Kahan Art Space

Kahan
Art
Space

The Dr. Eva Kahan Foundation is a public benefit foundation established in memory of the life of Dr. Éva Kahán by her family in 2015 using the family's private assets.

Fundamental democratic values, such as minority rights, access to education and the right to artistic freedom, played an important role in Dr. Éva Kahán's life, and the Dr. Eva Kahan Foundation cherishes her memory by promoting the values represented by her.

The foundation's activities include:

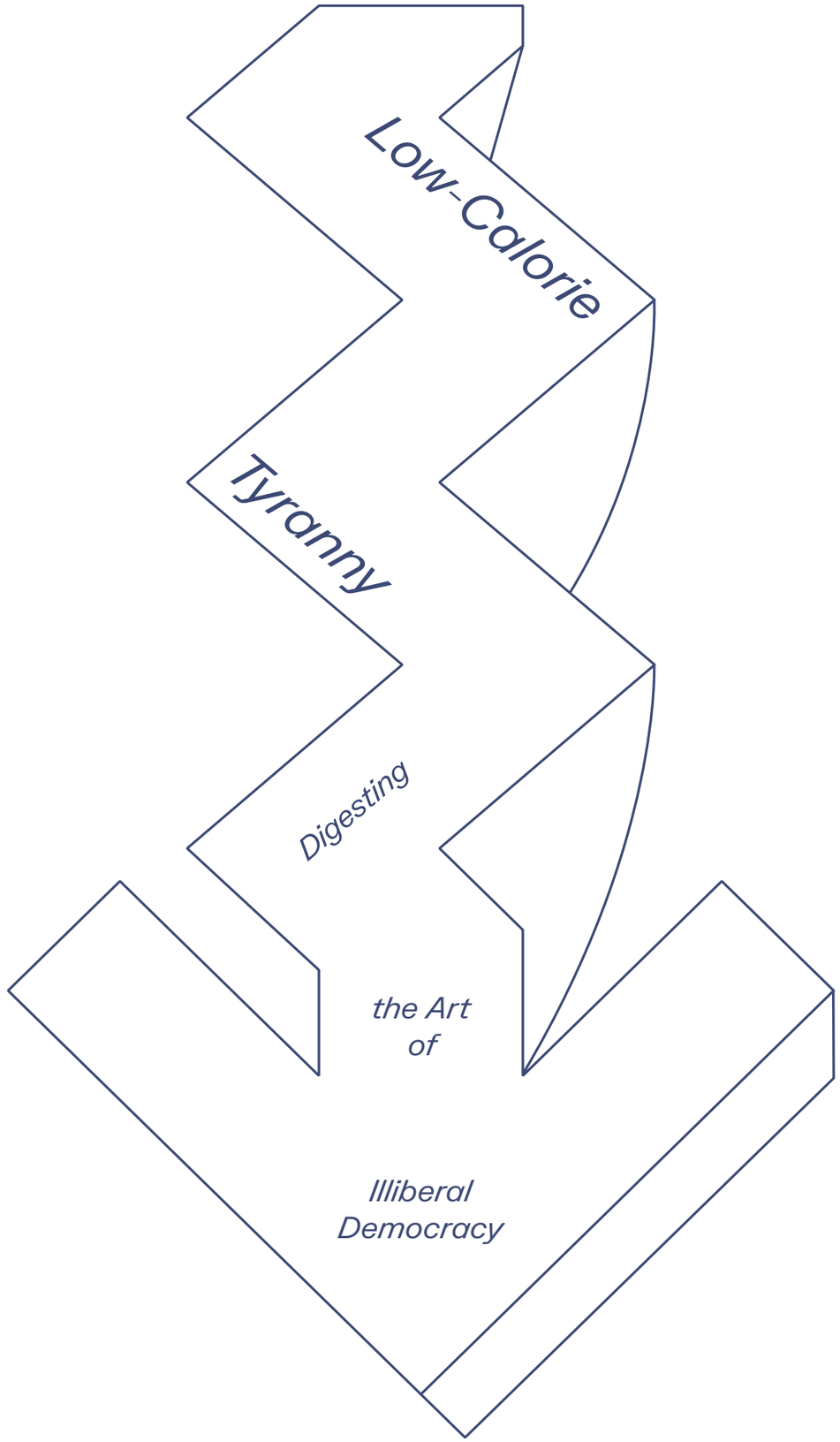
- Supporting the university studies of socially disadvantaged students in Central and Eastern Europe by providing academic scholarships and tuition fee grants

- Supporting artists and their creative work at Kahan Art Space Vienna and Budapest

- In Budapest, the foundation supports young Central Eastern European artists just beginning their career, while in Vienna the focus is on art concerning current social, economic and political topics

- In addition, the foundation regularly hosts artists in Tuscany as part of its Artists in Residence Programme

- Participants of any Dr. Eva Kahan Foundation programmes are required to respect human rights, especially minority rights, and the freedom of art.


Low-Calorie
Tyranny
Digesting
the Art
of
Illiberal
Democracy

Perhaps we live in uniquely confused and troubled times. Crises assault us from all angles. But there are too many to name. They come in a luminous rainbow-flavour rush, from spicy political tensions to blandly toxic economic turbosludge, and from the way social problems are felt on the inside as personal anxieties to the grim promise that ecological carnage will ruin all life everywhere. And now there is once again war in Europe. Never has the need for genuine democracy been so obvious. Contemporary art could try to process this. But it's sealed in a glittering mirage world: a high-resolution digital Versailles, plush furnishings stained with wine, blood, organic decaffeinated soft drinks, and artisanal pizza toppings delivered instantly to the palace gates.

Let's refocus: What *conditions* do artists need to be *able* to respond? We know about the struggles of these starving wretches, sculpting e-mails on rickety furniture in drafty lofts lit by a single bare bulb, their blistered extremities cushioned by fingerless woolly mittens, looking gloomily over dank, crumbling tenement slums. They need resources. But they also need something deeper: the basic, hard-won freedom to be who you want to be and say what you like, unafraid of the threats of public shame or being shut up or locked up by the government.

This is where the Eva Kahan Foundation comes in. Since 2015, the Foundation has supported artists to use these freedoms to make work sensitive to the political and social issues of our day. The artists in both the Vienna space, which focuses on social and political topics, and its Budapest sibling, which shows the work of emerging artists from central and eastern Europe, thrive on a thoughtful programme in an open, democratic environment. In Vienna, this gifts us exhibitions like Biljana Durdevic's mysterious meditations on violence, Polish-Romani textile artist Małgorzata Mirga-Tas's optimistic depictions of her often-disparaged culture, and Diane Tamane's richly sensuous photographic reflections on her grandmother's daring flower smuggling operations in Soviet Latvia. The Budapest space, meanwhile, has seen a timely exhibition of 64 drawings by Ukrainian artist Vlada Ralko

responding to Russia's criminal, depraved invasion of her country. The kind of art supported by the Dr. Eva Kahan Foundation makes our freedoms visible, open to discussion. And anybody can look and speak freely.

This is what liberal democracy does. But it's hardly perfect. We know that. Its achievements are incomplete, not least since plenty of people — racial, ethnic, national, sexual, gendered minorities — have grievances about how they're treated and talked about. Art plays a role in this struggle, providing liberal democracies with welcome criticisms for its faults, and suggesting that thorough social change is possible without destroying what has been built so far. The Foundation stresses this point, defending the freedom and independence for which so many brave people struggled for so long. And this builds on the unexpectedly intimate connection between 'aesthetics' and 'politics'.

Both ideas concern how we talk to others about issues that take place in public (works of art and political decisions) and therefore matter to all of us. They aren't about what we *know* about the world in a scientific sense. They're rather about how we decide on how to act together and how the world should appear to all of us who live in it. Art and politics cannot be separated because they are both about what is *common* to us all. This depends on pluralism; on difference; on the diversity of thought, opinion, perspective, personality, background, choice, that we so often take for granted in liberal democracies. But the cause of freedom remains fragile. Two very different examples demonstrate this.

In the Introductory section to his classic work *On Liberty* (1859), John Stuart Mill criticised some of the values of 'those who have been in advance of society in thought and feeling'. Mill is referring to some brave or reckless souls — philosophers, writers, social reformers, and artists — who have unusual insights about things compared to everyone else, which may anticipate how most people will eventually think and feel in the future. He argues, however, that they focus too much on telling others which specific things (ideas, books, forms of

organisation, works of art) should be liked or disliked and not on coming up with compelling reasons why everyone else should think and feel what *they* do. 'They preferred', Mill continues, 'to alter the feelings of mankind on the particular points on which they were themselves heretical, rather than make common cause in defence of freedom, with heretics generally'. Perhaps it comes as a surprise that Vladimir Lenin said something similar.

Around half a century after Mill, Lenin admitted that he didn't know much about art. He did, however, claim to like Beethoven's *Appasionata Sonata* (1806), Nikolai Chernyshevsky's novel *What Is to be Done?* (1863), and Russian realist painting, but despised the Bolshoi ballet. In several articles, he gave art a very clear political role, saying it was a necessary element of the revolutionary Party, and 'inseparably bound up' with it. Together, they would promote the development of a 'genuine proletarian culture' that was 'imbued with the spirit of the class struggle'. But he said that art 'cannot be an individual undertaking independent of the common cause of the proletariat'.

Key here is the idea of the 'common cause'. And the contradiction is interesting. Mill is a key figure in classical liberalism, which we can work with even when we disagree with it; Lenin, a founding father of totalitarianism, whose deceitful ideology permits no discussion. If they *both* say that artists need to show common cause with others, then the political conditions for artistic expression are very clear. This means something in a central and eastern European context. Especially Hungary. 'Illiberal democracy' is diet totalitarianism, low-calorie tyranny. It doesn't push for permanent revolution or social terror but does try to flood society with a weak, bitter brew that drowns the pluralism on which liberal society depends. The stakes could not be higher for artists. An illiberal democratic government can pursue a policy of 'replacing the elite', putting loyalists in charge of art and cultural institutions. It can force artists and their support networks to conform to a narrow common cause based on national 'commitment', 'moral consciousness', 'soul', or 'destiny'.

But it cannot avoid a corrosive, enamel-ruining contradiction of its own: it openly despises both liberalism and communism, wanting to reverse the triumphs of the former *and* erase the memory of the latter. However, it still appears to share something with Mill's criticism of artists' narrow priorities *and* Lenin's idea that art should serve a collective political purpose. But it doesn't and can't and won't come up with any ideas of its own. The art of illiberal democracy is little more than sordid philistinism. The most amusing irony is that this kind of art must not only take part in the same global market illiberal democrats loathe, but also be organised and then inevitably look and feel like the Stalinist-style socialist realism it claims to hate.

Indeed, if cultural policy is shaped only by those with money and power who are approved by the government, it can't help but reflect how market forces shape the art that gets produced in a cosmopolitan, globally interconnected artworld. Steadfastly democratic people can be suspicious of the former while celebrating the latter. Illiberal democrats can only resort to conspiracies that echo the vile, murderous canards of the past.

A situation in which the government decides entirely on who gets to make or display art and culture and how they do it, meanwhile, reflects the organisation of socialist realism. This was, of course, not an art of the 'people', but elitist communist party functionaries. Their stale artistic debates were dull and repetitious, with each theorist saying mostly the same thing as their peers in a way that even resembles arcane and pedantic theological debates about the attributes of God or the tradition of the eucharist.

The Dr. Eva Kahan Foundation provides one model solution. If any government takes over funding bodies and make difference of any kind an offence worthy of social exclusion or even punishment, then those with private assets who care about artistic freedom should follow this Foundation's example. Artists must be supported in order to make whatever comes to mind, following its internal logic from concept to execution to public display. Perhaps what they produce will be explicitly about a common cause. Perhaps it won't.

The point is we can debate whether they need one or successfully appeal to it if they try. Students and emerging artists without money or social prestige must be a focus, as they are with the Foundation, strengthened by a scholarship programme for disadvantaged law students who want to defend peoples' right to think and speak and make art freely. But this doesn't just apply to Hungary. There are lessons to be learned for all of us who live in democracies, because nothing is certain, and we must act on and argue for our freedoms every day with every word and every work of art.

MAX L. FELDMAN (*1988 | London)
is a writer and educator based in London. His writing about contemporary art has appeared in *Artforum*, *ArtReview*, *e-flux*, *FlashArt*, *Frieze*, *Mousse*, and others, and he has taught philosophy at universities including Heythrop College (University of London), The University of Roehampton, and the Academy of Performing Arts in Prague.

2020 (BUD)

Exhibitions

2022 (VIE)

Seashore

Richárd Matisz
13 Jan — 5 Feb (BUD)

The exhibition title *Seashore* serves as a framework. On one hand, it refers to sea creatures predominant in the series. On the other hand, it creates a metaphorical understanding between sharply splitting edges of mosaics and the threshold aspect of a shore. The seashore is a border which divides but also connects sea and land. A transit zone, as it were. Accordingly, it can be understood as an intersection betwixt two natural elements — earth and water. The main question of the exhibition is that where and how to draw the line between abstraction and figuration. This transition of paradigms pressured many artists of the 20th century to make such an inquiry.

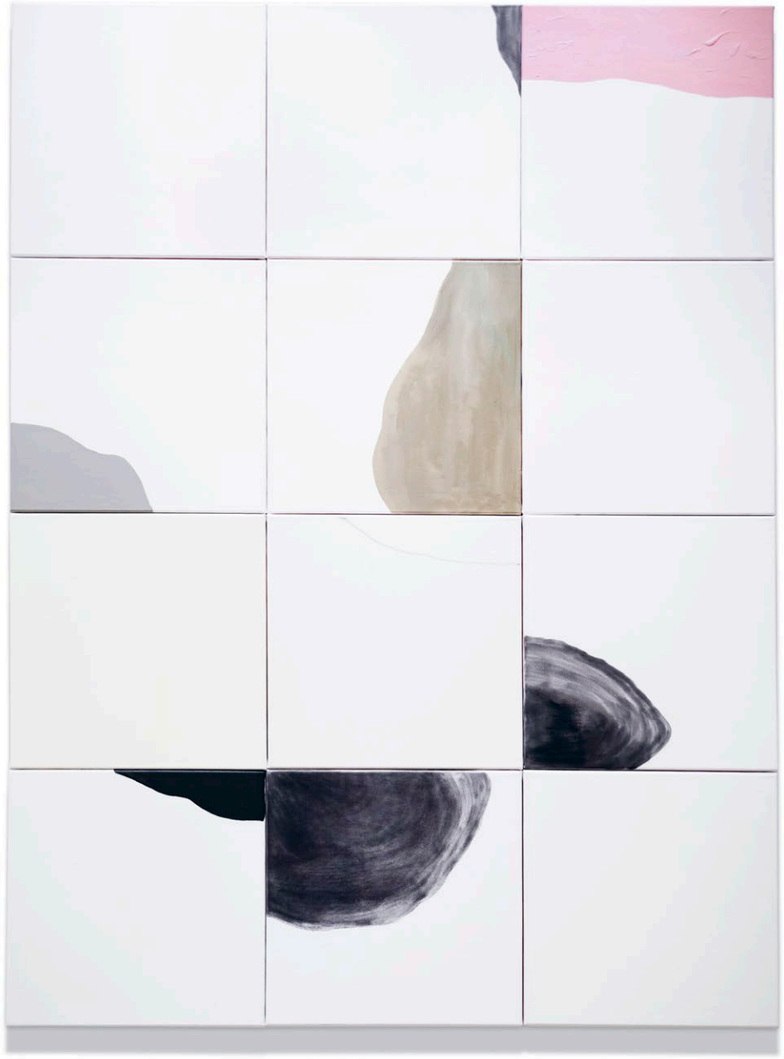
Seashore deals with a similar dilemma. Here, the artist takes objects as foundations for his art but the final products he gets by the end of the artistic process are fragmented, compressed, abstract compositions that can only be apprehended as a whole. In the non-figurativity of the *Seashore* series one can see fragments of a memory. These paintings try to show the possibility of articulating abstract feelings in the context of objects in a way that they seem to obscure the abstraction-figurativity distinction.

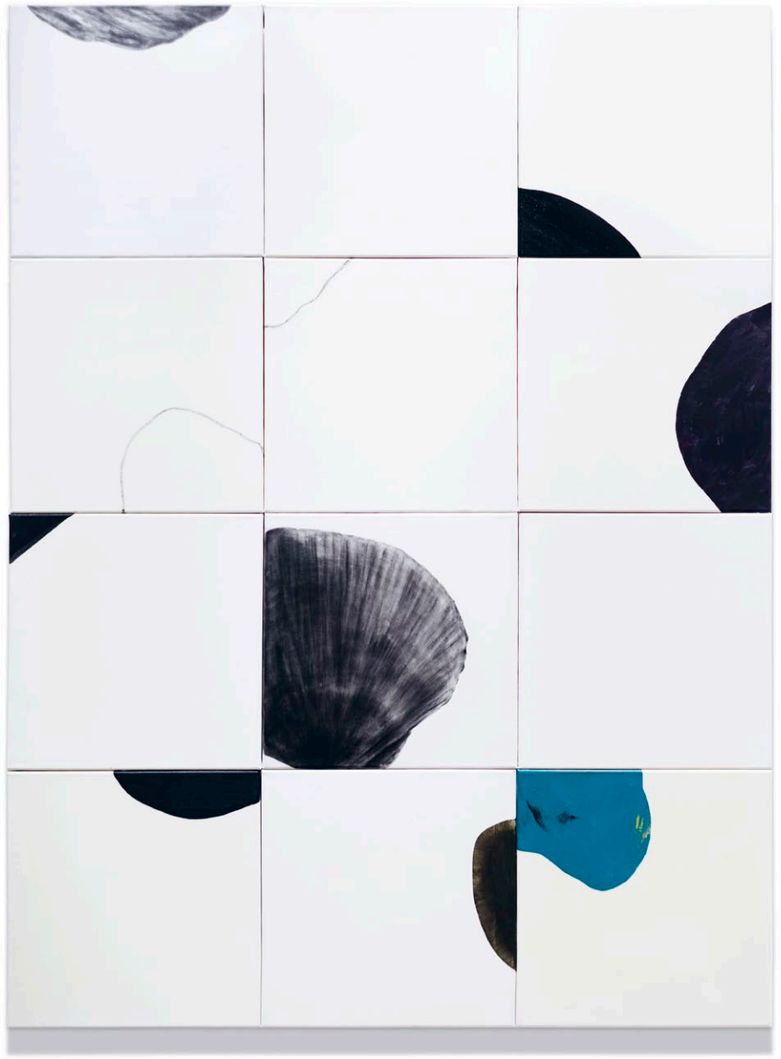
The artworks of the *Seashore* series contain both a dynamic composition and a physical structure. As social power dynamics are depicted via the allegory of movement and rhythm in the artworks of Francis Bacon, so does a similar dynamism formulate through the artificial rearrangement of structure in the works of this exhibition.

In the artworks tranquility prevails, a sort of nature morte, where stillness known from classical painting is metaphysically transformed into a dynamic flow by riven objects of silence. Nature's discomposed perfection is echoed in intermittent arrangements.

RICHÁRD MATISZ (•1990 | Budapest)
studied painting at the Hungarian University of Fine Arts between 2014—2020. His masters were Zsigmond Károlyi and Zoltán Ötvös. In 2018 he spent the spring semester in Belgium on an Erasmus scholarship.

ZSU ZSURÓ (•1994 | Budapest, curator)
is an independent curator and art theorist, graduated from Central Saint Martins University of the Arts, London. She has organized several exhibitions and residencies in European cities such as London and Cologne. Since 2021 she has been researching socially engaged and critical art practices among Hungarian artists between 2010—2020 in the PhD programme in Aesthetics at ELTE.





Surrender

Judit Kis
26 Jan — 30 Jan (VIE)
10 Feb — 5 Mar (BUD)

Judit Kis uses the term ‘intermedia’ over ‘multimedia’ to describe her artistic practice, borrowing from the Fluxus movement to refer to the spirit of interdisciplinarity and genre-bending as her core values. Indeed, for the past ten years, Kis has maintained an effortless fluidity between her artworks and projects. She is most recognized for her brick objects that can act as sculptures, installation elements, performance props, or even building blocks for participatory engagements, depending on how the artist situates them.

For one of her earliest video works, *Disillusion* (2012), Kis built a wall from polystyrene blocks, only to tear them down in front of the camera and allude to the ways we construct and deconstruct identities for social media.

While her early video performances frequently operated with a ‘camgirl’ aesthetic — documenting her self-reflexive confessions via her computer’s webcam — Kis began presenting her projects in the realm of social media sites years before the COVID-19 pandemic hit. Her Facebook and Instagram performances (*I have never happened*, 2016, *Cyberlove*, 2017, *Virtual Performance*, 2017) offered poignant meditations on expressing vulnerability and intimacy in public and virtual spaces.

Developing this idea further, she created *Standards* (2018), an installation consisting of bricks made of different materials such as clay, wood, concrete, metal, and stone, inscribed with an action or personality trait referring to identity construction and repetitive behavior patterns (anxiety, desire, care, excessiveness, vulnerability). In a video piece of the same title, Kis explained how working with bricks resonates with her artistic research:

SOLITUDE
CARE

We built walls, borders around our intimate spaces, cities, and countries just as we build social constructions and identities. But what is beyond our limits? How long can we frame and isolate spaces? And how can we break through when it is required?

Kis has continued utilizing bricks as her medium, reflecting her research interests, such as exploring alternative healing methods that the artist began exploring when faced with a serious illness in her family. She began participating in rituals with ayahuasca, peyote, and salvia to explore the healing potential of these plants and whether they are effective in treating past traumas. During a recent residency in Mexico City, Kis shot three video works, *Abundance*, *Surrender* and *Hikuri* (all in 2021), about her relationship with the plants and the rituals she participated in.

As with most of her projects, Kis also distilled these new experiences into bricks, exhibited at Kahan Art Space in Budapest and Vienna. These sculptures are both autonomous works of art and can also be considered extensions of her video works, performances and engagements. Kis chose three crystals (aventurine, obsidian and rose quartz) to be paired with her three video pieces and organized movement medicine and meditation workshops utilizing the perceived power of these crystals. Kis's community-based projects are most often accommodated by exhibition spaces, and she also frequently collaborates with other artists to create workshops and engagements. Kis has been involved with different communities ranging from teenagers in Hungary's countryside to the audience of a Brooklyn-based institution.

During her community engagement session, *The Unanswered Questions That I Have Never Dared to Ask* (2021) at Recess in Brooklyn, as well as her *Strategic Stillness* performance (2022), a duo show with Tamás Ábel at the American Hungarian Library in New York, Kis created a safe environment in which participants, often strangers to each other, could connect on a deeper level

through discussions, collective art making, and sharing their experiences with love, trauma, discrimination, and vulnerability. These experiences often stayed with participants after her sessions — love relationships and supportive friend groups emerged from these states of opening up facilitated by Judit Kis.

JUDIT KIS (*1988 | Kiskunfélegyháza)
is an intermedia artist from Hungary who recently completed a studio residency at Residency Unlimited and Artist Alliance inc. in New York City. In 2020 she received the ACAX — Leopold Bloom and Young Visual Art Award, in 2019 the Derkovits Art Grant with an exhibition at the Kunsthalle Budapest. She studied fine art and curating at the Hungarian University of Fine Arts in Budapest and at the Chelsea College of Art and Design in London. Currently, she is pursuing a doctoral degree to explore the social impact of self-defining and self-revealing performances with a focus on self-care, mental health, and alternative healing methods.

ANGELA ZACH-BUCHMAYER (*1975 | Hollabrunn, curator)
lives in Vienna. She has been a member of the Board of Trustees of the Dr. Eva Kahan Foundation since 2021. Previously, Zach-Buchmayer worked for Neuer Kunstverein Wien and the woman association ega, as well as for the Kunsthalle Wien. In addition to her study at the Academy of Fine Arts Vienna, she also attended the postgraduate course Art & Economy at the University of Applied Arts Vienna.

DEDICATED

ILLUMINATED

Screen Test

Małgorzata Mirga-Tas
23 Feb — 15 May (VIE)
19 May — 18 Jun (BUD)

The colorful works of Małgorzata Mirga-Tas depict the rich interior lives of Poland's Romani communities. Cut and modelled into highly embellished textiles, objects and screens, the semi-abstract sculptures and paintings are joyous illustrations of the everyday lives of the artist's family members and friends in her home of Czarna Góra, Poland, one of the longest settled Romani communities in Eastern Europe.

Also used as representations of members of her own Bergitka Roma tribe, the works are often formed of clothes that are worn by individuals dear to the artist.

The highly layered and intricate works are decorated with sequins, feathers and playing cards in an almost pop art form, crafting narratives within the exhibition room and calling attention to the emotional expressions of minority communities.

MAŁGORZATA MIRGA-TAS (*1978 | Zakopane)
is a Polish-Romani artist and activist. In her works, sculptures, paintings, spatial objects and large-format textiles, she addresses anti-Romani stereotypes and engages in building an affirmative iconography of Roma communities. She graduated from the Faculty of Sculpture at the Academy of Fine Arts in Krakow (2004). She participated in several dozen individual and group exhibitions, including the 11th Berlin Biennale (2020), the Art Encounters Biennial in Timişoara (2019, 2021), the 3rd Autostrada Biennale in Prizren (2021), and her works have been displayed at the Moravian Gallery in Brno (2017), the Center of Polish Sculpture in Orońsko (2020), the Museum of Modern Art in Warsaw (2020) and the Rautenstrauch-Joest-Museum in Cologne (2021), among others. In 2022 she represented Poland at the Venice Biennial. She lives and works in Czarna Góra, Poland.

MARIE-ÈVE LAFONTAINE (*1990 | USA, curator)
is the artistic director of the Dr. Eva Kahan Foundation, situated in Vienna and Budapest. She has been the chief curator at Arsenal Foundation, a curator at the Schinkel Pavillon in Berlin and the chief curator at TRAFO Center for Contemporary Art in Szczecin. In addition to her institutional experience, Lafontaine is a regular contributor to online journals and the editor of several solo catalogues of contemporary artists.

Daze

Gergely Kósa
10 Mar — 2 Apr (BUD)

Gergely Kósa creates pictorial memories of his birthplace at 21/a Bulcsú Street, a condominium building in District 13 of Budapest. The turbulent history of the house truly illustrates the bloody and turbulent period of Hungarian history in the 20th century. Citizens and the persecuted, fear of death and indifference, hiding and spiritual fulfilment were all present in this house built on the outskirts of Angyalföld and Újlipótváros. Kósa's paintings, drawings, photographs and frottages take a sensitive approach to the past and present of the place where he lived.

His works are characterized by sociographic thoroughness and subtly objective depiction. We see the present-day residents — they could even be past residents — the spaces, the corridors, the hallway of the house, often from above to get the best possible view of them. Familiar and important people (such as Lajos Kassák, who lived there for a time) and members of Kósa's family also appear.

Sometimes realistic, even photo-realistic, at other times illustrative in approach, the artist's artworks also show strong conceptuality. We sense the genius loci — the spirit of the place — but also the absence of those who lived in the building. An exciting multi-year undertaking, Gergely Kósa's series is an unfinished story — like reliving history.

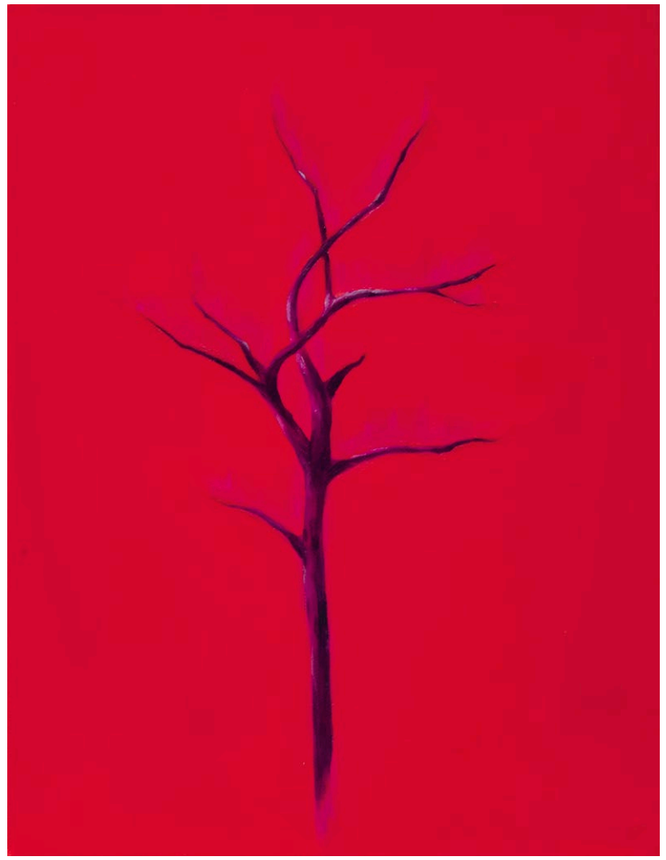
GERGELY KÓSA (•1990 | Budapest)
graduated from the painting department of the Hungarian University of Fine Arts in 2015. His master: Eszter Radák. In 2012 he studied at the Accademia di Bella Arti di Brera in Milan. He has participated in numerous solo and group exhibitions in Hungary and abroad. In 2015 he was awarded the Béla Gruber Prize, in 2018 the Barcsay Prize and in 2022 the Young Painters' Prize.

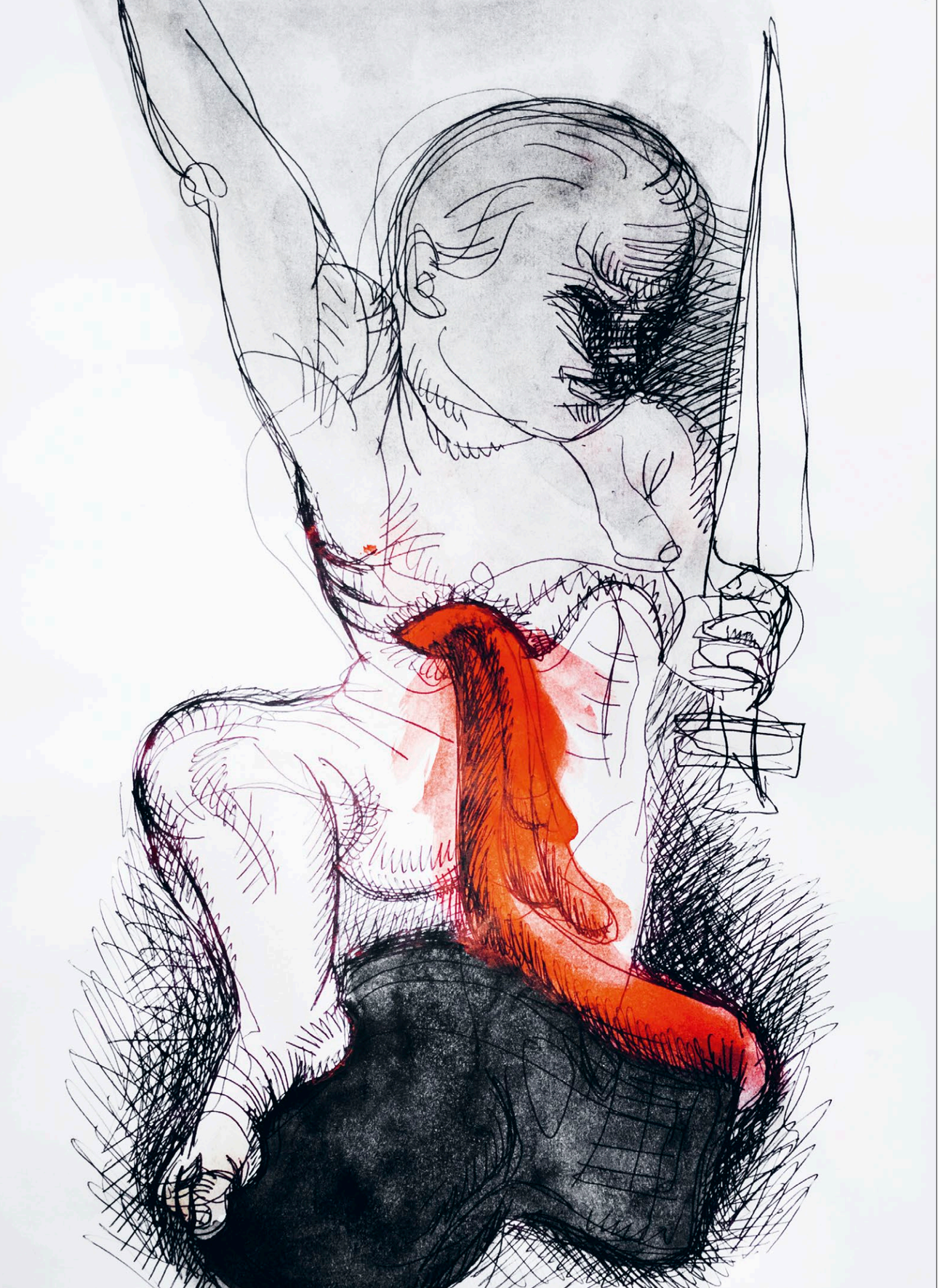
The Carousal of Memory

Csenge Lantos
7—30 Apr (BUD)

Sometimes one resembles an egg floating above the aether and other times one is a dog meandering in its past who now and then becomes a flaming house without windows in the night at the confines of the village by the cornfields it was brick-colored and trimmed with three steps before its entrance with a small ante-room and checkered tiles in the kitchen with a wall tapestry behind a wooden bench and upon it sat Hansel and Gretel with a clock above the door in front of which a child would stand for ten minutes when asked to tell the time and a living room with a red quilted chaise longue on which fevers would be tamed with a cold compress and a broken cross above it which was not yet broken back when father made the little table beside the chaise during his girlhood and the curtains which are gray instead of white with a floral print beside a heavy escritoire with a toy placed high on top of it if they would quarrel in the smaller room with the bed in which two children sleep and a cupboard with a parrot print whose door must be closed to let the streetlamps reflect their amber streaks of light onto the wall and between those streaks grew nightmares of empty black spaces and two people by a shattered window and glass shards on the carpet as the family comes home to a quiet dinner in the front yard with the elderberry faced with the apple tree which had been devoured by hairy caterpillars along with the carrion buried beneath surrounded by loud neighbours whose children they'd coalesce with at the end of the street bordered by the wheat and corn bounded by the ditch with lilacs for Mother's day.

CSENGE LANTOS (*1994 | Kerepestarcsa)
graduated from the Faculty of Arts at the Budapest Metropolitan University in 2016. Prior to that, she was awarded a scholarship to study painting at the École Supérieure des Beaux-Arts de Nîmes in France and at the Eugeniusz Geppert Academy of Art and Design in Poland.





Lviv Diary — Drawings from the War

Vlada Ralko
5—17 May (BUD)

Vlada Ralko is a Ukrainian painter, considered one of the most influential Ukrainian artists both at home and abroad. She studied at the Taras Shevchenko Art School and graduated from the National Academy of Fine Arts and Architecture in 1994.

She works in traditional genres, mainly drawing, but she also frequently publishes writings reflecting on everyday life events with extraordinary artistic and moral rigor. Her most significant work is the Kyiv Diary, begun during the Majdan Square protests and continued ever since, which is considered one of the most important works of contemporary Ukrainian art.

Vlada Ralko's work has been exhibited outside her home country in many prestigious venues, including Lincoln Center in New York, Miami Beach, the Dallas Art Fair, and major galleries in Germany and Austria. In Hungary, she is making her first show at Kahan Art Space.

In February 2022, when the Russians attacked Kyiv, Vlada Ralko and her husband Volodymyr Budnikov had to leave the city. They then lived and worked as refugees in Lviv. Vlada Ralko's works, exhibited in Kahan Art Space, were also made here in Lviv, as a continuation of Kyiv Diary, entitled Lviv Diary. Since the situation in Lviv also became impossible they fled on to Germany a few days ago, where they are waiting for a temporary residence permit.

Vlada Ralko's work was shown at the *Last Minute Ukraine* exhibition at the Venice Biennale 2021. According to critics, her 'drawings bring the Tragédie in her country shockingly close'.

Vlada Ralko, in her introduction to the exhibition at Kahan Art Space, wrote about the current situation: '... Ideas are replaced by propaganda slogans that facilitate the inhuman and sadistic genocide of Ukrainians. It is the artist's job to speak their own mind

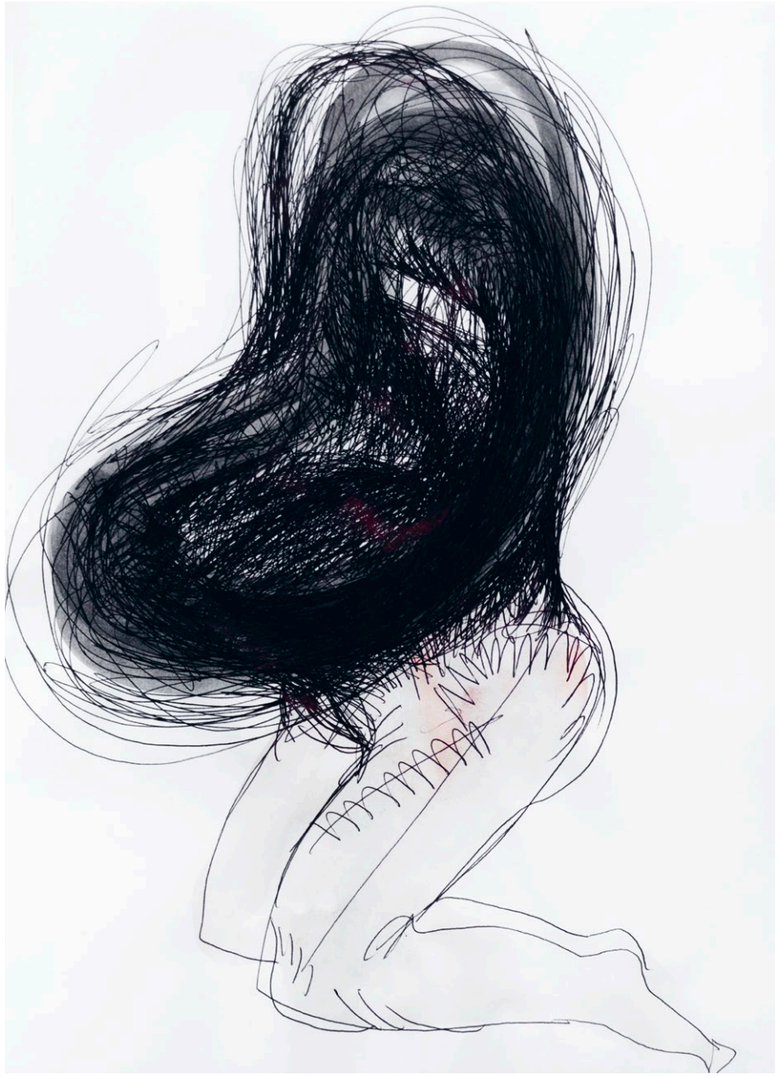
and also to speak out. I make these pictures during the war because I don't want to be silent.'

Vlada Ralko's exhibition in Budapest features 64 drawings of the artist. As she was only able to take a few of her drawings when she fled, it is particularly significant that Kahan Art Space's exhibition includes five of her original works from the bombings. The rest of the works are high quality digital giclée prints, each of which was produced in one copy and signed by Vlada Ralko herself. The paintings will be available for purchase during the exhibition, and Vlada Ralko will donate the proceeds to Ukrainian volunteers who are clearing Ukraine of mines left behind by the Russian aggressors.

VLADA RALKO (*1969 | Kyiv)
graduated from Kyiv Art School in 1987. 1988—1994: Kyiv State Academy of Arts (Fine Arts Department, coordinator — professor V. Shatalin). Member of the National Artists' Union of Ukraine from 1994. Author of research texts, poetry, essays and critical articles about art and its connection with philosophy and politics. Lives and works in Kyiv.

SÁNDOR FELDMÁJER (*1949 | Nagykőrös, curator)
spent many decades in the cinema industry. For 25 years he owned the Vörösmarty Cinema in Kálvin Square. For almost a decade he was the sponsorship director of Szerencsejáték Zrt. He is chairman of the Board of Trustees of Dr. Eva Kahan Foundation.

TIBOR FÉNYI (*1954 | Szolnok, curator)
is a historian, worked as a journalist and later as director of the Hungarian Cultural Institute Collegium Hungaricum in Vienna. Following that, he was a museum director for 20 years. He has been working with the Dr. Eva Kahan Foundation since its inception and is a member of the Foundation's Board of Trustees.



The Making of Earths

Geocinema
25 May — 31 Jul (VIE)

The Making of Earths explores the longue durée of the modern trope that the future is manageable. Following a year-long, documentary-led research, the film traces current efforts made across China and South East Asia to predict the future of Earth's increasingly strange climates, in the shadow of the ever increasing control of land. A chasm widens between the overwhelming experience of those living in uncertainty on the land and the mass of data collected to make a profit from this instability. The film picks up on these themes, subverts the idea of knowing and opens up spaces of disorientation within the paranoid structure of totality instead.

The exhibition will include the premiere of *The Labour of Witnessing*, an audiowork produced in Kyiv since the beginning of the Russian invasion.

GEOCINEMA (Solveig Qu Suess, Asia Bazdyrieva) is a Kyiv-based collective that explores the possibilities of a 'planetary' notion of cinema. Their practice has been concerned with the understanding and sensing of the Earth while being on the ground, enmeshed within vastly distributed processes of image and meaning making. Their work has been shown internationally, including their solo show *Making of Earths* (Kunsthall Trondheim, 2020), and group shows such as *Critical Zones* (ZKM Karlsruhe, 2020/21), *Re-thinking Collectivity* (Guangzhou Image Triennale 2021) and *Sensing Scale* (Kunsthalle Muenster, 2021).Geocinema was the recipient of Digital Earth Fellowship (2018/19), was nominated for the Schering Stiftung Award for Artistic Research (2020) and the Kasseler Dokfest Golden Key Award (2021).

Chinese Academy of Sciences

TOP
Aerial Survey Camera System

Vision Under Construction

Kata Gaál
23 Jun — 23 Jul (BUD)

‘It is important for me that my ideas are inspired by personal readings of my own experiences or some other phenomena.

In the past, I was mostly concerned with the examination of prejudices and stereotypes related to changes in social and gender roles, the position of women, but also that of men.

At present, I am mainly investigating women’s individual paths to empowerment, their mating habits and the conflict situations inherent in these. My other topics focus on the observation of social influences on children, such as parental responsibility, upbringing and families without role models. I am interested in the unstable tendencies generated by social influences that shape identity and gender roles in our time, and how the media and the digital world can influence the individual. I believe that the existence of a work of art is legitimized by the relevance of its content in a given era. And I want to leave it up to the viewer to decide this by asking themselves the questions posed by my work.’

KATA GAÁL (*1984 | Budapest)
lives and works in Budapest. In 2017 she graduated from the Hungarian University of Fine Arts in graphic design. In 2014 she was among the prize winners at the 26th Miskolc Graphic Art Biennale, in 2015 she received the Viktor Olgyai Prize and in 2017 she was invited to the 3rd Óbuda Fine Art Exhibition, where she won the Grand Prize. She has participated in several group and solo exhibitions; in 2020 and 2022 Várfok Gallery exhibited her works at the Art Karlsruhe International Contemporary Art Fair and she is a regular participant of Art Market Budapest.

VIKTÓRIA FEKETE (*1976 | Miskolc, curator)
received her degrees from the University of Miskolc (museology), the Hungarian University of Applied Arts (art manager) and MOME (art management) in Budapest. Currently, she is the art manager and gallery director of INDA Gallery.

Vision Under Construction

My Explosions

Yuriy Musatov
25 Jul — 30 Jul (BUD)

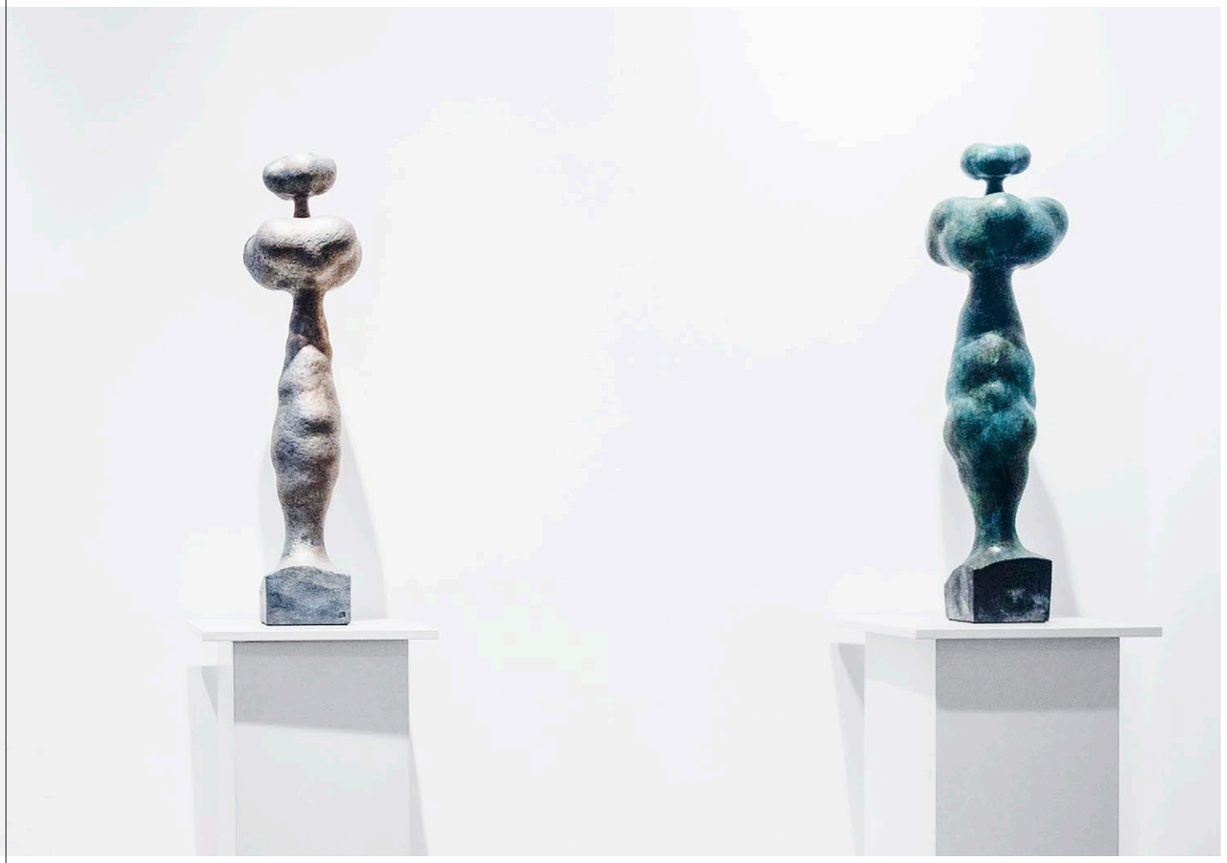
The *My Explosions* project has a very tragic social color and personal connotation. Yuriy Musatov uses the visual ‘petrification’ of dynamic structures, a frenetic movement that leads to a priori destruction. However, in this case we are dealing not so much with this ‘frozen destruction’ as it seems at the first glimpse, but as the need to rethink the moment of it.

Yuriy Musatov claims that his project is also about dreams and reality. Often, we are afraid of nightmares, worrying that they might come true.

Yuriy Musatov has been seeing nightmarish war dreams of explosions and destruction since childhood and has begun to translate them into reality in the form of sculpture. Today, at a time of war, these sculptures are a reminder of the link between a terrible dream and an even more terrible reality. They also remind us that it is worth listening to ourselves, to our intuition, because many people were able to somehow foresee the upcoming monstrous events, but not so many people could believe that they would take place.

Musatov gives us the opportunity to rethink the moment that precedes destruction — by just a blink of an eye before it would occur.

YURIY MUSATOV (*1981 | Ukraine)
graduated from the Lviv National Academy of Arts in in 2008. In 2001, he graduated from the Sumy Higher Arts and Culture College named after Dmytro Bortnyansky. He is a professional member of the UNESCO International Academy of Ceramics (Geneva) and the National Union of Artists of Ukraine since 2017.



Uncool Suburb

Lorenz Wanker
6—11 Sep (Parallel Vienna)

In his exhibition *Uncool Suburb*, Lorenz Wanker takes a critical view on the living environment in the suburbs of Vienna.

The artist focuses on the often-unnoticed parts of the ‘Austrian dream’, which, in this context, should be understood as the stereotype of the peaceful family home plus garden. Between the idyllic family home, goody two shoes-ness, prohibitions and separation, the artist is looking for the modern suitability of this lifestyle.

LORENZ WANKER (*2000 | Vienna)
has been studying digital arts at the University of Applied Arts in Vienna since 2022. In his artistic practice he works with often-overlooked and repressed topics of everyday life and amplifies them to their deserved contextual depth. Therefore, he prefers to operate within the expanded medium of image and tries to transfer the conventional methods of drawing and painting into present time with the help of laser technology, metal construction, photography and video.

Flower Smuggler

Diana Tamane
7 Sep — 13 Dec (VIE)

The exhibition revolves around the story of Diana Tamane's grandmother, who once became a 'flower smuggler'. The artist's grandmother was accused of possessing contraband when she crossed the border between Latvia and Russia with two flowerpots that she had planned to take to the Abrene cemetery, where her grandfather was buried.

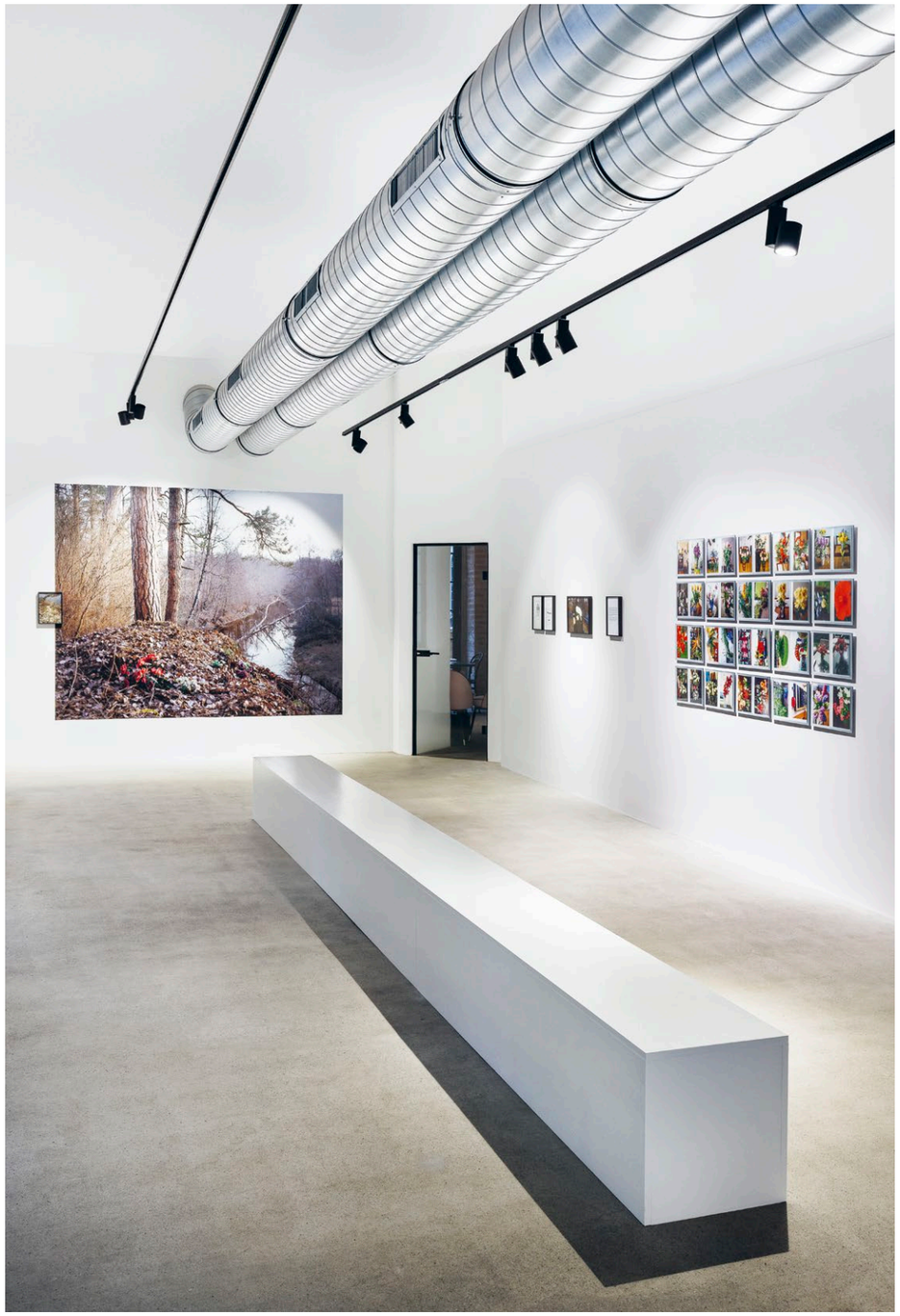
Once part of Latvia, the city of Abrene was incorporated into the USSR in 1945, and is still part of the Russian Federation today. While uncovering the personal experience of an individual and a family, the project demonstrates how historical events and transfers of power can have lasting consequences affecting contemporary society even today.

The exhibition combines flowers photographed by Tamane's grandmother — flowers are the main subject of her photo albums — and documents that her grandmother received from the Federal Customs Service of Russia, as well as photographs taken by the artist of the cemetery in Abrene — the resting place of her ancestors (*Flower Smuggler*, 2017—2019).

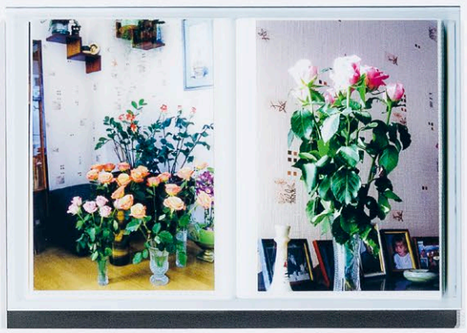
In addition, in the sound work from the series *I'll tell you everything I remember* (2019—2021), the artist's grandmother recalls memories of her childhood home in post-WWII Abrene, going into details of daily life, its joys and mundanity alike, from a child's perspective, where post-war grievances and political and economic transformations, such as the Soviet collectivization of agriculture provided a predominant background.

DIANA TAMANE (*1986 | Riga)
lives and works in Tartu. In the artist's works, family albums, documents, and private correspondence are transformed into catalysts, making it possible to reveal not only touching autobiographical stories but also apt portrayals of society and how a complex political history and presence intertwines with the needs and dreams of ordinary people. Tamane graduated from the Tartu Art College, the LUCA School of Arts, Brussels, and the HISK post-academic programme, Ghent. In 2020, with APE, she published Flower Smuggler, which has received the Author Book Award at Les Rencontres d'Arles Book Awards and been shortlisted in the Paris Photo-Aperture Foundation PhotoBook Awards. Her works have been exhibited at the first Riga International Biennial of Contemporary Art, the Contemporary Art Centre, the contemporary art festival 'Survival Kit', the S.M.A.K Municipal Museum of Contemporary Art, the Winterthur Museum, the Kathmandu Triennale and elsewhere.

INGA LACE (*1986 | Latvia, curator)
is a C-MAP Central and Eastern Europe Fellow at MoMA, New York. She has been a curator at the Latvian Centre for Contemporary Art since 2012 and was a curator of the Latvian Pavilion at the Venice Biennale 2019 with the artist Daiga Grantina (co-curated with Valentinas Klimasauskas). In 2015/16 she held a Curatorial fellowship at the Appel Arts Centre in Amsterdam after finishing her Curatorial programme. She has been a co-curator of the Allied — Kyiv Biennial 2021 (as part of the East Europe Biennial Alliance) and a co-curator of the 7th—10th editions of the contemporary art festival 'Survival Kit' (with Jonatan Habib Engqvist in 2017 and Angels Miralda and Solvita Krese in 2018/19, Riga).



Flower Smuggler



Very Me, Close to You

Anita Frech／Miša Marek
8 Sep — 1 Oct (BUD)

The idea of presenting the artists Anita Frech and Miša Marek in this exhibition is based on a fundamental similarity of their works: although they differ greatly in the media they work with and their discourses are not alike, they coincide in the use of photography as a means of self-expression and it is this fact that provides the driving principle underlying this exhibition, where — jointly with photography — different formats such as film and drawings are presented.

Photography is the most direct medium any artist has at his or her disposal. Compared to other, conventional media, it represents — by virtue of its immediacy — the form of self-expression per se.

Nowadays, the level of immediacy made possible by mobile devices allows an increased (and accelerated) production (and distribution) of images of people's daily environment, leading to the proliferation of new forms of self-representation.

When looking at the photographic images, it is fascinating to ponder over who is behind the camera and how the pictures reflect the author's thoughts (if it is true that we think in images …). By means of the images, the viewer attempts to figure out the symbolic meaning or the message of the reality portrayed.

The photographs by Anita Frech and Miša Marek cultivate forms of self-expression with very different results; while Frech's work is easily associated with the languages of cinema and fashion, Marek creates photographs with traits that approach a rather literary universe. Anita Frech frequently works with series of photographs that resemble fragments of film scenes. The formats of her photographs induce one to associate them with stills taken of a hypothetical film shooting. Some of them are titled *self-performative photographs* and, indeed, they are photographs taken during some performance

presented by the artist. It is interesting to observe how the artist stands on both sides of the camera: looking/photographing (in the sense that she prepares the site, the costumes, the whole *mise-en-scène* and takes the photo) and posing/being photographed (even if, as we know it from comments, in many cases the artist acts, rather than poses). The word 'performative' in the title of her works emphasizes the idea of continuity in time, which automatically associates her works with the language of film. On the other hand, Anita Frech's work is also linked to the world of fashion, but not simply by the changing costumes that appear in the portraits (costumes which, certainly, are as well taken care of as any other element of the settings); rather, similarly to contemporary fashion shows, Frech's images are conceived in such a way as to immediately attract the eye. These images are attractive, effective and make a lasting impression. They have a pure advertising impact: they are as seductive as fashion itself.

The other part of Anita Frech's work which is shown in the exhibition and which contrasts with the character of her photographs, are the drawings of different forms that possess a character almost opposed to the photographic images. Monika Pessler[(1)] makes an interesting point by associating Frech's drawings with the surrealistic *écriture automatique*. The artist herself has explained on some occasion how she tries to withdraw mentally during the process of creation, not allowing herself any rational reflection, something which is the complete opposite of the process of elaboration of her photographs, where the exercise of control is visible down to the slightest detail.

These drawings frequently show hybrid figures resembling animalistic, strange beings with prolonged extremities or abstract organic shapes, revealing an interesting contrast: the opposition between the exhibitionism and the voluptuousness of the artist's photographic work and the intimacy and the introspection of her drawings. Marcel Proust has stated that photography is the art which reveals that life consists of an abundance of fleeting moments.

This reflection can be associated with the literary character that defines the work of Miša Marek.

Miša Marek's photographs have the capacity of capturing moments that combine in a narrative. She's a real story-teller. As opposed to Frech, the artist does not appear in the images and many of her photographs hint at absences. Marek frequently portraits empty spaces, places that have been abandoned, she shows belongings and leftovers of somebody who is not there

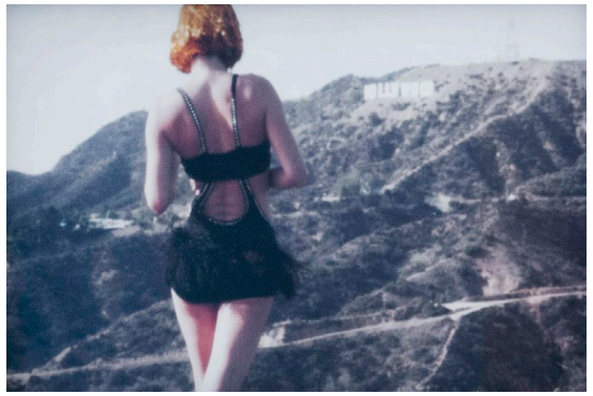
anymore, corners of a house with bits of clothing, shoes and other personal items, an open cupboard with dresses that somebody once wore … And through the contemplation of these images the viewer recreates stories charged with emotion: the sadness of abandonment, a sense of the irreversibility of time, nostalgia for a time one knows will never return … It is pure literature.

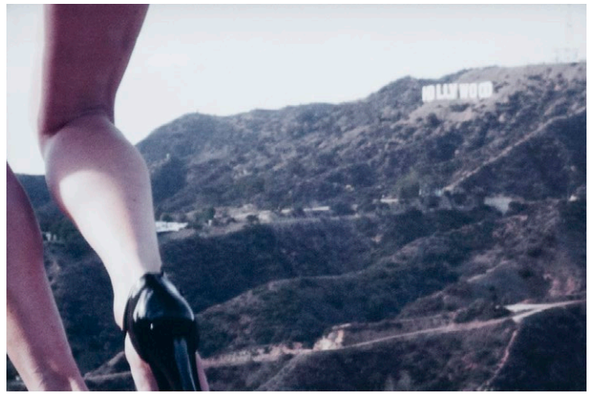
Together with the photographs, Marek presents a film in loop composed of succeeding parallel images taken from the movie *The Misfits* by John Huston, and from contemporary slides and photographs. Whilst contemplating this mixture of images one goes on to guess the contrast between public space pertaining to an environment considered male and domestic space pertaining to an environment considered female. One sees legendary scenes from the film by John Huston, such as the confrontation of Clark Gable with wild horses — physical fight as a form of domination — and images of interior spaces with Marilyn Monroe acting — a perfect realization of the longings of a male audience. One also sees posters of romantic films of love, plaques commemorating famous men on the side of the streets, shop windows with clothing and shelves with fine stockings affirming femininity … All of this subtly exhibiting the gender roles and stereotypes, as well as the perverse mechanisms by which fiction and reality reinforce each other.

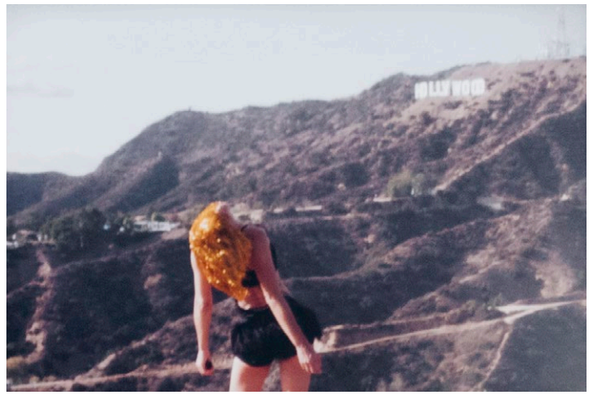
And, in the midst of all this mixture, the explicit narrative starting with the images of a Viennese *Tabaktrafik*(2) on the door of which one sees flowers of condolence, followed by an image of a cemetery. It is the shop where a woman was locked in and burnt by her partner, something that happened in the year the artist made the video. Marek titles the film *number 29*, referring to the number of women murdered by male chauvinist violence in Austria up to that time of the year.

(1) Monika Pessler:
Anita Frech: Ausgeliefert und einverleibt, 2021

(2) *Tabaktrafik*: small shop selling newspapers, cigarettes and similar goods







MIŠA MAREK (•1979 | Prague)
was guest student at the University of Applied Arts, Academy of Fine Arts, Vienna Art School, and Schule für unabhängigen Film Friedl Kubelka (Short texts, film, video, visual and performative photography). Since 2014 Marek has been collaborating with The Soap Room, Innsbruck. She lives and works in the Czech Republic and Austria.

ANITA FRECH (•1973 | St. Pölten)
is an Austrian contemporary artist. Frech works with various media such as painting, photography and film. She has had several solo and group exhibitions at WUK Vienna, Kloster Und Krems and the Centre of Contemporary Art in Torun, Poland. In 2012 Frech opened the offspace Bäckerei Wimmer. She lives and works in Vienna.

PIA JARDÍ (•1962 | Barcelona, curator)
Art History Degree (Facultat de Geografia i Història, Universitat de Barcelona) and Master de Médiateur Spécialiste d'Art Contemporain (Centre National d'Art Contemporaine, Grenoble); Scholarship of Departament d'Arts Plàstiques, Generalitat de Catalunya; Doctoral Course 1999/2000 'Ensenyament i aprenentatge de les Arts Visuals' (Facultat de Belles Arts, Universitat de Barcelona); Lector at Hauptuniversität Wien (Institut für Romanistik).

Postseason

Josipa Krolo
6 Oct — 29 Oct (BUD)

Josipa Krolo is exhibiting a total of fourteen paintings at the Kahan Art Space in Budapest. Related both in their themes and styles, the Postseason series consists of diptychs arranged into pairs at the exhibition. The linear graphic style that rules out the possibility of picturesqueness just as the 'minimalism' resulting from homogeneous surface zones and the discarding of details are characteristics of each piece, but especially of the two paintings of the *Tennis Court Firule Split*, the earliest pieces in the series. The vision of the clay tennis court created only by the white lines on the ground was painted in Leipzig, in 2019. On its twin piece 4 rows of chairs from the stands can be recognized.

The motif of empty rows of molded chairs returns in the 2020 version *Ferry* (Trajekt) — painted in yellow-green shades — and even in the video piece. A similar visual motif can be discovered in Albert Renger-Patzsch's works. The main visual themes of this artist, a representative of the German New Objectivity, are industrial products photographed from unusual perspectives or using narrow fields of view, and creating decorativeness by the multitude and seriality of factory products.

The lack of people in tourist venues strengthens the alienation effect created mainly by the use of cold colors predominantly mixed with white. The year is 2019, which is also spine-shivering from the point of view that the works depicting these deserted spaces were created before the outbreak of the great pandemic that made tourism impossible. In this sense, the paintings predicted the future.

The piece *Where is the Lifeguard* focusing on the construction inevitably recalls Andreas Gursky's photo *Rhine 2*, a deep and dramatic reflection on human existence and our relationship with

nature in the third decade of the 21st century. Gursky, just as Josipa, retouched every disturbing element that could represent people or living creatures.

The fourteen paintings harmonize with each other not only in their themes but also in their styles: the color saturation of the paintings is extremely low, and the images are reminiscent of old, sun-kissed, faded photographs depicting empty spaces without any human presence, unused objects left behind from a visionary childhood, and the industrial environment from the lives of imaginary parents and grandparents.

Through particular objects (a toy car, inflatable beach castle, a slide, a molded plastic sandal produced in the local factory) these paintings recall the past with a mixture of irony and nostalgia, a past in the artist's hometown, Split, with more favorable life opportunities than those the present can offer.

In the works of Josipa Krolo not only the cut-outs are special but also the perspective from which the tourist paradise is presented: the perspective of local residents with their own social issues, the shrinking space in which the residents of immense coastal cities can live their everyday life, as well as a series of economic crises, resulting in anxiety. These elements, together with recollections of good memories, create a life-like and authentic testimony about the space and age surrounding the artist.

JOSIPA KROLO (*1992 | Split)
studied at the Facultat de Belles Arts at Universitat de Barcelona and at the Arts Academy of Split where she obtained her MA in 2018. She had several solo and group exhibitions both in Croatia and abroad including the solo show *Postseason* (Gallery PM, Zagreb), *JADRAN — Croatian Artists in the Cultural Summer* (Kunsthalle Trier), the 6th Biennial of Painting (House of Croatian Artists, Zagreb), Art Zagreb (Technical Museum Nikola Tesla, Zagreb), *Adorn* (1831 Gallery, Paris), *Independent Biennial* (Cankarjev Dom, Ljubljana). She is a member of the Croatian Association of Artists. She participated in The De/construction of the Painting, art residency in Leipzig and the Cite des Art Paris residency. She is a winner of the ArtConnect Unseen Award.

MARIE-ÈVE LAFONTAINE (*1990 | USA, curator)
is the artistic director of the Dr. Eva Kahan Foundation operating in Vienna and Budapest. She has been the chief curator at Arsenal Foundation, a curator at the Schinkel Pavillon in Berlin and the chief curator at the TRAFO Center for Contemporary Art in Szczecin. In addition to her institutional experience, Lafontaine is a regular contributor to online journals and the editor of several solo catalogues of contemporary artists.

Waving Lines

Márton Romvári
3 Nov — 7 Jan 2023 (BUD)

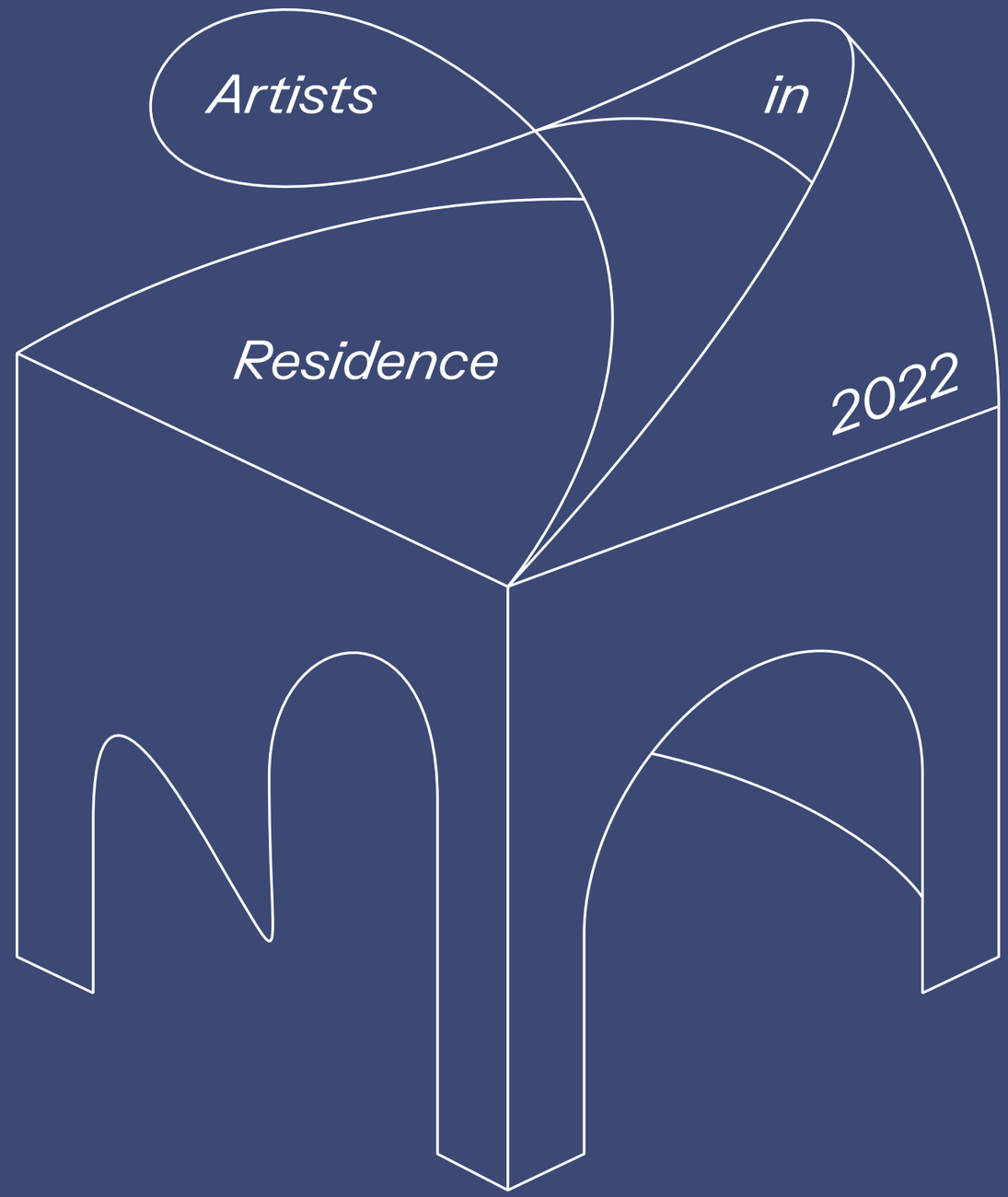
The harmonious unity of curves, lines, and layers characterizes the paintings exhibited at the Kahan Art Space. Márton Romvári's abstract works reveal external and internal worlds, micro- and macrocosms, which convey the experience of the spatial dimension evolving from plane representations. Vigorous gestures and intense processes come to life, fed by pulsating energies. The dynamic trends in the development of forms that can also be found in nature are broken down into their elements from interconnected motifs. In the image fields, these create the impression of fragmentation, yet, they emphasize the possibility of creating unity again. The forms formed from the fragmented lines enter a discourse with the works' receivers, guiding the viewer's eyes and making them guess how the entanglements were constructed from the bars. So, the imaginary extensions of the shapes appearing in the paintings are created through interaction with the receivers. The rules set by visuality also acquire the quality of temporality, so the images unfolding in the present, before our eyes, can also be interpreted as symbolizing human relationships and interactions, which can also run their full course from the first meeting to a separation and a reunion.

The eternally curious and experimental Romvári was born in Budapest in 1975 as a third-generation artist. In 2001 he graduated from the painting department of the University of Fine Arts in Budapest. Since then, he has constantly been looking for opportunities to transition between different genres of fine art. Romvári is an artist who also looks towards sculpture and plasticity. His exhibition at Kahan Art Space presents novelties in the genre of painting regarding not only his own oeuvre but also with regards to the history of contemporary painting. The ever-renewing artist

changes his painting method and style every few years, creating his works with a fresh approach according to his own rules. Starting from the organic and geometric abstract tradition, he builds on the antecedents of both domestic and international painting, moving from reductionist and expressive modes of expression to the representation of lines and curves, then to their disintegration and re-entwining. The fog-like spots appearing on the inner image fields create cosmic spaces that can be interpreted both as microscopic units or as horizons showing infinity. Various rasterized and rubbed layers providing a pastel effect are applied to wooden boards or canvases with acrylic and oil paint, opening up horizons and emphasizing the striking, often brightly colored mists and the shapes that appear in them. The relationships created between lines, points and curves in the interior image fields are often reminiscent of faces and anthropomorphic gestures, bringing the viewers closer to the paintings. The surfaces bearing robust graphic and even calligraphic features have an apparent painterly effect characterized by the refined elegance of abstraction.

MÁRTON ROMVÁRI (*1975 | Budapest)
graduated as a painter from the Hungarian University of Fine Arts in 2001.

RÉKA FAZAKAS (*1979 | Debrecen, curator)
was born in Debrecen and is currently living in Budapest. She graduated from the Faculty of Humanities of the University of Debrecen. Between 2006 and 2010 she was one of the founding members of MODEM in Debrecen, where she organized exhibitions. She has been working at the Kunsthalle since 2011. In 2012 and 2013 she coordinated exhibitions at the Hungarian pavilion of the Venice Biennale. Since 2016, she has been the curator of DERKÓ exhibitions, which showcase young awardees (under 35) of the Derkovits scholarship. She regularly publishes on contemporary art exhibitions.

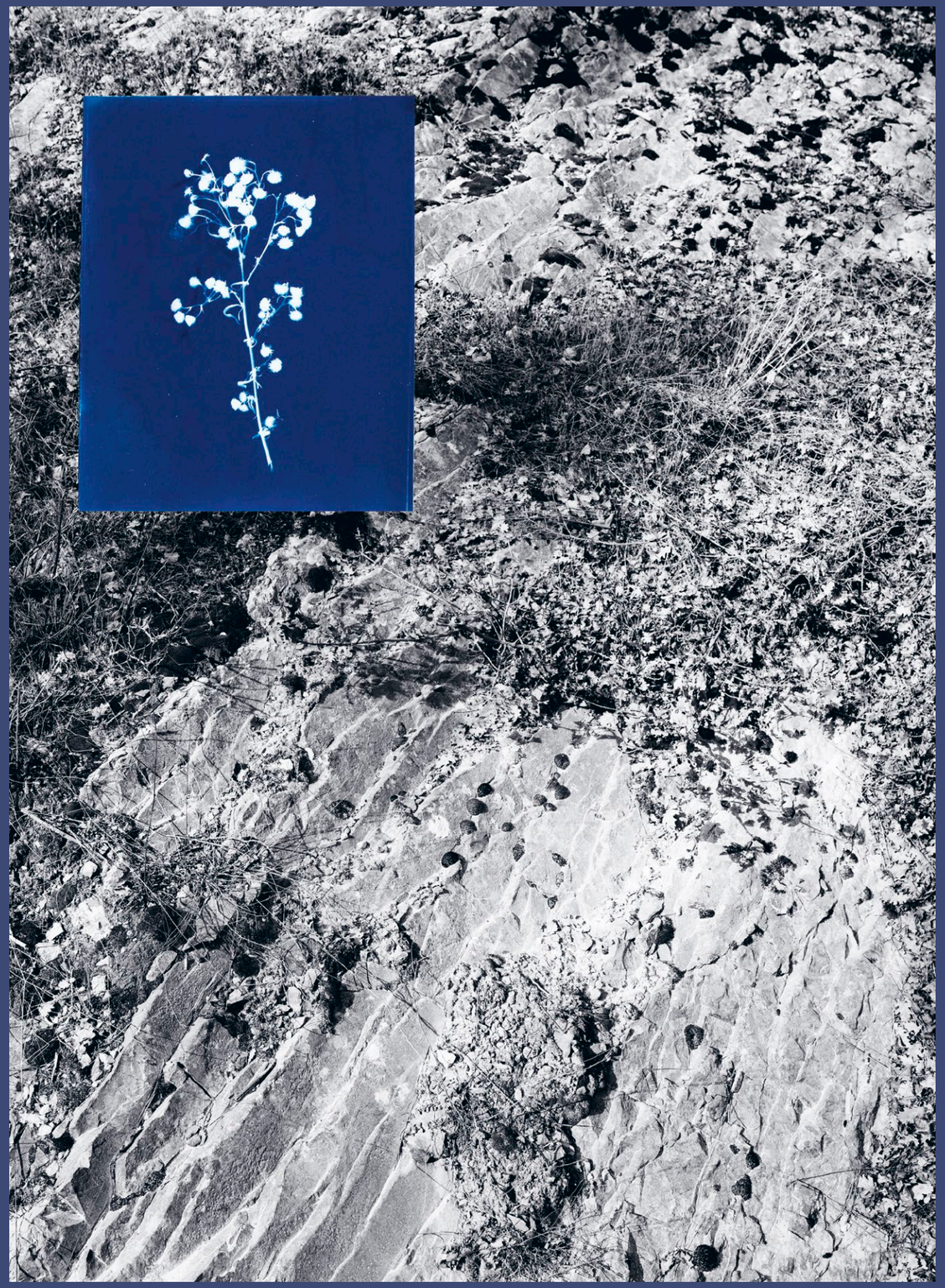

Artists
in
Residence
2022

Glorija Lizde

Glorija Lizde (*1991 | Croatia) is an artist working primarily with documentary and staged photography whose practice questions concepts of belonging, genealogy and memory. She obtained her Bachelor's degree in Film and Video at the Academy of Arts in Croatia and a Master's degree in Photography from the Academy of Dramatic Art in Croatia.

Lizde's works were shown in both solo and group exhibitions including the O21 OSTRALE Biennale, the Art Quarter Budapest, the Robert Capa Contemporary Photography Center in Budapest, the Benaki Museum, the Rich Mix Cultural Center in London, the QUAD Gallery in Derby etc.

Her works are part of private and public collections, the Erste Bank foundation collection among them. Lizde participated in the 1st and the 4th cycles of PARALLEL — European Photo Based Platform and was nominated for the World Press Photo Joop Swart Masterclass 2020. She is the winner of Elle Artist of the Year 2020, as well as a participant in the Dr. Eva Kahan Foundation's Artists in Residence Programme 2022. Lizde was awarded the Radoslav Putar Award 2022 for best young contemporary artist in Croatia.

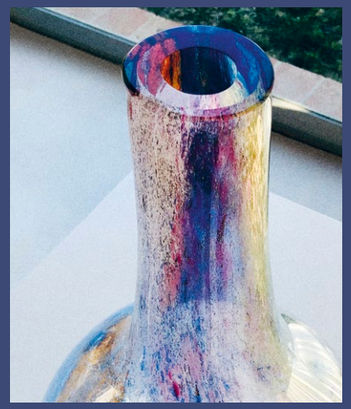


Theresa Volpp

Theresa Volpp (*1988 | South Germany) is an abstract painter currently based in Zurich and Berlin. Volpp got her BA in Design in Hamburg and graduated with an MFA from Goldsmiths University of London in 2016.

After moving back to Germany, she studied in the class of Katharina Grosse at Kunstakademie Düsseldorf where she focused on her painting practice.

Among recent solo and group shows, she exhibited at Kunstverein Lippe, Kunsthalle Düsseldorf, Schaufenster Berlin, Trafo Gallery Praha and Residency Unlimited NYC. Volpp was recently featured in Sleek Magazine (Berlin), Bazaar Germany and Office Magazine (NYC).



Zsombor Sáli

Zsombor Sáli (*1989 | Budapest) is a painter currently based in Vienna. He studied at the Academy of Fine Arts Vienna and graduated in 2017. After completing his studies, he received the Academy's work stipend over the course of a year and took part in the Artist in Residence Programme of N.A.C. in Rotterdam/NL. His work has been exhibited in Austria, the Netherlands and the USA.

Sáli's painting practice is based on his everyday surroundings. He uses both analogue and digital techniques and is interested in the images and visual fragments perceived by the human mind before fully recognizing a subject. His artistic process includes a lot of visual analysis. This involves looking closely at subjects, as well as approaching them through different media like photography, drawing and digital image editing.

The Kahan Residence Programme allowed him to experience Chianti's dramatic change of seasons throughout April and incorporate the special shift of colors in his work. While working 'en plein air', he explored the region's visual transition from eerie and seemingly dead tree formations to almost kitschy, lush greens.

Tadeáš Kotrba

In 2012 Tadeáš Kotrba (*1986 | Czech Republic) graduated from the Academy of Fine Arts in Prague, where he studied printmaking and painting. He spent a year before that in exchange stay at CSM in London. Since then his works have been exhibited at solo and group exhibitions and are part of private and institutional collections both in the Czech Republic and abroad. He lives and works in Prague.

The enduring theme of his work revolves around the path that we take both as individuals and as a community, and the different obstacles we must overcome in that process. His paintings most commonly depict figures in a landscape who come into contact with these either manmade or naturally occurring obstacles. The artist's landscapes are inspired by his travels in East and South Asia as well as Europe.

Currently, he works with his father, the late sculptor Marius Kotrba's sketches. The drawings his father made in the last year of his life often feature legions of demons and angels, chaos but also resolution. Tadeáš has used these sketches, in part or in their entirety, as the basis for his own paintings. He has been seeking to maintain an ongoing dialogue with his father and to develop a new narrative through these works.

Adrianna Zielińska

Ada Zielińska (*1989 | Puszków) is a Warsaw-based visual artist working primarily with photography, video, and installations. She graduated as a Media Art major from the Warsaw Academy of Fine Arts, and the Institute of Creative Photography in Opava. During residency in Tuscany she started working on an exhibition that took place this September during the Warsaw Gallery Weekend.

Martin Maeller

Martin Maeller (*1990 | Neustadt an der Waldnaab) lives and works in Berlin. Martin Maeller examines questions of identity, sensitivity and vulnerability, and addresses the relationship between private and public mourning. His artworks are based on personal memories, mythology and pop culture to explore collective experiences of loss, processes of alienation, and the search for belonging. His sculptures function as expressions of queer grief, drawing form and content from nonconforming processes of commemoration.

Monika Grabuschnigg

Monika Grabuschnigg (*1987 | Feldkirch) works with a variety of media while continuously returning to clay. The tactility of this material offers a contradiction to the digital age. She processes familiar objects into installations and sculptures by engaging with popular culture, philosophy, memory and dream. Contemplating the darker aspects and essence of life, the artist explores how external forces shape the values, beliefs and desires that dictate our fundamental understanding of our very own being.

In 2020 and 2022, Grabuschnigg was awarded a grant of Stiftung Kunstfonds Bonn, in 2018 she received the Berlin Art Prize. Her works are represented in international private collections and several public institutions including the State Museum Vorarlberg and the Graphic Collection of the Academy of Fine Arts, Vienna.

Maciej Nowacki

Maciej Nowacki (*1991 | Poznań) is a visual artist based in Warsaw. His practice focuses on the medium of painting. On one hand, he explores the material and accidental nature of the medium and, on the other, he is interested in the illusive qualities of painting, thus, the images he creates are based on the tension between these two aspects.

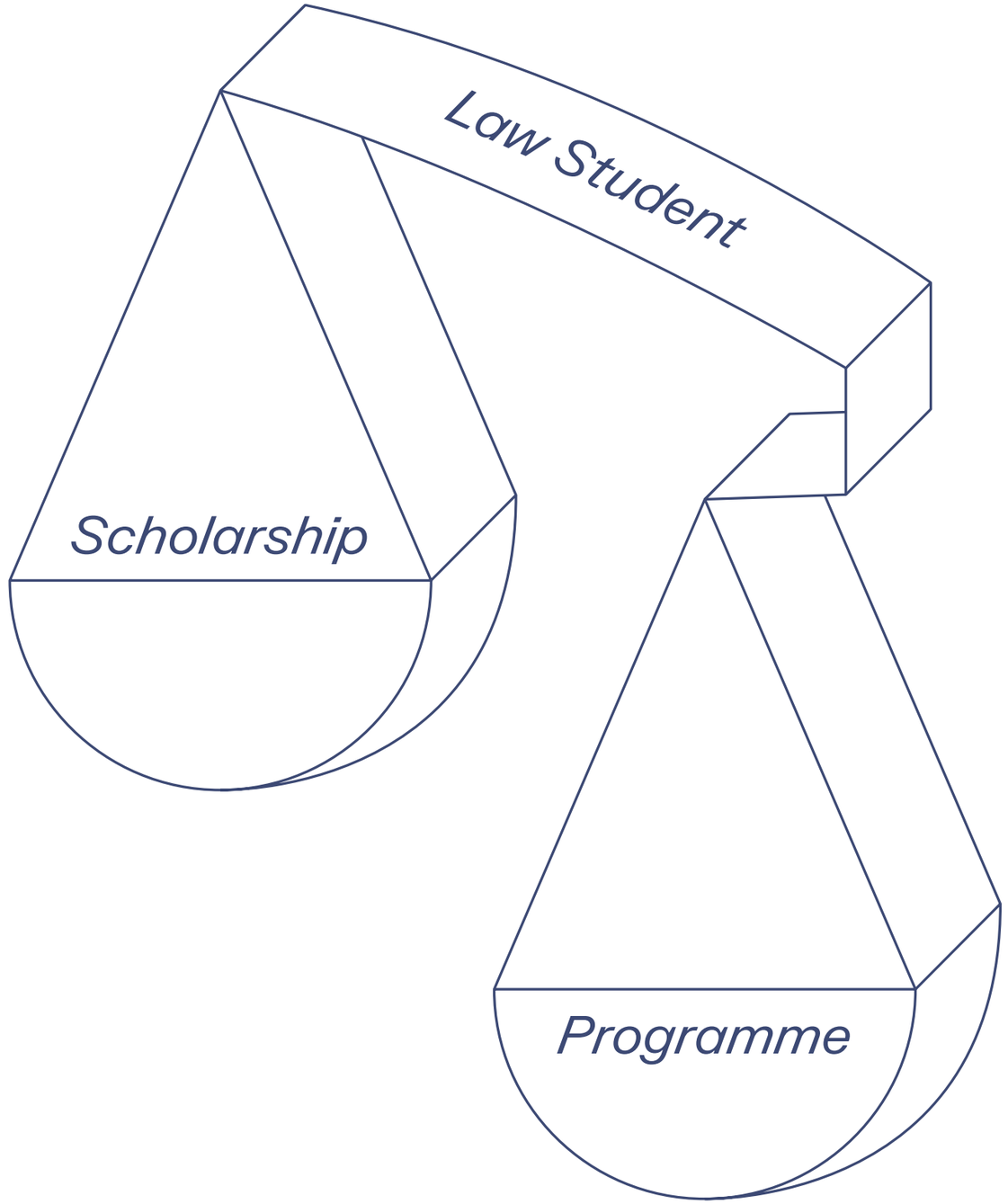
In his practice, Nowacki examines and uses various historical sources in order to build non-linear narratives which pose questions about contemporary masculine identities. He aims to rethink and rewrite history through painting and to reclaim it from a queer perspective.

Stefan Reiterer

Stefan Reiterer (*1988 | Waidhofen an der Thaya) lives and works in Vienna. He graduated from the Academy of Fine Arts, Vienna in 2012. His work reflects the presence of digital images and the translation process from analogue to digital and vice versa through painting. He also works with painting that spatially extends and thus shapes its exhibition room. He is represented by the CRONE gallery and together with Axel Koschier he organizes the artist-run space ‘new jörg’.

Lorenz Wanker

Lorenz Wanker (*2000 | Vienna) has been studying digital arts at the University of Applied Arts in Vienna since 2022. His art focuses on often-overlooked and repressed topics of everyday life and amplifies them to their deserved contextual depth. Therefore, he prefers to use the expanded medium of image and tries to transfer conventional drawing and painting methods into our present time with the help of laser technology, metal construction, photography and video.


Law Student
Scholarship
Programme

Law studies are extremely popular in Hungary, with an average of 4,000 students applying for admission to eight universities every year. In previous years, only fifty of them received tuition fee waivers, but currently around 200 students do. The rest have to pay an annual tuition fee equivalent to about two months' worth of the average Hungarian salary. The basic requirement for admission is for the students to have passed an advanced level GCSE exam and a language test. These are obligatory so lacking of them, they will not be admitted even if they can and are willing to pay their tuition fees.

However, no one from the economically underdeveloped parts of the country, where there are no high-quality grammar schools, has been admitted to law school for years. In Hungary, tuition fee exemption is based not on social status, but on academic excellence. As a result, there have been no law students from the Roma minority, which makes up 8% of the country's population, for many years.

Either the small number of Roma students could not get the required extra grades (which can be achieved without extra costs almost only by students attending elite grammar schools, and only through paying extra tuition fees for students studying in any other schools), or they did not receive scholarships, which made it impossible for disadvantaged students to finance their university studies. Lawyers of Roma ethnicity are much needed, as they can provide significant help to the most disadvantaged and often most victimised minorities, and because they are familiar with their customs, culture and way of thinking. If young Roma people cannot have a career in law, it will be much more difficult to integrate the Roma minority as a community and to raise the social status of disadvantaged Roma individuals. This is the situation that the Dr. Eva Kahan Foundation wants to help with by its own means, as we are convinced that we are true to the memory of Dr. Éva Kahán if we take action against social inequalities, academic segregation and injustice.

Dr. Éva Kahán was a lawyer. She grew up in communist Hungary and experienced first-hand what it means for an individual to be deprived of their freedoms by their own state. She developed a strong

sense of justice at an early age and, as a result, decided to dedicate her professional life to these causes. She studied law in Budapest, then worked as a lawyer, first in Hungary and later in Vienna, where she and her family eventually moved. Even after Hungary embarked on the path of liberal democracy in 1989, it remained clear to Dr. Éva Kahán that freedom in society does not occur by itself but must be fought for again and again. This is why we provide support to the most vulnerable minority groups, so they can educate and, if necessary, defend themselves and their peers.

The poorest regions of Hungary are in the north-eastern part of the country. In many rural settlements, the ratio of the Roma population is significantly higher than the national average. Schools are becoming progressively segregated: as the proportion of Roma pupils increases, non-Roma parents enrol their children in educational institutions in other settlements.

Unfortunately, it is very rare to find settlement- or school-level desegregation and inclusion programmes in Hungary. It is common for Roma pupils coming from an underprivileged environment to be automatically classified as pupils with special education needs and receive much lower standard education than others, making their later lives very difficult.

It is a minor miracle if someone studying at a segregated school in a deprived area can continue their studies after primary level education and go on to vocational training. 4—5 Roma students per county (there are 19 counties in Hungary and the country has 10 million inhabitants) take the GCSE exam each year, and only a small proportion of them go on to study at a college or university. Nevertheless, every year there are 2—3 Roma children who want to become lawyers. They are helped by the Dr. Eva Kahan Foundation.

In the course of its work, the Foundation has had to face the fact that scholarship holders need more help than the usual support. The simplest issues may include that they do not have a computer, are not aware of how extremely expensive their textbooks are, and that sometimes they need to devote more time and energy to their

studies than they expected, because what was considered an outstanding achievement in their high school may be little compared to other schools.

The Foundation, therefore, provides personal tutoring to its scholarship holders. There are further difficult problems to be solved: it is common for a Roma student with strong racial marks not to be accepted for an internship because of a prejudiced environment, so we have to find a place for them. But there is also another problem. Namely, that — under the Hungarian system — students do not get paid for the work they do during their compulsory two-month summer internship, the dormitories are closed during this period, and there are several more issues that need to be tackled. The Dr. Eva Kahan Foundation works with scholarship holders on a long-term basis: students who meet their academic obligations are supported until they graduate.

We consider the work we have done since 2015 to be a success: the holders of the Dr. Eva Kahan Foundation legal scholarship are highly motivated, hard-working and successful, with a drop-out rate of less than 10%. The grades of almost all of our scholarship students have improved over the years, demonstrating they are gradually making up for lost time. Many of them do voluntary legal aid work among people in need, but the most important thing for all of them is to get a degree with as many results and as much knowledge as possible.

Our scholarship holders are also successful in this respect: our first law scholarship holder who decided to become a judge will soon graduate. Our scholarship holders started life's race with a serious handicap, and now we see them cross the finish line one by one thanks to their own talent, determination and perseverance, filling us with pride and hope.

Richárd Matisz

14 *Seashore VII (detail)*
chalk on canvas
2021

16 *Seashore VII (detail)*
acrylic on canvas
2021

17 *Seashore II (sketch)*
paper collage
2021

18 *Seashore V*
oil, acrylic, and chalk on canvas
2021

19 *Seashore VI*
oil, acrylic, and chalk on canvas
2021

Judit Kis

20 *Mat with pockets of Power, Breathe, Matter and Collective Rights*
quilted textile
2020/21

22 *Surrender* (installation view)
quilted mats and crystal sculptures
2020—22

25 *Vision*
brick sculpture from fluorite crystal
2022

26 *Dedicated*
brick sculpture from marble
2019

27 *Illuminate*
brick sculpture from gold sheen obsidian
2022

Małgorzata Mirga-Tas

28 *Romani Kali Dali*
2018

29 *Baba Józka*
2019

30 *Face Value* (series)
2021

32 *Romnija Siwen*
2021

Gergely Kósa

34 *Ervin Titkos polar explorer*
oil and ink on canvas
2022

36 *R. Ungváry*
ink on paper
2019

37 *Neighbour*
ink on paper
2019

38 *Neighbours*
frottage on paper
2022

39 *21/a*
oil and ink on canvas
2022

Csenge Lantos

41 *Legacy*
plaster mold
2022

42 —
acrylic on canvas
2018

43 *Legacy*
plaster mold
2022

44 *The house is also on fire*
acrylic on canvas
2018

45 *Our absence*
acrylic on canvas
2018

Vlada Ralko

46 | 51 *Lviv Diary — Drawings from the War* (series)
mixed media (watercolour, ink, pen)
2022

Geocinema

52 | 55 *The Making of Earths*
(exhibition views)
2022

Kata Gaál

57 *Sedative App 1*
wood, textile, needle, staniol paper, foil, fur, graphite
2021

58 *Future Generation 1*
wood, textile, needle, staniol paper, balsa wood
2021

60 *My Sweetness*
wood, textile, needle, fur, plush, pencil, paper
2022

61 *Over Time*
wood, textile, needle, fur, aluminium sheet, graphite
2022

Yuriy Musatov

62 | 65 *My Explosions* (series)
ceramics
2022

Lorenz Wanker

66 *Untitled* (*Suburb* series)
documentation-based laser engraving and lacquer on metal, steel frames
2022

67 *Untitled* (*Suburb* series)
documentation-based laser engraving and lacquer on metal, steel frame
2022

Diana Tamane

69 *Flower Smuggler* (series)
injekt print
2019

70 *I'll tell you everything I remember* (series)
ultra HD video
2021

71 *Flower Smuggler*
(exhibition view)
2021

72 *Flower Smuggler* (series)
injekt print
2019

Anita Frech / Miša Marek

74 *Looking for Marie (Marie)*
photography on Kodak Pro Endura paper
2022

77 *Looking for Marie*
photography on Kodak Pro Endura paper
2017

79 *Golden In Hollywood*
series of four self-performative photographs / C-prints
2018

81 *Silent Tears (re-enactment)*
light box
2011

Josipa Krolo

83 *Where is the lifeguard*
acrylic on canvas
2020

83 *Postseason 1*
acrylic on canvas
2019

84 *You'll all end up driving Ubers*
acrylic on canvas
2020

86 *Tennis court Firule 2*
acrylic on canvas
2019

87 *Škver*
acrylic on canvas
2020

Márton Romvári

88 *Inner core*
acrylic and oil on wood panel
2022

90 *Turquoise coexistence*
acrylic and oil on canvas
2022

91 *Intimate moment*
acrylic and oil on wood panel
2022

93 *Glowing with light*
acrylic and oil on wood panel
2022

List of Works

Glorija Lizde

96 *Earth cyanotype*
cyanotype on cotton paper
2022

97 *Landscape herbarium*
digital photography, cyanotype
2022

Theresa Volpp

98 *Painting Balloons* (edition of 12)
crystal glass, pigments
2022

99 *Painting Balloons* (edition of 12)
crystal glass, pigments
2022

Zsombor Sáli

101 *Overlap*
acrylic and oil on canvas
2022

Tadeáš Kotrba

103 *Annunciation*
acrylic and oil on canvas
2022

Adrianna Zielińska

105 *Objects in mirror are closer than they appear*
photography
2022

Martin Maeller

107 *Untitled (In my dreams)*
silkscreen on PMMA, paper
2021

Monika Grabuschnigg

109 *Single Fridge (Ashtrays)*
glazed ceramics
2022

Maciej Nowacki

110 *It is happening again (after Arno Breker)*
acrylic on canvas
2022

111 *Beautiful way to say goodbye (after Arno Breker)*
acrylic on canvas
2023

Stefan Reiterer

113 *Saninsano* (*Images* series)
oil on MDF
2022

Lorenz Wanker

115 *030522_150522*
oil on metal
2022

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