

- > **SPARWASSER HQ**
- > *in action!*
- > a reader
- > february-june 2006

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- > ***in action!***
- > **a reader**
- > **february-june 2006**

- > **In the framework of**
- > **On Difference. Focus Eastern Europe**

> **00**
> **INTRODUCTION**
> **Sparwasser HQ Berlin**

Invited by Trafó Gallery, this initiative comes from Lise Nellesmann / Heman Chong of Sparwasser HQ Berlin.

in action!

In order to check into the regional network, we made use of our Budapest contacts (Hajnalka Somogyi, Miklós Erhardt, Andreas Fogarasi) to facilitate a connection between the members of our communities, who share a common bond. Some 50 people from Budapest were invited to participate in the project.

Each person was given one word, where each WORD should be taken as an ACTION; thus, each word is a thing that can or should be done. The word can be a starting point for a new idea, a proposal for a new work. The submission could also be developed collectively. The time span required for submitting the texts was short, and the texts have been written almost on impulse.

The texts do not necessarily relate to the physicality of the Budapest scene, but rather describe what relates to the individual's own personal, distinctive history.

The project aims to produce a set of ideas that can be used as an open source and a file sharing, revealing motivations, interests and strategies behind art production and how this connects to the world around us.

We thank the participants for their efforts!

> 01

> COLLABORATE

> Hajnalka Somogyi

Within the framework of **On Difference. Focus Eastern Europe**, an international series of projects co-organised by Trafó, we realised a programme exploring the notion and practice of collaboration in contemporary visual art. Alongside a series of discursive events held in Trafó Gallery 22 March – 1 April 2006, entitled *On Collaboration*, I initiated a new project based on communication and networking by inviting Sparwasser HQ, independent artist-run-space from Berlin. They were already involved in our programme with an exhibition they created, and I wished to continue this collaboration by also inviting them to take part in *On Difference*.

Their project is an investigation into the local art scene and its international connections, both as a process and as a result. Their networking helped them to gain a deeper understanding of the Budapest scene, and we hope that this publication will serve in a similar way for all who seek an insight.

in action! has turned out to be my last project carried out as curator of Trafó Gallery. After working here for five and a half years, I am leaving the institution as of 30 June 2006, keeping fond memories of all the collaborations with – and thus my special thanks go to:

Nader Ahirman, Judit Angel, Anthony Reynolds Gallery, Szabolcs Árkosi, Art In General, Attitudes, Azorro, Eszter Babarczy, Gábor Bakos, Mónika Bálint, Rosa Barba, Sylvain Barbier, Erick Beltran, Barnabás Bencsik, Hans Bernhard/ÜBERMORGEN, Zsigmond Bernáthy, Claud Biemans, Bigert & Bergström, Sanford Biggers, Johanna Billing, Richard Billingham, Edit Blaumann, Cezary Bodzianowski, Eszter Bolgár, Bolt Gallery, BP workshop, BueroFriedrich, Budapest Holocaust Memorial Centre, C3, CAC Vilnius, dj Cadik, Careof and Viafarini Documentation Center, Adam Chodzko, István Csákány, Réka Csejdy, Gabriella Csoszó, Attila Csörgő, Jonas Dahlberg, Björn Dahlem, Viktor Daldon, Ann Demeester, Ricarda Denzer, Magali Desbazaillies, Display Gallery, DOCU_FICTION, Christoph Doswald, Caroline Douglas, Ágnes Előd, Ágnes Eperjesi, Katalin Erdődi, Miklós Erhardt, Nikolett Erőss, Esra Ersen, Marcell Esterházy, Rita Farkas, Harun Farocki, András Fekete, László Ferenci, Róbert Ferenczi, Vadim Fiskin, János Fodor, Andreas Fogarasi, Maja and Reuben Fowkes, Ivana Franke, Masaki Fujihata, Attila Galbovy, Heather Galbraight, Orsolya Gálos, Adam Géczy, Pál Gerber, Gábor Gerhes, Luca Göbölös, Paul Griffiths, Ferenc Gróf, Marina Grzanic, Lucy Gunning, Graham Gussin, Anca Gyemant, Tibor Gyenis, Gábor Györfi, Péter György, Dejan Habicht/Tanja Lazetic, Attila Hajas, András Halmos, Zsolt Haraszi, Lise Harlev, Vít Havránék, Henrik Håkansson, Mathilde ter Heijne/Peter Friedl, HINTS, Balázs Horváth, Brigitta Horváth, Tibor Horváth, Hendrik-Jan Hunneman, Richard Ibhgy & Marilou Lemmens, Barna Illés, Ivan Iljic, Index (Helena Holmberg and Mats Stjernstedt), Inventory, IRWIN, Sandra Johnston, Gyula Július, Tímea Junghaus, Tamás Kaszás, Ram Katzir, Edina Kenesei, Zsolt Keserue, Leopold Kessler, József Készman, András Király, Szabolcs Kisspál, Miha Knific, Ádám Kokesch, Áron Könczei, Alem Korkut, Wojciech Kosma, Gergő Kovács, Kati Lászlóné Kovács, Luca Kövécs, Denis Kraskovic, Szilvia Kuskóné, Antal Lakner, Francis Lamb, Gergely László, Eszter Lázár, Yuri Leiderman, Ádám Lendvai, Gabriel Lester, Isabelle Levenez, Zbigniew Libera, Maja Licul, Little Warsaw, Loopmatic, Anikó Loránt, Dietmar Lupfer, Lumen Foundation, Marko Maetämm, Zita Majoros, Máté Marosvölgyi, János Marton, Ivan Mecl, Miklós Mécs, József Mélyi, Attila Menesi, Károly Minyó Szt, Edit Molnár, Michal Moravcik, Muffathalle, Aydan Mürtezaoglu, György Kálmán Nagy, Attila Nemes, Csaba Nemes, Ioana Nemes, Hajnal Németh, Elske Neus, Jesper Nordahl, Odeon, Olof Olsson, Boris Ondreicka, László Ordasi, Rudolf Pacsika, Livia Páldi, dj Palotai, Katalin Pásti, Barna Péli, Cesare Pietrousti, Gábor Pintér, Luko Piplica, Gregor Podnar, Tadej Pogacar, Marjetica Potrc, Priestor Gallery, Péter Rákosi, Michael Rakowitz, Raster, András Ravasz, László Remkó, László László Révész, Pia Röncke, Anri Sala, Naomi Tereza Salmon, Tomas Saraceno, Anita Sárosi, Tomo Savic-Gecan, Andrea Schneemeier, Joachim Seinfeld, Ene-Liis Semper, Ivan Seremet, Katarina Sevic, Gregory Sholette, Anatolij Shuravlev, Eyal Sivan, Société Réaliste (Ferenc Gróf and Jean-Baptiste Naudy del Fat), Åsa Sonjasdotter, Kata Soós, Sparwasser HQ (Lise Nellemann and Heman Chong), Erick Steinbrecher, Sandra Sterle, Stichting De Appel, Studio Gallery, Studio of Young Artists Association, János Sugár, Eszter Ágnes Szabó, György Szabó, Pál Szacsva y, Zoltán Szegedy-Maszák, Samu Szemerey, Ágnes Szépfalvi, Beatrix Szőrényi, Attila Szűcs, Nasrin Tabatabai, Gergely Talló, Atau Tanaka, Raymond Taudin Chabot, The Randomroutines (Tamás Kaszás and Krisztián Kristóf), Katalin Timár, Ágnes Tokody, Slaven Tolj, Istók Tóth, Muriel Toulemonde, Hedvig Turai, Zsuzsa Turóczy, Two artists – Two curators, Csaba Uglár, uqbar (Antje Weitzel and Dorothee Bienert), Pierre Vadi, Pavel Vancát, Zsófia Váradi, Tibor Várnagy, Gyula Várnai, Ica Vénig, Version (Gabriela Vanga, Mircea Cantor and Ciprian Muresan), Gitte Villesen, Anne De Vries, W139, Walker/Hill, Imre Weber, Lois Weinberger, Judi Werthein, WHW (What, How & For Whom), Julita Wójcik, Württembergischer Kunstverein, Stuttgart (Hans D. Christ, Iris Dressler), Carey Young, Young Photographers' Association, Edwin Zwakman... and, most of all, to Eszter Bircsák.

- > **02**
- > **BOYCOTT**
- > **IPUT, Superintendent: Tamás St.Auby**

metro

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Telefon: 431-64-64
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Megj. pl. sz.: Nincs adat; Megj. gyakor.: Napilap

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A művészetért tiltakoznak a hálón

407
1/AN
TILTAKOZÁS St. Auby Tamás az interneten tiltakozik az ellen, hogy a Műcsarnok az Erdély Miklós műveiből rendezett kiállítást egy hónap után be kívánja zárni, azért, hogy helyet adjon a jövedelmezőbbnek remélt Antikvitás kiállításnak.

St. Auby követeli, hogy a Műcsarnok nyissa meg ismét az Erdély-kiállítást - ellenkező esetben bojkottot hirdet a kiállítóterem ellen.

(iNteRNeTTo)

Protest for art on the net. Protest. Tamás St. Auby protests via the internet against the fact that the Kunsthalle intends to close the exhibition presenting the work of Miklós Erdély after a month's display in order to make room for the exhibition Antiquity, which is considered to be more profitable.

St. Auby claims that the Kunsthalle should re-open the exhibition - otherwise he threatens to boycott the exhibition place.

> **03**
> **REMEMBER**
> **Miklós Erhardt**

A tiny pool of rainwater formed in the hollow around the red iron bar that holds the swing in the park in front of the concrete block housing where we are living; a pigeon is walking by the pool diagonally. A narrow street climbing the hill, leading to the Farkasréti graveyard: I'm watching out of my uncle's car and see a brown Lada on a higher point of the slope.

There used to be about half a dozen situations like these that I had forced myself to memorise when I was around 5 – 7 years old, planning never to forget them. The only common denominator of such little scenes – the thing that had probably alarmed or just interested me – was that there was nothing memorable about them, so that they had to be given a number and inserted into a sequence of other unmemorable events in order to be remembered. To fix a new item in my memory, in the night of the day when it was added to the list, I verbalised it aloud a couple of times, while exercising myself in recalling the image as graphically as possible, then did the same with the other items to make sure that nothing was missing. After a while I lost this habit, and today I can only remember the above mentioned “memorials to nothingness”, but I have a clear image of the old pattern of assuring remembrance. It must have been formed during more the natural processes of memorising things that were memorable in themselves. The strange thing about it is that even though I used to write and draw simple things, it didn't occur to me that those would be the suitable means against oblivion.

This arbitrary “remember for remembrance's sake” has its unconscious counterpart. Sometimes in the night, before completely falling asleep, there is a stage of enumeration when places, environments I had repeatedly dreamed of, come back to me in fast succession. All of them are quite distinct, so much so that in that half-waking / half-asleep state of mind, I can even remember which real places or memories had generated them. When awake, I can only recollect a few of them. For example, there are several places that stand for the late 60s – early 70s: one of them is a little urban lake (Feneketlen tó, or “Bottomless” Lake), or Déli pályaudvar – the Southern Railway Station, or Alsógöd, all real settings of my childhood. This specific (for me, at least) era in its spatial translations is always sunny and remarkably empty, with only a few, bright, modernist buildings and often populated by young Vietnamese men who wear clean, white shirts with no ties, and black trousers. Dreaming of such places normally does not involve any plot; it is only about passing time in them, passing through them. (These are surely the happiest kind of dreams I have.)

I don't think that to remember normally would mean any good, mostly when you're called on to remember – the options are out there on the wide field of moral manipulation, threat and therapy. What's more, in art, remembrance produces kitsch. At the same time, for me it seems useful to turn back to cold-fixed memories, as they can have a less contaminated relationship with the other elements of the real – and as under pressure, my mind is incapable of producing any idea. This is why I use notebooks, to record things that come to my mind and have no connection to current needs, and to go through them whenever I have to come up with something.

> **04**
> **FORGET**
> **Dominic Hislop**

I almost forgot...

Walking home to Pest from discussing the merits of painting from photographs with Colin in a bar in Buda, standing on the Szabadság bridge with snow falling and ice floating on the surface of the Duna, listening to Stephen sing, "I feel like string, I feel like nothing... All I want is to feel, that I'm barely real", and thinking of working late at night at Edinburgh College of Art casting concrete into wooden frames to make sculptures that would get tossed into the compactor once the exhibition was over.

Working at home on Garay utca, cutting up a sticker to put up at the Batthány tér metro station, with champions' league on the TV, listening to Dick sing, "Living on your western shore, saw summer sunsets, asked for more", and thinking of one year earlier, hitchhiking round the islands on an art school research grant, sitting on a remote beach on the Isle of Lewis surrounded by rocks and sea, trying not to miss what wasn't there.

Cycling across an icy Ferdinand bridge at 3am after spray painting the white outline of a figure onto a diesel fume blackened pile of ice by Nyugati station, looking to the rail tracks below, listening to David sing, "She's my colonel spider, she's a deep space rider, I feel beautiful beside her", and thinking of laughing on the way back to West Lafayette Ave. in Cara's white Toyota after visiting an older couple who'd invited us and told us over dinner, in all seriousness, of how they'd recently become aware of being descended from aliens.

Walking down Wesselényi utca on a warm August night towards Oran's bar on Nagy Diofa utca, after getting the go-ahead to start what would become the *Saját Szemmel* project, listening to Will sing, "With a crumbled dog on every landing, and every stranger cowers, The dress is torn, the tone demanding, the canine's latent strength", and thinking of the Copycat factory building where I stayed in Baltimore and Katie's big mad dog Bongo assaulting the guys who came to fix the electricity as they stepped out of the elevator, then tearing Jen's room apart after we locked him in there.

Walking round Petöfi Csarnok late on a Saturday morning, buying materials to make Saerun's 'Gulp' gallery in a box, listening to Bernard sing, "I don't remember what happened yesterday, I don't give a damn about what all those people say", and thinking of turning up for the temp job I hated at Bookworld bookshop severely hung-over, lasting only 5 min. at the till before rushing to the door, where in front of a packed crowd of Princes Street Christmas shoppers, I stood under the Bookworld logo, wearing my Bookworld sweatshirt, puking into a Bookworld bag.

Coming up the long Moskva tér escalator to meet some curator, listening to Lou sing, "Somehow I don't trust you, I don't trust myself, And I may never forgive you, 'cuz I can't forgive myself", and thinking of the day I left teaching my class at ICC to go to Connowitz and knock on the door of Jim's wagon, waiting for Julia to come out.

Cramming into the castle bus going up to C3 to meet Miklós, to work on "Talking About Economy", listening to Charley sing, "It all comes to those who wait, so I wait till you're out, and take what I want from your house", and thinking of coming home earlier than usual from work in Turin to discover Alexis – a Lithuanian guy, who Marianna and me had kicked out of the flat two days previously on suspicion of wanting to steal my stuff – behind the front door with a suitcase filled and ready to go with my computer, video camera, photo camera, CD-player and all my CDs.

> 05

> STAMP / MONUMENTALIZE

> Little Warsaw

> In English the word "monumental" is often used in reference to something of extraordinary size and power. The word comes from the Latin "monere", which means 'to remind' or 'to warn'.

<http://en.wikipedia.org/wiki/Monument>

> A stamp is a distinctive mark or impression made upon an object.

<http://en.wikipedia.org/wiki/Stamp>



> The BASIC Stamp is a microcontroller with a small, specialized BASIC interpreter (PBASIC) built into ROM. It is made by Parallax Inc., and has been quite popular with electronics hobbyists since the early 1990s due to its low threshold of learning and ease of use (due to its simple BASIC language). Although the Basic Stamp has the form of a DIP chip, it is in fact a small Printed Circuit Board that contains the essential elements of a microprocessor system: A CPU, Memory (a serial EEPROM), A clock, A power supply, External input and output. The Basic Stamp language incorporates common microcontroller functions, including PWM, serial communications, I2C and OWC communications, communications with common LCD driver circuits, hobby servo pulse trains, pseudo-sine wave frequencies, and the ability to time an RC circuit which may be used to detect an analog value. The end result is that a hobbyist can connect a 9V battery to a Basic Stamp and have a complete system. A connection to a PC allows the programmer to download software to the Basic Stamp, which is stored in the onboard memory device. This memory stays programmed until it is erased and reprogrammed (the memory remains intact even when the power is removed). There are currently two variants of the interpreter, Basic Stamp 1 and Basic Stamp 2. The Basic Stamp 2 variant has seven sub-variants: BS2, BS2e, BS2sx, BS2p24, BS2p40, BS2pe, and BS2px. Many companies make virtual "clones" of the Basic Stamp with additional features, such as faster execution, A/D converters and hardware based PWM which can run in the background. However, many use the same pin out as the Basic Stamp, to allow Basic Stamp users to plug in their products in a design that already uses the Basic Stamp.

http://en.wikipedia.org/wiki/BASIC_Stamp



> Coining is a form of precision stamping. It differs from simple stamping in that enough pressure is used to cause plastic flow of the surface of the material. A beneficial feature is that in some materials, such as phosphor bronze, the plastic flow breaks up the surface crystals, work hardening the surface, while the material deeper in the part retains its strength, toughness, ductility and flexibility. Coining sometimes uses several dies to produce near-net shapes. Coining is used to produce money (coins), military award metals, police and firefighter's badges, precision-energy springs and precision parts with small or polished surface features.

http://en.wikipedia.org/wiki/Coining_%28machining%29

> **06**
> **ERASE**
> **János Sugár**

ERASE (as opposed to "Stamp / Monumentalize ")

Holy Shit

script for a video

Night, streetlights, a car is parking, we see the scene from behind.

Short dialogue of a break-up, like I don't think we should see each other anymore. We see the man's hand offering a cigarette, the woman takes it, accepts a light. After a while, we see the woman opening the car door, putting out one leg, and pushing the cigarette butt into dog shit on the sidewalk, and leaving the car.

The only possible erasure of an improper act is a proper next step.

notes:

In 1959, Robert Rauschenberg, a young though not inconsequential artist, asked Willem de Kooning to participate in an art project. De Kooning, who was not only older and much more established than Rauschenberg, but whose works sold for considerable sums of money, agreed to participate and gave Rauschenberg what he considered to be an important drawing. The drawing de Kooning selected was executed in heavy crayon, grease pencil, ink and graphite. Rauschenberg spent a month on the work, erasing it completely. Then he placed the de Kooning drawing in a gold-leaf frame and hand-lettered the date and title on the drawing: "Erased de Kooning Drawing, 1953". Rauschenberg had not only erased de Kooning's work, but he had also exhibited the "erasure" as his own work of art. Traces of ink and crayon remain on the paper, which measures 19" x 14-1/2". The "work" is now in the private collection of Rauschenberg.

In an interview with art critic Calvin Tomkins, Rauschenberg said: "I had been working for some time at erasing, with the idea that I wanted to create a work of art by that method. Not just by deleting certain lines, you understand, but by erasing the whole thing. Using my own work wasn't satisfactory . . . I realized that it had to be something by someone who everybody agreed was great, and the most logical person for that was de Kooning. . . . finally he gave me a drawing, and I took it home. It wasn't easy, by any means. The drawing was done with a hard line, and it was greasy too, so I had to work very hard on it, using every sort of eraser. But in the end it really worked. I liked the result. I felt it was a legitimate work of art, created by the technique of erasing."

> 07

> RITUALIZE

> Lilla Khoór

ARTIST PORTFOLIO GUIDELINES

To become successful in today's art market, an artist must have a vision, and must master the technical skills required in her/his artistic medium: the artist needs to understand the business of art. When presenting a portfolio, not only the artist's work is being judged: the artist is also being judged. Is this artist serious? Will s/he succeed in the art world? Is s/he worthy of being represented?

PERSPECTIVE

Remember, no matter what you've heard or read, your work does not stand alone. Whenever a gallerist, museum curator or art consultant reviews your portfolio, the memory of your works will be only part of what you leave behind. Just as packaging plays an increasingly important role in product marketing, you are as integral to your presentation as your images.

PORTFOLIO DESIGN

Your work samples are the most important component of your portfolio. Your works must be presented in a professional manner. Always show your best work. A good portfolio should have continuity and provide viewers with a clear idea as to what your vision is. You have seconds to impress a panel, juror, agent, producer or other professional with your work! Ideally, most artists should have their work documented and/or edited professionally.

EDITING YOUR ARTWORK

Your portfolio must be well-edited, and you may not be the best judge of your own work. Since it is often difficult to be objective about your own works, you might have someone you respect view and critique your portfolio prior to showing it to a gallery. Limit the number of works you show. Make the experience of looking at your work as pleasant and positive as possible, so that you can come back another day.

INTRODUCTION AND PRESENTATION

Start off on a positive note, make a complimentary comment about the gallery or the artworks on display. Thank the reviewer for taking the time to look at your work. Briefly introduce yourself and your artistic history. Keep it short, because your work is more important at this stage. Assume that the person looking at your work is a professional. Don't interfere with normal business that might be going on during the portfolio review. Never interrupt a sales effort or impede a possible sale. Listen carefully and don't hesitate to take notes, if necessary. Try to identify the reviewer's favourite pieces. Keep your questions to a minimum. Try to eliminate negative responses from the reviewer, and always avoid questions that can be answered with a "no". Don't ask for representation, and don't ask for an exhibition, because you can assume that the person looking at your work knows what you want. Stretching your appointment, unless the reviewer requests it, will do you more harm than good.

PREPARATION

Before contacting a gallery, find out what type of art they show. Look at the work of the artists they represent and make sure that your works will fit into the gallery's profile and positioning. It is important to follow the gallery's review procedure, especially on your first review. Find out the name and position of the person reviewing artists' portfolios, and write down her/his name with the correct spelling.

TIMING YOUR PORTFOLIO REVIEW

Call or write several weeks ahead of time, requesting an opportunity to show your work. If writing, be sure to include a self-addressed envelope with a reply card. Always address your request to the person reviewing work. Be on time for your appointment. Be sensitive to the gallery's priorities.

COMMON SENSE

Be friendly, positive, polite and courteous. Avoid being rude or inconsiderate. Keep in mind that you are asking a decision-maker to help you. Through your words and actions, indicate that you place great value on that person's time and opinions. You should learn as much as possible about the gallery before your review. Show them that you know and care about what they are doing.

FOLLOW-UP

Be sure to send a thank you card to the person who looked at your portfolio. Send a postcard of one of your images, so that it will remind the reviewer of the work you presented.

HAVE PATIENCE

Be aware and sensitive to the difference between your priorities and the priorities of whomever is seeing your works. To become a successful professional artist takes more than good artwork. To succeed, you must understand the business of art, create a good portfolio, and master your portfolio presentation. You can and will become a successful artist if you have good timing, some luck and the desire to become successful. (An edited version of "Art-Support.com - Art Portfolio Guidelines")

> **08**
> **RELATE**
> **Katarina Sević**

RELATE all the places important for you and make one mental map.

It will relate to your personal picture of the world, and your personal interests.

Then, relate that map to (visual) representations in your surroundings. Does it relate to the red line metro? Does it relate to the official regions?

Social spaces of information and media are in dramatic flux. Their re-organising effects have already deeply affected our perception and understanding of space and place in general.

Therefore, our understanding of mapping and representation of a geographical region has changed, as well.

Internet, mobile phones and surveillance systems have transformed social relations and privacy policies. Biotechnology offers a new relationship with nature.

We no longer inhabit just physical space, but media and cyber space, as well. Being aware of the possibilities of media manipulation, an ethical question must be raised: what should one do and take responsibility for, or what should one believe in and take for real?

The official representations of reality give us a very incomplete picture of the world. Why? They don't include the social condition of the "personal regions" and its influence on the formation and development of different self-identities. Because does it really matter if the place doesn't exist, as long as you can describe it?

Now, give names to the flows, streams and rivers on the map. How do they relate to national identities and cultural heritage? How does your map relate to East-West dynamics, or tension? Do you relate it to any centre-periphery models? Mark the import-export routes. Are they related to the transit routes?

Symbols of maps that are not written down but are created in one's mind occur in the artefacts of culture. What are the artefacts on your map? How do they relate to the cultural practices in your surroundings? Do you really inhabit your map? Show the map to others.

24.02.2006, Budapest

> **09**
> **COMMUNICATE**
> **Monica Wucher**

No offence!

(Lecture automatique II)

The word we chose for you is communicate
as the opposite of confuse ---
communicate is taken in the context of to communicate ---

A szó, amit neked választottunk, a kommunikálj
mint az összezavarás ellentété ---
A kommunikálj szót itt a kommunikálni kontextusában véve ---

The result will be communicated as part of a public presentation ---
the interface ---
between the artwork and how it communicates with (is communicated to) an audience ---

Az eredményt egy nyilvános bemutató részeként kommunikáljuk ---
mely egyfajta interface ---
a mű és annak a közönséggel (vagy felé) való kommunikálása között ---

create platforms for communication, investigation and collaboration ---
[an] offensive for contemporary art and communication ---

hozz létre platformokat a kommunikáció, a vizsgálódás és az együttműködés számára ---
cseledkedj a kortárs művészetért és a kommunikációért ---

>10
> CONFUSE
> Marcell Esterházy

To Confuse

- 80 anagrams in English, Hungarian German and French -

- coon fetus • focus note • focus tone • ounce soft • scone tofu • UFO etc. son
- UFO not sec. • UNESCO oft • coo fun set • con foetus • Oct. Sun. foe
- Co. UFO sent • Co. font use • EST UFO con • Oct. fuse on • St. UFO cone
- St. UFO once • St. of ounce • cot foe sun • confuse to

- ara öv szesz • arasz esz öv • asz az örv se • asz az öv ser • avas ez ször
- az ez örv sas • az ez sav sör • az ez sör vas • az össze var • az öv rász se
- az öv se szar • ez sava ször • ez savaz sör • ez sör szava • ez sör vasaz
- ez ször vasa • össze zavar •

- Achter Venus • Cent Verhaus • Cents Verhau • Evas Unrecht • Nerv schaute
- Nerv stauche • Nerv tausche • Nervs tauche • Schau nervte • Strauch Vene
- Sven Taucher • Sven rauchte • Tausch nerve • Unrecht Vase • Vater suchen
- Vene rauchst • Vene rauscht • Venus achter • nerve schaut • nervt schaue
- nervte schau • nsec verhaut • verstauchen

- belle mourir • beurre molli • biler mouler • biller morue • bouler limer • bourre mille
- brille morue • briller moue • bruir moelle • bruire molle • brumer l'oeil • bulle moirer
- bure morille • l'ombre luire • l'ombre relui • libre mouler • limer rouble • loir meubler
- moule ribler • embrouiller

Marseille, 2006

Alarme Chez Styler
Charles Latz Meyer
Aztec Hermes Rally
Cet Hal Mary Szerel

>11

> SPECULATE

> Andreas Fogarasi

to speculate

on the potential of institutions that are regarded as obsolete:

- 1) the Vasarely Museum
- 2) Művelődési Házak (cultural houses/community centres)

ad 1)

Please send your proposals to fogarasi@freemail.hu

ad 2)

Aerobic

Budapesti UFO Klub (Budapest UFO Club)

Építészeti Klub (Architecture Club)

Filmklub (Film Club)

Fotó Klub (Photo Club)

Karaván Klub (Caravan Club)

Kőbányai Férfikar (Kőbánya Men's Choir)

Kőbányai Nőklub (Kőbánya Women's Club)

Kőbányai Nyugdíjasok Érdekvédelmi Szervezete (Kőbánya Organisation for the Safeguarding of Pensioners' Interests)

Nóta- és Zenebarátkör (Music Lovers' Circle)

Nyugdíjas Filmklub (Pensioners' Film Club)

Harmatos Évek Nyugdíjas Klub ("Teary Years" Pensioners' Club)

Pataky Nőikar (Pataky Women's Choir)

Pedagógus Klub (Teachers' Club)

Székely Népdalkör (Székler Folk Song Circle)

La promesse de l'avenir The Promise of the Future

The project group REINIGUNGSGESELLSCHAFT (RG) acts as a forum that unites social questions in the interdisciplinary sphere of thinking and action. The aim of this experimental artistic domain is to deal with questions concerning the future.

If we make statements about the future from today's point of view, we always have to distinguish between two aspects: the pragmatic perspective constructs an image of the future based on the material facts valid at present. The process of calculating and planning follows from that. The process is completely different when freely presenting future realities: here, the point is not the interpretation of attained knowledge, experience and observations, but the Utopian counter-plan for currently existing realities.

This conceptual sensibility seems to be decisive since the media broadcasts our everyday life and that full of future promises – the pledges of politicians or advertisements, the counsel of investment advisors or employment prognostics of investors. If we set out from the fact that the demand determines the supply, then the social demand on future promises expresses a clear discomfort from today's offer of reality. The loss of Utopia is a subject within the emancipative movements as well. In times of insecurity and structural changes, (the consideration of) provision and security gains a new meaning.

Society is – it seems – in search of a new identity and has lost its faith in dreamy alternatives in the process.

It is remarkable that the ideals developed by politics and economy orientate themselves pragmatically in the first place, and the notion of planning capacity takes on the function of society-forming.

This is shown by the virtualisation of social developments, the communication and immaterialisation of work, e.g., a growing provision sector. Automation processes have an increasing influence on social value structure. Development and expansion thinking become widespread conditions, not only for entrepreneurial activities. Despite the future forming dynamic, the ability for critical self-reflection by politics and economy is very limited because of the unavoidable force to strive for positive representation. An eligible politician would not be re-elected if s/he claimed that unemployment would increase while social supplies must be cut down. Likewise for the economy: if a quoted company produces sinking growth-numbers, the investors will react by selling their stock.

And so both domains willingly include the culture-concept in their identity forming. In this context, the notion "culture" receives new dimensions of meaning: in the field of economy, business, office and conversation culture mark the business communication, and they shall contribute to the development of a certain consciousness of co-workers who form the corporate identity. This is true for even that increasing number of people who are excluded from the work process. The importance of identities formed by the media and commercially arranged human images is also manifest here. Future conceptions conform to current market trends.

In an interview with the RG, Wolfgang Ullrich made the following statement: "Of course, we have a positive notion of the future, especially in the economy, where we tend to look forward and not look back, but clear Utopias still do not exist. This is a future which can be seen either as a linear lengthening of the present, or it can be left entirely open as a projected image, where no sharp and precise pictures come into being on the surface. Economy especially tends to think linear and says that the yield must be higher every year: a lot of money must be turned into even more money. It's not all about the values of contents; quantity is replaced by quality, which is the only quality in a genuine capitalism".

The question of how to enter into a new social contract, which gives every individual an active role to form a highly responsible civil society, remains unanswered. It becomes clear that neither politics nor the economy is in the position to initiate an evolution that concerns the whole of society and points towards the future.

The neo-liberal model excels primarily in economic dominance. With the opening of the markets, a global development started, which is characterised by expansion and the assurance of new market dividends. Political programmes, whether conservative or leftist, barely showed any difference in their essential pith on the conditions of economic liberalism. But the jubilation for the victory of the free market and its institutions over the regulating state turned out to be deceptive. Western prosperity evolved a long time ago, and the economic dynamics are starting to totter nowadays. Eyes turn full of envy in the direction of the Asian economic wonder. The question of how growth-rates could be achieved again is raised in the traditional industrial states. Rationalisation and staff reduction, outsourcing of work processes to countries with lower wages and restructuring all have that in view. It is uncertain, however, if this development can be maintained. If there are no more co-workers who are consumers at the same time, capitalism denies itself. Due to stronger polarisation and because of the unequal division of acquired capital, the conception of "class" – which was said to be dead – now takes on a new shape. It does not affect the classic labourer anymore, but people under the pressure of individualisation and flexibility, who find themselves in problematic employment and supply situations.

"Wealth production on a national level and resources are replaced by the global transportation of capital. 'More capitalism' doesn't mean a growing demand for (native) employees who produce the material welfare. With the termination of the historic pact of capital and work, the mutual social duties slacken, and they slacken unilaterally, downwards. 'Bourgeoisie without the proletariat!' – that's over with; 'Bourgeoisie without (good) hired work!' – this is the new slogan".

Enforced individualisation often means separation from social state responsibility and should not be confused with emancipation. The search for a community on the one hand, and self-determination on the other, is not necessarily an antagonistic contradiction. The question arises whether there is one community that formulates their intentions out of (the community) itself, beyond national, liberal and institutional structures. One thing is for sure: the definitions for social values, such as work, freedom and democracy, that have been found up to now, don't give satisfying answers to present and future questions. Perhaps the impartial analysis shows an attempt of an Utopian idea – even though their existence is conditioned by the non-occurrence of Utopias.

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> HISTORICIZE

> Reinigungsgesellschaft

REINIGUNGSGESELLSCHAFT 2005

CAPITAL....DEMOCRACY....NOTICE....OVERTIME....RESIGNATION....FUTURE SUITABILITY
(SUSTAINABILITY?).....VISION.....INNOVATION.....

EFFICIENCY.....PERMANENCE.....INSPIRATION....SELF-REALISATION...MODERNITY.....SELF-INITIATION ...TEAM
SPIRIT

..FREEDOM OF ELECTION...GLOBALISATION....SELF-RESPECT...JUSTICE....STANDARD OF LIVING....ENJOYMENT OF
LIFE...QUALITY..

TRANSPARENCY...LEADING STYLE...RESULT.....CUSTOMERS.....ORIENTATION....INITIATIVE....LEARNING PROMPTITUDE

..CRITICISM....OBJECTIVITY....INCREASE....CO-OPERATION...DIVERSITY....PLACE OF WORK...LEADING CULTURE.....

HEAD WORK...HANDICRAFT....ROUTINE...HIERARCHY....POWER....STATUS....HEALTH....TOLERANCE....

...REGARD....CHANGE...SALARY...EXPECTATION....INABILITY....EUPHORIA....EXPLOITATION....CREDIT...

REWARD....TAXES....REDUCTION....DEBTS....CONSUMPTION....TRUST....STRESS....FITNESS....FAMILY

.....EQUAL RIGHTS.....PENSION.....ACKNOWLEDGMENT.....TREATMENT.....SECURITY....PROBLEM....BUREAUCRACY....

.....CORRUPTION.....PRESUMPTION.....STRIKE...HONESTY...BETRAYAL...CREATIVITY...LAZINESS...HOLIDAY....

.....IDENTITY...NATURE....UNEMPLOYMENT...SUBORDINATION...ENVY...WELFARE....POVERTY...CREDIT....DIFFE
RENCE....

.....CONSUMER...ABSENCE....ILLNESS...AGGRESSION.....MOLESTATION....MOBBING....CRISIS....

SOLUTION....MOTIVE....TRAINING.....DESCENDANT.....POTENTIAL....CONFLICT.....LOSS.....PROFIT....NETWORK...

..RELATIONSHIP.....ARROGANCE....REFUSAL.....PROMOTION....CONSUMING....MODEL....OVERTIME....OFFER..

.....SOCIAL BUILDING....CONSCIOUSNESS OF CO-WORKERS.....GLOBAL WARMING....EUROPE....MODEL
OFFICE....ACTION SPHERE...

....GROWTH.....AGENDA....UTOPIA.....PROCESS....FUTURE.....COMES....

>13

> STABILIZE

> Adèle Eisenstein

(to) STABILIZE (control)
(as opposed to INFILTRATE(excite))

To stabilize (or control), at first glance, seems to me like the opposite of what we should be doing with art...
I want to make ripples in the calm of the everyday, to wake people up from their waking dreams and zombie-like existence...
on the other hand, art is not chaos, and perhaps herein lies the role of the curator...
to allow the artist(s) to concentrate on infiltrating or exciting – or provoking, perhaps even a better choice of word –
meanwhile, the curator finds the balance, the stability, the finally allows the work to make sense, the calm to provide the
moment for interpretation and experience... the curator is in a way the mediator between the artist and the audience...

I am thinking about what i am doing, the role I am playing in creating an exhibition or event, and yes, some of it is
passion, emotion, at first, but then it is rational, logic, thinking through, even solving all the practical details – finding the
balance so that everything will appear effortless in the final result...

I decided to do a little immediate research into the word “stabilize”, and this is what I found – it is, in fact, a very
versatile word!

According to the American Heritage Dictionary, the definitions of the transitive verb form: 1. To make stable or steadfast.
2. To maintain the stability of (an airplane or ship, e.g.) by means of a stabilizer. 3. To keep from fluctuating; fix the level
of: stabilize prices; and of the intransitive verb form: To become stable, steadfast, or fixed.
The noun form, stability: 1. The state or quality of being stable, especially: a. Resistance to change, deterioration, or
displacement. b. Constancy of character or purpose; steadfastness. c. Reliability; dependability. 2. The ability of an object,
such as a ship or aircraft, to maintain equilibrium or resume its original, upright position after displacement, as by the sea
or strong winds. 3. Roman Catholic Church A vow committing a Benedictine monk to one monastery for life.
And according to Roget's Thesaurus: 1. To put in balance: balance, counterbalance, equalize, steady. See ORDER. 2. To
make stable: steady. See CHANGE.

From WordNet of Princeton University, stabilize, in terms of change, can mean to: steady, calm, becalm; or to settle, root,
take root, steady down, settle down, or else to brace – so unexpectedly, stabilize also refers to a kind of change,
alteration, modification.

I also began to look around on the Internet, to see the different contexts and fields in which “stabilize” is used –
the first also comes from Princeton University:

Technology already exists to stabilize global warming

Analysis shows how to control carbon emissions for 50 years

PRINCETON, N.J. -- Existing technologies could stop the escalation of global warming for 50 years and work on
implementing them can begin immediately, according to an analysis by Princeton University scientists.

In fact, stabilize is used quite often in reference to economics, geo-politics and in relation to war and civil unrest.
I found a few more unusual uses and contexts, however...

Don Wetmore of the Productivity Institute Time Management Seminars in Connecticut says: Our goal will never eliminate
stress completely but, with more effective planning, we can reduce and stabilize stress.

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> STABILIZE

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And then, similarly, from Stealth Health:

Stabilize Your Blood Sugar:

Steady glucose levels to prevent diabetes, heart disease, memory problems, and fertility problems.

I also found an interesting cooking blog on Google, with this question:

How do chefs stabilize sauces?

I'd like to know how professional chefs stabilize sauces they make in their kitchens. What ingredients do they use to stabilize sauces? How long does each of these ingredients stabilize sauces for? What are the 'side effects' of using each ingredient - for example, does adding an ingredient alter the color or flavor of the sauce. Finally, how commonplace are each of these ingredients in the standard kitchen.

The answer included these:

Starches are certainly the most widely used thickeners and stabilizers in the culinary world.

The only other emulsifying agent that is widely used in the professional kitchen is mustard. Mustard stabilizes a sauce much the same way that starches do, by intervening between droplets which are trying to cohere together and separate from the emulsion.

And don't forget!

How to Stabilize a Christmas Tree

Your kitten may not seem quite so cute after she's managed to topple the tree. Stabilize a Christmas tree before you adorn it with your precious ornaments. People (and pets) have been known to do crazy things in the frenzy of the holidays.

On the other hand, from Northern Arizona University, I found this completely other use of the word:

Stabilizing Indigenous Languages (Gina Cantoni, Editor)

- a special issue of Northern Arizona University's Center for Excellence in Education Monograph Series, Perspectives.

Groups who are succeeding in saving their language have found ways to revitalize and stabilize their speech community.

Then, from the University of Aarhus in Denmark, a study by Michael Svarer and Mette Verner:

Do Children Stabilize Marriages?

We show that couples who are less prone to divorce are more prone to invest in children, and therefore one might (mistakenly) conclude that children tend to stabilize marriages. However, when correcting for endogeneity of fertility, we conclude that children themselves do not have a positive effect on marriage duration.

And another study with disturbing conclusions:

Why should we stabilize the U.S. population?

The 2000 Census showed that as of April 1, 2000, the U.S. had 281.4 million people, an increase of 33 million people just in the last decade. If this U.S. population growth trend continues – within the lifetimes of today's children – this country will have half of China's current population! That is, if growth persists at a 13 percent rate per decade as it did from 1990 to 2000, the U.S. will have 666 million people in 2070 (China now has 1.3 billion).

As of January 1, 2001, the U.S. population reached 283 million, according to the U.S. Census Bureau's estimates. Because the average U.S. resident consumes at least 25 times more than their counterpart abroad, the U.S. has done more damage to the world's environment than China and India combined! Paul Ehrlich has called the United States “the most overpopulated country.”

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> STABILIZE
> Adèle Eisenstein

In addition, the more people we have, the more pressure we put on the environment, infrastructure and social fabric: People drive, consume energy and need housing, education and many other social services. Due to a variety of factors, most recent immigrants have come from over 100 countries and are not assimilating. Do we really want to leave today's children an overpopulated, Divided States of America?

So, damage-control...

And finally, from Cell Press:

Whooping Cranes Stabilize Vision To Find Food

Pronounced head-bobbing behavior during walking is a characteristic of diverse species of birds, but how this behavior benefits the birds and under what circumstances it proves useful have remained uncertain. Researchers this week report findings that strongly suggest that for some birds head bobbing is critical for the stabilization of their visual world, despite the motion of their bodies, and thereby enables the accurate detection of objects such as food items.

The motion associated with the head-bobbing behavior consists of alternate phases of holding the head still and rapidly thrusting it forward during each step. This behavior, found in birds but in no other vertebrates, gives them a vaguely comic appearance but is known to be critical for visual stabilization during body movement. What was not known was whether or not this means of avoiding "motion blur" was essential for high-quality vision in birds; many animals, including humans, stabilize visual fields only transiently, through the use of eye movements alone, and accept quite a lot of so-called "visual flow" when in motion.

So back to the visual and art: it's ironic that I received this just now – in relation to art and creativity:

"WHO'S IN CONTROL?" New Interfaces for Artistic Expression

Symposium on Feb. 24-26, 2006

From HARVESTWORKS DIGITAL MEDIA ARTS CENTER

Hosted by Eyebeam

540 W. 21st Street (between 10th & 11th Aves) NYC

And back to myself:

in relation to some of the main projects I have done in Budapest, this is what one may do "stabilize":

work together with the Danube – where it is unpredictable, you must be stable, predictable, working like clockwork, in all senses of the word – you choose a path, like over the Chain Bridge, there and back, that you take at the same time every single week – for about ten years;

you can also simply find a form to fill with every widely varying content possible – like a plastic bottle (bio-degradable) that carries a "message" – thousands of people, from Germany to the Ukraine, throw those bottles into the Danube at the very same moment;

you can also find a way to work with the incredible architecture of Budapest, even find the people who will help to manage and maintain that architecture better than the authorities... (but enough about that here – otherwise, I will be provoking...)

then you fill that overwhelmingly beautiful architectural space with the highest quality of visual art, of music, of physical performance, of movement theatre...

>>

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> STABILIZE

> Adèle Eisenstein

you find the ways to combine the various branches of the arts in new and inconceivable ways – but when you put the best pieces together, and keep the overall view in mind at all times, you stabilize it so that it works...

you can combine a world-famous Thereminvox-player, dancers wearing scanning devices on their bodies, and music in colour...

you can also combine an installation that consists of a carpet /painting of paprika powder, salt and poppy seeds (forget aromatherapy), together with large-scale steel sculptures, traditional Turkish music and acrobatic movement theatre from the ceiling of the cupola – all together in an abandoned Turkish bath with a long, fascinating history...

in fact, you simply bring people together in combinations no one ever imagined before...

in the present, I feel the divisions between art and life are even less tangible, and art should really hold up a mirror to what we are living in every day...

so I suppose that everything that I am doing every day of my life is also a part of whatever art I am involved in – be it yoga, meditation (now this is truly the way to stabilize), contributing in various ways to various film projects or demonstrating on the street to support vital cultural heritage that is being destroyed.

so for the future, probably the first priority to “stabilize” is simply our natural surroundings...before it is too late...

to use the concept of stabilizing, not only as steadying, balancing or even reducing – but also as a means of change and revitalization... to be on the offensive, casting a positive light over all the elements we use together, and not to be on the defensive, simply doing damage-control...

Budapest, 23 February 2006

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> DETERMINE

> Samu Szemerey

[a research into determination]

Main Entry: de-ter-mine

More than in almost anything else, within architecture lies an ultimate claim for determination. A medium of control and empowerment, it generates and reflects meaning and behaviour.

Pronunciation: di-'t&r-m&n, dE-

Function: verb

Architecture acts. A simultaneous sign and signifier, the oscillation between body and representation creates the political dimensions of the physical environment. How is architecture inflected while solidifying from process to form?

Inflected Form(s): de-ter-mined; de-ter-min-ing

Etymology: Middle English, from Middle French determiner, from Latin determinare, from de- + terminare to limit, from terminus boundary, limit – more at TERM

Setting the boundaries of the individual in relation to the contrat social, the dimensions of property define the coordinates of the project of modernism. Up to the 1990s, both sides of the limited political territories believed in the indeterminate anthropology of the individual, i.e., the ability of decisions to create freedom. Provided one does not cross the boundaries.

Where were the architects?

<“That is well said – but we must cultivate our garden.”>

Are we to redefine our geometries now?

transitive senses

A glimpse into the instruments

1 a: to fix conclusively or authoritatively b: to decide by judicial sentence c: to settle or decide by choice of alternatives or possibilities d: RESOLVE

I build here house

2 a: to fix the form, position or character of, beforehand: ORDAIN <two points determine a straight line> b: to bring about as a result: REGULATE <demand determines the price>

OK, your move.

3 a: to fix the boundaries of b: to limit in extent or scope c: to put or set an end to: TERMINATE <determine an estate>

Sticks

4: to find out or come to a decision about by investigation, reasoning or calculation

<determine the answer to the problem>

Determine a position at sea.

5: to bring about the determination of

<determine the fate of a cell>

Intransitive senses.

Lift your head

1: to come to a decision

Look at

2: to come to an end or become void

>15

> CONSPIRE

> Ferenc Gróf

conspire - *incoherent sentences on a diversified topic*

БУДАПЕШТ, ВЕНГРИЯ

Законспирировать, законспирировать, законспирировать! (В. И. Ленин)

What does conspiracy mean in the Budapest context? A real conspiracy can be unmasked? If not, is it the camouflage of a camouflage? Local reference: as reform-communists turned into neo-libero-socialsomethings, the young libertarians turned into nationalo-populo-conservato-anything. Covering the cover. The tautology as national sport, as national pastime. To hatch a plot against a plot. Lenin went out once to Budapest's Moulin Rouge on Nagymező Street and got syphilis and a stroke simultaneously. Free liberonationalist flea market, i.e., the politics of the cost-of-living, the three-florin operetta of public-private partnership. Cinematographic illustration: the taxi driver invites the State Secretary for another Unicum at the Piaf bar (also on Nagymező Street) at 6 a.m. Is it surprising that this word "politics" exists no more in Central/Eastern Europe? Or: is there an interest behind the de-politisation of this region? The aromatic aroma of oxymora. Why are there two ship-shaped buildings in Budapest? Lehel Square, the new marketplace by László Rajk, and the new National Theatre by Mária Siklós at Soroksári Street? What does it symbolise? Two ships: one in the north, the other in the south part of Pest. The northern one is for fruits, meat and vegetables; the southern one is for playing theatre pieces. What does it mean? The banal contrast of real and artificial? Budapest, as the harbour of the Hungarian ocean? Paranoiac freemasonry or simple dilettantism? Oh, yeah, para-paranoia. In Hungarian slang, "para" means "fear", "to be afraid". Don't para = don't be afraid. I para that it is another plot. Para-culture, para-economics, para-military, para-nationalism, para-socialism, para-capitalism, para-nazism. Para-literal. No critics, only paranoia. The Myth of Mental Illness. Acute stress reaction, adjustment disorder, alcohol and substance dependence, attention deficit disorder, bulimia nervosa, expressive language disorder, generalised (social) anxiety disorder, kleptomania, narcissistic personality disorder, clinical depression. The Myth of Suicide? It's out of fashion. Even if it contradicts the statistics. Too romantico-poetico-prophetic kitsch. Politico-artistical suicide? Why not? We love kitsch, anyway. Nowadays only the (extreme) right activists go for a revolution, like Imre Kerényi, the theatre director, who said that "there are two Hungarian countries: the 1100-year-old Hungary of Saint Steven and the Hungary of kun bélas who show no mercy to the other Hungary". This antithesis of historical characters (Saint Steven (István) was the very first Christian king, while the Communist Béla Kun, who came from a Protestant-Jewish family, was the leader of the 1919 Hungarian Soviet) is a (stereo)typical, pre-fab Hungarian cliché, hungaro-parano-political kitsch. These conspirators... So, on one hand, there's the retrophiliac fascio-nationalism, while on the other, there is this special kind of neofeudalo-liberalism. What is between the hands? Shake, cocktail, mélange, bricolage. The "collage" as symbiosis: parasitism (-+), mutualism (++), commensalism (0+), amensalism (0-). Parasitic scheme, in which the relationship is disadvantageous or destructive to one of the participants and beneficial to the other (+?); mutualistic scheme, in which the relationship is advantageous to both (++). How to create a work (collage-bricolage) that should be a total artistico-political self-destruction? To be mutually parasitic? Is it possible at all to ruin yourself? to be ridiculous, hated, despised? Posing this question is already ridiculous, a consequence of generalised mythomania. Pathological lying as a derivation of mythoparanoia. Since 1989, dozens of artists and former cultural-political heroes have been unmasked as informers, denounciators of the "Ancien Régime". Since 1989, dozens of artists and former cultural-political heroes have become fearless fascists. Former denounciators have also turned into fascists. The Real Transformers: Robots in Disguise. Generalised conspiracy: the new camouflage merges with the old.

To collaborate

Dating from 1871, collaboration is a back-formation from collaborator (1802), from the French collaborateur, ultimately from the Latin collaboratus, past participle of collaborare ("work with"), itself derived from com- ("with") and labore ("to work").

To conspire

Etymologically, the term comes from the Latin con- "with, together", and spirare "to breathe".

We/They do breathing exercises. Synchronised mouth-to-mouth inhalation-exhalation. Ass-to-mouth resuscitation. The psychomotor of the Myth of Paranoia.

she likes cool music and he is a very talented person, her causality towards her films: her sense of taste is a real artist. he has a lot of baby is very sympathetic. parallel with *hers* in this field. friends – he knows every she accepted *her* from the they needed longer time to body and everybody knows first second. her storytelling get on well with each other him. he draws and sculpts is awe-inspiring: she tickles and open up. they could *her* often. he is erudite and everybody with her delightful booze and racket together, clever. he speaks in a very style and humour. she can and she is the only one with interesting way, citing from a make someone laugh just whom *she* likes to go out and lot of books. he has nu through her laughing. she is dance. she has fancy style, merous digs, but they are all a clever, smart, learned she is cute. her approach great, because he has extra person. *she* likes the way towards the things of the sense for changing places she speaks about her world is very positive. she is to a fancy, exciting style. his mother-in-law; she is critical an erudite and learned places are full of strange with everybody and person. her body is neat and things: old objects, drawings everything. sometimes she in their childhood, they have she has had kind of a hard lived in the same part of the childhood, but she never let city, and because his parents herself go. she sees *her* still lived there, they could go through. she is true blue, but back to the old locations. not a pusher. she is they tried out together but it charitable and committed. didn't work even so they she is a tigress equally at her never leave each other, they home and at her workplace. are still friends. they debate she is not biased against her a lot about the way of life. if children. she is an he had dissented or didn't expansive, straight person, like something, he never who doesn't care about the withhold it from her. he has a formality. she is full of great sense of humour, and confidence, and not afraid of a funny way to evaluate life. she completes what she he showed *her* a new world she was bruised in her she likes cats and dogs, and that *she* never encountered childhood by the family and if she could, she would have before. he is not an this still causes her them. she can see the world unimaginative person; rather problems, and she is still well, she is smart, and not a dreamer. he can give fighting to answer up to fussy. the colour of their something special that these days. she is talented: eyes is similar: green, and nobody else can. he is very she has an artistic temper. for them, it means a lot. she keen, he wants to be present she can realise all of her believes that every person is everywhere. he is in awe of fanciful ideas with her great inspired for something, we *her*. although he cannot see handcraft. she is not afraid are not here just for eating the joke, he can make *her* of the reactions of people and shitting. she knows that laugh. he likes good music. when they cry shame on the birth and the death are he wants to get to a number her. she is very charitable not the beginning and the of places of the world. he has and not wordly-minded. she end. she is unselfish, she travelled a lot and he can tell is a domesticated girl who gives her things, even if she great stories about his lives a free life. she is funny, will lose a lot with this. she travels. he is highbrow and a so they can whinny greatly enjoys life, and likes a good

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> INVADE

> Nikolett Erőss

SCORE <44>

HI SCORE

SCORE<17>

How can its positive reading be demonstrated? There is probably no way. It is probably on the other side, along with the methods of defence and rebellion. Otherwise, it doesn't even give you a choice. It is the one which the first step is to dismiss the assertive meaning, which would come first and foremost: the military aggression and extension of control – it has more domesticated and subtle methods anyway. It offers itself to everybody and everything that has the power to use and abuse it, characteristically in a way that raises danger and disruption in the city. It indicates an invasion of its own self-image, or at least poetic exaggeration.

Or, it is not go to invade it. Even from its invasion, it does not really hide itself, although its invasion is not always recognisable, it can be disguised in many ways. The city is one of its most beloved playing fields. The way the appearance of public space is transformed, its usage and accessibility narrowed, has much to do with the invasion of green and connects with a process, in which profit and investment slowly make users in our cities. We might sometimes have the feeling that by now Budapest has become a city that tendentiously let its values, like the peculiar old buildings, be wasted, thus opening the door to the potential investors to finally “save” the situation and take them off from the territory of the city. And it is remarkable how the gap (as a possibility) opened up primarily between the original and the new function of these places.

Picture an imaginary map, on which those sites of Budapest are marked where progressive artistic events have happened, the former holder of the divisions, between the intellectual and the public sphere. There are two places in this map, two buildings in Budapest that I not only liked very much, but I also consider them significant, and whose histories have recently, strangely but illuminatingly, become interwoven. Although both of these buildings were centrally located and department stores, their presence was not overwhelming in their architectural or functional and they stood out from the surrounding houses. One of them (Úttörő Áruház, or Pioneer Department Store) was known as the “property-room” of the Communist Pioneer Movement: along with clothing and living equipment, one could buy the obligatory address for the pioneers, while the other, named Divatcsarnok (Fashion Hall), the former citizen bourgeois megastore, had slowly slipped until becoming a confused bazaar of dubious wares. These battered monuments of past consumerisms were standing abandoned for years – under different circumstances of ownership. The former became later known as one of the most fugitive spaces in town; the latter some years ago had a place in the international art world, based on a series of interview series with different players of the international art world, initiated by the artist group, Little Warsaw – an outstanding example of the attention surrounding the site to their participation in that year's Venice Biennale could be extended to other artistic productions. In this case, even the long-term utilisation of the building for cultural purposes was in view for a while. Ultimately, the two stories have met again. Only weeks separated the demolition of the department store of the pioneers from the sale of the Divatcsarnok to a private company. On the place of the former stylish hotel will be built, and Divatcsarnok will be transformed into an exclusive palace dedicated to luxury consumption (which is, to be honest, not far from the original intentions at the beginning of the 20th century). This is how it goes. However, it is important to note that these buildings could be considered as public spaces in a narrow sense. It was the activist artistic intervention that gave them back temporarily to the public long after their original function dissolved. There is nothing else left than to mark these two sites on our aforementioned map as vanishing points, where the lines of the urban/cultural project are to meet.



>18
> DESIRE
> Szacsva y Pál

Szacsva y Pál

Dialogue on desire

Szacsva: Is desire important?

Pál: Yes, but even more important seem to be the consequences of the action generated by it.

Szacsva: Does desire play an essential role in the function of the arts?

Pál: Not necessarily. An artist can decide to create a piece, compelled by so many other things, as well. From the other aspect, viewers can stumble across an art piece also without desiring to see it or without even desiring to see art at all.

Szacsva: But you often desire to express something, and people often simply desire to see “some” art. . .

Pál: Yes, but it is not necessary to desire in order to create or to receive art. Often, art is born out of necessity: a pressure of some kind. That’s not desire, and not even a desirable situation.

Szacsva: Isn’t this picture of the suffering artist too romantic?

Pál: It may be, but my point is that if someone feels bad about certain things, s/he still has the right to react to that in a critical manner... Even to express something that makes the audience sad or depressed. Otherwise, we are under a “dictatorship of happiness”.

Szacsva: Are people interested in art because art expresses their desires, or rather because art makes them desire things?

Pál: This question sounds absurd at first, but in fact it is important which plays the more active part in this exchange. There are serious moral issues to be considered when someone uses her/his creative potential to influence the lives of others.

Szacsva: What, in fact, is desire? Is it true that desire is the vehicle through which our irrational communicates with our rational?

Pál: Desire can be viewed as a vehicle, but also as a zone to be mapped. Desire marks the limits of our rational thinking. It bears a record of what we allow ourselves to imagine. It not only drives us to act, but also depicts how we imagine our actions.

Szacsva: So, finally you need some desire in order to make art. . .

Pál: Rather the opposite. Desire needs art. Where there is a lot of desire, you need lots of creativity to cope with the situation. You need to make some art.

>19

> MAKE (UP)

> Lise Harlev

When you arrive to a place you've never been to before, you typically try to describe the things you see there, not just to the people back home, but also to yourself while being there. You could call it a need to make out what that particular place is like. This is not as simple as it may sound, because when you come to a new place, everything seems equally important, or unimportant, to you.

Since there is no apparent order to the things you observe, you have to make up that order yourself. You observe the buildings, the shops, the things they sell in the shops, the people, how the people speak, etc., but you don't know what meaning to attach to these observations. And for some reason, it seems impossible to continue observing without at some point deciding what these impressions mean and what categories they fit into. In this sense, making out the characteristics of a place is closely followed by making up stories about it (and not, as suggested in this book, the opposite of it). Very few of the things you observe in a place reveal important information about the culture they are set in – most things are in fact just random and insignificant – and so you inevitably begin creating the missing links between the observed objects or events and the culture surrounding them. An example of this was my own arrival to Budapest earlier this year. An apartment had been arranged for me in a housing block on the Buda side, and though the block was probably not much different from the ones where I come from, it immediately struck me as a “typical Eastern European apartment block from the Socialist era”. I so wanted it to be characteristic of Hungarian culture that I instinctively made up the missing information about it.

I often get annoyed with myself for wanting to interpret my travel impressions too soon. I wish I could make that moment of observing things without looking for their meaning last longer, and I tend to see my inability to do so as a sign of not being open-minded enough. But the mind seems so quick to analyse what it observes, that I wonder if it really makes sense to distinguish between the moment of first seeing a place and the point when you start interpreting it. Perhaps there isn't such a thing as a moment of complete openness to what you observe, but rather a constant reading of meaning into the places you go to and the things you see. And this may be a way of understanding places you are not familiar with and bringing those places closer to yourself, to something that you do know, even if that something is just the stereotypical idea of a Socialist apartment block.

> **20**
> **MAKE (OUT)**
> **Sophie Dodelin**



> **21**
> **DROP (IN)**
> **Endre Koroncz**

Dear Shang,

I'm doing fine, thank you. I am sitting by the riverbank with Xiu and writing to you, trying to sort out my thoughts so that I can answer your question. It is difficult to find the right words: sometimes it seems so inconceivable (sometimes so pressing, of course). This thing aroused my interest in 2000, and I was sure that I found something really original and exciting. Now, I look at it in a new light, though I still consider it as important as I did then. At that time, it threw me into a fever that felt as if I had kicked the bedclothes off and, from between the warm sheets, been dropped naked right into the cold water. I must have shown the signs of it, since all my friends commented on the change. In the beginning, it was marvellous: I swam at ease in the unknown or, at least, I felt so. The sense of novelty and discovery had a tremendous effect on me. It lasted as long as the shivering came. But the excitement kept me going. However, I needed persistence and strength, too, and I might have been somewhat short of it to receive the recognition I expected. Success is, of course, relative and a matter of opinion. But I feel that I'm still in it, and I may not be able to get rid of it anymore. It permeates me all over, consuming me as I consumed it, too.

Getting into it is, of course, quite another matter, not the same as being in it. The sudden arrival and the consequent surprise are basically different from being inborn. Now I feel as if a vast jelly surrounded me, touching every part of my body and soul, but unfortunately, it is a bit too cold to be pleasant. I feel the embracing safeness and the pressure that hinders me in breathing at the same time. I'm 38 years old and don't know what to expect.

Will another jelly come? What is really happening? I don't know what should be considered constant and what is it that proves valuable by means of continuous change and periodic renewal? Can a wave have a frame? Can you close the whirlpool into a large box, or will it stop whirling right away? Can you find the rim of the wind?

Being inside is different from being alongside – it might well be considered a privileged state. The whirlwind, too, looks quite different to the one who is inside and to the one who examines it from the outside in an attempt to understand it. But what concerns me most is the question of borderline. The crossing of which makes the "outside" "inside" and the "inside" "outside" again. But is it possible to cross this borderline? And if it is, how many times can you cross it unpunished?

You must remember my telling the folk wisdom to your cousin Meimei, which says that you must keep your finger in the fire if you prick it with a needle. She didn't know what to do. I saw confidence and suspicion alternate in her eyes, but before anything happened, I resolved her uncertainty with a short explanation. I wonder if the pinprick is less painful for Meimei since then.

I wish you health and peace, my dear Shang. I'll be writing to you soon again.

27 May 2006, Namsee

> **22**
> **DROP (OUT)**
> **Attila Nemes**

Drop out of context

I think I should talk about my curatorial practice: the way pieces of art are selected and dropped out from the exhibitions I supervise. When thinking about new presentations for a certain place, commission or subject, I start developing a mental map of objects, videos, performances, etc. and never follow strict criteria whilst putting together the exhibition. Therefore, I do not drop out works from the exhibition before any final decisions are made. However, because of this practice, critics often describe my presentations as incoherent – I insist that curating should never be overestimated, and exhibitions should never follow key words by definition. As a curator, one should focus on the pieces and the messages they carry to the viewer and should not drop out objects, notions and ideas just because the title of the show calls for more, e.g., a deeper sense of humour.

I have experienced criticism towards some earlier exhibitions in which the critics thought the title of the show would not allow certain pieces to be present. For instance, the show I curated at the Micsarnok/Kunsthalle Budapest in 2004, Soap Opera, was received negatively by much of the media because I included a gay pornographic piece by Spanish artist Antonio de la Rosa. They didn't understand what pornography had to do with soap opera. However, they didn't oppose another piece that contained adult content by Hajnal Németh, who captured female go-go dancers in Berlin. Critics began to drop pieces out from their reviews and to include others, saying this artist should not be in the show and that fundamental one is missing, and so on.

I think critics often try to play the role of the curator, instead of performing their own task at hand – to find an interpretation they can support. They take on the role of curator, reorganising the show, dropping out items and calling in new artists and objects.

Although curators often behave like magicians and act like movie directors, they basically follow their own taste and outlook, necessarily dropping out what is beyond that.

When I gather ideas and objects in mind for a show, then it is time to set up the plan according to the space available and the route(s) visitors will take whilst wandering through the exhibition. This is the point when I sometimes find objects impossible to place or put in context with others, and so I decide to drop them out of the plan.

When arranging the matter – though many curators would not admit it – we apply marketing strategies to attract certain segments of the public. This is done in order to reach defined target groups. For many, the process of selection works like the placing of a new product on the market and to build its reputation for consumers (in this case, consumers of culture). Although many think it is different from such strategies, it is the same procedure of the selection of images and slogans for a campaign. Theories, thematics and subjects that appear in the title of a show tend to be a hoax for the viewer and necessarily activate a practice of selection while the viewer is walking around the venue – dropping out works for viewing and searching for others not present.

> **23**

> **TRANSLATE**

> **Jean-Baptiste Naudy del Fat**

TITLE: DEAR JEAN-BAPTISTE,

we got your mail address from Somogyi Hajnalka from Trafo and Ferenc. We hope that you would find the possibility and time to participate! i am looking forward to receive the text, the collected texts should describe xxx Budapest xxxxx and it would be a pity if you are not part of this. best regards Lise Sparwasser HQ +49 179 6705859 you are invited to participate in the project among 20 artists and other cultural producers xxxx xxxxxxxx! Each person is given one word. The word we chose for you is TRANSLATE (accept) (as the opposite of CONTRADICT (oppose) each WORD is an ACTION, i.e. the word "translate" is taken in context of "to translate", each word is a thing that can be or should be done.

AVANT-PROPOS

Three points before to start:

- this text is this text that is a travel story.
- this text is this text that aims to describe the fresh feeling of the COMPLETE UNINTELLIGIBILITY (keywords) of their Magyar language.
- this text is also this text that speaks about the first conversation I had with the first Hungarian I met, which conversation was about a 19th century Parisian artists group, called "Les Incohérents".

>>> Adresse <<< Au Mômo, au marchand d'armes de l'Harmattan, à François Comte et à Lord Backès.
"Now we rock-steady safely in the orisha of our dreams / in camagüey / ave maria / catòlica
/ jack johnson / kid chocolate / muhammad ali / them jazzers w/ cow-punches in their smiles"
Kamau Brathwaite, Word Making Man, 1992.

"To speak about the pleasure. The pleasure of contemplating and the pleasure of seeing, like when you look at people dancing through an open window. At the beginning, they seem insane, and then you realise that they can hear the tune that you can only see."
Sam Wagstaff, A Book of photographs, 1978.

>>

It y at this time, he and mark that. Line. Late. Lasciate ogni hoouoop voi che... qu'importe. A qui que las.

Tired they pour o verão/summer. All tired to translate in Latin de los pobres. Latin of this time; in Ontario the people, yep the bad one, translate the latin. Time latijn. Espère.

Ça takes again the chant of Pannonia gna gna to sing to surround Pannonia-Wagen gna gna again.

Goes down overall from smoke, non ad puniendos, smoke goes down on all, series, transparent plunger in a way; from there the whole becomes clearer, limpid sewer. Ouaique, I receive. Dislike of the cold. Dislike of the tatoo fatty fouling. I bifide actif. A weaker cold at the time of time for all, at that time at least. Ik rol op their time of wire, to catch Incandescencias / Unverständlichkeit...

Just imagine, each WORD is an ACTION: trans-mutare les incandescences of their rhymes; trans-mutare l'indecentmuziek, geint an indecent music, geint again one that. Ça crime, crimaille, criaille like plebs, that it to be necessary. Then it Plebs the taste, cuando it Décadescence ès Olympic stijl.

Paris in atoll, para fora, a juice of pavimentando stone that bamboole l'inferno chromatic: "Hell of forty and one minutes forty eight seconds." Nem non non non: !>>> COVER ! -> that and of second of forty of the project of the forty fact one of the seconds to one of forty of the geke project teaching one color each forty hells, and the intelligence becomes of an incomprehension, re-perception dans la TOTALE incompréhension _ Immagini appena, ogni WORD è un'AZIONE, forty and one minutes forty eight seconds and incomprehension is made intelligence, Seconds of forty, Intelligence of one, project of the dékis-language force: a UUX of forty. Blowwww... Intelligibilidad grounds, Seconds of forty, Re-compositions radically again, slightly seconds of eight, forty eight seconds, an intelligence, forty and one minutes, radical intelligibility, oui, no incluya /entienda is essential, well selected, more c'mon Fehler, he one, for example the language was formed loin de la nudité des choses , forty eight seconds, radically reconstituted, one minute eight seconds, include/understand nothing, surtout pas, s'en fout, s'en fout, vierzig und man, constituted closer, setzt vierzig acht Sekunden, Ater Niger in K-action, constituted closer, auf und Unverständlichkeit wird Intelligenz gebildet, constituted closer to the language du mutique, ma c'est le bla bla Kontra the revolt of the savage, [[cual was the néo-word of Παρμενιδεσ (?)]]

>>>> to find the wild insurrection of the body against the understandable, everything that I know now is that one and one = vandale!

... Pulsatoire samizdat of the nudity of things... à même la pluie triste partout, comprehensible to sickness, **partout isnt nunca** and things, pulsatoriamente, things, igen, things advantage the naked samizdat, el del language of the brouhaha of the immediately, TRANSLATE JUST THAT, accept just that, as the opposite of Contradict, PUYA FAT TRIMARD DEL FAT, kei pa finomen ko... à boire dé-boire the same sad rain in every word, o sorrows of complete lines.

18 février 2006 : Paris : J.-B. Naudy del Fat.

> **24**
> **CONTRADICT**
> **Tibor Várnagy**

I used to like to talk with people a lot. Then an older colleague of mine visited me and when he left, I realised that I had been talking all the time. I felt embarrassed.

Still, I would not advise anyone not to argue.

Once I met a homeless man, who asked for money. I gave him some money and proceeded on my way, and it struck me back at home that he might have been happier if we had walked into the nearest pub to have a conversation.

Insofar as I am free – can make myself free – can what I do or don't do be liberating for others?

To be free is not only a question of choice or intention – one must practice it.

> **25**
> **PERSONALIZE**
> **Mária Chilf**

Personalize

An ordinary cake

Ingredients, serves 1

1000 g flour

1 egg

a bunch of love of work

400 g social conformity

a glass of milk

a schedule to taste

a pinch of pride

3 different tubes of nationalism

10 tbs mineral water

a usual pack of routine

5 tbs chopped doubt

1 large box of colour multivitamin tabs

1 baby swimming-belt

This cake can be easily prepared provided that the circumstances, possibilities, and difficulties are balanced. You are advised to wear sceptical working-clothes and put on an ironic smile in order to make sure that your naivety doesn't drop into the dish.

Open the bag of flour and spread its content equally around yourself with the help of a ventilator. Put the bunch of love of work into a glass of cold water and take care that it is near at hand while you are preparing the cake. Pack up social conformity hermetically (the fresher the better) and put it in the freezing compartment and leave it there. Press out the 3 different types of nationalism from the tubes with a single squeeze, add 10 tbs mineral water and stir it with an egg-whisk. Stir it at an unchanging speed until the entire mass disappears from the pot through the evolving bubbles. Meanwhile, boil the egg and remove its inside carefully so that its shell remains intact. Then get into a panic and roll the egg-shell quickly in the schedule made tepid previously.

Then grate the routine with the finest grater, add the pinch of pride and lay it aside to rest.

Meanwhile, heat the oven and before putting the cake in it, boil the milk, cool it to room-temperature and drink it. Take the baby swimming-belt and fill it with the grated routine, and carefully put the egg-shell rolled in the schedule in the middle. Finally, powder it with the chopped doubt and decorate it with the colour multivitamin tabs to taste.

All done, leave the cake untouched in an orderly way and go out for a beer.

Invented by Ante Basic and Mária Chilf

Imitation and Hospitality

In the recently expanded EU, 20 different languages are spoken. If, at a conference, say, you wanted to have one bilingual interpreter to translate between any two EU languages, you would need 190 bilingual translators to cover all possibilities. German is the most widely spoken language as a mother tongue, while English is the most widely spoken language as a foreign language within the EU.

The learning of a language uses the technique of imitation on the part of the learner. The recasting of speech enables the learner to graft speech from the teacher and also for the teacher to see his/her own speech from a different perspective, as if it were that of another.

Imitation involves the use of the mimetic faculty. As Walter Benjamin has described, in the past, ancient occult practices were the product of the mimetic faculty. Imitation of the sky could be produced and manipulated in dance and on other cultic occasions. In ancient times, it was believed that all life was governed by similarity, and thus it was possible for human life to imitate cosmic activity, indeed newborn children were thought to be in full possession of the mimetic gift, and in particular towards cosmic imitation. Today play is highly mimetic, e.g., children play at being other people and also at being trains and windmills. This perhaps suggests that the scope and ability of the mimetic faculty has decayed over time. However, this is not the case.

The mimetic faculty has transformed over time. It is language that is our canon of non-sensuous similarity. If we agree that language is not an agreed system of signs, we need an alternative explanation for its evolution. One idea is that all language is created by onomatopoeic manifestations of the mimetic faculty, non-sensuous similarities between spoken and signified and also between spoken and written. Graphology can reveal images of the unconscious in handwriting. The mimetic faculty gained entry to writing through runes and hieroglyphs, and we can suppose that the way the unconscious (mimetic activity) expresses itself in handwriting was the way in which script originated in ancient times.

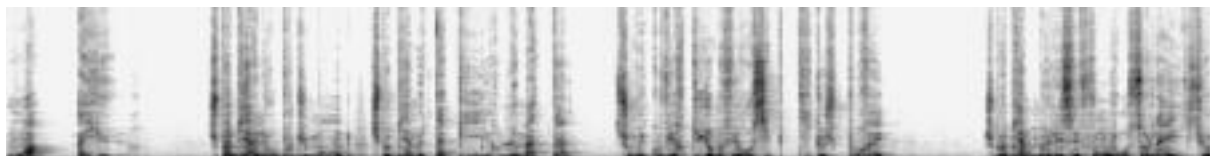
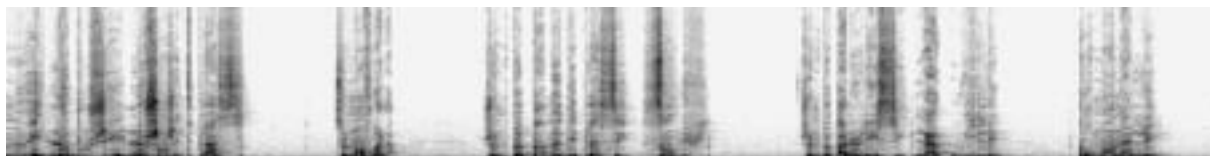
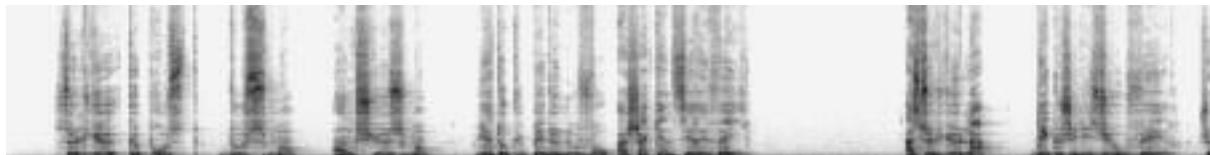
This is not to say that the mimetic faculty exists independently of the semiotic element in language. The mimetic element can only manifest itself through a bearer, and in the case of language the bearer is the semiotic, the coherence of words and sentences through which similarity appears like a flame.?

The mimetic process involved in learning a foreign language is closely linked to that of grafting. In horticulture, a scion is grafted into another plant: a foreign part is welcomed into the host body and given hospitality. The consequences of this process are far from certain, and it is the very opposite of cloning.

Giving refuge and shelter, welcoming, opening doors, opening universities and ways of thinking to the foreigner, plus assimilation of work and ideas, are excellent ways of practicing hospitality. This practice can build solidarity, a solidarity of foreigners trying to understand each other. A place practicing such solidarity can create a dwelling based on such an ethos.

*Walter Benjamin, "On The Mimetic Faculty", in Walter Benjamin, *One-Way Street*, Verso, pp.160-163.

> **27**
> **RE-WRITE | CONSERVE**
> **Antal Lakner**



Spectrogram - voice: Michel Foucault, text: Le corps utopique

the big shutdown

There is much talk about the problems of contemporary Hungarian art, and yet, nothing much changes. The stakeholders are only pointing fingers. Institutionalised, criticism has become a work of art and been hung on white walls. And there is no stopping it: one exhibition opens after the other, all going according to plan.

I have a proposal that has long been lurking in my mind: let all the exhibition spaces shut down for a time. This is not a joke. All exhibition spaces in Budapest should be closed in September 2006 for a whole month. This project can be organised within six months. The late August summer break would only strengthen the impact of the idea.

During this period, contemporary art could not be seen/visited in Budapest; even the containers of travelling foreign exhibitions would remain unopened. No exhibition anywhere: not a single painting or installation. No opening ceremonies, no finger-food, no chiming wine glasses echoing in galleries. We wouldn't be meeting in galleries and no one would wander in casually. No issue of index would be published that month; programme brochures would be printed with empty columns; we would not receive invitations; websites would not be updated. There would be nothing to write about; art magazines would have nothing to print; they might not even come out with an issue at all. **Shut in, the art of deprivation would prevail.** Tourists would find the Museum of Fine Arts closed; lumú would be deserted; Kunsthalle would be dead with silence. Not a single admission ticket would be sold in Kogart; no one would drop by to see any of the gallery owners; not a soul would be seen in any of the museums. (Of course, there is bound to be a handful of artists who secretly go about showing around their portfolios, while curators would surreptitiously evoke memories of past exhibitions.)

However, the big shutdown would have implications reaching far beyond creating the art of deprivation; it would put the entire art scene into a better perspective. The objective of the big shutdown is to encourage the art scene to take a good look at itself. Public discussions could be organised with the participation of all the players on the art scene. Guided tours could be offered to all the empty exhibition spaces so that people become aware of the deprivation. Meetings could be arranged between artists and curators who do not know each other. Reconciliation between technicians and janitors would be within reach, and exhibition guards would now see the world in a different light. The anticipated savings generated by the one-month shutdown could be used towards financing a massive communication campaign both in Hungary and on the international scene.

February 2006

> **29**
> **SHUT (OUT)**
> **Edit András**

It is not only you who chooses your acquaintances, objects and words: they obviously choose you, too. Just the way the word I am given has discovered me, since part of my work is connected with this notion both physically and metaphorically. I have lived in Hungary and in the United States by turns of 3-5 year periods for almost two decades, and have been temporarily shut out now from here, now from there. . . It was the constant urge to define my position that brought the theorist in me to the surface, as well as a need to allow for the art products of the one-time Eastern Bloc to be interpreted from a broader perspective than that of the local, while at the same time, to allow for a peek out from behind the Iron Curtain. When I was in America, I wrote about the American and the international scene to those at home; when staying in Budapest, I have tried to introduce our local scene to the international one. There is hardly a greater force that stimulates the intellectual alertness, openness and understanding than the temporary loss of the established and apparently absolute values. This is the indisputable benefit of this unusual way of life. Freedom, of course, has its price. I was in two places at the same time, but never really there in either one. I made no progress in my official career in either of these places, nor was I able to establish a position of power.

Some say that this is characteristic of my generation, which fundamentally distrusts power and therefore keeps aloof of it, but which had little chance of getting positions owing to the gerontocratic policy of the former regime, and the gerontophobia and the cult of youth that followed the change of regime, as well as the compensatory ambition and thirst for power of the succeeding generations. My generation was caught in between these opposing tendencies – I might as well say it was shut out from power. Everybody recoups her/himself one way or another; as for me, I found compensation in writing.

It was my American experience that triggered my interest in committed art concerned with social issues and my receptivity to the problems of minorities and marginal groups to come into the limelight. As a woman and an Eastern European, these potentialities were inherent in me; yet, I still needed the shocking cultural experience and a distance from my local nest to be able to bring them to the surface. These factors are not necessarily enough incentive for someone to start representing minority causes; I myself am aware of counter-examples, but in my case they have determined my intellectual standpoint for a good time to come. Starting from gender issues, which I considered more important than being merely an affair of the Californian housewives, and therefore some of my former intellectual companions broke with me, I was led to discover how underrepresented our region is in art history, and regarding these issues I left my marks here and there along the way. One of my first international appearances, which examined the place of the rearranged region, was entitled “Inclusion – Exclusion”, though it was still a time of unclouded euphoria.

Right now, close to the end of the Hungarian cycle, I perceive the immense flexibility of this notion, that the relationship of those, once in office serving Socialist official culture and those of the opposition, who were once so obviously divided, is being rearranged; that former enemies are getting on the same side, opposed to new enemies, which they find in new emerging artists representing different ideas. The small scene and the transition period have the undisputable advantage that the situation of the moment continually changes, as opposed to the settled large scene where it is more difficult, for instance, for a shutout to become an insider. The next cycle will either prove or disprove my assumption.

> **30**
> **NEGOTIATE**
> **Christoph Rauch**

Hamburg, 23 February 2006

Dear Lise,

Thanks for your invitation to write about “negotiate” as opposed to “demand”. If you don’t mind, I would like to do so by using this informal way and raising some questions.

The unequal pair of words stands for human interactions, when somebody likes to get something from somebody else, be it advantages, concessions or material goods. “Negotiate” and “demand” are usually seen as two different methods to get what you want. At the same time, their combination suggests that one way is friendlier than the other and proves some progress in human behaviour. To those who argue for the smarter form, negotiating – and its underlying principle, to get something from somebody else – determines all human relations. What can be the reason to support this model of thinking? What are the advantages of this point of view, and who profits most from it?

In my personal experience, I have come to know people who work as professional negotiators. Mainly they are occupied with running a public discourse when social conflicts are just around the corner. They try to get into contact with social groups who might oppose the interests or plans of their employers. Being on the payroll of private companies or governmental institutions, they nevertheless provide a seemingly open forum for discussion, in which they introduce a friendly version of what is on the agenda, encouraging everybody to frankly argue against it or make alternative proposals. They spread the hope that these arguments will be taken into account. While moderating regular meetings, they scan the field of interests of the opponents, analysing their weak points. Playing on social harmony, they check out how far their clients will be able to go without provoking social protest. Is this what we shall expect from the business of negotiating?

When you google “negotiate”, you get loads of hits. Most of them give advice for training your negotiation skills, in particular regarding the social and political changes under globalisation and the free market economy. This shows that today, “negotiate” is very much linked to a thinking in which it is nobody else but you who has it in her/his hands to be successful or to fail. What parts of society slide into the shadow by exposing the individual so widely and making her/him ultimately responsible? The question relates all the more to art, since under the given circumstances, artists in particular are expected to perform the pioneering task of a self-determined individual. So what are the timely artistic answers to that attribution?

To experts, negotiating is a general matter of human behaviour – it is a value in itself. Their actions become independent from the issues or contents that are the subjects of an actual negotiation. Without any exclusive or existential connection with the problems at hand (as preferred by successful negotiators), negotiating is a cultural practice that closes up on itself. As a perfect and ideal promise, it functions in the same way as, e.g., growing, circulating, communicating or other actions that are nearly not to be questioned. How can we nevertheless ask questions in these spheres-without-questions? Which considerations tie these empty forms down to clear contents of what to negotiate about?

Best regards,
Christoph

> **31**

> **HACK / DISRUPT/ PARALYSE**

> **Szabolcs Kisspál**

Hack your way through

Introduction: From: Sparwasser HQ, Sent: Sunday, February 05, 2006 10:34 PM

"hack", "to hack", (A4), +49 30 21803001, 20, 24., a, a, a, a, a, a, a, a, a, a, aims, All, also, always, among, an, an, and, and, and, and, apply, are, are, art, artists, as, as, ask, ask, be, be, be, be, be, be, be, be, be, before, before, below!, End, Berlin, Budapest, Budapest!, Budapest, Budapest., by, by, call, can, can, can, can, can, chose, closed., March 2-19, collected, collectively., comes, communicated, contact, context, conversation, cultural, date, deadline., describing, description, developed, DISRUPT, do, doing, doing, done., down, Each, each, Each, each WORD is an ACTION, emails, etc., (please, exchanges, exhibition., explanation, F A Q, February, for, for, for, for, for, for, from, from, from, from, given, given, given, HACK, Hajnal Somogyi, happen, Heman Chong, i.e., idea, ideas, if, in, in, in, in, in action!, instead, Internet, into, invitation, invited, invited, is, is, is, is, is, is, is, is, is, is, is, is, It, it, it, January, Lise, Lise, Lise, Nellemann/, lise@sparwasserhq.de, Submission, lisenellemann) , local, long, The, longer, marked, name, Nellemann, Nellemann, new, new, not, not, of, of, of, of, of, of, of, of, once, one, one, one, opposed, or, or, other, over, page, PARALYSE, part, part, participant, participate, person, person)., point, possibility, presentation, producers, program, project, project, project, PROPAGATE, proposal, public, publication, publication., purely, put, receive, required, result, scene, scroll, see, set, set, short, should, should, should, Since, skype, skype, span, Sparwasser HQ, Sparwasser HQ, Sparwasser HQ, Sparwasser HQ, Sparwasser HQ., starting, strategies, submission, submission, submissions, submissions, taken, telephone, text, texts, that, that, the, The, the, the, the, The, the, the, the, the, the, The, The, the, the, there, thing, this, this, This, This, time, to, to, to, to, to, to, to, to, to, produce, Trafo, Trafo., up, use, used!, using, way, we, We, we, we, which, will, will, will, with, with, word, word, word, word, word, words, work, working, write, you, you, you, you.

Explanation:

1. First you should rent a horse, one that would support you on his back.
2. Then you should call a cab. Preferably a yellow one.
3. After you have the horse and the cab, you should find someone who writes to your taste and interests. You should give him a pick or a hoe, and promise him some money or fame, or both.
4. Take care to make him write in secret.
5. You can regard him as a coolie, but take care not to offend him by letting him feel this.
6. You should not take the horse or the coolie in the cab if they have a dry cough; this might be dangerous and might result in wounds caused by sharp objects.
7. If you have an idea, don't ride it to death: leave this to the others.
8. Instead you should:
Flail! Flap! Fling!
Flung! Flirt! Flutter!
Lash! Squirm! Switch!
Thrash about! Whip!
Shin up someone! Chop it!

Conclusions:

1. A Russian ending occurred. The horse was hit by the cab, the writer by the hoe, the coolie by the cough, and the words by the action.
2. The word is not an action, though it was once at the beginning.

http://szotar.sztaki.hu/dict_search.php?O=ENG&flash=&E=1&sid=16f4e52ab9ccc989fb58db84aa5cf9ea&in_form=1&L=ENG%3AHUN%3AEngHunDict&W=hack&M=1&P=0&C=1&T=1

> 32

> PROPAGATE

> Gabriella Csoszó

Delivering news, spreading news... propagate...?

I made photographs for various PR and multinational companies for years.

I served the propaganda that promoted sales and consumption with my photographs for years.

I became part of the machine; I functioned as its creator, its agent. Persuasion has an astonishingly accurate psychology. The effect can be more or less calculated...

I was out of place.

I got out of this team play...

I can hardly stand it when a salesperson tries to manipulate me in a polite manner.

I do know that "propagating" is not the same as "manipulating"; however, I feel that these words belong together. It stimulates me when I get the proper amount – neither too little nor too much – of information so that I can make my choice.

I respect the quiet self-confidence of the strong.

I will not take a job like that again.

I will not give away my photographs to promote others' interest.

Now I promote my own interest.

All I do now is give information and communicate my experiences to others.

I have created an independent photographic educational course.

In a certain respect, I am a messenger, of course...

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> **33**
> **TRANSMIT**
> **Maja and Reuben Fowkes**

Transmit (as opposed to insert)

To take two words with a vague metaphorical reach, such as 'transmit' and 'insert', is reminiscent of the strategy of innumerable curator's initiatives. '*Insert*', for example, was the name chosen for a recent survey show of Croatian video art at the Museum of Contemporary Art Zagreb. It was arguably an attempt to cheaply appropriate the names and work of dozens of artists and insert them into the collection and historical narrative of the Museum, to fill a gap in the institution's account of contemporary art caused by years of professional neglect.

Many curatorial projects seek to impose a structure and then coerce artists into inserting appropriate content. This is visible on the local level when the funding criteria and political priorities of international bodies create an artificial structure for contemporary art, acting as a market force. One increasingly popular resistance strategy is to refuse to participate in expensive projects, to resist the temptation to insert your local identity into someone else's overarching conceptual framework. The danger is by refusing to insert, you also lose the opportunity to transmit, and without transmission, local activities are as irrelevant as *l'art pour l'art*.

The complexity of local responses to curatorial strategies that impose questions and set the limits for artistic actions can have interesting results – something new can emerge from the clash between the curator's desire to insert and the ambivalent response of the artist. The project *Against the Current* in many ways tried to avoid the pitfalls of outside interference, inviting local curators to commission an artist to respond to Kutlug Ataman's *Kuba* project, in other words, to freely insert themselves into a progressive artistic discourse on the experiences and rights of minorities in local settings. The problems included the failure to allow the experience and perspectives of the curators and artists at the stopping-off points in Romania, Bulgaria, Serbia, Croatia, Hungary and Slovakia to transmit their contexts further upstream. Miklós Erhardt's *Havanna* arguably offered a more active and empowering approach to the situation of minority communities than the endless tales of individual suffering highlighted by *Kuba*, and an implicit critique of ambiguity as a curatorial ideal.

One question facing us all is how to transmit beyond the local setting without submitting to the exploitative frameworks cultural policy makers and funders try to impose on the territory of their ignorance. The twin dangers are of a highly general knowledge that tries to apply itself to everything irrespective of difference, and a highly localised knowledge that cannot reach over the boundaries of its immediate context. The ideal is a translocal knowledge that manages to combine the insight and particular experience of the local and the specific, with a love of the comparative and the shared.

Vertical Shift

Budapest is the capital of Hungary. It is the political, industrial, commercial and transportation centre of the country and the sixth largest city in the European Union.

Presently bicycle transportation is undergoing its initial phases of emancipation. On the favourably landscaped Pest side, after decades of stagnation, the establishment of a network of cycle tracks has begun. The development concepts result from the Critical Mass demonstrations, which have been drawing crowds in exponentially growing numbers.

The development of the road-system of the hilly Buda side is hindered by the natural features of the terrain. In the interest of evolving equal opportunities in bicycle transportation on both sides of the Danube, on the occasion of the 133rd anniversary of the unification of Buda, Pest and Óbuda, we hereby propose the elaboration of plans for the establishment of a bicycle lift wire-cable network, which would encompass the entire region of the Buda hills.

The Hívősvölgy - János-hegy wire-cable chairlift built in 1970, known as "Libegő," could serve as an example. The length of its route is 1040 m, the grade difference between the two terminals is 262 m. The journey takes 12 minutes.

The operation of the "Libegő" was founded by the Council of the 12th District. The transportation device, which required an investment of HUF 14,000,000 generated a profit of 2,000,000 HUF in the first nine months of its run (return on investment was not a consideration at that time). After the first ten years of operation, by which time 4.5 million people have travelled on the "Libegő", it continued to make profit. Initial experiences, such as littering in residential yards located along the path, the grabbing of passengers' feet and hanging on the "Libegő" later ceased; the wire-cable network became part of the landscape.

Some proposed names from a public competition (1969):

| Aero-Throne | Aero-Sleigh | Air Chair | Air Passage |
|-----------------|-----------------|------------------|--------------------|
| Branch Lift | Breeze Sleigh | | Buda Coolie |
| Buda Eye | Climewire | Coal Tub | Constitution Chair |
| Devil's Chariot | Easy-Chair Lift | Fairy Chair | Fewminutes |
| Hanger | Machine Chair | Mountain Crawler | Mountain Path |
| Mountain Swing | Mountain Wagon | Nauseator | Nowalk |
| Pleasure Chair | Roller | Rope Ladder | Seesaw |
| | Sky Chair | Slider | Slipper |
| | Space Rope | Steel Spider | Straggle |
| Crawler | Swallow | Swayer | Swinger |
| Swing Bus | Tootlalong | | Top Crawler |
| Upswing | | | Witch's Broom |

> **35**
> **CONSUME**
> **Edit Blaumann**

*High-rise neighbour splashes in the bath
soap lathers on television*

He was watching a woman hanging out clothes on one of the balconies of the high-rises across the street. The clothes swinging on the clothesline reminded him of the prayer wheel of his home country. The day came back to him when he left Tibet to be a professor at the Buddhist University in an unknown Eastern European country. He tried hard to recall and understand his master's parting words again but the loud cursing of a quarrelling couple broke his train of thought. He entered the living room, which was furnished with a Socialist-style wardrobe, an orange armchair and a television set from the eighties. He switched it on. He sat in the armchair, which perfectly matched his orange frock. There was a series of commercials on TV. A wide-screen, Dolby-surround TV set was plugged with the help of funny cartoon characters. He liked it a lot, and he watched it to the end. But he couldn't bear to listen to a single note from the title song of the television series that came next. He picked up a broomstick from the side of the armchair and hit the channel-button with the butt-end of the stick and switched to another channel immediately. In the next 30 seconds he repeated the move eight times without missing the mark. He thought of the TV set plugged with the cartoon characters until he reached Channel 9 where he caught sight of Dale Cooper's embarrassed look at last – his glance always soothed him – he brushed the idea of buying aside. Unfortunately, he caught the very last moments of the film. He was slightly vexed...

A white balloon appeared on the screen with the inscription, "You believe what you wish". Slowly, another title with smaller letters crawled onto the bottom of the screen: "Or you choose what is true." Now the balloon was replaced by a bible. The monk's hand moved again, the broomstick was about to hit the button, but before pressing it, it stopped short. It did not move for a moment or more. Events continued on the TV, but he did not pay attention to them. The butt-end of the stick changed direction and started for the switch button and ended the program with a subtle push. He stood up from the armchair and went to the wardrobe. He lit an incense stick in front of the lama's photograph. He bent down, opened drawers. He felt in them in high spirits until he found the AA batteries and the remote control.

> **36**
> **RESIST**
> **Alexander Schikowski**

Reflections about the word “resist” in Budapest.

In a children’s home for slightly psychologically disturbed children, I was supposed to teach art, speaking in German. At my first meeting with the group of eight quarrelling boys of the first class, I entered and said “Guten Tag” and my name in German. Promptly Zolika rose from his chair and shouted out: “We are in Hungary, and here we must speak nothing but Hungarian!”

Zolika resisted. Peter, the class teacher, took Zolika out of the small room to calm him down and explain. Five minutes later, they re-entered the room, just as I asked for chalk. “Wo ist die Kreide?” Zolika smiled at me, and in the same sudden way, withstanding the strange sound to his ears, he repeated the sentence – with perfect pronunciation.

Later on, riding on the tram, it came to my mind, as it does so often: no one smiles. The common sense of intersocial living is to not smile. Most service personnel or salespeople rather glare at their customers, their eyes asking: Why are you bothering me? Indeed, once a woman in an office asked me, while slurping her coffee: “Why did you come to me?”

An expression of mentality: perhaps charming on the one hand, but exhausting on the other.

The Hungarians call this behaviour “mélabú”, a special kind of Hungarian melancholy filling the need to be sad and unfriendly.

Zolika came to my mind, and I had to smile heartily. I felt that I was being looked at, and my smile slowly dissipated. “Who smiles is regarded as crazy”, or in Budapest slang, “is looked at as a bird”.

I have come up with an idea for an instruction to act for everybody: Resist mélabú! Everybody should smile, mainly at one another, and be friendly. That makes everyday life much more fun.

Resist mélabú!

A proposal.

Ja.

And a wish.

> **37**
> **GIVE (UP)**
> **Eszter Bircsák**

It is difficult to disregard the negative connotation of this word. *Giving up* for me means perfect emptiness in the first place, an act which implies “*non-acting*”. It is a gesture and a symbol at the same time, since as an active verb, it contrasts with its own capacity: it ends, or prevents further action; it serves as a closing act. Primarily, it is connected to some kind of a fight, a struggle in which I am defeated, I throw in the sponge, so to say. De-heroisation.

Because I can't stand it.

Because I can't do it.

Because it is foreign to my nature to do it, to understand it, to cope with it.

Not to solve a problem, but to give it up and abandon finding a solution, or to consider this as the only solution in the end is *incapacity of action*.

But now I've made up my mind to set myself against the primary meaning of the word and its emotional value, and try to add a positive content to its meaning. It seems to me that above all, it can be re-evaluated by putting it into another context; therefore, I'll be demonstrating my attempts through example sentences.

1. I give up my position because now I want something else.
2. I give up, and it makes me free: I realise that work serves for earning a living in the first place.
3. I give up the dilemma which questions art's ability to act.
4. I give up being the one that I once wanted to be.
5. I give up finding other positions for myself from time to time.
6. I give up my implicit confidence in institutional thought.
7. I give up the pointless critique and try to do the opposite.
8. I give up my conviction that I can solve every problem by myself.
9. I give up solitude because I found something better.

Well, *giving up*, in fact, makes me free.

> **38**
> **CONTEMPLATE**
> **Anikó Szövényi**

every day. for a half an hour. in a silent room. be alone. be quiet.

this page is the place of this half an hour of yours.

Kick()in

1. The World Cup provides an opportunity nowadays to study the regular and less regular forms and effects of kicks. No wonder so many people are concerned with the team play of the feet, and a little bit differently than before. The city has adapted itself to the centralising attention. When riding a bike, one can feel the new spaces: semicircular, or rather bubble-like islands have sprung up recently. Their boundaries are soft and easy to cross, and still we feel there is something else there different than ten meters away. In the focal point of the new spaces, there are small or large size screens, connecting the spectators' retinas with the football players fighting on the green lawn. We can experience this sphericalness in pubs and parks and squares in the same way as all over the globe. The pleasure of understanding is global: its exploiters are many. There is no shortage of reflection either. I have found a small hemisphere made of rust-free, bright metal, on which the word 'kick' is inscribed with embossed letters – right there where the plastic tip-up lid of the ordinary household dustbins gets soiled. Should it be inscribed on them, too? The showy dustbins are clean, discreetly hiding their contents and instruction in the fashionable customers' space of the banks in Budapest. We can translate the word 'kick' into Hungarian as *nyomni, dobni, billenteni* (to push, to throw or to tilt). The inscriptions 'push', 'alarm' or 'away' are very poetical, ethereal, rich, and telling. Good for us, but it might be really depressing for the English to read all those exhaustingly precise instructions. Let's start a new game, then: *kickback*.

I suggest that the countries whose mother tongue is English replace the instructions on the fittings with words taken from other languages. Life becomes more exciting and complex right away. In Poland, we must collect our internal reserves, as we are to interpret the symbol of a triangle touching a circle with its vertex on the toilet door. Much could be done to dispel our indifference. A bit of translation and the unusual pictograms would enliven our thoughts and associative capacity. Exported goods would, of course, have English inscriptions. This way we could create small circles of intuition, empathy and knowledge. As soon as we have got accustomed to it, we might even re-introduce the use of the old units of measure so that we considerably develop our mathematical skills and our willingness to compromise.

> **40**
> **KICK (OUT)**
> **Péter Szabó**

nook

My starting point is an object – a real one – a structure which impressed me with its powerful form. Not that it is so peculiar, or of high quality, but because of the tension between the environment and the form itself. The object is a transformer – a plain form, yet constructed with uniquely clarity – and seen in a place lacking such a clarity, precision and directness. It is a bare, parallel-piped form whose walls are made of angular, corrugated iron. On two sides are surfaces that I will call “darkened windows”. These are, in fact, air holes you cannot see through, as though it was carefully designed so. This detail adds to the artificial mysteriousness of the object. Through these holes, an airflow of altering temperature is let off from time to time. Our object is in Csepel, at the periphery of Hungarian reality where one – working in one of the factories or walking home – has time to pay attention to such an experience.

If, by strengthening its characteristics, we remove this structure into another environment, we increase its significance. Its proportions grow bigger in the narrow space: its size, which seemed normal outside, becomes embarrassingly monumental, eliminating every other object. It loses its significance, and its role changes: it hinders us – yet at the same time urges us to get there where our curiosity leads us, claiming answers to our justified questions. Placing the structure in another space suggests that the spectator has a story to reveal, which gradually changes on account of his decisions.

The narrative begins and develops in the spectator’s mind.

The entrance is almost blocked – only one person can enter at a time. If we set out to the left, we reach a dead-end, but we are attracted by a warm coloured light, coming from behind the object, from the narrow slit between the object and the wall. This is obviously a dead-end, but some still try it, waiting for something to happen. Others follow them. When the person who started first realises that he made a mistake and wants to turn back, he is arrested by the others who follow him. A trap laid by ourselves. This is the first site-specific congestion, the solution of which I’m not discussing here. A cut and the search goes on.

Now the search sets out to the right. After the first left turn, we notice a large brass padlock, which locks the door of the structure. A golden object on a large, angular silver surface. Think what you will: this is the second trap, which might mislead sensitive spectators. The sun is shining outside, and the padlock flashes in the sun.

Left turn again. Here there’s more room for the spectators to chat and comment on things. They have reached the tender spot of the structure. From this point of view, it is already obvious what is at stake; the sceptic, the nihilist and the pessimist turn back to fetch another glass of wine – better be on the safe side. They will certainly increase congestion.

Left turn. A gentle breath comes from the inside of the structure through the “darkened windows” and we suddenly feel it on our bare arms. This opening is rather long and not too high: it starts at shoulder height and ends at the height of the waist. A thick wire netting keeps the curious spectators at a distance. Behind the wire netting, there is a thick black spongy material, a safety device, which makes seeing inside impossible and through which the air comes out. Determined spectators might fail to perceive these minor details because they have already caught sight of the illuminated opening, which is big enough to get inside the structure – this is what they’ve been searching for. One by one, they can slip through the hole between the structure and the wall. There is another world inside. A pleasant, colour-lit nook made of pasteboard, in which two or three people at most can find room. There are no angles: it looks like a half of a large ball lined with comfortable pasteboard. There is no view of the outside from the structure; the second darkened window lets in a gentle breath and the smell of perfume. The corrugated iron reflects the warm light, flooding the nook. Industrial aesthetics obviously contrasts with homeless architecture. The mysteriousness of the clear structure might urge some spectators to unravel an imaginary secret. What you can find there is the homey atmosphere of the confined space, which encourages communication. The confined closed space. A place where you might even feel good, although it is an inferior, hidden place. Here you can take a rest, sit down, lie down, discuss your problems, be together with someone or hide away. Here you can cry and beg, find real solitude – or a cosy nook.

> 41

> CHECK (IN)

> Lise Nellemann

Global **Check-in**. **Check in** from your home or office computer.

1 October 2005:

Dear Hajnalka Somogyi, thanks for the invitation, we will come to Budapest, we will confront ourselves with our ignorance, when it comes to the Budapest art scene, and we will play it by ear.

Regional Network.

Going on a trip?

Check in with the regional network in your destination city! Regional Contacts help facilitate a connection between members of our community who share a common bond, and keep it burning year round.

1 November 2005:

(late night consideration and expectation) Arriving as tourists, we will be forced to think about the city profile and its representation. We will be targets of the tourist industry and the city PR department. We will believe in an adventurous Budapest! Well aware that the artists we come to meet are working for this industry – no matter how subversively: they are the low-waged first link in the chain of cultural production. Though an important factor in the process of gentrification, the artists are probably already, like in Berlin, treated like unwanted strangers in their own neighbourhoods, which are being cleaned up in order to be transformed into costly real estate. Nevertheless, I am sure that artists are still considered representatives of Hungarian national character. "Projects and behaviours position the artist as a significant agent for cultural development".

Automated **check-in** station, **check-in** in process. **Check in** with both your pet and your laptop!

1 December 2005:

Maps, information, directions, arriving at Trafó, docking onto the address lists and the communication channels, we move slowly in on the scene. Are there a few important artists in Budapest, or are there hundreds? We decide to make an exhibition where 'the way' becomes more important than 'arriving'.

The **check-in**/check-out system helps developers in a collaborative environment manage files. The **check-in**/check-out option allows only one person to work on a file at a time, to prevent team members from overwriting each other's changes.

1 January 2006:

In action! An e-mail call is like shouting into an open void, to see how Budapest responds. 'Mapping' voices (some of them), placing artists and curators side by side, I ask myself if this collection of texts will reveal new perspectives on contemporary culture(s) and social movement for and in Budapest?

Once performance objectives are set, curators should **check in** regularly with artists to discuss the status of objectives and to provide feedback based on...

1 February 2006:

Interested in mediators on the art scene, especially artists representing other artists, we got to know Artwork of the week and Monitor carried out by Little Warsaw ...Little Warsaw are on our mind and in our hearts and we will work with them.

Check in to the Sparwasser HQ Announcement List!

1 March 2006:

Sparwasser HQ c/o Trafó starts tomorrow.

> **42**
> **CHECK (OUT)**
> **Heman Chong**

Fatboy Slim beach party cancelled

DJ Fatboy Slim's planned summer beach party in Brighton has been cancelled after talks over the organisation of the event broke down.

A similar event in 2002 ended in chaos when an estimated 250,000 revellers turned up with many finding themselves stranded as transport ground to a halt.

One man died of a heart attack and a woman fell to her death during the free party on the beach in July 2002.

This year's event was to be ticket-only, but has now been called off.

'Tried really hard'

Organisers of the event planned for this summer had met with local police, the city council and rail operator South Central in an attempt to prevent this party ending in the chaos of two years ago.

But on Friday it was revealed that the talks had broken down and the event was being cancelled.

Sue John, of Brighton and Hove City Council, said: "The event that happened two years ago took us all by surprise.

"It took the city by storm and although it was a fantastic thing in some ways, there was every danger of it turning into a catastrophe.

"We cannot take the risk of that happening again."

A spokesman for Fatboy Slim's management said: "Everybody tried really hard to make it work this year, but it wasn't to be.

"We hope the transport infrastructure will be in place soon so that events like this can take place in Brighton in future years."

South Central Trains, which operates most of the services into Brighton, told the BBC it was still happy to talk to the organisers of the event.

But Sussex Police said they believed Brighton beach was "not the right sort of place for an event like this".

News that the event will not be going ahead was met with disappointment by traders in the city who had hoped to make the most of the thousands of visitors.

Seafront cafe owner Glen Harman said: "When it was on two years ago, it was very good for business and, as an individual, I'm a bit frustrated.

"I think it's bad for the city as a whole because there are lots of businesses that thrive on this sort of thing."

Story from BBC NEWS

http://news.bbc.co.uk/go/pr/fr/-/2/hi/uk_news/england/southern_counties/3595369.stm

Published: 2004/04/02 19:23:29 GMT

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Cinematographer, set designer, art historian.

Chilf, Mária

Artist, born 1966 in Târgu Mureș, Romania. Lives and works in Budapest. She is a doctoral student at the Hungarian Academy of Fine Arts. Her colourful, metaphoric aquarelles, depicting unique psychic states and "inner" landscapes, deal with the possibilities of mentally crossing physical limitations. In addition to watercolours, she also makes installations, photos and videos.

Chong, Heman

Heman Chong is an observer, gatherer and presenter of ideas and images. With a keen interest in the processes of visual culture, he is often able to toss his works into different configurations to suit the particular conditions of each exhibition/presentation. He received his M.A. in Communication Art & Design at The Royal College of Art, London.

Csoszó, Gabriella

Photographer, founder and art director of Kontakt Photographic Courses.
www.fotokontakt.hu

Dodelin, Sophie

Artist. As an artist-in-residence at C3 Budapest, she spent several months in Budapest in 2002, and since then she has an active relationship with the city. Her projects deal with the notions of public and private in the built urban environment.

<http://dodelinartpublic.free.fr>

Eisenstein, Adèle

University of Rochester; University of Paris – Sorbonne; Parsons School of Design; School of Visual Arts. Emigrated from New York to Budapest in 1990. Balázs Béla Studio – Toldi Cinema; curator of alternative art spaces, including the "Turkish" Bath and Folyamat Galéria. SCCA – Budapest; founding programme coordinator of C³: Center for Culture & Communication; coordinator of ICAN: International Contemporary Art Network Association; co-editor of Praesens: Central European contemporary art journal. Currently at the Museum of Fine Arts, Budapest.
adele@c3.hu

Erhardt, Miklós

Artist, born in Budapest where he has been living and working since then. Member of the artist group Big Hope. Recently working on his Ph. D. at the Hungarian Academy of Fine Arts. More info at www.bighope.hu.

Erőss, Nikolett

Art historian, curator, editor of the contemporary art magazine *exindex* (www.exindex.hu); currently on the move, leaving C3: Center for Culture & Communication to be the curator of Trafó Gallery.

Esterházy, Marcell

Artist, born 1977, in Budapest. Lives and works in France and Hungary.
esterhazy.marcell@gmail.com;
www.esterhazymarcell.com; www.air-marseille.net

Fogarasi, Andreas

Artist. Born 1977. He studied architecture and fine arts, lives in Vienna. Editor and co-publisher of the magazine *dérive - Zeitschrift für Stadtforschung*. Participant of Manifesta 4 in 2002.

Fowkes, Maja & Reuben

As independent curators and art historians, Maja & Reuben Fowkes deal with issues of memory, ecology and translocal exchange between Hungary, Croatia and the UK. More information about their current curatorial and research projects can be found on www.translocal.org

Gróf, Ferenc

Born in Pécs (H), 1972, studied at the Medical University of Budapest before graduating from the Intermedia Department of the Hungarian Academy of Fine Arts in 2001. He has taken part in a broad range of projects, from the experimental media group Vakuum TV to writing for the on-line art magazine *exindex*. He has had solo shows in France and Hungary and has participated in group shows in Hungary, including *Aura*, *Media Model*, *Reading in Absence* and *Field-works*. He works in Paris with Jean-Baptiste Naudy del Fat in the framework of *Société Réaliste* since June 2004.

Gyenis, Tibor

Artist, photographer, lives in Pécs (H) and Budapest.

Harlev, Lise

Artist. Born 1973 in Odense, Denmark. Lives and works in Berlin. Spent one month in Budapest in January/February 2006 when participating in the project *How to Do Things? – In the Middle of (No)where...* in Trafó.
www.liseharlev.com

> THE AUTHORS

Hislop, Dominic

Was born and grew up in Scotland, studied art at colleges in Edinburgh, Glasgow and Baltimore. He lived in Budapest for 2 years (1996-98) where he made a number of site-specific street interventions and initiated a collaborative project group with Miklós Erhardt (Big Hope). Individual and group works have been exhibited at galleries in Berlin, Budapest, Cluj, Chicago, Glasgow, Leipzig, London, Madrid, Milan, New York, St Petersburg, Taipei, Turin and Zagreb. After some semi-nomadic years living in Budapest, Leipzig, Turin and Glasgow, he is now based in Berlin doing teaching, music and art things.

IPUT

(International Parallel Union of Telecommunications)
Superintendent: **Tamás St.Auby**,
Agent of NETRAF (Neo-Socialist-Realist IPUT Global Contra-Art-History-Falsifiers Front)

Khoór, Lilla

Was born in Budapest, studied at the Academy of Fine Arts in Vienna. She works in different media, such as photography, video, sound and installation. She has recently made a number of works with Will Potter. Email: lillakhoor@gmail.com

Kisspál, Szabolcs

Artist. (1967-RO). Lives and works in Budapest. Departing from traditional media and performance works, at the end of the 90s created conceptual computer-aided installations. Since 2000 a detachment from high-tech media usage can be traced in his practice, concentrated mainly on video and object-based installations. Although he still uses technical and electronic images and sounds, his art maintains an "intermedial" attitude towards the elements of the work, following rather an "inductive" than a "generative" tradition. He teaches at the Intermedia Department of the Hungarian Academy of Fine Arts.

Koronczi, Endre

Artist, born 1968 in Budapest; 1986-90 M.A., Hungarian Academy of Fine Arts, Budapest; 1990-92 postgraduate studies, Hungarian Academy of Fine Arts, Budapest.
<http://www.koronczi.hu>

Lakner, Antal

Budapest/Paris, project developer of *INERS - Passive Working Devices*, *Art Mobile Venice*, *Double Gravity Dress Paris*, *Elevator Stretching Program New York*, *HER The Icelandic Army*, *Bundesberg Berlin*, *Metro Istanbul*, *Eurofarm*, and co-developer of *UGAR - Hand-Made in Hungary* project.

Little Warsaw

András Gálík and Bálint Havas work within the collaborative project, *Little Warsaw*. They permanently reflect on the changing context of their activity, thus articulating an activist attitude. Despite their belief in revolutionary consciousness, they define their position as a mutual dialogue, i.e., that between personal expression and collective myth.

Menesi, Attila

Artist, born 1967. Lives and works in Budapest. Collaborative projects with Christoph Rauch (Hamburg) since 1993. Initiator of the (bi)monthly publication named *Index - Places of Art*. e-mail: amenesi@m14.hu

Naudy del Fat, Jean-Baptiste

Born in Paris, France, 1982, he received an M.A. in Curatorial Studies from the Sorbonne University in 2005. Since 2002, he has worked for Maison Européenne de la Photographie. In his capacity as an artist, he has exhibited and performed in several group shows. Working in Paris with Ferenc Gróf under the name of *Société Réaliste* since June 2004.

Nemes, Attila

(1973) Freelance curator, living in Budapest. Studies in Art History at ELTE Budapest and UC – Berkeley. Specialisation: Minorities in urban context (ethnicity, gender issues). Curator of many exhibitions, especially at Műcsarnok/Kunsthalle Budapest; Trafó – House of Contemporary Arts; Ludwig Museum – Museum of Contemporary Art Budapest; on the team of Budapest's bid for European Capital of Culture 2010. Current: 10th International Architectural Biennial, Venice – Hungarian Pavilion
<http://www.reorient.hu>
Budapest Atlantisz
<http://www.budapest.hu/engine.aspx?page=atlantisz>

Oszvald, Tamás

30-year-old Hungarian springer: He sprang for an Intermedia diploma of the Hungarian Academy of Fine Arts. He springs for interventions in public spaces – He'll spring for all. "...mortar is drying,/concrete is taking,/respect to whom?/to Andre Breton..." (graffiti)

Potter, Will

Was born in the UK and studied at the Slade School of Fine Art in London. He currently lives and works in Budapest. He has recently made several works with Lilla Khoór. Email address : q.potter@gmail.com

Rauch, Christoph

Artist, born 1958, living in Hamburg. Collaborative works with Attila Menesi (Budapest) since 1993. Co-founder of *projektgruppe* (Hamburg), active in intercultural projects since 1991. Editor of the *Journal for Northeast Issues* (Hamburg).

Reinigungsgesellschaft

RG is an artists unit from Dresden, founded in 1996 and run by Martin Keil (1968) and Henrik Mayer (1971). RG engages in artistic and curatorial projects, with a particular focus on shifts and changes in the working world and on the self-organisation of artists.

> THE AUTHORS

Schikowski, Alexander

Artist, born in Germany, currently lives and works in Budapest. He works in various media, such as photography, video, performance and action; takes part in collaborative and research projects, as well as education.

www.redstargate.net

Sević, Katarina

Artist, born 1979 in Serbia. She moved to Hungary in order to study at the Intermedia Department of the Hungarian Academy of Fine Arts. She initiated the artist duo PPgroup with Zita Majoros in 1999. Her work includes videos, installations and photography. Recently it deals with questions of identity based on her personal experiences as a young Serbian artist living in Budapest. Since 2003, she runs DINAMO with Hajnalka Somogyi. www.dinamo.hu

Somogyi, Hajnalka

Art historian and curator, born 1977., Lives and works in Budapest. Studied at ELTE University Budapest. 2001- June 2006 curator of Trafó Gallery in Trafó – House of Contemporary Arts. With Katarina Sević, she runs DINAMO in Budapest. hsomogyi@gmail.com

Sugár, János

(1958) Studied at the Department of Sculpture at the Hungarian Academy of Fine Arts in Budapest. In parallel with his studies, he was actively involved in the exhibitions and performances of Indigo, an interdisciplinary underground artist group (led by Miklós Erdély). His work includes installations and performances, as well as film and video. Sugár has participated in national and international exhibitions since the mid-1980s, in 1992 exhibiting at documenta IX, Kassel, in 1996 Manifesta I, Rotterdam. His films were screened in 1998 at the Anthology Film Archives in New York.

Szabó, Péter

Born 1978 in Târgu Mureș, Romania. Living in Budapest for three years, before which, he was member of Protokoll Studio Gallery, the artist group Vizeg and the noise ensemble Alergische Plätze in Cluj (RO). Both in his music and artistic work, he focuses on the aesthetics of small details, on minimalism and on interactivity. Since 2004, as group Ovekk_Finn with artist Csaba Csiki, he works on electronic sound experiments.

Szacska, Pál

Born 1967. As a child, he always dreamed of being a display window decorator, but finally ended up doing something he defines as "perimedial activity". <http://www.perimedialab.hu/>

Szemerey, Samu

Architect, researcher, born 1976. He is interested in the relationship of contemporary culture and the built environment, and the active roles architecture can assume in cultural and social issues. Attempts on integrating communities in the design process lead him to explore the conditions of post-Socialist public spaces and media uses. Before moving towards design, he worked for three years as a magazine editor. Currently he is working in the team of the Hungarian Pavilion for the 10th International Architectural Biennial in Venice. He has an interest in gardens, buffets and showroom dummies.

Szövényi, Anikó

Born 1977. After graduating from the Intermedia Department of the Hungarian Academy of Fine Arts and in Sociology from ELTE University Budapest, she took part in launching the artist group HINTS Institute in 2001 (www.hints.hu). As a group, they work mostly in the field of public art, and her solo projects also focus on social topics. She is also engaged in art criticism.

Várnagy, Tibor

Born 1957, lives and works in Budapest. Since 1983 he has been the chief curator of Liget Gallery, Budapest <http://www.ligetgaleria.c3.hu>; 1984-91, member of the artist group Substitute Thirsters (Helyettes Szomjazók); since 2001, co-editor of MANAMANA <http://www.ligetgaleria.c3.hu/ManamanaFO.htm>

Wucher, Monika

Art historian and ethnologist, born 1960. Co-founder of the Hamburg-based *projektgruppe* (ex PBK), who works with locational art contexts, such as the Hungarian scene, since 1991 (selected projects: *Második Kortárs Magyar Epigon Kiállítás*, 1993; *Neue Ländereien*, 1994; *Kulturális Egyezmény*, 1995; *Reisehütte der Galerie für Landschaftskunst*, 1999/2000; *Urban Contact Zone*, 2006). Editor of the *Journal for Northeast Issues*.

in action!

a project by Sparwasser HQ in collaboration with Trafó Gallery

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