

ZSUZSI  
works  
1985-1991

ujj



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An exhibition of works by Zsuzsi Ujj  
at the MissionArt Gallery, Budapest, 5–19 May 2012

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Catalogue Design by Zsolt Neményi

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# Footnotes to the Female Stereotypes

## Zsuzsi Ujj and her Subversive Body Mask

Zsuzsi Ujj's first solo exhibition (*First Exhibition*) opened at Liget Gallery Budapest in November 1987, hardly two years after she had made her first photo. She was only engaged with photography between 1985 and 1991: as both the subject and the object of her statements, she either instructed others to shoot photos of her or she photographed herself using the camera's self-timer. She belonged to the circle of authors existing and working on the fringes of the mainstream art scene at that time. Blurring or redefining the given borders of various art forms, she only used photography as a medium for six years. In his essay written nearly ten years ago, János Sturcz offered an apt characterisation of "this marginality, or rather, this position between the different art forms, which granted her the sense of freedom and courage that was largely missing from the rest of the artists working in the inbred local art scene".<sup>1</sup> Not only did the contemporary art scene lack a theoretical discourse, including a set of terms related to gender identity and the social role of genders, but in the circle of women

artists working in Hungary, no (life-)works were born that aimed to address the problematic of female identity based on sound theoretical foundations. Whereas, in Western countries, during the seventies self-actualised women artists were organising different movements, consciously deploying feminist and minoritarian theories, such an attitude was absent from the Hungarian art scene. Except for scattered artworks, or particular periods in a few artists' careers, *écriture féminine* was expelled, so to speak, throughout all this time from the high art scene of this country, which was based on the primacy of painting and sculpture. The specific emanations of female discourse were mainly conjured up by art forms that were regarded

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<sup>1</sup> Sturcz, János, *Posztmodern stratégiák a kortárs képzőművészetben 1970–2002. Természethasználat, női nézőpontok és a művész teste mint metafora* (doktori disszertáció). [Postmodern Strategies in the Contemporary Visual Arts 1970–2002. Use of Nature, the Female Viewpoint and the Body of the Artist as Metaphors; Ph.D. Thesis] <http://www.c3.hu/~ligal/UjjTanulmany.htm>

as marginal by the official art scene, such as the decorative arts<sup>2</sup>, which were viewed as intrinsically womanly, or feminine.

At her first show, Zsuzsi Ujj exhibited six large-format photographs, approximately 100 x 70 cm in size, as part of a single series. Just like her later works, all of them were untitled, but the making of the photos, their thematic, as well as her own painted black-and-white figure featured on the two-dimensional surface, have been made into a single statement, a single series. As she remarked, her body was painted with tempera for three or four days, while she photographed herself using a borrowed camera and a self-timer.<sup>3</sup> The figure is seen in the photos painted white from head to toe, while her body is divided by black horizontal and vertical lines, evoking a type of schematic skeletal structure. The nipples and the genital region are marked by black circles, and her face resembles a skull. Although the outlines of her breasts and her hairstyle “disclose” her identity, she denies the performative experience of womanhood by masking her basic (female) sexual characteristics, thus challenging the old-established traditions, connotations and

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<sup>2</sup>The Textile Workshop at Velem, Western Hungary, active during the seventies, was an unparalleled phenomenon within the almost invisible oeuvre of Hungarian women artists.

<sup>3</sup>The series known as “the material of the First Exhibition” comprises considerably more pieces in addition to the six photos that were eventually showcased. On the basis of the thus-far developed negatives and works transposed to sheet films, three times more photos were produced, with numerous “transposed” variations.

semantic layers of mode of seeing and mode of presenting. She assumes the role of a human skeleton deprived of sexual characteristics, i.e., an androgynous role. The dot painted over her genitalia is a gesture, a tactful hint at the attitude that dichotomizes the world based on biological essentialism: women emphasise their own bodies and gender roles as they are defined by their bodies. She also footnotes the centuries old approach that has defined the female according to her anatomical features, or on the basis of a signifying lack of a given anatomical detail. The theory dating back to the ancient Greeks, which conceives the male as the norm and defines the female in terms of her difference compared to this norm (as a lack), was elaborated by Sigmund Freud. Owing to the woman’s different anatomy (i.e., the lack of a penis), the female is doomed to a specific and, according to Freud, explicitly difficult psychic development, consequently adult sexuality, or subjectivity, is also more unstable in the case of the female than in that of the male. Freud’s theory poses the male as the norm and the female as a comparatively inferior human being.<sup>4</sup>

The body as a cultural metaphor is the main arena of social control, as well as one of its primary mediums of communication. The traditional artistic canon reserves the position of the creative genius for the male, so that the female can only appear as his model; only passive posing is left for her. The woman is

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<sup>4</sup>Freud, Sigmund, “The Dissolution of the Oedipus Complex”. *On Sexuality*. Vol. 7 of Penguin Freud Library. Trans. James Strachey. Ed. Angela Richards. Harmondsworth: Penguin, 1976. 313–322.

assigned a static and soft-spoken role. Being active, creative and contemplative are traits that demark traditional male roles, while the female is assigned the passive role of an object being looked at and represented. In the process of visualisation, representation erotises the female body by placing it in a position where it becomes an erotised object to be observed by a male subjectivity.

Largely owing to the classical depictions of nudes that have perpetuated the female body in a static, monolithic and perfected form, the artistic canon posits the woman and the female body as an object. "On the level of artistic representation, the female nude embodies the idealised, i.e., culturally controlled, delimited female body, deprived of its active sexuality and made to be an object of admiration, in contrast to the real, flesh-and-blood female body, which is 'impure', capable of growing and nurturing, and which is not safeguarded from ageing and decay either."<sup>5</sup>

By overturning this view of the naked body with a gesture that prevents it from suggesting a clearly female nude, Zsuzsi Ujj creates the possibility of speaking in the subversively extreme tone of extraordinarily polarised female symbols. The new critical art theory turned to the examination of the subversive symbols and roles assigned to women throughout the history of mythology and art, including witchcraft, the "evil eye", the myths related to the supposedly malign effect of the menstrual fluid, or the beliefs arising from the

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<sup>5</sup> András, Edit, "Az anygalt imádod bennem?" [Is it the angel you adore in me?] In Nagy Kriszta. *Eddig*. Ed. Barnabás Bencsik, WAX-ACAX, Budapest, 2007, p. 10.

castration anxiety of men. In this series, Zsuzsi Ujj evokes all the subversive archetypes. She appears as a demonic, unearthly skeleton-figure in an abstract space<sup>6</sup>, dislocated from time and space. The viewer is only able to identify the space in her photos – most often a corner, and as such, bordered by three surfaces – by the darkness of the carpeting contrasted with the whiteness of the walls. Ujj, however, manages to turn this as well, against the viewer when she overturns the perspective to "attack from above" like a hovering ghost. By means of gestures, body language and mimicking, she uses her mask to point out both directions: she can be a dreadful, open-mouthed, almost snarling ghost-monster hovering on the ceiling, as well as being nearly clownish, infantile and childish, suggesting a sense of startled astonishment or playfulness. In both her full-figure portraits and close-ups cropped below her breasts (*Wrapped Self-Portrait (Lying)*, 1986; *Wrapped Self-Portrait*, 1986; or *On the Ceiling III*, 1986), she prefers to appear as a mutilated figure, with the lower parts of her arms "lost" in the dark background. By showing herself as a distorted figure, as a repelling, ghastly mutant, she transcends the image of the artist and woman stipulated by the traditional visual-arts discourse.<sup>7</sup>

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<sup>6</sup> Which is the deliberately neutralised space of her own apartment in reality.

<sup>7</sup> For its interpretation, further help is provided by Julia Kristeva's concept of abject. The main categories of the abject – i.e., repulsive, loathsome and vulgar – are food, physical changes, menses and death, which threaten the relationship between the individual and society, since they actually pose threat to the clearly defined border between the two. Kristeva, Julia, *Powers of Horror. An Essay on Abjection*. New York, Columbia University Press, 1982.

Opposing the canon of the body and its mode of representation dictated by classical aesthetics, she shows her own body as a grotesque body, which is “open, discordant, irregular, full of hidden secrets, multiplied and transforming, [...] deviance itself, that is a menace to the social order.”<sup>8</sup>

The act of fragmenting the female body, its reduction to certain body parts, is a device often employed by the simplifying, objectifying approach, or by misogyny. Ujj employs mirrors in several cases to show only details of her own body, namely those that the objectifying male gaze usually scrutinises when looking at a woman: her face and hair; breasts and genital region (*Mirrors on the Wall I-III*, 1986).<sup>9</sup> By virtue of its reflective property, the mirror has the power of definition, as well as providing a frame, setting limits. In three pieces of the series, in which she employs mirrors, Ujj exposes individual body parts, making each clearly visible in a small, round bathroom mirror, as if in a frame, while the shadow of her entire figure is also made vaguely perceptible. Behind her deconstructed womanhood, offered for scrutiny in its details, she exposes her full presence, even though only as a spectre, as a shadow, referring to the privileging attitude that favours women according to the size and form of their individual body parts.

<sup>8</sup> András, Edit, “Az anyalt imádod bennem?” [Is it the angel you adore in me?] Op. cit., p. 11.

<sup>9</sup> I intend to discuss at length the use, role and meaning of mirrors in Zsuzsi Ujj’s photos in a subsequent publication.

The search for and play with identity, including the resulting free choice of roles, is a sphere of problems that is present in the art of our region, as well. Similarly to international tendencies, women artists prefer employing various tools and devices, in short, different methods of masquerade, within this game, not only as means of self-definition, but as actions meant to interpret society, as well as to reveal and subvert prevalent taboos and prejudices.

In her classic essay written in 1929, Joan Rivière described womanliness as a type of masquerade, as a cultural construction that can be worn (and taken off), so that one of its distinctive features is (gender) mobility. While the male is locked up in his gender identity, the female may at least pretend to be different, without becoming ridiculous according to common consent. Mary Ann Doane contended that society, based on a male value system, thinks that such a masquerade is understandable, since this society also claims that women want to be men (while no one would possibly lay claim to the female position). Exuberant, emphasised womanliness is interpreted as prominence given to the worn mask, or as Rivière put it, “Womanliness therefore could be assumed and worn as a mask, both to hide the possession of masculinity and to avert the reprisals expected if she was found to possess it —much as a thief will turn out his pockets and ask to be searched to prove that he has not the stolen goods. The reader may now ask how I define womanliness or where I draw the line between genuine womanliness and the ‘masquerade’.

My suggestion is not, however, that there is any such difference; whether radical or superficial. They are the same thing.”<sup>10</sup>

The research of womanly existence and the female body has had a major role in the development and critique of gender identity. An ostensible acceptance of stereotypes may serve as a means of criticism. One of the stages of this masquerade is pretending, for the sake of play, to conform to the traditional social expectations concerning women, namely, by producing a wedding photo that verifies the marriage (*Bridal*, 1986). Leaving the traditional gender roles untouched, the veiled woman, who is shorter than the man, directs a devoted glance towards her husband who, in turn, elegantly towers over her, while casting a forward-facing vacuous glance in the spirit of stiffness and resoluteness. The fact that his bride is resting her hand on his “manhood” does not put him off his stride. With its traditional thinking in terms of binary oppositions, Western civilisation has, for centuries, identified the female with the natural/elemental, and the male with culture, or the artificial.<sup>11</sup> By placing her hand on the male dummy’s genitalia, Zsuzsi Ujj imitates the traditional cliché role that equates

the woman with physicality, with animal, base sexuality, or in an extreme case, with promiscuity<sup>12</sup>, meaning that which is natural, as opposed to the male who represents culture, the intellectual and spiritual domain. That which is erratic and instinctive is set in contrast to cool rationality. Marriage is exactly that cultural act that brings the woman under discipline, verifying her position and her moral duty for the social norm (as opposed to a single woman leading a loose life). Nevertheless, this ethereal couple have something to say about the perpetuated patriarchal stereotypes: while the man wears a suit, the woman stands there naked, i.e., in an “indecent” attire. The figure of the bridegroom in Zsuzsi Ujj’s photo is simply a skull stuck onto a broom. Despite the impeccable suit and top hat, however, this figure highlights the fact that a flesh-and-blood woman is posing beside a dummy. Traditionally, the woman’s place and role in society (at least considering her private life) is truly actualised through marriage. At the same time, Zsuzsi Ujj’s photo entitled, *Bridal*, can also be read as a statement concerning women’s dependence on male society in terms of career as well, i.e., it is possible to achieve success as an artist and as a performer through men, in both the visual and the performing arts. The social status associated with marriage has had the same purpose in women’s lives for centuries: to attend to and maintain the soul of the man in his existential struggle, through self-sacrifice.”

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<sup>10</sup> Joan Rivière’s essay entitled, “Womanliness as a Masquerade,” is included in: Burgin, Victor, (ed.). *Formations of Fantasy*. London: Routledge, 1986. pp. 35-44.

<sup>11</sup> Binary oppositions were conceptualised in numerous forms: nature and culture, East and West, retrograde and progressive, or normal (i.e., Western, European) and exotic.

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<sup>12</sup> Pollock, Griselda, *Vision and Difference: Feminism, Femininity and Histories of Art*. Routledge, London and New York, p. 10.

For the sake of social order, women's culturally constructed and perpetuated identity becomes highlighted through the primacy of the family and household chores, to which they become entitled as wives. Problematising the role of the traditional role model of the wife – the “housewife”, the woman confined to the four walls of her home – in the construction of female identity often coincides with the questions related to gender identity, or with the questions women artists raise about their own identities as artists.

Through the pair of works entitled, *With a Throne* (1986) and *With an Egg* (1986), Zsuzsi Ujj confronts the female and the male role models with a different type of modelling. Although she appears in her familiar body mask in these two photos, she uses the same tools in a significantly transformed manner, as well as employing a tilted perspective. *With a Throne* shows the figure sitting in calm, balanced posture on a throne on a covered platform. She is looking forwards, casting a confident glance at the viewer, with her arms resting calmly on the elbow-rests of the throne, and her feet resting on the ground, suggestive of a “sure-footed” presence. In the pendant of this picture, the figure has been photographed from below, so that the viewer can see her from a worm's eye view. In between her seemingly immense legs, there is a big, egg-like object (which is, in fact, the same throne with a cover), which she is perched on as if laying an egg. Her eyes are hidden in the black holes of her eye-sockets, perhaps her eyelids are closed, as well. She is grabbing her hair, assuming an exalted, demonic pose.

The two photos show two archetypes: “sitting on a chair” as opposed to “sitting on the ground”: while the chair, the throne, symbolises culture and civilisation, i.e., the male principle, the primordial mother hatching a huge egg is made to be identified with the natural, primordial, or primitive, i.e., the female. Such a binary definition is accentuated by the fact that in one of the photos she chose to depict herself with open eyes and a confident look, while on the other she is seen with closed eyes. For modernism grounded on the primacy of the intellect, seeing, or keen sight, was a synonym of the intellect, assigned to men as a privilege, while closed eyes (just like downcast eyes) belonged to women, stuck in a state of ignorance, i.e., in darkness, who were allotted a subordinate role in the patriarchal order. In terms of this dichotomy, women were consigned to reproductive functions, as opposed to the intellectually productive spheres accorded to men.<sup>13</sup>

The egg, race preservation, proliferation and “household existence” are juxtaposed to the throne, symbolising government, leadership and power.

**Kata Oltai**

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<sup>13</sup> Owens, Craig, “The Discourse of Others. Feminism and Postmodernism.” In *Art of the Twentieth Century. A Reader*. Ed.: Gaiger, J. – Wood, P., Cambridge University Press, p. 250.

Works



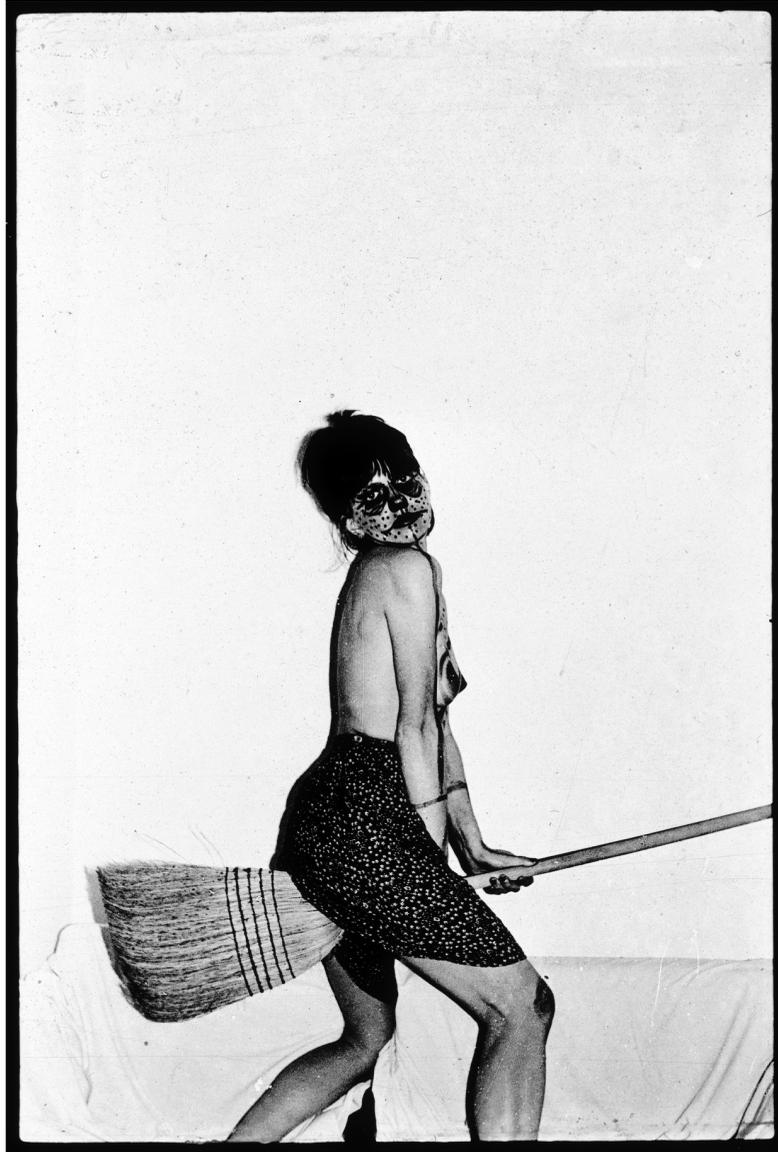




**Self-portrait, 1985**  
Black&white photo on photopaper, 18 x 24 cm



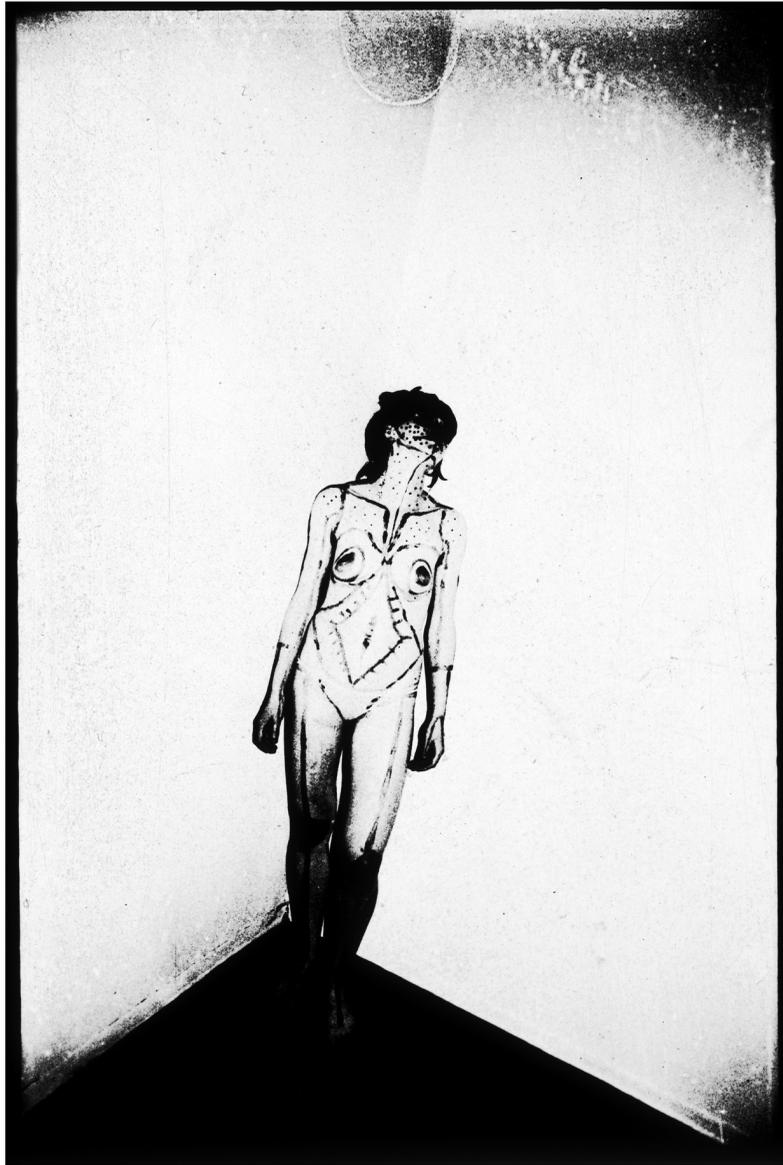
**With Wine and Broom**, 1985  
Lambda print, 40 x 30 cm (2012)



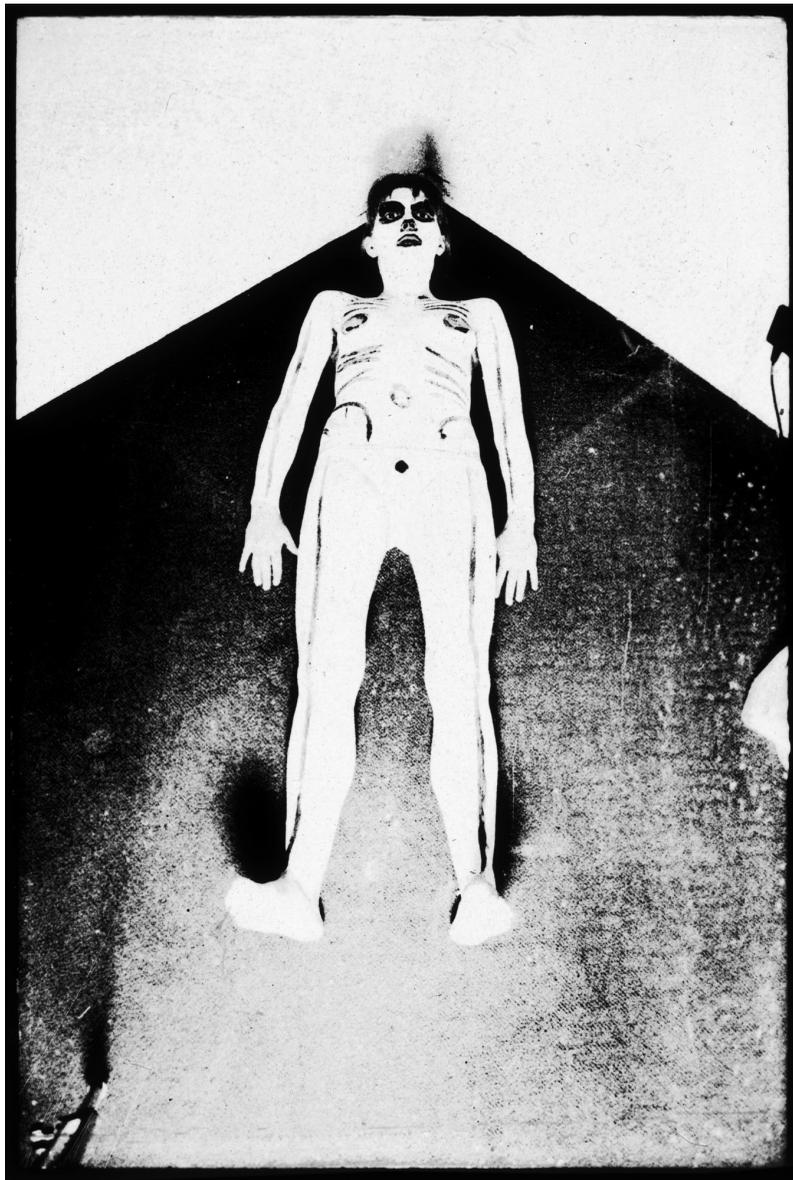
**With a Broom**, 1985  
Lambda print, 40 x 30 cm (2012)



**Self-portrait with Mirrors, 1985**  
Black&white positive film, 24 x 36 mm



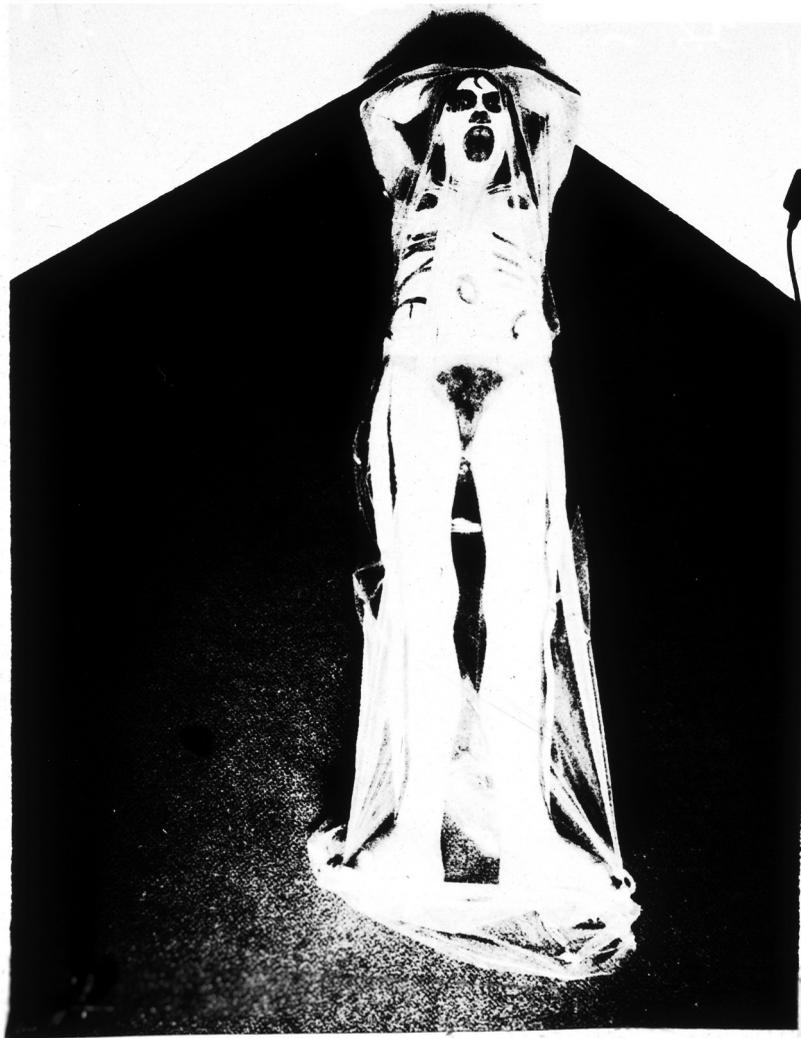
**Pussy on the Corner**, 1985  
Lambda print, 40 x 30 cm (2012)



**On the Floor**, 1986  
Black&white positive film, 24 x 36 mm



**With a Mirror**, 1986  
Lambda print, 70 x 50 cm (2012)



Wrapped Portrait (Lying), 1986  
Lambda print, 100 x 70 cm (2012)



**On the Ceiling I., 1986**

Black&white photo on photopaper, 87 x 57 cm (framed size: 103 x 72,5 cm)



Wrapped, from Behind, 1986  
Black&white positive film, 24 x 36 mm



Wrapped Portrait, 1986  
Lambda print, 40 x 30 cm (2012)



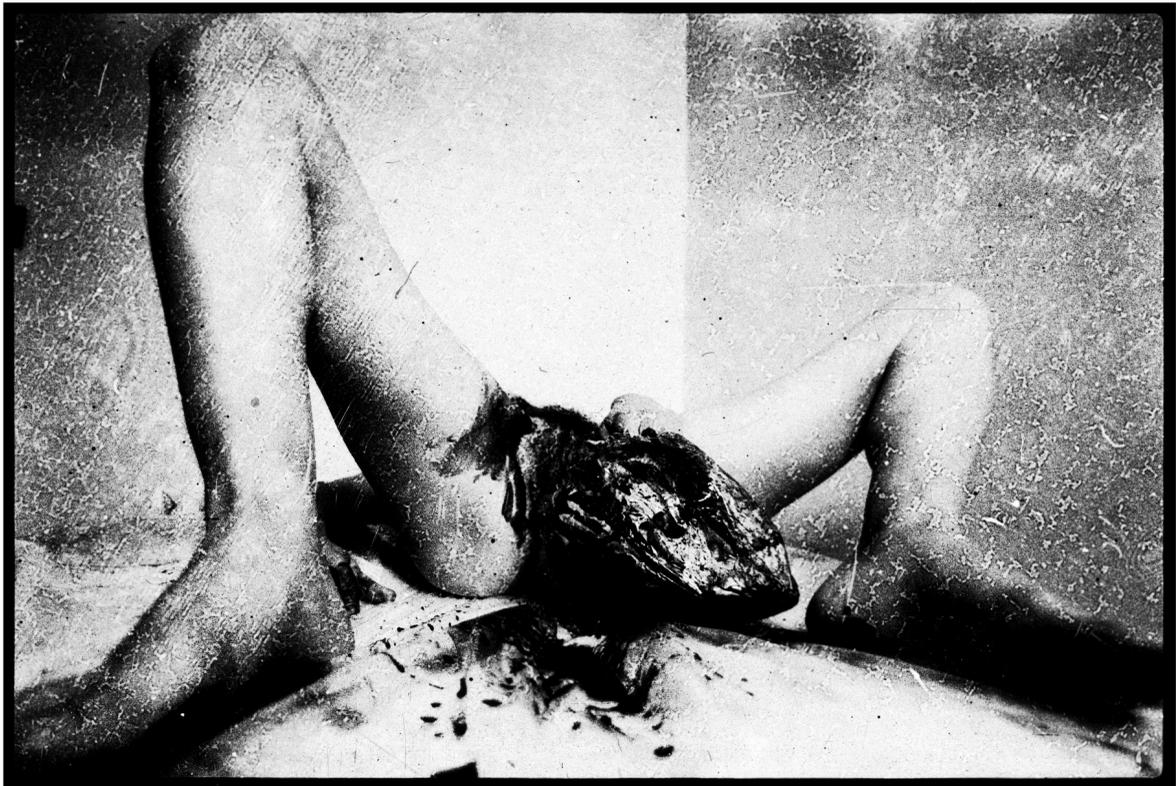
Wrapped, in the Corner, 1986  
Black&white positive film, 24 x 36 mm



**Bridal**, 1986  
Lambda print, 70 x 50 cm (2012)



**With Egg**, 1986  
Lambda print, 100 x 70 cm (2012)

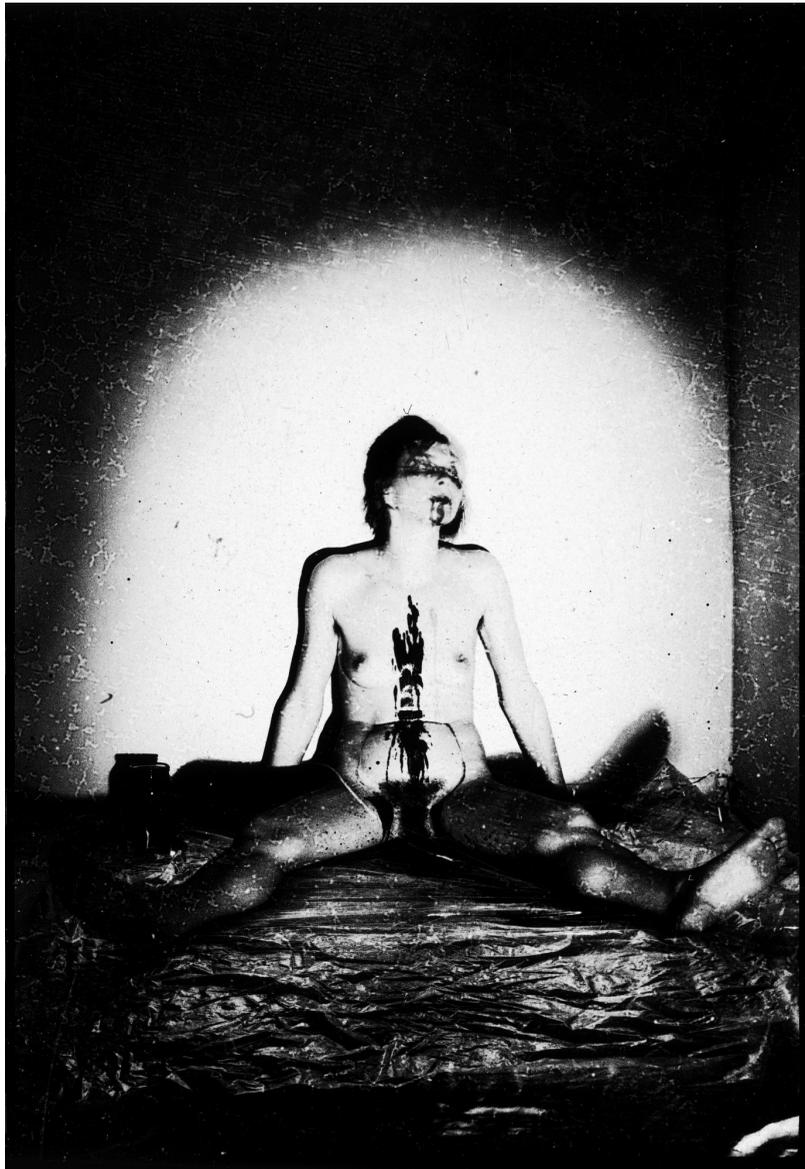


**Giving Birth**, 1986  
Lambda print, 50 x 70 cm (2012)



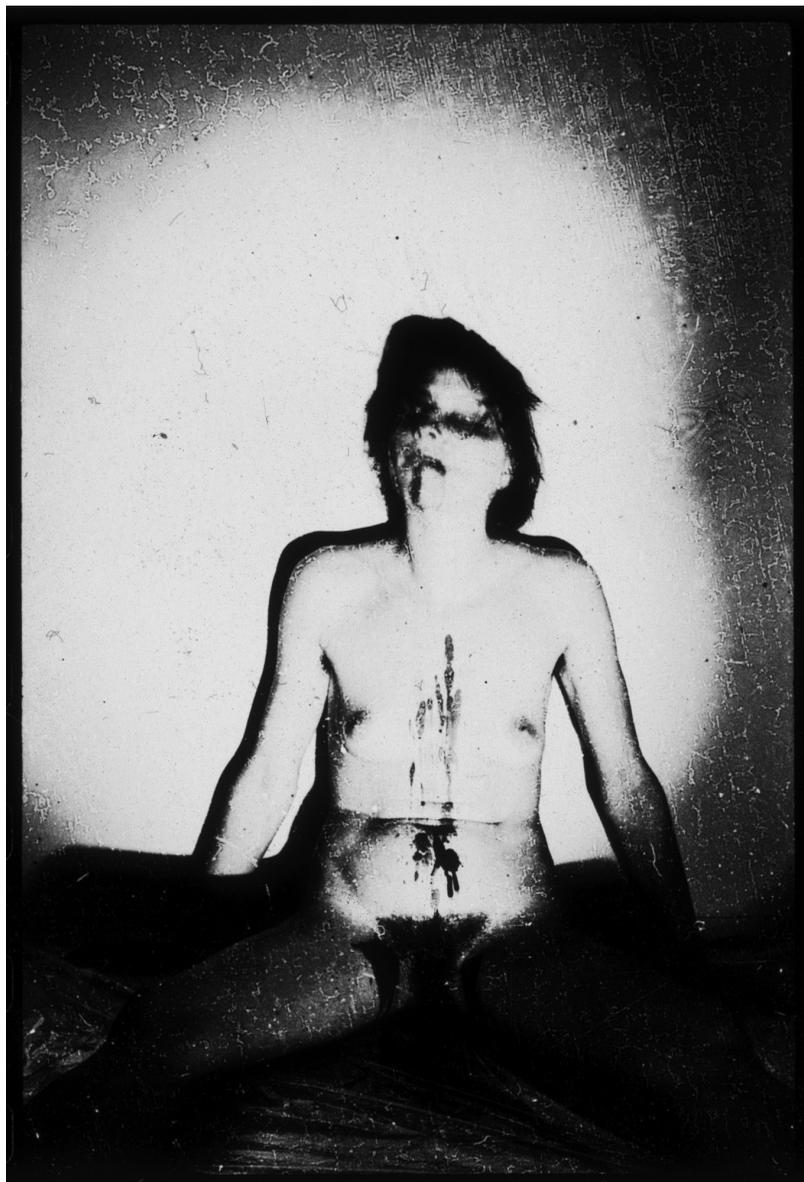
**With a Throne**, 1986

Black&white photo on photopaper, 90,5 x 56 cm (framed size: 104 x 76 cm)



Lap (From a Distance), 1986.

Black&white photo on photopaper, 91,5 x 56 cm (framed size: 104 x 68 cm)



Lap (Close), 1986

Black&white photo on photopaper, 91,5 x 56 cm (framed size: 104 x 68 cm)

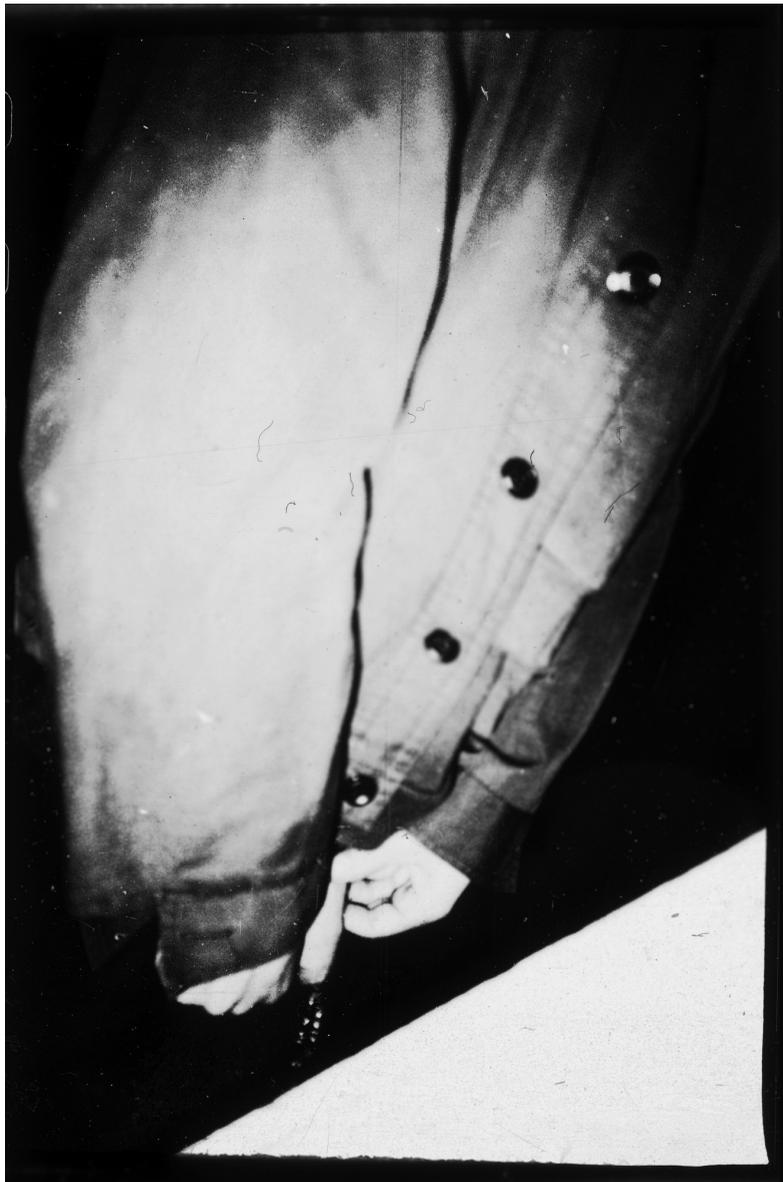


**Lap (With a Mirror), 1986**

Black&white photo on photopaper, 88 x 57 cm (framed size: 104 x 68 cm)



**Self-portrait – Shaken, 1987**  
Black&white positive film, 24 x 36 mm

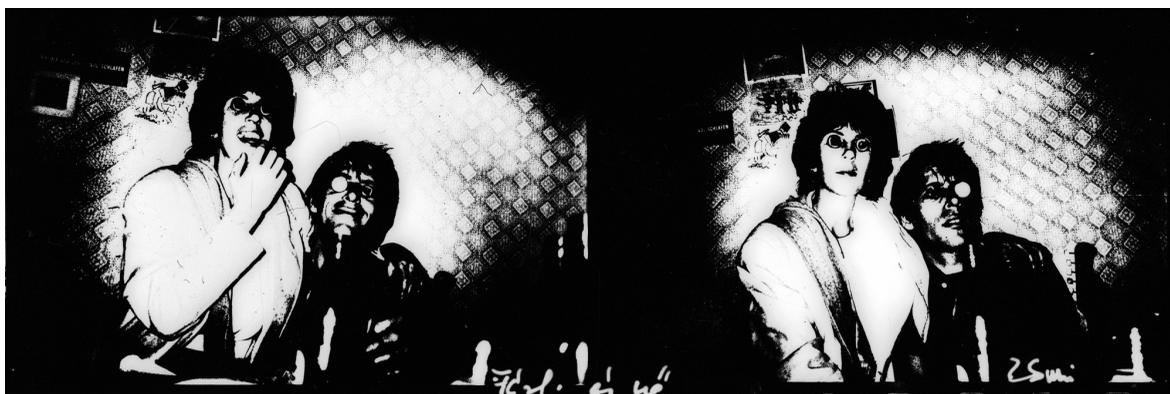


**Man Pissing, 1988**

Black and white photograph on docubrom paper, 119 x 86 cm



**Filled Panties, 1988**  
Black&white positive film, 24 x 36 mm



**Man & Woman, 1988**  
Black&white positive film, 2 pieces 24 x 36 mm

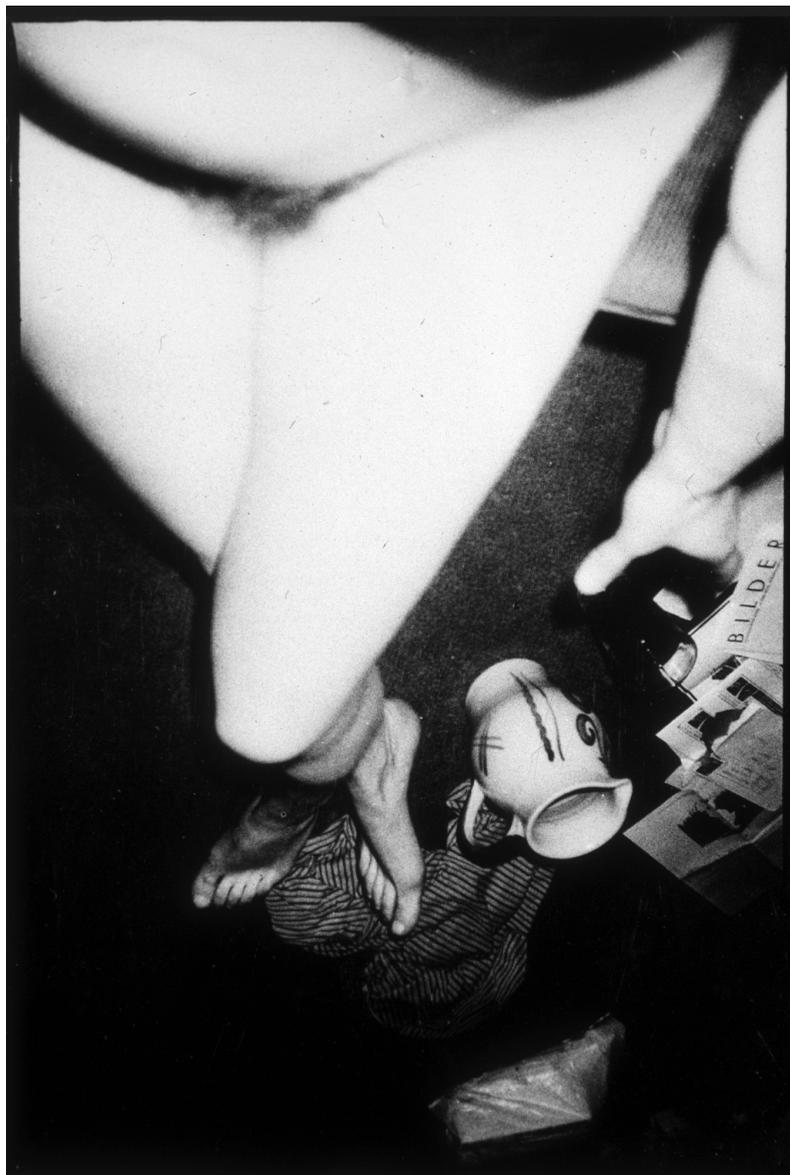


With Öcsi, 1988

Black and white photograph on docubrom paper, 196 x 73,5 cm



After Frankfurt I., 1988  
Black&white positive film, 24 x 36 mm



After Frankfurt II., 1988  
Black&white positive film, 24 x 36 mm



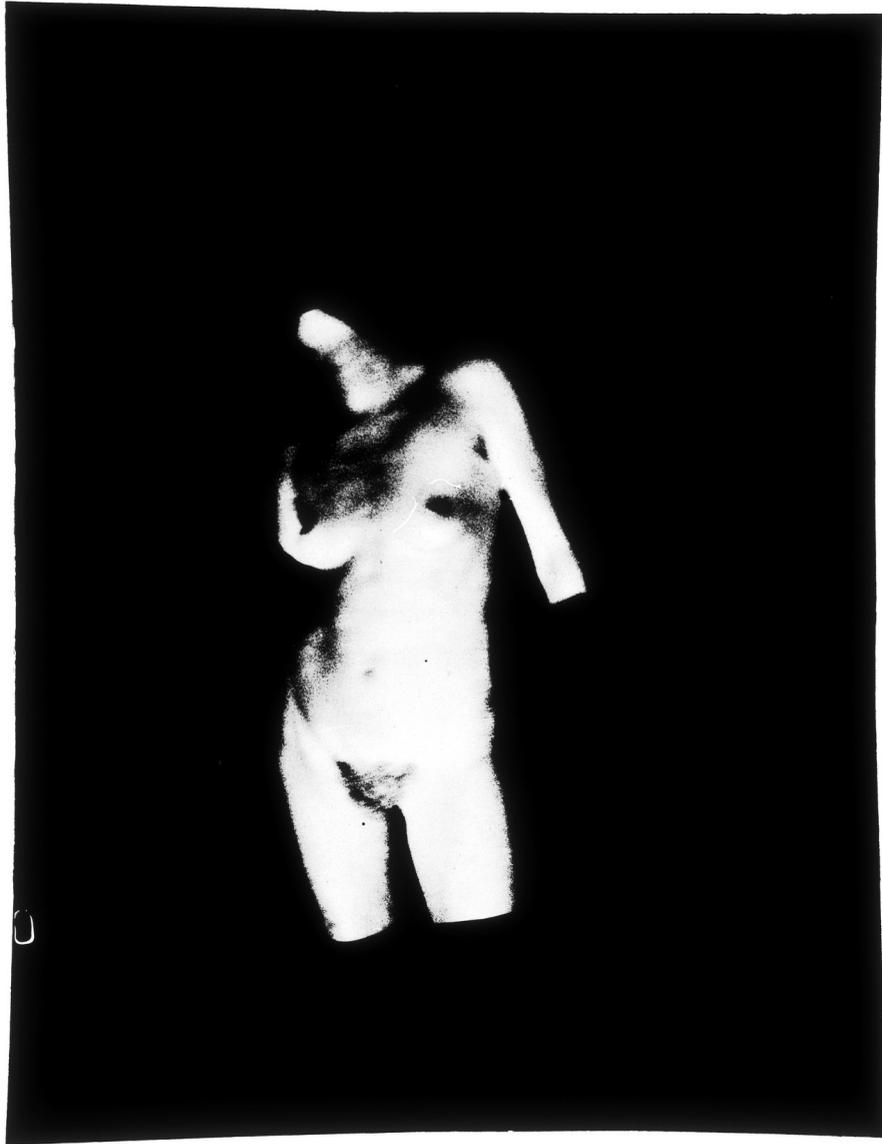
**In UV Lights I.**, 1989  
Lambda print, 50 x 70 cm (2012)



**In UV Lights II.**, 1989  
Lambda print, 50 x 70 cm (2012)



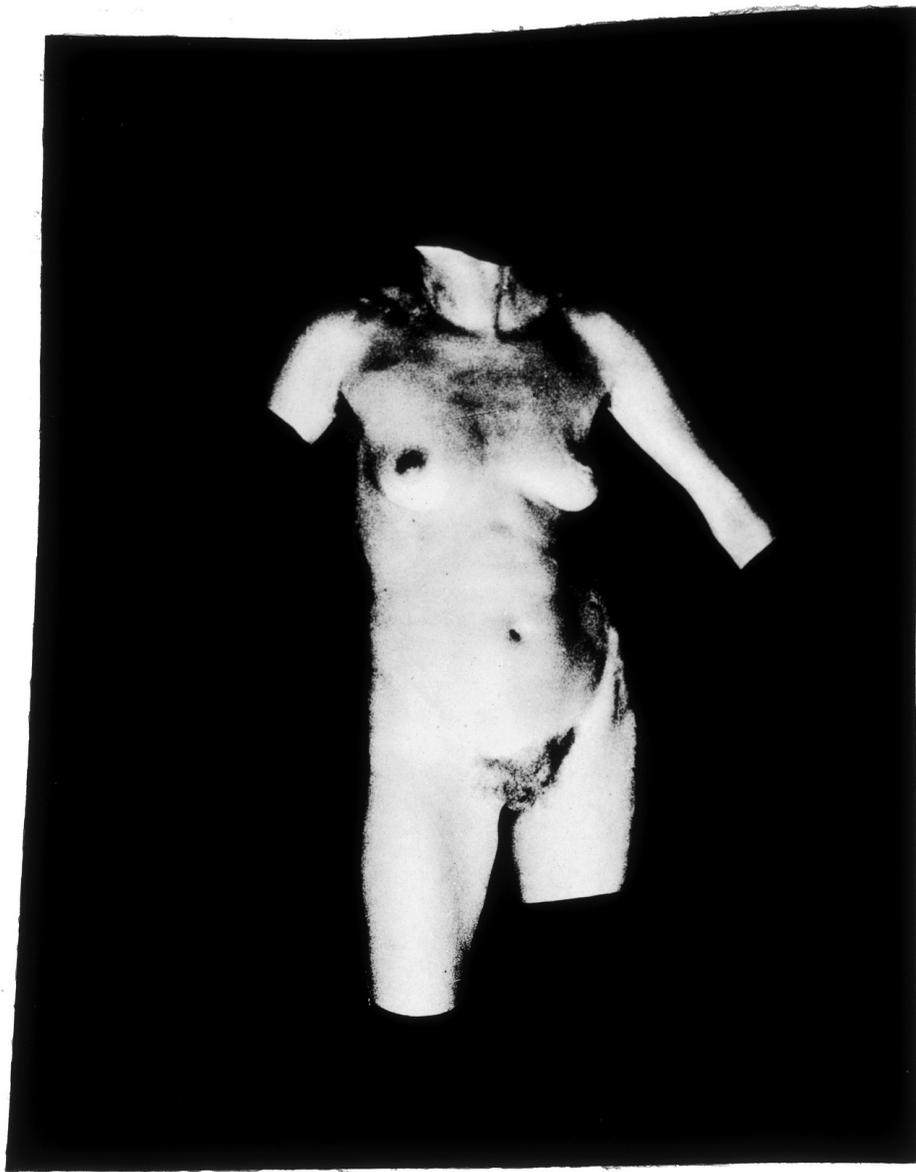
**In UV Lights III.**, 1989  
Lambda print, 50 x 70 cm (2012)



**Torso I.**, 1989  
Lambda print, 100 x 70 cm (2012)



**Torso II.**, 1989  
Lambda print, 100 x 70 cm (2012)



**Torso III.**, 1989  
Lambda print, 100 x 70 cm (2012)



**Mirrors on the Wall I., 1989**  
Lambda print, 100 x 70 cm (2012)

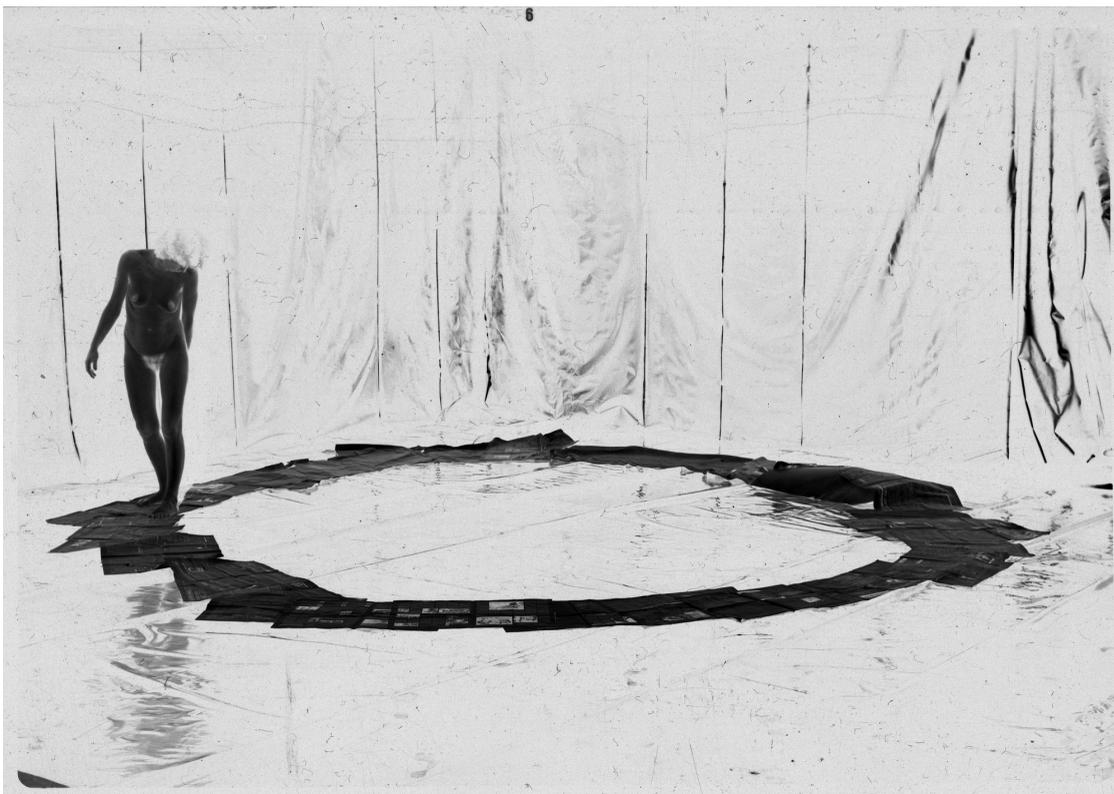


**Mirrors on the Wall II.**, 1989  
Lambda print, 100 x 70 cm (2012)



In Esztergom, 1991

3 pieces black&white negative film, 6 x 6 cm



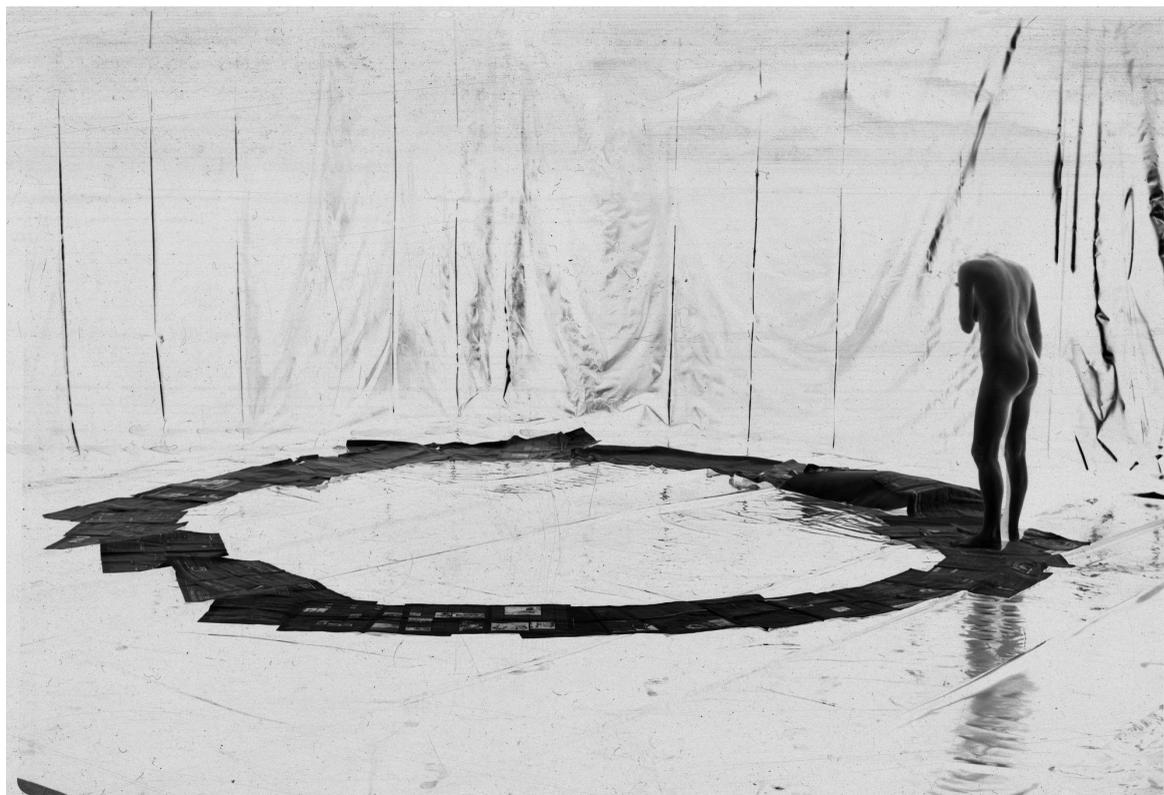
**In Circle I., 1991**

Black&white photograph on docubrom paper on canvas, 98 x 132,5 cm



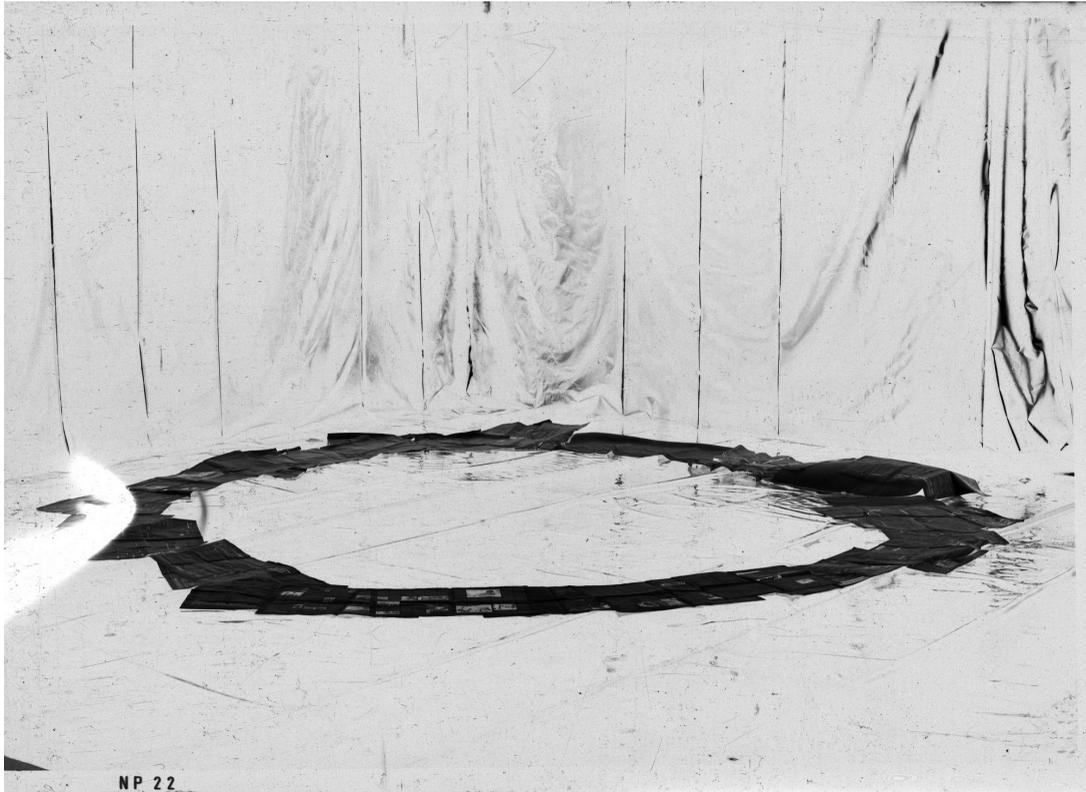
**In Circle II., 1991**

Black&white photograph on docubrom paper on canvas, 98 x 132,5 cm



**In Circle III., 1991**

Black&white photograph on docubrom paper on canvas, 98 x 132,5 cm



**In Circle IV.**, 1991

Black&white photograph on docubrom paper on canvas, 98 x 132,5 cm

## List of Exhibited Works

- 14. p. With Wine and Broom**, 1985. Lambda print, 40 x 30 cm (2012)
- 15. p. With A Broom**, 1985  
Lambda print, 40 x 30 cm (2012)
- 17. p. Pussy on the Corner**, 1985  
Lambda print, 40 x 30 cm (2012)
- 19. p. With a Mirror**, 1986  
Lambda print, 70 x 50 cm (2012)
- 20. p. Wrapped Portrait (Lying)**, 1986. Lambda print, 100 x 70 cm (2012)
- On the Ceiling I.**, 1986  
Black&white photo on photopaper, 87 x 57 cm (framed size: 103 x 72,5 cm)
- 23. p. Wrapped Portrait**, 1986  
Lambda print, 40x30 cm (2012)
- 25. p. Bridal**, 1986  
Lambda print, 70 x 50 cm (2012)
- 26. p. With Egg**, 1986  
Lambda print, 100 x 70 cm (2012)
- 27. p. Giving Birth**, 1986  
Lambda print, 50 x 70 cm (2012)
- With a Throne**, 1986  
Black&white photo on photopaper, 90,5 x 56 cm (framed size: 104 x 76 cm)
- Lap (from a distance)**, 1986  
Black&white photo on photopaper, 91,5 x 56 cm (framed size: 104 x 68 cm)
- Lap (close)**, 1986  
Black&white photo on photopaper, 91,5 x 56 cm (framed size: 104 x 68 cm)
- Lap (with a mirror)**, 1986  
Black&white photo on photopaper, 88 x 57 cm (framed size: 104 x 68 cm)
- 36. p. With Öcsi**, 1988  
Black and white photograph on docubrom paper, 196 x 73,5 cm
- 41. p. In UV lights III.**, 1989  
Lambda print, 50 x 70 cm (2012)
- 42–44. p. Torso I–III.**, 1989  
Lambda print, 100 x 70 cm (2012)
- 46–47. p. Mirrors on the Wall I–II.**, 1989  
Lambda print, 100 x 70 cm (2012)
- 48–51. p. In Circle I–IV.**, 1991  
Black&white photograph on docubrom paper on canvas, 98 x 132,5 cm

# Zsuzsi Ujj

B. 7 May 1959, Veszprém, Hungary

## The Artist's Publications

- ~: Első Füzet, Budapest, 1987.
- ~: Tom Waits-Hit Song, The Metamorphic Medium/New Photography from Hungary, Allen Memorial Art Museum, Oberlin College, Oberlin, 1989.
- ~: Ligeti-sláger, Liget Galéria, 1983-1990, Budapest, 1990.
- ~: A rózsaszín füzetből, Nappali Ház, 1992/4. Csókolom 202-1831, mc, Budapest, 1994.
- Csókolom a Liget Galériában, csklm001 mcd, Budapest, 1995.
- Csókolom 2000, csókolom 002 mcd, Budapest, 2000.
- Csókolom Repeta, mcd, Budapest, 2006.

## Solo Exhibitions

- 1987 • Első kiállítás / First Exhibition, Liget Galéria, Budapest
- 1988 • Von hier und da [Halas Istvánnal, Vető Jánossal], Kunstlicht Galerie, Frankfurt am Main
- Halas-~-Várnagy, Liget Galéria, Budapest
- 1989 • Three Hungarian Photographers [Halas Istvánnal, Várnagy Tiborral], Gallery X, Houston Center for Photography, Houston
- 1991 • Második kiállítás / Second Exhibition, Liget Galéria, Budapest

## Selected Group Exhibitions

- 1988 • Zeitgenössische Ungarische Fotografie, Fotogalerie Wien, Bécs/Vienna • Junge

- Ungarische Fotografen, Galerie Treptow, Kelet-Berlin / Berlin (GDR)
- 1989 • Junge Ungarische Fotografen, Galerie Pumpe, Nyugat-Berlin / Berlin • The Metamorphic Medium • New Photography from Hungary, Allen Memorial Art Museum, Oberlin • Más-Kép. Experimentális fotográfia az elmúlt két évtizedben Magyarországon / A Different View. The Last Twenty Years of Hungarian Experimental Photography, Ernst Múzeum, Budapest • Foto-Modell, Szombathelyi Képtár, Szombathely 1990 • VII. Esztergomi Fotóbiennálé / 7th Biennial of Photography, Vármúzeum, Esztergom • Fotoanarchiv - Nowa fotografia z Austrii i Wegier, Centrum Sztuki Współczesnej, Varsó / Warsaw 1991 • Fotoanarchív II. Kreatív fotográfia Ausztriából, Lengyelországból és Magyarországról / Photoarchive II, Creative Photography from Austria, Poland and Hungary, Szombathelyi Képtár, Szombathely • EKE - az Egyesült Képek Egyesület kiállítása / Exhibition of the United Pictures Association, Somogy Megyei Művelődési Központ, Kaposvár • Eastern Academy of Photography – Workshop and exhibition, WUK, Bécs / Vienna 1996 • Akt/ok • Testábrázolás a 80-as, 90-es évek fotóművészetében / Nude/s • Representation of the Body in the Photographic Art of the '80s and '90s, Liget Galéria, Budapest 1997 • Sebet, kegyet / Wound, Grace, Óbudai Társaskör Galéria, Budapest-Óbuda

1999 • Szubjektív / Fotó a Látványtárban 1., Első Magyar Látványtár, Diszel  
2000 • Artsiders / K-vonal, Óbudai Társaskör és Pincegaléria  
2009 • Gender Check, Mumok, Bécs / Vienna

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~: Hogyan szabaduljunk meg egy csapásra öngyilkos gondolatainktól? [How to rid ourselves of our suicidal thoughts in no time?] 1989  
~: Zsuzsi szelet / csokoládé bevonat nélkül [ Zsuzsi Square / Without Chocolate Glaze], 1998.

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(Várnagy Tibor)

# MissionArt Gallery

Budapest / Miskolc

Right from the beginnings, MissionArt Gallery has placed equal emphasis on contemporary and classical modern painting. Half of the 110 exhibitions held since 1990, the year of its foundation, introduced contemporary art, several of them realised in abroad. During the nearly two decades, in addition to the exhibitions, the activities of the Gallery resulted in more than 30 books, catalogues, as well as more than 300 newspaper articles, radio and TV reports reflecting to them. Following Miskolc and Budapest, the venues of the foreign exhibitions include Vienna, Berlin, Paris Munich, Los Angeles, Stuttgart, London, Ludwigshafen, Rome and Moscow among others, while the articles of the Hungarian press were followed by reviews in Die Zeit, the Los Angeles Times, the Süddeutsche Zeitung and the Financial Times, commenting on the now international organisations of MissionArt Gallery. At the art fairs of Berlin and Basel, they already exhibited as the Hungarian participants of international art trade. The art historian founders and owners of the Gallery are both legal experts, who were selected into the members of the Széchenyi Literary and Arts Academy in 2005. Based on the votes of journalists, MissionArt Gallery has won the exclusive

prize of Gallery of the Year on two occasions. Managers and owners of the Gallery, László Jurecskó and Zsolt Kishonthy hope that activity contributes to making 20th century Hungarian and contemporary fine arts widely known and bringing art closer and closer to festivals and everyday lives. They believe that art trade, offering expertly selected works of art, is a border area between culture and economy that is capable of seeing spiritual and material values at the same time, managing to create harmony between the enjoyment of arts and the safety of "investors".

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