Hajnal Németh - UP TO NOW AND FROM NOW ON

Dynamic Installation — a process-based project structured around active and passive phases

November 6, 2026 – January 22, 2027
1111 Gallery and Community Space, Kende utca 1, 1111 Budapest

The exhibition titled UP TO NOW AND FROM NOW ON, which is segmented by events and partially evolves over time, consists of loosely related blocks that share in common the combination of static and dynamic elements. The installation, linking site-specific intervention with works in various media, begins with objects, documents, and surfaces that are both used and pristine. To this are added—or built upon—further elements and changes generated over time through use and activation: marks, scratches, sounds, textual quotations, and visual documents.

Events:

Activation 1.
Friday, November 6, 2026, 6:00 PM
EXTRAORDINARY SPEECH
Opening Act
Realised by Édua Kata Medvigy (extraordinary speech)
+
BREAK DANCE BREAK / SOLO
Training Demonstration in a Cyclical and Repetitive Format
Performed by Csenge Szarvák (breaking & not breaking)

The EXTRAORDINARY SPEECH, written and delivered by Édua Kata Medvigy as the opening speech, explores the relationship between activity and passivity, movement and stillness, action and waiting. In the context of the physical movements performed during the reading, and through the experience of repetition, the pressure to perform, and the illusion of progress, the text poses the following questions: Does every movement bring about change? Can something happen even when we appear to be doing nothing?

The abstract training demonstration titled BREAK DANCE BREAK / SOLO is a reinterpreted, solo version of a previously presented piece, realised by Csenge Szarvák. In this cyclically repeating process, phases of warm-up, exercises, breaking, and relaxation alternate within a self-referential soundscape that abandons music but highlights the noises generated by movement and the body’s internal rhythms. This recursive, self-reflexive mechanism is reinforced by the mirror-surfaced dance floor, which also captures the dynamic gestures of this left-alone show, scratch by scratch.

Activation 2.
Friday, November 27, 2026, 8:00 PM
ANOTHER LIFE
Site-Specific Sonic Intervention
Performed by Bryan Eubanks
(local water pipe contra soprano saxophone and self-made instruments)
AI-Based Interactive Sound Design: Olivier Pasquet

Titled ANOTHER LIFE, this site-specific sonic intervention reacts to the characteristics of the space, in which Bryan Eubanks provides acoustic responses to the amplified sounds of the water pipes running beneath the basement ceiling. The gurgling sounds, which are typically considered a source of disturbance, serve in this case as musical impulses for an instrumental interpretation that pushes the boundaries, generating a real-time composition through continuous feedback. In Eubanks's performance, the human factors of unpredictability and intuition still determine the outcome of the piece; then, for the remaining time of the installation, unpredictability is replaced by randomization and intuition by its imitation, as the extended concert is continued by a live AI agent. Thus, in the experimental musician's absence, a version of him created through generative musical cloning keeps the improvisation alive, while the water pipe connecting the parallel living spaces, in its self-identical reality, continues to contribute to the everyday acoustic space.

Activation 3.
Friday, January 22, 2027, 8:00 PM
LOW REGISTER
Sonic Interpretation Limited to the Lowest Register of Thematically Selected Songs
Performed by Albert Orgon (exclusively bass guitar)

LOW REGISTER is a sonic interpretation that transmits original recordings of cult and seminal songs live, but with a reduced amount of musical information, exclusively on bass guitar. Since the original compilation as input is played back solely through the headphones of the performer, Albert Orgon, the audience can only hear—as a limited output—the bass track interpreted in sync by the musician. Whether the original pieces can be recognized and identified based on their lowest registers will only become clear during the on-site experiment, through the frequencies of the physical bass, deepened to sub-bass levels.

Open: November 6, 2026 – January 22, 2027
Wednesday–Friday, 2:00 PM–6:00 PM
Closed: December 24, 2026 – January 1, 2027

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Photo 1:
Hajnal Németh, BREAK DANCE BREAK, 2026, cyclical and repetitive training demonstration, Akademie der Künste, Berlin; breaking by Gabriel Manz; photo by Anna Mándoki