

JUDIT HORVÁTH LÓCZI

BAD HAIR YEARS

Women art is such an artistic activity that is done by women, this is a self-reflection of women and it deals with questions of identity of women and questions of representation of women. Do not confuse with feminist art, this is not feminist art. Feminist art is a historic category and that is in most cases program-based, it takes positions against the art structure of the patriarchal society and it is an art concept based on the ideology of feminism. Judit Horváth Lóczi regards herself neither feminist, nor a women artist. She rather believes in the principles of ars poetica of Louise Nevelson, one her masters, who said, "I am not a feminist. I'm artist who happens to be a woman". Still Judit Horváth Lóczi is a women artist in certain sense: for years her topics derive from situations connected to women roles, such upsetting events and happenings that direct and influence her life. Her art is such a medium by means of which she is able to express changes that happen in herself, special features of different life situations, problems. In her present exhibition titled **BAD HAIR YEARS** we are exhibiting art pieces that are related to one of the most important women roles: maternity, these touch upon questions that are the most decisive ones in the artist's actual period of life.

At the exhibition Judit Horváth Lóczi - with unusual openness - speaks about the difficulties, commitments of motherhood, with this her aim is to call out attention to several questions that are regarded as taboos, and with this she would like to initiate discourse on these topics firstly among mothers, then in wider circles of the society. The artist as a mother with two children, elaborates those changes that happen in her life in the form of a visual diary and this functions like a self-therapy for her. The solitude of the artistic activity gives an opportunity for her to make order in her thoughts and in her physical space and to calm down in the noisy everyday life. The art pieces of the exhibition are about such important topics that we usually do not speak about but those are around us all the time, such like: giving up things because of motherhood, tiredness, adjustment, sensitivity, impatience, daily routine, treadmill, when we do not really know what to catch up with, what to focus on. These are unspeakable problems but are familiar to every mother.

The bare, abstract paintings express complex problems, from every day frustration to millions of new information and tasks that come with the birth of a new child. Judit Horváth Lóczi compresses these deep, massive thoughts into easily understandable, colorful, playful compositions, that do not heavy on the spectator. Her framed canvases, strong colors, and the use of trample-l'oeil space representation absorbs the attention of the spectator abruptly, so he can exclude the problems of the external world for a moment. The spectator and the artist win absolution: there is way out from the daily problems, daily difficulties. Beyond the visual representations, texts by poet Imola Julianna Szabó make the important messages of the artist even more clear and intensive, so the spectator can have access to written help besides the visual content. Art pieces and thoughts of Judit Horváth Lóczi, her experience from her motherhood inspired the short poems of Szabó.

Imola Julianna Szabó's poems are individual art pieces themselves like the paintings of Judit Horváth Lóczi.

At the exhibition there is an exciting, interactive installation, too, that the visitor can feel free to use. The objects on the desk can be rearranged, made new order, can be put into a new form and structure, one can do relaxing activity taking a distance from the daily routine. Judit Horváth Lóczi's sense of order inspired the installation that brings a kind of calm and resignation in her life. The visitor can gain inspiration from the artist's series titled Ordnung Machen. Judit Horváth Lóczi reuses those small objects that she collected for her previous art pieces, she makes pair of them based on function and external features and she closes them in boxes. The aim is the same: eternal peace and order.

The curator of the exhibition is Melinda Mártonffy, art historian.