



“I Hear with my Whole Body”¹⁰ Hajnal Németh’s Dislocated Sonorous Bodies¹¹

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Abstract. Hajnal Németh is preoccupied with the visual, corporeal, and aural chasm opened up by the frequently invisible, dislocated or muted object proper of her works. Music, sounds, noises pour into the exhibition spaces constituting, as Don Ihde terms it, the shape-aspect of things and bodies; flashing images exhibit themselves on a stage-like construction as a dismembered narrative; movement caught in stagy frozenness highlights the falsity of performative gestures. The abyss automatically calls for surrogate narratives, identities, and artefacts to defy our ontological insecurity. Németh creates the conditions for this pluralism through a Merleau-Pontian synergy of the tangible and the visible, on the one hand, and by exploiting the conventionally unnoticed sonorous quality of shapes, surfaces, and interiors, evoking Ihde’s aural phenomenology, on the other hand. The aural vacuum turns palpable the way the human body transfigures into a musical instrument, the faceless musicians can be identified by their body prints (moles or skin imprints) or occasionally by one’s voice as a sonic “fingerprint.” Németh allures us by the promise of a recreated subjectivity that infiltrates our social and cultural fabric at the concurrence of the musical, the corporeal, and the filmic spheres.

10 The line comes from Don Ihde’s *Listening and Voice*. The synaesthetic quality of Ihde’s idea characterises the entirety of Hajnal Németh’s artistic concept, as well as my own analytic framework both occupying the intersection of different sensory experiences embedded in and performed through the body (2007, 44).

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Encountering the works of Hajnal Németh,¹² one is confronted with the conspicuous absence of the expected subject matters, themes or the thing itself, the object proper of the exhibited piece. The expectations are momentarily justified by, for instance, the titles of the works like in *Bar 24* (2003), the *Gogo* series (2004) or *Butterfly* (2008). Németh also incorporates various genres, artistic or socio-cultural activities that she apparently intends to reflect on like in the *Recording Room* trilogy (2006), *Guitarsolo* (2007) or in *Crystal Clear Propaganda – The Transparent Method* (2009). Her works, however, prevalently address issues indirectly: primarily creating the milieu of high culture or the comfort of an easily identifiable cultural framework only to end up with some common or familiar yet conventionally overlooked human interaction or perspective. She recurrently adopts the means of defamiliarisation by transforming the temporarily invisible or inaudible percepts into a corporeal, visual or sonorous experience. Németh recontextualises her figures and/or objects by which she undermines their original role or meaning. This automatically affects the viewer's conventionally established relationship with the artefact and, eventually, his or her own identity. Németh's art fills up the crack opened up by the perceptual and conceptual distance of the presumed object and/or theme and what is actually presented.

12 Hajnal Németh is a video artist born in Hungary, based in Berlin, Germany since 2002. She graduated at the Hungarian Academy of Fine Arts, Intermedia Department in 2000. "Many of Németh's works are complex installations comprised of several different kinds of components, and by juxtaposing objects, texts and sounds, they receive meaning in the context [...] of a given space. [...] Sound as a formal medium has had a significant role in her works over the past years, but in many cases it develops into a theme: music; noise as music; music industry as illusion factory; the cited lyrics as a statement of general force. Generally her photos and videos – related in content to the installations – are documents of performative events played by invited participants and taking place in functionally significant spaces: sound studio, stage, atelier, etc." (Németh 2011) As she herself reflects on her recent thematic concern in an interview, her music or sound related works were inspired by the theory of John Cage. Accordingly, her interest turned towards "music in its wider sense, as well as towards noise, to be precise, the lack of it, that is, silence, the way these two are inseparably fused in a unity" (Beöthy 2010; [my translation]). As some of the recent professional acknowledgments, she was nominated along with five other artists for the Aviva Art Award whose mission is to promote Hungarian contemporary art and to enable young artists (the age limit is 40) to gain publicity and recognition, which was also supported by a group exhibition for the nominees. In the same year, Németh was also nominated with seven artists for the Nam June Paik Award. This year, however, brought another significant opportunity to show her talent. Hajnal Németh's installation *Crash – Passive Interview* will be on show in the Hungarian Pavilion at the 54th International Art Exhibition of the Venice Biennale in 4th June – 27th November, 2011. She was selected from altogether 12 nominees to represent Hungary. The beginning of 2011 earned another prestigious recognition for her: she was awarded with the Munkácsy Prize this March.

This evokes Mieke Bal's particularly illustrative trope for the object proper of visual culture as the basis of its much debated status within the academia, which she explores in her seminal article on the (inter)disciplinary classification of visual culture. She cites Louise Bourgeois's installation entitled *Spider* (1997) as an aid to express the very essence of the object concerned. As a part of the installation, Bourgeois recycled fragments of an 18th century tapestry. One of the fragments contains the image of a "castrated putto [which] is a scar of a multilayered past," mutilated so by the "early 20th-century French bourgeois culture [that cuts] out what disturbs the period's sensibilities" (Bal 2003, 15-6). Bal voices the silenced narrative arching from antiquity through the 18th century – the latter paying a tribute to the aesthetics of the former – to two distinct phases of the 20th century, both of them being critical to their immediate predecessor. The narrative continuously transformed and expanded during the centuries, functioning as an illustration of cultural history. Bal puts emphasis on the, by definition, invisible and muted components when she concludes that "this absence, the hole itself, *qua* non-object or has-been-object is a prime object of visual culture analysis. [...] This hole is both material and void; it is visible and visually engaging, yet there is nothing at all to be seen. Every act of looking fills in the hole" (2003, 16). I would consciously extend Bal's scope with the absent or dismembered narrative component and, as its corollary, its voice, the missing expressive sonority since these delineate Németh's artistic intentions.

Her preoccupation with what Bal termed as the hole is most tangibly presented through her *End of the Seasons / Version A /* (2008), the title inspired by Vivaldi's *The Four Seasons* (1723). "The basic work is a fictive LP cover, endowing a nonexistent musical piece with nonexistent content on a nonexistent audio record. [...] The installation bearing the same title is made up of 80 such LP covers, and the holes on the covers constitute a tunnel towards a single yellow light source" (Németh 2011). [Figs. 1–2.] *End of the Seasons* exemplifies her characteristic employment of the gesture of denial or erasure hinted at by the title (cf. *Not Me* [2008], *Air Out* [2008], *Except Me* [2009]). Németh implicates the end, the termination of the unquestionably masterful, yet, by now, totally popularised and diluted Vivaldi piece. The act of mass (re)production, which occasionally hits high culture artefacts as well, is manifested in the faceless LPs that are forced to function differently. Their reception necessitates a literally different viewpoint.

Németh's installations, videos, and photos are attempts at the paradoxical materialisation of the non-object, the absence. She consciously and also consequentially creates what Angela Dimitrakaki calls a "critical space" (269)

within which she proposes issues of subjectivity (*Desney and Destiny* [2007], *Air Out, Bar 24*), social identification (*Recording Room* trilogy, *Guitarsolo*), ideology (*Crystal Clear Propaganda – The Transparent Method*), or the (non-)sequential logic of story telling (*Butterfly, Crash – Passive Interview* [2010]) just to mention a few of her works and respective themes she addresses. She formulates her critical commentary on socio-political and cultural themes by shaking the fundamentals of our perceptive experience of the art works. The museum goer is exposed to sounds and/or noises instead of a tune or a song, to bodies substituting musical instruments, to a disturbing mass of props of music production instead of the sterility and perfection simulating recorded music, and to fragmented (visual and aural) narratives disrupting the desire for linearity and completeness. As Judy Lochhead expresses it in her *Visualising the Musical Object*,¹³ “the project of visualizing music recognizes that sight plays an important role in defining sonic meaning. [...] To ‘visualize’ implies more than simply seeing, it implies ‘making’ something that can be seen – a bringing to visibility. As such it implies a certain kind of comprehension through conceptualization and it affords a kind of ‘shareability’” (2006, 68, 69). Lochhead, indirectly, touches upon the human perceptive mode as innately synaesthetic and pure, whose basis is the human body that conditions what she, in accordance with Don Ihde’s concept, calls a “sensual intercommunication” (2006, 67).

Németh, however, realises the artistic object through a further cross-sensory gesture. She does not simply fuse categories of the visual and the aural – incorporating the body–mind, high culture–popular culture synthesis as well – but, along with their intertwinings, she simultaneously eliminates, erases the very object of the respective work of art. Owing to this, her viewer-listeners are left with the sense of a disturbing lack. The receiver’s expectation can hardly gain fulfilment in the actually (un)presented subject matter. Instead s/he gets emptied out spaces, unidentifiable bodies or discredited musical pieces, discredited since they reach us as distorted, hence unrecognisable sounds, noises, fragments of well-known or canonised songs or opuses. Németh defines the things through their negative shapes (shape here denoting not exclusively the visual but the aural quality as well) delineated by their immediate context. While Dimitrakaki claims that Németh “make[s] use of video-clip aesthetic” (2005, 274) Monika Perenyi terms the episodes of Németh’s *Recording Room* trilogy equally righteously as

13 Lochhead follows Don Ihde’s phenomenological inquiry of sounds, voices, and listening, when she examines alternative systems of notation, which also serve the encoding of additional functions and meanings besides the primary objectives of preserving the sound such as the “composer’s intentions” (2006, 69).

"anti-videoclips" (2007, 14).¹⁴ As the latter formulates it in her introduction, "the underlying concept of *Recording Room* (2006) and *Guitarsolo* (2006) is to document the backstage production process of the product-oriented pop music industry [...] eventually addressing the confrontation of the real and the illusory" (2007, 12). Even if Perenyi's critical perspective is indebted to a number of formal and genre-related concerns of film theory, hence focusing on issues such as documentarism, the presence of the camera-eye, camera movement or cinematic dramaturgy, she also highlights Németh's subversive overtone concerning the phenomenological redefinition of socio-cultural dichotomies. Németh achieves this through fusing different genres or through the recurrent intertwining of the visual and the aural, (or as Perenyi formulates it citing Merleau-Pontian categories) the active sentient and the passive sensible roles, as well as through "the entanglement of sensuous matter and intellectual form" (Perenyi 2007, 14).

Merleau-Ponty puts emphasis on the synergy of the tactile and the visual by claiming "that every visible is cut out in the tangible, every tactile being in some manner promised to visibility, and that there is encroachment, infringement [...] also between the tangible and the visible [...]" (1968, 134). This adherence to tactile-visibility is justified by his aesthetic concern with the Post-Impressionist, most precisely, Cézannesque tenets of formalism and plasticity. Ihde, on the other hand, as Vivian Sobchack formulates it, invites us to follow him "into micro- and macropereceptual adventures" (2006, 13) most particularly to the realm of voices, sounds, music, to the sonority of bodies and things. He, straightforwardly, claims that "we have not learned to listen to shapes" (Ihde 2007, 64), subsequently, we lost our sensitivity to a primordially given synthesis of the senses, which we would otherwise experience "as a flux and flow" (Ihde 2007, 64). By directing our attention to either the unexpected and absent thing as the object of vision or the metamorphosed sound as the object of hearing, Németh enhances the discernibility of what Ihde calls the "shape-aspect" of sounds (2007, 61), which, eventually, assists a comprehensive understanding of one's immediate surrounding and also his or her own place in the world among other bodies and things. Ihde claims that although "at first such an observation seems outrageous we hear shapes" (2007, 61). He doubly reformulates the traditional relationship of sight/the visual and sound/the aural: firstly, sound and music that conventionally are considered to be "'weak' spatially" (Ihde 2007, 58) gain the spatial extension. The aural field becomes enriched with its conventionally muted spatial dimension, which, eventually, results in the refinery of our sensory experience, hence our

14 Quotations of Perenyi's text appear in my translation.

ontological status as well. Secondly, the privileged position of vision is implicitly undermined by the interrelation of the temporal flux of sounds and the spatial simultaneity of things, which affects our aural perception of not only shapes but surfaces and also interiors.

The multidimensional hearing of spaces resembles the blind man who “[is] given sight” (Ihde 2007, 64). Ihde introduces the case of a blind student of phenomenology who reported on her newly gained visual experience as “a gradual displacement of a previously more omnidirectional orientation and spatial awareness to a much more focused forward orientation” (2007, 65). One would naturally claim that in everyday life the focused visual orientation serves a more efficient existential condition. Németh’s works, however, are meant to challenge our singularly focused perceptual modes by offering the loss of both visual and aural forwardness. This also evokes Merleau-Ponty’s call for the necessity of primordial perception that, along with Cézanne, he considered to be the very basis of the painterly “[expression] of the world [...] [as the] indivisible whole [...] the imperious unity, the presence, the insurpassable plenitude” (1964, 15). “The lived object is not rediscovered or constructed on the basis of the contribution of the senses; rather, it presents itself to us from the start as the centre from which these contributions radiate. We see the depth, the smoothness, the softness, the hardness of objects; Cézanne even claimed that we see their odor” (Merleau-Ponty 1964, 15).

The fusion of different sensory fields endows the individual with a predominantly synaesthetic mode of being as well as liberates one from the cultural confinement of “the purity-assuming cut between what is visual and what is not” (Bal 2003, 6). Both Bal and Perenyi highlight the necessity for the intertwining of different sensory experiences. Bal claims that “vision is itself inherently synaesthetic” (2003, 9) and also draws attention to how contemporary art reflects on such a paradigm shift in critical thinking citing James Coleman¹⁵ as an example (2003, 10). Perenyi explores the synaesthetic potentials of Németh’s *Recording Room* trilogy, which the artist achieves in different sensory fields. In *Try Me*, Németh combines the cinematic choreography of rhythm, pace, and movement with the aural one by her “rhythm-attuned camera moves” (Perenyi 2007, 14). [Fig. 3.] In the second part of the trilogy (*Break Free*), as Perenyi formulates it, Németh establishes a complementary relationship of the visually domineering anthropomorphic shape of a lamp in the foreground of the scene and the voice

15 James Coleman is an Irish installation and video artist associated with slide-tape works: sequences of still images fading one into the other with synchronised sound.

of the singer, the two becoming the members of a duet. [Fig. 4.] As a final fusion of otherwise mutually exclusive categories, she eliminates "the masculine, hence objectifying and pointing to one singular outcome [...] and the feminine rather aimless and dissolving" modes of image creation partially through mismatching image and voice – the viewer faces the male singer yet occasionally the woman dubs his voice in *Turn Your Lights* (Perenyi 2007, 16). [Fig. 5.]

Németh fills up the cracks of conventionally accepted discrepancies between vision, touch, or hearing. By bestowing voice to the otherwise silenced entities or offering plasticity to apparently absent bodies she forces us to realise the presence of visually and aurally subdued subject. The two most prominent realisations of this are *Air Out* and *Bar 24*. The upbeat of the former piece welcomes us with a well-known Bach tune and, at the same time, the hardly recognisable body part, that is, the back from an extreme close-up of the organ player. [Fig. 6.] Due to the characteristic location of the organ in a traditional setting, the human agent of the musical performance remains invisible for the audience, additionally, his/her subjectivity is swallowed by the sound and also by the enormity of the instrument. We simply have no access to the accompanying sounds and noises of his/her body while s/he interacts with the instrument. As opposed to this, a violin performance, for instance, especially in the case of a recorded version enables us to distinguish the breathing of the musician from the bow's rustling on the strings, consequently, his/her bodily presence is not totally annihilated by the sound of music. *Air Out*, however, terminates Bach's *Air* (1717–23) right at the beginning, first, leaving behind some residual off-key notes and a few seconds later we are left with an aural void owing to the gradually emptied out pipes of the organ. A different "music" commences, with a regained unison of the notes, this time performed by, what Ihde terms, "'the duet' of things" (2007, 67), in this case, the musician's body and the organ. Accompanying the tune, we are also presented with her domineering bodily presence. The screen is almost entirely filled up with the sight of bare skin covered with dozens of moles, while she goes on with the alternatively sounded performance of Bach. Such proximity with the body yet again disjoins our desired immersion in the elevated tunes of Bach's organ piece. The overwhelming corporeal intimacy, paradoxically, enhances the sense of discomfort and heightens the viewer's unease concerning the immediate identification of the respective body part. Zooming out, Németh slowly transforms the body into a constituent of the organ, its instrumentality, its thingness is emphasised by its being voiced through the organ itself. Mara Traumane, art critic and curator, attributes this to the fact that the "musicians have turned their back to the camera" (Traumane

2011),¹⁶ also highlighting the technical quality of the instruments as opposed to the organic body. Traumane continues her argument with citing Marshall McLuhan “who saw media and technology as a prosthesis that allows us to ‘extend’ our senses and capacities, but which, at the same time, amputates some natural abilities. Like, for example, aspiration for the sonic perfection deprives us of liveliness of movement or breath. Németh revives these ‘side-effects’ in the field of music” (Traumane 2011). Németh’s restoring the apparently negligible collateral sound effects of the bodily presence is expanded by voicing the whole human body through its shape-aspect. The sonorous quality replaces the visual one as an immediate effect of the “duet” of the body and instrument, which we normally disregard or subconsciously mute even in the case of a record of a live performance, most probably because we are culturally trained to appreciate sonic sterility. Németh teaches us “the existential possibility of listening” (Ihde 2007, 67) not solely concentrating on the voicing of two bodies/things but also embedding the aural experience within the visual medium, hence realising the chiasmus of the visual and the aural.

In her *Bar 24*¹⁷ we face basically the same model of voicing bodies: a significant difference is that here the sound-aspect is performed through self-imposed instrumentality. [Fig. 7.] By rhythmically slapping himself, the voicing and voiced body belongs to the same performer. The sonorous body is circumscribed by the rapid flaps of touching hands. Besides the obtained shape-aspect and its obvious visual embeddedness, *Bar 24* highlights the significance of touch, as well. As Merleau-Ponty observes the mutuality of vision and touch: “We must habituate ourselves to think that every visible is cut out in the tangible, every tactile being in some manner promised to visibility, and that there is encroachment, infringement, not only between the touched and the touching, but also between the tangible and the visible [...]” (1968, 134). Németh grasps the very moment of the “encroachment,” the chiasmus of the visual, the touching, and, as a further twist, the aural qualities. Merleau-Ponty’s tactile visibility turns alive not solely through the obvious presence, and subsequent movement of the camera-eye but literally under the touching hands

16 Traumane also mentioned Németh’s *Desney and Destiny* as an example for this bodily attitude. In this video, however, the back of the singer is shown from a distance that allows the viewer to establish a clearly distinguishable position in relation to her. The singer appears in a less alienated corporeality than the organ player of *Air Out*. Moreover Desney’s name is indicated in the title of the video, her face obscured enough, yet occasionally occurs in the glass wall of the recording studio, and, eventually, her voice also functions as an identifying means, something that supports her uniqueness, her individuality. As opposed to this, in *Air Out*, even if the musician’s body gains a sonorous presence, her identity undergoes a diversity of dissolutions.

17 “The title of the work, *Bar 24*, references the 24 bit video cuts that are used to create the rhythmic sampling” (Yap 2010, 114).

of the performer, since his body is covered by tattoos, that is, visual narratives, which are "voiced" also through the man's indirect pointing to each of the images. "The micro-narratives of each tattoo image assemble into a larger narrative of the figure" (Yap 2010, 114) which images and stories also become alive by the moves of the body itself, similarly to the "dancing" moles on the back of the musician in *Air Out*.

Németh creates a transitory space within the framework of the moving images of her video art and the stillness of photography. The constellation of sound, touch, vision, and language upsurges in this in-between space of filmic temporality/linearity and the spatial simultaneity of images, which enables categories – formerly thought to be stable and pure – to fluctuate freely, taking upon themselves each others' characteristics. Németh's artistic space is evocative of Merleau-Ponty's concept of the flesh, an intriguing phenomenological category that eludes a clear-cut definition. Merleau-Ponty himself makes several attempts at clarifying the term in his *The Intertwining – The Chiasm*, often ending up with what the flesh is not rather than with what it is: "The flesh is no matter, is not mind, is not substance. [...] [I]t is a *general thing*, midway between the spatio-temporal individual and the idea [...]. The flesh is in this sense an 'element' of Being" (1968, 139). The flesh makes us realise our synergy with the texture of the world, our coexistence with other bodies – animate and inanimate alike – of the world. We define ourselves through and within the intricacies of recurrent "intertwinings," "infringements," "encroachments" (all Merleau-Pontian terms) intra- and intercorporeally. Thus, flesh appears to be our ontological condition, "the concrete emblem of a general manner of being" (Merleau-Ponty 1968, 147).

Németh's installation, *Crash – Passive Interview* – which, compared to the original 2009 version, recently underwent some transformations – combines the tactile, the visual, and the aural constituents realising this intra- and intercorporeal texture of confluence.¹⁸ [Figs. 8–9.] Whereas the exhibition space is visually dominated by the totalled BMW as an eyesore, the other components of the crash-narrative

18 The installation so far has appeared in three different spaces and with slight alterations and complements, out of which I myself had the chance to visit two. This gains importance only when the exhibitions are compared with each other, as a result of which, it turned out that the last two appearances of the works were so entirely different as if two separate installations were exhibited. The one I explored above is based on the latest exhibition (9th October–7th November, 2010 in Műcsarnok, Budapest) which was organised for the presentation of the nominees of the Aviva Awards. I consider it significant to mention here that the first space of the installation for which it, originally, was designed was the Church interior of the Kiscell Museum. The sacral milieu heightened both the metaphysical and the sonorous aspects of the artefact, Ihde's instrumental echo in the manifestation of distance and surface appeared as a natural condition within that space (2007, 69).

are missing. No reports of the witnesses, no screams and other auxiliary noises of the actual accident, and definitely no body are present. The lack of the narrative continuity is tangibly infiltrating the space outside and inside the demolished car that serves as a metonymy for the supposedly injured human body. What we have instead, are a 24 minutes long audio installation presented in the manner of a contemporary opera – here, once again, Németh inserts a representative piece of high culture – vibrant coloured spotlights, creating an infernal atmosphere around the wreck, the script of the “passive interviews” on three music strands, and the airy voices of the opera singers. The librettos are the reformulations of actual interviews with the survivors of accidents, following the screenplay of an interrogation, here, however, in the form of yes-no questions that imply much more than a supposed interrogator might, normally, have had access to. This puts emphasis on, what art historian and curator Kathrin Becker terms as “the fatefulness of life” (Németh 2011) addressing a metaphysical reading of the installation as well.

The missing body, as well as the absent story, hence become substituted by the singing voices. As Ihde explored the potential of voices and sounds, we are able to perceive not only the shape-aspects of things but also surfaces, distances, and interiors; in one term, an “auditory space” is constituted (2007, 68, 69). By penetrating the cavity of the car and the causal cracks of the fragmented history of the vehicle, its passenger, and the accident itself, the arias constitute “the gross presence of things” (Ihde 2007, 69). The exhibition space becomes an alternative stage of life within which the visitor freely moves, himself/herself becoming one of the things and bodies to be voiced through the echoing music, some of the questions aiming at issues transcending the actual frame of events: “Are we joined, are we one with the human face? [...] Are you on earth and in outer space? [...] Are you being born and are you dying?” (Sasvári). The theatricality of the installation¹⁹ and the

19 The illusion of a stage performance as a motif comes up in other works as well. In *Butterfly* the visitor becomes the member of the audience at a concert the moment s/he faces the installation. Not surprisingly, one is devoid of either music or any other forms of performance except some disturbing, apparition-like flashes of David Bowie images on the back screen of the stage. As one of my students reflected on the installation, although what Németh provides us with is neither a narrative nor a visual continuity, she could project her own story into the punctuated series of images and did enjoy the work. She could metaphorically step on the stage and experience her own mode of performativity. The other work that I have in mind is *Crystal Clear Propaganda – The Transparent Method* that deals with the idea of the pre-ordained choreography of politics and the mechanism of propaganda. [Fig. 10.] As a visitor, I had the impression that I automatically became the target audience of the orators, presented through photographs surrounding the walls of the exhibition space. The one who happens to occupy the focal point of that space – which is unavoidable since for the sake of listening to the audio-installation related to the work one is

already suggested prescribed series of events undermine our expectations towards the conventional linearity and chronology induced narrativity and also our viewing position as our being the occupants of a singular and controlling locus in relationship with the dramatic situation. Our subjectivity gains a new ground by recognising the encroachment of the tactile upon the visual, while the sonorous invaginates both.

By subverting categories of narrative sequence, visually-grounded bodies, and aural flux of sounds and music, Németh redefines these qualities and also engages us in sharpening our more blatant senses that due to the cultural and socio-historical practices we tend to neglect or discredit. The careful and attentive perception of her works enables us to reflect on issues of reality, illusion, truth, subjectivity, and ideology from a renewed and recharged locus from which we are ready to listen to one's bodyprints and view one's voiceprints as alternative means of identity creation.

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tied to the headphones hanging from the middle of the ceiling – has no other choice but to “listen” to the occasionally violent slogans inscribed on the photographs (“Everybody! Wash your cocks tonight!,” “I love you executed!,” “I am pure gold!,” “Meeeeeee...”) and view the enthusiastic bodily gestures of the speakers. The roles suddenly become exchanged, as a lonesome visitor, I am suddenly transformed into a crowd, in which my individuality melt away, whereas the host of self-appointed agitators unite their force against me with verbal and gestural violence.

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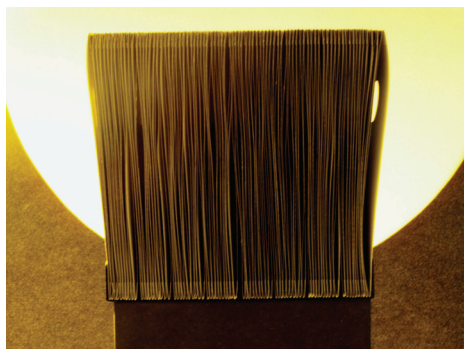
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Figures 1–2. *End of the Seasons* (2008, installation, 80 LP covers, spotlight, black carpet on the wall); the installation appeared in the present form in 2010 in MODEM, Centre for Modern and Contemporary Arts, Debrecen (Hungary). Photo by Tamás Gerő. *End of the Seasons /Version A/* (2008, installation, 80 LP covers in plastic stand, MDF pedestal, spotlight)



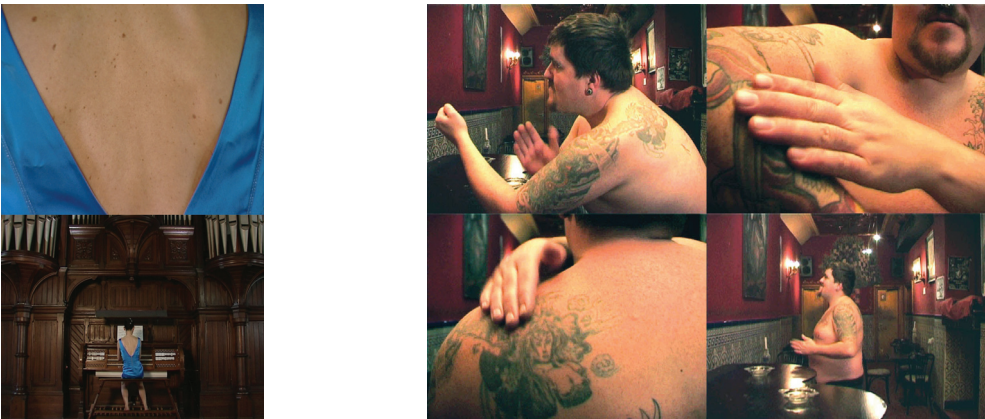
Figures 3–4. *Recording Room Trilogy: Try Me* (2006, video on DVD, part of a 12' long trilogy). *Recording Room Trilogy: Break Free* (2006, video on DVD, part of a 12' long trilogy).



Figure 5. *Recording Room Trilogy: Turn Your Lights* (2006, video on DVD, part of a 12' long trilogy).



Figures 6–7. *Air Out* (2008, video on DVD, 5'). *Bar 24* (2003, video on DVD, 4').



Figures 8–9. *Crash – Passive Interview* (2010, installation: black BMW E39 Sedan totalled, red spotlight, 6 channel audio installation, 24'). The installation in its form below appeared in the framework of the Aviva Award Exhibition, in Kunsthalle/Műcsarnok, Budapest, 9th October–7th November, 2010). Photos by Balázs Glódi.

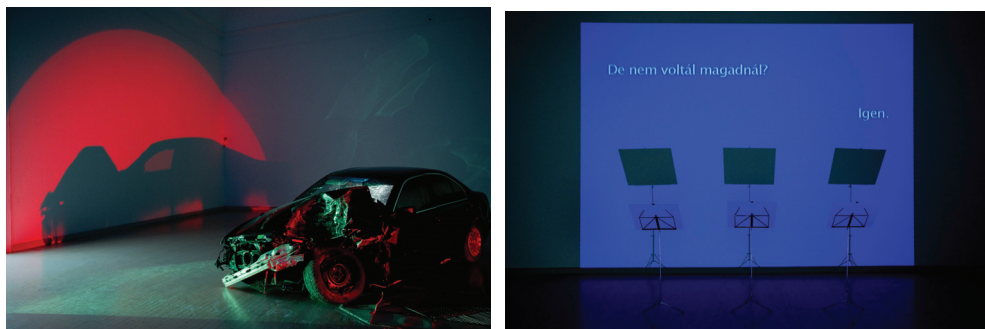


Figure 10. *Crystal Clear Propaganda – The Transparent Method; Propaganda – Choir* (2009, installation: poster series, C-print A2, 11 protection helmet, red spotlight, stereo sound installation).

