Ilona Németh in collaboration with Olja Triaška Stefanović, Cukru production, and Marián Ravasz: Archive, 2017 - 2018

Videos, photographic archive, text Dimensions variable, courtesy of the artist

The Archive synthesises Ilona Németh's long-term research into the history and gradual disappearance of the Slovak sugar industry. Between September 9, 2017, and March 14, 2018, the artist, together with her collaborators, carefully mapped and 'archived' the sites and their individual narratives. This multi-part installation traces architectural remnants, from iconic views of factory towers, bleak fields and ruin-like structures, to the bourgeois homes echoing bygone times of entrepreneurial culture. It assembles accounts from key figures, outlining their individual roles during the latest transformation processes affecting the fundamentals of (sugar-) trade and production.





Ilona Németh in collaboration with Olja Triaška Stefanović courtesy of the artist

Ilona Németh in collaboration with Cukru production: Interview with Dušan Janíček - Director of External Relations Slovenské cukrovary, s.r.o. Sered', AGRANA Group, 2017

Interview by Ilona Németh János Vasik. Single channel video, colour, sound, 14:28 min., courtesy of the artist



llona Németh in collaboration with Cukru production: Pohronský

ingle channel video, silent,

3:15 min., courtesy of the artist

of the artist

Ilona Németh in collaboration with Cukru production: Interview with Christian Laur - former member of the Managing board of Eastern Sugar 1993 - 2000, 2018 Single channel video, colour, sound 16:20 min., courtesy

Ilona Németh: Sugarloaf **Manufacture, 2017 - 2018**

April 20, 2018)

Manufacture with 36 working stations, sugarloaf forms and utensils, packaging naterial, back space for the workers*, courtesy of the artist

Working hours: Mon, Wed - Fri: 12 - 7 p.m.

llona Németh in collaboration with

Olja Triaška Stefanović and Marián

Ravasz: *Archive*, 2017 - 2018

38 C-prints on aluminium panels

various dimensions, interactive

installation, text, 12 m x 2,60 m

x 2,60 m, courtesy of the artist

Visitors are invited to produce sugar loafs on site. Visitors can take home half the amount of packed sugar loafs they have produced.

Jeremy Deller: Motorola WT4000 Jeremy Deller: Hello, today you Wearable Terminal, 2013 have day off (wording of text (The work will be on display after message sent to a worker on a zero hour contract informing him his labour would not be Plastic and electronics, 10 x 64 x 14 cm, courtesy of the artist and The Modern Institute Glasgow required that day), 2013

(The work will be on display after April 20, 2018)

Fabric banner made by Ed Hall, 240 x 180 cm, courtesy of the artist and The Modern Institute

Ilona Németh:

Juhocukor, 2018

Original piece of flooring from

Juhocukor (later: Eastern Sugar)

factory, Dunajská Streda, 1990s,

installation, linoleum, courtesy

Jeremy Deller's exploration into Britain's industrial heritage, which enters the exhibition on April 20th, juxtaposes controversial aspects of contemporary labour conditions with the ambivalent legacy of 19th century factory work. A large black banner hung from the ceiling insultingly compares calling off work to having a day off; cancelling a job is reframed as receiving additional free time. A mannequin arm wears a Motorola WT 4000 tracking device, one of the gadgets used at Amazon warehouses to monitor the speed and efficiency of employees. By evoking both trade union banners as well as evidence of increasing automation and surveillance. Deller connects two distinct transformative periods in labour history. While the ongoing casualization and globalisation of labour brings with it new challenges, the struggle against exploitative methods continues.

Harun Farocki: Workers Leaving the Factory in Eleven Decades,

 \Diamond

-channel video installation, 36 min. (loop), video b/w & color, sound, Ed. 5/5, courtesy of Harun

Photo: Installation view at tranzitdisplay Prague © Jiří Thýr

Selected scenes by monitors

1 Auguste and Louis Lumière: La Sortie de l'usine Lumière à Lvon, 1895, silent

- 2 Gabriel Veyre: Sortie de la Briquetterie Meffre et
- Bourgoin à Hanoi, 1899, silent 3 From the Moscow National Film Archive: Author

unknown, probably filmed in Moscow, 1912, silent

- 4 David Wark Griffith: Intolerance, 1916, silent 5 Fritz Lang: Metropolis, 1926, silent
- 6 Charles Spencer Chaplin: Modern Times,
- 7 Slátan Dudow: Frauenschicksale, 1952, German
- 8 Michelangelo Antonioni: Il Deserto Rosso, 1964, 9 Jacques Willemont: La Reprise du travail aux
- usines Wonder, 1968, French 10 Jean-Marie Straub and Danièle Huillet: Trop tôt, trop tard, 1981, French
- 11 Elkosta: Durchfahrtssperre DSP, 1987, German 12 Lars von Trier: Dancer in the Dark, 2000, English



Lonnie van Brummelen & Siebren de Haan: Monument of Sugar - how to use artistic means to elude trade barriers, 2007

16 mm film-essay, 67 min., colour and b/w, silent, 1 sugar cube approx., courtesy of the artists Screenings start: Mon, Thu - Sun 12:30 p.m., 2:30 p.m., 5 p.m. / Wed: 1:30 p.m., 3:30 p.m., 6 p.m.

persistent analysers of work and labour, in both its conception and perception and across its multiple global extensions. With the 12-channel video installation Workers Leaving the Factory in Eleven Decades (2006), the artist invites us on a journey through film history by highlighting its initial motive, the very first film by the Lumière brothers, "La sortie des usines Lumière". While the sequence captures factory workers being released into the joys of leisure time, several decades later the factory has simply vanished from the canvas. In Farocki's words "When it comes to social conflict, the showplace "in front of a factory", is very significant; when it comes to the private life of a film's character, which really only begins after work, the factory is relegated to the background. [...] Factories - and the whole subject of labour - are at the fringes of film history." (Farocki, 2006) Passing by different chapters of cinematography, one may adapt to a panoramic view of decadelong developments, eventually leading to the disappearance of industrial labour.

Harun Farocki has been one of the most

Lonnie van Brummelen & Siebren de

Haan's research project follows the idea of investigating and ultimately overcoming the European subsidised sugar trade by also revealing its colonial implications. In 2007 the European trade barrier on sugar imports was still in place, protecting local producers from incoming cheaper products. Purchasing a large amount of sugar in Nigeria, the artists decided to create an in situ monument, which being classified under the Uniform Commercial Code Law 9703 as an original artwork or monument, was able to circumvent trade restrictions and enter the EU. The material results of the research were 304 sugar blocks, half of which originated from Nigeria, while another half was produced in France. On display at Kunsthalle Bratislava is one sugar cube from Nigeria, which demonstrates the dissolving nature and material vulnerability of this Monument of Sugar. The 16mm film-essay depicts the artists' obstacles as well as observations made during the field trip.

Ilona Németh EASTERN SUGAR

Jeremy Deller Harun Farocki Lonnie van Brummelen & Siebren de Haan

Curator: Nina Vrbanová Assistent Curator: Krisztina Hunya

Essay: Maia & Reuben Fowkes Photo-essay: Olja Triaška Stefanović Architects: PLURAL, Marián Ravasz Video: Cukru production

OPENING





Bratislava © Peter Gáll, 2018





OPEN

Mon: 12 – 7 p.m.

Wed: 1 p.m. – 8 p.m.

Thu – Sun: 12 – 7 p.m.

Tue: closed

Free entry







* back space for

the workers

Slovak Republic

Kunsthalle Bratislava Nám. SNP 12, 811 06 Bratislava

Katarína Trnovská Graphic design: Eva Kašáková Production and installation: Magdaléna Fábryová, Marcel Mališ, GUTENART, Roman Bicek, Branislav Višpel, Andrej Remeník, Viktor Karel Educational programmes: Daniela Čarná, Lucia Kotvanová Accompanying programmes: Krisztina Hunya, Darina Šabová Media / PR: Marek Kuchár Administration: Jana Babušiaková

Artist's texts: Krisztina Hunya Editorial activities:

1 Stock-keeper of the Nitra Sugar Factory, c. 1970, archive of Šurany Municipal 2 Erwin Pendl: Záhorská

Ves Sugar Factory, printed reproduction of a painting, first third of the 20th century, courtesy of the village of Záhorská Ves 3 Employees of the

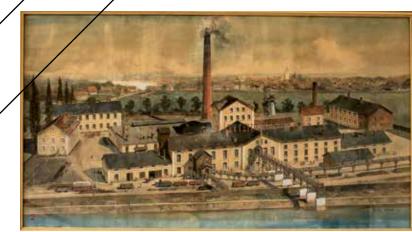
Pohronský Ruskov Sugar



MUSEUM OF SUGAR

Curator: Miroslav Eliáš Architects: PLURAL

storage



www.surany.sk

initiating the pilot presentation of a currently non-existent institution the Museum of Sugar. She has invited the *Šurany Municipal*

llona Németh within the frame

of the exhibition Eastern Sugar is

Museum, which specialises in the history of sugar processing in Slovakia, to take over part of the exhibition space and for the first time present its materials in the rounded form of a museum display.

For more than eight years the Šurany Municipal Museum has been gathering and documenting a collection of objects relating to the former local sugar factory, which was one of the most renowned in the country. Since 2014 the museum has been following up on existing scholarly research, beginning to focus on the documentation of sugar processing in Slovakia. The initiation of the Museum of Sugar benefits from the fact that the Šurany sugar factory was the longest-functioning in the history of the country, the first sugar refinery in the kingdom of Hungary was established here, and as such was responsible for training specialists who subsequently took their expertise to other factories.

The presentation at Kunsthalle Bratislava assembles various elements of the planned institution, including several objects, historical paintings and photo-documentation, all based on extensive archival research.





Photo: Installation view from the Kunsthalle









BRİTİSHCOUNCIL





www.kunsthallebratislava.sk

Factory, early 20th century, archive of Šurany Municipal

DURATION April 12th 2018 from 6 until 8 p.m. April 13th – July 15th 2018

Eastern Sugar: Reconstruction of Reality in Time

Nina Vrbanová

When we first began thinking about this exhibition and discussing it with the artist, a dilemma arose about how her most extensive and probably also most important art presentation should be constructed. A number of options presented themselves. There were models of exhibitions which would evaluate her visual career in the form of a retrospective and set her in a broader (Central) European artistic context. Alternatively, her exhibition might reflect the phenomena of art as it is currently, with an emphasis on its socio-political potential. In La Biennale di Venezia 2017, then in progress, the award for best national entry went to the German artist Anne Imhof for her radical redefinition of the architecture of the pavilion as a mental-

Another factor which determined the nature of the current exhibition was our awareness that a retrospective would have been premature for this artist. Furthermore, it would not have been altogether adequate in terms of the gallery space and its context. We were agreed in thinking that contemporary art and its institutions (especially in the state sector) are bearers of social responsibility. All the more so at the present time, when citizens in Slovakia and elsewhere are going out on the streets in recurrent mass protests, which are probably larger even than in 1989, fighting for the return of values to public life, for decency and uprightness, in the firm conviction that the state is not private property and that public affairs matter.

Needless to say, at that time we had no premonition of what was to happen in our society, politics and culture. But this public concern has been a long-term programme in the work of Ilona Németh – a lasting engagement, where the aim is to make society and culture reflect earnestly upon themselves. Practically throughout the entire breadth of her visual production, this artist has thought critically about current socio-cultural and socio-political phenomena which mirror society's values and at the same time those of the contemporary individual. Her works, exhibitions and projects typically carry a report and an appeal, about who we are, what we have been, what we could be, what forms us, how we ourselves form our environment and reflect on our own history.

Németh does not lay any general theses before us, though her works and exhibitions imply them. Her starting point is often particular, local and personal. However, she visualises personal space and history in a civic sense, as a component of the public territory or a base within it. These spheres are interconnected in her thought and art. The present exhibition Eastern Sugar is likewise based on her personal experience and knowledge, which forcefully resonates as an echo of our social situation: the "selling off" of our own values. She turns to the powerful but somehow scarcely visible story of the sugar factories in Slovakia, originally state-owned and prospering, gradually privatised and tunnelled, today irrevocably destroyed.

Eastern Sugar was the name assigned to the largest Slovak sugar factory Juhocukor ("Southern Sugar"), situated in Dunajská Streda, following the accession of a foreign majority shareholder in 1993. Redesigned in this fashion (there were promises of investment, revitalisation, international connections and an overall flourishing of sugar production in Slovakia), the factory survived only until 2007. Then its definitive closure was announced, production ceased, and the need to compensate for lost supply with imports was acknowledged. This borrowing (matter-of-fact, somewhat laconic) of the name of a privatised firm with a revelatory end functions here as pars pro toto: the short-lived fate of the Dunajská Streda sugar factory after privatisation represents only one example of many.

The exhibition's name carries an apt, if partly ironic and critical, linguistic metaphor, in that "our - domestic - Slovak" was transformed by sale into "alien - external - foreign" and thus in actual fact expired, ceased to exist. The reference here is not only to the massive privatisation processes in the 1990s under Mečiar and again in the early years of the new millennium, but also to a certain form of dispossession of the state vis-à-vis the citizens and society. De facto this resulted in a harsh confiscation of work, life-background, relationships, and the values associated with them, in the name of the financial profit of so-called investors. It speaks for itself that the Dunajská Streda sugar factory had been established in the 1960s, and many of the others in our country had been founded before World War I.

Németh's focus on the history and actuality of sugar factories in Slovakia is exceptionally humane and socially involved. The exhibition reconstructs memory through the fundamental human activity which is work. In the central hall of the gallery the artist evokes the manufacturing space itself. She builds a spacious installation in an austere food-processing design, which is intended not only for manual work but also for mental participation (layers of remembrance, empathy, identification, and so on). She draws in not only people who have this personal history and experience but ordinary viewers also, involving them in the manufacture of sugar loaves, which can be manufactured personally by hand and taken away as a kind of memorial object or "artefact". Furthermore, she makes contact with workers through the Employment Office and offers them contractual conditions, with a real opportunity for making their presence felt.

Manufacture, in the sense of "an open workshop", is conceived as a participative installation. It gives presence to the past and activates the manufacturing process and the work which thousands of employees of the defunct sugar factories have lost. To suit the functions and expressive construction of this segment of the exhibition, the architecture of the space has been substantially adapted. Hence the original disposition of the gallery is reordered, and even then, its new perception is further re-evaluated. This is the first time ever that such a radical adaptation of the space has been undertaken in the interests of a unique, site-specific exhibition project, which thus becomes absolutely non-transferable. The architectural studio *Plural* made a considerable contribution to the artistic modification of the space.

The central hall, representing the lost past, is factually and significantly opened up and expanded into the surrounding space of the gallery's walkway, which contrastingly offers a view of the present state of the sugar factories in various media. The artist grasps time in its present-ness and achieves this with an interactive adjustable archive of the museum type. In its layers, which may be symbolically "drawn from memory", she has installed contemporary photographic "portraits" of almost all of the factories in our country (or rather, their skeletons). On this part of the exhibition Németh collaborated with Olja Triaška Stefanović, a visual artist and





Ilona Németh in collaboration with Cukru production Interview with Dušan Janíček, 2017, video still, courtes







Ilona Németh in collaboration with Cukru production: Interview with Christian Laur, 2018, video still, courtesy

photographer of architecture whom she involved in the research on particular places, and also with the architect Marián Ravasz.

While the core of the exhibition activates history via temporary work and participation, the present situation and the sad state of the sugar factories today becomes a subject of research and archiving, hence paradoxically of methods for acquiring knowledge and preserving memory. Roles are reversed in the artist's reconstruction or renovation of reality in time. Apart from the archive, Németh also employs the tools of oral history and enriches the context with several video documentaries. Particularly important sources of information are the interviews with Dušan Janíček, director for external relations of the sugar factory in Sered, one of the remaining two which are still operational to this day, and Christian Laur, a former member of the Managing board of Eastern Sugar. A suggestive visual essay introduces the video collection, using a drone to map the architecture and exterior of the sugar factory in Pohronský Ruskov. Martina Slováková and Cukru production collaborated on the creation of the videos.

In the wider context of her work the artist is undoubtedly interested in the original linoleum floor (as a readymade) of the entrance hall of the Juhocukor sugar factory in Dunajská Streda. This found object formally connects with Németh's numerous series of floor works, and in the exhibition context it graduates the moment of identification and memorisation. Purely in itself, in its authentic form and structure, it functions as paradoxical archival records with all the sediment of the past. In the gallery space the linoleum object, which the viewer necessarily must traverse and leave his or her trace on, in an ideal fashion communicates with the 12-channel video installation by the German filmmaker Harun Farocki, Workers Leaving the Factory in 11 Decades, which focuses on the changing cinematographic appearance and perception of factory workers.

The exhibition also includes works by the British artist Jeremy Deller and the Dutch duo Lonnie van Brummelen & Siebren de Haan, who with their practices extend the field of reflection on the theme of work in contemporary art; there is particular reference to the postindustrial condition and to (neo-)colonial trade-relations between the EU and other parts of the world.

The art historian and curator Krisztina Hunya has made a valuable contribution by selecting them and connecting them with the exhibition concept, thus providing a comparison of the theme in different geopolitical frameworks. Apart from these guest exhibits, it is gratifying that Németh's exhibition as a whole is a new work, made to measure for the gallery, which is consciously omitting presentation of her older works.

The artist is partly taking on the role of curator, and within the frame of her own project she is initiating the pilot presentation of a currently non-existent institution, the Museum of Sugar. She has therefore invited the Šurany Municipal Museum, which specialises in the history of sugar processing in Slovakia, to take over part of the exhibition space and for the first time present its materials in the rounded form of a museum display. The Museum of Sugar thus represents a guest "project within a project" which extends opportunities for knowledge and thinking on the theme, with the expertise of museology and museum-style presentation.

This exhibition offers a complex, layered view of the fate of one segment of the food processing industry, spreading out to the wider contexts of the recent history of Europe. The story of the sugar factories is crucially linked with the phenomenon of work and the values which we lost when we sold out, literally. It is a critique of the social attitude to a certain thing and a pointer to the consequences of our decisions, which are suggestively present in the torsos of factories, those absurd relics of the "wild" times of capitalisation and privatisation lived in the spirit of the vacuous slogan "that's life!". Németh's ambition is to offer authentic and critical knowledge, the only thing that may lead to a transformation of values and a willingness to learn from the errors we have committed.

From the artistic standpoint, the exhibition radically restructures the physical space of the gallery and together with that, the mental and memorial layers of the theme. In parallel, it offers viewers several tracks for critical reflection to serve as paths to knowledge, where work or manual activity, an apparently ordinary walkway or an informed awareness, mediated either in the form of oral history or of museum exhibits, may be instruments of empathy. Ultimately, the artist's powerful social engagement is attested to not only by the participative dimension of the exhibition as such but even by its very method of preparation and realisation, an example of collective creative work only sporadically seen in our milieu.

Translation: John Minahane

Assembling Bittersweet Testimonies for Posterity

Maja and Reuben Fowkes

Back then, in the warm afterglow of the revolutions of 1989, the divisive histories of the twentieth century seemed to have come to a definitive end. The prospects of pluralistic democracy and the rebirth of civil society gave a tailwind to the forces of cultural and economic globalisation that would soon transform the world even more fundamentally than the long decades of the Cold War. The upward trajectory reached new heights with the ostensibly amicable expansion of the European Union to the East, setting a course of economic integration, convergence of living standards and consolidation of democratic norms. Today this optimistic vision has however been replaced by a more dystopian outlook marked by increasing rates of emigration, the revival of historic hostilities and an alarming wave of populism, illiberalism and xenophobia. With the exhibition Eastern Sugar Ilona Németh investigates the pathologies of transition, uncovering their roots in the flawed mechanism of privatisation mired by asset-stripping and systemic nepotism during the headlong rush from the dissipation of late socialism to the unruliness of feral capitalism.

Along with the exhortations to embrace free trade and open markets came practices of protectionism, tariffs and trade blocs that distorted the level playing field idealised by neo-liberal globalisation. The recent history of the Slovak sugar industry, as this exhibition makes clear, was entangled in these contradictory processes. It was not just inherited technological and financial disadvantages but exclusion from the common market that bankrupted local sugar production in the 1990s, with communist-era refineries snapped up by savvy Western investors for a song. After 2004 when the situation was reversed, the foreign owned sugar beet industry in Slovakia was eligible for European subsidies and protected by tariffs from the competition of sugarcane from the Global South. In another twist, tens of millions of Euros of compensation were paid to multinational consortiums as a reward for discontinuing sugar manufacture at their Slovak refineries, leading to the physical dismantling of only recently modernised sugar factories. This followed reforms to the European sugar industry designed to reduce over-production in response to a decision by the World Trade Organisation that the system of EU quotas and import barriers unfairly restricted global free trade. It is the bittersweet emotional, social and material residues left by cold financial calculations made on distant spreadsheets to which Németh gives tangible form in this show.

The choice of sugar as the prism through which to examine the multiple upheavals of the last three decades brings with it deeper historical associations that go to the heart of the project of modernity. It was indeed through a sugar trade based on the enslavement of more than 12 million Africans from the 17th to the 19th century that much of the Western capital was accumulated to drive the industrial revolution and the forging of nation-states. As cultural anthropologist Walter D. Mignolo has underlined, there was a 'darker side to Western modernity' based on imperial injustices and exploitation, with colonial power underpinning even enlightened visions of the modern world. An apt metaphor for the entanglement of colonial legacies with modern culture could be found in the fact that London's Tate Gallery was established with a financial donation and art collection of a sugar baron. It was also the same Tate & Lyle that was co-owner of the Eastern Sugar company in Slovakia, posing a question about the neo-colonialist dimension of the takeover of ex-socialist industries. Németh's project is however not aligned with the populist programme of anti-globalisation that has swept the political systems of Eastern Europe in recent times. It rather takes a critical stance towards the fact that the economic transition was managed and carried out in the interests of elites and not for the benefit of ordinary citizens.

Singular artistic approaches, as evident in this show, can act as a vehicle to pierce the economic abstractions of financial engineering to illuminate the effects such transformations have on individual experiences and the life of communities. In equal measure, by conducting interviews with managers and executives Németh draws attention to the role of actual persons rather than generic institutions in making crucial decisions with enduring consequences for the social tissue. In difference to socialist nostalgia, which is coloured by longing for the security and bygone certainties of the old regime, the term nostalgia originally stood for homesickness, or the psychological distress caused by uprooting and displacement. The communities affected by the closure of the sugar refineries were afflicted by a similar sense of loss caused by the erasure and derelict state of the industrial landscape that once formed familiar vistas. The anxiety caused by the disappearance of a tactile mode of labour-intensive agriculture that entailed physical contact with soil and plants was further accompanied by missing the sounds and smells of the factory and noting the absence of the rhythms of seasonal labour that were once punctuated by moments of rest

The antidote to the social effects of deindustrialisation and deprivation from the rewards of manual labour is provided in this exhibition context by the opportunity to take part in the making of traditional sugar loaves. Transforming the central gallery space into dedicated manufacturing and packaging stations, the artist provides visitors with the rare chance to experience forming conical towers of sweetness, sharing in the satisfaction of starting and finishing a simple manual task. This workshop activity also has a direct social impact in giving a temporary respite and paid work to individuals suffering from chronic unemployment as a consequence of the same economic processes. It also offers a means to work through feelings of anomie in a complex technological world ruled by automation and the rise of artificial intelligence. The exhibition indeed stands as a warning about future encroachments on working lives heralded by technological advances that are on course to further side line the human element in production processes. In another gesture of inclusiveness, Ilona Németh opens up a space in her exhibition for comparative insights by her fellow artists, Jeremy Deller, Harun Farocki, Lonnie van Brummelen and Siebren de Haan, who thematise issues of factory rituals, the transformation of labour and the widespread effects of the manipulation of globalised trade.

An alternative entry point to the show leads through a self-contained Museum of Sugar which gathers material residues of the rich social and technological history of a now closed chapter in Slovakia's industrial past. While in the early 1990s a sense of jubilation accompanied the opening of the first McDonald's restaurants and branches of IKEA across Eastern

Europe as symbols of the capitalist future, today the legacy of the transition is more accurately captured by abandoned factories and destitute provincial towns. In that regard, Németh's take on the historicisation of the post-communist transformation takes the form of an anti-monument that can be grasped through architectural fragments of derelict factories or the remnants of lino flooring from the reception building of the former sugar refinery in her home town of Dunajská Streda. Furthermore, these material remains are activated in the exhibition through conversations, shared memories and collective work that help articulate the contested heritage of 'Eastern Sugar'. Shining a light on the social consequences of political and financial decisions inevitably leads to the question of responsibility, and while it establishes a compelling diagnosis of the roots of the present crisis, this project is also directed towards exploring possibilities for the prevention of such procedures in the future.



Jeremy Deller: Hello, today you have day off (wording of text message sent to a worker on a zero hour contract informing him his labour would not be required that day), 2013, courtesy of the artist and The Modern Institute Glasgov





Harun Farocki: Workers Leaving the Factory in 11 Decades, 2006,



Ilona Németh: Sugarloaf Manufacture, 2017 - 2018, installation view at the Karlin Studios, courtesy of the artist

ILONA NÉMETH (b. 1963, Dunajská Streda) is an artist, organizer and curator based in Slovakia. She exhibited widely both locally and internationally, including Karlín Studios, Prague (solo, 2017); Galéria Miloša Alexandra Bazovského, Trenčín, (solo, 2017); Zachęta – National Gallery of Art, Warsaw (2016); Mestna galerija, Ljubljana (2015); Kunsthalle, Bratislava (2016, 2014); Tranzit Gallery Bratislava (solo, 2014); Museum of Contemporary Art, Bucharest (2013); East - Slovakian Gallery, Košice (solo, 2012); Dům umění, Brno (solo, 2012); Ernst Museum, Budapest (solo, 2011), MUMOK, Vienna (2009), Prague Biennale (2005, 2007, 2011); as well as in the Pavilion of the



at the Department of Intermedia – AFAD Bratislava. Her works are represented in various collections



Ilona Németh in collaboration with Olja Triaška Stefanović: Archive (Pohronský Ruskov and Rimavská Sobota), 2017 - 2018, courtesy of the artist

She co-curated the exhibition series Universal Hospitality at the City Festival of Wiener Festwochen (2016), MeetFactory and FUTURA, Prague (2017); and The Private Nationalism Project, travelling to Budapest, Bratislava, Krakow, Dresden, Pécs, Kosice and Prague (2015). She is a professor at the Academy of Fine Arts and Design in Bratislava, leading Studio IN and an international education program Open Studio

Czech and Slovak Republic at the Venice Biennial

(with Jiří Surůvka, 2001), among numerous others.

including the Ludwig Museum Budapest, National Centre for Contemporary Art, Moscow; Linea Collection, Bratislava; The First Slovak Investment Group's Collection (PSIS), Bratislava; Bratislava City Gallery; Slovak National Gallery, Bratislava; among

www.ilonanemeth.sk