



Iona Keserü

Stephen Friedman Gallery

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Clarke Endre János Boiszevitz Károly Gyölgéla Gyölgéla Gyölgéla Gyölgéla Gyölgéla
Sümeji ifj. Szabó Iván Ottik Gyölgéla Gyölgéla Gyölgéla Gyölgéla Gyölgéla Gyölgéla
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Sövény Zsófia Thizungá Mátyás István Tibor Amerigo Tot Rayos Árt Fellegi Tamás Róbert László
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Hamar László Pudi Pudi A. Gonzalez Prof. D. Arcenzo Káseri László Mannel Pauli Dóra Pauli
Keszéi Árpád Berné Pál Céile Nánj Oltrányi Károly OSI Czinner Federico Rigli Ballint Róza
III. Farkh Földi Maripil Vincze Gyölgéla Exner Lajos Kiss Tibor Scharly Mihály Komjarsik János



Ilona Keserü

Frieze Masters 2022 – Booth E7

Stephen Friedman Gallery

Ilona Keserü

Stephen Friedman Gallery presents a solo exhibition by Ilona Keserü for Frieze Masters 2022.

With a career extending over seventy years, Keserü is one of Hungary's leading post-war abstract artists. This exhibition focuses on works from the 1970s and early 1980s and demonstrates the breadth of her practice, spanning multiple disciplines including painting, sculpture and work on paper.

Keserü's distinctive approach combines references to Hungarian folk culture with Western European modern art and historic architecture. The artist's organic abstract style developed in defiance of Soviet rule following the Hungarian revolution of 1956. Her liberal use of forms and bold palette expressed a refusal to conform and an affinity with ideals beyond the Iron Curtain.

One year spent in Italy in 1963 led to Keserü becoming influenced by the local architecture, with baroque forms subsequently incorporated into her practice. In the late sixties, the artist undertook an intense period of experimentation, conducting what she refers to as 'colour research'. In many works, swathes of luminous paint form meandering shapes alongside erratic gestural brushstrokes. The corporeal qualities of her curvilinear forms are animated by vibrant, expressive use of colour. Heart-shaped headstones discovered at a cemetery in Balatonudvari in Hungary came to inspire the lobed motifs in paintings for years to come.

Following a pivotal visit to Western Europe in the early 1970s, Keserü proclaimed, "I've decided that I must do what I want, and I must do it in Hungary." From free-flowing curves in her works on paper to rainbow-coloured sculptures, the exhibition demonstrates the playful aspects of Keserü's practice. Highlights include *Cylinder Robe*, (1978) a theatrical installation made from linen. Gallery visitors were originally invited to 'wear' the structure, which would ascend and drop via a pulley operated by an assistant.



Pendant Object B-4 (Suspended), 1981
Oil on cardboard
48 x 34.4cm (18 7/8 x 13 1/2in)
Framed: 60 x 46.2cm (23 5/8 x 18 1/4in)



The installation recalls her work on theatre and costume design (1967–76), blending these disciplines with sculpture. Activated by physical presence, the work speaks to Keserü's focus on her audience in a context of censorship and restrictions.

Ilona Keserü was born in 1933 in Pécs, Hungary and she lives and works in Budapest. From the age of 13 Keserü was taken under the wings of Ferenc Martyn, a painter of Irish origins, who had been a member of the Abstraction Creation group in Paris before moving to Pécs in the late 1940s.

In May 2021 the artist's work was exhibited in the group show *Women in Abstraction* at Centre Pompidou, Paris, France which travelled to Guggenheim Bilbao Museum, Bilbao, Spain in October 2021. The Metropolitan Museum of Art in New York included a monumental wall hanging by Keserü from their collection in the group show *Epic Abstraction: Pollock to Herrera* in 2019. Stephen Friedman Gallery presented the artist's first solo exhibition in London in 2018.

The second volume of Keserü's catalogue raisonné was published in 2021, focusing on works made between 1981–2000. The third volume will be published later this year.

Keserü's work features in the collections of numerous prominent institutions including Metropolitan Museum of Art, New York and National Museum of Women in the Arts, Washington, USA; National Museum of Modern Art, Seoul, South Korea; Suermondt-Ludwig Museum, Aachen and Nationalgalerie, Berlin in Germany; Fondation Károlyi, Vence, France; Zentralsparkasse und Kommerzbank, Vienna, Austria; Ludwig Museum, Museum of Contemporary Art, Budapest; Municipal Gallery, Kiscelli Museum, Budapest; Francia Intézet, Budapest; Kassák Museum, Budapest; Városi Művészeti Múzeum, Győr; Modern Magyar Képtár II., Janus Pannonius Múzeum, Pécs; Szent István Király Múzeum, Székesfehérvár; and Ferenczy Múzeum, Szentendre in Hungary.

Pendant Object B-4 (Suspended), 1981
Oil on cardboard
48 x 34.4cm (18 7/8 x 13 1/2in)
Framed: 60 x 46.2cm (23 5/8 x 18 1/4in)



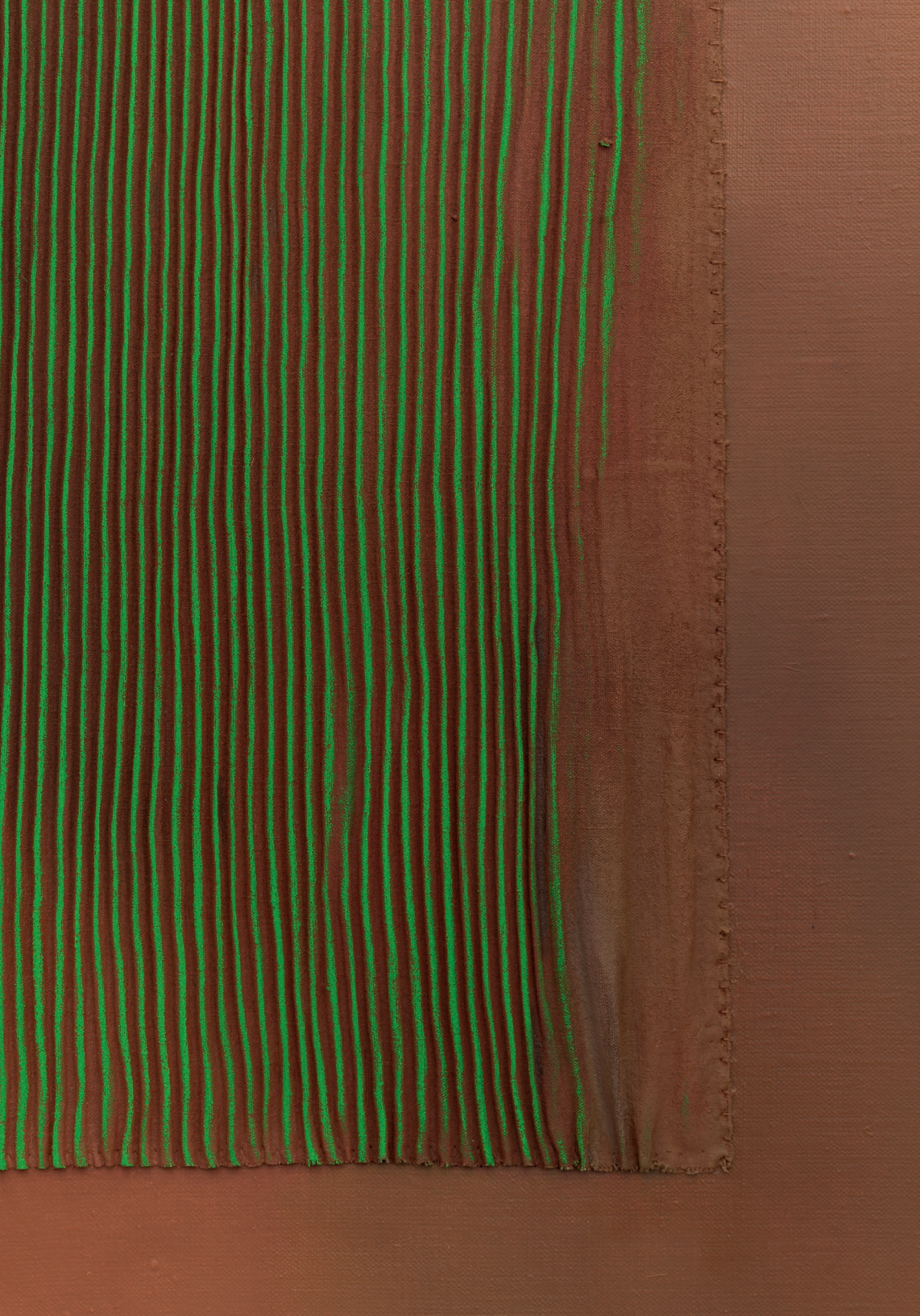
Hengerpalást / Cylinder Robe, 1978
Hand-stitched, dyed linen on metal rings
176 x 55 x 55cm (69 ¼ x 21 ⅝ x 21 ⅝in)



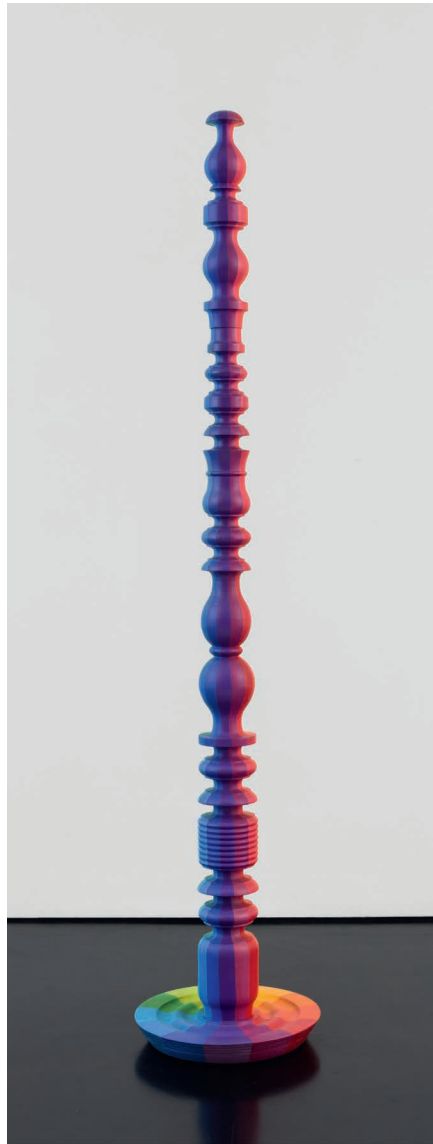
Festmények, Uitz Terem, Dunaújváros, Hungary, 1982



Festmények, Uitz Terem, Dunaújváros, Hungary, 1982



Vetés / Sowing, 1984
Oil and pleated linen on canvas
120 x 180cm (47 ¼ x 70 7/8in)
Framed: 125.7 x 185.7cm (49 ½ x 73 1/8in)



Colour Column, 1974
Oil on turned wood
188 x 38 x 38cm (74 1/8 x 15 x 15in)



Studio, Pécs, 1985



Pendant Object B-5 (Suspended), 1981
Oil on cardboard
48 x 34.4cm (18 ⁷/₈ x 13 ¹/₂in)
Framed: 60 x 46.2cm (23 ⁵/₈ x 18 ¹/₄in)



Pendant Object B-3 (Suspended), 1981
Oil on cardboard
48 x 34.4cm (18 ⁷/₈ x 13 ¹/₂in)
Framed: 60 x 46.2cm (23 ⁵/₈ x 18 ¹/₄in)



Pendant Object B-1 (Suspended), 1981
Oil on cardboard
48 x 34.4cm (18 ⁷/₈ x 13 ¹/₂in)
Framed: 60 x 46.2cm (23 ⁵/₈ x 18 ¹/₄in)



Pendant Object B-2 (Suspended), 1981
Oil on cardboard
48 x 34.4cm (18 ⁷/₈ x 13 ¹/₂in)
Framed: 60 x 46.2cm (23 ⁵/₈ x 18 ¹/₄in)



Pendant Object A-4 (Suspended), 1981
Oil on cardboard
48 x 34.4cm (18 ⁷/₈ x 13 ¹/₂in)
Framed: 60 x 46.2cm (23 ⁵/₈ x 18 ¹/₄in)



Pendant Object A-2 (Suspended), 1981
Oil on cardboard
48 x 34.4cm (18 ⁷/₈ x 13 ¹/₂in)
Framed: 60 x 46.2cm (23 ⁵/₈ x 18 ¹/₄in)



Festmények, Pécsi Galéria, Pécs, Hungary, 1983

Presence, Radiance, Pulsation: Ilona Keserü's Restless Objects

Klara Kemp-Welch

A faded film, shot in 1982 by Ilona Keserü's husband László Vidovszky, captures Hungarian actress Nóra Németh moving theatrically around an exhibition space filled with Keserü's colourful works. Her radiant *Hengerpalást / Cylinder Robe* (1978) is slowly lowered by way of a simple pulley mechanism to reveal a woman, stepping out as though from a rainbow bath, baptised in colour. Children are the accidental stars of the film: a mesmerised toddler orbits the diagonally striped structure – drawn delightedly into its vortex. Another child, all in white save for a traditional sequined waistcoat, clammers in and out of the fabric tube in a game of hide and seek. The installation produces a remarkably spontaneous social situation, revealing or concealing anyone interested in playing the game and participating in the embodied experience of being caught up 'in' colour. Keserü presumably embraced the performativity of all this, staging the limitations of optical experience in the gallery setting and compensating spectators with a sculptural opportunity to delight in the intense psychological and physical effects of colour.

The Hungarian artist has been entranced by the materiality of colour for at least half a century. She recalls receiving a parcel with a box of paints from Paris in 1965 and feeling moved to compose paintings "for the benefit of the various shades of red; it is these shades that called the [works] into existence so that I should realise, and my hands should experience, that [...] so many closely related colour categories exist (from blood-orange to lilac-purple) and I wanted to try them all."¹ Her fascination may initially have been symptomatic of rebellion. She recalls, "[i]n the seventies I was repulsed by the browns of the Academy studies. In those days, we learnt nothing about colour, not theoretically, not in practice. This is why later, I had to puzzle out all this for myself."² Keserü became interested in "how to connect a continuous row of colors with a spatial form [... W]ith a continuous interconnection, the separate color shades advance for ever in a mysterious space without bounds and without hurdles."³

The artist's pictures are not easy. They often appear restless. They are made to make us work, but elusively so. Perhaps they also elude the artist. She wants to organise what cannot be organised and understands that some degree of arbitrariness is inevitable, anticipating the return



Pendant Object A-3 (Suspended), 1981
Oil on cardboard
48 x 34.4cm (18 7/8 x 13 1/2in)
Framed: 60 x 46.2cm (23 5/8 x 18 1/4in)

of the repressed. And yet she somehow manages to hold in balance the revolutionary struggle between constructivism and surrealism, with unsettling results. Péter Nádas rightly notes that “what others conceive of as opposites, Keserü sees as complementary.”⁴ He refers to her as “one of the great ascetics of modern Hungarian art” but observes that her work is at once “organic and constructivist. Technical and folkartish[...] Ascetic and orgiastic.”⁵ Géza Pernecky concurs, stating that she is “the kind of painter who decides before she begins not to follow just one path, preferring to be side-tracked as she works. She is involved with several subjects and tasks that take turns grabbing her attention, or else are treated simultaneously. It’s like a garden where something blooms in every flowerbed.”⁶

Keserü’s painterly work has a theatrical quality; her pictures are mysterious spaces within which forms appear suspended like actors on stage, positioned according to the artist’s directives. The *Pendant Object* series in particular toys with non-objectivity. While suprematism sought to “liberate form” and “escape from the circle of things”, its white ground representing infinite cosmic space, the ground on which this odd assortment of figures floats is either greyscale, or skin-tone scale. Keserü shifts the pictorial conversation out of avant-garde territory and beyond the realms of the conceptualist neo-avant-garde – by way of the dark humour of the liquid words of Ed Ruscha – to revel in the fact that these days “everything is possible, and everything is possible at the same time”.⁷ This springs from her programmatic rejection of the cultural Cold War’s ideologically motivated “absurd division between figurative and non-figurative, which [...] in Hungary made our lives so difficult.”⁸

The artist’s desire to overcome binary thinking echoes the pioneering colour experiments of Władysław Strzemiński. The Polish constructivist sought to level tonal values to overcome the structural opposition between figure and ground with a view to arriving at “Unism in Painting” – although he would finally admit defeat. Ultimately he turned to inner vision, exploring the phenomenon of after-images, which have come to preoccupy Keserü too, later in life.⁹ Her repetitive motifs stimulate our nervous system in uncomfortable ways: “everything returns, everything repeats itself [...] it takes the shape of sudden disappearances and appearances, arches, loops, knots that can’t be untied, and flowing currents within the constant and unbridled mass of change.”¹⁰ The anthropomorphic forms in her *Pendant Object* works pulsate, rotate and shift, challenging us to read them as both figurative and abstract, posing the troubling question of bones as non-bones, faces as non-faces.

The series was elaborated in Poland at an artists’ colony at Kamień Pomorski on the Baltic coast, in the uncertain months before martial law was declared in the country in December 1981.

In 1967 Keserü saw the remarkable headstones at Balatonudvari cemetery, which became a crucial motif in her work thereafter. She recalls feeling compelled to paint the heart-shaped form over and over again, returning to it at various points in her career: “the repetition of the winged form, its presentation with minor changes in colour tone, as well as what happened to the space between them, began to intrigue me once again in 1974.” Its repetition in the *Accord* series, for instance, is rhythmic, pulsating, like music. For Keserü, music, “transmitted by vibrations, wave-like movements” is a great gift: we can give ourselves over to it “heart and soul”.¹¹



Balatonudvari Cemetery, Hungary, 1967

The motif metamorphosises to become disarmingly erotic, its concave and convex undulations seemingly approaching coitus, suspended like the conjoined genitals and spread-eagled legs dangling beneath the moon in Max Ernst’s 1923 *Men Shall Know Nothing of This*. “Artworks know about each other” the artist says, simply.¹² Keserü’s series is less explicit than Ernst’s work, though. In hers, the curves elude and frustrate: desire is deferred – unspeakably present, yet void. Despite their lurid colours, there is a hint of *rigor mortis* and something dispassionate about her formal repetition, similar to the repetitions

of the protagonist's eyes in the photographic illustrations to Andre Breton's 1963 edition of *Nadja*. Keserü would perhaps not object to the comparison as she believes that "the process of painting must contain [...] the workings of the unconscious."¹³

Keserü likes to think that the undulations of her paintings relate in some way to the pulsations of the universe at large, and talks about connecting with the universal by way of the "material signs that surround us [...] which carry essences approved and transmitted by long gone ages and cultures."¹⁴ She is fascinated by the "ceremonious yet weighty nature of the way cultural values were built one on top of the other, transgressing on each other's existence in every way, enriching life in ways impossible to fully comprehend."¹⁵ Perneckzy explains that "[f]or her, the past is a living entity that persistently barrages her with questions."¹⁶ Keserü is not interested in being first or last – "I am not avant-garde" she comments. The work she makes is intended as part of a larger conversation; "what I care about is being part of the world context."¹⁷ The energy that makes the *Pendant Object* works so present, that makes them radiate and pulsate, extends beyond the pictures' borders, insisting, no less so than the rainbow tunnel dropping down from above, that we, too, become part of this conversation.

¹ Ilona Keserü, "Happening, Repetition, Message, Space in the Making", in *Ilona Keserü Ilona*, edited by Vera Baksa Soós (Budapest: Ludwig Museum, 2004), p. 49.

² "A Conversation with Ilona Keserü", in *Keserü* (Budapest: Ernst Museum, 1989).

³ Ilona Keserü, "Color-Moebius", in Baksa Soós, *Ilona Keserü Ilona*, p. 34.

⁴ Péter Nádas, "Signs of Her Own: Neutral vision in the paintings of Ilona Keserü", in Baksa Soós, *Ilona Keserü Ilona*, p. 20.

⁵ *Ibid.*, p. 18.

⁶ Géza Perneckzy, "Battle and Rainbow", in *Ilona Keserü Ilona: Művek 1982–2008 Works*, (Debrecen: Modem, 2009), p. 14.

⁷ Ilona Keserü, "Radiant Spaces", in Baksa Soós, *Ilona Keserü Ilona*, p. 3.

⁸ *Ibid.*

⁹ The English translation of Strzeminski's remarkable treatise "A Theory of Seeing" is forthcoming from e-flux and Muzeum Sztuki Lodz.

¹⁰ Ilona Keserü, "Tangle, Stream", in Baksa Soós, *Ilona Keserü Ilona*, p. 9.

¹¹ *Ibid.*

¹² See Robert Balogh, "Like the Sea – A Conversation with Ilona Keserü", 7 October 2020, available at <https://international.pte.hu/news/sea-conversation-ilona-keseru> (accessed 26 September 2022).

¹³ *Ibid.*, p. 3.

¹⁴ Ilona Keserü, "Tombstone, Chest, Fence", in Baksa Soós, *Ilona Keserü Ilona*, p. 10.

¹⁵ Keserü, "Happening, Repetition, Message, Space in the Making", p. 49.

¹⁶ Perneckzy, "Battle and Rainbow", p. 9.

¹⁷ Balogh, "Like the Sea", n.p.

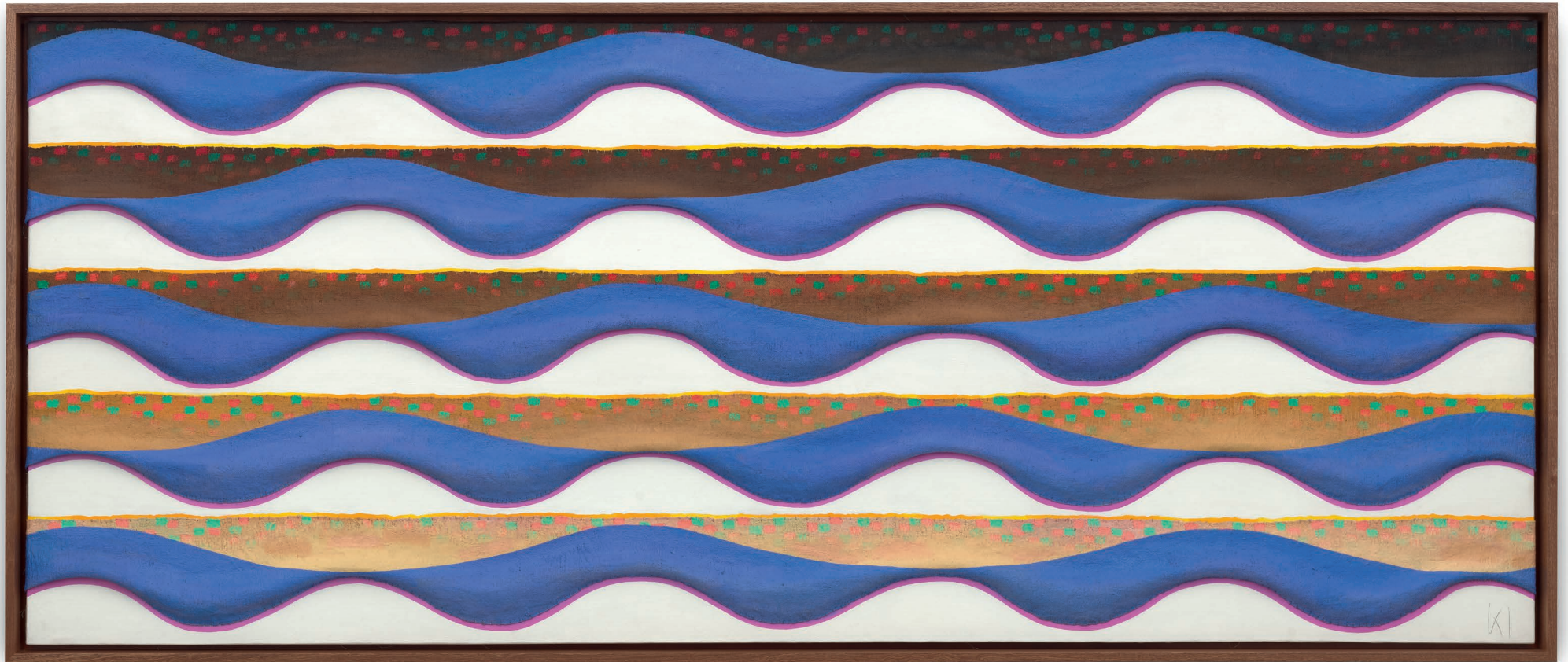


Pendant Object A-1 (Suspended), 1981
Oil on cardboard
48 x 34.4cm (18 7/8 x 13 1/2in)
Framed: 60 x 46.2cm (23 5/8 x 18 1/4in)



Colour-Mirror, 1982
Oil, wood, mirror
170 x 85 x 3cm (66 ⁷/₈ x 33 ¹/₂ x 1 ¹/₈in)



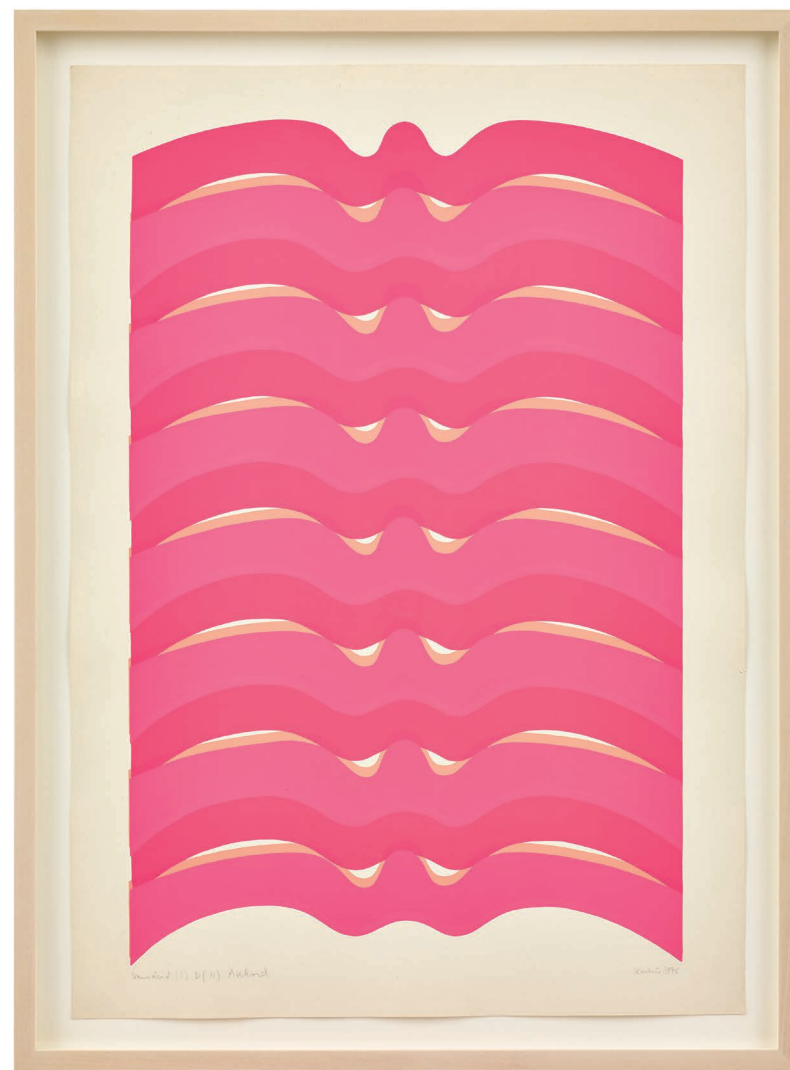


Big Earth, Water, 1985
Oil, embossed canvas, and stitching on canvas
110 x 270 x 3cm (43 ¼ x 106 ¼ x 1 ½in)
Framed: 116.3 x 276.5 x 8.5cm (45 ¾ x 108 ⅞ x 3 ⅜in)

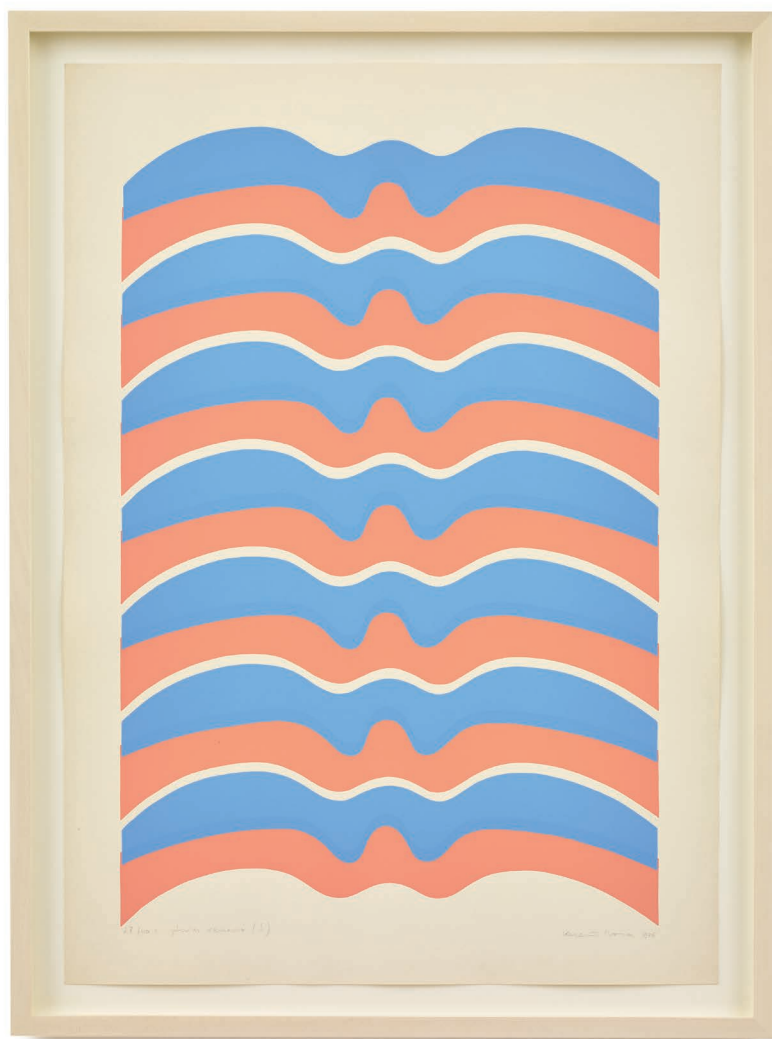




Accord B, 1976
Silkscreen print on paper
86 x 61cm (33 7/8 x 24 1/2in)
Framed: 96 x 71cm (37 7/8 x 28in)
Edition of 30



Saturated Accord D, 1976
Silkscreen print on paper
86 x 61cm (33 7/8 x 24 1/2in)
Framed: 96 x 71cm (37 7/8 x 28in)
Unique work



June Variation C, 1976
Silkscreen print on paper
86.5 x 61cm (34 1/8 x 24 1/8in)
Framed: 96 x 71cm (37 7/8 x 28in)
Edition of 40



Accord A, 1976
Silkscreen print on paper
86.5 x 61cm (34 1/8 x 24 1/8in)
Framed: 96 x 71cm (37 7/8 x 28in)
Edition of 30



Keserü in her apartment, Belgrád, Rakpart, 1979



Forming Space, 1972
 Etching and linocolor print on paper print
 58.5 x 41.4cm (23 1/8 x 16 1/4in)
 Framed: 68.7 x 51.6cm (28 1/8 x 20 3/8in)
 Unique work



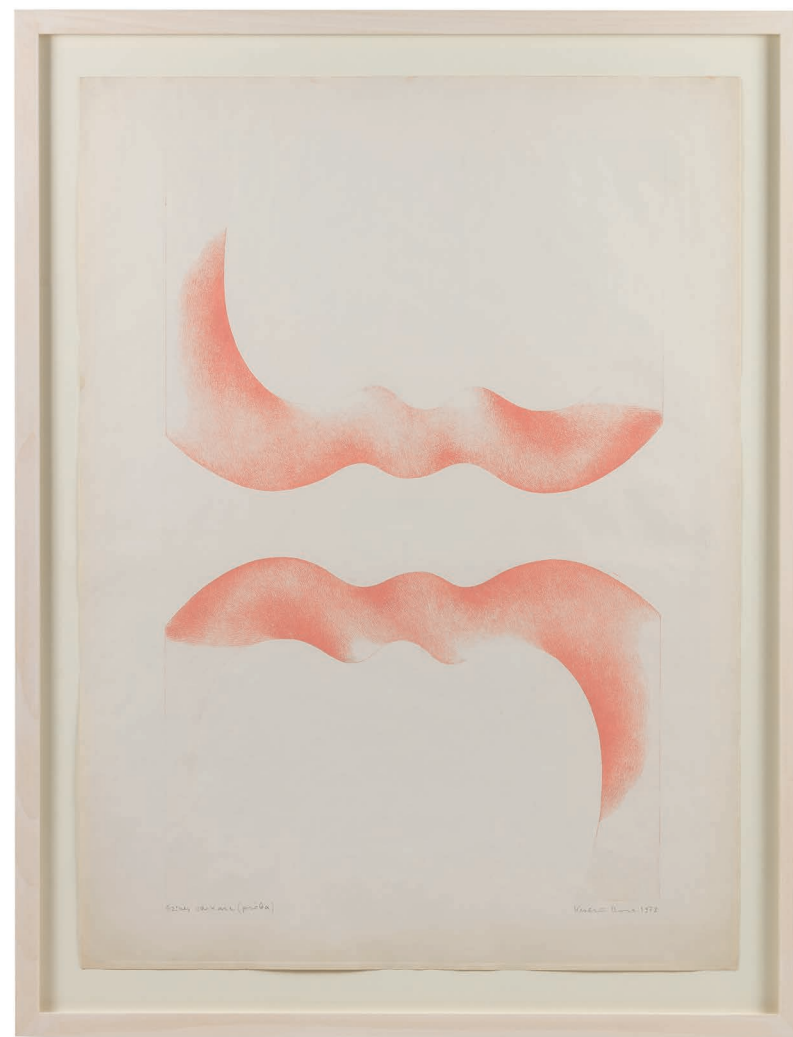
Space in the Making, Eighty-one, August Twenty-Seven, 1981
 Silkscreen print and Indian ink on paper
 69.5 x 49.5cm (27 3/8 x 19 1/2in)
 Framed: 79.2 x 59.6cm (31 1/4 x 23 1/2in)
 Unique work



Detail of Message, 1970
Linocolor paint and paper print on paper
54 x 40cm (21 1/4 x 15 3/4in)
Framed: 63 x 50cm (24 7/8 x 19 5/8in)
Unique work

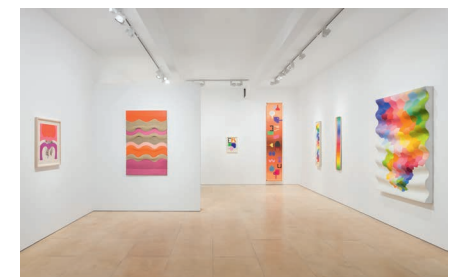
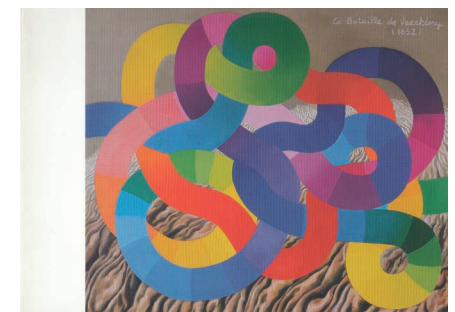
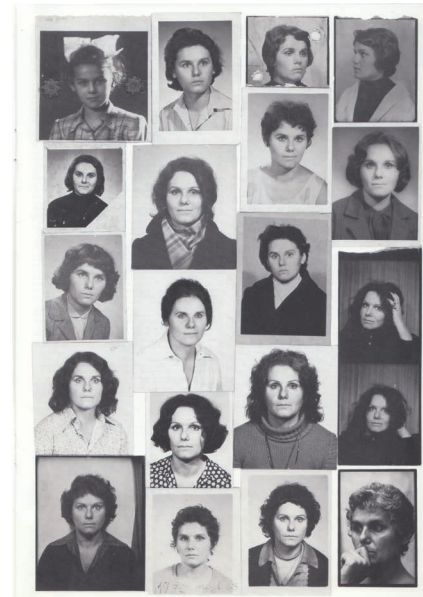


Design, 1978
 Tempera on paper
 54.9 x 39.5cm (21 5/8 x 15 5/16in)
 Framed: 66.7 x 51.2cm (26 1/4 x 20 1/8in)



Orange Wings (Artist's Proof), 1972
 Coloured etching on DIPA paper
 74 x 54.7cm (29 1/8 x 21 1/2in)
 Framed: 84.7 x 65.3cm (33 1/2 x 25 3/4in)
 Unique work

- 1933 Ilona Keserü is born in Pécs, Hungary on 29 November.
- 1945–1958 Keserü studies under Ferenc Martyn, a member of the Parisian Abstraction-Création group. She continues at the Lyceum of Visual Arts, Pécs (1946–1950); Secondary School of Visual and Applied Arts, Budapest (1950–1952) and Academy of Fine Arts, Budapest under László Bencze and István Szőnyi (1952–1958).
- 1959–1960 She travels to Poland and Prague and on returning home, begins her first body of abstract works.
- 1962–1963 Keserü spends a year in Italy, enrolling at the Accademia di Belle Arti with a three-month grant from the Italian state. The artist's experiences in Rome would have an enduring impact on her practice. She is again awarded a grant to work in the city in 2001.
- 1967–1976 She designs stage sets and costumes for the theatre, alongside her painting practice.
- 1967 The artist visits Lake Balaton in western Hungary and begins a new body of work based on the heart-shaped tombstones of Balatonudvar cemetery.
- 1968 Keserü is invited to participate in 'Danuvius 1968: biennale internationale des jeunes artistes', a major exhibition in Bratislava.
- 1970 Two months spent in Cologne, Amsterdam, Paris and London invites further experimentation: "I've decided that I must do what I want, and I must do it in Hungary."
- 1971–1973 She builds her monumental work 'Plastered Forms' for the Sculpture Park in Villány.
- 1972 Keserü begins her period of 'colour investigation' exploring the relationship between the colour spectrum and the different shades of human skin.
- 1981 She starts experimenting with how to paint the 'Afterimage', the colourful vision formed behind suddenly closed eyes.
- 1983 Her first exhibition at a state venue is held in the Hall of Art, Budapest. She begins to teach drawing and painting at the Janus Pannonius University in Pécs and goes on to become a founder of Pécs Academy of Art.
- 2004 A major solo exhibition *Approach, Tangle, Stream – An Investigation of Causes and Effects in Ilona Keserü*, opens at Ludwig Museum, Museum of Contemporary Art, Budapest.
- 2008 A significant survey show *Forest of Images, a collective exhibition of works made between 1982 and 2008* is held at the MODEM Arts Centre in Debrecen.
- 2011 A solo exhibition opens at Danubiana Meulensteen Art Museum, Bratislava Čunovo, Slovakia.
- 2018 Keserü is included in the group exhibition *Epic Abstraction: Pollock to Herrera* at The Metropolitan Museum of Arts, New York. This follows a solo presentation at Stephen Friedman Gallery, London.



Captions

p.1

Exhibition catalogue, *gyűjteményes kiállítás*, Műcsarnok, Budapest, Hungary, 1983

p.2

Ilona Keserü by János Major, 1977

pp.5–6

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Framed: 60 x 46.2cm (23 5/8 x 18 1/4in)

pp.8–9

Hengerpalást / Cylinder Robe, 1978

Hand-stitched, dyed linen on metal rings

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pp.10–13

Festmények, Uitz Terem, Dunaújváros,

Hungary, 1982

pp.14–15

Vetés / Sowing, 1984

Oil and pleated linen on canvas

120 x 180cm (47 1/4 x 70 7/8in)

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pp.16–17

Colour Column, 1974

Oil on turned wood

188 x 38 x 38cm (74 1/8 x 15 x 15in)

pp.18–19

Studio, Pécs, 1985

p.20

Pendant Object B-5 (Suspended), 1981

Oil on cardboard

48 x 34.4cm (18 7/8 x 13 1/2in)

Framed: 60 x 46.2cm (23 5/8 x 18 1/4in)

p.21

Pendant Object B-3 (Suspended), 1981

Oil on cardboard

48 x 34.4cm (18 7/8 x 13 1/2in)

Framed: 60 x 46.2cm (23 5/8 x 18 1/4in)

p.22

Pendant Object B-1 (Suspended), 1981

Oil on cardboard

48 x 34.4cm (18 7/8 x 13 1/2in)

Framed: 60 x 46.2cm (23 5/8 x 18 1/4in)

p.23

Pendant Object B-2 (Suspended), 1981

Oil on cardboard

48 x 34.4cm (18 7/8 x 13 1/2in)

Framed: 60 x 46.2cm (23 5/8 x 18 1/4in)

p.24

Pendant Object A-4 (Suspended), 1981

Oil on cardboard

48 x 34.4cm (18 7/8 x 13 1/2in)

Framed: 60 x 46.2cm (23 5/8 x 18 1/4in)

p.25

Pendant Object A-2 (Suspended), 1981

Oil on cardboard

48 x 34.4cm (18 7/8 x 13 1/2in)

Framed: 60 x 46.2cm (23 5/8 x 18 1/4in)

pp.26–27

Festmények, Pécsi Galéria, Pécs, Hungary,

1983

p.29

Pendant Object A-3 (Suspended), 1981

Oil on cardboard

48 x 34.4cm (18 7/8 x 13 1/2in)

Framed: 60 x 46.2cm (23 5/8 x 18 1/4in)

p.31

Balatonudvari Cemetery, Hungary, 1967

p.33

Pendant Object A-1 (Suspended), 1981

Oil on cardboard

48 x 34.4cm (18 7/8 x 13 1/2in)

Framed: 60 x 46.2cm (23 5/8 x 18 1/4in)

pp.34–35

Colour-Mirror, 1982

Oil, wood, mirror

170 x 85 x 3cm (66 7/8 x 33 1/2 x 1 1/8in)

pp.36–39

Big Earth, Water, 1985

Oil, embossed canvas, and stitching on canvas

110 x 270 x 3cm (43 1/4 x 106 1/4 x 1 1/8in)

Framed: 116.3 x 276.5 x 8.5 cm

(45 3/4 x 108 7/8 x 3 3/8in)

p.40

Accord B, 1976

Silkscreen print on paper

86 x 61cm (33 7/8 x 24 1/8in)

Framed: 96 x 71cm (37 7/8 x 28in)

Edition of 30

Courtesy Kisterem, Budapest

p.41

Saturated Accord D, 1976

Silkscreen print on paper

86 x 61cm (33 7/8 x 24 1/8in)

Framed: 96 x 71cm (37 7/8 x 28in)

Unique work

Courtesy Kisterem, Budapest

p.42

June Variation C, 1976

Silkscreen print on paper

86.5 x 61cm (34 1/8 x 24 1/8in)

Framed: 96 x 71cm (37 7/8 x 28in)

Edition of 40

Courtesy Kisterem, Budapest

p.43

Accord A, 1976

Silkscreen print on paper

86.5 x 61cm (34 1/8 x 24 1/8in)

Framed: 96 x 71cm (37 7/8 x 28in)

Edition of 30

Courtesy Kisterem, Budapest

pp.44–45

Keserü in her apartment, Belgrád, Rakpart,

1979

p.46

Forming Space, 1972

Etching and linocolor paint on paper print

58.5 x 41.4cm (23 1/8 x 16 1/4in)

Framed: 68.7 x 51.6cm (28 1/8 x 20 3/8in)

Unique work

Courtesy Kisterem, Budapest

p.47

Space in the Making, Eighty-one, August

Twenty-Seven, 1981

Silkscreen print and Indian ink on paper

69.5 x 49.5cm (27 3/8 x 19 1/2in)

Framed: 79.2 x 59.6cm (31 1/4 x 23 1/2in)

Unique work

Courtesy Kisterem, Budapest

pp.48–49
Detail of Message, 1970
Linocolor paint and paper print on paper
54 x 40cm (21 ¼ x 15 ¾in)
Framed: 63 x 50cm (24 7/8 x 19 5/8in)
Unique work
Courtesy Kisterem, Budapest

p.50
Design, 1978
Tempera on paper
54.9 x 39.5cm (21 5/8 x 15 5/8in)
Framed: 66.7 x 51.2cm (26 ¼ x 20 ½in)
Courtesy Kisterem, Budapest

p.51
Orange Wings (Artist's Proof), 1972
Coloured etching on DIPA paper
74 x 54.7cm (29 1/8 x 21 ½in)
Framed: 84.7 x 65.3cm (33 ½ x 25 ¾in)
Unique work
Courtesy Kisterem, Budapest

p.52
Text courtesy Kisterem, Budapest

p.53
From left to right:
Exhibition catalogue, *gyűjteményes kiállítás*,
Múcsarnok, Budapest, Hungary, 1983

Ilona Keserü, Academy of Fine Arts, Budapest,
1958

Ilona Keserü, view from the studio (winter),
Belgrád, Rakpart, Budapest, 1990

Exhibition invitation, *Approach Tangle Stream*,
Ludwig Museum, Budapest, 2004

Ilona Keserü, studio, Belgrád, Rakpart,
Budapest, 1971

Solo exhibition, Stephen Friedman Gallery,
London, UK, 2018

p.58
Exhibition catalogue, *gyűjteményes kiállítás*,
Múcsarnok, Budapest, Hungary, 1983

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