

ORSHI DROZDIK

SOLO EXHIBITIONS

- 2013 *It's All Over Now Baby Blue*, 2012, selected works from the seventies, the nineties and new work, *Individual Mythology*, 1975/77, *NudeModel*, 1977, *Brain In High Heel*, 1992, and *It's All Over Now Baby Blue*, 2012, Gandy Gallery, Bratislava, Slovak Republic
- 2011/12 *The Other Venus*, *A retrospective exhibition with thematic selections of work made between 1975- 2011*, MODEM, Centre for Modern and Contemporary Arts, Debrecen, Hungary
- 2009 *Un Chandelier Maria Theresa*, Museum Kiscell Budapest
- 2007 *Venuses, Drapery, Bodyfolds*, Budapest Gallery, Budapest
- 2004 *Lipstick-paintings Ala Fontana*, Ateliers Pro Arts, Budapest
- 2004 *Retrospective Exhibition, Individual Mythology, Medical Venus, Young and Beautiful*, City Museum of Győr, Hungary
- My life as an 18th century Scientist*, Collegium Helveticum, Zurich, Switzerland
- BodyFolds*, Landes and Gyr, Kulturstiftung Zug, Switzerland
- 2003 *Passion after appropriation, Retrospective Exhibition*, Museum of Contemporary Art and The Art Pavilion, Zagreb, Croatia
- 2001/02 *Adventure and Appropriation 1975-2001, A Retrospective, Selection of 25 Years of Work*, Ludwig Museum - Museum and Contemporary Art Museum, Budapest
- 2001 *Objects II.; My Mother porcelain Figurines*, Hans Knoll Gallery, Vienna
- 2001 *Objects I.; My Mother porcelain Figurines*, Hans Knoll Gallery, Budapest
- 1997 *Oshi Ohashi; Young and Beautiful; Confident Cosmetic line*, Goethe Institute, Budapest, Hungary
- Strudel*, video performance, Pallas of Art and Contemporary Art Museum, Szombathely, Hungary
- 1996 *Manufacturing the Self; Body Self*, Ludwig Museum – Contemporary Art Museum, Special Project Room, Budapest
- 1995 *Manufacturing the Self; The Pathological Body*, Musee des Beaux Arts de Nantes, France
- Manufacturing the Self; Body Self*, Palace of Art, Budapest
- 1994 *Adventure in Technos Dystopium, Retrospective photo exhibition 1984-1994* Richard Anderson Gallery, New York, NY.

Manufacturing the Self; Body Self, Peter Kilchmann Gallery, Zurich

Manufacturing the Self; Medical Erotic, Anderson Gallery, Commonwealth University, Richmond, VA

Manufacturing the Self; Body Self, Hans Knoll Gallery, Vienna, Austria

1993 *Manufacturing The Self; Medical Erotic*, Tom Cugliani Gallery, New York, NY

Manufacturing the Self; Brains in High Heels, Boundary Rider, Sydney Biennial, 1992/93(curated by Anthony Bond) Sydney, Australia

Manufacturing The Self; Convent, Abbaye de Maubuisson, Saint-Ouen L'Aumone, France

Manufacturing The Self; Nineteenth Century Self, Second Tyne International, Newcastle, England

Manufacturing The Self; Medical Erotic, Galerie d'Art Contemporain, Herblay, France

1992 *Science Fiction; One Decade Work On Science*, Orshi Drozdik, *Adventure in Technos Dystopium*, MIT, List Visual Art Center, Massachusetts Institute of Technology, Cambridge, MA.

1991 *Cynical Reason*, Gemeentemuseum, Arnhem, The Netherlands

1990 *Fragmenta Naturae*, Tom Cugliani Gallery, New York, NY

Adventure in Technos Dystopium, Ernst Museum, Budapest

Cynical Reason I., Hans Knoll Gallery, Vienna, Austria

Cynical Reason II., Richard Anderson Gallery, New York, NY

1989 *Morbid Conditions I.*, Tom Modigliani Gallery, New York, NY

Morbid Conditions II., Arch, Amsterdam

1988 *Natural Philosophy I.*, Tom Cugliani Gallery, New York, NY

Natural Philosophy II., Ceba Gallery, Buffalo, NY

1985 *Biological Metaphors I.*, Suspect Gallery, Amsterdam

1984 *Biological Metaphors II.*, Budapest Gallery, Budapest

Biological Metaphors III., Mercer Union, Toronto

1981 *Diverted Shadow*, Studio Gallery, Budapest

1981 *Diavision*, Mercer Union, Toronto

1980 *I Try To Be Transparent*, Factory 77, Toronto

- 1979 *Transparencies*, Pulp Press Building, Vancouver, BC
- 1978 *Pornography I.*, performance, Open Studio, Amsterdam
- Pornography II.*, performance, Open studio, Amsterdam
- 1977 *Individual Mythology*, performance, Hungarian Academy of Fine Arts, Budapest
- The Nude Model*, Young Artists Studio, Budapest
- Be Happy until ten, boat excursion on the Danube*, Budapest
- Individual Mythology*, photo series, Hungarian Academy of Fine Arts, Budapest
- Commonplace Symbols, offset series, Hungarian Academy of Fine Arts, Budapest
- Situation, video, Roses Cafeteria, Budapest
- Individual Mythology*, Municipal Gallery of Miskolc, Miskolc, Hungary
- 1976 *Situation*, video, Hungarian Academy of Fine Arts, Budapest
- Individual Mythology*, performance, Hungarian Academy of Fine Arts, Budapest
- 1975 *Individual Mythology*, performance, Hungarian Academy of Fine Arts, Budapest
- Identification, Hungarian Academy of Fine Arts, Budapest

SELECTED GROUP EXHIBITIONS

- 2013 *SPLICE: At the Intersection of Art and Medicine*, Pratt Institute, Manhattan Gallery, New York (the exhibition included my installation, titled: *Manufacturing The Self; Brains On High Heels*, 1992)
- 2013 *Conceptual Art Today, Conceptual Art in Hungary*, Konceptualizmus ma, Konceptuális művészet Magyarországon a kilencvenes évek elejétől, Paks Art Center, Paks, Hungary (the exhibition included my slide show, titled: *NudeModel*, 1977)
- 2012 *SPLICE: At the Intersection of Art and Medicine*, UTAC, University of Toronto Art Centre, Toronto, (the exhibition included my installation, titled: *Manufacturing The Self; Brains On High Heels*, 1992)
- 2012 *The Hero, The Heroin and The Author*, A hős, a hősnő és a szerző, LUMU Ludwig Museum and Contemporary Art Museum, Budapest, Hungary (the exhibition included my photography series, titled: *Individual Mythology I*, 1976)
- 2012 *Continuation*, Recent acquisitions in The Municipal Gallery, Kicel Museum, Budapest, Hungary (the exhibition included my installation titled: *Manufacturing The Self; Medical Venus*, 1993)
- 2010 *Gender Check. Femininity and Masculinity in the Art of Eastern Europe*, Zacheta National Gallery of Art, Warsaw, Poland (the exhibition included my photography series, titled: *Individual Mythology*, 1976, *Pornography* 1978)
- 2009/2010 *Gender Check. Femininity and Masculinity in the Art of Eastern Europe*, Museum Moderner Kunst Stiftung Ludwig Wien, MUMOK, Vienna (the exhibition included my photography series, titled: *Individual Mythology*, 1976, *Pornography* 1978)
- 2009 *Les Femmes Parlent*, Gandy Gallery, Bratislava, Slovak Republic, (the exhibition included my painting series, titled: *Lipstick Painting Ala Fontana*, 2003)
- 2008/2009 *ReactFeminism – performancekunst der 1960er und 70er jahre heute* Performing art in the 1960s and 70s, Akademie der Künste, The Academy of the Arts, Berlin, Germany ((the exhibition included my photography series, titled: *Individual Mythology*, 1976, *Pornography* 1978)
- 2007 *International Incheon Women Artist's Biennale*, Korea (the exhibition included my photography series, titled: *Adventure in Technos Dystopium*, 1984)
- 2007/2008 1-2-3 The Collection In Focus of, 1-2-3 Fókuszban a gyűjtemény, LUMU, Ludwig Museum - Museum of Contemporary Art, Budapest, (the exhibition included my works titled: *Manufacturing The Self; Body Self*, 1993, *Individual Mythology I*, 1976, *Pornography*, 1978)
- 2006 *Speaking of Others* Frankfurter Kunstverein. Transit “Auditorium, Stage, Backstage – An Exposure in 32 Acts” 2006, Frankfurt, Germany (the exhibition included my video, titled: *Double*, 1979)
- 2005 Stretched Art Works, Feszített művek, A Selection From The Collections of the Museum, (the exhibition included my works titled: *Pornography*, 1978)
- 2005 *Necc*, The Bunions of the World, KOGART Museum, Budapest
- 2001 *Digitized Bodies-Virtual Spectacles*, Ludwig Museum - Museum of Contemporary Art, Budapest (the exhibition included my photography series, titled: *Individual*

Mythology, 1976, *Pornography* 1978)

Three woman artist, “Ogetti, Corpi e Organi” di Orshi Drozdik, Eloisa Gobbo e Katalin Káldi – presentazione a cura di Raffaele Gavarro
Hungarian Academy in Rome, Rome, Italy

Codes and Fetishes; Art in the eighties Ernst Museum, Budapest

2000 *La Cassa, il Corpo, il Cuore*, National Gallery. Prague, Czech Republic

The Second Sex-Woman's Art in Hungary, 1960-2000, Ernst Museum, Budapest

Digitized Bodies-Virtual Spectacles, Inter Access Gallery, Toronto

1999 *Objects, Bodies, Landscapes* Hungarian Academy in Rome, Italy

Rondo, Farewell to the Twenty Century A Selection of Works by Central and Eastern European Artist, Ludwig Museum – Contemporary Art Museum, Budapest

La Casa, il Courpo, il Cuoro, Museum Moderner Kunst Stiftung Ludwig Wien, Museum of Modern Art, MUMOK, Vienna, Austria

1998 *Rose 1976-98, Retrospective exhibition of the 70s*, Ernst Museum, Budapest

Sarajevo 2000, Museum of Contemporary Art, Ludwig Foundation Vienna, MUMOK, Vienna, Austria

1997 *Body*, The Art Gallery of New South Wales, Sydney, Australia

Selected Works form Shiffler Collection, Orshi Drozdik, *Medical Erotic* Cleveland Contemporary Art Center, Cleveland, OH

Leiblicher Logos, Ludwig Museum – Contemporary Art Museum, Budapest, Hungary

SUPERmarkt, Shedhalle, Zurich, Switzerland

1996 *Nature*, Group show Lombard Freed Gallery, New York, NY

3x3 from Hungary, Bard College Museum, Center for Curatorial Studies, Annandale-on Hudson, NY

Body Self, Ludwig Museum – Contemporary Art Museum, Budapest

SUPERmarkt, Shedhalle, Zurich

1994 *Manufacturing the Self; The Hairy Virgin*, Sao Paulo Biennial, Brazil

Don't Look Now, Thread Waxing Space, New York, NY

Codes and Fetishes; Art in the eighties, Ernst Museum, Budapest

1993 *Brain; Internal Affairs*, Orshi Drozdik; *Manufacturing The Self, Brains On Wheels*, Beatrix Hospital, Gorinchem, Netherlands

Nature of Science, Pratt Manhattan Gallery, Pratt Institute, New York, NY

Nature of Science, The Rubelle and Norman Schachler Gallery, Pratt Institute, Brooklyn, NY

Healing, Wooster Garden, New York, NY

1991 *The Transparent Body*, Galerie Air, Amsterdam, The Netherlands

Group exhibition - Orshi Drozdik; Dissection, Galerie Hans Knoll, Budapest

The Body, The Renaissance Society at the University of Chicago, Chicago, IL

Annie Novanta, Galleria Communale d'Arte Moderna, Bologna, Italy

The Interrupted Life, The New Museum of Contemporary Art, New York, NY

Physical Relief, Hunter College Art Gallery, New York, NY

1990 *Group exhibition*, Grazer Kunstlerhaus, Grass, Austria

Body. Once Removed, Sorkin Gallery, New York, NY

About Nature; A Romantic Impulse, Barbara Toll Gallery, New York, NY

Memory-Reality, Ceres Gallery, New York, NY

Group exhibition, Galerie Hans Knoll, Budapest

Stendhal Syndrome; The Cure, Andrea Rosen Gallery, New York, NY

Natural History Recreated, The Center for Photography at Woodstock, Woodstock, NY

The Collectors Cabinet, Curt Marcus Gallery, New York, NY

All Quiet on the Western Front, Galerie Antoine Candau, Paris

1989 *Science/Technology/Abstraction; Art at the End of the Decade*, University Art Galleries, Wright State University, Dayton, OH

Group show, Tom Cugliani Gallery, New York, NY

Science, Alternative Museum, New York, NY

Artist Use Artist, Experimental Glass Workshop, New York, NY

A Good Read; The Book as Metaphor, Barbara Toll Gallery, New York, NY

P.B.; Works on Lead, Nohra Haime Gallery, New York, NY

Strange Attractors; The Signs of Chaos, New Museum of Contemporary Art, New York, NY

- Art About Aids*, Freedman Gallery, Albright College, Pennsylvania
- Tierra Encantada*, Kansas City Art Institute, Kansas City, MO
- 1988 *Natural Philosophy*, Doug Milford Gallery, New York, NY
- Group show*, Tom Cugliani Gallery, New York, NY
- 1987 *Metaphysics*, Piezo Electric, New York, NY
- City Purchases*, ARTI, Amsterdam
- 1986 U.M.A. Stedelijk Museum, Amsterdam, The Netherlands
- Dystopia*, Salon de Facto, New York, NY
- 1985 Printed Matter, Colab, New York, NY
- 1984 *Eastern Europe*, El Bohio, New York, NY
- Jack Tilton, Colab, New York, NY
- 1983 A.I.R. Gallery, New York, NY
- Fashion Moda, Bronx, NY
- Collaborative Project and WPA, Ritz Hotel, Washington, DC
- Three Installations*, Art in General, New York, NY
- 1982 *Biennale*, Bilbao Museum of Contemporary Art, Bilbao, Spain
- 1981 Skopje Museum of Modern Art, Skopje, Yugoslavia
- 1979 *Annual of Young Artists*, Hungarian National Gallery, Budapest, Hungary
- 1978 *Studio; Five Hungarian Artists*, Grand Palais, Paris, France
- 1977 *Rose disco*, Ganz-Mavag, Budapest, Hungary
- 1976/77 *Rosa Group Rosa Cafeteria*, Budapest, Hungary

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- HUNTINGTON, Richard, "Dystopia Rears its Ugly head in CEPA Display", GUSTO, 2 December 1988
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- GOOKIN, Kirby, review in ARTFORUM, May 1989
- RUSSELL, John, "A Good Read: The Book as Metaphor: Barbara Toll Gallery", THE NEW YORK TIMES, 16 June 1989
- SPECTOR, Nancy, review in ARTSCRIBE, Summer 1989
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- BALL, Edward, "Orshi Drozdik", SEVEN DAYS, 21 February 1990
- MAHONEY, Robert, review in ARTS. May 1990
- LEVY, Ellen, "Natural History Re-Created", CENTER QUARTERLY, v. 11, #4, 1990
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- HAYT-ATKINS, Elizabeth, "Envisioning the Yesterday of Tomorrow and the Tomorrow of Today", CONTEMPORANEA, January 1991
- ARTNER, Alan G., "Our Bodies, our Cells", CHICAGO TRIBUNE, 31 March, 1991
- NICKARD, Gary, "A Form of Spectacle: Natural Science Reconsidered", BORDER CROSSING, Fall 1991
- McQUAID, Cate, "Myth Makers", BOSTON PHOENIX, March 13, 1992

STAPEN, Nancy, "Our Bodice, Our Selves: Science Fictions Explode Some Myths,"
BOSTON GLOBE, March 25, 1992

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23, 1992

LYNN, Elwyn, "Mind Over Mattresses," THE WEEKEND AUSTRALIAN, January 3-9,
1993

COCHRANE, Peter, "Our Cultural Olympics Kicks Off," THE AUSTRALIAN, January
1993

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Issue 29, March 1993

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1993

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Orshi Drozdik", TAGES-ANZEIGER, kultur, May 14, 1994, Zurich

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KALA, von Gabriele, "Hymne an die medizinische Venus" DIE FURCHED, ausstellungen,
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BORCHARDT-BIRBAUMER, Brigitte, "Medizinische Venus und Erinnerung" WIENER
ZEITUNG, October 23, 1994, Vienna, Austria

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EIKON, December 1994, 12/13 INFO, Vienna, Austria

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1994

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18, 1995

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1995, Australia

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GOSZTONYI, Ferenc, „Is the Artist a woman artist? Oshi Ohashi: Young and Beautiful”, BALKON June, 1997, Budapest, Hungary

SNODGRASS, Susan, „Report from Budapest: In a free state”, ART IN AMERICA, October, 1998, New York

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ROZGONYI, Etelka, Lipstick-painting and Draperies (Rúzskepek és drapériák) On Exhibition of Drozdik Orshi, MŰÉRTŐ January 2007

MULADI, Brigitta, On Orshi Orsolya Drozdik Exhibition titled: Me and the Art History (Én és a művészettörténet Drozdik Orshi kiállítása), ÚJ MŰVÉSZET May 2007

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NEMERE, Réka, Un Chandelier Maria Theresa, Réka Nemere talking with Orshi Drozdik about her latest exhibition. BALKON, January 2010, Budapest

DUDÁS, Barbara, Her Story, Orshi Drozdik: Un Chandelier Maria Theresa, BALKON, January 2010, Budapest

DRÉKEI, Krisztina, From Crystal to a Female Torso; On The Exhibition of Orshi Drozdik's in The Municipal Gallery of Kiscell "Un Chandelier Maria Theresa" (Kristályból női torzó - Drozdik Orshi a Kiscelli Múzeumban), MŰÉRTŐ, January, 2010, Budapest

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"Annie Novanta", Galleria Comunale d'Arte Moderna, Bologna, Italy, 1991, Essay by Renato Barilli.

"The Interrupted Life", New Museum of Contemporary Art, New York, NY, 1991.

"Beelden In De Keopel", Arnhem Museum, Arnhem, Netherlands, 1991. Essay by Anneke Oele and Eleanor Heartney.

"The Body", The Renaissance Society at the University of Chicago, Chicago, IL, 1991.

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"Science Fiction", List Visual Art Center, Massachusetts Institute of Technology, Cambridge, MA, 1992. Essays by Jan Avgikos, Kathy Kline, Helaine Posner and John Tower.

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"Time and Tide, The Tyne International Exhibition of Contemporary Art" Essay by Mike Collier, Corinne Diserens, Brian Hatton, Newcastle, England, 1994.

"Orshi Drozdik, Manufacturing The Self", Maubuisson Abbey, Herblay, France, 1993.

"Boundary Rider", Sydney Biennial, Anthony Bond Curator, Sydney, Australia, 1992-1993.

"Manufacturing the Self; Body Self/Medical Erotic", Orshi Drozdik in Peter Kilchmann Gallery, Zurich, Anderson Gallery, Commonwealth University, Richmond, VA, 1994. Essay by John C. Welchman, Rene Amman. Writing by Oshi Drozdik.

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"Le corps pathologique; Orshi Drozdik", La salle Blanche, Musée des Beaux-Arts de Nantes, March 1995, Nantes with essay by Jonas Storsve.

"Kust Hallek", Art Palaces, opening exhibition for the renovated Art Pallas of Budapest, Budapest, 1995

"Body", New South Wales Contemporary Art Museum, Sydney, curator: Anthony Bond, 1997

"Sarajevo 2000" Ludwig Museum, Vienna, Austria, curated and the catalogue edited by Lorand Hegyi, essay written by Katalin Neray, 1998

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„Orshi Drozdik, Passion After Appropriation”, Museum of Contemporary Art, The Art Pavilion, 2003, Zagreb

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FELLOWSHIPS AND GRANTS

- 1977 Kondor Bela Prize, Hungary
- 1988 Prince Bernard Foundation 1988, The Netherlands
- 1990 Gordon-Matta Clark Fellowship 1990 US
- 1990 Pollock-Krasner Foundation, Grant 1990 US
- 1990 Cartier Fellowship, France 1990
- 1993/95 CAVA, National Foundation for Advancement in the Arts, Miami, Florida
1993/95 US
- 1994 Austrian Ministry of Culture, Fellowship, Vienna, Austria 1994 Austria
- 1995 NYFA Woman Photographers Catalog Project, 1995, US
- 1996 Adolph and Esther Gottlieb Foundation 1996, US
- 2003 Munkacsy Prize, 2003, Hungary
- 2003/04 Landes and Gyr Fellowship, 2003/04, Switzerland

LECTURES AND CONFERENCES

"Margin and the Center", Royal Academie, Copenhagen, Denmark, 1991

"On the Border", San Diego Museum of Contemporary Art, San Diego, CA, 1990

"The Technology of Gender", ACCA, Australian Contemporary Art, Melbourne, Australia, 1992

"The Technology of Gender", Museum of Contemporary Art, Melbourne, Australia, 1992

"Adventure in Technos Dystopium", Institute of Modern Art, Brisbane, Australia, 1992.

"Representation of Gender in Contemporary Art", Art Gallery of New South Wales, Sydney, Australia, 1992

"Manufacturing the Self; Medical Erotic", University of California San Diego, San Diego, CA, 1994

"Manufacturing the Self; Body Self", Art Center School of Design, Pasadena, CA, 1994

"Manufacturing the Self: Body Self and Medical Erotic", The School of the Art Institute of Chicago, Chicago, IL, 1994

"Manufacturing the Self" Virginia Commonwealth University, Richmond, VA, 1994

"Gender Representation in Contemporary Art" School of the Arts, Richmond VA, 1994

"Gender Representation in Contemporary Art and Life", Depot, Messepalast, Vienna, Austria, 1994

"Technologies of the Self", Depot, Kunst und Diskussion, Messepalast, Vienna, Austria, 1994

"Gender Representation and Feminism in Contemporary Art in New York", ELTE, University, Budapest, Hungary, 1994

"Technologies of the Self" School of Applied Art, Tolgyfa Galleria, Budapest, Hungary, 1994

"Contemporary Feminism", Department of English Literature at Eotvos Lorand University, Budapest, Hungary, 1994

"Representation of Woman's Body and Scientific Gaze" Mucsarnok /Palace of Art/ 1995

"Bride on the Table", Department of Gender Studies of Central European University, Budapest, 1997

“Contemporary Women Artists” Department of Art at University of California at San Diego, San Diego, CA, 1995

“Embodied Logos” Museum of Contemporary and Ludwig Museum, Budapest, 1997

“Manufacturing The Self” Department of Gender Studies at Central European University, Budapest, 1997

“Contemporary Gender Discourse” Collegium Budapest, Budapest, 1997

“The gaze, Contemporary feminist art” CEU Department of Gender Studies, Budapest, 1999

“The Theory and Fine Art practices in contemporary Feminist Art” The Hungarian Fine Arts University, Budapest, 1999

“ The postmodern strategies in contemporary art” The Hungarian Fine Arts University, Budapest, 1999

„Objects, Objects of Desire. Objects of Art”, Panel discussion, Hans Knoll Gallery, Budapest, 2001

„Gender and Art” Panel discussion, Hungarian Academy of Fine Arts, University, Budapest, Tihany, Hungary, 2003

„Art and Science” lectures, ETH, Technical University of Zurich, Collegium Helveticum, Zurich, Switzerland, 2004

„Art and Science in Dialogue: What does it take?” Panel Discussion, *Woman point of view in „Art and science,”* 2004, ETH, Technical University of Zurich, Collegium Helveticum, Zurich, Switzerland, 2004

COLLECTIONS:

Museum of Modern Art, Museum Moderner Kunst, Vienna, Austria

Ludwig Museum, Contemporary Art Museum, Budapest, Hungary

Municipal Gallery Gyor, Gyor, Hungary

Hungarian National Gallery, Art Museum, Budapest, Hungary

Museum of Fine Art , Budapest, Hungary

Contemporary Art Collection, Pecs, Hungary

Contemporary Art Collection, Paks, Hungary

Contemporary Art Collection Miskolc, Hungary

New School Collection, New York, NY

Vera List Collection, New York, NY

Don and Mira Rubell Collection, New York, NY

Sandra Gering Collection, New York, NY

Walter Sudol and Steven Johnson Collection, New York, NY

Barbara Schwartz Collection, New York, NY

Cornelia Grassi Collection, Milan, Italy

Sandra Gering Collection, New York, NY

Bill Arning Collection, New York, NY

Bob's Art, Robert Shiffler Collection, Greenville, OH

And other private collections in New York, US, Europe, Hungary

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Autobiography

I was raised and educated in Hungary and graduated in 1974 from the Hungarian Fine Arts Academy in Budapest, where I studied painting, art history and printmaking, between 1974-77. From 1975 as a graduate student, I exhibited both nationally and internationally, receiving in 1976 the prestigious Kondor Bela Prize and in 1977 I finished my master studies. In 1978 I was awarded the Young Artist Prize.

Between 1975-77 as an art student at the University of Fine Arts in Budapest I was working with normative representations of the female body as a nude model. In live performances titled "Nude Model" - and in photo series - challenging and subverting the female nude model as a norm for study art. "I am not the model, the model is not me." In the nude drawings series, that I had erased, I analyzed the patriarchal structures in the socialist system of art, which are contradictory to socialism's promise of equality between the sexes.

The series "Individual Mythology" 1975-1977 - consists of drawings, photographs and performances - was one of my first works dealing extensively with the gender rolls. I overlaid my own free dance poses with historical photographs of several famous modern dancers, such as Isadora Duncan, and projected images on my dancing bodies. In other part of the series I have projected on my body the images of Hungarian history - in other performances in the series - paintings of nude woman from well-known art historical images. Representations of the female body were in my focus in this series.

At the end of 1978 I left Hungary, working first in the Netherlands then in Canada. Later I moved to New York. "Pornography; I Embrace Myself" (1978/1979) is my first artwork after emigrating. The performance and the photo series were made in Amsterdam. The photographs show multiple body images in hybrid, autoerotic scenes which reproduce the stereotypical image of female desire while subverting it at the same time by portraying it as a historical construct.

In the beginning of 80s I worked with several ideas, but one idea was recurrent: the scientific representation of nature and the human body especially female body. At the beginning of this decade and half long work I traveled all over the world and taking thousands of photographs of displays in different 18th and 19th century science, medical, and technological museums. In this photo series titled "Adventure in Technos Dystopium: Dystopium Infinite". Documented, analyzed, deconstructed the scientific representation of nature and the human body. This photo series was inspired by my first visit to the Semmelweis Museum Budapest in 1976, latter I continued in Tyler Museum in Harlem, Boerhaave Museum in Leiden and the old Vrolic Museum in Amsterdam between 1978-1984, La Specola in Florence, Josephina Collection in Vienna between 1984-1993 and many others. To this photo-series entitled *Dystopium infinite* I started to write an analytical concept in 1983. I often used as theoretical text the genre of love letters to scientific instruments (1987) and made *similias* of 18th century scientific instruments. In 1986, I "invented" my own pseudo-persona *Edith Simpson*, that of a 18th century woman scientist, born 200 years prior to my birth. I "produced" her body of work, developed her imaginary scientific discoveries and created scientific instruments for her, inspired by the 17th century English woman scientist, Anne Conway Finch. My work looks up issues of discontinuity, thinking in particular the women's position.

In my installations I offered a skeptical critical analysis of science's attempts to model reality asking power establishes itself and how "rationality" creates "truth" and "order" within existing power structures.

My theoretically based research between 1983-1990 resulted in a series of installations in which I employed different sculptural techniques and materials: glass, iron, lead, plaster, porcelain, (the same materials I'd found in the scientific museums) along with black and white photographs and texts.

Under the governing title *Adventure in Technos Dystopium different* installation aspects of the work were assembled under different titles: *Natural Philosophy* (1988), *Morbid Conditions* (1989), *Fragmenta Naturae* (1990). *Natural philosophy deconstruct* the rationalist scientific method of construction "reality", that might give unity to a form of experience defined by individual observation. *Fragmenta Naturae works* with Linnaeus's taxonomy of plants in which the study of botany, naming specifying defining nature via projected social model - especially in the "sexual system of plants"- wowing the fabric of patriarchal language.

The installation analyses the manner in which scientist and theorists of the rationalist Age of

Enlightenment modeled their studies of universal phenomena on man himself. Man the gender, not human kind served as the microcosm from which to measure and analyze perceivable reality. The installation entitled *Morbid Conditions* concerns 18th and 19th century scientific, medical representation of body. In *The Pathological Body* I worked with scientific discourse of disease, health and dualities of imposed power over the magnified body.

The work and the methodology that the installation series was based on was harbinger in New York and has aroused substantial critical interest with reviews in New York Times (1988, 1989), in Village Voice (1988), in Art in America (1988, 1989), Contemporanea (1988), and Tema Celeste (1988) The critical interest continued: ArtForum (1989), Artscribe (1989), Beelding (1989), Forum (1990), Ceba Journal (1989), Seven Days (1990), Arts (1990). I also participated in several one-person exhibition and group shows in Ceba, Buffalo (1988), Arch Gallery, Amsterdam (1989), Ernst Museum, Budapest (1990), Hans Knoll, Vienna (1990) Tom Cugliani Gallery, New York (1989, 1990), Richard Anderson Gallery, New York, (1990), Gemeente Museum, Arnhem (1991), List Visual Art Center, MIT (1992).

In the 1990s I started to develop a new aspect of my work with a new title, *Manufacturing the Self*. In that series of exhibitions of my installations exploring the history of the creation the consciousness of SELF in different cultural, racial, gender, historical and geographical situations. My experience, a cultural displacement, enabled me to understand a process that I call *Technologies of the Self*, which became the overall title and theme of a new body of work. The same time I use the genre of love letters instead theoretical text, in order to pursuing a subjective, personal voice. This work is based on my earlier deconstructive research, but deploys different concepts and visual formats, in particular the addition of more personal voice and sculptural elements cast in, metal, wax, bronze and rubber. I was particularly interested in how we are structured to create/manufacture ourselves into standard social identity by social, economic and politic force. The *Manufacturing the Self* is the governing title of the series of installations, which deals with the historical production of selves (*19th century Self*, 1993) and with intellectual, emotional (*Medical Venus*, 1993, *Body Self*, 1993, *Medical Erotic*, 1993, *Convent*, 1995) beauty and cosmetic (*Hairy Virgin* 1994, *Young and Beautiful*, 1997, *Under the Veil*, *Bride* 1997). The formations of *Manufacturing The Self: Body Self and Medical Erotic* was based on earlier research in science museums, especially medical museum displays. Its central element is the *Medical Venus*, and eighteenth century anatomical wax-model made by Susini for medical studies, ordered by Medici. This embodiment emblemizes of cultural archeology, the female body under the scrutiny of the patriarchal medical gaze. I cast my own body as a *Medical Venus*; sixteen years after produced a photo series as part of my *Individual Mythology* taken in Budapest (1976), from the Semmelweiss Museum's medical dummies collection (also Susuni's work). And nine years after I produced a series of photographs of medical sculptures in the Viennese Medical Museum's Josephina Collection and at La Specola in Florence. The body of the anatomical female wax model began in the imagination of the sculptor Susini, to it I added a measure of the ecstasy of dissection released by the absence of the dissector, using love letters to both the dissector and the dissected *Medical Venus*.

The rubber-cast life size sculpture surrounded with love letters engraved into silver plates using the strategy of critical theory in the form of confession. In the love letters dissected body confesses its love for the absent dissector and also to the *Medical Venus* itself. But the *Manufacturing The Self: Medical Venus* is not only about the female body, it addresses eroticism that, emerges in an art form cough up in discourse and that comes through in a piece of art which deals with medical discourse and representation.

Manufacturing the Self; Body Self is takes on the body as a concept linking the physical organism to social order, political consciousness, moral development and identity: the female body is not abstract; it is an object of scientific gaze.

The *Hairy Virgin* another installation within the *Manufacturing the Self* series is an ongoing investigation of the production of female identities in history connecting medieval narratives and contemporary cosmetic practices. In the same series I have produced other installation addressing critical analysis of cosmetic industry. In the very recent years under title *Young and Beautiful* I worked on the critical analysis of beauty industry and its affects on woman's identity.

In the 90's I have been extending my career internationally, participating in 'Art in the Nineties' at the Bologna Museum of Contemporary Art, Italy (1990) and in exhibiting at the Renaissance Society Chicago, New Museum, New York (1991), Tyne International, Newcastle, England (1993), Sydney Biennial,

Sydney (1993-94), Sao Paulo Biennial, Brazil (1994) and Art Pallas in Budapest (1995), I have also had one person exhibitions almost every year in New York and at galleries in Vienna and Zurich. Solo museum exhibitions included: Ernst Museum, Budapest (1990), Gemente Museum, Arnhem (1991), Musee Des Beaux Arts de Nantes, France (1995), Ludwig Museum, Budapest (1996), and other measurable participations in the Contemporary Art Museum Budapest, (1997), New South Walles Art Museum in Sydney Australia (1997).

My work has been reviewed in Forum (1990), Agenda (1993), New York Times (1993), Village Voice (1993), Profil (1994), Die Presse (1994), Wiener Zeitung (1994), Lapiz (1994), Balkon (1995,1996), Art and Text (1995), ArtForum (1995), Art in America (1993), New Muveszet (1996) and in others. I have received fellowships and grants from the Prince Bernard Foundation (1988), Gordon Matta Clark Foundation (1990), the Pollock Krasner Foundation (1990), Cartier Fellowship (1991), CAVA (1993-5), NYFA (1995), Adolph and Esther Gottlieb Foundation (1996). I have participated in several international panel discussions and conferences. I also lectured and taught in different universities.

In the last seven years I have reconstructed my art carrier in Hungary and in Eastern Europe. I have worked on several large retrospective exhibitions (Budapest, Zagreb, Gyor, Vienna, Berlin), produced catalogues, published my writings, and lectured on feminist theory. Recounting my ideas in 25 years of artwork, in retrospective exhibitions, I have realized, that my experience, my theoretical approach and my scholarly knowledge need to be summarized. I composed a doctoral dissertation, it was published in 2006 in Hungarian. Titled *Individual Mythology, From Conceptual to Postmodern*.

I plan to work further on the subject; extend my research into a larger Eastern European view of women participation in the seventies conceptual art, and translate and publish both version in English and in Hungarian.

My latest exhibitions were also installations. One of the paintings series titled *Lipstick paintings Ala Fontana* (2001-06). In this series the punctured and cut holes are wounds into which I have rubbed red lipstick.

This series is based on rethinking Lucio Fontana monochrome paintings series titled Spatial Concept (concetto spaziale), in his buchi (holes) and cut (tagli) cycle, he punctured and cut the surface of his canvases, breaking the membrane of two-dimensionality in order to highlight the space behind the picture. The wounds of the surface open into the third dimension of the painting.

I place my own concept into his conceptual third dimension, that is fundamentally different of Fontana's cut (tagli) and puncture (buchi) interpretation. The punctured holes penetrating the paintings-body, disclose a concealed meaning. The spatial concept opens into the locus of representation of woman. The painting itself turns into a female body, into a cosmetic-body, on which lipstick covers the injury. In this critical feminist interpretation, the punctures (or buchi) on Fontana's paintings are marks of penetration, wounds, and the slashes; cuts (or tagli) are vaginas. Fontana's punctured and slashed painting's style transforms into strategy. Thus become the locus of my own concept, the critical interpretation of Lucio Fontana's Spatial Concept.

The installation entitled *Venuses, Draperies, Bodyfolds* (2001-07) exhibited in Budapest Gallery in 2007 contains photographs, and large scale of digital works. *Venuses, Draperies, Bodyfolds*, specially the Venuses; rethinking the representation of the female body, the nude, both on the walls of museums and the pages of art history books. In this installation I focus on 6 Famous paintings from the Metropolitan Museum; - by Peter Paul Rubens: Venus and Adonis, Paolo Veronese: Mars and Venus United by Love, Titian Vecellio studio: Venus and Adonis, Lorenzo Lotto: Venus and Cupid, Giampietrini: Diana the Huntress and a painting of Jacques-Louis David: Antoine-Laurent Lavoisier (1743–1794) and His Wife (Marie-Anne-Pierrette Paulze) - in which the erotic object of sensuality is the female nude and the drapery that surrounds it. The installation also includes several photographs of read drapery, taken in my studio. The installation suggests to its Hungarian audience to rethinks the patriarchal discourse of art; view critically the inheritance and the gender aspect of representation of sensuality.

In my installation titled *Un Chandelier Maria Theresa* 2009, I have examined, analyzed the chandelier, which was made for an Austro-Hungarian empress Maria Theresa in 1746. This historic artifact carries symbolic meaning of the Hungarian history also it is a luxurious object made for a woman ruling two

countries in the eighteen century. In my perception these historic crystal object overlays the cultural interpretation. In the installation, I situated the historic object between a "Poetic Model" and a "Historic Communication Model". In one hand it is a luxurious object of an empress in certain part of patriarchal history, on the other part of woman history. The way the chandelier was made reveals the fact; it was made for a woman, an empress ruling Austro Hungarian Empire. All crystal elements of the chandelier reveal symbolism of woman's body.

The chandelier as the part of my installation, based on the Maria Theresa Chandelier, made out of white textile and filled with air. The 8 meter high skeleton of the chandelier was rhythmically erect and prone for a music that I composed from the noise of hitting the crystal elements of the "original crystal chandelier". The Chandelier was surrounded with the enlarged Cristal particles exhibited on the ground.

My last retrospective exhibition titled "The Other Venus" 2011/12 was a theoretically selected overview of my work that I produced from 1975 to 2011. In this exhibition I included my new work, titled Medusa. A direct deconstruction on the Medusa mythology. The starting point of this installation was the representation of a woman goddess of power and nature, and her double punishment for her daring and frightening beauty. This installation includes 8 text painting, two images re representation of the Medusa head, and a Medusa sculpture size 13 feet high and 19 feet wide and 19 feet deep, throbbing with light and air.