

B & B

CATALYST Arts is hidden away so discreetly in tiny Exchange Place in an area which was once the city's Fleet Street, that few have yet found it. It is the most recent to emerge among the North's growing flock of artists' collectives. *B & B* the collective's current show, brings together the work of Belfast and Budapest artists -- hence its title. In the coming months. Budapest will reciprocate.

Being young and, in the tradition, almost penniless, the Hungarians have brought only their ideas with them. What they have installed in Catalyst, therefore, are constructs from this city's products, and detritus and they comment on the death of its heavy industries.

Tibor Zielinski treats us to a scattering of welded towers harking back to Butler's Unknown Political Prisoner. Endre Koronezi wall-mounts a number of separate though potentially interlocking massive cog-wheels which also refer to Belfast's post-industrial wastelands, yet are made from a concretion of bars of old-fashioned green soap.

Agnes Szabics's work has style. Above rusted engine parts a great bladed wheel, its horizontal blades cut from household window glass rests:

two apparent shadows shed by this arcane machine are in reality drawn in sand and rust particles. For Belfast, Karen Vaughan offers glass shelves with nihilist slogans and items of youth culture and Tony Dennett suspends water filled plastic sheets over a tin bath on tiles and a square of growing grass partially shielded by a black umbrella. Water drips, popular perceptions of the two cities are achieved and thus Dennett among the five, makes the only reciprocal link from *B to B*.

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The Irish Times

Wednesday October 5th, 1994