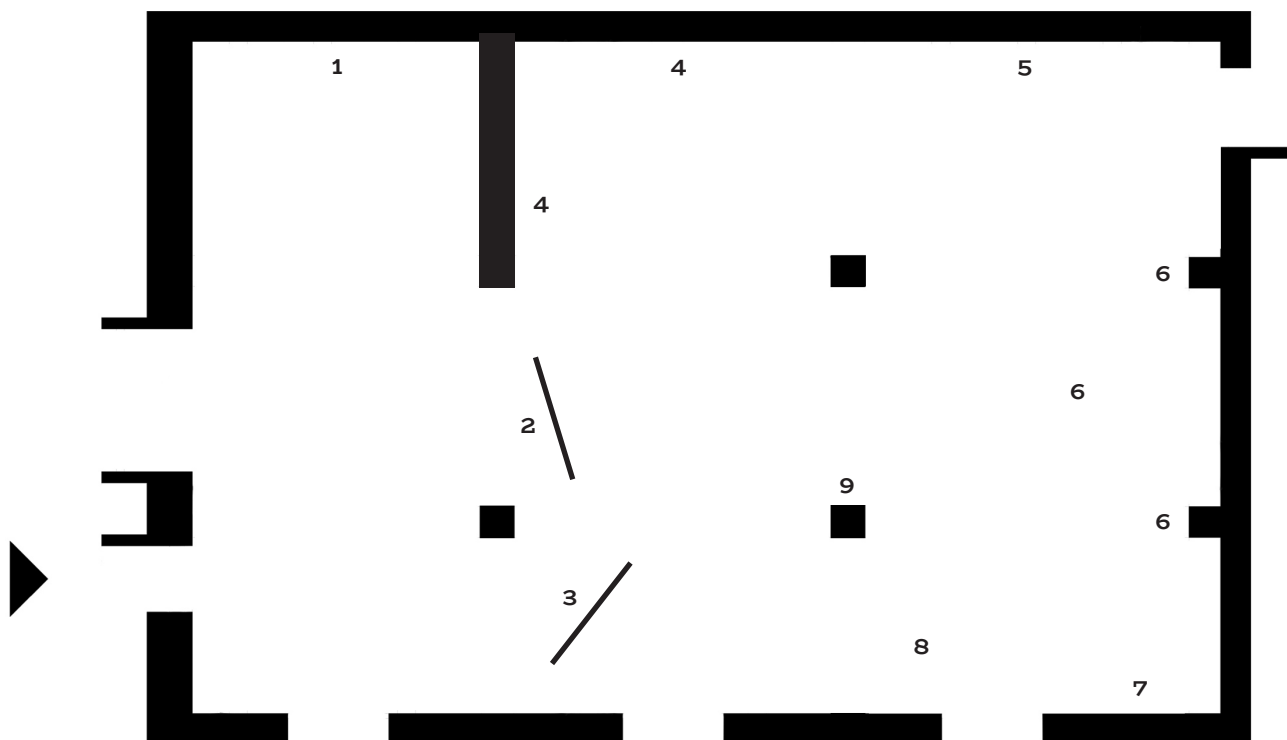


Én tartom kézzel az asztalt a kitört lábak helyett

I hold the table with my hands
instead of the broken legs



1. Rory PILGRIM: *TUTAJOK / RAFTS*, 2020-2022

HD film, 66'

A *TUTAJOK* a Serpentine Civic megbízásából készült és Cultural Impact Award-ot nyert *Radio Ballads* című kiállítás keretében, a New Town Culture-rel együttműködésben jött létre. A *TUTAJOK* a Green Shoes Arts (UK), a Barking és Dagenham Youth Dance (UK) és a Project Well Being (Interfaith Sanctuary, Boise, Idaho, USA) együttműködésében jött létre. | *RAFTS* was commissioned by Serpentine Civic for *Radio Ballads*, in partnership with New Town Culture, a Cultural Impact Award-winning project, part of London Borough of Culture, a Mayor of London initiative. *RAFTS* was produced in collaboration with Green Shoes Arts (UK), Barking and Dagenham Youth Dance (U.K) and Project Well Being (Interfaith Sanctuary, Boise, Idaho).

2. Sophie UTIKAL: *Paralízis / Kapaszkodás / Paralysis / Holding On*, 2020

textil, cérna, 150 x 210 cm | textile, thread, 150 x 210 cm

3. Sophie UTIKAL: *Ami volt, elmúlt / What Was is Gone*, 2020

textil, cérna, 150 x 200 cm | textile, thread, 150 x 200 cm

4. SZÁSZ Lilla: *Reggel, délelben, este / Morning, noon, night*, 2022

digitális fotónyomat, 2 db 60 cm x 80 cm, 5 db 40 cm x 60 cm, 5 db 30 cm x 40 cm
digital photo print, 60 cm x 80 cm (2 pieces), 40 cm x 60 cm (5 pieces), 30 cm x 40 cm (5 pieces)

5. Eva GIOLO: *Virágok nyílnak a torkunkban / Flowers blooming in our throat*, 2020

16mm film, 8'37"

A Fondazione In Between Art Film megbízásából. | Commissioned and produced by: Fondazione In Between Art Film.

6. Adéla SOUČKOVÁ: *Ugróiskola / Hopscotch*, 2022

installáció (fém, föld, hamu, papír, tinta), változó méret
installation (metal, soil, ashes, paper, ink), various dimensions

7. Sophie UTIKAL: *Őszintén megosztani / Sharing Deeply*, 2020

textil, cérna, 120 x 105 cm | textile, thread, 120 x 105 cm

8. KÁLLAY Eszter & MARKÓ Luca: *Nem csak magam vagyok / I am not by myself*, 2022

videó, 3'12" | video, 3'12"

Külön köszönet a közreműködőknek / Special thanks to all the contributors: Nyitrai Eszter, Kremmer Sári, Ember Sári, Glaser Eszter, Mihályi Barbara, Novák Andrea, Rácz Rebeka, Varga Vivien, Vincze Rita.

9. Adéla SOUČKOVÁ: *Élethosszig tartó ugróiskola / Lifelong Hopscotch*, 2022

papír, tinta, 21 x 29,7 cm | paper, ink, 21 x 29,7 cm

Luca Markó (b. 1992) is a photographer living and working in Budapest. She attended the aesthetics BA course of ELTE and finished her studies at the media design BA and MA courses of Moholy-Nagy University of Applied Arts. Since 2021 she has been a member of the Studio of Young Photographers in Budapest. In her works she deals with different states of becoming a mother, being a caregiver, waiting and being vulnerable, paying special attention to the taboos and ambivalent feelings around motherhood. In 2022 she had a solo show in Foton Gallery entitled *Long Days, Short Weeks*. She has participated in various group and solo exhibitions in several art spaces, including Labor Gallery, Platán Library, K.A.S. Gallery and Manyi Cultural Center in Budapest.

Rory Pilgrim (Bristol, 1988) works in a wide range of media including songwriting, composing music, film, music video, text, drawing and live performances. Centred on emancipatory concerns, Pilgrim aims to challenge the nature of how we come together, speak, listen and strive for social change through sharing and voicing personal experience. Strongly influenced by the origins of activist, feminist and socially engaged art, Pilgrim works with others through a different methods of dialogue, collaboration and workshops. Recent solo shows include: Badischer Kunstverein, Karlsruhe (2020), Between Bridges, Berlin (2019) Ming Studios, Boise (2019), Andriess-Eyck Gallery, Amsterdam (2018) and South London Gallery (2018). Pilgrim has also made commissions, screenings and performances for Serpentine Galleries, London (2022), MoMA, New York (2022), Centre Pompidou, Paris (2021), Glasgow Film Festival (2020), Images Festival, Toronto (2019) and Transmediale Festival, HKW, Berlin (2019). In 2019, Pilgrim was the winner of the Prix de Rome.

Adéla Součková (b. 1985) graduated from the Academy of Fine Arts in Prague (Painting Studio II / Vladimír Skrepl School) and from Hochschule für Bildende Künste in Dresden (Studio of Ulrike Grossarth). In 2017 she was artist in residence at Art in General in New York and in Sesama, Indonesia. Součková's essential means of expression is drawing and painting, however, she also expresses

herself through performance, installations and video. In her work, she draws on the tension between nature and culture, old mythologies and archetypes as well as on the current debate on the themes of ecology and feminism. She has presented her work at kim?- Contemporary Art Centre in Riga, Bozar, Brussels, at the Brno House of Arts, label201 in Rome, Zwischermaschine and Guardini Stiftung in Berlin and MWW Muzeum Współczesne in Wrocław among others. In 2014 and 2015, she was a finalist of the Critics' Award for Young Painters. In 2018 she was shortlisted to the Jindřich Chaloupecký prize. She lives and works in Prague and Berlin.

Lilla Szász (b. 1977, Budapest) obtained an MA in Aesthetics, Russian Language and Literature at the University of ELTE, Budapest in 2000. In her works, Lilla Szász often examines microhistories of marginalized communities and her main methodology is based on participation and empathy. After graduating, Szász has been working as an artist and photojournalist, as well as teaching in Budapest and New York. She had several solo shows in Hungary and abroad. She participated in the following group exhibitions among others: *Women in 3 Acts*, Fotogalleriet, Oslo (2019), *We Will Not Change Our Show* at Dum Umeni Mesta Brna in Brno (2019), *The Way We See. An Overview of Hungarian Photography* at the National Museum in Warsaw (2017). In 2012, her work was exhibited at *Aqui Estamos (Here we are)*, that won the public's prize at Photo España. She lives and works in Budapest and Lisbon and is represented by Inda Gallery, Budapest.

Sophie Utikal (b. 1987) is a textile artist, living and working in Berlin. She was born in Tallahassee, US and grew up in Mainz, Germany. She studied at the Academy of Fine Arts in Vienna in the class of Ashley Hans Scheirl. She co-edited of the book *Anti*Colonial Fantasies / Decolonial Strategies* (2017), was honored with the BKA Startstipendium from Austria and received the Neustart Kultur grant from the Federal Republic of Germany. Her artworks have been shown in art institutions throughout Europe such as Kunsthalle Wien, Kristianstads Konsthall, Museion Bolzano, and Mediterranea Biennale 19 in San Marino among many others.

29/10 – 04/12/2022

I hold the table with my hands instead of the broken legs

Opening: **28/10/2022 (FRI) 19:00**

Exhibiting artists: **Eva GIOLO, Eszter KÁLLAY & Luca MARKÓ, Rory PILGRIM, Adéla SOUČKOVÁ, Lilla SZÁSZ, Sophie UTIKAL**

Curator: **Flóra GADÓ**

The starting point for the exhibition is the double crisis of our time: the care crisis and the Covid-19 pandemic. The care crisis has led to structural problems, such as the erosion of the social care system (poorly equipped hospitals, underpayment of health workers and the controversial situation between the public and private health care), which have led to an increasing shift of responsibility from the state to the individual. This is closely linked to physical and mental health problems that have arisen as a result of the pandemic. The exhibition poses the questions: how has our image of care, including care for ourselves and others, and care for our environment, changed in the light of all this in recent decades? What different ways and forms can care take, and what alternatives, including communal ones, can be formulated? What are the different ways in which caring and care work are related to those involved in it and how do these relations shift continuously?

On the one hand, the works in the exhibition acknowledge and illustrate the different forms of caring, the often invisible work of women and and the difficulties inherent to reproductive work. On the other hand, they prompt a long-needed rethinking of these processes, for example by reminding us of the blurring of boundaries between the self and the other in situations involving care, or by drawing attention to the systemic problems that emerge from individual and often silenced narratives. The title of the exhibition, a line from Eszter Kállay's poem *Wax*, refers to the latter situation. From child-lulling, to loneliness as a result of quarantine and Covid-19, to elderly care, the works shed light on diverse moments or situations involving care. What they have in common, however, is that they highlight what can be regarded as support for the individual, how we can become each other's vital allies, and how we can be present and back each other up during physically or mentally challenging, vulnerable periods of life. What are the situations, people, objects, environments that help us navigate through uncertainty and that sustain us through these trying times?

Through more problem-oriented as well as more abstract, poetic approaches, the artworks of the exhibition accentuate the everydayness of caring: mundane rituals that show how this activity is an integral part of our lives, but often becomes invisible or a process that remains obscured in the background. The precise dosage of medication, the never-ending to-do lists, the personal belongings left behind after a patient, the challenge of putting babies to sleep, the monotony of quarantine, all emphasize the individual and communal rituals of care, the recurring and life-sustaining gestures. The monotony and repetition of these acts reveal not only the beauty and empathy inherent in caring for oneself and others, but also the often suppressed difficulties: unspoken thoughts, anger, helplessness, shame and the duality with which care and attention can involuntarily turn into the exercise of control and discipline. In other words, the asymmetry that is involuntarily encoded in the processes of caring.

The artworks of the exhibition, mostly through personal stories and an emphasis on an affective, emotional position, highlight how new, compassionate communities can emerge in contrast to institutionalized, often rigid positions of care.

Eva Giolo:
Flowers blooming in our throat, 2020

Eva Giolo's 16 mm film is a direct reaction to the changing circumstances during the global pandemic: she filmed her friends and acquaintances in their homes while doing everyday activities. The protagonists of the film are hands: hands that can give and take at the same time and that can summarize (perhaps in the most efficient way) our gestures related to care and helping to each other. Giolo's filmic essay highlights domestic environments and the seemingly unimportant tasks of the everyday, but as we watch the video, we realize that the gestures and movements have another meaning too. The hands are performing various tasks, for example cutting flowers, washing dishes, fiddling with hair, touching each other.

The exhibition is the master project of Flóra Gadó within the framework of the Curatorial Practice program at KMD University of Bergen. Special thanks: Anne Szefer Karlsen, Nataša Petrešin-Bachelez and the participants of the study program. Assistant curator: Benedek Farkas

The exhibition is created in the framework of the Liberty international partnership with the support of the Creative Europe Program of the European Union.



trafogaleria 1094 Budapest, Liliom utca 41.
+36 1 456 2040 // gallery@trafo.hu // www.trafo.hu
Nyitva: keddtől vasárnapig 16-19h, előadási napokon 16-22h
Open: Tuesday to Sunday 4-7pm, performance days 4-10pm

Sometimes it is difficult to decide whether they are manifesting helping gestures or ones that also contain aggression and control. As in the asymmetric relationship of care, it is difficult to distinguish between the help and patience which can suddenly turn into anger and impatience. In Giolo's film, the hands are balancing on this thin line – emphasized even further when the hands are not performing everyday routines but are interacting with each other. Various aspects of touch and connection appear: holding and letting go, playing and resting, touching for a second and embracing someone for long. The perfect, still-like compositions of the film are built on repetition and showing routines, but this calmness is always disrupted.

Eszter Kállay and Luca Markó:
I am not by myself, 2022

Both Eszter Kállay's literary and Luca Markó's photographic practice are characterized by their interest in the questions and dilemmas concerning motherhood, and by examining invisible care work from a feminist point of view. In the focus of their first collaborative work made for this exhibition is a complex process related to child lulling. Putting the baby to sleep is a long, monotonous and mentally challenging act which also carries several controversies: while the person who is in charge of putting the baby to sleep is often on the verge of collapsing, he or she still has to teach the baby this basic and vital function. While on one side we can observe sleep deprivation, on the other side there is a constant effort to lull. Kállay and Markó's video piece could be seen as a collaborative project: they asked friends, relatives and sometimes strangers to send them footage of their lulling. The black-and-white home videos and baby monitor footages shed light on the intimate process of lulling and on the challenges and exhaustion caused by its monotony, while also appearing in a different light through the lullaby songs we hear in the film – because while the songs can ring familiar for the Hungarian audience, we never really questioned their puzzling lyrics about the expectations and taboos society imposes on women through the narrative of these seemingly innocent melodies. The songs sung by the artists raise attention to those familial and generational patterns which we repeatedly and unconsciously pass along while raising the question: what do these lullabies tell us about the structure of our society and the gender roles in it?

Rory Pilgrim:
RAFTS, 2020-2022

Rory Pilgrim's video entitled *RAFTS* explores the systems of support that help us to find our way and to keep us afloat in today's times of crisis. The artist has worked with residents of London's Barking and Dagenham neighborhoods, who have all participated in Green Shoes Arts' art therapy and creative arts programmes, as part of a long process of collaborative work. Through a series of workshops, they explored what the raft – the symbol of something that helps us navigate in times of crisis – means to each of them. In the video, personal interviews with the participants alter-

nate with a seven-song oratorio written by the interviewees and composed by Pilgrim, then performed by musicians and singers. Performed in a church, the concert is both an uplifting and moving testimony to the eight speakers in the film talking about what provides them with a way out of their fears and anxieties. The themes of loneliness and mental health, as well as the ecological crisis and climate change are very much interwoven into the individual struggles. As we can hear in the film, some characters are trying to overcome their own anxiety through establishing a new kind of relationship with nature, in which the notion of self-care is closely intertwined with care for the environment. The poetic lyrics, the personal, often confessional monologues and the music, at once catchy and visceral, create a cinematic tapestry that, through the individual bursts of songs, not only illuminates structural problems but also holds a sense of hope, escape and strength within itself.

Adéla Součková:
Hopscotch, 2022

In Adéla Součková's works ancient, animistic rituals and the contemporary reinterpretation of mythologies is a recurring theme. The focus of her current research is the seemingly surprising practice of the hopscotch. How could this game be related to various caring and healing processes? Hopscotches are one of the oldest street games for children and its rules are known to almost everyone: the player(s) throw a small object and they hop into that space, where the object fell. In many variations of the game, for example in German speaking countries it is called *Himmel und Hölle (from Hell to Heaven)* where the terrain before the first space represents the earth, the one before the last represents hell and the last one is heaven. The question is, whether the player reaches salvation. Adéla Součková's hopscotches resemble female and androgynous figures from which we can associate to pre-modern fertility goddesses. This also brings our attention to issues such as the necessary change of our bodies as well as aging. In the installation and drawings of the artist, the figure of the female-hopscotch can also represent the game's ancient narrative about moving through the different stages of life and through that, we can associate to how certain processes of caretaking can accompany us during our lives. The first hopscotch games lead us through the different stages of a person's life, but in Součková's work a clear goal doesn't exist anymore. The work emphasizes the non-linear aspect of the journey of life, full of dead-ends which we face while trying to figure out how we relate towards ourselves and to others in times of crisis. The artist encourages the visitors of the exhibition to, either alone or together, try the hopscotch out as it can also present the other works in the space in a different perspective. The delicate drawings complementing the hopscotch are sketches, studies and hopscotch fragments made as part of the research for the installation.

Lilla Szász:
Morning, noon, evening, 2022

In Lilla Szász's new series which she made for the exhibition, she continues her research and documentation of her family's often invisible or marginalized stories. In the focal point of her series is her grandmother, who is suffering from Alzheimer's disease and is taken care of by her daughters in the countryside. She never appears on the photos however – Lilla Szász was interested in the stories and process of everyday care work told by the medicines, medical equipments, lists and everyday objects connected to someone's life. These 'objects of care' form special still lifes, from which both the figure of the carer and the figure of the person in need of care could be seen, without turning their illness to a spectacle. The objects are used by the family members of the artist on a daily basis: it was Szász's request for them to collect and organize them for the photo shooting. While on some photos it is clear, on others it is not so evident that the pictures are staged – and maybe this is why the series carry a sense of timelessness. They blur the border between whether the person is only missing from the photos but could be found outside of it, or whether the objects are mere leftovers by someone who is not with us anymore. Through the series we can witness the everyday routines of care: the often repetitive, monotonous tasks and the feeling of despair and shame which can arise. One of the main photos of the series reflects precisely on this: we see the grandmother's notebook in which the family members list her blood pressure, every morning, noon and night. The pages of the notebook are filled with the listings, carrying its ritual effect – and the empty pages towards its end show us that this routine will end one day. In Lilla Szász's photos, we get a glimpse into an intimate and personal space: the artist balances carefully between participation and observation.

Sophie Utikal:
Paralysis / Holding On, 2020;
What Was is Gone, 2020;
Sharing Deeply, 2020

The textile works of Sophie Utikal tell stories which can be familiar to everyone: they are about loneliness and connection, about creating a home and about what we need in order to find stability in chaos. In her hand-sewn textiles the sensitivity, the softness and the colors of the material already assumes a direct, affective relationship with the viewer while the protagonists of the works are women who are shown either alone or together, enacting gestures of caring and empathy. While examining the works, the viewer can ponder: do we see various alterations of the self or completely different figures? Where is the border between the self and the other? This is how in Sophie Utikal's works caring about ourselves and others as well as the asymmetrical relationship between the self and the other always intertwine. The three textiles in the exhibition present different scenes. The work titled *Paralysis / Holding On* deals both with personal and global crises. The burning palm trees and the orange sky are references to ecological catastrophe, while on the horizon, two people appear: an injured, tired figure and her caring, helping companion. On another work titled *What*

Was is Gone, which was created during the most challenging period of the pandemic we can see three lonely female figures: one of them tries to work, the other tries to deal with isolation, referencing the dialogue during quarantine about the importance of selfcare. The third textile is similar to the first one, as both of them show pairs. In this piece, intimacy and the act of opening up to another person becomes crucial; Utikal is looking for situations where we can accept and share our vulnerability with others. Despite the fact that undertaking ourselves like this could often seem impossible.

Eva Giolo (b.1991, Brussels) is an audio-visual artist working in film, video, and installation. Her work places particular focus on the female experience, employing experimental and documentary strategies to explore themes of intimacy, permanence and memory, along with the analysis of language and semiotics. Her films, installations and other projects have been widely exhibited at festivals, museums and galleries internationally, including Sadie Coles HQ, London, Harlan Levey Project, Brussels, WIELS Centre for Contemporary Art, Brussels, MAXXI-National Museum of 21st Century Art, Rome, BOZAR Centre for Fine Arts, Brussels, Palazzo Strozzi, Florence, Festival International de Cine Independiente de La Plata, Buenos Aires, Museum of Contemporary Art, Antwerp, Kunsthalle Wien, International Film Festival Rotterdam, Kunstmuseum, Den Haag, Media City Film Festival, Windsor, Canada, Viennale, FIDMarseille, Courtisane Film Festival, Gent, Cinéma du Réel, Paris and Punto de Vista, Navarra among others. She is a founding member of the production and distribution platform elephy.

Eszter Kállay (b. 1994) is a writer, visual artist and social worker. She graduated from the Critical Studies program of the Academy of Fine Arts Vienna in 2021. Her main areas of interest are feminist self-organization and critical pedagogy. She is a member of the Women for Each Other Movement (NEM!), the Studio of Young Artists' Association (FKSE) and the recently formed Solidary Culture working group. Her first volume of poems was published in 2020 under the title *Hand in the Air* by Magvetó Publishing House. Her first translated volume was *Girl, Woman, Other* by Bernardine Evaristo, published in 2021. In her upcoming book, she aims to explore the contradictory expectations related to motherhood and its broader social context. On her free days, she does yoga and/or sings in a choir called Varsányi Szirének.