, Endre Bálint (about whom I had read in the volume of Csoóri-Kósa: Forradás [Scar], and whose texts I had read in the memorial volume for Lajos Vajda, and in his own book, entitled *Hazugságok naplója* [Diary of Lies]), and in 1971-72 we saw the exhibition of György Román in Fényes Adolf Hall, where we also met him. It was only in about 1973 that we came upon Kassák's books, but it was also then that the first Ginsberg was published, while Camus and Kafka also came into the picture, as well as, e.g., Ágnes Heller, and then Mérei, Konrád, etc.

We first read about Szentjóby, and Gilbert & George, in the magazine *Művészet* (Art), thanks to László Beke, who informed on the Paris Biennial (of 1973-74), while we saw Jozef Szajna's exhibition and performance at the Ernst Museum. We read about Miklós Erdély through the public correspondence of Gyula Rózsa and Béla Kondor in the periodical, *Kritika* (Critique), where however, he was not mentioned by name.

In a word, I might say that in fact, it was only in the second half of the 70s that we began to become acquainted with the Hungarian neo-avant-garde; i.e., we discovered it after the fact, when StAuby, Péter Halász, Baksa-Soós, Lakner and Pernecky emigrated, and with time there was samizdat, and the new wave, in the framework of which Hajas-Vető emerged, just as Vető-Zuzu, Erdély, Bódy, and StAuby, but this is already a story that commenced with the turn of the 70s-80s with *Mozgó Világ*, *Magyar Műhely* (magazines), and the exhibitions and concerts of the period.

I think that it is nearly impossible to analyse the history of the 1960s-70s without a knowledge of the cultural policy / art-sociological aspects of the era, so please don't fall into the trap of ignoring them!! At the same time – and I recognise this – it is not easy because the cultural policy / art-sociological aspects were also changed almost from month to month: for instance, the illustrated weekly, *Tükör* (Mirror) informed about Szentjóby's first happenings, which means that I saw this at the age of 10 or 11, though of course I didn't yet know what to make of it, and years passed until I received new information, even about the genre itself.

On the other hand: while – and e.g. – no further information came through the weekly, *Tükör*, because it was banned, and in general this cultural policy began to prevail increasingly in the Hungarian cultural public with prohibitions from 1971-72. For instance, the weekly youth and monthly cultural magazines from Yugoslavia in Hungarian could still enter the country since the work of the Hungarian censors was not uniform. There was that which could go through here, while there it could not, while nevertheless the event itself could take place, but so much on the periphery, that it didn't reach those who could be interested in.

Though what didn't reach us directly, or immediately through the press, did reach us a few years later when finally complete suppression reigned on it, e.g., through private conversations.

Namely, in the case of our generation (also), the general problem was that, even if from the outset we began to instinctively be attracted to contemporary culture due to the various cultural policy prohibitions of the epoch, we could not necessarily access everything – to the contrary! It was already some kind of achievement that we in Budapest could view the modern classics, for instance, such as Kassák, Endre Bálint and György Román, and read their contemporaries, Ginsberg and Konrád, or hear György Kurtág at the Zeneakadémia (Academy of Music), or Syrius.