

István Hajdu–Dávid Bíró

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- GONDOLAT KIADÓ

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THE ART OF ILKA GEDÖ

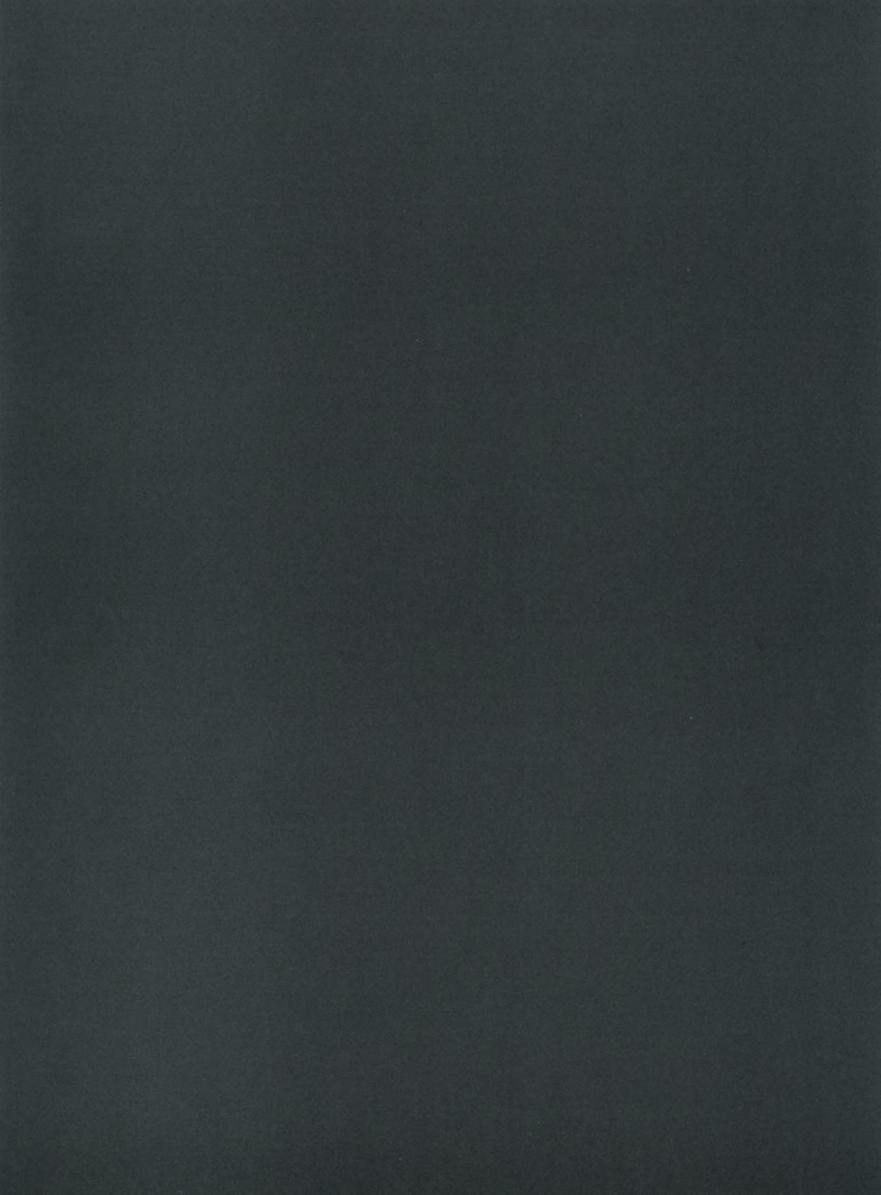
(OEUVRE CATALOGUE AND DOCUMENTS)

Ilka Gedő (1921–1985) was a gifted, courageous and independent artist who quietly and compassionately recorded human life and a world of suffering and tumultuous change. This comprehensive album traces the development of her art from the vivacious childhood drawings through mature graphic works to the world of her small, delicate semi-abstract paintings of exquisite sensibility that deploy colour with an enchanting sense of magic.

In his introduction István Hajdu presents a subtle portrait of an artist who refused to be pinned down by labels: "Ilka Gedő is one of the most significant, but at the same time one of the least known figures of twentieth-century Hungarian art. Although from her early youth onwards she had close contact with contemporary artists, art historians, writers and philosophers, her universally significant artistic oeuvre is unparalleled. This may be why her work is still largely unexplored. Ilka Gedő's oeuvre is not simply a variation of contemporary artistic gestures, if it were, the possible analogies would undoubtedly help in its interpretation."

Ilka Gedő first gained international prominence when her work was presented in Glasgow in 1985 and 1989, and then in New York in 1994 and 1995 with outstanding success. The artist's works are represented in major public collections in Hungary and abroad: The National Gallery of Hungary, Budapest; Jewish Museum of Hungary, Budapest; King St. Stephen's Museum, Székesfehérvár, Hungary; Yad Vashem Art Museum, Jerusalem; Israel Museum, Jerusalem; British Museum (Department of Prints and Drawings); Kunstmuseum Düsseldorf (Department of Prints and Drawings); The Jewish Museum, New York.

With a total of 250 illustrations (among them 172 colour plates), the oeuvre catalogue of the paintings, a complete listing and detailed description of the folders preserved in the artist's estate and numerous other documents, this album is a landmark publication that confirms Ilka Gedő as a major force in twentieth-century Hungarian and European art.



THE ART OF

ILKA GEDŐ

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István Hajdu-Dávid Bíró

THE ART OF ILKA GEDŐ 1921–1985

OEUVRE CATALOGUE AND DOCUMENTS

GONDOLAT KIADÓ

Budapest, 2003

Introduction by István Hajdu

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1. Ilka Gedő in Her Studio, 1982



2. The Artist's Father, Simon Gedő

¹ Martin Heidegger, A műalkotás eredete [The Origins of a Work of Art], Budapest: Európa Könyvkiadó, 1988, p. 101. The original text in German: "Das Hervorkommen des Geschaffenseins aus dem Werk meint nicht, am Werk soll merklich werden, daß es von einem großen Künstler gemacht sei. Das Geschaffene soll nicht als Leistung eines Könners bezeugt und dadurch der Leistende in das öffentliche Ansehen gehoben werden. Nicht das N.N. fecit soll bekanntgegeben, sondern das einfache «factum est» soll im Werk ins Offene gehalten werden: dieses, daß Unverborgenheit des Seienden hier geschehen ist und als dieses Geschehene erst geschieht; dieses, daß solches Werk ist und nicht vielmehr nicht ist. Der Anstoß, daß das Werk als dieses Werk ist und das Nichtaussetzen dieses unscheinbaren Stoßes macht die Beständigkeit des Insichruhens am Werk aus. Dort, wo der Künstler und der Vorgang und die Umstände der Entstehung des Werkes unbekannt bleiben, tritt dieser Stoß, dieses «Daß» des Geschaffenseins am reinsten aus dem Werk hervor." (Der Ursprung des Kunstwerkes, Stuttgart: Philipp Reclam, Jun. 1995, pp. 65-66.)

I. ISTVÁN HAJDU: HALF PICTURE, HALF VEIL–THE ART OF ILKA GEDŐ

Ika Gedő is one of the most significant, but at the same time one of the least known figures of twentieth-century Hungarian art. Although from her early youth onwards she had close contact with contemporary artists, historians of art, writers and philosophers, her universally significant artistic oeuvre is unparalleled. This may be why her work is still largely unexplored. Ilka Gedő's oeuvre is not simply a variation of contemporary artistic gestures, if it were, the possible analogies would undoubtedly help in its interpretation. Her oeuvre is off the mainstream, it deviates from it and it has the traits of an outsider and, as such, it is an *irritation*—the 1946—1949 self-portrait series, for example, is definitely an irritation within Hungarian art. At the same time, however, this art is *not* a pronounced *innovation* that would provoke the desire for analysis because of its newsworthiness, it is the result of an absolutely conscious synthesis. The oil paintings from the period between 1970 and 1985 capture the tension between intellectual and emotional aspects and are both unprecedented and without peer in Hungarian painting.

Martin Heidegger writes the following: "That a work of art reveals its creative nature does not inevitably mean that it was created by an obviously great artist. Neither is this the case when a work shows the achievement of a talented artist who thus enjoys great respect amongst the public at large. A work of art does not have to show N.N. fecit but it simply has to reveal factum est. What must come to light in it is the non-covert nature of the existent and also that the work of art can happen only as such. Namely, that rather than being non-existent it does exist. This is the initial push in a direction that the work as this particular work exists, and the continuous nature of this elusive push constitutes within the work the permanence of its being at rest in itself. This push, this 'existence' of the created nature of the work, in other words, that it exists, manifests itself most intensively when the processes and the conditions, under which the artist and his work emerged, are unknown." ¹ While it is somewhat peculiar and historically ironic that Heidegger's thoughts are quoted in relation to Ilka Gedő, there are, however, two reasons for doing so. One is that this hermetic statement by Heidegger has had a fundamental influence on the interpretation of art. In providing orientation it cautions the observer to attain an understanding of the work, to examine it as a primarily self-contained phenomenon, to know and then to ignore the circumstances under which the creator created it. In response to this, we really cannot say that this is an erroneous view, as the analysis of the actual works often does not call for that. In fact, sometimes an analysis even means that we have to reject the need for or the possibility of explaining the circumstances that underlie the artwork. However, on other occasions, there is an express need for an understanding of the elements that lie beyond, come after and precede the artwork's "stability of having come to a rest in itself", i.e. the facts of N.N. fecit.

Ilka Gedő's art, especially the period following 1946, as well as the works created in her second artistic period, can only be understood well by analysing the circumstances around them. This is all the more true as throughout her life the artist had always tended to analyse her life. Indeed, the continuous analysis of personal time(s) and personal space belongs to the very essence of her later work. The other reason why I refer to Heidegger's *The Origins of a Work of Art* is that one of its most important examples is a Van Gogh painting that depicts a pair of shoes. Van Gogh was an important point of orientation for Ilka Gedő.

"Promised a bag of gold to your mother" 2

Ilka Gedő was born into an assimilated Jewish family of intellectuals on 25 May 1921. Her father, dr. Simon Gedő (1880–1956), who came from Brasov to the Hungarian capital, was a teacher of Hungarian literature and German at the Budapest Jewish Grammar School for boys, a historian of literature and a translator of literary works. He was also a historian of literature and translated extensively from German into Hungarian. Her mother, Elza Weiszkopf (1890–1954) was a clerk. In the 1980's Ilka Gedő's husband wrote a short history of the Gedő family.³ On the basis of this study we can highlight the most important facts and circumstances of the artist's background.

"Simon Gedő studied at the Arts Faculty of Budapest University. He probably started his studies at the turn of the century. Although he came into contact with the more or less leftwing and progressive youth circles of the times, Simon Gedő, so it seems, (...) remained aloof from politics. He was a close friend of Gyula Juhász, one the greatest poets of twentieth-century Hungarian literature. Three letters published in the critical edition of the complete works of Gyula Juhósz bear testimony to this.⁴ (...) In addition to Gyula Juhász, he knew a number of famous people, such as, for example, the Palágyi brothers (...) Béla Zalai, whom he mentioned often, Vilmos Szilasi, Piroska Reichardt, Dezső Kosztolányi. Among Simon Gedő's friends Milán Füst also played a significant role. Just after our marriage, we visited him several times. [...]The Gedő family had contact with several artists. In connection with showing Ilka's artistic attempts and early works, I know that the Gedő family knew Róbert Berény and Rudolf Diener-Dénes. In this reaard the married couple Olaa Szentpól-Máriusz Rabinovszky⁵ can be mentioned; (...) Olga Máte, the wife of Béla Zalai, who was a photographer of some significance, took a few photographs of Ilka as a baby girl that still exist. Olga Szentpól visited us in Fillér utca when we lived there as a newly married couple. Simon Gedő maintained more friendly contacts with Mr. Zalai, while Elza Weiszkopf with Olga Máté. (...) The Gedő family had an important relationship with Dezső Bokros Birman. I assume that he was Simon's friend, although I know from Ilka's anecdotes that at one time, when Ilka was about 16–17, he was a regular visitor to the family. The reason why I think Bokros Birman came from Simon's social circle is that in one of the books on Dezső Bokros Birman there is a beautiful drawing in black ink of Simon Gedő. (...) It belongs to the portrait of Simon Gedő, in fact, its most important feature is that he was a real teacher. He had a teacher's dignity as it is described in Dezső Kosztolányi's novel Aranysárkány (The Golden Dragon). He was a teacher left behind from that time when even grammar school teachers were rightly regarded as professors. He was a person committed to teaching, had a very lofty way of thinking, and was a very refined and handsome man. He always liked to be well-dressed and he placed great emphasis on being elegant. But there was a ceremonial and, consequently, a ridiculous aspect to his personality. (...) This might be the reason why he was totally unable to maintain discipline among his pupils. He was the type of teacher who is tormented to death by his students and appreciated by only one or two of his best pupils. As adults taking a mature view, many of his former students remembered him with love, in spite of the fact that when they were his pupils they 'took his blood'. In addition to the few works he wrote, a lot can be said about him on the basis of the library he left behind, which up to this very day constitutes more than half of the books retained in our home. I might start by saying that the great classics of German literature are represented almost in their entirety. (...) There were two complete series of Goethe's works in Simon's library, as my father-inlaw was a Goethe scholar (...) who bought most of his library when he was attending university, and during these university years he was able to fully support himself by giving private lessons, by having other sources of income and possibly through scholarships as well. Among the papers he left behind some interesting evidence of these other sources of income was found that is worthy of note because it sheds some light on social conditions in Hungary prior to the Treaty of Trianon. When he was a university student, he covered the theatre life of Budapest by sending reports to the Árva county



3. The artist's Mother, Elza Weiszkopf



4. Ilka Gedő in the Spring of 1925

² Quote from Attila József's poem *You brought a stake* (Attila József: Winter Night, Budapest: Corvina, 1997, p. 125). The line is taken from strophe: "You brought a sharp stake, not a flower / you argued, in this world, with the other / promised a bag of gold to your mother / and look where you are slumped now."

³ Dr. Endre Bíró (1920-1987) biochemist, translator. Under the title My Memories of the Gedő-Weiszkopf Family he wrote a short history of Ilka Gedő's family in 1986. One copy of the manuscript is in the artist's estate, while an another one is in the archives of the Institute of Art History of the Hungarian Academy of Sciences. 4 Endre Biró's My Memories of the Gedő-Weiszkopf Family highlights this contact between Simon Gedő and Gyula Juhász. In a letter to Gyula Julász this is what Gábor Oláh writes about Simon Gedő (letter no. 110): "He is an interesting figure, this sad man, namely his soul is so healthy but his body is so sick. Where is the truth here in the Latin saying 'Mens sana in corpore sano'? I know it from him that one of your poems was included in a German-language anthology. Congratulations, little satire. Simon also recommended that I should contribute something. I do not know whether anything will come out of it. I do not know the translator, Mr. Horvath. Does he translate well? Gedő recommends my poem The Moor. What is your opinion?" In letter no. 111 Gyula Juhász mentions the "noble, sad and wise Gedő, a great soul, a noble heart [the poet's italics], a true man, a man with a sad and moving fate." Juhász Gyula Összes Művei, Levelek 1900-1922 [The complete works of Gyula Juhász, Correspondence 1900-1922], Budapest Akadémiai Kiadó, 1981

⁵ Olga Szentpál (1895–1968) was a eurhythmics artist and a dance teacher. Máriusz Rabinovszky (1895–1953) was an art historian. In 1936 and 1937 Ilka Gedő



16. Sketchbook No. 6, 1935, page 7



17. Sketchbook No. 7, 1935, page 17

participated in the vacations organised by Olga Szentpál at Lepence, a small village near Visegrád. These vacations were also something of a summer school. On one occasion, Rabinovszky half jokingly, reprimanded the young Gedő, telling her that she was drawing so much just because she wanted to be a loner and to find an excuse for not having to be together with the others. She could never forgive this remark. See Ilka Gedő's Notebook no. 250 that is found in the estate as well as Endre Biró's: *Visszaemlékezés Gedő Ilka művészeti pályájára* [Recollections on the Artistic Career of Ilka Gedő] Budapest: 1986, manuscript, in the artist's estate, see footnote 4. This study is published in this volume.

⁶ On the New Year's Eve of 1945 [I.H.'s note].

⁷ Dezső Kosztolányi, Levelek–Naplók [Letters and Diaries], Budapest: Osiris Kiadó, 1996, pp. 137–138. Simon Gedő may have come to know Dezső Kosztolányi through the poet, Gyula Juhász and the translator, Henrik Horváth (1877–1947).

⁸ The short story by E.T.A. Hoffmann entitled *Das fremde Kind*, [The Strange Child] was published in 1921 in her translation illustrated by her elder sister's Aranka Weiszkopf's (artistic name Aranka Győri) drawings.

newspaper (it may be remarked that Árva county was one of the poorest and smallest counties in Hungary). (...) His doctoral thesis is an interesting topic, "Imre Madách as a lyric poet". I know about a number of his other writings, only a few of which were published in print. In addition to having translated the Hassidic tales of Martin Buber, there is an essay by him on the difference between poetry and prose narratives. (...) A few of his articles were published in Jewish periodicals. He was the first to have written about Franz Rosenzweig in Hungary, an obituary I think. An interesting study by him, entitled "Goethe's Views on the Jewry and the Stories of the Old Testament" was published in print. This is a collection of all of Goethe's comments on the Jewry of the Old Testament or the stories of the Old Testament. This is a highly interesting study that really deserves republication. Last, but by no means least, it is worth mentioning Simon's attitude to religion. He was deeply committed to Judaism, but he followed it in his own way. This is a rather self-contradictory in view of the fact that Judaism is stronaly based on emphasising community feeling. (...) The sacred does not appear to one individual but only to a community. Ilka told me that her father set out and went for a walk every Saturday, but he did not go to the synagogue where he would have met the colleagues he more or less hated and whom he regarded as haughty, selfish and acquisitive. (...) He took a stroll in the Buda hills, taking along that book of the Torah that contained the weekly reading for the given week, the text of which he read during this stroll. His large collection of Bibles should be mentioned here. (...) Considering the large number of Bibles, surprisingly few volumes of Jewish literature are to be found in the library. However, some of the Christian mystics are there in German, for example Angelus Silésius and Meister Eckhart. When I became acquainted with Ilka⁶ and her parents, I came to know Simon as a rather respected figure who, as a matter of fact, was excluded from his family and had become lonely. Ilka and her mother were very close, whereas Simon hovered above them at an ethereal altitude. He was somewhat of a black sheep. His discrepant position, e.g. his low esteem within the family and his having been left out from the intellectual circles, could have been attributable to the fact that he considered himself to be very sickly, he was always very much worried about his health. Ilka thought that this was hypochondria."

The fact that Simon Gedő had the opportunity of becoming a member of the literary scene at the beginning of the 1910's is well indicated by his correspondence with Gyula Juhász. But even more convincing proof of this is the correspondence Simon Gedő had with Dezső Kosztolányi, of which a very confidential and friendly document was preserved.' This is a letter written by Dezső Kosztolányi to Simon Gedő in which he asks his friend to be a "harsh" critic of the volume of poetry he had sent to him. (...) "On her childhood photographs Elza very much looks like a wild gypsy girl, with a longish face and rather dark hair. (...) Ilka told me that she inherited her red hair from a distant aunt. Apart from her hair, Ilka took after her mother. (...) However, more important than the similarity in physiognomy was Ilka's mental character in which emotions, together with extreme intelligence, played a great role. Ilka, undoubtedly inherited this emotional attitude from Elza." The life of Ilka's mother was embittered by thwarted ambition. She sought compensation for her unsuccessful attempts at literature and translating literary works8 by taking a keen interest in literature. She collected the volumes of Endre Ady and the poets of the literary monthly the Nyugat. She held Dezső Szomory, Dezső Kosztolányi and Milán Füst in high esteem, and, since she could read German, English and French, she was well acquainted with the literature of the 1910s and 1920s. Ilka Gedő inherited her sensitivity to moral issues from her father and, as indicated in the Endre Biró quote, her commitment to poetry from her mother. She knew an innumerable number of poems by heart and, as shown by her later diaries and note-books, her readings became incorporated into her life as if they created the scenes or plots or were analogous to them.

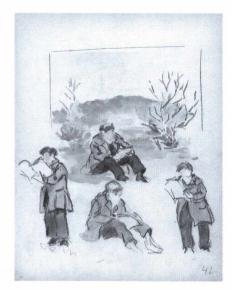
One can hardly escape the impression that Ilka's mother, as so often happens in life, thought that her only child, Ilka, would have the *luck* and the opportunity to bring to life and realise the very aspirations that she had originally cherished so dearly. In her daughter's talent, which manifested itself very early, Elza Weiszkopf may have seen the source and fulfilment of her own

dreams.⁹ Elza Weiszkopf admired and adored her daughter who *continuously* sketched with an affection that befitted a child prodigy, and she strove to raise her child, who was both obedient and grateful to her, to become an open, receptive and emancipated person. Due to rare good luck, dozens upon dozens of sketchbooks and folders have been preserved in the artist's estate that make it absolutely clear: Ilka Gedő worked diligently to comply with her mother's modest wish to see her own parental aspirations come true in her daughter.

The first pages that reflect more tangible results than the all-promising world of children's drawings originate from 1933. These small drawings with wavy lines represent a transition leading from instinctive creation to the preparation of more conscious studies. A conspicuous piece among them is a drawing showing an orchard coloured in green and yellow on which the rhythm of colours seems to be almost completely calculated and deliberately planned. Three sketchbooks containing more than seventy pencil, pen and watercolour drawings date back to 1934, when Ilka Gedő was 13 years old. They are a clear indication of the artist's early-maturing talent that had already emerged at elementary school without any master. Probably, it is among these drawings that her first selfportrait¹⁰ appears. These drawings are composed of faint lines that hardly touch the surface and barely visible traces of watercolour, showing just the eyes and the left side of the chin, achieved with a mystic expressiveness that is almost reminiscent of the composer, Arnold Schönberg's selfportraits. To be sure, I do not believe that this is a conscious self-analysis, but it is clearly indicative of the strength of this young girl's eqo. These three sketchbooks are also important in other respects. The body-weight studies, with faces left blank, depict quite exactly the clumsiness of the immobile together with the bitterness it entails, showing that the creator of these drawings is capable of expressing irony. Another reason is that one of these sketchbooks¹¹ contains a series of watercolours that reflects an artistic attempt that was never developed further: this is an attempt at stylisation, creating something reminiscent of a mural painting depicting a scene. Ilka Gedő might have wished to recapitulate certain recollections from art history but may have been dissatisfied with results and thus abandoned that line. However, the motif of framing the frame does appear here through which she may have instinctively referred to the work as being a quotation, its being separated from reality. This framing of the frame was to return 35-40 years later with a new meaning to constitute a vision-creating component of her paintings. The framing of the frame is also important in the water colours of the years that followed.¹²

Ilka Gedő aimed at educating herself, with neither masters nor companions, with a certain measure of spontaneity, naïveté and lack of suspicion. She made drawings of everything that came before her eyes, but mainly of people, most often as lonely models, but often observing them as participants in a scene. In the summer of 1938 she wrote back to her parents from a holiday in the Bakony mountains: "The day before yesterday, as I was making some sketches of the peasants working with forks, I got some encouraging comments from them. One of the slim old peasants wearing boots, who had been rude and made belittling remarks until then, told me that I was learning an awful lot and that when I go back to Pest, that knowledge would be very much appreciated there! etc., etc. The hostess of the house I am staying at recognised one of the figures, saying that anyone who saw this drawing would say that this is old É.! (...) I spend little time with the children. They live a life completely different from mine. They get up later, they hang around, or play."⁽¹⁾ (This latter statement, only seemingly detached, would be repeated several times in the tragedy of accusations and self-accusations some ten years later.)

The adolescent Ilka Gedő observed and aimed at the truthfulness and accuracy of figuration, although her emotions, displaying a strong empathy and a detached irony, are also reflected in these drawings. The drawings, watercolours and folders that have been preserved from the years 1937–1938 reveal that she already had a complete technical mastery of drawing, and this in spite of the fact that she had never received regular tuition until then.¹⁴ She drew with perfect routine.



18. Sketchbook No. 9, 1936, page 42

⁹ Visszaemlékezés Gedő Ilka művészeti pályájára [Recollections on the Artistic Career of Ilka Gedő] Budapest: 1986, manuscript, footnote 3. In this text, which has a source value, Endre Biró aimed to give not only a picture of the artist's career but also to comment on the back-ground thereby unintentionally exercising a large influence on the small number of attempts at interpretation that were made after 1986. In a way that can be rightly understood, he enhanced or decreased the significance of certain aspects of Ilka Gedő's career. The aim of this was to attribute the various stages of her artistic career, including the artistic crisis she experienced in 1949, to factors lying outside the family sphere, thus emphasising external factors, e.g. political explanations, and deemphasising the effect of personal conflicts.

Reproduced as No. 17 in black and white in this album.
 Sketchbook no. 6 (In the artist's estate.) (Reproduced as No. 16 in black and white in this album.)

¹² Sketchbook no. 9 (In the artist's estate.) (Reproduced as No. 18 in black and white in this album.)

¹³ Postcard in the artist's estate

¹⁴ Ilka Gedő did not attend a free school before 1939. "In the rather brief preface to the Catalogue of the Székesfehérvár Exhibition Viktor Erdei (1879–1944) and the open school of István Örkényi Strasser (1911–1944) are mentioned. Ada was Victor Erdei's wife and the younger sister of Frigyes Karinthy [one of Hungary's most famous writers and humorists]. She more or less 'adopted' Ilka, for example she spent holidays with them in Szentendre, perhaps even on several occasions. Ilka never said that Erdei would have given her regular lessons, though he obviously looked over and commented on her attempts." Visszaemlékezés Gedő Ilka művészeti pályájára [Recollections of the Artistic Career of Ilka Gedő] Budapest: 1986, manuscript, p. 36.



19. Sketchbook No. 13, 1937, the verso of page 89

¹⁵ Notebook no. 13 (In the artist's estate.) (Reproduced as No. 19. in black and white in this album.)

¹⁶ Viktor Erdei (1879-1945) was a painter and graphic artist who has now been almost entirely forgotten. Lajos Fülep, and in his wake Artúr Elek and Aurél Kárpáti, believed that Viktor Erdei was a significant artist who, blessed with a deep psychological talent, followed his autonomous career path. See the catalogue text of Viktor Erdei's 1907 exhibition in Lajos Fülep, Egybegyűjtött irások I. [Collected Writings vol. I.], Budapest: Art History Research Group of the Hungarian Academy of Sciences, 1988, pp. 339-344. and Fülep Lajos levelezése I. és II. kötet [The Correspondence of Lajos Fülep, vols. I. and II.], Budapest: 1990 and 1992, at several places. See also Artur Elek, "Erdei Viktor" in Művészek és Műbarátok [Artists and Friends of Art], Budapest: Art History Research Group of the Hungarian Academy of Sciences, 1996, pp. 144-145. Ilka Gedő must have for some moments been entangled in the web of sympathies and antipathies, although this was then not yet fatal. An interesting fact that might be indicative of this is that Erdei, who was in friendly contact with the highly influential Lajos Fülep in the 1900's, was regarded to be a highly significant artist by Artur Elek. However, as indicated by the letters of Milán Füst preserved in Ilka Gedô's estate, a writer with whom the Gedô family was in close contact, from whom they received advice and whose views they held in high esteem, had a rather negative opinion of Artúr Elek's taste and talent. (See Milán Füst, Napló II. kötet [Diary, vol. II], Budapest: 1976, at several places).

 ¹⁷ As indicated by letters preserved in the artist's estate the help of a number of people was sought including Raphael Patai the editor of *Múlt és Jövő* [Past and Future], Pál Pátzay, Aladár Edvi-Illés and Rudolf Diener-Dénes.
 ¹⁸ Anna Lesznai's letter to Ilka Gedő preserved in the artist's estate.

¹⁹ Róbert Berény's card dated 12 May 1939, preserved in the artist's estate.

²⁰ See the correspondence, preserved in Ilka Gedő's estate, with Olga Székely-Kovács (1901-?) a painter living in Paris.

²¹ The painter, Tibor Gallé (1896-1944) founded his private school in 1935.

²² See Visszaemlékezés Gedő Ilka művészeti pályájára [Recollections on the Artistic Career of Ilka Gedő] Budapest: 1986, manuscript, p. 36.

²³ As indicated by documents preserved in the artist's estate Ilka Gedô also visited the school of Gusztáv Végh (1889–?), a graphic artist and book designer. However, it is not by chance that there is no trace of this either in *Visszaemlékezés Gedô Ilka művészeti pályájára* [Recollections of the Artistic Career of Ilka Gedô] Budapest: 1986, manuscript or elsewhere.

It is clear that her hand moved incredibly fast, and if needed, she could fill the empty spaces of the sheet without hesitation. It is conspicuous, however, that the figures, be they alone or be they part of a scene, and provided that they are depicted from the front or from the semi-profile, are faceless, and the physiognomy of the faces is barely indicated (one of the few self-portraits of this period, drawn with two lines, is like that¹⁵). Most of the time, the artist's models are shown from the rear, or at most with a twisted body, showing only half of the body and pressing these figures diagonally into the space of the picture. The lines gradually become harder, and the 'kindliness' of the earlier years is lost. We can see that up until the years of 1937–1938 the drawings display a measure of stylistic sentimentalism. This originates partly from the young artist's overflowing sentimentalism. It could also be possible, however, that this shows the influence of Viktor Erdei, the painter and graphic artist, who was a good friend of the Gedő family and who may have mediated to Ilka Gedő the Austrianor German-type psychological inclination of turn-of-the-century painters such as Stuck or Lenbach.¹⁶ After 1937-1938 the lines in the drawings become more severe and the space becomes simpler and more empty. The curiosity mixed with empathy, the friendliness and intimacy seem to lose some of their intensity and the ironic rendering becomes stronger and sometimes gives way to sarcasm. This is the case even when the subjects of the drawing are members of the artist's family.

In 1939 she passed the final examination for grammar school and the question arose as to what she should do. A weight was lent to this question not only by the logic of building a career, but also by historical events in Hungary. In 1938 the first Jewish Act was passed and then in 1939 the second, which meant that life also became hard for Ilka Gedő. What was to be done? Where should Ilka continue her studies? Despite the situation, common sense would have suggested Budapest. The artist's mother left no stones unturned and mobilised everybody. She was primarily looking for advice, and 'authentication', and secondarily letters of recommendation for her daughter¹⁷ whose talent she never doubted for a moment. Her conviction was supported by, amongst other things, a letter by Anna Lesznai, who in response to the letter in which Ilka Gedő asked for orientation replied: "....l found great joy in your letter: you are a humane, lovely and intelligent girl, and this is one of the reasons why you can become a genuine artist. In addition to acquiring the technique of the profession, drawing and painting a lot, you should strive to develop in yourself genuine humanity, understanding, forgiveness and patient discipline, because these are the traits that may also best serve your art." ¹⁸ In response to the question of whether she should enrol at a college of art and, if so, to which one, she got a less sympathetic, but at the same time just as pointless reply: "Dear Miss Gedő," replied the successful painter, Róbert Berény perfunctorily, "For a talented person all teachers are good. In fact, it is more correct to say that to receive instruction from a teacher who is not excellent is a waste of time."¹⁹

It was, of course, also considered that she should leave Budapest to continue her studies in Paris. On the one hand, however, as she had missed the enrolment deadline for the Beaux-Arts,²⁰ she could only have gone to a free school or to a summer course; on the other hand, the Gedő family would hardly have been able to afford the costs. She stayed in Budapest and in the autumn of 1939 she enrolled in the private school of Tibor Gallé. ²¹ Gallé regarded her drawings, conjuring up the world of Daumier, as very good,²² but he could not give her anything professionally. After a few months, Ilka Gedő left the school.²³ Anyway, in the drawings that were made at the turn of 1939-1940 it becomes conspicuous that, with circling gestures possibly reminiscent of Daumier, the forms become too elaborate and one has the impression that these drawings were made in two phases: the first hastily drawn figuration being pressed into another visual dimension.

Ten-twelve years later, after she had abandoned her career, transcending Good and Evil, she wrote a shocking and heart-rending document that also reveals a sparkling literary talent in which she rethinks her childhood and the years of adolescence: ²⁴ *"From the period of childhood drawings up until l passed the final examinations of grammar school and became an adult l had been drawing*

incessantly. Memory flashes from my past: she was ten years old and on vacation in Tirol and she was walking about hunting for motifs in a completely unfamiliar village. She was 11 years old when she worked with implacable devotion on the shore of Lake Balaton. She was 15 when she drew men playing chess and women sitting on the benches with the determined rage of an ascetic, stretching herself to the limit to produce drawings that resemble, that look like the original. In the teeming crowds of the Saturday markets she tried the impossible, to represent the fleeting movement, flushing with anger when someone tried to peek into her sketchbook, overcoming all the shame and nausea that she felt when she attracted too much attention. She was 17 years old when she was alone in a Bakony mountain village on the deserted slopes, and she was drawing from morning till night. following the cutter in the summer heat step by step on the slopes, always waiting for the same particular movement. She turned up unexpectedly at strange farmsteads to be received by children. Why did she not try to draw the peasant women walking with a rolling gait? Where were the Sunday couples? Why did not she have any interest in them? Fatigued, she slept like a day labourer. Weeks later she got home and she put all the drawings of the harvest on the sofa showing them to her mother. With what a boyish gesture! The artist's mother: promised a bag of gold to your mother/ and look where you are slumped now.²⁵ (...) She was 19 years old. In the autumn that followed the grammar school final examinations she went to the private school of Tibor Gallé. She fell in love with the master, a man aged 45 with two children, and she confessed this to him in a small, mad, lofty and lyrical letter; she humiliated herself in front of him, made herself ridiculous in front of people, began to smoke, made half-witted phone calls, she ran in the street to avoid being late for a date, started to lie to her mother at home, with whom she had, until then, been making excursions, with whom she slept and read in the same bed and with whom she also worked. (...) On one occasion, after she had met him for a short while in the street she could not part with him, and he told her that a woman was not supposed to behave like this. (...) This is the age at which E. [Endre Biró–I.H.'s note] started university, and L.V. [Lajos Vajda-I.H.'s note] started his 3-years of study at the Academy which he continued with a three-year stay in Paris. And all the others started their careers conscious of their calling and of their being masculine, with all their misery and all their bonds to their mothers, and all their feelings of inferiority. They started even though they knew that this world is not the world of 'individual histories', it is not the world of the oldest individual history, but only of what comes after matrilineal societies. It is the world of European history at the depth of which there is the conception and manger and several other things (...) But a twenty-year-old airl could say 'I don't aive a damn!', if she was strong and talented enough, she could say she did not care about history, social attitudes and the circumstances that, to tell the truth, do have some influence on people, even the not least talented ones. She could try to elevate herself with the oldest of trades, and she does so. The myth lives, the focus of the life of a lively and young woman painter becomes how she could sacrifice her virginity. The drawing chalk falls out of her hand."26

In 1939–1940 she found new models in the Jewish home for the elderly close to Marczibányi Square. Similarly to her other work done in this period, it becomes conspicuous that the figuration is not just visual but shows a strong sensitivity for the body and the biological side of things. All this suggests the irony of caricatures, as if, in addition to Daumier, Ilka Gedő wanted also to follow Toulouse-Lautrec. As was earlier the case, the figures shown from the back or showing half of their backs may be seen in a diagonal composition. Instead of 'man's fate' that can be depicted through faces and romanticism, the figures shown from their back reveal *enigmas*, inexpressible and unknowable stories. At the same time, the drawing gradually becomes more grandiose and almost monumental.

At this time Ilka Gedő participated in OMIKE [National Hungarian Cultural Association of Jews] exhibitions. It can be safely assumed that this was a good opportunity for a good friend of the Gedő family, the sculptor *István Örkényi Strasser* (1911–1944) who was the head of OMIKE's free school,

²⁴ Based on her earlier diaries and letters, Ilka Gedô prepared a strange compilation for Lajos Szabó, writing down her own words and immediately commenting on them. This anguished and deeply honest text is a selftormenting psychological description of a state of mind that at the same time gives an exact reflection of the artist's readings. Notebook no. 250, located in the artist's estate, has 96 pages all written in small letters.

²⁵ Attila József: Karóval jöttél (You Brought a Stake) Notebook no. 250 shows that Ilka Gedő was very fond of Attila József's poems. She identified herself with the poet so much that phrases borrowed from him are not put in inverted commas in the text.

²⁶ Notebook no. 250, pp. 4–5. and p. 23.: To be a painter is "a hard job anyway, and neither did I study it with someone else giving me a helping hand, as Lajos Vajda helped Endre Bálint, or by having a friend or by belonging to a certain guild, circle or school."



5. Ilka Gedő in 1944

to give Ilka Gedő some good advice. Maybe this is the reason why a more relaxed form of figuration comes to the fore here. In 1942 she received a commemorative award of 50 pengos from the Israelite Community of Buda in "recognition of her artistic achievement".²⁷ In the same year she participated in an exhibition entitled "Freedom and the People" organised by the Socialist Artists Group at the Steelworkers' Union headquarters. In addition to the Socialist Artists Group, the most important painters of the Gresham circle, as well as several artists from Szentendre also participated in this group exhibition. Thus, who could say who it was that recommended that the then 22-year-old Ilka Gedő participate in an exhibition that proved to be one of the most important of the epoch, not only for political but also for purely artistic reasons? It is at this time that Ilka Gedő got in touch with a ceramic artist from Hódmezővásárhely, and, with some shorter or longer intervals, she experimented with the manufacture of trinkets up until the beginning of 1944. However, she seems to have taken little interest in either this activity or in its 'results'. She regarded it simply as a means by which she could achieve independence and earn a living. She continued to draw continuously, and she also tried out oils, but she became increasingly uncertain. In 1943 she wrote a letter to Ernő Kállai, one of the most significant art critics of the era, a theoretician who had the widest horizon, and requested that he view her works. But Kállai did not have the time.²⁸ This meant that Ilka Gedő was forced 'to measure out' her way alone. However, the artist often made trips to Szentendre, a lovely little town on the banks of the river Danube in the vicinity of Budapest. There she became acquainted with some young artists, among them Endre Bálint, and Júlia Vajda, the widow of Lajos Vajda. It can hardly be denied that these artists, even if indirectly, probably served to some extent as role models for her.

In the summer of 1944, the Gedő family was forcefully relocated to the ghetto. They moved into a flat at 26 Erzsébet Boulevard, where they were luckily able to stay with some relatives, and where they were able to survive the Holocaust and move back to their former home in Fillér Street, where they had lived earlier from the start of the 1930's. In 1944–1945 Viktor Erdei, Tibor Gallé and István Örkényi Strasser perished in the Holocaust.

Wherever Ilka Gedő went, she drew, including the ghetto, where she also made drawings. As a matter of fact, this is not surprising, as these works are not at all different from those made outside the ghetto. But why should these works have been any different? Later on in her life, she never spoke a word nor made a single reference in any of her diary notes to the ghetto...

²⁷ The notification on this and the congratulatory lines are in the artist's estate.

²⁸ "Dear Miss Gedő! / I would be very glad to view your work. At a suitable time, you might bring them to the editorial office. However, for the time being, I am very busy. This means I must ask for your kind patience, as I can't tell you when I am going to have time. / Cordially, Ernő Kállai / Could you please send me a card as a reminder so that I do not forget the thing." The date on this card, preserved in the artist's estate, is 7 April, 1943. There is no trace of evidence in the documents that Ilka Gedő ever met Ernő Kállai.

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The three years that span from the spring of 1946 to the autumn of 1949 probably represent the most eventful and most important period in Ilka Gedő's life. This is true in spite of the fact that Ilka Gedő had been drawing regularly and continuously since the age of 11 until 1949. This three-year period was the beginning and the, only seemingly unexpected, end of something, although we know that the artist began again to create art 16 years later.

Ilka Gedő's broader social world was shaped by the memories of persecution, the hardships endured in the ghetto and during the siege of Budapest in 1944 and 1945, as well as by the absurd and cruel start of the totalitarian communist dictatorship in 1949. The artist's inner emotional life was characterised by ambivalent emotions and an absence of empathy and understanding from friends, intellectual contemporaries and 'gurus'. Both the broader and closer environments of the artist represented worlds of rejection. Aged 26–27, Ilka Gedő decided that she had had enough, she would no longer draw. Although she had attained a mastery over art, she decided she would not belong to art anymore.

This is an 'archetypal' situation, painful and frightening, and as it is indeed archetypal it is still present in the oeuvres of certain artists. We are utterly familiar with this phenomenon or feeling: being clasped, being locked up with others results in and demands a warped discipline, and this often brings about more tension and coercion than the terror coming from the outside world. Under such circumstances the joy of work is spoilt and destroyed by a shared consciousness that has arisen from the *clan spirit*. This is an issue of collectivism versus individualism, collective spirit versus individual strivings, a choice between a collective ego or the individuality of the self. We should think of the absolutely predictable pattern of a machine-made Persian carpet in which any deviation from the pre-set pattern is a sin. With a certain measure of abstraction, and considering Ilka Gedő's first artistic period drawing to its close, this story can be explained in terms of a sensitive artist having been deterred from art and having been paralysed through a lack of understanding.

Obviously, all this is true, but *this* is not the complete truth. A very important component is missing from this explanation, and this is the sense of identity, the autonomy and the strength of the Ego becoming unsure, the Ego withering away, the Ego becoming *ill-fated* in the sense of Simon Weil.³⁰

On New Year's Eve 1945, Ilka Gedő became acquainted with Endre Bíró, her future husband, who introduced ³¹ her into one of the most characteristic and intriguing circles of post-war Budapest intellectual life³² whose influence can, in an indirect way, be felt up to the present day. This is in spite of the fact that the circle never possessed any formal power or influence, and indeed, for one reason or another but always with same end-result, it has continually been the subject of some animosity. The two central figures of the circle were Lajos Szabó³³ and Béla Tábor. The members of this circle strove to work out and to use an odd blend of methods. This system included ideas from Buddhism, a spiritualised Marxism, Jewish philosophy, Schopenhauer, Christian mysticism, theosophy, Freud and from the most recent insights of the natural sciences, and it paid a special attention to the visual arts. This should not come as a surprise as this circle was in many respects connected with two major Hungarian artistic groups of the post-war years, the Európai Iskola (European School) and the Elvont Művészek Csoportja (The Abstract Artists' Group).³⁴ These two groups attached utmost significance to the work of Lajos Vajda. The topics and the dramaturgy of the group's regular meetings were generally determined by the two leading lights and gurus, but mainly by Lajos Szabó. Thus a "hierarchic community of creators", 35 arose that did not have any formalised structure but "represented a sort of open school or, with a certain amount of conceit, a multidisciplinary research group".36

In the first years Ilka Gedő silently watched and sketched the members, regarding them as models and regarding herself more and more a model. Always and everywhere she was drawing.



7. Lajos Szabó

²⁹ Quote from Attila József's poem Medallions (Attila József, Winter Night Budapest: Corvina, 1997, p. 38). The line is from the strophe: "The housemaid's tears drop into the dough, / this house is burning, no kisses for you! / If you hurry, you'll still get home / smouldering eyes will light the way."

³⁰ Cf. Simon Weil, "Szerencsétlenség és istenszeretet" [III-fate and the Love of God], in *Ami személyes és ami szent* (What is Personal and what is Sacred), Budapest: Vigilia, 1983.

³¹ It was more or less at this time that she decided to quit her studies at the Academy, studies that she had barely started.

³² Ilka Gedő was not completely unknown to this company. At the beginning of the 1940's she got to know Endre Bálint and Júlia Vajda who were also regular participants in these talks.
 ³³ On Lajos Szabó and his circle see Eikon—A képíró Szabó

³³ On Lajos Szabó and his circle see Eikon—A képíró Szabó Lajos spekulatív grafikái—Eikon—Die Spekulativen Bildschriften von Lajos Szabó, Budapest: Ernst Múzeum, 1997, edited by Attila Kotányi, a book on Lajos Szabó in Hungarian and German

³⁴ See Péter György-Gábor Pataki, *Az Európai Iskola* [The European School] Budapest: Corvina, 1990.

³⁵ Attila Kotányi's formulation referred to Endre Biró's study.

³⁶ Visszoemlékezés Gedő Ilka művészeti pályájára [Recollections of the Artistic Career of Ilka Gedő] Budapest: 1986, manuscript



41. Self-Portrait XI, from folder 49, 1947, coal, paper, 350 × 240 mm, Hungarian National Gallery

 $^{\rm 37}$ Notebook no. 250 located in the artist's estate, pp. 15–16.

³⁸ From many aspects an obvious analogy can be set up between Ilka Gedő and Franz Kafka. Here it is worth referring to the quality of the artist's relationship to the artist.

³⁹ See Júlia Szabó, "Ilka Gedő's Drawings and Paintings" in Ilka Gedő Catalogue of the Székesfehérvár Exhibition, István Király Múzeum, 1980, or Péter György and Gábor Pataki, "Egy művészi felfogás paradoxona" [The paradox of an artistic conception]; Júlia Szabó, "Gedő Ilka művészi munkássága" [Ilka Gedő's artistic activities] in Gedő Ilka művészete 1921–1985. [The Art of Ilka Gedő, 1921–1985], Budapest: Új Művészet Alapítvány, 1997. However, the joy felt over *depiction* and figuration, something that was present even in the saddest pieces of her 1944 ghetto drawings, was gradually giving way to bitter sarcasm. Small signals and scant gestures indicated that time was running short and that the 'child prodigy' would give up the struggle and abandon creating art soon; within one or two years she would make a decision—to no longer be the silent viewer. There was absolutely no solution to her conflicts, there was no way out of them. She was faced with real or alleged insults, her feelings were hurt everywhere, and thus, at least so it seemed to her, she was forced to make a tragic compromise: committing a semi-suicide she killed off the artist in herself...

The primary reason for the artist's decision was the mental traditionalism of this 'circle' and its ever more generalised and radical views on the necessity for art to become 'modern', as well as strong and painful emotional conflicts. However, the most important reason for the decision to give up art was the, as yet unexplored and, because of that, important issue of what we might call the dilemma of being an artist and, more specifically, the dilemma of being *a female artist—a woman artist*.

This is what Ilka Gedő writes about this in her diary notes around 1951:³⁷ "In my life, in my fate, in my past my 'talent' was somehow interconnected with a certain lack of belonging to a given gender. If the bond to the mother (father)³⁸ has the meaning of a life-axis, then if someone is an artist, and her work is also related to it, then this is the axis upon which the rope of the draw-well is rolled up, then with letting down the bucket is unrolled again, and then rolled back again. It can be logically assumed that this axis could not have been missing from my life either and it connects me with my mother. However, as she was in some sense not really a woman (her look, way of life and behaviour), my relationship with her lacked sin, beauty and mystery. It could be said that it was in sublimation of this that I was working for her. This is why my 'gender' remained undefined for an unpredictably long time. All the inner movements that were related to artistic work in my life, all the skills, processes, moods, emotions and raptures were the skills, processes, etc. of being genderless. With my relationship to E. [the artist's husband–I.H.'s note] this undefined something, this gender role had become immensely more pronounced, but is this the case when we compare it to a more pronounced gender role? (...) Now I am experimenting with an explanation that could clarify the situation even to a psychoanalyst: there is an unbridgeable gap between artistic work and femininity."

In this artistic period the most important issue for Ilka Gedő was her self. It is probably not an exaggeration to say that her hand and eyes were being led by this continuous scrutiny of her *gender*, a scrutiny that was both intended and meant to be detailed. It was through her self-portraits that the artist attempted to dissolve this completely absurd but nevertheless completely traceable uncertainty concerning her gender. A critical change can be seen in the astonishingly large number of self-portraits drawn in pencil, charcoal and pastel. Not only the face and the body as a material were transformed, but the mirror was also modified, and in this study this latter aspect is the most important. It is as if the still very young 26-27-year-old artist were putting on a mask: with acrimonious masochism she viewed and depicted herself as a person without an age. The sensitively woven fine or strong lines of the earlier graphics were replaced with ruder (we might say more manly) lines that sometimes seem to be ornamental. As she was drawing her hair in a decorative form around her wax and gypsum like and shrunk face, it seems as if her hand had also been led for some moments by the hand of Munch (*Self-Portrait XI, 1947*, reproduced in black and white as No. 41 in this album). Depiction becomes tenser, more emotional even though the eyes (that elsewhere and earlier were depicted in an enchanting or ecstatic way) are almost extinguished.

In the not too extensive literature on the artist Alberto Giacometti and Antonin Artaud³⁹ are most often mentioned in connection with the self-portraits. The comparison of Ilka Gedő's drawings with Giacometti's work, made in the mid-1950's, is just an another example of the commonplace that similar ideas are often born under completely different circumstances both in terms of time and space. There are a lot more reasons to mention the attractive and apparently really conspicuous

Antonin Artaud analogy, primarily with regard to artistic formulation. Apart from the fact that Artaud was seriously ill, I believe that there is, however, a basic difference between the two artists in terms of their methods and more importantly in terms of their objectives. While Artaud's selfportraits from 1945 treat and project to the observer the psychological automatism of classical surrealism as a means of motor movements and ecstasy and at the same time auto-therapy, the works of Ilka Gedő are analytic in ways that are also true of the works (so much loved by Ilka Gedő) of Rembrandt and Van Gogh. Rather than being the continuous duplication and repeated presentation of a single human face, an activity that can result in a changing probability of success, Ilka Gedő's drawings much rather represent an examination of the self in terms of a general image of man. We might say that her self-portraits are epic, indeed they are narrative in terms of recording those of the artist's impressions that she, at those times, had obtained in terms of the various role definitions that she had largely not expressed in words. In the drawings made towards the end of this three-year period a tormented and anguished artistic expression appears that is permeated and softened by a floating lyrical subject that is substantially more cruel than honesty and that makes even sheer self-destruction-as with Attila József for example-'pardonable'. The dark or medium-tone warm earth and skin colours of the crayon and pastel drawings and the system of lines in light cold white or silver colours also bear testimony to an organic-analytic method.

In Hungarian visual arts there was no parallel to the completely autonomous gesture manifested in works like *Nude Self-Portrait*, 1947 (reproduced as No. 48 in black and white in this album); *Self-Portrait XI*, 1947 (reproduced as No. 41 in black and white in this album); *Self-Portrait from Fillér Street* (reproduced as No. 44 in black and white in this album) for decades to come. Only in the works of János Major and later on Adrás Baranyay and, from another aspect, in those of Tibor Hajas will this gesture be echoed by coincidence.

Let us remind the reader here of another difference between Antonin Artaud and Ilka Gedő. Artaud experienced repetition as a means of achieving rapture and this, in turn, impelled him to further repetitions so that, amongst other things, a state of trance could be attained and, at least from this aspect, his works are manifestations of psychedelic art. In contrast to this, Ilka Gedő's self-portrait series does not rely on automatic, maniac and trance-oriented mechanisms at all, but it is rather—in the strict sense of the word—the life-threatening documentation of the obligation to document the self⁴⁰ and of an *excruciating role-play*.

The life and death questions for Ilka Gedő, questions that by 1949 had turned out to be unanswerable for her, can therefore be formulated as follows: Who is an artist? And what is his or her task? These questions lead to others: Does the artist have a gender? And if the artist happens to have been born a woman, can she be or remain an artist?

The issue here is not the social function of art (as an empathic reader of Attila József, Ilka Gedő must have realised how doubtful the results of a search for the social function of art is), it is rather focussed on 'being an artist', i.e. how probable it is that you can succeed morally, mentally and in practical terms if you live as an artist. Also, for Ilka Gedő, one of the most accessible twentieth-century renderings of this basic dilemma was given by Thomas Mann in his long short-story, Tonio Kröger.⁴¹ With some measure of bitterness, Thomas Mann is forced to recognise that his recommended solution to the conflict of his short-story very much follows the ideas of the *petite bourgeoisie*. Finally, he ironically leaves his question unanswered, as the model he set up is not feasible. Ilka Gedő could not use it either. In terms of another set of values, for stylistic and also for mental reasons, Ilka Gedő was unable to embrace the socially and politically committed productivist-messianic artistic approach either.

Another possible path could have been the faith-based and metaphysically grounded image of the artist as a martyr: "Yet our real and true lives are rather humble, the lives of us painters, who drag out our existence under the stupefying yoke of the difficulties of a profession which can hardly



44. Self-Portrait From Fillér Utca, 1947, pastel, paper, 415 × 295 mm, Israel Museum, Israel



48. Nude Self-Portrait, 1947, pencil, paper, 285 × 195 mm, Israel Museum, Israel

⁴⁰ "Unentrinnbare Verpflichtung zur Selbstbeobachtung: Werde ich von jemandem andern beobachtet, muß ich mich natürlich auch beobachten, werde ich von niemandem sonst beobachtet, muß ich mich um so genauer beobachten." (The inescapable obligation of self-observation. If I am observed by someone else, I must of course observe myself. If I am not observed by anyone else, then I must observe myself even more thoroughly.) This is a diary entry by Franz Kafka dated 7 November 1921, in Franz Kafka, *Tagebücher*, Frankfurt am Main: Fischer Verlag, 1974, pp. 342–343.

⁴¹ The figure of Tonio Kröger had a symbolic value for Ilka Gedő . See Notebook 250. p. 4.

be practised on this thankless planet on whose surface 'the love of art makes us lose true love'."⁴² However, this concept of the artist for all its loftiness, in Budapest at the end of the 1940's, could only be obsolete. Only in the first half of the 1950's was there a Hungarian artist, Béla Veszelszky (a friend of Ilka Gedő) whose work could personify and make this approach relevant again.

Just because of its finiteness and fatefulness, an oeuvre and a fate like Van Gogh's that were so much thoroughly and traditionally male and messianistic could not have functioned for Ilka Gedő as a paragon to be followed. Van Gogh could only serve as a point of orientation for the artist in an indirect way, for finding a location for her self between the artwork and artist. "A crucified Madonna-Gioconda-Saskia-Gruschenka!⁴⁹ What sort of a picture could this be. The stretched out arms elevate the breasts, and the imagination necessarily mixes up the clasped feet with the stretched out arms. What face, what expression does this figure have? And where is there some place for the long hair? Does the figure's hair curl from the right shoulder to the left shoulder? Is the body covered by a veil, a canvas, or a cloak? Watch out, or it will fall off! The female body transforms the cross into a phallic symbol. The thieves until their very last moment when they breathe their last, until the muscles that move their eyeballs function, will look at the crucified female's thighs and breasts and some of the people that stand around will guffaw. Who will be the ones that will remove this body from the cross, who will wash this body, and dress it and put it into the grave? The more bashful viewers of the scene will rather go home."⁴⁴

Indeed, according to her personal situation she was no longer the Madonna, but naturally the nurse (La Berceuse).45 This is how Ilka Gedő addresses her beloved Van Gogh with a monologue written in the genuine spirit of poetry: "A whole world is against me. The Tungsram factory will immediately radiate out of itself a small A-bomb factory onto the land on the other side of the road that smells of marjoram and is bordered by fallen fences, a land where your fruit trees are standing with their twisted trunks giving birth to God. This is where the terrible yellowness of your sun-flowers will soon open itself up. But I know that in that mysterious and deserted suburban district one or two blocks away there is another land smelling of marjoram. I walk there with planes flying above my head faster than the speed of sound so that, under the shelter of the wings of birds flying more slowly than creation, I can do the job that reminds people of their homes. Teach me what sacrifice I have to make so that I can become like you. This is what I would say if I were not seated with large breasts in an armchair by the side of a cradle, so that I can remind you of your home. You did not create it, I know. You only depicted the created nature of the world by the figuration of reality, you stuck to the forms found in nature, and you experienced a terrible fear that you might lose the 'reality' of form. (...) Van Gogh wrote at the start of his career: «I have two choices: I become either a bad painter or a good one. I chose the second possibility.»"

This is how Ilka Gedő continues: "I either become a good painter or a punched paper for some body exercise. Which of these two options should I choose. The answer is very simple: you should be both a good painter and a good Berceuse (nurse). You cannot be good at one without the other. That is what wise people usually say, but is that not somewhat wishy-washy? Nevertheless, I may ask where my message is. Maybe it can still be found. (...) What if this whole artistic effort was fictitious? Maybe drawing was just an excuse to hide away from people. What could be the message of a woman painter? What are its specifics? To be a painter is a profession whose bodily and spiritual traditions have been handed down over the centuries by men since the time Egyptian pyramids were built. Should I take over the way of life, the craftsmanship and the world outlook from these men? Of course I should, but then also their geniality."⁴⁶

All these problems became really tormenting after the birth of her first son.⁴⁷ She was driven to desperation over the helplessness and fear with which she faced the looming role conflict. Up until then, finding her unique place and identifying with her unique role had seemed to be simpler although not completely exempt from conflict, in spite of the fact that she had known for a long

⁴⁵ Or in a better case Saskia... see Notebook no. 250.

⁴² Quoted by the author from *Van Gogh levelei* [Letters of Van Gogh], Budapest: Officina Könyvtár 1944, p. 96. (The English translation of this letter is quoted from: *The Complete Letters of Vincent Van Gogh*, vol. III, London: Thames and Hudson, 1988, p. 496.).

⁴³ The person mentioned lost is one of the figures in Dostoyevsky's novel, *The Brothers Karamozov*, having a value to Ilka Gedő. This novel 'lived' a peculiar life in the 'circle's' discussions as a moral topic.

⁴⁴ Notebook no. 250, p. 57.

⁴⁶ Notebook no. 250, pp. 52–54.

⁴⁷ Dániel Bíró, egyptologist.

time that she was different from her contemporaries.⁴⁸ The question of how the personality is influenced by such issues as, for example, whether harmony can be achieved between being a woman and being a woman artist, as well as the manifold problems of having been chosen for a 'mission' are very much universal and typical of our epoch. An example of this is the life and oeuvre of Sylvia Plath. At the very beginning of the 1950's, in fact on almost the same days as Ilka Gedő, Sylvia Plath wrote down her own tentative replies to these questions in her diary, and those replies are strikingly similar to those of Ilka Gedő.⁴⁹

Between 1947 and 1949 some relatively large-scale drawings were prepared that could have anticipated a change and a solution to these dilemmas in that these works were not self-portraits and they were not figurations of living models. A seemingly disproportionate small table served as a topic. An unassuming topic which served as a genre in itself without the creation of a 'setting', almost in the way that Van Gogh's chair or pair of boots did. It is a slight exaggeration to see a symbol in the subject of figuration appearing in these drawings. However, we can be sure that these works are important from several aspects. Even though the drawings are only figurations of reality to a small extent, they could have served as the basis for the start of a process of objectification. They could have given rise to experiments in texture and composition. Had these experiments been applied to the self-portraits their significance would have been largely diminished by the topic of the self-portraits. With the many ways of depicting the surface, with the rhythm of changing from facture to texture and a minimal, but very forceful structure, the table drawings do not primarily represent figuration, depiction and analysis, but rather point to a concept and synthesis of form that leads to abstraction. No matter what they seem to be, or what 'effect' and consequences they have, the Ganz Factory drawings, created in the years 1946-1947, have the same features, meaning that they are involuntarily quasi-abstract works.

Ilka Gedő was granted permission to visit the Ganz factory with the recommendation of the Free Trade-Union of Artists. At the factory she made charcoal, crayon and pencil drawings of the workers working at conveyor belts or in the storage rooms.⁵⁰ In these works space and large forms are presented as a novelty. Among the planes and the blocks man is reduced to a schematic figure. An organic system that had become stuck between the geometric forms seems to be dissolving, the forms that appear in space seem to devour the figures. In a world that is rendered in brown, yellow, blue and black both the object and man get the same intensity of light. No trace of sociological interest or social critique can be found in these pictures. We cannot even suspect such an intention, and the post-impressionistic 'factory genre' is unreservedly sad and depressed without any hope.

However, the 'circle', the artist's friends did not notice this, in fact they accused Ilka Gedő of being 'outmoded'. An artist that had by then become increasingly uncertain and sceptical about her values was absolutely embittered about this lack of understanding. In the same way that she had been left alone with her queries concerning moral, existential issues and problems of identity, now she felt that, due to these critical remarks, her method and approach had been rejected as well. This is so much the case that even twenty-five years later she did not clearly see the significance of her self-portraits and of the table series.⁵¹

Before abandoning art finally or, perhaps, a second afterwards, she turned to Ernő Kállai once more (this attempt to seek advice proved to be somewhat more successful than the first in 1943) concerning the artist's query about how to solve the contradiction between figuration and abstraction, an issue that has by now become entirely anachronistic, but also a problem upon which whole careers have been based upon for decades. Ernő Kállai responded with a sympathetic openness.⁵² However, it was already too late. An 'absolution' from this dilemma, the well-intentioned advice, was no longer necessary.



50. At the Work Table I, from folder 57), 1947, pastel, paper, 365 × 505 mm, Hungarian National Gallery

⁴⁸ "In the other girls I really saw persons different from me, but I did not discover that they were the different women, the real ones. I just felt that they were less sensitive than me, that they were more cheerful and more lively. This caused a covert, blunt and half-conscious suffering in me without anger and suspicion. This was a silent suffering like that of Tonio Kröger's, driven by envy. I hardly remember anything that would have suggested that this rather strong awareness was related to an awareness that these girls would be much more attractive to boys (...) Until the age of 19 I did not notice the opposite sex, it was non-existent, yes it was just like this." Notebook no. 250.

⁴⁹ It really is stunning that Sylvia Plath, a person having in all respects a different social background and 'social status' from those of lika Gedő, should formulate her doubts and fears in an identical way, word for word. ⁵⁰ Some of them were shown in 1947 in the Municipal Picture Gallery at the Second Free National Exhibition. ⁵¹ "Ilka! Irmhild and I were sorry to hear that you underestimate the pencil drawings. Is this because they are the least 'relevant' because they are seemingly the most worthy to be included in museum collections?-To me, these drawings seem to be pop concept speculations realised in the various series of silvery photo negatives (to be sure, pencil together with some colour does not permit such an imaginary transposition)-I have always said to myself that the greatest difficulty for you, an artist who spent a year in Paris, might be the fact that nothing, or at most, and indirectly, very little could be felt back in Hungary of the cruel objectification of 'capitalist realism', of this cruel survival of the fittest that manifested itself in pop art for 5-10 years here in the West. This trend diminished the value of the whole post-war post-impressionist 'painterly painting', and reduced those artists who did not adapt to unemployed beggars." Attila Kotányi's letter to the Bíró family from Düsseldorf, dated 26 June 1973. This manuscript is in the artist's estate. ⁵² This exchange of letters is published in the 1980 Catalogue of the Székesfehérvár Exhibition.

"The Cards Have Been Dealt ... "

It is easy for a person to alienate the world from himself. Likewise, it is no more difficult for a person to alienate himself from the world.

How Kállai's letter⁵³ affected Ilka Gedő, and what this letter probably achieved can more or less be guessed: it had no effect whatsoever. By then Ilka Gedő had assumed such a high degree of *indifference* that Kállai could have written practically anything, he could even have chosen one of the artist's works as an excuse or reference point. But to no avail, as he was too late. Granted, the question also came too late, and it can be assumed that the response could not have meant redemption for Ilka Gedő. Given these circumstances, no one is particularly surprised that there is no evidence that they met, or that Kállai saw the artist's works. However, the correspondence between them is highly interesting for several reasons.

One of the reasons is that Ernő Kállai, onetime editor of the Bauhaus books, was the only Hungarian art historian who had an international reputation and outlook, and, by virtue of his articles and lectures, was widely regarded as a reliable expert. However, by the summer of 1949, Ernő Kállai had lost his official status and influence. In 1948 he resigned, partly of his own free will and partly under pressure to do so, from his position as a member of the Arts Council, which controlled exhibition opportunities and state art purchases, and later on he was also forced to leave the College of Applied Arts. Finally, as circumstances became increasingly tough, Kállai guit his career. When he wrote his hasty reply, (the most important message of which is that there is no exclusivity in art) not only he and Ilka Gedő, but everything else was being pushed beyond the bounds of historical (pseudo) reality. In other words, beyond the world that may be experienced or the world that one may be forced to experience, in which the artist's question could have had relevance: "Is it possible not to exclude objective representation? Could this [i.e. artistic work-I.H.'s note] be done in the quise of reality?"54 In other words, by the summer of 1949 it had become crystal clear that neither the Európai Iskola (European School) nor the other artistic communities that were more conservative than the European School, could expect mercy from the official ideology and cultural policies. To make things even worse, it was obvious that not even the post-Nagybánya painting school, that increasingly followed the official line between 1946-1949, could avoid excommunication, unless some of its representatives became more submissive.

All this happened as a part of the strange process under which a political system decided which art it wanted, and artists were forced to seek a means of survival.

In terms of Hungarian visual art, the twentieth century only started in the 1910's; to be more precise: with the formation of the group known as The Eight. All the gestures, all the efforts of the Nagybánya art colony, which by then enjoyed wide recognition, were aimed at a fast summation of the last third of the nineteenth century. The belatedness of this school, and the fact that it was neither able nor willing to overcome its own unreflective euphoria and that of its followers (for example the new conservatism of the Gresham circle in the 1930's and 1940's) proved to be important in terms of an artistic approach that was devoid of politics. Although the reasons for idealising an art devoid of any political context were different in the 1940's and 1950's, the end result was the same. The ideal of art that was thought to be needed was an autonomous art, devoid of political and sociological context, an art that was withdrawn and could only be examined in terms aesthetics. To be precise: in the second half of 1940's and at the turn of the decade it was Aurél Bernáth's and Pál Pátzay's⁵⁵ semi-official and insincerely apolitical-and for quite some time very influential—approach to art that felt the need to emphasise how relevant to the twentieth century the outdated Nagybánya school was. (Both were held in high esteem by a "socialist" cultural policy that, by then, had grown "robust".) This is what gave their approach a basis, and, more importantly, a sense of modernity and a sense of Hungarian patriotism that showed the way into the future.

⁵³ In her letter written in the summer of 1949 to Ernő Kállai she attempts to formulate the validity and the force of the solution she expected to come from Ernő Kállai with a quote that she assumed was written by Attila József: "Destiny, loosen the knot." But this line does not originate from Attila József, in fact, I have not managed to find out who wrote it. However, it can be easily imagined that, at the time she wrote this letter, the artist may have thought of a lesser known poem by Attila József, the Osztós utón (The Cards Have Been Distributed) from 1935. ⁵⁴ Ilka Gedő's letter to Ernő Kállai Ernő. In: Ilko Gedő Catalogue of the Székesfehérvár Exhibition and published also in chapter X of this volume.

⁵⁵ As mentioned earlier, the sculptor Pal Patzay was one of the famous names to whom Ilka Gedő could present her drawings for viewing at the end of the 1930's. "I also visited Pátzay, twice. (The first time I went there it was with my mother, when she wanted to send me by all means to England, and she was busy ordering and viewing the prospectuses of various schools). This dirty swine said, I could go anywhere and I would be the star of any of the schools. A few years later I went to Pátzay alone, and he cautioned me saying there was nothing more dreadful than an unaccomplished artist. (He was right.) Probably he wanted to persuade me to go to the Academy of Fine Arts, "Notebook No. 250, pp. 47–48. In other words, this was a lofty, and self-delusive patriotism presenting Hungary as a benign and receptive refuge for artists. However, with a deep and overt commitment to the nineteenth-century antecedents, it was impossible for a new "construct" to emerge, and, as a consequence, they were forced to, virtually, push forward their time horizons, thus giving a veneer of twentieth century modern achievement to the mix of post-impressionism.

No wonder the Gresham circle was devoted to achieving supremacy in artistic life (both in the material and the spiritual sense). ⁵⁶ It was not surprising that it was able to find opponents that were easy to overcome in some of the masters and ideologues of the European School and the Group of Abstract Artists: Imre Pán, Árpád Mezei, Béla Hamvas and in the movement's theorist, Ernő Kállai, who were fiddling with the issues of abstract art. However, the picture would not be complete if we did not add that at the turn of the 1940's and 1950's, in many of the countries of Europe artistic discourse was founded on an extremely conservative and obsolete theory. This phenomenon was not confined to the countries that had come under Soviet domination. It would be quite instructive, for example, to compare the ideals propagated by the most significant British art journal of the age, the *Studio*, with those of *Magyar Művészet*, a Hungarian art journal edited by Aurél Bernáth, that played a similar role in Hungary in the second half of the 1940's. It may be said, therefore, that Ilka Gedő's question unintentionally touched on a much more complicated problem than she probably realised, as her doubts, assuming a metaphoric dimension, pointed beyond art. This, despite the semblance that *the knot* that she wanted, tragically, *destiny to loosen* arose "merely" from the internal confusion of the "sophisticated" issues of ethics and aesthetics.

The, response came, unbidden, from the external world. To be sure, the circle to which Ilka Gedő belonged, the community within which the artist had awaited a response before she sent her letter to Ernő Kállai was not homogeneous. The artists belonging to it were unable to resolve the split on the issue posed by the "dichotomy" of figuration versus non-figuration.⁵⁷ Likewise, these artists could not solve the most important existential issues surrounding art. The European School, sucked into a vacuum, disintegrated in 1949.

In his response, Ernő Kállai-without knowing anything about Ilka Gedő, the response just infers that the question asked in the letter was asked by a painter-unintentionally touched on a sensitive point when he recommended: "Think of old Bonnard: even today his Post-Impressionism is alive and vigorously beautiful." We should be aware of the fact that just a few years earlier pastels and oil paintings were made by Ilka Gedő in Szentendre that, in terms of the work's colours and form, are reminiscent of the works created by the Bonnard towards the end of the 1910's. When viewing the works painted and drawn in Szentendre, one cannot escape the impression that Ilka Gedő's hand was simultaneously led by Van Gogh's and Bonnard's gestures, by Van Gogh's romanticism, full of faith, and Bonnard's lyric colour symbolism, saturated by pantheism. Ilka Gedő, making scenery paintings of the grave stones, crosses, cemeteries and gardens of Szentendre hardly needed the -albeit fantastic-example of old Bonnard, who had passed away two years previously, especially taking into account the fact that the artist's scenery paintings of Szentendre show vividly how the artist was capable, alone, drawing on her own strength and in many respects isolated, of transcending the language of post- and late-impressionist form. She came very close to creating an expressively abstract and at the same time symbolist style that gradually became unique to her. By 1949, the artist had finally transcended the post-impressionist forms of expression, emanating a peaceful joy of life. And Ernő Kállai's lines (could) have-albeit unintentionally-only encouraged the young llka Gedő to give up.

(1949 saw the following events in the cultural life of Western Europe: In 1949 Simon de Beauvoir's *The Second Sex* and George Orwell's *1984* were published, the first of Lucio Fontana's perforated canvasses were finished, Pierre Soulage's first exhibition was opened, Picasso drew his dove of peace, and James Ensor died aged 89.)



42. Pensive Self-Portrait I, from folder 57, 1949, pencil, coal, paper, 570 × 455 mm, Hungarian National Gallery

⁵⁶ And this is just one of the embarrassing characteristics of Hungarian art. Due to its obvious deficiencies rooted in its history, its sociological context and the lack of its reputation, small groups and circles never stop aiming at the complete domination of the Hungarian art scene. Despite all indications to the contrary, the fear of the loss of influence, the intention of attaining dominance and the aversion to plurality prompted both artists and art historians to behave and act in an unbelievably disgraceful manner even towards the of 1990's.

⁵⁷ For more details see Péter György–Gábor Pataki, Az Európai Iskola [The European School] Budapest: Corvina, 1990.



43. Pensive Self-Portrait II, from folder 57, 1949, coal, paper, 705 × 448 mm, Robert Kashey's collection, New York (picture 122 of the 1989 Glasgow retrospective exhibition)

⁵⁸ With regard to the value orientation and quality of twentieth-century Hungarian art history writing, it is worth noting that Lajos Fülep, the other most important theoretician and art critic in Hungarian twentieth-century art history, and in some respects even more important than Ernő Kállai, never wrote down the name of Lajos Vajda.

⁵⁹ Ernő Kállai, "Egy festő halálára" [On the Death of a Painter] in: Az Ország útja October 1941, pp. 347–350; "Bevezető Vajda Lajos festőművész emlékkiállításnak katalógusához" [Introduction to the Catalogue on the Memorial Exhibition of Lajos Vajda], Alkotás Művészház, 1943; Republished: Vajda Lajos Emlékkönyv [Lajos Vajda Memorial Book] Budapest: Magvető, 1972. pp. 52–55 and Ernő Kállai, Művészet veszélyes csillagzat alatt [Art Under Dangerous Stars] Budapest: Corvina, 1981. pp. 275–277.

 ⁶⁰ See Visszaemlékezés Gedő Ilka muvészeti pályájára [Recollections on the Artistic Career of Ilka Gedő] Budapest: 1986, manuscript, p. 8.
 ⁶¹ This quote is from section 10 of the Ninth Tractate

⁶¹ This quote is from section 10 of the Ninth Tractate titled "On the Good or the One" of *The Enneads* by Plotinus (transl. by Stephen MacKenna and B. S. Page).

Ilka Gedő was encouraged to write this letter after reading the obituary of Lajos Vajda,⁵⁸ written by Ernő Kállai. In it, Kállai relates how before his death Vajda was fascinated by an early Picasso depicting a loving couple, and his "attention was absorbed by the strength emanating from the vision, and by the plasticity of semi-figuration. He was irretrievably captivated by the form that was transformed into the essence of expressive ornamentation and thought-inspiring form expressed by the embrace of the love couple. In the style of this artistic vision Vajda recognised emotional perspectives that were resembling his art. He was right to feel that this resemblance also shed light on his art, as the essence of his art was also hidden in the extremely suggestive power and plasticity of forms that transformed themselves into symbols. When speaking about the works of Picasso, the poor moribund patient Lajos Vajda, who already had one foot in the grave, explained the spiritual interrelationships with glittering eyes, interrelationships that allowed him to regard himself as belonging to an art world of infinite radius."⁵⁹ Ilka Gedő read these lines in the 1943 memorial catalogue of Lajos Vajda, and when six years later she turned to Kállai asking for his help, it was as if the circle of doubts had been completed.

On her last self-portrait drawing from 1949 (*Pensive Self-Portrait II*, reproduced as No. 43. in this album), above the hard, swirling, almost independent drawing of the skirt, an almost expressionless, neutrally crude face leans on a hand with upward-pointing fingers, as if in a short dense summary of Vajda's motifs and signs. It is impossible to know whether, at the time the letter was sent, this drawing had already been made or not, but that is also irrelevant. It is more important that the first stage of Ilka Gedő's artistic career had come to an end with a drawing reminiscent of Lajos Vajda.

"Ilka must not have been working for a worrying length of time and we were talking about it. The shape of the skirt was somewhat similar to the great charcoal-whirls of Vajda's last period. «But if these Vajdas, that represent nothing in themselves, are works of art, then why does complying with the demands of depicting a model on paper require such brain-wracking concentration and effort? And why did I draw the skirt in exactly this way? Why did I not use points... or any of the countless other ways?» In other words, the terrible conflict springing from outgrowing the prodigy child in fact occurred at a deeper level. It was not rooted in the uncomprehending reception, nor in the atmosphere in our circle."⁶⁰

We can be absolutely sure that this observation is not correct. The self-portraits made in the 1940's, and especially the last ones, conjure up an astonishing, and vivid parable that, without exaggeration, points to universal experience.

Plotinos writes as follows: "In our self-seeing There, the self is seen as belonging to that order, or rather we are merged into that self in us which has the quality of that order. It is a knowing of the self restored to its purity. No doubt we should not speak of seeing; but we cannot help talking in dualities, seen and seer, instead of, boldly, the achievement of unity. In this seeing, we neither hold an object nor trace distinction; there is no two. The man is changed, no longer himself nor self-belonging; he is merged with the Supreme, sunken into it, one with it: centre coincides with centre, for on this higher plane things that touch at all are one; only in separation is there duality; by our holding away, the Supreme is set outside. This is why the vision baffles telling; we cannot detach the Supreme to state it; if we have seen something thus detached we have failed of the Supreme which is to be known only as one with ourselves."⁶¹

This state of *being merged with one's self* offers just a chance in life, at the most a command. In other words, it is the experienced existence reflected in the mirror of being, and as a self-portrait it is a reflection. One and two are the same in the most natural way, and at the most, one or two can lose themselves in *reflection*. Does the seen see, does the seen look back, in other words, is anyone able to see himself from a third aspect?! (While the human face is the most vividly and most intimately personal, it is at the same time the most conventional and most intimately common place: everyone can see it and *live with it*.) According to Denis Diderot, the chances of discovering and retaining the external self-image and, in general, remembering our self are very low. "The person whom we will least remember from all the people we have seen is our own face. The only reason why we are studying faces is to recognise certain persons, and the reason why we do not remember our own face is that we will never be exposed to a situation in which we would mix our self up with someone else or someone else with our self."⁶² To be sure, the self-portrait is beneficial for the discovery of the self-image, for *remembering* our self or for *celebrating* our self. However, without a *mirror*, without the third, in other words without the trinity in Plotinus' sense, this would be rather cumbersome, and then we have not mentioned what Diderot's wise blind man thinks: "If the mirror paints the objects, then maybe the painter depicts the objects by painting a mirror."⁶³ Diderot could not possibly have clarified the idea of "depicting the objects by painting the mirror", which is nothing else but abstraction...

And once again, the one and two may lose themselves in *viewing*. And here it is worth quoting Hölderlin:

"Ein Zeichen sind wir, deutungslos Schmerzlos sind wir und haben fast, Die Sprache in der Fremde verloren."⁶⁴

Or we could quote Rilke: "We are, above all, eternal spectators looking upon, never from, the place itself. We are the essence of it. We construct it. It falls apart. We reconstruct it and fall apart ourselves.

Who formed us thus: that always, despite our aspirations, we wave as though departing?"⁶⁵

Ilka Gedő felt remorse,⁶⁶ which by then had almost assumed metaphysical dimensions, or more exactly she felt the illusion of sin as—obviously—she committed no wrongdoing. This remorse could be penetrated by the emotion of an increasingly hollow duality, transforming itself into a bad sign, or a feeling of having been reversed, so that the artist's self-awareness could confront her sub-conscious. Seen from another aspect, from the rubble of ruined faith, an Ego had escaped that could no longer control itself.

What is remarkable, and at the same time infinitely moving, is that she does not blame anybody. She does not look for anyone whom she could hold responsible for the lack of opportunities to exhibit her works at any of the joint exhibitions of the European School, although her art was undoubtedly perfectly mature enough to be shown.

"I walk up to the drawing cabinet that stinks like a corpse, I open the stove door and push bundles of pastels into it (...) I am furious and I crouch coolly in front of the stove listening to the crackling of burning drawings."⁶⁷ (...) I am sitting right now on the bed in the servant's room, whence I can see a part of the kitchen's tiled floor which I scrub in the evenings after washing up, in the meantime casting a glance at the (...) the four-legged bench under the window, about which I made that pastel series. About six months ago (or was it a year ago?) the pieces from this series, showing the four-legged bench together with the overcoat hung on the window handle, were all on the walls of the servant's room. I tore them all down and tore them all up, here, you can see the traces of the drawing-pins."⁶⁸ ⁶² Denis Diderot, Levél a vakokról, azok használatára, akik látnak (Letter on the Blind, for the Benefit of Those Who See In: *Denis Diderot válogatott filozófiai írásai* [Denis Diderot's Philosophical Writings] Budapest: Akadémiai Kiadó, 1983, p. 17.
⁶³ Diderot. ibid.

⁶⁴ Friedrich Hölderlin:, Mnemosyne, quoted from Friedrich Hölderlin: Sämtliche Werke, IV. Band [Complete Works, Vol. IV] Weimar: Gesellschaft der Bibliophilien, 1943. p. 225.

65 Rainer Maria Rilke, The Eighth Duino Elegy, translated by Robert Hunter. The German original: "Und wir: Zuschauer, immer, überall, / dem allen zugewandt und nie hinaus!/Uns überfüllts Wir ordnens Es zerfällt /Wir ordnens wieder und zerfallen selbst. / Wer hat uns also umgedreht, dass wir, / was wir auch tun, in jener Haltung sind / von einem, welcher fortgeht?" As evidenced by notebook no. 250. Ilka Gedő loved Rilke very much and she refers to Damenbildnis several times. In connection with The Eighth Duino Elegy, it is worth noting that the artist was very much fond of animals. In his manuscript, published also in this volume, titled Ilka Gedő's Studio, as it Was Left at the Time of Her Death, Endre Biró gives an absolutely detailed description, progressing centimetre by centimetre, of the newspaper clippings and reproductions, most of them showing animals, pinned on the walls and furniture of the studio. Rilke writes: "The beast, death behind and/ God before, moves free through / eternity like a river running." In German: "...das freie Tier / hat seinen Untergang stets hinter sich /und vor sich Gott, und wenn es geht, so gehts / in Ewigkeit, so wie die Brunnen gehen.

⁶⁶ It would be worthwhile to draw up a universal, Central-European Jewish encyclopaedia of remorse wherein Ilka Gedő could be very close to Bruno Schulz. In connection with this, see Jerzy Ficowski, A nagy eretnekség régiói. Bruno Schulz életéről [The Regions of the Grand Heresy, on the Life of Bruno Schulz], Budapest: Palatinus, 2001. ⁶⁷ Notebook no. 250 located in the artist's estate, p. 47. ⁶⁸ Notebook no. 250 located in the artist's estate, p. 47.

"Perched on Nothing's Branch..." 69

At the turn of the 1940's and 1950', Ilka Gedő was tormented by depression, a desire for death and painful jealousy.⁷⁰ The artist did not move in an empty void, but within her "self", shut off in "the prison of self". As evidenced by the notes written for Lajos Szabó, often quoted so far: in her readings too, she searched for justification, evidence and an illustration for her torments. The two most oft-cited authors are Attila József and Dostoyevsky, as the author of *The Brothers Karamozov*⁷¹. But Martin Buber,⁷² Hegel, Thomas Mann, Otto Weininger and Hermann Keyserling (in connection with women's roles), Hoffmannstahl, Buddha, Apollinaire, Heine, Goncourt, Shakespeare, Rilke⁷³, Milán Füst, Madame Curie, and very often indeed Oedipus and Hamlet are mentioned...

"...on the Great Boulevard I can see over and over again a Lenin's head with a spotted necktie against a blue background (...) Standing in front of a food-shop, there somewhat to the right of the shop-window, where in the sunlight whose yellow equals that of Van Gogh's sunflowers, Steinbeck's women, in their sixties, spend their mornings, where the awful quantities of sausages are decorated with a picture of one of the "Picassos" of our times against a white background of tiles. In this hell stinking of bed-sheets, urine and dried peas..."⁷⁴ the issues of art, and those of painting could only be discussed indirectly and only in a broader context. It can be safely assumed that the shrinking *circle* of intellectuals that stayed with Lajos Szabó and Béla Tábor, primarily the artists that had worked in Szentendre, regularly discussed the issues of contemporary art.⁷⁵ These discussions were strongly influenced by the daily events of politics, as the careers of the artists and theoreticians of the destroyed European School were strongly shaped by political events. Thinking together as a form of existence, as a form of togetherness, was a legacy inherited by very few people. And when in 1951 Ilka Gedő quoted the last but one sentence of The Brothers Karamazov ("And always so, all our lives hand in hand."⁷⁶), she did so sarcastically, thus showing one of the stages of the disintegration of an illusion.

The artist managed to escape from *this hell stinking of bed-sheets*, *urine and dried peas*... with a remarkable change of perspectives.

She translates Goethe's *Colour Theory*, and, by accompanying the text with detailed commentaries, she not only analyses it, but actually re-creates the work by copying out the charts and simultaneously mixing colour samples on glass plates. It is probable that she is not seeking the "discovery" of colours. She *does not need* this to create lively colours, as the paintings made in Szentendre depicting gardens and cemeteries had already convincingly broken with the monochrome colour simplicity of the graphics. She does not intend to start painting again, and she does not really paint, but prepares an analysis. She does not "create," she illustrates. She is doing research *work*, in the same sense as her husband, who is a university researcher and lecturer.

Zur Farbenlehre (1810), which Goethe, in his conversations with Eckermann, mentioned on several occasions as probably his most important work, seems to be a symbolic "cult" work on Ilka Gedő's career path. This is what Werner Heisenberg said on Goethe's colour theory (a system that disputes Newton's colour theory, showing how the spiritual is capable of challenging the material, and the artist the natural scientist) in one of his lectures held in Budapest in 1941: "The two colour theories need not be compared, as the only mistake Goethe makes is that he takes issue with Newton. To be sure, the difference between Goethe's and Newton's colour theories may be most appropriately defined in that both theories deal with two distinct layers of reality... Objective reality, with its processes determined by strict and binding laws, an incomprehensible coincidence, contrasts with another reality that is important to us, that means something... Goethe's colour theory belongs to such a reality. Although this theory is *subjective*, it is no weaker than the other reality. All art belongs to this reality, and all significant works of art enrich our knowledge in this field. For a long time it had seemed as if these two theories are, by necessity, irreconcilably opposed

⁶⁹ Title of a poem by Attila József (Selected Poems by Attila József, Buffalo: White Pine Press, 1999.) ⁷⁰ It is a strange but by no means surprising coincidence that after a fit of depression (that was caused by Ilka Gedő's misunderstanding and desired misinterpretation of the relationship that once existed between her husband, Endre Biró and Stefánia Mándy, a close member of Lajos Szabó's circle, who married Béla Tábor) she was treated by the psychiatrist, dr. Lucy Liebermann who was, on the one hand, Pál Pátzay's wife and, on the other, a close associate of Pál Kiss Gegesi, a paediatrician and one of the founders of the Európai Iskola.

⁷¹ She projected her emotions in connection with Stefania Mandy into the relationship between Katya and Grushenka.

⁷² Martin Buber's most important work, *I and Thou* was translated into Hungarian by her son Dániel Bíró. (Martin Buber, *Én és Te* [I and Thou], Budapest: Európa Könyvkiadó, 1991.)

⁷³ In connection with Paula Modersohn-Becker who painted a portrait of Rilke, Ilka Gedő remarks with immeasurable bitterness: "...she was a talented painter. (She is the exception who violates the rule.) She died at the age of 30, when she gave birth to her first child. (And this was very clever of her.) She left behind a beautiful oeuvre." Note-book 250, p. 41.

74 Note-book no. 250, pp. 82-83.

⁷⁵ One of the most interesting and at the same time most well "documented" debates arose around Lajos Vajda's graphic works. In her "open" letter Stefánia Mándy wrote about the artistic aspects of the contradiction between "nihilism" and commitment. It was to this that Ilka Gedő wrote a maybe unsolicited response that reveals how heavily she was influenced by Buber's ideas outlined in *l and Thou*. This study, also published in this volume, was first published in print in: *Holmi*, 1990/12, pp. 1343–1354.
⁷⁶ This sentence from Dostoevsky's *The Brothers Karamazov* is quoted several times in note-book no. 250 in German. The English translation of this sentence is from Constance Garnett.

to one another... However, the development of natural sciences in the past decades has shown that such a division of the world into two such spheres is not the last word of science."⁷⁷

It is unlikely that IIka Gedő heard Heisenberg's lecture. However, it is absolutely certain that this simultaneous validity of science and art, which was also a part of the dialectics taught by Lajos Szabó, must have meant a lot to her too. The study of *Farbenlehre* paved the way for the study of other colour theories, such as those of Philipp Otto Runge and Arthur Schopenhauer, and then those of the post-impressionists. She read all these colour theories and made detailed notes on them. Ilka Gedő's studies were also related to masters from earlier centuries. A great role in the emergence of Lajos Szabó's philosophy was played by the German mysticist, Jakob Böhme. Jakob Böhme had an influence on the artist not only through Lajos Szabó's and Béla Tábor's lectures, but also through the mediation of Goethe's works.

Böhme writes in his work the *Sacred Yearning*: "...we may, therefore, recognise the eternal essence of nature, and this in a manner similar to when water and fire are mixed and a light blue colour emerges, when fire flashes. Fire assumes a form like when ruby and crystal are blended into one, or when yellow, white, red and blue are mixed into dark water, and blue arises in the green. All preserve their own light and glitter so. Water resists the fire, it does not evaporate, the mysteries are blended into one another as one essence, but the two principles are nevertheless as distinct as two lives. (...) This is where we can experience the essence of essence, and the fact that this essence is a magic essence; the will creates itself in the essential life, and thus it may enter into birth, and it may create pain in the great mystery, and especially in the ancient stage of fire that has not yet revealed itself, but has remained hidden in the mystery as a reflection of the large number of colours, the reflection of which we may see in the devil and in all wickedness, and we may also recognise how in the great mystery the wicked and the good arise from the imagination in which a wonderful and essential life gives birth to itself."⁷⁸

And Goethe continues: "When the distinction of yellow and blue is duly comprehended, and especially the intensification into red, by means of which the opposite qualities tend toward each other and become united in a third; then, certainly, an especially mysterious interpretation will suggest itself, since a spiritual meaning may be connected with these facts; and when we find the two separate principles producing green on the one hand and red in their more intense state, we can hardly refrain from thinking in the first case on the earthly, in the last on the heavenly, generation of the Elohim."⁷⁹

Goethe's influence and, after, or even before the study of Goethe, the influence of Böhme is strong and deep, although this became clearly visible only later, when she started to paint.⁸⁰ The translation of Goethe's colour theory must have meant a refuge for Ilka Gedő. Through this, she could withdraw from her own personal time into the space of an epoch that has become unquestionably classical, and to the symbol of this epoch, Goethe, who stood immovably at the cross-roads of marble-carved classicism, painful romanticism and mysticism (see Böhme). And, due to the careful philological study, this could have been in some ways a somehow sublimated return to the father, Simon Gedő,⁸¹ and to timeless "impartial" knowledge. As is revealed from the oft-quoted *Recollections* of the artist's husband, she reads through her father's substantial library and then the works of Franz Kafka which she borrows from the Ervin Szabó Municipal Library.

From the end of 1940's, the idea often arose that Ilka Gedő should perhaps start teaching, or after finishing a course in technical drawing, she should seek employment and meet people. However, she rejected these options, as she did not believe that her "participation" in the practical world of *communication* would be of any benefit either to herself or for the outside word. Although not in the way Friedrich Hölderlin did, the artist shut herself off from the world in a painfully consistent isolation. She maintains a relationship only with her family and some leftover friends from the circle, primarily with Lajos Szabó and Attila Kotányi⁸², Endre Bálint and Béla Veszelszky,

⁷⁷ Quoted by Sándor Király, Általános szintan és látáselmélet [General Colour Theory and the Theory of Vision], Budapest: Tankönyvkiadó, 1969, pp. 76–77.

⁷⁸ Jakob Böhme, "Mysterium Pansophicum" [Earthly and Celestial Mystery], in Jakob Böhme: Szent sóvárgás [Sacred Yearning] Budapest: Farkas Lörinc Imre Könyvkiadó, 1997, pp. 55–56.

79 Johann Wolfgang von Goethe, Naturwissenschaftliche Schriften, 1. Band, Zur Farbenlehre [Writings on Natural Sciences, Vol. I, The Theory of Colours, Didactic Part], Weimar: Hermann und Böhlau, 1890, pp. 358-359. The quote in the German original: "Wenn man erst das Auseinandergehen der Gelben und Blauen wird recht gefaßt, besonders aber die Steigerung ins Rote genugsam betrachtet haben, wodurch das Entgegengesetzte sich gegeneinander neigt, und sich in einem Dritten vereinigt; dann wird gewiß eine besondere geheimnisvolle Anschauung eintreten, daß man diesen beiden getrennten, einander entgegengesetzten Wesen eine geistige Bedeutung unterlegen könne, und man wird sich kaum enthalten, wenn man sie unterwärts das Grün und oberwärts das Rot hervorbringen sieht, dort an die irdischen, hier an die himmlichen Ausgehurten der Erlohim zu gedenken." (The English quote is from Goethe, Color Theory, New York: Van Nostrand Reinhold Company, 1971,

p. 190.) ⁸⁰ In his insightful study István F. Mészáros writes on the painting *The March of Triangles* from 1981 as follows: the painting "is an outstanding achievement of the «mysterious attitude» mentioned by Goethe: the eternal attraction and repulsion of triangular shapes chained to one another; the separate history of their ascension and fall; the swaggering march of bluish greens; the light of soaring manganese; the breakthrough of yellow; the fall of a cyclamen arrow; and subsequent to all these, the entry of all these colours into the strong white light emanating from the hexagon-shaped sun disk." "Hold-maszkok, tündöklő háromszögek" [Moon Masks, Glittering Triangles] in *Gedő Ilka művészete 1921–1985*[The Art of Ilka Gedő, 1921–1985], Budapest: Új Művészet Alapítvány, 1997, p. 70.

⁸¹ "Justice" was done in a strange way as Goethe's work Maximen und Reflexionen was re-published in Hungarian in 2002 in Gedő Simon's translation at the Dekameron Kft.

⁸² The architect Attila Kotányi and György Kunszt, also an architect, are Lajos Szabó's "Eckermann". Attila Kotányi emigrates after 1956 together with Lajos Szabó, and at the end of the 1950's he becomes one of the founders of the international situationist movement.



6. Ilka Gedő with her family in 1956

⁸³ Endre Biro's letter, dated 28 December 1958, addressed to Attila Kotányi. The copy of this letter is in the artist's estate.

the painter that withdrew into isolation. The friendship between him and Ilka Gedő has an almost symbolic value. Although he did not abandon painting, Béla Veszelszky's seclusion and isolation. his silence was also as radical as that of Ilka Gedő's. In his own manner, Veszelszky, too, faced the same tough problem: he, too, was grappling with the tricky issue of figuration versus nonfiguration, a problem that Ilka Gedő had already partially left behind. The similarity that existed between the two artists' mode of thinking and doubts ("Is it possible not to exclude objective representation?" Ilka Gedő asked Ernő Kállai) is clearly illustrated by a letter that Endre Bíró wrote to Attila Kotányi in 1958: "It is just a few minutes ago that we left B.V. We saw fantastic new versions of the child's portrait and of the oil-painted landscape. Attempting to draw a landscape over and over again just repeats the very thing that makes the creation of a landscape picture impossible. The effort aims at reflecting "direct" experience. It does not want to create an "object", but a phenomenon that appears over a stormy sea of correspondences above the surface of the sea water. (A variant of the landscape-painting: what we see separates itself from the "background" not as an "object", but as a phenomenon whose texture is no different to that of the background.) This effort was successful in the case of the child's portrait, lending a spectacular expression to the faces that was never seen before. With regard to the landscapes, upon seeing the repeated efforts, it is sharply apparent how unlikely and how much less likely it is to succeed, or with what consistency of failure. Add to this B.'s unbelievable steadiness with which he explains the obstacles faced by him, how all this happens while he is entangled into a system of barbed wire barriers, how he indulges giving a lecture on this. Ilka believes that any loosening of these subjective barbed wire barriers would make the whole effort impossible, while I believe that the original density of the barrier would recur, after a shorter or longer effort."83

In 1953 her second son⁸⁴ was born and it seems that with this she reached an emotionally and existentially more balanced state.

The most important members of the Lajos Szabó circle for Ilka Gedő, Lajos Szabó himself and Attila Kotányi, emigrated after 1956, and their correspondence,⁸⁵ which from 1958 on became very intensive, reveals the huge mental and physical ordeal of being an immigrant. At the same time, however, Ilka Gedő and Endre Bíró received news, composed into essays, of the intellectual life of the West, especially from the incredibly active Attila Kotányi, who called his correspondents' attention to Albert Camus, whose novels later on had a remarkable influence on the Hungarian visual arts, especially on the generation that started their careers at the mid-1960's. In his letters, Kotányi refers on many occasions to *Man in Revolt*, published in Paris in 1951. Albeit very indirectly, this correspondence represented a concentrated and a focused discourse, whose central topic was invariably an approach to the issues of art, the state of being an artist, and art shaped by the philosophy of existentialism and language theory.

Paul Celan writes: "Here stand they, the kinsfolk. To the left, Turk's lily is blooming, it is blooming wildly, it is blooming as fast as nowhere else. To the right, grows the tree primrose and the *Dianthus superbus* (the pink carnation) not far from it. But they the kinsfolk have no eyes, and this is an accusation against God! More exactly, they have eyes, they also have eyes, but a veil is moving in front of them; nay, the veil is not moving in front of the eyes, but behind them, a brisk veil. As the picture flies in, it gets entangled in the fabric, and immediately there is a line, a line from the veil that winds round the picture, and encompasses it. It embraces the picture and begets a child with the picture, a child that is half a picture and half a veil. (...) The two of us met under the star. You are here and I am here–I am here, I, I who can tell you all this, I who could have told you. I who do not tell you all this, and so I have indeed never told you. I and to the left the Turk's lily, I and the tree primrose, I and the burnt out candle, I and the daylight and I and the days, I here and I there who, by now, will be accompanied by the love of those who have not been loved, I here on this road leading to myself, here upstairs."⁸⁶

⁸⁴ Dávid Bíró, sociologist, translator.

⁸⁵ The correspondence is in the artist's estate. The copies of Endre Biro's letters written to Attila Kotányi are also in the estate. "Hold-maszkok, tündöklő háromszögek" [Moon Masks, Glittering Triangles] in *Gedő Ilka művészete 1921–1985* [The Art of Ilka Gedő, 1921–1985], Budapest: Új Művészet Alapítvány, 1997, p. 70.
⁸⁶ Paul Celan, "Párbeszéd a hegyen (1959 augusztus)" [Dialogue on the Hill (August 1959)] in *Átváltozások* [Metamorphoses] 1995/III. pp. 89–91.

One cannot tell whether this happened unexpectedly, but in the autumn of 1964, Ilka Gedő returned to herself. She resumed her artistic activities by first drawing caricature or note-like portraits from her environment, and few months later she embarked on a twenty-year period of oil painting.

The artist's paintings cannot be associated with periods. These paintings have a special relationship with time. Although there is no "development" in the chronological sequence of works, these paintings do have an internal temporality and, a closely related space that is two-fold. It seems as if one of the key concepts of the oft-quoted notebook no. 250, the layers of experience (that for years became detached from or, on the contrary, covered up the life story of the artist like a shell) transformed themselves into planes that structure the spaces of these pictures, thus fixing the internal, often sophistically layered time period during which these paintings were made. The note-books to the paintings contain an immense number of self-ironic and sarcastic notes (sometimes funny or poetic, or sometimes reminiscent of Hölderlin's self-encouraging humorous dialogues with himself), and they also reveal the artist's technique. For her new paintings Ilka Gedő either used some of the old, surviving drawings, pastels and fragments that she called ancient drawings, or she developed further, in the course of a constant review and analysis of her self and her pictures, the sketches that she continuously created from the mid-1960's. As Endre Biró points out, "On the one hand, the texts unanimously show a rationalisation following intuitive decision. (...) In other words, behind the rationalisation lies a lyrical individual who can experience the colours that are the fact of a colourful world in one way only (remember Goethe's "Sinnlich-sittliche Wirkung der Farben!")." 87

The language of the "lyrical self", the narrator and note-taker, is the conventionally spoken and written language, in other words the every-day *langue* and, in the absence of any intention to search for or give any theory, also the language of painting as a profession. All these are included in and intertwined with a strange *language* that is archaic and mythological in a uniquely lovely way. Due to this, every word, every sentence, and perhaps even the paintings, become intimate and personal images, and volatile, self-contained and self-reflective gestures.

The viewer of these paintings may get the impression that Ilka Gedő had *to all intents and purposes* superimposed several *pictures* onto one another, as in the space of one single painting several pictures (sometimes picture fragments) cover or offset one another. As a consequence, the paintings create the semblance of being clusters. If they were really clusters, it could be asked whether these paintings, in addition to their subjects and motifs, are not, in fact, a depiction of painting itself. As the motifs of most of the paintings are very strongly projected and very characteristically expressed through drawings and graphic images, these paintings never become a *peinture conceptuelle*.⁸⁸ They are rather what Max Scheler calls the "existing in one another in the Self."⁸⁹ For Ilka Gedő especially, these paintings are visual reproductions of continuous self-reflection.

Ilka Gedő resumed her artistic career—after a break of more than a decade and a half—at the age of 44-45, and we cannot draw any conclusions on the outside world from her commentaries on the making of oil paintings, or on the quality of the paintings' world sensitivity. We may, however, infer that her faith in the metaphysical value of art, or to use an anachronistic nineteenth-century term, her faith in the *sanctity* of art vanished. As reflected by the aforementioned debate on Lajos Vajda between Ilka Gedő, Endre Bálint and Stefánia Mándy, she regarded art, or rather painting, a specifically formed and universally valid form of theological communication. Ten years later she was inclined to regard painting as merely the most important objective of and means of her internal role-playing and self-mythologizing discourse.

It seems that the broader environment was no longer *aware of* her works. Although at the time Endre Bálint organised a studio exhibition of Ilka Gedő's works from the second half of the 1940's, and her new paintings were already in the stage of formation, Hungarian visual art was—albeit gradually—starting to undergo a fundamental transformation.

⁸⁷ See Endre Biró Visszaemlékezés Gedő Ilka művészeti pályájára [Recollections of the Artistic Career of Ilka Gedő] Budapest: 1986, manuscript, p. 33.

⁸⁸ See Arnold Gehlen, Kor-képek. A modern festészet szociológiája és esztétikája [Images from the Epoch. The Sociology and Aesthetics of Modern Painting] Budapest: Gondolat Kiadó 1987.

⁸⁹ Cf. Max Scheler, A formalizmus az etikában és a materiális értéketika. [Formalism in Ethics and Materialistic Value Ethics] Budapest: Gondolat Kiadó 1979. p. 624.

The representatives of progressive Hungarian art fled from the devastation caused by Socialist Realism into emigration or, seeking internal emigration, they withdrew from society. Although these artists got a temporary respite in 1956–1957, when times hardened once more, they withdrew once again. At the end of the 1950's, political power-although lacking a really hearty appetiteincorporated its own preferred artists. These artists and the ones who willingly offered up their services lost their credibility, whereas those who were less keen on submitting to the regime, or who rejected it openly, soon suffered the punishment of the schoolmasterly state. At the beginning of the 1960's, this schoolmaster got more inclined to don the occasionally collusive mask of a father. This time marked the beginning of an artistic trend that became fairly intense by the middle and the end of the 1960's and sadly anachronistic and unnatural by the 1970's. As opposed to really progressive art, this school was dubbed "authentically" Hungarian under the state's official art policies, which sometimes toyed with idea of showing a more friendly face. As a Hungarian Barbizon, Hódmezővásárhely, a small town in the south of Hungary, had been offering artists the opportunity to create realistic works of art, and at the beginning of the 1960's these traditions were revived with the tacit but obvious intention of challenging the Szentendre School and the European School. Newly graduated artists who moved to Hódmezővásárhely created a specific school of art that was dubbed the Vásárhely School. This school was a mixture of naive art, Mexican monumentalism and the realism of lesser known masters. This was the new Hungarian realism, which naturally had nothing to do with the French nouveau realisme that was blossoming at this time. Opposed to both the Vásárhely School and the officially sanctioned post-impressionist landscape painting, the third wave of the Hungarian avant-garde also started its activities. At the end of the 1960's, those young artists, graduates of the Academies of Fine Arts and Applied Arts or autodidacts at the beginning of their careers, who watched with a keen interest and respected the surviving masters of the European School and the Group of Abstract Artists, started artistic work that may be regarded experimental. In a spiritual sense, these artistic endeavours were aimed at catching up with the West, at participating in the contemporary trends and tendencies of European and American art. In terms of art history, these processes were directed at restoring a continuity that was disrupted and cut off several times by coercion. Although the appearance of these artists in the mid-1960's had the force of revelation, they lacked any common denominator or any permanent aesthetic value. What these artists had in common was a shared vision of the Hungarian situation, which, however, did not stem from a common artistic form, but from the fact that all these artists yearned for the autonomy and freedom of creation. Instead of upholding the supremacy of one school, they cherished diversity, while in terms of their mentality and conduct they shared a common approach. To simplify things, we could say that this generation of youngsters, who were dazzled by the broadness of their own perspectives, who were carefree yet desperate, can be divided into three groups. Despite differences in the manifestation of their influence, and despite the fact that some of the artists attracted by these groupings were destined not to play, and, indeed, did not play an important role after a few years' time, these groupings are as significant today as they were then. Nor is their significance lessened either by the fact that not all avant-garde artists at the start of their career can be classified and interpreted from these groups' perspectives. The first group formed around Tibor Csernus. Having created remarkable works of art that received ambivalent reviews, Tibor Csernus (together with László Lakner and others) mixed a sensual painterliness with the naturalism of trompe l'oeil. And this strange mixture, coupled with off-beat subjects and surrealistic topics, resulted in a peculiar blend of realism. Csernus and his followers depicted incredibly accurately painted compositions of objects or congested landscape details. The contradiction between these piles of objects that only appeared to lack composition and the meticulousness in their painting conjured up the basic dilemma and the hopelessness of the possibility or impossibility of cognition. With their painting method and technique, they introduced methods to Hungarian art (as the frottage, décalcomanie or scraping) that had not yet been used before. It can be said, therefore, that, due to their methods and procedures, these artists were in a certain sense connected with a surrealism that did not take root in Hungarian art to the extent that it did in Western art. From among the contemporary trends, these artists approached nouveau realisme, and within it, due to later influences, pop art and hyperrealism. In the mid-1960's, with the emigration of Tibor Csernus to Paris, this loose grouping-held together by a master and disciple relationshipdisintegrated; but it did become a part of the great boom in Hungarian painting at the end of the 1960's, due to László Lakner (who would leave Hungary in the early 1970's) and some other painters. The members of the Zugló Circle, organised by Sándor Molnár in 1963-1964, were bound by stronger ties. The members of this circle shaped their approach through the study of the theoretical writings of Wassily Kandinsky, Kasimir Malevich, Piet Mondrian and Jean Bazain. They bridged the gaps of the official training through studying and explaining texts analysing works of art, and they tried getting information on contemporary art trends through books and reproductions. The Zugló Circle professed to be the successor of the European School. It relied heavily on Hungarian Gnostic philosophy and art philosophy, and on the works of Lajos Szabó and Béla Hamvas, whom the artists belonging to this circle regarded as their master. In mid and late 1964 the circle broke up, or to be more exact, the participants' interests had become so broad and manifold that they consequently moved away from a more or less common denominator. Interest in French culture was first replaced by the more contemporary American, and then the German culture, and theory was increasingly replaced by practice. After the Zugló Circle had ceased to exist as a circle, its artists organised several exhibitions in 1965-1966, in which Dezső Korniss and Béla Veszelszky often participated as symbols of continuity. These exhibitions, as the official powers were cautious to prevent these artists from being noticed and ensured that they had to exist under straitened circumstances, were primarily held in the cultural centres or studios of university and company clubs.

In June 1966 the first "happening-like" event in Hungary was held in a Budapest cellar, followed by another in December of the same year. These events vividly showed the existence of a third group that was certainly sporadically present in gestures already made prior to 1966. This group was, in the main, more motivated by a common mental attitude than by a shared style. The main inspiration for this school came from Miklós Erdély, a visual artist, poet, architect, film-maker and theoretician. who emanated a strong magnetic influence. This happened, of course, without the slightest trace of having set up an organisation or a movement, but with such a suggestive force, that Miklós Erdély was set to become a definitive, trend-setting figure of the Hungarian avant-garde. Miklós Erdély and the artists around him introduced to Hungary such dematerialised and/or impoverished artistic gestures as the happening, arte povera, and later on, concept art. The events of the mid-1960's and the end of the decade were reviewed and concluded by a number of extremely important exhibitions at which the new, progressive Hungarian art could practically and finally show its true dimensions. The two exhibitions at the architectural planning office of the company IPARTERV, opened in 1968 and a few months later in 1969, and the 1969 exhibition of the Szürenon group had an epoch-making character. At the beginning of the 1970's important exhibitions were held at the Budapest Technical University and a disused chapel in the lakeside resort of Balatonboglár. At that time, there were very few opportunities for artists to present their works at group exhibitions. The situation was tragicomically contradictory. At the end of the 1960's Victor Vasarely was able to return home with a "super exhibition", and a little later Henry Moore was allowed to mount a huge retrospective exhibition. Hungarian artists living abroad (many of whom played a significant role in the international avant-garde) could have a representative exhibition in Budapest, and the official celebration of these artists was really intense. However, with regard to the domestic arts scene, the necessity to prohibit certain artistic endeavours did not abate. Indeed, as indicated by the forced closure of the Balatonboglár chapel exhibition, the state sometimes even resorted to police



8. Ilka Gedő in 1966



The Painter Béla Veszelszky, 1968

force. At the exhibitions organised at the turn of the 1970's and 1980's, works created in the spirit of art informel, hard-edge painting and kinetic art were shown side by side, and together with the works of the Hungarian representatives of minimal art, concept art, arte povera and hyperrealism, the latest art trends also made their appearance. There is no denying that some of the exhibited objects and pictures were just misunderstood or possibly imperfectly interpreted imitations. However, most of the works gave a receptive and honest reply to the international issues of the age. Art criticism operated according to political will did not take this into account. It strove to describe and eliminate the new trends with the preconception of refusal. And this was not without its repercussions, as between 1970 and 1975 a dozen or so artists emigrated, many stopped artistic work, guite a few of them for good. At the same time, however, many of the artists who were supported by the state started to use and devalue the stylistic traits and external features of the avant-garde, thus diluting artistic styles that were so often officially castigated, into consumable and official trends. In the early and mid-1970's, the Hungarian avant-garde faced difficulties. These problems were exacerbated by the simultaneously liberating and ambiguous effect of concept art, and its diminishing euphoria resulting in an increasing sense of melancholy. Isolation and the absence of study tours resulting in a lack of information, and information on art simply reproduced as a substitute for action, made responsiveness and a living contact that could associate the artist with the world impossible. Intelligence gained from replicas, conclusions misdrawn from news resulted in Hungarian versions of the international trends that were somewhat different or dislocated compared with their Western counterparts. Having arrived in Hungary with and through mediation, this is how, based on reproductions with more pronounced contours, Hungarian hard-edge painting became harder-edged than its American and German counterparts. This is how signal art got separated from pop art in Hungary, thus becoming a successor to utopist constructivism. This is how pop art that, by rejecting the individual, always referred to duplication and the equality of values, could have stimulating influence on "serious" figurative painting. This is the reason why minimal art broke away from its conceptual and philosophic roots, and was transposed onto constructivist traditions. Not to mention the fact that, motivated by the objectives to meet expectations and to fulfil power aspirations, at the turn of the 1960's and 1970's attempts were made to lend avant-garde features also to folk art ...

By the middle of the 1970's, the situation of Hungary had changed somewhat. The official political line had softened and allowed more travel. More opportunities for organising exhibitions were given. Many of the artists who had earlier belonged to the group of prohibited artists had become tolerated, indeed they had almost become nearly officially backed artists, and even received commissions form the state. Artists who had been persecuted earlier were now merely treated with cold indifference, and the term "Socialist Realism" appeared, if at all, in festive speeches and in Ph. D. papers that toed the official party line. A series of new groupings emerged, but these lacked the force and ingenuity of the earlier groups. A contributing factor to this must have also been also the uncertainty that could be experienced in international art, and the fact that, in Hungary too, the avant-garde had lost its heroism, several values lost their force, and a shift of emphasis occurred. Under the conditions of a strengthening conceptualism growing, and in response to it, by the mid and late 1970's, photography, film and performance art had become the most characteristic mediums and forms of expression. These years gave artists the opportunity to simultaneously express their personalities in their most extreme forms, and with the coolest detachment and objectivity. The opportunity to open wounds and for life oeuvres to become classical examples. The heroic individuality communicated through body art, performance and the various happenings and the philosophic rigour or exacting philosophy manifesting itself in arte povera and post-conceptualism had become the island and safe haven for the Hungarian avant-garde of the late 1970's. It was a place that these artists could preserve for themselves, thus rescuing the values they had acquired.

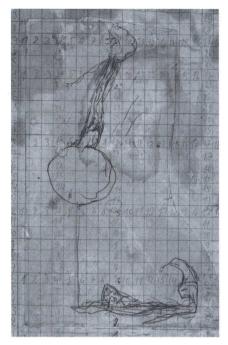
Whether justified or not, everything had become suspicious, as the officially encouraged art, becoming increasingly "trendy," incorporated all trends; and as a result a muddle of styles emerged that included those elements from pop art and expressionism that could be used "painlessly." This style, enriched with some freshly stale stylistic traits and mannerisms was presented with the price-tag of modernism. The avant-garde faced a strong dilemma. Although its isolation had come to an end, the aristocratic character of its obscurity started to crumble, its utopism was becoming increasingly burdensome, and it could hardly offer an alternative to risk-free preservation of the status quo. The solution to this dilemma came from the United States. In 1979 a spectacular exhibition on American cultural history was held in Budapest, followed two years later by a comprehensive show of contemporary American painting. The value of these events was, among others, enhanced by the fact that these were the first exhibitions for decades that really brought contemporary and, in fact, trend-setting works of art to Hungary-works that had not already become history. Thanks to these two American exhibitions, Hungarian artists could come face to face with the liberated new expressivity, whose real significance was shown by the famous and epochal opening of the Venice biennial exhibition. The post-modern, trans-avant-garde, new subjectivity, the Neue Wilden and Heftige Malerei and, later on, the neo geo had a powerful influence on the Hungarian art of the 1980's. The trend that came to be known as the new sensibility in Hungary, with its intellectual and structural eclecticism, with the absence of barriers and inhibitions, forced the announcement of the slogan: "The avant-garde is dead." In response, the painter was reborn in a number of artists that had earlier abandoned painting because of their fascination with concept art and photography. The representatives of the new Hungarian painting that dominated the 1980's made use of the political changes with good sense and a great measure of sobriety, and through

a large number of exhibitions and publications that had hardly been seen ever before they ensured the supremacy of this style. As a result of these well-organised and concerted actions, this was the first time that a section of modern Hungarian art reached beyond the borders as contemporary Hungarian art, even though it represented only one of the many artistic approaches.

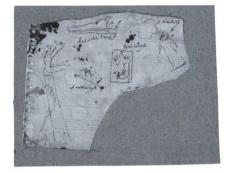
Ilka Gedő was not interested in this story *as a whole*, and she did not want to *emanate* her presence into the world (She had her first "official" exhibition in 1980.) In contrast to, for example, Dezső Korniss, Endre Bálint and Béla Veszelszky, she had hardly any contact with—and did not want to get acquainted with—the members of the new generation that were interested in the European School. However, she did make her choices and, as reflected by her "preferences," she did follow the art scene closely. She knew Miklós Erdély quite well, who was more or less her contemporary and had a similar social background. The invitation cards, catalogues and the reproductions that she kept as a strong reminder of what she must avoid in art reflect her interest, her sympathies and antipathies and the veil through which she viewed other artists' efforts to be present. An example related to her self-portraits. Although Francis Bacon's painting could not directly influence Ilka Gedő, she liked his paintings very much, and she must have received encouragement from Bacon's auto-destructive visual gestures. However she regarded the cruel self-portraits of János Major,⁹⁰ a painter who in the 1960's belonged to the circle of Tibor Csernus and László Lakner, as an absolutely negative example, even though the graphic works of János Major expressed psychological constellations very similar to her own.

Ilka Gedő's paintings cannot be divided into various artistic periods, and likewise they are also consistent as regards their topics. In terms of their essence, they are visual diary entries to which texts, originating from several dozens of note-books, are linked as a paralipomena (as things passed over but added as a supplement). She painted almost all her paintings with reference to her self. She carefully and meticulously designed the mask and the costume, assuming the disguise of a clown, an artificial flower or a self-portrait.

One has the impression that she accepted only one formula: play + moral imperative = art.



67. The Ancient Drawing if the Oil Painting Titled Equlibrits, Circus (picture no. 104 in the oeuvre catalogue of paintings), pen, paper, 250 × 180 mm, private property



68. The Ancient Drawing of the Oil Painting Titled Picture with Inscriptions (picture no. 130 in the oeuvre catalogue of paintings), pen, paper, carton, 163 × 208 mm, mgt.

⁹⁰ Biró Endre: Gedő Ilka műterme [Ilka Gedő's Studio, as it Was Left at the Time of Her Death] Budapest: 1986, manuscript.

Dummies

The metaphor of our *location*, i.e. of twentieth-century Central Europe (if we may still use this outdated geographical categorisation) was a puppet, a puppet with the size of a human and most often with a blank face. It was *an object that existed*, sexless but nevertheless usually with a feminine, ageless, but generally juvenile and child-like physique and look. The puppet (*figura/figurina*) is rigid, and both ready and willing to undergo a metamorphosis. In other words, it is a human-like sheath that may be pulled over inorganic matter. (It is a mask, a disguise, an imago, a pupa.)

This must have been self-evident for Ilka Gedő. As evidenced by her writing, so often quoted in this study, she analysed with a deep psychological interest and sensitivity the gestures that accompany the putting on of a mask and disguise, and she was deeply attracted by German romanticism (e.g. E.T.A Hoffmann) and turn-of-the-century poetry, mainly, as has been often mentioned, by Rainer Maria Rilke.⁹¹ We may be also absolutely certain that for many of the people she knew in the 1950's and 1960's, performing puppet-shows and making puppets was a source of income. Many of her artist friends, e.g. Dezső Korniss, József Jakovits and Lili Ország, worked at the Puppet Theatre. In the room that was used as a studio in the Baross street flat, Ilka Gedő chose a preferred place among the vast number of newspaper clippings, photographs, drawings and reproductions for the photograph, and programme card of the pantomime artist Marcel Marceau (she saw a performance by him at the turn of the 1960's and 1970's in Paris, but at this time Marceau visited also Budapest several times). On the walls of the studio one could also see the photos of clowns, acrobats, and what is more important, newspaper articles on Oskar Kokoschka's true-to-life and life-size puppet modelled after Alma Mahler, that caused a terrible scandal that fascinated Ilka Gedő.⁹²

In this series of analogies with Rilke and Kokoschka's *figurine* at the top, there is however another, probably indirect analogy or, at least a similarity that could constitute the basis for comparison. Traces and elements of this similarity can clearly be discovered in Ilka Gedő's paintings that, at first glance, seem to possess a fairy-tale playfulness, and to conjure up Klee's fundamental meekness.

"If, forgetting the respect due to the Creator, I were to attempt a criticism of creation, I would say Less matter, more form! Ah, what relief it would be for the world to lose some of its contents. More modesty in aspirations, more sobriety in claims, Gentlemen Demiurges, and the world would be more perfect!" exclaimed Bruno Schulz's father³³ in the mid 1930's. About the same time, Miklós Szentkuthy, who until then had aimed at giving expression to an overflow of individualism, realised that his programme was not timely either in specific or general terms. The mood becomes malicious and sad: "In the same way that impressionism in art is mortal, there is death in the simple fact that there are human faces in the world. One gets tired of them, as one gets tired both of his own and other people's faces. What are the huge number of individual fates good for, the models of accidental events, the ethical negatives on the faces and what is the most authentic seal stamp of death: the portrait? Let us, as much as possible, get rid of both biological and social destiny, and let us look into our organism, into an opening in our hazardous bourgeois situation, through which we can fly out at the speed of light towards some 'objectivity', towards something lacking psychology that is independent of our bourgeois role." 94 We may only guess how this may be achieved, and where the opening is. However, Bruno Schulz's father was fully aware of the fact that: "We have lived for too long under the terror of the matchless perfection of the Demiurge. (...) For too long the perfection of his creation has paralysed our own creative instinct. (...) We have no intention to emulate him. We wish to be creators in our own, lower sphere. (...) Our creatures will not be heroes of romances in many volumes. Their roles will be short, concise; their characters-without a background. (...) We openly admit: we shall not insist either on durability or solidity of workmanship; our creations will be temporary, to serve for a single occasion. If they be human beings, we shall give them, for

⁹¹ In this regard, Rilke's essay titled Puppen: Zu den Wachs-Puppen von Lotte Pritzel [Puppets: On Lotte Prinzel's Wax Puppets] is a basic work. (Rainer Maria Rile, Sämtliche Werke, 6. Band [Collected Works, Vol. VI] Frankfurt am Main: Insel Verlag, 1966, pp. 1063–1074.) ⁹² Biró Endre: Gedő Ilka műterme [Ilka Gedő's Studio, as it Was Left at the Time of Her Death] Budapest: 1986, manuscript, pp. 5–7. More is to be found on the Alma Mahler puppet in: Oskar Kokoschka, Életem. [My Life] Budapest: Gondolat, 1974, pp. 145–148.

⁹³ "Próbabábuk" [Tailors' Dummies] In: Bruno Schulz, Fahajas boltok. [Cinnamon Shops] Pécs: Jelenkor Kiadó, 1998. p. 35. The English quote is from Bruno Schulz, *The Complete Fiction of Bruno Schulz*, New York: Walker and Company, 1989, p. 29. Schulz's short-stories were first published in Hungarian in 1969 under the title (*Apám tűzoltó lesz* [My Father Joins the Fire Brigade] Budapest: Európa Kiadó, 1969), and Ilka Gedő may have known them. ⁹⁴ Szentkuthy Miklós, *Az egyetlen metafora felé* [Towards the Only Metaphore] Budapest: Szépirodalmi Könyvkiadó, 1985, p. 207. example, only one profile, one hand, one leg, the one limb needed for their role. (...) In one word, we wish to create man a second time, in the shape and semblance of a tailor's dummy."⁹⁵

Bruno Schulz's knowledge in this respect seems to be universal, and not just because his mystic and essay-like series of short-stories is undoubtedly about dummies, but also because he was capable of moving back and forth in time and space, and he could formulate the metaphor-metamorphosisdeath, in other words, the past, presence and future of dummy existence—of being a dummy.⁹⁶

If we exit the stage of Schulz's story and stories, and by revealing the *sujet*, the dramaturay, we concentrate only on the stage setting, costumes and masks, we see painting in the strict sense of the word.⁹⁷ (This is probably the reason why Schulz writes most of the time about a tailor's dummy, a mannequin, and he seldom mentions golems, because he knows that he must use an object that is loaded or must, by necessity, be charged with different visual meanings: an object that is in a certain sense neutral.) Schulz was taught drawing at the Vienna Academy of Fine Arts, and, both stylistically and thematically, his works on paper are somewhere between Goya and Alfred Kubin, although they are nowhere near to the visual intensity of the short stories. The "scenery" is in Schulz's writings, his scenes often conjure up mainly nineteenth-century "topics". The skies in Cinnamon Shops remind us of van Gogh, and the quasi-abstract painters of theosophy and anthroposophy, such as Frank Kupka. Schulz's dummy siblings are the creatures of dadaism from the 1910's and 1920's, and the siblings of his figura/figurines are the works of contemporary surrealism, although Schulz cannot be regarded either a dadaist or a surrealist. What is important in Schulz's image of dummies is that his creatures behave in the world as rather pliant but not weak characters. These creatures, similarly to those of Ilka Gedő, are pliant but not reflective, they do not respond to the latest events, to the historical and political situation.

Once we have traced Ilka Gedő's career, we are not at all surprised that a dummy and masklike depiction appears with a character-force primarily in her portraits and primarily in her selfportrait paintings in which a depressing development novel unfolds. Also these paintings are manifestations of pure painting, but the viewer cannot escape from the "meaning." He sees the essence of sorrow. "Someone is a man, another is a cockroach [Kafka, the fellow sufferer who is mentioned several times—I.H.'s note], but this form does not affect the essence. It is just a role that has been assumed for a moment, it is a cover, that may be thrown off the following moment. The infinite monism of the substance is expressed here, where objects are just masks. The life of the substance is to use up an innumerable number of masks. The essence of life is given by the migration of forms. This is why the substance emanates an atmosphere of universal irony."⁹⁸ The portraits do indicate a peculiar and wistful irony, and the portrait of Béla Veszelszky (*The Painter Béla Veszelszky*; catalogue of oil paintings, picture 13) even opens up a surprising association with Max Ernst. However, the oil self-portraits, especially the last ones, encompass forty years, and already emanate an all-pervading feeling of tragedy.

⁹⁵ Bruno Schulz, op. cit. pp. 38–40. The English quotes are from Bruno Schulz, *The Complete Fiction of Bruno Schulz*, New York: Walker and Company, 1989, pp. 31–33.

⁹⁶ Only two facts are mentioned here on the career of the puppet that was forecast by Schulz. (1) Carl Jung analyses the situation in a contemporary and rather shocking interview: "Compared with Mussolini, Hitler created the impression in me as if he were a wooden frame on which some garments had been hanged. He seemed to me a robot wearing a mask, he looked like a robot or the mask of a robot. During the whole show, he never smiled. He seemed to be in a bad mood. He did not show any human emotion. His face revealed an inhumanly goal-oriented striving and a complete lack of humour. He seemed as if he were merely a copy of a real person, behind which Hitler the man, as something of a nuisance was hiding. And it could be suspected that he hid so that he would not disturb the mechanism. C.G. Jung, A diktátorok lélektana [Psychology of Dictators] Thalassa, 1995. 1-2. (online version) (2) Between 1942 and 1945, the inmates of the Treblinka death camp mentioned the warden, Kurt Frantz as "Lalka", in other words a puppet. See Jeanne Danos, La Poupée. Mythe vivant [The Puppet: A Living Myth] Paris: Editions Gonthier, 1966, p. 400.

⁹⁷ The close relationship between Miklos Szentkuthy and Bruno Schulz is strengthened also by their strong preference for the visual.

⁹⁸ Bruno Schulz's letter to S. I. Witkiewicz. In: Bruno Schulz, *Fahajas boltok*. [Cinnamon Shops] Pécs: Jelenkor Kiadó, 1998. p. 371.

Flowers



Rose Garden in the Wind, 1972-73



Man and Woman (Kidnap), 1982

⁹⁹ See Paul Klee, Pedagógiai vázlatkönyv [Pedagogical Sketchbook] Budapest: Corvina Kiadó, 1980. pp. 6–7. ¹⁰⁰ Maurice Denis, "Cézanne". In: A szimbolizmustól a klasszicizmusig. [From Symbolism to Classicism] Budapest: Corvina Kiadó, 1983. p. 138. Ilka Gedő's puppets, clowns, portraits and masks, especially the latter, are peerless in terms of their artistic form. They have nothing to do with examples from ethnography. (One of the topics of twentieth-century art is the attraction that the cubists, expressionists or surrealists felt for ethnography. In Hungarian art, Dezső Korniss and József Jakovits, who stood very close to Ilka Gedő, often used these strong folklore elements and motifs.) These paintings also do not have anything to do with an artistic method that uses the biological time, in other words, the traits of the various ages of life, as a veil, instrument or style (for example, Margit Anna's bitterly stylised mutations of children's drawings).

In the same way, the flowers have only a rather indirect contact with "identifiable" botanical "forms". These plants are *names* rather than real plants. They are shown in the paintings as *expressions* or concepts that carry and create symbols. In the same way as nearly all the paintings that depict figures had a model that was an existing person, a preliminary sketch based on a drawing or some work on paper from olden times (an "ancient drawing") or possibly a new reproduction or a family member's child's drawing, the paintings "immortalising", or rather, conjuring up gardens or flowers were also made on the basis of visions from real life.

In the 1970's Ilka Gedő and her husband spent several weeks in Puschino, a town in the Soviet Union. From this stay she preserved the memory of country-side gardens (*Kitchen Window of Puschino II*, 1976; oeuvre catalogue of paintings, picture 100) and earlier, in 1970, she lived for a year in Paris, from where she took home the images of the gardens and flower beds of the Jardin des Plantes or the Luxembourg Garden (*Rose Garden in the Wind*, *1972–73*; oeuvre catalogue of paintings, picture 72), and perhaps she also discovered the spirit of Eugèn Atget. In the same way as Atget's photos of parks, the paintings showing these gardens do not have a real space with perspectives, i.e. a traditional space that is characteristic of landscape pictures. The layers of the paintings lend these works a stage-like character, or they become like a plan view. These paintings are carpet-like, similar to those of Bonnard's ornamentally framed works that are reminiscent of art nouveau, but at the same time they possess a dream-like drawing structure as if they had been woven from Klee's "secondary lines".⁹⁹

The reason these scenery paintings are different from all those predecessors is that they have a specific duality. Due to the chronological and spatial layers that turn into one another, these paintings become both dream-like and have an earthy smell, or rather, an earthy colour.

As indicated by the paintings themselves and the preparatory and analytical notes made on them, Ilka Gedő's concept—at least concerning the initial steps of the painting—was very much similar to what Maurice Denis quotes from Cézanne: "Painting is equal to making records with colour perceptions." ¹⁰⁰ There is, however a difference between the two painters with regard to the essence of the recorded object. Ilka Gedő's choice of colours is generally not a means of depicting or "conjuring up" motifs, i.e. a traditional space and plane within which the objects and figures are still objects and figures. Instead of this, the space that Ilka Gedő wishes to depict is the sphere of interactions, sliding into one another or coalescing, lending the components a new dimension and meaning through the colours alone. In other words, the colours do not provide an interpretation of the components, but open up new emotional planes for them.

Therefore, emotions and meanings must be recorded, and finally, by mixing these two, the emotional and the conscious planes must be brought to a synthesis in a given field. This must be done nearly in the same way as did the symbolists (and in the wake of Maurice Denis we could also mention here the Synthetists and the Cloisonnists) but without any admirable meaning or devotion or without any classicising and romanticising idealisation, and indeed in such a manner that the figure and the flower coalesce—(*Man and Woman*) *Kidnap*, 1982; oeuvre catalogue of paintings,

picture 136). And this must be done also without the garden and the flower symbolism, as I believe that, in spite of all appearances to the contrary, Ilka Gedő did not intend to add another component to this overburdened series of symbols, to this flood of allegories; and neither did she want to analyse or perhaps to illustrate it. And this is so even if we have every reason to assume that she knew the blue rose of alchemists (the symbol of the impossible), the Heinrich von Ofterdingen of Novalis (together with the meaning that this novel attaches to the flower and the garden as the manifestations of a child's existence and Eden) and that she understood why van Gogh and Gustav Klimt painted so many flowers.

The above statement appears to be contradicted by the fact that there is one component of painting that becomes a symbol in the hands of Ilka Gedő, through the screen of her vision. What I have in mind is the square grid that the artist used for magnification. Tonio Kröger, a literary figure who was once so significant for Ilka Gedő, while staying in the studio of Lizaveta Ivanovna "looked alternately at the coloured outlines that were placed on the chairs that stood on the two sides of the easel and at the square grid that covered the large canvas on which the first colour spots started to appear among the tangled charcoal lines."¹⁰¹ Ilka Gedő preserved the squared grid on several of her oil paintings—and as shown by *Witches in Preparation*, *1980–1981* (oeuvre catalogue of paintings, picture 131) she brought it to the forefront of the picture—and she accorded an important function to the grid. In a similar manner, she often retained the message that she inscribed on the picture for herself, and thus she opened a new plane not as a part of the surface of the picture but as a part of the space of the picture (*Fence of the Luxembourg Garden*, *1979–1985*; oeuvre catalogue of paintings, picture 144).

Referring to Ovidius, Leon Battista Alberti said that "as a matter of fact the inventor of painting was Narcissus, who turned into a flower." Gedő Ilka often, very often called her flowers artificial flowers, but over time the sarcasm hidden in both the word and the object had dried out and become an unexciting self-irony that is *absolutely* contradicted by the sensuality of her paintings. Ilka Gedő could not turn herself into a flower. (I wonder who else could be capable of this.) Thus she remained a painter.

She died after a long illness on 19 June 1985 in Budapest.



11. Poster of Ilka Gedő's Retrospective Exhibition Held at the Turn of 1989–1990 in Glasgow



Fence of the Luxembourg Garden, 1979-1985

¹⁰¹ Thomas Mann, *Tonio Kröger* In Thomas Mann, *Thomas Mann elbeszélései* [The Short Stories of Thomas Mann] Budapest: Magyar Helikon, 1961. p. 286. The original text in German: "Und er betrachtete abwechselnd die farbigen Skizzen, die zu beiden Seiten der Staffelei auf Stühlen lehnten, und die große, mit einem quadratischen Liniennetz überzogene Leinwand, auf welcher, in dem verworrenen und schemenhaften Kohlenentwurf, die ersten Farbenflecke aufzutauchen begannen." In Thomas Mann, Erzälungen [Short Stories] Berlin und Weimar: Aufbau Verlag, 1964, p. 234.

II. CHRONOLOGICAL REVIEW

1921 May 26, Ilka Gedő is born in Budapest. Her father, Simon Gedő was a secondary-school teacher, her mother, Elza Weiszkopf was a clerk.

1939 Attends the free school of Tibor Gallé in the autumn.

1939-1942 Taught by Viktor Erdei, a friend of the Gedő family.

1940 She begins to participate in the exhibitions of the OMIKE (National Hungarian Cultural Association of Jews) with her drawings.

1942–1943 Studies at the private school of István Örkényi Strasser.

1942 Participates at the exhibition entitled "Freedom and the People" at the Vasas Steelworkers' Union Headquarters organised by the Group of Socialist Artists.
1945 Registers in the Hungarian Academy of Fine Arts. She stops her studies after the first semester for family reasons. Attends the evening school of Gyula Pap drawing croquis.

1946 Marries Endre Biró, a biochemist.

1947 Takes part in the Free National Exhibition of the Fővárosi tár (Municipal Gallery). On 26 September her first son, Daniel is born.

1950 Begins a long period in which she does not take part in Hungarian artistic life.

1953 On 19 February her second son, Dávid is born.

1962 She takes part in the jubilee exhibition of the Group of Socialist Artists. The National Gallery of Hungary acquires three of her drawings.

1965 The painter Endre Bálint selects her drawings made between 1945 and 1949 for a studio exhibition.

1968 Resumes artistic work.

1969–1970 Lives in Paris. The Galerie Lambert exhibits two of her paintings at a group exhibition.

1974 Becomes a member of the Hungarian Fund of Art (Fine Arts Section).1980 The King St. Stephen Museum of Székesfehérvár, Hungary organises a retrospective show of her art.

1982 Exhibition of her recent work at the Gallery of Dorottya utca, Budapest. (The National Gallery of Hungary buys two of her oil paintings.)

1985 On 19 June she dies in Budapest. In June and July of the same year a one-woman show of her works is organised at the Művésztelepi Galéria (Artist Colony Gallery) in Szentendre. Her paintings are exhibited at Glasgow's Compass Gallery as part of the Hungarian Arts Season. Articles appreciate her art in The Glasgow Herald, The Scotsman, The Financial Times, The Times, The Daily Telegraph, The Observer and The Guardian.

1987 Retrospective show at the Műcsarnok (Palace of Exhibitions) of Budapest, the premier state gallery for the presentation of modern Hungarian and international visual art. 1989 Exhibition of her drawings at the Municipal Gallery of Szombathely, Hungary.
1989–1990 Second retrospective show at Glasgow's Third Eye Centre that received as good a press coverage as her first show in Glasgow.

1994 Retrospective exhibition of her art at Janos Gat Gallery in New York. **1995** Between February and October an exhibition titled Victims and Perpetrators takes place showing works by Ilka Gedő and György Román, at the Jewish Museum, Budapest. From April 18, four of her drawings are shown for a period of nine months at the permanent exhibition titled Culture and Continuity: the Jewish Journey at the Jewish Museum of New York. Four of her drawings come into the collection of the Jewish Museum of New York. Between November and December an exhibition of her drawings is organised at Shepherd Gallery in New York.

1996 Extended by three oil paintings of Ilka Gedő and György Román, the exhibition Victims and Perpetrators, formerly shown in Budapest, is also shown at the Art Museum of Jerusalem's Yad Vashem. Ilka Gedő's ghetto drawings come into the possession of Yad Vashem. Her works are shown at Janos Gat Gallery's spring exhibition on 20th-century Hungarian art.

1997 Janos Gat Gallery organises an exhibition of her paintings and graphic works in the spring season. A book titled The Art of Ilka Gedő is published including studies by distinguished Hungarian art historians, Péter György, Gábor Pataki, Júlia Szabó and F. István Mészáros.

1998 The British Museum, Department of Prints and Drawings and The Israel Museum acquire drawings by Ilka Gedő.

1999 One of Ilka Gedő's drawings is shown at the Israel Museum's exhibition titled Voices From Here and There (New Acquisitions in the Department of Prints and Drawings). The Düsseldorf Kunstmuseum acquires ten drawings by Ilka Gedő. **2000** Works by Ilka Gedő are shown at the autumn group exhibition of Janos Gat Gallery in New York. The exhibition, titled Directions, shows works also from Julian Beck, Herbert Brown, István Farkas, Lajos Gulácsy, Knox Martin and György Román. Jonathan Goodman wrote the preface to the catalogue. **2001** The Municipal Picture Gallery of Budapest, Museum Kiscell shows an exhibition of Ilka Gedő's graphic works. The National Gallery of Hungary acquires three of her paintings.

2002 As a part of the revised permanent exhibition of 20th-century art at the Hungarian National Gallery, since 4 September two of her oil paintings have been on display in the Contemporary Collection (Witches in Preparation, 1980–1981 and Monster and Boy, 1981)

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III. LIST OF PHOTOS, DRAWINGS AND PAINTINGS

Family Photos

- 1. Ilka Gedő in Her Studio, 1982
- 2. The Artist's Father, Simon Gedő
- 3. The Artist's Mother, Elza Weiszkopf
- 4. Ilka Gedő in the Spring of 1925
- 5. Ilka Gedő in 1944
- 6. Ilka Gedő with Her Family in 1956
- 7. Lajos Szabó
- 8. Ilka Gedő in 1966
- 9. The Artist in Her Studio in 1980

Publications

- The Cover of the Catalogue of Ilka Gedő's Exhibition Held in 1987 at the Budapest Palace of Exhibitions
- Poster of Ilka Gedő's Retrospective
 Exhibition Held at the Turn of 1989–1990
 in Glasgow
- 12. Invitation Card to Ilka Gedő's 1995 New York exhibition (Shepherd Gallery)
- 13. The Cover of the Volume of Studies on the artist published in 1977

Juvenilia

- 14. Sketchbook No. 1, 1932, page 27.
- 15. Sketchbook No. 2, 1934, page 4.
- 16. Sketchbook No. 6, 1935, page 7.
- 17. Sketchbook No. 7, 1935, page 17.
- 18. Sketchbook No. 9, 1936, page 42.
- 19. Sketchbook No. 13, 1937, the verso of page 89.

Ghetto series

- Self-Portrait in the Ghetto, 1944, pencil, paper, 223 × 216 mm inscribed at lower right: *Önarckép a gettóban, 1944* (Self-Portrait in the Ghetto, 1944), 223 × 216 mm, Yad Vashem, Israel
- 21. Man at the Fire-Screen, 1944, paper, pencil,232 × 204 mm, private collection
- 22. Sleeping Woman in the Ghetto, from folder 10, 1944, pencil, paper,
 280 × 216 mm, signed at lower right: *Gedő Ilka*, Hungarian National Gallery
- 23. Reclining Figure in the Ghetto, from folder10, 1944, pencil, paper, 29 × 210 mm,Hungarian National Gallery
- 24. Sleeping Boy in the Ghetto, from folder 10, 1944, pencil, paper, 243 × 185 mm, Hungarian National Gallery

Other Portraits, 1945-1949

- 25. My Mother, 1945–46, black ink, paper, 160 × 198 mm, Israel Museum, Israel
- Reading Woman, 1945, pencil, paper,
 220 × 182 mm, signed lower left: *Gedő Ilka*,
 Israel Museum, Israel
- 27. Sewing Woman, from folder 49, 1947, coal, paper, 345 × 390 mm, Hungarian National Gallery
- Reading Man I, from folder 19, the winter of 1946–1947, black ink, paper, 275 × 250 mm, private property
- 29. Reading man II, from folder 19, the winter of 1946–1947, black ink, paper, 275 × 250 mm, private property
- Talk from folder 19, the winter of 1946–1947, black ink, paper, 275 × 250 mm, private property

Self-Portraits

- Self-Portrait I, from folder 35, 1948, pencil, paper, 143 × 136 mm, Hungarian National Gallery
- Self-Portrait II, from folder 35, 1948, pencil, paper, 172 × 126 mm, Hungarian National Gallery
- Self-Portrait III, from folder 35, 1948, pencil, coal, paper, 490 × 270 mm, Hungarian National Gallery
- 34. Self-Portrait, IV, from folder 35, 1948, pencil, coal, paper, 413 × 295 mm, inscribed at lower left: 48 nyár (?) (summer 48 (?), Hungarian National Gallery
- 35. Self-Portrait V, from folder 35, 1947, pencil, coal, paper, 348 × 277 mm, Hungarian National Gallery
- 36. Self-Portrait VI, from folder 35, 1947, pencil, coal, paper, 470 × 340 mm, inscribed at lower left: 1947 (*ôsz-tél*) (?) {1947 [autumn-winter (?)]}, Hungarian National Gallery
- 37. Self-Portrait VII, from folder 49, 1947, coal, paper, 365 × 280 mm, Hungarian National Gallery
- 38. Self-Portrait, 1947, pencil, paper, 156 × 145 mm, private property
- Self-Portrait IX, from folder 49, 1947, coal, paper, 480 × 355 mm, inscribed at

lower right: *47 vége (48 nyár?)* [end of 47 (summer of 48?)], Hungarian National Gallery

- Self-Portrait X, from folder 49, 1947, coal, paper, 485 × 340 mm, inscribed at lower right: 1947 (ösz—tél?) [1947 (autumn winter?)], Hungarian National Gallery
- Self-Portrait XI, from folder 49, 1947, coal, paper, 350 × 240 mm, Hungarian National Gallery
- 42. Pensive Self-Portrait I, from folder 57, 1949, pencil, coal, paper, 570 × 455 mm, Hungarian National Gallery
- Pensive Self-Portrait II, from folder 57, 1949, coal, paper, 705 x 448 mm, Robert Kashey's collection, New York (picture 122 of the 1989 Glasgow retrospective exhibition)
- Self-Portrait from Fillér utca, 1947, pastel, paper, 415 × 295 mm, Israel Museum, Israel
- 45. Self-Portrait in Pregnancy I from folder 51, 1947, pastel, paper, 405 x 220 mm, Hungarian National Gallery
- 46. Self-Portrait in Pregnancy II from folder 51, 1947, pastel, paper, 490 x 340 mm, Hungarian National Gallery
- 47. Self-Portrait in Pregnancy III from folder 51, 1947, pastel, paper, 368 × 225 mm, Hungarian National Gallery
- Nude Self-Portrait, 1947, pencil, paper, 285 × 195 mm, Israel Museum, Israel

Ganz factory

- Machines in the Ganz Factory, from folder
 57, 1947, pastel, carton card, 390 × 485 mm, Hungarian National Gallery
- At the Work Table I, from folder 57, 1947, pastel, paper, 365 × 505 mm, Hungarian National Gallery
- At the Work Table II, from folder 57, 1947, pastel, paper, 490 × 350 mm, Hungarian National Gallery
- 52. Two Figures Bending Over Orange Table, Horizontal Lines on Rear Wall I, 1947–48, pastel, tan heavyweight paper, 325 x 490 mm, British Museum
- Two Figures Bending Over Orange Table, Horizontal Lines on Rear Wall II, 1947–48, pastel, carton, 317 × 406 mm, British Museum

- Woman With Red Top Seated at the Table, 1948, pastel, heavyweight paper, 362 × 508 mm, signed and dated at lower right: *Gedő I/48*, British Museum
- Woman at Work Table With Objects, 1947–48, pastel, on mediumweight carton, 355 × 530 mm, British Museum
- 56. Woman in Factory with Windows, Red Wall in Right Foreground, 1947–48, pastel, with gold and silver paint, carton, 493 x 347 mm, British Museum
- Woman in Factory with Windows, Grey Wall in Right Foreground, 1947–48, pastel, with gold and silver paint, carton, 495 x 343 mm, British Museum
- Four Workers around a Table, 1947–48, black chalk, pencil, tan heavyweight wove paper, 302 × 425 mm, inscribed and dated lower right: *Ganz gyár 947* (Ganz Factory 947), British Museum
- Woman at Work Table, 1947–48, pastel, mediumweight card, 350 × 420 mm, British Museum

Table Series

- Table # 1, 1949, black ink, tan mediumweight wove paper, 648 × 648 mm, signed and dated at lower right: *Gedő Ilka* 1949, Maurice Tempelsman, New York
- 61. Table # 11, 1949, black chalk and pencil, paper, 685 × 596 mm, signed lower left: *Gedő Ilka 1949*, private property
- Table # 8, 1949 pastel, paper,
 650 × 610 mm, Hungarian National Gallery
- 63. Table with Table Cloth I, 1949, pencil, paper, 675 × 650 mm, Hungarian National Gallery
- 64. Table # 6, 1949, black ink, on tan lightweight paper, 324 × 324 mm, signed and dated at lower right: *Gedő Ilka /1949*, on the verso fully developed drawing of the table in black ink and pencil, British Museum
- 65. Table I, 1949, black ink, paper, 332 × 307 mm, British Museum
- Table with Table Cloth II, 1949, black ink, pencil, paper, 590 × 590 mm, inscribed at lower left: Gedő Ilka, 1949

Preliminary sketches "ancient drawings" made for paintings

67. The Ancient Drawing if the oil painting titled Equilibrits, Circus (picture No. 104

in the oeuvre catalogue of paintings), pen, paper, 250 × 180 mm, private property

- 68. The Ancient Drawing of the oil painting titled Picture with Inscriptions
 (picture no. 130 in the oeuvre catalogue of paintings), pen, paper, carton, 163 × 208 mm, private property
- 69. Jumping Figures, 1975, felt-tip pen, paper 240 × 170 mm, private property
- 70. Moon Mask, 1970, black ink, pen, pencil, paper, 97 × 140 mm, private property

From the note-books on oil paintings

- 71. Detail of a note-book I
- 72. Detail of a note-book II
- 73. Detail of note-book III

Colour tables and colour patterns

- 74. Colour Table, oil, carton, the 1980's, 25 x 33 mm
- 75. Colour Pattern I, the beginning of the 1980's, oil, carton 210 × 215 mm,
- Colour Pattern II, around 1980, oil, carton, 200 × 285 mm
- 77. Plan for a Painting, 1983, 20,5 × 14 cm, black ink, pencil, paper
- Plan for a painting ("Two sorceresses"), the beginning of the 1980's, 170 × 207 mm, pencil, oil, paper

List of Oil Paintings

- 1. CROSSES ON GRAVES, 1947 oil on paper, 32 × 25 cm
- 2. GARDEN, 1947 oil on paper, 47 × 39 cm
- 3. GRAVESTONES, 1947 oil on paper, 35 × 41.5 cm
- 4. HOUSE BESIDE THE GRAVEYARD, 1947 oil on paper, 32 × 48 cm
- 5. HOUSES IN SZENTENDRE, 1947 oil on paper, 53.5 x 38 cm
- 6. OLD GRAVESTONES, 1947 oil on paper, 50 × 31.5 cm
- 7. TWO GRAVESTONES, 1947 oil on paper, 49 × 32 cm
- 8. SELF-PORTRAIT WITH A HAT, 1948 oil on paper, 48.5 x 39 cm
- 9. JUDIT I, 1965
- oil on wooden board, 54 \times 19.5 cm 10. JUDIT II, 1965
 - oil on wooden board, 52 × 20 cm

- 11. ANETTE, 1968
 - oil on cardboard, 29.5 x 17 cm
- 12. ANNA, 1968–69 oil on cardboard, 42 × 25 cm
- ENDRE BÁLINT I, 1968
 oil on cardboard, 53 × 28.5 cm
- 14. ENDRE BÁLINT II, 1968 oil on cardboard, 49 × 29 cm
- 15. THE PAINTER BÉLA VESZELSZKY, 1968 oil on paper, 46 x 35 cm
- 16. DANI, 1968 oil on cardboard, 35 x 27 cm
- 17. DÁVID, 1968 oil on paper, 29 × 16 cm
- MARRIED COUPLE, 1968
 oil on canvas, 40 × 51.5 cm
- 19. THE CAT, 1968 oil on paper, 47 × 47 cm
- 20. SUMMER FOREST II, 1968-69 oil on wooden board, 52 × 34 cm
- 21. FIRST ARTIFICIAL FLOWER, 1969, oil on paper laid down on canvas, 38 × 21 cm
- 22. PORTRAIT OF ENDRE BÍRÓ, 1969 oil on wooden board, 51 × 19.5 cm
- ARTIFICIAL FLOWER ON AN ORANGE BACKGROUND, 1969
 oil on paper laid down on canvas, 36 x 32 cm
- 24. FRUIT TREES IN BLOOM, 1969 oil on wooden board, 38 × 55 cm
- AUNT BORISKA, 1965–70
 oil on paper laid down on canvas, 60 × 51 cm
- DÁVID, 1965–70, oil on paper laid down on canvas, 57 × 45.5 cm
- 27. PORTRAIT OF BÉLA TÁBOR, 1969 oil on wooden board, 37 × 23 cm
- 28. THE SHADOW OF THE CHURCH (SZENTENDRE), 1969–70
- oil on paper, 62 × 56.4 cm 29. ARTIFICIAL FLOWER WITH FALLING LEAVES.
- 1969–70 oil on cardboard laid down on wooden
 - board, 48 × 58.5 cm
- 30. FATHER WITH TWO CHILDREN, 1969–70 oil on canvas laid down on wood, 31 × 22 cm
- 31. TURRETED ROSE GARDEN, 1969–70 oil on cardboard, 58 × 42 cm
- "TURRETED" ROSE GARDEN, 1969–70 oil, mixed technique on paper laid down on canvas, 46 × 24 cm

- 33. JUDIT (SKETCH), 1970
- oil on canvas, 34.5 × 13 cm 34. SKATERS, 1970
- oil on paper, 30 × 39 cm
- 35. ARTIFICIAL FLOWER IN TWO PARTS, 1970 oil on cardboard, 33 × 33 cm
- ROSE GARDEN ON A BLUE BACKGROUND, 1970, oil on canvas, 25.3 × 52.8 cm
- 37. ROSE GARDEN IN THE RAIN, 1970 oil on paper, 46 x 55 cm
- 38. RIBBED ARTIFICIAL FLOWER I, 1970 oil on canvas, 36 × 62 cm
- 39. ÅGNES, 1965—71 oil on paper, 43.5 × 30.5 cm
- 40. VERA, 1965–71, oil on cardboard laid down on canvas, 47.5 × 34.5 cm
- 41. LA DANSEUSE, 1970–71 oil on canvas, 65 × 47 cm
- 42. FOREST, 1965–71, oil on paper laid down on canvas, 36 × 34.5 cm
- RIBBED ARTIFICAL FLOWER ON A BLUE BACKGROUND, 1970–71 oil on canvas, 33.5 × 71 cm
- 44. PARCELLED ROSE GARDEN, 1970–71 oil on canvas, 60 × 43.5 cm
- 45. PERSIAN ARTIFICIAL FLOWER, 1970–71
 oil on paper laid down on canvas, 36 × 32 cm
- BUNCHED ROSE GARDEN (LIGHT), 1970–71 oil on canvas, 30 × 33 cm
- 47. ROSE GARDEN WITH A RAINBOW, 1970–71 oil on canvas, 48 × 53 cm
- 48. BUNCHED ROSE GARDEN (DARK), 1970–71
 oil on paper laid down on canvas,
 37 × 40 cm
 The work is currently unavailable.
- 49. EVE TAKES FROM THE TREE OF KNOWLEDGE, 1971, oil on canvas, 32 × 29 cm
- 50. ESZTER II, 1971 oil on layered cardboard, 32 × 28 cm
- 51. SPRING, 1971, oil on paper laid down on canvas, 44.5 × 59 cm
- RIBBED ARTIFICIAL FLOWER II, 1971
 oil on paper laid down on canvas, 21 x 50.5 cm
- 53. ESZTER I, 1971, oil on paper laid down on wooden board, 33 × 29 cm
- 54. RIBBED ROSE GARDEN ON A BLUE BACKGROUND, 1970–71 oil on paper, 33.5 × 71 cm
- 55. NÓRA, 1971 oil on canvas, 36 × 36 cm

- 56. SMALL CIRCUS SCENE, 1971 oil on canvas, 32.5 × 22.5 cm
- 57. KLÁRI, 1971 oil on layered cardboard, 32.5 × 36 cm
- 58. SELF-PORTRAIT FLOWER, 1971 oil on canvas, 48 × 33 cm
- 59. DOMED ROSE GARDEN, 1970–72 oil on canvas, 54 × 47 cm
- 60. NODDING ARTIFICIAL FLOWER (GREY VERSION), 1971–72, oil on canvas, 34 x 35 cm
- 61. NODDING ARTIFICIAL FLOWER (RED VERSION), 1971–72 oil on canvas, 34 × 35 cm
- 62. PORTRAIT OF KLÁRI HORVÁTH I, 1971–72
 oil on paper laid down on canvas,
 60 × 48 cm
- 63. PORTRAIT OF KLÁRI HORVÁTH II, 1971–72
 oil on paper laid down on canvas,
 61.5 × 47 cm
- 64. THE ROSE, 1971–72 oil on canvas, 57 × 56.5 cm
- 65. ARTIFICIAL FLOWER FROM TIHANY ON A RED BACKGROUND, 1972 oil on canvas, 38 × 74 cm
- 66. LILACS (SMALL SPRAY OF LILAC), 1972 oil on wooden board, 40 × 19.5 cm
- ROSE GARDEN WITH CLOSED EYES, 1972
 oil on paper laid down on canvas, 60 x 48 cm
- 68. BRICK-RED "WINDING" ARTIFICIAL FLOWER, 1970—73
- oil on wooden board, 50 × 40 cm 69. WINDING ARTIFICIAL FLOWER, 1970–73 oil on canvas 44 × 51 cm
- 70. DEEP GREEN ARTIFICIAL FLOWER, 1973 oil on wooden board, 61 × 61 cm
- 71. ABANDONED CISTERN, 1973 oil on canvas, 41.5 × 44.5 cm
- 72. ROSE GARDEN IN THE WIND, 1972–73 oil on cardboard, 52.8 × 63 cm
- 73. RIBBED ROSE GARDEN, BLUISH, 1973-74 oil on canvas, 40 × 65 cm
- 74. LILACS II, 1973 oil on canvas, 58 × 37 cm
- 75. ROSE GARDEN, 1973-74, oil on paper laid down on cardboard, 40.5 × 27 cm
- 76. RIBBED ROSE GARDEN (RED), 1973–74 oil on paper, 40 × 65 cm
- 77. LARGE SPRAY OF LILAC, 1973-7 oil on wooden board, 69 × 54 cm

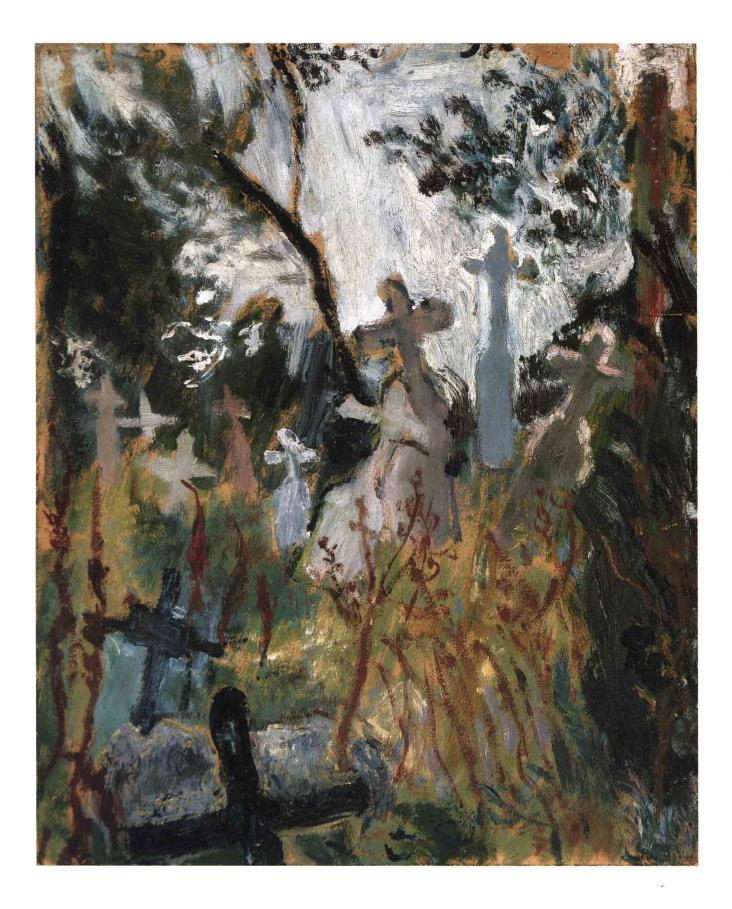
- 78. DANCING ARTIFICIAL FLOWER I, 1973–74
 oil on paper, 21 × 48 cm
 The work is currently unavailable.
- 79. ROSE GARDEN IN THE MORNING, 1974 oil on paper, 46 × 52 cm
- 80. STEPPED ROSE GARDEN, 1973–7
 oil on paper laid down on wooden board, 43 × 29 cm
- 81. CIRCUS SCENE WITH WALRUS, 1974 oil on wooden board, 58 × 23.5 cm
- 82. ARTIFICIAL FLOWER WITH DAGGERS, 1974 oil on wooden board, 61 × 61 cm
- ARTIFICIAL FLOWER WITH "HAT", 1974 oil on paper laid down on canvas, 36 x 36 cm
- ARTIFICIAL FLOWER WITH A PINK BACKGROUND, 1974, oil on paper laid down on canvas, 28 × 54 cm
- CLOWN (VERSION WITH A WHITE BACKGROUND), 1975
 oil on canvas, 53 × 49 cm
- ARTIFICIAL FLOWER WITH INSCRIPTION, 1974–75, oil on canvas, 51.5 x 88 cm
- 87. PORTRAIT OF LILI ORSZÁG, 1975 oil on canvas, 35 × 49.5 cm
- 88. THE FOREST OF PARÁD I, 1975 oil on canvas, 45 × 38.5 cm
- ROSE GARDEN WITH WINDOW I, 1975 oil on canvas, 71 x 66 cm
- 90. THE FOREST OF PARÁD II, 1975 oil on canvas, 45 × 43.5 cm
- THE GREAT LUXEMBOURG GARDEN, 1975 oil on canvas, 69 × 57 cm The work is currently unavailable.
- 92. VIOLA ARTIFICIAL FLOWER, 1975 oil on canvas, 57.5 × 50 cm
- 93. CLOWN (WITH A GREENISH BACKGROUND), 1975–76
 oil on paper laid down on canvas,
- 48.5 × 45.5 cm
 94. TREE-TRUNK AND BROOKSIDE, 1975–76 oil on canvas, 50 × 50 cm
 The work is currently unavailable.
- ROSE GARDEN WITH A YELLOW BACKGROUND, 1975–76
 oil on canvas, 56.5 × 60 cm
- ARTIFICIAL FLOWER FROM TIHANY, 1976
 oil on canvas, 30 × 46 cm
- 97. STILL LIFE WITH TABLE, 1976 oil, pastel on paper, 36 × 44 cm

- 98. THE FOREST OF PARAD WITH TREE
 STUMPS, 1975–76, oil on canvas, 59 × 55.5 cm
- 99. KITCHEN WINDOW IN PUSCHINO I, 1976 oil, pastel, stove silver on paper, 56 × 36 cm
- 100. KITCHEN WINDOW IN PUSCHINO II, 1976 pencil, watercolours and opaque paint on paper, 72.5 x 42.5 cm
- 101. MY SISTER-IN-LAW, 1977 oil on paper, 41 × 36 cm
- 102. ARTIFICIAL FLOWER WITH A CAT'S CLAW,
 1976-7, oil on aluminium plate,
 39.5 × 39 cm
- 103. CARROTS FROM PUSCHINO, 1976 oil, pastel on paper, 37 × 35 cm
- 104. EQUILIBRISTS, CIRCUS, 1977 oil on canvas, 64 x 42 cm
- 105. SAD ROSE GARDEN, 1977–78 oil on aluminium plate, 68 × 48.5 cm
- 106. BIG TREE TRUNK, 1977–78 oil on wooden board, 61 × 61 cm
- 107. ARTFICIAL FLOWER WITH "FLYPAPER" I, 1978, oil on wooden board, 61 × 61 cm
- 108. ARTFICIAL FLOWER WITH "FLYPAPER" II, 1978, oil on canvas, 42.5 × 56 cm
- 109. ROSE GARDEN WITH WINDOW II, 1978 oil on canvas, 54 × 51 cm
- 110. MASKS WITH ORANGES, 1978 oil on canvas, 31 × 28 cm
- 111. COMPOSITION IN THREE PARTS, 1978–79 oil on aluminium plate, 44 x 24.5 cm
- 112. SCREAMING GIRLS, 1978–79 oil on canvas, 58 × 67 cm (the painting itself is oval-shaped)
- 113. A CHILD'S DRAWING, 1979 oil on canvas, 42.5 × 56 cm
- 114. ALL SAINTS' DAY, 1979 oil on cardboard, 34 × 26 cm
- 115. THE MEADOW, 1979 oil on paper, 43 × 69 cm
- 116. ARTIFICIAL FLOWER ON A NAPLES YELLOW BACKGROUND, 1978–80, oil on paper laid down on wooden board, 45 x 46 cm
- 117. CLOWNS OF WARSAW, 1979 oil on sandpaper, 47 × 30 cm
- 118. ROSE GARDEN WITH A TRIANGULAR WINDOW, 1979–80 oil on canvas, 50 × 55 cm
- 119. DEJECTED ANGEL, 1979 oil on cardboard, 46 × 49.5 cm
- 120. DANCING ARTIFICIAL FLOWER II, 1980 oil on layered cardboard, 23 × 49 cm

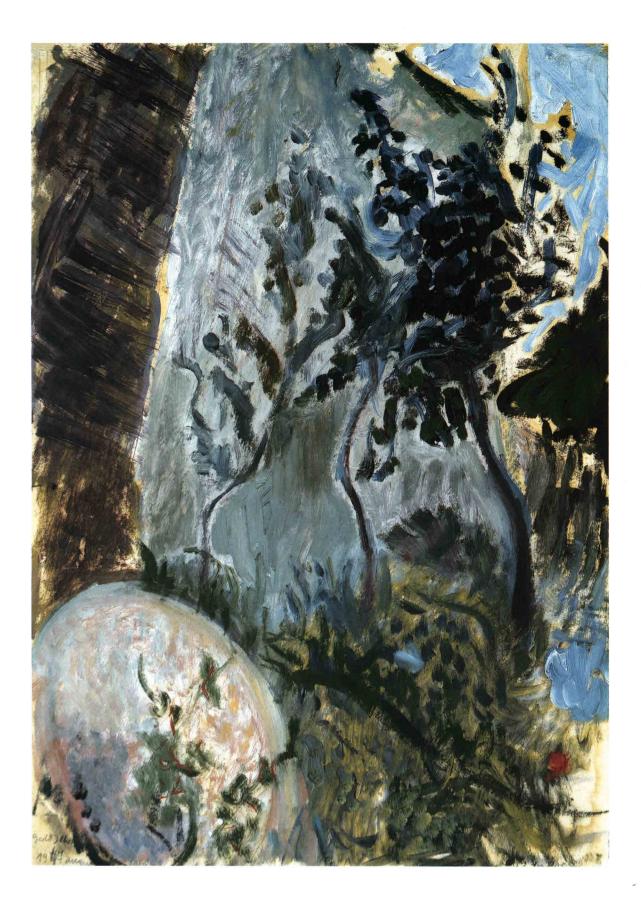
- 121. PORTRAIT OF THE PAINTER MARGIT ANNA, 1980, oil on canvas, 59 × 31 cm
- 122. JARDIN DES PLANTES, PARIS, 1980 oil on canvas, 57.5 x 46 cm
- 123. LUXEMBOURG GARDEN I, 1979–80 oil on cardboard, 52 × 40.5 cm
- 124. SCARE, 1980 oil on canvas, 59 × 43 cm
- 125. MASK STORE, 1980, oil on paper laid down on canvas, 71 × 50 cm
- 126. PENSIVE SELF-PORTRAIT, 1980 oil, tempera on paper laid down on wooden board, 17 × 12.5 cm
- 127. ROSE GARDEN WITH FOUR PARTS, 1980–81, oil on fibreboard, 45 × 42 cm
- 128. MONSTER AND BOY, 1981 oil on canvas, 55 × 66 cm
- 129. THE MARCH OF TRIANGLES, 1981 oil on canvas, 84 × 75 cm
- 130. PICTURE WITH INSCRIPTION, 1981 oil on photographic paper laid down on canvas, 51 × 66 cm
- 131. WITCHES IN PREPARATION, 1980–81 oil on canvas, 59 × 58 cm
- 132. ARTIFICIAL FLOWER WITH A GREY BACKGROUND, 1980–81 oil on canvas, 47 × 57 cm
- 133. ROSE GARDEN WITH A GREEN BACKGROUND, 1981 oil on canvas, 72 x 50 cm
- 134. PALE, RIBBED ARTIFICIAL FLOWER, 1983 oil on paper, 35.5 x 53.5 cm
- 135. WOMAN DANCER, 1983 oil, on emanel paper, 28 × 20 cm
- 136. MAN AND WOMAN (KIDNAP), 1982 oil on canvas, 80 × 66 cm
- 137. SELF-PORTRAIT WITH A HAT, 1983 oil on photographic paper laid down on canvas, 60 × 48 cm
- 138. THE CARNEVAL OF DWARVES, 1984 oil on paper laid down on canvas, 49 × 51 cm
- 139. MAN AND WOMAN, 1983 oil on paper, 29 × 21 cm
- 140. READING MAN (THE PORTRAIT OF B.E.),1983, oil on paper laid down on canvas,58 × 46.5 cm
- 141. PINK SELF-PORTRAIT, 1984 oil on photographic paper laid down on canvas, 59 × 49 cm
- 142. SELF-PORTRAIT PAINTED ON AN OLD DRAWING 1984, oil on paper laid down on drawing board, 22 x 14 cm

- 143. SELF-PORTRAIT WITH A STRAWHAT, 1984 oil on photographic paper laid down on canvas, 60 × 48.5 cm
- 144. FENCE OF THE LUXEMBOURG GARDEN, 1979–85, oil on paper laid down on canvas, 64 × 49 cm
- 145. RENAISSANCE CLOWNS, 1984
 oil on paper laid down on drawing board, 26 × 37 cm
- 146. THE BUTTERFLY, 1984-85 oil on canvas, 40 × 69 cm
- 147. CONJURER'S TRICK, 1984–85 oil, pastel on paper, 49 x 27 cm
- 148. CLOWN IN MAKE-UP, 1985 oil on paper laid down on cardboard, 52 × 32 cm
- 149. CLOWNS, 1985
- oil, tempera on paper, 22.5 x 25 cm 150. SELF-PORTRAIT WITH A HAT, 1985 oil, mixed technique on paper laid down on canvas, 60 x 48.5 cm
- 151. BIG CLOWNS (DANCE SCENE), 1985
 oil on photographic paper laid down on canvas, 74 × 35 cm
- 152. DOUBLE SELF-PORTRAIT, 1985 oil on photographic paper laid down on canvas, 58 × 42 cm

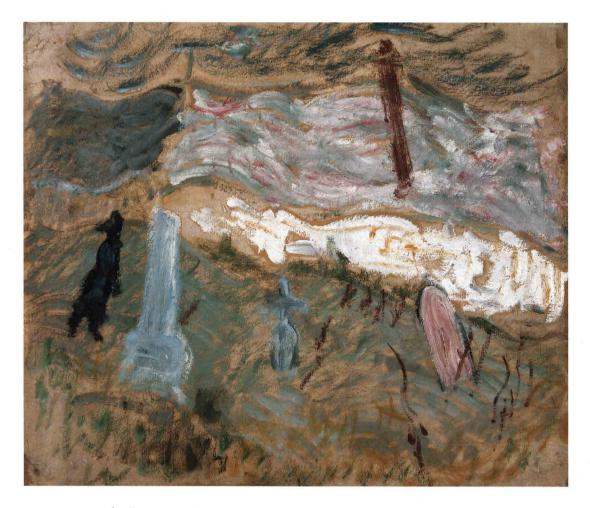
IV. PAINTINGS



1. SÍRKERESZTEK, 1947 | Olaj, papír, 32×25 cm CROSSES ON GRAVES, 1947 | Oil on paper, 32 × 25 cm



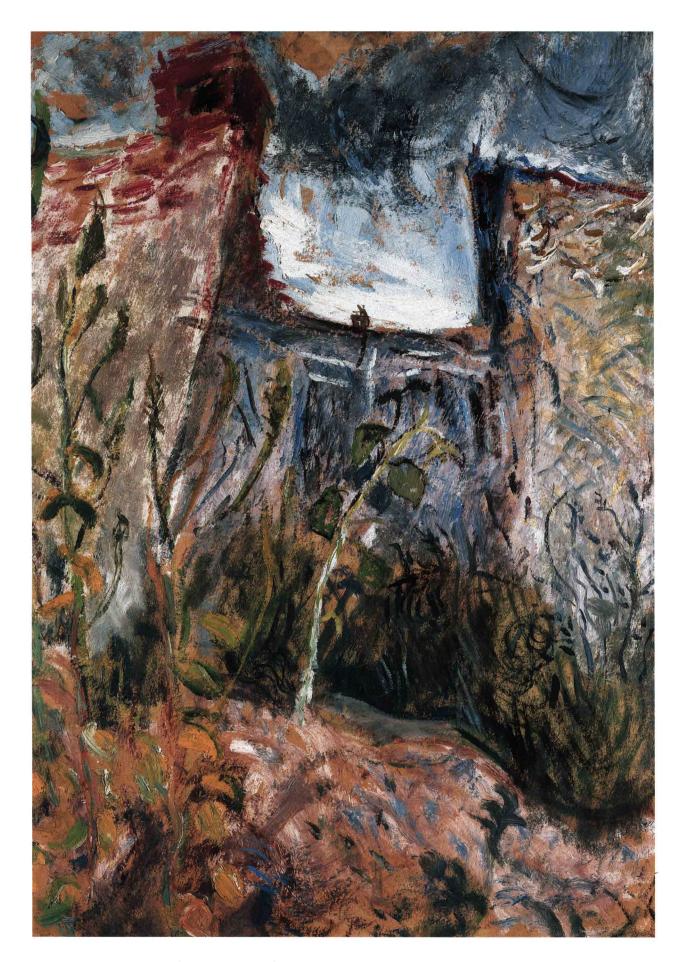
2. KERT, 1947 | Olaj, papír, 47×39 cm GARDEN, 1947 | Oil on paper, 47 × 39 cm



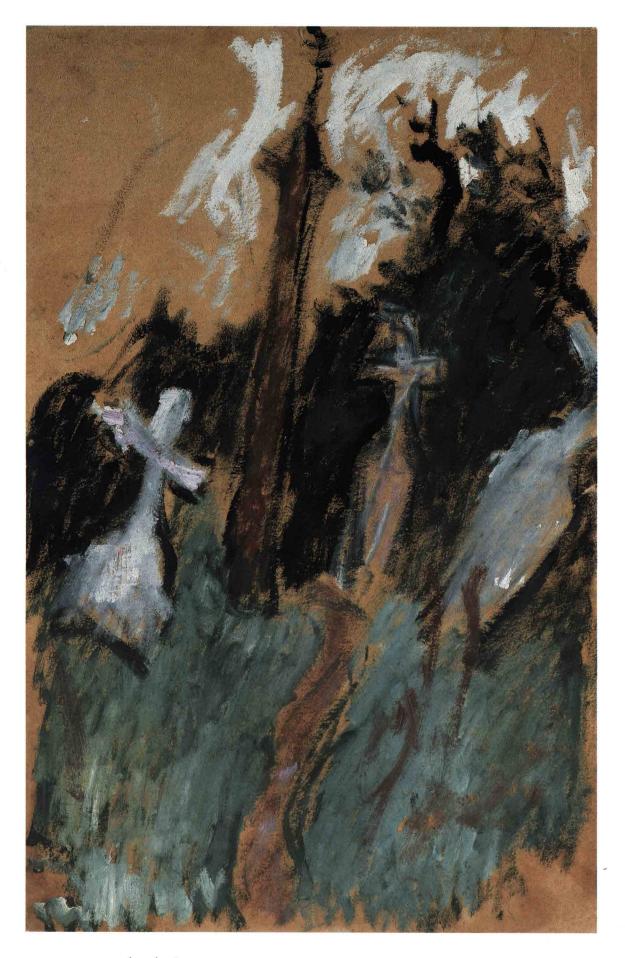
3. SÍRKÖVEK, 1947 | Olaj, papír, 35 × 41,5 cm GRAVESTONES, 1947 | Oil on paper, 35 × 41.5 cm



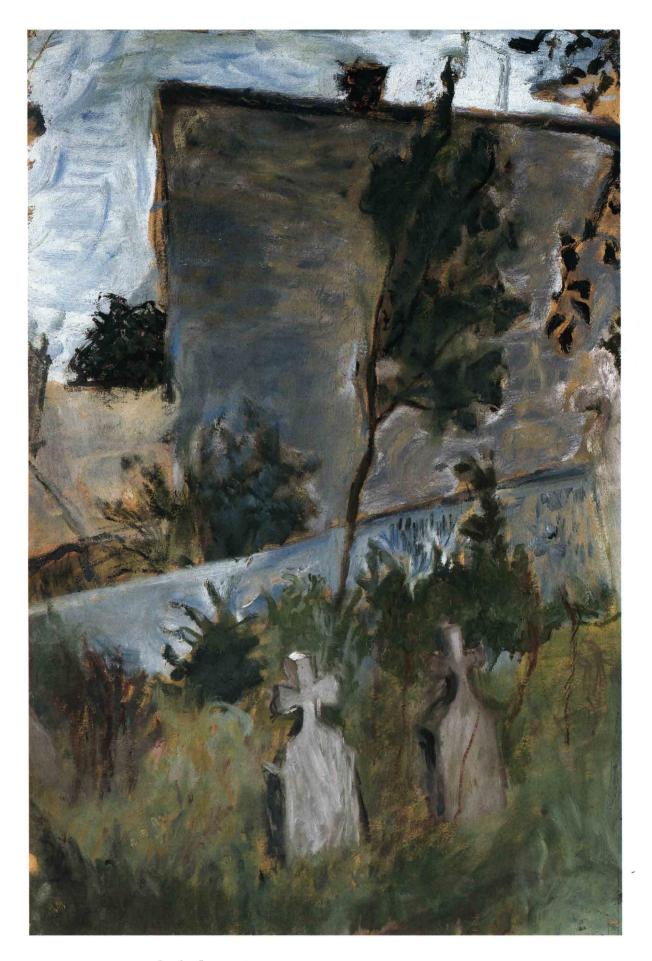
4. HÁZ A TEMETŐ SZÉLÉN, 1947 | Olaj, papír, 32×48 cm HOUSE BESIDE THE GRAVEYARD, 1947 | Oil on paper, 32 × 48 cm



5. HÁZAK SZENTENDRÉN, 1947 | Olaj, papír, 53,5×38 cm HOUSES IN SZENTENDRE, 1947 | Oil on paper, 53.5 × 38 cm



6. RÉGI SÍRKÖVEK, 1947 | Olaj, papir, 50 × 31,5 cm OLD GRAVESTONES, 1947 | Oil on paper, 50 × 31.5 cm



7. KÉT SÍRKŐ, 1947 | Olaj, papír, 49 × 32 cm TWO GRAVESTONES, 1947 | Oil on paper, 49 × 32 cm



8. ÖNARCKÉP KALAPPAL, 1948 | Olaj, papir, 48,5 × 39 cm SELF-PORTRAIT WITH A HAT, 1948 | Oil on paper, 48.5 × 39 cm





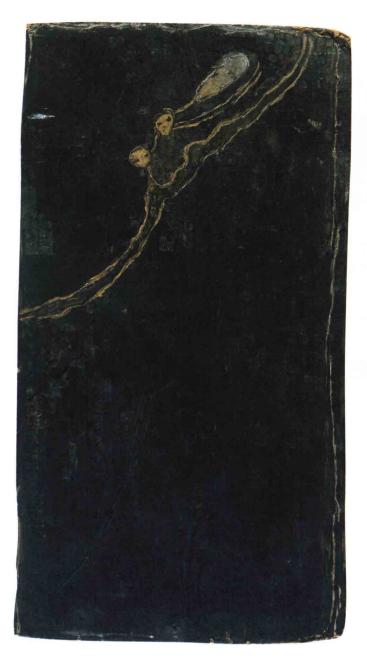
9. JUDIT I, 1965 | Olaj, falemez, 54 × 19,5 cm JUDIT I, 1965 | Oil on wooden board, 54 × 19.5 cm

10. JUDIT II, 1965 | Olaj, falemez, 52 × 20 cm JUDIT II, 1965 | Oil on wooden board, 52 × 20 cm



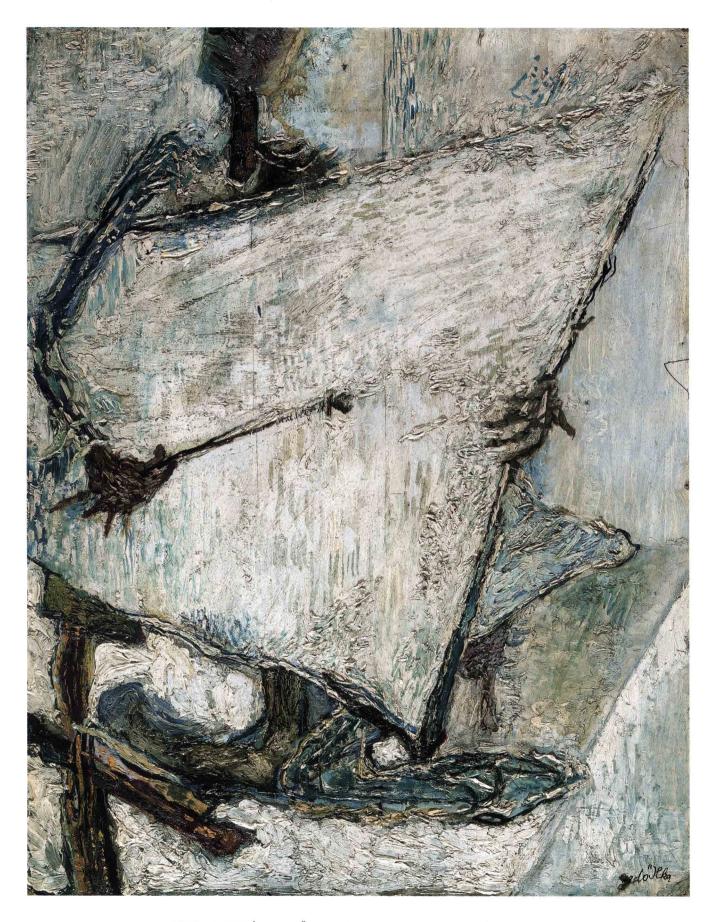
 11. ANETTE, 1968 | Olaj, karton, 29,5 x 17 cm
 12. ANNA, 1968-69 | Olaj, karton, 42 x 25 cm
 ANETTE, 1968 | Oil on cardboard, 29.5 \times 17 cm

ANNA, 1968–69 | Oil on cardboard, 42 \times 25 cm

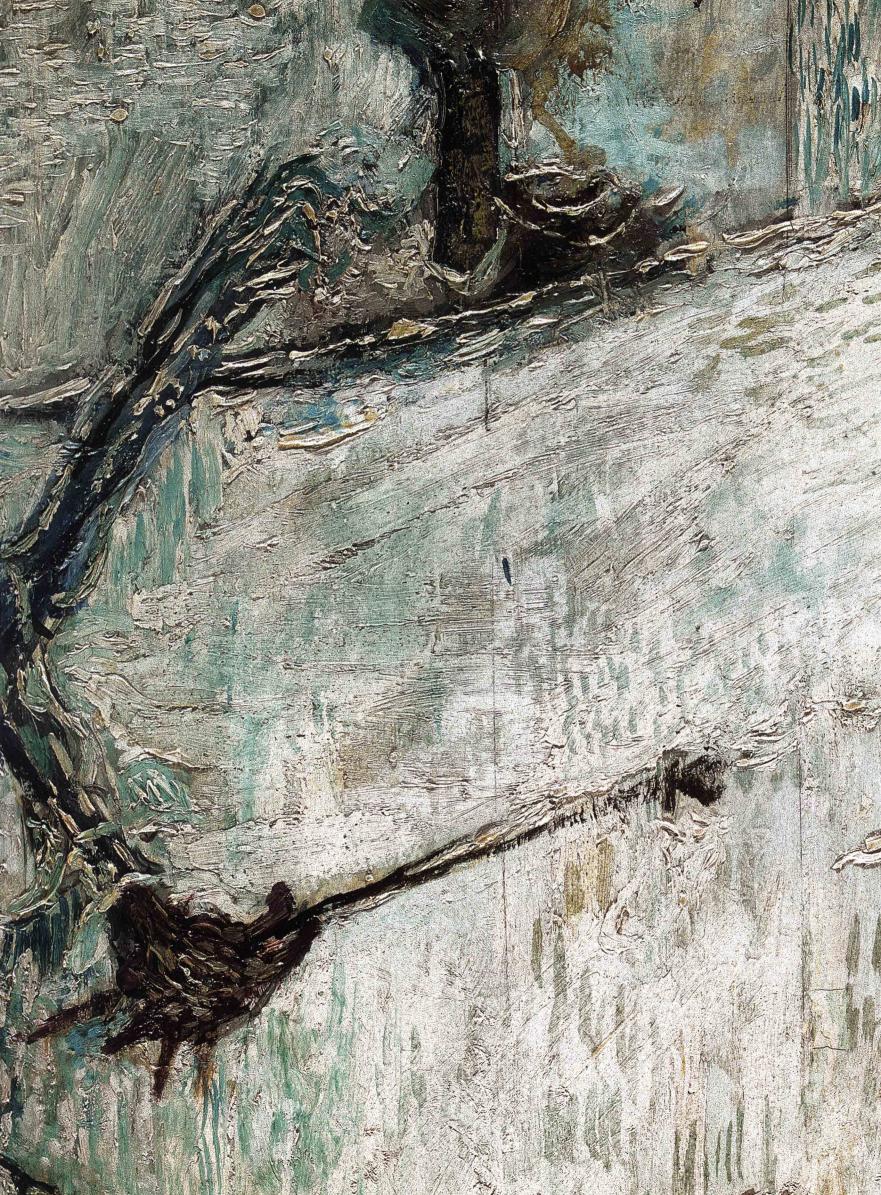




13. BÁLINT ENDRE I, 1968 | Olaj, karton, 53 × 28,5 cm ENDRE BÁLINT I, 1968 | Oil on cardboard, 53 × 28.5 cm 14. BÁLINT ENDRE II, 1968 | Olaj, karton, 49 × 29 cm ENDRE BÁLINT II, 1968 | Oil on cardboard, 49 × 29 cm



15. VESZELSZKY BÉLA FESTŐ, 1968 | Olaj, papír, 46 × 35 cm | részlet → THE PAINTER BÉLA VESZELSZKY, 1968 | Oil on paper, 46 × 35 cm | detail





16. DANI, 1968 | Olaj, karton, 35 × 27 cm DANI, 1968 | Oil on cardboard, 35 × 27 cm **17. DÁVID, 1968** | Olaj, papír, 29 × 16 cm DÁVID, 1968 | Oil on paper, 29 × 16 cm



18. HÁZASPÁR, 1968 | Olaj, vászon, 40 × 51,5 cm MARRIED COUPLE, 1968 | Oil on canvas, 40 × 51.5 cm



19. A MACSKA, 1968 | Olaj, papír, 47 × 47 cm THE CAT, 1968 | Oil on paper, 47 × 47 cm



20. NYÁRI ERDŐ II, 1968–69 | Olaj, falemez, 52 × 34 cm SUMMER FOREST II, 1968–69 | Oil on wooden board, 52 × 34 cm

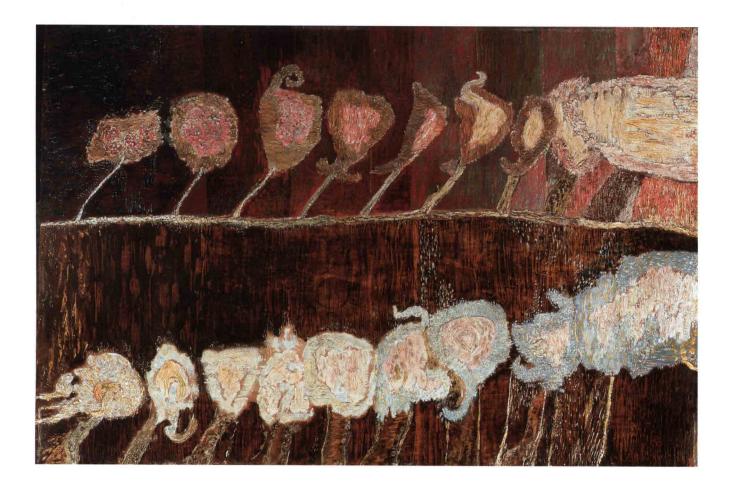




- **21. ELSŐ MŰVIRÁG, 1969** | Olaj, vászonra fektetett papír, 38×21 cm FIRST ARTIFICIAL FLOWER, 1969 | Oil on paper laid down on canvas, 38×21 cm
- **22. BÍRÓ ENDRE PORTRÉJA, 1969** | Olaj, falemez, 51 × 19,5 cm PORTRAIT OF ENDRE BÍRÓ, 1969 | Oil on wooden board, 51 × 19.5 cm



23. NARANCS HÁTTERŰ MŰVIRÁG, 1969 | Olaj, vászonra fektetett papír, 36×32 cm ARTIFICIAL FLOWER ON AN ORANGE BACKGROUND, 1969 | Oil on paper laid down on canvas, 36×32 cm

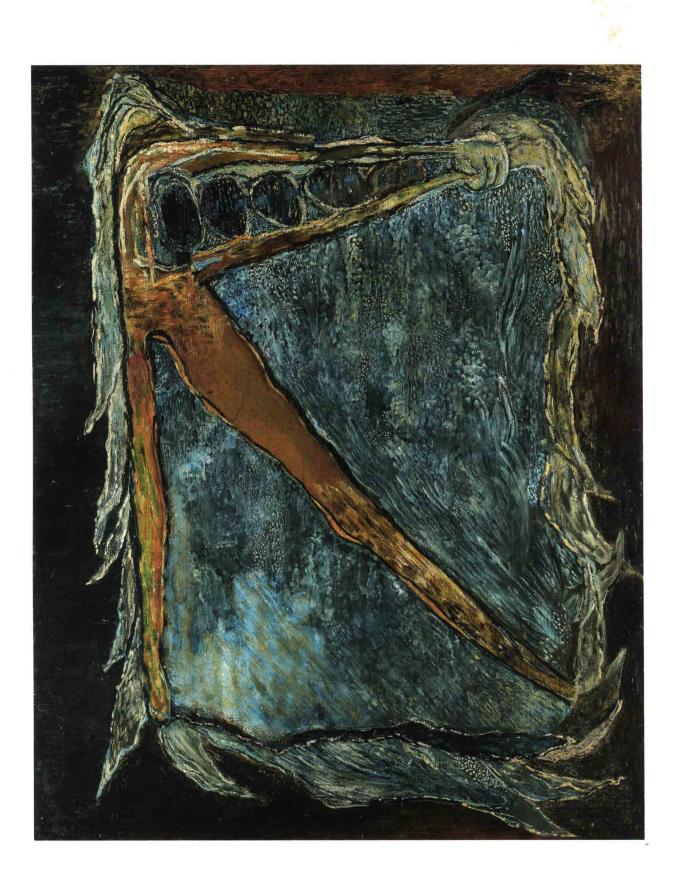


24. VIRÁGZÓ GYÜMÖLCSFÁK, 1969 | Olaj, falemez, 38 × 55 cm | részlet) FRUIT TREES IN BLOOM, 1969 | Oil on wooden board, 38 × 55 cm | detail

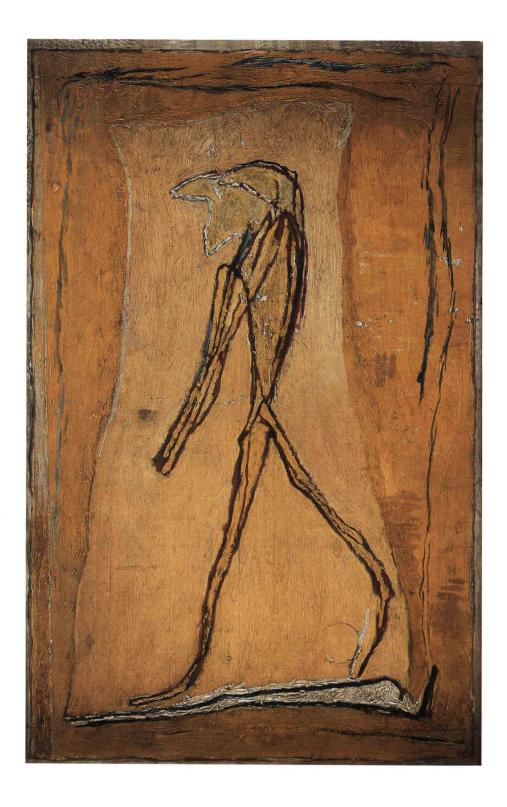




25. BORISKA NÉNI, 1965–1970 | Olaj, vászonra fektetett papír, 60 × 51 cm AUNT BORISKA, 1965–1970 | Oil on paper laid down on canvas, 60 × 51 cm



26. DÁVID, 1965–1970 | Olaj, vászonra fektetett papír, 57 × 45,5 cm DÁVID, 1965–1970 | Oil on paper laid down on canvas, 57 × 45.5 cm



27. TÁBOR BÉLA PORTRÉJA, 1969 | Olaj, falemez, 37 × 23 cm PORTRAIT OF BÉLA TÁBOR, 1969 | Oil on wooden board, 37 × 23 cm



28. A TEMPLOM ÁRNYÉKA (SZENTENDRE), 1969–1970 | Olaj, papir, 62 × 56,4 cm THE SHADOW OF THE CHURCH (SZENTENDRE), 1969–1970 | Oil on paper, 62 × 56.4 cm

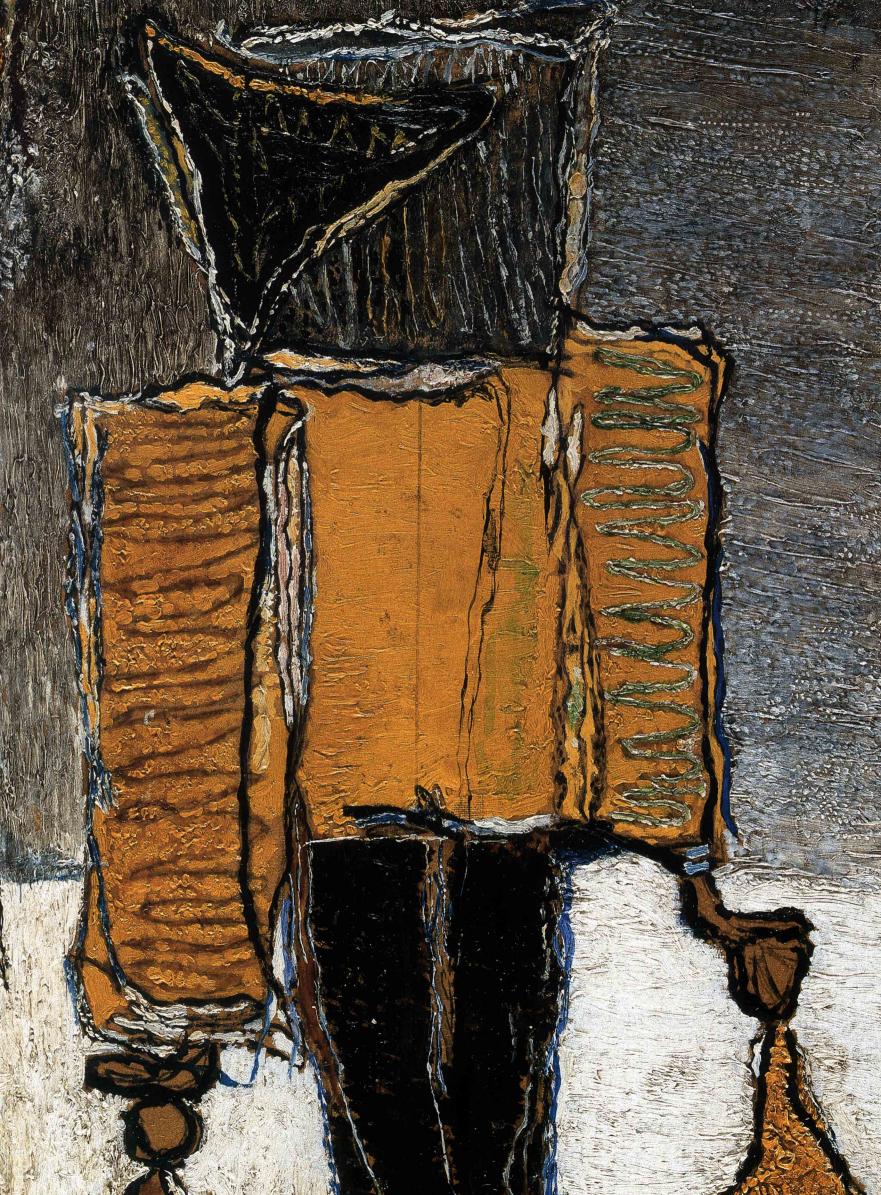


29. HULLAJTÓS MŰVIRÁG, 1969–1970 | Olaj, falemezre fektetett karton, 48 × 58,5 cm | részlet > ARTIFICIAL FLOWER WITH FALLING LEAVES, 1969–1970 | Oil on cardboard laid down on wooden board, 48 × 58.5 cm | detail





30. APA KÉT GYEREKKEL, 1969–1970 | Olaj, fatáblára fektetett vászon, 31 × 22 cm | részlet → FATHER WITH TWO CHILDREN, 1969–1970 | Oil on canvas laid down on wood, 31 × 22 cm | detail





31. TORNYOS RÓZSAKERT, 1969–1970 | Olaj, karton, 58 × 42 cm TURRETED ROSE GARDEN, 1969–1970 | Oil on cardboard, 58 × 42 cm



- **32. "TORNYOS" RÓZSAKERT, 1969–1970** | Olaj, vegyes technika, vászonra fektetett papír, 46 × 24 cm "TURRETED" ROSE GARDEN, 1969–1970 | Oil, mixed technique on paper laid down on canvas, 46 × 24 cm
- **33. JUDIT (VÁZLAT), 1970** | Olaj, vászon, 34,5 × 13 cm JUDIT (SKETCH), 1970 | Oil on canvas, 34.5 × 13 cm



34. KORCSOLYÁZÓK, 1970 | Olaj, papír, 30 × 39 cm | részlet → SKATERS, 1970 | Oil on paper, 30 × 39 cm | detail





35. KÉTRÉSZES MŰVIRÁG, 1970 | Olaj, karton, 33 × 33 cm ARTIFICIAL FLOWER IN TWO PARTS, 1970 | Oil on cardboard, 33 × 33 cm



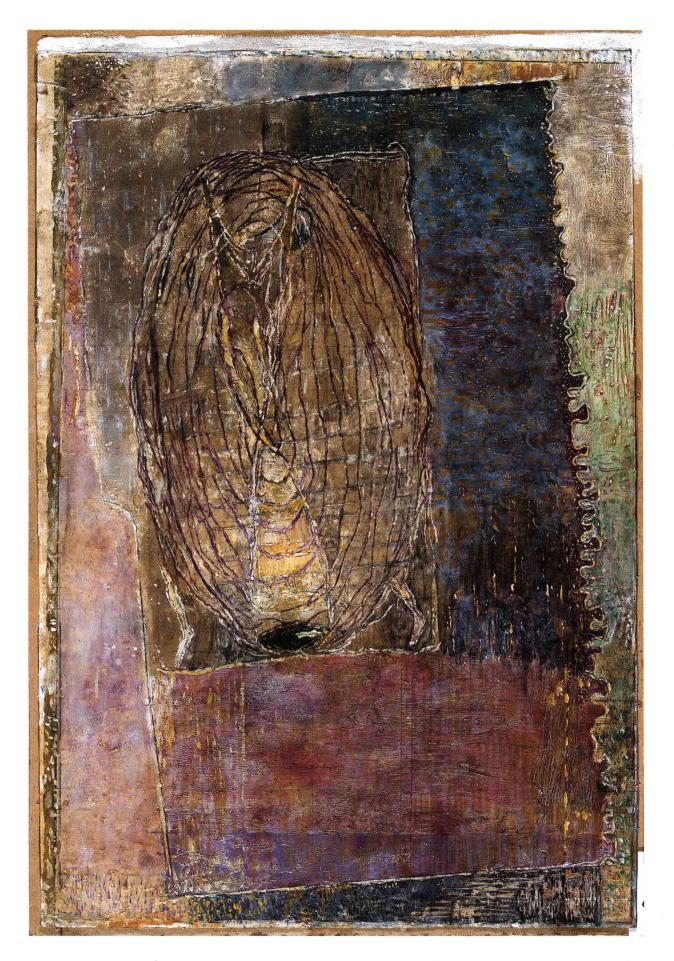
36. KÉK HÁTTERŰ RÓZSAKERT, 1970 | Olaj, vászon, 25,3 × 52,8 cm ROSE GARDEN ON A BLUE BACKGROUND, 1970 | Oil on canvas, 25.3 × 52.8 cm



37. RÓZSAKERT ESŐBEN, 1970 | Olaj, papír, 46 × 55 cm ROSE GARDEN IN THE RAIN, 1970 | Oil on paper, 46 × 55 cm



38. GEREZDES MŰVIRÁG I, 1970 | Olaj, vászon, 36×62 cm RIBBED ARTIFICIAL FLOWER I, 1970 | Oil on canvas, 36×62 cm



39. ÁGNES, 1965–1971 | Olaj, papír, 43,5 × 30,5 cm | részlet > ÁGNES, 1965–1971 | Oil on paper, 43.5 × 30.5 cm | detail





40. VERA, 1965–1971 | Olaj, vászonra fektetett karton, 47,5 × 34,5 cm VERA, 1965–1971 | Oil on cardboard laid down on canvas, 47.5 × 34.5 cm



41. LA DANSEUSE, 1970–71 | Olaj, vászon, 65 × 47 cm LA DANSEUSE, 1970–71 | Oil on canvas, 65 × 47 cm



42. ERDŐ, 1965–1971 | Olaj, vászonra fektetett papír, 36×34,5 cm FOREST, 1965–1971 | Oil on paper laid down on canvas, 36×34.5 cm



43. KÉK HÁTTERŰ GEREZDES MŰVIRÁG, 1970–71 | Olaj, vászon, 33,5 × 71 cm RIBBED ARTIFICAL FLOWER ON A BLUE BACKGROUND, 1970–71 | Oil on canvas, 33.5 × 71 cm



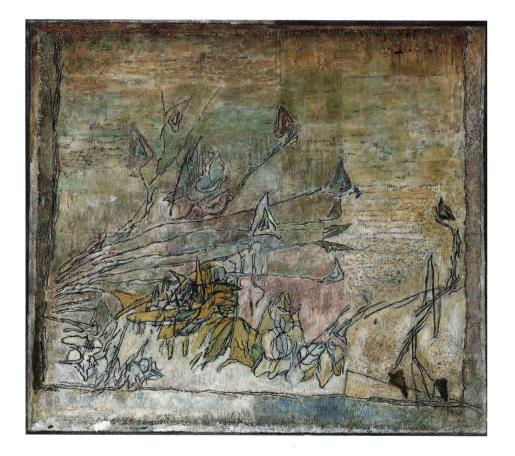
44. PARCELLÁS RÓZSAKERT, 1970–71 | Olaj, vászon, 60 × 43,5 cm PARCELLED ROSE GARDEN, 1970–71 | Oil on canvas, 60 × 43.5 cm



45. PERZSA MŰVIRÁG, 1970–71 | Olaj, vászonra fektetett papír, 36×32 cm PERSIAN ARTIFICIAL FLOWER, 1970–71 | Oil on paper laid down on canvas, 36 × 32 cm



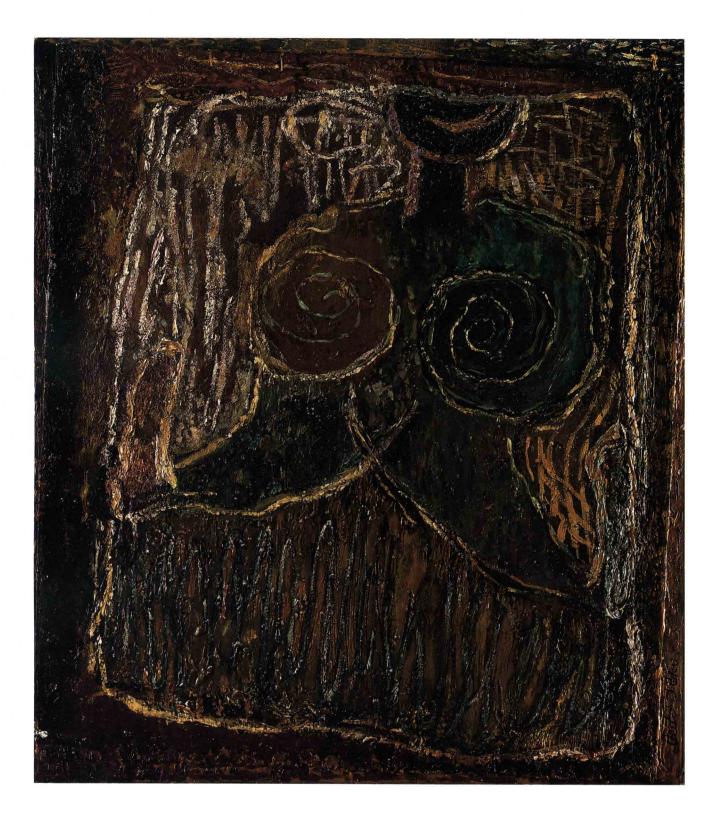
46. KÖTEGES RÓZSAKERT (VILÁGOS), 1970–71 | Olaj, vászon, 30×33 cm BUNCHED ROSE GARDEN (LIGHT), 1970–71 | Oil on canvas, 30 × 33 cm



47. SZIVÁRVÁNYOS RÓZSAKERT, 1970–71 | Olaj, vászon, 48×53 cm ROSE GARDEN WITH A RAINBOW, 1970–71 | Oil on canvas, 48 × 53 cm



49. ÉVA SZAKÍT A TUDÁS FÁJÁRÓL, 1971 | Olaj, vászon, 32×29 cm EVE TAKES FROM THE TREE OF KNOWLEDGE, 1971 | Oil on canvas, 32 × 29 cm



50. ESZTER II, 1971 | Olaj, rétegzett dekli, 32×28 cm ESZTER II, 1971 | Oil on layered cardboard, 32 × 28 cm

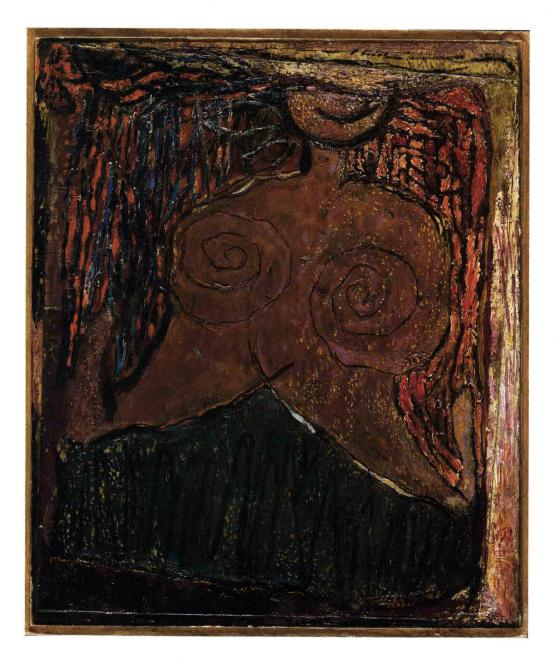


51. TAVASZ, 1971 | Olaj, vászonra fektetett papír, 44,5×59 cm | részlet → SPRING, 1971 | Oil on paper laid down on canvas, 44.5 × 59 cm | detail





52. GEREZDES MŰVIRÁG II, 1971 | Olaj, vászonra fektetett papír, 21×50,5 cm RIBBED ARTIFICIAL FLOWER II, 1971 | Oil on paper laid down on canvas, 21 × 50.5 cm



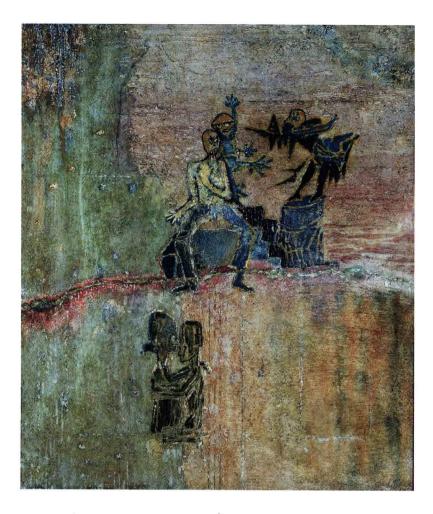
53. ESZTER I, 1971 | Olaj, falemezre fektetett papir, 33×29 cm ESZTER I, 1971 | Oil on paper laid down on wooden board, 33 × 29 cm



54. KÉK HÁTTERŰ GEREZDES MŰVIRÁG, 1970–71 | Olaj, papír, 33,5×71 cm RIBBED ROSE GARDEN ON A BLUE BACKGROUND, 1970–71 | Oil on paper, 33.5 × 71 cm



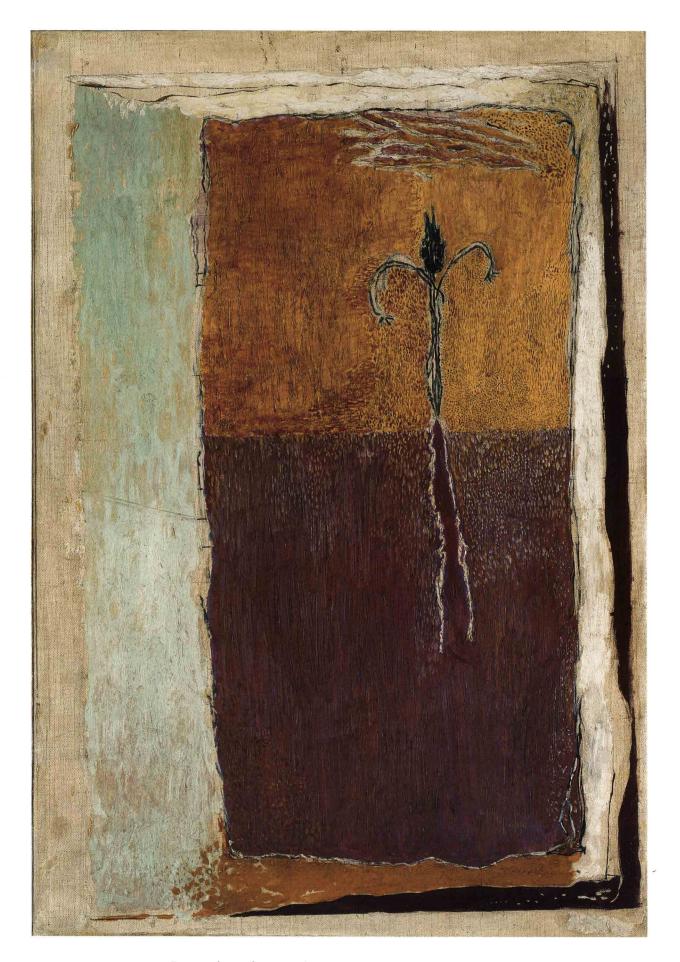
55. NÓRA, 1971 | Olaj, vászon, 36×36 cm NÓRA, 1971 | Oil on canvas, 36 × 36 cm



56. KIS CIRKUSZI JELENET, 1971 | Olaj, vászon, 32,5×22,5 cm SMALL CIRCUS SCENE, 1971 | Oil on canvas, 32.5 × 22.5 cm



57. KLÁRI, 1971 | Olaj, rétegzett dekli, 32,5×36 cm KLÁRI, 1971 | Oil on layered cardboard, 32.5 × 36 cm



58. ÖNARCKÉP VIRÁG, 1971 | Olaj, vászon, 48×33 cm SELF-PORTRAIT FLOWER, 1971 | Oil on canvas, 48×33 cm



59. KUPOLÁS RÓZSAKERT, 1970–72 | Olaj, vászon, 54×47 cm DOMED ROSE GARDEN, 1970–72 | Ollon canvas, 54×47 cm

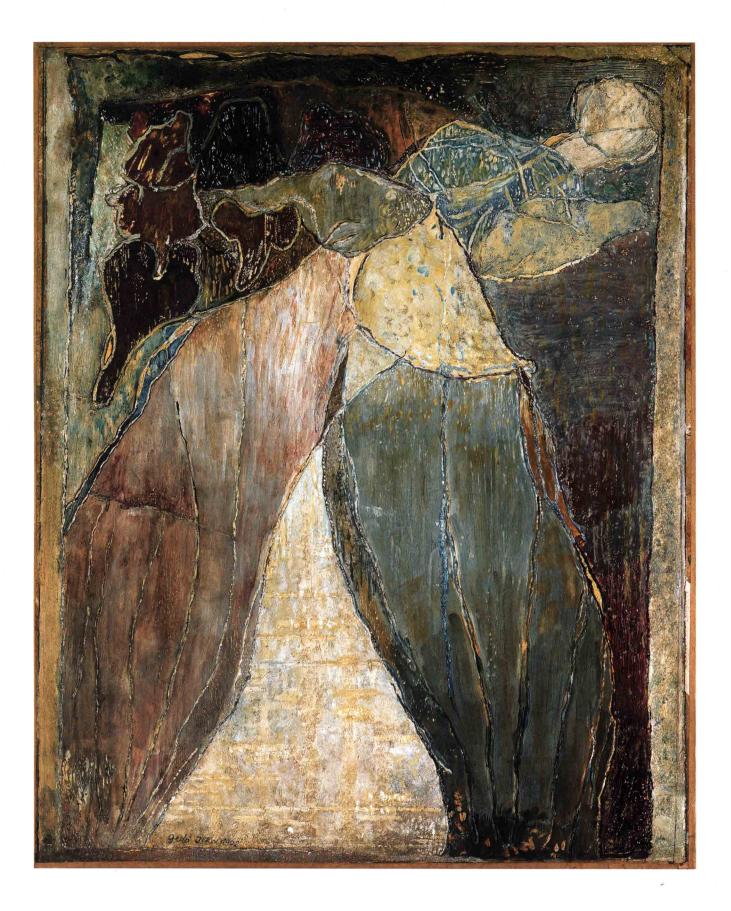


60. BÓLOGATOS MŰVIRÁG (SZÜRKÉS VÁLTOZAT), 1971–72 | Olaj, vászon, 34×35 cm NODDING ARTIFICIAL FLOWER (GREY VERSION), 1971–72 | Oil on canvas, 34×35 cm



61. BÓLOGATÓS MŰVIRÁG (PIROS VÁLTOZAT), 1971–72 | Olaj, vászon, 34×35 cm | részlet » NODDING ARTIFICIAL FLOWER (RED VERSION), 1971–72 | Oil on canvas, 34 × 35 cm | detail





62. HORVÁTH KLÁRI PORTRÉJA I, 1971–72 | Olaj, vászonra fektetett papír, 60×48 cm PORTRAIT OF KLÁRI HORVÁTH I, 1971–72 | Oil on paper laid down on canvas, 60 × 48 cm



63. HORVÁTH KLÁRI PORTRÉJA II, 1971–72 | Olaj, vászonra fektetett papír, 61,5×47 cm PORTRAIT OF KLÁRI HORVÁTH II, 1971–72 | Oil on paper laid down on canvas, 61.5 × 47 cm



64. A RÓZSA, 1971–72 | Olaj, vászon, 57×56,5 cm THE ROSE, 1971–72 | Oil on canvas, 57 × 56.5 cm



65. TIHANYI MŰVIRÁG VÖRÖS HÁTTÉRREL, 1972 | Olaj, vászon, 38×74 cm ARTIFICIAL FLOWER FROM TIHANY ON A RED BACKGROUND, 1972 | Oil on canvas, 38 × 74 cm



66. ORGONÁK (KIS ORGONAFÜRT), 1972 | Olaj, falemez, 40×19,5 cm LILACS (SMALL SPRAY OF LILAC), 1972 | Oil on wooden board, 40 × 19.5 cm



67. RÓZSAKERT CSUKOTT SZEMMEL, 1972 | Olaj, vászonra fektetett papír, 60×48 cm ROSE GARDEN WITH CLOSED EYES, 1972 | Oil on paper laid down on canvas, 60 × 48 cm



68. TÉGLAVÖRÖS "KACSKARINGÓS" MŰVIRÁG, 1970–73 | Olaj, farost, 50×40 cm BRICK-RED "WINDING" ARTIFICIAL FLOWER, 1970–73 | Oil on wooden board, 50×40 cm



69. KACSKARINGÓS MŰVIRÁG, 1970–73 | Olaj, vászon, 44×51 cm WINDING ARTIFICIAL FLOWER, 1970–73 | Oil on canvas, 44×51 cm



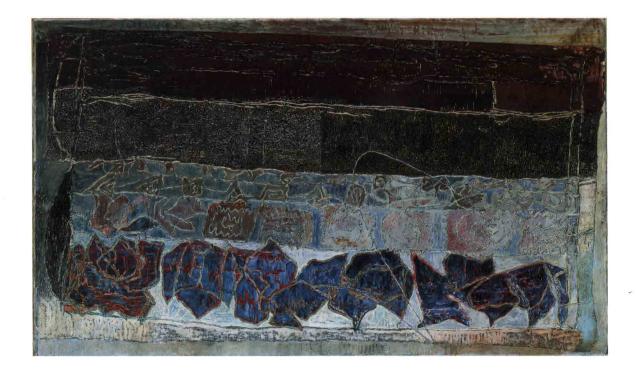
70. SÖTÉTZÖLD MŰVIRÁG, 1973 | Olaj, falemez, 61×61 cm DEEP GREEN ARTIFICIAL FLOWER, 1973 | Oil on wooden board, 61 × 61 cm



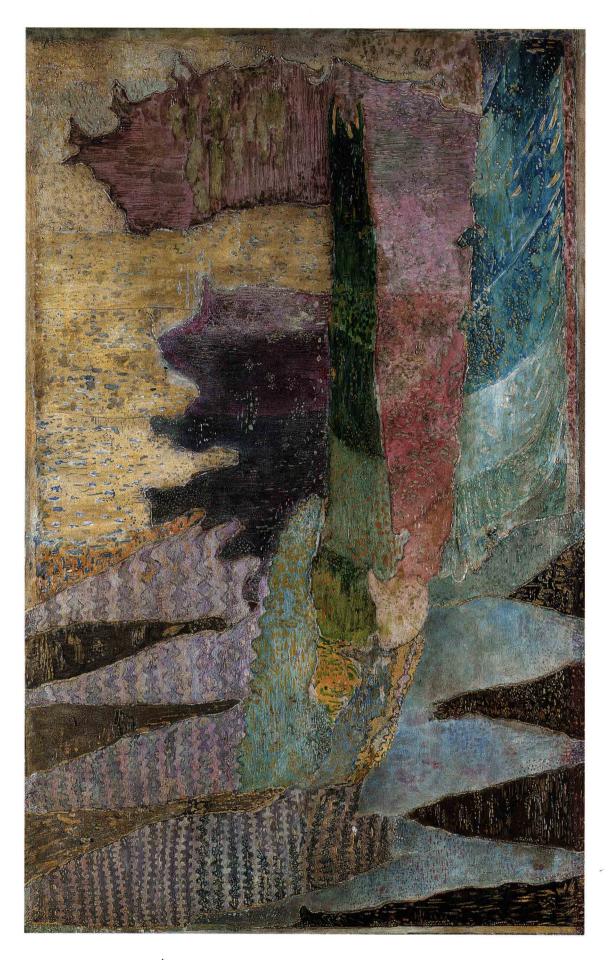
71. ELHAGYOTT CISZTERNA, 1973 | Olaj, vászon, 41,5×44,5 cm ABANDONED CISTERN, 1973 | Oil on canvas, 41.5 × 44.5 cm



72. RÓZSAKERT SZÉLBEN, 1972–73 | Olaj, karton, 52,8×63 cm ROSE GARDEN IN THE WIND, 1972–73 | Oil on cardboard, 52.8×63 cm



73. GEREZDES RÓZSAKERT KÉKES, 1973–74 | Olaj, vászon, 40×65 cm RIBBED ROSE GARDEN, BLUISH, 1973–74 | Oil on canvas, 40 × 65 cm



74. ORGONÁK II, 1973 | Olaj, vászon, 58×37 cm LILACS II, 1973 | Oil on canvas, 58×37 cm

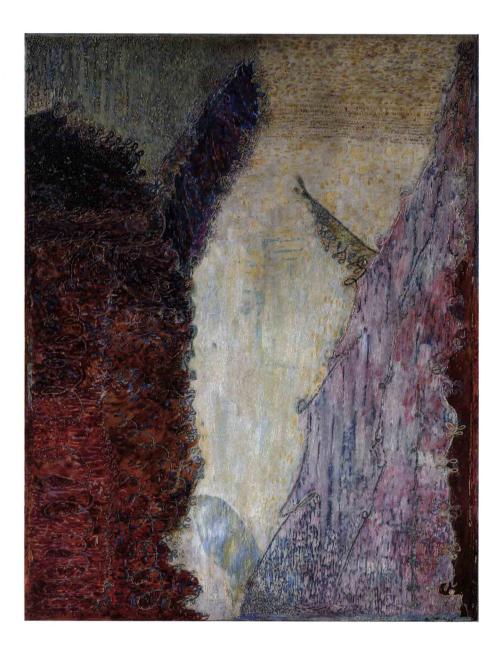


75. RÓZSAKERT, 1973–74 | Olaj, kartonra fektetett papír, 40,5×27 cm ROSE GARDEN, 1973–74 | Oil on paper laid down on cardboard, 40.5 × 27 cm



76. GEREZDES RÓZSAKERT (PIROS), 1973-74 | Olaj, papír, 40×65 cm | részlet→ RIBBED ROSE GARDEN (RED), 1973-74 | Oil on paper, 40×65 cm | detail





77. NAGY ORGONAFÜRT, 1973–74 | Olaj, falemez, 69×54 cm LARGE SPRAY OF LILAC, 1973–74 | Oil on wooden board, 69 × 54 cm



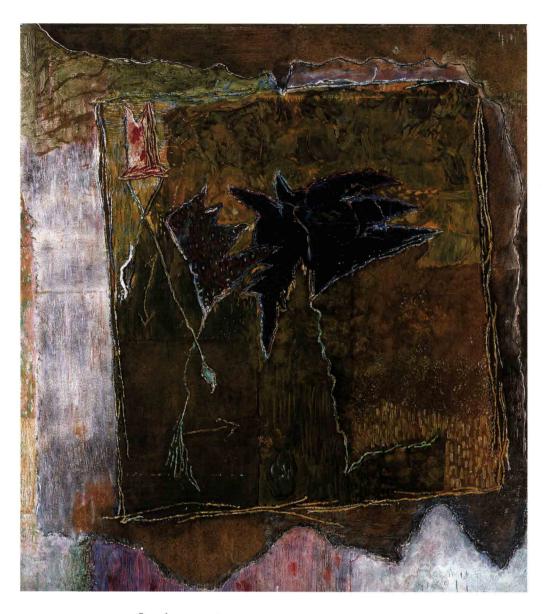
79. RÓZSAKERT REGGEL, 1974 | Olaj, papír, 46×52 cm ROSE GARDEN IN THE MORNING, 1974 | Oil on paper, 46×52 cm



- **80. LÉPCSŐS RÓZSAKERT, 1973–74** | Olaj, falemezre fektetett papír, 43×29 cm STEPPED ROSE GARDEN, 1973–74 | Oil on paper laid down on wooden board, 43 × 29 cm
- **81. CIRKUSZI JELENET ROZMÁRRAL, 1974** | Olaj, falemez, 58×23,5 cm CIRCUS SCENE WITH WALRUS, 1974 | Oil on wooden board, 58 × 23.5 cm



82. TŐRÖS MŰVIRÁG, 1974 | Olaj, falemez, 61×61 cm ARTIFICIAL FLOWER WITH DAGGERS, 1974 | Oil on wooden board, 61 × 61 cm



83. "KALAPOS" MŰVIRÁG, 1974 | Olaj, vászonra fektetett papír, 36×36 cm ARTIFICIAL FLOWER WITH "HAT", 1974 | Oil on paper laid down on canvas, 36 × 36 cm



84. MŰVIRÁG RÓZSASZÍN HÁTTÉRREL, 1974 | Olaj, vászonra fektetett papír, 28×54 cm ARTIFICIAL FLOWER WITH A PINK BACKGROUND, 1974 | Oil on paper laid down on canvas, 28 × 54 cm



85. BOHÓC (FEHÉR HÁTTERŰ VÁLTOZAT), 1975 | Olaj, vászon, 53×49 cm CLOWN (VERSION WITH A WHITE BACKGROUND), 1975 | Oil on canvas, 53 × 49 cm



86. FELIRATOS MŰVIRÁG, 1974–75 | Olaj, vászon, 51,5×88 cm | részlet → ARTIFICIAL FLOWER WITH INSCRIPTION, 1974–75 | Oil on canvas, 51.5 × 88 cm | detail





87. ORSZÁG LILI PORTRÉJA, 1975 | Olaj, vászon, 35×49,5 cm PORTRAIT OF LILI ORSZÁG, 1975 | Oil on canvas, 35 × 49.5 cm



88. PARÁDI ERDŐ I, 1975 | Olaj, vászon, 45×38,5 cm THE FOREST OF PARÁD I, 1975 | Oil on canvas, 45 × 38.5 cm



89. ABLAKOS RÓZSAKERT I, 1975 | Olaj, vászon, 71×66 cm ROSE GARDEN WITH WINDOW I, 1975 | Oil on canvas, 71 × 66 cm



90. PARÁDI ERDŐ II , 1975 | Olaj, vászon, 45×43,5 cm THE FOREST OF PARÁD II, 1975 | Oil on canvas, 45 × 43.5 cm



92. VIOLA MŰVIRÁG, 1975 | Olaj, vászon, 57,5×50 cm VIOLA ARTIFICIAL FLOWER, 1975 | Oil on canvas, 57.5×50 cm



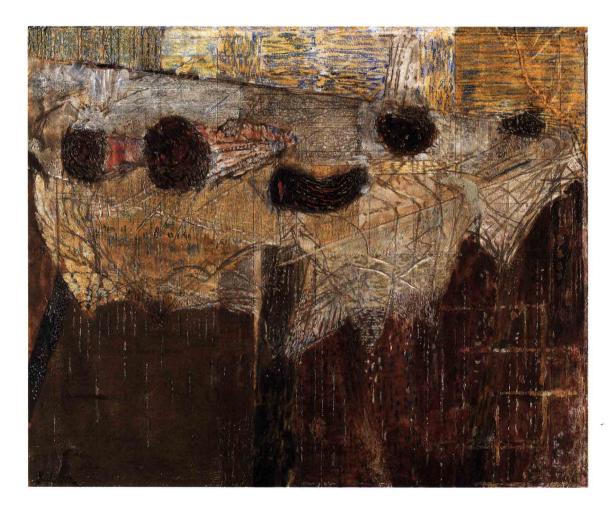
93. BOHÓC (ZÖLDES HÁTTÉRREL), 1975–76 | Olaj, vászonra fektetett papír, 48,5×45,5 cm CLOWN (WITH A GREENISH BACKGROUND), 1975–76 | Oil on paper laid down on canvas, 48.5 × 45.5 cm



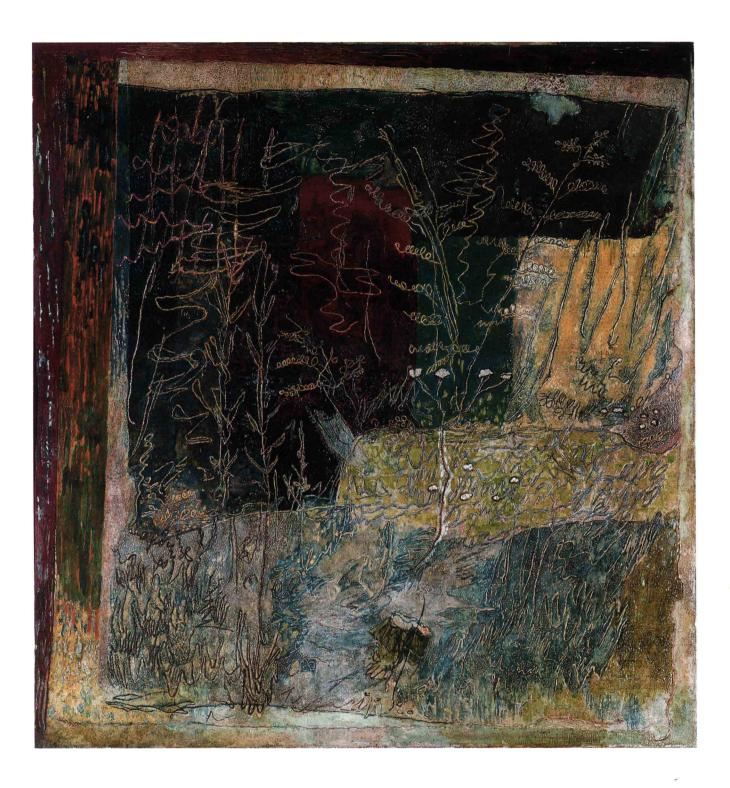
95. SÁRGA HÁTTERŰ RÓZSAKERT, 1975–76 | Olaj, vászon, 56,5×60 cm ROSE GARDEN WITH A YELLOW BACKGROUND, 1975–76 | Oil on canvas, 56.5 × 60 cm



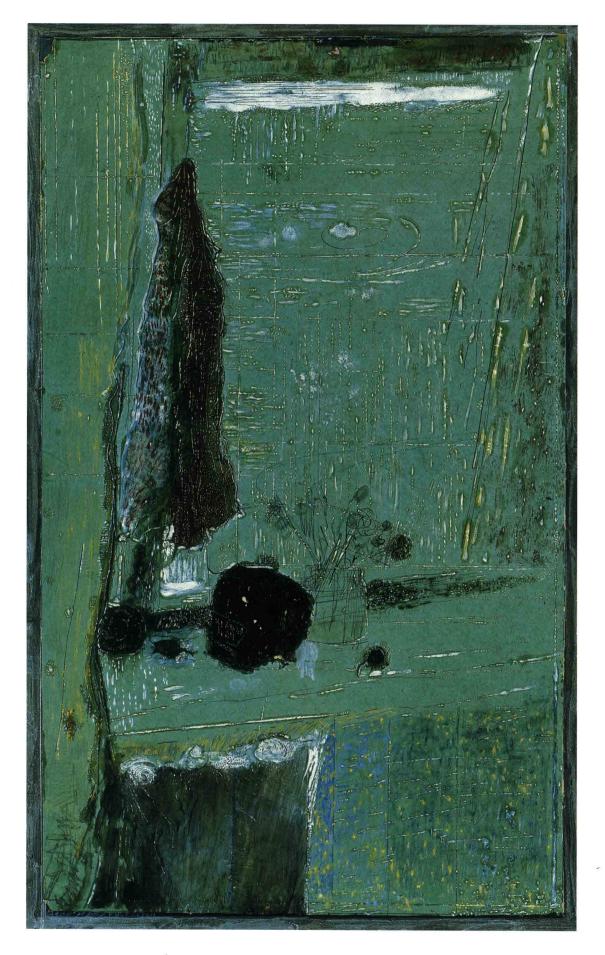
96. TIHANYI MŰVIRÁG, 1976 | Olaj, vászon, 30×46 cm ARTIFICIAL FLOWER FROM TIHANY, 1976 | Oil on canvas, 30 × 46 cm



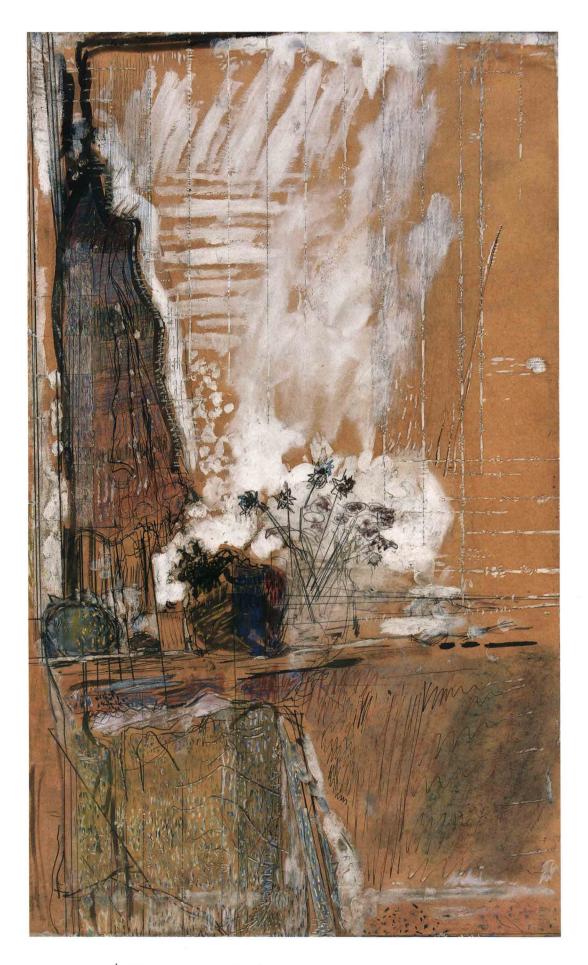
97. ASZTALI CSENDÉLET, 1976 | Olaj, pasztell, papír, 36×44 cm STILL LIFE WITH TABLE, 1976 | Oil, pastel on paper, 36 × 44 cm



98. FATÖNKÖS PARÁDI ERDŐ, 1975–76 | Olaj, vászon, 59×55,5 cm THE FOREST OF PARÁD WITH TREE STUMPS, 1975–76 | Oil on canvas, 59 × 55.5 cm



99. PUSCSINÓI KONYHAABLAK I, 1976 | Olaj, pasztell, kályhaezüst, papír, 56×36 cm KITCHEN WINDOW IN PUSCHINO I, 1976 | Oil, pastel, stove silver on paper, 56 × 36 cm



100. PUSCSINÓI KONYHAABLAK II, 1976 | Ceruza, vízfesték, fedőfesték, papír, 72,5×42,5 cm KITCHEN WINDOW IN PUSCHINO II, 1976 | Pencil, watercolours and opaque paint on paper, 72.5 × 42.5 cm



101. SÓGORNŐM, 1977 | Olaj, papír, 41×36 cm MY SISTER-IN-LAW, 1977 | Oil on paper, 41 × 36 cm



102. MACSKAKARMOS MŰVIRÁG, 1976–78 | Olaj, aluminium lemez, 39,5×39 cm ARTIFICIAL FLOWER WITH A CAT'S CLAW, 1976–78 | Oil on aluminium plate, 39.5 × 39 cm



103. PUSCSINÓI RÉPÁK, 1976 | Olaj, pasztell, papír, 37×35 cm CARROTS FROM PUSCHINO, 1976 | Oil, pastel on paper, 37 × 35 cm



104. EGYENSÚLYOZÓK, CIRKUSZ, 1977 | Olaj, vászon, 64×42 cm | részlet → EQUILIBRISTS, CIRCUS, 1977 | Oil on canvas, 64 × 42 cm | detail





105. SZOMORÚ RÓZSAKERT, 1977–78 | Olaj, alumínium lemez, 68×48,5 cm SAD ROSE GARDEN, 1977–78 | Oil on aluminium plate, 68 × 48.5 cm



106. NAGY FATÖRZS, 1977–78 | Olaj, falemez, 61×61 cm BIG TREE TRUNK, 1977–78 | Oil on wooden board, 61 × 61 cm



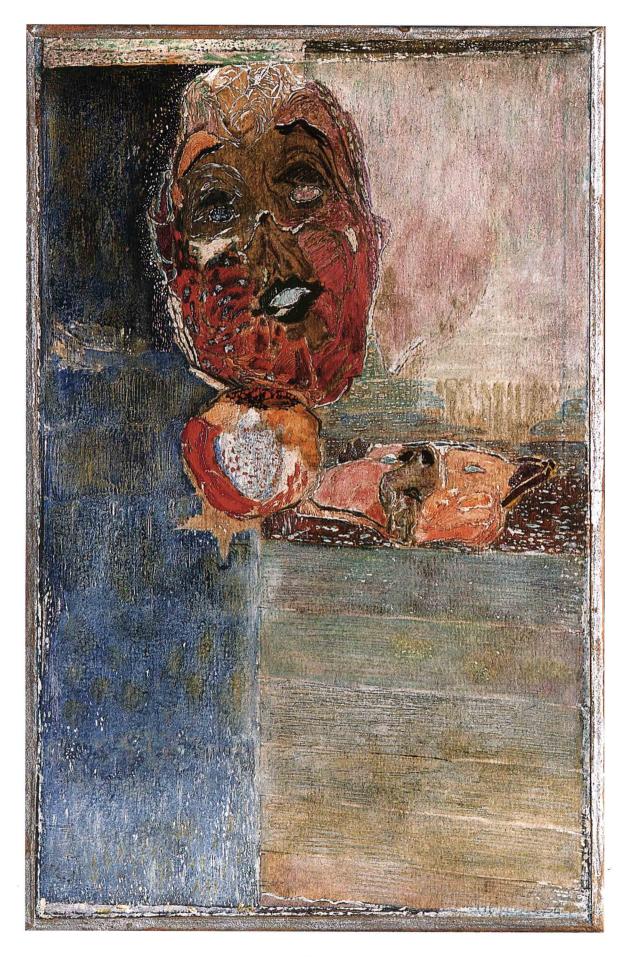
107. "LÉGYPAPÍROS" MŰVIRÁG I, 1978 | Olaj, falemez, 61×61 cm ARTFICIAL FLOWER WITH "FLYPAPER" I, 1978 | Oil on wooden board, 61 × 61 cm



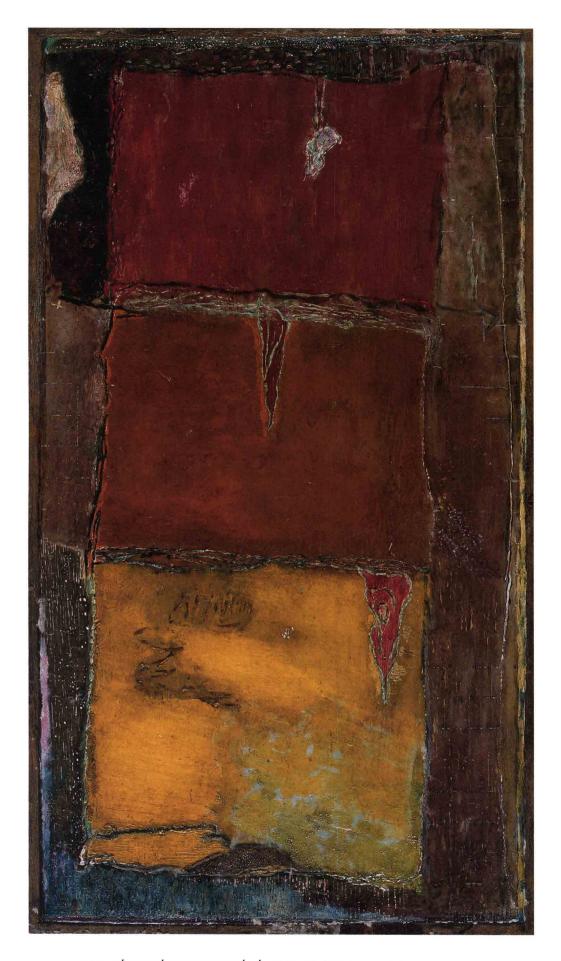
108. "LÉGYPAPÍROS" MŰVIRÁG II, 1978 | Olaj, vászon, 42,5×56 cm ARTFICIAL FLOWER WITH "FLYPAPER" II, 1978 | Oil on canvas, 42.5 × 56 cm



109. ABLAKOS RÓZSAKERT II, 1978 | Olaj, vászon, 54×51 cm ROSE GARDEN WITH WINDOW II, 1978 | Oil on canvas, 54×51 cm



110. MASZKOK NARANCCSAL, 1978 | Olaj, vászon, 31×28 cm MASKS WITH ORANGES, 1978 | Oil on canvas, 31 × 28 cm



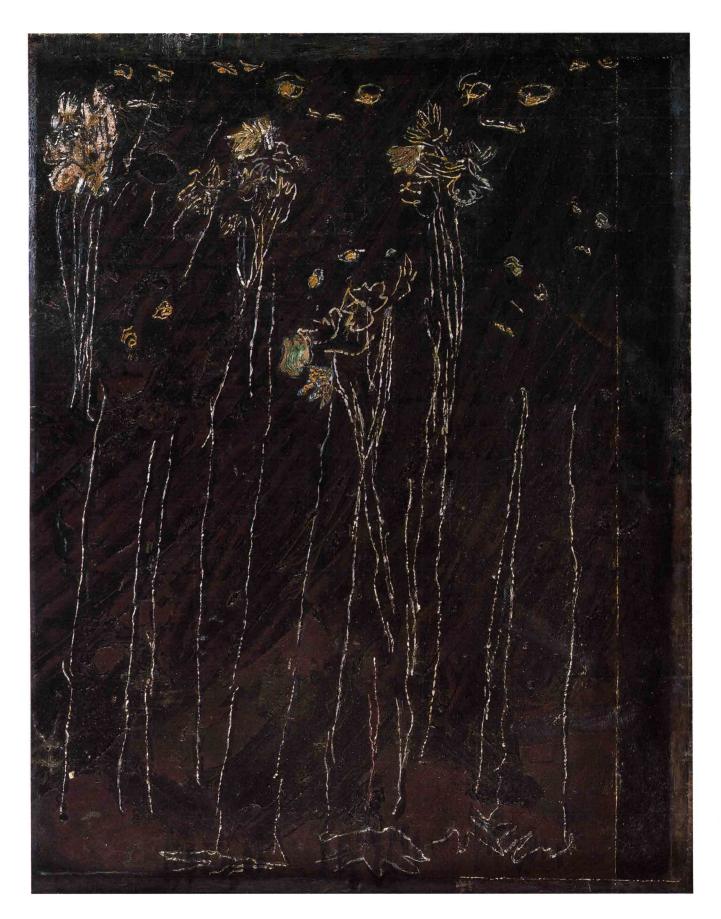
111. HÁROMRÉSZES KOMPOZÍCIÓ, 1978–79 | Olaj, alumínium lemez, 44×24,5 cm COMPOSITION IN THREE PARTS, 1978–79 | Oil on aluminium plate, 44 × 24.5 cm



112. ORDÍTÓ KISLÁNYOK, 1978–79 | Olaj, vászon, 58×67 cm SCREAMING GIRLS, 1978–79 | Oil on canvas, 58 × 67 cm



113. GYEREKRAJZ, 1979 | Olaj, vászon, 42,5×56 cm A CHILD'S DRAWING, 1979 | Oil on canvas, 42.5 × 56 cm



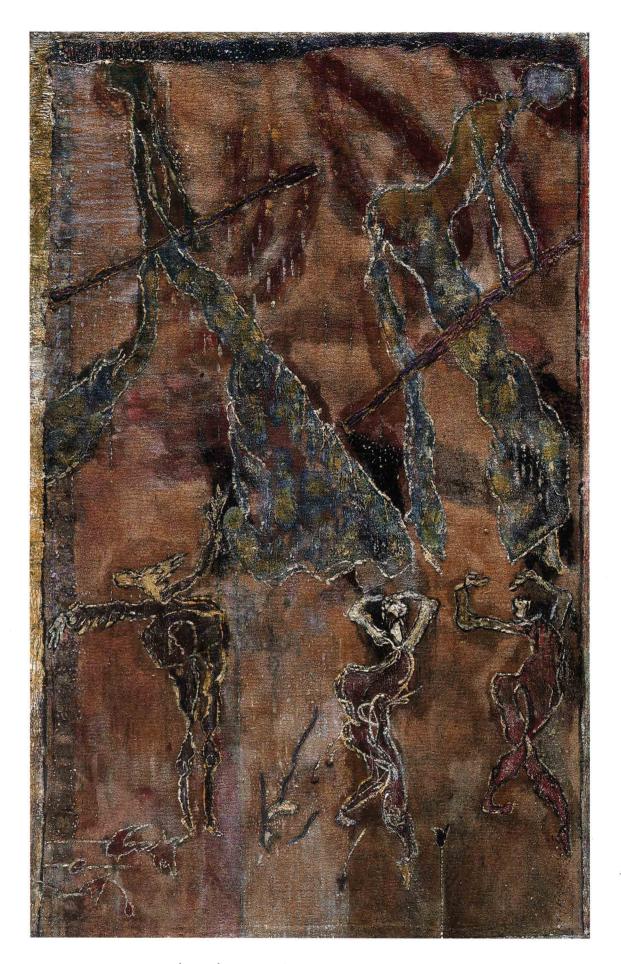
114. HALOTTAK NAPJA, 1979 | Olaj, karton, 34×26 cm ALL SAINTS' DAY, 1979 | Oil on cardboard, 34 × 26 cm



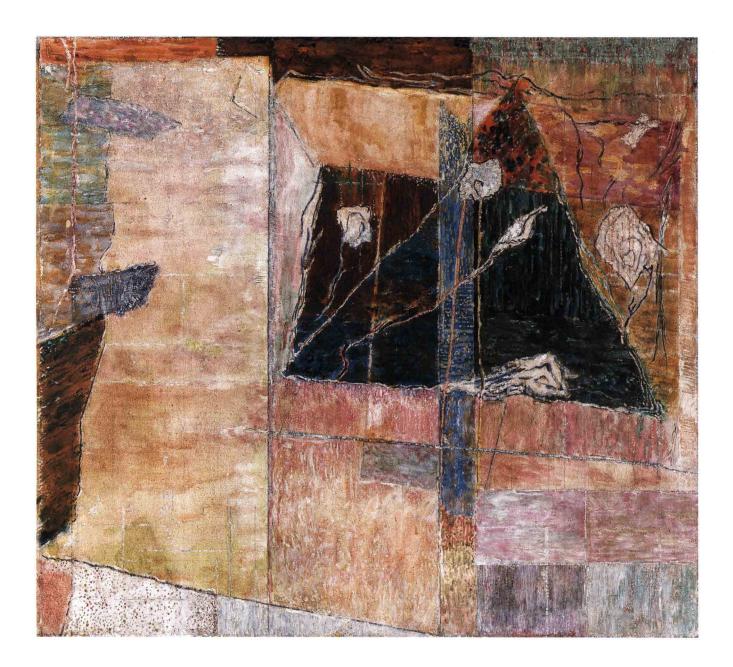
115. A RÉT, 1979 | Olaj, papír, 43×69 cm THE MEADOW, 1979 | Oil on paper, 43 × 69 cm



116. NÁPOLYI SÁRGA HÁTTERŰ MŰVIRÁG, 1978–1980 | Olaj, falemezre fektetett papír, 45×46 cm ARTIFICIAL FLOWER ON A NAPLES YELLOW BACKGROUND, 1978–1980 | Oil on paper laid down on wooden board, 45 × 46 cm



117. VARSÓI BOHÓCOK, 1979 | Olaj, smirglipapír, 47×30 cm CLOWNS OF WARSAW, 1979 | Oil on sandpaper, 47 × 30 cm



118. RÓZSAKERT HÁROMSZÖGLETŰ ABLAKKAL, 1979–1980 | Olaj, vászon, 50×55 cm | részlet > ROSE GARDEN WITH A TRIANGULAR WINDOW, 1979–1980 | Oil on canvas, 50 × 55 cm | detail





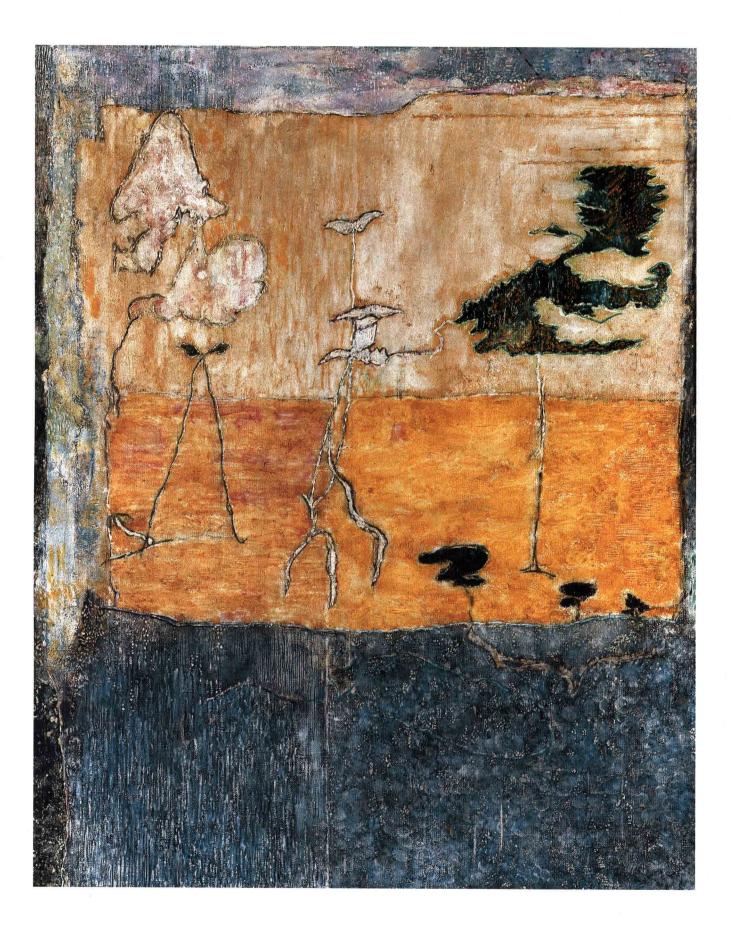
119. CSÜGGEDT ANGYAL, 1979 | Olaj, kartonlemez, 46×49,5 cm DEJECTED ANGEL, 1979 | Oil on cardboard, 46 × 49.5 cm



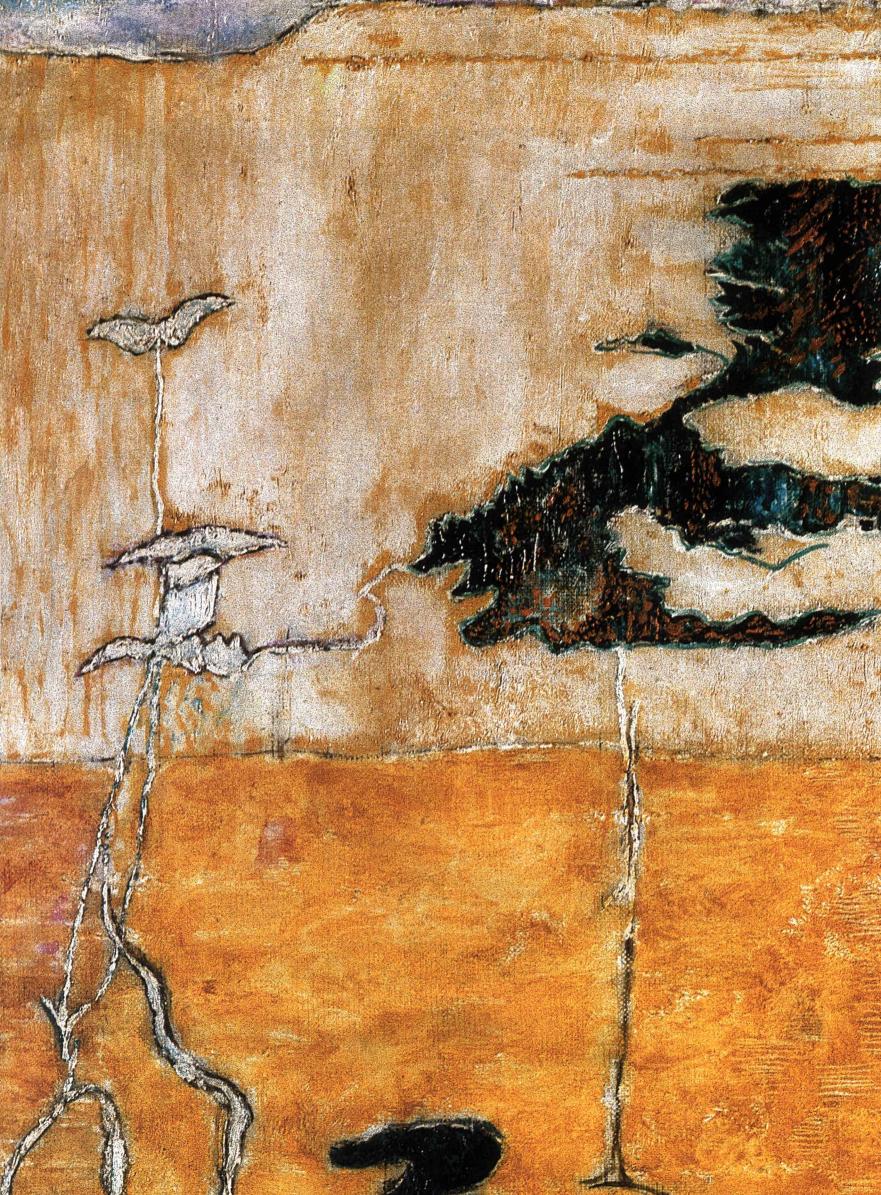
120. TÁNCOS MŰVIRÁG II, 1980 | Olaj, dekli, 23×49 cm DANCING ARTIFICIAL FLOWER II, 1980 | Oil on layered cardboard, 23 × 49 cm



121. ANNA MARGIT FESTŐ PORTRÉJA, 1980 | Olaj, vászon, 59×31 cm PORTRAIT OF THE PAINTER MARGIT ANNA, 1980 | Oil on canvas, 59 × 31 cm

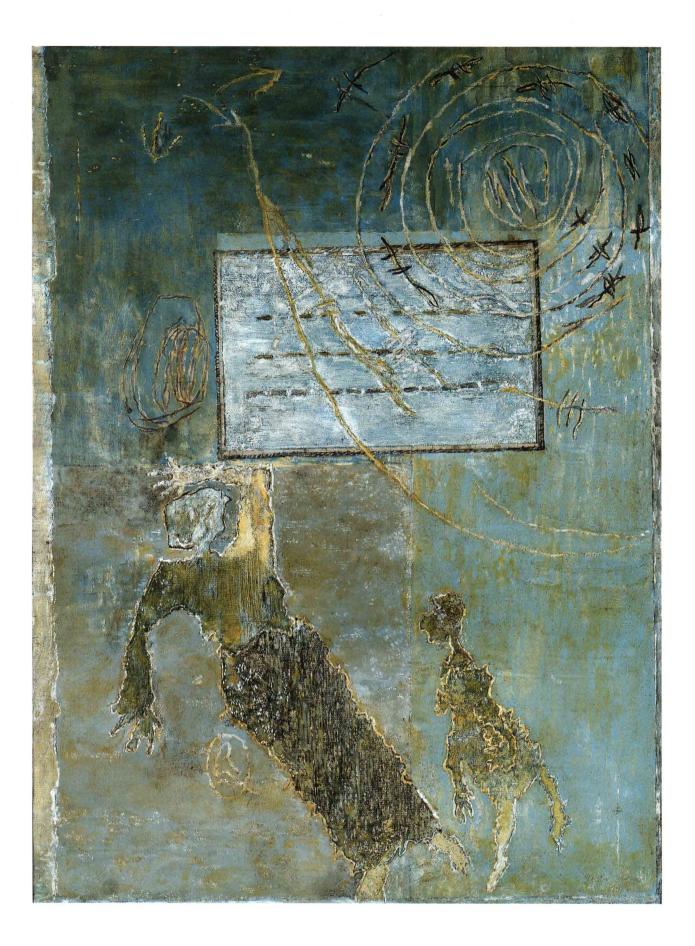


122. JARDIN DES PLANTES, PARIS, 1980 | Olaj, vászon, 57,5×46 cm | részlet > JARDIN DES PLANTES, PARIS, 1980 | Oil on canvas, 57.5 × 46 cm | detail

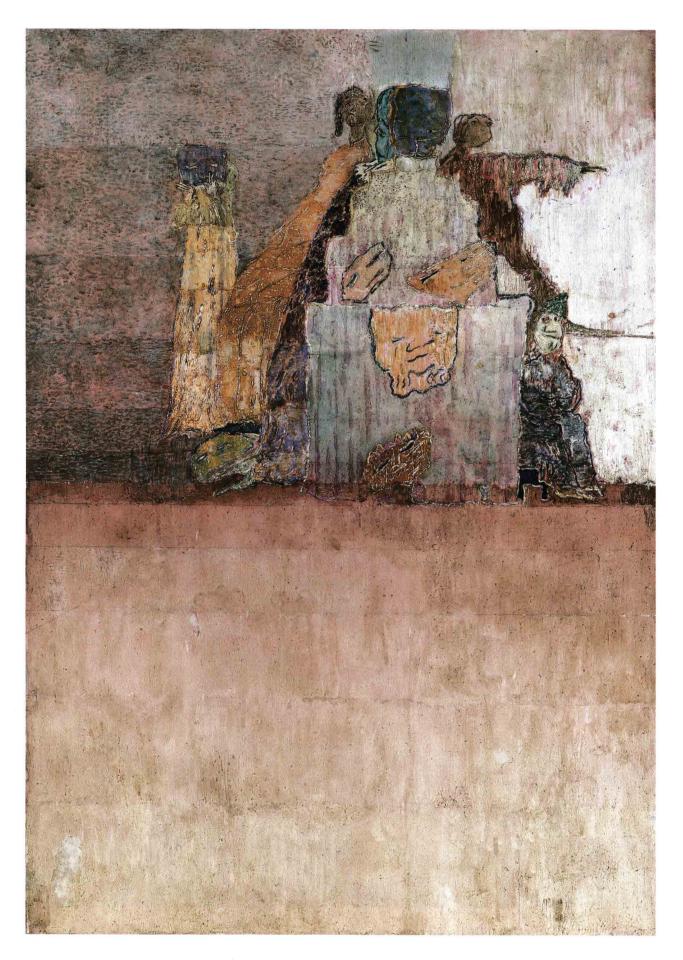




123. LUXEMBOURG-KERT I, 1979–1980 | Olaj, karton, 52×40,5 cm LUXEMBOURG GARDEN I, 1979–1980 | Oil on cardboard, 52 × 40.5 cm



124. RÉMÜLET, 1980 | Olaj, vászon, 59×43 cm SCARE, 1980 | Oil on canvas, 59 × 43 cm

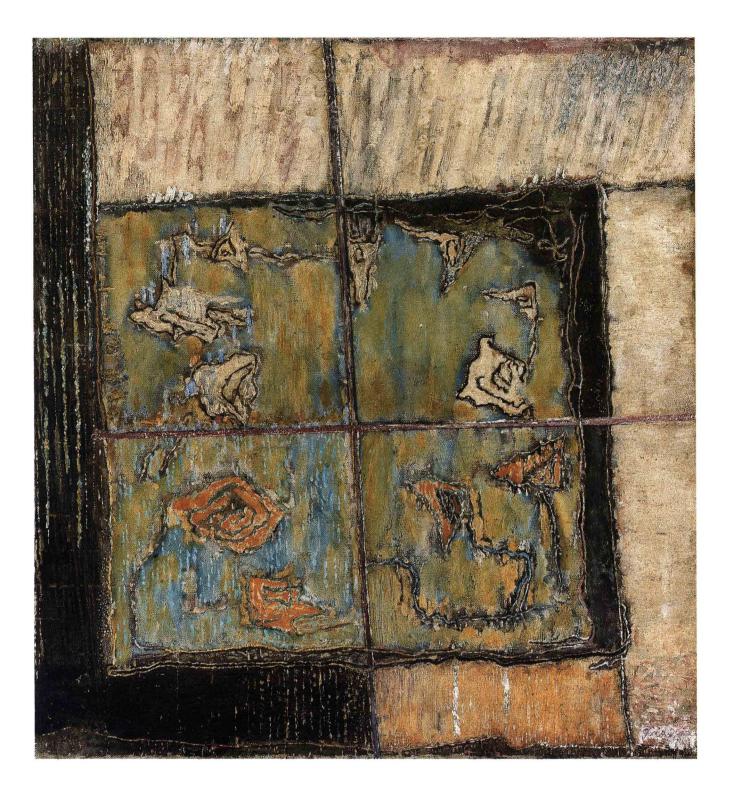


125. MASZKRAKTÁR, 1980 | Olaj, vászonra fektetett papír, 71×50 cm | részlet → MASK STORE, 1980 | Oil on paper laid down on canvas, 71 × 50 cm | detail





126. GONDOLKODÓ ÖNARCKÉP, 1980 | Olaj, tempera, falemezre fektetett papír, 17×12,5 cm PENSIVE SELF-PORTRAIT, 1980 | Oil, tempera on paper laid down on wooden board, 17 × 12.5 cm



127. NÉGYRÉSZES RÓZSAKERT, 1980–1981 | Olaj, farostlemez, 45×42 cm ROSE GARDEN WITH FOUR PARTS, 1980–1981 | Oil on fibreboard, 45 × 42 cm



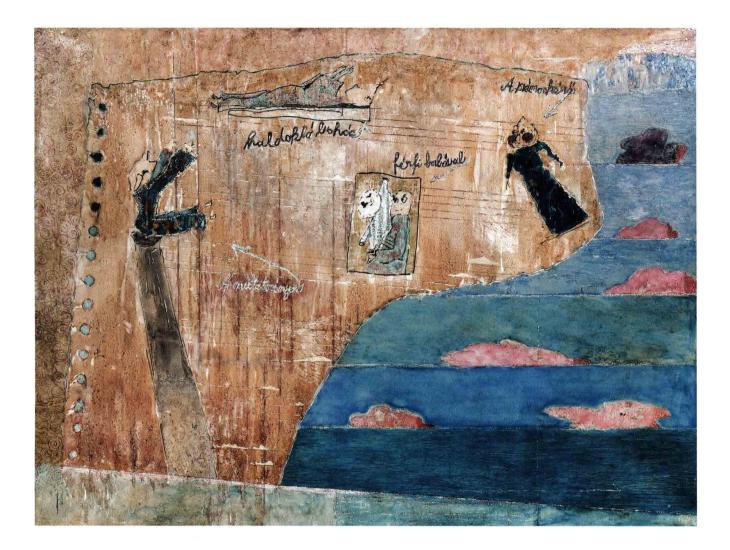
128. SZÖRNY ÉS FIÚ, 1981 | Olaj, vászon, 55×66 cm | részlet → MONSTER AND BOY, 1981 | Oil on canvas, 55 × 66 cm | detail





129. HÁROMSZÖGEK FELVONULÁSA, 1981 | Olaj, vászon, 84×75 cm | részlet > THE MARCH OF TRIANGLES, 1981 | Oil on canvas, 84 × 75 cm | detail





130. FELIRATOS KÉP, 1981 | Olaj, vászonra fektetett fotópapír, 51×66 cm PICTURE WITH INSCRIPTION, 1981 | Oil on photographic paper laid down on canvas, 51 × 66 cm



131. KÉSZÜLŐDŐ BOSZORKÁNYOK, 1980–81 | Olaj, vászon, 59×58 cm WITCHES IN PREPARATION, 1980–81 | Oil on canvas, 59 × 58 cm

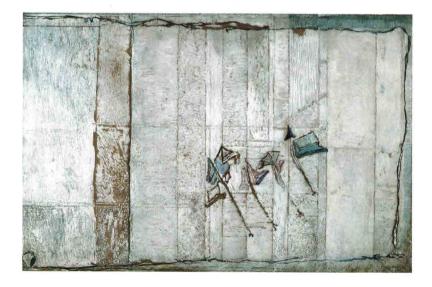


132. SZÜRKE HÁTTERŰ MŰVIRÁG, 1980–81 | Olaj, vászon, 47×57 cm | részlet › ARTIFICIAL FLOWER WITH A GREY BACKGROUND, 1980–81 | Oil on canvas, 47 × 57 cm | detail

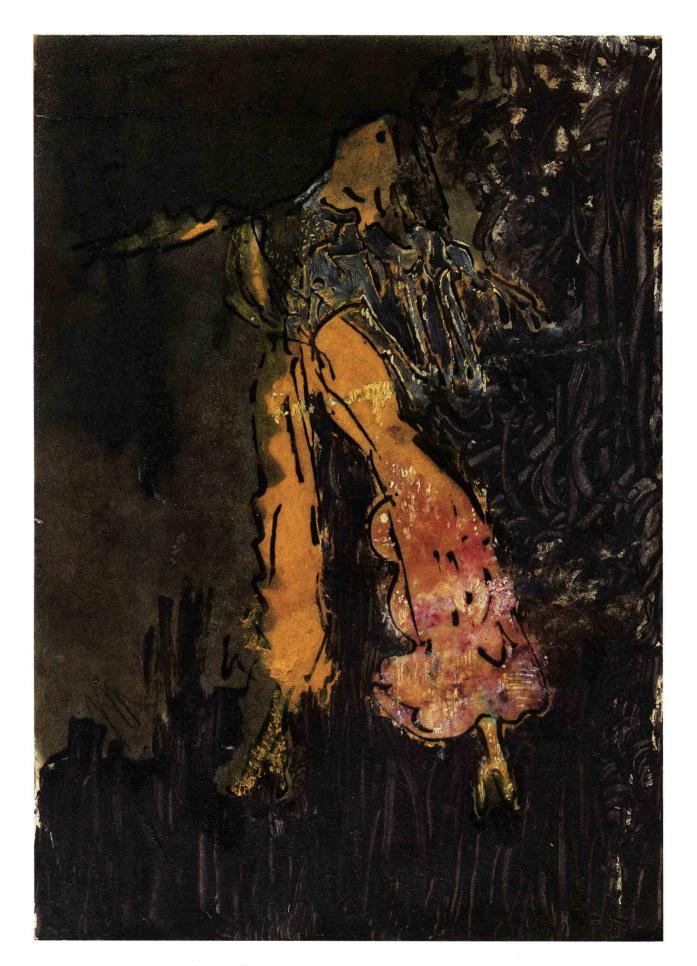




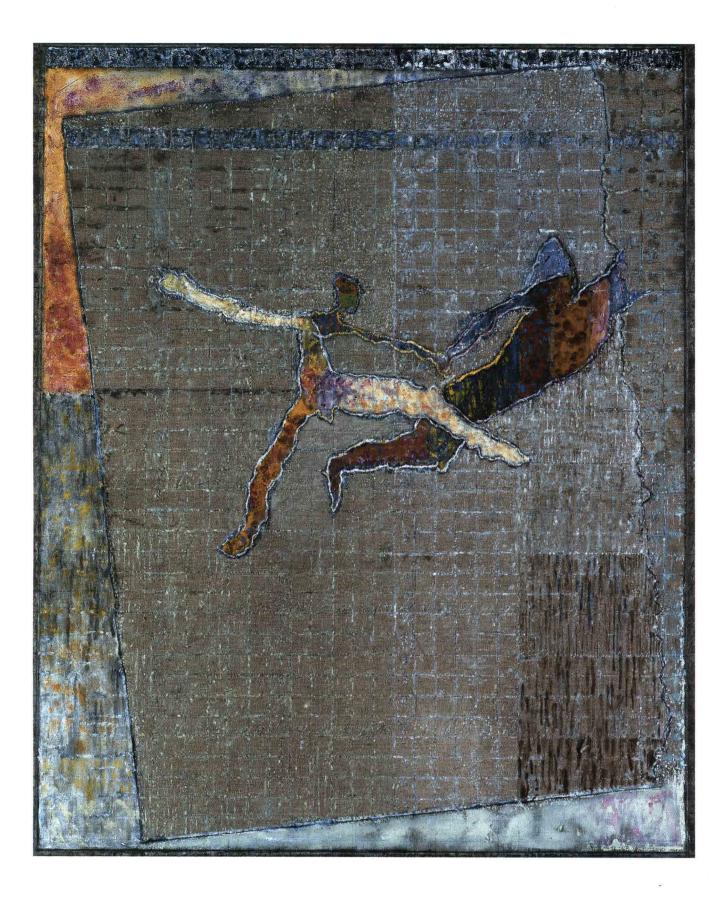
133. ZÖLD HÁTTERŰ RÓZSAKERT, 1981 | Olaj, vászon, 72×50 cm ROSE GARDEN WITH A GREEN BACKGROUND, 1981 | Oil on canvas, 72 × 50 cm



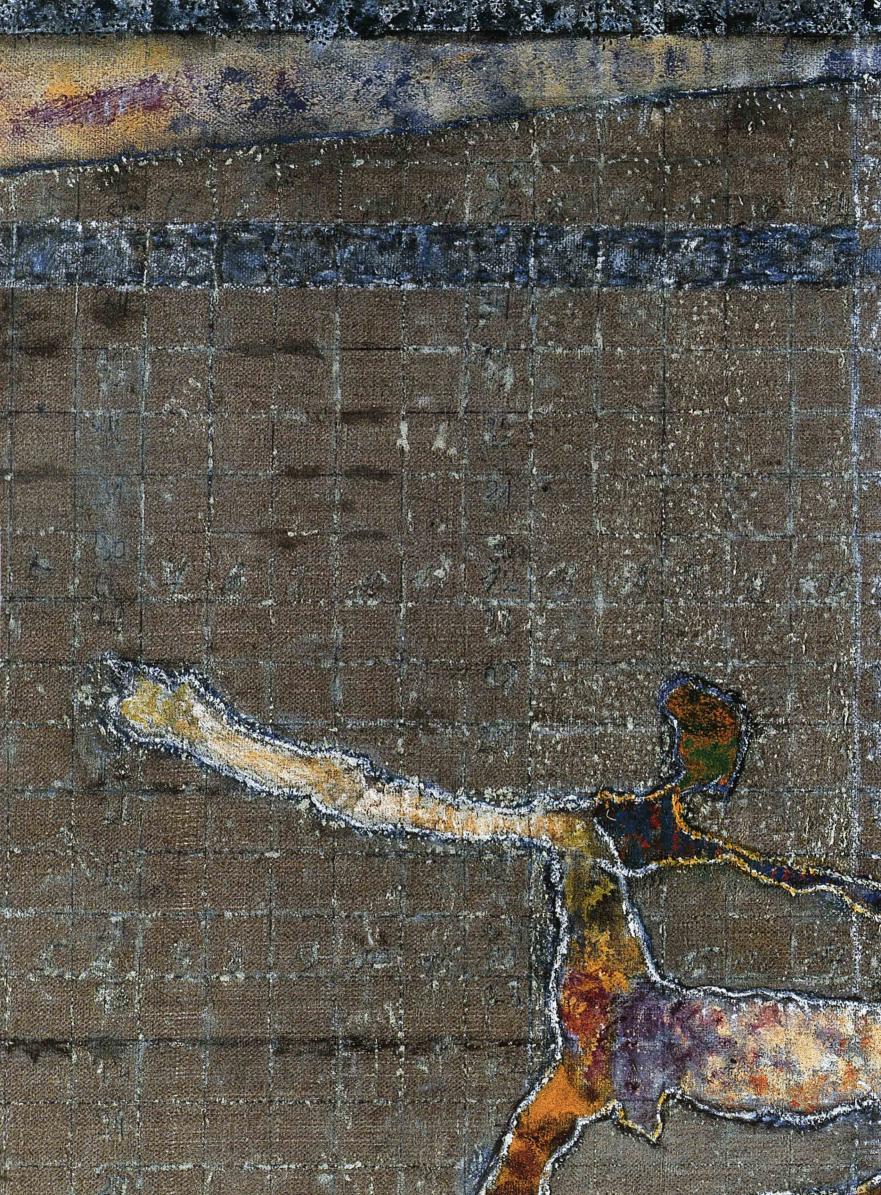
134. HALVÁNY GEREZDES MŰVIRÁG, 1983 | Olaj, papír, 35,5×53,5 cm PALE, RIBBED ARTIFICIAL FLOWER, 1983 | Oil on paper, 35.5 × 53.5 cm



^{135.} TÁNCOSNŐ, 1983 | Olaj, emanelpapír, 28×20 cm WOMAN DANCER, 1983 | Oil, on emanel paper, 28 × 20 cm



136. FÉRFI ÉS NŐ (EMBERRABLÁS), 1982 | Olaj, vászon, 80×66 cm | részlet→ MAN AND WOMAN (KIDNAP), 1982 | Oil on canvas, 80 × 66 cm | detail

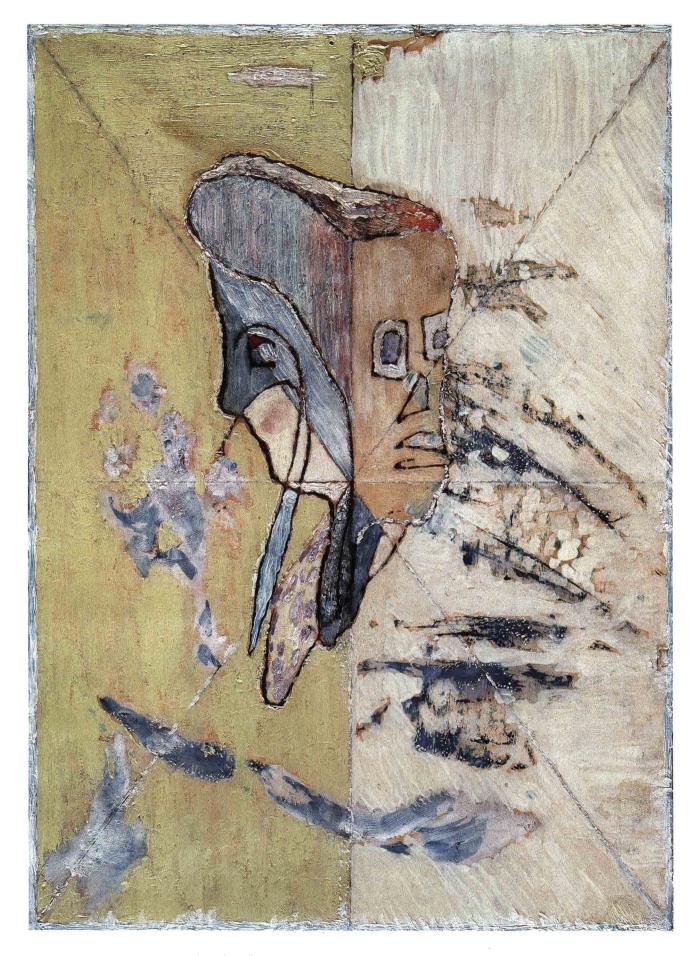




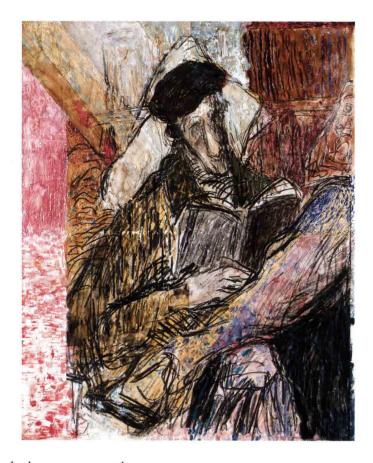
137. KALAPOS ÖNARCKÉP, 1983 | Olaj, vászonra fektetett fotópapír, 60×48 cm SELF-PORTRAIT WITH A HAT, 1983 | Oil on photographic paper laid down on canvas, 60 × 48 cm



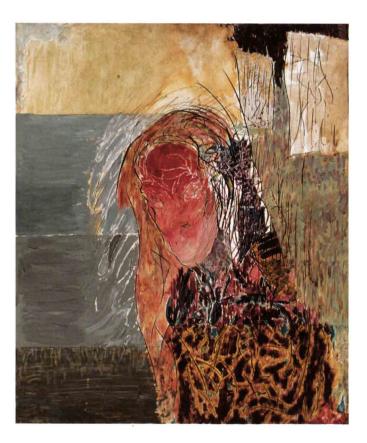
138. A TÖRPÉK KARNEVÁLJA, 1984 | Olaj, vászonra fektetett papír, 49×51 cm THE CARNEVAL OF DWARVES, 1984 | Oil on paper laid down on canvas, 49×51 cm



^{139.} FÉRFI ÉS NŐ, 1983 | Olaj, papír, 29×21 cm MAN AND WOMAN, 1983 | Oil on paper, 29×21 cm



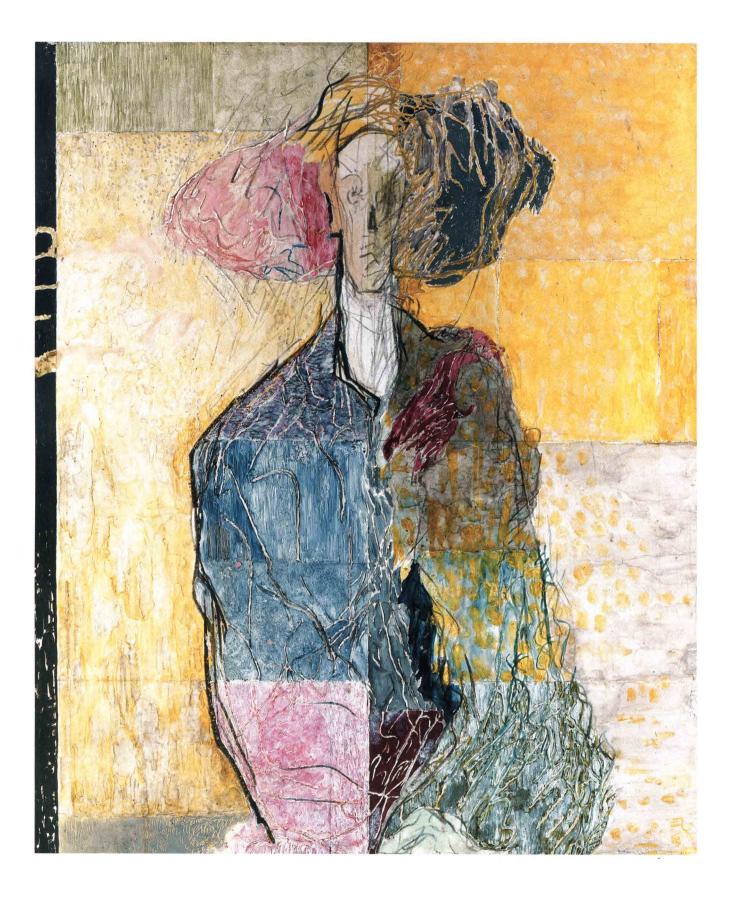
140. OLVASÓ FÉRFI (B. E. PORTRÉJA), 1983 | Olaj, vászonra fektetett papír, 58×46,5 cm READING MAN (THE PORTRAIT OF B. E.), 1983 | Oil on paper laid down on canvas, 58 × 46.5 cm



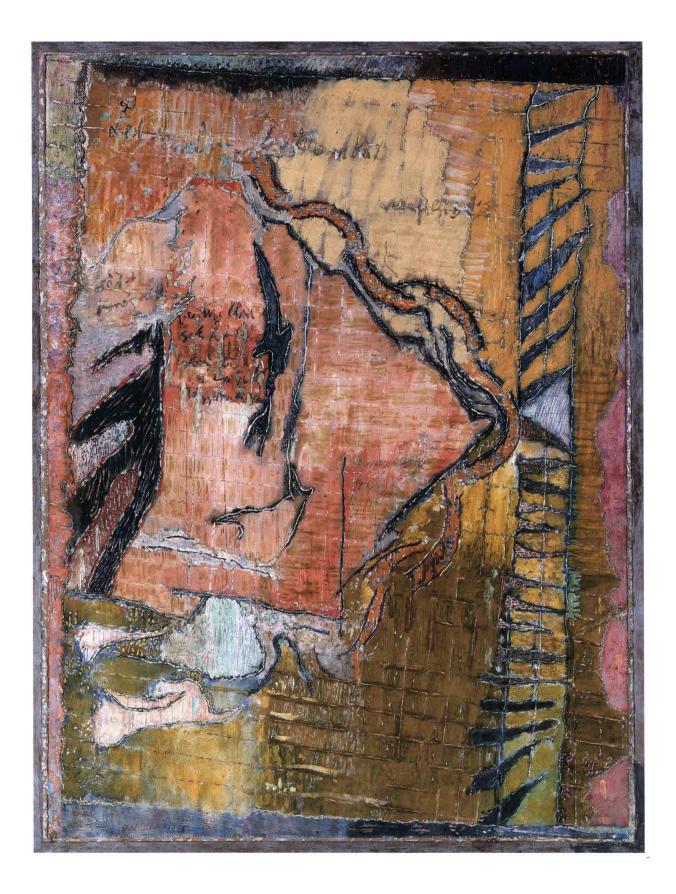
141. RÓZSASZÍNŰ ÖNARCKÉP, 1984 | Olaj, vászonra fektetett fotópapír, 59×49 cm PINK SELF-PORTRAIT, 1984 | Oil on photographic paper laid down on canvas, 59 × 49 cm



142. ÖNARCKÉP RÉGI RAJZ ÁTFESTÉSÉVEL, 1984 | Olaj, rajztáblára fektetett papír, 22×14 cm SELF-PORTRAIT PAINTED ON AN OLD DRAWING, 1984 | Oil on paper laid down on drawing board, 22 × 14 cm



143. SZALMAKALAPOS ÖNARCKÉP, 1984 | Olaj vászonra fektetett fotópapír, 60×48,5 cm SELF-PORTRAIT WITH A STRAWHAT, 1984 | Oil on photographic paper laid down on canvas, 60 × 48.5 cm



144. A LUXEMBOURG-KERT KERÍTÉSE, 1979–1985 | Olaj, vászonra fektetett papír, 64×49 cm FENCE OF THE LUXEMBOURG GARDEN, 1979–1985 | Oil on paper laid down on canvas, 64 × 49 cm



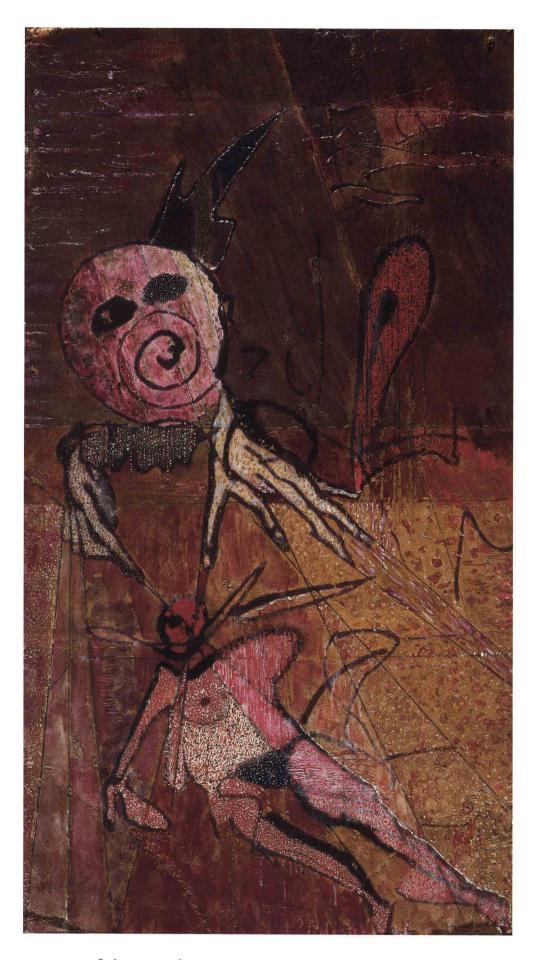
145. RENESZÁNSZ BOHÓCOK, 1984 | Olaj, rajztáblára fektetett papír, 26×37 cm | részlet→ RENAISSANCE CLOWNS, 1984 | Oil on paper laid down on drawing board, 26 × 37 cm | detail



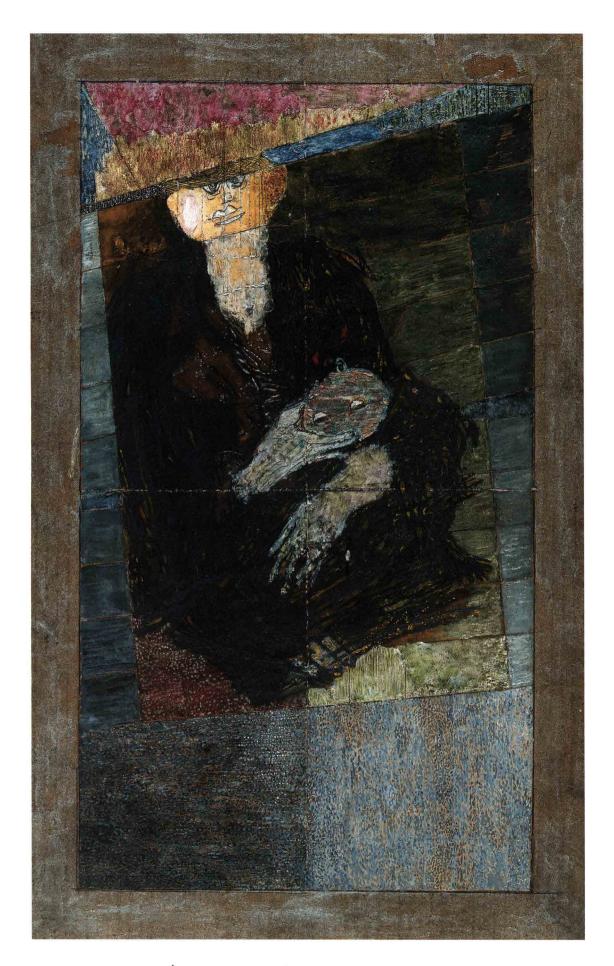


146. A LEPKE, 1984–85 | Olaj, vászon, 40×69 cm | részlet > THE BUTTERFLY, 1984–85 | Oil on canvas, 40×69 cm | detail





147. BŰVÉSZMUTATVÁNY, 1984–85 | Olaj, pasztell, papír, 49×27 cm CONJURER'S TRICK, 1984–85 | Oil, pastel on paper, 49 × 27 cm



148. BOHÓC MASZKKAL, 1985 | Olaj, kartonra fektetett papír, 52×32 cmCLOWN IN MAKE-UP, 1985 | Oil on paper laid down on cardboard, 52 × 32 cm



149. BOHÓCOK, 1985 | Olaj, tempera, papír, 22,5×25 cm CLOWNS, 1985 | Oil, tempera on paper, 22.5 × 25 cm

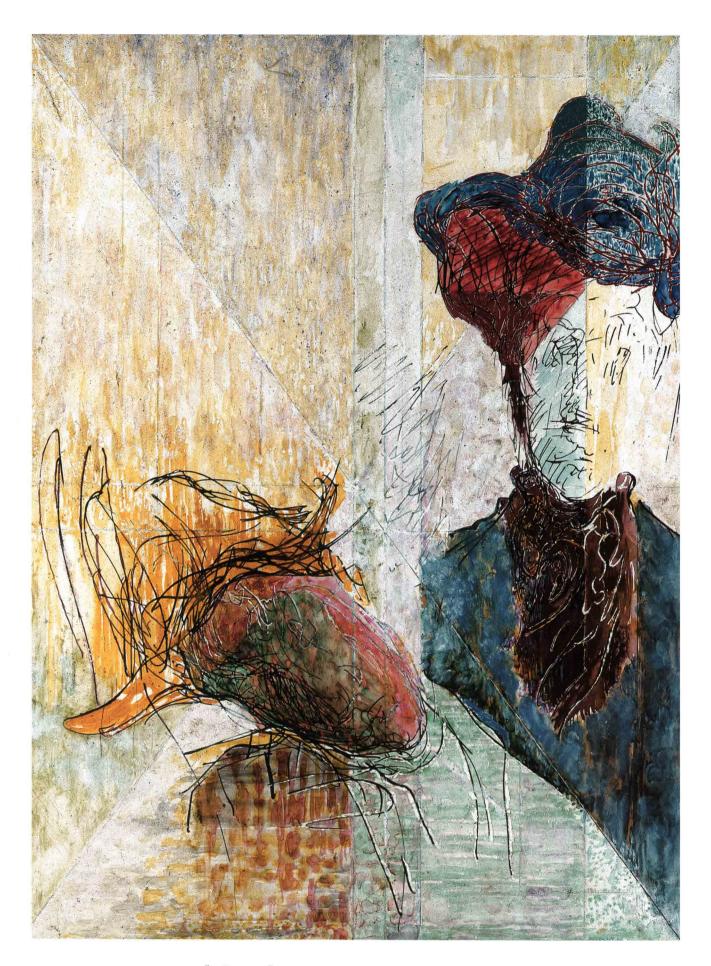


150. KALAPOS ÖNARCKÉP, 1985 | Olaj, vegyes technika, vászonra fektetett papír, 60×48,5 cm SELF-PORTRAIT WITH A HAT, 1985 | Oil, mixed technique on paper laid down on canvas, 60 × 48.5 cm



 151. NAGY BOHÓCOK (TÁNCJELENET), 1985 | Olaj, vászonra fektetett fotópapír, 74 × 35 cm

 BIG CLOWNS (DANCE SCENE), 1985 | Oil on photographic paper laid down on canvas, 74 × 35 cm



152. KETTŐS ÖNARCKÉP, 1985 | Olaj, vászonra fektetett fotópapír, 58×42 cm | részlet → DOUBLE SELF-PORTRAIT, 1985 | Oil on photographic paper laid down on canvas, 58 × 42 cm | detail



V. OEUVRE CATALOGUE OF PAINTINGS

(For further details see the bibliography.)

1. CROSSES ON GRAVES, 1947 Oil on paper, 32 × 25 cm Unsigned, stamped with the estate mark private collection Exhibited: 1985 Art Colony Gallery, Szentendre, 1985, picture 10 1987 Palace of Exhibitions, Budapest, picture 9 Inventory number: 125

2. GARDEN, 1947 Oil on paper, 47 x 39 cm Signed lower left: *Gedő Ilka*, stamped with the estate mark private collection Exhibited: 1985 Art Colony Gallery, Szentendre, picture 9 Inventory number: 129

3. GRAVESTONES, 1947 Oil on paper, 35 x 41.5 cm Unsigned, stamped with the estate mark private collection Inventory number: 131

4. HOUSE BESIDE THE GRAVEYARD, 1947 Oil on paper, 32 x 48 cm Unsigned, stamped with the estate mark private collection Exhibited: 1982 Dorottya utca Gallery, Budapest, picture 1 1985 Art Colony Gallery, Szentendre, picture 6 Inventory number: 130

5. HOUSES IN SZENTENDRE, 1947 Oil on paper, 53.5 x 38 cm Signed lower left: Gedő Ilka, 1947, Szentendre private collection Inventory number: 128

6. OLD GRAVESTONES, 1947 Oil on paper, 50 x 31.5 cm Unsigned, stamped with the estate mark private collection Exhibited: 1985 Art Colony Gallery, Szentendre, picture 7 1987 Palace of Exhibitions, Budapest, picture 3 Reproduced: Palace of Exhibitions 1987, catalogue, p. 7. Inventory number: 126

7. TWO GRAVESTONES, 1947 Oil on paper, 49 x 32 cm Unsigned, stamped with the estate mark private collection Exhibited: 1985 Art Colony Gallery, Szentendre, picture 8 1987 Palace of Exhibitions, Budapest, picture 4 Inventory number: 127

8. SELF-PORTRAIT WITH A HAT, 1948 Oil on paper, 48.5 x 39 cm Unsigned, stamped with the estate mark private collection Exhibited: 1987 Palace of Exhibitions, Budapest, picture 10 Inventory number: 78

9. JUDIT I, 1965 Oil on wooden board, 54 × 19.5 cm Unsigned, stamped with the estate mark private collection Exhibited: 1989 Third Eye Centre, Glasgow, picture 207 Inventory number: 56 Remark: The "ancient drawing" (preliminary sketch) of the painting is in Copybook I in Folder 36.

10. JUDIT II, 1965
Oil on wooden board, 52 x 20 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1989 Third Eye Centre, Glasgow, picture 204
Inventory number: 44

11. ANETTE, 1968
Oil on cardboard, 29.5 x 17 cm
Signed lower right: *Gedő Ilka*, stamped with the estate mark
private collection
Exhibited:
1987 Palace of Exhibitions, Budapest, picture 28
1989 Third Eye Centre, Glasgow, picture 210
Inventory number: 57
Remark: There is a preliminary study to the painting (pastel, paper, 360 x 180 mm).

12. ANNA, 1968–69
Oil on cardboard, 42 x 25 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1982 Dorottya utca Gallery, Budapest, picture 5
1987 Palace of Exhibitions, Budapest, picture 36
1989 Third Eye Centre, Glasgow, picture 201
Reproduced: King St. Stephen's Museum 1980, catalogue, p. 16.
Inventory number: 116
Remark: A preliminary pastel sketch to the painting is in Folder 47 (pastel, paper, 360 x 180 mm).

13. ENDRE BÁLINT I, 1968
Oil on cardboard, 53 × 28.5 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1987 Palace of Exhibitions, Budapest, picture 29
1989 Third Eye Centre, Glasgow, picture 211
Inventory number: 83
Remark: Two preliminary sketches are in Folder 47 (pastel, paper 670 × 310 mm; pastel, paper 710 × 320 mm).

14. ENDRE BÁLINT II, 1968
Oil on cardboard, 49 x 29 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1987 Palace of Exhibitions, Budapest, picture 30 Inventory number: 84
Remark: There are three preliminary drawings to the study (pastel, paper, 670 x 310 mm; pastel, paper, 710 x 330 mm; pastel, paper, 320 x 155 mm).

15. THE PAINTER, BÉLA VESZELSZKY, 1968 Oil on paper, 46 × 35 cm Signed lower right: *Gedő Ilka*, stamped with the estate mark private collection

Exhibited:

1982 Dorottya utca Gallery, Budapest, picture 3 1987 Palace of Exhibitions, Budapest, picture 31 Reproduced: The Art of Ilka Gedő, 1997, colour plate no. 18

Inventory number: 114

Remarks: "To the surprise of her friends, and maybe even to herself, she drew a caricature of a painter friend in 1964. This was the start of Gedő's second creative period. This caricature of Béla Veszelszky was followed by many others. They were a strange chapter in her career. These abstract caricatures with their slang-like expressions, are quite esoteric. The pictures are not simply built on resemblance, or not simply distorted pictures based on general principles of caricature drawing; they often lose anthropomorphic quality. They constitute an eccentric picture gallery, where the pictures are related more to the artist than the model. They could be interpreted as curious documents of an admitted new beginning." (György Péter-Pataki Gábor: The Paradoxon of an Artistic Approach. In: The Art of Ilka Gedő, 1997, p. 12.)-Endre Bíró wrote in his notes on Ilka Gedő (see section XI. of this book): "As I arrived home once in the autumn of 1964 or 1965, Ilka told me that she had drawn a caricature of our painter friend Béla Veszelszky. It was a small drawing in ink, with a little hint of pastel or coloured chalk. Béla Veszelszky's typically tall, lean, straight figure, elegant even in rags, in a standing pose given back in a very characteristic way. Instead of his head, there is a starlike form which somehow from a great distance (but in a much less 'naturalistic' way) suggests Béla Veszelszky's intensely thin, angular head."-A preliminary sketch of this work is to be found in Folder 18.

16. DANI, 1968
Oil on cardboard, 35 × 27 cm
Unsigned, stamped with the estate mark
Exhibited:
1986 Palace of Exhibitions, Budapest, picture 33
1989 Third Eye Centre, Glasgow, picture 202
Inventory number: 74
Remark: The "ancient drawing" (preliminary sketch) of the painting is in Copybook I in Folder 36. There is another small sketch of the work (oil on paper, 200 × 155 mm) as well as a sketch in Folder 47 (pastel, paper 335 × 260 mm).

17. DÁVID, 1968
Oil on paper, 29 × 16 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1982 Dorottya utca Gallery, Budapest, picture 4
Inventory number: 110
Remark: The preliminary study to the painting is in folder 48 (pastel, paper, 380 × 210 mm). Another one is in Folder 47 (pastel, paper, 320 × 220 mm).

18. MARRIED COUPLE, 1968
Oil on canvas, 40 × 51.5 cm
Signed lower right: *Gedő Ilka*, stamped with the estate mark
private collection
Exhibited:
1987 Palace of Exhibitions, Budapest, picture 34
1989 Third Eye Centre, Glasgow, picture 206
Inventory number: 36
Remark: The "ancient drawing" (preliminary sketch) of the painting is in Copybook I in Folder 36.

19. THE CAT, 1968
Oil on paper, 47 × 47 cm
Signed lower left: *Gedő Ilka*, stamped with the estate mark
private collection
Exhibited:
1982 Dorottya utca Gallery, Budapest, picture 2
1987 Palace of Exhibitions, Budapest, picture 32
Inventory number: 101
Remark: The preliminary sketch of the painting is in
Copybook II in Folder 36.
20. SUMMER FOREST II, 1968–69

Oil on wooden board, 52 × 34 cm Unsigned, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 32 1987 Palace of Exhibitions, Budapest, picture 37 1989 Third Eye Centre, Glasgow, picture 205 Inventory number: 79

21. FIRST ARTIFICIAL FLOWER, 1969

Oil on paper laid down on canvas, 38 × 21 cm Unsigned, stamped with the estate mark private collection Exhibited:

1987 Palace of Exhibitions, Budapest, picture 38 Inventory number: 59

Remark: "Ilka Gedo's metaphor is the flower, indeed the artificial (plastic) flower. There is perhaps no more delicate and pitiable topic drifting toward the edge of the aesthetic sphere. (From the painting made in 1969 titled First Artificial Flower till the last moment, this painful ironic motif remained a topic of her paintings.) In its entirety an artificial flower is inorganic, indirect and like an allusion. It is ridiculous. However, when it drifts aimlessly in the unbelievably, delicately executed colour space of Ilka Gedo's paintings, it is surrounded by a painful sense of beauty. The artist had to bend very low in order to elevate this motif, and only with absolute dedication and care could she manage to eternally place it in the depth and dignity of eternal beauty." (Mészáros F. Istvan: Moon Masks, Glittering Triangles In: The Art of Ilka Gedő, 1997, p. 80.)

22. PORTRAIT OF ENDRE BÍRÓ, 1969

Oil on wooden board, 51 × 19.5 cm Unsigned, stamped with the estate mark private collection

Reproduced: Szabó 1993, p. 16. (pastel preliminary sketch to this painting [item two in the pastels listed below] is reproduced in colour); The Art of Ilka Gedő, 1997, colour plate no. 19

Inventory number: 61 Remarks: "Following Veszelszky's portrait, Ilka Gedő painted an array of caricatural portraits of her husband, Endre Bíró, children and friends. In these portraits there is always a characteristic gesture, with an enlarged part of the body dominating. One female figure (her sisterin-law) is transformed into a huge hip that could hold the world; a man is transformed into shoulders supporting a head that is formed by wide leaves folding over each other; another woman is shown in the form of a fish tail. She painted a portrait of her husband, with wavering flames in place of his head." (Szabó Júlia: Ilka Gedő's Artistic Activities In: The Art of Ilka Gedő, 1997, p. 58.)-There are eight pastel sketches to this painting: pastel, paper, 355 × 135 mm; pastel, paper, 555 × 225 mm in folder 47; pastel, paper, 350 × 140 mm, preliminary sketch in folder 18; Endre Bíró II, 1966, pastel, pencil,

paper, 275 × 145 mm [exhibited: 1989, Third Eye Centre,

Glasgow, picture 190]; Endre Bíró III, 1966, pastel, pencil, paper, 360 × 125 mm [the same exhibition, picture 191]; Endre Bíró IV, 1966, pastel, paper, 315 × 172 mm [the same exhibition, picture 192]; Endre Bíró V, 1966, pastel, paper, 350 × 132 mm [the same exhibition, picture 193]; Endre Bíró VI, 1966, pastel, paper, 555 × 222 mm [the same exhibition, picture 194]

23. ARTIFICIAL FLOWER ON AN ORANGE BACKGROUND, 1969
Oil on paper laid down on canvas, 36 x 32 cm Unsigned, stamped with the estate mark private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 36
1987 Palace of Exhibitions, Budapest, picture 39

Inventory number: 49

Remarks: "Like the great painters of the 19th century, Ilka Gedő paid much attention to the painting practice and composition methods of the Far East. (...) When Ilka Gedő started to work again, she concentrated on landscapes as interpreted by the painters of the Far East: plants are not ornaments or patches of colour, they are living beings, and pictures are not living nature, only its essence or counterfeit. Hence she called her series of oils and pastels of the 1960's and 1970's an artificial flower series." In: Szabó 1987, p. 189.–Ilka Gedő made detailed notes on Curt Glaser's work titled Die Kunst Ostasiens, der Umkreis ihres Denkens und Gestaltens, Leipzig, 1913. Sentences like these cantured her attention: "Nur in der Landschaft findet man Tiefe und Genüsse, die nimmer versagen. Darum wendet sich der gebildete Mann, der malt, vor allem der Landschaft zu." (Only landscapes give you a joy that never lets you down. Hence, if an educated man paints, he paints landscapes. p. 94.) "Die Pflanze ist dem Künstler nicht ein ornamentales Formgebilde, nicht ein bunter Farbenfleck. Sie ist ein lebendes Wesen, und der Künstler hat das gleiche Interesse an dem Bildungsgesetz, das dem Bau einer Blume immanent ist, wie an Formen des Gesteins oder der Berge, der Tiere oder der Menschen." (For the artist plants are not ornaments or patches of colour. They are living beings, and the artist takes as keen an interest in the inherent laws of the structure of a flower as it does in those of the cliffs, animals or man, p. 125.). A preliminary sketch of this work is in Folder 18

24. FRUIT TREES IN BLOOM, 1969

Oil on wooden board, 38 × 55 cm Unsigned private collection Exhibited: 1987 Palace of Exhibitions, Budapest, picture 40 Inventory number: 134

25. AUNT BORISKA, 1965–1970
Oil on paper laid down on canvas, 60 × 51 cm
Unsigned, stamped with the estate mark
private collection
Exhibited:
1987 Palace of Exhibitions, Budapest, picture 18
Inventory number: 26
Remarks: The "ancient draing" (preliminary sketch) of the
painting is in Copybook I in Folder 36.

26. DÁVID, 1965–1970
Oil on paper laid down on canvas, 57 x 45.5 cm
Unsigned, stamped with the estate mark
private collection
Exhibited:
1987 Palace of Exhibitions, Budapest, picture 17
1989 Third Eye Centre, Glasgow, picture 200

Inventory number: 27

Remarks: There are two major preliminary studies to the painting (pastel, paper, 325 × 260 mm; pastel, paper, 365 × 210 mm [Exhibited: Third Eye Centre 1989 {Ilka Gedő: Paintings, Pastels, Drawings 1932–1985}, 175. picture]). The "ancient drawing" (preliminary sketeh) of the painting is in Copybook I in Folder 36.

27. PORTRAIT OF BÉLA TÁBOR, 1969
Oil on wooden board, 37 × 23 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1987 Palace of Exhibitions, Budapest, picture 41
1989 Third Eye Centre, Glasgow, picture 203
Reproduced: Mészáros, 1993, p. 122.
Inventory number: 58
Remark: The "ancient drawing" preliminary sketch of the painting is in Copybook II in Folder 36.

28. THE SHADOW OF A CHURCH (SZENTENDRE),
1969–1970
Oil on paper, 62 × 56.4 cm
Unsigned, stamped with the estate mark
private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 39
1987 Palace of Exhibitions, Budapest, picture 45
Inventory number: 141

29. ARTIFICIAL FLOWER WITH FALLING LEAVES, 1969–1970

Oil on cardboard laid down on fibreboard, $48 \times 58.5 \text{ cm}$ Unsigned

Székesfehérvár, King St. Stephen's Museum (Inventory number: J80.120.1)

Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 37

1985 Compass Gallery, Glasgow, picture 27

1987 Palace of Exhibitions, Budapest, picture 44

Reproduced: King St. Stephen's Museum 1980, catalogue, cover page; Carrell 1985, p. 33.; Kovalovszky, Márta–Kovács, Péter: *I Am Glad to Have it Hanging Here* (Art Collections in Székesfehérvár), Székesfehérvár, 2000, p. 60.

Remark: The "ancient drawing" preliminary sketch of the painting is in Copybook I in Folder 36. Also in Folder 36 there is an enlarged black and white photo of this preliminary sketch.

30. FATHER WITH HIS TWO CHILDREN, 1969–1970 Oil on canvas laid down on wood, 31 × 22 cm Signed lower left: *Gedő llka*, stamped with the estate mark private collection Exhibited: 1982 Dorottya utca Gallery, Budapest, picture 6 1987 Palace of Exhibitions, Budapest, picture 48 Reproduced: Dorottya utca Gallery 1982, catalogue, p. 2. Inventory number: 31 Remark: A preliminary sketch of this work is to be found in Folder 18.

31. TURRETED ROSE GARDEN, 1969–1970
Oil on cardboard, 58 × 42 cm
Unsigned
National Gallery of Hungary (Inventory number: MM 83.295)
Exhibited:
1987 Palace of Exhibitions, Budapest, picture 47

Reproduced: Látóhatár 1980, p. 31.; Szabó 1987

32. "TURRETED" ROSE GARDEN, 1969–1970
Oil and mixed technique on paper laid down on canvas, 46 x 24 cm
Unsigned
private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 38
1985 Art Colony Gallery, Szentendre, picture 12
Inventory number: 63

33. JUDIT (SKETCH), 1970
Oil on canvas, 34.5 × 13 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1987 Palace of Exhibitions, Budapest, picture 50
Inventory number: 97
Remark: The "ancient drawing" (preliminary sketch) of the painting is in Copybook I in Folder 36.

- 34. SKATERS, 1970
 Oil on paper, 30 × 39 cm
 Signed lower right: *Gedő Ilka*, stamped with the estate mark location unknown
 Exhibited:
 1982 Dorottya utca Gallery, Budapest, picture 8
 1987 Palace of Exhibitions, Budapest, picture 56
 Reproduced: Dorottya utca Gallery 1982, catalogue, p. 3.; *19th and 20th Century European and Israeli Art*. Sotheby's, Tel-Aviv, 23 October 1997, p. 71. (lot number 64)
 Inventory number: 111
 Remark: The "ancient drawing" (preliminary sketch) of the painting is in Copybook I in Folder 36. Another sketch (paper laid down on board) is in Folder 32.
 35. ARTIFICIAL FLOWER IN TWO PARTS, 1970
- SJ: Antiriciae retorder in the two rants, 1970
 Oil on cardboard, 33 x 33 cm
 Signed lower left: *Gedő Ilka*, stamped with the estate mark
 private collection
 Exhibited:
 1980 King St. Stephen's Museum, Székesfehérvár, picture 44
 1985 Art Colony Gallery, Szentendre, picture 13
 1986 Palace of Exhibitions, Budapest, picture 70
 Reproduced: The Art of Ilka Gedő, 1997, colour plate no. 24.
 Inventory number: 121

36. ROSE GARDEN ON A BLUE BACKGROUND, 1970
Oil on canvas, 25.3 x 52.8 cm
Unsigned
private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 54
Inventory number: 135
Remark: The "ancient drawing"(preliminary sketch) of the painting is in Copybook I in Folder 36.

37. ROSE GARDEN IN THE RAIN, 1970
Oil on paper, 46 × 55 cm
Signed lower left: *Gedő Ilka*, lower right: *Rózsakert* esőben, 1976, stamped with the estate mark private collection
Exhibited:
1982 Dorottya utca Gallery, Budapest, picture 9
1987 Palace of Exhibitions, Budapest, picture 53
Inventory number: 118

38. RIBBED ARTIFICIAL FLOWER I, 1970 Oil on canvas, 36 × 62 cm Signed lower left: Gedő Ilka, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 42 1987 Palace of Exhibitions, Budapest, picture 51 Inventory number: 105 39. ÁGNES, 1965–1971 Oil on paper, 43.5 x 30.5 cm Unsigned, stamped with the estate mark private collection Exhibited 1980 King St. Stephen's Museum, Székesfehérvár, picture 79 1987 Palace of Exhibitions, Budapest, picture 104 Inventory number: 22 Remark: The preliminary sketch to this painting is to be found in Folder 50 (pastel, paper 360 × 165 mm). 40. VERA, 1965-1971 Oil on cardboard laid down on canvas, 47.5 × 34.5 cm Unsigned, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 35

1987 Palace of Exhibitions, Budapest, picture 19 Inventory number: 21 Remark: There are six preliminary studies to the painting (pastel, paper, 390 × 215 mm; pastel, paper, 355 × 215 mm; pastel, paper, 400 × 165 mm [Exhibited: Third Eye Centre 1989, picture 173]; Folder 44, pastel, paper, 390 × 215 mm; Folder 50, pastel, paper, 430 × 207 mm).

41. LA DANSEUSE, 1970–71
Oil on canvas, 65 x 47 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1985 Art Colony Gallery, Szentendre, picture 15
1987 Palace of Exhibitions, Budapest, picture 60
1989 Third Eye Centre, Glasgow, 217
Inventory number: 25
Remark: The "ancient drawing" (preliminary sketch) of the painting is in Copybook I in Folder 36.

42. FOREST, 1965–1971
Oil on paper laid down on canvas, 36 x 34.5 cm
Unsigned, stamped with the estate mark
private collection
Exhibited:
1987 Palace of Exhibitions, Budapest, picture 16
Inventory number: 20

43. RIBBED ARTIFICAL FLOWER ON A BLUE BACK-GROUND, 1970–71 Oil on canvas, 33.5 x 71 cm Signed lower right: *Gedő Ilka, 1972* private collection Exhibited: 1987 Palace of Exhibitions, Budapest, picture 78 1989 Third Eye Centre, Glasgow, picture 219 Inventory number: 117

44. PARCELLED ROSE GARDEN, 1970–71
Oil on canvas, 60 × 43.5 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 45
1985 Art Colony Gallery, Szentendre, picture 14 1987 Palace of Exhibitions, Budapest, picture 108 Inventory number: 69

45. PERSIAN ARTIFICIAL FLOWER, 1970–71
Oil on paper laid down on canvas, 36 x 32 cm
Unsigned, stamped with the estate mark
private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 51
1987 Palace of Exhibitions, Budapest, picture 59
Inventory number: 46

46. BUNCHED ROSE GARDEN (LIGHT), 1970–71
Oil on canvas, 30 × 33 cm
Signed lower left
private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 47
Inventory number: 136

47. ROSE GARDEN WITH A RAINBOW, 1970–71
Oil on canvas, 48 x 53 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 48
1987 Palace of Exhibitions, Budapest, picture 58
Inventory number: 104

48. BUNCHED ROSE GARDEN (DARK), 1970-71 Oil on paper laid down on canvas, 37 x 40 cm Unsigned private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 46 Reproduced: King St. Stephen's Museum 1980, catalogue p. 9. Inventory number: 146 49. EVE TAKES FROM THE TREE OF KNOWLEDGE, 1971 Oil on canvas, 32 x 29 cm Unsigned, stamped with the estate mark private collection Exhibited: 1985 Art Colony Gallery, Szentendre, picture 17 1985 Compass Gallery, Glasgow, picture 25 1987 Palace of Exhibitions, Budapest, picture 66 1989 Third Eye Centre, Glasgow, picture 221 Reproduced: György-Pataki 1986; The Art of Ilka Gedő, 1997, colour plate no. 20 Inventory number: 43 Remark: "One of the keys to Gedő's paintings is the

nemark: One of the keys to Geos paintings is the mixture of different elements. Not only are the elements of design in the pictures interwoven, but intense emotions, tragicomedy, pathos and irony also merge into one another. Beside her garden and plant mythology, the world of archetypal situations often occur in her pictures (Eve Eats from the Tree of Knowledge, The Monster and Boy, Carnival of Dwarves)." (György–Pataki 1986, p. 177.) – A preliminary sketch of this work is to be found in Folder 18.

50. ESZTER II, 1971 Oil on layered cardboard, 32 × 28 cm Signed lower right: *Gedő Ilka*, stamped with the estate mark private collection Exhibited: 1982 Dorottya utca Gallery, Budapest, picture 7

1985 Compass Gallery, Glasgow, picture 21 1987 Palace of Exhibitions, Budapest, picture 60 1989 Third Eye Centre, Glasgow, picture 209 inventory number: 85 Remark: A preliminary study to the painting is in Folder 48 (pastel, paper, 254 × 210 mm). 51. SPRING, 1971 Oil on paper laid down on canvas, 44.5 × 59 cm Unsigned, stamped with the estate mark location unknown Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 61 1987 Palace of Exhibitions, Budapest, picture 77 1989 Third Eye Centre, Glasgow, picture 227 Reproduced: The Art of Ilka Gedő, 1997, colour plate no. 22; the second volume of the spring 2000 auction catalogue of Kieselbach Gallery Tavaszi aukció, 2000. május 20., szombat, Budapest, Vígszínház, p. 176.; sold as lot number 13 at the spring auction of Kieselbach Galéria on 20 May 2000 Inventory number: 30 Remark: The "ancient drawing" (preliminary sketch) of the painting is in Copybook I in Folder 36. 52. RIBBED ARTIFICIAL FLOWER II, 1971 Oil on paper laid down on canvas, 21 x 50.5 cm Unsigned, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 56 1987 Palace of Exhibitions, Budapest, picture 71 Inventory number: 81 53. ESZTER I, 1971 Oil on paper laid down on wooden board, 33 × 29 cm Unsigned, stamped with the estate mark private collection Inventory number: 17 54. RIBBED ROSE GARDEN ON A BLUE BACKGROUND, 1970-71 Oil on paper, 33.5 × 71 cm Signed lower right: Gedő Ilka, 1972 private collection Exhibited: 1987 Palace of Exhibitions, Budapest, picture 78 1989 Third Eye Centre, Glasgow, picture 219 Inventory number: 117 55. NÓRA 1971 Oil on canvas, 36 x 36 cm Unsigned, stamped with the estate mark private collection Exhibited: 1985 Art Colony Gallery, Szentendre, picture 18 1985 Compass Gallery, Glasgow, picture 12 1987 Palace of Exhibitions, Budapest, picture 67 Inventory number: 11 Remark: The "ancient drawing" (preliminary sketch) of the painting is in Copybook I in Folder 36. 56. SMALL CIRCUS SCENE, 1971 Oil on canvas 32.5 x 22.5 cm Signed lower left private collection Inventory number: 145

57. KLÁRI, 1971 Oil on layered cardboard, 32.5 × 36 cm Unsigned, stamped with the estate mark

1985 Compass Gallery, Glasgow, picture 20 1989 Third Eye Centre, Glasgow, picture 225 private collection Inventory number: 9 58. SELF-PORTRAIT FLOWER, 1971 Oil on canvas, 48 × 33 cm Unsigned, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 57 1987 Palace of Exhibitions, Budapest, picture 51 Reproduced: Mészáros 1993, p. 121. Inventory number: 23 Remark: The "ancient drawing" (preliminary sketch) of the painting is in Copybook I in Folder 36. Folder 36 contains a black and white photo of the preliminary sketch 59. DOMED ROSE GARDEN, 1970-72 Oil on canvas, 54 × 47 cm Unsigned, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 52 1987 Palace of Exhibitions, Budapest, picture 62 1989 Third Eye Centre, Glasgow, picture 221 Reproduced: The Art of Ilka Gedő, 1997, colour plate no 21 Inventory number: 24 Remark: A preliminary sketch of this work is in Folder 18. 60. NODDING ARTIFICIAL FLOWER (GREY VERSION), 1971-72 Oil on canvas, 34 × 35 cm Unsigned, stamped with the estate mark László Levendel collection, Budapest Exhibited: 1986 Palace of Exhibitions, Budapest, picture 70 1998 Municipal Gallery of Szentendre Inventory number: 19 Remark: This work is listed in the album published on the Levendel Collection (Levendel-gyűjtemény [The Levendel Collection], BTM, Fôvárosi Képtár [Municipal Picture Gallery)], Budapest, 1998, p. 131. / cat no.: II. 107; 1998, Szentendre, cat no.: 78.) 61. NODDING ARTIFICIAL FLOWER (RED VERSION). 1971 - 72Oil on canvas, 34 x 35 cm Signed lower left: Gedő Ilko, stamped with the estate mark János Gát, New York Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 40 1985 Art Colony Gallery, Szentendre, picture 19 1985 Compass Gallery, Glasgow, 13 1987 Palace of Exhibitions, Budapest, picture 74 1994 Janos Gat Gallery, New York 1995 Janos Gat Gallery, New York 2000 Janos Gat Gallery, New York Reproduced: Janos Gat Gallery 2000, p. 11. Inventory number: 18 Remark: "Paul Klee heavily relies on the basic components of a picture (the line, the tones of light and shadow as well as the colours). Out of these elements treated as equal rank, he creates an independent space and a world of his own whose horizontal and perpendicular force fields he creates as the architectus mundi. Contrary to this, Ilka Gedő treats the spaces in her paintings as found

objects; she sort of borrows them (generally from her

earlier drawings and often from children's drawings) so

Exhibited:

that she can spin them through and cover them with her own colours. By contrast, in the world created by Klee the warm glittering of colours and their transparency coming from the deep have an ubiquitous radiance. Ilka Gedő covers a world already fallen to pieces with her nostalgically painful veil of colours, in which the contrasts between dark and warm colours always strive for some nameless anxiety." (Mészáros F. István: Moon Masks, Glittering Triangles In: *The Art of Ilka Gedő*, 1997, p. 70.)

62. PORTRAIT OF KLÁRI HORVÁTH I, 1971–72 Oil on paper laid down on canvas, 60 × 48 cm Unsigned, stamped with the estate mark private collection Exhibited: King St. Stephen's Museum, Székesfehérvár, picture 58 Reproduced: Látóhatár 1980, p. 106. Inventory number: 33 Remark: The "ancient drawing"(preliminary sketch) in Black ink of the painting is in Copybook I in Folder 36.

63. PORTRAIT OF KLÁRI HORVÁTH II, 1971–72 Oil on paper laid down on canvas, 61.5 × 47 cm Signed lower right: *Gedő Ilka*, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 60 1982 Dorottya utca Gallery, Budapest, 13 1987 Palace of Exhibitions, Budapest, picture 83 Inventory number: 32 Remark: There are three preliminary studies to this painting in Folder 47 (pastel, carton, 380 × 260 mm; pastel, paper, 480 × 355 mm; pastel, paper, 430 × 335 mm)

64. THE ROSE, 1971–72 Oil on canvas, 57 x 56.5 cm Unsigned, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 59 Inventory number: 102

65. ARTIFICIAL FLOWER FROM TIHANY ON A RED BACK-GROUND, 1972 Oil on canvas, 38 × 74 cm Unsigned, stamped with the estate mark private collection Inventory number: 39

66. LILACS (SMALL SPRAY OF LILAC), 1972
Oil on wooden board, 40 × 19.5 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1985 Art Colony Gallery, Szentendre, picture 21
1987 Palace of Exhibitions, Budapest, picture 80
Inventory number: 82

67. ROSE GARDEN WITH CLOSED EYES, 1972 Oil on paper laid down on canvas, 60 × 48 cm Unsigned, stamped with the estate mark private collection Inventory number: 149

Remark: The "ancient drawing" (preliminary sketch) of the painting is in Copybook I in Folder 36. Ilka Gedő donated this work to Endre Bálint whose widow gave the painting back to Endre Bíró. On the back of the painting a caricature drawing of Endre Bálint made by Ilka Gedő can be seen. This caricature uses a photo of Endre Bálint. 68. BRICK-RED "WINDING" ARTIFICIAL FLOWER, 1970–73
Oil on wooden board, 40 x 50 cm
Signed lower left private collection
Exhibited:
1985 Art Colony Gallery, Szentendre, picture 16
1985 Compass Gallery, Glasgow, picture 11
1987 Palace of Exhibitions, Budapest, picture 64
Inventory number: 137

69. WINDING ARTIFICIAL FLOWER, 1970–73
Oil on canvas, 44 × 51 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 53
1987 Palace of Exhibitions, Budapest, 1987, picture 63
1989 Third Eye Centre, Glasgow, picture 216
Inventory number: 12

70. DEEP GREEN ARTIFICIAL FLOWER, 1973
Oil on wooden board, 61 x 61 cm
Unsigned, stamped with the estate mark
private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 75
1987 Palace of Exhibitions, Budapest, picture 97
Inventory number: 80

71. ABANDONED CISTERN, 1973
Oil on canvas, 41.5 x 44.5 cm
Unsigned
private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 70
Inventory number: 147

72. ROSE GARDEN IN THE WIND, 1972–73
Oil on cardboard, 52.8 × 63 cm
Unsigned
Székesfehérvár, King St. Stephen's Museum (Inventory number: J.80.121.1)
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 66

1985 Compass Gallery, Glasgow, picture 28 1987 Palace of Exhibitions, Budapest, picture 84 Reproduced: King St. Stephen's Museum 1980, catalogue, p. 10.; Látóhatár 1980, p. 106. Inventory number: 143

Remark: "Ilka Gedő, as shown by the «Rose garden series,» found great delight in observing the life of plants, like the great painter of Romanticism, P. O. Runge had. She read and densely underlined his writings. The sense of nostalgia which caused her to turn towards plants, may also be compared to the plant cult of Art Noveau artists. During her stay in Paris 1969-1970, she spent most of her time in the Jardin des Plantes and in the Luxembourg Garden. The perfect harmony in natural and man-made environments in the French capital might have played an important role in her artistic renewal. Her plant series bears witness to her sensitive observations of certain flowers' tall and slender stems, multicoloured flower bodies, and leaves and petals that constantly changed form in the blowing of the wind. Her "Rose Garden" paintings represent a multitude of colours and endless variations of organic forms. In one of those paintings, besides the flower that is drawn on a planar background, the colours are also written in words. This was an open

confession of her working method. Everything is moving, changing, intermingling and intertwining in these paintings of which the most fundamental one is entitled *Rose Garden in the Wind.*" (Szabó Júlia: Ilka Gedő's Artistic Activities In: *The Art of Ilka Gedő*, 1997, p. 42.)– A preliminary sketch of this work is in Folder 18.

73. RIBBED ROSE GARDEN, BLUISH, 1973–74
Oil on canvas, 40 × 65 cm
Signed lower right: *Gedő Ilka, 1973–1974*, stamped with the estate mark
Mike Maytal, New York
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 23
1987 Palace of Exhibitions, Budapest, picture 8
Inventory number: 16
Remark: A preliminary sketch of this work is to be found in Folder 18.

74. LILACS II, 1973
Oil on canvas, 58 x 37 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 69
1987 Palace of Exhibitions, Budapest, picture 88
Inventory number: 109

75. ROSE GARDEN, 1973–74
Oil on paper laid down on cardboad, 40.5 x 27 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1987 Palace of Exhibitions, Budapest, picture 59
Inventory number: 45

76. RIBBED ROSE GARDEN (RED), 1973-74
Oil on paper, 40 x 65 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1985 Art Colony Gallery, Szentendre, picture 22
1987 Palace of Exhibitions, Budapest, picture 96
Reproduced: Látóhatár 1980, p. 66.; Art Colony Gallery
1985, catalogue, p. 7.; Carrell 1985, p. 43.
Inventory number: 93
Remark: The preliminary sketch of the painting is in Folder 36.

77. LARGE SPRAY OF LILAC, 1973–74
Oil on wooden board, 69 x 54 cm
Signed lower right: *Gedő Ilka*, stamped with the estate mark private collection
Exhibited:
1982 Dorottya utca Gallery, Budapest, picture 14
1987 Palace of Exhibitions, Budapest, picture 90
Inventory number: 106

78. DANCING ARTIFICIAL FLOWER I, 1973-74
Oil on paper, 21 × 48 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 74
1987 Palace of Exhibitions, Budapest, picture 93
Inventory number: 113

79. ROSE GARDEN IN THE MORNING, 1974 Oil on paper, 46 × 52 cm Signed lower left: *Gedő Ilka*, stamped with the estate mark private collection Exhibited: 1982 Dorottya utca Gallery, Budapest, picture 21 1985 Compass Gallery, Glasgow, picture 22 1989 Third Eye Centre, Glasgow, picture 214 Inventory number: 2

80. STEPPED ROSE GARDEN, 1973–74
Oil on paper laid down on board, 43 x 29 cm
Unsigned, stamped with the estate mark
private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár,
picture 72
1987 Palace of Exhibitions, Budapest, picture 91
1989 Third Eye Centre, Glasgow, picture 212
Inventory number: 96

81. CIRCUS SCENE WITH WALRUS, 1974
Oil on wooden board, 58 × 23.5 cm
Signed lower left: Gedő Ilka, stamped with the estate mark private collection
Exhibited:
1982 Dorottya utca Gallery, Budapest, picture 17
Reproduced: Dorottya utca Gallery 1982, catalogue, p. 4.
Inventory number: 66
Remark: A preliminary sketch of this work is to be found in Folder 18.

82. ARTIFICIAL FLOWER WITH DAGGERS, 1974
Oil on wooden board, 61 × 61 cm
Unsigned
National Gallery of Hungary (inventory number: MM 83.296)
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 76
1987 Palace of Exhibitions, Budapest, picture 98
Remark: The "ancient drawing"(preliminary sketch) of this painting is in Copybook II in Folder 36.

83. ARTIFICIAL FLOWER WITH "HAT", 1974
Oil on paper laid down on canvas, 36 x 36 cm
Unsigned, stamped with the estate mark
private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 77
1987 Palace of Exhibitions, Budapest, picture 101
1989 Third Eye Centre, Glasgow, picture 213
Inventory number: 48
Remark: The preliminary sketch of this painting is in
Copybook II in Folder 36.
84. ARTIFICIAL FLOWER WITH A PINK BACKGROUND,

1974 Oil on paper laid down on canvas, 28 x 54 cm Signed lower right: *Gedő Ilka*, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 28 1982 Dorottya utca Gallery, Budapest, picture 16 1985 Art Colony Gallery, Szentendre, picture 24 1987 Palace of Exhibitions, Budapest, picture 99 Inventory number: 64

85. CLOWN (VERSION WITH A WHITE BACKGROUND), 1975 Oil on canvas, 53 × 49 cm Signed lower right: *Gedő Ilka*, stamped with the estate mark János Gát. New York

92. VIOLA ARTIFICICAL FLOWER, 1975 Exhibited: 1985 Art Colony Gallery, Szentendre, picture 25 1985 Compass Gallery, Glasgow, picture 19 1987 Palace of Exhibitions, Budapest, picture 106 Reproduced: Palace of Exhibitions 1987, catalogue p. 17. Exhibited: Inventory number: 14 ture 82 86. ARTIFICIAL FLOWER WITH INSCRIPTION, 1974-75 Oil on canvas, 51.5 × 88 cm Unsigned, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 78 1987 Palace of Exhibitions, Budapest, picture 103 1989 Third Eye Centre, Glasgow, picture 220 Reproduced: King St. Stephen's Museum 1980, catalogue, p. 7. Inventory number: 35 Exhibited: Remark: A ancient drawing of this work is in Folder 36. 87. PORTRAIT OF LILI ORSZÁG, 1975 Oil on canvas, 35 x 49.5 cm Unsigned, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 89 1987 Palace of Exhibitions, Budapest, picture 114 Inventory number: 37 Remark: The "ancient drawing"(preliminary sketch) of this painting is in Copybook II in Folder 36. 88. THE FOREST OF PARÁD I. 1975 Oil on canvas, 45 x 38,5 cm Unsigned, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 80 1987 Palace of Exhibitions, Budapest, picture 105 Inventory number: 47 Exhibited: 89. ROSE GARDEN WITH WINDOW I, 1975 Oil on canvas, 71 × 66 cm Signed lower right: Gedő Ilko, stamped with the estate mark private collection Exhibited: 1985 Art Colony Gallery, Szentendre, picture 29 1975-76 1987 Palace of Exhibitions, Budapest, picture 109 Inventory number: 72 Remark: A "ancient drawing"(preliminary sketch) of this work is in Folder 18. Exhibited: 90. THE FOREST OF PARAD II, 1975 Oil on canvas, 45 x 43.5 cm Unsigned, stamped with the estate mark private collection (colour) Exhibited 1980 King St. Stephen's Museum, Székesfehérvár, picture 87 1987 Palace of Exhibitions, Budapest, picture 111 1989 Third Eye Centre, Glasgow, picture 226 Inventory number: 120 91. THE GREAT LUXEMBOURG GARDEN, 1975 Oil on canvas, 69 x 57 cm Unsigned private collection Exhibited:

1980 King St. Stephen's Museum, Székesfehérvár, pic-

ture 68

Inventory number: 142

Oil on canvas, 57.5 × 50 cm Unsigned, stamped with the estate mark private collection 1980 King St. Stephen's Museum, Székesfehérvár, pic-1985 Art Colony Gallery, Szentendre, picture 28 1987 Palace of Exhibitions, Budapest, picture 109 1989 Third Eye Centre, Glasgow, picture 224 Inventory number: 65 Remark: The "ancient drawing" (preliminary sketch) of the painting is in Copybook II in Folder 36. 93. CLOWN (WITH A GREENISH BACKGROUND), 1975-76 Oil on paper laid down on canvas, 48.5 × 45.5 cm Unsigned, stamped with the estate mark private collection 1985 Art Colony Gallery, Szentendre, picture 26 1987 Palace of Exhibitions, Budapest, picture 107 1989 Third Eye Centre, Glasgow, picture 222 Reproduced: Art Colony Gallery 1985, catalogue, p. 8. Inventory number: 68 Remark: "As the artist progressed from the preliminary sketch to the final version of the painting, she practically worked out the implications of a short-lived revelation; in this process everything depended on the materials used in the paintings and on the colours and their tones. Ilka Gedő had an unbelievably exalted relationship to colours. in which sensual and emotional elements were inseparably intertwined. For her, colours were the deeds of light and their victims (Goethe); they were not solely material factors, but spiritual and animated beings (Cézanne) with whom she could enter into a relationship." (Mészáros F. István: Moon Masks, Glittering Triangles In: The Art of Ilka Gedő, 1997, p. 69.) 94. TREE-TRUNK AND BROOKSIDE, 1975-76 Oil on canvas, 50 x 50 cm Signed lower right: Gyurinak, 1976 private collection 1980 King St. Stephen's Museum, picture 86 1987 Palace of Exhibitions, Budapest, 1987, picture 112 Inventory number: 140 95. ROSE GARDEN WITH A YELLOW BACKGROUND, Oil on canvas, 56.5 × 60 cm Unsigned, stamped with the estate mark private collection 1985 Compass Gallery, Glasgow, picture 10 1987 Palace of Exhibitions, Budapest, picture 113 1989 Third Eye Centre, Glasgow, picture 231 Reproduced: Szabó 1987 (colour); Szabó 1993, p. 17. Inventory number: 15 96. ARTIFICIAL FLOWER FROM TIHANY, 1976 Oil on canvas, 30 x 46 cm Unsigned, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 93 1987 Palace of Exhibitions, Budapest, picture 120 Inventory number: 67 97. STILL LIFE WITH TABLE, 1976 Oil and pastel on paper, 36×44 cm Signed lower left: Gedő Ilka, stamped with the estate mark

Inventory number: 99 98. THE FOREST OF PARAD WITH TREE STUMPS, 1975-76 Oil on canvas, 59 × 55.5 cm Unsigned, stamped with the estate mark private collection Exhibited: 1989 Third Eye Centre, Glasgow, picture 229 Inventory number: 103 99. THE KITCHEN WINDOW IN PUSCHINO I, 1976 Oil, pastel, stove silver on paper, 56×36 cm Unsigned, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 84 1982 Dorottya utca Gallery, Budapest, 23 1987 Palace of Exhibitions, Budapest, picture 119 1989 Third Eye Centre, Glasgow, picture 223 Reproduced: The Art of Ilka Gedő, 1997, colour plate no. 25 Inventory number: 119 Remark: "In 1975-1976 Ilka Gedő accompanied her husband on his official commission to Puschino, a small provincial town in Russia. There, she was freshly responsive to impulses of an objective environment different from her familiar home surroundings. Her painting titled The Kitchen Window of Puschino depicts the dark green of Russian window frames, characteristic stove silver, an almost live dish cloth, and some thin, tiny-petalled northern flowers in a bottle on the window sill." (Szabó Júlia: Ilka Gedő's Artistic Activities In: The Art of Ilka Gedő, 1997, p. 42.) 100. KITCHEN WINDOW IN PUSCHINO II, 1976 Pencil, water paint and opaque paint on paper, 72.5 x 42.5 cm Unsigned, stamped with the estate mark private collection Exhibited 1980 King St. Stephen's Museum, Székesfehérvár, picture 83 Reproduced: King St. Stephen's Museum 1980, catalogue p. 19.; Szabó 1993, p. 12. Inventory number: 138 101. MY SISTER-IN-LAW, 1977 Oil on paper, 41 x 36 cm Unsigned, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 81 1987 Palace of Exhibitions, Budapest, picture 54 1989 Third Eye Centre, Glasgow, picture 208 Reproduced: King St. Stephen's Museum 1980, cataloque, p. 22. Inventory number: 42 Remark: The "ancient drawing"(preliminary sketch) of the painting is in Copybook II in Folder 36. 102. ARTIFICIAL FLOWER WITH A CAT'S CLAW, 1976-78 Oil on aluminium plate, 39.5 x 39 cm Unsigned, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 95

private collection

1982 Dorottya utca Gallery, Budapest, picture 22

Exhibited:

1988 Palace of Exhibitions, Budapest, picture 121 Inventory number: 50 Remark: The preliminary sketch to this painting is in Folder 38.

103. CARROTS FROM PUSCHINO, 1976 Oil, pastel on paper, 37 x 35 cm Unsigned, stamped with the estate mark private collection Exhibited: 1987 Palace of Exhibitions, Budapest, picture 116 Inventory number: 108

104. EQUILIBRISTS, CIRCUS, 1977 Oil on canvas, 64×42 cm Signed lower right: Gedő Ilka, stamped with the estate mark

private collection

Exhibited:

1980 King St. Stephen's Museum, Székesfehérvár, picture 65

1982 Dorottya utca Gallery, Budapest, picture 25

- 1985 Compass Gallery, Glasgow, picture 23
- 1987 Palace of Exhibitions, Budapest, picture 122
- 1989 Third Eye Centre, Glasgow, 232

1997 Jewish Museum, Budapest

Reproduced: Látóhatár 1980, cover page; King St. Stephen's Museum 1980, catalogue p. 13.; Carrell 1985, p. 10.; *The Art of Ilka Gedö*, 1997, colour plate no 23; Zsidó Múzeum 1997–98, catalogue, p. 112.; the preliminary sketch of the painting: *Nappali Ház*, 1993, No. III (cover) Inventory number: 4

Remark: The following notes were made about the picture Equilibrists, which features two clowns, one of them standing on a floating balloon: "The left side of the next part (its colour I don't yet know!) is determined by the point where the leg intersects with the picked up knee that leads to the other leg (from this point I dropp-pped a verticle). I put on the two blues! They are livelier than the patterns on the off-white paper. Because they are on white paper. That's no problem, but: I need to wait until it's totally dry. But, you can get down to listing the Benefits? Mate. This will be a viol. -- a gloomy, dark viol. to the extreme. Which 1. Is a ceaseless intensity of the viol. Kupola. 2. A perverted intensity, here blue-ish red, there cooled to a cold ghost red, here 'body red' warmed to ochre. 'Flesh ochre'... 3. This, too, intensifies the yellowness of the yellow background in the L.C. [Little Clown], moreover, this fully intensifies it, this warm 'viol'. 4. With its immeasurable darkness it intensifies the immeasurable lightness of the same [here there is an assured arrow from the encircled word "same" to the above "background" under point 3], 5. It makes the body of B.C. [Big Clown] light. 6. It enters into connection with the viol. on the globe, this fact still hides unexpected motifs (because the yellows are not yet put on here) [from "here" there is an arrow to "globe"] (Endre Biró: Recollections of the Artistic Career of Ilka Gedő, section X in this volume) - The preliminary sketch to this painting is in Folder 32.

105. SAD ROSE GARDEN, 1977–78
Oil on aluminium plate, 68 × 48.5 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 96
1989 Palace of Exhibitions, Budapest, picture 124
Inventory number: 75

106. BIG TREE TRUNK, 1977–78 Oil on wooden board, 61 × 61 cm Unsigned, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 92 1987 Palace of Exhibitions, Budapest, picture 123 Inventory number: 107

107. ARTFICIAL FLOWER WITH "FLYPAPER" I, 1978
Oil on wooden board, 61 × 61 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1987 Palace of Exhibitions, Budapest, picture 127
Reproduced: The Art of Ilka Gedő, 1997, colour plate no. 26
Inventory number: 94

108. ARTFICIAL FLOWER WITH "FLYPAPER" II, 1978
Oil on canvas, 42.5 × 56 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 97
1987 Palace of Exhibitions, Budapest, picture 127
Inventory number: 73
109. ROSE GARDEN WITH WINDOW II, 1978

Oil on canvas, 54 × 51 cm Signed lower right: *Gedő Ilka*, stamped with the estate mark Ruby Azrak, New York Exhibited: 1982 Dorottya utca Gallery, Budapest, picture 26 1987 Palace of Exhibitions, Budapest, picture 128 1989 Third Eye Centre, Glasgow, picture 215 1996 The Arts Museum of Yad Vashem. 1996, picture 57 Reproduced: Yad Vashem 1996, catalogue, p. 33. Inventory number: 13

110. MASKS WITH ORANGES, 1978
Oil on canvas, 31 × 28 cm
Unsigned, stamped with the estate mark
Paul Wiener, Paris
Exhibited:
1982 Dorottya utca Gallery, Budapest, picture 27
1987 Palace of Exhibitions, Budapest, picture 125
Reproduced: Dorottya utca Gallery 1982, catalogue, p. 4.
Inventory number: 148

111. COMPOSITION IN THREE PARTS, 1978-79 Oil on aluminium plate, 44 x 24.5 cm Signed lower right: Gedő Ilka 1980, stamped with the estate mark private collection 1980 King St. Stephen's Museum, Székesfehérvár, picture 101 1985 Art Colony Gallery, Szentendre, picture 30 1987 Palace of Exhibitions, Budapest, picture 137 Inventory number: 122 112. SCREAMING GIRLS, 1978-79 Oil on canvas, 58 × 67 cm (the painting itself has an oval form) Unsigned, stamped with the estate mark Ruby Azrak, New York Exhibited: 1982 Dorottya utca Gallery, Budapest, picture 31 1987 Palace of Exhibitions, Budapest, picture 128 1989 Third Eye Centre, Glasgow, 234 Reproduced: Dorottya utca Gallery 1982, catalogue, front page

Inventory number: 40

Remark: The preliminary sketch to the painting is to be found in Folder 32.

113. A CHILD'S DRAWING, 1979
Oil on canvas, 42.5 x 56 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1985 Art Colony Gallery, Szentendre, picture 37
1987 Palace of Exhibitions, Budapest, picture 132
1989 Third Eye Centre, Glasgow, picture 237
Inventory number: 90
Remark: The "ancient drawing"(preliminary sketch) to this painting is in Copybook II in Folder 36.

114 ALL SAINTS' DAY 1979 Oil on cardboard, 34 x 26 cm Unsigned, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 105 1985 Art Colony Gallery, Szentendre, picture 32 1985 Compass Gallery, Glasgow, picture 14 1987 Palace of Exhibitions, Budapest, picture 135 Inventory number: 10 Remark: "At times Ilka Gedö's flowers convey death and infernal life, even though only one picture of lilac and bone-white colours is entitled All Saints' Day. The flowers in Ilka Gedő's paintings either grow on the edge of abysses or around small lakes, their petal-heads bending over the mirroring water. These flowers are anthropo-

morphic creatures, and it was only natural that Ilka Gedő painted her own flower alter ego as well and a *flower self-portrait.*" (Szabó Júlia: Ilka Gedő's Artistic Activities In: *The Art of Ilka Gedő*, 1997, p. 42.) The preliminary sketch to this painting is in Folder 36.

115. THE MEADOW, 1979
Oil on paper, 43 × 69 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 103
1982 Dorottya utca Gallery, Budapest, picture 29
1987 Palace of Exhibitions, Budapest, picture 131
Inventory number: 112

116. ARTIFICIAL FLOWER ON A NAPLES YELLOW BACK-GROUND, 1978–1980 Oil on canvas laid down on board, 45 x 46 cm Signed lower left: *Gedō Ilka*, stamped with the estate mark location unknown Exhibited:

1980 King St. Stephen's Museum, Székesfehérvár, picture 99

1982 Dorottya utca Gallery, Budapest, picture 28 1987 Palace of Exhibitions, Budapest, picture 130 Reproduced: *International and Israeli Art*, Sotheby's, Tel Aviv, Monday, 18 October 1999, p. 61. (lot no. 93); sold at Sotheby's auction

Remark: Titled in Hungarian and stamped with the estate mark on the back of the frame. Sotheby's catalogue writes among others the following on the artist: "A number of Gedô's works are included in major public collections in Budapest, New York, London and Jerusalem, along those with other Jewish artists, demonstrating the depth of their creative vitality."

117. CLOWNS OF WARSAW, 1979 Oil on sandpaper, 47 × 30 cm Unsigned, stamped with the estate mark private collection Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 102 1987 Palace of Exhibitions, Budapest, picture 133 Inventory number: 98 Remark: The preliminary sketch to this painting is to be found in Folder 36.

118. ROSE GARDEN WITH A TRIANGULAR WINDOW, 1979–1980 Oil on canvas, 50 x 55 cm Unsigned, stamped with the estate mark private collection Exhibited: 1985 Art Colony Gallery, Szentendre, picture 34 Inventory number: 92

119. DEJECTED ANGEL, 1979
Oil on cardboard, 46 x 49.5 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 106
1987 Palace of Exhibitions, Budapest, picture 134
Inventory number: 55

120. DANCING ARTIFICIAL FLOWER II, 1980
Oil on cardboard, 23 × 49 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1987 Palace of Exhibitions, Budapest, picture 93. Inventory number: 54

121. PORTRAIT OF THE PAINTER MARGIT ANNA, 1980 Oil on canvas, 59 × 31 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 90
Inventory number: 53
Remark: The "ancient drawing"(preliminary sketch) of the painting is in Copybook | in Folder 36.

122. JARDIN DES PLANTES, PARIS, 1980
Oil on canvas, 57.5 × 46 cm
Signed lower right: *Gedő Ilka*, stamped with the estate mark
Anita Semjén, Washington
Exhibited:
1980 King St. Stephen's Museum, Székesfehérvár, picture 108
1982 Dorottya utca Gallery, Budapest, picture 38
1985 Art Colony Gallery, Szentendre, picture 35
1987 Palace of Exhibitions, Budapest, picture 142
Inventory number: 91
Remark: The preliminary sketch to this painting is in Folder 32.
123. LUXEMBOURG GARDEN I, 1979–1980
Oil on cardboard, 52 × 40.5 cm

Unsigned, stamped with the estate mark János Gát, New York Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 67 1985 Art Colony Gallery, Szentendre, picture 33 Inventory number: 28

124. SCARE, 1980 Oil on canvas, 59 \times 43 cm Signed lower right: Gedő Ilko 1980, stamped with the estate mark Mike Maytal, New York Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 109 1982 Dorottya utca Gallery, Budapest, picture 32 1989 Third Eye Centre, Glasgow, picture 236 1996 The Art Museum of Yad Vashem, Jerusalem, picture 58 Reproduced: Yad Vashem 1996, catalogue, p. 34. Inventory number: 62 Remark: A preliminary sketch to this painting is in Folder 18 125. MASK STORE, 1980 Oil on paper laid down on canvas, 71 x 50 cm Unsigned, stamped with the estate mark National Gallery of Hungary (Inventory number: MM. 200131) Exhibited: 1980 King St. Stephen's Museum, Székesfehérvár, picture 104 1982 Dorottya utca Gallery, Budapest, picture 33 Reproduced: The Art of Ilka Gedő, 1997, colour plate no. 32 Inventory number: 29 Remarks: "Ilka Gedő was led to the realm of ideas as found in the 1810 Farbenlehre; not via representatives of modern art, but via the German literary knowledge taught by her father. Ilka Gedő, who was learning the «grammar» of painting in her colour patterns and glass planes, focused her energies on studying the Goethean universal sense of colour, colour as a moral and spiritual category, the relationship of colour to light and shade, and the oppositions between warm and cold colours. While she was more consciously practising painting, she read newer books on the theory of colour. Among her sources were the colour theories of P.O. Runge's, a contemporary of Goethe, Schopenhauer's Das Sehen und die Farben (Sight and Colours), published in 1816, and Wilhelm Ostwald's colour theory, which influenced 20thcentury painting in different ways. Influenced by her readings, Ilka Gedő laid the foundation for a multirefined and intricate colour-poetry. Endre Bíró in his notes [cf. documents in this volume] recalled memories of their frequent discussions on the warmth and coldness of colours during that period. About Ilka Gedő's experiments he wrote the following, «The main problem with these speculations was to connect these qualities with the compositions in a 'counterpoint'-like manner. And naturally, in the estimation of these warm and cold qualities of colour, attention was paid to local contrasts. that is, what to put beside what, and the texture and facture of colourful surfaces.»" (Szabó Júlia: Ilka Gedő's Artistic Activities In: The Art of Ilka Gedő, 1997, p. 38.)

126. PENSIVE SELF-PORTRAIT, 1980 Oil, tempera on paper laid down on cardboard, 17 × 12.5 cm Unsigned, stamped with the estate mark private collection Inventory number: 60

127. ROSE GARDEN WITH FOUR PARTS, 1980–1981
Oil on wooden board, 45 x 42 cm
Signed lower right: *Gedő Ilka*, stamped with the estate mark
Lisa Johnas, New York
Exhibited:
1982 Dorottya utca Gallery, Budapest, picture 35
1987 Palace of Exhibitions, Budapest, picture 141
Inventory number: 95

128. MONSTER AND BOY, 1981 Oil on canvas, 55 × 66 cm Unsigned, stamped with the estate mark National Gallery of Hungary (Inventory number: MM. 2001.33) Exhibited:

1982 Dorottya utca Gallery, Budapest, picture 37

1985 Art Colony Gallery, Szentendre, picture 37

1985 Compass Gallery, Glasgow, picture 16

1987 Palace of Exhibitions, Budapest, picture 145

1989 Third Eye Centre, Glasgow, picture 235

Reproduced: Art Colony Gallery 1985, catalogue, front page; *The Art of Ilka Gedő*, 1997, colour plate no. 28 Inventory number: 7

Remarks: "Let's take the picture Monster and Boy, for example, which was also painted after a child's drawing. We see the outlines of a monster, scary and funny at the same time, and a boy with his arms thrown wide open. Although lacking in a uniformly constructed space, this picture, with its different colour consonants, in some places suggests a spatial depth. The figures are, once again, "given" here, and therefore no symbolic meaning should be attributed to them. Gedő does not simply copy two figures, but blows up the original piece of paper. She thinks that the faithful reconstruction of the perforation on the edge of the torn out piece of paper is just as important as the portrayal of the figures. There is no major and minor theme here, since each point on the sheet blown up using a kind of grid technique has the same importance for her: she paints them the same way, with the same devotion. Ilka Gedő does not only paint the torn-out note-pad paper, she also paints the stretcher holding the drawing. This way she blurs the border-line between reality and illusion." (György Péter-Pataki Gábor: The Paradoxon of an Artistic Approach In: The Art of Ilka Gedő, 1997, p. 14.)

129. THE MARCH OF TRIANGLES, 1981

Oil on canvas, 84 × 75 cm Unsigned, stamped with the estate mark private collection

Exhibited:

1982 Dorottya utca Gallery, Budapest, picture 35 1987 Palace of Exhibitions, Budapest, picture 145 1989 Third Eye Centre, Glasgow, picture 218 Reproduced: Dorottya utca Gallery 1982, catalogue p. 6.; Mészáros 1993, p. 98.; *The Art of Ilka Gedő*, 1997, colour plate no. 27

Inventory number: 34

Remarks: "In 1949, after she intended to stop artistic work once and for all, Ilka Gedő translated Goethe's colour theory for her own private use. (...) Digressing from the natural sciences character of the work, at the end of the sixth chapter of his Schriften zur Farbenlehre, Goethe speaks of the mysticism of colours. He writes that the scheme whereby the variety of colours can be presented shows us the joint relationship of nature and the human attitude. This time, however, he does not have the colour circle in mind, but "the scheme of the ancient, mysterious hexagon", which is arrived at by doubling and crossing the triangles. The March of Triangles is an outstanding achievement of the «mysterious attitude» mentioned by Goethe: the eternal attraction and repulsion of triangular shapes chained to one another; the separate history of their ascension and fall; the swaggering march of bluish greens: the light of soaring manganese; the breakthrough of yellow; the fall of a cyclamen arrow; and subsequent to all these, the entry of all these colours into the strong white light emanating from the hexagon-shaped sun disk." (Mészáros, F. István: Moon Masks, Glittering Triangles In: The Art of Ilka Gedő, 1997, p. 78.) The paragraph in Goethe's colour theory that inspired this painting can be found untranslated in the artist's note-book (notebook 136): "Wenn man erst das Auseinandergehen der Gelben und Blauen wird recht gefaßt, besonders aber die Steigerung ins Rote genugsam betrachtet haben, wodurch

das Entgegengesetzte sich gegeneinander neigt, und sich in einem Dritten vereinigt, dann wird gewiß eine besondere geheimnisvolle Anschauung eintreten, daß man diesen beiden getrennten, einander entgegengesetzten Wesen eine geistige Bedeutung unterlegen könne, und man wird sich kaum enthalten, wenn man sie unterwarts das Grün und oberwarts das Rot hervorbringen sieht, dort an die irdischen, hier an die himmlichen Ausgeburten der Elohim zu gedenken." (When the distinction of vellow and blue is duly comprehended, and especially the intensification into red, by means of which the opposite qualities tend toward each other and become united in a thirdthen, certainly, an especially mysterious interpretation will suggest itself, since a spiritual meaning may be connected with these facts; and when we find the two separate principles producing green on the one hand and red in their more intense state, we can hardly refrain from thinking in the first case on the earthly, in the last on the heavenly, generation of the Elohim.) The preliminary sketch to this painting is in folder 32.

130. PICTURE WITH INSCRIPTION, 1981 Oil on photo paper laid down on canvas, 51×66 cm Unsigned, stamped with the estate mark location unknown

Exhibited:

Exhibited: 1987 Palace of Exhibitions, Budapest, picture 44 1985 Compass Gallery, Glasgow, picture 17 1985 Art Colony Gallery, Szentendre, picture 153 Reproduced: György–Pataki 1986, p. 176.; Modern and Contemporary Hungarian Art (1985–1990). Soros Szépművészeti Dokumentációs Központ, Budapest, 1991, p. 63.; The Art of Ilka Gedő, 1997, colour plate no. 34; the second volume of the spring 2000 auction catalogue of

szombat, Vigszinház, p. 177. Remark: The preliminary sketch to this painting is to be found in Folder 32. Sold at the spring 2000 auction of the Kieselbach Gallery (Budapest) on 20 May 2000, as lot number 14.

the Kieselbach Gallery, entitled Tavaszi aukció, május 20,

131. WITCHES IN PREPARATION, 1980–81 Oil on canvas, 59 × 58 cm

Signed lower right: Gedő Ilka, stamped with the estate mark National Gallery of Hungary (Inventory number: MM. 2001.32) Exhibited:

1982 Dorottya utca Gallery, Budapest, picture 40

1985 Compass Gallery, Glasgow, picture 24

1987 Palace of Exhibitions, Budapest, picture 148

1989 Third Eye Centre, Glasgow, picture 238

1996 The Art Museum of Yad Vashem, Jerusalem, picture 59

Reproduced: Dorottya utca Gallery 1982, catalogue, back cover; Century 1994, *Forward*, p. 9.; Yad Vashem 1996, catalogue p. 32.; *The Art of Ilka Gedő*, 1997, colour plate no. 29

Inventory number: 6 Remark: The preliminary sketch to this painting is to be found in Folder 18.

132. ARTIFICIAL FLOWER WITH A GREY BACKGROUND, 1980-81

Oil on canvas, 47 × 57 cm

Signed lower right: Gedő Ilka, stamped with the estate mark

private collection

Exhibited:

1980 King St. Stephen's Museum, Székesfehérvár, picture 107

1987 Palace of Exhibitions, Budapest, picture 143 1989 Third Eye Centre, Glasgow, picture 245 Inventory number: 31 Remark: "Ilka Gedő did not create the colour associations simply in order to enhance or to interpret a figure; instead she placed her figures into a vast colour system. A new colour in the picture, however insignificant, was always a decision that influenced the meaning of the entire picture." (György Péter—Pataki Gábor: Egy művészi felfogás paradoxona. In: *The Art of Ilko Gedő*, 1997, p. 14.) —"Ilka Gedő's attitude toward colour is something like poetry: her works are in fact pieces of colour poetry in which, instead of words, the raw material is the colour patterns collected in the 16 years of the intermission and then continuously extended." (Mészáros F. István: Moon Masks, Glittering Triangles In: *The Art of Ilko Gedő*, 1997, p. 69.)—A preliminary sketch to this drawing is to be found in Folder 36.

133. ROSE GARDEN WITH A GREEN BACKGROUND, 1981

Oil on canvas, 72 × 50 cm

Unsigned, stamped with the estate mark location unknown

Exhibited

1982 Dorottya utca Gallery, Budapest, picture 34

1985 Art Colony Gallery, Szentendre, picture 37

1983 Compass Gallery, Glasgow, picture 18

1987 Palace of Exhibitions, Budapest, picture 144

1989 Third Eye Centre, Glasgow, picture 242 1994 Janos Gat Gallery, New York

Reproduced: Gallery of Dorottya utca 1982, catalogue, p. 6.; Compass Gallery 1985, invitation leaflet, p. 6.; Third Eye Centre 1989, colour reproduction on the invitation card; the winter season auction catalogue of Mű-Terem Galéria, Virág Judit, Budapest, 2000, p. 83.

Inventory number: 3

Remark: The beauty of this painting is derived from its authenticity and a harmony of colours that—reminding the viewer of Pierre Bonnard—moves securely between the spheres of warm and cold colours. Thus each painting becomes a separate world characterised by a harmony of colours, created by the artist, that can never be seen in nature. However, one art critic points out ingeniously that Ilka Gedő "covers a world that has already fallen to pieces with her nostalgically painful veil of colours, in which the contrasts between dark and warm colours always strive for some nameless anxiety." (Mészáros F. István: Moon Masks, Glittering Triangles. In: *The Art of Ilka Gedő*, 1997, p. 70.)—The painting was sold on December 1, 2000 at the winter auction of the Budapest auction house Mű-Terem Galéria, as lot number 70.

134. PALE, RIBBED ARTIFICIAL FLOWER, 1983 Oil on paper, $35,5 \times 53,5$ cm Unsigned private collection

135. WOMAN DANCER, 1983
Oil, on enamel paper, 28 x 20 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1985 Art Colony Gallery, Szentendre, picture 43
1987 Palace of Exhibitions, Budapest, picture 149
Inventory number: 123

136. MAN AND WOMAN (KIDNAP), 1982
Oil on canvas, 80 × 66 cm
Unsigned, stamped with the estate mark
Municipal Picture Gallery of Budapest/Museum Kiscell
(on loan until 2002)
Exhibited:
1982 Dorottya utca Gallery, Budapest, picture 39
1985 Art Colony Gallery, Szentendre, picture 38
1985 Compass Gallery, Glasgow, picture 26
1987 Palace of Exhibitions, Budapest, picture 150

1989 Third Eye Centre, Glasgow, picture 244 Reproduced: Dorottya utca Gallery 1982, catalogue p. 7.; Art Colony Gallery 1985, catalogue, cover page; Third Eye Centre 1989, colour poster to the exhibition (59 × 42 cm); The Art of Ilka Gedő, 1997, colour plate no. 30 Inventory number: 8

Remark: "In the painting titled Kidnap, a dancing man balances himself and attempts to resist a monster dressed in orange, blue-green clothes. The monster has a twobranched lash in place of his head and only one leg and one arm; still he is able to drag the man away." (Szabó, Júlia: Ilka Gedő's Artistic Activities In: *The Art of Ilka Gedő*, 1997, p. 44.) – The preliminary sketch to this painting is to be found in Folder 32.

137. SELF-PORTRAIT WITH A HAT, 1983

Oil on photo paper laid on canvas, 60 × 48 cm Unsigned, stamped with the estate mark; on the frame also the stamp of the National Gallery of Hungary is visible. private collection Exhibited:

1985 Art Colony Gallery, Szentendre, picture 40 Inventory number: 70

Remark: In the last three years of her life, Ilka Gedő created a series of self-portraits in oils (items 137, 141, 142, 143, 150 and 152 of this oeuvre catalogue). This painting is based on a self-portrait drawn in 1948 (black ink, paper 18.6×12 cm) to be found in Folder 38. The drawing was magnified using a photomechanic process and then laid on the canvas.

138. THE CARNEVAL OF DWARVES, 1984 Oil on paper laid down on canvas, 49 × 51 cm Unsigned, stamped with the estate mark private collection Exhibited:

1985 Art Colony Gallery, Szentendre, picture 49 1985 Compass Gallery, Glasgow, picture 15 1987 Palace of Exhibitions, Budapest, picture 154 1989 Third Eye Centre, Glasgow, picture 239 Reproduced: György–Pataki 1986, p. 176. Inventory number: 1

139. MAN AND WOMAN, 1983

Oil on paper, 29 x 21 cm Unsigned, stamped with the estate mark private collection

Exhibited:

1985 Art Colony Gallery, Szentendre, picture 37 1987 Palace of Exhibitions, Budapest, picture 150 Reproduced: The Hungarian translation of Martin Buber's work, *land Thou*: Budapest, 1984, cover; *ÚjTrás*, 1985, July, back cover; Palace of Exhibitions 1987, catalogue p. 8. Inventory number: 124

140. READING MAN (THE PORTRAIT OF B. E.), 1983
Oil on paper laid down on canvas, 58 × 46.5 cm
Unsigned, stamped with the estate mark private collection
Exhibited:
1985 Art Colony Gallery, Szentendre, picture 42
Inventory number: 71
Remark: The painting is based on a drawing from 1947
to be found in Folder 38 (pencil, paper, 230 × 165 mm).

141. PINK SELF-PORTRAIT, 1984
Oil on photo paper laid down on canvas, 59 x 49 cm
Unsigned, stamped with the estate mark
Ruby Azrak, New York
Exhibited:
1985 Art Colony Gallery, Szentendre, picture 47
1985 Compass Gallery, Glasgow, picture 20
1987 Palace of Exhibitions, Budapest, picture 156

1994 Janos Gat Gallery 1996 Janos Gat Gallery 2000 Janos Gat Gallery Reproduced: Palece of Exhibitions 1987, catalogue p. 16.; The Art of Ilka Gedő, 1997, colour plate no. 35: Népszabadság, 26 March 1998; Janos Gat Gallery 2000, p. 10. (colour plate) Inventory number: 89 Remark: In the last three years of her life, Ilka Gedő created a series of oil painting self-portraits (items 137, 141, 142, 143, 150 and 152 of this oeuvre catalogue). This painting is based on a self-portrait (black ink, paper, 27 × 19.5 cm) drawn in pencil in 1948. The drawing, that is to be found in Folder 38, was magnified using a photomechanic process and then put on the canvas. 142. SELF-PORTRAIT PAINTED ON AN OLD DRAWING, 1984 Oil on paper laid down on drawing board, 22 x 14 cm Unsigned, stamped with the estate mark private collection Inventory number: 150 Remark: In the last three years of her life, Ilka Gedő created a series of self-portraits in oils (items 137, 141, 142, 143, 150 and 152 of this oeuvre catalogue). This work is painted on a drawing board, which has Renaissance Clowns on its reverse side. (item 143 of this oeuvre catalogue). The title of this work does not originate from the artist. 143. SELF-PORTRAIT WITH A STRAWHAT, 1984 Oil on paper laid down on canvas, 60 x 48.5 cm Unsigned, stamped with the estate mark private collection Exhibited: 1985 Art Colony Gallery, Szentendre, picture 48 1987 Palace of Exhibitions, Budapest, picture 157 Reproduced: Fitz Péter (ed.): Kortárs Magyar Művészeti Lexikon, I. kötet, (Encyclopaedia of Present-Day Hungarian Art, Vol. I) Enciklopédia Kiadó, Budapest, 1999, in the section describing the oeuvre of Ilka Gedő on p. 705. Inventory number: 87 Remark: In the last three years of her life, Ilka Gedő created a series of self-portraits in oils (items 137, 141. 142, 143, 150 and 152 of this oeuvre catalogue). This painting is based on a self-portrait probably drawn in 1948 (pencil, paper 345 × 240 mm, signed lower left: 1948 tavasz?. The drawing, which is in Folder 38, was magnified using a photomechanic process and then put on the canvas. 144. FENCE OF THE LUXEMBOURG GARDEN, 1979–1985 Oil on paper laid down on canvas, 64 x 49 cm Unsigned, stamped with the estate mark Ruby Azrak, New York Exhibited: 1982 Dorottya utca Gallery, Budapest, picture 19 1987 Palace of Exhibitions, Budapest, picture 115 1989 Third Eye Centre, Glasgow, picture 228 Reproduced: Szabó 1993, p. 13.; The Art of Ilka Gedő, 1997, colour plate no. 31 Inventory number: 38 145. RENAISSANCE CLOWNS, 1984 Oil on paper laid down on drawing board, 26 x 37 cm Unsigned, stamped with the estate mark private collection Inventory number: 149 Remark: This work is painted on a drawing board. As the artist did not give a title to the painting, it was titled after Ilka Gedő's death.

146. THE BUTTERFLY, 1984–85 Oil on canvas, 40×69 cm Unsigned, stamped with the estate mark, and also marked with the stamp of the National Gallery of Hungary: "kivitele engedélyezve" (export licensed) private collection Exhibited: 1987 Palace of Exhibitions, Budapest, picture 160 1989 Third Eye Centre, Glasgow, picture 240 Reproduced: Century 1994, p. 10. Inventory number: 77

147. CONJURER'S TRICK, 1984–85
Oil, pastel on paper, 49 x 27 cm
Unsigned, stamped with the estate mark private collection
Reproduced: *The Art of Ilka Gedô*, 1997, colour plate, No. 33
Exhibited:
1987. Palace of Exhibitions, Budapest, picture 159
Inventory number: 151

148. CLOWN IN MAKE-UP, 1985 Oil on paper laid down on cardboard, 52 × 32 cm Unsigned, stamped with the estate mark private collection Inventory number: 76 Remark: unfinished painting

149. CLOWNS, 1985 Oil, tempera on paper 22.5 x 25 cm Unsigned, stamped with the estate mark private collection Exhibited: 1987 Palace of Exhibitions, Budapest, picture 163. Inventory number: 52

150. SELF-PORTRAIT WITH A HAT, 1985 Oil, mixed technique, on photo paper laid down on canvas, 60 × 48.5 cm Unsigned, stamped with the estate mark private collection Exhibited: Art Colony Gallery, Szentendre, picture 41 Reproduced: Szabó 1987 Inventory number: 86 Remark: In the last three years of her life, Ilka Gedő created a series of self-portraits in oils (items 137, 141, 142, 143, 150 and 152 of this oeuvre catalogue). The painting is based on a self-portrait probably drawn in 1948 (black ink, paper, 190 × 135 mm). The drawing, preserved in Folder 38 was magnified using a photomechanic process and then put on the canvas. This is the last, unfinished painting of the artist, suggestive of a wistful presentiment of death.

151. BIG CLOWNS (DANCE SCENE), 1985
Oil on photo paper laid down on canvas, 74 x 35 cm
Unsigned, stamped with the estate mark
private collection
Exhibited:
1987 Palace of Exhibitions, Budapest, picture 164
1989 Third Eye Centre, Glasgow, 243
Inventory number: 51

Remark: "The circus, the theatre and the carnival have been great European painting themes from late Baroque to post-impressionism and symbolism. In Ilka Gedő's pictures of circus subject matter, one can trace James Ensor's grotesqueness, the fragile and fine harmony reminiscent of the young Picasso's pink period, Klee's childlike naivete and Miro's liberated playfulness. All these are rounded off by Ilka Gedő's own nature, with her fears, joys, struggles and mischievous smile." (Szabó Júlia: Ilka Gedő's Artistic Activities In: *The Art of Ilka Gedő*, 1997, p. 43.) The preliminary sketch to this painting is to be found in Folder 32.

152. DOUBLE SELF-PORTRAIT, 1985
Oil on photo paper laid on canvas, 58 × 42 cm
Unsigned, stamped with the estate mark. Also stamped with the stamp of the National Gallery of Hungary: "kivitel engedélyezve" (export licenced).
private collection
Exhibited:
1984 Art Colony Gallery, Szentendre, picture 46

1984 Art Colony Gallery, Szentendre, picture 46
1985 Palace of Exhibitions, Budapest, picture 155
1989 Third Eye Centre, Glasgow, picture 241
Reproduced: Palace of Exhibitions 1987, catalogue, cover page; Palace of Exhibitions 1987, a poster to the exhibition (81,5 × 56 cm); Vibarius 1994, p. 15.; *The Art of Ilka Gedő*, 1997, colour plate no. 36
Inventory number: 88

Remark: In the last three years of her life, Ilka Gedő created a series of self-portraits in oils (items 137, 141, 142, 143, 150 and 152 of this oeuvre catalogue). This painting is based on a self-portrait (black ink, paper 275×205 mm) probably drawn in 1948. The drawing to be found in Folder 38 shows the artist's face twice, with the second face tilted wistfully to the left. It was magnified using a photomechanic process and then put on the canvas.

VI. ILKA GEDŐ, THE GRAPHIC ARTIST

INTRODUCTION



14. Sketchbook no. 1, 1932, page 27

"From the age of eleven Ilka Gedő drew, at first the forms and colours that excited her as a child during her regular summer holidays on the banks of the Danube in the towns of Kisoroszi, Nagymaros and Szentendre, and later in their Budapest home. Her vivid imagination and excellent sense of colour and form were already manifested in her childhood drawings.

Ilka Gedő mentioned the names of three artists who in the late 30s and early 40s taught her figure drawing, painting and a knowledge of materials. All three artists were of Jewish origin, and later died in World War II. The oldest and most distinguished artist among them was Viktor Erdei (1879–1944), and because of his relationship with Ilka's family he taught her for many years. Viktor Erdei was a painter and graphic artist of the naturalist-impressionist and Art Nouveau styles. Today he is almost forgotten. However, at the beginning of the century, the most significant art critic of the time, Lajos Fülep, wrote about his activities with great respect. Ilka Gedő's second teacher was Tibor Gallé (1896–1944), a graphic artist famous for his etchings and linocuts. He opened a school in his Budapest studio. István Örkényi Strasser (1911–1944) was a sculptor. Through his school and exhibitions he was connected with the OMIKE (The Hungarian National Cultural Association of Jews). From István Örkényi Strasser, Ilka Gedő learnt the firmness of sculp-turesque modelling and the representation of volume.

During her studies, Ilka Gedő quickly developed as an artist. This might have been the reason Róbert Berény and Rudolf Diener-Dénes, representatives of the first generation of Hungarian avant-garde art, did not suggest academic studies for her. The young girl's drawings were marks of a bold 'handwriting' which would not have fit into the classically proportioned natural form of representation practised at the Academy at that time." (Júlia Szabó: Ilka Gedő's Artistic Activities In: *The Art of Ilka Gedő*, Budapest, 1997, pp. 48–49.)

Ghetto Drawings (1944)

"In 1944 Ilka Gedő was living in the ghetto, where she also made drawings, mainly in pencil. She recorded the thin figure and large pensive eyes of her young cousin, drew pictures of a small boy, staring from behind his spectacles, and of weak old people and exasperated women and mothers. These simple line drawings are the first masterpieces in Ilka Gedő's oeuvre, and some of them manifest a sculpturesque way of modelling. Their faithfulness to reality has a historical significance. Despite their small dimensions, these drawings of Word War II possess the same weight as Henry Moore's drawings of air-raids in London." (Júlia Szabó: Ilka Gedő's Artistic Activities In: *The Art of Ilka Gedő*, Budapest, 1997, p. 51.)

Self-portraits (1944-1949)

"The «sitter Ilka Gedő», in most cases, is sitting with her hands in her lap, sometimes she tilts her head to the side or rests her elbow on the table. There are drawings showing only her head and bare neck, while in other drawings she is represented with a light shawl tied under the chin as if she were a working or a peasant woman. There are also self-portraits with strange hats, in which she is as mysterious and elegant as the heroines of middle-class novels, secretly adored and beloved. (...) This introverted concentration and ascetic attitude of repetition manifested in her series of self-portraits is unparalleled. In European drawing it may be compared to Giacometti's series of self-portraits. Her art can also be compared with Antonin Artaud's self-portraits drawn with colourful and entangled lines. Antonin Artaud overly confessed that the human face cannot be represented in art via symbolic forms, but it must be drawn from morning till night in the state of two hundred thousand dreams because the human face is the body of the Ego; it is the power of life in the body, which is the cave of death. Ilka Gedő did not know Antonin Artaud's

concepts, conceived in 1947, but she drew and painted her smaller and larger self-portraits with similarly stubborn and exclusive attention. These works are masterpieces, but besides her family and a few friends, no one saw them at the time they were made."(Júlia Szabó: Ilka Gedő's Artistic Activities In: *The Art of Ilka Gedő*, Budapest, 1997, p. 52. and p. 53.)

Table series (1947-1949)

"The subject of these drawings, a small and narrow, always visible table, is prosaic. This table is always at hand, and because of this, the everyday miracle and metamorphosis of the visual image unfolds gradually. The objects to be found on the table, and the shadow of the light falling on the table, result in thousands of small modifications. Everyone knows the most popular game of our imagination: if we persistently watch the cracks on the wall, our mind soon starts to project into them meaningful forms, and we end up being able to discern a number of them. (...) In the case of Ilka Gedő the game of the imagination became a factor of artistic creation. In the *Table Drawings*, the lines are never the contour closing an area; they always move, and by their motion they liberate mysterious energies. One has the feeling that the sunshine has etched its playful traces onto the sheets where those drawings are found." (István F. Mészáros: Moon Masks, Glittering Triangles in: *The Art of Ilka Gedő*, Budapest, 1997, p. 75)

"I would like to write now once again on the drawings. Júlia Szabó was absolutely right to compare them to Giacometti's works. Any drawing collection in the world should regard it appropriate to acquire drawings by Ilka Gedő. These drawings are full of torment and mystery. They let the viewer only guess the physiognomy. The obvious reason for this is that in the self-portrait drawings, the increasingly independent lines are a thousand times more important than the physiognomy. Instead of being used for reflecting the psyche through physiognomy, these lines follow the emotions. The composition of the later oil paintings probably originates from these increasingly independent batches of drawing lines. However, to me the Table Drawings are most wonderful. I still remember them from the studio exhibition of 1964. In Júlia Szabó's place I would have exhibited many more of them. (People say there are many more.) These table drawings are beautiful, delicate, clumsy, convulsive, tormenting, deplorable, fearsome. The lines start out from the object and whither away in the line. The surfaces of these tables are weighty, yet they float in the air. (Please excuse me for the banality, these tables float in the air as deplorably and vulnerably «as human beings in life.»" (A quote from László Beke's letter dated 10 August 1980 written to Ilka Gedő. The manuscript of this letter was discovered in the artist's estate.)

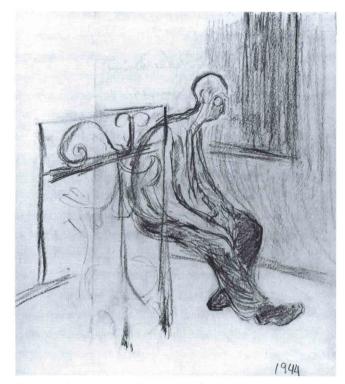
Ilka Gedő was always preoccupied with the "personality" of the objects in her environment. Later on in her life she was also fond of her somewhat worn furniture, which preserved the design of the early 20th century and bore a testimony to Art Nouveau. However, as far as I know, she made a series of enigmatic drawings only about these two, seemingly fragile but well-constructed interlocking tables. In these drawings the object and, in the invisible background, that something that we could call the object's aura, come to life. Thus, amidst a multitude of drawing variations that can be compared to musical variations, these tables become persons. However, the furniture, manifesting the design style of some decades before, is also the past that has been passed on to the artist as a gift from bygone times. Through the works and instruction of his masters, Viktor Erdei and Tibor Gallé, Ilka Gedő may probably have become acquainted with the message of the line symbolism of the *fin de siécle*. The artist grasped and responded to this message. These largesized drawings, depicting the life of an object, have a significance in Hungarian and European art history comparable to the works of the most famous graphic artists of the *fin de siécle*." (Júlia Szabó: Opening Speech, 5 October 2001, Municipal Picture Gallery of the Budapest Historical Museum)

The Ganz factory (1947-1948)

"The Ganz factory, situated at Margit körút in Budapest, was a large enterprise, producing elements for electrical engineering in one plant, and metal parts for machines and tools in another plant. In the late 1940's after the war, it offered an educational programme, organised by a liberally minded engineer. Ilka Gedő was welcome on the premises to sit and draw, even if the result did not correspond to the official image of a worker. In her diaries Ilka Gedő mentions the fantasy architecture of the Berlin architect Bruno Taut as well as the works by the Italian futurist Gino Severini. These references testify to her keen interest at a time when little or no information travelled across the Eastern borders. The kinship of the present drawings to Alberto Giacometti remains a curious phenomenon, since the artist saw Giacometti's work only in the mid 1960s." From the exhibition catalogue: *Ilka Gedő (1921–1985) Drawings and Pastels* (November 21st–December 29th, 1995) (An exhibition organised in co-operation with Janos Gat Gallery) Catalogue by Elisabeth Kashey/Shepherd Gallery 21 East 84th Street, New York, N.Y. 10028)



15. Sketchbook no. 2, 1934, page 4



21. Man at the Fire-Screen, 1944, paper, pencil, 232 \times 204 mm, private collection



22. Sleeping Woman in the Ghetto, from folder 10, 1944, pencil, paper, 280 × 216 mm, signed at lower right: Gedő Ilka, Hungarian National Gallery

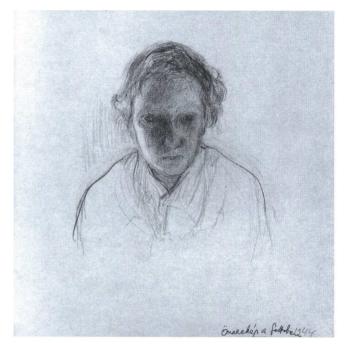
FOLDERS

The artist herself arranged and filed her extensive graphic work, including several topics, into folders. Most of the titles on the folders originate from Ilka Gedő. These titles are in italic letters and *translated from Hungarian*. All titles and/or remarks not originating from the artist are in standing letters. *The number indicated on the folder is in brackets*. The inventory of folders published below also includes the folders that have been created since the artist's death. Most of the drawings have been put into *passepartout* by the artist.

- A) FOLDER WITH A SIZE OF 245 × 165 MM
- 1. Miscellaneous drawings with figurines {39}. 1980–1985
- B) FOLDER WITH A SIZE OF 330 × 250 MM
- House for the elderly {3}. 1939–1944, 23 graphic works in passepartout and 15 drawings without passepartout
- C) FOLDERS WITH A SIZE OF 375 × 245 MM
- First models, note-book, Lepence-Visegrád, 1937 summer {1}. This folder contains only the copybook entitled Lepence-Visgerád. The "first models" referred to in the title are identical to the first items of the listing drawings in sketchbooks.
- 4. Academy, evening croquis (at Gyula Pap) {2}. 1945, drawings in pencil
- Alsóerdősor Simon and Elza together and individually (the artist's parents) {4}, Winter, 1945–1946, 16 drawings
- 6. Simon and Elza together and individually {34}. Winter, 1945–1946, 20 drawings
- 7. Alsóerdősor, not self-portraits {5}. Winter, 1945–1946, 23 drawings and 1 pastel portrait that is not a self-portrait
- Railway station, Klauzál square, children's home {8}. 1938, 1942, 195 drawings without passepartout
- 9. Drawings {12}. 1945-1947, 39 drawings
- Drawings from the Ghetto {31}. 1944, 35 drawings from the Budapest ghetto and 12 drawings from a storage place for stones
- 11. Masks and figurines {33}. 1980–1985, 27 colour pencil drawings on masks and colour patterns in pencil, crayon and water paint
- 12. Selection of the best small drawings {54}. 1947-1949, 21 pencil drawings
- Joyce illustrations, at the beginning wicked and pretending birds {7}. 1980–1984
- 14. Miscellaneous figurines {10}. 1980-1984
- Fillér utca on mother mainly in black ink {35}. Contrary to what is written on the folder, it contains three copybooks, into which the artist glued her drawings: I.) The winter of 1944–1945 at Alsóerdősor, 1945–1946 Fillér utca, 42 drawings; II.) 1946–1947 Fillér utca, 17 drawings; III.) Winter, 1945–1946, 42 drawings
- 16. Small figurine drawings, 1975–1980 {9}. 1980–1985. These small figurines and preliminary sketches were created between 1980 and 1985, and they could have provided the starting idea for an oil painting.
- 17. Preliminary sketches to be used for paintings {11}. This folder contains the preliminary sketches of those paintings, which, though selected for future paintings, could no longer be finished as paintings by Ilka Gedő. The preliminary sketch was divided into smaller parts with the help of a grid. The preliminary sketch often also contains the colours, indicating

that the whole colour world of the given painting flashed through the artist's mind before she started work on the painting.

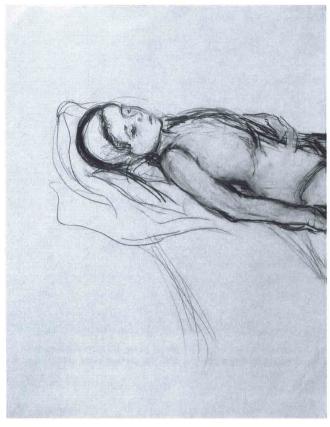
- Preliminary sketches that have been used for painting {6}. The preliminary sketches of finished paintings from 1975–1985.
- 19. Drawings in black ink{37}. 1946, 1947, the folder contains a sketchbook with 24 drawings in black. As the upper edge of the paper is perforated it may be removed from the sketchbook. On top of the stack holding the perforated pages of the sketchbook the artist has written in her own hand: The winter of 1946–1947. The folder also contains a drawing in passe-partout that was originally torn out of a sketchbook.
- D) FOLDERS WITH A SIZE OF 535 × 340 MM
- 20. Self-Portraits, Alsóerdősor {19}. Winter 1945-1946, 23 drawings
- 21. Simon and Elza (together and individually) {40}. Winter 1945-1946, 112 drawings not in passepartout
- 22. Self-Portraits from Fillér utca [I] {27}. 1947-1948, 34 drawings
- 23. Self-Portraits from Fillér utca [II] {28}. 1947-1948,48 drawings
- 24. Jewish home for the elderly {13}. 1943 and the spring of 1944, 96 drawings
- Only drawings, Szentendre during and before the War {22}. 1938–1943, 25 drawings
- Self-Portraits from Fillér utca only pastel and black ink {21}. 1947, 8 selfportraits in pastel showing the artist in pregnancy
- 27. Drawings other than Self-Portraits {29}. 1947, 24 works that, in contrast to the folder's title, also include some self-portraits
- Models from 1938–1939, which, due to their size, could not be placed in the folder entitled "First models" / Additions: Kisoroszi, 1941–1942 {15}.
 1938–1939 and 1942: 62 drawings; graphics from Kisoroszi: 2 pastels and 3 drawings
- 29. Szentendre, 1940–194, pastels and some works from around 1949 {14}. 1940–1944, 43 pastels
- 30. Drawings from olden times {17}. 1938-1939, 79 drawings
- Szentendre during and before the War, brush, crayon, pencil, charcoal {32}. 1939–1945, 97 works
- 32. Preliminary sketches as well as masks figurine drawings {24/A}. 1970–1985
- Alsóerdősor Simon and Elza together and one by one [I] {20}. Winter 1945–1946, 26 graphic works
- Alsóerdősor Simon and Elza together and individually [II] {18}. Winter 1945–1946, 25 graphic works
- 35. A selection of drawings by Ilka Gedő {55}. 1945–1949, 14 self-portraits and 2 pastels of Szentendre
- 36. Gedő Ilka ancient drawings {24/B}. The folder includes two copybooks both entitled: Finished oil paintings. The folder includes. the preliminary sketches of approximately forty paintings.
- Self-Portraits from 1938 and pastel still lifes {51}. 1938, 1939, 14 selfportraits, 29 other portraits and 20 pastel still-lifes 1938
- 38. Self-Portrait drawings that were also done as oil paintings {25}. Five drawings that, in the last years of the artist's life, provided the basis for the oil paintings listed below: 1. Reading Man (The portrait of E.B.) item 140 of the oeuvre catalogue of paintings; 2. Self-Portrait with a Hat item 137 of the oeuvre catalogue of paintings; 3. Self-Portrait with a Straw Hat item 143 of the oeuvre catalogue of paintings; 5. Self-Portrait with a Hat item 152 of the oeuvre catalogue of paintings; 5. Self-Portrait with a Hat item 150 of the oeuvre catalogue of paintings; 6. Self-Portrait with a Hat item 141 of the oeuvre catalogue of paintings
- 39. Figurine drawings {16}. 1980-1985



20. Self-Portrait in the Ghetto, 1944, pencil, paper, 223 × 216 mm inscribed at lower right: Önarckép a gettóban, 1944 (Self-portrait in the Ghetto, 1944), 223 × 216 mm, Yad Vashem, Israel



26. Reading Woman, 1945, pencil, paper, 220 × 182 mm, signed lower left: Gedő Ilka, Israel Museum, Israel



 Sleeping Boy in the Ghetto, from folder 10, 1944, pencil, paper, 243 × 185 mm, Hungarian National Gallery



25. My Mother, 1945–46, black ink, paper, 160×198 mm, Israel Museum, Israel

- 40. Drawings from Bakonybél and before {38}. Ninety pencil and colour pencil drawings most of which were created at a small village in Hungary (Bakonybél) during a vacation in the summer of 1938. These works are not in passepartout.
- Old Buda City Park, railway station {23}. 1938–1939, 165 drawings as well as the artist's selection of another 46 drawings placed in a card portfolio.
- E) FOLDERS WITH A SIZE OF 495 × 360 MM
- 42. Drawings, a selection {56}. 1946–1949, 12 drawings in passepartout, and 7 other drawing without passepartout

F) FOLDER WITH A SIZE OF 550 × 400 MM

- 43. Still-lifes in pastel from Alsóerdősor {26}. Winter of 1945–1946, 19 pastel still-lifes
- G) FOLDER WITH A SIZE OF 665 × 480 MM
- 44. Pastels from the Ganz Factory {44}. 1947, 1948, the folder contains 19 pastel drawings and 3 pencil drawings
- 45. Self-Portraits from Fillér utca {57}. 1947, 1948, 40 drawings
- 46. Oil paintings and pastels from Szentendre {36}. Inventory numbers of the scenery oil paintings of Szentendre: 125, 126, 127, 128, 129, 130. The folder also includes 10 pastel still-lifes of Szentendre.
- The pastel preliminary sketches of the artist's second artistic period {52}. 1965–1968, 12 pastels
- 48. Sketches in pastel for oil paintings, circus and clown scenes {50}. Five preliminary sketches in pastel to the first oil paintings of the artist's second artistic period, plus 17 drawings from 1980 depicting circus scenes and clowns.
- 49. Selection from the self-portraits done between 1946–1948 and from the 1944 ghetto drawings {53}. 1944, 45 drawings from the ghetto, 11 selfportraits and a drawing of the Ganz factory in pencil, which was reproduced in the October 8, 1985 issue of the Financial Times and the October 29, 1985 issue of the London Times
- 50. Portraits other than self-portraits from Fillér utca {45}. 1947, nine portraits plus one preliminary pastel sketch to an oil painting from the second half of the 1960's
- 51. Self-portraits in pastel from Fillér utca {48}. 1947, 18 pastel self-portraits from 1947, showing the artist in pregnancy
- Large Self-Portraits in charcoal and pencil from Fillér utca {41}. 1947–1948, 17 drawings plus one self-portait without passepartout
- 53. Ghetto {47}. 1944, the Budapest ghetto, 133 drawings in pencil, most of them in passepartout
- 54. Selection of the best drawings {58}. 1945–1949, 19 drawings, one of them from the table series
- Ganz Factory, drawings only (charcoal, crayon, pencil) {46}. 1947–1948,
 66 graphic works
- 56. Júlia's garden {49}. 1971, 16 works in pastel
- Ganz Factory (drawings in charcoal and pencil) {43}. 1947–1948,
 53 graphic works in charcoal, crayon and pencil
- H) FOLDER WITH A SIZE OF 695 × 515 MM
- 58. One drawing {59}.

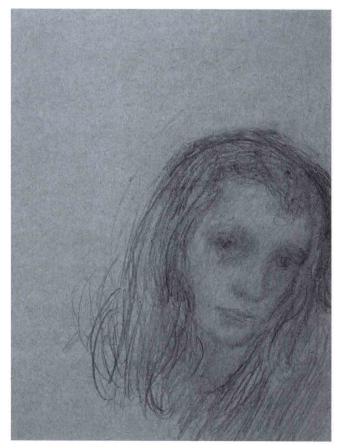
SKETCHBOOKS

The artist's drawings in sketchbooks from 1933 to 1943 in chronological order. Texts written on the sketchbooks by Ilka Gedő are in italics. If the pages are numbered, this was never done by the artist.

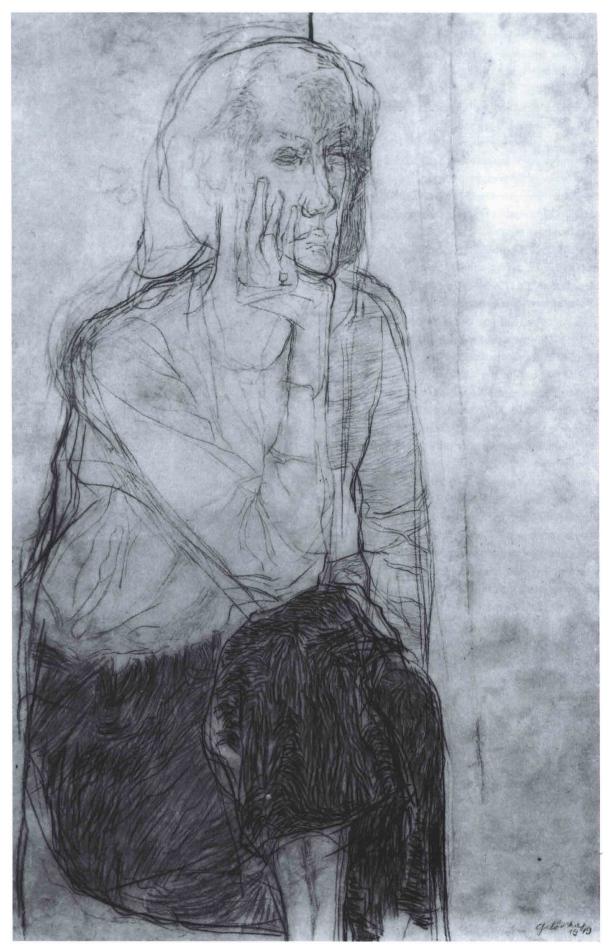
- 1. Untitled, 1933; a sketchbook containing colour pencil drawings sized 125 x 195 mm (48 numbered pages).
- Sketchbook of drawings-summer 1934, Rómaifürdő; a sketchbook containing colour pencil drawings sized 125 × 195 mm (23 pages), the first 13 drawings, each signed, are landscapes drawn in colour pencil.
- 3. Untitled; 250 \times 170 mm; summer, 1935 (59 numbered pages)
- Untitled; 250 x 170 mm; summer 1935; (36 numbered pages); pp. 13–22 are signed landscapes in pencil
- November 1935 to 12 December, Juli, Erik, Mutici but mainly Mariska, the housemaid; 250 × 170 mm (28 numbered pages)
- August-September 1935, 170 × 245 mm; the sketchbook contains 18 watercolours and one pencil drawing (19 pages)
- 7. Spring, 1935, Pampas, Elza [the artist's father and mother], School; 250 × 165 mm, drawings in pencil and pen (30 pages)
- Started in June 1936, lasting until and including September; Városmajor (a park), on the Ship, Lepence, Washer Woman, Children, etc. At the end of the sketchbook: landscapes in colour; Erik, Juli, Mutici, Horses, Chess players, Spring at Törökvészi út; 245 x 195 mm; (86 pages)
- January to June 1936; Corpulent, black-haired house-maids; drawing of Pampas; Self-Portrait figures with faces left blank, Mother, Juli, Erik, Pampas in the spring scenery, Városmajor (marked by a tab), Mother on the excursion (also Zsigmond Móricz); 245 x 195 mm; (78 numbered pages)
- 1937 (?) Barren trees, Maid polishing the furniture in Alsóerdősor utca, children's favourite haunt somewhere near Donkey Meadow or in the hills above Óbuda, Children with a dog, (This is from where the very slim and tall girl and her sister came to sit as models, Városmajor (e.g. boys sitting close to one another); 240 × 190 mm, (87 numbered pages)
- Vendors and conjurers at Batthyányi Square, the market at Széna tér Labourers, Városmajor, at the end of the sketchbook: Visegrád; 245 × 190 mm, (96 numbered pages)
- 1937 Visegrád–Lepence, Klauzál Square, cobbler's workshop at Alsóerdősor (it is summertime and it is raining), the market at Széna tér, Városmajor, Labourers in Óbuda, Amusement Park, Anglers, Horses, charwoman at Alsóerdősor; 245 × 195 mm, (83 pages)
- 13. 24 May 1937, Major (e.g. drawings of children that have been glued into the sketchbook), the market at Széna tér, the street vendors of Lövőház utca, this is the time when the figures stop having adult proportions, men with picks and shovels and a wheelbarrow, Construction work with small figures, Small Horse; 245 × 195 mm, (89 numbered pages)
- March 1937, Major, Erik-Juli, Father-Mother, Robi (at Aunt Lenke), House for the Elderly (Marcibányi square), Pampas, Trees, People with umbrellas seen from the window in Alsóerdősor, 245 × 195 mm, (84 numbered pages)
- 15. 1938, Annus, First models from the poorhouse (Marcib.); they are coming into Fillér utca, Trees of the Major, 245 x 195 mm, (78 numbered pages)
- 16. May and June of 1938; 245 × 195 mm, (92 numbered pages)
- August and September of 1938, Klauzál Square, Major (the birds too), market of Széna tér; 245 × 195 mm, (54 numbered pages)
- Autumn of 1938, Kibicek, Tacsi (my dachshund), Mrs. Pugyil; 245 × 195 mm, (84 numbered pages)



31. Self-Portrait I, from folder 35, 1948, pencil, paper, 143 × 136 mm, Hungarian National Gallery



32. Self-Portrait II, from folder 35, 1948, pencil, paper, 172×126 mm, Hungarian National Gallery

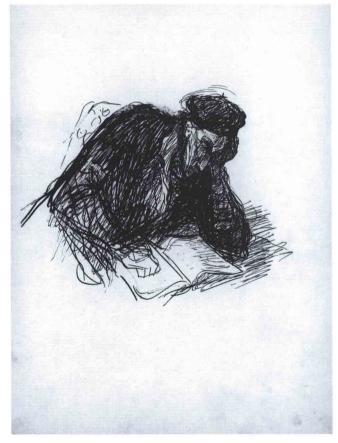


43. Pensive Self-Portrait II, from folder 57, 1949, coal, paper, 705 × 448 mm, Robert Kashey's collection, New York (picture 122 of the 1989 Glasgow retrospective exhibition)

- January and February 1938, drawings of Pampas, portrait sketches, the girl I got acquainted with at Donkey Meadow sitting, head portraits of Annus (and other Annuska drawings), Robi and Jenő, the accountant at Alsóerdősor...; 245 × 195 mm, (81 numbered pages)
- August and September 1938, Major Park partly the birds, maybe the sketchbook also contains drawings of Klauzál Square...; 245 × 195 mm, (81 numbered pages)
- 21. October to December 1938; 245 × 195 mm, (103 numbered pages)
- Winter of 1938–1939, Mrs. Pugyil, lots of drawings of Elsa and Pampas...; 245 × 195 mm, (63 numbered pages)
- 23. October 1939; 230 × 160 mm, (58 numbered pages)
- 24. From summer to autumn 1942, at the back of the sketchbook: Amálka and another girl, the summer of 42: the underpass at Podmaniczky street from where I was taken over the rails at the edge of the Nyugati Railway Station to a small house where my papers were demanded, there are also clowns in this sketchbook; let us hope they are not from this place but from the Amusement Park; 230 × 290 mm (101 numbered pages)
- 25. Winter, 1942–43, the second round, old women, Amálka, November 1942, exhibition at Christmas 1943; 230 × 290 mm, (34 numbered pages)
- 26. Summer of 194, Szentendre; 205 × 270 mm, (74 pages)
- 27. Untitled and undated: sketchbook with water colours, 165 × 240 mm (13 numbered pages)
- 28. Untitled and undated: railway station (33 lap)



27. Sewing Woman, from folder 49, 1947, coal, paper, 345 \times 390 mm, Hungarian National Gallery



28. Reading Man I, from folder 19, the winter of 1946–1947 , black ink, paper, 275 \times 250 mm, private property



29. Reading Man II, from folder 19, the winter of 1946–1947 , black ink, paper, 275 \times 250 mm, private property



30. Talk, from folder 19, the winter of 1946–1947 , black ink, paper, 275×250 mm, private property



40. Self-Portrait X, from folder 49, 1947, coal, paper, 485 × 340 mm, inscribed at lower right: 1947 (ősz–tél?) [1947 (autumn–winter?)], Hungarian National Gallery



39. Self-Portrait IX, from folder 49, 1947, coal, paper, 480 × 355 mm, inscribed at lower right: 47 vége (48 nyár?) [end of 47 (summer of 48?)], Hungarian National Gallery



34. Self-Portrait, IV, from folder 35, 1948, pencil, coal, paper, 413 × 295 mm, inscribed at lower left: 48 nyár (?) (summer 48 [?]), Hungarian National Gallery

FRAMED WORKS

A) GRAPHIC WORKS SHOWN AT THE 1989 GLASGOW RETROSPECTIVE TITLED ILKA GEDŐ PAINTINGS, PASTELS, DRAWINGS (1932–1985) (Third Eye Centre, Glasgow, 9 December 1989–13 January 1990) Childhood Works, 1936–1937

- 1. Lepence scenery, 1936, colour paint, paper, 237 × 190 mm, signed lower left: Ili, 1936 Lepence
- 2. Scenery I, undated, colour paint, paper, 200×310 mm
- 3. Scenery II, undated, colour paint, paper, 265 × 310 mm
- 4. Scenery II, undated, colour paint, paper, 305 × 450 mm

Youth Works, 1938-1939

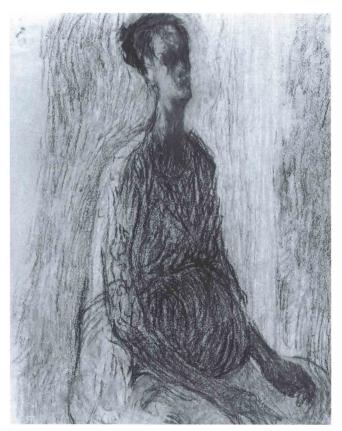
- 5. Seated Nude (damaged), pencil, paper, 200 × 170 mm
- 6. Reclining Nude, 1938 (damaged), pencil, paper, 150 × 168 mm
- 7. Reclining Woman, 1938 (damaged), pencil, paper, 200 × 168 mm
- 8. Reclining Nude II, undated (damaged), pencil, paper, 140 × 230 mm
- 9. Reclining Nude III, undated (damaged), pencil, paper, 160 × 230 mm
- Nude Showing Her Back, undated (damaged), pencil, paper, 210 × 210 mm, Townscapes of Szentendre
- 11. Reading man, 1939-1943, pastel, paper, 310 × 230 mm
- 12. Girl in a Red Dress, 1939-1943, pastel, paper, 310 × 230 mm
- 13. Travelling Circus, 1943, pastel, paper, 310 x 230 mm
- 14. Scene, 1939-1943, pastel, paper, 310 × 230 mm
- 15. Fruit Picker, 1939-1943 (damaged), pastel, paper, 220 × 175 mm
- 16. Two Female Figures, 1939-1943, pastel, paper, 200 x 220 mm
- 17. Yard in Szenetendre, 1943, pastel, paper, pencil, charcoal, 345 × 240 mm
- 18. House in Szentendre, 1939–1943, pastel, paper, 310 × 230 mm
- 19. House with a Goat, 1939-1943, pastel, charcoal, paper, pencil, 240 × 288 mm
- 20. House Detail with a Fence, 1939–1943, pastel, charcoal, paper, pencil, 347 × 249 mm
- 21. Figure with Houses, 1939-1943, pastel, paper, 235 × 322 mm
- 22. Roofs of Szentendre, 1947, pastel, paper, 235 × 322 mm
- 23. Garden, 1939-1943, pastel, paper, 325 × 235 mm
- 24. Garden of Szentendre, 1939-1947, pastel, paper, 413 x 480 mm
- 25. Cemetery of Szentendre, 1947, pastel, paper, 413 × 330 mm
- 26. In the Garden, 1947, pastel, paper, 450 × 330 mm
- 27. Garden I, 1976, pastel, paper, 600 × 450 mm
- 28. Garden II, 1976, pastel, paper, 600 × 450 mm
- 29. Garden in Szentendre, 1947, pastel, paper, oil, 340 × 510 mm
- 30. Pigeon Hole, 1939-1947, pencil, paper, 335 x 240 mm
- 31. Poultry Yard, 1939-1947, pencil, pastel, paper, 350 × 240 mm
- 32. Two Houses, 1939–1947, charcoal, paper, 345 × 248 mm
- 33. Yard of a Man Without a Nose, 1939–1947, pencil, paper, 335 x 245 mm
- 34. Peasant Yard, 1938, pencil, pastel, paper, 447 × 290 mm
- 35. Reading Man, 1939-1943, pencil, paper, 345 x 244 mm
- 36. Poultry Yard, 1939–1943, charcoal, paper, pastel, 342 × 241 mm
- 37. Picking of Cherries, 1940, pencil, paper, 306 × 215 mm
- 38. Corner of a Garden, 1943, charcoal, paper, 335 × 241 mm

Home for the Elderly

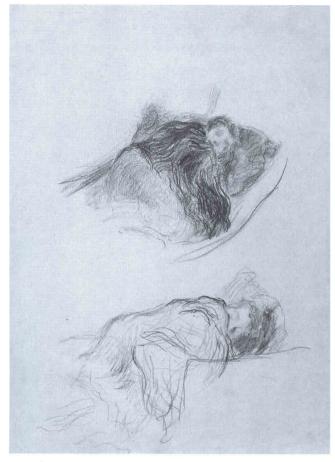
- 39. Two Old Women, 1941-1943, pencil, paper, 100 × 204 mm
- 40. Study of a Head, 1941-1943, pastel, paper, 161 × 199 mm
- 41. House of the Elderly, 1944, pencil, paper, 272 × 210 mm
- 42. Old Woman in an Armchair, 1944, pencil, pastel, paper, 240 × 330 mm



41. Self-Portrait XI, from folder 49, 1947, coal, paper, 350×240 mm, Hungarian National Gallery



44. Self-Portrait from Fillér Utca, 1947, pastel, paper, 415 \times 295 mm, Israel Museum, Israel



23. Reclining Figure in the Ghetto, from folder 10 1944, pencil, paper, 292×210 mm, Hungarian National Gallery



35. Self-Portrait V, from folder 35, 1947, pencil, coal, paper, 348 \times 277 mm, Hungarian National Gallery

43. Old Woman with a Mug, 1944, pencil, pastel, paper, 295 x 210 mm

Ghetto, Budapest, 1944

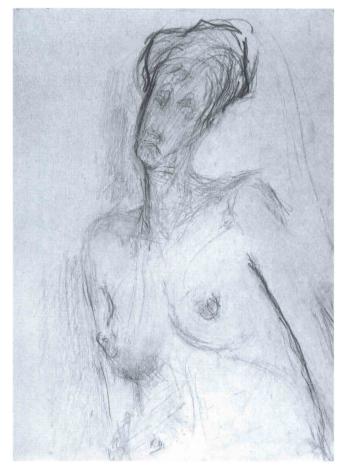
- 44. Air Raid Shelter I, 1944, pencil, paper, 297 × 220 mm
- 45. Air Raid Shelter II, 1944, pencil, paper, 195 x 150 mm
- 46. In the Ghetto (On the Hanging Corridor), 1944, pencil, paper, 195×133 mm
- 47. Girl Seated in an Easy Chair, 1944, pencil, paper, 308×214 mm
- 48. My Father in the Ghetto, 1944, pencil, paper, 240 \times 196 mm
- 49. Figure Putting his Elbow on a Table, 1944, black ink, paper, 270 \times 198 mm
- 50. Seated Woman, 1944, pencil, paper, 248 \times 148 mm
- 51. Two Figures, 1944, pencil, paper, 295 \times 200 mm
- 52. At the Table, 1944, pencil, paper, $310 \times 231 \mbox{ mm}$
- 53. Seated Woman, 1944, pencil, charcoal, paper, 312 \times 170 mm
- 54. Figures Sitting at the Table, 1944, pencil, pastel, paper, 234×173 mm
- 55. Old Woman at the Table, 1944, pencil, paper, $245 \times 199 \mbox{ mm}$
- 56. Two Old Women, 1944, pencil, pastel, paper, 280 × 200 mm
- 57. Figures Sitting on a Bed, 1944, pencil, paper, 179 \times 240 mm
- 58. Old Man with a Stick, 1944, pencil, paper, 129 \times 177 mm
- 59. Figures Having Lunch, pencil, paper, 197 \times 163 mm
- 60. Reading Figures, 1944, paper, pastel, 201 \times 138 mm
- 61. Old Woman Having Her Lunch, 1944, pencil, paper, $205 \times 149 \mbox{ mm}$
- 62. On the Hanging Corridor, 1944, pencil, paper, 303×218 mm
- 63. Figure Sitting at the Window, 1944, pencil, paper, 253 × 185 mm
- 64. Talk, 1944, pencil, paper, 206 × 180 mm
- 65. Card Players, 1944, pencil, paper, 237 \times 210 mm
- 66. Young Girl 1944, pencil, paper, 235 x 197 mm
- 67. Sitting Old Woman, 1944, pencil, paper, 293 \times 205 mm
- 68. Man at the Stove, 1944, pencil, paper, 232×204 mm
- 69. Figures Sitting at the Table, 1944, pencil, paper, 165×163 mm
- 70. Reclining Figure, 1944, pencil, paper, 170 × 206 mm
- 71. Reading Man, 1944, pencil, paper, 191 × 177 mm
- 72. Man Wearing a Cap, 1944, pencil, paper, 294 × 201 mm
- Self-Portrait in the Ghetto, 1944 (Art Museum of Jad Vashem), pencil, paper, 223 × 215 mm
- 74. Young Boy, 1944, pencil, paper, 162 × 143 mm
- 75. Boy Wearing Specs, 1944, pencil, paper, 305 × 205 mm
- 76. Seated Young Boy, 1944, pencil, paper, 141 x 105 mm
- 77. Young Boy with Closed Eyes, 1944, pencil, paper, 141 × 105 mm

Ganz Factory, 1946-1948

- 78. Workers Having a Rest, 1946–1947, pencil, paper, 395 × 345 mm
- 79. Workers with Machine, 1946–1948, pencil, paper, 490 × 335 mm
- 80. Work Bench, 1946-1947, colour pencil, pastel, paper, 368 × 500 mm
- 81. Machines, 1946–1947, pencil, pastel, paper, 342 × 402 mm
- 82. Workshop, 1946–1947, (lower left is damaged) pencil, paper, 344 × 492 mm
- 83. Desk, 1946-1947, pencil, paper, 240 × 209 mm
- 84. Work Bench, 1948, colour pencil, pastel, paper, 345 × 505 mm
- 85. Detail of the Factory I, 1948, colour pencil, paper, 370 × 455 mm
- 86. Detail of the Factory II, 1948, colour pencil, pastel, paper, silver paint, $373 \times 327 \ \rm mm$
- 87. Workshop, 1946–1948, pencil, pastel, paper, 352 × 255 mm
- 88. Women Workers , 1946-1947, pencil, paper, 351 × 240 mm
- 89. Factory Detail, 1946–1948, colour pastel, paper, 328 x 485 mm



36. Self-Portrait VI, from folder 35, 1947, pencil, coal, paper, 470 × 340 mm, inscribed at lower left: 1947 (ősz–tél?) (?) [1947 (autumn–winter (?)], Hungarian National Gallery



48. Nude Self-Portrait, 1947, pencil, paper, 285 × 195 mm, Israel Museum, Israel



37. Self-Portrait VII, from folder 49, 1947, coal, paper, 365 × 280 mm, Hungarian National Gallery

- 90. Ganz Factory III, colour pastel, paper, 323 × 270 mm
- 91. Workers of the Ganz Factory, 1946–1948, pencil, paper, $346 \times 485 \text{ mm}$
- 92. Factory Yard I, 1946–1948, pencil, black ink, paper, 281 × 207 mm
- 93. Factory Yard II, 1946–1947, pencil, paper, $203\times282\ mm$
- 94. Factory Yard III, 1946–1947, pencil, paper, $280 \times 205 \mbox{ mm}$
- 95. Seated Worker, 1946-1947, pencil, paper, 464 × 293 mm

Self-Portraits of Ilka Gedő, 1944–1949

- 96. Pastel Self-Portrait, around 1947, colour pastel, paper, 500 x 270 mm
- 97. Self-Portrait 1, around 1947, colour paper, pastel, 365×255 mm
- 98. Self-Portrait 2, around 1947, colour paper, pastel $428\times305~\text{mm}$
- 99. Self-Portrait 3, around 1947, pencil, paper, 380 × 268 mm
- 100. Self-Portrait with Baby, 1947, pastel, paper, 500 × 350 mm
- 101. Self-Portrait 4, around 1947, pastel, paper, 356 × 261 mm
- 102. Self-Portrait 5, 1940, pencil, paper, 452 x 287 mm
- 103. Self-Portrait 6, around 1947, pencil, paper, 285 × 207 mm
- 104. Self-Portrait 7, around 1947, pencil, paper, 282 × 208 mm



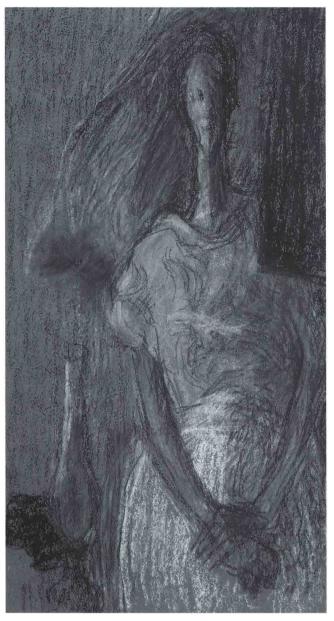
33. Self-Portrait III, from folder 35, 1948, pencil, coal, paper, 490 × 270 mm, Hungarian National Gallery

105. Self-Portrait 8, around 1947, pencil, paper, 128 × 98 mm 106. Self-Portrait 9, around 1947, pencil, paper, 239 x 161 mm 107. Self-Portrait 10, around 1947, pencil, paper, 103 × 85 mm 108. Self-Portrait 11, around 1947, pencil, paper, 349 x 246 mm 109. Self-Portrait 12, around 1947, pencil, paper, 498 × 349 mm 110. Self-Portrait 13, around 1947, pencil, paper, 296 x 210 mm 111. Self-Portrait 14, around 1947, pencil, paper, 294 × 210 mm 112. Self-Portrait 15, around 1947, pencil, paper, 220 x 172 mm 113. Self-Portrait 16, around 1947, pencil, paper, 339 × 199 mm 114. Self-Portrait 17, around 1947, pencil, paper, 305 x 217 mm 115. Self-Portrait 18, around 1947, pencil, paper, 235 x 189 mm 116. Self-Portrait 19, around 1947, pencil, paper, 182 x 172 mm 117. Self-Portrait 20, around 1947, pencil, paper, 162 x 135 mm 118. Self-Portrait 21, around 1947, pencil, paper, 267 x 212 mm 119. Self-Portrait 22, around 1947, pencil, paper, 282 x 208 mm 120. Self-Portrait 23, around 1947, pencil, paper, 272 x 182 mm 121. Self-Portrait 24, around 1947, pencil, paper, 360 x 188 mm 122. Self-Portrait 25, around 1949 (private collection, Robert Kashey, New York), charcoal, paper and chalk, 705 × 448 mm 123. Self-Portrait 26, around 1947, pencil, paper, 222 × 200 mm

124. Self-Portrait 27, around 1947, pencil, paper, 343 × 248 mm 125. Self-Portrait 28, around 1947, pencil, paper, 303 × 220 mm

Portraits of Family Members, 1942-1948

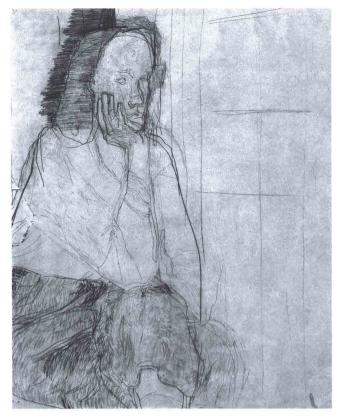
126. B.E., 1945, pencil, paper, 148 × 112 mm 127. Double Portrait, 1945-1946, pencil, paper, 100 x 125 mm 128. Back of a Figure, 1945–1946, pencil, paper, 100 × 125 mm 129. Double Portrait II, 1946, pencil, paper, 100 x 113 mm 130. Figure Ironing, 1946, pencil, paper, 153 × 108 mm 131. Woman's Portrait, 1946, pencil, paper, 128 × 83 mm 132. Sewing Woman, 1946, pencil, paper, 128 x 83 mm 133. Sewing Figure, 1946, pencil, paper, 163 x 103 mm 134. Figure Leaning on his Elbows, 1946, pencil, paper, 88 × 70 mm 135. Reading Figure, 1946, pencil, paper, 106 × 89 mm 136. Sitting Woman, 1947, black ink, paper, 246 x 164 mm 137. Reading Woman, 1945–1946, black ink, paper, 152 × 141 mm 138. Woman Leaning on Her Elbow, 1946, black ink, paper, 223 x 167 mm 139. My Mother, 1945-1946, black ink, paper, 160 198 mm 140. Three Portraits, 1947–1947, black ink, paper, 183 × 261 mm 141. Sitting Woman, 1947, black ink, paper, pencil, 273 × 201 mm 142. Old Woman, 1941-1942, black ink, paper, pencil, 209 x 150 mm 143. Old Woman Seated, 1942, pencil, pastel, paper, 255 × 205 mm 144. Sewing Woman, 1945-1946, pastel, paper, 233 × 275 mm 145. Reading Figure, 1946-1947, pencil, paper, 283 × 196 mm 146. Man Washing Himself, 1949, pencil, paper, 285 × 197 mm 147. Reading Woman, 1945-1946, pencil, paper, 283 x 196 mm 148. Reading Woman, 1945+1946, pencil, paper, 203 × 163 mm 149. Figure Standing by the Table, pencil, paper, 223 x 203 mm 150. Two Figures, 1945-1946, pencil, paper, 138 × 162 mm 151. Old Woman Seated on a Chair, 1945–1946, pencil, paper, 230 × 192 mm 152. Figures Sitting at the Window, 1945–1946, pencil, paper, 220 × 175 mm 153. Window, 1949, pencil, paper, 210 × 170 mm 154. Reading Woman, 1945-1946, pencil, paper, 220 x 182 mm 155. Shoemaker, 1946, pencil, paper, 331 x 198 mm



45. Self-Portrait in Pregnancy I, from folder 51, 1947, pastel, paper, 405 × 220 mm, Hungarian National Gallery



38. Self-Portrait, 1947, pencil, paper, 156 × 145 mm, private property



42. Pensive Self-Portrait I, from folder 57, 1949, pencil, coal, paper, 570 × 455 mm, Hungarian National Gallery



46. Self-Portrait in Pregnancy II, from folder 51, 1947, pastel, paper, 490×340 mm, Hungarian National Gallery

156. Reclining Woman, around 1940, pastel, paper, 210 × 183 mm
157. My Parents, winter, 1945–1946, pencil, paper, 230 × 192 mm
158. My Parents, 1946, pencil, paper, 240 × 170 mm
159. My Parents, winter, 1945–1946, pencil, paper, 170 × 178 mm
160. Three Figures, around 1945–1946, pastel, paper, 304 × 211 mm
161. Man's Portrait, 1947, pastel, paper, 304 × 212 mm
162. Reading Woman, around 1940, pencil, paper, 112 × 139 mm
163. Reading Woman, 1945–1946, pencil, paper, 140 × 181 mm
164. Reading Woman III, 1945–1946, pencil, paper, 110 × 108 mm
165. Reading Woman IV, 1945–1946, pencil, paper, 140 × 137 mm

Tables, 1949

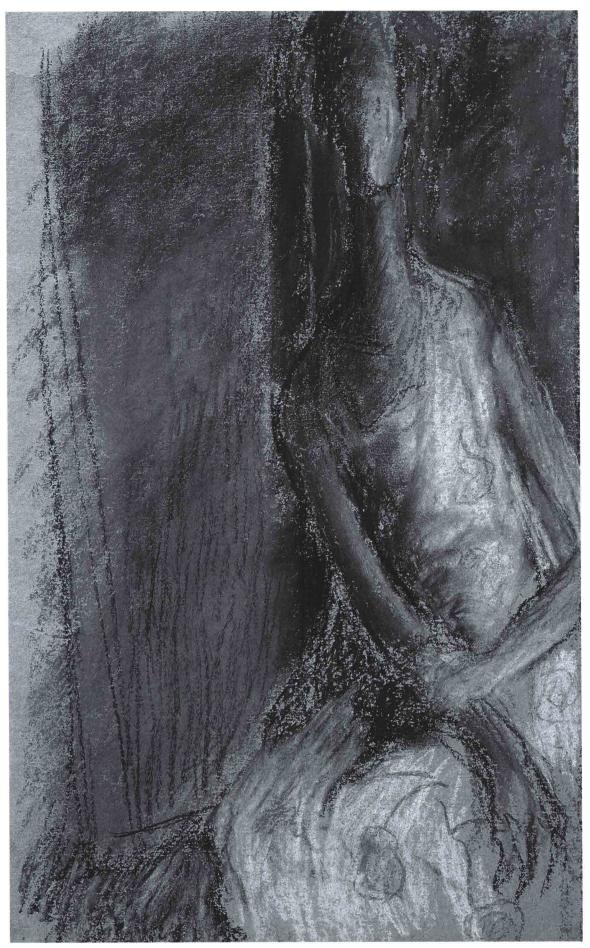
166. Tables II, 1949, paper, black ink, 323 × 206 mm
167. Tables III , 1949, paper, black ink, 647 × 650 mm
168. Tables IV, 1949, charcoal, paper, pencil, 663 × 585 mm
169. Tables V, 1949, charcoal, paper, pencil, 650 × 585 mm

Pastels around 1940 and between 1977-1970

170. Portrait of E. Bálint, 1966, pastel, paper, 310 × 150 mm 171. Portrait of E. B. I, 1966, pastel, paper, 315 × 135 mm 172. Blue figure, 1966, pastel, paper, 400 × 170 mm 173. Anna, 1946, pastel, paper, 297 × 148 mm 174. Dávid, 1946, pastel, paper, 358 × 210 mm 175. Eszter, 1971–1972, emery pastel, paper, 253 × 212 mm 176. Dani's Portrait, 1968, pastel, paper, pencil, 190 x 133 mm 177. Anna II, 1966, pastel, paper, 310 × 115 mm 178. Sister-in-Law, 1970, emery pastel, paper, 270 x 250 mm 179. Dávid II, 1966, pastel, paper, 260 × 145 mm 180. Dávid III, 1966, (colour table) pastel, paper, pencil 181. Dávid IV, 1966, pastel, paper, pencil, 232 × 116 mm 182. Dávid V, 1966, pastel, paper, 225 × 93 mm 183. Dávid VI, 1966, pastel, paper, 105 × 150 mm 184. Dávid VII, 1966, pastel, paper, 380 × 212 mm 185. Dávid VIII, 1966, pastel, paper, 253 × 160 mm 186. Dávid IX, 1966, pastel, paper, 355 x 210 mm 187. Dávid X, 1966, (damaged) pastel, paper, ceruza 160 × 212 mm 188. Endre Bálint II, 1966, pastel, paper, 520 × 320 mm 189. Endre Bíró II, 1966, pastel, paper, 275 × 145 mm 190. Endre Bíró III, 1966, pastel, paper, 360 × 125 mm 191. Endre Biró IV, 1966, pastel, paper, 315 × 172 mm 192. Endre Bíró V, 1966, pastel, paper, 350 × 132 mm 193. Endre Bíró VI, 1966, pastel, paper, 555 x 222 mm 194. Ili, 1946, emery pastel, paper, 547 × 293 mm 195. Still-Life with Flowers, around 1940, pastel, paper, 345 × 222 mm 196. Still-Life with Flowers II, around 1940, pastel, paper, 325 x 235 mm 197. Still-Life, around 1940, pastel, paper, 335 × 242 mm

B) OTHER FRAMED GRAPHIC WORKS Table Series, 1949

- Table # 3, 1949, charcoal and black chalk on tan mediumweight woven paper, 768 × 674 mm, signed and dated in graphite at lower left: Gedő llka / 1949, exhibited: Shepherd Gallery, New York, 1996, cat. no. 4
- Table # 4, 1949, charcoal on tan lightweight woven paper, 663 × 590 mm,, exhibited: Shepherd Gallery, New York, 1996, cat. no. 5



47. Self-Portrait in Pregnancy III, from folder 51, 1947, pastel, paper, 368 \times 225 mm, Hungarian National Gallery

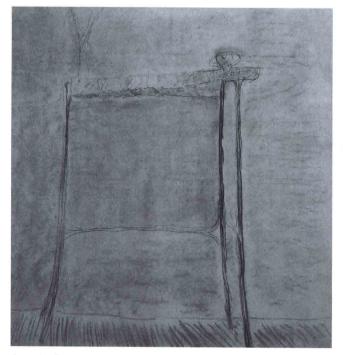


61. Table # 11, 1949, black cbalk and pencil, paper, 685 × 596 mm, signed lower left: Gedő Ilka 1949, private property

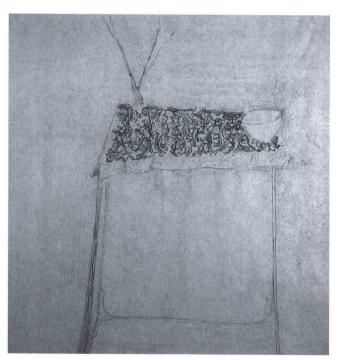
- 3. Table # 7, 1949, black ink on tan mediumweight laid paper. Watermark at centre: flower with three petals, 330 × 230 mm, signed and dated in graphite at lower left: Gedő Ilka 1949, Exhibited: Shepherd Gallery, New York, 1996, cat. no. 8
- Table # 8, 1949, black and brown pastel on light weight tan woven paper, 650 × 610 mm, exhibited: Shepherd Gallery, New York, 1996, cat. no. 9
- 5. Table # 9, 1949, black chalk on tan mediumweight woven paper, 645 x 750 mm, exhibited: Shepherd Gallery, New York, 1996, cat. no. 10
- Table # 12, 1949, charcoal and black ink on tan medium weight laid paper, folded back at the right edge, size excluding the folded part 330 × 305 mm exhibited: Shepherd Gallery, New York, 1996, cat. no.13
- 7. Table # 13, 1949, black chalk on tan medium weight woven paper, 492 × 372 mm, exhibited: Shepherd Gallery, New York, 1996, cat. no. 14
- 8. Table # 14, 1949, black ink on light tan lightweight woven paper, 785 x 650 mm, exhibited: Shepherd Gallery, New York, 1996, cat. no. 15
- 9. Table, 1949, black ink on light tan lightweight woven paper, 675 × 650 mm. The artist covered this drawing with glass.
- Table, 1949, black ink and graphite on light tan lightweight woven paper, 590 × 590 mm. The artist covered this drawing with glass.

GANZ FACTORY, BUDAPEST, 1947-1948

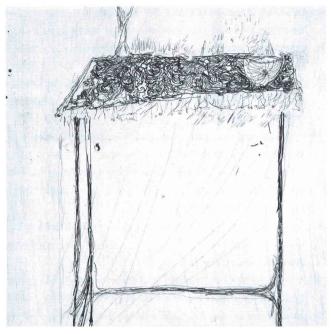
- Female and Male Workers, 1947–48, black chalk on light tan lightweight woven paper. Oval watermark at centre indecipherable, approx. 296 × 210 mm, upper edges worn, exhibited: Shepherd Gallery, New York, 1996, cat. no. 16
- Rear View of a Seated Woman, 1947–48, black chalk on light tan lightweight woven paper, 348 × 495 mm, on verso numerous test strokes of different chalks and pencils, exhibited: Shepherd Gallery, New York, 1996, cat. no. 17
- Two Figures Bent Over a Work Table, 1947–48, black chalk and some coloured chalk on tan heavyweight woven paper, 317 x 495 mm, edges cut irregularly, exhibited: Shepherd Gallery, New York, 1996, cat. no.18



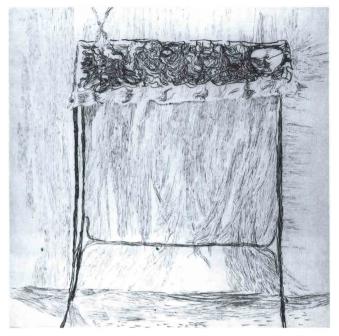
62. Table # 8, 1949 pastel, paper, 650 × 610 mm, Hungarian National Gallery



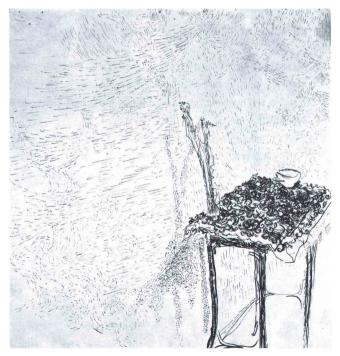
63. Table with Table Cloth I, 1949, pencil, paper, 675 \times 650 mm, Hungarian National Gallery



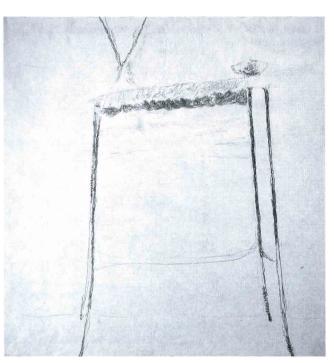
64 Table # 6, 1949, black ink, on tan ligbtweigbt paper, 324 × 324 mm, signed and dated at lower right: Gedő Ilka /1949, on the verso fully developed drawing of the table in black ink and pencil, British Museum



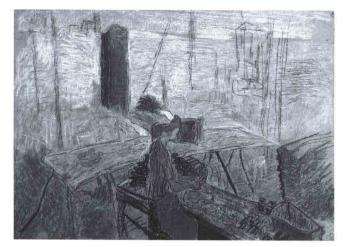
60. Table # 1, 1949, black ink, tan mediumweight wove paper, 648 × 648 mm, signed and dated at lower right: Gedő Ilka 1949, Maurice Tempelsman, New York



65 Table I, 1949, black ink, paper, 332 × 307 mm, Britisb Museum



66. Table with Table Cloth II, 1949, black ink, pencil, paper, 590 \times 590 mm, discribed at lower left : Gedő Ilka, 1949



50. At the Work Table I, from folder 57, 1947, pastel, paper, 365 × 505 mm, Hungarian National Gallery

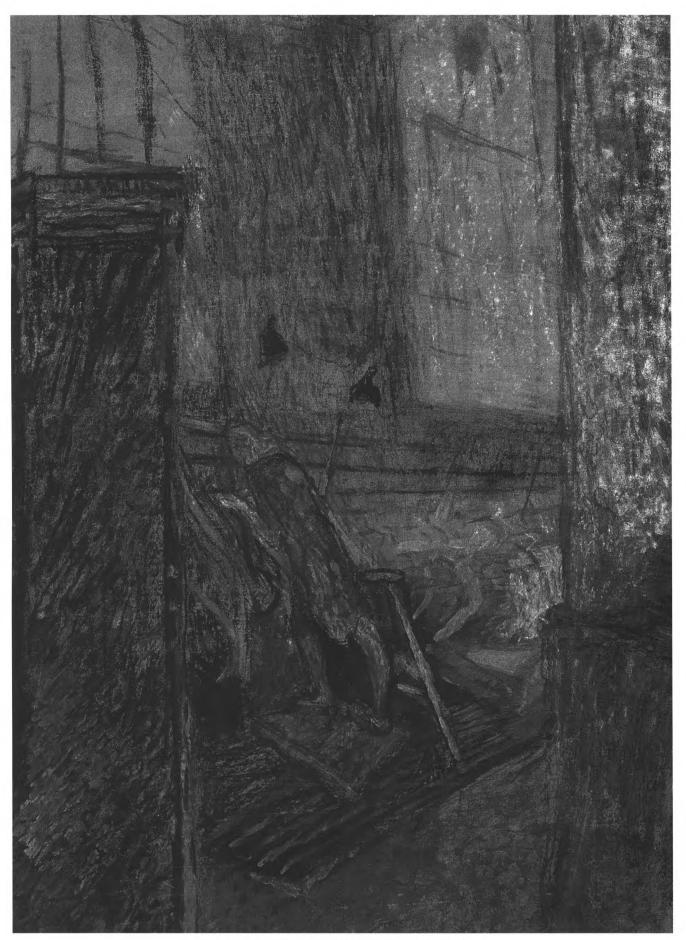


51. At the Work Table II, from folder 5, 1947, pastel, paper, 490 \times 350 mm, Hungarian National Gallery



58. Four Workers Around a Table, 1947–1948, black chalk, pencil, tan beavyweight wove paper, 302 × 425 mm, inscribed and dated lower right: Ganz gyár/947 (Ganz Factory/947), British Museum

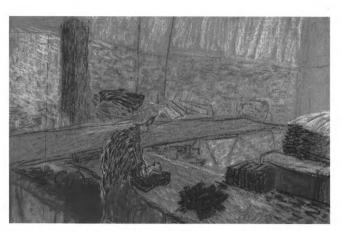
- Half-figure of a Worker at a Table, 1947–48, black chalk and charcoal on tan lightweight woven paper, oval watermark at top and at centre indecipherable, 362 × 298 mm, on verso slight sketch, exhibited: Shepherd Gallery, New York, 1996, cat. no. 19
- Scattered Furniture, 1947–48, black chalk and graphite on light tan mediumweight woven paper, edges irregular, 328 × 407 mm, exhibited: Shepherd Gallery, New York, 1996, cat. no. 21
- Tables and Locker, 1947–48, charcoal and black chalk on papier végétal, 305 × 447 mm, exhibited: Shepherd Gallery, New York, 1996, cat. no. 22
- Room with Rear View of Standing Man Against the Window, 1947–48, black chalk on tan heavy weight woven paper, 346 x 492 mm, exhibited: Shepherd Gallery, New York, 1996, cat. no. 23
- Factory Room with Stools, 1947–48, charcoal and black chalk on tan heavyweight woven paper, 375 x 502 mm, exhibited: Shepherd Gallery, New York, 1996, cat. no. 24
- Two Figures Seated at the Work Table, 1947–48, graphite on light tan medium weight woven paper, 425 × 350 mm, inscribed at top right 3/28. On verso fully developed sketch of a factory floor, exhibited: Shepherd Gallery, New York, 1996, cat. no 25
- Woman at the Work Table Loaded with Objects, 1947–48, black chalk and graphite on tan heavyweight woven paper, 375 x 502 mm, exhibited: Shepherd Gallery, New York, 1996, cat. no. 26
- Seated Woman, Leaning Left, near the Window with Spools in the Foreground, 1947–48, charcoal and various graphite on light tan lightweight woven paper, 482 × 355 mm, exhibited: Shepherd Gallery, New York, 1996, cat. no. 27
- 22. Two Men at the Work Table Next to a Locker, 1947–48, charcoal and black chalk on tan mediumweight woven paper, 305 x 487 mm, signed in graphite at lower right: Gedő Ilka, on verso inscribed in ink: Fehérvár, exhibition: Székesfehérvár, St. Stephen's Museum, Hungary, 1980, exhibited: Shepherd Gallery, New York, 1996, cat. no. 28
- Rear View of Seated figure in the Factory, 1947–48, black chalk, graphite and charcoal on tan, mediumweight woven paper, 495 x 355 mm, partial label on old mat, printed: Palace of Exhibitions, Budapest, picture XIV., Dózsa György út 37., exhibited: Shepherd Gallery, New York, 1996, cat. no. 29
- Seated Woman at Centre Near the Window with Spools in the Foreground, 1947–48, charcoal and graphite on tan lightweight paper, approx. 502 × 362 mm, edges cut irregularly. Exhibited: Shepherd Gallery, New York, 1996, cat. no. 30
- 25. Woman in the Factory with Windows, red wall at right foreground, 1948, pastel with gold and silver paint on medium weight tan paper, 375 × 266 mm, signed and dated in graphite at lower right: Gedő Ilka 1948, exhibited: Shepherd Gallery, New York, 1996, cat. no. 36



56. Woman in Factory with Windows, Red Wall in Right Foreground, 1947–48, pastel, with gold and silver paint, carton, 493×347 mm, British Museum



52. Two Figures Bending Over Orange Table, borizontal lines on rear wall I, 1947–48, pastel, tan beavyweight paper, 325 × 490 mm, British Museum



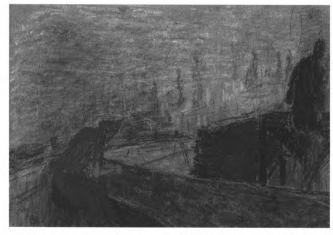
55. Woman at Work Table with Objects, 1947–48, pastel, on mediumweight carton, 355 × 530 mm, British Museum



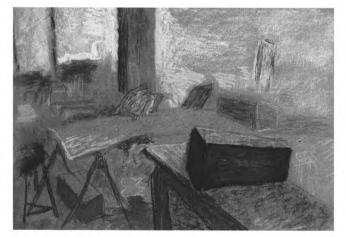
53. Two Figures Bending Over Orange Table, borizontal lines on rear wall II, 1947–48, pastel, carton, 317 \times 406 mm, British Museum



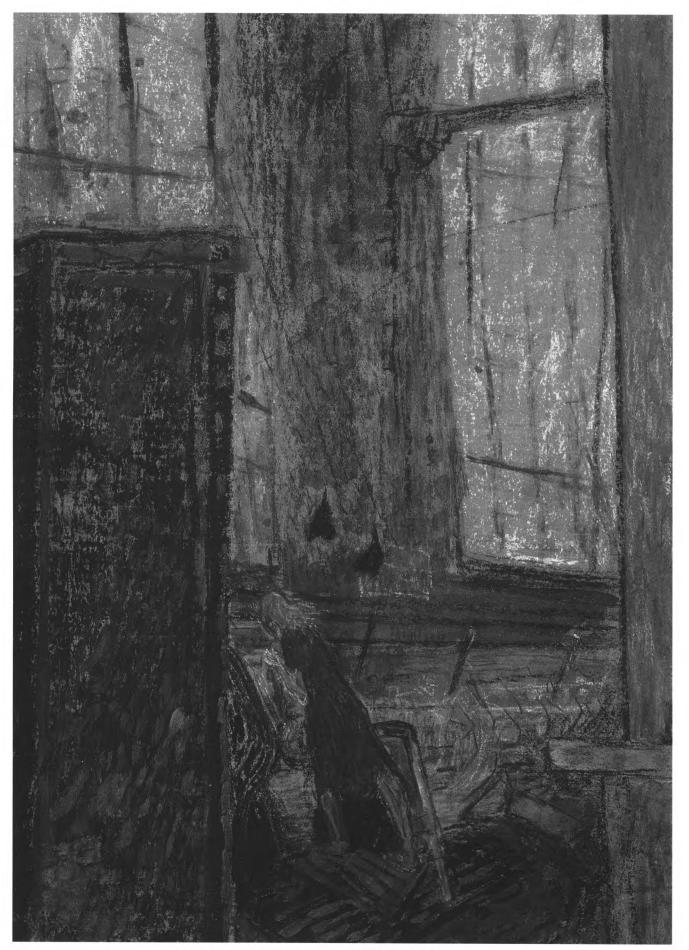
49. Machines in the Ganz Factory, from folder 57, 1947, pastel, carton card, 390 × 485 mm, Hungarian National Gallery



54. Woman in Factory with Windows, Grey Wall in Right Foreground, 1947–48, pastel, with gold and silver paint, carton, 495×343 mm, British Museum



59. Woman at Work Table, 1947–48, pastel, mediumweigbt card, 350 × 420 mm, Britisb Museum



57. Woman in Factory with Windows, Grey Wall in Right Foreground, 1947–48, pastel with gold and silver paint, carton, 495×343 mm, British Museum

VII. ILKA GEDŐ'S EXHIBITIONS

INDIVIDUAL EXHIBITIONS

Ilka Gedő's Studio Exhibition Budapest, 17 May-30 May 1965

The Exhibition of Ilka Gedő King St. Stephen's Museum, Székesfehérvár, Hungary, 6 July–3 August 1980

The Exhibition of Ilka Gedő Gallery of Dorottya utca, Budapest, 22 July–15 August 1982

The Exhibition of Ilka Gedő (1921–1985) The Gallery of the Art Colony of Szentendre, Hungary, 28 June–28 July 1985

Ilka Gedő (1921–1985) Retrospective and Memorial Exhibition of Drawings and Paintings Compass Gallery, Glasgow, 5 October–9 November 1985

Ilka Gedő (1921–1985) a Retrospective The Palace of Exhibitions, Budapest, 16 April–17 May 1987

The Drawings of Ilka Gedő at the Szombathely Gallery The Gallery of Szombathely, Hungary, 3 February–5 March 5 1989

Ilka Gedő Paintings, Pastels, Drawings (1932–1985) Third Eye Centre, Glasgow, 9 December 1989–13 January 1990

Ilka Gedő (Paintings and Works on Paper) Janos Gat Gallery, New York, Spring Season 1994

Victims and Perpetrators (Drawings by Ilka Gedő and György Román) Hungarian Jewish Museum, Budapest, 26 February–30 May 1995

Ilka Gedő (1921–1985) Drawings and Pastels Shepherd Gallery, New York, 21 November–29 December 1995

Victims and Perpetrators (Drawings and Paintings by Ilka Gedő and György Román) Art Museum, Yad Vashem, Jerusalem, 9 January—30 April 1996

Ilka Gedő Self Portraits (Paintings and Works on Paper) Janos Gat Gallery, New York, Spring Season 1997

Drawings and Pastels by Ilka Gedő, 1947–1949 Budapest Municipal Picture Gallery, Museum Kiscell, 5 October–28 October 2001

GROUP EXHIBITIONS

Freedom and the People Headquarters of the Steelworkers' Union, Budapest, 29 March–31 March 1942

Exhibition of the Society of the Artists of the Party of Social Democrats and of Invited Artists Ernst Museum, Budapest, 13 October–28 October 1945

The Second Free National Exhibition of the Free Association of Hungarian Artists Municipal Gallery, Budapest, 16 March–6 April 1947

The Group of Socialist Artists 1934–1944 National Gallery of Hungary, Budapest, 1964

Culture and Continuity: The Jewish Journey The Jewish Museum, New York, 18 April 1995–January 1996

From Mednyánszky to Gedő–A Survey of XXth Century Hungarian Art Janos Gat Gallery, New York, Fall Exhibition 1996

Diaspora (and) Art Hungarian Jewish Museum, Budapest, 6 March 1997–March 1998

The László Levendel Collection (A Selection) Municipal Gallery, Szentendre, 18 June–20 September 1998

Voices from Here and There (New Acquistions in the Department of Prints and Drawings) The Israel Museum, Jerusalem, 1 June–31 October 1999

Directions (Julian Beck, Herbert Brown, István Farkas, Ilka Gedő, Lajos Gulácsy, Knox Martin, György Román) Janos Gat Gallery, New York, Fall Exhibition 2000

VIII. WORKS OF ILKA GEDŐ IN PUBLIC COLLECTIONS

The National Gallery of Hungary, Budapest

- Self-Portrait I, from folder 35, 1948, pencil, paper, 143 × 136 mm
- Self-Portrait II, from folder 35, 1948, pencil, paper, 172 × 126 mm
- Self-Portrait III, from folder 35, 1948, pencil, black chalk, paper, 490 × 270 mm
- Self-Portrait, IV, from folder 35, 1948, pencil, black chalk, paper, 413 × 295 mm, marked lower left: 48 nyár (?)
- Self-Portrait V, from folder 35, 1947, pencil, black chalk, paper, 348 × 277 mm
- Self-Portrait VI, from folder 35, 1947, pencil, black chalk, paper, 470 × 340 mm, marked lower left.: 1947 (ősz–tél?) [autumn–winter]
- Self-Portrait VII, from folder 49, 1947, black chalk, paper, 365 x 280 mm
- Sewing Woman, from folder 49, 1947, black chalk, paper, 345 x 390 mm
- 9. Self-Portrait VIII, from folder 49, 1947, black chalk, paper,
 480 × 355 mm, marked lower right.: 47 vége (48 nyár?) [summer]
- Self-Portrait IX, from folder 49, 1947, black chalk, paper, 485 x 340 mm, marked lower right.: 1947 (ösz-tél?) [autumn-winter]
- 11. Self-Portrait X, from folder 49 , 1947, black chalk, paper, 350×240 mm
- Pensive Self-Portrait, from folder 57, 1949, pencil, black chalk, paper, 570 × 455 mm
- 13. Sleeping Woman in the Ghetto, from folder 10, 1944, pencil, paper,
 280 × 216 mm, signed lower right.: *Ilka Gedő*
- 14. Reclining Figure in the Ghetto, from folder 10, 1944, pencil, paper, 292 × 210 mm
- 15. Sleeping Boy in the Ghetto, from folder 10, 1944, pencil, paper, 243 × 185 mm
- 16. Pregnant Self-Portrait I, from folder 51, 1947, pastel, paper, 405 × 220 mm
- 17. Pregnant Self-Portrait II, from folder 51, 1947, pastel, paper, 490 × 340 mm
- Pregnant Self-Portrait III, from folder 51, 1947, pastel, paper, 368 × 225 mm
- 19. Machines in the Ganz-factory, from folder 57, 1947, pastel, carton, $390 \times 485 \text{ mm}$
- 20. At the Work Table I, from folder 57, 1947, pastel, paper, $365 \times 505 \mbox{ mm}$
- 21. At the Work Table II, from folder 57, 1947, pastel, paper, 490 × 350 mm
- 22. Table 8, 1949, black and brown pastel, paper, 650 × 610 mm

- 23. Table with Tablecloth, 1948–49, 675 × 650 mm, pencil, paper, (from the 1965 studio exhibition)
- 24. Gendarmes, 1939, pencil, paper, 229 × 150 mm (Inv. no.: F 63.201)
- 25. Self-portrait, 1946, black ink, pen, paper, 169 × 122 mm (Inv. no.: FK 8445)
- 26. Self-portrait, 1948, charcoal, paper, 318 × 297 mm (Inv. no.: F 91.10)
- 27. Rose Garden with Towers, 1969–1970, oil on cardboard, 58 × 42 cm, unsigned (Inventory number: MM 83.295) (Item 31 in the oeuvre catalogue of paintings)
- 28. Rose Garden with Daggers, 1974, oil on wood, 61 × 61 cm, unsigned (Inventory number: MM 83. 296)(Item 82 in the oeuvre catalogue of paintings.)
- 29. Witches in Preparation, 1980–1981, oil on canvas, 59 × 58 cm signed lower rigth: Gedő Ilka (Inventory number: MM. 2001.32)
 (Item 131 in the oeuvre catalogue of paintings.)
- 30. Boy and Monster, 1980-1981, oil on canvas, 55 x 66 cm, stamped with the estate mark (Inventory number: MM. 2001.33)(Item 128 in the oeuvre catalogue of paintings.)
- 31. Storehouse for Masks, 1980, oil on paper laid down on canvas,
 71 × 50 cm, unsigned (Inventory number: MM. 2001.31)
 (Item 125 in the oeuvre catalogue of paintings.)

The Hungarian Jewish Museum, Budapest

13 drawings, inv. no.: 50/1952 and 1-12/1992

King St. Stephen's Museum, Székesfehérvár, Hungary

- Artificial Flower with Falling Leaves, 1969–70, oil on cardboard laid down on fibre wood, 48 × 58.5 cm, unsigned (Inv. no.: 80.120.1) (Item 29 in the oeuvre catalogue of paintings)
- Rose Garden in the Wind, 1972-73, oil on cardboard, 52.8 × 63 cm, unsigned, (Inv. no.: 80.121.1) (Item 72 in the oeuvre catalogue of paintings)

Yad Vashem Art Museum, Jerusalem

A series of drawings done in the Budapest ghetto in 1944. (Almost all of them are unsigned.) In the summer of 1944 Ilka Gedő was forced to live in a yellowstar house located at 26 Erzsébet körút. Initially, this building was part of the emergency ghetto hospital located at 44 Wesselényi Street. Later it became a shelter for abandoned children. Drawings *in italics* are reproduced in: Semjén, 1995.

- 1. Card Players, 1944, paper, pencil 250 × 203 mm
- 2. Double Portrait of an Old Woman, 1944, pencil, paper, 297 × 171 mm
- 3. Knitting Woman with Glasses, 1944, pencil, paper, 220 \times 155 mm

- 4. Reading Man, Woman with Glasses, 1944, pencil, paper, 331 × 241 mm
- 5. Portrait of a Girl with a Long Pony-Tail, 1944, pencil, paper, 331 x 241 mm
- 6. Old Married Couple Reading a Paper, 1944, pencil, paper, 331 × 241 mm
- 7. Sewing Women, 1944, pencil, paper, 331 × 241 mm
- 8. Portrait of a Girl with a Bow, 1944, pencil, paper, 331 x 241 mm
- 9. Portrait of a Girl (sketch), 1944, pencil, paper, 331 x 241 mm
- 10. Sleeping Man, 1944, pencil, paper, 331 × 241 mm
- 11. At the Sickbed, 1944, pencil, paper, 331 × 241 mm
- 12. Woman Sitting at the Window, 1944, pencil, paper, 331 × 241 mm
- 13. Portrait of an Old Woman and a Young Girl, 1944, pencil, paper, 331 x 241 mm
- 14. At the Table, 1944, pencil, paper, 331 × 241 mm
- 15. Boy with a Star of David, 1944, pencil, paper, 331 × 241 mm
- 16. Scenes from the Yard, 1944, pencil, paper, 331 × 241 mm
- 17. Sitting Men, 1944, pencil, paper, 331 × 241 mm
- 18. *Talk*, 1944, pencil, paper, 331 × 241 mm
- 19. Married Couple with a Cup, 1944, pencil, paper, 331 × 241 mm
- 20. Woman Reading a Newspaper, 1944, pencil, paper, 331 × 241 mm
- 21. Sewing Woman (sketch), 1944, pencil, paper, 331 × 241 mm
- 22. Woman and Man at the Window, 1944, pencil, paper, 331 × 241 mm
- 23. Friday Evening, 1944, pencil, paper, 331 × 241 mm
- 24. Two Women, 1944, pencil, paper, 331 × 241 mm
- 25. Old Lady, Double Portrait, 1944, pencil, paper, 331 × 241 mm
- 26. Girl Sleeping on a Pillow, 1944, pencil, paper, 293 × 208 mm
- 27. *Man Reading a Newspaper on the Open Corridor*, 1944, pencil, paper, 242 × 210 mm
- 28. Scene from the Open Corridor, 1944, pencil, paper, 338 x 236 mm
- 29. People Sitting and Talking, 1944, pencil, paper, 120×95 mm
- 30. Girl in a Coloured Dress Having a Rest, pencil, paper, 305 × 215 mm
- 31. Reading Girl, pencil, paper, 196 × 200 mm
- 32. Woman Having a Rest in an Arm-Chair, pencil, paper, 170 × 206 mm
- 33. Boy Wearing a Coat Leaning on His Elbows, pencil, paper, 136 × 210 mm
- 34. top: Card Players, pencil, paper, 120 × 187 mm, bottom: Girl with Specs, pencil, paper, 160 × 210 mm
- of the second press period paper 100 × 210 mill
- 35. Man Leaning on His Elbows, pencil, paper, $285 \times 206 \mbox{ mm}$
- 36. Sewing Woman, pencil, paper, 296 × 178 mm
- 37. Portrait of a Girl, pencil, paper, $145 \, \times \, 216 \; \text{mm}$
- 38. Sleeping Man, pencil, paper, 100 × 168 mm
- 39. Girl in Bed Leaning on Her Elbows, pencil, paper, 159 × 212 mm
- 40. Woman Sitting and Swing at the Window, pencil, paper, 303 \times 209 mm
- 41. Woman Sewing a White Dress, pencil, paper, 161 × 108 mm
- 42. Sadness, pencil, paper, 304 × 206 mm
- 43. Scene from the Open Corridor, pencil, paper, $296 \times 186 \text{ mm}$
- 44. Self-Portrait in the Ghetto, pencil, paper, 223 × 216 mm
- 45. Men Leaning on Their Elbows, pencil, paper, 310 × 236 mm
- 46. Cover of the sketch book, 1944 winter
- 47. Cover of the sketch book, 1944 summer
- 48. Cover of the sketch book, 1944 summer-autumn

Israel Museum, Jerusalem

- Self-Portrait from the Fillér Utca, 1947, pastel, paper, 415 × 295 mm, Reproduced: *The Art of Ilka Gedő* 1997, black and white Table 5; Szabó 1993, p. 11; Szabó 1987 (colour reproduction); Diaszpóra és művészet (Diaspora and Art), Budapest, The Hungarian Jewish Museum, 1997, catalogue, p. 101
- Nude Self-Portrait, 1947, pencil, paper, 285 × 195 mm, unsigned. Reproduced: *The Art of Ilka Gedő* 1997, black and white Table 6
- Self-Portrait No 11, 1948. pencil, pastel, paper, 349 × 246 mm, signed lower right: 1948 nyár? Reproduced: The Art of Ilka Gedő 1997, black and white Table 7
- My Mother, 1945–1946, black ink, paper, 160 x 198 mm, unsigned. Reproduced: *The Art of Ilka Gedő* 1997, 7. black and white Table 12 ; Szabó 1993, p. 11
- Self-Portrait 6, 1948, pencil, paper, 285 × 207 mm, unsigned. Reproduced: The Art of Ilka Gedő 1997, black and white Table 8
- Reading Woman, 1945, pencil, paper, 220 × 182 mm, signed lower left: Gedő Ilka. Reproduced: The Art of Ilka Gedő 1997, black and white Table 13

British Museum,

Department of Prints and Drawings

- 1. Self-Portrait I, 1947, black ink, paper, 270 × 200 mm, signed lower left: *Gedő Ilka*
- 2. Self-Portrait II, 1947, black ink, paper, 270 × 200 mm, unsigned
- Self-Portrait III, 1947, pencil, paper, 21 × 220 mm, signed lower right: Gedő Ilka
- Self-Portrait IV, 1947, black ink, paper, 270 × 200 mm, signed lower right: Gedő Ilka
- Self-Portrait V, 1947, pencil, paper, 270 × 200 mm, signed lower right: Gedô Ilko
- Table # 6, 1949, black ink, paper, 324 x 324 mm.
 Signed and dated in graphite at lower right: *Gedő Ilka / 1949*. On verso the fully developed drawing of the table in black ink and graphite.
- Four Workers Around a Table, 1947–48, black chalk and graphite, paper, 302 × 425 mm. Inscribed and dated in graphite, signed lower right: *Ganz gyár/1947*
- Woman in Factory with Windows, Grey Wall in Right Foreground, 1947–48 pastel with gold and silver paint, paper, 495 x 343 mm, unsigned
- 9. Woman with Red Top Seated at a Table, 1948, pastel, paper,
 362 × 508 mm, signed and dated in graphite at lower left: *Gedő I/48*
- 10. Woman at Work Table, 1947-48, pastel, paper, 350 × 420 mm, unsigned
- Two Figures Bending Over Orange Table, Vertical Lines on Rear Wall, 1947–48, pastel, paper, approx. 325 × 490 mm, unsigned
- 12. Two Figures Bending Over Orange Table, Vertical Lines on Rear Wall, 1947–48, pastel, carton, 317 × 406 mm, unsigned
- 13. Woman in Factory with Windows, Red Wall at Right Foreground, 1947–48, pastel with gold and silver paint, paper, 493 × 347 mm, unsigned

- 14. Woman at Work Table with Objects, 1947–48, pastel, paper, 355 × 530 mm, unsigned
- 15. Table I, 1949, black ink on paper, 332 × 307 mm, unsigned

Kunstmuseum Düsseldorf

Department of Prints and Drawings

- 1. Self-Portrait I, 1946, pencil, paper, 200 × 190 mm, unsigned
- 2. Nude Self-Portrait, 1946, pencil, paper, 295 × 210 mm, unsigned
- 3. Pensive Self-Portrait, 1946, pencil, paper, 215 × 130 mm, signed lower left: *Gedő Ilka*
- Self-Portrait II, 1947 pencil, paper, 220 × 160 mm, signed lower right: Gedő Ilka
- Self-Portrait III, black ink, paper, 160 × 100 mm, signed upper left: Gedő Ilka
- Reading Woman, pencil, paper, 210 × 200 mm, signed lower left: Gedő Ilka
- 7. Sorrow, pencil, paper, 275 × 205 mm, unsigned
- Portrait of Endre, 1947, black ink, paper, 130 × 130, signed upper right: Gedő Ilka
- Reading Man, black ink, paper, 1947, 220 × 205 mm, signed lower right: Gedö Ilka
- 10. Ganz-Factory, 1948, pastel, paper, 365 × 250 mm, signed lower right: *Gedő Ilka, 1948*

The Jewish Museum, New York

- 1. Untitled (An Old Woman), 1944, pencil, paper, 258 × 165 mm
- 2. Untitled, 1944-45 pencil, paper, 305 x 203 mm
- 3. Untitled, (Seated Figure with Star), 1944–45pencil, paper, 228 × 207 mm
- 4. Untitled, 1944, ink and wash, paper, $279 \times 203 \ \text{mm}$
- 5. Untitled (Woman sitting Near a Bed), 1944, pencil, paper 330 × 241 mm
- 6. Self-Portrait, 1945–1947, pencil, paper, 330 × 241 mm

IX. ILKA GEDŐ'S MANUSCRIPTS

The manuscripts found in the estate of Ilka Gedő have been divided into two parts. The first part includes the notebooks that record the creation of almost every painting in a diary-like manner. Diary entries concerning one oil painting may be found in several of these notebooks. The second part includes the artist's notes and/or translations on mainly art theory.

Oil paintings dealt with in the given notebook.

(The most important, easily legible remarks on top of the given notebook.)

I. NOTEBOOKS ON OIL PAINTINGS

Title of the document

1. Brrr	notebook
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- 2. Beautiful
- 3. Perseverance notebook
- 4. Hurrah notebook
- 5. King St. Stephen
- 6. Without a title
- 7. Pastel (green, yellow and red)
- 8. Exile 36
- 9. Exile 19
- 10. Later
- 11. Without title
- 12. To hell with later
- 13. Trumm notebook
- 14. Exile 6
- 15. Triangles
- 16. Perseverance
- 17. Monster
- 18. Jaffa notebook
- 19. China notebook
- 20. Great perseverance
- 21. Perseverance with success
- 22. The third after the exhibition
- 23. Moscow
- Without title
 Without title
- Without title
 Indescribable perseverance
- 27. Simon ha caddik
- 28. Without title
- 20. Without the
- 29. Ruti notebook
- 30. The third after the exhibition
- 31. Without title
- 32. Cadik
- 33. Later, later
- 34. Without title
- 35. March 15
- 36. Diligence
- 37. Go to hell with "later"
- 38.
- 39. New notebook (pp. 99)
- 40. Patience
- 41.
- 42. Cat show
- 43. After the time spent at Veroce
- 44. After Moscow
- 45. Jujj notebook
- 46. Without title
- 47. Without title
- 48. Paintings on my shelves
- 49. After the show
- 50. Exile 38
- 51. Red notebook
- 52. Notebook x
- 53. Notebook "uff"

As the titles of the oil paintings were sometimes changed by the artist, they are not necessarily identical with those found in the oeuvre catalogue of paintings. There is no other text on the cover of the notebook. There is no other text on the cover of the notebook. Artificial flower with flypaper / Luxembourg Artificial flower with flypaper / Shouting girls Conjurer / Warsaw clowns / New picture There is no other text on the cover of the notebook. There is no other text on the cover of the notebook. Dwarfs with big masks / Conjurer's trick Big clowns / Picture with inscriptions Luxembourg garden III Artificial flower with flypaper / Ágnes / Spring / Artificial flower with inscriptions/ Margit Anna Lilike / Margit Anna / Ágnes / Artificial flower with cat claws Artificial flower with flypaper/ Artificial flower with hat / Artificial flower of Tihany "END x" / Big clowns Triangles / Monster and boy Witches in preparation / Triangles / Monster and boy Monster and boy / Triangles Deep green artificial flower / Shouting girls / Artificial flower of Tihany / Spring / Ágnes There is no other text on the cover of the notebook Witches in preparation Witches in preparation / Rose garden II / Butterfly Double self-portrait / Self-portrait with straw hat Chaste rose garden / Storehouse of masks /Rose garden / Meadow All saints' day / Chaste rose garden / Dejected angel / Millimetre rose garden Agnes / Start of the Artificial flower with flypaper Married couple / Butterfly Yellow-red, rose garden with grids / Frame of the painting titled Lilike / Rose garden in rain Viol. artificial flower / Artificial flower with inscriptions / Cont. of pink rose garden / To the rose garden with a yellow background / Snowdrop cont. Agnes /Many exciting drawings / Anna Manci / Luxembourg III's drawing on the canvas Self-portrait in straw hat / Double self-portrait Millimetre rose garden / All saints' day / Dejected angel Artificial flower with cat claws / Finishing Anna / Millimetre rose garden Agnes / Lilika / Artificial flower with inscriptions / Artificial flower with fly paper No titles are named on the cover Small aluminium rose garden / Dejected angel / Dark Naple artificial flower / Rose garden / Flypaper / Chaste rose garden Luxembourg III / Artificial flower with flypaper / Ágnes Anna Manci / Artificial flower with cat's claws / Lilika (cont.) Finishing deep green artificial flower/ Artificial flower with flypaper Rose garden I / Millimetre rose garden Artificial flower with flypaper / Luxembourg garden III / Lilika / Ágnes Red rose garden / Dejected angel Meadow / Chaste rose garden / Dark Naple artificial flower / Conjurers /Dejected angel /Warsaw clowns/ Red rose garden Artificial flower with flypaper / Stranding up / Meadow / Chaste rose garden / Dejected angel / Small aluminium yellow-red Storehouse of masks / Meadow / Rose garden I Deep green artificial flower /Equilibre Equilibre Chaste rose garden / Dejected angel / Dark Naple artificial flower / Aluminium, yellowred garden / All saints' day Location of pictures after unwrapping them, because Sándor Lukácsy viewed them Rose garden / "Double self-portrait" Mask / Clown hugging a mask / Child making friends with a monster Red rose garden / Conjurers / A new picture (Triangles) / Monster and boy Rose garden with yellow background Artificial flower with a flypaper / Artificial flower with a hat

54.	Without title	Danseuse (for the last time) / Artificial flower with inscriptions / Snow-drops
	To the pictures	Rose garden in the wind (cont.) / Artificial flower with daggers / Viola artificial flower
	Without title	Equibre / Masks / Spring (start)
	To the pictures	Rose garden in the wind / Artificial flower of Tihany
	King crowned with two hats	Self-portrait in hat / Rose garden / Witches in preparation
	Exile 2	Butterfly/ Self-portrait with grids
	The magnification of the other drawings	Self-portrait in hat / Rose garden XII
	Notebook "tr"	Equilibre (conclusion) / Artificial flower with hat/ Spring
	Exorcised	Self-portrait with grids
	Mask notebook	Storehouse of masks
	Notebooks	Artificial flower with a yellow background / Pink artificial flower / Artificial flower with
04.	NOLCOUCKS	inscriptions / Second H. Klári / Luxembourg II
65.	Without title	Artificial flower with inscriptions / Pink artificial flower / Snow-drops (cont. / Second
05.	Without thic	H. Klári)
66	Shut up notebook	Artificial flower with flypaper / Shouting girls
	King crowned with hat	Self-portrait with hat
	May	Dejected angel / Rose garden I / All saints' day / Yellow red aluminium rose garden
	Without title	
		Second H. Klári / Rose garden with a dome
	Rose-garden notebook	Rose garden XII / Butterfly / Self-portrait in hat
	Exile 29	Picture with inscriptions / Conjurer's trick/Big clowns
	Exile 39	Meeting
	Very great perseverance	Witches in preparation / Kidnap
	The end of the two-headed	Self-portrait with straw hat (cont.)
	During the exhibition	Rose garden XII / Kind with hat
	Kukk notebook	Spring (cont.) / Equilibre
	After the exhibition	Double self-portrait
	Without title	Luxembourg / Edina / Rose garden with windows / Rose garden with grids
	Without title	Storehouse of masks / Meadow / Dejected angel
	Exile 23	Emotional self-portrait
	Exile 9	Child making friend with a monster / Man and woman / Big clowns
	Exile 17	Picture with inscriptions / Dwarfs / Big clowns
	Exile 25	Emotional self-portrait / Picture with inscriptions
	Exile 18	Big clowns / Picture with inscriptions
	Exile 15	Picture with inscriptions / Big clowns / Dwarfs with big masks
	Exile 5	END X / With the inscriptions
	Exile 14	Dwarfs with big masks / Picture with inscriptions / Man and woman
	Exile 3	Butterfly / Self-portrait with squares /Self-portrait with straw hat / Big clowns
89.	Exile 10	Big clowns / Picture with inscriptions / Dwarfs with big masks
90.	Exile 26	Emotional self-portrait / Conjurer's trick
91.	Brr to pictures	Equilibre / Spring
92.	Huhh notebook	Artificial flower with flypaper / Equilibre / Rose garden with a yellow background/
		Finishing two masks / Artificial flower of Tihany
93.	Winter	Self-portrait with squares / Self-portrait with straw hat / Double self-portrait / Butterfly
		/ Rose garden XII
94.	Indeed	Rose garden XII / Self-portrait with straw hat
95.	Notebook with envelope	Danseuse (cont.) / Luxembourg garden II / Edina
96.	Notebook with colour patterns	
97.	Exile 35	Dwarfs with large masks / Picture with inscriptions / Conjurer's trick
98.	Exile 34	Meeting / Dwarfs with big masks
99.	Exile 30	Picture with inscriptions / Conjurer's trick / Big clowns / Meeting
100.	Exile 11	Dwarfs with big masks / Picture with inscriptions
101.	Exile 16	Dwarfs with large masks / Big clowns / Picture with inscriptions
102.	Exile 37	Clown hugging a mask / Child meeting a monster / Meeting
103.	Exile 32	Meeting / Conjurer's trick / Clown hugging a mask
104.	Exile 20	Big clowns / Conjurer's trick / Emotional self-portrait
	Exile 40	Sad clown
106.	Exile 27	Conjurer's trick / Emotional self-portrait
	Exile 31	Conjurer's trick / Dwarfs with big masks/ Picture with inscriptions / Meeting
108.	Exile 1	Self-portraits with squares / Butterfly
	Exile 24	Emotional self-portrait
110.	Ordering oil paints	
	Exile 4	Big clowns / Butterfly / Small self-portrait
112.	Exile	Emotional self-portrait / Picture with inscriptions
	During the exhibition	Self-portrait with hat / Rose garden
	Winter	Rose garden XII. / Emotional self-portrait
115.	Exile	Conjurer's trick / Big clowns / Emotional self-portrait
116.	Zip notebook	Millimetre rose garden
	Exile 7	End X / Big clowns / Woman and man
	Exile	Woman and man / Butterfly / Big clowns / Child meeting a monster
	Exile	Emotional self-portrait / Conjurer's trick
	Extraordinary	Snow-drops / Artificial flower with inscriptions / Rose garden with a yellow background
	Decision to select browns	- sport state and the material and a second state of the galaxies with a year waterial and
	Jerusalem	There is no other text on the cover of the notebook.
	Trifle	Lilike / Anna Manci
	Without title	Artificial flower with inscriptions / Luxembourg garden / Artificial flower of Tihany /
		Snow drops
125	"Bumm" notebook	Spring / masks / Poungny artificial flower / Equilibre
	Double zip	There is no other text on the cover of the notebook.
	Without title	Millimetre rose garden
	Meadow	Dejected angel / Dark Naple artificial flower
		- general angely bark maple are near nomen

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II. NOTES ON ART THEORY AND THE THEORY OF COLOURS, DIARIES, MISCELLANEOUS NOTES

Title of notebook or manuscript

Explanatory notes

- 129. Notes from Rainer Maria Rilke, Paul Klee, Lajos Fülep and Béla Tábor (1949)
- Notes from Klee and Malevich (1948)
 Klee: Padagogisches Skizzenbuch (notes) (1949)
- 132. Notes from Gino Severini (1949, September)
- 132. Notes from only sevenin (1343, septembe
- 133. The continuation of translation of Goethe's colour theory / From the beginning up until the physiology of colours (1949)
- 134. The continuation of translation of Goethe's colour theory / From the back of the notebook three of Goethe's scientific studies are translated
- Ostwald's colour theory; Severini on colours; Ostwald's critique of Goethe (1949)
- A summary of Goethe' colour theory / Copies of Goethe's explanatory drawings / Subjective speculations concerning the metaphysics of the hexagon (1949)
- 137. Schopenhauer's colour theory (1949)
- Wilhelm Ostwald's colour theory (notes and translation into Hungarian of various passages) (1949)
- 139. Bachofer: Die frühindische Plastik (notes) (1949)
- 140. A comparison of Goethe's and Schopenhauer's colour theory (1949)
- 141. Translation of Goethe's and Ostwald's colour theory and Newton's Optics (1949)
- 142. Speiser: Die mathematischen Denkweisen (1949)
- 143. Wissen-Können (1950)
- 144. Wissen-Können (1950)
- 145. Wissen-Können (1950)
- 146. Notes from George Lukács: Die Seele und die Formen (prepared in March 1954)
- 147. H. Read: A Concise History of Modern Painting (1949)
- 148. H. Read: A Concise History of Modern Painting (1949)
- 149. Colour Patterns in Pencil (1978)
- 150. Translation of Introduction to Goethe's colour theory (1949)
- 151. Künstlerbriefe über Kunst Dresden, ed. by Hermann Uhde-Bernays (1949)
- 152. Wissen-Können (1951)
- 153. Wissen-Können (1951)
- 154. Wissen-Können (1951)
- 155. Astrology (1951)
- 156. Hocke's Metaphern Gottes (1951)
- 157. Wissen-Können (1951)
- 158. Tagore: Hindu Anatomy (1951)
- 159. H. Read: A Concise History of Modern Painting (1952)
- 160. H. Read: A Concise History of Modern Painting (1952)
- 161. Deonna on Greek Art (1949)
- 162. Heisenberg: On the change in the bases of exact sciences (1952)
- 163. Prinzhorn: Bildnerei der Geisteskranken (1952)
- 164. Albert Gleires & Jean Metzinger: Du Cubisme (1952)
- 165–174. Max Müller I–X (1950–1954)
- 175. Prinzhorn and Klee on Art (1952)
- 176. Barlach; notes on Graefe's book on Van Gogh (1952) Chevreaul's colour theory
- Notes from the following work: Artists on art, London, Kegan Paul, 1947. 1952
 Matisse, Cézanne, Malevich on art. Notes from the following work: Artists on Art, London, Kegan Paul, 1947
- 179. Otto Weininger notes
- 180. Colour Experiments
- 181-196. Dream Diaries from 1956
- 197-203. Burger 1-Burger 7 (1951)
- 204. The original ideas of finished works
- 205. The original ideas of finished works
- 206. Diary from 1953
- 207. Diary Notes, 1959
- 208. Diary Notes, 1959

Gedô's remark: The Italian painter on the practice of painting including the section on colour theory

J.W. Goethe's *Schriften zur Farbentheorie* was published in 1810. "It was Newton who saw the aspects of colours in terms of physics. Goethe's contribution to colour theory proved to be lasting concerning the issues of the perception of colours. Colours do not arise at the point where light meets darkness as Goethe believed, but they emerge from light through refraction. However Goethe's research into the theory of colours greatly contributed to laying the scientific foundations of how colours are chosen when pictures are painted. /Goethe: Antik és modern (Antiquity and modernity) Gondolat, 1981, a quote from the introductory study by Lajos Pók./

These three studies are: 1. Der Versuch als Vermitler von Objekt und Subjekt (1793) (In this study Goethe lays the foundations of his experiments in colour theory.) 2. Erfahrung und Wissenschaft (1798) 3. Die Vorstellung der neueren Philosophie (1820)

Works by Wilhelm Ostwald: Grundriß der Naturphilosophie, Lepzig, 1908; Die Energie, Leipzig, 1913; Die Harmonie der Farben, Leipzig, 1918

The translation is written in china ink, and it is interrupted by colour copies on Goethe's drawings prepared by Ilka Gedő. The copy done on Drawing I on transparent paper (p. 24. of the notebook.); Drawing II (p. 29.); Drawing III (p. 37.); Drawing IV (p. 39.). All the copied drawings can be looked up in: *Corpus der Goethezeichnungen (Die Zeichnungen zur Farbenlehre*), Lepzig 1963. The last page of this notebook includes the sentence which was quoted in connection with the picture titled *The March of Triangles*. The work studied was: Arthur Schopenhauer: Das Schen und die Farben, 1816 Wilhelm Ostwald: Die Harmonie der Farben, Leipzig, 1918

This is a notebook with pergament pages and hard-cover having the size $(29 \times 21 \text{ mm})$ and thickness of a book. The text in it is in china ink and colour and black and white copies of Goethe's drawings and explanatory charts intersperse with the text. On the cover of the notebook the following text in Ilka Gedö's handwriting can be read: The continuation of Ostwald's colour theory / Remarks on Ostwald's colour theory / Translation of a study on Rogerius Bacon / Translation of Newton's Optics from the end of the book / The polemic parts of Goethe's colour theory / An attempt to draw a comparison between the Impressionists and Goethe on the one hand and Delacroix, Van Gogh and Newton on the other.

Gedő's remarks on the top: A mixture of extracts, translated passages and copied parts.

Source of the notes: Artists on Art, London, Kegan Paul, 1947 (This book is preserved in the artist's estate.)

(This book is preserved in the artist's estate.)

209.	Diary Notes the Fall of 1954	
210.	Diary, January 1957	
211.	Diary Notes, March 16 to April 22	
212.	Diary Notes, 1952	
213.	Diary Notes, 1954	
214.	Diary Notes, 1953	
215.	Diary Notes, 1953	
216.	Ilka, the Autumn of 1957	
217.	Ilka 1957, Diary Notes	
218. 219.	Wissen Können (1951) Bible and Romanticism—notes from Lajos Szabó lectures (1951)	
219.	Goethe on Roger Bacon; Curt Glaser: Die Kunst Ostasiens, der Umkreis ihres	
220.	Denkens und Gestaltens, Leipzig, 1913 (1951)	
221.	Historische Ästhetik (1951)	
222.	Kümmel: Das Kunstgerwerbe in Japan, Berlin, 1911 (1951)	
223.	Karl Einstein: Negerplastik (1951)	
224.	Scheffer: Geist der Gothik (1951)	
225.	Renan: On Natural Sciences (1951)	
226.	M. Berthélot's Response to Renan (1952)	
227.	Notes from and translation of Schopenhauer's colour theory (1951)	
228.	Colour Experiments with Wonderful Colours (1978)	The author's name cannot be identified.
229.	Notes on aesthetics (1951) Wiscon Können (1951)	The aution 5 hance cannot be identified.
230. 231.	Wissen Können (1951) Notes on Colour Patterns (At the back: A List of Oil Paintings) (1951)	
231.	Botanics notebook from High School (1935)	
232.	Geography notebook (1935)	
234.	Hungarian Literature Exercise Book (1936)	
235.	Which painting is where in my studio: the location of paintings after Dorottya	
	Street exhibition (1980)	
236.	Letter to Peter, the Cousin of Ilka's Husband (1951)	
237.	Appollinaire on Abstract art, (1951 autumn)	
238.	Kate Milette (?) (1951)	
239.	Lajos Fülep: Memory in Artistic Creation (1951)	
240.	Vocabulary (French–German) for the translation of Breton's La surrealisme (1951)	
241. 242.	Miscellaneous Library Notes Hans SedImayer: Die Krise der Kunst: Verlust der Mitte, Salzburg, 1948 (1951)	
242. 243.	Unidentified Notes (1951)	
243.	Hans SedImayer: Die Krise der Kunst: Verlust der Mitte, Salzburg, 1948 (1951)	
245.	Notes from Karátsony Gábor	
246.	Notes on East Asia Art	
247.	Library Notes, 1954	
248.	Diary Notes, 1951	
249.	Library notes, 1953	
250.	Report on My Life (1951)	
251.	Sydov: Savage and Primitive Peoples (1954)	
252.	Unidentified Notes with Scribbles from the 1950s	
253. 254.	Astrological Notes Notes on the difference between far Eastern and European art (1955)	
254.	Diary Notes, 1954	
255.	Do It in Another Way	
257.	Diary Notes, 1955	
258.	"Krrr" Note Book (1951)	
259.	Notes from Lajos Szabó and Béla Tábor's Vádirat o szellem ellen [Indictment	
	of the Spirit] (1951)	
260.	Notes on Laurencine and Blake (1951)	
261.	Verőce notebook (1951)	
262.	Notes on Szabó's Teocentric Logic (1951)	
263.	Unidentified (1951) Harmond I.I.da, Barnover Künstlachstiefe: E. Hadler: Laben, Werk, Nochloß (1951)	
264. 265.	Hermann Uhde-Bernays: Künstlerbrtiefe; F. Hodler: Leben, Werk, Nachlaß (1951) Teocentrikus logika (1951)	
265. 266.	Diary Notes	
267.	Note Book with Small Figurines (1951)	
268.	Diary Notes, 1951	
269.	Library Catalogue Notes (1951)	
270.	Notes from a book by Albert Szent-Györgyi (1951)	
271.	From Moskowski's book on Einstein (1951)	
272.	Wissen Können (1951)	
273.	Notes from Antoni Averino	
274.	Diary Notes, 1951	
275.	Wissen-Können (1951)	
276.	Notes, 1951 Notes on For Fostern Acian Art (1951)	
277. 278.	Notes on Far Eastern Asian Art (1951) On the Summer of 1953	
278.	Diary, 1951	
279.	Notes probably from H Read's History of Modern Painting (1951)	
280.	Polemic Notes written for Lajos Szabó (1951)	
281.	Notes on Redon, Hadler, Malevich, Altman, Lissitsky (1951)	
282.	Notebooks from High School, 8 notebooks (1935–1937)	

- 282. 283. 284.
- Notebooks from High School, 8 notebooks (1935–1937) Translation of Ferdinand Ebner's *Dos Wort und die geistigen Realitaten* (1951) Study on Lajos Vajda (1954)

Complete translation in twelve notebooks. Typescript of a study published in *Holmi*, 12, Budapest, 1990 (This study is published in the present volume.)

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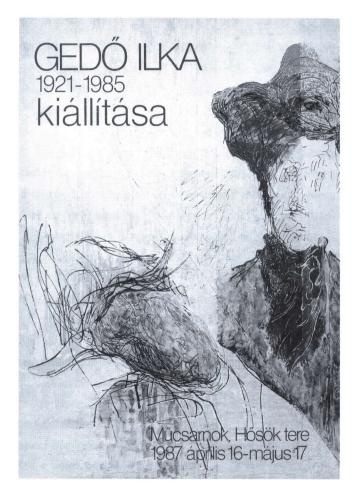
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• At the time this bibliography went to press there was a website about the artist at: http://exindex.c.3.hu/dosszie/gedo/index.html

ILKA GEDÖ

DRAWINGS AND PASTELS

November 21st-December 29th, 1995 An exhibition organized in cooperation with the Janos Gat Gallery

Ilka Gedö was a Hungarian woman artist, whose work survived decades of persecution and repression, first by the fascist regimes of the 1930's and 40's, then by the communist regime in the 1950's and 60's. In 1985, when an exhibition in Glasgow for the first time opened the door to the Western art world, Ilka Gedö died of cancer. Today, her work is internationally exhibited and documented.

We are very pleased to present two groups of drawings from the years between 1947 and 1949, which are in many ways related to the tradition of figurative drawings that Shepherd Gallery has explored for thirty years.

One series, *Tables*, is devoted to drawing a delicate, small end table with an abundant variety of lines and shades, exploring the endless possibilities of representing the visual world. Static spatial dispositions, reminiscent of Japanese prints, are dissolved by explosive energy fields.

The second series resulted from visits to the *Ganz Factory* in Budapest. The drawings show ghost-like, elongated figures bending over long tables. A combination of silver and gold with pastel crayons transposes the factory rooms into almost mythical spaces.

Illustration: Ilka Gedö, Table # 11, 1949.

You are cordially invited to attend a preview of the exhibition Tuesday evening, November 21st, 1995 from 6:00 p.m. to 9:00 p.m. - Drinks -

SHEPHERD GALLERY 21 East 84th St. (at Madison), New York, N.Y. 10028 Tel: (212) 861 4050 Fax: (212) 772 1314

12. Invitation card to Ilka Gedő's 1995 New York exhibition (Shepberd Gallery)

XI. DOCUMENTS

ILKA GEDŐ'S LETTER TO ERNŐ KÁLLAI

2 August 1949

Dear Ernő Kállai,

I often look at the catalogue of the Vajda exhibition that took place many years ago in the Alkotás Gallery. In the midst of what sometimes seems like hopeless torment and brooding these few pictures refresh me like mountain air.

A few days ago in the Foreword to the catalogue my attention was caught by a reference to Vajda's fascination (before his death) with a picture in a certain 'Post-Imressionist' style, depicting a loving couple. He couldn't admire enough how the shape of the couple had been transformed into the essence of expressive ornamentation and thought-inspiring form. I experienced a personal absolution through his fascination and from the statement: "The astonishing power of pictorial depiction conjured up in the guise of reality the eternal ecstasy of love..." IN THE GUISE OF REALITY.. These words between the lines recall the agony of years of contemplation, and they now ease the torment of those years. The poem of Attila József comes to mind: "Destiny, loosen the knot." I am amazed that Vajda should choose, just before his death, to talk of this picture with such love, and the knowledge that Vajda could be so fond of such a picture came as a relief.

This is why I mention the merciful easing of torment. I could have written of freedom. I felt the choice of love, the choice of light in Vajda seeing (in a Post-Impressionist picture!) the transformation of form into expressive ornament. I loved him for that and felt as though I wanted to talk to him immediately. That is why I am writing this letter now. Something else reinforced my need to write to you-the discovery, two days later, of the following sentence in an old issue of the magazine Szép Szó (Beautiful Word): "The history of art proves that all art with a universal perspective is an ornamental and symbolic art. This applies to the vision of medieval painting and sculpture in addition to all the objective representation they contain. There is a significant justification for the fact that modern symbolic art almost totally excludes representation. However, I cannot expand on this within the scope of the present article." My immediate reaction was to ask why does modern art exclude representation? That is how I got to this letter. Is it possible not to exclude objective representation? Could it be in the guise of reality? This question has been tormenting me for years. I know, of course, it is possible, but is it possible for us today, for me? I read in one of Van Gogh's letters: "I have a terrible fear of losing the reality of form." What was he afraid of losing: Roulin's real 'true' face, the man wearing his coat, the buttons on his coat acting as a focal point, a storehouse of symbols? Is reality for him a pretext through which he expresses his symbols? Or is the cypress tree the reality, the symbol itself, in front of which he bows his head and follows? Certainly something makes me adopt this view. And this is not cowardice, is it? Once I dare go forward on this road even one step, bang, one of my fellow debaters hits me on the head, claiming we artists moved beyond these realist and impressionist styles a long time ago. Or I am told: "You are still at Van Gogh, but we are at Picasso." Therefore, according to these people, I belong to those whom the Vajda catalogue describes as weak, cowardly and lazy for existing on such a level of intellectual tension, as is called, for want of a better word, abstract art. I often hear the remark, "You are not my fellow sufferer." However, I don't belong to those who are mentioned in the Haggadah as being incapable of asking pertinent questions. *Why does modern symbolic art exclude representation?*

No amount of work seems too much for me to learn about these matters. Not only am I willing to plane the wood but I am prepared to cut down the tree. I only wait for someone to tell me: "Go, there is the forest!"

Dear Master Kállai, don't be offended by this letter, I am not good at fancy speeches but this is a stammering (although not a cry) for help! I am looking for a spring to quench my thirst or to be more prosaic, I am looking for sources from which I can learn something. Time is rushing by. Once again, please forgive me troubling you!

Kind regards,

llka Gedő

ERNŐ KÁLLAI'S RESPONSE

Budapest III., Kiscelli utca 76 10 August 1949

Dear Ilka Gedő,

Please excuse my pencil-written reply. Thank you for the very interesting and captivating letter, and also for your trust in me. I am willing to try and help you find your way out of your mental torment with art. For this it is necessary for us occasionally to have searching discussions about these things. I presume you are a painter, so it would be sensible if I could look at your pictures first and our discussions would start from there. At the moment, I am very busy, but I shall do my best to visit you soon. Please write and tell me if you are usually at home at six o'clock in the evening, and whether that would be a convenient time for you. For my part I will announce my visit a day or two beforehand.

Until then, I would advise you to use your eyes and follow your heart. What I say is a bit banal, but wise. Don't take any notice of the clever know-alls and snobs to whom Van Gogh is an 'outworn concept' and according to whom you have to go by Picasso's abstract art. All aesthetic dogma and direct programs of development are a lot of hot air. There is no set way to salvation in art where every road leads to Rome and where there are many kinds of green forests. Think of old Bonnard: even today his Post-Impressionism is alive and vigorously beautiful. But we'll be talking about all this and the various motivations of abstract art, personally.

Kind regards,

Ernő Kállai

The two documents published above are held at the Institute of Art History of the Hungarian Academy of Sciences (Inv. no.: MKCS-C-I-11/157).

ILKA GEDO: ON LAJOS VAJDA¹

Dear S.,

A few days after I went to see you, B. gave me your essay, and he also gave me a copy of his response to you. After reading both several times, comparing and confronting them, I buckled down to write an answer. My reply is addressed not just to you but to all those with whom I have discussed (or did not discuss) these problems in the last few years. Of course, it takes off from your essay first of all, because next to viewing Vajda's pictures it was this which motivated me to attempt to put into words the great many things crowding up inside me which I feel I must deal with.

In your introduction you speak of a partially-negotiated jungle. You say, "In connection with the multi-layered anti catacombic art my fundamental experience is ambiguous and conflicting." You never refer to your experience of this ambiguity again. Right in the first sentence you break away from the subjective tone. You give a definition of anti-catacombic art. I cannot agree with all of that; because at this moment I believe that this art is indeed "in the process off formulating something that is inseparable from our shared problem." What follows implies that anti-catacombic art does not reject 'nothingness'. I might add that perhaps there existed an even more emphatic rejection because you know the bitter suspicion and repugnance with which I often responded against the so-called negative style. But your essay now helps me to more clearly express what has anyway become increasingly clear to me lately. how much it was our 'age' against which I reacted, and how much was embodied in the negative style that was for us inevitable. What I am going to say will sound ridiculous: it seems it cannot be otherwise. How could we consider ourselves more sensitive, more honest than Klee, Picasso, or Miró; or if you like, that we have ties to that certain 'second person' and they didn't. No matter how ridiculous it may sound, I know for certain, as if I were both persons myself, that Klee was not a trace more dishonest than Van Gogh. I am not saying 'dishonest' as a joke, because that is what it finally comes down to, whether they believe in their testimonies, or whether they are lying. If the latter is true, then the nature of humanity has changed, and we live in a community where artists lie and then we, too, must necessarily lie; and in such circumstances it matters not in the least how we evaluate Vajda. But if the former is true, and we conclude this retrospectively from ourselves not (always) lying, then it is worth taking a good look at the pictures of Picasso, Klee etc. and to bring what they testify into contact with the world around us; and to thus find proof that they do not lie, that the nature of humanity has not changed but is the same as has always existed at any time and in any place; and thus it is possible for styles to change and redemption to take place just as it was in the past (when redemption was brought neither by Homer nor by Leonardo). If the great anti-catacombic artists do lie (you don't mention anywhere that you're speaking about imitators) then Vajda lied too, and all the signs which cause us to see him in a different light from the rest are only there to fool us. Because no matter how true it might be that he was more of a believer than the rest of the artists (one proof for this lies in the affirmation and assimilation of the art of the past), it would be impossible for a fair-skinned English Lord to live among Neanderthal primitives (and even this comparison is too weak, because you never speak about gradations of difference but a "monologue, just digging downward" etc.). If these artists do not proclaim

¹ The circle of friends and colleagues that had gathered around Lajos Szabó, to which also Ilka Gedő belonged, considered it one of its primary tasks to safeguard and review Lajos Vajda's intellectual legacy. One of the written mementos to the disputes about Vajda is the following essay from 1954 which enables us to reconstruct the theoretical problems Ilka Gedő was concerned with. (This study was published in *Holmi*, 1990/XII) Footnote 10 in Endre Biro's study on the artist's career explains much of the context of this study. "their own rejection of «nothingness»" then neither does he. They have to justify the fact that "he chose and replied", or vice versa: of course, he cannot be exonerated completely from the others' 'nothingness' (or 'the art of nothingness'), but from this inevitable and defined manner in which his choices or replies were made in the past and present. Catacombic art can only replace anti-catacombic art if we believe in it, and the pre-condition for this is the manner in which we live, that is to say, in an age in which artists do not lie. In spite of all this I cannot agree to interchange the expression 'nothingness' with 'Nirvana'. This way I can even accept the contrast between primitive man and the English Lord, because the road leading to Nirvana has gradations along which Vajda is perhaps much further ahead than 'the rest'. However, the lies, negative art, negative testimony, monologues, have no gradations. They are truly 'nothingness'.

The artist, the painter, is not Christ who redeems the world, at best he is a Grünewald (his Golgotha!), but at the very most he creates only to his own highest level. The 'negative style' does the same. Without wanting to, I must believe the greater and lesser artists of the negative style when they reveal that nowadays suffering is like that. (I, for example, have protested against such suffering and thus against its depiction as well.) I specifically believe this mutual suffering to be extremely 'catacombic', as I do this common depiction that bears the marks of the negative style. This art can reject 'nothingness' with tremendous force if you formulate it this way: it does not reject the 'no'. But then, do we have the right to demand this rejection (a rejection which is proclaimed by the whole of history right up to the present ongoing moment, and this rejection is contained in every style waiting with eternal patience to take its place within the whole.) Precisely for this reason, the mood of your essay is such that it brings to mind such comparisons as the previous reference to Christ.

In defining the negative style you speak first of an inability to communicate. For now I can only say that without the ability to communicate not one Klee or Bálint picture would have been born. Even if I think only of those pictures of Picasso's I like least, I still have to express anger at your emphatic declaration that these artists did not search for the 'second person'; the 'Du', familiar from Ebner's diary. The same applies to Kafka, who searched for it with such despair. Can it be that it isn't there in pictures of that period? Maybe, at times, they can't find it but why do you deny them even their search? Why do you speak of a monologue? With this you directly question the existence of the artists who established the negative style. Besides, if they dug only downwards then they would have been building genuine catacombs ever since the 1910s, in other words, it is impossible that all this digging should have produced only a pit, as can be proved by the confessions of even the style's lesser artists.

"And below us and above us and inside us too"... the question marks of this period stand out. One can write a poem about that (ref. artists), and run away from it swearing and sulking as, for example, I do. You speak of a confession without an aim, of enervated romanticism. Ever since reading Kafka's diary the word 'confession', pronounced in connection with the 20th century, has definitely meant to me engaging that 'other person'; moreover, engaging right from the heart of such suffering which exists more than anything else in our age, and which stands closest to the ring of the word 'catacomb'. And of a confession by Klee, I don't think it is more pointless than any other confession made since the beginning of the world, and I believe that no confessions have ever been sought with such yearning.

In spite of all this I somehow agree with the inability to communicate. Perhaps the communication isn't undertaken in our mother tongue because we are not living in the land of our birth. I believe the 'mother tongue' to be a language, varied components of which are used by everyone in some way and to some degree, and everyone responds to it. Just like Holbein's Portrait of Henry VIII. From the picture's subject and commissioner to every citizen of Tudor (and present-day) England, everyone understands some aspect of the work; a child, the human face; the court, the king's face; kings, that of another king; furriers, silversmiths or jewellers, the dress in the picture as an industrial product of the highest quality; a 20th century movie director, the fashion of the time. And none are mistaken because what everyone sees and enjoys represents a part of that picture, while behind what they see and enjoy there necessarily lies also the picture in its entirety. And painters, poets and philosophers are happy about that, they experience in the picture the reality of "Alles Verganaliche ist nur ein Gleichnis", and question both the individual elements and the whole, "Wessen Gleichnis?" But their individual questions are already contained within all those questions raised previously and in their answers is contained the implicit reply of all the others. After all, the universality of the picture itself quarantees the certainty of this all-embracing empathy. At this moment, I cannot conceive that such universal communication could be in any other language than our mother tongue. This language is one axis of the system of communication, the other is the land of our birth; and every work can be depicted on these co-ordinates. The Funeral of the Count of Orgaz, with Toledo in the background and in the foreground the burghers of Toledo, is so familiar that spiritual and material existence embraces no individual who would fail to recognise what it portrays; encompassing the houses, dogs, children, wives, spiritual beings, angels, all the way to God the Father, who created the burgher and his world in such an image. So we cannot be surprised at the universality of such works which confirm all aspects of material, historical and metaphysical existence and thus consequently depict everything from that which can be read as a photograph or a fashion drawing to the ascension to heaven. The image one gets of art is both horrifying and enigmatic if one simultaneously thinks of The Funeral of the Count of Orgaz and the present. From time immemorial, painting has co-existed with pharaohs, popes, kings etc., and to the extent to which our knowledge of what these courts of pharaohs etc. actually correspond to has vanished, and the more we expelled art from within ourselves, the more true art relinquished the hierarchical portrayal of every stratum of existence and the more court painters became less Holbein and more Fülöp László, historical painters less the Delacroix of The Massacre at Chios and more the Feszty of dioramas and shooting ranges, and religious painters less Michelangelo and more Pál C. Molnár. It is as if the concept of universality itself changed, as if Divinity had exclaimed that from now on it is no longer valid that "Alles Vergangliche is nur ein Gleichnis" (und nur das Vergängliche is ein Gleichnis), that ascension to heaven takes off not from the earth, not right from the middle of the burghers in The Funeral of the Count of Orgaz, whose "similarities are valid for every level of existence" as I have tried to describe above, but from heaven itself, as if the validity of Buddha's pronouncement, "I was born in this house, I belonged to this family", had ceased. In short, the meaning of the 'transmigration of the soul' is no longer valid, and in consequence, neither is the meaning of historic periods.

In spite of all this I am uncertain about two things.

1. Is there a place for pictures of the negative style within a non-Euclidean geometry?

2. Does this non-Euclidean geometry differ ultimately from the Euclidean one? (Does this mean, therefore, that in an artist's ouevre the style is a particle of the prevailing characteristic style of a given time, and does the 'providence' of the 20th century differ from that of anytime?)

Still, I cannot break away from the fact that such a decisive change has occurred, as if artists had been depicting an ever-decreasing circle of ephemera (by depiction I always mean those things which have existence, i.e., as proof by analogy of things that are ephemeral). Perhaps Delacroix was the last artist who, in spite of being a painter, painted a *Masssacre at Khios*. A landscape, a still life! In Cézanne's picture, some apples on an old dresser, a cup, a few objects, become worthy of connecting the ephemeral with eternity, and there is a double value to that; affirmative (you see, even a few apples are worthy) and negative (France's present king, the current knowledge people have of Biblical events is not appropriate). The portrayal of a human figure. Anonymous boy in a red vest, a postman. And self-portraits made with the same insistence that applies to the Grünewald picture I mentioned. The question cannot be resolved simply by saying that every still life is a Biblical image, no matter how sincerely we feel this to be so. (Why was El Greco so hard to please?) So the time will come when the boy in the red vest and the apple lying there become invested with too many of the attributes of historical and religious painting, when the eyes become shrouded, but still open, their gaze turning inwards toward the *"individual world of instinct and desires"*.

"...is not going the road of restoring basic connections—self-mutilation" Has anyone ever evaluated the role of the latter in preserving some painters, or art and history, from harm? Do we have the right or the means to measure it? Are we absolutely sure that every change, which we accept sometimes with distress and sometimes with pleasure, is not a superficial change, that El Greco's style of communication is not merely one version, just one mode of addressing? At this moment, I can respond to these suspicions only with an emotional denial, but even if this denial were true in its spiritual dimension, and visual art was deviating from its own path, then it would have been free—falling somewhere in space a long time ago: if history has any meaning then this occurrence is not negative either (it has direction).

"Because what dreams shall come in death." I am unable to reply as to whether the 'isms' provided answers to Hamlet's question. If my answer is "no" and if in order to emphasise this I think of the eyes "never completely glazing over", (in spite of all the manifestos the objects of the real world pop up their heads time and again but without an ability to communicate in the universal sense I described earlier, so in consequence continually oscillating between El Greco's realism and the 'unreal' metaphysics of an objectless world of fear) then all is refuted by the question as to whether "the dreams that come in death" might not be just that; that is to say that the objects and events of El Greco's world that he found worth depicting do not fall, sporadically and transformed, amongst the dreams. Those manifestos that say "We do not depict but create," etc. sound more like speeches by futurists and camp-followers. In contrast to this, Picasso in 1923 wrote the following, "Cubism is not different from any other school of painting. The same principles and the same elements are common to all."² And in 1935, "There is no abstract art. You must always start with something. Afterwards you can remove all traces of reality." And also here: "Nor is there any 'figurative' and 'non-figurative' art. Everything appears to us in the guise of a 'figure'. Even in metaphysics ideas are expressed by means of symbolic 'figures'... See how ridiculous it is, then, to think of painting without 'figuration'." Léger (1935), "They are not 'abstract', since they are composed of real values: colours and geometric forms. There is no abstraction." Mondrian (1937), "[Non-figurative art shows that] 'art' is not the expression of the appearance of reality such as we see it, nor of the life which we live, but that it is the expression of true reality and true life... indefinable but realisable" in art.

² The quotes are from the anthology *Artists on Art*, Kegan Paul, London, 1947. This book has been preserved in the artist's estate. Pablo Picasso: p. 417. and p. 420.; Fernand Léger: p. 424.; Piet Mondrian: p. 428.; Paul Klee: pp. 442–443.] Could it be that what this is all about is nothing more than that this "true reality and true life" once coincided with the reality we see and in which we live? Klee (1902), "I want to be as though new-born, knowing nothing, absolutely nothing, about Europe; ignoring poets and fashions... Then I want to do something very modest; to work out by myself a tiny, formal motive, one that my pencil will be able to hold without any technique. One favourable moment is enough. The little thing is easily and concisely set down. It's already done! It was a tiny but real affair, and someday, through the repetition of such small but original deeds there will come one work upon which I can really build. (...) And thus a little uncontested personal property has already been discovered, a style has been created." These "small but original deeds", this creation of a style, also goes for those whom we respect less than Klee; and that the 20th century is filled with these tiny accomplishments is in itself proof of the fusion of our shared problems; of individuals of similar fate clutched together in the fist of providence—only providence, granted. Truly it seems such an abstract 'something' is the positive catacombic style of the 20th century, and its church architecture is abstract; Gothic cathedrals replaced by fate-cathedrals.

Two aspects of modern art, in all its convulsions, could be an escape into the dual world of instincts and biology. If for example, you think of East Asian animal and plant symbolism (which is very obvious in connection with Vajda), you cannot avoid seeing the striking difference which exists between such a closed and defined system of symbols and our own range of arbitrarily picked symbols, which nonetheless remain close to the world of mythology. (For years I kept frightening myself with the painfulness of this difference.) Today it seems possible that the escape of negatives into the world of biology and instincts is nothing more than the proof that this loss of the closed and defined systems of symbols is nothing more than a phantom, a bogeyman conjured up to frighten those who do not want to be living in our time. And perhaps the delight of those who believe in the eternal validity of symbols is such that they take on the responsibility of revealing these symbols through their own personality, each in their own way, with the most up to date chemical methods, and, belonging to no sect or state, free from spiritual and maternal commissions and the demands, punishments and repentance of their non-artist fellow human beings. Perhaps the 'feats' of those who escape into the world of instincts and biology, for example, Klee, approximate to the planets which revolve around the heavenly bodies of forgotten systems of symbols; and the paths of these planets cannot, at this moment in time, be precisely charted because we do not sufficiently understand the heavenly bodies or their nuclei.

I think at the moment that those around whom reality forms a closed circle, within which an otherworldly pure light delineates every object as sharply as a crystal (perhaps even more so with Vajda), and who, in this blindingly bright space, perpetually moving, spin around the objects, incessantly and breath-takingly, do not cast a very dark shadow; and perhaps it is this gliding shadow which we see as an escape (into the world of instincts and biology), *because we do not see the objects* around which those whom Endre Bálint described as 'moving profoundly' are circling. I believe this to be true for Klee, Picasso, etc. not just for Vajda, and only for the camp-followers can I consider valid the totally negative emphasis you adopt when speaking of escaping into the world of instincts; and even with them, only if by the 'world of instincts' I were to mean lying, idle talk, juggling around with artistic styles, or absolutely negative instincts such as imitation, renunciation of God, etc. (And where does it say that this is what I must understand by 'instinct', or by 'biology'?) If the world of instincts is after all to be understood negatively, and if we really talk about sin and not of a prudishness that is ashamed to be as bourgeois, naturalistic and respectful of authority as *it actually* is by instinct; if it were about criminality and not an avoidance of being considered prudish, or a new- or old-realist artist, then go ahead! If this is so, and there is no better place to escape to, then this escape is a moral obligation, and the only thing we can do is draw in our own breath and root for them, as we would for Mitya in *The Brothers Karamazov*. What will come of this? Judicial murder? And what will come of Mitya in Siberia?

You write that digging downwards is pointless if we cannot dig upwards. We cannot blame ourselves for this impotence if we take a look at the image we formulate when we hear the expression 'digging downward'. In quoting Nietzsche the 'only' thing you don't indicate is which of the two motions is being carried out. If it is the first one, then why should we not without sinking to triviality be able to just "*skip over every kind of symmetrical style*"? If it is the second one, then what they skipped over should be evident.

"Vajda is in the middle." 1. He walks downwards as well as upwards. He follows laws and thus creates laws. You are pronouncing something extremely serious here, and I don't see any use in contradicting you if by 'following laws' you also mean criminality and that Vajda is not devoid of the sins of others. (But watch out! The others are few because most only fake sin.) Maybe with a lot of hard work one could show why Vajda was more pure in his upholding of the laws than were the others, but one would have to define precisely why and who these others were. 2. In the centre of time-I would have to think intensively about how he was spinning around the objects in his blindingly bright space, what the space was like, what the objects were like and how they rotated, at the same time always watching the shadow he was casting while moving (while walking between brightly illuminated fences and houses in Szentendre and Ferencváros). He said "yes" to the act of the past, and dealt with it as he would with a most personal experience, and he went through this same process of affirmation and processing with his visions of the future. 3. In the middle between body and soul. (?)-Hopefully this is true for the lives of humans in general. When we walk with Vajda, the most translucent layers assume shape. Here one can feel that you're talking about Vajda, simply from the expression 'translucent'. One constantly sees this translucence when one thinks about a picture of Vajda's. To me his pictures also seem more like x-rays than many other pictures. In spite of this, the doubt within me is considerable, that in view of what was said, it might be me who is non-translucent. However, I still respond to the fact that I like Vajda better than the others, and it is this feeling that I will try to rationalise later. 4. The structure is central... the structural force of 'logos'-the expressions 'bone, metal' wonderfully resonate with 'logos'; and with 'bone' and 'metal' resonate 'dead' and 'metal coffin'. The two substances are, though I may not be scientifically precise here, respectively the hardest and the shiniest-as perhaps Vajda portrayed this cursed period, hard as the skeleton of a dead man, shiny, in our imagination, as are all the whites of all the burial shirts of everyone ever buried. 'Bone-metal-logos', intellectual, intelligible, necessary objects, laid down white as bone into the metalically shining air for a time that spans eternity. Can we comprehend his corporealisation? Vajda's most of all? Do you think so? Because what you write after that, that he builds a structure, not a construction, implies that all the others build only the latter. After careful consideration, I will perhaps accept that other people's 'structures' signify the point when Ivan Karamazov semi-consciously entrusts Smerdiakov to murder his father, and Vajda's for that point when Ivan, after "visiting Smerdiakov

for the third and last time," finds himself in the extreme region of consciousness and suffering, in an ever more Vajdian light. Did he "choose to overcome repulsion"? Vajda's pictures in their unperturbed, sober simplicity, give the slight feeling that one would reject this role, which is reminiscent of Wagner's *Ring of the Niebelung*, and would instead speak of Vajda's brotherhood with Kafka and Rilke. To a certain extent every picture is a victory over terror, even those which depict terror, presuming that they have arrived at *true* terror (Kafka's and Rilke's fear of death), and are not just frightened by the great styles of the past, of neo-realism, of critics, of the world of instincts, and of biology. Vajda overcame these fears, for example of realism, with tremendous strength. Some of his self-portraits are 'faithful' in the most Holbeinian and Grecoian sense. The tone in which you express the word 'fear' irreperably reminds me of the fear which even Shakespeare did not choose to overcome.

In order to try to describe how I see Vajda, I first have to gain access to his models; this term I'm using in the sense that Cézanne and Van Gogh did in their letters. For a long time I've designated Vajda's models as 'Biblical Objects' and while, I'm writing, their images are perpetually with me. These Biblical Objects we come across wherever we let our imaginations wander, in space or time. I'm thinking of real objects, a single-storey house staring out into the world through a solitary window, not constructed in any particular style; a fence hammered together from a few boards, behind it, at any time and place, in some season or at some time of day, small children toddle around or sit in the dust and use their hands to play; Van Gogh's 'seedsower', in Arles, in the 19th century; in Babylon in Old Testament times, and in Egypt even earlier. Lastly, again in no particular style. I think about a man. when he is alone, being dressed before he is put in his grave, a situation that transcends any dress or action of his time, whether in ancient days or in the court of King Louis XIV. Whether our imagination strains back to the past or to remote foreign regions of the earth, we always find this handful of Objects, in the outskirts of Egyptian cities in the time of the Pharaohs or today, or outside Cologne or Bamberg in the Middle Ages, at the edge of Amsterdam in the 17th century, or in outer Madrid at the time when Velázquez was painting the court of Philip IV. The Biblical Objects have always stood waiting at the outskirts and edges, where the events and styles of history end, and where the Nirvana, that lies beyond history and style, season and time of day, begins (in Vajda's pictures one can point to the white skies that are beyond all seasons, or to his self-portraits). Over these Biblical Objects the European and non-European styles of art, like gigantic squads of armoured cars, rumble past without the Objects being in the least bit damaged. They have waited patiently until the pyramids. churches and palaces of the pharaoh-emperors and popes dried up and withered like the peel of some infested fruit, and then expelled art. Only some dry leaves are tumbling along the empty palace hallways, tossed by the wind that blows in through the shattered windows. The Biblical Objects came here from the outskirts of town-in the palace rooms tiny princesses were no longer being clothed in tons of lace-when the kings began to wear civilian clothing, and the bank clerk named Franz Kafka stepped into the empty cathedral one weekday morning, having arrived by bus, to show a foreign client the historic objects in the cathedral. The foreigner did not come to the meeting... (For further details ask G. B). So the Biblical Objects waited for all this, and Van Gogh and Vajda looked them up again-it was they, most of all who responded, although there were many who did something similar-from Millet, through the Impressionists, to those who depict 'pretty-nature-too-and-not-just-socialistwork-competition' subjects. All those who produced 'something similar', brought along the papal and other courts to join the Biblical Objects; one or two of them were more or less of the same culture as the builders and commissioners of the cathedrals (Renoir, Corrot, Millet, etc.); thousands and hundreds of thousands reflected the taste of the tiny princess' court jester, or the taste of the scampering rats in the cellars of El Greco's Toledo houses (Soviet village still lifes), or some connecting step taken from the long stairway.

These Biblical Objects can 1. Appear objectively a) 'Cave paintings.'—The Biblical Objects coinciding with the universality that can be seen in *The Burial of Count Orgaz*. Schematically, the single-window house is not literally at the edge of town but stands for the period's architecture. The goat crunching the grass on a lone meadow on the outskirts of Szentendre represents animal husbandry; the child behind the fence playing in the sand with his fingers, the cultural life of the time. b) The ambling animals and half-naked slaves on Egyptian friezes correspond, in relation to the depiction of reality, both to a documentary made in Stalin City and, also at the same time, to the irrationality in El Greco's depiction of the ascension. Osiris and Isis were ambling on the friezes in the same way, and the animals were holy animals.

2. The Biblical Objects can become absorbed by the universal myth, by Biblical *themes*. Their 'object-ness' (which as an independent theme appears again with the Realists and Impressionists) can shrink down to become a component, an ornamental motif. Mediaeval and Eastern Church painting and their reverberations in Dürer, Brueghel, etc.—where the religious feeling which Van Gogh, János Nagy Balogh, or Lajos Vajda, through their affiliation to Biblical Objects, can set into the life of ancients—are not linked to the so-called Biblical Objects but to Biblical themes, whose depiction has at its disposal the stores of symbols of entire religious systems. Abundantly real as figures and objects, the symbols depict the limits of man's possibilities, just brushing the edge of eternity. They depict myth itself, which the sunflower and the haystack suggested to Van Gogh's mind.

3. The Biblical Objects can become absorbed (as they did from the Renaissance on) by myths created by individual painters and, in some way, related to universal mythology. The 'otherwordly' clarity of Biblical Objects is transferred to the illumination of royal mantles and to the facial expressions in the portraits of burghers (Dürer, Holbein, Rembrandt, Cézanne.) With Vajda, the Biblical Objects again appear as objects, as in Egyptian art or in Cro-Magnon cave paintings, but weighed down by everything that has happened since then: styles having passed them by but in such a way that they remained intact-religious art having at its disposal the saints and church ornamentations of whole religious systems to express that which Vajda used these Objects as symbols of:-the Biblical Objects, having been witnesses to everything that has occurred. The fact that they were present after all as witnesses in Brueghel's paintings, or somewhere in the background landscapes of devotional pictures, is proof that these otherworldly events are continually happening here in Nürnberg, say, or amidst our present objects. All this makes them immensely valuable. The return to their objective depiction has been going on for a long time, and continuously since the possibilities opened up by the work of El Greco and Delacroix ceased. Because the world hopelessly consists of just that: of worldly and heavenly events, and of objects which are the symbols, ramifications, attendants and connectors of these same events; and a whole jungle of still-life and landscape painting is burgeoning around us since the depiction of worldly and heavenly events ceased (or became transformed?). From Dutch still lifes

to transitional styles of which there are infinite variations to this day, the Biblical Objects encompass everything, from being symbols of worldly and heavenly events (Cézanne) to proving life's total senselessness (the bouquet of roses on the table of top worker Nina P.). Vajda peels off from these Objects everything that is strongly tempted to cling on to so much and in so many ways: Rousseauism, naturalism, socialism, the fairy-tale, theatricality, a longing to return to a primitive way of life, the denial of the great styles of arts, the denial of the significance of History (I believe that this is one of the reasons for the 'translucency' you describe when writing about Vajda). And for this reason he is able to utilise in so many ways the multiplicity of meanings imbued in these Objects, and which have so many connotations in our day. These connotations imply a reference back to the earliest times, signifying and proving the parallels which exist between the past and subsequent ages. They point to the lack of style in the architecture of our time (we find we are most at home in the little house in Szentendre which stylistically fits comfortably into those of any period); they highlight the most pressing problems of the present by the fact that they are constantly disappearing ('healthy workers' lodgings replacing all the houses of all the Szentendres in the world). They emphasise that we must examine what they stand for, before they disappear completely from the face of the earth.

Using the Biblical Objects and their meanings in so many ways means parting with the past, with one's birthplace and mother tongue; a question called out to the future, all knowledge of all the fine arts of the world often coinciding with objective, geographically and photographically true matter (J. recognises in the drawings some specific houses in Szentendre); an escape from being up in the clouds of 'isms' and cheerless naturalism-in short, it means the creation of an atmosphere that dominates not only a Sophocles drama, where myths take place in concrete geographic places (Oedipus in Kolonos), not only Hamlet, the prince of Denmark who returns from Wittenberg, or Dostoevsky, where Rogozhin murders Filippovna, in her St. Petersburg apartment, but also Flaubert (concrete Rouen and concrete Yonville), and so on, not to mention Ady, Rilke or Kafka. Not that I learn very much about the sights of St. Petersburg, but I do find out a lot more about Rogozhin. First of all, I believe fully that he exists. That is an important precondition for being able to believe that Prince Mishkin loves him, etc. In the same way I believe Vajda's houses and thus I can follow him on all the levels of similarity I mentioned in connection with The Burial of the Count of Orgaz. The same thing makes Vajda's nights as white as Dostoevsky's, and neither's 'ability to communicate' can be defined by their "addressing the second person," whom the others had not the slightest wish to communicate with at any level. By this I just want to say that Vajda and Dostoevsky are geniuses. Is it not immodest to show curiosity and inquire further what the method of these geniuses was? Vajda did not want to be more Homer than Homer; he was satisfied with a concrete Troy which the gods came down from Mount Olympus to visit from time to time; with the room where the young men of Emmaus received Christ as their guest; with the stairs and entrance to a burgher's house in Amsterdam from which an angel with muscular legs is determined to launch himself towards Heaven in Rembrandt's The Archangel Leaving the Family of Tobias. This same motion, which may seem almost angry to those who watch the angel from their porches, is seen in Vajda's pictures. The angel's continuing close proximity to the house and to the inhabitants he had visited, his turning his back on those who were to remain earthbound, who are clearly startled by his preparations for flight, the flight itself, all is contained in this initial motion. I believe the angel in Rembrandt's picture is so very believable because he is so close to those on whom he turns his back; they could easily reach for his foot and detain him, but the inescapable fact that he is flying stuns them so much that normal reactions (straightforward, logical responses become impossible) are suspended. I know that Tahiti was home to Gauguin in a different way than Arles was to Van Gogh. Still, of the two, I cannot choose Van Gogh as unequivocally as I once did. I suspect that their agonising friendship and their clashes (selfportrait with bandaged ear) continue to have validity even today, and I don't know whether the home which J. and the others search for and find somewhere far away, both geographically and in the geisteswissenschaftliche sense, is essentially different from Van Gogh's. I only know for certain that Gaugin's is different. But is it not a necessity a thousand times over-though is it still possible today, or more precisely, is it still permissable-to go to Szentendre or Arles? The 'rest', somehow, always travel to Tahiti, and try to find the exotic, winged, pink deep-sea fish in the bay of the Mycenae of ten thousand years ago, or to those streets in Rome with an otherwordly atmosphere where, at Carnival time, Julius Caesar, Chaplin and Einstein walked arm-in-arm at dawn; the Venus de Milo in the museum's Hall of Statues on a winter weekday at noon, a checkered sporting-scarf from a New York designer around her neck. In their savage way, they provide a comprehensive picture of the horrors of our time; their works are confessions to such a degree that the confession sometimes spills over and we don't know whether to admire or feel sorry for them. Sometimes one might think that only Biblical Objects can provide a refuge from all this commotion, and just as the Bible stood waiting, consubstantial with itself, at the edges of the ages, so Szentendre stood at the town's edge waiting for Vajda, and a house here or there, at the edge of Szentendre, turned towards where the dense forests of the Pilis Mountains begin, in defiance of any Rousseauisms. (Perhaps it is not a contradiction to speak about Vajda in connection with the Biblical Objects, either as a refugee, who as a child was in hiding in his native village, or as one who renounced all worldly things, because perhaps belief itself is, simultaneously or metathetically, most difficult and elementary.) In Gegenstandlose Kunst they want to avoid communicating with the objects, but there must be horrible reasons for this, and I believe Vajda must have known a lot about these reasons if he was able to present such houses on the periphery with his love, and not ruined amphitheatres, or a Bauhaus district in some major city of the world (perhaps 'sublimating' the subject into a speeding car or a flickering neon light-ref. the Futurists). There are no whirlpools or wildernesses in any 'ism' that Vajda does not comprehend (nothing human is unfamiliar to him), but all that is soothed by, and finds redemption in, the Biblical Objects. Today, it seems to me that in his dialogue with the object, he came upon the Biblical Objects in the most noble way and consequently they deserve this name because they contain all of history and exist above all history. No matter how multi-layered his relationship with them is, and no matter how much he, too, is not entirely free from the 'exoticism' of the rest, nevertheless it sometimes seems to me that, in essence, he renounced the 20th century's sensual anguishes.

Because there are moments, when someone makes the above-mentioned upheaval a *part* of his artistic concept, transforming the colours and movements of the ancient oceans' fantastic fish into the ramshackle boards of a crumbling fence; the pyramids into the window of a small house which stares out into the world; the gothic cathedrals into a dilapidated church spire, whose bells, perhaps, ceased their ringing; the enchantment of antique statues embodied in a single hand that, on white paper, seems to find contact with Nirvana, having overcome its

fear of open space; a 20th century face staring at us simultaneously from all points in space and time, transformed into a single face, his own; and when he spreads, as he always does. such a white sky over all this, the viewer is stimulated to reflect on his past and future life. These are moments when I cannot see all this as anything but resignation. That this handful of Biblical Objects is capable of partially absorbing into itself all this pictorial and disparate material, this intricate web of 'seaweed', only demonstrates their toughness. (Already, or not before too long, the painter gazes into the street through a window, each angle of which is at 90 degrees, and through which air pours in, fresh enough to allow him, in sound health, to build socialism until he is eighty. The glass is clear and there is no broken pane stuffed with Sunday colour supplements; in summer and winter you can see outside the ... - but I must mind my manners! Are you certain that Vajda did not go so early just to get away from this change, in spite of all his remembrance of the future?) The whole world is filled with Ferencyároses and Szentendres, and still the others, Klee, Picasso, Miró, have believed for a long time that what will come for certain has arrived already. As if looking through a right-angled window they no longer saw anything of what Van Gogh, Nagy Balogh, or Vajda loved, as if the selfcentred world of instincts and desires was the only thing left to be loved and so they become those fish from Mycenae, giraffes standing around in the desert with countless half-open drawers in their necks, and so many other things-not parts, but the whole. The vellowness of the yellow giraffe's neck does not turn the sunflowers of Arles even more yellow, and the Harlequin's ambiguous madness is not something that advances oddly from a somewhat distorted box. The giraffe will be a giraffe, in a real desert, and madness madness. It is as if the names of styles were transposed, as if Cézanne or Van Gogh were the abstract ones. It's just that they believed so much in the self-centred world of instincts and desires that they didn't see any point in depicting its embodiment; and they also believed so much in the flowers on Nina P.'s table that they thought all the underworld and the otherworld could fit inside: This is my attempt to express in words the personal experience of complete and utter belief in them, and the same experience is true for Vajda. He is rushing towards madness, face slashed, like a train coming at you head on from the silver screen—like the bogeyman; you mustn't be scared, even a six-year-old who is at the movies for the second time knows already that it won't run him over. In a somewhat similar way to this, the pictures of the so called 'negative styles' run by over our heads, their approaching rumble, their even larger reality, rushing past us, like that train which goes off the screen, just in the nick of time.

Sometimes I don't know if I should consider what happened to Vajda, and the things he did, as wisdom, fate, or a stroke of luck; or to put it more precisely, whether there isn't some point of vision from where those who suffer in a more heathen way are not the ones who have chosen the more difficult part (for them it is a part, whereas for Vajda it is the whole; Vajda's skies dressed in the white gowns of mourning are elements that exist also in us). What I'm trying to convey is that the terrible horror and despair that by now has been accumulated in pictorial material can become purified to the point of renunciation only in a few, perhaps in a single artist, as it happened with Vajda.

I wonder if Vajda was free from these restrictions, which you refer to as an "escape into the world of instincts and biology"? 1. Biology. The world of plants that lay beyond the peripheral houses he treated in the most Van Gogh-like style, though, of course, in a 20th century rather than a 19th century way. One aspect of his affinity to Van Gogh is expressed in his ties to the various 'isms' of his own time. Of course the latter has only a singular term, Impressionism, but this connects such diverse manifestations as Monet and Renoir, who perhaps were more different from each other than the representatives of various later 'isms'. Van Gogh liked the Impressionists and learned from them, but his personal fate made it impossible for him to consider himself one of them; on the contrary, it made it mandatory for him to seek contact by way of a personally selected component from the past (Delacroix, Millet, etc.). The same goes for Vajda.

2. The world of instincts. Here we might think not just of Vaida's montages, but also of his use of Biblical Objects, which are perceived not only objectively but, as I pointed out earlier. symbolically as well. He used the religious symbols of an art for which divine occurences exist to such a degree that they have no need to engage in proving the existence of this world's objects, but instead glorify divine occurences, with 'allegory' itself. However, he did not paint religious pictures as such. Only those who refuse to acknowledge, like Pál C. Molnár, that no houses or churches exist for this kind of work are able to produce it, but in using the symbols from religious pictures he declared that the significance of Byzantine-Gothic-Grünewald pictures, pictures with religious subjects, remains. Perhaps he used these symbols as mementos, saying that there existed, alongside the mass of people shouting in unison at the People's Stadium during a Hungary versus England football match on Sunday morning, another Mass, comprising symbols gathered in the vicinity of these religious pictures; saying that we must find the significance of the symbols, and not forget that they can still be understood today. The Biblical Objects, thoroughly overhauled, connect to the system of symbols which has come down to us from the world of biblical themes, filtered through 20th century man, and totally refined. Even the most remote awareness of this artistic effort will inspire viewers to devotion and reflection. But it is as if in this enraptured silence we were hearing from the distance, from a roofless church spire, the veiled sound of a funeral bell. As if Vajda was seeing the time in which he lived as being at the edge of the same time and space as the periphery of the town that he visited, and here, at the end of the world-as though recalling one's entire life in the moments before death-he was once more joining together everything that constituted, or what remained of, a handful of objects from this world, such as the ones children draw, or a handful of religious symbols from the otherworld, which anyone can see in his dreams, or when looking, through closed eyes, into the sun.

(1954)

ENDRE BÍRÓ: ILKA GEDŐ'S STUDIO, AS IT WAS LEFT AT THE TIME OF HER DEATH



9. The Artist in Her Studio in 1980

Three of the four walls of the approximately five by six metre living room have doors or windows, the fourth has no apertures. A home-made partition cobbled together from cardboard is joined vertically to this wall, dividing this part of the room into two sections, one served as a sleeping cubicle and the other smaller one, facing the windows, was Ilka's work area. The latter is effectively shut off from the rest of the room by her easel.

I shall begin by recounting all those things fastened onto the walls, from the door leading out of the sleeping cubicle scanning rightwards to the partition, and so on. A peculiar montage hangs on the door itself. A photograph of an owl sitting on its nest from some popular scientific magazine. A photograph of an elderly woman who once played a role in the art-political arena, is stuck onto this. She is giving an interview and resembles the owl astonishingly. This is partly due, amongst other features, to her widely stretched fingers standing out from her gesticulating arms, and partly to the shadows around her eyes. This is Ilka poking fun and exploiting her physiognomic sensitivity. A small section of the wall near to the door comes next. Three child's drawings can be seen there, made by Ilka's granddaughter at various periods of her life, and an aquarelle from the hands of our son David at about six or seven years of age. Then Ilka's self portrait in pastels from 1948–49, signed and with a passepartout. This pastel was salvaged from among those that were torn up. Originally it was much larger, and the passepartout helped to enclose these particular fragments into a well-composed picture. On the next wall there is another of David's childhood paintings, a aquarelle on a black background. Above it is a page from the Vajda Album with Ilka's handwriting noting, "4. Still Life with a Plate and a Bird, 30 × 20 cm, pencil, 1936". It is followed by a still-life of three carrots and two eggs on a kitchen table, it was painted in Puschino using a mixture of techniques, signed "1976, Gedő Ilka". A small pastel comes next, Júlia's Garden. Hanging from the light switch is an ancient postcard of the hot pool of a very down-at-heel, dusty, little Hungarian spa town. The women lined up for the photograph are wearing wide hats and swimming costumes right up to their necks. Another drawing by our son David from his early childhood is pinned up, a figure the size of a playing card with the caption "hairdresser". Next to that is a half-torn postcard reproduction of a classical stained-glass window in St Jacob's Church at Gouda, Mary with the Child by Dirc Crabeth, a sixteenth-century Dutch master. The sender wrote that it resembled Ilka. Another characteristic Ilka Gedő montage follows on, a postcard reproduction, Utrecht ca. in the early sixteenth century, a statuette Madonna and Child on a Donkey is glued onto a sheet of paper. The writing is illegible except that it is Utrecht and ca. 1510 or 1520. Stuck to the same sheet is a poor amateur photograph of Dani, David and one of their elder cousins. Next to this hangs a reproduction of a realist painting. I do not know why it was put there. Its title is: The German Delegates Boarding the Queen Elisabeth, on 17 November 1918. It seems to be a graphic representation of a major event from the cease-fire negotiation on Armistice Day. The interesting thing about it is that the best part of the paper is occupied by chapter 6, verses 23 and 24 of the Book of Daniel copied out in three versions: the same piece in English, in French and in German, in Ilka's handwriting with easily legible but minute letters. Perhaps she made this composition when our son Dani was in hospital in a rather dire state. Further on, pinned to the partition, is a piece of blackened photographic paper with an abstract sketch stuck onto it, I could not say of what. On its reverse is some writing that has become completely illegible.

There could have been some superstitious or mysterious connection, as with the quote from the Book of Daniel. This is succeeded by a reproduction of a classical Japanese wood carving, the picture was taken from my Japanese colleague's Christmas greeting. Above, along the top of the partition is David's large child's drawing of a bus with passengers, drawn with the greatest naïvete. Below there is a newspaper cutting, again stuck to blackened photographic paper. It seems to be an advertisement for a book Der heilige Wildhund [The sacred greyhound] and a beautiful photographic portrait of a greyhound. Beside it are more pictures of animals and a newspaper cutting from the magazine *Élet és Tudomóny* [Life and science]: "Starlings often feed their chicks with insects picked from the hide of cattle. For the article entitled «Magatartás az életközösségben» [Behaviour in life communities]. Photograph by Ervin Somfai." Below, but glued to it, is a bird feeding its chicks. Then there is a postcard of Blankenberg, its rudimentary colours obviously from the turn of the last but one century, or even earlier. Below it is a tiny toad in a greatly enlarged hand that is cosily peeking out from between the thumb and the index finger, sticking its legs out. Next, there is Le cheval dans le plain [The horse on the plain], 1867, aquarelle. This picture might have been stolen from a book. It is a heartbreaking picture of a solitary and emaciated horse standing beside a puddle. I do not know its creator. Below that is a reproduction preserved in a rather tattered state. If my memory serves me well, it is a drawing by the Austrian expressionist Kubin. Then comes a beautiful drawing of a very weary wolf in Indian ink. It is not out of the question that it might be an unusual drawing by George Grosz. Next to it, a newspaper cutting from the West German weekly Die Zeit, a peasant holding a rooster in his hand with the whole article beneath it, entitled Der Hahn darf nicht krahen [The cock is forbidden to crow]. It relates the story of a court case in which neighbours took legal action against somebody for breach of the peace because of their cockerel, which was ordered to refrain from crowing. Above are more pictures of animals, this seems to be mainly an animal wall: a completely banal picture of three lion cubs from a zoo, obviously rather sweet. Beneath it is an ancient statue, I am incapable of determining what it might be. Again something from Die Zeit: a woman is lying on a couch, she has a halo and is holding a lute. Besides and a little above this is a colour picture from the magazine Elet és Tudomány showing a beautiful wild donkey at the foot of some giant rocky mountains in a stone desert, looking straight into the camera. A fantastic shot. Above, a rather unusual child's drawing by Daniel, showing nothing but a beaming sun and the sky. Below the wild donkey, there is a another shot, again from Die Zeit, of a jumping hare at the crossing next to no-man's land at the Berlin Wall near Heine Straße. This 'no man's land' is so deserted that hares settled there. Beneath it, stuck to the same paper is a beautifully drawn portrait of Heine, I do not know by whom. Two small life drawings of our son Dani slightly obscure the Heine portrait, simply due to lack of space. The drawings were made in the gardens of a clinic when Dani was recuperating. I believe she drew them on the small pages of a notebook as we were talking. They are sketches in their initial stage. Below that is another picture of the Berlin Wall, a perennial theme in Die Zeit, the Wall stretches alongside a cemetery, barbed wire with a high voltage cable, and on the other side kneel two gravestone angels. Still on the wall of animals, but further along, and again from Die Zeit, is a spotted big cat, perhaps a jaguar or a leopard, on the publication of a book on infant animals. The mother with her four cubs are, of course, charming. Below is a large picture, a section of a herd of zebras living in the wild. Below that is another animal picture, a 48 cm tall Shetland pony with her foal. Above it is the renowned Egyptian statue of a cat with her six kittens. Above the zebras, there is a photograph of a Greek amphitheatre, and above that the great Pyramid of Gizeh with the famous giant sphinx. Above and a little to the left, is a piece of calligraphy in pencil by Lajos Szabó, in a very poor state. A couple of figures representing János Vitéz and Iluska [John the Valient]crocheted from colourful yarn. There was a period when Ilka's mother made such figures. Next to that is the last piece on the partition, a large article pinned up in its entirety, again from *Die Zeit*, entitled *Drama mit Puppe* [Drama with doll]. The article was published on the re-launch of Kokoschka's correspondence. The article is decorated with Kokoschka's drawing of Alma Mahler. The article describes how Kokoschka, "in connection" with his love for Alma Mahler, withdrew to a solitary place somewhere in the Alps-this engaged Ilka a lot, she had read about it in books on Kokoschka. He took a doll with him, a life-size female figure. He had had it made by a seamstress with the greatest of care and there was an extended correspondence about how it should be done. I believe, he used that doll as a model on a few occasions. Ilka was astonishingly preoccupied with it. I somehow felt her curiosity to be disproportionately strong in relation to the interest level of the story. It crops up over and over again in a book on Kokoschka, then here in Die Zeit, and elsewhere. Perhaps the problematique of representation versus non-representation offers an explanation for her preoccupation with the story.

Approximately two meter high shelves fixed to cabinets run along the studio in almost every possible place. Ilka kept her finished pictures on them, mostly carefully wrapped in newspaper in order to protect them from dust. On the edges of the shelves, where they were within reach, various 'picture notes' were also pinned up, which also require discussion. It should also be mentioned that the current colour plates were stood on the ground where the walls were vacant (for colour plates see footnote 29 in "Recollections"). Just now, there are many more of them in the studio than usual. All of them are here. Normally, the ones she was not using she kept elsewhere.

I move on: right next to the door to the bathroom there is a photograph of the mime artist Marcell Marceau in make-up. We saw him perform in Paris and this picture was taken from the programme. Sections from this booklet crop up elsewhere, too. Directly above Marceau, practically pinned to the door post, is a watercolour by a child, one of David's many seven headed dragons. Next to it on the wall, a self-portrait in pencil from the old Filler street days. the paper has yellowed, but the drawing is clearly visible. In the picture she is sneaking a glance into a mirror from the corner of her eyes, it carries a hint of humour in that, along with the posture, it reminds me of Kmetty's pretty little self-portrait drawings in Indian ink. Perhaps not even the actual technique, but the topic itself. Behind it there is a rather fantastic child's drawing, actually by our grandchild. It is a bit confused, some kind of a wind-mill-like object, a child's drawing where we cannot know what it intends to represent. On the wall next to that there is a piece of one of those drawings torn up in her fit of depression, a pastel from Fillér street showing the kitchen window with clothes drying on the ceiling clothes-airer. Later Ilka carefully stuck it to a background, complete with a protective paper over the top. On this section of the wall, on the edge of the top shelf, there is a playful sketch from among those that Ilka used to enjoy making whilst resting, glued onto a music pad. It is a strongly stylised head at play with an animal, below is written "Give us a kiss!" I have no idea why that is stuck there, it is not particularly exceptional, I suspect she found it funny so she pinned it out. Beside that is another fragment of a pastel self-portrait salvaged after being ripped up-evidently, she could not find the other parts, most likely they were thrown out. It is perhaps interesting in that it dates from the same time as her self-portraits when pregnant. The only attempted

oil surviving from Fillér Street comes next, also torn to pieces. There were others but not many. This one depicts the corner of a room, slightly after the style of Van Gogh, with light colours. totally cut up, but with all the pieces together. Next, a painting from Pompei, The Birth of Adonis. Further over, on the other side of the tiled-stove there is a throng of objects hanging one above the other. Furthest back is the poster from the memorial exhibition for Béla Veszelszky. The poster contains a highly characteristic and beautiful portrait photograph. Veszelszky was a close friend, and this poster caught both of our heartstrings when we spotted it. The nail it is fixed with has something attached to it that has become completely unrecognisable. I cannot even identify it. Perhaps a child's drawing, it must have been in chalk, for protection it has been lacquered and is mounted on a piece of cardboard. Next, a terrible montage from Die Zeit: an advertisement for an encyclopaedia or something of that ilk, with the caption Die klügsten köpfe der Welt [The world's cleverest heads] with the portraits of fourteen "great heads", beginning with Goethe and ending with Einstein. Among the fourteen there are Aristotle, Werner von Braun, Albert Schweitzer and George Washington. Two notes are stuck on it. One is in pencil in Lajos Szabó's handwriting, a timetable with various famous people's birth dates, such as Freud, Jung (remaining blank), or "Béla Zalai, 1883-1915". Next to it, there is a fragment, a sheet torn in half, some calligraphy, perhaps from Lajos Szabó's hand. The Veszelszky poster is only partially visible, it is mostly covered with these other things. There is also a speculative game by Ferenc Ficzek here, one of the young titans of the Pécsi Műhely [Pécs Workshop]—Ilka was not fond of them. It is a reproduced graphic showing a chair with painting tools, a book, turpentine or some other glass pot, and tools for reproduction, a paint roller. Next to it is a chair in various distortions, crumpled or tortured to a greater or lesser extent and drawn into twelve small blocks. Ilka seems to have used this sheet for the study of how different whites are light-proof. She painted different white patches on it and scratched on "Hungarian Zink", "Hungarian Titan". An arrow leads to a third patch with the writing "Rembrandt Zink" in pencil. Next to the Veszelszky poster there are two pictures that bear witness to Ilka's enthusiasm for animals. One of them is a colour picture of a small bearded animal, a rodent from *Élet* és *Tudomány*. The other one is a photograph from some newspaper with a caption in Hungarian saying, "This is fantastic!" It is a sheet of ice with a flock of penguins en masse. Left from there, graphic reproductions have been pinned up-not out of flattery. One of them is a something in colours, with one of Ilka's automatic playful attempts glued onto it. These graphic attempts were partly dripped, partly guite interesting shapes and formations in paint on squared paper onto which was glued, back to front so that it could not be seen, is that horribly distasteful drawing The secret of the Universe-a study trip to Pompei, a 'cartoon story' drawn by poor old János Major and published in some underground papera disgusting horror with a 'mamma' sitting on a privy, and so on. Further serial graphics appear, displayed with the same antipathy. I cannot establish whose they are. A terribly geometric tile-like something, then a somewhat wittier non-geometric black and white something that I find not completely uninteresting. It is hard to say what Ilka might have thought about these. Most of them were held in front of her eyes as deterrents, but it is not certain that all of them had that same function. This last one is also unattributed. They come from some album, perhaps the one we bought in the Józsefváros Gallery, where artists from the Pécsi Műhely and others who were fond of geometry exhibited. Walking further, next to the half-door leading to the other room, there are two small child's drawings. These have an interesting story behind them. My Russian friends were visiting us with their two daughters. The younger one must have been

about six or seven, the elder about ten or eleven. We took them to Gerbaud Café, and they started arguing over some business about an ice-cream. The smaller one begun to cry and Ilka gave her a piece of paper and a biro to draw with. First she drew mice, but she also drew a girl figure, twice and in a very similar manner. Ilka claimed that it had a remarkable resemblance to her elder sister. She reckoned that it was intended to be a caricature of her sister, a kind of revenge. Perhaps I can be easily convinced, nevertheless, after a while I also started to see how it wanted to be a portrait. Above the two child's drawings, still on the same door post, there is a Chinese picture from *Élet és Tudomány*, an old drawing, *Battle with the catfish, the source of earthquakes*. It is the illustration to an article about earthquakes and animals. A little above is another cutting from *Die Zeit*, a classical bust of Hannibal with a cutting underneath it—this is the key to a puzzle *"Er war es"* [He was it]. The historical description offers a clue to who it is.

Proceeding to the other side of the door that leads to our middle room, from top to bottom. At the very top there is a reproduction of Moonlight Drive in Athens from the Csontváry album. To the right from there is one of Ilka's carefully gridded sketches, a group of stylised girls (or perhaps boys) that was done on an envelope and prepared for painting. Next comes another Die Zeit cutting, an Alfred Kubin drawing which is rarely published in Kubin albums, Der Krieg [The war]. What it illustrated in *Die Zeit* is irrelevant. Next to that, there is a drawing by our granddaughter Zsuzsi, which is noteworthy because she drew a tiny, elongated little house in the corner of a large sheet of paper. I think children often do this because they get frightened by the size of the paper. Left of that, there is another child's drawing labelled "Ili, 1931", obviously drawn by Ilka. It is perhaps interesting because she tried to render it transparent by soaking it in drying oil. There was a period when Ilka experimented with paper that she had soaked in oil and thus made transparent, then with the aid of a projector she enlarged the pictures and drew them up. She seems to have begun to draw this one up as well. Beneath the door there are two photos of our two sons. A colour picture of Dani in the Jardin des Plantes taken, I believe, by Pál Wiener. The background is a giant turtle in the museum of prehistoric animals. Next to David's photo is an amateur picture I took myself; below it there is a small postcard-sized drawing of a Parisian street by Margit Gráber. Beneath it, stuck low down is a small spontaneous sketch by Ilka, representing a devil's head and someone's profile. On the right is a drawing from her very early childhood. It is the size of a playing card with a naked woman and child, the woman is offering some fruit to the child, but it could also be Adam and Eve where Adam has emerged as a minute child-sized figure. Further down, glued to the door post and partly to the door is another spontaneous drawing on a piece of paper painted over with paint. There is another spontaneous drawing next to it, and below that a colour photograph of our granddaughter Zsuzsi. Then there is an apple and a pear drawn after nature with great care, I do not know who did it, it is certainly a child's drawing, but one of a different age than Zsuzsi is in the photo. It is drawn with coloured pencil and the pear is a pear-shape and yellow, and the apple is an apple-shape and red. Next to that, half hidden behind various dried flowers, lavender and the like, there is a Csontváry reproduction. If I am right, it is the Maroccan Teacher where a bearded figure holds a book in his hand. Another little piece of paper that Ilka has drawn on is stuck to the same pile. It has something illegible written on it, which means I cannot fathom out what this drawing of basically stick-figures 'represents'. I step further along and arrive in the densest area-Ilka's desk. A tatty old thing, which we once bought at the Ecseri second-hand market for something like fifty forints. On one of the drawers there is some writing "state awards". She kept the various refusals she received in there, as she was denied admission into the Fine Arts Foundation and other such responses to applications. There is a photograph below the aforementioned drawing that she had cut out from some newspaper. It shows giant portrait drawings above a terribly messy work desk. Ilka must have read in a book on Artaud that he was a serious drug addict and this picture was taken in a sanatorium room during one of his stays in the detoxication unit. Again there is a reproduction, above the desk on the left, a still life by Petrov-Vodkin, a table laid with a teapot, and with a dog peeking at the table from a corner with only his head visible. As an animal lover llka is likely to have been touched by that. I should note that because on my official journeys I was always talking about my artist wife, we have many Soviet books of reproductions. My Soviet scientist acquaintances and friends quite quickly came to understand our taste and they brought us relatively modern and untendentious fine art books. I shall keep the different albums given to us by these people that Ilka studied in detail. She was well-acquainted with Mikhail Vrubel, Viktor Borisov-Musatov, Benoist or Isaak Levitan. A postcard of a well-known work by Matisse is stuck behind the Petrov-Vodkin picture. Above that there are different sections from the Marceau programme mentioned above: various faces are glued chaotically onto silver paper to form a montage. Further to the left there is some squared paper with different browns and yellows as paint tests, paint patches marked with tube names such as "Newton, Marsh Yellow", "Rembrandt, Raw Sienna", and so on. At the bottom comes another sketch again depicting various animals staring at each other. A reproduction from the seventies by an artist called Talcott is to the left of that. A very simplistic representation, something like a monochrome paint test. Again, half hidden below that is one of a very young David's frieze-like drawing. It is a rather rudimentary depiction of a camp with tents and people. It is hardly visible because a reproduction showing Leonardo drawings covers it-Ilka bought an issue of an old Hungarian magazine on art from a second-hand bookshop which was full of such drawings, this presumably came from that. The writing is in English "Measured Profile and Sketches for the Battle of Anghiari". A fantastically drawn figure on a horse, a face with its construction drawn into it showing various structures. A Levitan landscape is on the left partly covering David's aforementioned frieze. Ilka marvelled at this picture. She liked Levitan a lot and she particularly adored this picture. It is awash with melancholia. In actual fact the lighting is a sunny spring or autumn morning and yet the picture somehow oozes this great despondency. Above is a photograph of an angel from the choir of Cologne Cathedral. She was also very fond of this picture, she even glued it to the middle of a large paper background primed black. Next to it there is a small drawing by Ilka from the old Fillér street days or even earlier, showing her mother sleeping. Then an aquarelle from a child's hand, not really representing anything. Our granddaughter Zsuzsi started something, she obviously tried to make a shape, perhaps a table, but became completely confused. Left of that, next to the window, comes the last piece around the desk area. A reproduction of Leonardo's Last Supper where the structure lines of the perspective are drawn into the very detailed construction complete with numbers and lettering, it is obviously an etching that has been stolen from a book. The shelf above the desk offers a great collection of all sorts of things. A drawing in coloured pencil stuck onto a piece of dark metallic paper, perhaps she made it on the occasion of a common excursion or holiday. When on holiday, she used to take colour pencils and used only those. Next, on a small piece of paper, there are two groups of matchbox size stick figures marching (or fighting) in a frieze-like formation, stuck onto a grey background. There is an A4-sized picture drawn in pale red and blue pencil with

very faintly visible female figures and the title Witches at Dawn. Left, something that evidently started as a paint test using greens and whites. She picked it out, perhaps because it is drawn full of shapes of birds and human figures. Further on there is an extract from a signed pastel still life from Alsóerdősor right after the War. She must have chopped it off from the bottom of a larger picture. She probably felt it was particularly good. It shows apples and onions. Perhaps she intended to use it on a further piece. One of the fruit items is traced out in Indian ink. Next to that, there is a peculiar thing, the eyes of an old self-portrait in pencil, peeking through a small window cut in the middle of a piece of paper itself scribbled over with pastel shapes. Only the eyes. They beam an intense look. Left from there are two pictures, half covering one another, a spontaneous drawing that she evidently started to grid for magnification. It has a great many birds and heaps of small devil figures. Further on again are the remains of a pastel torn off from a version of Kitchen Window with Drying Clothes, the result of this particular destructive act was later regretted. She thought so highly of it that she put rice paper in front of it as protection (which has some irrelevant scribble on it in Indian ink). There is a lower row as well, an extensive and detailed drawing from David with a lot of figures that form a march and with the caption "Devils go to war". Behind that is a postcard reproduction of a work by Max Ernst, and below are two little figures by Ilka's mother glued onto a small piece of paper that I have described in "The Recollections". Ilka kept them mounted and wrapped in foil for protection. Behind that is another postcard, a Miro reproduction, and Graber Margit's handmade postcard is beside it-something she had never done, or at least not with my knowledgea completely non-figurative sketch forms the picture on the postcard.

Finally I step into the corner where Ilka used to work. First: there are a number of things I would like to enumerate on the easel itself. Various postcards from an old issue of *Acta Historiae Artium* obtained from a second-hand bookshop. Among them are numerous Leonardo drawings that Ilka cut out, some are stuck and others pinned up. *Study for the Battle of Anghiari* and for the *Angel of the Annunciation*. There is an illustration for Dante by Botticelli, a drawing to a line in the section "Purgatory". Then a postcard with an Egyptian relief, a well-known scene with a man playing the harp. There are also various mysterious pieces of paper on the easel, there are papers Dávid worked with in his student years, a line here and there from *Midsummer's Night Dream* in both Hungarian and in English. There is a reproduction of another relief *Die Vertreibung aus dem Paradies* [The expulsion from paradise], something from the Middle Ages. She wrote out its original size, glued it onto cardboard and pinned it out. Well glued to the side of the easel is a (perhaps Roman) mask, the tragic mask from the double mask symbol of the theatre of antiquity.

I shall continue with the other side of the partition described above. A colour pattern plate rests against it. An illustrated report is pinned onto it. "Ady statue for Debrecen", which is amusing because the statue is only slightly larger than life-size and natural size people are moving around it whilst it is being erected. I will describe the screen itself from left to right. An Ilona Keserű reproduction, with its size noted on it. It was a supplement to an issue of *Mozgó Világ* [World in motion]. Next to that is another newspaper cutting: Leonardo da Vinci, *Zeichnung einer Luftschraube* [Drawing of a propeller] from *Die Zeit*. Then a caricature from *Élet és Irodalom* [Life and literature], György Kemény, a graphic artist, slightly mimicking Márta Lacza's mannerisms, or rather her themes, has drawn an obese female derriere with the remark, "What can you see, Lacza?". It has no head. Ilka viewed it with glee, she hated Lacza's works with a vengeance. The animal theme crops up again, a newspaper cutting about an Alsatian

dog after the great Italian earthquake, one of those which are used to sniff out survivors among the ruins. It is another example of Ilka's sharp pantomimic sensitivity. The photograph is indeed worthy of preservation—the dog is visible from behind in a foreshortened view, but it can clearly hardly contain its excitement. Next to that there is a box from our travels in the Soviet Union, from Puschino, a five-kopeck souvenir that probably once contained semolina because a small child can be seen on it spooning out of a large bowl. Its naive and old-fashioned style caught Ilka's attention so she kept it. The little girl with a ribbon appears twice. Beneath it there is a sheet from Dani from the time he studied cuneiform writing, it is entirely and beautifully filled with these signs with a newspaper cutting pinned onto it saying "The trial of the picture thieves has started". Next is another newspaper cutting, a critique, apparently protesting against a newly fashionable linguistic term, "Waiting for a wire". Ilka was interested in the sly. twisting and twirling language recently applied in the press "not one straight word can be uttered". She occasionally collected these articles and underlined the expressions she disapproved of. Then there is another sheet taken from David's school pad with a collection of dates from his history studies, for example "Bastille, 14 July 1789", "Capturing of the Bastille", and so on. Then a child's drawing depicting the body of Christ, given to us by Júlia Vajda and created by her son lván in his early teenage years and even labelled "IN-RI". Next to it there is a photograph of one of Ilka's nieces in Israel. Above it there is a row of photographs of a statue from the Middle Ages or Early Renaissance from the Naumburg Cathedral Die Verleugnung des Petrus [The Denial of Peter], a gorgeous relief. Beneath it is a graphic work by Imre Szemethy cut out from Élet és Irodalom. Then a cutting from some German colour postcard of Ronald Reagan. Below, a newspaper report is attached concerning some outrageous running-over incident at a zebra crossing where the perpetrator is being rescued, without the name being given, she even underlined it. Ilka was readily incensed by things like that. After Reagan, there are cuttings from *Die Zeit* about some neo-fascist movements. Below it is some paper with a small drawing by Ilka. It is a chaotic sketch with a figure and a German marriage broker advertisement glued on top with a long Goethe quote woven into it that begins [You, too, have the right to happiness] and refers to Goethe. Then there is a child's drawing. Here and there are some colour patterns pinned up with some notation, but I shall not go into detail about them. There is some more child's scrawl. A photographic reproduction of some Lajos Szabó calligraphy is glued onto the sheet. A part of the child's drawing is astonishingly similar to it. Further on is an elephant cut out from a children's book. Ilka took it from an aunt who was about to throw it out. It was a book about animals for children from the turn of the nineteenth and twentieth century. It is a rather rudimentary and badly drawn elephant defined in four languages, in Gothic letters in German, Cyrillic, French and, I think, English. This is the end of the section of the screen above the upper shelves of the shelf unit. A three-story imitation baroque shelf unit stands in front of the screen. Ilka's tubes are spread out on that with labels of the names of the tubes here and there painted on the shelves themself. Unbelievable as it may seem, she was able to find everything in this huge mess. I shall enumerate the things pinned on the shelf unit's lower parts and onto the edges of those things. There is a newspaper cutting about an East German woman animal trainer with five vast horses where, at the climax of the show, the horses are standing on their hind legs. Then a child's drawing with the label "Hungarian shepherd", a rather rudimentary drawing by Ilka in coloured pencil on a small piece of paper-her mother had kept some of her very early drawings. Next, there is an etching and some newspaper cuttings, "The Vidáts Agricultural Machine Factory in Pest, at the end of the last century". Then there is a colour photograph of Ilka's niece and her two daughters in Israel. A monochrome black and green Bacon self-portrait reproduction from a Quinzaine Littéraire issue which featured an interview with Francis Bacon. A small sketch by Ilka is stuck on it from the time when she used masks as models. Then the pictures The Mask and Orange, Two Masks and so on, which had several versions. Further on there is an ancient picture postcard, a photograph from some rather barren place. Then again a Die Zeit cutting "Rilke's portrait". Then a large newspaper photograph of a long-eared owl stuck on paper. I shall proceed a row down along this side of the easel. She completely papered the sheet of cardboard that forms the back of the shelf unit with pinned-up things. There is a Klee reproduction and a Gulácsy reproduction, a female head. Above it, there is another picture of the Berlin Wall. We had seen the Berlin Wall and Ilka had given it a lot of thought. To the left from there is a Vaida reproduction, I know not where from, perhaps the cover of a Vajda book. Below there is a newspaper cutting of Gromiko meeting the Pope. Left from there, another newspaper cutting where a bulldozer is destroying old buildings somewhere and new buildings are being built behind it. Above that is another newspaper cutting with a Jew in a prayer mantle praying on a boat. It is from a Czech paper because something is written underneath it in Czech. Above that, Van Gogh's Café Terrace on the Place du Forum, a street scene of a café terrace from the exterior. Then comes a Suzdal reproduction, an icon with Ilka's handwriting in French "le Staretz. XIII c." Above is another newspaper cutting of a Klee drawing. On the left there is a black and white reproduction of Van Gogh's self-portrait of when he had cut off his ear. Above it is Rubinstein's hand on a newspaper cutting with his photograph, a picture of the pianist as a greybeard at ninety. Next, is a reproduction of a Toulouse-Lautrec (?) drawing from a newspaper. This was the upper row.

Now come the things that are stuck onto the edge of the second row. On one of the bars on the left is a well-known Monet (?) drawing of a man and a woman. Below is another reproduction of a Leonardo drawing, and below that is a colour postcard, a cutting of Mária Antalffy's graphic of a Jewish man and a little boy. It is drawn in a rather stylised way and of rather doubtful value, a suspicious something with stylised Hebrew writing. Next to it is another picture of "Ilike" at about seven or eight, in her swimming costume at Lake Balaton, next to which there is a small photograph of me holding my glasses. Alongside it is a photograph of once when I had taken the two children and their friend out somewhere around Pest when we had a car. I took the photo of the children there, in front of the car. Left of that is another photograph of Dani and Ilka, next to which is another one of the above mentioned three children here in the corridor. Then there is another postcard "Lugano, May 1914". After which is a reproduction of a painting that Ilka pinned out for its awfulness, a picture representing Emperor William I before sending the declaration of war, painted with a photographic realism. He is praying in his parents' crypt and contemplating about whether or not he was doing the right thing. The date reveals that this is before the 1870 Franco-Prussian War.

On the partition, between the first and the second rows, there are a number of other things. There is a postcard on top of two rather worn drawings by Suzanne Valadon of her son Utrillo from the same profile view, but at two quite different ages. In one he is a small child and in the other an aged alcoholic. Right from these is an article by Oskar Kokoschka entitled *Dirnen Mörder und Blumen* [Whores, murderers and flowers] along with a reproduction of one of his pictures taken from *Die Zeit*. Next to that comes a photograph, seemingly from *Élet és Tudomány*. It apparently shows frightened monkeys cringing in the corner of their cage. After which is

a completely tattered little piece of calligraphy made by our friend Kotányi at the time when, after Lajos Szabó, everyone did a little calligraphy. Then there is a newspaper cutting, a photograph of the Berlin Wall under the title An der Mouer [At the wall]. There were certain places in West-Berlin from where it was possible to peek into the 'eastern zone'. Partially obscuring this cutting there is something arty with the title Anschlag bei Nacht [Assassination at night]. It must come from the time when in the West the graffiti fever started spreading. Certain barren parts of the city were 'decorated'. On the picture there is a large figure painted on a fire wall with an aerosol spray, reminiscent of Csontváry's work. One row down the following things are pinned up: a piece of a colour test of various oranges and cadmiums marked in biro or paint "Windsor Cadmium Orange", etc.; a Chinese croquis sketch from the Guimet Museum, a wonderful little figure; the next colour test of different yellows and oranges is painted on a postcard (of a goods train, which is not really important since she used it because it is a highquality printing paper); a very old postcard follows, of some spa with a wooden structure and ladies in the swimming costumes of our grandmothers' era standing on the gallery, beside the pool, coming out of the water or jumping into it; then a colour reproduction, I think of a Cézanne portrait, quite a well-known reproduction, perhaps of Rilke-if that is possible-it shows an elegant bearded man. On the screen itself there is a postcard, a facsimile reproduction with a few lines from the hand of Verlaine and a sketched portrait, which must also be of him. Who the artist was is irrelevant, but it is a portrait of Verlaine. Another row down, things are stuck on the edge of the lowest shelf. There is a photograph of an owl from Die Zeit, two statesmen, one is perhaps Willy Brandt, the other I do not recognise, and I have no idea why they are there. Then there is a well-known photograph of Matisse (from a newspaper). The aged Matisse with his white beard is sitting on a battered old armchair beside a birdcage. Next to it, twice over, is the same facsimile of Beethoven's signature in black and white and, perhaps cut out from a record cover, in white on a green background. This complicated signature with a large curlicue is a fantastic graphic image. Then there is a Japanese woodprint from one of the Christmas greetings that a friend of mine sent from year to year. It is a high quality reproduction. Then there is another Leonardo da Vinci reproduction of the red chalk drawing Sordello. After which comes an animal tamer practising with lion cubs, "Before a show at the Cinkota premises of the Circus Company. Mr and Mrs László Samu are preparing lion cubs for the performance". Then some very strange birds can be seen. Perhaps young turkeys, about half a dozen of them, and with a squatting female figure feeding them. Then on the post at the edge of the shelf unit is another well-known fresco from Pompei showing a mythological scene with a centaur and two horses, a female figure and a naked man.

I shall continue with the section on the wall that was to Ilka's back when she used to sit and work in the corner. There are various pictures wrapped up on the upper shelf to the edge of which a lot of things are pinned. Occasionally the primary drawing of the work in progress was pinned there, too. The first object on the wall here is a bigger sheet of drawing paper with *Plan with Rooster* by Béla Veszelszky. There was some talk about him being commissioned to do a mural. He wanted to embed figural representations among folk motifs with a rooster. He made many plans of it and there is another example of one a little lower down in the same corner. It is mounted on paper and the Indian ink drawing on tracing paper is in a terrible state. It is an attempt to imitate cross-stitching with the rooster pattern being drawn in crosses. On the same piece of paper a photograph of an antique relief is mounted. It shows a lion biting through a man's, a hunter's, throat. I am not sure, but perhaps it is a lion hunting scene, perhaps from

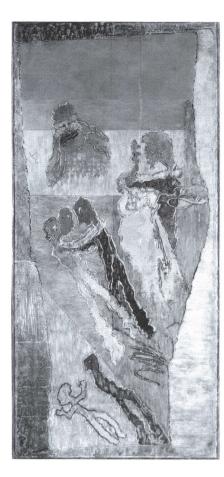
Babylon. Above is, a reproduction of a Vajda drawing taken from a Vajda Catalogue with writing in French, showing two houses, two plates above which is a peeled apple and a knife. Above that is a piece of calligraphy by Lajos Szabó, guite unique as it is made on one millimetre grid paper. Then there is a child's drawing. Below an Endre Ady facsimile of Verseskönyvem elé [Before my Book of Poems] is the manuscript version of the prologue to Új Versek [New Poemsalso by E. Ady]. Pinned in front of it is a colour test smudged with blues entitled La Danseuse [The dancer]. Next to that is another Lajos Szabó graphic completely buried in dust. It is very crowded here. Beneath it is Amenophis IV's plaster mask, pinned onto paper from a notebook with "nothing is more important for a human than their state, nothing is more frightening than reality" written on it in Ilka's handwriting. I believe it to be a Pascal quote that Ilka often mentioned. A reproduction acquarelle is glued to the Ady facsimile manuscript-Sunset, 1869 by Jongkind-also bathed in dust and in a dreadful state. A great many reproductions are collected here; a tattered Utrillo picture; a child's drawing; a stanza from the National Anthem in David's childish handwriting, copied out into one of his school notebooks; Csontváry's selfportrait with his palette and paintbrush in his hand. Then a reproduction of the beautiful Vallotton, 1925, its atmosphere is something akin to some of the Nemes Lampérth pictures. Then there is a Fillér street self-portrait pinned out with a diagonal and bisecting structure constructed into it. She most likely meant to work it into a painting. Above that is another Die Zeit cutting Skandal in Stolzenberg [Scandal in Stolzenburg]. A toxic waste dump was once discovered there which had not been appropriately stored and endangered the environment. Next to the article is a Vajda reproduction and the remains of a Beethoven portrait. Then various things are mounted on paper: a Cézanne drawing, a mountain scene from 1910; beneath it and still mounted on the same paper is another sheet from David's school notebook, then below that there is something from his kindergarten years, it seems to be a row of patterns in colour pencil. Next is another cutting from a magazine on art. The Motzo is a decorative picture from the Italian Haggadah of the Izidor Kaufmann Collection of the Hungarian Academy of Sciences, with another Haggadah illustration below it. Now comes a peculiar 'collection': guite a large sheet of cardboard hanging down the shelf on a piece of string. At the top there is a large reproduction of Mona Lisa, below it is a picture of two handcuffed young men being led by police that she cut out from a postcard while we were staying in France. Two drugged hitchhikers had given themselves up to the police because whilst under the influence of drugs they had murdered a driver and eaten his flesh. They were devil worshippers of some sort, etcetera. At that time, such cases of hippie debauchery were at their height in Europe. Underneath that, still a part of the same montage, there is an amusing, characteristically Ilka machination. Élet és Tudomány published pictures of outlaws. At the end of the outlaw era captured outlaws had been photographed. Ilka thought that one of the executed outlaws (I am not sure if it is not actually Sándor Rózsa himself [a famous Robin Hood type figure in Hungary]) resembled the girl Dani was dating at that time, whom Ilka disliked intensely. I challenged her by saying "His look is exactly the same, bar the vast moustache, which is nothing compared to his look." She instantly took some tempera and covered over the moustache, painted in round red cheeks and indeed created the similarity. Pinned out next to the cannibalistic hitchhikers there is another cutting from Elet és Tudomány illustrating some psychological research on animals: six pictures were taken of a sleeping monkey in the same position. Its facial expression changes markedly as it rests. I move on. There is a cutting from the Quinzaine Littéraire, which we were registered to receive from Paris for a while after we returned home. It is on an exhibition

by a woman painter called Leonor Fini with a double female portrait, to me slightly reminiscent of Gulácsy's style. Stuck to the bottom of that is an illustration called Dawn by a graphic artist called József Obermajer published in the Elet és Irodalom. Two works by Monet, I think, are montaged into a barren street scene—a sitting woman putting on her stockings and a standing figure holding her hands in front of her pubic hair. Whether this is theft or citation I leave to others. Ilka viewed it as plagiarism and was outraged by his cowardly copying. However, given how well-known both works are, I am not sure whether it should be looked upon in this way. Beside it there is a photograph of an ivory statuette of a cat from 1700 BC Palestine. The figure is astonishing, no one could think of it as anything but a cat, albeit highly stylised. Beneath it is some Lajos Szabó calligraphy that Ilka overpainted because it somehow became torn or soaked. She salvaged it onto a sheet of paper and added different colours. It is likely that she was only trying her brushes out because I see no connection between the drawing and the paint. Another sheet from David's school pad, evidently a disciplinary task since he had written between thirty or fifty times that "Homework has to be done precisely". Ilka displayed it to encourage herself to carry out household and other duties. Further on another representation of an angel, a relief from the Early Roman period.

Next to that is a page on fresco painters from Crete, taken from a book on icons and entitled called *Wandmalerei des fünfzehnten Jahrhunderts* [Fresco Painting of the 15th Century]. On drawing paper, almost covering it, is another example of calligraphy, probably by Lajos Szabó, which had seemingly been intended for the bin since it is more or less torn up. Lajos tore up pieces that he considered unsuccessful.

Ilka showed great interest in calligraphy. A page from a book comes next with the signatures of various Hassidic rabbis next to each other. I have not really seen hand-written Hebrew besides this example. Underneath the rabbis' writing there is a piece of paper with quotes from Imre Madách's poems. (Ilka's father wrote his PhD on Imre Madách.) She either found the quote in his thesis or in a volume of Madach's poetry. The other two poems are also likely to be from Madách. A Jean Cocteau quote from 1920 is glued onto the same sheet, [in paraphrase] it states that a negro whose teeth are shiny is black on the outside and pink on the inside. He was black on the inside and pink on the outside... Change yourself! Pinned onto the same text is a facsimile of a page from a Flaubert manuscript. There is visibly more deletion and transcription than the few words left from the first draft. It is an astonishing impression. Ilka often referred to this terrible conscientiousness which she deeply respected. At the bottom, on the same nail is an Edward Munch reproduction in black and white. On the same wall and a little below it is another poem copied out by hand. This surrealist verse, Maison de santé [House of health] is in French and is written at the bottom. Perhaps Cocteau wrote it whilst in the sanatorium. There is something on its other side called Prelude Leger [Light prelude] that might have been written in the Maison de santé, I do not know. Most likely it was by Cocteau because Ilka had a book by him of that type. On the same page there is a wax seal with a recumbent boar from late fourth-century Mesopotamia. On the other side of the animal figure is the imprint seal. Further on, there is a shapeless piece of paper with blue paint tests on it, then comes a practically disintegrating example of Lajos Szabó calligraphy. He had a period when he experimented with drawing lines in different colours and ways in the various loops, or with filling them in, but he abandoned it. This one is a remnant of such an attempt.

Further on, the above mentioned icon sheet from Crete, then a photograph of Haydn's death mask. Then there is another sheet from David's school pad with examples of a Hungarian



Big Clowns (Dance Scene), 1985

grammatical rule termed "Say it differently, write it differently". Then an organised colour test with violets and whites labelled "New Titan; Rembrandt Cadmium Lemon; New Titan Lefranc Cobalt Viola" and so on. Beneath it there are dates from history written by Dani, obviously written in very fine letters for studying, or perhaps cribbing. Then comes a large sweetcorn leaf, with the text of a Hungarian folk song pinned to it (written on a library reminder). Underneath this, covered by the text there is a reproduction of a painting by a French painter *Deer in a Forest*, in a fantastical painted forest and with a wide perspective.

On the narrow wall next to the window there is what is really a playful sketch Ilka made of various elongated figures on blue wrapping paper with colour chalks. Above it is another almost disintegrating piece of Lajos Szabó calligraphy that is unusual in that it was made with charcoal on its side. This was originally very beautiful, but it became smudged and ended up here. It is also apparent that a paint cup or something was once placed on it leaving a round mark that is evidently not part of the picture. Lajos Szabó could give life to very interesting effects, which I could believe of anyone who draws such thick lines with charcoal on its side. On the shelf directly above this picture is the gridded primary drawing for *Big Clowns* (see oeuvre catalogue of paintings, picture no.151), which was the last picture Ilka worked on. Its longer edge is numbered from one to eighty-two. It is a picture of an especially long shape. Next, there is a primary drawing of another picture called *Carnival of Dwarfs* which Ilka referred to, "Dwarfs with masks" is written at the bottom. This is the last item on this side.

A few places remain to look at. At the entrance to the little cubicle stands a small cupboard between the two windows. Between that and one of the windows there is a wall, on the side of the cupboard there is a home-made shelf with turpentine pots and other things. In this little nook there is a well-known Chagall reproduction, a painter stands in front of his easel with a palette and brushes in his right hand and he is painting with his left. The painter is face on and a female head is drawn in profile on the canvas. Underneath there is a full page article from Die Zeit with pictures concerning another pollution scandal. Next to that comes a rectangular plank which has a number of yellowed cuttings glued onto it, the majority of which are old-fashioned turn-of-the-century etchings from a small French textbook: Le jeu, Le dada, La rue, La cuvea tub with a little boy bathing in it; La petite brodeuse-a little girl doing embroidery, all from a French storybook. In among these there is a part of a photographic face-front portrait from *Élet és Tudomány* showing some small rodent. Then the famous Törley [a renowned Hungarian] variety of sparkling wine] poster where a dandy is sitting on a back to front chair in his spats. This one I found in original or reproduction, I cannot remember which, in an old paper and it was my favourite. I showed it to Ilka who then stuck it there. Finally one last little drawing Der genickte Schwan [The bow-necked swan], probably from the Tom-Tit 100 kisérlet [Tom-Tit 100 experiments], a book for children with 'tricks' in physics. It was very popular in my childhood. Ilka came across it in a second-hand bookshop and bought it. Mocking her own ideas on science and technology she said that she thought I dealt with such things. On the side of the wardrobe there is an etching by Lucas van Leyden (deceased 1533) cut out from an exhibition poster that I think we obtained in Paris. It seems to be a self-portrait, the figure is holding a skull in his left hand half visible from under his robe, which he points at with his right hand. I believe it is a well known picture. He wears a large hat with ostrich feathers, it is beautiful and he has a fascinating facial expression. Then comes another picture from the book I thought was a French storybook, but must instead be an edition from the era of the Austro-Hungarian monarchy because, for example, under a shark it says cápa in Hungarian, and Haifish in German, as well as zarlock which is perhaps

Czech or Serbian in Latin script and then some old Cyrillic script letters that are not in the current alphabet, and that I am unable to read. Underneath it is another picture, of a seal saying: fóka, Seehund, Norski Pass, and Tulen in Cyrillic, if my reading is correct. It is also to some extent decipherable that the etchings were made in Pesth bei V. Green ('Pest' spelt with a '-th'). Under the shelf there is a Roux still life reproduction. Next, glued onto a sheet of paper, is figure 63 from "The human skeleton, Andreas Vesalius, 1543. The posture of the pelvis is incorrect". Where Ilka got this and who cited this Vesalius figure, I have no idea. On the same sheet there are two small fortune-telling cards. Ilka and I bought them once. They must also be engraving patterns from the Monarchic era because again four languages are apparent: Hungarian, German in Gothic script, a Slavic in Cyrillic and one in Latin script. One says Szomorúság, Traurigkeit, Nada, and Nada [sorrow] the other Halál, Tod, Smrt, and Smrt [death]. Next to that is another cutting from a reproduction, perhaps from *Élet* és *Irodalom*. Izodor Isl, and some calligraphy from France, somewhat similar to Lili Ország's stuff. This practically brings us to the end of her 'nook'. I have to add that a vast number of Die Zeit magazines are stacked with 'interesting things' in them. When she had shown a picture Ilka used to pack it in old Zeits. When wrapping she used to browse in the magazine again and put aside those that she found interesting. Finally, one last comment, that these pictures or pinned/glued/hung items used, of course, to change. She handled them with absolute ease. When something fell off, something else would appear in its place or it would be returned. For example a newspaper cutting that had been on the easel for years is missing. That particular picture actually threw a rather characteristic light on Ilka's humour, equally ever ready to be applied to herself. One of the world-famous singers of the near past (perhaps Saljapin, Caruso or Gigli) is leaning on his elbows in front of a huge gramophone horn, practically swooning from delight-he is listening to his own voice. Many a word passed between us about selfadmiration among artists, unbearable, but vital at the same time.

One more significant note is necessary here. When the famous Hungarian art historian Jülia Szabó visited her for the first time, and Ilka began to show her pictures she brought the easel out into the middle room, then put the pictures on it. Júlia Szabó instantly noticed the Caravaggio reproduction pinned onto the easel. It is a picture of one of the apostles sitting in front of his writing, his book, with a pen in his hand. An angel is pointing at the writing with an angry and strict movement directing him in what to write. Júlia Szabó spotted that picture and she and Ilka agreed, in a rather conspiratorial way, that its just place was precisely there on the easel.

And this is the end of this irremediably incomplete account.





1. Ilka Gedő in Her Studio, 1982

ENDRE BÍRÓ: RECOLLECTIONS OF ILKA GEDŐ'S ARTISTIC CAREER

The aim of these recollections is to provide material and data for future theoretical writers of monographs or other studies. There is much that might be of significance that I alone am able to preserve.¹ Writing such recollections has certain 'dangers', as the whole body of memories that ought to be recorded is intimately intertwined with the web of my, or rather *our* life. There is consequently a temptation to enter into the following diversions:

- personal anecdotal details
- the philosophical and other implications of the debates and discussions about art that stretched across our entire life
- worldview orientations
- aesthetic issues around Ilka's oeuvre, which I shall leave for the professionals

These recollections strive, to the greatest possible extent, to offer a description of the artist's work from the perspectives of her technique and methodology. At the same time, it is impossible to sharply divide my message from the possible diversions outlined above (and others) and absolute avoidance is unworkable. The footnotes are intended to ease any confusion.

A further comment is necessary, that is, Ilka's artistic career calls for and deserves this kind of interpretation. For most contemporary artists such a commentary would lack significance, the majority of commentaries consist of the oeuvre itself. Ilka's particular 'two-stage' method was apparent from the very instant she resumed work after a seventeen-year break, and later was only further refined. This method is closely related to one of the problems, if not the fundamental problem of twentieth-century art—the problematique of representation and abstraction. She outlined the question in a passionate letter to Ernő Kállai (see *Catalogue of the Székesfehérvár Exhibition*, 1980, which includes a French translation; [this letter is published also in this volume: XI.]). The answer, or rather the practical response, was the twostage method that arose when she resumed work. The crux of these recollections is a detailed examination of this problematique. The other main issue, partly resulting from the former, is Ilka's relationship to colours, that is her 'rational method', or at least shown to be rational in the search for colour harmonies.

I believe it likely that, somewhat like music, pictorial representation has its 'child prodigies'.^{1, 2} I am not thinking here of absorbed and, as such, always to some extent 'brilliant' children's drawings. There is no gradual transformation from these into drawings expressing and representing characters, motions and actual images. Much else could or ought to be said concerning the sketching child prodigy, a topic that, however, I only brush upon because I consider Ilka to have been one.³

It is possible to establish that she had been drawing from nature incessantly and enthusiastically from the age of eleven. The notebook that remains from the year 1932 contains only landscapes, whilst the one from 1935 (she was fourteen) has quite complicated attempts at life drawings as well. From the years 1932 to 1935 there are no notebooks with dates, but in the packet of sketchbooks from her childhood there are a few undated notebooks with attempts at life drawings.⁴ At that time it is certain that she was not receiving any professional guidance. (As far as I can see from Ilka's narratives, her later tuition was also insubstantial.) These

¹ E.g. Paul Gustave Doré. Art historians will know more examples.

² More likely in early adolescence than in childhood. ³ Let me add some genetic considerations to this idea of the sketching 'child prodigy'. The talent probably came from her mother's side, Of the three Weiszkopf girls (Ilka's mother Elza, Aranka and Lenke) Aranka (art name: Győri) had all the promise of a significant graphic artist. At around age thirty, several fairy tale books and posters carried her secessionist illustrations in line with the trend of the day. She died of cancer on almost the same day as Ilka was born. Furthermore, Ilka kept some of her mother's drawings, typical young girl's drawings, figures from the playground, two-three-centimetre girls playing with a hoop or a ball, a girl with a skipping rope, a nurse with a pram and a dog. The vividness of the movement and the clothing, which make it possible to determine the date, is surprising. After Ilka's death, a letter from one of her cousin's on her mother's side (the son of the Hungarian and German literature and language teacher Lenke Steiner) made me realise that Lenke also had a talent in drawing. This cousin has one of Lenke's drawings, of Ilka with her own two children, a few years younger, as they were gazing at a home puppet show. Apparently all three children can easily be recognised. ⁴ There are two notebooks from Lepence from 1936 and 1937. The first contains these figures, whose limbs are too short, among refined watercolour landscapes. She was fifteen at the time. An anecdotal addition: Rabinovszky, obviously from pedagogical well-meaning, 'teased' llka saying her incessant drawing was an excuse for not partaking in common sport activities, he called it "antisocial behaviour"

⁵ Ilka's story: during her vacation in Bakonybél in 1938, she drew scything figures—she walked alongside the men as they scythed, following them with her notebook in her hand to see the same recurring movement from the same angle and distance and so on. sketchbooks show a desperate effort to approximate drawing and reality. Entire sketchbooks are filled with figures carrying out recognisable activities (quite probably also recognisable individuals) with limbs that are too short, fat or round, or with heads that are too small, and so on. During her vacation in the Bakony hills (age seventeen), she outgrew these first attempts at searching. She recalled later that it had a great effect on the peasants, who recognised the figures—"Look! Old uncle Jani!" At the same time, she was solely led by a naïve and pure curiosity to depict and draw things as they are.⁵

All this would not be very interesting, as such precedents can be traced in the fresh youth of nearly all artists, nor indeed worthy of more than a brief mention were it not for the fact that, without receiving much help,⁶ she reached the point where she shared exhibition space with ripe and 'successful' artists.^{7 8} It all becomes fascinating with the realisation that, among the main reasons for the long break in her work, the conflict between this self-absorbed frenzy of following reality/an image and the post-war 'hard-line', avant-garde exertions of our friends played important roles. This conflict between the sketching child prodigy's attitude and the existence of modern art would obviously have arisen in some other sphere as well, sooner or later. For the moment it is sufficient to document that with the exchange of letters between Ilka and Ernő Kállai, published in the catalogue of the lstván Király Múzeum.

The circle, including myself, let us call it Lajos Szabó's circle, which Ilka became a part of with our marriage,⁹ looked at everything that was 'figurative' representation with a misty and uncomprehending suspicion. It was not an absolute refusal, for example Vajda, who was viewed as an authority, left mostly figurative works behind, neither had Endre Bálint ever done 'total' abstraction. Still, the members did not know what to do with Ilka's drawings during and following the War. They, or rather we interpreted actuality and modernity in a rather confused and clumsy manner in the dichotomy between representation and non-representation. There were a few exceptions that were difficult to define and instead of purely artistic or aesthetic aspects, personal and clique feelings played a role. Sándor Lukácsy's simple formulation, expressed in an exhibition opening speech, was not yet at our disposal, "it separated from nature without rejecting it through a complete abstraction" (i.e. one of the main trends of painting in Hungary).

The situation was rendered even more complicated by the developing pressure of official art policy (e.g. "Representation of work", etc). In this spirit, the Artists' Union, I believe, readily gave a permit to Ilka to go to the Ganz Factory to draw. Ilka needed models. She needed the Ganz Factory in the stead of models sitting around aimlessly in old people's homes or the ghetto and we lived in its vicinity. Yet, this provoked automatic suspicion among the artists of our circle. Ilka lived in a world completely outside politics (practically outside society) and she was further away from any of the potential social positions open to artists than any other artist member of the circle. Thus she sensed little of the increasing pressure of art policy. She heard about it, as it was, of course, a matter of discussion at our crowded meetings, but she showed no interest in it. While we were debating topics of every imaginable kind, often pre-set, or emerging from Lajos Szabó's or Béla Tábor's lectures, initially Ilka was busy drawing. She appreciated these meetings most from the perspective of a lot of models huddled together.¹⁰

⁶ In the rather brief preface to the Catalogue of the Székesfehérvár Exhibition Viktor Erdei (1879–1944) and the open school of István Örkényi Strasser (1911–1944) are mentioned. Ada was Victor Erdei's wife and the younger sister of Frigyes Karinthy [one of Hungary's most famous writers and humorists]. She more or less 'adopted' Ilka, for example she spent holidays with them in Szentendre, perhaps even on several occasions. Ilka never said that Erdei would have given her regular lessons. though he obviously looked over and commented on her attempts. The Catalogue of the Székesfehérvár Exhibition does not mention Tibor Gallé's (1869-1944) open school which, as far as I know. Ilka attended in the year of her A Levels (most likely in the following autumn term, that is in 1939). One of Ilka's friends, with whom Ilka became acquainted at this rather popular school, said that Gallé considered llka to be very talented. He thought llka's inclinations were very much like Daumier's 1 know from her, and from Ilka herself (who attributed no significance to it) that at that time llka also made some small clay figurines. If I am right, Ilka's friend has one or two of these However, I might have seen one or two of these statues somewhere else. Ilka did not seem to have appreciated her studies at Galle's school very much because she mentioned them less often than her other studies, although this could have been due to some unimportant personal reasons. Ilka told a story about her school years several times. Some time after her A Levels, I believe, that is in 1939, Ilka took her drawings, as she said to Róbert Berény, with the question of whether she should dare to apply for the entrance examination for the Academy of Arts. Bereny answered: "Why would you study at the Academy? They could come to you to learn how to draw." Part of the anecdote (though it may be indifferent from the recollections' point of view) is that the person who said this was more likely to have been Rudolf Diener-Dénes and not Berény. At Ilka's funeral Rudolf Diener-Dénes's widow repeated this story practically with the same words. The Gedő family was in contact with both masters. It is probable that Ilka (or her mother) showed the drawings to both. It is either a simple mistake or the amalgamation of two similar stories in the memory. ⁷ OMIKE [The Hungarian National Cultural Association of Jews] organised exhibitions at which Ilka exhibited her drawings. Some of Ilka's drawings were shown at the renowned 1943 exhibition of Socialist Artists "Freedom and the People". At the exhibition commemorating the twentieth anniversary of this show, Ilka was asked to contribute drawings (if I remember well, three pieces) which were bought by the National Gallery of Hungary. One of these drawings we know to be among the materials at the new permanent exhibition of the Modern Gallery of Szombathely.

⁸ At the time of the exhibition "Freedom and the People" Ilka was twenty-two years old.

⁹ The information recorded here concerning Lajos Szabó and his 'circle' is what the writer of these lines personally experienced, understood or misunderstood. Consequently, it should not be used in any other context without cross-checking and independent agreement. Nonetheless these remarks are necessary in order to elucidate on Ilka's intellectual background. Although Ilka Gedő had known two artists, Júlia Vajda and Endre Bálint (and briefly Lajos Vajda) who were in close contact with Lajos Szabó, she only encountered the intellectual orientation and trends of Lajos Szabó's circle right after the War when she met me. This was when I began to forge a closer connection with Lajos Szabó. I attended his seminars for the few 'newcomers'.

One could also turn to Lajos Szabó with both personal and theoretical problems at any time. Thus it came naturally that at the beginning of our relationship I took Ilka to him and included her in our (more or less didactic) conversations. By 'newcomers' I mean those few young intellectuals who joined Lajos Szabó after the War and who regarded him as a kind of intellectual leader or maitre a penser. Born in 1902, from each generation up until ours (born in the 1920s), Szabó had people who paid unconditional respect to him (I for example met him through my seven years older brother). I use the term 'Lajos Szabó and his circle' in the absence of any better phrase. We never referred to ourselves by this term (nor by any other). In another circle, which was loosely connected to ours through ties of old friendships and so on, we were gently mocked as the "Believers". By no means should anyone imagine anything like an organisation. This was a company of friends. At the same time, it represented a sort of open school or, with a certain amount of conceit, a multidisciplinary research group. Part of our gatherings was, so to say, a series of seminars dealing with pre-arranged topics. These thematic discussions were usually not attended by all members of the circle and were in any case not rigidly demarked. Very often, especially in the case of newcomers, Laios Szabó delivered lectures to only two or three of us. On other occasions, however, ten to twenty people came together. The notes made during these 'seminars' (to stick to the word, like this, in dittos) were hand written and then often typed out. We often arranged parties, but they frequently became discussion evenings around some recent or age-old issues. This circle was also different from a simple social circle of friends in that it had a certain hierarchy. Lajos Szabó and Béla Tábor (to whom a similar respect was due), were the intellectual leaders of the company and the lecturers at the seminars. Both Lajos Szabó and Béla Tábor were, so to say, self-taught philosophers. Perhaps it would be better to say that they were critics of culture. They also published. Indictment Against the Intellect, an 83 page booklet. It starts with a critique of the public spirit based upon the prevailing materialist and positivist epistemologies and is formulated with succinct aphorism-like utterances. A discussion of psychoanalysis and 'existentialist thinkers' follows. The latter (Jaspers, P. Schütz, Franz Rosenzweig, and Ferdinand Ebner) are also placed in a critical light, but there is an open opting for their side. The epigrammatic bitterness vanishes. It is important to mention that immediately after the War Lajos Szabó and Béla Tábor picked up contact with Béla Hamvas and for a while they worked together. Hamvas and his wife, Katalin Kemény, also attended some of the 'major' gatherings.

This description gives a little insight into the intellectual atmosphere represented by the leaders of the circle at the time when we newcomers became involved. The older members knew each other from the 'movement' and in the *Munka-kör* [Work circle] led by Lajos Kassák. The term 'movement' denotes the opposition, perhaps partly even Trotskyite splinter groups that, in the early thirties, separated from the illegal Communist movement. Munka was the legally published artistic and literary journal edited by Lajos Kassák who had returned to Hungary after his emigration. Around this, more precisely around Kassák, a circle of young people emerged forming some sort of an extended editorial staff. Kassák delivered lectures on theory and art to them. As far as I know, they held regular meetings in a café. I only have second-hand information unravelled from anecdotes about the opposition movement and the Munka-kör. I could not offer a more detailed picture, but this is not my intention anyway. I mention all this because I want to illuminate the intellectual climate in which Laios Szabó began his career. Laios Szabó considered himself to be a Marxist throughout his life, even after he settled in West Germany in 1956. Of course, a certain provocative and sarcastic overtone in this expression was obvious to those who were at all familiar with his teachings. Although knowledge of Marxism and its ways of thinking were indeed present in Laios Szabó's and Béla Tábor's thinking. their main sources were the above-mentioned existentialist thinkers in particular the twentieth-century philosophy of the dialogue represented by Franz Rosenzweig and above all Franz Ebner, Das Wort and die geistigen Realitaten. To me Szabó and Tábor's most relevant ideas were the following:

- they were convincing and dedicated preachers and protectors of the organic unity of the European tradition as a whole, including the arts, science, philosophy and religion
- their assertion of the unity of language and thinking and the methodological use of this conviction
- to some extent, perhaps directly coming from the above, an anti-materialist and anti-Marxist theory of values, which traced back all value-creating processes (including the production of material goods) to 'research'. The term 'research', which is considered to be a fundamental human activity, includes not only scientific research but also all types of arts and all human acts that indeed bring something new into the world, evidently not out of thin air, but from cultural, linguistic and philosophical traditions, and their expansion.

The members of this circle were mostly artists and, to a lesser extent, intellectuals who felt uneasy within the 'narrow confines' of their professions, as we would currently put it, 'professional intellectuals'. The circle disintegrated in 1956. Lajos Szabó and a few others with him went to the West. The group that stayed gradually fell apart and their regular activities stopped. Perhaps it is inappropriate to write in such detail about this circle. Especially as Ilka later, embittered by the break in her work, denied having learnt anything there or that the intellectual atmosphere had affected her, even sharply and wittily criticising and mocking certain 'members' (in our personal discussions) for their snobbish or high-brow features. I believe this goes hand-in-hand with such groupings. However, as I see it, this expansive and broad interpretation of research and creative work among the membership was a great aid in the period when she undertook no actual creative work and instead concentrated on her studies. She replaced drawing and painting with reading professional literature and taking notes (there is a complete list of her notebooks, see for example the list in this current volume under "Ilka Gedo's Manuscripts"). An emphasis on the fundamental importance of language undoubtedly played a role in her research, in brief dubbed 'Wissen-Können'. Ilka, while contemplating her artistic problems, became aware that in the German language there are two words representing

the Hungarian verb 'tudni'. They express the distinction between the possession of information (wissen) and the possession of a physical or professional capability or of other skills (können). She began to explore the issue consulting various language and etymological dictionaries that she was able to find in the Ervin Szabó Library's dictionary hall. The memory of these investigations is preserved in several notebooks marked "Wissen-Können". ¹⁰ When I became acquainted with Ilka, I was struck by her total lack of knowledge of the concepts of politics, society and history. This, however, did not mean an absence of knowledge about the horrors of the Second World War, That would have been inconceivable. Yet in Ilka's mind these events were engulfed in a myth populated by monsters. It did not even occur to her that these horrible events, in addition to justified fear, anxiety and hatred felt for certain persons, also deserve a sort of analysis. I came from a leftist-liberal family where we discussed politics. Political issues were constantly debated so we learnt the 'basics' of politics in early adolescence.

Ilka grew up totally under the influence of her mother who was a romantic and hurt soul. She was primarily interested in poetry. It is characteristic of her influence that, against the absence of any knowledge of politics, Ilka knew by heart a tremendous number of poems both by contemporary and classic poets. However, this onesidedness did not mean a lack of interest in other fields. Ilka soon came to understand the debates on social and political issues, as well as the popular lectures on science. I tried to deliver in this circle. From an onlooker just hunting for models Ilka soon became an active participant. One of the fruits of this active participation was a writing by Ilka on Lajos Vajda, which led to tensions; this was an unsolicited contribution from Ilka to a debate on Vajda that was primarily between Stefania Mandy and Endre Bálint in an open exchange of letters, which, however, was followed with interest by the other members of the circle (the study is included in this volume under the title "On Lajos Vajda").

For all of us (including Ilka), Lajos Vajda was appreciated very highly and without reservations; indeed Vaida's art was considered to be a criterion of the possibilities of art. In order to forestall criticism of this excessive enthusiasm felt for Vajda, Lajos Szabó said the following: "I belong to the sect of incorrigible Vaida enthusiasts." In the autumn of 1955 we accidentally dropped in when some members of the circle (primarily artists) were just having a look at a part of Laios Vaida's preserved folders. This party was followed by the open letter from Stefánia Mándy and Endre Bálint's rather polemic response. Naturally, everyone's comments were welcome at gettogethers like these. We (Ilka and I) did not see the hierarchy of this circle that I mentioned in footnote 9. which is how it happened that Ilka, who took a passionate interest in the issue of "the role of art in the world" (this exchange of letters was, in the final analysis, about this) quite inappropriately joined the debate. She wrote an extensive reply to Stefania Mandy's open letter, and this started to circulate in the company. I do not intend to go very much into the details of this ill-fated story. It was well known that Ilka very much disliked Stefánia Mándy for personal reasons and thus the authenticity of this writing was lessened; the polemic parts of Ilka's writing may really have been coloured by animosity. At the same time, this writing was a protest against putting Vajda

Of course, it was not that she was simply hurt; nor the way in which her representative, physiognomic and pantomimic sensitivity, painfully acquired (actually hers from birth and further developed through hard work) was unappreciated; nor was it her knowledge that allowed her to realise this talent. However, everyone needs feedback of some sort. It was impossible to seek out another milieu in our society, increasingly pushed towards atomisation from political ill-will, and not in the least because we had connected to the other intellectual activities of the circle with passionate interest. It became obvious that the style Ilka naúvely regarded as simply depicting her model could not be continued. She had exhausted that. In fact, she had transcended it, and the 'Giacomettian'¹¹ self-portraits from Fillér street¹² are of a totally different ilk. Nevertheless, she saw, especially in her retrospection after ceasing work, that these pieces were met with the same wall of incomprehension.¹³

It is difficult to measure the role her connection with the Lajos Szabó circle played in her stopping work. For Ilka, it retrospectively continued to gain a negative light, which I shall expand on later.

It is important to say a few words in explanation of the emergence of the two-stage method. When we started to live together in 1946, Ilka was already very much aware of (and took upon herself) the burden of loneliness inherent in creative work. I remember a concrete case, most likely among many other discussions. As a young researcher at that time I spent long days at the Institute of Albert Szent-Györgyi, while Ilka was sitting in front of her pictures in the sunlit attic apartment in Fillér Street. One morning, just before I left for work, sitting in front of a primed canvas, she depicted to me with great vividness the spine-chilling freedom innate in such a white square. There it was and she was free to paint anything she wanted on it ¹⁴ with no other restraint than herself. Then the naïve absorbency had ceased. The feeling of certainty that the model to be depicted would tell her what to do (it had to be drawn as it really was) vanished into thin air. The fact that every type of representation is, to some extent, an abstraction started to manifest itself in practice. Such pontifications were surely frequent in the masses of theoretical chatter that filled our conversations about art in the circle, nonetheless, it is a totally different matter, when, like rising damp, this hitch crops up in daily practice.

I have another recollection closely related to her stopping work. It is connected with two, about three-quarters life-size charcoal self-portraits (reproduced in black and white as Nos 42 and 43). I am almost certain that these were the last works before she stopped. Ilka had not working for a worrying length of time and we were talking about it. These two pictures were there and came into the discussion, perhaps Ilka mentioned that the shape of the skirt was somewhat similar to the great charcoal-whirls of Vajda's last period. "But if these Vajdas, that represent nothing in themselves, are works of art, then why does complying with the demands of depicting a model on paper require such brain-wracking concentration and effort?¹⁵ And why did I draw the skirt in exactly this way? Why did I not use points... or any of the countless other ways?"

In other words, the terrible conflict springing from outgrowing the prodigy child in fact occurred at a deeper level. It was not rooted in the uncomprehending reception, nor in the atmosphere in our circle against which she tried to appeal to Ernő Kállai in that particular letter. In actual fact, Ilka was too independent to be hindered by such things. She expressed against the whole of 20th century avant-garde art as the genuine metaphysical artist, as if Vajda had been a Telegraph von Jenseits (cable from beyond) or the Bauchredner Gottes (ventriloquist of God). I have used here some of the sarcastic remarks of Nietzsche's anti-Wagner writings to illustrate the fervour with which Ilka rejected the idea of drawing a gap between Vajda and 20th-century avant-garde art. This originated at the very heart of Ilka's ideas on art.

¹¹ The parallel is, without doubt, not based on influence. In the Filler Street era we had not even heard about Alberto Giacometti who, if I am right, started painting portraits late, towards the end of his career as a sculptor. ¹² As a chronological guideline: The family Gedő was living at 30 Fillér street from around the beginning of the thirties. In dating the works, the phrase 'from Fillér street' refers to the flat that was returned to them after the War in April 1946. From this flat the family had been evacuated to the ghetto in 1944, to 26 Erzsébet Boulevard. (The ghetto's border at one end was a section of the then Erzsébet Boulevard. There, they cramped into the apartment of a distant relative, the Endrei family, along with many other families.) From there, when the ghetto opened, they moved to her aunt's, Dr. Lenke Steiner's old apartment at 18 Alsóerdősor street, together with the Steiner's. Ilka and her mother moved back to Filler Street in April 1946. The phrase 'Alsóerdősor' on the folders signifies the period from the spring of 1945 to the spring of 1946. Drawings predating the ghetto move are not referred to by either Filler street or Alsoerdosor.

¹³ The refusal and antipathy were not without exception. Attila Kotányi, for example, was enthusiastic about the self-portraits drawn in charcoal. This sheds a typical light on the situation. Attila Kotányi was an architect by education, who carried out an enormous amount of 'intellectual research work' and, among other areas, tried his hand at the field of fine art. He had personal experience of what it means to draw a figure. The few dozen original drawings of his children in a bemused moment. full of character but less routine, bear witness to that. ¹⁴ There are many who have attributed various-positive or negative-deeper meanings to the large number of self-portraits. Undoubtedly, drawing self-portraits is quite a particular situation psychologically. At the same time, the primary and most certain explanation for the preponderance of self-portraits could be rather prosaic: work strictly attached to reality calls for a model. The artist is the ideal model, always at hand.

¹⁵ She often talked about the brain-wracking concentration she needed when working from a model at the time when her aim was still purely, with a naive conviction, to achieve a resemblance. She was also adamant, and she told me so on numerous occasions at various stages in her artistic career, that everybody could produce realistic representations with sufficient attention, will and concentration.

The most serious 'impediment' for Ilka was Lajos Szabó's (real or misinterpreted) teaching on "women's place in the intellectual world". Dialectic lectures were delivered, essentially following the Jewish tradition (which in ancient times totally excluded women from the cult). Thus, women's relation to the intellect would be different in its essence and, as such, secondary to that of men's. Lajos Szabó viewed the entire European intellectual tradition as one organic and inter-linked whole. He tried to demonstrate to us the main trends, structure and anatomy of this living process. Accordingly, he also spoke about the ultra-radicalists in this menwomen-intellect issue, namely about Otto Weininger (Geschlecht und Charakter). However, by no means did he present it as somebody whose views he would share. Ilka launched herself on the topic. With characteristic precision, she read Otto Weininger in almost hairsplitting detail, took notes, and filled a big notebook with questions and ponderings directly addressed to Lajos Szabó. All this was just after discontinuing work, perhaps parallel with reading Goethe's colour theory or directly afterwards. In any case, Ilka interpreted Lajos Szabó's concept as the conceptual doubting of the artistic competence of women and thus, personally, her own. This approach is likely to have resonated with old, deeply suppressed resentments. Ilka's father taught at a very good Jewish grammar school. Ilka was not sent there. saying, "Why should little girls learn so much Hebrew?" l often heard this memory dragged up (for example in connection with the fact that Ilka did not learn Latin at an otherwise very good grammar school that specialised in sciences). The recollection did not reveal bitter emotions, which does not mean that this fact of her childhood was not harboured as a grievance. Actually it was likely to have been. It is also likely that she reacted to the views on the unequal relation between the sexes and the intellect, voiced frequently and in many different ways in our circle. Well, there was never an answer to the notebook addressed to Lajos Szabó, to this torrent of questions here and there written with the tempestuous passion inherent in some psalms. Of course, Ilka did not expect a written answer since we met Lajos Szabó nearly on a daily basis. But orally nothing more happened than a summary closure either, which was by no means adequate for Ilka to forget this futile speculation. Moreover, she concocted a whole theoretical whirlwind of sharp-witted contemplation, though mostly led by emotion: "Can an artist be a true woman, and vice versa? In the centuries of painting, women were models, not masters. Has the world changed so much that this could be different today?" Pondering of the ilk swelled to a real monomania. The personal battle with the problematique of figuration vs. non-figuration (see the letter to Ernő Kállai) would have been enough in itself to stop her work, but to top it with this issue of woman-artist ...!

¹⁷ For a detailed description on colour plates and colour patterns see footnote 29.

¹⁸ Detailed notes and photographic documentation were made about all the small pictures, newspaper clippings, etc. that were pinned on the walls, as well as the whole collection of images that lent the atmosphere of a studio to the simple living room (on this see Endre Biro's description in this volume, "Ilka Gedô's Studio, as it Was Left at the Time of her Death").

It is worth enumerating what Ilka considered interesting from the contemporary or modern art known to her her dissatisfaction with the circle by saying, that at points when she felt stuck, she received nothing but impediment. This is an exaggeration filled with generalisation, but one element deserves some detail in a footnote, and of course, as in every such existential conflict, the whole tangle has a very personal aspect as well, which I shall reserve.¹⁶

Perhaps this is the place to examine the way in which Ilka's view of all types of 'automatism' became a form of artistic method. When Lajos Szabó began to draw calligraphic pictures in 1955–1956 the artists of our circle unanimously blew him down. I know only of two artists who viewed them positively, Dezső Korniss and Ilka (perhaps Júlia Vajda was not completely hostile either). Although Ilka's new start set out from a kind of automatism, this always remained only a single element, one of the stages of her art. This was to the extent that, for example, the last big portraits are not based on any automatism at all, but are the products of the abovementioned brain-wracking concentration; these are the photographic enlargements of the few self-portraits from the period just before she ceased work.

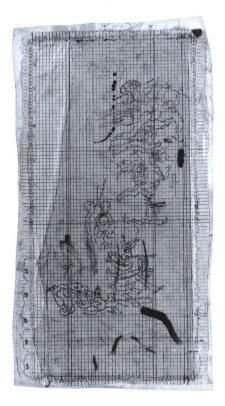
Despite Ilka's positive reception of Lajos Szabó's abruptly arising automatic calligraphic method, she always remained critically hesitant about automatic momentum in other artists' works. Later she also grew more critical of Lajos Szabó's calligraphy in his career in the West. As for her own work, she never accepted the temptation of automatism, even when it was suggested to her by greatly respected people. Amongst others, Júlia Szabó suggested once or twice that her colour plates could also be exhibited in themselves.¹⁷ She always resisted this, despite having enjoyed some such paint-experiments with an inciting effect. She even played with the idea that X or Y would frame something like that with a passepartout and exhibit it. Nonetheless, she never went further than empathising and toying with the idea, and always ended with rejection. Various dripping, smudging and monotypes stayed in the realm of play, often starting from the accidental spillage of some paint or Indian ink. When she got to know that Lili Ország started her prints from a series of shapes carved out of potatoes, I found her pottering with something similar as I popped in at the end of her day's work. If I remember correctly she was doing very funny concentric circular-congeries with some spilt and thinned out Indian ink. These, however, fulfilled the same function as the numerous reproductions. newspaper cuttings and other pieces of paper that she surrounded herself with in her workplace as 'negative examples'. 18 These were partly negative examples from the field of art, but there were also all kinds of newspaper clippings. Whenever the subject of the pinned-up cutting was a contemporary art reproduction it always played the role of a memento. They showed what not! As she put it, "I pinned it out so that it would remind me that this is what I do not want, what I do not believe in, that I am happy I am not doing it", and so on.¹⁹

Ilka's 'abhorrence of arbitrariness' was the primary motivator for the method that took shape when she resumed work. She needed some 'external' security, something akin to what the figure had been for her when she had worked from life, something that was unambiguously there from the 'exterior'. In her second artistic period, after the big gap, this external security was represented by tiny scribbles that came to life while she concentrated on some topic. A small absorbed sketch made without much conscious attention could play the same role, or anything from some other hand, such as a child's drawing. Enlargement itself was not the important element. This is also shown in that, from time to time, especially at the end, she used enlargements via photography. In the winter of 1984–85 she pinned up three old damaged drawings that were big enough and simply repainted them with oil. In one of them, Clown in Make-Up, the repaint completely changed the meaning. Originally it had been one of the Fillér Street self-portraits in charcoal holding nothing in its lap. In the case of Conjurer's Trick, perhaps the last finished oil, the drawing was made in a similarly 'direct' way. Originally, the two funny figures had been jotted down by chance over a few minutes, by hand with a brush dipped into spilt Indian ink. The straight lines are the auxiliary lines for the colourings. The Indian ink sketch lay about among the debris for a long time until one day she came across it and suddenly decided "I'll paint this!" I know of only one piece that was made with a brush dipped into paint without a previous drawing or other motif 'becoming an object' and that was The Forest mainly in green and black on grey cardboard (oeuvre catalogue of paintings, picture 42). So, the point was that after choosing a source motif for painting on a large scale, the source motif would then become an 'object' much like a living model. Later, some of the playful elements in certain pictures would spring from this type of activity. Initially the enlargement of a chosen motif would be done free hand, in the earliest examples directly in pastel, later with the aid of a grid.²⁰ Occasionally, the facsimile enlargement of this grid, or the holes on the side of the paper torn out from an exercise-book or the accidentally torn edge of the 'primary motif', the lines of a used score, a neat little Indian ink smudge, or even the colouring notes scribbled whilst drawing up the 'primary motif' would end up being included in the picture. In the case of the portraits these are like objects in the environment around the depicted person.

"This is the always alert manuality of a person who pays no attention," wrote György Spiró in the Catalogue of the Szentendre Exhibition in 1985. Ilka used this alertness later in her selection of colours. Yet, the description "a person who pays no attention" is in fact only valid of some of the primary drawings. It will be simplest if I tell the story of her resuming work.

As I arrived home once in the autumn of 1964 or 1965, Ilka told me that she had drawn a caricature of our painter friend Béla Veszelszky (not the one she later made in oil that was exhibited, for example, at the exhibition in Dorottya Street), it still survives somewhere: a small drawing in ink, with a little hint of pastel or coloured chalk. Béla Veszelszky's typically tall, lean, straight figure, elegant even in rags, in a standing pose given back in a very characteristic way. Instead of his head, there is a star-like form which somehow from a great distance (but in a much less 'naturalistic' way) suggests Béla Veszelszky's intensely thin, angular head. A few days later she showed me some small motifs (in an old, largely empty schoolbook belonging to one of our children), some of which were later painted enlarged (some in five or six versions). These were all 'portraits' (or caricatures?) that 'represented' various people of our acquaintance. They included our children and nearly all of our relatives and close friends. Some vividly conjured up the actual person for me in a strange and mystical way, although no portrait-like similarity could be detected. Others did not have that effect at all. At most, a dozen were later painted in an enlarged form. Most of them in several versions in various colours and sizes. First the realisation was direct, mostly in pastel (but at times in oils and brush) through a direct enlargement, as if she was, say, dealing with a still-life theme. Later, through the abovedescribed enlargement methods, initially in pastel and then in oil, these would usually be pictures with a name as their title (Anna, Eszter, Judit, etc.).

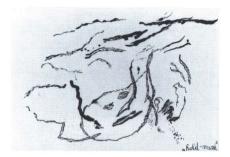
It is worth contemplating the extent to which these small motifs, felt to be very apt (by myself and others), are actually representations. It is impossible to put one's finger on why



69. Jumping Figures, 1975, felt-tip pen, paper 240 × 170 mm, private property

from books on reproductions that she would playfully imitate in study. When she had a big Francis Bacon album from the library she made a sketch with a brush and one colour of one of Bacon's self-portraits on her drawing board. Ilka's interest in Bacon arose after seeing some reproductions in the catalogue of the Brussels world exhibition 50 ans painter moderne in 1958 and later reading an interview with him in the Quinzaine Littéraire in the seventies. There was a period in which she made some 'Hartungian' attempts, using left over paint on brown wrapping paper. Moreover, to better imagine a certain picture, from brown wrapping paper she reproduced the original, rather large quadrangle of the picture. She never considered these bits of 'Hartungian' fun to be works of art and never showed them to anyone else besides me. I found them in a folder among the debris left behind, alongside the 'onion print' after Lili Ország. Ilka paid much attention to David Hockney after we had seen an exhibition of Hockney's illustrations for the Tales of the Brothers Grimm. After that, many different Hockney books appeared in our home, borrowed from various libraries.

²⁰ Enlargement in free hand and in colour was replaced by the grid-method because, as she often emphasised, if magnification in drawing is inaccurate then the solution in colour will also be dissatisfying. It repeatedly occurred that, as she put it, the colours did not come together in a pleasing way and after some fiddling about she realised that the drawing itself was not precise.



70. Moon Mask, 1970, black ink, pen, pencil, paper, 97 × 140 mm, private property

²¹ For the portrait of Klára Horváth see the Catalogue of the Székesfehérvár Exhibition, 1980. It has several versions of colour-scheme. It shows a female figure from the back, bending slightly forward and to the right. Her head is small with a disproportionately strong lower body. These proportions strongly exaggerate some of the striking features of the model, Klára Horváth. But why the picked up and disproportionately short arms? I kept thinking that I was reminded of some specifically typical characteristic of Klára Horváth that these short arms expressed. They also greatly contribute to the 'portrait' belonging to those where I sense 'similarity' and understand its portrait nature. One day a scene came to my mind. It was at a gathering of friends in the Horváth's home. The telephone rang and the hostess, Klára Horváth, picked it up. She practically shouted out loud and made an involuntary gesture expressing astonishment. Later she told us that a pre-war friend of hers was on the other end, she had no idea that the caller was even alive. This person was making a visit to [Buda]Pest from somewhere abroad. I am certain that this event must have inspired the 'primary drawing' to Klára Horváth's portrait. The moment was dramatic enough to become fixed in Ilka's mind. The posture of the depicted figure was that she had to slightly lean forward and to the side to reach the telephone (there was perhaps an arm-chair in the way). The short 'stumps' representing the arms shows one arm holding a receiver and the other symbolises an arm 'thrust in the air' in a gesture of astonishment.

²² It is hard to distinguish between paying attention and not. There is a beautiful little picture, a 'primary drawing' of a rose garden that was drawn with eyes closed—as a game. The title of the picture, later offered to Endre Bálint as a gift, is also that: *With Closed Eyes* By then, there had been a number of rose garden pictures. These shapes were 'in Ilka's hand', as when someone who can write can also write with closed eyes.

²³ Ilka drew these pastel self-portraits with a manic passion, practically up until the minute she had to leave for the delivery ward. In our Fillér Street flat the servants' room served as a studio. It was a small, brightly sun-lit room. It lay aside from the 'main routes' of the flat, I seldom entered it. When something was finished Ilka brought it for me to see. After she left to give birth, I went in and found the whole series of pastel self-portraits in the greatest mess, all over the walls, mostly on the floor, on top of one another. I had the feeling that as she finished something she hastily threw it aside and started afresh. (or at least I cannot). In some cases, a detail can be detected, in which some evident characteristic of the depicted person can be traced. Indeed, occasionally we find 'caricatures' in the traditional sense of the word, for example Béla Tabor's portrait or the above-mentioned portrait of Béla Veszelszky enlarged and done in oils. There are several portraits of our son Dani in an assortment of sizes. His look through his glasses can be recognised as can his 'carried' (paralysed) left arm. For identification these motifs do not at all serve as adequate explanation of the mystical transposition that these figurines convey. I believe it more probable that it is in some recurring motion characteristic of the person concerned, in other words, some pantomimic essence is the conveyer of reality. I base this opinion on the portrait of Klári Horváth with its many versions and techniques. However, the story behind it requires too long a description to include here.²¹

The above explanations are my attempt to offer a more detailed insight into the György Spiró quote above, i.e. "This is the always alert manuality of a person who pays no attention." In the case of the portraits and later the preliminary sketches of the rose gardens, the expression "person who pays no attention" is imprecise. Ilka told me about their conception. While making these small sketches she thought intensely of the person concerned, but at the same time *she made no attempt to draw them from memory.* The same applies to the rose garden pictures (they are based on the rose garden of the Biological Station at Göd). Of course, if we did not accept this state as "not paying attention" (since she concentrated on the person in question or her memories of the rose garden whilst drawing), then we would have to reckon with what she concentrated on when scribbling the 'primary drawings' of the artificial flowers. All of them were also based on motifs which were mostly drawn alternating with the other two themes.²²

The unique colour harmonies, or actually the development of her handling of colours could be best explained setting out once more from her abhorrence of arbitrariness. Ilka used colours before her big artistic break, but like her simple naïvety then, without any theorising or speculation. We keep a big bundle of sheets, drawn in Szentendre during the War, in pencil and coloured chalk (but not pastel) of yards, street cameos, rural scenes, market animals and fruit harvesting. The colours are part of the reality, the horse is red-brown, the tree top is green, and so on (perhaps a professional would relate these with a trend or someone's style). A significant pack of pastel still-life pictures remain from Alsóerdősor (1945-46), with strong, striking colours perhaps in the style of German expressionism of the twenties or the Fauve (Van Gogh's influence is beyond doubt. Ilka knew his pictures and held them in high esteem). I believe that no conscious strivings for colour harmony or for a connection between colours and the composition can be demonstrated here, although professional opinion would also be more valid in this. I refer to all the statements belittling the significance of colours relative to the last period's fantastic poetry of colours. Ilka also worked with pastel in Filler Street and began to use oil, too (1946-49). She tore up a major part of this work in a deep moment of depression during her break. She later gathered together a few of these broken fragments from these pastel and oil pictures and even tried to put some of them together again.

The "Pastel Self-portraits from Fillér utca" are another important series from before Ilka's break, dating from the summer and autumn of 1947.²³ These were also prepared without any contemplation on the theory of colours through 'spontaneous' choice. However, I have a feeling that the colour scheme was a precursor to the world of colours developed through conscious speculation that appeared later after the big break. This certainly applies to the light and

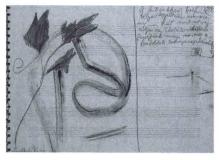
'rainbow-like' colour harmonies in segments of these pictures resembling mother-of-pearl. I shall return to this connection later.

Stopping artistic work did not amount to giving up. She strongly rejected all thought of finding a 'paying job'.²⁴ She began to study, mainly the theoretical issues of art, but she also read philosophy, theory of literature and literature, in a 'professional' way. I mean that she read authors, not just any interesting book that she would find. We inherited German classics from my father-in-law, from which she read, for example, Hebbel, volume after volume, Kleist, several of Nietzsche's works, and Franz Kafka, whose works were available by the mid-fifties in the Fischer comprehensive edition in the Ervin Szabó Library. All these she read almost *da capo al fine*. Her theoretical studies (especially those on the arts) were accompanied by note-taking or even extensive translations done solely for her own use. I could not put together her theoretical readings, but I have kept many of her note-books.

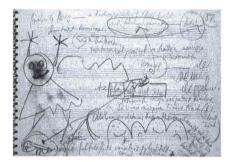
From the perspective of these recollections it is worth noting that one of her first readings was Goethe's *Theory of Colours*, it was one that she translated completely, she also copied out the figures in coloured pencil. This reading was so close to her putting down her tools that I remember we viewed it as the bridging of an 'artistic crisis' (of course, Ilka herself would have used these words only in a sarcastic sense).

Perhaps parallel or prior to reading Goethe's theories, she prepared 'colour patterns' on glass plates from her rich supply of oil paints. Glass plates because they were close to hand. These represented a form of systematic 'practising of scales'. As an example I shall describe one of them (these glass plates have survived, despite movings, decorations and spring cleanings. Ilka had a magical attachment to them). I doubt that she would ever have used them in her new period together with the colour patterns prepared afresh that are described below (of course this could simply be because she gave the tubes that these were made with to Lajos Szabó in 1955 when he began to produce fine arts and she was not actually working). The example contains the combinations of the black and grey scale with various other colour scales, on a 20×25 cm glass plate. In the top row there are more or less identical rectangles shaped with a small brush, taken directly from tubes, ranging colours from dark black through eight shades of grey to ivory (this last one stands out, and is dropped from the rest). Next, there are six rows of approximately 2×0.5 cm strokes from the above black and grey scale: ten fields from the first, deepest black, ten from the next grade, and so on. In each such group, there is a colour mixed in from a series of a certain recurring ten colours, ranging from ochre to deep orange. Every other colour is painted from course-thick to a hair's breadth and next to each combination there is a small dot from the second colour without mixing, the whole glass plate is stuck onto white drawing paper to compensate for the absence of white priming. On the same plate there is the same black and grey scale similarly combined with a blue scale and partly with a light yellow to dark ochre scale.

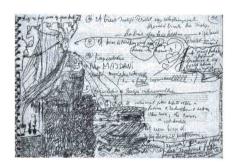
Later, Ilka read several other works on the theory of colours mainly by Arthur Schopenhauer, Wilhelm Ostwald, Philipp Otto Runge and, much later, if I remember well, Georges Seurat's writings on the subject. It would be hard to pinpoint the effect of these readings on the increasingly intricate colour poetry of Ilka's second artistic period. We had many discussions about the pictures under preparation and the main principle of her choice of colours was centred around coldness and warmth. The speculations dealt with connecting and contrasting



71. Detail of a Note-Book I



72. Detail of a Note-Book II



73. Detail of Note-Book III

The tense relationship between Ilka and my family is clearly manifested in a concrete dramatic incident. When Ilka had not done any artistic work for a long while, 'only' household and motherhood chores (alone, without any help), my brother, who worked as the head of the accounting department of a foundry, suggested that Ilka should undertake a course on industrial design that was just starting then at a very advantageous price. As far as I can recall, I also approved of the idea. Ilka flatly rejected this, to which my mother responded with an unusual vehemence. A nasty quarrel ensued. My mother called Ilka a sponger and rubbed it to her nose that "[she] did not help [her] husband in life's difficult struggles!" I can quote this so precisely, because, of course, later these words became battle cries.



Spring, 1971



Equilibrists, Circus, 1977

²⁵ I offer some of the notebook titles to illustrate the playful freedom that infused llka's use of language. She found a wealth of pleasure in words assuming agreed or enigraphic connotations in addition to their traditional linguistic meaning. Perhaps, in a way, that the agreement was only for one person, herself. This linguistic play may have had its roots in her childhood. Ilka and her mother used pet-names (nicknames) for people (and important objects) in their environment that they alone understood. Ilka's father, who rose into immensely high spheres, was a frightening and ridiculous pater familias figure for the two women. He was utterly excluded from this private language and it is likely that he never even noticed its existence. But let us take a look at the notebook titles: Excluded; China; Very Great Diligence; King Stephen; King With a Hat; Really?; Cat Show; Great Diligence; Immense Diligence; Red; No-Vain Diligence; Monster; Diligence.

²⁶ *Pougny's Artificial Flower* is one of the titles of a picture. As she magnified it she drew, composing a part of Pougny's painting into the picture. She was especially fond of one of the reproductions in the book on Jean Pougny (a park with strollers, children and dogs). She drew or composed a part of that into the picture she had in progress. these qualities with the composition. Local contrast, i.e. what comes next to what and so on, along with the texture and hue of the coloured surface played a constant role in working out these cold and warm colour qualities. All this may seem banal, I imagine something of the sort arises in every painter's thoughts more or less consciously. Ilka Gedö worked entranced by the harmony of colours. She recorded the speculations that lead to the colour harmonies characteristic of her finished pictures. Eighty-eight notebooks of the most varied form, from pocket note-pads to A4 ring-bound school notebooks, remain of Ilka's colour speculations. In addition to these, I am unsure of how many different-sized corrugated cardboard boxes there are containing colour-patterns (the descendants of the above-mentioned Fillér Street colour plates). Neither am I sure of how Ilka grouped these seemingly chaotic collections.

These writings on colour speculations were not the results of some arbitrary caprice, but simply a technical requirement that stemmed from her layered method of painting, naturally chosen from the moment of using oils. Three or four pictures were always underway because of this layered painting method, as after a while the picture in progress had to be put aside to dry. The writing served as a reminder of the colour concepts that had already been envisaged during the work on the picture, but which had not yet been realised. That was how it had all started and soon it became an absolutely conscious method. Knowing the mess, resembling a hay-stack, which surrounded Ilka, this was a surprisingly pedantic method. The notebooks were given fantasy names, I assume that they were words substituting a lyric diary. Some examples: The Jerusalem Notebook; The Mask Notebook; Hold On; Hurrah; Ouch; Getaway; Patience; Simon Ha Caddik; Zipper; Yuck; May; Later; Z; Exile no. 1, no. 2 to no. 26. This naming was a kind of game,²⁵ a dull number system would have sufficed. The labels on the cover of her notebooks show which pictures the notes refer to, also indicating the notebooks containing the preliminary notes to the actual picture and the notebooks that followed, as well as including page numbers (in cases where these continuity notes are not on the cover then they are in the notebook). This is best illustrated with a random example:

The Kukkk Notebook The KUKKK Notebook [Hand-written once then again in capitals] In a separately framed area:

Continuation of Spring

a) pp. 1-20.

b) bottom of pp. 34-39.

c) bottom of pp. 46-49.

[Spring is the title of a canvas with two children playing with a ball, painted after a child's drawing, with 'spring' written on it.]

In another framed area:

Equilibrests p. 21. to bottom of p. 33.

p. 40. to bottom of p. 45.

[Equilibrests is the picture listed under Circus in the Catalogue of the Székesfehérvár Exhibition that has also been reproduced.]

In a third frame:

Pougny's Artificial Flower p. 20 Notes²⁶

The notebooks strictly served as a diary of the work, although very occasionally a remark about a small event from our life would slip in. Thus, with some effort, it would be possible to date them. The preparation of all the pictures could be traced relatively easily. The intimate arbitrariness of the use of language would pose certain difficulties. The maze of the names of the pictures could perhaps be fathomed out, although sometimes even they went through changes or had several names simultaneously. However, the web of names denoting actual areas in the pictures necessary for the colour speculations could hardly be unravelled or would at least require an enormous amount of work (recurring expressions are those referring to the four parts of the outer frame, and to the multiple frames appearing to be rows: "lower edge, cupola, right margin, left margin").

As with the titles, the contents of these notebooks should not be thought of as a dry, matter-of-fact diary. It is also that. At the same time, its 'typography', if I may use this expression for a manuscript, shows an entirely 'fluttering' freedom, a mixture of order and disorder:

- the writing often shapes loose 'patches', and arrows point to the next patch
- at times, the hand-written text is interspersed with words in various types of capitals
- words that recur after a few lines are often not spelled out in full, only pulled down from above with winding arrows (Ilka frequently used this feminine method in her correspondence or notes on her readings.)
- at places, funny little drawings cheer up the pages²⁷
- occasionally she put a patch of paint of the colour in question
- in the text itself there are different orthographic jokes

The whole thing, each page, resembles a picture-poem. The text itself contains games, often humorous speeches she delivered to herself, whom she refers to as: comrade, VIP special comrade, special artist, artist speciality, little mate, and so on. They always contain the plans of the concrete actions to be carried out on the pictures and instructions to herself about the execution.

Again I give a random example (*Kukkk Notebook*, pp. 24–25.). I shall not attempt to give back the typography. The note is to the Equilibre picture with the two clowns, one of which is standing on a globe (see oeuvre catalogue of paintings, picture no. 104).

The left side of the next part (its colour I donnn't yet know!) is determined by the point where the leg intersects with the picked up knee that leads to the other leg (from this point I dropp-pped a ver-ti-cle).

I put on the two blues! They are livelier than the patterns on the off-white paper. Because they are on a white paper.

That's no problem, but: I need to wait until its totally dry.

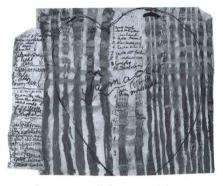
But, you can get down to listing the Benefits? Mate.28

This will be a viol.-a gloomy, dark viol. to the extreme.

Which 1. Is a ceaseless intensity of the viol. Kupola. 2. A perverted intensity, here blue-ish red, there cooled to a cold ghost red, here 'body red' warmed to ochre. 'Flesh ochre'... 3. This, too, intensifies the yellowness of the yellow background in the L.C. [Little Clown], moreover, this fully intensifies it, this warm 'viol'. 4. With its immeasurable darkness it intensifies the immeasurable lightness of the same [here there is an assured arrow from the encircled word "same" to the above "background" under point 3]. 5. It makes the body of B.C. [Big Clown] light. 6. It enters into connection with the viol. on the globe, this fact still hides unexpected motifs (because the yellows are not yet put on here) [from "here" there is an arrow to "globe"].



74. Colour Table, oil, carton, the 1980's, $25 \times 33 \text{ mm}$



75. Colour Pattern I, the beginning of the 1980's, oil, carton 210 × 215 mm



76. Colour Pattern II, around 1980, oil, carton, 200 × 285 mm

²⁷ My selection of *Finnegans Wake* illustrations, some of which were exhibited in Székesfehérvár, are scribbles 'decorating' the work diaries and drawn whilst at rest.
²⁸ The majority of the notes enumerate the 'benefits' of selecting a colour (i.e. its significant relationship, harmony, counterpoints and connections with the other parts of the picture). Their retrospective rationalisations and justifications are decisions about a choice of colour.



Double Self-Portrait, 1985

²⁹ By "colour pattern" (Ilka's expression), I mean the small pieces of scraps that served as a trial for various colour combinations: paints put on a piece of paper or canvas with the make of the original tubes. The colour plates are big pieces of corrugated cardboard on which colour patterns, chosen or prepared for a picture, were pinned with a drawing pin. She collected the colour patterns in big corrugated cardboard boxes, categorising them by the dominant colour. From these boxes, she selected the colour plate of the picture in progress, often over days.

7. Although the Prussian (evidently: blue), as a cold colour, is in contrast with the plunge of the reds—in an R [Rembrandt] green field—next to the nape, but the Flesh-ochre on it tilts this area into relationship with it [arrow to "in an R. green field"]. In other words, contrast and relatedness are simultaneously present. This goes well with the clown's posture. 8. [With great big hand-written letters, diagonally, across the whole page:] The great redness of this viol. in progress [renders] the current Morethanmargin's greenness even more fragile and light!

After this taster there is not much else to say about the colour-patterns and colour-plates.²⁹ Ilka looked at colours and paints with what amounted to a fetish-adoring rapture. Again the characteristic mixture of fastidious, pedantic order and the most charming chaos arose from it. She never threw away colour or paint or washed any out of her brushes. She smudged the paint out of her brushes onto a piece of paper at hand (clean or scrap). She kept all of these. Paints that would have been wasted due to 'accidents' such as spillage, dropped tubes, stepping on tubes and so forth were treated similarly. She often put on or took off paint using matchsticks. A huge soup bowl and a cardboard box are full of such matchsticks with paint on their ends. It has to be added that this scrupulous guarding of every last drop of paint was not only a simple fastidiousness, but had rational roots. Paints manufactured in Hungary were of an unusable quality. During our stay in Paris, Ilka bought a vast paint collection. After 1970, she exclusively used this oil collection and there was a constant worry about a possible need for a new supply. At the same time several consciously and purposefully put together colour patterns were prepared on pieces of paper and primed canvas pieces of the most varied kind. These usually show the colours, taken from the tube or thinned down to various extents, alongside the combinations largely created by painting over layers (another colour painted over dry paint) or less often by mixing colours. The names of each component and the manufacturer were carefully written on them. She often showed me the fine differences between colours of the same name produced by different factories. She filed these colour patterns by their hundreds, the results of conscious experiments, as well as by chance, in huge cardboard boxes categorised according to their dominant colour. Labels painted with thick brush or Indian ink help us to orient ourselves among them: BLUE-GREEN-BLACK-GREY-VIOL, etc. I am not sure whether she could ever have found the actual tube necessary for recreating an accidental colour pattern without a label, as she could for those with labels. I suspect she only found the 'conscious' patterns labelled after the tubes.

When painting an actual picture, she used colour patterns pinned on cardboard sheets after a selection process lasting several days—obviously based on a preceding vision. (The amateur photograph of Ilka published in the *Catalogue of the Műcsarnok Exhibition* [and shown on page 6] was taken during such a selection and without her noticing it.) It is mostly these types that are among the surviving collections. On some of the scraps even the already finished picture's colour plate that it was transferred from is marked. Occasionally, even two transfers are traceable.

Similarly to the titles and texts of her workbooks, the labels of these colour plates also carry a very intimate, solitary and poetic content, as if they were the aura of the pictures in preparation. The pinned-up colourful scraps have names written with a thick brush or Indian ink and expressing a certain mood. As a taster for those expressing an inner state of mind: Languid; Pensive; Calm Before a Storm; Ruffled; Sorrow; Protestation; Omen; Insidious Gentleness; Attack; Forced Delight; Stubborn; Wild; Closed, etc. I would be dishonest if I were

to say that I could see the connection between the 'colour-atmosphere' and the titles of the actual scraps, yet Ilka must have given these names through some sort of empathy. It is impossible for me not to believe that, back then, when Ilka was reading Goethe's colour theory, that we would not have talked a lot about the chapter *"Sinnlich-sittliche Wirkung der Farben"* [The Sensual-Moral Effect of Colours]. The naming is usually in thick Indian ink framed in a heart shape, obviously also making the references in the workbooks easier. I attempt to depict such a colour plate, or colour pattern collection by copying all the written text. The title of the plate itself is (painted several times in various places on the 44×37 cm cardboard sheet):

DOUBLE-HEADED, a [This is the home-use title of the picture that was exhibited in Szentendre under the title *Double Self-Portrait*. (See oeuvre catalogue of paintings, picture 152) 'a' means that there are further, 'b', 'c', etc. plates for this picture.]

[First scrap: white sheet of paper, glued on a piece of newspaper. On the latter] *Resolute Sorrow* [framed in a heart shape]. From Rose-Garden I. [i.e. transferred from the plate made for that picture]

[The rest of the texts given here are the names of the colours and paints on this first scrap.] Burni Carmin

From the bottle Rose Madder [i.e. paint thinned down with turpentine] Two Talens Lemon finger print into the watered one.

Geranium supplement. [This 'supplement' is obviously a home-use] From a Talens Lemon dish. [Next to the paint smudges on the glued on news paper]

Scarlet Lake, Geranium, Rose Madder, Rose Madder Deep. [On the further scraps I do not give the names of the tubes next to the smudges, only what is legible besides those. On the wrapping of a blue schoolbook] *Unbridled* [in a heart shape] *Taken off in Fright* [in a heart shape]

[On a piece of rough drawing paper] Beautiful.

[Another scrap] Lost Melancholia.

[Another] Cruel. [From the *Dejected Angel*] [Next] Despair. [Then:] Surrender. [From Rose-Garden I.] [On this colour plate, among the smallest, there are seven colour platerns in all.]

At the end of these recollections the question arises: is Ilka Gedő's unusual 'work method' a method? In terms of a method being a teachable or transferable process? Hardly!³⁰ What is it, then? Is it a meticulous experimentation with paint and the conscientious diary keeping on each phase of the work? After much pondering various complementary rather than contradictory explanations seem to be appropriate.

I find the most important aspect to be that that this extremely time-consuming activity around painting was a ceremony, a ritual. This is particularly true of the 'two-stage' method. The story about the *frightening* freedom of the empty canvas (and our numerous discussions) demonstrate that Ilka obviously had an aversion to the postures of the various modern trends, which are best summed up as "We do not represent, we create!"³¹ We could say that Ilka rejected this in the name of a religious humility. This humility is the natural concomitant of an insatiable thirst for all that can be perceived in the created world. Although Ilka practised no religion, in the footsteps of Jewish tradition she must have instinctively felt the evil infinite that Irvin Kristol phrased in his essay on 'counter culture' (in connection with modern art), "The deeper one explores into the self, without any transcendental reference, the clearer it becomes that there is nothing there." ³² Perhaps she protected herself from that "nothing" with her 'ritual'.

³⁰ One day, when interested young people showed up from among our son's friends, I proposed, on the spur of the moment, that she should teach art. Ilka sharply protested, "What I am doing may be a deadly weapon against a talent in an other person's hand."

³¹ For the quote see Ilka Gedő's study on Lajos Vajda (discussed under footnote 10). Among friends she used this expression to denote the crux of various nonfigurative 'manifestos' and programmes.

³² Irvin Kristol, "The Adversary Culture of Intellectuals" in The Third Century–America as a Post-Industrial Society. S. M. Lipset (Ed.) Hoover Inst. Press, 1979, pp. 327–342. See quote on p. 341.



77. Plan for a Painting, 1983, 20.5×14 cm, black ink, pencil, paper



78. Plan for a Painting ("Two Sorceresses"), the beginning of the 1980's, 170×207 mm, pencil, oil, paper

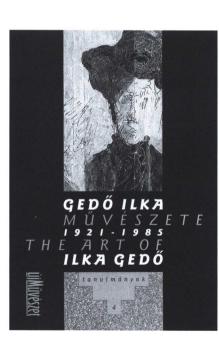
Just before she fell ill, she had reread the *Book of Job*. She stopped in amazement at chapter 42:5 "I have heard of thee by the hearing of the ear: but now mine eye seeth thee." She could not satiate herself with this closing sentence of the story. These words of Job come at the end of the book, after the Lord has shown Job the splendour of the created world, degrading all human ability and toil to a pitiful nothing.

Of course, this ritual could be seen as self-deceit since the image, viewed as an unchangeable model, was the scribble or creation of her own hand. Nonetheless, for an outsider, all types of ritual action are self-deceit.

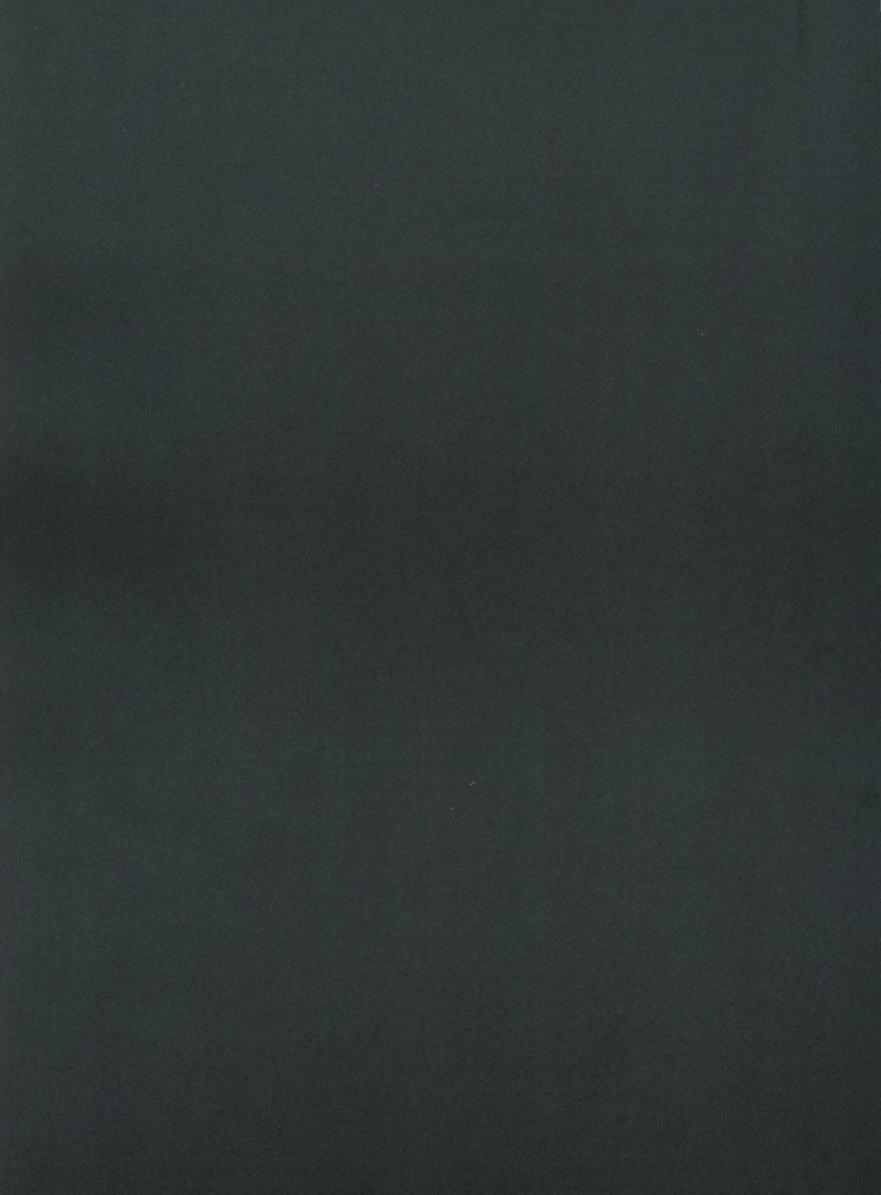
Naturally, the significance of the 'double-stage' method in Ilka's oeuvre could be formulated in a more rational way, that is, that she needed that brain-wracking concentration which she mentioned in connection with drawing from life. However, the magnification of the small scribbles, which by the end she simply trusted to a photographic lens, could not take over the role of this concentrated attention. This role was perhaps transferred into the 'construction' of colours. 'Construction' in dittos, because the texts of her notebooks reveal that this speculation was not a conception in a scientific sense either. On the one hand, the texts unanimously show a rationalisation following intuitive decision. On the other hand, the colour scheme of the late pictures displays a striking similarity to the pastel Fillér Street self-portraits (in 1947!). In other words, behind the rationalisation hides the lyrical individual who can experience the colours, that is the fact of a colourful world in one way only (remember Goethe's *"Sinnlich-sittliche Wirkung der Farben!"*).

And, of course, the notebooks filled with speculations are replenished with private humour (expressed in figures and text) disclosing that, besides their metaphysical importance (perhaps through forced interpretation), they also served as a means of brushing aside the fear of freedom and solitude in front of the white empty rectangle. Without doubt, that *also*. Nonetheless, the adherence to the small model drawings she pinned up was obviously a rejection of the 'ultra' trends, the unbridled 'creation' as a cultural historical fact and at the same time a defence against its temptations.

(1986)



13. The cover of the volume of studies on the artist published in 1977



(continued from front flap)

ISTVÁN HAJDU is a distinguished Hungarian art critic. His publications include: *Csiky Tibor* [The Art of Tibor Csiky]. Képzőművészeti Kiadó, Budapest: 1979; *Hencze Tamás* [The Art of Tamás Hencze]. Képzőművészeti Kiadó, Budapest: 1980; *Piet Mondrian*. Corvina, Budapest: 1987; *Die Ateliers in Budapest, Budapesti Műtermek, Les ateliers de Budapest, The Studios of Budapest.* Wasmuth, Tübingen: 1990; *Vetett árnyék* [Cast Shadow]. Kortárs Kiadó, Budapest: 1994; *Előbb-utóbb. Rongyszőnyeg az avantgarde-nak* [Sooner or Later: Ragcarpet for the Avant-Garde]. Orpheusz Kiadó, Budapest: 1999; *Magyar képzőművészet az ezredfordulón / A Raiffeisen Gyűjtemény–Hungarian Fine Arts at the Turn of the Millennium / The Raiffeisen Collection.* Atheneum, Budapest: 2002.

DÁVID BÍRÓ, the artist's son, prepared the oeuvre catalogue of oil paintings and compiled all other documents and data presented in this volume.

Cover illustrations:

Front: Artificial Flower with a Grey Background, 1980-81 (Picture 132, oeuvre catalogue of paintings) Back: Works on paper (Pictures 38, 44 and 60 of the black and white illustrations)

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