

Ferenc Kölcsey Teacher Training College of the Reformed Church

Presentment of the painter Imre Égerházi

Szőőrné dr. Antal Ilona

College docent

Csőszné Szatmári Szlivia

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The Imre Égerházi website, edited by Attila Égerházi, was of great help to me in writing my dissertation. I would like to thank you so much for the information available on the pages. Also, special thanks for the interview that gave me a lot of personal, unique knowledge about Uncle Imre.

I am grateful to Zsuzsa Szabó for the many adorable stories about Uncle Imre, for the abundance professional information, and for the interview which perfectly depicts the daily struggles and chores of a painter.

Special thanks to mayor László Béres for his reminiscences about his friendship with Uncle Imre.

My motivation for thematic choice

When I first visited my partner's parents' house (6 years ago) in the long hallway I counted more than 20 images on the walls. Unknown to me these were paintings by painters, except for the five with the name Imre Égerházi.

Is your father a collector? - I asked my partner.

- No, he's just friends with Uncle Imre, who's our neighbor and his creative house is right here across the street, he replied.

Over the years, the initial neighborhood became a trust (my father-in-law had the keys for the creative house), which then deepened into a true friendship, based on mutual respect.

Since I paint as a hobby, I decided to use this personal connection to get to know Uncle Imre better. Unfortunately, the painter's unexpected death I didn't get the chance.

However, my father-in-law always spoke of Uncle Imre with such great respect and love that I chose the presentation of the painter as my thesis subject.

Why do I want to look at the life of a painter?

First, because he is also a native of Hajdúhadház, where I lived for 28 years and I'm still working in. Imre Égerházi spent his childhood here, went to school here, and worked here from 1989, so his roots run deep.

And second, for more than 50 years he was a prominent artist in the Hungarian artistic scene, but no documents were ever created detailing his life, work, and importance.

I'd like to create a memorial for a great man adored and respected by all.

I feel honored to be able to write about the "artist of Hajdúság" whose paintings can be found in numerous museums outside Hungary (in Transylvania, Slovakia, Bulgaria, Germany, Poland, Finland, and France).

He had numerous exclusive exhibitions in these cities: Debrecen, Budapest, Hajdúhadház, Hajdúböszörmény, Vác, Karcag, Szolnok, Nagykanizsa, Hortobágy, Ózd, Hatvan, Gröznjan, Leczna, Lublin, Hódmezővásárhely, Kisújszállás, Keszthely.

Group exhibitions were held in Moscow, Ungvár, Munkács, Gyergyószárhegy, Nagyvárad, Kovászna, Podsdam, Thionville, Rodemack, Laon, St. Michel, Bréda, Jyväskylä, Vervins, Hirson, Goes, Essen, Lublin, Kazimierz, Premisly, Tokyo, Tojama, New Brunswick, Paris, Belgrade, Szabadka, Marosvásárhely, Hajdúszoboszló, Hortobágy.

He visited many countries on his study tours. His paintings can be seen in domestic and foreign museums, public institutions, and private collections.

Imre Égerházi was a successful and recognized painter in his life. His death left a great empty chasm in the artistic scene, and also in the organization of it.

I am gravitating toward everything art, but I find painting is my passion. I felt like the creation of this document is a challenge, and I must learn everything possible about the painter. I went and met people able to tell stories based on their personal experiences with Uncle Imre. I met with his family, conversed with colleagues, students, the mayor of Hajdúhadház, and with old neighbors.

I discovered emotions and secrets of the artist, for which I feel honored, for which all Hungarians should be proud of. I must address the pure nationalism of his, a feeling running deep in his personality and a frequent basis for his choice of themes. He was intrepid in discovering his family history, he studied the way of the Hajdú people, and the life of great Hungarians, mostly writers, poets, and composers. He felt strongly about making connections with Hungarians living outside Hungary. And he finished all his goals, with hard work. He was able to nurse Hungarian ancestry both at home and abroad.

Another favorite theme of his was depicting the endlessness of nature, the grasslands. He put endless energy into it, right until his death.

Besides being an artist, he tirelessly worked to improve art organizing, his country, and his hometown, Hajdúhadház.

József Bénye wrote this about the world of the painter: "A divine gift of the artist is to see more than a mere human. He sees not only the bare reality but also the secrets of an inner world. The essence of his world is transcendence. I think this is one of the elemental sources of his art, his life's journey.

The stubborn coherence, as he studied without schools, and more than one can in schools. He learned all the craft, sometimes being besides wandering painters, sometimes wittingly. This moral mentality, a need for a more perfect understanding, is decisive in his life's work. This is how he related to the world, he felt loyalty towards his people, the Hajdús, and his Transylvanian ancestors, whose genes found their way through the centuries, reaching his hand of an artist.

It does not matter where he goes: Bulgaria, France, or Poland. He will see and paint as on the inside, he is still Hungarian."

His paintings show warmth, humaneness, joy, and serenity.

I based on my paper on original sources. However, these were supplemented by interviews, television archives, and newspaper articles.

Life

Who was Imre Égerházi?

An honest man, whose warm humaneness, sensitive lyricism always found a way to his audience. He was not one for drama, but rather a contemplative man, prone to meditate. He spoke as an honest man, through the eternal and beautiful language of painting, and rose among artists by the way of his talent, the demands towards himself, his discipline, and his exceptional humaneness.

He was born September 2, 1925, at 5 PM, in Hajdúhadház, the Kis új street in "Mighaknac," as firstborn of the Égerházi family. "Miglakhac" was a part of town inhabited by the poorest, and its name is a portmanteau derived from "until you can live (in that house)," as it will surely collapse at some point. These housings were built in days: a few pales in the ground, hedge wrapped around, fixed with mud, with a roof made of twigs. Égerházi lived in a house roughly 5 m², with walls made of sprig. It had a nice straw roof, not thatch, it did not leak, and wind would not blow it off. They got a bed from his grandmother, his parents slept in it, and he and an old, simple little bed. One night the cat overturned his father's boots, who woke up in shock, and because he thought the house was going to collapse, he picked him up in his cradle and fled to the yard.

To this little house was glued a roof, under it a sparhelt, a hedge fence around the yard, from twigs picked in the woods. Some small livestock in the yard. They stole nothing, as poor man would not steal from another poor man. In the winter they burned wood, which they were taken from their **egynyilas** forest and the iron stove cast in the small room provided the heat.

His parents were original Hajdúhadház people. There is a citation from the history of the town (Sándor Nagy, Dr., 1928), describing the situation in 1784: "Possessor by right of marriage. Inhabitants of inner plot, 3/10 Istán Égerházi, from Barna Szabó family."

His mother's, Erzsébet Péntek's, family is one of the oldest of the Hajdús. Few years ago, she donated their dingy "Dogskin", looked after by Mariska Nagy Béláné Égerházi, to the Debrecen Archives, where it was categorized, restored, and documented.

Their certificate of nobility, awarded to the family by Mihály Apafi on December 6, 1670, states: "Mihály Bösházi Égerházi uplifted from serfdom... we ranked it in the noble line of the true and

undoubted Transylvanian and the connected parts of Hungary... With this decision, Mihály Égerházi and his descendants are true doubtless and born Transylvanian nobles..."

Description of their coat of arms: "lower field of a blue shield, a right-facing arm of a man, holding a green laurel branch. In the middle field, a waving ribbon with the inscription: For art and country."

The name Égerházi can be found among the 11 nobles advonal newcomers, in 1797. Possibly they moved to Hajdúhadház much earlier. Resettlement happened in 1605. Certificate of nobility was awarded to the Hajdús by Bocskai.

It is presumed that the family derives from the Égerházi family of Mezőbánd, described in the Művészettörténeti Tanulmányok (Kriterion, 1970). This was the family of János Egerházi or Képiró.

The young nobleman János Egerházi worked for prince Gábor Bethlen. He painted the roofs of the prince's palaces in Alvincz and Gyulafehérvár, and the coffered ceiling of the temple of the Reformed Church in Gyulakuta. The prince re-nobilized him and his brother István and gave the family a coat of arms. On this, on the lower field a turul, ridden by a soldier, above 3 piles, left hand holding a sword with a decapitated Turkish head on its tip. Right hand holding a palette and some brushes. The inscription on the top reads: Qvod libet licet.

It seems sure that among his ancestors there are numerous artists. (To unveil this entirely a more detailed study is required.) This is the farthest Imre Égerházi could reach back, discovering the root of his talent and the reason for it. It was a dream of his to create a coffered ceiling painting in a church, just like his ancestor.

His more immediate ancestors worked on the fields, like his great-grandparents and grandparents. All living in Hajdúhadház, the family is a well-known one, and there is even a **hajdúkapitány** on his maternal side (an ancestor of the maternal grandfather, István Péntek I.)

His paternal grandfather's family name is Hajdú, again a well-known family.

Originally the family was rich but having a lot of children the inheritance was divided too many times, the lands became smaller with each generation; the parental plot was small enough to be jumped over, just like the ones in Bekker, Gáborkert, and Vénkert, where he later worked.

His parental grandfather, Bálint Égerházi II. lost his wife early, never remarried, and raised his children, Eszti, Gábor, and Bálint, alone in the Bercsényi street. He kept hidden the certificate of nobility, awarded by Mihály Apafi to the Égerhásis, in the rafter.

He did not know his grandmother Eszter Hajdú, as she died early, and remembered his paternal grandfather only little.

His father once told him his grandfather gave him wine when he was 1, and he liked it very much. Her grandfather said he will turn out a good child, maybe even one to become a priest, as he drinks wine like water. The entire family is Calvinistic.

He remembered somewhat better to his maternal grandmother, Zsófia Péntek Sádorné Gaál, as she lived to be more than 90 years old. The grandfather of Sándor Péntek was known as a wealthy husbandman. He and his 3 sons, Pista, Feri, and Lajos, all fought together on the Galician front.

His father, Imre Égerházi was born in 1886, his mother, Erzsébet Péntek was born in 1898. His father passed away in 1966. His mother lived to be more than 90 when she finally died peacefully in her sleep, in 1993. His godparents were Gábor Szabó and his wife, Margit Bede.

He had 2 brothers and 1 sister. Sándor was born in 1926, took carpenter and stonemason apprenticeship, and died in 1988. He never liked to learn but turned out to be a great handyman, took a wife early in his life, and became a father. Laci was born in 1929, and Erzsi in 1930. Laci worked at the railroad, finished his studies in Fazekas. He walked with a splint in his entire life.

They inherited an acre of land from their father in Vid, the neighbors were his father's siblings, and he always liked that place. He walked 18 kilometers from Hajdúhadház to reach it, to help his father who hoed all day long. The evening walks home together were beautiful. They took the road along the hills while his father always kept talking and telling stories.

They walked holding hands, carrying the hoe, and told him stories about the stars, teaching him about constellations like the Pleiades and Ursa Major, and told him about the family, especially about his grandfather, neighbors, and the world. He learned everything from him. His father was a model student, but his father wouldn't let him to get higher education and made him work, from early on, with the livestock.

They had a cow, some other small livestock, but no horses. His mother didn't read much but his father regularly read the newspaper and even some books, and told his wife anything interesting, or cried or laughed together about it. It was a great marriage. He often found himself longing for such a good life, but sadly, that doesn't mean to be for him.

Nobody ever checked on him about his or his siblings' studies, but every child became a model student. Their father was only interested about tuition free exemption.

He never saw a painting until he was already a schoolboy. Home they only had a Bible, Psalms, a few calendars, young adult novels, all awarded to his father I his school years. A few he treasured: all poems of Sándor Petőfi and Mihály Tompa, Egy magyar testőr by Mózes Gaál, life of Francis II Rákóczi and Lajos Kossuth, The last of the Mohicans, The Deerslayer. He learned bookbinding in the civic school, so he binded and protected them.

He was already a schoolboy when one day, walking home, he looked through a window and saw a beautiful picture with a thick brown frame, on it Rákóczi said farewell to his wife and children (it was a higher quality color paper print). He just stood in the window, starstruck, looking at the picture. He was familiar with Rákóczi and Ilona Zrínyi, as his father often read about them. Then and there, he decided to be a painter of such paintings in his adulthood.

He received a box of color crayons, a courtesy of the Swiss Red Cross, from his teacher in 1st class, József Szabó, as a gift. Everybody received something else, something better, and nobody wanted to switch with him. He started to draw on the white walls of houses or on fences everything he saw. A cow-towed cart, old man István Szathmári, dogs, horses, houses in Szederjes, soldiers marching at the end of the street, and the rarely seen automobiles.

The drawings were erased by plaster, and he was disciplined with a baton for everyone to see. He had many pleasant memories about his first creations, when bystanders recognized "Gergely the saw," the town fool, or the "warthog" gypsy, or Sinkas stealing wood. For the time the crayons run out he befriended drawing forever. After that he just used wet bricks to mess up walls again.

He attended the "crappy" Calvinist school, and he showed his talent in drawing early on. These times kids were seated based on their level of knowledge, and he was always 3rd. They wrote on chalkboard, with a slate. He loved to go to school. He attended 3½ years in Hajdúhadház and loved his teachers. The tall, black mustached József Szabó was a good man, and he loved children. 2nd grade was led by Ferenc Varró, who was also the principal of the school, and played folk music on his violin. In the 3rd grade he got Gábor Csiha, a hobbyist painter, as teacher. He was always Hungarian in the games the kids played. If he could not be Hungarian, he rather not played. Learning at home was left for the evening as he had many chores to do.

The family lived in Hajdúhadház till 1936. His father worked various jobs in the fields, then at the railroad, and at a printing office, while looking after his own 6-acre land, give or take.

In 1936 the family moved to Debrecen, crying on the cart while traveling. After reaching the Debrecen customs house they turned left and arrived in front of a poor little house, like the one they left, in one of streets at the end of town. He felt disappointed, especially since the family had to take a bank loan for this. That was the reason he could not make it to a college or university.

His father landed a job in a printing office at the MÁV headquarters. He was a leftist thinker, and felt the system they lived in unjust, and tried to reach for a better life but, fearing for his state-provided job, never spoke of it. His leftist views were encouraged in the office. He was colorblind; therefore, he could not make it to a higher payment level, and never received family allowance. 4 kids and no state support, that felt unjust for him.

Once, his father's boss peeked at one of his drawings and found him talented; and immediately asked his father to nurture that talent. He offered paper from the printing office for him to draw on, and in the next 2 years he did just that, with pieces of lead.

He learned only later that lead is toxic (not even his father knew this). They begged for a few black pencils, used for lithography at the office, to use. He always drew. Never gone out, never learned to play cards, there was only the painting and drawing for him.

His father saw a few drunken painters, sleeping at the side of the road, and got frightened; he forbade his son's hobby and never brought any tools from the office, ever again. However, his mother secretly bought a 6-piece watercolor and a brush, but he did not know how to use paint. He tried to paint on a piece of paper, unsuccessful. But he did not give up, as he was absolutely sure in himself. He had to do aquarelles in the toilet in the yard, as only his mother knew his secret.

In Debrecen he attended the school in Csapókert. He learned under Gyula Hórebhegyi Sinai, and quickly became one of the best students. They wasn't seated based on knowledge.

In the fifth grade he was taught by Mihály Bakóczi, who appreciated and loved the folk kitchens and such. It was then that a father of a classmate, Sándor Csige, died in lung disease. With his little stow-in money and Easter earnings, he bought his father's "set" of oil paint, some shabby brushes and thin tubes of paint.

He was delighted with the paint. He was happy to absorb the smell of oil paint. To be with him, he squeezed a little of the brown color into his left palm and sniffed it all day. He put a different color in his palm every day. He didn't like to wash his hands to his parents' disgust.

They lived in several places and settled permanently on Báthori Street. It was a real poor part of town. There was a silver lining to this move to Debrecen. Best of all, after church on a Sunday morning, he could go to the Déri Museum.

In 1938, they lived on Apafája street, the penultimate house, in front of the endless border, where he could see people painting in nature.

Under the trees of the Diószegi farm, Ferenc Nagy, a skinny painter with glasses, painted oil pictures. Like the shadow followed, and while he was working, he stood next to her. Many years later, Ferenc Nagy congratulated him and encouraged him to do more works in the Western Exhibition Hall of the Déri Museum. And he told him it was a pleasure to see him paint under the trees of the Diószegi farm.

In Mátyás király Street, sitting on a small chair, on a dwarf stand, a part of the street was painted by a fat, bald painter, László Balla. Years later, he learned editing and oil techniques from him. In one year, throughout the spring and summer, he painted the Olajütő, and in the autumn, the farms in Csere and Martinka. In large patches, his expressive images made him so embraced and worked in the spirit that their works could hardly be distinguished.

He really wanted to learn more. His teacher also encouraged him. He wanted to go to college. However, his father decided to take him at the cheaper civic school in Hajdúhadház. The childhood years spent in Hajdúhadház were very decisive in the development of his personality, throughout his life. The walkout was very tiring, especially as the war developed. If the trains did not run, or if they were late, they stayed with one of the relatives. He had an awfully hard life.

He liked to go home because the station chief Mihály Tóth (etsei Tóth) painted in one of the rooms in the station building. He was the father of art historian Ervin Tóth. He missed several trains because he could not break away from the window from which he was peeking.

Mihály Tóth copied mostly classics, and lurking, he was able to follow every moment of the copying. When he later told him how much he had learned from him, he did not want to believe it.

On another occasion, one of his classmates, Gerzson Szikszai, who lived next to Szederjes, once invited him over. His brother painted a flower still life. He watched in amazement as he mixed the colors, how he put them on canvas.

A lot of drawing happened in the civic school. Bandi Síró, the gym teacher, taught drawing, every year there were competitions. He once won all three first places in a school competition. But the more results he had, the more his father forbade this occupation. He loved double drawing lessons and art history the most. He did not win to draw and paint in the girls' memoir. He was deeply sorry that there were no specialties then.

As civic schoolchildren, they once took part in the Hajdúböszörmény festival in Nagyajd. It was a wonderfully uplifting feeling.

There in Hajdúböszörmény he decided that he would paint a picture of the Hajdús. This topic has occupied him all his life. He also drew many times. He had ideas that didn't materialize, but the topic didn't let him calm down.

On June 16, 1940, he was praised by the Hungarian Royal State Civil Boy and Girl School in Hajdúhadház for his "excellent achievement in drawing". This was his first real recognition. Towards the end of the civic school, he suggested that he wanted to go to a painting school in Budapest. His father protested passionately against his plan. He claimed material things and wished him a better fate.

At the beginning of World War II, Polish refugees came for trains. They had small vineyards in the Vénkert at the outer sign. Once such an assembly was not allowed into the station. Men, women, children, and soldiers jumped off the train. They took the fruit from the trees, shattered the pumpkins, and ate it. Some ran to them, "pani-pani", they said, pointing to their mouths. In one of the drawing books, he quickly drew his father along with the barn. They gave him all the rest of their food. You see, his father said, it's so lifeless that he can't even steal. These starvelings are all like that. Due to the rain, the drawing remained in the barn. The next time they

went, there was no door on it. This opportunity was also used by his father to discourage his plan. He was opposed not only to studying in Pest, but also to painting or drawing.

Many years later, however, he befriended the idea when two halls of the Hajdúhadház Council were vacated, and his exhibition was held there (1973). But mostly because he also had a "regular" occupation.

After graduating from civic school, he was a day laborer at a construction site in addition to masons. In the summer of 1941, he first visited Transylvania as a scout and camped around Rév. "Since then, he has been enduring love and admiration for this landscape," as he states in his memoirs.

In September, he looked at school goers with tears from the floor of a house under construction on Baross Street.

During the winter, he applied to Kassa as a postal student. In March 1942 he entered the prince's city. At least 50 were there from all parts of the country and the areas taken back. They could go out into the city in the afternoon. After such a look at the Museum-Dome, he saw a dwarf painted on Vársánc Street.

He was sitting in a small chair, painting a watercolor of a part of the street, and his name was Lajos Feld. From then on, whenever he could, he was always there at the agreed place and time, watching him work. They later became friends and corrected his weak watercolors with kind love. He spoke truly little; he was an aloof man. He was very encouraged to just paint because he is sure in his work that if he does it diligently, he will get the result. He added funnily - which he didn't believe at the time - that one day they could even exhibit together, they could even have their pictures side by side. He was the first to give an encouraging opinion that he remembered very many times.

In 1943 he passed his exams in Kassa. In Debrecen he landed a job at the Post Office.

In July 1944, he survived the great bombing, first climbing under the trains and then managing to hide in the shelter. This bombing destroyed the entire building of the large station in Debrecen. At the second big bombing on September 2, they hid in their small basement. His father dug a small but deep bunker in the garden, with some plywood on top. He had his mother inside with his sister, then his two younger brothers, followed by him, and finally his father.

When the office was moved to Pest towards the end of the war, he also had to go.

At the time, he was a radio telegraph operator, a military duty.

He had to march in October 1944. He was trained during the war, raised for patriotism, he also learned how to use weapons. He was a levente, an assistant teacher. He disagreed with anti-Semitism. At that time, he was working at post office 4 in Petőfi street, Pest.

Their military clothes were mostly taken from dead soldiers. They became the 4/1 Budapest battalion. They lived horrible things; they saw horrible things. He was even in a penal camp because he had escaped from the Russians in Pest.

During the probationary periods of his life, when he returned home in May 1945 after experiencing the siege of Budapest and was sent to the Balkányi estate of Nyírmártonfalva.

With those awaiting "verification" when they were B-listed from the Post Office as politically unreliable on August 1, 1946, when they were beaten at the ÁVH in 1949, they were excluded from the MDP because they were declared "right-wing" - always painting, drawing, incision helped him through. He avoided the Tobacco Factory, and worked as a heater, and a loader.

In 1947 he joined the Social Security as an official. In his spare time, he always painted here as well. He copied classics and others.

He was happy to paint his childhood experiences. The animal fair at Vadas. The summers returning home at dusk, the lumberjacks going to and working in the woods, warming up by the fire. He painted several pictures about Francis II Rákóczi, whom he loved very much.

He worked here from 1947 to 1980, where he was deputy head of the pension department when he retired on disability. General Bartos was always benevolent to him, appreciating his painting work, and often allowing him free time, provided he was within reach. He provided unpaid leave, so he got to the artist colonies. At the Pest show the whole command staff was there.

He married Éva Palotai in 1949, whose father was a police musician and formerly the conductor of the military band in Târgu Mureş. His father-in-law was able to trumpet well, he was a particularly good man. They lived together at 20 Huszár Gál Street, in a low, old adobe, with a large yard, they had quite enough space. In the meantime, he painted all the rest of his free time and achieved increasing success.

He became a member of the Art Fund and organized exhibitions. His wife fell ill with asthma. He worked during the day, but at night and at dawn, in his spare time, he painted her pictures steadfastly.

He had three sons, Imre in 1951, Péter in 1953 and Attila in 1966. Imre is a rational, technical man, works as a car dealer in Debrecen. Péter is a freelance journalist, and also lives in Debrecen.

Attila has an advertising agency in Pest, he makes film commercials, brochures and books. He also has a nationally known, good band, Djabe. Attila plays the guitar well, inheriting his musical sense from his maternal grandfather, and his organizational skills and vision probably from his father.

The talent of the ancestors was inherited in the Égerházi family. Even after 400 years, there will be a few who are professionally engaged in art. For example, Attila's cousin László is also a painter, and another relative is a wood sculptor.

In the 1950s, the Debrecen Free School operated on the ground floor of the Piarist High School. His teachers were Géza Veres, László Balla, József Menyhárt and László Félegyházi. Due to his busy schedule, he could not attend for long.

In 1955, they moved to Hadházi Street, bought a one-room all-comfort apartment. Before that they lived at 17 Klapka Street, where his younger brother lived, in an empty back apartment next door.

He became "noted" in 1956 because he was a member of the Workers' Council of the SZTK and the General Assembly of the County Revolutionary Committee, so he had to be disciplined at work, where he was excluded from promotions and rewards for five years and his salary remained the same for five years and could not get any allowances.

It was then that paintings were born that were never shown anywhere (Hesitant to Enter, The Mourning Day, Devotee, Earth Distribution, Liberation of Women). Then he had the opportunity to go to Transylvania again. According to his recollections, "I went to Târgu Mureș, looked around the Somos roof, made a series of drawings of the Mureș, and then of the Romanian cemetery and wooden church at the end of Göcsi Máté Street. I also painted in Nyárádköszvényes, Nyárádszerdahely, Sovata and Borszék."

In 1957, citing the extended family, he filed his apartment application and requested a studio.

Later, a painter named Balogh Kőrösi taught some of them in the decoration room of the SZTK, among the pictures and banners of Rákosi, Stalin, Lenin painted by him. It didn't last long and wasn't of any use for him.

In the 60s he also received a lot of useful advice from Lajos Bíró. He continued to visit the exhibition halls and museums, especially the Medgyessy Hall of the Picture Gallery, where he was an everyday guest at one time.

Then, after a giant detour, he was well over 30 years old, when he first exhibited with amateurs and later with professional painters.

After several free school exhibitions, his first major exhibition was at the Tóthfalus Cultural Army Review in Debrecen in 1961, where he received the second prize in fine arts.

Andorné Király once saw his paintings in his office room, , the art teacher of Dóczi, and based on those he recommended him to József Menyhárt, who tirelessly taught all the secretaries of painting and graphics. He gave and recommended books to him. On his recommendation, he studied the notes and recommended literature of the College of Fine Arts.

Over the years, a true friendship has developed between them. They had a similar fate. Neither of them graduated from the College of Fine Arts, and they both worked in offices, after 8 hours of intellectual work a day, painted in their spare time. He considered him his true master, his "paternal friend."

From 1962, he participated in more than 100 solo and 400 group exhibitions, from the United States throughout Europe and Hungary to Japan.

On November 3, 1963, a joint exhibition with the painter Rudolf Velényi was opened in the premises of the Ady Endre Cultural House, organized by the Hajdú-Bihar County Folk Culture Consultant. The opening text of the exhibition was written by József Menyhárt.

"Imre Égerházi - although 38 years old - must be considered a young artist. His fate developed in such a way that, although he had a sense of vocation, he could only come into a more serious relationship with art in recent years, better understanding its essence. As an official of the SZTK, as a husband and family father, he can only devote his free time to practicing art after working hours and after completing the many chores of family life.

However, the deep love and respect he feels for art, the steadfast will with which he tries to overcome the obstacles before him, is already showing results. His former - somewhat mechanical - approach to nature is now being replaced by a vision that can grasp the essence, strive for honest artisans, and can feel the intimacy of the subject.

He is one for experimenting. Not only does he paint with oil, but he also enjoys black and color monotype solutions and deals with linocut. His topics are small street sections around the residence, old houses (Street section, Houses, Old houses), family life (Resting woman, Preparing) and still lifes. As the demand for ourselves and the ever-higher standard of artistic quality guarantee the development, we will meet every year with his name and his more and more complete works."

At the beginning of December 1963, a report program was made with it for the Youth Magazine of Kossuth Radio.

In 1964, he was a founding member of the Hajdúböszörmény International Artists' Colony, where he worked for 30 years and where, he felt, he became a real painter. It was here that he first painted on canvas, where he received a finished canvas. "The creative camp is the true path to friendship, advancement, and professional development," says the painter.

He also met László Holló, with whom he spent many beautiful and useful days. His art, his picturesque demeanor, his pure humanity left a deep mark on him. During a Holló exhibition at the Déri Museum, he left the Museum and sat on a bench in the park opposite.

The images he saw returned to his memory, and he felt a desire to go back. Now he observed the smallest details better, it was a great pleasure for him to experience himself in the painting of László Holló. Tired, he sat down on one of the benches in the space again, and after a while, some inner force made him look at the pictures again. He was so impressed by the totality of the exhibition that one of his pictures was taken at the time - another was a bit "Holló-esqe" (e.g., *Summások az alkonyatban*).

The time spent in Csík and Zsögöd, with Imre Nagy was even more memorable. There, between the rows of vineyards, between his pictures, and in the concrete tub of the Zsögöd bath, he listened to Imre Nagy's explanations about the fate of the world, art, vocation, beautiful women and wonderful stories soaked in boron water.

His encounters with Imre Nagy were not uncommon. There was a case where they talked about Hungarian artists and the problems that occupied them while hoeing. When he called the Hajdúböszörmény Colony, he referred to and suggested his old age, preferring to call the young people: Elek Sóvér, Árpád Márton, András Gaál. He has since maintained friendships with these great Transylvanian painters.

From 1969 he mediated and arranged the invitation of the Transylvanian artists.

In the 70s, he received from the city of Debrecen the all-comfort cooperative apartment in which he lived until his death, at 52 Füredi Street. The house also had a large cellar where he could paint and store his pictures.

He graduated from the vocational college in the SZTK because he needed a higher education to work. He regretted the time he spent here, even if he made linocuts in an hour. The teachers handled it very understandingly.

From the beginning of the seventies, he participated for 20 years and managed the Factory Exhibitions for 10 years. In 1970 he received the special prize of the Hajdúság International Artists' Colony.

In 1973, he spent a month in Sumen, Bulgaria, on an exchange of twin artists. At home, he worked on the experiential material in his paintings for two years. In 1975, exhibitions based on Bulgarian impressions were organized.

In 1974 he received the Miklós Káplár Prize. Also in this year, a portrait film was made about the artist.

In 1978 he returned home from Neringa (Lithuania) with a commemorative medal for landscape painting. He is very fond of remembering this recognition. From then on, his art was evaluated and recognized with awards, commemorative medals and decorations almost every year.

In 1979, the city of Debrecen awarded him a scholarship. In 1980, as a member of the organizing team of the Hajdú-Bihar County factory exhibitions, he received the SZOT award, together with Elek Szilágyi, Zoltán Maghy and Zoltán Tar.

In 1981 he received the SZMT Art Prize, In 1982 again the Miklós Káplár Prize and the Award for Socialist Culture.

From 1982 he reorganized and led the Hortobágy Creative Camp until his death. He is considered to be the most prominent Hungarian patron of Hungarian artists across the border

from the late 1960s to 2001. He had to overcome several obstacles. He had a lot of responsibilities. That is why it was necessary to have ever-renewing inner strength and faith.

In 1983 he received a SZOT scholarship.

In 1986 he was awarded two commemorative medals, the Hajdúhadház City Bocskai Memorial Medal and the Hajdú-Bihar County Council Bessenyei Memorial Medal. For decades, he realized his cherished dream when, after a sketch on paper on February 17, 1984, he completed his 185 x 600 cm panel entitled Hajdúk on June 30, 1987, which depicts the life of the Hajdús until 1896.

On May 9, 1988, he received a creative house from his hometown, Hajdúhadház. He considered this a great honor. Thanks to his good organizing work, he also connected the Hortobágy Creative Camp to the city.

As well as many domestic and foreign painters and public figures visited Hajdúhadház, so they introduced the name of the city to the world. This year he received the SZOT Prize (XXIII.) Again, and an award for his successful artistic activity in Hajdúhadház and Téglás settlements.

In 1989, he was in a creative camp in Breda, the Netherlands, when he had a severe heart attack. In connection with this, he also made an animated film in which the artist himself recounts the near-death experiences. He named the compositions painted based on his experiences The Ice World. After his recovery, and until his death, he visited the rehabilitation gymnastics group three times a week in Debrecen. Even this year, for his outstanding work in Public Education, he received a commemorative plaque.

In the 1990s, he was elected honorary president of the artists' colony of St. Michel, France.

In 1990 he received the award of the Hajdú-Bihar County Autumn Exhibition.

In 1992 he was elected an honorary citizen of Hajdúhadház and in the same year in La Capelle, France, a member of the Order of the Cheese, for his outstanding artistic work and international organizing activities. He was terribly proud of this knightly title.

In 1993, he was compensated by the Postal Administration, he also received a large degree and money, as well as a certificate that he had retired as Chief Postal Officer. Accordingly, his pension was calculated, and he also became entitled to postal benefits. The County Municipality of Debrecen awarded it the Ferenc Kölcsey Prize. In 1994, his work was recognized with the Tibor Boromisza commemorative medal.

In 1994 he painted his second panneau, titled Hajdúk II.

In 1995, he received the László Holló Award from the László Holló Foundation for his creative work and his involvement in the fine art life of Hajdúság.

On his 75th birthday, his exhibition opened at the Kölcsey Gallery in Debrecen. In a television show this time, he recounted how much the city and the County Council valued him and how happy and satisfied he was.

This is when the panneau exhibition, unique in entire Europe, opened in the hall of the new wing of the Dr. János Földi Primary and Art School in Hajdúhadház, where the members of the Hortobágy Creative Camp painted the panneaus.

In 1996 he was awarded a commemorative medal in St. Michel, France, and a letter of commendation from the village of Hortobágy. It was also at this time that he started work on the third panneau, same time when the old Hajdúhadház school was 100 years old.

In 1997 he received the prize of the Debrecen Spring Exhibition, followed by the the prize of the National Debrecen Summer Exhibition, in 1998. It was then that he painted the panneau depicting the Peace of Vervins in France.

In 1999, he received an award from the city of Hirson in recognition of his work.

In 2000, he received three oeuvre awards, the Hajdú-Bihar County Assembly Lifetime Achievement Award, and the Hajdúhadház Art Lifetime Achievement Award, and the Hortobágy Municipality for Hortobágy Lifetime Achievement Award.

On August 19, 2000, there was the inauguration of his panneau depicting the 1849 battle of Debrecen. The artist articulates the legend of the heroic and sacrificial defenders of national independence in the language of painting.

He died on November 12, 2001, in Debrecen, in a tragic accident.

He was a true value-creating and value-conveying artist.

Style and works

Imre Égerházi was already considered one of the leading masters of the Hungarian Great Plain at the turn of the millennium. His art and art organizing activities received great recognition in Hungary and abroad.

His pictures can be found in museums: Hungarian National Gallery, Déri Museum (Debrecen), Hajdúság Museum (Hajdúböszörmény), Museum Nyírbátor, Museum Sumen (Bulgaria), Museum Potsdam (Germany), Museum Lublin (Poland), Museum Pannonhalma, Gallery Subotica, Museum Subotica Finland), and in institutions: County Municipal Institutions Debrecen, National and County Sickness and Pension Insurance Institute, Hajdúhadház City Creative House Gallery and many other institutions, offices, collectors.

"Ever since I was a child, there has been a constant internal tension in me that only calmed down when I was painting or drawing, from the life around us, the world."

He began painting late, yet, until his death, he painted more than two thousand paintings.

He was a very prolific painter. He created, in these periods:

1943-61: 50 paintings,

1962-69: 188 paintings,

1970-74: 157 paintings,

1975-80: 125 paintings,

1981-85: 109 paintings,

1986-89: 54 paintings,

1990-99: 87 paintings,

2000-01: 40 paintings.

These are all cataloged, numbered paintings.

Graphics

Drawings and cuts

Imre Égerházi was a student at the Free School, and states the following about his history with drawing:

"I've been drawing since I was six. My first drawing tool was a gift from the Swiss Red Cross, a box of six-color greasy pastel chalk. When I ran out of it, I drew with a slate rod, ink, all kinds of pencils, chalk, chopsticks, pens, and a brush. I was also happy to sketch with a monotype. Wherever I went – either domestic or foreign landscapes – with few exceptions, I "took notes" everywhere.

I also eased many boring meetings and discussions by drawing. I later painted pictures of some of the sketches. I made especially many drawings about Transylvania, Hajdúság and Hortobágy. What I was drawing was usually decided by what drawing tool I had at hand at the time. Occasionally, the topic is also defined. At first, I enjoyed toning, coloring my pencil drawings with watercolors, and washing the ink drawings. I didn't like pastel. I barely drew anything with it but enjoyed working with all other drawing tools."

The multifaceted results of his decades-long drawing and engraving activities did last, as he is the owner of a rich collection of drawings. In previous years, Alföldi Nyomda (1989) published 40 copies of this drawing collection in one album. He illustrated two volumes of poems. In addition, the Hajdú-Bihari Napló and the Alföld and other literary journals often published his drawings and engravings.

The diversity stems from the fact that wherever he went at home and abroad, or spent time in a boring meeting, he "took notes" everywhere with his own special tools, capturing for himself and others the momentary experience for which not all pictorial aids could be set up, but only short, paired notes.

It follows that in Imre Égerházi drawings, human life and the environment are in front of us on a wide scale. In addition to portraits, nudes, the people and landscape of Hajdúság, the landscapes and people of Transylvania line up with their joys, worries, past and present, also brightening up the hope for the future.

And in these a special creative world comes to life: Imre Égerházi, clinging to the known, experienced surrounding reality, presents the experiences with the means of drawing and engraving, indicating that he is connected, with thousands of threads, to the world around him, its phenomena, life manifestations and he tries to express it with the means of creative wealth, even if he gave the frame to the figure, the landscape, with just one stroke of a pen. Thus, in his drawing art, reality will be nobler, more enduring, rising above the unanimity of everyday life with ideologically more distant thoughts, thus fulfilling the task of art, because it does not simply capture, but makes the life of its surroundings more beautiful and meaningful.

The drawings and engravings of Transylvania, depicting the landscapes of Hortobágy, with their rich world of form and well-composed imagery, conjure a world before us, from the sight of which the good air of the landscape flows towards us and thus becomes better known in the soul of.

In his drawings, he depicts the experience with expressive force while preserving the plasticity of the forms and depicting only with lines what is important, which is emphasized. The clean shape and balanced structure of the engravings of his drawings suggest calm. In some cases, this serenity fills a sense of monumentality despite its small size.

His line drawing is dynamic, moving the depicted landscape, object and portrait into motion. His line system is clear even on monotypes, well-arranged and, so to speak, purposeful in all cases. Its forms are moderate, it only goes away in its stylization, in its abstraction, until it is at the expense of the representation of the experience. In this way, the special character of man, the landscape and the object can be filled with all the sayings and messages that meant the basic experience for Égerházi.

In his drawings and engravings, he not only captures a landscape, a given situation or figure, but also suggests its experiential thought.

He states this about his engravings:

"I learned all the ins and outs of engraving from my master, József Menyhárt, who was very fond of and happy to teach me how to make linocuts and woodcuts, how to make pictures made with monotypes, etchings and mixed techniques.

On my advice, to make it cheaper, I made my first chisels out of umbrella wire and placed them in the grips of disused stamps. To protect my finger, I pulled a small rubber tube onto the chisel wire. I also got better tools later, but I still use the old ones today.

I liked the incision in linoleum (PVC) the most. At first, I cut out large spots from the material, I built only on the white black spots, later I made the sections richer in detail and tone.

I participated only a few times with my engravings at exhibitions. The III. Miskolc Graphic Art Biennial and the Poland (Maidenek) International Graphic Art Exhibition are more significant. Besides József Menyhárt, the words of Imre Nagy Zsögödi were the ones that encouraged me to engage in pruning the most. On one occasion the theme was abstraction when Imre Nagy said: "put (the sight) into wood or linoleum, and you will see all the unnecessary details simply fade away by itself ..."

Thinking 'in black and white' sometimes I think benefits all painters."

In his forms and structure, he enforces a special, Égerházi-esque rhythmic order, with a special Égerházi emotional charge, this what makes his drawings and engravings beautiful, and eye-catching. His themes, technical solutions, balanced lines, atmosphere of serenity could tie him somewhat to Art Nouveau lines and lively Cubism, but his peculiar creative personalities have created specific world-engravings to fulfill the artist's mission: to make the artistic reality more beautiful, fuller of thought, and, to some degree, help build the future.

Monotypes

Variety of monotypes and the mixed technique

How are monotypes made?

Some paint is rolled on a sheet of glass or a smooth-faced copper or other plate, a sheet of (not thick) paper is applied to this surface and the color on the sheet of glass is applied in a negative form to a sheet of paper. Usually, the drawn line has a slightly fluffy edge, giving it a nice effect. You can also tone with your fingernails or fingertips by pressing the surface, depending on its strength, we get the shades.

There are options in this technique to remove the paint from the rolled glass sheet with a brush tip and then the drawing will be white on the sheet. This can be expanded in many ways. For example, the above two procedures should be done on the same sheet.

Another way to create a monotype is to take the image on said sheet with oil or other ink, put on a sheet of paper, scribble and get a negative color image. The latter two procedures can also be combined with the above two procedures.

"I really like to do monotypes because I always find myself faced with something surprisingly new when I pick up the sheet of paper. For a very long time, considering the monotype to mean

mono - one, I could only make one of the types. Later I realized that if I spray the solvent on the paint, another one can be taken, depending on the thickness of the paint. But these second and third copies only approach the original in color, they look like a different image.

It often happened that the paint stuck in one area at a time, so I could replace the missing paint with crayon on the corrugated side of a fiberboard. However, this is not a lucky procedure, I only did it as a last resort. Then, if most of the image was good, the post-incorporation was no longer hurtful. I also did that by etching negative and positive etchings on the surface and then monotyping the missing part into both positive and negative forms. This is how an image created with a mixed technique was formed.

Surfaces (especially colored ones) can be made into surfaces that cannot even be approached with any other paint. Because hitting the amount of diluent and speed is particularly important, not everyone likes to make a monotype.

If there is a lot of thinner, it will spread on the surface, if there is little paint it will dry out on the surface quickly and will not come up. Much must be practiced for one to work successfully in this technique.

Because I work according to the rules of constructive painting, I sometimes felt very lacking in making a monotype that is more soluble because of its materiality and does not require any editorial discipline."

Panel paintings

Imre Égerházi made his first 30 x 40 cm oil painting as a civic schoolboy. It depicted an angel trying to wake two sleeping children, at the base of a tree, with a beautiful flowering branch. This painting was a failure. He had no idea yet about priming, the technique of oil painting. But he did not despair because he knew he would still be able to succeed.

Outside the Free School and the school, when they went with László Balla and painted the Olajütő, and the Martinka and Csere homesteads, it turned out quite well. In the very first days, he copied the paintings of by painters available and known to him: classics and the Neogradys, such as Viktor Madarász, Bertalan Székely, Mihály Munkácsy, László Paál, to mirror them perfectly. In the early years, he painted photonaturalist images and was really pleased when the owner of the image borrowed for copying had a hard time distinguishing which image was his and which was his. "It meant success to me then."

Later, he advanced in copying so well that a well-known painting agent from Debrecen also commissioned him, but when making the copies, he always wrote that after (creator's name), followed by his own signature. Once, in a forgery case, this came in handy because his signature was painted over, but an X-ray test proved him to be innocent.

Once he had learned the craft of oil technique and was able to work easily in the style of others, he was always preoccupied with inventing an individual style that was unique to him. This was already recommended to him by the teachers at the Free School.

In his pictorial activity, this was the most difficult thing he came to realize while making a duplicate of a monotype. "It would be good to solve a textile-like surface in oil."

After two years of experimentation, he found the style he painted for the rest of his life. No longer he made paintings on the spot, only sketches. He translated these into the language of constructivism in the studio, retaining the mood of the spectacle but already rewriting it. He deposited the base colors in the resulting shapes. Preferably painted on fiberboard.

In the resulting parts of different shapes, the base colors were darkened or lighter in color as desired by the tone of the image, painted or scratched back, and each field contoured in black. Because the black required him to tune the images deeper so that the black grid would not appear, his images became dark in tone. He later abandoned black contouring and by then was already using lighter colors effectively. His pictures became brighter and happier then.

It was no small problem in designing his individual style to be able to depict man and the landscape on an equal level in this constructive world. After running and experimenting several times, he also managed to solve this problem.

There was no spectacularly major change in his style. He took only small steps toward a higher level of abstraction. With his paintings, he gradually moved from the motif groups to a modern representation with a summary surface, edited in a plane, combining the Hungarian realist tradition with the new European achievements. The rule of perspective has been abolished in his paintings. Stacking objects next to each other, behind them, gave the images a perspective.

There were times when he built his images on a few, mostly warm colors (serious browns, reds, ocher). This is especially true of his paintings in Bulgaria.

At other times, his colors permanently dominated his paintings. And it was only in the time after his heart attack that "soft blues" appeared in larger quantities.

He painted most of his paintings about Hajdúság, the people of Hajdúság, Hortobágy, Transylvania. He is also very fond of painting flower still lifes. In 1999, a catalog of a flower still life was published, in which the pictures were accompanied by poems by famous Hungarian poets.

He has been on study trips to artists' colleges in several countries, so he considers himself a lucky person. He could get acquainted with the material of famous museums, the works of contemporary artists and where he went everywhere he drew and painted. Thus, many landscapes of Europe appeared in his painting.

He loved to paint, especially because of his childhood memories of Rákóczi, Bocskai. Among the writers are Csokonai, Petőfi, Ady, Krúdy and others. Most of the paintings about musicians are about Bartók and Kodály.

"It was my belief during painting every time that I could be true if I followed reality in my work and given back the social, human emotional relationships of the age in which I live with modern tools and forms," he says in his *ars poetica*.

Mural works

Most painters, even if they wish, cannot do large-scale mural work, often due to a lack of a client, and on the other hand due to high material costs. But everyone, without exception, has a burning desire to leave a larger job behind, somewhere where many see it. When Imre Égerházi decided to paint a picture of the history of the Hajdú life in Hajdúböszörmény, during his high school holidays on the seven holidays of the Hajdús, he did not think how much difficulty the construction would face.

The first problem arose from the fact that in his small and low studio he was only able to start work in three parts. The six-meter image did not fit in the room designated as the studio. The next problem was that what was painted on a pressed, thick (2cm) plate, the surface had to be treated properly. When he took the picture, he could not see the whole picture, just always the stage he was just doing.

It was also a problem that, unlike the cost of the panneau, the material cost a lot more. The painter then approached the authorities of the county and city councils at the time and asked for their help. In most places, he was refused not to paint a historical depiction, but a painting showing the constructive momentum of socialism. So, the painting in the making had no place anywhere. After many experiments in Hajdúhadház, the president of the New Barázda Production Cooperative, Imre Juhász, with the consent of the board of directors, undertook to pay the artist the invoiced part of the costs. But they also made it a condition: the image should remain in their boardroom. This monumental work bears the title Hajdúk I.

It was made under difficult conditions, with years in between working phases.

When Imre Égerházi finished this panneau, he planned to paint a large panel from 1896 to WWII. It was easier to implement this, because the mayor of Hajdúhadház, László Béres and the school principal, János Prepuk, welcomed his plan. In 1994, he started taking the picture in the hall of the Dr. János Földi Primary and Art School. This work can still be found here, titled Hajdúk II. (275 x 410 cm).

The 3rd panneau, titled My School (300 x 275 cm), was started in 1996 when the old school was 100 years old.

In honor of this, he immortalized it in a monumental oil panneau: Ferenc Varró and Gábor Csiha, teachers, the old town hall, the bell of the courtyard, the church, the entrance to the school, peasant children in stained clothes with a chalkboard, historical time with a large map of Hungary and Trianon. The picture shows children singing, painting, making music, and then several children can be seen in front of a modern computer. A great journey led from the chalkboard to modern computers. This panneau is also at the school.

Through the artists of the International Hortobágy Creative Camp, with the help of the painter Imre Égerházi, the city of Hajdúhadház became involved in the circulation of international fine art life. This mutual encounter of the city and the artists was embodied in the works created for the Hajdúhadház Gallery in the past, and then in 1992 in the hall of the new wing of Dr. János Földi Primary School it was completed with panneaus painted in 1994 and 1995. The creative artists were captivated by the internal order of the new part of the school, the imposing size of the hall and the educational and teaching duties in the school and the emphasis on art and culture. The members of the Creative Camp, 15 of the best of Hungarian nationality and Hungarian art life across the border, undertook this noble task to create the hard history of the Hungarians, the past and the present, the relationship between man and nature, science, the values characteristic of Hajdúhadház, they process folk traditions by projecting their specific vision and world of emotions.

These panneaus are lined up on the white walls of Dr. János Földi Primary and Art School. The permanent exhibition of 24 giant paintings is a curiosity not only because it is unique in Europe, but also because in Hungary in the 1930s an exhibition of paintings larger than 1-2 m² was organized.

The 3 panneaus by Imre Égerházi are also located here.

The next panneau was titled Zsigmond Móricz and his world (210 x 125 cm), created and located in the Conference Room of the Grand Hotel Arany Bika in Debrecen.

He painted the image of the fifth panneau for the ceremonial hall of the Hajdúhadházi Secondary School in connection with the millennium anniversary, entitled Tales, Legends (300 x 285 cm).

In the upper left part of the painting is the legend of the Magic Stag, in the upper right part is the dream of Emese, in the lower left part is the faith of our ancestors, in the lower right part is the legend of White horse.

In 1998, in a place called Vervins in France, he painted a panneau (400 x 600 cm) on the 400th anniversary of the Vervins Peace Treaty.

"It was a great honor for me to win this French commission." The picture depicts the scene when Henry IV, among state and ecclesiastical dignitaries, hands over a decree of peace to the

Spaniards. The painting also shows the image of the old city, the coat of arms, the battle scenes, the night of St. Bartholomew terrified him, as Henry IV and General Taxis marches into Paris and also as the Spaniards leave Paris.

"I consider this to be my most mature work, and I have achieved the greatest recognition in this, even in a competent foreign environment."

On August 19, 2000, there was the inauguration of his panneau depicting the 1849 battle of Debrecen. This painting (210 x 280 cm) is about the Hajdúhadház aspect of the battle of József Nagysándor in Debrecen. The painting shows the losing general, the victorious Russian General Paskijevics, one of the Hajdú officers and one of the soldiers who took part in the battle, the Green Branch restaurant, where he had lunch with the Hungarian general the day before the battle. In the middle of the picture is the Árpád-striped army flag, in the upper part is the Great Church, behind it are fires, smoke, and the flags torn in the foreground of the church, a cannon exploded. The victorious general also stayed in Hajdúhadház after the battle and stayed here for a few days. This panel was placed in one of the halls of the town hall.

"I am truly fortunate to have taken six large-scale panels in my lifetime and these can be seen in such an upscale place. My ancestors painted the cassettes of the Gyulakuta ceiling in the 1600s. I really wish I could paint a coffered ceiling in a smaller church as well. As I have been preparing for the panneau for years and I have succeeded, I hope that it will succeed as well."

In addition to the paneaus, the artist also made floor mosaics and various smaller ceramic mosaics from Mettlach in the upstairs corridor of the SZTK in Debrecen. At the same time, he also made glass mosaics with a new technique, in which he placed the broken glass between two sheets of glass. He hasn't done this lately because the powder is very unhealthy.

Creative camps

We know that Imre Égerházi developed his instinctive drawing and painting skills at the Debrecen Free School of Fine Arts in the 1950s. Until his sudden death, he developed his creative skills with unbroken force by visiting and leading various countries and art colonies.

He was in the artists' colony: Sumen (Bulgaria), Kazimierz (Poland), Subotica, Grozn'jan, Dubrincsic (Bercsényifalva), Kamianka, Munkács (Beregvár) (Ukraine), Gheorgheni (Romania), Neringa, Palanga (Lithuania), St. Michel (France), Vaja, Abádszalók, Hajdúszoboszló, Balatonvilágos, Bessans (France).

Hajdúböszörmény International Artists' Camp

Imre Égerházi has been a founding and permanent member of the Hajdúság Artists 'Colony in Hajdúböszörmény since 1964, which later became an international artists' colony.

"Until 1991, I worked here for almost a month every year. The number of participants ranged from 20 to 30 people. Apart from Hungarians, the creators came mainly from socialist states. The artists' colony was very collegial and professionally advanced."

The closing exhibitions proved in most cases that the preparedness and professional quality of the Hungarians is exceptional. Among the Hungarians participating in the joint work were Kossuth and Munkácsy Prize winners, and for many years it was one of the best known and best colonies in Hungarian painting colonies.

"I became a real painter at this Artists' Colony, here I became a real painter, which I can thank to some of my colleagues: István D. Kurucz, Kálmán Csohány, Ferenc Hézső, Ervin Tamás, János Szurcsik and László Bod."

The Hajdúböszörmény Artists' Colony was organized by enthusiastic local teachers. Zoltán Hajdú, László Szabó, Ágoston Székelyhidi, László Kertész. The initial difficult circumstances did not deter the organizers or the invited artists either.

In the first years, the creators were housed in a narrow hall on the ground floor of the Cultural House on Petőfi Street. They had to sleep on hard iron-frame beds.

A washbasin and 5-liter jug of water were their means of bathing. But there was heart and enthusiasm in the team that brought the result. After the initial difficulties, the situation improved.

Especially when they were transferred to the kindergarten training institute. It was of great importance for the artists' colony to be able to work with Hungarian painters across the border. The most successful artists were awarded the Káplár Prize and a commemorative medal.

Hortobágy Creative Camp

The largest contiguous, saline grassland in Central Europe is the the Hortobágy, located in the Trans-Tisza region, in the neighborhood of Debrecen, the Calvinist city with a long history. It is one of the most famous landscapes in the country, a treasure trove of natural values, archeology, ethnography and tourism. Tourists from many countries of the world come here to watch and ride the wilderness, the Nine-Hole Bridge, the Shepherd Museum, the Hortobágy Gallery, and enjoy horseback riding. In order to preserve its special flora and birdlife, the National Nature Conservation Office declared a significant part of the plain a National Park on January 1, 1973.

In addition, Hortobágy is also an integral part of Hungarian fine art life. Its landscape beauty and ethnographic curiosity dates to the 19th century. discovered in the middle of the century by poets, painters and then photographers.

It was built on this rich tradition in the 20th century. In the 1970s, when the HORTOBÁGY ART COLLEGE was established in the heart of the wilderness, at the foot of the Nine-Hole Bridge and the inn, in the village of Hortobágy. It started its operation with well-founded plans, maintaining the Hajdú-Bihar County Catering Company. In the summer of 1975 and 1976, at the Hortobágy Inn, for a month, co-painting was provided for painters at home and abroad. The head of the art colonies at that time was Béla Tilles, a painter from Debrecen.

After a painfully forced interruption, the second community, the HORTOBÁGY CREATIVE CAMP, was re-established in 1982, organized by Imre Égerházi on behalf of the company. He led the Hortobágy Creative Camp until the death of Imre Égerházi, which always operates in winter. The founders were Imre Égerházi, Gyula Madarász, Zoltán Maghy, Zsófia Sipos and Zoltán Tar.

They considered themselves the descendants of the Hortobágy Colony and set themselves the goal of renewing and completing their aesthetic and moral heritage. They lived, painted and ate in the Hortobágy Inn and the College.

So, these artists undertook the duty to continue and renew.

This is also reflected in the list of initial permanent members: Imre Égerházi, László Bod, Borbála Fekete, János Horváth, János Józsa, István D. Kurucz, József Lakatos, Gyula Madarász, Zoltán Maghy, Zsófia Sipos, Elek Szilágyi, Zoltán Tar, Sándor Torok (of Szabadka) and Hunor Gyurkovics. Later, new permanent members from many countries around the world worked in Hortobágy.

They also opened the possibility of foreigners joining, who were not looking for a casual attraction, but a fertile experience in Hortobágy. From 1983 the camp became international and from 1984 amateurs could also take part in the work of the camp. Experienced masters helped them with great love and devotion. They expanded the borders in other ways as well, accepting photography as an equal partner.

The creative camp is therefore open to all artistic trends. Most of the creators follow the traditions of the Great Plain in different ways, with modern tools and approaches. But there are all sorts of style trends of our time, from the traditional to the most modern.

The goals of the Hortobágy Creative Camp are the following:

- Capturing the unique values of the Hortobágy National Park on an artistic level,
- Introducing the unique fauna and flora of the National Park, the mere changing image of it both in Hungary and abroad,
- support for the creative arts, development of a culture of fine arts,

- taking care of the upbringing of the young people as far as possible, organizing an exhibition of the created works,
- to ensure that, in addition to rare natural values, high levels of human activity become an integral part and an attractive feature of life in the National Park,
- increasing the demand for tourism in Hungary and in Hortobágy, through it, in Hajdúság, supporting artists of Hungarian nationality across the border, artist and exhibition exchanges.

There are artists in the camp who are most interested in the Hortobágy type of people: the hard faces tanned from the sun and wind, the display of hardened shepherds accustomed to silage shepherding. Others are inspired by the mass of migrating sheep, buffaloes and foals. The artists who create here all want the same thing as the experts at the park: to protect the landscape, to protect ancient beauty with the power of art.

As the leader of the creative camp, Imre Égerházi developed a plan and proposal, which he also organized with the consent of the Hortobágy National Park and the Déri Museum in Debrecen, so that a contemporary art gallery could be inaugurated in the summer of 1986. At the western end of Hortobágy, in one of the most beautiful buildings in the plain, the exhibition hall is called the Horseshoe Gallery. Here, we can see the pictures of the members of the former Hortobágy Colony, the Hajdúság International Artists' Colony, but mostly of the Hortobágy Creative Camp.

The Creative Camp itself presents two or three joint and several solo exhibitions to the public every year. In 1987, it was first exhibited abroad in France, Thionville and Rodemack. They took part in a three-week study trip to Western Europe. Then, in 1988, works were also performed in Breda, the Netherlands, then in Essen, Germany.

The Creative Camp has been sponsored and operated by Cívus Hotels Rt. Debrecen since 1990. It is therefore not a state-run organization but is still supported by donors.

The Creative Camp has a domestic and a foreign core membership who return regularly and are key members of the community. Every year approx. The camp of the participants will be expanded with 10-12 new members. Nearly 900 domestic and foreign artists from more than 21 countries have visited Hortobágy since 1982. The approx. In addition to 500 domestic artists from 20 countries - USA, Colombia, Japan, Norway, Finland, Sweden, England, the Netherlands, France, Germany, Austria, Spain, Slovakia, Moldova, Ukraine, Romania, Italy, Poland, Yugoslavia, Slovenia.

The number of artists of Hungarian nationality across the border reaches 200. The joint artistic work lasts from February 15 to March 15.

Every year, the Creative Camp creates a catalog, with the help of sponsors and colleagues, in which the creators are featured with a portrait photo and a picture. So far, every year, the camp has successfully organized its closing exhibition in the last days, which is also visited by

renowned artists, art historians, writers, poets and public dignitaries, participating in the closing exhibition.

The Creative Camp has a permanent exhibition in Debrecen, the Aranybika and the Cívis Hotel; In Hajdúhadház at the Dr. János Földi Primary and Art School; in the Gallery of the Hortobágy Municipality and in the Horseshoe Gallery.

The members of the camp have been painting historical paintings every year since 1996 due to the big anniversaries, so there are 64 paintings of Hungarian painters dealing with our history here and beyond at the Millennium Gallery in Hortobágy.

February 19, 2001, the XXII. The Hortobágy Creative Camp was opened. The solemn opening ceremony was held in the Glass Hall of the Aranybika in Debrecen, true to custom. After several welcome speeches, the Tibor Boromissza commemorative medals were handed over. Imre Égerházi introduced the participating artists and introduced the program of the Creative Camp, and then distributed the 2000 millennium catalog. Then the real work started in Hortobágy, so that the artists could realize their dreams, their goals and strengthen the reputation of the city of Debrecen, Hajdú-Bihar County and Hungary with their presence.

Imre Égerházi had an extraordinary organizing talent, with which he united the regional artist society. With his death, a huge space was created in this area. He wished that after his death, Zsuzsa Szabó, a young painter from Hajdúhadház, would lead the Creative Camp, who helped him a lot in his work related to the creative camp.

On July 22, 2006, a dream "came true". The "In Memoriam Imre Égerházi" INTERNATIONAL ART COLLEGE IN HAJDÚHADHÁZ was established in Hajdúhadház. Its founders are Zsuzsa Szabó, László Vass, the director of the Dr. János Földi Primary and Art School and László Béres, mayor of Hajdúhadház. The head of the art colony is Zsuzsa Szabó. The first camp was attended by 11 painters who were already founding members of the Hortobágy Creative Camp, so they have known each other for almost 20-25 years and also knew Imre Égerházi. They commemorate him and try to continue the work he started.

Creative camps abroad

In Bessan, in the French Alps, the creative camp founded an artist colony at the suggestion of two French photographer members. In 1992, in St. Michel, French sub-prefect Pierre Gevert helped in the organization based on the instructions and practical experience of the Hungarians.

In the 1st year, 16 people took part in this art colony, apart from a few local painters, everyone was Hungarian or of Hungarian nationality. St. Michel has been amazed at the greatness of the Hungarian language ever since because those present from all 6 countries spoke Hungarian. From that time on, Imre Égerházi became honorary president of Europrenes de L'art. This camp welcomes Hortobágy photographers as well.

In addition to the painting colony in France, the painter also visited many creative camps around the world, but especially in Transylvania.

He was especially proud of the friendship between the Finns, the French, the Lithuanians and his Italian art colleagues. The formation of friendships was greatly facilitated by the above-mentioned artists' colonies.

Organizational achievements

At the Hajdúböszörmény International Artists' Colony, as one of the founding members of the artists' colony, he monitored how the image of the artists' colony was formed. He participated in the organizing work in several cases. His duties included inviting artists of Hungarian nationality from Transylvania. Even though the invitations had been officially sent earlier, they did not reach those they wanted. Therefore, he carried the blank invitation letters with him and there on the spot, telling colleagues he knew or recommended what they wanted. If someone accepted the invitation, they filled out the form and when they came home, they sent them back some welcome lines. So was the invitation and the envelope. With this method, several Transylvanian colleagues were invited to the Hajdúböszörmény site. Imre Égerházi also helped the changing leaders of the artists' colony at the artists' colony, and thus he also saw into the life of the artists' colony.

In 1975, the director of the Hajdú-Bihar County Catering Company asked him to help organize the Hortobágy Artists' Colony. In the first phase of the organization, he talked about his experiences so far, he gave guidelines, but he did not undertake the second phase of the organization, because it coincided with the one-month time of the Hajdúböszörmény site. So, this work was finished by someone else. After two years, this artist colony ceased to exist.

Earlier in the early 70s, he visited Western Europe a lot and once saw an exhibition of world-famous artists (8-10 pieces) on a screen in a Swiss espresso. He liked it very much, and when he experienced the same in Germany and France, he decided that if he came home, he would organize the Presszó exhibitions in Debrecen.

For the first Presszó exhibition, held in the hall of the Aranybika, he selected materials from the Medgyessy hall of the Gallery. The exhibition went very well as it had huge feedback.

At the same time, some angrily wondered why it was necessary to include works of art among the foamy cakes. Dealing with this kind of resistance, they made at least two exhibitions a year from the material previously purchased by the catering company. First the Orange and later the Kedves bar were housing these exhibitions. When the pictures were taken down, the guests really missed them because they loved them.

On this basis, the organization of the Factory Exhibitions also started.

In 1971, the Cultural Committee of the Trade Union and the Eastern Hungarian Regional Organization of Hungarian Fine and Applied Artists decided to organize exhibitions in 20 large factories a year to bring the creative arts closer to the workers.

These exhibitions were held in the factory canteen, in the cultural hall of the factory or company, to the same standard as if they were in a major gallery. In the first 10 years, Imre Égerházi also took part in the meetings of the audience and the creators, in several cases he also gave guided tours. From the eleventh year onwards, he organized the organization with the help of others, organized meetings and exhibition openings, and provided a color catalog every year with the help of Alföldi Nyomda.

He considered this activity extremely successful, because they reached people who never went to exhibition halls and museums. In Hajdúböszörmény, the most outstanding professional work was awarded the Miklós Káplár Prize, and here the Prize of the County Trade Union Council. "I am delighted that my artistic work and organizing work have been rewarded in both places."

In 1982, the director of the Hajdú-Bihar County Catering Company commissioned him to organize the winter artists' colony in the Hortobágy inn. At the suggestion of the county leadership at the time, the community created by the 5 people in the inn was named not an artists' colony but a creative camp. He led this creative camp until the death of Imre Égerházi.

It differed from other artists' colonies in that everyone here pays the cost or is paid by sponsors. From 1983, the colony was international by becoming members of both Yugoslavia and France. Later, international participation was expanded so much that there was a year when artists from 22 countries came from all over the world.

During their participation in other art colonies, they agreed to help each other with artist and exhibition exchanges. This agreement was also signed in Hortobágy by the leaders of the Ukrainian and Romanian artists' colonies, as well as the leaders of the Hajdúböszörmény and Hortobágy colonies.

Imre Égerházi helped his painting colleagues from Transylvania and Transcarpathia to make the work successful with his experience gained at the two artists' colonies in Hajdúság.

It was also a great pleasure for him to be able to organize a permanent exhibition of 16 Hungarian painters' creative camp members in a Hungarian room in the Munkács Castle. The help of Zoltán Micska must be mentioned in this organizational work.

Imre Égerházi was over many organizational tasks, but he was also a member or curator of many organizations: the Association of Hungarian Fine and Applied Artists, the National Association of Hungarian Artists, the World Association of Hungarians, the Society of Hungarian Painters (Budapest), the Association of Artists and Art Supporters (Debrecen), the Association of Hungarian Fine and Applied Artists in Eastern Hungary (Debrecen), the DAB Society of the Intellectual Poor (Debrecen), the Symposium Society, the Széchenyi Casino, the Bocskai Association and several other associations, and foundations.

Recognition

Ars Poetica

The artist's creed about art is as follows:

"I feel that I am true when I follow reality, when my painting reflects the social, human, emotional conditions of our time. I paint, I draw as my interior dictates. I am not speculating, I'm not conforming to the "fashion" that's just in line, I'm not trying to paint a picture that is born at all costs in the spirit of "looking for novelty," experimentation. I like, on the other hand, when my image says something to the viewer, when a connection is established between us by the image. I love the clear visual order, the harmony of colors. I avoid the loudness, the obscure obscurity, the astonishing absurdity. I do not want to be "outrageous". I want to speak the language of beautiful aesthetics.

I am not a fan of the big shifts; the 180 degree turns. I try to be modern with small steps. I try, on the other hand, to understand and accept all those who think "differently," even if they ride an easy success fashion horse.

I believe that art has a future and that is: not the image of the incapable!

They are given to few creators to break and create a whole new path in art. It is exceedingly difficult today to create - not only in painting - anything not related to someone. "Speaking your own language" is the hardest part. A form of expression that is unique to its creator. It took me a lot of work and time, while I managed to create a world of form and color that characterizes me from my existing isms and my own idea. The two dimensions of constructive cubism stiffened my images, so I had to borrow the poentyryst air of the Impressionists to make the images come alive. Apparently - all that has already been solved - is simple. Instead of the usual perspective, the perspective had to be solved by placing the "sheets" in front of and behind each other. "Marbling," "layering," "scraping" only enriched the pictorial surface.

I do not consider it offensive - on the contrary - when art writers related my work to the Hungarian Art Nouveau, the painting of the Great Plain. It would be a great loss to art if its national character ceased altogether, but it would not be good if only it dominated.

Since I was born Hungarian, if I were a writer, I would write in Hungarian, if I were a musician, I would also rely on traditions, so I find it natural that these can be found in my painting.

I like to draw and paint the landscapes and people of Hajdúság, Hortobágy and Transylvania. But Ady, Krúdy, Petőfi, Csokonai, Rákóczi, Dózsa, Bocskai, Kodály, Bartók also inspired my brush.

I painted in so many countries in Europe and Asia, where I traveled or was in an art colony. I got to know the artistic aspirations of my contemporaries, I met the results of previous creators, and all this helped me to find myself, to strengthen me in my faith and work.

I had to deal with a lot of difficulties, the hardest of which was the duality of working in the office and painting in my free time. I slept little, I was distant with my family, but he who is touched by the devil's spurs can get no rest, no matter how hard he reaches his goal."

Criticism

Creative artists receive critiques of them in a variety of ways. There are those who are not interested at all, there are contentious types and there are those who dispute the findings of criticism, but most pay attention to how their work has been evaluated.

Criticisms of Imre Égerházi were generally positive, except in one or two cases. As the artist said, "there was a critique that I was honestly happy about because they felt what led me to create the painting. I was also glad that on several occasions they were related to the Gödöllő branch of the Hungarian Art Nouveau. At that time, I already knew and loved the works of Weigand, Sándor Nagy, Aladár Krisch Kőrösfői, Miksa Róth and others, and I myself found relations to their works."

He painted several pictures, the atmosphere and drama of which are related to the artwork of Miksa Róth at the well-known Târgu Mureș Culture Palace. In other cases, the finding of domestic roots can be seen in his works, especially in his paintings in Transylvania, where the most significant of his pictorial works were made.

From 1961 to 2001 he had a total of 309 exhibitions and of these, about 76 solo exhibitions.

The exhibitions have been reported on by the press, radio and television and it is not possible to list and describe them in full, but the following excerpts and excerpts give an idea of the exhibited works:

"He doesn't want to surprise: he speaks quietly, sometimes succinctly, about simple people, about their lives. His small-sized paintings are a kind of notebook, drawings taken from everyday life with quick, light features."

"...Man is central to his art, his fine portraits and figural compositions testify to the fact that he has found the way to the honest, true representation of man, to the indirect expression of man's thoughts and emotions."

"He was born in a village and had children; he lives in a city. He draws on his experiences from these two sources. Both in subject matter and in approach. Its structures, shapes, lines and colors are simplified, concentrated and expressive."

"...He uses few colors, his scale is deeply tuned, from which wide-field white or yellow surfaces flash out as a background for the figures, the black branches and the foliage of the trees that can be highlighted..."

"He preserves the plasticity of the forms, but only to the extent of the mark. He barely deepens and removes the plane. In each case, he leaves only what is important. What's left is both emphatic and demanding and deserves emphasis..."

For each image, a full, deep, strong color mutes the base tone, and the others adjust to it. He often breaks the colors with a sash only to the hue, at most to the closely related genders. The concentration of its tones, its illusory power, fits exactly into the composition. He does not merely draw, color, but expresses and depicts his own world... His striking feature is some responsible seriousness, masculine moderation. His style is simplistic to the extreme, but at the same time avoids arbitrary distortions."

"It's a nice clear line system, with a deep resonance, a varied but coordinated color scheme. Generous handling of topics, meticulous elaboration, skill. These are the uniformly characteristic and truly captivating features of Égerházi's paintings."

"The natural forms of the spectacle and the geometric elements come to a calm balance in his landscapes, and especially in his street details and house compositions. The contours of the shapes delimit separate color fields, within which the careful elaboration of the transitions of the real ones, the tonal unity of the image, prevails."

"He is not one for drama. A contemplative, meditating man. He is moderate in the simplification, stylization and abstraction of forms, and only goes as long as he removes all the frills considered unnecessary, but the objects, the landscape, the special character and recognizability of man remain."

"He builds his figural images constructively, closely tied to some specific theme or phenomenon. His color scheme works in a definite, deep tone, she loves dark contours. This is about determining the power of its forms, as well as its adherence to the purity of line and drawing."

"Imre Égerházi is one of the painters in Debrecen who has risen among those who enrich the fine art life of Debrecen with new colors through his talent, demands on himself, discipline and high degree of humanity."

"From the fact that the image fields are spread widely next to each other and separated by a line, we have to deduce a geometric way of editing. He even displays the human face with strict geometry without pushing it towards unrecognizability. The picture changes when the

landscapes of Hajdúság come out from under his brush: we meet typical homesteads, bony people of Hajdúság, cemetery details with an elegant atmosphere.

Every year he visits the Székely and Cságnó villages on both sides of the Carpathians, and that he draws the motifs of his paintings largely from the repositories of this region."

"... Images act with the concise simplicity of a folk song... The pursuit of essence is the supreme virtue of works. He avoids any excess, in colors, in details, without thereby impoverishing your experience. Selects with a sure sense what can only be said by the picture..."

...The balance and structure of the composition, the careful workmanship of the surface (texture), the drawing discipline testify to the presence of the weighing intellect.

The restrained, loud color world expresses a kind of shy emotionality and lyricism. Puritanism manifests itself, among other things, in the fact that instead of the illusion of space, instead of the impressionistic, atmospheric perspective, it composes in a plane, in two dimensions. He doesn't want to dazzle, but to make a quiet contemplation. Therefore, he avoids high contrasts. His gloomy colors testify to a demanding artist who has matured over a definite period of time, confessing mature self-knowledge..."

"His nature is puritanical, which is what can break it down, because he leaves out all that is superfluous, he can and dare to abstract. He does not have any images in which anything would disturb the harmony of either the colors or the composition."

"His basic individual creative characteristic is to cling to the known, experienced surrounding reality, to present the experiences in picturesque language, with picturesque, graphic means, which in other words means that the artist is connected to his world, its phenomena and manifestations with a thousand threads and However, this is more than mere realism: the miracle also takes place in the art of Égerházi, raising reality to a higher, nobler, more lasting level..."

...Pure forms, balanced structure lends some magnificent serenity, sometimes downright monumentality to his paintings. It is for unity and peace that he basically lives in few colors."

"In the Imre Égerházi drawings, we face human life and the environment on a wide scale. In addition to portraits, nudes, the people and landscape of Hajdúság, the landscapes and people of Transylvania line up with their joys, worries, past and present, also shining with hope for the future.

...In his art of drawing, reality will be nobler, more enduring, rising above the unanimity of everyday life with ideologically more distant thoughts, thus fulfilling the task of art, because he does not simply capture, but makes the life of its surroundings more meaningful..."

"The paintings are excellent, very beautiful, they show a different kind of picture of Hortobágy, Hajdúság, the man of Hajdú, because the landscape is constant, man always changes on it, as in literature, not only does the man, the poet, paint what he sees in the landscape, but also draws his own face, as it is in fine art and painting."

"...His art is characterized by diversity. Diversity manifests itself in technique and sayings, as he is both at home in the world of graphics, his drawings as characteristic as his monotypes or prints. The almost airy finesse of his watercolors and the marked 'alder-house' lines of his oil paintings captivate the viewer."

"...As if he would try to imprint on his viewer, quoting Illyés, "harmony, order, reality, or the world will perish." He also suggests this with its restrained tone, hue, and warm pastel colors, but without shouting. Because it is precisely this system of equilibrium, the delicately balanced editing that, in its silence and puritanism, is at its sharpest in contrast to today's chaos, obscurity, and small talk. And the fact that his creative discipline costs all pictorial gossip, his intellect, which puts the world on a pharmacy scale, focuses only on what is considered important, so his paintings work "with the simplicity of folk song."

He leaves out all unnecessary items. Thus, he can abstract more liberally, he has a greater creative space to think on a large scale, to create vaulted, large-arched compositions, and at the same time to live with the finest shades of color, form and content.

His paintings, drawings and engravings are clear, precise and in their layering "understandable" pictorial language."

"...Vertically elongated images give a seemingly different, yet universally valid slice of reality, and if horizontal lines of action or motifs are formed within the vertical composition, its balance in the human world, the so-called universal cross, emerges. It can be clearly seen that the figures appearing in the material environment formed in the aftermath of the elections, which are already associated with a permanent meaning and testify to deep sociographic, ethnographic and folk-art knowledge, take a position perpendicular to this. For example, the imaginatively connected lines of trees, buildings, and appearing faces and heads intersect, creating a rhythm that initiates a movement that then reminds us of its life-threatening drums, that is, the rhythm of life.

This rhythm is intensified in the representation of tones, shades, mass-like dark and light surfaces. Whites light up, light colors clear. The colors used become a uniform, clear and unambiguous quality, in full harmony, also in harmony with the composition and the surface filled with meaning. Meanwhile, Imre Égerházi follows the laws of realistic representation, but at the same time the monotype makes the spectacle more orderly and abstract at the same time. The technique highlights the realistic theme from the realistic level to a more atmospheric, internally more abstract content. In many places, character and destiny do not appear in the face itself, in its representation in the graphics of Imre Égerházi, but in the depicted situation, in the radiation created from it. Thus, with simple tools and wording, it can only be signaled, such as

basic human qualities, love, fear, or, as we see in one picture: grief can be expressed without seeing tears, mourning faces, or gazes, because the picture itself is whole. becomes considered.”

Exhibition catalog

1961

- Tótfalusi Sándor Cultural Review - Debrecen

1962

- Autumn Exhibition - Debrecen
- County Amateur Exhibition - Debrecen, Déri Museum

1963

- Autumn Exhibition - Debrecen
- Exhibition with Velényi - Debrecen, Ady Cultural Center

1964

- Hajdúság Creative Camp closing exhibition - Hajdúböszörmény
- Exhibition with Velényi - Nádudvar, House of Culture
- Exhibition with sculptor Béla Kovács - Hajdúböszörmény, Hajdúsági Museum
- Autumn Exhibition - Debrecen

1965

- Hajdúság Creative Camp closing exhibition - Hajdúböszörmény
- Hajdúság International Creative Camp exhibition - Moscow
- Hajdúhadház, House of Culture, solo
- Hajdúböszörmény, Hajdúsági Museum, solo
- Miskolc National Theatre Graphic Art Biennial - Miskolc
- Autumn Exhibition - Debrecen
- Formalkyd exhibition - Debrecen

1966

- Hajdúság Creative Camp closing exhibition - Hajdúböszörmény

- Debrecen, Csokonai Klub, solo
- Autumn exhibition - Debrecen
- Small Graphic Art exhibition - Debrecen
- Szabolcs-Szatmár & Hajdú-Bihar exhibition - Hajdúböszörmény
- Formalkyd exhibition - Budapest

1967

- Hajdúság Creative Camp closing exhibition - Hajdúböszörmény
- X. Great Plain exhibition - Békéscsaba
- Formalkyd exhibition - Nyíregyháza
- Hajdúböszörmény - Museum, solo
- Formalkyd exhibition - Debrecen

1968

- Poland, Lublin
- Hajdúság Creative Camp closing exhibition - Hajdúböszörmény
- XI. Great Plain exhibition - Békéscsaba
- Autumn Exhibition - Debrecen

1969

- Romania, Nagyvárad
- Hajdúság Creative Camp closing exhibition - Hajdúböszörmény
- Debrecen, Csokonai Klub, solo
- Balmazújváros, solo
- County Autumn Exhibition - Debrecen

1970

- Debrecen, Cultural Center, solo
- Hajdúság Creative Camp closing exhibition - Hajdúböszörmény
- XIII. Great Plain Exhibition - Békéscsaba
- Spring Exhibition - Debrecen

- V. Balaton Summer Exhibition - Keszthely
- II. National Summer Exhibition - Debrecen, Déri Museum
- Flowers in fine art - Debrecen
- Autumn Exhibition - Debrecen

1971

- Hajdúság Creative Camp closing exhibition - Hajdúböszörmény
- Aquarelle & guache in Hungarian fine art - Debrecen
- XIV. Great Plain Exhibition - Békéscsaba
- Regional Spring Exhibition - Debrecen
- Vince Fellegi Collection, exhibition - Debrecen
- Factory exhibition - Debrecen
- County Autumn Exhibition - Debrecen, Derecske
- Poland, Lublin
- Flowers in fine art - Debrecen

1972

- II. National Sketch exhibition - Hajdúszoboszló
- VII. Factory exhibition - Debrecen
- XIII. Summer Exhibition - Szeged
- Flowers in fine art - Debrecen
- Budapest, Art Gallery, MOM
- Debrecen, DATE Gallery, solo
- Hajdúság Creative Camp closing exhibition - Hajdúböszörmény
- Aquarelle és guache in Hungarian fine art - Debrecen
- Budapest, Budapest Exhibition Institutes, solo
- Debrecen, Horváth Árpád House of Culture, solo
- Hajdúnánás, Cultural Centre, solo
- Aquarelle és guache in Hungarian fine art - Hajdúszoboszló

- XV. Great Plain Exhibition - Békéscsaba
- Debrecen, Tégláskerti Cultural Center, solo
- IV. Factory exhibition (BIOGAL) - Debrecen
- V. Factory exhibition (VOLÁN) - Debrecen
- VI. Factory exhibition (MAM) - Debrecen
- Debrecen, Medgyessy Fine Art Society & Studio, solo
- III. National Summer Exhibition - Debrecen
- Spring Exhibition - Nyíregyháza, Debrecen
- VI. Balaton Summer Exhibition - Keszthely
- II. National Sketch exhibition - Debrecen
- 10th anniversary factory exhibition - Debrecen
- XI. Factory exhibition - Debrecen
- Püspökladány, Cultural Center, solo
- Hungarian National Gallery - Budapest

1973

- Hajdúság Creative Camp closing exhibition - Hajdúböszörmény
- Hungarian National Gallery - Budapest
- Nyíregyháza, Museum
- XII. KPVPSZ Cultural days - Debrecen
- Görbeháza, House of culture, solo
- Bagamér House of culture, solo
- Nagyvárad, Museum
- XVI. Great Plain exhibition - Békéscsaba
- Hajdúhadház, Csokonai House of Culture, solo
- Balaton Summer Exhibition - Keszthely
- Tiszacsege, House of culture, solo
- Győr, Győr Art Gallery

- Autumn Exhibition - Debrecen
- Factory exhibition (HIM) - Téglás
- Hajdúböszörmény, Hajdúsági Museum, solo

1974

- Hajdúság Creative Camp closing exhibition - Hajdúböszörmény
- XVII. Great Plain Exhibition - Békéscsaba
- Small Graphic Art exhibition - Berettyóújfalu
- Nyírbátor, Báthori István Museum
- XV. Szeged Summer Exhibition
- Hajdú-Bihar County Painter's Exhibition - Debrecen, Medgyessy hall
- IV. Summer Exhibition - Debrecen
- Factory exhibition - Debrecen
- IV. Presszó exhibition - Debrecen
- Gröznjan (Istria), solo
- Győr Art Gallery

1975

- Szolnoki Painter's Triennial
- Debrecen, Teacher's House of Culture, solo
- Hajdúság Creative Camp closing exhibition - Hajdúböszörmény
- Anniversary Spring Exhibition - Debrecen
- Szeged Summer Exhibition
- Agriculture in fine arts - Budapest
- Nyíracsad, solo
- University of Agriculture, hall - Debrecen, solo

1976

- Hajdúság Creative Camp closing exhibition - Hajdúböszörmény
- National Summer exhibition - Debrecen

- National Summer exhibition - Szeged
- Nagyvárad
- Debrecen, Nyulasi Primary School, solo
- Autumn exhibition - Debrecen

1977

- Factory exhibition - Debrecen
- Szolnok Painter's Triannual
- KPVDSZ Gallery - Debrecen
- Potsdam, Insel Cultural House, closing exhibition
- Spring exhibition – Debrecen
- XX. Great Plain Exhibition - Békéscsaba
- Szeged Summer Exhibition
- VIII. Presszó Exhibition - Hajdúszoboszló
- Exhibition in Memory of Ady - Debrecen

1978

- Hajdúság Artists' Colony Closing exhibition - Hajdúböszörmény
- National Summer Exhibition - Debrecen
- Debrecen, Alföldi Nyomda, solo
- Nyíregyháza, Krúdy tender exhibition
- Hatvan Gallery, solo
- II. Szolnok Painting Triennial

1979

- I. Summer University Exhibition, Debrecen, KLTE Courtyard
- Hajdúság Artists' Colony Closing exhibition - Hajdúböszörmény
- Hajdúböszörmény, Cultural Center, solo
- XXI. Great Plain Exhibition - Békéscsaba
- Hungarian National Gallery - Budapest

- Debrecen, Rudas László Primary School, solo

1980

- Debrecen, Medgyessy Hall, solo
- Hajdúság Artists' Colony Closing exhibition - Hajdúböszörmény
- Vác, solo
- Artists for sport - Debrecen

1981

- Hajdúság Artists' Colony Closing exhibition - Hajdúböszörmény
- II. University Exhibition - Debrecen
- Hajdúböszörmény, Museum, solo
- Csontváry Hall - Budapest
- Egyesült Izzó - Hajdúböszörmény, solo

1982

- Aba Novák Hall - Szolnok
- Factory Exhibition - Debrecen
- Hortobágy Creative Camp Closing Exhibition - Hortobágy
- KPVDSZ József Attila Cultural House - Debrecen
- Hajdúhadház, Csokonai Cultural House, solo
- Hajdúság Artists' Colony Closing exhibition - Hajdúböszörmény
- Greece (Istria)
- Debrecen, József Attila Cultural House, solo
- The Hajdúság and Hortobágy exhibition - Gyöngyös, Diósy Antal Hall
- Vác, solo
- Budapest, Csontváry Hall

1983

- Hajdúság Artists' Colony Closing exhibition - Hajdúböszörmény
- XXII. Great Plain Exhibition - Békéscsaba

- Debrecen, Medgyessy Hall, solo
- Gabonaforgalmi és Malomipari Company - Debrecen
- Budapest, Tungsten factory, solo
- I. Panel painting exhibition Biennale - Szeged
- Debrecen, Júlia Bányai Primary School, solo

1984

- National Exhibition of Fine Arts - Budapest, Múcsarnok
- Aba Novák Hall - Szolnok
- Jyväskylä - Finland
- Hajdúság Artists' Colony Closing exhibition - Hajdúböszörmény
- Ózd, Cultural Center, solo
- XXIV. National Summer Exhibition - Szeged
- Gornja, solo
- IV. Szolnok Triennial
- XIV. Press Exhibition - Debrecen
- National Summer Exhibition - Debrecen
- HVDSZ Gallery - Budapest

1985

- Hajdúság Artists' Colony Closing exhibition - Hajdúböszörmény
- Great Plain Exhibition - Békéscsaba
- Hajdúböszörmény, Cultural Center, solo
- Debrecen, Kölcsey Cultural Center, independent
- Agriculture in the Fine Arts - Budapest
- Moscow
- Vásárhelyi Autumn Exhibition - Hódmezővásárhely

1986

- Hollóssy Simon Gallery - Budapest

- National Summer Exhibition - Debrecen
- Hajdúhadház, Csokonai Cultural House, solo
- Karcag, Dériné Cultural House, solo
- Exhibition of Káplár Prizes - Hajdúböszörmény, Hajdúszoboszló
- Debrecen, Medgyessy Hall, solo
- Aba Novák Hall - Szolnok
- Nyíregyháza, Vác, Budapest, Hajdúböszörmény, solo
- Hajdúság Artists' Colony Closing exhibition - Hajdúböszörmény
- Exhibition of SZOT scholarship holders - Budapest
- Hungarian National Gallery - Budapest

1987

- Scratch, solo
- Hódmezővásárhely, Tornyai Museum, solo
- Debrecen, Podium Hall, solo
- Thionvill, Rodemack - France
- Debrecen, Petőfi Small Gallery
- Debrecen, Újkerti Library, solo
- Hajdúság Artists' Colony Closing exhibition - Hajdúböszörmény
- Exhibition of the Hajdúböszörmény International Artists' Colony - Nyírbátor
- 5th Szolnok Painting Triennial
- Exhibition of Hortobágy Creative Camp - Budapest
- History of Transylvania exhibition - Debrecen, KLTE
- Great Plain Exhibition - Békéscsaba

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1988

- Exhibition of Hortobágy Creative Camp - Debrecen, KLTE
- Hajdúság Artists' Colony Closing exhibition - Hajdúböszörmény

- Hortobágy Creative Camp exhibition - Budapest, Pataki Cultural Center

1989

- Great Plain Exhibition - Békéscsaba
- Debrecen, Cultural Center, solo
- Debrecen, Alföldi Nyomda, solo
- Hajdúság Artists' Colony Closing exhibition - Hajdúböszörmény
- Exhibition of the Hajdúböszörmény Artists' Colony - Budapest, Ernst Museum
- Kisújszállás, solo

1990

- Hódmezővásárhely, Tornyai Museum, solo
- Debrecen, DATE Gallery, solo
- VI. Szolnok Fine Arts Triennial
- Hajdúság Artists' Colony Closing exhibition - Hajdúböszörmény
- Gheorgheni, Castle Museum
- Tokaj
- Exhibition of Artists, Art Supporting Associations - Debrecen
- Agriculture in the fine arts - Budapest
- Exhibition of the Land of Mirages- Debrecen, Déri Museum

1991

- Sixty, Gallery, solo
- II. World Meeting of Calvinists - Debrecen, KLTE
- Autumn Exhibition - Debrecen
- Exhibition of the Hajdúság International Artists' Colony - Hajdúböszörmény
- Hódmezővásárhely, solo
- Factory Exhibition - Debrecen
- Hajdúság Artists' Colony Closing exhibition - Hajdúböszörmény
- Toyama, Tokyo

- VIII. National Portrait Biennale - Hatvan

- Fine Arts Meeting - Subotica

1992

- Spring Exhibition - Debrecen

60

- Hajdúság Artists' Colony Closing exhibition - Hajdúböszörmény

- St. Michel - France, Art Colony Closing Exhibition

1993

- Kisújszállás, solo

- Summer Exhibition - Debrecen

- Debrecen, Csapókerti Cultural House, solo

- Hajdúhadház, Dr. Földi János Primary School, solo

- St. Michel - France, Art Colony Closing Exhibition

1994

- Biennale of Landscape Painting – Szeged

- St. Michel - France, Art Colony Closing Exhibition

- Gheorgheni, Castle Museum, independent

- Spring Exhibition - Debrecen

1995

- St. Michel - France, Art Colony Closing Exhibition

- Debrecen, Kölcsey Cultural Center, solo

- Debrecen, DOTE Gallery, solo

- National Summer Exhibition - Debrecen

- Debrecen, Déri Museum

- County Gallery - Budapest

- Debrecen, József Attila Cultural House, solo

- Autumn Exhibition – Debrecen

1996

- Szolnok Painting Triennial
- Mátészalka, House of Culture
- Hajdúhadház, School Gallery, solo
- Hajdúhadház, City Library, solo
- St. Michel - France, Art Colony Closing Exhibition
- Gheorgheni, Castle Museum
- National Summer Exhibition - Debrecen
- Likovni Susret Fine Arts Meeting - Subotica

1997

- St. Michel - France, Art Colony Closing Exhibition
- Spring Exhibition - Debrecen
- Small Gallery - Hajdúszoboszló
- Hajdúhadház, School Gallery, solo
- Debrecen, Light Gallery, solo
- Covasna, Kőrösi Csoma Sándor Cultural Center
- New Brunsvich, group exhibition

1998

- Spring Exhibition - Debrecen
- Goes, The Netherlands, solo
- Music for the eye - Debrecen Déri Museum, Pécs, Budapest, Győr, Miskolc
- Autumn Exhibition - Hódmezővásárhely
- Small Gallery - Hajdúszoboszló
- Szczna - Lublin, solo
- Hajdúböszörmény, Béla Bartók Music School, solo
- Hortobágy, Village house, solo
- Gheorgheni, Castle Museum

1999

- Kiskunfélegyháza, Kiskun Museum, exhibition of Raven laureates
- Music for the eye - Debrecen Déri Museum, Pécs, Budapest, Győr, Miskolc
- Debrecen, Aranybika
- Debrecen, Contemporary Gallery, solo
- St. Michel - France, Art Colony Closing Exhibition

2000

- Debrecen, Contemporary Gallery, solo
- Debrecen, Medgyessy Museum, solo
- Hajdúhadház, Jubilee Oeuvre Exhibition, School Gallery
- Szeged Painting Biennale
- St. Michel - France, Art Colony Closing Exhibition
- Gheorgheni, Castle Museum
- Autumn Exhibition - Debrecen
- Spring Exhibition - Debrecen
- Summer Exhibition in Debrecen
- Small Farmer Headquarters Autumn Exhibition in Debrecen
- Silver Square Euro Region Exhibition - Premisly, Košice, Lwow, Debrecen
- Hatvan Landscape Painting Biennale
- Closing exhibition of the Felsőbánya Artists' Colony
- Closing exhibition of the Gyergyószárhegy Artists' Colony
- Closing exhibition of Balatonvilágos Artists' Colony
- Keszthely, Castle Museum, solo
- Closing exhibition of the Hajdúszoboszló Artists' Colony
- Closing exhibition of Berekfürdő Artists' Colony
- Closing exhibition of the Hajdúszoboszló Artists' Colony

2001

- Exhibition of the Association of Hungarian Fine and Applied Artists - Budapest
- Hajdú - Bihar County Regional Exhibition of Fine Artists - Debrecen
- Spring Exhibition - Debrecen
- Exhibition of the Hortobágy International Artists' Colony – Hortobágy

Summary

Life after death

Imre Égerházi died suddenly on November 12, 2006.

“The artists of Hajdú-Bihar County lost a lot with his death, because they will not get such space, which Imre Égerházi provided. His exceptional radiance, tremendous tolerance and awareness were coupled with high intelligence. It is a big loss.” - said federal member János Józsa during a television interview.

“His absence is felt not only by the artist world, but by all people who long for beauty and truth” - DTV.

“Art, that is, service. Man brings talent with him. But talent kills you if you don't work on it and what needs to come out has to happen” - László Égerházi, wood sculptor.

The common characteristic of the family of Égerházi is straightness, honesty and “to leave a mark” in the world, after their death.

The memory of the painter Imre Égerházi reappears again and again more than 5 years after his death, in the form of an exhibition, the award of the prize named after him, and the subsequent recognition of him.

On November 11, 2002, on the 1st anniversary of his death, an “In Memoriam Imre Égerházi” memorial exhibition was opened in Hajdúhadház.

The band Djabe, led by his son, Attila Égerházi, announced on February 19, 2003,

His album “Sheafs Are Dancing” contains songs composed for paintings by Imre Égerházi.

An annual exhibition of fine and applied arts of the primary and art schools of Hajdú-Bihar County takes place in Hajdúhadház, the artist's hometown. The exhibition is organized every year with the participation of the local primary school and house of culture.

The 3-member jury, which was previously chaired by Imre Égerházi, awards the submitters of the best works in 6 categories. The main prize is an award named after the painter, founded by his heirs Imre, Péter and Attila. The Imre Égerházi Award was presented for the first time on April 25, 2003, in Hajdúhadház.

A memorial exhibition of Imre Égerházi's paintings from the Great Plain and Transylvania opened in the Gallery of the Józsefváros Cultural Center on August 29.

It was on November 13 to commemorate the 2nd anniversary of his death. Wreath-laying in the cemetery and at the memorial house in Hajdúhadház. The renovated Égerházi Imre Memorial House in Hajdúhadház opened to visitors on November 14.

The opening hours of the exhibition, which fully represents the oeuvre of Imre Égerházi, are as follows:

Tuesday: 10-14h and Thursday 14-17h.

The exhibition can also be viewed at other times, but prior consultation with Miklós Csilányosi is required at 06-52 / 277-016. Address: Dr. Földi János u. 23.

On January 28, 2004, the "Sheafs Are Dancing" Exhibition opened at the New Orleans Music Club. Even this year, on October 15, the Imre Égerházi memorial exhibition opened at the Dóczy Gallery in Debrecen.

On November 12, a ceremonial commemoration and wreath-laying ceremony was held at the memorial house to mark the 3rd anniversary of his death. His sons created the Imre Égerházi Scholarship.

On December 11, a memorial exhibition opened in Pilisborosjenő at the Kézfogó Gallery, which provided a comprehensive picture of the painter's oeuvre, from graphics to panel paintings, from 1950 to 2001.

On July 13, 2005, an exhibition of Sumen paintings was opened at the Bulgarian Cultural Institute in Budapest. On August 24, a memorial exhibition entitled '80 years, 40 pictures' was opened in Hajdúhadház, on the 80th anniversary of the birth of Imre Égerházi. The exhibition presents the development and change of the painter's painting, from 1962 to 2001. 1 work from each year in the 80-year collection of 40 pictures.

On September 2, the Imre Égerházi Scholarship was handed over at the Dóczy Grammar School of the Reformed College of Debrecen to the student who gave the best performance in the previous academic year.

On November 28, the presentation of the Égerházi family was shown in the HírTV Családmese series, which was filmed at the Égerházi Imre Memorial House in Hajdúhadház. The painter was shown on record.

At the beginning of 2006, an exhibition of the already deceased artists of the Hortobágy Creative Camp was organized at the Brassai Gallery in Debrecen. On this occasion, Imre Égerházi, who led the camp until his tragic death in 2001, was awarded the posthumous Brassai Art Prize by the gallery's board of trustees. The diploma and memorial plaque about this were received by his sons, Imre and Péter, after the opening of the exhibition.

On March 6, 2006, the memorial exhibition of the painter Imre Égerházi entitled 'Akkor és most' opened at the MOM House of Culture. He already had an exhibition here in 1972, and he also remembers this, so 17 oil paintings from the 1972 material and 17 oil paintings from the post-1972 oeuvre were also on display.

An exhibition of Imre Égerházi's works related to art and history opened on April 12 at the Urania National Film Theater in Budapest.

On June 2, an exhibition of the painter's paintings related to faith opened in the church of the Széchenyi Garden Reformed Parish in Debrecen (Kálmáncsehi Gallery).

On August 17, the exhibition of Imre Égerházi's favorite subject, an exhibition of his paintings from the Great Plain, opened in Nyírac nád at the Malom Gallery.

Imre Égerházi would be 81 years old this year, on September 2, 2006.

Reminiscence

Sándor Csősz - a neighbor, a retired city care worker - recalls Imre Égerházi: "He was a genuinely nice and knowledgeable man. Wherever he went, after the trip he told of his great experiences at home. He loved to tell stories.

Over the years, good neighborliness has grown into a relationship of trust and then true friendship. Imre entrusted me with the keys to the creative house if there was any problem. Well, it wasn't hard to be on good terms with him. He always had a kind word to everyone. He never forgot my name day or birthday. He always brought a beautiful painting. I looked on him as my father. I keep his pictures in awe and I am immensely proud to have known Imre as a friend."

Mrs. Julika Csilányosiné - a neighbor, currently the caretaker of the memorial house - says about her relationship with Imre: "We had a good neighborhood. Uncle Imre was a truly kind and attentive man. He sent postcards from everywhere. He didn't forget about family holidays or Christmas presents either. We were with him many times in his house in Mogyoróska. He couldn't wait to return home from a trip to tell him what he had seen, what had happened to him. He always spoke so beautifully about the landscapes of Transylvania that I was forced to go to the places where he went with my family. I also wanted to see it with my own eyes. As a sign

of my deep respect for him and in memory of our friendship, I undertook the memorial house guardianship. I also keep in touch with my family and if I will see all his memorial exhibitions."

This is how Zsuzsa Szabó, a teacher from Hajdúhadház, majoring in drawing, an administrative organizer and a painter, recalls Imre: in 1983 she had a group exhibition where Uncle Imre noticed her and found her talented. He immediately offered his help. He also invited him to the Hortobágy Creative Camp.

Zsuzsa considers Imre Égerházi to be his true master. He deeply respected him for his nationalism, his organizing work and his experience. He was like a "grandpa" to him. "To this day, it is unbelievable for me that a person who has traveled the whole world without harm, with all the existing means of transport, at home in Debrecen, should die under such conditions. Unexpectedly came the tragedy was still full of plans. Organizational work, panel painting, coffered ceilings.

I was able to talk to him about everything from the tiniest everyday problem to the big worries. He was always there to help and listen, even though the schedule was extremely tight.

It was a huge obligation for him to lead the camp. I am fond of remembering the never-returning creative camp atmosphere that was enchanted by Uncle Imre's personality. For singing, dancing, working together.

He was a man of incredibly good organizational skills. He always showed up where he needed to be. He searched for sponsors, and even raised money for travel expenses for Hungarians across the border. He almost obliged the artists to go. He managed the creative camp and the creators well. He organized rich programs for the duration of the camps and created traditions. Such was the wreath-laying, or the singing of the Székely anthem. Since the camp gave me a lot of organizational tasks, I helped him a lot, especially if he couldn't be there in person. He said many times when you would be the leader... He was very prepared for death, so he organized everything, archived everything. "Do everything all the way, precisely," he said often, which was what was most characteristic of Uncle Imre.

With his death, a journey ended. We tried to organize an artist colony for 5 years and finally succeeded. We won a tender from a non-governmental organization. We had a short time, only 1 month, to organize the camp.

On June 22, 2006, the Hajdúhadház International Artists' Colony was established, which followed in the footsteps of those started by Uncle Imre. I think Uncle Imre would be enormously proud of the city, the school now, and I hope for me too."

According to the mayor of László Béres Hajdúhadház, their first meeting was to find two humble, quiet people. Their friendship was based on mutual respect and assistance.

"Calmness, wisdom, gentleness, but still strength and dynamism flow from the paintings of Imre Égerházi. He was humanly like nature in his paintings. Full of heart, full of goodness, full of love

and peace. In all things, good intentions led him. His colleagues respected him, loved him, considered him a friend. His monumental works, built from tiny dots, also prove how precise a man he was. His death was a huge loss, as it was a highlight of Hungarian painting.

Imre nurtured in us the knowledge, love and humility of art, which became an obligation of adults that our children are only born into. For example, the art school breathed almost along with the birth of the panels.

He loved the people of Hajdúhadház very much. He always tried to leave something behind for his hometown. He has brought renowned artists from all over the world. He created something that would never return, which made the city known in Hajdú-Bihar, in Hungary or all over the world. Thanks to the city, he donated a creative house to him, inaugurated him as an honorary citizen. The establishment of the Hajdúhadház Gallery is also due to him.

He was a creative personality that expanded the spiritual boundaries of the country. It was a duty to continue this journey, a relationship. This has now been achieved with the establishment of the "In Memoriam Imre Égerházi" Hajdúhadház International Artists' Colony, established this year. Caring for the memory of Imre Égerházi is one of the important tasks of the city. Commemorations of the anniversaries of his birth and death are important days in the city. Let's try to carry on the care that Uncle Imre represented and developed.

I just want to say that Imre Égerházi was a unique and unrepeatable miracle."

I also talked to Attila Égerházi!

Of his sons, Attila is the one who really cherishes the memory of his father. He is the one who helps the most so that the memories do not fade and keeps everything organized. He also edits the egerhaziimre.hu website, where you can find all the written documents, news, oeuvre, biography, awards, acknowledgments, and opinions related to Imre Égerházi.

- Was the family ancestry discovered? Was your father proud of the noble lineage?
- Yes, it can be seen at Laci Égerházi in Erdőbénye.
- When and how did your father get to know your mother?
- Classic story, they met at the dance school.
- When was the wedding?
- They got married in 1949.
- When did you lose your mother?
- My mother passed away in 1999.
- How did this affect the whole family (who was the unifying force of the family)?

- After his death, the family actually fell apart. The central cohesive force was gone.
- Was the father-son relationship close between you?
- No, but he had a big impact on me. He was constantly busy with his own plans.
- What moral principles did your father have?
- He was pretty old-fashioned, but those morals still work today. However, he himself tended to cross these boundaries. He was really concerned with appearances.
- What did he demand from you, children?
- Let's learn, be fair and do not cause him any problems.
- What kind of person was he?
- Valuable.
- How did he endure success and failure? Did he get bad criticism?
- He couldn't stand the negative criticism until after his heart attack. He was proud of his success.
- Are there particularly important paintings that represent a turning point?
- Yes. Most of these are in the Memorial House. Such as the 1973 Fall Mood.
- Does the family work together as they used to?
- No.
- I think it's a great thing to combine music and painting. Do you know all his paintings?
- That is maybe an exaggeration, but a lot. Like 2 or 3 thousand.
- How did you select the paintings for "Sheafs Are Dancing"?
- The pictures were chosen together with Tamás Barabás. Depending on which one we could write music for.
- How do you cherish your father's memory?
- I organize exhibitions, develop the website, prepare a film and a book. My siblings only help me by lending their paintings.
- Who organizes the website?
- Attila Égerházi.
- Who organizes the commemorative exhibitions?

- Attila Égerházi organizes and pays.
- Why is the name Imre Égerházi important for Hungary in art?
- Because he was one of the most important Hungarian painters the 20th century.

I got to know the painter Imre Égerházi as a great person and I can only glorify his creative work.

Imre Égerházi did not cease to exist with his passing. For all his life he worked to leave something to the world.

This legacy means not only the great paintings of so many, but also the will with which he showed that things can indeed be accomplished.

His will to live, his love for his homeland, his nationalism, his pure sincere character, his organizational skills, his work, everything he did, and his actions are exemplary for posterity.

And posterity, family, acquaintances, friends, teammates, the hometown will not forget. He faithfully nurtures and preserves the memory of Imre Égerházi.

I wish Uncle Imre's memory is kept for so long in such respect and love as it is now.