

# The Hungarian University of Fine Arts



# The Hungarian University of Fine Arts

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## Contents

- 06–09 **From Pigment to Pixel**  
The educational programmes of the  
Hungarian University of Fine Arts
- 10–13 **A Century and a Half in the Service  
of Artist Education**
- 14–17 **Department of Artistic Anatomy,  
Drawing and Geometry**
- 18–21 **Painting Department**
- 22–25 **Graphics Department  
Specialisation in Graphic Arts**
- 26–29 **Graphics Department  
Specialisation in Graphic Design**
- 30–33 **Graphics Department  
Specialisation in Illustration**
- 34–37 **Sculpture Department**
- 38–41 **Intermedia Department**
- 42–45 **Conservation Department**
- 46–49 **Scenography Department**
- 50–53 **Art Theory and Curatorial Studies  
Department**
- 54–57 **Visual Arts Department**
- 58–61 **Teacher Training Department**



Antal Weinwurm: Archive photo from the Royal School of Model Drawing and Draughtsmanship Teacher Training's Photo Album, 1898–1900, Library, Archives and Art Collection of the Hungarian University of Fine Arts, Inv. 3568



Anatomy classroom 1920s, Budapest, Hungarian University of Fine Arts Library and Art Collection

- 62–65 Art History Department
- 66–69 Library, Archives and Art Collection
- 70–73 Doctoral Programme
- 74–77 University Exhibition Spaces
- 78–81 József Somogyi Artist Colony
- 82–85 International Relations
- 86–87 Contact Information

## From Pigment to Pixel

### The educational programmes of the Hungarian University of Fine Arts

The Hungarian University of Fine Arts, established as Hungary's first art academy, remains the most prestigious institution for aspiring artists in the country. With a legacy spanning over 150 years, the university embodies a rich cultural heritage, providing a nurturing environment where future artists can hone their talents and prepare to navigate the art world of the twenty-first century. Innovation is a core principle at our University, seamlessly blending with our time-honoured traditions. This spirit of creativity is captured in our diverse programmes that range "from pigment to pixel." We view tradition not as a burden but as a solid foundation upon which the present is built. Here, the old and the new do not compete; instead, they coexist, forming a vibrant collective of experiences and knowledge passed down through generations of artists who continually learn from and inspire one another. From its inception, our University has been distinguished by its focus on the classical disciplines of fine arts – painting, sculpture, and graphics. In response to evolving artistic demands and aspirations, we have expanded our offerings to include modern programmes such as conservation, scenography, intermedia, art theory, curatorial studies, visual arts and fine arts. Traditionally, our education has been grounded in the mastery of craft (techné), emphasizing a deep understanding of technical processes alongside a strong grasp of anatomical and spatial representation rooted in Renaissance traditions. Today, we are expanding this foundation to include contemporary technical and digital skills, empowering our students to engage with our globalised digital world in innovative ways.



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Our curriculum balances this technical expertise with a robust theoretical foundation. Students explore the historical, aesthetic, and philosophical connections between the fine arts, and we place great importance on creating art that is meaningful within the context of current art theories. Our University composed of accomplished artists and researchers, guides students by sharing their professional insights and extensive theoretical knowledge, often blending their own creative practices with in-depth scholarly research. A defining feature of our University is its Central European identity. Through our traditions, historic buildings, and the exceptional artists and scholars on our faculty, we are deeply rooted in European traditions and Hungarian national art alike. We believe it is vital for our students to understand these cultural and national traditions, as they will contribute to the ongoing development of the local art scene. Simultaneously, we prepare them to participate actively in the international arena, equipping them with the skills to engage in global conversations about contemporary art and the broader art institutional system. Our aim is to enhance the visibility and recognition of Hungarian art worldwide.

Our commitment to tradition, modernity, and both national and international perspectives underpins our educational mission, extending beyond teaching to include artistic research and knowledge dissemination. The University is not just a school; it is also a vibrant hub for artistic creation and scholarly inquiry. Education, artistic practice, and research are interwoven, and our impact is magnified when our work reaches a broader audience. To this end, our third pillar is to share the knowledge cultivated at our University with the wider society. Our artist colonies, exhibition spaces, courses, and the open University — part of our lifelong-learning initiative — are all manifestations of this mission, expanding public engagement with contemporary art and fostering a deeper cultural appreciation of the arts.

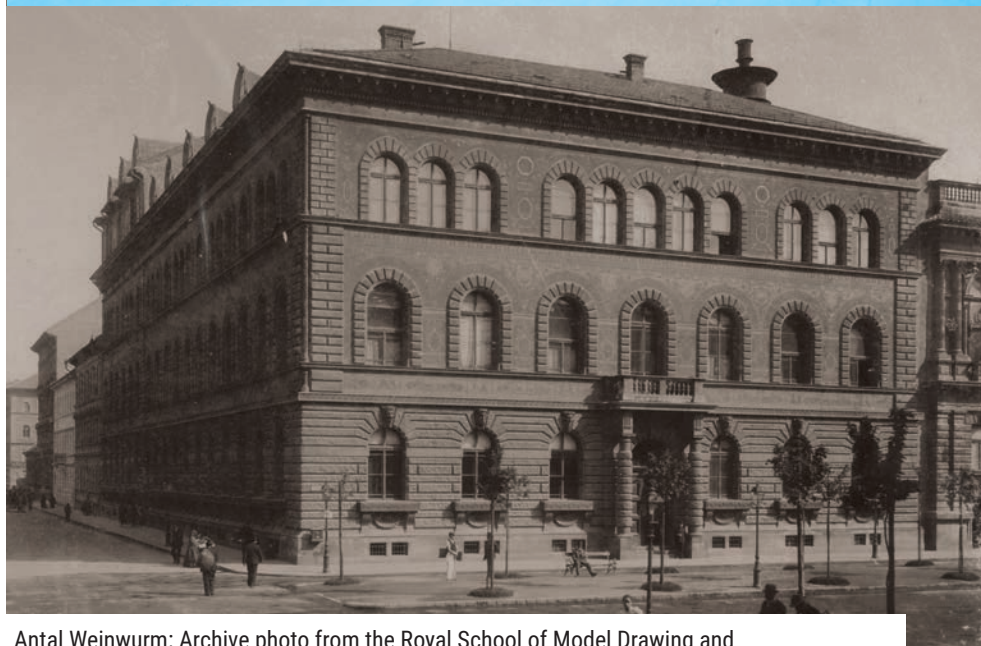
We are dedicated to ensuring that our University serves as a dynamic centre of artistic public life, not only within our immediate community but across the wider region.

## A Century and a Half in the Service of Artist Education

The predecessor to our University, the Hungarian Royal School of Model Drawing founded in 1871, focused primarily on training drawing teachers. Artist education of an academic nature was at first independent of this school and took place in the master schools for painting and sculpture founded at the end of the 19th century; they were accommodated in the buildings of Epreskert. Later, the palace of the Old Kunsthalle, located next to the building of the Model Drawing School, was used for teaching too; it boasts a series of murals of outstanding value by Károly Lotz (1833–1904), one of the most highly esteemed Hungarian painters of the era. The murals depict personifications of the branches and the basic concepts of the arts in the style of the mature Italian Renaissance. Education is still conducted in spaces of significant historical value, in the historical buildings adorning one of the most beautiful avenues in central Budapest. The graphics and conservation studios and some of the painters' studios are accommodated in the main building on Andrásy Avenue; the studios where several painter classes are held are located in Epreskert, together with the studios used by sculptors and sculpture restorers, and Epreskert is also home to the Scenography Programme. The parks surrounding the studios are, in fact, a rich garden of statues presenting copies of Antique and Renaissance statues and works done by former students of the University. Following the example of 19th-century European art academies, the programme was initially based on the study of historical examples. The students copied sample sheets and plaster casts, while figure drawing and

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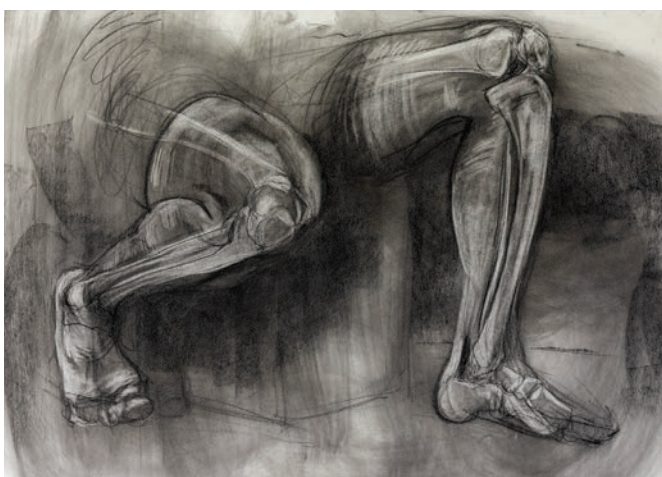
composition studies were regarded as the foundations of artistic knowledge. The copies of Classical statues and paintings in the corridors and common spaces of the University and the works of the Art Collection preserve the memories of this era. The University began to embark down a new path in the early 20th century when the new faculty opened the way to image creation through a plein-air approach based on the principles of perspective, to which the modernisms were not alien. After 1948, the transformation of Hungarian culture in the socialist spirit following the Soviet example made its effects felt in the training of artists; the canon of Socialist Realism began to become less rigid only after the 1956 Revolution. There was little opportunity to study the progressive endeavours of Western art or to incorporate them into the educational programmes during the socialist era, yet thanks to the artist teachers, whose knowledge of their field was outstanding, the craftsmanship standards of training remained high. In 1971, the institution was awarded the rank of university, and its curriculum expanded with the introduction of new departments: the Conservation Department was launched in 1948; in 1978, a Department for stage and costume design was founded, and the Artist Colony in Tihany, which remains active today, opened its gates in 1976. The next change in the direction of education was related to the change of regimes in 1989. Owing to the so-called “student revolution” of 1990, the emblematic representatives of the Hungarian neo-avant-garde obtained teaching posts; this change in approach was reflected by the fact that the Intermedia Department was established in 1990. In the spirit of international opening, our University joined the Erasmus programme in 1998, and at the turn of the millennium, the rearrangement of the Art Collection of the University and the systemic exploration of its historical sources began. In parallel with this, the University’s teaching offer was expanded with the addition of the Art Theory and Curatorial Studies Programme, and we also launched our Doctoral School. A few years ago, the University introduced an expansion of its curriculum by launching two new programmes: the Bachelor of Arts in Visual Art and the Master of Arts in Fine Art. The Visual Arts Department now offers an interdisciplinary pathway structured at both undergraduate and graduate levels. These programmes build on foundational drawing skills, integrating classical technical knowledge with innovative approaches to installation. Students also explore performative expressions in fine art alongside Nature, Public and Body Art. The courses cater to those seeking to experiment across various artistic genres or those intentionally pursuing an interdisciplinary approach to their artistic practice.

## Department of Artistic Anatomy, Drawing and Geometry

The teaching of artistic anatomy has traditions going back to the 19th century at our University; the first teacher of this subject was Bertalan Székely. Székely produced his world-class studies of motion here as a research artist. After World War II, Jenő Barcsay created the most significant textbook on European artistic anatomy instruction, used even today by art institutions in numerous countries. He connected the problems of space and object representation with anatomy, and he developed the subject of anatomy and spatial representation, which is still taught today. Knowledge related to the representation of the human figure and space remains a firm foundation of artistry in various fine art programmes. Anatomy and spatial representation are compulsory subjects in the first two years at the University. In the first year, students study the bone structure, and in the second year, they learn about the muscular system. This is combined with classes on spatial representation in which they explore various imaging challenges and perspectival and compositional possibilities. Classes often begin with presentations reflecting on the art and cultural-historical aspects, as well as on contemporary understandings of the subject. There are two drawing rooms to accommodate generally four hours of practical work, each equipped with large boards on which students can do life-sized chalk-drawings. For the settings, the University provides live models and various drawing aids from the Department's rich collection. At the end of the second year, students undertake a comprehensive examination of their theoretical knowledge and practical skills. During these two years, our students participate in drawing courses of an analytical nature, which facilitate spatial orientation and help them compose and understand the nature of artworks.



View of the Department of Artistic Anatomy, Drawing and Geometry, 2023  
(photo by Klára Petra Szabó)



View of the Department of Artistic Anatomy, Drawing and Geometry, 2023  
 (photo by Klára Petra Szabó)  
 Simon Kesjár: *Study Drawing*, 2024, charcoal, paper, 50×70 cm  
 (photo by Klára Petra Szabó)  
 Luca Off: *Anatomical Study Drawing*, 2024, charcoal, paper, 50×70 cm  
 (photo by Klára Petra Szabó)

View of the Department of Artistic Anatomy, Drawing and Geometry, 2023  
 (photo by Klára Petra Szabó)

## Painting Department

Instruction in the Painting Department is conducted in classes organised around head teachers or “masters”, continuing a vibrant tradition since the University’s foundation. This method provides for studio/seminar-type cooperation between students and the leading teachers. Over and above becoming acquainted with painting traditions and traditional techniques, students also engage in discussions on contemporary art phenomena and its new technical, stylistic, and media problems, as this is an important part of the educational programme. The Department launched joint courses with art history teachers, and they also cooperate closely with colleagues from other Departments of the University. Our students acquire a thorough knowledge of the traditional and contemporary tools of expression of universal painting, and they familiarise themselves with the materials that can be used and the techniques that can be applied. The limits of traditional painting continue to expand as a result of the propagation and development of digital instruments, which is reflected in the diversity of the works by students in the Painting Department. Students have a number of opportunities to face external challenges: in addition to the regular end-of-year shows and diploma exhibitions, they can present their works at application shows and self-staged group exhibitions. In addition to institutional education, joint visits to exhibitions and study trips abroad help students navigate in the ever-evolving world of contemporary art. At the end of the five-year undivided training, the Department awards a degree in painting to young artists, who, with their knowledge of painting and art, their reflective, independent perspective, and their ability to capture their distinctive artistic vision, are able to undertake professional and autonomous artwork as painters.



Patrik Löwenberger: *Washicu project 1., 2.*, 2023, textile installation, 380×270 cm



Tilda Garancsi: *No title*, 2024, oil, aluminium, 158×200 cm

Zsófia Fébert: *An Allegory of Autumn*, 2024, oil, acrylic, canvas, 200×310 cm

Zoltán Tóth: *Accident 1*, 2023, oil, canvas, 200×400 cm

Panka Mattesz: *Jouissance 1-3.*, 2024, oil, canvas, 135×100 cm

## Graphics Department Specialisation in Graphic Arts

The Graphic Arts Specialisation within the programme for graphic artists introduces students in the artistic mode of expression known as autonomous graphics. The objective of the five-year undivided training is to enable students to acquire thorough professional knowledge of the historical techniques of graphical reproduction (linocut, woodcut, engraving, etching, lithography, silk-screening, combined techniques, etc.) and, with this knowledge, to become contemporary artists well-versed in a wide range of imaging media. The underlying knowledge of these arts, knowledge that few possess today, is provided in the excellently equipped historical graphics studios of the department. The oldest items in the studio include the gravure printing machines and the offset machines, which have been in operation here since the turn of the twentieth century. There is also a photo lab and a silk-screening studio, which was founded in 1978. The training offers an intensive introduction to materials, techniques, and novel media in graphic arts, enabling students to work in studios. The practical studio work carried out under the direction of masters is supplemented by theoretical and historical courses which offer insights into the past and present of graphic art. The Specialisation in Graphic Arts begins with the study of traditional techniques, but it ties these techniques to contemporary media and thus helps students prepare to become contemporary artists; from this point of view, knowledge and application of historical techniques is not a limitation but an opportunity, facilitated by deliberate media use. Diploma works done in recent years illustrate this change: transcending the former rigid technical boundaries, they boldly go beyond the narrower framework of the traditional print with their conceptual, installative, and performative character.



Graphic Arts Diploma Exhibition, 2024

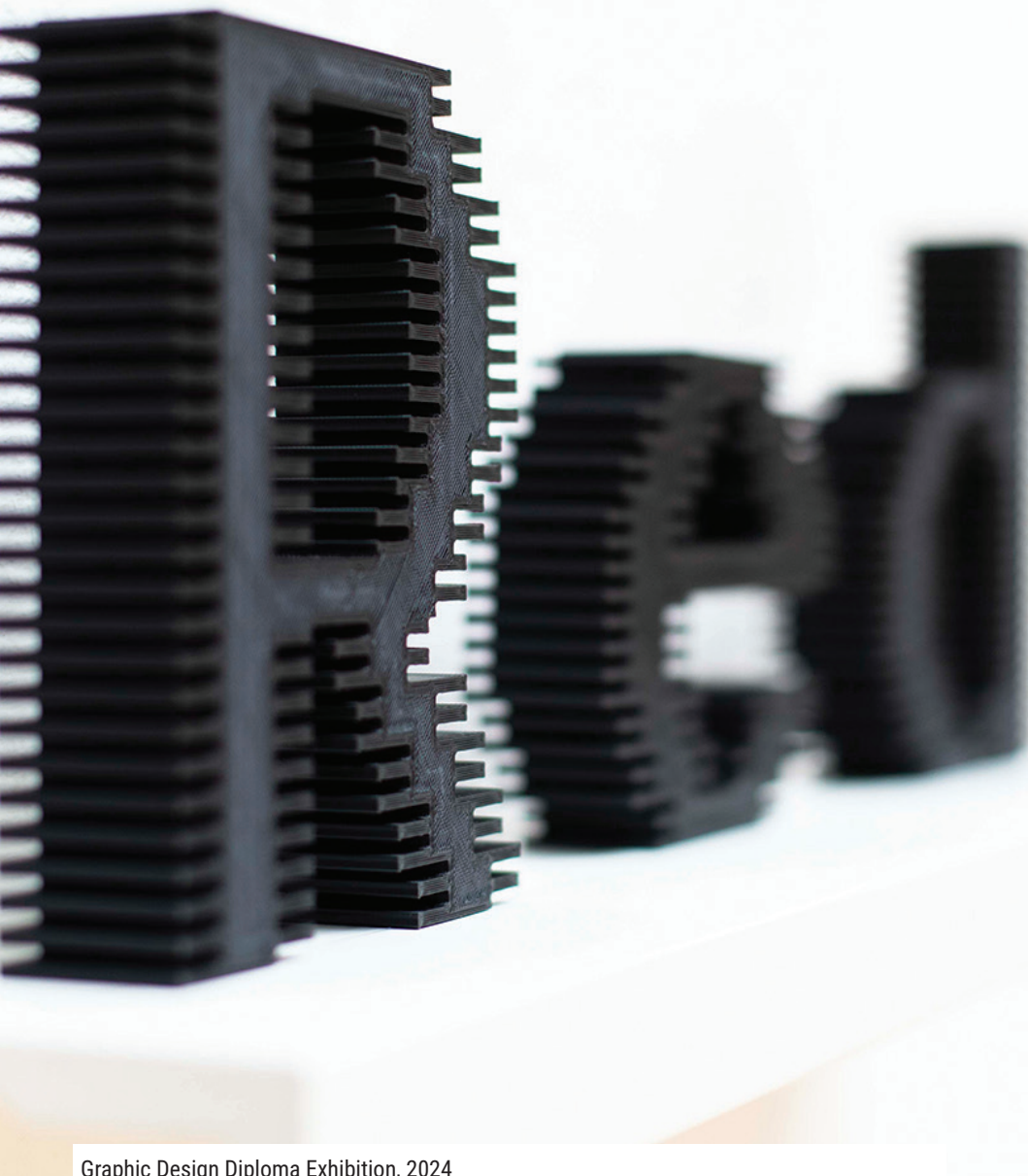


Graphic Arts Diploma Exhibition, 2024  
Graphic Arts Diploma Exhibition, 2024  
Graphic Arts Diploma Exhibition, 2024

Graphic Arts Diploma Exhibition, 2023

## Graphics Department Specialisation in Graphic Design

Specialisation in Graphic Design within the training of graphic artists gives students expertise in the creation of graphical forms, which appear on visual communicating surfaces and in the new communication media at an artistic level; students will thus be well-versed, inter alia, in typography and in the design of signs, profiles, packaging, publications, and posters, and interactive graphic interfaces. In the course of the five-year undivided training, the teachers lead the students through individual consultations and practice-oriented tasks. Regular studio work provides an opportunity for students to familiarise themselves with the design process, from initial sketches to fully developed final designs, gradually developing individual problem-solving tasks. The teaching practice in this specialisation lays particular emphasis on manual skills and the use of traditional, non-digital imaging techniques and their integration with modern digital tools created by modern technology, which has become inevitable in everyday practice today. It also provides an opportunity for students to acquire the skills needed for photography, typography, printing techniques, digital graphics, publication editing, image editing, interactive graphical programmes, and three-dimensional modelling. This specialisation realises its objectives in close interaction with other branches of the visual arts; in the course of training, the experimental, research-oriented creative design work is paired with high-quality practical solutions to visual communication tasks; students also benefit from theoretical and historical training, which enables them to examine these issues from various angles. Our graduates are able to meet complex visual communication design challenges independently, and they can implement their designs in practice, enabling them to shape the visual sensibilities of both professional and wider audiences in a wide array of contexts.



Graphic Design Diploma Exhibition, 2024



Graphic Design Diploma Exhibition, 2024  
 Graphic Design Diploma Exhibition, 2024  
 Graphic Design Diploma Exhibition, 2024

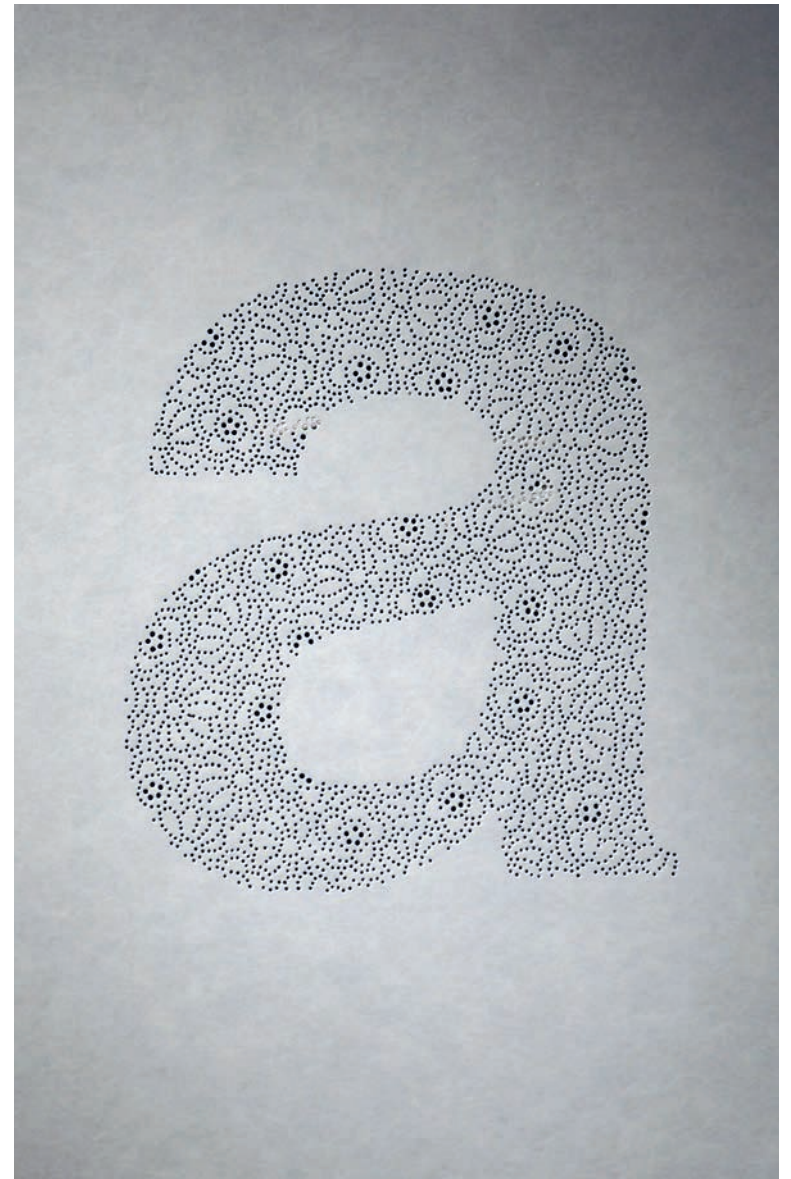
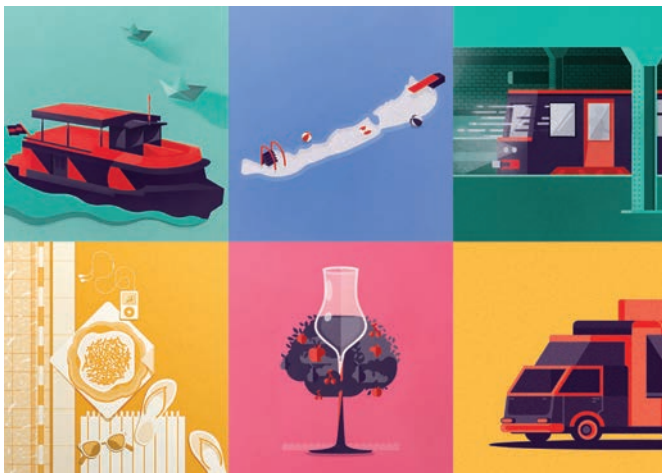
Graphic Design Diploma Exhibition, 2024

## Graphics Department Specialisation in Illustration

The aim of the specialisation in illustration is for students to master diverse forms of visual narrative and artistic representation, whether through traditional or modern media. Throughout the programme, students familiarise themselves with manual techniques, such as traditional artistic printing processes while also learning about the tools and possibilities of digital illustration. Special emphasis is placed on ensuring that students explore the many possibilities within illustration, allowing them to work in areas that suit their individuality and creative personality. During the programme, instructors guide students through the design process, from the initial sketches to the refined final illustrations via individual consultations and practice-focused assignments. The studio work allows students to gradually develop their problem-solving skills, creative vision, and practical knowledge in the use of both traditional and digital tools. The illustration programme places great emphasis on manual techniques and their integration with modern digital tools. Students learn how to use analog tools and how to combine them with digital tools. Photography, image editing, and interactive graphic programmes are also integral parts of the programme, ensuring that students graduate with a versatile skill set suited to the job market. This specialisation is closely connected to other fields of visual arts, allowing students to engage in experimental, research-oriented work, complemented by practical tasks and high-quality visual solutions during the illustration-making process. The programme also includes practical training in illustration, digital illustration, book design, and bookbinding, enabling students to examine visual communication from multiple perspectives. Graduates of the illustration programme will be able to tackle visual communication challenges professionally and independently, and through their illustrations, they will have a significant influence on the visual taste and perception of both professional and general audiences.



Anna Farkas: *Anaptár, Intersection of Art and Science*, 2019



Artworks of the Second-Grade Students from the Specialisation in Illustration  
 Botond Vörös: *Budapest Giftbook*, 2019  
 Botond Vörös: *Insider* (Editorial Illustrations), 2018

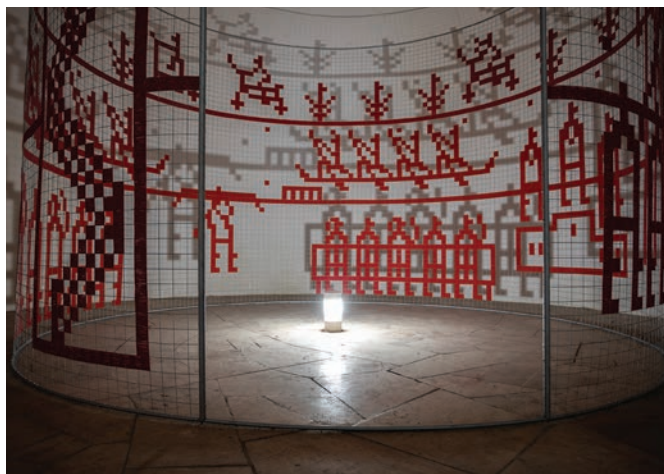
Anna Farkas: *Helvetica Lace*, 2007

## Sculpture Department

The Sculpture Department, which was founded in the 19th century, maintains a balance between tradition and innovation, which even in comparison to other European institutions has become rare. In addition to the historical courses on sculpting, the instructors place particular emphasis on presenting contemporary Hungarian and universal sculpting tendencies. Thus, creative work in the Department equally embraces the issues in figurative, abstract, and thematic sculpting. Active, creative work is made possible by the well-equipped foundry and plaster casting workshop and the stone, wood, and metalworking studios. After the foundational training in the first year, education and training are carried out in classes organised around head teachers, or “masters”. Practical work in the studios is supplemented by historical and theoretical courses, which extend to medals, the relationship between sculpting and architecture, and the use of new digital devices, including 3D animation. Work in our exceptional Epreskert facility is enriched by practice in both Hungarian and international artist colonies. Students can exhibit their works within the University in the Hall of the Parthenon Frieze in Epreskert and in the space of the Kálvária (Calvary), but they also regularly exhibit in domestic and international contemporary art exhibitions. The department also undertakes external assignments in which students are invited to participate while implementation is carried out, involving the studios. At the end of the five-year undivided training, the department awards sculptor degrees to young artists who possess substantial knowledge of materials, digital techniques, crafts, and aesthetic sensibilities. Graduates of our programme are well-equipped to participate in Hungarian and international cultural life with their own individual artistic visions and aspirations.



Lisa Arnika Glauser: *Movement of the Soul*, 2024, glue, wool, 550×500×25 cm



Dominik Bárdi: *Pantry*, 2023, jars, coloured wax, 15×60×20 cm  
 Panna Farkas: *Panem*, 2024, mixed media, 100×140×140 cm  
 Petra Soltész: *Phenomenon-time*, 2023, mixed media, 400×400×294 cm

Miklós János Boros: *Luna*, 2020, aluminium, water, light, 15×50×50 cm

## Intermedia Department

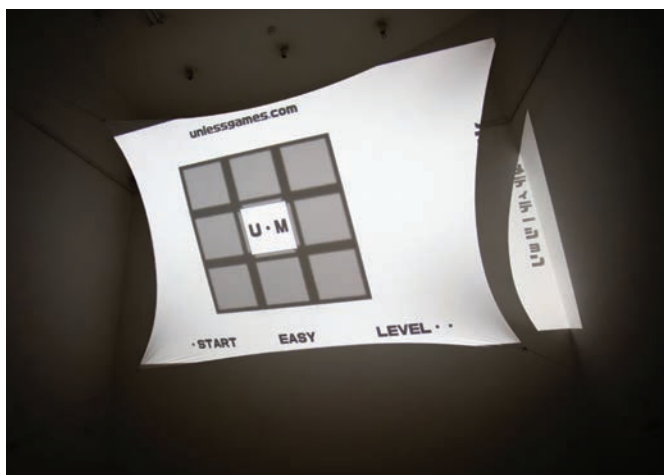
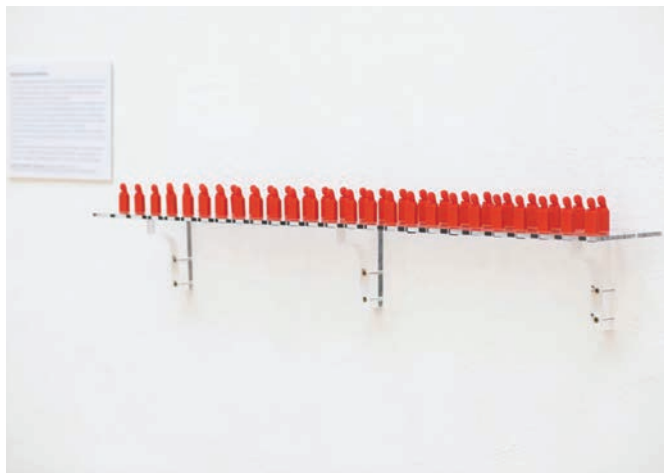
The Intermedia Department came into being as a consequence of the “student revolution” that took place at the HUFA in 1989–1990, when parallel with the Hungarian regime change the students expressed their need for new aesthetics and artistic positions and new artistic positions. The programme launched in 1990 was based on the study of the art and social history of the recent past, the artistic usage of newly emerging and developing media and a theoretical and historical openness. Some of the anchor points were the Central European neo avant-garde, the post conceptualism and early critical media theories. The department was among the first institutions in Hungary that addressed the issue of networked culture and started researching and implementing the art forms and paradigms of the emerging media art. It was officially established in 1993. In the teaching process discursivity has been playing a decisive role while striving to provide answers to current questions, such as:

- what is the role of art in the globalizing media environment, that considers art as being subordinated to a highly manipulated public attention?
- what role contemporary artists might play in intervening, and eventually altering the social reality with and through art, inside and outside of cultural institutions?
- is contemporary art capable of critically examining the culture and power structures of post-information society?

The programme has a distinctive feature: as opposed to the other art departments of HUFA, there are no master-run studios, the students receive practical and theoretical guidance in a variety of subjects, such as: drawing, photography, performance, audio-visual media, computing, DIY techniques, picture anthropology, tactical media, grassroots community building, urban interventions, and so on..., from various teachers and different points of view. Artistic research is further encouraged by presentations and workshops held by guest lecturers, as well as events and publications addressing the contemporary Hungarian and global art world. The work with various media and applying multiple methodologies offers a wide, cross-disciplinary range of perspectives and artistic attitudes revolving around the 21st-century status of the arts and artists. At the end of the ten-semester training, the programme awards a degree in media arts (MA).



Anna Míra Finta: *About Movement Improvisation*, 2023, performance, Diploma Exhibition 2023



Noémi Németh: *Heart*, metal, filament, Diploma Exhibition, 2024, OLED, display, 100×100 cm

Ágnes Arató: *Consider It an Honour*, Diploma Exhibition, 2023, 50 pcs, 3D print, pseudo pendrive

Ákos Csaba Plesznivy: *Play-Touch-Toy-Art*, Diploma Exhibition, 2023, UM, video game

Áron Tihanyi: *Speedrunning, intersection*, Diploma Exhibition, 2023, video game

## Conservation Department

The Conservation Department offers a long-term (10-semester) integrated master's programme (MA) in the field of conservation-restoration of works of art (Art Conservator-Restorer). The students of the programme can specialise in eight fields of the profession: painting, stone sculpture, and polychrome wooden sculpture conservation-restoration (fine art conservation-restoration specialisations) and furniture, metal, paper and leather, textile and leather, glass and ceramics conservation-restoration (applied arts conservation-restoration specialisations). The latter branch of specialisations is organised in partnership with the Hungarian National Museum.

The goal of the programme is to prepare students for up-to-date research methods and conservation-restoration interventions. The education process focuses on both artistic-technical skills and a strong theoretical foundation in the profession, including the scientific knowledge in the field of material research and art technology (applied chemistry and physics, analytical techniques etc.), and the study of historical, cultural viewpoints (art history, iconography, museology etc.). The very heart of education are the studios, they are the places for all the art technical courses and the conservation projects where students are introduced gradually to the field of the profession, where they research and treat objects from Hungarian collections in the course of the programme. The final year is dedicated to the diploma project involving a comprehensive conservation-restoration project of a work of art, and to the writing of a theoretical thesis.



Two students retouching an 18th-century altarpiece



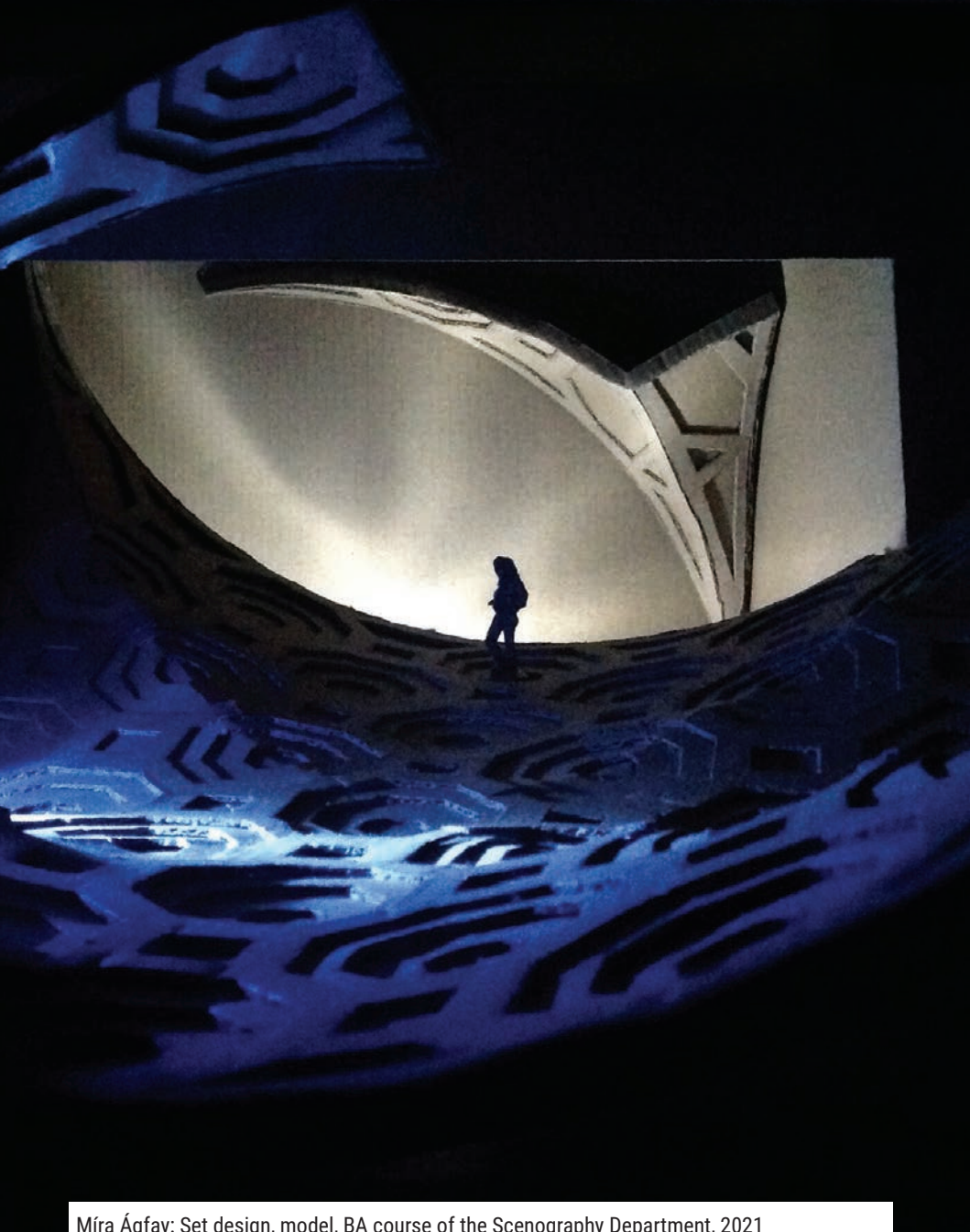
The 19th-century icon under the microscope  
A wood sculpture conservation student during work  
Students in the Stone Sculpture Conservation Studio

Learning historical wall painting techniques in Epreskert

## Scenography Department

Instruction in the Scenography Department follows the tendency in universal theatrical and cinematic arts according to which creation of complex performer-artistic visual scenery – i.e. set, costume, puppet and film design – should be understood within a unified aesthetic framework and ideally be the competency of the same artist. The Department trains designers to meet practical requirements and to contribute to the theatrical or film production process in an organic way, while maintaining their own distinctive artistic approaches and thinking. Instruction is divided into two levels.

The three-year BA-level course lays the foundations of the craft. From the third semester, students can choose from three specialisations: set and costume design, costume and puppet design or set and puppet design. As they continue their studies, they obtain the qualification in Applied Scenography. Instructors in the Department are outstanding representatives of various areas of the Hungarian theatrical and film designer profession, so students are exposed to a wide array of artistic approaches. They also get opportunities for hands-on theatrical and cinematic practical work every semester, providing direct experience in all stages of the production process. The aim of the two-year MA course is to hone students' personal artistic approaches and methods in a complex manner. At the end of this training, they obtain the qualification in Scenography specialising in theatre or film scenography. The programme is led by outstanding scenographers with experience in both theatre and film and provides graduates with the full range of knowledge necessary for complex creative work required shape the visual sensibilities of both professional and wider audiences in both traditional and newer areas of art. Our integrated courses allow our graduates to enter the labour market with the ability to expand on what they have learned and to work in diverse cultural fields equipped with the knowledge and technical skills essential in our digital age.



Míra Ágfay: Set design, model, BA course of the Scenography Department, 2021



Botond Darvay: *Molnár Ferenc: The Doctor*, Set design, model. BA course of the Scenography Department, 2023

Noémi Dabóczi: *Molière: Tartuffe*, Set design, model, BA course of the Scenography Department, 2019

Botond Darvay: *Sánta Ferenc: The Fifth Seal*, Movie set design, model, BA course of the Scenography Department, 2023

Péter Pruzinsky–Péter Plótár, Costume design and costume construction, BA course of the Scenography Department, 2023

## Art Theory and Curatorial Studies Department

The BA programme in Art Theory, launched in 2009, focuses on contemporary visual arts. Its objective is to train professionals who can engage in theoretical and practical work, actively contributing to the promotion of Hungarian contemporary art on both domestic and international stages. While the programme is practice-oriented, it also provides a solid theoretical foundation. The theoretical courses cover various contemporary scholarly approaches, including modernism, postmodernism, postcolonialism, gender studies, and visual culture. Students are also introduced to the basics of art history, cultural science, art sociology, and the psychology of art. Practical training includes curatorial presentations, exhibition arrangement exercises, and courses on legal and management aspects. Graduates often find employment as editors or critics for art-related journals, join the staff of significant institutions, work as curators of art exhibitions, or pursue careers as teachers or art dealers. Some continue their studies in master's programmes at various European universities. The MA programme in Contemporary Art Theory and Curatorial Studies was relaunched in the academic year 2022–23. This programme aims to train art professionals who, with their knowledge of art theory and strong communication, writing, and analytical skills, can initiate, conceptualise, communicate, and represent complex projects, research, exhibitions, and events of significant cultural-artistic value and social importance within the Hungarian and international contemporary art scenes. Graduates are equipped to conduct independent and relevant research on contemporary art practices and related critical and theoretical discourse. They are also trained to analyse and articulate contemporary art practices through academic research and critique and to collaborate with the domestic exhibition and art institutional systems, as well as with artists, experts, and other stakeholders in the art field. Graduates will be prepared to continue their studies at the doctoral level.



Lecture at the Department of Art Theory's Open Day, 2023



Public Art Seminar, Project Presentations, 2023  
Public Art Seminar, Project Presentations, 2023  
Public Art Seminar, Project Presentations, 2023

Student Exhibition at the ISBN Gallery, 2023

## Visual Arts Department

The Department of Visual Arts offers a distinctive and flexible approach through a three-year BA and a two-year MA. This is designed for those who are still exploring their artistic interests and wish to experiment with different visual art genres or for those who are intentionally seeking an interdisciplinary approach. Our programme enables students to shape their artistic journeys.

Both levels of training are organised into classes by year, each headed by a master class teacher. This system combines the advantages of the traditional master's system at the Hungarian University of Fine Arts and the year-by-year system used at other universities.

### BA Visual Artist

This course aims to train visual artists who, through transdisciplinary education, will become artists with autonomous thinking and, as a result of their methodology will develop their work primarily by focusing on the formulation of visual reflections on contemporary phenomena. They can make complex use of the broadest range of artistic tools and have the technical and material skills to find the most appropriate tools and methods for their ideas and intuitions in producing works of art.

### MA in Fine Art

Our MA in Fine Art is designed to inspire and train autonomous artists. They are encouraged to use artistic tools and techniques in a versatile manner, respond to the present with a critical attitude, and integrate disciplines beyond the fine arts into their artistic practice and research. This integration of disciplines is a source of inspiration for their artistic expression.



Dániel Rozinyák: *In Spacesuit in Tihany*, 2023, digital photo, print, 100×70 cm



Anikó Laczkó: *Sunbuzzers*, 2023, Site-specific installation

Borbála Komesz: *White Dream*, 2024, video, 1'30"; The dream uninterpreted is like a letter unopened, 2024, installation, carved wax plates mounted on wooden scaffolding, light, 29×48×180 cm

Anikó Makay: *I Will Be Liked*, 2024, glass capsule, steel, 3D animation in augmented reality, 40×50×30 cm

Fruzsina Siklódi: *Safe Space*, 2023, Landart, 200×180×100 cm

## Teacher Training Department

The Teacher Training Department offers training in two areas: the Master of Fine Arts (Master of Arts based on a Master's degree) and the Master of Teacher Training (Preparatory to the professional examination). The Master of Arts in Art Teacher Training is a two-semester full-time and part-time course, while the Master of Arts in Mentor Teacher Training (preparatory for the professional examination) is a four-semester part-time course. The Master of Fine Arts teacher training course is based on the Master of Fine Arts course and offers a Master of Visual Arts teacher training course. The aim of this specialisation is to prepare students professionally for the creative and mediating role of universal and Hungarian visual culture; to integrate the knowledge acquired by students in their professional and theoretical work; and to enable students to transfer this knowledge professionally, in accordance with curricular requirements and the aims of education, in all primary, secondary and higher education institutions and in the visual arts. Through its work, the Fine Art Teacher Training course responds to the changing composition and structure of culture, particularly visual culture. Admission to the Fine Arts Teacher Training course is subject to the successful completion of an aptitude test.

Application requirements for the specialised further training course in Mentor Teacher Training (Preparation for the professional examination): a teaching qualification (Master's degree in teaching or a teaching qualification at university or college level before 2006) and at least three years' teaching/teaching experience.



Teacher training students collaborate to design a visual project assignment. Facilitating collaborative thinking is an integral part of the training.



Museum education programme of the Teacher Training Department related to the Best of Diploma exhibition, 2024

Museum education programme of the Teacher Training Department related to the Best of Diploma exhibition, 2024

Museum education programme of the Teacher Training Department related to the Best of Diploma exhibition, 2024

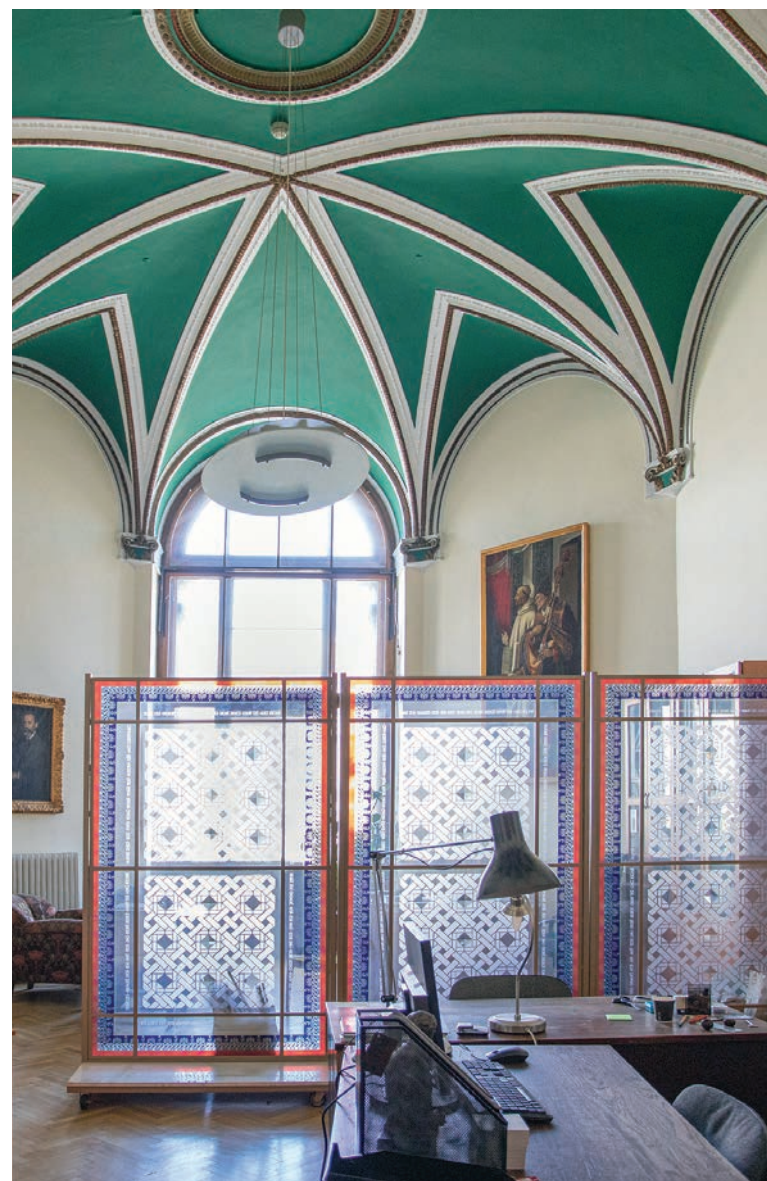
Teacher training students visiting exhibition halls, 2024

## Art History Department

An important component of the training at our University is the appropriate theoretical preparation of art students. The teaching of art history is an organic part of this preparation, which helps our students navigate the stylistic trends and schools of European and Hungarian art with a nuanced awareness of their historical order and the ability to use terminology precisely and accurately. The subject matters of our lectures range from Antiquity to contemporary art. We emphasise the study of artistic movements from the recent past and the contemporary endeavours of today. This knowledge is beneficial for students both in their artistic work and their teaching practice. Our courses include lectures and seminars, as well as frequent visits to museums and historical monuments. In addition to the general courses, which offer broad overviews of universal and Hungarian art history, the Department also hold lectures and seminars on the distinctive histories of the individual branches of the arts (for instance, the history of painting, sculpture, and graphics). The wealth of knowledge amassed by our provides a backdrop for other scholarly research conducted at our University, including, for instance, practical assistance provided for the restorers, the operation of the Art Collection, or research on institutional history.



Frescoes of Károly Lotz in the rector's foyer embody the grandeur of 19th-century art.



Frescoes of Károly Lotz in the main building of HUFA  
A guided tour during the Night of the Museums, 2024  
Leading a delegation from one of the most famous Chinese universities (CAFA)  
in the rector's foyer, 2024

Inside the Department of Art History, 2024



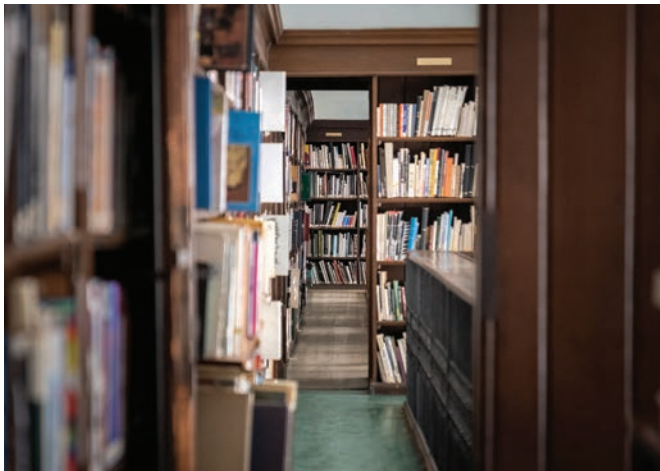
Alfons Mucha: *Detail of Société Populaire des Beaux Arts*, Library, 1897, Archives and Art Collection of the Hungarian University of Fine Arts, Inv. P69

## Library, Archives and Art Collection

The Library, Archives and Art Collection of our University is one of the oldest collections of sample sheets and fine art books in Hungary, and it has grown continuously since its foundation in 1871, documenting the histories of the institution and Hungarian fine art. In addition to the works obtained by way of donation, purchase, or exchange, the Art Collection also holds works created during instruction. The collections of Art Nouveau posters, Japanese etchings, vintage photographs and Piranesi prints are remarkable even in European standards.

The library interior is in the style of the early 20th century, when it was created. The reading nooks of the collection, with their wainscot, wrought iron railings and galleries, still have their original furniture. The women's reading room, with its "Harry Potter" atmosphere, has served as a filming location, with the students now calling it the "Hogwarts Library Branch". The primary task of the Library, Archives and Art Collection in the 21st century, however, is to facilitate and support the University's education, research, and artistic activities - to mentor students and help them pursue independent study.

The Library houses over 90,000 art-related books. In addition, as a member of the Hungarian public library system, external users can also join and benefit from the services provided. The Archive room is also open to researchers and members of the public with no ties to the University who are interested in issues concerning art and family history. The Library, Archives and Art Collection department plays an important role as a cultural meeting place for University members. Apart from participating in exhibitions relating to institutional history, it also takes part in national events, such as the Night of the Museums and the Cultural Heritage Days.



Photos of the library's interior, 2024

Photos of the library's interior, 2024

Photos of the library's interior, 2024

Koson, Ohara: *Cranes*, ca 1868–1912, Library, Archives and Art Collection of the Hungarian University of Fine Arts

## The Doctoral Programme

The Doctoral School began its accredited operation in the fine arts in 2002. It offers a DLA (Doctor of Liberal Arts), which is equivalent to a PhD in the humanities and natural sciences. The essential task of our training is to establish a framework for advanced art research and creative experimentation. This is what makes our Doctoral School attractive for artists who pursue artistic work as their profession and who are active in both the Hungarian and the international art scenes. The four-year training programme provides a framework for artists belonging to different generations and with very different artistic attitudes and modes of thinking to meet and fruitfully influence one another. Lecture themes and individuals studied are selected based on agreement among the members of the heterogeneous community of the Doctoral School. The regular weekly meetings provide opportunities to get to know one another's work, to follow up on and discuss the development of individual work programmes, and to implement cooperative programmes (exhibitions, workshops, study trips, etc.). Our training focuses on individual creative work, which finds embodiment in a masterwork produced as part of their personal research programme and defended. In addition, our courses provide students assistance in their work on their dissertations, which must constitute original contributions to the field and which must be completed so that students can receive their degrees. The doctoral degree qualifies the individual to teach at the university level. Thanks to its strong international relations and extra-curricular training programmes, the Doctoral School continuously develops and expands its course offerings, attempting to develop a modern, dynamic structure capable of addressing the changing challenges of our age.



HUFA Doctoral School, the facade of Feszty House and poster of the 2024 complex exam exhibition

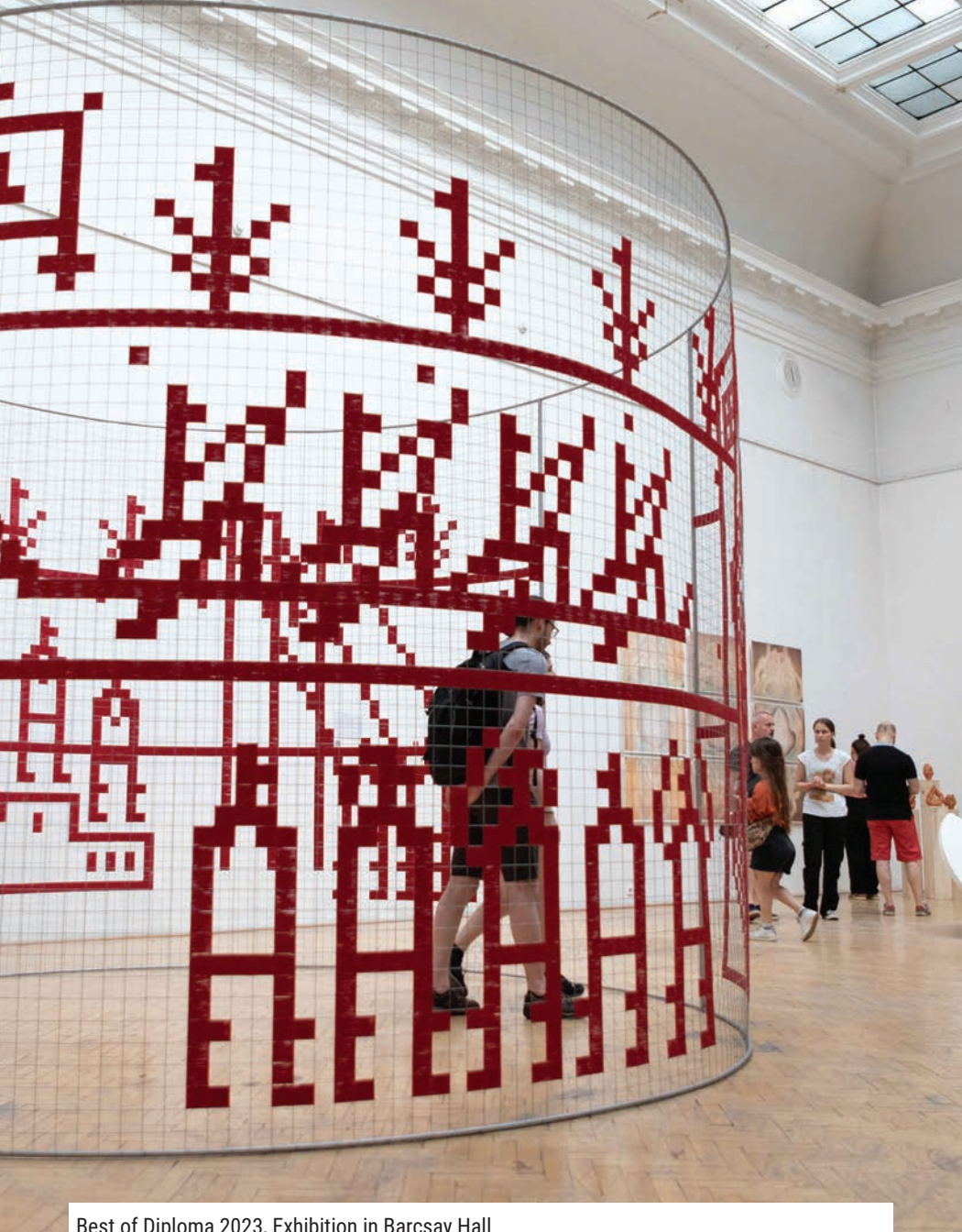


Exhibition of the 2023 complex examination, works by Anna Eszter Tóth, Feszty House, Doctoral School (photo by Szilvia Papp)  
 Exhibition of the 2023 Complex Examination, Nóra Szabó's works, Feszty House, Doctoral School (photo by Nóra Szabó)  
 Exhibition of the 2023 complex examination, works by Mózes Murányi, Feszty House, Doctoral School (photo by Szilvia Papp)

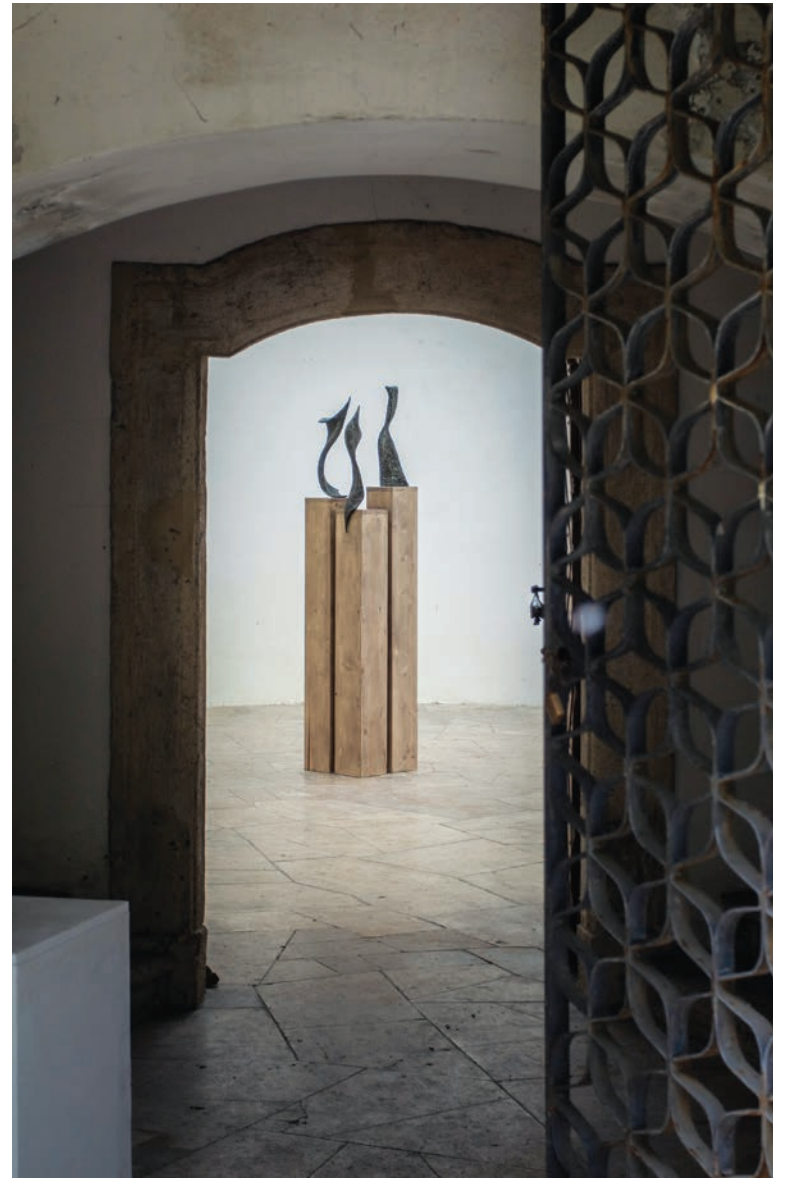
Exhibition of the 2024 Complex Examination, large studio interior, Feszty House, Doctoral School

## The Exhibition Spaces of the University

Work performed at our University is showcased to the public in our exhibition spaces. Of our four exhibition spaces, the largest is Barcsay Hall, which was one of the first professional salons in Budapest when it was built in 1877 as part of the Old Kunsthalle. Its central hall, illuminated from above, features great internal height and a spacious floor area making it particularly suitable for the presentation of contemporary artworks and installations. This space accommodates the diploma exhibitions of students and their works, which they have submitted as parts of application processes, and historical and contemporary exhibitions of national importance are also organised here regularly, as are exhibitions which make use of our international network. The main profile of Barcsay Hall is to host exhibitions related to the history of education, the master artists who teach or have taught here, and the artistic activity carried out in our institution today, but it is also open to the implementation of curatorial concepts involving contemporary Hungarian and international works. The neighbouring Aula (Hall Gallery) is smaller. It is suitable primarily for the exhibition of students' works and other chamber exhibitions. The Kondor Gallery, which is linked to the Graphic Department studios, presents the works of the graphic art students and works which were done at the summer art colonies. It also hosts the annual "Graphic Artist of the Year" exhibitions. The Parthenon Frieze Hall in Epreskert was once the studio of the great sculptor Alajos Stróbl. It was named after its decorations, which are copies of the frieze of the Parthenon in Athens. Together with the Kálvária (Calvary) in Epreskert, it provides a site for students of the Sculpture Department and invited sculptors to present their works.



Best of Diploma 2023, Exhibition in Barcsay Hall



Barcsay Hall  
Aula  
Parthenon Frieze Hall  
  
Calvary

## József Somogyi Artist Colony

The artist colony form has been part of artistic training at the University for a long time, as it provides opportunities for students to work in a community under the leadership of their teachers, but in a less formal manner than typical instruction at an educational institution. Artist colonies thus enable students to absorb new natural and cultural inspirations. Earlier, students used to go to Kecskemét, Miskolc and Szentendre to work in the summer. The University has had its permanent artist colony since 1976, when it took over the residence and service buildings of the Benedictine monks in Tihany. This estate, situated on the northern shore of Lake Balaton, within a nature conservation area near the Inner Lake of Tihany, is an excellent area for recreation and a source of inspiration for young artists at the same time. The natural environment, which is exceptionally beautiful and calm, fosters profound creative work, as is the Upper Balaton region, which is rich in historical monuments. The buildings of historical value and the related almost 2,000-square-metre grassland was officially acquired by the University in 1995. The central building is a residential edifice that accommodates nearly forty people. It is supplemented by the Lábas shed and the restored and repurposed former sheep barn, each of which is a building with a distinctive atmosphere; later, a modern studio building was constructed next to them. The József Somogyi Artist Colony houses the summer practice programmes of the individual departments, but the buildings, which can be visited throughout the year, also accommodate foreign artists, professional conferences, and cultural events. University students also work in artist colonies located in other towns, including Villány, Csongrád, Miskolc, and Siklós, and they also travel to and work in sites abroad.



EU4ART workshop at Tihany Art Colony, 2021–2022



EU4ART workshop at Tihany Art Colony, 2021–2022  
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 EU4ART workshop at Tihany Art Colony, 2021–2022

EU4ART workshop at Tihany Art Colony, 2021–2022

## International Relations

The Hungarian University of Fine Arts is committed to fostering an international academic environment, offering English-language instruction in multiple formats. International students are welcome to enrol for complete degree programmes in English.

HUFA offers unique degree programmes in English, such as Painting (OTM One-tier Master, 10 semesters), Sculpture (OTM, 10 semesters), Graphic Arts (OTM, 10 semesters), Visual Arts (BA, 6 semesters), Fine Art (MA, 4 semesters), and the full training of the Doctoral School (DLA). These programmes provide a comprehensive education in fine arts. We also offer a Foundation Course (Preparatory Year) for students applying from foreign countries. The Hungarian Government offers the Stipendium Hungaricum full scholarship for non-European students. For details on the programme, please visit [www.stipendiumhungaricum.hu](http://www.stipendiumhungaricum.hu). We believe in the power of international collaboration. Our extensive international network, including agreements with almost 100 partner institutions within and outside of Europe, offer diverse opportunities for students, faculty, and staff. Our objective is to further increase the already striking mobility, offering a valuable international experience for all members of the University's community. We have a decade-old cooperation with the Ludwig Foundation of Aachen, which enables internationally renowned artists to present their art and conduct a course at the University annually. The University's Ludwig alumni include internationally acclaimed artists like Tobias Zielony, Holger Jacobs, Francis Hunger, Susana Pilar, and Georg Winter. In 2019, under the leadership of the Hungarian University of Fine Arts, the project called the Alliance for Common Fine Arts Curriculum (EU4ART) was set up by four European academies of fine arts (Dresden Academy of Fine Arts, Art Academy of Latvia, Academy of Fine Arts of Rome, and the Hungarian University of Fine Arts) to develop joint and flexible training structures for painters, sculptors, and graphic artists. The project's findings are incorporated into the curricula and educational strategies of the partner universities, enabling them to work for high-quality art education throughout Europe, which will lead to deepened collaboration and joint programmes of the art universities. Every spring, HUFA organizes an International Week a unique event that brings together presenters worldwide. This week is a perfect opportunity for participants to gain insight into contemporary art and art education tendencies, participate in inspiring discussions and expanding their international networks.



The President's delegation from the Central Academy of Fine Arts visiting Epreskert, September 2024



Rector's delegation visiting partner university, ISI, in Indonesia in October 2024  
 International Staff Week at HUFA, April 2024  
 International Staff Week at HUFA, April 2024

# Contact Information

## HUNGARIAN UNIVERSITY OF FINE ARTS, MAIN BUILDING

1062 Budapest, Andrásy Avenue 69–71.  
Phone: +36 1 666 2500

## RECTOR'S OFFICE

Phone: +36 1 666 2560  
+36 30 158 6337  
rektor@mke.hu

## CHANCELLOR'S OFFICE

Phone: +36 30 158 7596  
kancellar@mke.hu

## REGISTRAR'S OFFICE

Phone: +36 1 666 2565  
tanulm@mke.hu

## LIBRARY, ARCHIVES AND ART COLLECTION

Phone: +36 1 666 2518  
konyvtarosok@mke.hu

## MARKETING, EXHIBITION, AND INTERNATIONAL RELATIONS OFFICE

Phone: +36 1 666 2529,  
+36 1 666 2546  
press@mke.hu,  
exhibitions@mke.hu,  
foreign@mke.hu,  
international@mke.hu

## MAIN BUILDING

- Studios: painters, visual artists, graphic artists, conservators, graphic designers, illustrators
- Lecture rooms
- Exhibition spaces: Barcsay Hall, Aula, Béla Kondor Gallery

## EPRESKERT

1063 Budapest, Kmety György u. 26–28.

## www.mke.hu

Facebook: kepzomuveszetiegyetem  
Instagram: Magyar Képzőművészeti Egyetem  
YouTube: Magyar Képzőművészeti Egyetem  
Phone: +36 1 353 0366  
• Studios: painters, scenographers, conservators, sculptors  
• Exhibition spaces: Parthenon Frieze Hall, Kálvária (Calvary)

## INTERMEDIA DEPARTMENT

1063 Budapest, Kmety György u. 27.  
Phone: +36 1 373 0069  
intermedia@mke.hu  
• Studios: intermedia

## DOCTORAL SCHOOL (FESZTY HOUSE)

1063 Budapest, Kmety György u. 27.  
Phone: +36 1 354 1643  
dla@mke.hu  
• Studios: doctoral school, painters

## JÓZSEF SOMOGYI ARTIST COLONY

8237 Tihany, Völgy u. 49.  
Phone: +36 30 788 9619

## HALL OF RESIDENCE

1087 Budapest, Stróbl Alajos u. 3/A  
Phone: +36 1 303 1121

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