

LILI

AGG

PORT

FOLIO

Lelet T-6391/3

Torula, Győr, 2025

curators: Zsófia Kókai
Lili Rebeka Tóth

photo: Zsuzsi Simon

Lili Agg's solo exhibition Find T-6391/3 transforms the former Torula yeast factory into an imagined excavation site from the future. The present is unearthed as the past, in a future where the concepts of art, artwork, and artistic institutions no longer hold meaning. Within this framework, the narrative total-installation's groups of objects appear as archaeological finds to be deciphered—fragmented traces of the sociopolitical order of a bygone era. Yet within the dialectic of spatial arrangement, it is not entirely clear whether we are truly confronted with a landscape: nature quietly assumes a human form, terrain turns into folds of skin, roots and vines transform into tendons and internal organs.

Find T-6391/3 is based on Agg Lili's doctoral research, which rethinks the notion of utopia and, through contemporary utopia theories, attempts to examine sustainable culture while probing the potential role of art in shaping our imagination of the future. Although the exhibition outlines a dystopian vision, Agg employs the speculative method of future archaeology to reveal how, once distanced, every present cultural object (in the Groysian sense) in fact becomes a possible part of the archive of the future. Thus, the destruction that appears in the exhibition space becomes a symbol of renewal—the total demolition of ossified, authoritarian, and (self-)exploitative systems, and of building anew upon the ruins. The installation functions as a kind of playground or “sandbox,” where the viewer navigates among parallel narratives, identifying the power structures and systemic flaws that seep into the deepest layers of cultural institutions and human

existence. Along the designated path, the visitor encounters concepts that, as tools of social adaptation, help dismantle these destructive and oppressive processes—ushering in the birth of a utopian beginning.

Agg's primary medium is painting that steps out of the plane into objecthood, highlighting the pictorial turn of the latter half of the 20th century. The first, central group of works, located near the entrance, is Idol I–III. These three large-scale paintings appear as fetish objects of power in the form of “idols,” simultaneously representing the fear, attraction, and reverence that characterize our relationship to images, shifting between aggressive and fragile formal and visual structures.

The series Symbol System from the Early 21st Century was created in response: its drawings, cast in concrete, merge the formal language of ancient stone tablet fragments with the analytical method of medical illustrations, proposing alternative networks of concepts for constructing a new structure.

The total-installation's final, synthesizing element is the video commentary Hypothesis on the Existence of the Concept of “Art.” With the collaboration of invited artists, Agg attempts to map out critical insights and coping mechanisms that might serve as a toolkit for creating a more humane, freer, and more sustainable cultural environment. The participating artists share their hypotheses regarding the future structures of art through concrete experiences, personal reflections, and free associations.













Idol I.

oil, acrylic, pastel, varnish,
shaped canvas, wood,
stainless steel
152x180x36 cm
2024



Idol II.

oil, acrylic, pastel, varnish,
shaped canvas, wood,
stainless steel
152x180x36 cm
2024



Idol III.

oil, acrylic, pastel, varnish,
shaped canvas, wood,
stainless steel
152x180x36 cm
2024



Idol (Moult)

oil, acrylic, pastel, varnish,
shaped canvas, wood,
stainless steel, wire

215x215x6 cm

2025



Symbol System from the Early 21st Century: Rhizome, Knowledge Transfer, Empathic Eye, Community-Immunity, Language Mutation

charcoal, water colour, varnish on paper, concrete, wire mesh







Preidol

pasztel, varnish, on shaped
canvas, wood, concrete
80x80x4 cm cm
2025

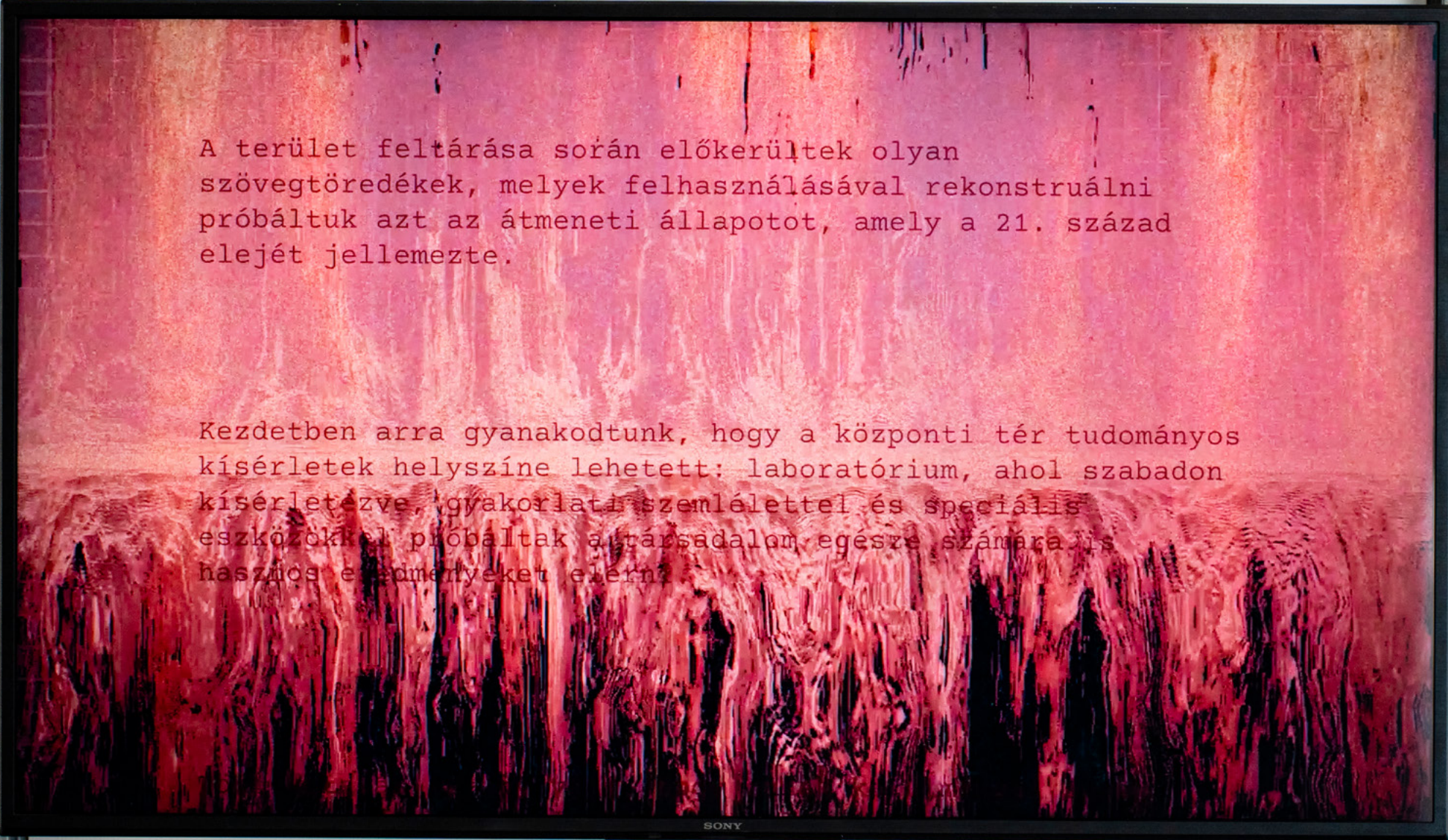






Idol (Reconfiguration)

oil, acrylic, pastel, varnish on
shaped canvas
200x147x6 cm
2025



A terület feltárása során előkerültek olyan szövegtöredékek, melyek felhasználásával rekonstruálni próbáltuk azt az átmeneti állapotot, amely a 21. század elejét jellemezte.

Kezdetben arra gyanakodtunk, hogy a központi tér tudományos kísérletek helyszíne lehetett: laboratórium, ahol szabadon kísérletezve, gyakorlati szemlélettel és speciális eszközökkel próbáltak a társadalom egésze számára is hasznos eredményeket elérni.



Hypothesis on the existence
of the concept of "art"

2 channels video installation: 3d
animation, sound, concrete,
aluminium, tv, tablet

4:17 min

The Possibility of an Island

2021-2023

The starting point of the series is a found Google Earth image of the Siberian Sea, where a blurred, dark spot appears in the middle of the blueness. As the mysterious masking was clarified quickly, the Eastern-Siberian Jeanette Island has never been a secret military base as many people thought, the amorphous shape was accidentally created by a pixel error. However, the small bug inspired me to imagine this location as the last, completely hidden place on our planet. The island, just like a tabula rasa, provides us the possible implementation of a new utopia.

Anytime I imagined this place - ignoring the geographical reality - a sunny, warm, Mediterranean island appeared, that shows similarities with the sites of many old, well-known utopias. Before I started to think about the ideal social structure that my escapism gave rise to - although I would never undertake it seriously - I realised that my imagination wasn't able to release the visions of lost worlds. The utopias which at one time were seductive, visions of the future became empty, often terrifying thoughts of dictatorial social systems, isolated communes, failed initiatives of community living by Le Corbusier or the problematic promises of neoliberalism, etc. Apart from a few exceptions, it seems that the alternatives of these utopias barely exist, as if we don't have a vision of the future. Neither the objects of my desires adapt to our challenging present, they're habitual, aligned with social expectations.

Perhaps, the creative visions and solutions have never been as necessary as they are now, when the shutdown of the

last one and a half years takes our everyday life to a distant horizon of an utopia. More precisely, this period amplified the accessibility of the future full of inevitable resignations. The question arises: how can we create the visions of our future if the terms and tools of our present are non-functional?

Despite the expansion of utopias in time and space, we rightfully feel that these concepts have lost their society-shaping power. Instead of being critical and/or ambitious about the visions of our present and future, they're only stories built up from well-known schemas. The setting of the artworks creates a pseudo-mystical place, which promises about an idealistic world through the painted contour map-like patterns and the emerging layers. Meanwhile, the fragmented shapes draw attention to dysfunction of previous visions. The artworks reflect on one of our fundamental needs, that a new vision of the future is required, that shows a way out from the transitional periods we stuck in.



Idol (Anatomy of Authority)

oil, acrylic, pastel, pigment, varnish on
shaped canvas, wood, stainless steel
150x150x36 cm
2023



Idol (And It's Skin)

acrylic, pastel, pigment, varnish on shaped
textile, wood, stainless steel, wire
150x150x6 cm
2023

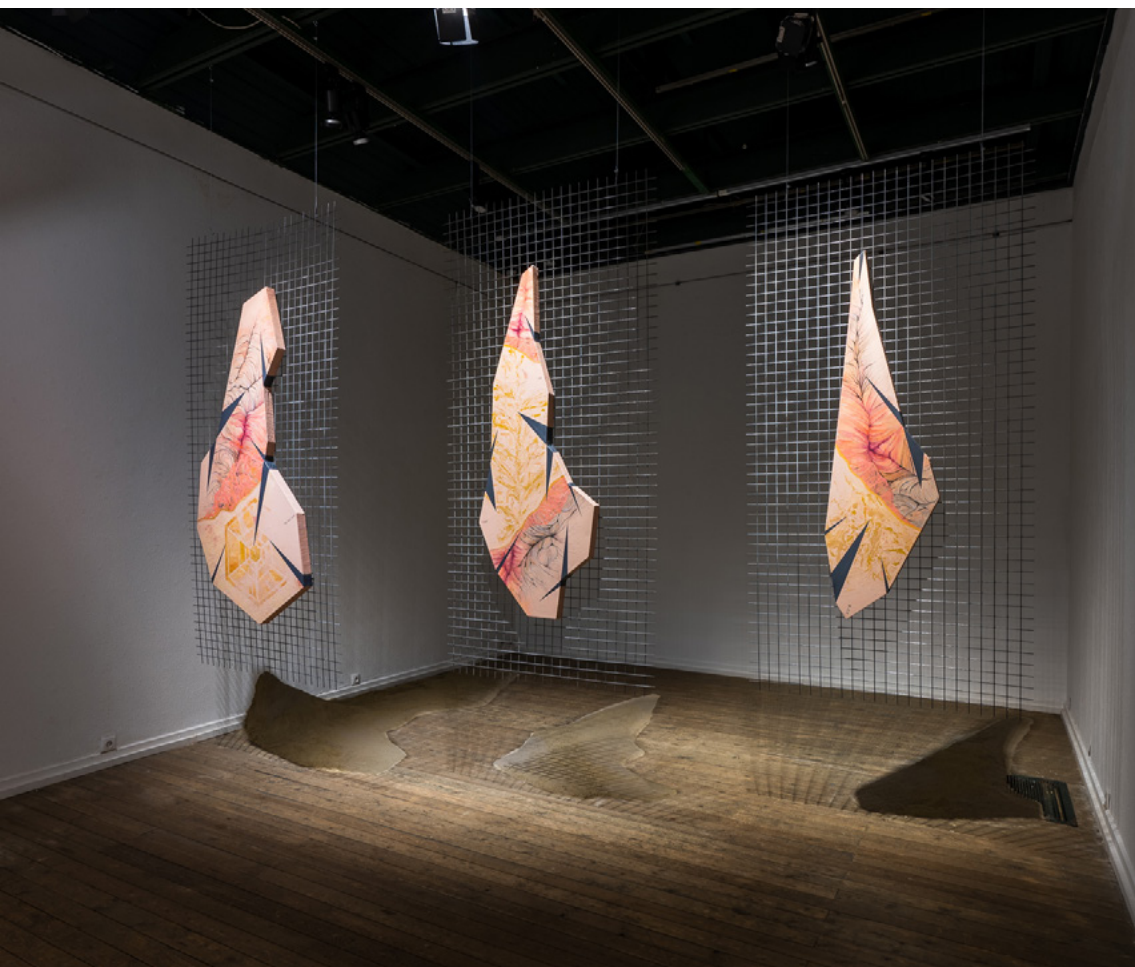


**Archaeology of
Never Existing Systems**

installation: oil, acrylic, pigment,
varnish on canvas, wood, steel
mesh, sand, sound

variaous size, approx.:
300x300x300 cm

2022







**The Possibility of an
Island**

oil, acrylic, pigment, varnish on
canvas, wood, stainless steel

132x170x70 cm

2021



Melting Utopias
installation, mixed media
variable size
2021

In the group's 6-year history, this exhibition is the first where the eight members not only work together in a collectively created scene – in exhibitions, performances, and music events – but also, literally, create together.

This Untamed Field I Know Well is, then, both an experiment and a complex work of art: an attempt at self-definition that explores the boundaries and connections between the individual and the community. The works on display contrast the different operating mechanisms of community and collaboration, as well as of individual motivations. The exhibitors – members of MŰTŐ group – want to showcase collaborative work as a viable alternative but are at the same time conscious of its inherent difficulties, the uncovering of which also played an important role in the project.

The exhibition is the result of an intensive, collective creative process which explored the tensions between social man/woman and the artist's ego. As a community of individuals with individual careers, MŰTŐ uses methods that enable the creation of works of art in a collective way, from the birth of an idea to its realization. The goal is to step out of the comfort zone of personal creativity, to experiment with the blurring of boundaries of artistic identity, and to experience, through collaborative work and with all its triumphs and hardships, an alternative way of creation. Works and installations evolved from ideas from conversations and speak through a plethora of mediums, representing a common denominator among the members. With the project, the group aims to show

the potentials and limitations of community and collective creative work through the mirror of a self-centred society.

Often, collectives are formed to empower their members – to counteract individualism and alienation. We must, however, not overlook the fact that the past decades have seen a growing need for a sense of community and that the increasing number of collaborative art projects hints at reasons that go beyond individual needs, which must also be seen as a reaction to social issues. The limited possibilities of the conservative cultural policies of recent years and the pandemic have only reinforced this tendency.

Community can be seen as a creature, an entity, whose functions can be described through the metaphor of the body. Using the ideas of Italian philosopher and theorist Roberto Esposito and exploring community through the concept of immunity, the exhibition is a system model where excessive self-immunisation, a hermetically sealed-off community, is replaced with an open immune system – a community that is expanding. This theory, rather than closing off the community to outside impulses and influences, and risking self-destruction, opens its borders to, or even integrates, these stimuli. The resulting community is, then, an open system that constantly changes, changing in turn its environment.

MŰTŐ is Lili Agg, Nikolett Balázs, Bence Barta, Zsófia Kókai, Kata M. Kállai, Flóra Pálhegyi, Veronika Romhány, Nóra Teplán.

This Untamed Field I Know Well

Exhibition of MŰTŐ group at
Budapest Gallery, Budapest

2022

CLINTS AND GRYKES

Belonging is a basic human need; however, differences between the interests of a group and of the individual soon become evident. In order to become functional members of a community, we need to sync up our thought structures with those of others. These elements serve as guides for finding both the ideal of community and a sense of belonging. Just as we are transformed by this system, so too is the system itself shaped and formed by members of the community. This dynamic is mirrored in our walk through the spaces, structured by PVC curtains, and in our cooperation with other visitors.

Our thought and perception are based on continuous and compulsive systematization. Our categories vary with our points of view which, in turn, also change with new influences to varying degrees. As part of a community, we are constantly faced with the views of others, which inevitably leads to an all-consuming flood of introspection. Floating freely around in "nothing" is, however, only momentary – immediately, new categories are established, which, again, are subject to change. The video installation of the flooding and restructuring of the land structure created by the members of MÚTÓ captures this process.



NERVE FIELD

The installation shows the organic and labyrinthine systems of networks. It touches upon the networked nature of communities by portraying the reciprocal processes of connection and separation; it also alludes to the organism's ability to convey information and share knowledge – essential functions of any community – on a cellular level.

Because of the black, sandy, muddy surface of the tangles, the installation looks both alive, giving off the impression of a living organism, and like charred, dead remains, which raises the question of contradictions inherent to systems. The system is interrupted at several places by junctions, corrupting the unity of the organism like pus-filled wounds, which are indicative of an external breach (of a virus) in the system.



MÁGNÉTIC FIELD

This group of works first started out at an intensive four-day workshop and later turned into a flow-like creative/reflective exercise, eventually resulting in pieces, “DNAs,” unique to each group member. These are bundles of data that have been brought together both physically and virtually, in a 3D animation.

There are dozens of fist-size, corresponding, biomorphic clay sculptures in the room, each coupled by a member with a concept or emotion in the video, on a scale of positive to negative emotions and within a specific set of concepts. These then converge in a morphing animation, a kind of data visualization, where the scanned images of objects create subjective spirals, DNA sequences, before merging into each other according to set criteria. Morphing refers to this merging together and is also a play on French philosopher Catherine Malabou’s concept of plasticity. With the installation in this room, then, MÚTÓ members experiment with how, through working with a specific material (be it, as with Malabou, consciousness or the brain), creative attention can be directed at the inner dynamics of the group. What kind of objects are created when artistic expression is a form of expressing opinions? How can this interpersonal emotional and artistic web of relations be quantified and shown artistically? How can the group’s manifesto and individual tensions and relations be related to each other and owned?



LIMESTONE PAVEME

With this room we reach the end of our journey – the source, or the well. The well appears here as a scene of social life and as a symbol of public goods. By “public good” we generally mean something that cannot be appropriated and, ideally, occurs naturally and abundantly. For MÚTŌ, free thought, creativity, making art, and culture (where it is in the public interest that it be not fenced off and appropriated) are such goods. The public well was chosen as a symbol because access to life-giving water has drawn people together, who are then able to connect with each other, since the dawn of civilization.

The source stands for the possibilities for community which, ideally, are constantly renewed. In a functioning community, this is achieved in an organic, yet controlled (adhering to the rules of the community), manner; consequently, both organic and structured experiences were given emphasis during the process of collaborative creation. Although both symbols are present in the installation, they are physically separated, since the source belongs more to the idea itself, and the well, to accessibility. The group went through the questions concerning the individual concepts and, exploring the positions and roles of the MÚTŌ community, created the structure of the work. Finally, impressions from their conversations were turned into the materials, textures, and gestures of the installation.

