

## PRESS RELEASE

Longtermhandstand at Riga Contemporary  
Booth: 2.13

ATTILA BAGI  
RÓZA EL-HASSAN

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At Riga Contemporary 2026, Longtermhandstand presents a booth featuring ceramics by Róza El-Hassan, shown earlier this year in her solo exhibition *The nonviolent revolution is feasible* at Kohta Kunsthalle, Helsinki. El-Hassan will be included in the 2027 edition of the prestigious Skulptur Projekte Münster. The recent ceramic sculptures presented on the stand return to drawings and sketches El-Hassan made over twenty years ago, translating them into tactile, three-dimensional form. Conceived as meditations on collective consciousness, collective guilt and collective solidarity, the works extend long-standing questions within her practice. In *Collective Dreaming* (2025 – 2026), groups of female figures are united into single sculptural form. Their base recalls both a garment or skirt and forms of Middle Eastern, naturally ventilated architecture, evoking shelter, shared consciousness and the collective processing of trauma. Although El-Hassan only began working with ceramics in 2024, these works are rooted in drawings she made in 2001–2002 as part of her long-term *Overpopulation* project, developed with Milica Tomić after the 1999 Yugoslav wars. Reclaiming “overpopulation” from its xenophobic use against migrants, refugees and the Global South, the project proposed solidarity and shared responsibility as political acts. A key part of this project was *R. Thinking/Dreaming about Overpopulation: Blood Donation* (2001–2003), in which El-Hassan turned blood donation into a gesture of collective care and vulnerability. More than twenty years later, the ceramics return to this earlier body of work, carrying its questions of solidarity, trauma and collective responsibility into a new material language.

The booth will also feature a new body of paintings by Attila Bagi, whose institutional solo exhibition *The Still is Life* was presented at MODEM, Debrecen, Hungary last year. He has an upcoming solo exhibition, *Still Life, Still Smoking* at Kunsthalle Košice this summer. His paintings explore the visual legacy of the 1982 FIFA World Cup in Spain. The four new works revisit the official posters created for the tournament’s host cities by artists including Jiří Kolář, Jean-Michel Folon, Antoni Tàpies, and Gérard Titus-Carmel. Rather than reproducing these iconic designs, Bagi transforms their motifs into richly layered paintings that combine art history, football culture, film, internet folklore, and everyday objects. Figures such as Cecilia Giménez and Naranjito, the World Cup’s orange mascot, appear alongside references ranging from Henri Rousseau to David Lynch, creating playful compositions where historical imagery is continuously reimagined. Through these unexpected juxtapositions, Bagi explores how cultural icons evolve through reinterpretation, memory, and painting itself.

## **Biographies**

**Attila Bagi** (b. 1991, Debrecen, Hungary) is a painter whose practice reinterprets the tradition of still life through contemporary questions of perception, temporality, and representation. His carefully staged compositions of everyday objects draw on art historical references, from vanitas imagery to Surrealist visual strategies, while incorporating personal motifs that reflect on presence, impermanence, and the act of looking itself. His recent works reimagine the tradition and medium-specific possibilities of still life representation within the transformed object culture and technological environment of the 21st century. His paintings reinterpret the longstanding tradition of still-life painting: the arrangement of objects, its tropes, and its scenography. Rather than questioning the relevance of this artistic genre, Bagi's works explore its potential for tradition-conscious yet innovative evolution. To this end, the artist often pushes objects beyond the boundaries of the picture plane, creating installation-like situations and generating tension between objects and their representations.

He had a recent institutional solo exhibition, *The Still is Life* (2025), at MODEM Centre for Modern and Contemporary Arts. He was recently included in institutional group exhibitions at Albert van Abbehuis, Eindhoven, Netherlands (2025) and Kunsthalle Kosice, Slovakia (2024) among others.

**Róza El-Hassan** (b. 1966, Budapest) is a Hungarian-Syrian artist based in Budapest. Working across drawing, sculpture, installation, performance, research and social design, her practice addresses the relationship between political history, social responsibility, identity, ecological thought and forms of collective life. After receiving her diploma from the Painting Department of the Hungarian University of Fine Arts in 1990, she studied at the Städelschule in Frankfurt in 1991, before continuing in the Intermedia Department of the Hungarian University of Fine Arts between 1991 and 1992. Her international career began in the early 1990s, including her participation in Aperto at the Venice Biennale in 1993 and the Hungarian Pavilion at the Venice Biennale in 1997.

While El-Hassan's work is now often situated within a discursive, research-based and socially engaged framework, it first gained recognition through sculptural and spatial works such as her *Stretched Objects* series of the mid-1990s, in which everyday objects were physically extended or reconfigured to suggest spatial tension, invisible forces and imagined energies — a dimension of her practice that resonates with mystical and conceptual traditions in Central Europe. Her hybrid cultural background has also informed many of her long-term projects, especially those developed since the late 1990s in relation to social transformation, solidarity, migration and the political histories of Syria and the wider Middle East. These include *Extra-Territoria*, developed with Milica Tomić and Branimir Stojanović, as well as later research into Syrian architecture, ecological design and forms of repair after political violence. For El-Hassan, artistic and social concerns are inseparable, forming two sides of an integrated practice concerned with uncovering connections between material, social and political realities. She has undertaken residencies and research periods in Syria, Hungary, Switzerland, Berlin, Basel and Doha, and has taught at ETH Zurich and the Intermedia Department of the Hungarian University of Fine Arts. She completed DLA studies at the Hungarian University of Fine Arts between 2008 and 2011, with research focusing on social and ecological design and architecture, traditional Romani handcraft and contemporary design. She is also active as a curator, writer and blogger.

El-Hassan will be included in the upcoming edition of the prestigious Skulptur Projekte Münster, Germany in 2027. Recent solo and duo exhibitions include *The non-violent revolution is feasible*, Kohta, Helsinki (30 April–14 June 2026); *Ways of Being*, with Réka Lőrincz, Institute of Contemporary Art – Dunaújváros (21 March–30 April 2026); *Breeze at 1111*, 1111 non-profit space, Budapest (opened 2 September 2025); *Collective Dream*, Tony Wuethrich Galerie, Basel (24 May–28 June 2025); *May All Tears Be Followed By a Smile*, Longtermhandstand, Budapest (30 May–27 July 2025); *Lights Through the Cave*, with Ádám Ulbert, Longtermhandstand, Budapest (11 December 2024–20 January 2025); *Modern, Defiance and Whispering*, Knoll Galerie Wien, Vienna (17 January–9 April 2024); the *Herczeg Klára Award* exhibition, with Luca Petrányi, Foton Gallery, Budapest (23 January–7 February 2024); *Labyrinth of Rebellion*, Thomas Erben Gallery, New York (2018); *Like the Birds*, Museum of Vojvodina, Novi Sad (2017); *How to Proceed – Breeze 2*, Red Star Line Museum, Antwerp (9 May–17 September 2017); *Future's Dialect*, with Martha Rosler, Kunstraum Riehen, Basel (2016); *Architecture of Compassion*, Inda Gallery, Budapest (2016); *In Between*, Kunstmuseum Basel (11 February–20 May 2012); *R. thinking/dreaming about overpopulation*, Múcsarnok/Kunsthalle Budapest (2006); *Róza El-Hassan: Drawings*, The Drawing Center, New York (2003); and *Objekte*, Secession, Vienna (2000).

Recent group exhibitions include *2 + 2 + 2*, Gandy Gallery, Bratislava (18 June–31 July 2026); *WIRED*, Longtermhandstand, Budapest (1 April–22 May 2026); *Art as Consciousness*, Thomas Erben Gallery, New York (15 January–28 February 2026); *Abstraction as Sensual Experience*, Knoll Gallery, Budapest (7 November 2025–17 January 2026); *Október – a hallgatástól az ellenállásig*, Fővárosi Képtár/Kiscelli Museum, Budapest (15 October 2025–25 January 2026); *Golden Repair*, Ludwig Museum – Museum of Contemporary Art, Budapest (9 October 2025–8 March 2026); *Big Bang. Expanding Collection Horizons*, Ludwig Museum – Museum of Contemporary Art, Budapest (5 September 2025–3 January 2027); *TRANSPEED*, VUNU / Kasárne/Kulturpark, Košice (10 July–31 August 2025); *Call Your Mom*, Longtermhandstand, Budapest (25 April–25 May 2025); *Drawing Today*, Kunstmuseum Basel (7 September 2024–5 January 2025); *Reversed Objects*, Ludwig Museum – Museum of Contemporary Art, Budapest (6 September–24 November 2024); *Desire for Infinity in the Art of the Regime Change Era*, Knoll Gallery, Budapest (10 May–6 July 2024); *Performing 1989*, FABER, Timișoara (2024); *do it بالعربي*, Sharjah Art Foundation, UAE (2015–16); *[silence]: A Holocaust Exhibition*, Ludwig Museum – Museum of Contemporary Art, Budapest (2015); *The Hero, the Heroine and the Author*, Ludwig Museum – Museum of Contemporary Art, Budapest (2012); *Reflecting Fashion*, mumok – Museum moderner Kunst Stiftung Ludwig Wien, Vienna (2012); *Manipulate the World*, Moderna Museet, Stockholm (2017–18); and *After the Wall*, Moderna Museet, Stockholm (1999).

Her work has also been presented in major biennials and recurring international exhibitions, including *OFF-Biennále Budapest* (2025; 2017); *State in Time*, NSK State Pavilion, Venice (2017); *Periferic Biennial*, Iași (2008; 2003); *Sinopale Biennial*, Sinop (2006); *Sharjah Biennial 7*, Sharjah (2005); the *24th Bienal de São Paulo*, São Paulo (1998); the *47th Venice Biennale*, Hungarian Pavilion, Venice (1997); *Manifesta 1*, Rotterdam (1996); the *1st Gwangju Biennale*, Gwangju (1995); and *Aperto 93*, Venice Biennale, Venice (1993).