**CURRICULUM VITAE**

**EDUCATION**

1998 PhD. in Art History, Eötvös Loránd University, Budapest

1977 M.A. in Art History and History, Eötvös Loránd University, Budapest

**EMPLOYMENTS AND PROFESSIONAL ACTIVITIES**

2016– Visiting professor, CEU, Central European University, History Department

<https://history.ceu.edu/people/edit-andras>

2017– Senior Member of Research Centre for the Humanities, Institute of Art History / Eötvös Loránd Research Network, Budapest

<https://mi.abtk.hu/hu/munkatarsak/adatlap/andrase>

2002–17 Research Senior Fellow, Research Institute for Art History of the Hungarian Academy of Sciences, Budapest

2004–07 Curator-in-chief, Art Collection of the Hungarian Academy of Sciences, Budapest

1997–02 New York Correspondent of Hungarian art magazines (Műértő / Hungarian Art Newspaper and Új Művészet / Art Today)

1997–98 Fulbright Scholar, NYU, New York University, Department of Fine Arts, New York (Consultant: Robert Rosenblum)

1995–97 Research Fellow, Research Institute for Art History of the Hungarian Academy of Sciences, Budapest

1989–92 New York Correspondent of Hungarian art magazine (Új Művészet / Art Today)

1987–95 Head of the Archive of the Hungarian Art History, Research Institute for Art History of the Hungarian Academy of Sciences, Budapest

1979–87 Editor, Department of Modern Art, Corvina Publishing House, Budapest

1977–79 Curator, Department of Graphics, Hungarian National Gallery, Budapest

**RESEARCH FIELDS**

Modern and contemporary art and theory in the United States and in Central and Eastern Europe; Transition in the Post-Socialist Region; Art theory, Critical Theories, Cultural Studies, Nationalism-Populism, Gender studies, Public art

**TEACHING EXPERIENCES**

**2016–21** *The Artist as an Agent of History. From Symbolic Politics to Visual Activism* course; CEU / Central European University, Budapest, History Department

**2021** *Close Encounters of the Third Kind: The Invasion of the Sate to the Hungarian Art Scene*; Guest lecturer, Institute für Kunstgeschischte, Universitat Wien, 2021, Oct. 10–12.

**2019** *(Post)Socialism, (Post)Colonialism, Decoloniality* course; Academy of Fine Arts, Bratislava, Slovakia, 2019.

*The Future in Behind us, the Past is Ahead of us* lecture; Master’s Programme in Curatorial Studies, Faculty of Fine Art, Music and Design, University Bergen, Norway. Budapest, 2019.

**2017** *Flagging the Nation in Post-Socialist Countries* lecture; Graduate School, CUNY State University at New York, 2017.

**2013** *Art Theory Reading Seminar* course; Open Studio”. Intermedia and Multimedia Department, Academy of Fine Arts and Design, Bratislava, 2013, March 18–22.

**2012** *East-Central European art and theory* course; Doctoral School of New Europe College, Institute for Advance Study, Bucharest and the Art History Department of Bucharest University, 2012, March 19–21.

**2011** *The Fragile Pedestal: First Trieste Contemporanea Seminar on Art History*; Trieste Contemporanea. (Tutor), Trieste, 2011, June 3–4.

**2010** *Video Art in Central and Eastern Europe 1989–2009* graduate course; Pázmány Péter University, Pilisvörösvár, Hungary, 2019.

**2009** *Writing in the Humanities after the Fall of Communism*; Faculty member in the Summer School of CEU, Central European University, Budapest, 2009.

*Cultural Trauma and Coping with it through Art*. Invited lecturer at Estonian Academy of Arts, Tallinn, Estonia, 2009.

*Art on the Ruins of Utopias*. Invited lecturer, Academie of Fine Arts, Bratislava, 2009

**2008–09** Old Traumas, New Conflicts in the Culture of New Europe joint-courses with Hedvig Turai; Education Abroad Program of University of California, Budapest Study Center, Hungary

**2008** *Writing Central European Art History.* Invited lecturer of the Patterns\_Travelling Lecture Set organized by World University Service (WUS) Austria: Adam Mickiewicz University, Poznan (Poland); University of Belgrade (Serbia); Academy of Fine Arts, Vienna (Austria); Babes-Bolyai University, Cluj-Napoca (Romania), 2008.

*Contemporary Art, Contemporary Theory* lecture series; DLA School, University of Applied Arts, Budapest, 2008

**2003–07** *Memory, Memorial, Monuments. Art and Culture in the Central and Eastern European Region and in Russia* joint courses with Hedvig Turai; Education Abroad Program of University of California, Budapest Study Center, Hungary, 2003–07.

**2003–05** *Contemporary Art and Theory in the Postsocialist Countries* courses; Graduate School, Department of Art History, Eötvös Loránd University, Budapest, 2003–05.

**2005** *20th Century Western Art* survey course; Department of Art History of Pázmány Péter University, Hungary, 2005.

**2002** *Art and Art Theory after the Wall: Difficulties of Tradition in Eastern-Central Europe at the End of the 20th Century*. Lecturer at summer course 'From Art History to Visual Culture: Studying the Visual after the Cultural Turn', CEU, Central European University, Budapest, Hungary, 2002.

**1996–97** *19th and 20th Century Art in Hungary* courses; aCIEE Council on International Educational Exchange for American Exchange Students, Budapest, Hungary, 1996–97.

**1992–95** *Contemporary Art, Contemporary Theory* courses; Graduate School, University of Applied Arts, Budapest, 1992–95.

**1993–95** *Modern and Contemporary American Culture* courses; Department of Art History, Department of American Studies, Eötvös Loránd University, Budapest, 1993–95.

**CURATORIAL ACTIVITIES**

**2017** *Universal Hospitality 2*, co-curator with Birgit Lurz, Ilona Németh, Wolfgang Schlag. Meatfactory & Futura Gallery, Prague, 2017.

<http://futuraprague.com/en/futura/event/230-universal-hospitality-2-curators-edit-andras-ilona-nemeth-birgit-lurz-wolfgang-schlag>

**2016** *Universal Hospitality: Into the City*. Wiener FestWochen co-curator with Birgit Lurz, Ilona Németh, Wolfgang Schlag Vienna, Altepost, Vienna, 2016.

**2015** *Imagined Communities, Personal Imagination. Privat Nationalism Budapest /Képzelt közösségek, magánképzetek. Privát Nacionalizmus* chief curator Budapest. Kiscelli Museum, Municipal Gallery & Budapest Gallery, 2015.

**2014** *In the Heart of Europe: Hungarian Tapestry Art*. TEx@ATA. Curator of the web-exhibition, 2014.

**2008–09** *Gender Check. Femininity and Masculinity in the Art of Eastern Europe* member of the Advisory Board and the Hungarian referent, MUMOK, Vienna, Austria, 2008–09.

**2004–07** Curator-in-chief, supervisor of the permanent and temporary exhibitions, Art Collection of the Hungarian Academy of Sciences, Budapest, 2004–07.

**2005** *Kárpit/Tapestry* co-curator with Ildikó Dobrányi. Museum of Fine Arts, Budapest, 2005.

**2001** *Kárpit/Tapestry II*. co-curator with Ildikó Dobrányi. Museum of Fine Arts, Budapest (the Hungarian Section was exhibited in the Textile Museum, Washington D.C., USA), 2001.

**1995** *Water Ordeal* consultant of the one-year-long exhibition series of exhibitions dedicated to women artists, Óbudai Társaskör, Budapest, 1995.

**1985** *Schönberger Armand 1885–1974 Retrospective Exhibition* curator, Hungarian National Gallery, Budapest, 1985.

**INTERNATIONAL CONFERENCES, WORKSHOPS AND LECTURES**

**2022** “Wolf in Sheep's Clothing, Transcending the Borders in Post-Socialist Nationalist Hungary” Panel: Border as Method: Art Historical Interventions (Saloni Mathur, Elisa Martinez) *Migration, 35th CIHA's World Congress*, Sao Paulo, Brazil, 2022.

**2021 “**Kis nagy elmélet. Globális és lokális közé szorult diskurzusok , értelmezési keretek.” Panel: A hely szelleme (Sándor Hornyik) [“Little Big Theory: Discourse and Frames inbetween Global and Local.”] *Látkép 2021 – Művészettörténeti Fesztivál*, Bölcsészettudományi Kutatóközpont Művészettörténeti Intézete, Budapest, 2021. Sept. 23–25.

“Contemporary Artists and the Contested Past. Martin Piaček and Szabolcs KissPál conversation with Edit András.” *National Histories, Imperial Memories:*

*Representing the Past in Interwar Central Europe*. Online seminar series. Organised by CRAACE Continuity/Rupture: Art and Architecture in Central Europe 1918–1939. Brno: Masaryk University, 2021.

**2019** “Whose Canon is the ‘newly shaped, alter-modern canon’ and is it really an altered one?” *Which Past the Present Stands on? Shifting Paradigms of Regional Art History Writing*, Mezosfera Workshop, organised by tranzit.hu, Budapest, 2019, dec. 13–14.

“Whose time is it anyway? The future is behind us, the past is ahead of us.”

A collaboration project between tranzit.sk and Open Studio program organized by Studio IN (AFAD, Bratislava). Bratislava, 2019. March. 6.

<https://sk.tranzit.org/en/lecture/0/2019-03-06/edit-andras-whose-time-is-it-anyway-the-future-is-behind-us-the-past-is-ahead-of-us>

**2018** Roundtable discussion with Florence Derieux and Randy Kennedy on the exhibition of Geta Bratescu, *The leaps of Aesop*. New York: Hauser & Wirth Gallery, 2018, Nov. 30.

<https://www.hauserwirth.com/resources/10743-conversation-randy-kennedy-florence-derieux-edit-andras-geta-bratescu/>

“Shift from Geopolitics of Place to Chrono-politics of Time.” Session: Postcolonial Conditions and Decolonial perspectives. (chair: Magdalena Radomska) *Theorising the Geography of East-Central European Art* conference. Piotr Piotrowski Center for Research on East-Centrasl European Art, Poznan, 2018, Oct 27.

“The Future is behind Us the Past is Ahead of Us.” *Plotting Decolonial Options: Translocal Interrogations.* Workshop and lecture, organised by Igor Zabel Foundation, Ljubljana and ICA, Institute of Contemporary Arts, London, 2018.

**2016** *Open Forum–Universal hospitality. Angewandte Innovation Laboratory*. Vienna, June 3–5. Co-organizer with with Birgit Lurz, Ilona Németh, Wolfgang Schlag, 2016.

*Central European Art and Culture*: Work in Progress Seminar University of Birmingham, Department of Art History, Curating and Visual Studies Birmingham, 2016. June 6–10. Participant

*Impossible Dialogues*. Collaboration between ERSTE Stiftung, FramerFramed and Amsterdam University College, Amsterdam, 2016, April 8–10. Invited lecturer

<https://framerframed.nl/en/mensen/edit-andras/>

*Different Histories and Critical Museum. What Art History? In memoriam Piotr Piotrowski* conference. Moderna galerija, Museum of Modern Art, Igor Zabel Association and ERSTE Foundation, Ljubljana, 2016, Dec. 7–10. Invited lecturer

**2015** *Visualizing the Nation. Post-Socialist ImagiNations*. Supported by ERSTE Foundation, ELTE, Budapest, 2015, Nov. 27–28. Chief-Organizer

“Revolution ON and OFF. The Hungarian Patient”. *The Beast and the Sovereign*. Conference. Württembergisher Kunstverein, Stuttgart, 2015, Oct. 17-18.

“Homage to the Half-Truth: Imagination in Historical Reenactment”. *Former West* conference. Organised by Tranzit.hu, Budapest, 2015, May 13–14. Invited lecturer

<https://formerwest.org/PublicEditorialMeetings/ThereIsACrackInTheMuseumOfHistoryIsThatHowTheFutureGetsIn/Video/HomageToTheHalfTruthEditAndras>

“Trajectory of Criticism in the Time of Post-Socialist Nationalism”. Organized by Igor Zabel Association for Culture and Theory & World of Art Program, SCCA Ljubljana, Center for Contemporary Arts, 2015,Sept.16. Public lecture

“Trajectory of Criticism in the Time of Post-Socialist Nationalism”. Künslterhaus, Haller für Kunst and Medien, Graz, 2015, Sept. 17. Public lecture

“Democracy under Construction. Pardon our Appearances. Art and Nationalism in the Post-Socialist countries”. ARTES LIBERALES – art & education festival organized by the academic community and students of EHU Media dept., Minsk, Belorus, 2015, Apr. 1. Invited lecturer

**2013** “Transformation in Feminist Politics of Claiming the Public Space.” *Good Girls – Practicing Feminism Here and Now*. International Symposium, MNAC, Bukarest, 2013, Sept. 26–28.

“Reclaiming and Creating Public sSace in Central-Eastern European Post-Socialist Nationalism.” *Shared Cities* conference, Kosice, 2013, May 23–26.

“(Re)claiming Public Space in Post-Socialist Nationalism” Slovak National Gallery, Bratislava, 2013, March 19. Public lecture

**2012** “Women’s Art in Hungary.” *The Politics of Location Revisited:Gender@2012*, CEU, Budapest, 2012, May 19. Roundtable discussion

*Reshuffling the keywords*. A follow-up seminar to the Clark Art Institute initiative in Central-Eastern Europe. Institute of Art History, Estonian Academy of Arts, Tallinn, 2012, May 25–26. International travelling seminar, Core-member

*CULBURB project. Cultural Acupuncture Treatment for Suburb*. Workshop. Vienna, 2012, March 21–23. Invited expert

**2011** *Art History Meets Art Theory* International seminar. The Research and Academic Program at the Clark Art Institute, Williamstown, Massachusettes, USA and New Europe College-Institute for Advanced Study, Bucharest, Romania, 2011, May 20–21

“Nationalism claiming the public space” *Continental breakfast. Place of Encounter*. Fifth Venice Forum for Comtemporary Art Curators, Venice, 2011, June 1–2.

“The time of tapestry” *Web of Europe* Conference, MoME, Budapest, 2011, Nov. 10.

**2010** “The Future Is Behind Us.” CAA (College Art Association) Annual Conference. Panel: Transformation Reconsidered: "Utopias", Realities, and National Traditions in Post-1989 Central Europe (Chair: Andrzej Szczerski) Chicago, 2010, Feb. 10-12

“Public Monuments in Changing Societies.” *Where the West Ends* Former West seminar series, Museum of Modern Art, Warsaw, 2010, March 18–19.

<https://formerwest.org/ResearchSeminars/WhereTheWestEnds/Video/ConnectionsToEasternEurope>

<https://artmuseum.pl/en/doc/video-gdzie-konczy-sie-zachod2>

*Unexpected Encounters: Points of Intersection. Methodologies of Research and Interpretation of the Practices of Historical Conceptualism*. Galerija Miroslav Kraljevic, Zagreb, 2010, Nov. 27. lecturer

*Thinking Art History in East-Central Europe.* International seminar organized by The Research and Academic Program at the Clark Art Institute, Williamstown, Massachusettes, USA, and the Art Academy, Institute of Art History, Tallinn, Art Academy, 2010, May 14–15. Core-member

*Art History on the Disciplinary Map in East-Central Europe.* International seminar organized by The Research and Academic Program at the Clark Art Institute, Williamstown, Massachusettes, USA, and the Art Academy, Institute of Art and the Masaryk University & the Moravian Gallery, Brno, Czech Republic, Brno, 2010, Nov. 18–19. Core-member

Book Launch of Gender Check: Reader. Art and Theory in Eastern Europe. (Edited by Bojana Pejic & Erste Foundation & Museum Moderner Kunst Stiftung Ludwig Wien /Verlag der Buchhandlung Walther König, Köln) and workshop. MUMOK, Wien, 2010, Nov. 19. Participant

“Remembrance, Erasure and Constructing of the Historical Past. Rites of Passages from Socialism into Nationalism in the ex-East bloc.” *Erste Stiftung Patterns\_lectures* project, University of Arts, Iasi, Romania, 2010, Nov. 4. Invited lecturer

*Zone Research Program*. Academy of Fine Arts and Design, Bratislava, Slovakia, 2010, May 3–6. Invited lecturer

**2010-11** *Unfolding Narratives: Art Histories in East-Central Europe after 1989. East-Central Europe Seminar Series* (Tallinn, Brno, Bucharest / member of the core group) The Clark Art Institute, Research and Academic program, Williamstown, USA, 2010–11.

**2009** “Differencing the Canon. Panel discussion with Griselda Pollock.” *Gender Check. Femininity and Masculinity in the Art of Eastern Europe* symposium, MUMOK, Vienna, 2009.

“Monuments, Monolits, Monsters”. Frieze Talk. Frieze Art Fair, London. 2009. Invited lecturer

**2008** „Builders. The Future is Behind Us.” *Art Always Has Its Consequences* international platform. Museum Sztuki, Lódz, 2008. Invited lecturer

**2007** *Conceptual Art at the Crossroads. No. 3. Art and Revolution*. SocialEast. Forum on the Art and Visual Culture of Eastern Europe, Manchester Metropolitan University, Manchester, UK, 2007. Invited lecturer

**2006** “Who Owns the Boundaries?” Conference and book presentation *Art after Conceptual Art.* MIT and Generali Foundation, Vienna, 2006. Author’s presentation

“In between Globalizing Powers”, Istambul, Pera Museum, 2006. Invited lecturer by the AICA Turkey

**2005** *Art Education = Controlling Art Community?* 19. Annual Conference of School of Visual Arts, New York, 2005. Presenter

Workshop dedicated to the art scene of the Balkan, organized by Tranzit Vienna, Innsbruck, Austria, 2005.

**2004** *Blind Spots of the New Critical Theory.* Conference ‘The Art and Media of Accession. Trans\_european Picnic’, Novi Sad, Serbia, 2004.

**2003** “All that Glitters is not Gold. Local Artists within Global Framework.” CAA (College Art Association) Annual Conference, New York, 2003.

**2001** “Who is Afraid of the New Critical Theory.” *Strategies of Power* Annual AICA Conference, Zagreb, Croatia, 2001. Keynote speaker

**2000** Workshop *Co-operation. International Forum for Feminist Art and Theory* Dubrovnik, Croatia, 2000. Invited lecturer

**1999** “Gender Minefield as the Heritage of the Past” *After the Wall. Art and Culture in Post-Communist Europe* Conference, Moderna Museet, Stockholm, Sweden, 1999. Invited lecturer

“Exclusion and Inclusion in the Art World.” *Money / Nation* Conference, Shedhalle, Zurich, 1999.

**1998** “Strategies of Hungarian Women Artists” *Women and the Arts* Conference Rutgers University, New Brunswick, NJ, 1998.

“Flirting with the body” *Surviving Freedom: Visual Arts in Hungary since 1989*, mini-conference, Rutgers University, New Brunswick, NJ, 1998. Co-Organizer

**SELECTED PUBLICATIONS**

**BOOKS**

**AUTHORED BOOKS**

*Kulturális átöltözés. Művészet a szocializmus romjain.* [*Cultural Cross-dressing. Art on the Ruins of Socialism*] Budapest: Argumentum, 2009.

*Kötéltánc. Tanulmányok az ezredvég amerikai képzőművészetéről* [*Dancing the Tight Rope. Essays on Contemporary American Art*] Budapest: Új Művészet Publishing House, 2001.

<https://ujmuveszet.hu/termek/andras-edit-koteltanc/>

*Schönberger, Armand. 1885–1974.* Budapest: Corvina Publishing House, 1984.

**EDITED BOOKS**

Co-edited with József Mélyi and Andrea Pető. Elhallgatva. A háborús erőszak története és megjelenítése. [*Silenced. The History and Representation of Violence in Wartime*.] Budapest: Budapest Főváros levéltára / Budapest City Archive, 2022.

*Dilemma. Three Central-European Versions of Ilona Németh’s exhibition / Németh Ilona kiállításának három közép-európai változata / Tri stredoeurópske varianty vystavy Ilony Németh*. Bratislava: Kalligram, 2013.

*Transitland: Video Art from Central and Eastern Europe 1989–2009*. Budapest: Ludwig Museum of Contemporary Art, 2009.

*Angyalokra szükség van. Tanulmányok Bernáth Mária tiszteletére*. [*Angels are Needed. Festschrift for Art historian Mária Bernáth*] Budapest: Research Institute for Art History of the Hungarian Academy of Sciences, 2005.

Co-edited with Éva Bicskei. *Art Treasures in the Palace of the Hungarian Academy of Sciences*. Veszprém-Budapest: Hungarian Pictures and Research Institute for Art History of the Hungarian Academy of Sciences, 2006.

*Kárpit 2. Átváltozások: A szövött kárpit művészete egykor és ma / Tapestry 2. Metamorphoses. Art of Woven Tapestry Past and Present.* Budapest: Szépművészeti Múzeum / Museum of Fine Arts, 2005.

Co-edited with Jonathan Goodman. *George Peck. Layered Time, Layered Paint.* [exh. cat.] Budapest: Municipal Picture Gallery, 2002.

*Kárpit/Tapestry. NemzetMilleniumi Kortárs kiállítás / International Millenial Contemporary Exhibition.* Budapest: Szépművészeti Múzeum / Museum of Fine Arts, 2001.

Co-edited with Anna Bálványos. Hungarian Pavilion, Venice Biennial ……. 1997

Co-edited with Mária Bernáth.*Válogatás a nagybányai művészek leveleiből 1893–1944. Dokumentumok a nagybányai művésztelep történetéből.II.* [*Selection of Letters of the Artists from Nagybánya Colony. Documents of the Nagybánya Colony. II.*]Miskolc: MissionArt Galéria,1997.

Co-edited with Gábor Andrási. *Water-ordeal*. [catalogue] Budapest: Óbudai Társaskör, 1996.

Edited by Anna Zádor. Co-edited with Mária Bernáth. *A historizmus művészete Magyarországon. Művészettörténeti tanulmányok.* [*The Art of Historicism in Hungary. Essays on Art History*] Budapest: Research Institute for Art History of Hungarian Academy of Sciences, 1993.

Co-edited; Edited by Éva Körner. Larissa Zhadova, *Tatlin*. Budapest: Corvina Publishing House, 1984.

**EDITED JOURNALS**

Member of the advisory board of the journals *Ars Hungarica*, Budapest; *ArtMargins online Journal*; *ART East/Central online Journal*, Brno; *The journal Kunstiteaduslikke uurimusi / Studies on Art and Architecture*, Tallinn

Co-edited with Hedvig Turai. “The Long Sixties”. *Acta Historiae Artium*, Tomus LVI, (2015) 103–306.

Co-edited with Hedvig Turai. “Visualising Ideology: Art, Culture and Politics in the Cold War Era.” *Acta Historiae Artium,* Tomus LVI, (2015) 307–54.

**ESSAYS AND ARTICLES IN BOOKS AND CATALOGUES**

**2021** “Mental Geography and Imaginary Time Travel in East-Central Europe.” In *Ilona Németh Eastern Sugar*, edited by Maja and Reuben Fowkes, 238–51. Berlin: Stenberg Press, Bratislava: Slovenska národná galéria, 2021.

**2020** “’Yes’ for General amd Social Issues,‘No’ for Anything Private: Matrix P (the Public, the Private, the Personal, and the Political) in Zofia Kulik’s Art. / “’Áno’ všeobecným a sociálnym problémom, ‘nie’ čomukolvek súkromnému. Matrica P (the Public, the Private, the Personal, and the Political– verejné, súkromné, osobné a politické) v diele Zofie Kulik.” In *Subjective Histories: Self-Historicisation as Artyistic Practice in Central-East Europe. / Subjektívne histórie: Seba-historizácia ako emelecká prax v stredovýchodnej Európe*, edited by Daniel Grúň, 133–64, 147–71. Bratislava: VEDA Publishing House of the Slovak Academy of Sciences, 2020.

**2019** “’Yes’ for General amd Social Issues,‘No’ for Anything Private: Matrix P (the Public, the Private, the Personal, and the Political) in Zofia Kulik’s Art.” In *Zofia Kulik: Methodology, My Love*, edited by Agata Jakubowska, 77–98. Warsaw: Museum of Modern Art, 2019.

**2018** “The Ex-Eastern Bloc’s Position in New Critical Theories and Recent Curatorial Practice.” In *Art and Theory of Post-1989 Central and Eastern Europe: A Critical Anthology*, edited by Ana Janevski and Roxana Marcoci with Ksenia Nouril, 86–91. New York: MoMA, 2018.

“Out of Private Public Opinion into Shared Personal Opinion: The Public, the Private and the Political.” In*Art in Hungary 1956–1980*: *Doublespeak and Beyond*, edited by Edit Sasvári, Sándor Hornyik, Hedvig Turai, 229–50. London: Thames and Hudson, 2018.

**2017** “Tisztelgés a féligazság előtt / Homage to the Half-Truth / Hommage an die Halbwahrheit.” In *A műhegyektől a politikai vallásig: Magyar trilógia / From Fake Mountains to Faith: Hungarian Trilogy / Vom falschen Gebirge zum Glauben: Ungarische Trilogie. KissPál Szabolcs*, edited by Zoltán Kékesi, Szabolcs KissPál, Edit Molnár, Marcel Schwierin, 192–205. 250. Oldenburg: Edith-Russ/Haus für Medienkunst, 2017.

**2016** „Homage to the Half-Trut: Renationalization and Artistic Imagination in Hungary. A Case Study.” In *Former West: Art and the Contemporary after 1989*, edited by Maria Hlavajova, Simon Sheikh, 191–202. Utrecht: BAK, basis voor actuele kunst and Massachusetts Institute of Technology Cambridge: MIT Press, 2016.

“What Does EastCentral European Art History Want? Reflections on the Art History Discourse in the Region since 1989.” In *Extending the Dialogue. Essays by Igor Zabel Award Laureates, Grant Recipients, and Jury Members, 2008–2014*, edited by Christiane Erharter, Rawley Grau, and Urška Jurman, 52–77. Archive Books, Berlin, Igor Zabel Association for Culture and Theory, Ljubljana, ERSTE Foundation, Vienna, 2016.

“Universal Hospitality.” In *Into the City. Wiener Festwochen 2016*. *Universal Hospitality* [catalogue], 3–7.Vienna: Wiener Festwochen. 2016.

**2015** “Zywiolowe naznaczanie w sercu Europy. Ojczyzna Wegrów we wladzy prawicowego rezimu. / Vigorous Flagging in the Heart of Europe: The Hungarian.” In *Csaba Nemes: Gdy polityka wchodzi w codziennosc. When Politics Enters Daily Life*, edited by Tomas Macios, Mariusz Sobczynski. 27–39; 60–72. [catalogue] MOCAK, Museum of Contemporary Art, Krakow, 2015.

“Képzelt közösségek, magánképzetek / Imagined Communities, Personal Imaginations.” In *Privát Nacionalizmus Budapest / Private Nationalism,* 3–6. *Budapest*. [catalogue] Közelítés Muvészeti Egyesület, Pécs, 2015.

**2014** “PNP / Private Nationalism Project.” In *Privát nacionalizmus / Private Nationalism*, 3. [catalogue] Pécs. Approach Art Association, Pécs, 2014.

Project Súkromný nacionalizmus. / Private Nationalism Project. In Privátny Nacionalizmus PN / SK Košice, Private Nationalism, 1‒3. [catalogue] Košické Kultúrne centrá Kunsthalle – Hala hmenia Košice Kassákovo centrum intermediálnej kreativity / The Approach Art Association, Pécs, 2014

**2013** “The (ex)Eastern Bloc's Position in the New Critical Theories and in the Recent Curatorial Practice.” In *Exhibiting the “Former East”: Identity Politics and Curatorial Practices after 1989. A Critical Reader*. edited by Cătălin Gheorghe, Cristian Nae, 43‒52. Vector > Critical Research in Context, Universitatea de Arte “George Enescu” Iaşi, 2013.

“Whose Nostalgia is Ostalgia? An Eastern Europe and Former Soviet Republics Survey Exhibition in the New Musem, New York.” In *Curating ‘Eastern Europe’ and Beyond: Art Histories through the Exhibition*, edited by Maria Orišková,165‒71. Veda, SAS Publishing House, Slovak Academy of Sciences, Bratislava & Peter Lang International Academic Publishers, Frankfurt am Main, 2013.

“One must keep open the wound. Institutional critique from the sideline, from a woman’s perspective. / Ranu treba ponechat’ otvorenú. Inštitucionálna kritika z periférneho pohl’adu, zo ženskej perspektívy.” In *Dilemma. Three Central-European Vesrions of Ilona Németh’s exhibition / Németh Ilona kiállításának három közép-európai változata / Tri stredoeurópske varianty vystavy Ilony Németh,* edited byEdit András, 181–91; 340–48. Bratislava: Kalligram, 2013.

“The time of tapestry. In Európa szövete. *A szövött kárpit művészetének átváltozásai/Web of Europe. Metamorphoses of the Art of Woven Tapestry*, edited by Ibolya Hegyi, Katalin Schulcz, 54–6. Budapest: Dobrányi Ildikó Alapítvány, 2013.

**2012** “Little Warsaw: The battle of inner truth.” In *Contemporary Art in Hungary: The best works of the 21st century so far*. Ed. Katalin Spengler. Budapest, 2012, 018-025.

“Traume ich frei oder auf Befehl? Imaginierte Mannlichkeit im sozialistischen Ungarn / Do I dream freely or on command? Imagined Masculinity in Socialist Hungary.” In *Der Nackte Mann / The Naked Man*, edited by Stella Rolling and Barnabás Bencsik, 91–100. Nürnberg: Verlag für Moderne Kunst, 2012.

“Textiles that aspire to more than decorating houses: Introductory text.” In *American Tapestry Biennial 9*, edited by Thomas Cronenberg. [catalog] San Jose, California: American Tapestry Alliance, 2012.

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