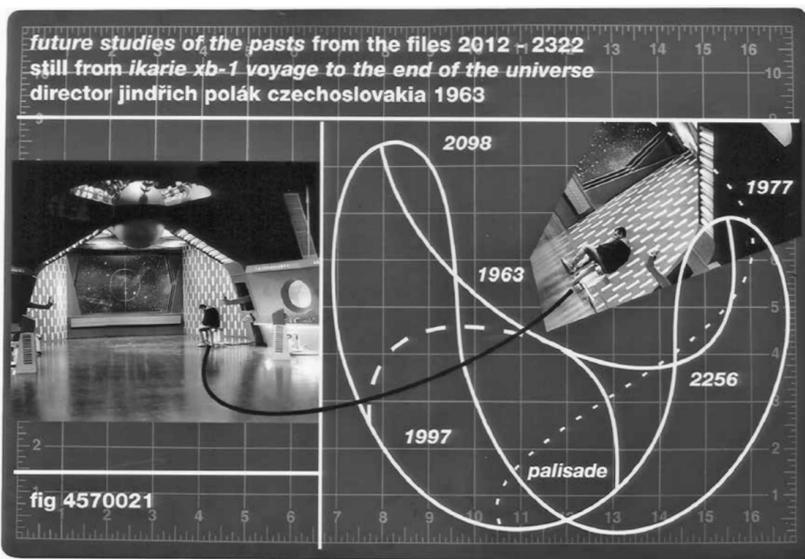


REPORT ON THE CONSTRUCTION OF A SPACESHIP MODULE

TRANZIT
JAN 22–APR 13, 2014
NEW MUSEUM

REPORT ON FUTURES PAST

LAUREN CORNELL



Zbyněk Baladrán, *Untitled*, 2013. Mixed media collage with work by Jindřich Polák, dimensions variable. Courtesy the artist and tranzit

As a genre, science fiction alchemizes world politics, technology-induced anxiety, and human behavior into forecasts of potential civilization. Sci-fi narratives are never just about what they appear to be on the surface (i.e., intergalactic conquest), instead they envision what the future could or should be economically, politically, and existentially. The spacecraft specially designed for the exhibition “Report on the Construction of a Spaceship Module” at the New Museum is a composite of shuttles featured in Eastern European science-fiction films from the Cold War period. In its structure and design, it recalls future

fantasies from the socialist side of the Iron Curtain. As depictions of the future are always deeply tied to the moments in which they are conceived, the craft also symbolizes numerous realities flattened out and stitched together or “come back to haunt,”¹ as Philip K. Dick has written, all within one seamless vessel.

“Report on the Construction of a Spaceship Module” is an exhibition about art’s movement across time and space. The featured artworks, made by artists mainly from former Eastern Bloc countries over the past sixty years, draw from a vast breadth of historic periods and artistic movements. Tucked away on shelves in the spaceship’s storage facility, scattered throughout the cabins, or playing on a loop across the ship’s many screens, these works, made by major artists or significant emerging practitioners, are presented with little differentiation. The nondiscriminatory platform of the spaceship becomes a metaphor not only for the obsolescence of former dreams of the future, but also for the mobility of contemporary art. It dramatizes the way art is unmoored from its site of origin and propelled across place, time, generation, and context through a globalized exhibition circuit, a system through which the curator or institution is charged with reinscribing its cultural specificity and past.

This ambitious exhibition is guest curated for the New Museum by tranzit, a network of autonomous but interconnected organizations based in Austria, the Czech Republic, Hungary, Romania, and Slovakia. A specific constellation of tranzit direc-

tors worked on this exhibition: Vít Havránek, Director of tranzit in Prague, Dóra Hegyi, Director of tranzit in Budapest, and Georg Schöllhammer, Director of tranzit in Vienna. Much like the Museum as Hub program (the New Museum’s international partnership through which the exhibition is produced), tranzit organizations actively collaborate with each other, but also work independently to produce art historical research, exhibitions, and new commissions. The work included in this exhibition—all made by artists that tranzit has worked with in some capacity or, alternately, documentation of events or exhibitions tranzit has staged—constitutes an “innovative archive”² of their organization.

Across poetry, performative actions, diagrammatic schemas, avatars, found objects, collections of photographs, and architectural models, “Report on the Construction of a Spaceship Module” reflects tranzit’s efforts to gather, remember, and argue for art within Eastern Europe, and its porous connections to art outside this region’s shifting boundaries. The way tranzit operates across many different registers—local, international, activist, philosophical—points to the erosion of state boundaries and national futures, out of which Cold War-era science fiction was born. This presentation demonstrates tranzit’s commitment to sparking new discourses and contexts that can relate to geography or hover far above it, and heightens viewers’ awareness of their own physical coordinates while encountering the artworks.

“ [THE EXHIBITION] DRAMATIZES THE WAY ART IS UNMOORED FROM ITS SITE OF ORIGIN AND PROPELLED ACROSS PLACE, TIME, GENERATION, AND CONTEXT THROUGH A GLOBALIZED EXHIBITION CIRCUIT... ”

EDITOR’S NOTE

TARANEH FAZELI

This publication includes a selection of essays by tranzit members and artists that provide crucial, and sometimes even opposing, perspectives. Vít Havránek applies philosopher Frederic Jameson’s concept of the past and future as only versions of a perpetual present to the organization of the arts in his sci-fi story. Key Hungarian neo-avant-garde artist Miklós Erdély, known widely for his pedagogical work and fostering an expanded view of creativity’s role in the everyday, particularly with regard to societal problem-solving, contributes a republished lecture from 1981 addressing the trajectory of the neo-avant-garde. While influential Slovak artist Stano Filko, who grapples with transcendental philosophy, cosmology, and metaphysics in his work, plumbs the fourth dimension in a set of typewritten notes, published for the first time here.

In *Archaeologies of the Future*³, Jameson makes the claim that utopic visions emerge from forces such as Stalinism and capitalist hegemonies in the form of sci-fi, in which future alternative worlds and political imaginaries of the post-

globalized left can be explored. tranzit’s Spaceship Module at the New Museum embodies the antinomies at the heart of sci-fi, and visitors are asked to temporarily suspend their co-ordinates long enough to question assumptions about histories and ontological systems, in terms of both art and larger culture.

The production of tranzit’s exhibition and this accompanying publication provocatively, and critically, illustrate the global art world’s time-space continuum, which necessarily dictates where information flows as well as what (and who) are made visible. It is worth noting that many of us who worked on this newspaper have not been to the region known as Eastern Europe—aside from a four-hour layover in Budapest (not incidentally, en route to a biennial), I haven’t myself. However, I have explored multiple historic exhibitions and Happenings via tranzit’s online archive Parallel Chronologies and paid numerous trips to tranzit.at, .cz, .hu, .ro, and .sk, where rows upon rows of seemingly undifferentiated streams of current activities flow (events, shows, open calls, collaborations, projects, publications, etc.).

Nevertheless, despite technological innovations that ostensibly dissipate boundaries, unavoidable limits remain on the research that goes into international curatorial collaboration. For example, along with the essays included here, artist biographies provide partial context for the spaceship (a backdrop consciously absent of traditional interpretive cues). Due to a lack of writing on certain artists included in the exhibition or an unavailability of English language texts, we found ourselves composing the background texts with uneven resources—via e-books, unillustrated dissertations, Google-translated press releases, art historical survey books not yet in English, etc. This common method of research necessarily risks reproducing dominant narratives. However, partnering with an institution founded around reconfiguring and reconsidering canons and master narratives through research and collaboration made us repeatedly come to recognize and reconsider our own vantage point as part of this cultural translation.

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¹Philip K. Dick, *Flow My Tears, the Policeman Said* (New York: Mariner Books, 1974).
²Nataša Petrešin-Bachelez, “Innovative Forms of Archives, Part One: Exhibitions, Events, Books, Museums and Lia Perjovschi’s Contemporary Art Archive,” *e-flux journal* #13, February 2010 <[http://www.e-flux.com/journal/innovative-forms-of-](http://www.e-flux.com/journal/innovative-forms-of-archives-part-one-exhibitions-events-books-museums-and-lia-perjovschi%E2%80%99s-contemporary-art-archive/)

[archives-part-one-exhibitions-events-books-museums-and-lia-perjovschi%E2%80%99s-contemporary-art-archive/](http://www.e-flux.com/journal/innovative-forms-of-archives-part-one-exhibitions-events-books-museums-and-lia-perjovschi%E2%80%99s-contemporary-art-archive/)> (accessed December 1, 2013).

³Frederic Jameson, *Archaeologies of the Future: The Desire Called Utopia and Other Science Fictions* (New York: Verso, April 2007).

Jameson initially develops a version of this argument much earlier, in a body of work with great influence on the examination of popular culture from a Marxist perspective. Beginning in *Marxism and Form* (1971) with his examination of “dialectical thinking” in relation to Ernst Bloch and Herbert Marcuse, Jameson later went on to write about Ursula K. Le Guin’s sci-fi

work in the mid-late ’70s. He further developed the idea in “Reification and Utopia in Mass Culture (1979);” *The Political Unconscious* (1981), “Utopianism after the end of Utopia (1998);” and other texts.

SOME NOTES ON THE CONSTRUCTION OF A SPACESHIP MODULE

TRANZIT.ORG¹
2014

PREFACE

The transit Spaceship Module transfers the ten-year history of three linked but autonomous art initiatives from postcommunist Eastern and Central Europe into a gallery display with an asynchronic narrative. The events, artworks, histories, and geographic relations presented are not limited by the often narrow boundaries of the (art) world, rather, inside, visitors will find a mise-en-scène of the transit network's histories, where the present is understood as an overlap of multiple temporal and spatial frames.

Without neglecting context, the Spaceship proposes an ahistorical, dysfunctional approach to events, artworks, and imaginations, while also recognizing that they have a precise date and locality of origin. By integrating these elements, the Spaceship imagines a future that originates from the assumptions of today while being inspired by an archaeology of past futures. It recognizes the present as a confrontation between visions of the future and their development, fading out, or suspension.

All projected futures are determined by political possibilities latent in the present. Social utopias materialize in design, technology, architecture, urbanism, and everyday objects—all of which shape social behavior, and vice versa. The Spaceship places different and at times contradictory reflections on social utopias in reciprocal interaction.

The Spaceship represents Plato's famous Ship of State as well as the Ship of Fools—allegories that raise questions about "navigation," autocracy versus ideology, and the lunacy that has driven human communities and societies.

THE ARCHAEOLOGY OF FUTURES LAB (AFL)

When visitors step off the elevator and into the Spaceship on the Fifth Floor of the New Museum, they find themselves facing a digitized selection of artists' and cultural archives inside the Archaeology of Futures Lab (AFL). Originating from transit's ongoing research projects, video screens display particular moments and elucidate the motives of various forms of cultural production from Central and Eastern Europe, as well as other pieces from transit's work elsewhere through trans-geographical networks. After the political shifts following the revolutions of 1989, suppressed historical records have played a crucial role in the development of politics and identity in post-socialist European countries. Archives have become a weapon. Over the past ten years, transit has created or explored a number of archives, ranging from publications to exhibitions, all aimed at reinterpreting the past from today's perspectives. These curatorial research-based projects are often realized in transnational collaborations, making previously lacking exchange and comparative investigations possible. By challenging normative methodologies of academic study and investigating unorthodox interdisciplinary approaches, these archival projects synchronize with the complex strategies of artistic exploration.

transit projects have assumed numerous forms, including: monographic books, often written by or about artists whose oeuvres have not been properly collected or interpreted²; an encyclopedia, like *Atlas of Transformation*,³ a dictionary of personal notations, explaining key terms around political, social, and cultural transformation of totalitarian and authoritarian states; a multilayered research project like "Sweet Sixties,"⁴ an international partnership that uncovers avant-gardes that emerged in the shadows of the Cold War; and rewritings of the histories of influential yet invisible exhibitions in *Parallel Chronologies: An Archive of East European Exhibitions*.⁵ Like other artists and cultural practitioners,⁶ transit

points at voids in canonized art history by reassembling certain banned practices, finding new categories, and applying impure or interdisciplinary methodologies.

Some of the featured archives function as time capsules, like pivotal Slovak artist Július Koller's innumerable newspaper clippings collected around a counter-topology of socialist life with a selection of materials organized around the concept of the UFO, a theme that was central to his organization system for decades.⁷ Others merge art and life, like the immense archive of the Polish artistic duo KwiekKulik that includes their platform Studio for Art Activities, Documentation, and Propagation (PDDiU).

THE MAIN COMMUNICATION ROOM (MCR)

Leaving the AFL behind, visitors enter the Main Communication Room (MCR)—the command panel of the Spaceship. The MCR is an interface that allows visitors to meet artists and cultural producers with whom transit have had inspiring continuous or long-term collaborations. Some artists were commissioned by transit to comment on their earlier projects; some were asked to reflect on the invitation itself; others were asked to propose an interpretation of a fellow artist's work; and some were asked to realize new commissions. During the exhibition, the video screen will serve as an online auditorium for attending real time video conferences, as well as a window onto the outer world (including feeds to transit's maternal cities of Budapest, Prague, and Vienna). The room will also be a space for in-person lectures, performances, and artistic interventions.

THE MULTI-PURPOSE LOGISTIC MODULE (MPLM)

Finally, visitors enter the depot, the Multi-Purpose Logistic Module (MPLM) of the Spaceship. The exhibition on the shelves in this storage room is not curated in a traditional sense. This collection juxtaposes objects that stand on their own as discrete artworks while also depicting various forms of social organization, which, in this form of display, seem estranged from their original contexts. MPLM is like a social laboratory. The artworks on view, all created between the 1950s and today, show practices shaped by the separation between the East and the West during the Cold War period and, subsequently, during the last twenty-five years of the postcolonial—and traumatic—state of postcommunism.

After the post–World War II period, from the 1950s to the '60s and '70s, many experimental artists from the so-called Eastern Bloc developed strongly subjective systems of parallel worlds. The Slovak artist Stano Filko remains a key figure in this manner of working.⁸ Filko reinvents the universe in an alternative history of humankind and culture, consequently applying this ontological system to himself. Such uncompromised invention demanded a reinvention of existing discourses and produced idiosyncratic forms in an attempt at Universalism emerging from the hermeticism of one artist's work. Many artists creating parallel universes were forming deliberately hybrid fields. They worked mainly in private or semipublic surroundings (outside mainstream institutional settings), or were able to do work that addressed new publics in a manner that was imperceptible to officials. With these attempts, they were offering themselves and others an alternative—a conceptual escape from the existing reality, one which limited the

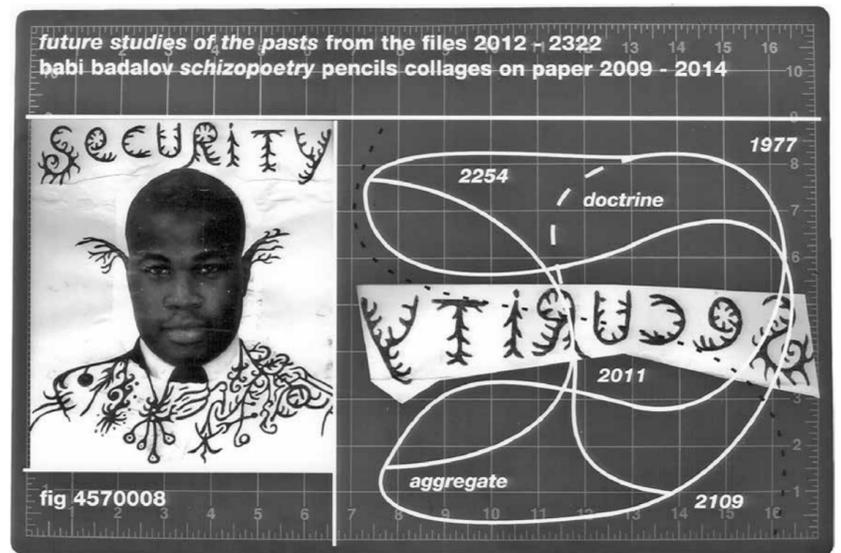
freedom of expression. The next generation of artists, those of the post-socialist era, often interprets these histories as possibilities for escaping the normalizing forces of neoliberal event cultures and market-driven artistic production.

POSTSCRIPT

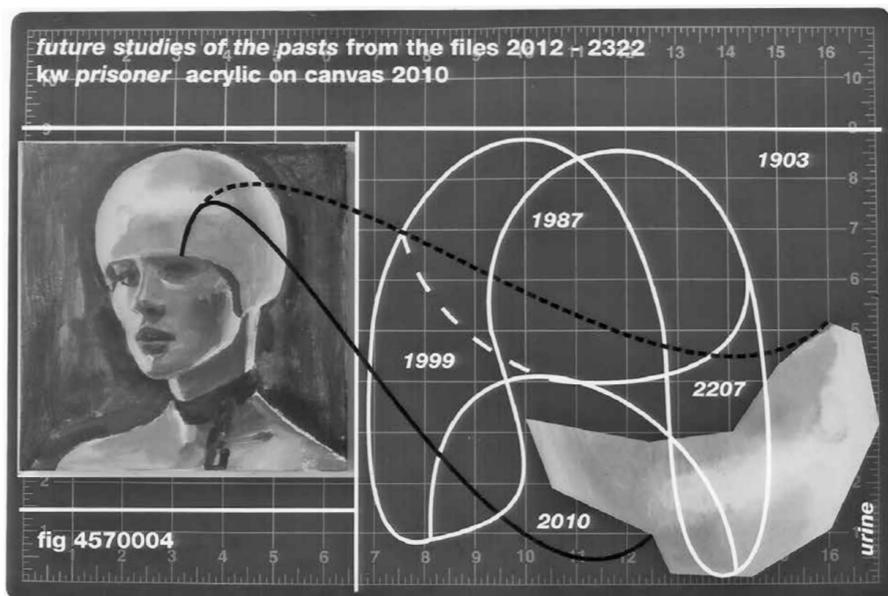
Space travel began in the 1960s. These trips have been realized through great scientific and technological effort, which they both depend on and, at the same time, generate. This self-reproducing logic could explain why the dialectic between techno-optimism and techno-pessimism is present in the Spaceship, or the relationship between the expansive potentiality of technology as a pathway to the inner potentiality of human capacities. Formerly, on both sides of the Berlin Wall, motifs of cosmic research within literature and cinema oscillated between the linearity of technical progress (which usually took dystopian forms) and social utopias—often manifested in fictional time periods, unknown spaces, or undiscovered constellations. Space research or the possibility of extraterrestrial life also became an important inspiration for visual artists during this time. Around the date of the first moon landing at the decade's close, sci-fi became an overwhelming cultural phenomenon in both the Western and the Eastern Blocs. It offered the perfect terrain for imagining an alien enemy, with both sides projecting onto the other. For the former (especially for the US), the specter of communism existed as a totalitarian system of aliens; for the latter (as per official ideology), the West was seen as the enemy of the future of humankind in its opposition to the promoted egalitarian system of communism.

Later, in the '80s, when socialism brought on a sense of demoralized stagnation without any hope for change, artists would often comment on their own age by imagining their present from a future perspective—thereby assuming that there would be a future.

Today, artists, writers, or museum visitors can look back at the future passed as one would look back on a heroic, lost time of modernistic unity. A unity that falls between a visual, artistic form and its social signification, both integrally unified in the avant-garde vision of modern society. A unity that, from today's perspective, culminated with Bauhaus and Soviet Constructivism before World War II and was resuscitated by the neo-avant-garde of the '50s and '60s. A unity that dissolved in the conflicting realities of the postmodern age and then was cynically reinvented by neoliberal globalization and its neglect of humanist utopias. Utopias to reconsider; Universalist ideas to reinvent and emancipate; futures to project. These are the worlds that the Spaceship begins to explore.



Zbyněk Baladrán, Untitled, 2013. Mixed media collage with work by Babi Badalov, dimensions variable. Courtesy the artist and tranzit



Zbyněk Baladrán, Untitled, 2013. Mixed media collage with work by Igor Korpaczewski, dimensions variable. Courtesy the artist and tranzit

“ SOCIAL UTOPIAS MATERIALIZE IN DESIGN, TECHNOLOGY, ARCHITECTURE, URBANISM, AND EVERYDAY OBJECTS—ALL OF WHICH SHAPE SOCIAL BEHAVIOR, AND VICE VERSA. THE SPACESHIP PLACES DIFFERENT AND AT TIMES CONTRADICTORY REFLECTIONS ON SOCIAL UTOPIAS IN RECIPROCAL INTERACTION. ”

FOOTNOTES

¹Vít Havránek for tranzit.cz, Dóra Hegyi for tranzit.hu, and Georg Schöllhammer for tranzit.at.
²Roman Ondák and Kathrin Rhombert, eds., *Július Koller: Universal Futurological Operations* (Cologne: Kölnischer Kunstverein; Bratislava: tranzit.sk, 2003); Vít Havránek, ed., *Jiff Kovanda: Action and Installation 2005-1976* (Zurich: JRP-Ringier; Prague: tranzit.cz, 2006); Lukasz Ronduda and Georg Schöllhammer, eds., *Zofia Kulik & Przemysław Kwiek: KwiekKulik* (Zurich: JRP-Ringier, 2013).

³Zbyněk Baladrán and Vít Havránek, eds., *Atlas of Transformation* (Zurich: JRP-Ringier; Prague: tranzit.cz, 2010).
⁴"Sweet Sixties" is a long-term experimental, curatorial, scientific, and educational research project that investigates hidden territories of the revolutionary period of the 1960s from contemporary artistic and theoretical perspectives: at.tranzit.org/en/sweet_sixties/0/2010-03-05/sweet_sixties; Ruben Arevshatyan and Georg Schöllhammer, *Sweet Sixties* (Berlin: Sternberg Press, forthcoming; Vienna: tranzit.at, 2013).

⁵Dóra Hegyi, Sándor Hornyik, and Zsuzsa László, eds., *Parallel Chronologies—An Invisible History of Exhibitions* (Budapest: tranzit.hu, 2011); Zsuzsa László, ed., *Parallel Chronologies: An Archive of East European Exhibitions* (2012–ongoing): tranzit.org/exhibitionarchive; Dóra Hegyi, Zsuzsa László, Emese Süvecz, and Ágnes Szanyi, eds., *Art Always Has Its Consequences: Artists' text from Croatia, Hungary, Poland and Serbia 1947-2009* (Berlin: Sternberg Press; Budapest: tranzit.hu, 2011).

⁶Artists from the former Eastern European region often developed projects that collected basic materials from postwar and neo-avant-garde art and positioned them within their cultural context, like in the "Portable Intelligence Increase Museum, Pop Art, Conceptual Art and Actionism in Hungary during the 1960s (1956-1976)," by artist Tamás St. Turba, 2003–ongoing; Irwin, eds., *East Art Map: Contemporary Art and Eastern Europe* (Afterall Books, 2006) and *East Art Map*, a project initiated by artist group Irwin, online since 2004: eastartmap.org.
⁷Part of the Multi-Purpose Logistic Module (MPLM).
⁸Part of Archaeology of Futures Lab (AFL).

NOTES ON PAST, PRESENT, & FUTURE

STANO FILKO
CA. 1960

Introduction

In a practice that spans five decades, Stano Filko has developed an expansive body of work that analyzes ontological systems. Deeply interested in issues of translation, etymology, and linguistics, Filko has devised diachronic charts of words that articulate the lineage of subjects. His 1959 work *BYŤ – SÚCNO – BYŤ – ČLOVĚK – BOL – JE – BUDE / BEING – EXISTENCE – BEING – MAN – WAS – IS – WILL BE* consists of thirty pages of philosophical terms arranged in three columns by language, with English on the left, Slovak in the center, and German on the right—a typewritten sourcebook of metaphysical concepts. The artist

initially classified his work according to a five-color system—red, green, blue, white, or black (indigo)—a spectrum that correlated to the conceptual thrusts of the work, designating whether its central concern is the erotic, the sociopolitical, the cosmic, the transcendent, or finally, the ego. Filko has not only submitted his practice but also his own name to these schematic principles. In 2000, in a work entitled *Projekt myšlienka – mentality / Project of Thinking – Mentality*, Filko presented a series of permutations of his name relating to stages in his life—Filko (1937–77), Fylko (1978–87), Phylko (1988–97), and Phys (1998–2037).

Filko's text below broaches the concept of the fourth dimension, a mathematical theory that posits time as a physical coordinate akin to length, width, and height, and which bore great influence on a generation of artists in the early twentieth century, including the Cubists, Dadaists, and Surrealists. Philosophically, fourth-dimensionalism argues that beings have distinct identities at different points in time, and here Filko makes use of the theory to chart the past, present, and future of the galaxy.

A. PAST.

1. Universe, time-space – COSMOLOGY – 4TH DIMENSION

In the universe, no past, present, and future exist in the terrestrial sense.

2. Our position and dimensions.

Let us imagine a spatial model of the neighboring cosmos in which the Sun is a 7 cm [2.7 in] diameter sphere, and in which a 0.5 mm [0.02 in] diameter Earth orbits at a distance of 30 cm [11.8 in]. The last planet in the solar system, Pluto, revolves on an orbit with a radius of 300 meters [984 feet]. The size of such a model of the solar system is 600 meters [1968.5 feet]. From its center, the next nearest sun is 2,000 km [1242.7 miles] away. On this scale, the galaxy is 75 million km [46.6 million miles] in breadth.

3. Possibilities of life in the universe.

In 1961, a conference took place in Green Bank [WV] on the question of extraterrestrial civilizations. At the conclusion of the conference, delegates agreed on the so-called Green Bank Equation.

The equation reads:

$$N = R^* \cdot f_p \cdot n_e \cdot f_i \cdot f_c \cdot L$$

If we substitute the equation elements with the absolutely lowest values, then $N = 40$.

If we substitute the maximum values for all the elements in the equation, then $N = 50$ million different extraterrestrial civilizations.

FILKO – 1961

ŠUP - 1951-58 STUDY – CREATIVITY

ASTROCOSMOLOGY

B. PRESENT.

1. Restructuring of Earth – TIME-SPACE – COSMOLOGY – 4TH DIMENSION

- Perfect organization of society and the environment will emerge.
- The idea will become the most important thing. Material things will become a matter of course.
- The Earth's surface will become a protected area—a new, artificial environment will be separate from the Earth's surface. The protected areas will contain relics of former civilizations (segments of highways, Gothic styles, family houses...).
- Use of the energies of the Earth's core, the Sun, lightning, wind, sea, and the Moon, and their storage. Abandonment of previous methods of energy generation.
- New methods of energy generation.
- Use of new types of energy.
- New forms of nutrition.
- Gradual intervention into the genetic development of Man.
- New methods of storage and transmission of information and its accessibility to everyone.
- Control of terrestrial gravity, creation of antigravity.
- Alongside the restructuring of the Earth, human civilization will begin settling on other planets in our solar system.

2. Restructuring of the solar system.

- Blank spaces in the solar system map will gradually begin to disappear.
- Construction of habitable environments on individual planets.
- Creation of other, artificial planets from interplanetary construction material.
- Regular interplanetary travel.
- New types of communication links.
- Gradual transformation of our civilization from a technological to a super-technological one.
- Creation of a new human consciousness in the context of the solar system.
- The solar system will become a massive source of radiation.
- of artificial origin.
- We will exceed the speed of light.
- A new concept of time will emerge—cosmic time.

3. Establishment of contacts with civilizations in our galaxy.

- In the course of restructuring of the Earth and the solar system, humanity will establish contact with extraterrestrial civilizations.
- Humanity will connect to the interstellar exchange system of information artificial information, of which it will make use.
- We will create a map of life in our galaxy.

C. FUTURE. – TIME-SPACE – COSMOLOGY – 4TH DIMENSION

1. Cooperation with civilizations in our galaxy.

- Our super-technological civilization will be prepared for encounters with extraterrestrial civilizations.
- The second phase of restructuring the solar system will begin in cooperation with another civilization.
- A galactic consciousness will emerge as a fundamental prerequisite for symbiosis of thinking matter in the galaxy.

2. Restructuring of our galaxy.

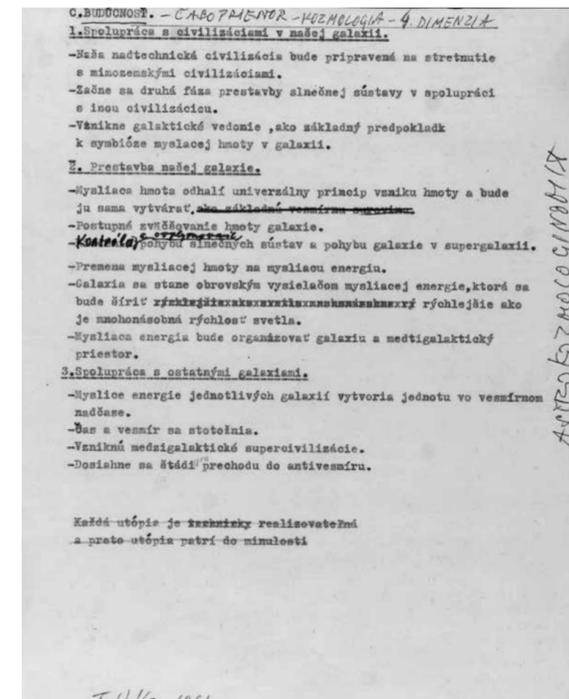
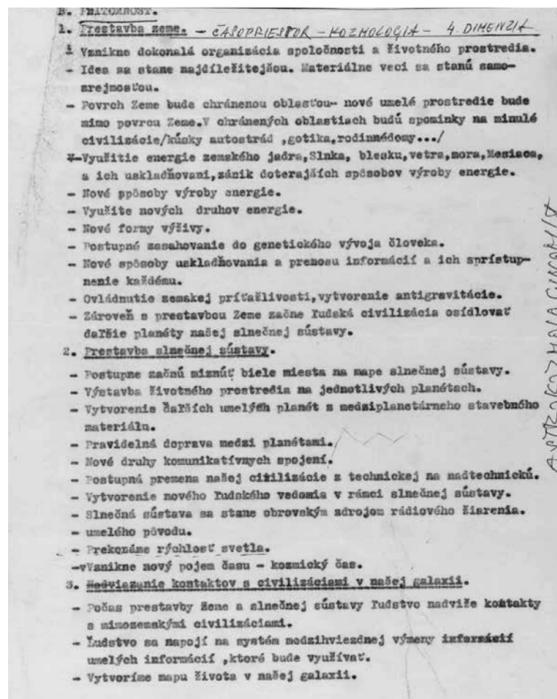
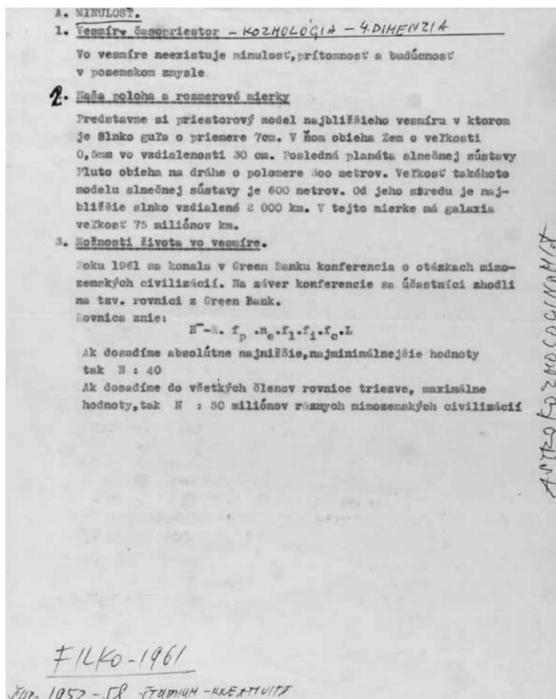
- Thinking matter will disclose the universal principle of the emergence of matter and will itself create it. as a basic cosmic raw material
- Gradual expansion of the galaxy's matter.
- Control and influencing of solar systems' movements and movement of the galaxy in a supergalaxy.
- Transformation of thinking matter into thinking energy.
- The galaxy will become an enormous transmitter of thinking energy, which will be distributed many times faster than the speed of light.
- Thinking energy will organize the galaxy and the intergalactic space.

3. Cooperation with other galaxies.

- The thinking energy of individual galaxies will create unity in cosmic super-time.
- Time and space will become equated.
- Intergalactic super-civilizations will emerge.
- The stage of transition into the anti-universe will be reached.

Every Utopia is technically feasible and therefore Utopia belongs to the past

Translation: John Comer



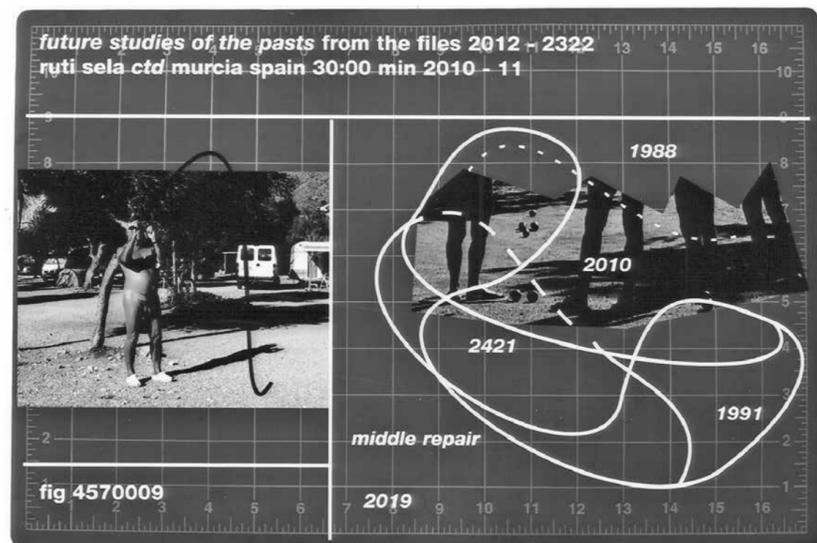
Stano Filko's original typewritten notes

CHAPTER 3

VÍT HAVRÁNEK 2013

From Reports on the Construction of a Spaceship

All the museums and galleries were concentrated into two enormous complexes consisting of several blocks of buildings that, on a map, resembled small neighborhoods constructed from non-rectangular tetriminos. Although they were not far from each other, the two complexes lay outside of the center—a pleasant, half-hour ride by pneumatic cable car above the dusty, slowly decaying heart of the metropolis.



Zbyněk Baladrán, Untitled, 2013. Mixed media collage with work by Rutí Sela, dimensions variable. Courtesy the artist and tranzit

The city center itself was a strictly protected conservation area to which tourists and even hitchhikers were banned entry. The checkpoints only allowed permanent residents—a group with an odd taste, enthusiasts willing to live in a style dating back two hundred and fifty years (when the reservation had been established). Repairs were prohibited, including maintenance and repairs of technologies and infrastructures, unless using original spare parts. Thus, life in the city center had become not only uncomfortable and time-consuming, but also very expensive. If someone wanted to replace a lightbulb or a fluorescent tube, they first had to get a special permit and then get in touch with an accredited agent who ordered it from a specialist workshop according to the year of manufacture and the technology employed. For that reason, lots of equipment was out of order for prolonged periods so brought-in, present-day mobile equipment was permitted. Over the course of the last hundred years, however, former office spaces and shops in the center became weekend and holiday offices and shops, serving as leisure homes and upmarket holiday resorts. With the rise of rich social echelons, a certain purism arose in the center that rejected everything contemporary so much so that residents of the city walked around in three-hundred-year-old clothing, shoes made from real animal hide, and underwear in close proximity to the genitals.

Hrivnák dozed off by the window and was gently roused on arrival at the Museum Complex—the cable car slowed down smoothly, as though it had run into a huge sponge. Passengers gathered up their belongings and crossed under an airy cupola (that could be regarded as either modern plagiarism of or homage to Buckminster Fuller). Next to the stop was Globe Grid Corp. Business Park, which they had to pass through to reach the complex. It was a hybrid client centre—an open office park, garlanded with seductive gestures, languid music, and the smiles of hundreds of groomed male and female agents. The agents offered passersby food, massages, coaching sessions, mango juice, and fresh coconuts in exchange for only a brief examination of their advertising brochures.

Moving the museums and galleries out of the city center (through a policy of cultural centralization) was probably a successful marketing idea since it saved tourists' time. Naturally, some independent initiatives and galleries resisted; they felt their nonexclusive location in the urban maze of shops, mini-factories, offices, and production centers was adequate for their mission statement and corresponded

to the proposition of the self-administering factory of contemporary art (as well as the concept of the artist, curator, and art administrator as producer). But over the last hundred years, the galleries had become anachronistic beacons of production of proletarian art surrounded by a deluge of Centers of Scientific Fashion Excellence, Institutes of Theoretical Design, Kitchen Laboratories, Scent Temples, Hugo Boss and New Balance Churches, and others. The integration of academic science into applied science mega-centers developed by corporations had happened roughly around the same time that manufacturing had become fully automated and moved to the Arctic Circle, and when people had changed over to payment in timber. After an early hold-out period when the independent galleries refused to move, their directors actually realized, after several visits to the museum district, that the context of the leisure-time, multilayered, multi-methodological, multi-thematic, and critical theory-based museum was better suited to contemporary art than the declining context in the city center of applied creativity torn between the communal and private spheres.

The Museum Complex was promoted as a symphony of sounds, tones, melodies, and imposing works of four millennia of architecture. It was, to a certain degree, an over-inflated bubble, but before the introduction of the Cultural Integrity Charter, the then national states had succeeded in buying, dismantling, and reassembling a few minor pyramids. In addition, Roman baths, a Romanesque Chapel, several modern villas, and the Battleship Potemkin had been imported and integrated into the complex. The complex had always been dominated by the Museum of Modern Art building, designed in the unique, original architectonic spirit of the epoch. Initially, it wasn't a problem that over the course of three decades, three monumental sanctuaries of modern, postmodern, and multi-modern art had been erected. Growing global competition had resulted in the appearance each year of five, ten, fifteen ever more similar museums on the face of the planet. Therefore, in order for the Museum to maintain its uniqueness, it was decided that there would only ever be one Museum of Modern Art on the enormous site, which would be dismantled and re-erected according to the plans of a new architect each year. This caused certain logistical complications, but even so, the Museum would continue into the future with a forever guaranteed aura of newness and contemporaneity.

For the architects, this was obviously a welcome condition. One architect, for example, decided to recycle all the material from the previous building for his project. In the Museum, the traditional division of the exhibits into collections was honored, including collections of tangible art and objects, conceptual art, archaeology of pre-digital media, artistic software for mobile telephones, artworks programmed on Apple computers, a video collection, and a collection of works by important female and male artists. The collections were cared for by their curators—famous actors and singers. They were not only the curators of the collections, but also their mascots. In addition, they always had several specialists on hand who, for the most part, dressed in black like priests, were given to droning, and were morose sometimes, but had phenomenal knowledge of their subjects.

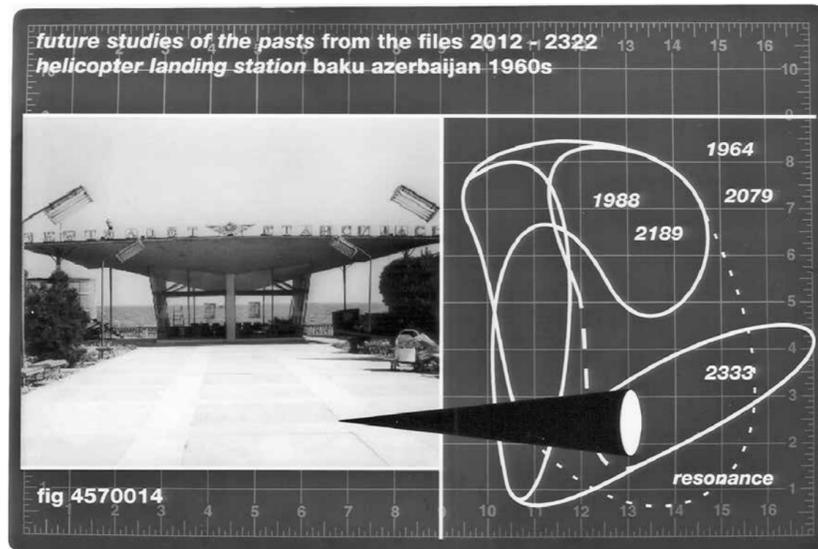
The Museum Complex also included more than three hundred museums, galleries, a Pop-Art supermarket, a Surrealist autopsy hall, several cinemas, a judo gym, a Rosicrucian shrine, a large coyote pen, an S&M lounge, a light chapel, several completely empty galleries, and one completely full one. One of the popular visitor attractions was a completely faithful reconstruction of the Spanish Inn of Valladolid, which Pablo Picasso never entered. The latest addition was the Media Room of Otto Piene and Aldo Tambellini in which the first television performance was conducted. It was nicknamed The Black Gate to Heaven because it had the most effective marijuana blow-vents in the world. The Museum of Active Resistance was also located in the complex, housing banners, posters, ratchets, instructions for the production of bats and Molotov cocktails, straw bales, barricades of wood, bricks, railway sleepers, crates, potatoes, beets, fish, corn, and musical instruments from thousands of demonstrations across the

planet. Leading political activists acted as curators for the Museum and officers from the emergency services were guards. This created the appearance of a genuine antagonism and it must be said that, especially coming up to Christmas, the watchmen, whom the Museum management took revenge on by denying them a bonus salary, became truly aggressive. The complex also included the Museum of Feudalism, the Museum of Communism, and the Museum of Capitalism.

Educational institutions for artists and curators, who could study jointly or in separate institutes according to their preference, were also a part of the complex. Specialization came at a relatively early age; there were Specialist Kindergartens focused on medieval studies, the art of the Middle Kingdom, and the history of modern art. The teaching of these ended, however, in preschool with Alois Riegl and the Viennese School. The most frequently used languages in the education campus were Latin, Cantonese, and Esperanto, dear to all. Three museums were dedicated to the history of naturism throughout the millennia. Also housed in the complex was the Institute for Applied Cultural Management, Administration, and Marketing, the HQ, and several dozen offices that were located in the Theory of Administrative Systems quarter.

The most dynamic complex (only recently in development) was the Museum of Extraterrestrial Speeches, Improvisations, and Symphonies, the conception of which had been shared, irregularly but not negligibly, by extraterrestrial civilizations and cooperating extraterrestrial organizations. It was in this very section that there had been a rapid growth in recent years of smaller commercial galleries, which were the driving force for intergalactic exchanges of concepts, drawings, paintings, and sculptures. The opposite part of the complex was occupied by the natural science museums and institutes, of which the largest were the Museum of Terrestrial Life, the Museum of Animal Suffering, and the Museum of Non-Speaking Plants.

A brief look at the plan of the complex dazzled Hrivnák and his friends. In the Museum of Non-Speaking Plants alone, they spent long hours studying the gestures of the plants and trying the interactive dictionaries. Their interest quite

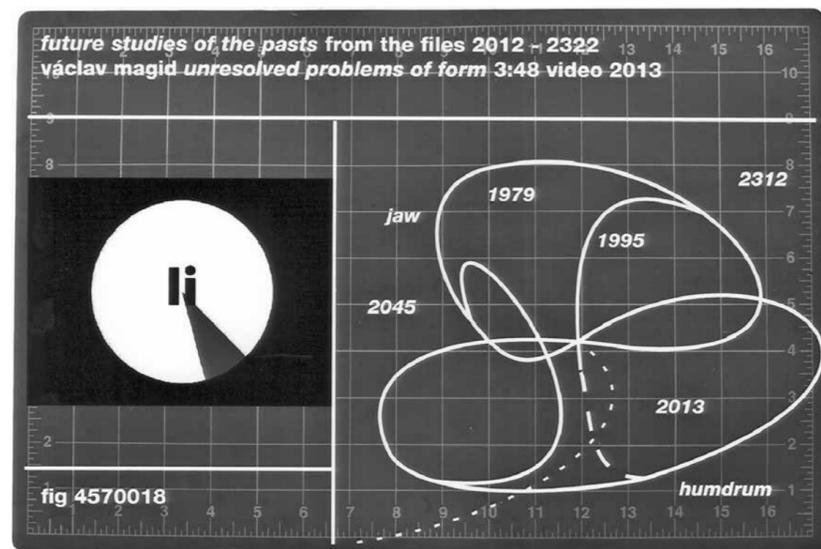


Zbyněk Baladrán, Untitled, 2013. Mixed media collage with found image, dimensions variable. Image of a Helicopter Landing Station, Baku, Azerbaijan. Courtesy the artist and tranzit

naturally led them to the Gallery of Eastern European Performance. A queue had formed in front of the building and it was unclear whether it was for the Roman Ondák performance or an authentic formation commemorating the era of "real socialism." In the entrance to the gallery, they were literally stunned by the photocell-controlled door that opened and closed at completely random intervals and injured Hrivnák—it gave him a bloody nose as well as a black eye, and struck his already worn-out right ankle. Inside, they enjoyed lyrical kissing through glass and the successful reconstruction of a naked man sniffing and biting unsuspecting visitors. They also couldn't miss the disgusting scene in the men's room, where a half-naked, obese man plunged his hands and head into the toilet bowl as if he were trying to delve into the sewer system. The gallery display was a successful reconstruction—the exhibited papers were often stained and ripped, the black-and-white works of poor technical quality, and the gallery staff were dressed in outdated clothes and behaved rudely toward visitors.

Their visit ended in the café downstairs, called "At Scheissliche Ostblocker," where it smelled of over-fried oil, and Coca-Cola was the only drink available at this hour of the day. The visitors boarded the pneumatic cable car for the pleasant, half-hour ride back to the dusty, slowly decaying heart of the metropolis. On board, as the train was held at a station, a wealthy, upper-middle-class couple and their five children sat down next to the visitors. Hrivnák imagined that the tall blond man with a wide Amsterdam jaw and the slender mixed-race woman had probably come to spend their five days of leisure in the city center with their children, frequenting places like the borscht shop (where, to this day, they made the soups according to the original recipes of Uncle Igor from the East Village era). Upon arrival in the city center, the visitors gathered up their belongings and crossed under an airy cupola (that could be regarded as either modern plagiarism of or homage to Buckminster Fuller)...

Translation: John Comer



Zbyněk Baladrán, Untitled, 2013. Mixed media collage with work by Václav Magid, dimensions variable. Courtesy the artist and tranzit

OPTIMISTIC LECTURE

MIKLÓS ERDÉLY
1981¹

Some Characteristics of Post-Neo-Avant-Garde Behavior

1. One must acknowledge one's own competence with regards to one's life and fate, and keep to it above all else.
2. This competence extends to whatever concerns one's life, whether directly or indirectly.
3. In this manner, one's competence extends to everything.
4. One must have the courage to perceive whatever is bad, faulty, torturous, dangerous, or meaningless, even if it is the most accepted, seemingly unchangeable case or thing.
5. One must have the boldness to propose even the most unfounded, least realizable alternative.
6. One must be able to imagine that these variants can be attained.
7. One must give as much consideration to possibilities that have only a slight chance but promise great advantages as to possibilities that in all likelihood can be attained but promise few advantages.
8. Whatever one can accomplish with the limited tools at one's disposal, one must do without delay.
9. One must refrain from any form of organization or institutionalization.²

Statements of general relevance about our present time and mood can be made by examining a set of phenomena offering the most condensed and sensitive reflections—those of the arts. Within the arts, it is perhaps useful to single out the art movement of the avant-garde and, more specifically, the objectives of the somewhat dismally named neo-avant-garde that have developed over the past twenty years. There are many who take this movement for a diluted, untrustworthy version of the classic old avant-garde, a seedy nephew who merely imitates an eccentric but robust uncle and is unable to offer anything essentially new, lethargically going through variations of the old behavior. These judgments ignore a crucial issue. The first meaning of this movement was highly unexpected and a surprise even to itself; the divergence of ideas within the movement indicated the insufficient theoretical clarity about the tensions of the world that had produced it.

These tensions have only deepened since and have produced philosophers and systems of thought that explicate the causes and character of the tensions. These systems of thought have developed primarily in the area of Marxism, though they barely affected the features of the then existing socialist societies or later ones. The neo-avant-garde movement consciously employed these theories and drew inspiration from them. It popularized and disseminated their revolutionary energy. The political movements reached their climax in the student movements of 1968. These have quieted down over the past ten to twelve years; the philosophers have died. The orchestra is silent, except for a soft tremolo, so to speak: the ever thinner activities of the post-neo-avant-garde. However, this soft tremolo makes one wonder whether the musical composition has, in fact, ended. Failure only seems inevitable in retrospect. It is a notion both depressing and false that if something fails to exist, it is because it is impossible to realize. It follows that all existing evil can settle into place as anointed by inevitability. This inevitability can even be used to justify the ruthlessness that protects its security. "No wonder a plan for social change is called unfeasible, because it has not been possible to realize it so far in history. On the other hand, this criterion of unfeasibility is inadequate, because it may well be the case that the realization of a revolutionary plan is hindered by the very critics and contradictions that could be (and are) defeated in the revolutionary process."³

Plenty has been tested in smaller and larger circles, communes, and lifestyles—and it has not proved all that tempting. So I am inclined to think that people (including youth) have lost the desire for change and the imagination that could allow them to form an idea of their happiness—this is why this optimistic lecture has become pessimistic.

"When no vital need to abolish (alienated) labor exists, when on the contrary there exists a need to continue and extend labor, even when it is no longer socially necessary; when the vital need for joy, for happiness with a good conscience, does not exist, but rather the need to have to earn everything in a life that is as miserable as can be; when these vital needs do not exist or are suffocated by repressive ones, it is only to be expected that new technical possibilities actually become new possibilities for repression by domination."⁴

The relations described in this passage make the arts defunct, devoid of the ability to make promises and raise hopes. The correlation between the arts and the whole of society has been damaged, so no matter how deep artistic invention might grow its roots, it will not be nourished into bloom, and its seeds will not bear fruit on society's soil. It should be noted that the value of recent works is still determined by nothing but their (however indirect) contact with certain ideas formed in the '60s. In another respect, highly indirect relationships seem to have become de rigueur, as if the work's distance from its subject were a guarantee of its elegance. Anything promoting the "leap" from "quantity into the quality of a free society"⁵ is frowned upon as too direct.

Human beings have been affected by this break and regression in their revolutionary ability. Nothing good would come out of the realization of "Imagination to power!" (a rallying cry from 1968) today. Who would be fidgeting away awkwardly on the throne but a wreck of an idiot, a retard—an expression that has recently become a requirement for stylistic quality for this very reason (see punk). This

involves the tacit, yet ever deepening and spreading insight that the value of human beings and human life is negligible, a general mood that actually comes in handy for certain political projects. This recognition has driven many to self-destruction or even suicide as the sole way to protect their dignity. Those "who think clearly and have ceased to hope"⁶—after a momentary disruption by the energizing ideals of the '60s, Albert Camus's edict and the existentialist conduct of the '50s in general proved true in the late '70s. I have to stop here reverently lest I should spread cheap encouragement, for this encouragement has already cost all too much, irreversibly. These voluntary tragedies deeply compromise the survivors, making them suspect of intellectual and emotional indolence even in their own eyes. It is as if we were all sinking in the mud of compromises and listening to the huffing and puffing of retarded imagination. In our bitterness, we can try to find someone to blame, assuming time and time again that human beings are not what they seem, having been shaped by changeable circumstances that do not necessarily follow from human nature.

The decline of the imagination results from the fact that human beings have no vision of their freedom, definitely none of their happiness, so the imagination is both cause and effect. This is a vicious circle that drags one down into the whirlpool of the worst unless the momentum of some outside force releases one. Actually, the imagination has always been nourished by external resources until mythologies, those pure creations of the power of imagination, eventually lost their edge. By creating religions, the human imagination produced whatever it could intellectually produce on its own(?); its achievements were reflected in the arts as an unsurpassable value. It then came up with a method for surpassing the achievements of pure imagination, which has indeed led to unimaginable results: the method of scientific research. Fantastical experiences that could not be processed philosophically

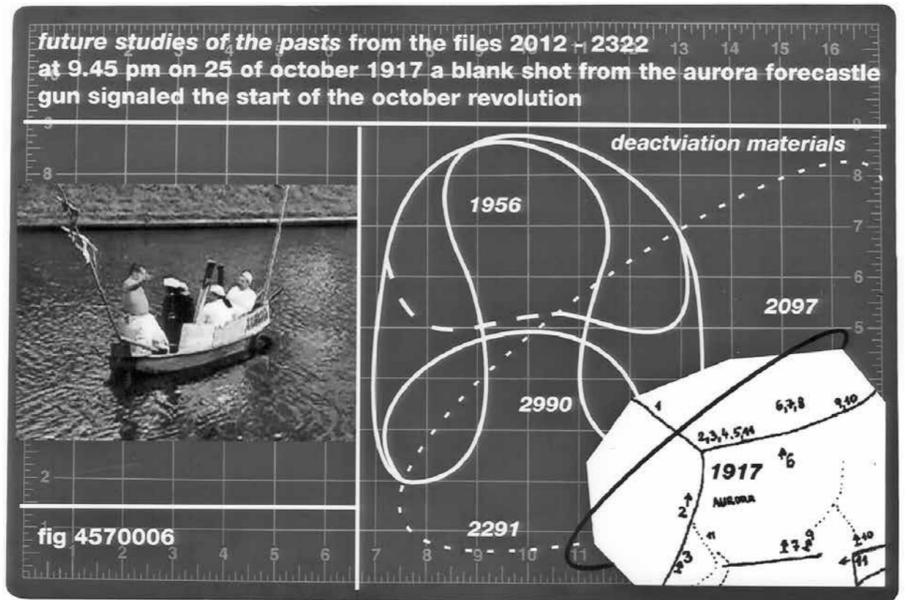
“
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”

ically and mentally gave rise to an intellectual and mass psychological dysfunction in the first third of the century, which aggressive political forces could use for their own ends. This dysfunction dates from earlier, when the transcending character of the scientific worldview became clear in the late nineteenth century. It increased at the fin de siècle, when even this (rather dry and inhuman) worldview was disturbed by the contradictions of various theories and experiences. So mankind struggled with a dysfunctional worldview for fifty years. The mechanical rationalist worldview that took shape in the middle of the past century encouraged many to draw a variety of cynical conclusions. This dysfunction has persisted today and currently operates in the form of technical development and a balance of forces.

This is not only a result in military politics. The same technical development has fed revolutionary hopes as well. "All the material and intellectual forces which could be put to work for the realization of a free society are at hand. That they are not used for that purpose is to be attributed to the total mobilization of existing society against its own potential for liberation."⁷ A rather fantastical statement.

"Even in bourgeois economics there is scarcely a serious scientist or investigator who would deny that the abolition of hunger and of misery is possible with the productive forces that already exist technically and that what is happening today must be attributed to the global politics of a repressive society."⁸

It was a bold move to make such statements, and they made an impact too. Yet, however bold it was, it still did not suffice to create the general attitude change that the political movements demanded. Marcuse lacked a metaphysical background, and he based his thought on a nineteenth-century scientific worldview focused on technical development and purely earthly relations, ignoring all other considerations. His interest focused on the level of technical development and does not say a word about the intellectual transformative effect of the scientifically renewed worldview: Theories and especially hypotheses have been changing consciousness in hidden ways and seeping into general knowledge since the beginning of the century.



Zbyněk Baladrán, Untitled, 2013. Mixed media collage with work with found image, dimensions variable. Courtesy the artist and tranzit

After the movements of 1968, everyone in Paris was talking about a metaphysical revolution, because they took Marcuse's call a step further in the revolutionary process. He had just boldly applied the old worldview to the changed relations. He saw the new with old eyes, but had no eyes to see the present differently. Two utopias can be imagined: One presents itself on the level of the (im)possibility of social implementation, and the other is the stuff of dreams, like the notion of eternal youth that wants to be realized despite the laws of nature. Marcuse thinks that you can only properly call something a utopia if it goes against the laws of nature. So no alternative for social change can be called utopian because their implementation is a real possibility. There are historical limits to what is impossible to realize because it goes against the laws of nature. I am convinced that we have reached these historical limits; the absolute validity of the known natural law has been broken. This was known even in '68. Whatever scientific news sporadically reached the public fired the imagination and contributed to the ability of the 1968 revolution to call itself a metaphysical one. This break of natural law, its falling into doubt, still inspires avant-garde art today. And if this is not the case, we have once again found the old culprit, I think: the power apparatus that intervened. It noticed what Marcuse failed to take adequately into account, namely that the basis of all respect for the law today is the undoubting respect for natural law. Social hierarchy used to be based on the divine laws set down in Revelation; more recent societies have been based on the impossibility to transgress natural law. Power apparatuses noticed in time that certain pieces of information shake self-evident truths so deeply that they can dangerously strengthen the operations of the imagination and lead to incalculable social changes. So they introduced an information blackout. They strictly screened the publication of supported hypotheses about reality, and they channeled these hypotheses into the corrupting channel of sci-fi literature, displaying it as unreal, fairy tale, empty childish fantasy. So these hypotheses lost all their real drive and liberating energy. This may seem an equally bold statement, but those who read scientific publications have probably noticed that they have become noticeably less interesting since 1970. Flipping through the pages of the Hungarian magazine *Élet és Tudomány* [Life and Science], one has plenty of opportunity to read about robins and waterfalls instead of the previously available extremely important information. Only *Interpress* magazine and tabloid papers of its ilk are still reckless enough to throw in a scrap or two of these as interesting tidbits. I talked to an editor of *Élet és Tudomány* who said that a new resolution had been passed against publishing unproven hypotheses. The toughest issue, which really surprised me, was that scientists from all over the world gathered at a convention in a Soviet town to examine the real possibility of Communication with Extraterrestrial Intelligence (CETI). It ended with a resolution calling for mass reproductions of the entire proceedings to give everyone access to them. A report on the CETI conference appeared on the back cover of *Fizikai Szemle* [Physics Review], which only discussed trade union affairs. I think there was also an article about it in the magazine *Ország-Világ* [Worldwide], where a journalist reported on the fantastical things said by the scientists. *Élet és Tudomány* also ran serialized reports on the convention, in which it did not describe the scientists' speeches because "they were carried away by their imagination"; it described the scientific consensus of the day in the given matter.

To me, as to anyone concerned, this is a great loss; news of this kind is more important than the daily news of, say, what happened in Lebanon. Of course, a published version of these lectures is yet to appear; sci-fi literature has probably made some use of them. Some commentaries on them appear from time to time, but this report is sorely lacking, which in turn stifles intellectual blood circulation. The most fantastical research is done in utmost secrecy in the service of military technology. The publication of results is obstructed in the name of Military Secrecy. One might even venture that this is one of the reasons why military tension is beneficial for those who find general access to extant knowledge dangerous. This is not the first time this happens in history. Let us remember Egypt, Galileo, or the age of Giordano Bruno.

Another piece of news that truly surprised me is something I read in a paper two years ago. I will try to piece it together from fragmentary news reports: An American journalist was arrested in the Soviet Union for receiving a secret lab's material from one of its employees; the employee defended his actions

FOOTNOTES

¹Delivered at the Department of Aesthetics, Eötvös Loránd University, April 22, 1981.

²Translation: Zsuzsa Szegedy-Maszák

³Erdély refers and quotes from Herbert Marcuse's famous

lecture "The End of Utopia" (Berlin, July 1967). Published in Hungarian: Herbert Marcuse, "Az utópia vége" in *Világosság*, 1970/8–9, 512–15. In English: Herbert Marcuse, "The End of Utopia," in *Five Lectures: Psychoanalysis, Politics, and Utopia*, trans.

Jeremy J. Shapiro and Shierry M. Weber (Beacon Press, Boston, 1970), 62–82.

⁴Marcuse, 66–7.

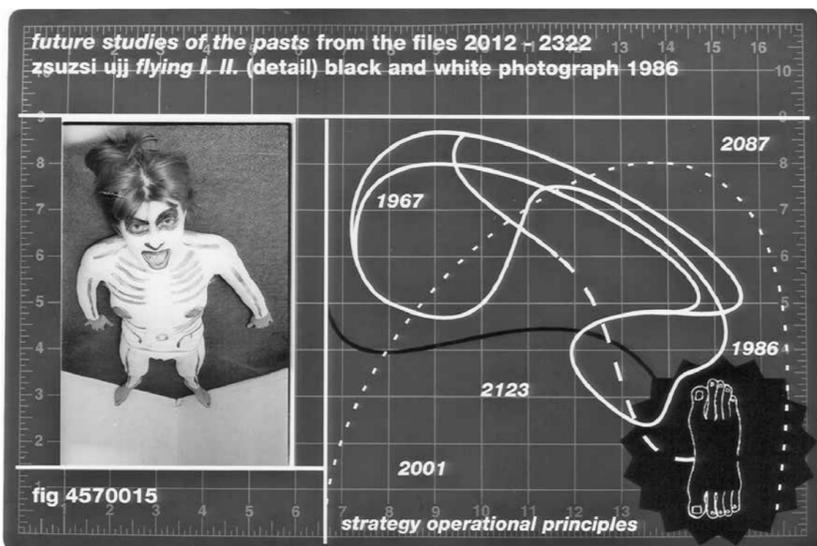
⁵Marcuse, 65.

⁶Albert Camus, *The Myth of Sisyphus: And Other Essays* (New York: Vintage, 1991), 92.

⁷Marcuse, 64.

⁸Marcuse, 64.

OPTIMISTIC LECTURE, (CONT.)



Zbyněk Baladrán, Untitled, 2013. Mixed media collage with work by Zsuzsi Ujj, dimensions variable. Courtesy the artist and tranzit

by arguing it was a parapsychological study. I don't know if the secret lab conducts parapsychological research, in which case this is no excuse, though the person in question was not acquitted as far as I know. These questions are unquestionably fascinating, while one feels excluded from what is the most important of all. Open thought is a necessary and unbannable requisite of the new arts; if this thought is sporadic, inorganic, faltering, and not sufficiently self-aware and resourceful, that is once again a result of the information blackout discussed earlier; the rags of a few uncertain refutations of refutations plug up the soul. Epistemological anarchism and, more generally, the critique of a positivist theory of science are founded on an important mathematical theorem, Gödel's Theorem. This can be stated in a philosophical interpretation as follows: Behind every statement, there are an infinite number of presuppositions, and if a single one of these is false, the original statement is false as well. Émile Durkheim proved as early as 1914 that proving which of the infinite presuppositions was false was impossible. There is no suitable method.

Scientists cannot be permitted to publish their own works, since their brain marrow is listed in the inventories of the military apparatus like any other machine or means of production. If they know an awful lot more than their controller, no matter; they are like Hyppolit, the butler, who can only develop his human dignity in the course of service. Werner Heisenberg's unbelievably polite, unbelievably respectful, and unbelievably ornate style in *The Part and the Whole* reminds me of Gyula Csontos playing the butler. Everyone must be familiar with the two characters of *Hyppolit, the Butler*: the nouveau riche master who controls everything and the subordinate who knows everything better, the basis for an odd relationship. The creative energies of artists cannot be considered entirely a state monopoly yet. When the lack of knowledge is known, the potential has a great draw; imagination and the artistic ability to create form get down to work so that the potential can find a possible form rather than chaos. Scientific news of this positive sort has been seeping through since the beginning of the century and shaping this not-knowing, this fantasy inspiring non-knowing. The theory of relativity played a crucial role in this, which has not been adequately clarified philosophically, artistically, or in any other way. It is the relativity of time that fundamentally concerns human existence and gives free rein to all kinds of ideas.

The hypotheses articulated in the "paradox of the clock" and its resolution have shaken human knowledge of time and the understanding of one's life projected into time to the point that it is nearly impossible to assess them as before. One of the consequences of thinking informed by the theory of relativity is that matter loses all its known qualities in specific fields resulting from the implosion of stars having a great mass. This was becoming general knowledge in the '60s, reaching even those who did not read about it. It was perhaps not the view but rather its psychic consequences that reached them through some sort of capillary effect of forms of behavior and sentence formation. The presence of such a specific field here has the odd consequence if a star or the entire universe implodes. It implodes to the point of disappearing altogether, and what is created is a nothing that cannot be determined temporally or spatially as it includes all space and all time. The state before the big bang shows just such a nothing. This nothing is an absolute nothing that is nevertheless completely virtual, so it can contain a whole universe, yet be sufficiently nothing to be surrounded by neither time, nor space. It is therefore a dimensionless point located nowhere. These theoretical hypotheses and existents stir up old, ingrained patterns of thought and that is exactly what an avant-gardist needs. He is hungry for these because this kind of absurdity and openness, this infinite and surprising variability of possibilities is part of his behavior from the start. The centers of some galaxies have turned out to produce huge quantities of matter, questioning the principle of the conservation of energy, previously accepted as true. Enormous differences have been found in time calculated from the big bang: Calculations estimate the time of the big bang closer to us than the distance of the stars we can see. So starlight is approaching us from the moment of its birth (the big bang) and yet that light has been coming here for longer than the age of the entire universe. In other words, a myriad of contradictions have been found, so the laws of nature are obviously doubtful. These images are quite impossible to imagine, yet very fertile for brain function. And if one lets this information spread within oneself like a mood, then that mood is not depressing at all. It seems rather the expression of a varied, puzzling, and almost teasing intelligence.

We all know that Max Born's response to Heisenberg's world equation was that it was quite a crazy idea, but was it crazy enough to be true? Avant-garde's attraction to madness is hardly a unique phenomenon; it is sustained by a new worldview. Anarchist epistemology comes to the same conclusion, though from a different perspective. Paul Feyerabend takes issue with the scientific method as a whole, which leads to an equality of hypotheses in a sense. Let me quote a few important statements from this:⁹

"So the history of alternatives, the history of science becomes an integral part of science and indeed a significant condition of its development. When alternatives are worked out, everyone can have a say; experts and laymen, professionals and dilettantes, zealous devotees of truth and habitual liars can all contribute to the enrichment of conceptual culture." What leads him to such conclusions?

"General epistemology has remained chronically unsolved and all solutions proposed so far have failed spectacularly, which has played a significant part in the emergence of a radical critique of science and especially to anarchist epistemology."

This anarchist epistemology has nothing to do with political anarchism. Feyerabend himself would also prefer to call it a Dada epistemology, but he cannot, as he notes elsewhere, because anarchist is by far the more popular expression in common usage these days.

"...[T]he recognition that human learning and science are historical and the consistent application of historicity to the present conditions have played a vital role in this process. For even the most vocal supporters of the considerations of historicity used to apply the dimension of historicity to the past of learning and science. For one reason or another, the present remained taboo. If, however, one places the current state of science in the dimension of historicity, there will be no rational basis for excluding the possibility that our beloved science will be seen by later generations as a pathetic and stupid superstition much in the same way as

“ A NEW AESTHETIC HAS APPEARED SINCE THE '80S, IN WHICH THE BEAUTY DEMANDED OF ARTWORKS, INCLUDING VISUAL ART AND MUSICAL COMPOSITIONS, IS ONE THAT RECALLS PURE THOUGHT AND ITS BEAUTY. ”

we consider alchemy, magic, and numerology pathetic and stupid fantasies. One cannot exclude the possibility that views 'conclusively refuted' by science will return and displace modern science as a whole. One can exclude this possibility all the less because phenomena akin to this have already occurred more than once in the history of science. Once the historical character of human learning is acknowledged, all cognitive achievements may prove to be ephemeral or rather relative."

"Eliminating alternatives and facts that can be discovered through these alternatives—according to this rule of rational methodologies—freezes theories into a stubborn dogmatism, a rigid ideology. This creates the semblance of the absolute truth of science, but this is merely a result of absolute intellectual conformism."

"The consistency and uniformity of theories and approaches may meet the needs of a church or a despot, but not the demands of objective learning."

I agree with this to the extent he accuses science and scientists. He considers scientists the parasites of society, like Egyptian or medieval priests who collect a tithe to finance their unjustifiable and incidental work. Science cannot be blamed, as its own scientific, moral methods allowed it to make the very discoveries that have brought its competence into doubt. Feyerabend is wrong in attributing the self-contradictoriness of science to some scientist's con game, when that actually justifies the work ethic of the scientific method. He recognizes that a theory has to be interesting enough to merit our attention. His example is Galileo: The Copernican view was an unscientific, confused notion in its time, which only appealed to Galileo, because he found it interesting. He complemented his dubious experiments with lots of subsidiary hypotheses and bluff theories, and yet this behavior proved useful for the advancement of science and human knowledge. New philosophers do to Marx what Marx once did to Hegel: they turn Marxism back on its feet in the spirit of the absurd instead of idealism. Marcuse and

his followers prove that earthly relations are totally irrational from the perspective of reason, but they did not blame the absurdity of the rational worldview for this. Nor did they blame so-called natural laws and their alienation, nonhuman form of rationalism, implacability, and unintelligence or the "rules are rules" police morality and "take it or leave it" coffeehouse cynicism of natural laws.

Having a great aversion to laws and suffering the flatness of natural laws like a low ceiling that requires one to duck one's head, artists experienced this more contradictory, paradoxical, diverse, oscillating, and intelligent universal environment as liberating. We realize this at the very moment when relations are furthest from becoming real. The artist's task is, in fact, to turn their mood into a form and their inklings into a visible vision.

Matter, which now seems naughty and intelligent, could be suspected of being more than simple mud, if it could be the basis for brain marrow. I hardly wish to present God as some kind of avant-gardist, but it is certainly true that artists who are most affected by this newly developing, contradictory, and open worldview tend to become avant-gardists. A similar mood was running riot as early as Duchamp's oeuvre.

The destabilization of natural laws psychically restores one's human dignity. It gives one rights by liberating one from the role of a tiny cogwheel in necessity running its course and from the sense of subordination imposed by the functionalist view. So this silent democratism that Sartre promised by killing God did not work out, because it was supplanted by a functionalist attitude, which gives human beings just a small role and fails to recognize their spiritual totality. One's relationship is more democratic with the kind of incomprehensibility we are facing now. To paraphrase Max Adler, "God is incomprehensible nature." This can also be reversed: Nature is God uncomprehended. We can accept either and call "uncomprehended" whichever we happen to discuss. It does not matter if it is nature or God. But everybody stands completely alone before the uncomprehended; this eliminates the serial connection—to use an electronic analogy—in which everything important and essential reaches one through a hierarchy. Let us imagine a parallel connection where everyone is equal before what is essential. This is an equality in the face of the incomprehensible.

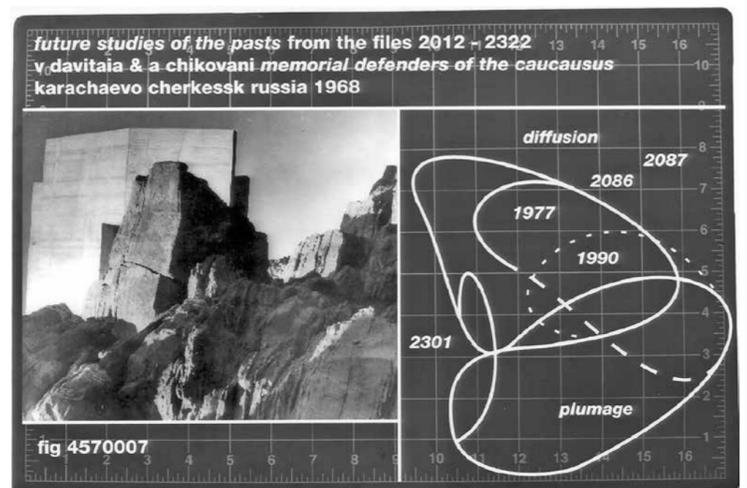
Art reflects these transitions, these states. I will not discuss conceptual art here, for it is a now superseded era—which I do not mean in a pejorative sense—it is over and it is because it went too far in giving up a sensual, direct, and total effect, which art had always utilized in communication. Art is seeking visual and sensual effects once again. In its aesthetic, this betrays the effect of conceptual art and the strange, paradoxical models of thought characterizing its worldview. A new aesthetic has appeared since the '80s, in which the beauty demanded of artworks, including visual art and musical compositions, is one that recalls pure thought and its beauty. So that the thinning of art, that soft tremolo I mentioned earlier on, is just a temporary narrowing. The ingeniousness born of the desire for information will somehow circumvent the information blackout and will find access to what is essential. Whatever is obsolete will lose its validity in the light, or at least hope, of some new recognition.

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Translation: Katalin Orbán



Zbyněk Baladrán, Untitled, 2013. Mixed media collage, dimensions variable. Image of the Memorial to Defenders Caucasus, Russia, designed by architects V. Davitaja and A. Chikovani. Courtesy the artist and tranzit

FOOTNOTES

⁹ See Ferenc Altrichter, "Anarchista ismeretelmélet" [Ontological Anarchy], in *Világosság*, 1980/8–9, 473–83. Quoted by Sándor Hornyik in "A fekete lyukak esztétikája. Kritikai teória és praxis Erdély Miklósánál" [Aesthetics of Black Holes.

Critical Theory, and Practice in Miklós Erdély's Thinking], in *Balkon* 2006/6 <http://balkon.c3.hu/2006/2006_6/01thornyik.html> (accessed December 15, 2013).

ARTIST BIOGRAPHIES & EXHIBITION CHECKLIST

ARTAKER—BENGI

Anna Artaker, Vienna

B. VIENNA, 1976

Anna Artaker is a Conceptual artist who studied philosophy and political science at the University of Vienna and the Université Paris 8, in Saint-Denis, as well as studio art at the Academy of Fine Arts Vienna. She is currently a researcher at the Institute for Art Theory and Cultural Studies in Vienna. Artaker's practice explores the limits of representation and memory, identifies relationships between images and words, and works between public and private spaces. Her ongoing collaborative work titled *ATLAS OF ARCADIA* (2012–15), created with Meike S. Gleim, archives post–Cold War Europe through found photography. Drawing inspiration from two unfinished archives—Walter Benjamin's *Arcades* and Aby Warburg's *Mnemosyne Atlas*—the duo attempt to create an art history without words.

Artaker considers the expansion of geography, indicated by the circulation of currency and trade, as well as the relationship between cartography and colonialism in the Americas. For *WORLD MAP* (2010), a hand-drawn reproduction of one of the earliest maps that syncs with the image of the globe we still have today, Artaker superimposed rubbings of the first global currency—a silver coin that was minted in Potosí, Bolivia, and printed in 1600. Artaker's rubbings mark a trail that traces the global export of silver from Potosí east towards Europe and further east, on to China, as well as west across the Pacific towards the Philippines, and then further to the Asian markets.

Portraiture also plays a central role in Artaker's work. For example, in her video *48 HEADS FROM THE MERKUROV MUSEUM (after Kurt Kren)* (2008/2011), Artaker documented a group of postmortem masks of Soviet Union heroes by Soviet sculptor Sergey Merkurov. Amongst them were Vladimir Illyich Lenin, Maxim Gorky, and Sergei Eisenstein, as well as party functionaries like Felix Dzerzhinsky (head of the secret police), and Andrei Zhdanov, responsible for the censorship of the arts under Joseph Stalin. Describing the work in a literal manner, the title also alludes to Kurt Kren's film *48 Köpfe aus dem Szondi Test* [48 Heads from the Szondi-Test] (1960). Here, Merkurov's plaster masks replace the portraits of the psychiatric patients in Kren's film as meaningful presences.

Anna Artaker
48 HEADS FROM THE MERKUROV MUSEUM (after Kurt Kren), 2008/2012
Video, black and white, silent, 4:19 min
Courtesy the artist and Sixpackfilm, Vienna

Babi Badalov, Paris

B. LERIK, REPUBLIC OF AZERBAIJAN, 1959

The poet and visual artist Babi Badalov creates work that critiques post-Soviet life in his native Azerbaijan and expresses the struggles of his nomadic life in exile. Born near the Iranian border, after several years in the Soviet army, Badalov moved to Russia in 1980 where he became a fixture in the alternative art scene of St. Petersburg. After moving back to Azerbaijan, in 2006, Badalov sought political asylum in the UK following persecution and subsequent deportation for his open homosexuality. Many of Badalov's artworks—from performances, wall paintings, installations, to books—incorporate some form of linguistic play that relates to his life as a refugee, immigrant, and artist seeking freedom from censorship. As a visual poet, he often reflects on the limits of language and its relationship to national identity and cultural integration by mixing Cyrillic and Latin scripts as well as alliteration and onomatopoeia. For "RE-ALIGNED ART," a 2013 exhibition at Tromsø Kunstforening, Norway, Badalov created visual poetry with a cursive script that resembles graffiti on the gallery walls. English words such as "SORRY" were repeated with some of the letters painted backward alongside questions such as "my language? your language?" and "my nationality? your nationality? his nationality?" Badalov also combined Azerbaijani words for "occupy" with references to Russian artists such as Kazimir Malevich to communicate a sense of cultural and political upheaval as well as a crisis in personal identity.

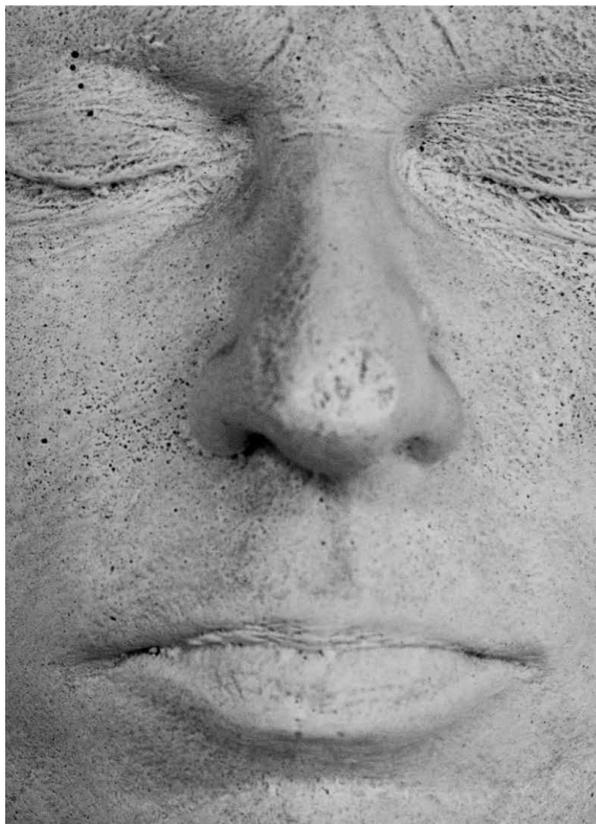
One politically conscious performance by Badalov is *Mister Musor* [Mr. Garbage] (ca. 2008), in which Badalov stands on a heap of garbage in a pose reminiscent of Lenin. *Mister Musor* critiques the proliferation of monuments erected to honor the former Azeri President Heydar Aliyev (d. 2003), when "ten meters [away] and it's all sores. People live in shit, eat bones, die of hunger." For Badalov, the idolization of Aliyev indicated a "resurrection of Lenin," suggesting that older models for power are still in place.

Babi Badalov
Cloud, 2009
Book of collages and drawings
8 1/2 x 5 7/8 x 1 1/8 in (21.5 x 15 x 3 cm)
Courtesy private collection, Prague

Actuality Poetry, 2013
Collages, handwriting, drawings, paper, glue
11 3/4 x 16 1/2 in (29.7 x 42 cm)
Courtesy the artist

Clark or Klark, 2013
Video, sound, color, 37 sec
Courtesy the artist

Cobra or Kobra, 2013
Video, sound, color, 46 sec
Courtesy the artist



Anna Artaker, *48 HEADS FROM THE MERKUROV MUSEUM (after Kurt Kren)*, 2012. Video still. Courtesy the artist and Sixpackfilm, Vienna

Babi Badalov
War is over – Voa iz Ova, 2013
Video, sound, color, 45 sec
Courtesy the artist

Zbyněk Baladrán, Prague

B. PRAGUE, 1973

Zbyněk Baladrán is an artist and curator whose video essays often weave archival material together with original footage, overlaid with contemplative, philosophical, and politically engaged narrations. In *The Microscope and Telescope of Time* (2013), a two-screen installation that looks at early conceptions of the moving image, he explores how certain paradoxes at an early moment of cinematic history remain consistent today. Highlighting cinema's ability to emancipate the eye while also controlling vision, he emphasizes the medium's capacity to discover the unknowable while reinforcing existing impressions. Baladrán's installation *Projection 1.2* (2003–04), exhibited at Manifesta 5, combines newsreels from the Stalinist period with home movies donated by strangers who respond to anonymous ads. By using the archive as form, Baladrán questions the cliché of Eastern European nostalgia—opening an opportunity for reflection and interpretation. "Reflection of the past," Baladrán wrote in *Metropolis M*, is the "basic prerequisite for understanding the future."

A recent exhibition at Galerie Jocelyn Wolff, Paris, entitled "Preliminary Report" (2013), questioned the relationship between labor, collective actions, and hysteria, through photographs, text-based works, a two-screen video, and multiple found objects. Baladrán's layered and intertextual artworks search for links between outmoded and contemporary perceptions of knowledge.

Baladrán is the cofounder and curator of the gallery tranzitdisplay, formerly Galerie Display before it merged with tranzit.cz in 2007. Alongside Vít Havránek, Baladrán co-curated "Monument to Transformation"—a project that considered postcommunist Eastern Europe from the perspective of countries undergoing similar transformations, including: Greece, Spain, Portugal, as well as states in Central America and Southeast Asia. Baladrán contributed diagrams to *Atlas for Transformation*, a dictionary of terms accompanying Havránek and Baladrán's project, which illustrates concepts such as "conservation" and "socialism."



Babi Badalov, *Cloud*, 2009. Book of collages and drawings. Courtesy the artist

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Baladrán's diagrams play with the idea that complicated social issues can be organized or imagined as an anatomical chart. His diagram for "socialism," for instance, methodically arranges terms ranging from "avant-garde party" to "care of the marginalized" and "mixed economy" within an ambiguously defined form, making the links between the concepts evident yet uncertain. Baladrán is a co-organizer of the show "Report on the Construction of a Spaceship Module" (2013). His drawings, inspired by the Czech filmmaker Jindřich Polák's film *Ikarie XB-1* (1963), laid the groundwork for the exhibition's design.

Zbyněk Baladrán
The Microscope and the Telescope of Time, 2013
One-channel video, sound, color, 11 min
Courtesy the artist, Jocelyn Wolff Gallery, Paris, and Hunt Kastner Gallery, Prague

László Beke, Budapest

B. SZOMBATHELY, HUNGARY, 1944

László Beke is an art historian and curator who has been a leading figure in the Hungarian art field since the late 1960s. He was an active contributor to the development of the neo-avant-garde and Conceptual art in Hungary, and wrote important articles about the theory of photography. In 1971, he initiated the project "WORK—the DOCUMENTATION OF THE IMAGINATION/IDEA" by sending a call to twenty-eight contemporary Hungarian artists—including Miklós Erdélyi, Tamás St.Turba, Endre Tót, and others—asking them to submit A4-sized works on paper in response to the concept of the work's title. Beke arranged and preserved the sheets in folders, which have been available for viewing over the last forty years in his apartment and only rarely in exhibitions. A comprehensive selection of these documents was published by the Open Structures Art Society and tranzit.hu in 2008, and again in 2013, in an English translation, as part of the tranzit series with JRP-Ringier.

From 1995–2000, Beke was Director of Kunsthalle Budapest and, from 2000–12, was Director of the Institute of Art History of the Hungarian Academy of Sciences, Budapest, where he is a senior researcher today. In the '90s, due to his status as an expert of Eastern European art, he co-curated and curated shows that represented the region's Conceptualisms, such as the exhibition "Global Conceptualism: Points of Origin, 1950s-1980s," at the Queens Museum in New York in 1999.

László Beke
Video Commentary of the Project Imagination/Idea 1971. The Beginning of Hungarian Conceptual Art, 2013
Video, sound, color, 8 min
Courtesy the artist

Erick Beltrán, Barcelona

B. MEXICO CITY, 1974

Erick Beltrán's artistic practice examines how systems of value influence the ways in which information is structured and distributed. He does this by employing a cartographic approach to sculptures, wall drawings, and various publication forms, including encyclopedic books, leaflets, and newspapers. Projects such as *Alphabet*, which Beltrán began in 2001 and exhibited at Stedelijk Museum Bureau Amsterdam in 2005, address multilingualism in Syria, China, and Serbia by analyzing the formal elements of language. Citing a trip to Damascus as motivation for the project in a press release, Beltrán explained that, as a tourist, the purely visual character of the languages seemed to have cultural meaning (versus semantic).

In *Alphabet*, Beltrán produced a series of photos, texts, painted advertisements, and even a workshop led by a Chinese calligraphic master. For one aspect, Beltrán looked to Belgrade, where the common language has a shared Roman and Cyrillic script. Daily Serbo-Croat, the South Slavic language, usually collided with a programmed institutionalization by the state, so the use of alphabets started an ideological struggle in historical and political territories.

Erick Beltrán
On Objects and Shapes, Video Commentary to Zbyněk Baladrán's The Microscope and the Telescope of Time Film, 2013
Animation video, color, 6:25 min
Courtesy the artist

On the Skin of Objects and Shapes, 2014
Print on paper
11 3/4 x 16 1/2 in (29.7 x 42 cm)
Courtesy the artist

Derya Bengi

Ayvalik/Istanbul, Turkey

B. ANKARA, 1966

Derya Bengi is a journalist and curator who explores the role of music in Turkish political and cultural transformation. In 2011, on the occasion of the tenth anniversary of the Turkish Olympics, an annual competition showcasing Turkish students' talents in the performing arts, Bengi published "9 Impressions from Turkey." His wry text lambasted the light-hearted circulation of Turkish music in European countries, which ignores the political and social conditions out of which the music is born and the channels by which it is distributed.

In 2012, Bengi curated the exhibition “A Kind of Electricity Appeared in Outer Space: Musical Turkey in the 1960s” at DEPO-Istanbul, which examined the prolific music scene during the tumultuous eleven-year period between two military coups—May 27, 1960, and March 12, 1971. Through abundant archival material, the exhibition brought this pivotal period of important social transformations to life. The exhibition was part of tranzit’s “Sweet Sixties” research platform, a long-term trans-regional research initiative working between artistic, research, media, and educational contexts in Europe, the Middle East, Western and Central Asia, Latin America, and Northern Africa. Involving a particular group of experimentally oriented arts and research groups—such as What, How and for Whom? (WHW) collective, Anadolu Kültür, Istanbul, and Ashkal Alwan, Beirut, among others—as well as individual artists, researchers, and media theorists, “Sweet Sixties” investigates hidden histories or underexposed cultural junctions and exchange channels in the revolutionary period of the 1960s.

Derya Bengi
An Audio Compilation from the Archive of Musical Turkey in the 60s, 2013–ongoing
 MP3 audio file, 30 min
 Courtesy the author

Walter Benjamin, Zagreb

B. BERLIN, 1892, D. 1940

The contemporary relevance of the writings of Walter Benjamin, a German philosopher and art theoretician who was active during the 1920s and '30s, speaks to his extraordinary innovation as a writer and thinker. His influential essay of 1935–39, “The Work of Art in the Age of Mechanical Reproduction,” remains an important touchstone for much contemporary art writing and practice.

Though Benjamin tragically took his life on the Franco–Spanish border during World War II, the influential writer has continued to make frequent reappearances. For example in 1986, in a public lecture titled “Mondrian ‘63-’96” organized by SKUC Gallery and the Marxist Center in Ljubljana, he discussed the differences between the original and the copy in relation to Mondrian paintings and their copies. The following year, the lecture was filmed in English and broadcast on the Belgrade television station TV Galerija.

After an extended hiatus, he re-emerged in the public eye in 2011, when he presented the lecture “The Unmaking of Art” at the Times Museum in Guangzhou and at the Arnolfini in Bristol. This same lecture was given later at: the Museo Universitario de Arte Contemporáneo in Mexico City, as part of a tranzit seminar “The Unmaking of Art-Four Stories on Exhibitions, Museums and Art History (2012),” held in Budapest; “Institutions by Artists (2012),” a conference about artist-run centers organized by PAARC and ARCA in Vancouver; Le Plateau in Paris (2012); and, most recently, at the Reproductions Museum in Bilbao (2013). The lecture described the birth of art and art institutions, defining “art” as a concept that appeared in the Western world during the Enlightenment. New Documents is publishing a compilation of these recent lectures, interviews, and articles from 1986 to the present under the title *Recent Writings by Walter Benjamin* (2013).

Walter Benjamin
Piet Mondrian 60'-69', 1986
 Video, sound, color, 22:33 min
 Courtesy Museum of American Art, Berlin

Mihuț Boșcu Kafchin, Cluj-Napoca, Romania

B. GALAȚI, ROMANIA, 1986

As an artist working in postcommunist Romania, Mihuț Boșcu Kafchin creates installations, sculptures, ceramics, video, and painting. In *Personal Hawking*, his video from 2011, Boșcu Kafchin presented an alternative universe—one where he plays the role of a magician recounting the demise of a former society. The narrator delivers a nonsensical lecture on particle physics in and around ancient India and Greece. As the story unfolds, bright spotlights, pyrotechnics, and other special effects punctuate the narrative of a lost world.

In his 2012 work *Figurative Sport* (2012–13; presented at Krokus gallery in Bratislava), Boșcu Kafchin made an assemblage from a tennis racket, two tennis balls, and several metal bars. The tennis racket pointed downwards, hanging off the wall at an angle, and a paint-covered ball was positioned below the racket connected by rods to the second ball that exploded into a spiral toward the middle of the room. The assemblage depicts what seems to be an untenable action—characterizing what Boșcu Kafchin has described as “impossible sports” and a metaphor for artistic production.

Mihuț Boșcu Kafchin
Personal Hawking, 2011
 Video, sound, color, 7 min
 Courtesy the artist and SABOT Gallery, Cluj-Napoca, Romania

Vladimír Boudník, Prague

B. PRAGUE, 1924, D. 1968

In the early 1950s, Vladimír Boudník was a contributor of *Pulnoc* [Midnight], a samizdat publication series, along with poet Egon Bondy (Zbyněk Fišer) and writer Bohumil Hrabal. Through their grassroots publication, which circumvented censors, they rejected Surrealist poetics as being unable to reflect their postwar world. Boudník’s artwork reacted to the official Socialist Realism supported in communist Czechoslovakia after World War II by creating spontaneous, action-based works. In 1949, Boudník wrote a “Manifesto of Explosionism,” declaring that everyone could create art by externalizing their personal visions. Roaming the streets of Prague in the 1950s, Boudník created drawings using the pre-existing, peeled paint and stains on

the walls of buildings. As a factory worker at ČKD Works, he was often surrounded by industrial waste on the job; the printing plates that Boudník used for his “explosionist” prints were constructed using found flattened, irregularly cut metal combined with refuse such as fabric, sawdust, and string.

Vladimír Boudník
Active Graphic, 1959–63
 Six active graphics on paper
 8 5/8 x 12 1/8 in (22 x 30.7 cm); 7 1/8 x 10 5/8 in (18 x 27 cm); 7 1/8 x 10 5/8 in (18 x 27 cm); 10 3/8 x 13 3/4 in (26.5 x 35 cm); 15 3/8 x 3/8 in (39 x 29 cm)
 Courtesy Gallery Ztichlá klika, Prague

Ondřej Buddeus, Prague

B. PRAGUE, 1984

Ondřej Buddeus is a poet, theorist, and editor. Although he is a member of the new generation of Central European authors who are transforming the boundaries around traditional literary forms, Buddeus draws on the area of literature in his work. He oscillates between urban poetry and post-experimental, Post-Conceptual strategies and seeks the possibilities of the literary text within the conditions of a new technological and intellectual paradigms. Buddeus deals with the contemporary theory of poetry, fiction, and borderline phenomena in literature (text and performance, text and visual art, text and multimedia). He is Editor-in-Chief of the contemporary poetry magazine *Psí víno* [Dog Vine]. His texts have been translated into English, German, Polish, Welsh, Italian, and Hungarian.

Ondřej Buddeus
thin air. chemotrophic monologue, 2013
 Text
 Dimensions variable
 Courtesy the artist



Orshi Drozdik, *The Lenin Statue*, from the “Individual Mythology” series, 1976/2013. Black-and-white photograph. Courtesy the artist

Igor & Ivan Buharov

Kornél Szilágyi, Budapest

B. BUDAPEST, 1971

Nándor Hevesi, Budapest

B. HAJDÚNÁNÁS, HUNGARY, 1974

The artistic duo Kornél Szilágyi and Nándor Hevesi have been collaborators on music and film projects under the pseudonym Igor and Ivan Buharov since 1995. Their video work—primarily shot with a Super 8 camera—consists of experimental films that incorporate conventions of storytelling, documentaries, and animated film. The Buharov duo’s films combine dream-like imagery with references to works of poetry and philosophy, enacted through narratives starring their friends or amateur actors, such as the 2010 film *Rudderless*, inspired by the eponymous 1971 epic poem by Hungarian poet István Domonkos. The poem tells the story of an individual living in Yugoslavia during the early '70s and their passage through both collective and private realms of various political and economic situations.

In 1998, the two formed the band Pop Ivan in Budapest, which draws from a diverse range of musical influences such as Latin rhythms, modern jazz, and what they’ve called “archaic Moldovan melodies.” Both artists are founding members of other collectives, such as Labor 40 and Kaos Camping Group. Independently, Szilágyi directs documentary films and Hevesi is active as a painter.

Igor and Ivan Buharov
Hotel Tubu, 2002
 35mm film transferred to video, sound, color, 5 min
 Courtesy the artists

Luis Camnitzer, New York

B. LÜBECK, GERMANY, 1937

German-born artist, critic, curator, and educator Luis Camnitzer grew up in Montevideo, Uruguay, before moving to New York in 1964, where he has lived ever since. As an artist who came of age in the '50s, Camnitzer stated in “Museums and Universities,” a 2011 essay in *e-flux journal*, that he saw the task of his generation as consolidating two seemingly contradictory premises

that were emerging from the Latin American art scene: art as a “weapon for social improvement” and art as the “territory for individual freedom.” With this social dimension of art practice as his point of departure, Camnitzer’s innovative use of printmaking, sculpture, installation, and language engages with issues of social injustice, repression, and institutional critique. His work combats positions that inscribe ideas of a center versus the periphery.

In 1964, he cofounded the New York Graphic Workshop with fellow artists Argentinean Liliana Porter and Venezuelan Guillermo Castillo as a space to consider the populist aspects of printmaking’s seriality and accessibility. Linguistics were always a primary focus in his work—in the late '60s and early '70s he expanded from prints to textual installations. One of Camnitzer’s key works from the '80s, *Uruguayan Torture Series* (1983–84)—a series of thirty-five photo etchings of objects and the artist’s own body, some paired with text—alludes to the violence inflicted by Uruguay’s former dictatorship, merging wit and powerful social critique in a combination that is characteristic of Camnitzer’s oeuvre. Today, he is a Professor Emeritus at the State University of New York, College at Old Westbury, as well as a frequent contributor to contemporary art magazines.

Luis Camnitzer
Portrait of the Artist, 1991
 Fan, thread, pencil
 Dimensions variable
 Courtesy the artist and Alexander Gray Associates, New York

Curatorial Dictionary

HU. TRANZIT.ORG/CURATORIALDICTIONARY/

The long-term collaborative research project “Curatorial Dictionary” was initiated by tranzit.hu in 2012 and endeavors to interpret the most frequently used but barely clear-cut concepts of an exponentially expanding curatorial–contemporary art discourse. In the open-access Hungarian and English language online dictionary, there are suggestions for the often missing Hungarian equivalents of English language terms. Having launched just before this exhibition, thus far the following concepts have already been defined: exhibition display, discursivity, collaboration, white cube, interpretation, exhibiting cultures, curatorial, educational turn, performative curating, participation, authorship, and new museology.

The project’s working group members are artist Balázs Beőthy, curator Nikolett Erőss, ethnographer Zsófia Frazon, curator Eszter Lázár, and curator Eszter Szakács, who is editor of the dictionary and a tranzit.hu member.

David Karas & Eszter Szakács
Interviews around the concepts of the Curatorial Dictionary, 2013
 Interviews with Barnabás Bencsik, Szabolcs Kisspál, Hajnalka Somogyi, Attila Tordai S., Jelena Veselić, and Raluca Voinea
 Video, sound, color, 15 min
 Courtesy the artists

Josef Dabernig, Vienna

B. KÖTSCHACH-MATHEN, AUSTRIA, 1956

As a visual artist and experimental filmmaker, Josef Dabernig has coproduced fifteen short films since 1996—works that he describes as “extended sculptures.” The absence of plot and character development in films such as *Hotel Roccalba* (2008) and *Herna* (2010) create a sense of detachment, which is augmented by dissonance between soundtrack and image. Through the banal, everyday lives of his anonymous characters, Dabernig’s films express the decay of social structures and loss of personal identity that can happen quite frequently in post-socialist Eastern Europe.

Josef Dabernig
3rd Performance on base of Handwritten copy of Dr. Franz Xaver Mayr’s book “Schönheit und Verdauung oder die Verjüngung des Menschen nur durch sachgemäße Wartung des Darmes”. 5th edition – 1975 (first edition 1920), published by Verlag Neues Leben Bad Gaisern, Upper Austria, 1977, 2014
 Performance, 25 min
 Courtesy the artist

Filling station- and fuel statistics for LANCIA THEMA i.e. Katalysator, 20 07 2000 - 13 04 2007, 2000–07
 Aluminum and imitation chrome frame
 34 7/8 x 48 5/8 in (88.6 x 123.5 cm)
 Courtesy the artist, Galerie Andreas Huber, Vienna, and Wilfried Lentz, Rotterdam

Hypercrisis, 2011
 35mm film transferred to DVD, sound, color, 17 min
 Courtesy the artist, Galerie Andreas Huber, Vienna, and Wilfried Lentz, Rotterdam

Audiovisual commentary on Hypercrisis on the Basis of Footage Provided by Wolfgang Dabernig, Cast Member and Silver Medalist at the 2004 Paralympics in Athens, 2014
 Video, sound, color, 5 min
 Courtesy the artist

Orshi Drozdik, Budapest/New York

B. ABDA, HUNGARY, 1946

Lauded in Hungary as a pioneer of Post-Structuralist feminism, Orshi Drozdik’s work often critiques patriarchy and its machinations within society and the art system. In her performance *Nue Modell* [Nude Model] (1977), which took place at the Young Artist’s Club in Budapest, Drozdik exhibited herself making life drawings of a female nude model in the space while separated by a sheet of fabric from the viewers. In her performance *I Try to Be Transparent* (1980) at Factory 77 in Toronto, Drozdik suspended naked from the ceiling of

the gallery above pages from an art history book strewn on the floor, commenting on the historical determination of the female subject within art historical canons. After her career took off during the 1970s in tandem with the advent of Hungarian Post-Conceptualism, she moved to New York in 1980. She is best known for her work that deconstructs scientific representations of truth and reality such as the series *Adventure in Technos Dystopium* (1984–89) and *Manufacturing The Self* (1989–93), the latter of which she exhibited in “Strange Attractors: Signs of Chaos” (1989) and “The Interrupted Life” (1991) at the New Museum.

Drozdik’s artistic practice involves various mediums, such as drawing, painting, photography, performance, and objects, often in serial form. In the photographic, drawing, and performance series “Individual Mythology” (1975–77), Drozdik superimposed her image onto the image of famous modern dancers associated with the women’s liberation movement, such as Isadora Duncan. In other parts of the series, she projected historical photographs used as propaganda for the socialist regime onto her dancing body. Drozdik was a member of Rózsakör [Rose Group] in Budapest, a group of avant-garde young artists and university students in the early ’70s. Today, Drozdik lives and works in New York City and lectures at the Hungarian University of Fine Arts, Budapest. She is a frequently published writer and lecturer on subjects such as gender issues in art. In 1998, she edited *Pedestrian Hubs: Contemporary Feminist Discourse*, an essay collection of important feminist authors such as Gayatri Spivak and Luce Irigaray that were translated into Hungarian.

Orshi Drozdik

The Lenin Statue from the “Individual Mythology” series, 1976/2013
Black-and-white photograph on aluminum
11 7/8 x 15 3/4 in (30 x 40 cm)
Courtesy the artist

Yalt from the “Individual Mythology” series, 1976/2013
Black-and-white photograph on aluminum
11 7/8 x 15 3/4 in (30 x 40 cm)
Courtesy the artist

Miklós Erdély, Budapest

B. BUDAPEST, 1928, D. 1986

Miklós Erdély was a major figure in Hungary’s neo-avant-garde and Conceptual art scene. After graduating and working as an architect in the 1950s and early ’60s, he increasingly became interested in different artistic forms—especially after a trip to Paris in 1963—was continuously present in the art scene. From the mid-1960s on, he worked on experimental films, and new movements such as Happenings or Fluxus were introduced to him by Gábor Altorjay and Tamás St.Turba. From the 1970s to the early ’80s, he worked in a range of media including painting, drawing, film, performance, criticism, and poetry, and organized conceptual exhibitions as well as alternative Happenings—for example, György Galántai’s Chapel Studio in Balatonboglár (1970–73) and, later, programs at the Young Artists’ Club (FMK) in Budapest.

One technique he utilized to question the modernist notion of the original was to roll carbon paper against normal paper to create several drawings—both simultaneously the original and the copy. Erdély drew on these new theories of creativity for three experimental teaching workshops he led called Creativity Exercises (run with Galántai and Dóra Maurer from 1975–76), Fantasy Developing Exercises (FAFEJ), and Interdisciplinary Thinking (Indigo). As an alternative to academic art education, the courses focused on collaborative production and the concept of art as inseparable from creativity in everyday life. A collective, the Indigo Group, grew out of the last course (from which they drew their name) and Erdély’s favored method of drawing. Until his death in 1986, the Group produced thematic exhibitions and organized politically driven actions in Budapest. In 1982, they were invited to the Paris Biennial but were refused official permission to leave Hungary. At first, the presentations came out of extensive group brainstorming and were presented as group works; in the ’80s, the works were individuated in group show formats.

Miklós Erdély

“Time Travel I - V,” 1975
Photographs mounted on fiberboard
19 1/8 x 19 1/4 in (48.5 x 49 cm) each
Courtesy King St. Stephen Museum, Székesfehérvár, Hungary

Stano Filko, Bratislava

B. VEL’KÁ HRADNÁ, SLOVAKIA, 1937

Stano Filko, a key figure in the Slovak avant-garde, began his artistic practice as a critique of modernist painting, appropriating maps as ready-made canvases and created work influenced by Concrete and Constructivist artists in the mid-1960s. His intricate visual systems created diagrams from everyday objects that were rich in symbolic meaning. Filko was included in the 1968 exhibition “New Sensibility,” which was a key, large-scale public exhibition of neo-Constructivist work in Czechoslovakia that took place around the time of the Prague Spring (a short-lived period of reform during the spring of ’68). “New Sensibility” was first presented in Brno, Karlovy Vary, and then at the Mánes gallery in Prague during the period of normalization that followed the August 1968 Soviet suppression of the Prague Spring. Following this period, strict censorship laws were implemented, resulting in the widespread repression of art and development of underground art movements throughout the ’70s.

Filko’s piece in “New Sensibility,” titled *A Room of Love* (1965–66), presented relationships between objects and their users. The installation with a mirrored floor supported two beds, each covered with sheets bearing a Latin cross. An inflatable mattress covered one of the beds and a girl sat on the other. In his later series of conceptual statements, *Association* (1968–69), Filko’s interest in transcendental philosophy, cosmology, and metaphysics—which could be seen as a response to the Leninist material ideology—was evident in his offset prints that mapped symbolic images and words. Many works in *Association* resemble calligrams—for example, one work parsed the linguistic relationship between

the words “universe,” “earth,” “fire,” “water,” and “air” by organizing each word within a diagram written in Czech, German, Spanish, French, and Latin.

Filko was also a key figure in Slovak Actionism. In 1965, he wrote “Manifesto of ‘HAPPSOC’ (Theory of Anonymity)” with theoretician Zita Kostrová and fellow artist Alex Mlynářík—who was in dialogue with the Paris-based Nouveau Réalisme group. The tongue-in-cheek name was short for “happy society,” or “happening” and “society,” or “happy socialism.” The HAPPSOC group questioned the status of artistic practice as autonomous and created work that intervened in everyday life. The manifesto showed the writers’ openness to perceiving reality as a work of art, declaring all of Bratislava as a Happening from May 2–8, 1965, in *HAPPSOC 1*.

Stano Filko

Ontologia - Spirit - Absolut, 1960
White notice board, plastic
15 3/4 x 11 3/8 in (40 x 29 cm)
Courtesy the artist

Cosmologia - Fylko, 1960
Blue notice board, plastic
15 3/4 x 11 3/8 in (40 x 29 cm)
Courtesy the artist

Filko - Fylko - Phylko, 1960
Blue notice board, plastic
15 3/4 x 11 3/8 in (40 x 29 cm)
Courtesy the artist

4. Dimension - Kosmos - Kosmologia - Filko, 1960
Blue notice board, plastic
15 3/4 x 11 3/8 in (40 x 29 cm)
Courtesy the artist

HAPPSOC IV., 1968
Print on paper, color
5 7/8 x 8 1/4 in (14.8 x 21 cm)
Courtesy the artist

Monuments of Solar System I.-X. - plan - projectart, 1968–69
Black-and-white photograph, color pencil
5 7/8 x 8 1/4 in (14.8 x 21 cm)
Courtesy the artist

Monuments of Contemporary Civilization I. - X. - plan - projectart, 1968–69
Black-and-white photograph
5 7/8 x 8 1/4 in (14.8 x 21 cm)
Courtesy the artist

Monuments of Solar System I.-X. - plan - projectart, 1968–69
Black-and-white photograph
5 7/8 x 8 1/4 in (14.8 x 21 cm)
Courtesy the artist

Monuments of Contemporary Space I. - V. - plan - projectart, 1968–69
Black-and-white photograph
5 7/8 x 8 1/4 in (14.8 x 21 cm)
Courtesy the artist

Sculpture of the Twentieth Century, 1968–69
Two black-and-white photographs, color pencil
5 7/8 x 8 1/4 in (14.8 x 21 cm) each
Courtesy the artist

Associations I. - V. - psychological plan - projectart, 1968–69
Black-and-white photograph
5 7/8 x 8 1/4 in (14.8 x 21 cm)
Courtesy the artist

Cosmic Associations, 1969
Offset prints on paper, blue album
33 1/8 x 46 7/8 in (84.1 x 118.9 cm)
Courtesy the artist

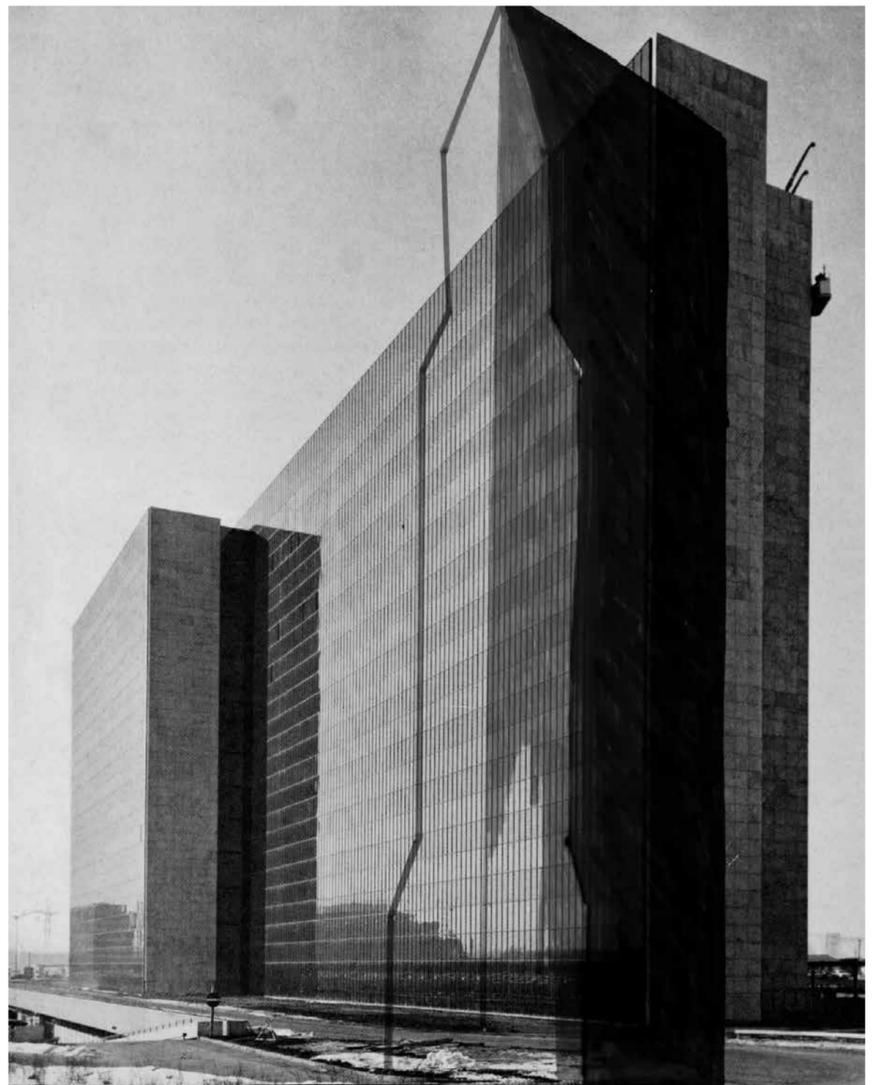
Kozmos, 1970–71
Vinyl record
11 7/8 in d (30 cm d)
Courtesy the artist

Spaceship, 1973
Color metal wire
55 1/8 in (140 cm)
Courtesy the artist

Cosmos Espace Univers, 1971
Vinyl record
11 7/8 in d (30 cm d)
Courtesy the artist

HAPPSOC 1, 1975
Clothbound folder, prints on paper, black and white
8 1/4 x 11 3/4 in (21 x 29.7 cm)
Courtesy the artist

Oeuvre, 1957–ongoing
Video, color, sound, 18:26 min
Photography © Albert Marenčin, Jiří Thýn
Courtesy the artist and tranzit.cz, Prague
Commentary by Francois Piron



Stano Filko, *Sculpture of the Twentieth Century*, 1968–69. Black-and-white photographs, color pencil. Courtesy the artist. Photo: Jiří Thýn

Stano Filko

Oeuvre, 1957–ongoing
Video, color, sound, 16:19 min
Photography © Albert Marenčin, Jiří Thýn
Courtesy the artist and tranzit.cz, Prague
Commentary by Jan Verwoert

Zsuzsi Flohr, Budapest/Vienna

B. BUDAPEST, 1981

Zsuzsi Flohr is a visual artist whose artistic practice includes video, photography, and text-based artworks. Born into an Eastern European Jewish family, Flohr has examined the contradictions and historical dislocations of her generation through the use of self-described “psycho-portraits” and “photo-diaries.” Personal narrative confronts collective history and central to the work is her experience as part of the third generation coming of age after World War II and the Holocaust.

Flohr describes her photo diary project “The Continuous Future” (2005), on view in the Spaceship as a digital slide projection, as “reaffirming privacy after years in a centrifuge.” The work contains 154 photographs documenting moments from everyday life—for example, in one image, the feet and legs of two nude lovers are visible, but their faces are covered, unable to return the gaze of the observer. Voyeurism plays an active role in Flohr’s work, often looking to friends and neighbors living in the present as a source of normality and stable identity.

In her video *Wall Walk* (2008), Flohr addresses the restrictions imposed on female visitors to the Western Wall in Jerusalem, where women are only allowed to pray at a designated short stretch of the wall and must conform to a specific dress code. The video sequences the same shot of various women whom the artist asked to stand facing a wall and do a simple gesture—elevating themselves on tiptoes as if looking over an invisible fence. In *Wall Walk*, Flohr explores what it means to identify both as a woman and as Jewish, i.e., to inhabit a subjectivity that calls for seemingly contradictory desires—a right to sexual equality and a belief in religious traditions that demand the separation of men and women.

Zsuzsi Flohr

The Continuous Future, 2005
Digital slideshow of 146 images, text
Courtesy the artist

János Fodor, Budapest/Berlin

B. BUDAPEST, 1975

János Fodor is a media artist whose artistic production spans a variety of mediums, such as installation, sculpture, film, drawings, and photography. A compulsion for analytic exploration drives much of his works, for example, his films—short clips that sequence snapshots of exceptional moments extracted from quotidian urban existence—focus on the image-concept and accidentality over sentimental observation. These films capture the diversity of city life through images of curbed furniture, public transport, various signs, and window displays. He often captures the random and the secretly observed, calling attention to the limits of cognized reality and the creative potential that lies in its distortion.

Fodor's works have been coined "Post-Pop Art" by curator Bori Szalai as they often play with the size of objects and their re-contextualization. His objects mix contemporary points of cultural reference, like cinema, with cultural signs of other historical times. For example, his Plexi sculpture *Monolith* (2011) has a three-dimensional silhouette that bears resemblance to the Rosetta Stone—the key to decoding the Egyptian hieroglyphs. The runic-written English quote on the surface of the piece was taken from Arthur C. Clarke's 1982 novel *2010: Odyssey Two*, which was a sequel to Stanley Kubrick's screenplay (versus Clarke's original book) and reads, "All these worlds are yours except Europa. Attempt no landing there. Use them together. Use them in peace."

János Fodor
Undeclared, 1997–2010
Chain baby rompers
19 3/4 x 9 7/8 in (50 x 25 cm)
Courtesy the artist

Andreas Fogarasi, Vienna

B. VIENNA, 1977

Having studied both architecture and fine arts at the Academy of Fine Arts in Vienna, Andreas Fogarasi's practice often addresses the built environment—questioning how history is constructed and aestheticized through architecture and design using film, photography, typography, and sculpture. For his work in the Hungarian Pavilion at the 52nd Venice Biennale in 2007, titled "Kultur und Freizeit" [Culture and Leisure] (2006), Fogarasi constructed a series of six sculptural black boxes, used to project films addressing the topic of cultural and educational institutions established during the socialist era in Budapest. The project investigates how the identities of these cultural and community centers shifted in response to changes in the politico-economic landscape of Hungary. "Kultur und Freizeit" typifies concerns that pervade Fogarasi's oeuvre: the political and social implications of space and more broadly how culture positions itself in relation to economy and the state. He was awarded a Golden Lion for the installation.

Created in 2010, for his exhibition "1998" at Ludwig Forum in Aachen, Germany, the video "Folkemuseum" shows the Norsk Folkemuseum near Oslo. Established by Norwegian King Oscar II in the 1880s as the world's first open-air museum, buildings from the whole country were relocated and reconstructed brick by brick to form a "collection of spaces" between conservation and spectacle. Next to the video, Fogarasi installed a series of richly textured low marble steles (reminiscent of walls at a trade show or simple folding screens) with photographs of architectural projects from different cities recently undergoing cultural transformation or rebranding, such as Diller Scofidio and Renfro's design for the Boston ICA. The installation, entitled *Untitled (Wise Corners)* pointed to the way in which a public is organized or staged through architecture, and how today, seemingly, an "architectural imaginary" is all too often tied to cultural marketing.

Fogarasi's video project "Vasarely Go Home" (2011) investigated an event that took place in Budapest in 1969 when Victor Vasarely, an internationally renowned artist of Hungarian origin, had a large retrospective exhibition at the Műcsarnok gallery in Budapest. During the exhibition opening, the artist János Major staged a discrete one-person protest with a small sign reading "Vasarely Go Home." Fogarasi's video, consisting of interviews with artists and other participants of the cultural scene active in Budapest at the time, creates a complex panorama of the contradictions and impossibilities between local "socialist" cultural politics and the international art world, between progressive neo-avant-garde practices and modernist Universalist utopias.

Andreas Fogarasi
Kinetic Gate, 1999/2012
Video, color, silent, 3 min
Courtesy the artist and Georg Kargl Fine Arts, Vienna

Togliatti Poster Stand (DIN A4), 2005
Wooden rods
37 3/8 x 14 1/8 x 14 1/8 in (95 x 36 x 36 cm)
Courtesy Georg Kargl Fine Arts Gallery, Vienna

Heinz Frank, Vienna

B. VIENNA, 1939

Heinz Frank studied architecture at the Academy of Fine Arts in Vienna with Ernst A. Plischke. From 1970, Frank mainly worked as an artist, but also designed office equipment and furniture. While unrecognized internationally, Frank is a major figure from a generation of Viennese artists who propounded their radical subjective critique of late modernist art. They worked with a conceptual process critical of language in sculptures, drawings, and semantically charged objects beginning in the late 1960s. This generation's expanded concept of sculpture integrated performative elements, the direct and tactile perception of visitors, and created "transitory objects"—objects that were contingent on the language game or the ambiguity and shifts between the visual and linguistic meaning of the objects.

Heinz Frank
Daybed (unique example), 1969–70
Aluminum tube-shaped trumpets, iron feet, iron profiles, enema
72 x 28 3/4 x 25 1/2 ft (2200 x 875 x 780 cm)
Courtesy Galerie Hummel, Vienna, and Hofmobiliendepot, Möbel Museum Wien, Austria

Mirrorglass, 1972–87
Aluminum acrylic
18 1/8 x 18 1/8 x 11 7/8 in (18 x 18 x 30 cm)
Courtesy the artist

The Pedestal Problem in Brancusi, 1974
Sculpture installation, wood, iron, stone, ceramic, ink, aluminum, unburned clay
Dimensions variable
Courtesy the artist

Paweł Freisler, Sweden

B. POLAND, 1942

Artist Paweł Freisler was active in neo-avant-garde circles in Poland during the 1960s and '70s before moving to Sweden in 1976, after which he moved out of the public eye. Freisler is known for his art of storytelling—an ephemeral practice that involved the telling of stories about his performances and art objects, always impossible to confirm. Considered from this point of view, his escape from public life and the art world was the source of yet another of the artist's legends. His work from this period investigated the relationship between artist and audience through discussions and actions. An early investigation by Freisler into the artist–audience dynamic was documented in *PAJACE* (1971), a short film made by Piotr Andrejew while he was still a student at the Polish National Film School in Łódź. The film's black-and-white palette reflects the dreariness of then-communist Poland. It shifts between scenes of Freisler constructing self-portraits-come-puppets from photographic cutouts in his apartment, to passersby scrambling to buy the carefully constructed puppets from a small stall that Freisler sets up on the sidewalk.

Paweł Freisler
I Am Given Chocolate from This Moment on I am not Present I Do Not Take Part in Every Subsequent Second of My Life Billions of Times I am Given Chocolate, 1973
Photograph and text, black and white
8 1/4 x 11 3/4 in (21 x 29.7 cm)
Photograph © Tomas Sikorski
Courtesy the artist

Tomislav Gotovac, Zagreb

B. SOMBOR, FORMER YUGOSLAVIA, 1937, D. 2010

The structuralist filmmaker and actionist Tomislav Gotovac has been hailed as one of the most important art figures to emerge out of the Yugoslav cultural scene of the 1960s and '70s. The artist worked across a variety of mediums, including collage, performance, and experimental film. Gotovac's provocative performances took the artist's (often nude) body as their subject: whether in the form of interventions into urban public space or as carefully staged photo shoots, Gotovac's performances aimed to subvert the established socio-political order. For example, in his 1981 performance *Zagreb, I Love You!*, Gotovac streaked through Zagreb's city center, bowing down in the main square to kiss the pavement.

In the photographic series *Foxy Mister* (2002), the artist mimicked poses of female models from the pornographic magazine *Inside Foxy Lady*, except, at the age of sixty-four, they depicted his own aging nude male body. Found objects were regularly incorporated into the artist's work, such as his Dadaist collages from the 1960s, which were composed of movie tickets, matchboxes, maps of city transportation systems, cigarette butts, crumpled notes, and other memorabilia from the artist's life. His three experimental films made in 1964 at the Academic Film Center in Belgrade—*Straight Line (Stevens-Duke)*, *Blue Rider (Godard-Art)*, and *Circle (Jutkevitch-Count)*—drew off the ethos popular with his cohort that art should be enmeshed with everyday life.

Tomislav Gotovac
Family Film II, 1973
16mm film transferred to DVD, 10 min
Sarah Gotovac Collection, Zagreb
Courtesy Tomislav Gotovac Institute, Zagreb, and Croatian Film Association, Zagreb

Reesa Greenberg, Ottawa

B. OTTAWA, 1946

Reesa Greenberg is currently a professor of Art History at York University in Toronto. She has written extensively on curatorial practice and is well known for her work as the coeditor of *Thinking About Exhibitions* (1996) with Bruce W. Ferguson and Sandy Nairne. Greenberg's writings on art collecting encourage museums to take a horizontal as opposed to vertical approach to curating, one that encourages the interpretation of works without speaking for the artist or public. Her essay "The Exhibition as a Discursive Event," written for the catalogue of the exhibition "Longing and Belonging: From the Faraway Nearby, SITE Santa Fe" at SITE, Sante Fe (1995), for example, redefined the history of the art exhibition as a textual history, one that mediates between the voices of artists, curators, and institutions.

Greenberg spoke at the tranzit.hu symposium "Invisible History of Exhibitions," which took place in Budapest in 2009 alongside "Parallel Chronologies," an exhibition of archives from progressive Eastern European art movements of 1960s and '70s that reinterpreted the notion of the exhibition as well as the political potential of these strategies. As a curator, Greenberg has consulted on exhibitions and installations for the Art Gallery of Alberta, Edmonton, the Jewish Historical Museum, Amsterdam, and the exhibition "Mirroring Evil," at the Jewish Museum, New York.

Parallel Chronologies. An Archive of East European Exhibitions, 2012–ongoing
Selection of images and films from the material continuously extending online archive (tranzit.org/exhibitionarchive/) covering the Central Eastern European region, including events from Czech Republic, Estonia, Hungary, Latvia, Lithuania, Poland, Romania, Serbia, and Slovakia
Selection edited by Zsuzsa László
Courtesy tranzit.hu, Budapest
Commentary by Reesa Greenberg

Ion Grigorescu, Bucharest

B. BUCHAREST, 1945

Ion Grigorescu is a prominent Conceptual artist who came of age in communist Romania. His works *Masculine/Feminine* (1976) and *Dialogue with Comrade Ceaușescu* (1978) were performed in reaction to the repression of the

Romanian Chief of State Nicolae Ceaușescu (1967–89). In *Masculine/Feminine*, Grigorescu holds a dialogue with himself performing two personalities—one female, one male. Likewise, in *Dialogue with Comrade Ceaușescu*, Grigorescu holds a dialogue performing as both himself and Ceaușescu. Grigorescu acts out the "social schizophrenia" of 1970s Romania—in *Masculine/Feminine* he publicly reconciles conflicting aspects of his sexuality, while in *Dialogue with Comrade Ceaușescu* he reconciles his personal identity with the identity of the state. *Dialogue with Comrade Ceaușescu* was only shown after the revolution of 1989, when Romanians were able to more openly express political opinions.

Ion Grigorescu
Plate, 1983
Color photograph,
digital print on paper
11 7/8 x 15 3/4 in (30 x 40 cm)
Courtesy Andreiana Mihail Gallery, Bucharest

Lukáš Jasanský, Prague

B. PRAGUE, 1965
Martin Polák, Prague
B. PRAGUE, 1966

Lukáš Jasanský and Martin Polák have been collaborating on photographic series since 1986. As of 2012, the two artists have created twenty-seven series of photographs, the least extensive of which held around ten thousand photographs. For each group of photographs, the artists stage arrangements of objects, animals, and people in everyday settings. In their self-titled catalogue published by tranzit and JRP-Ringier in 2012, selections from photographic series by the duo appear alongside sparse technical information noting the size of the film negatives and date. The two artists explore the photographic medium, finding meaning in a practice capable of creating an archive and representation of everyday life during a time when personal experience was necessarily kept from public view.

The series labeled "Televise" (1987–88) captures moments from Czechoslovak television. Through the screen's static interference, which appears on the black-and-white film, Jasanský and Polák photographed moments excerpted from soap operas and advertisements. Eliding the narrative from the television script, the artists' focus on displaced elements: disembodied hands, the tops of trees, etc. A later series (dated 2000–02), with the text "Villages," includes fifty-five photographs of architecture: unlabeled houses, archways, stoops, doorways, and steeped buildings. The images in "Villages" range from the banal (a row of houses with closed windows) to the peculiar (a house with mattresses stuffed through the window frames), creating a picture of an unknown village, like the figures in "Televised," abandoned or estranged.

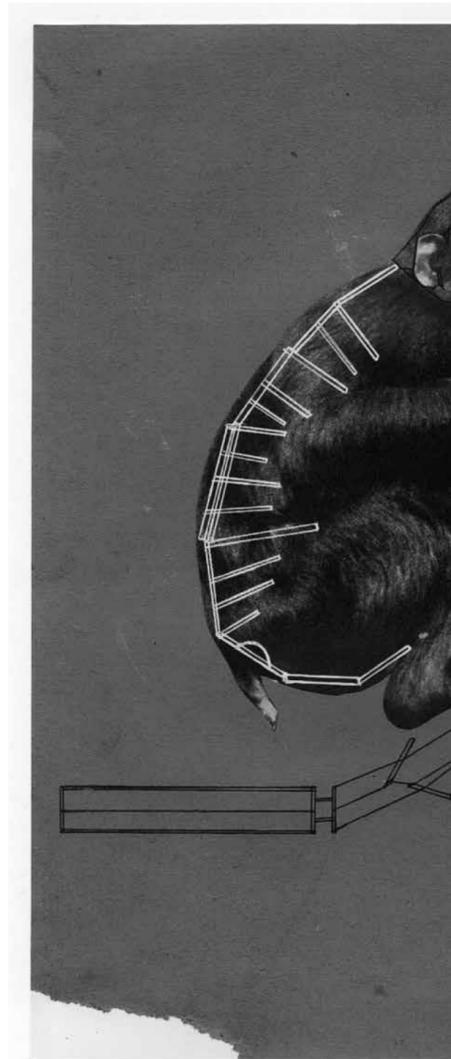
Lukáš Jasanský & Martin Polák
Landscapes – County Photography, 1998–2000
Digital slideshow of photographic series, 2:24 min
Courtesy the artists

Churches, Churches, 2013
Two photographs, color
19 3/4 x 23 5/8 in (50 x 60 cm)
Courtesy the artists

David Karas, Budapest

B. NUREMBERG, 1987

David Karas is a multimedia artist whose work explores the legacy of 1960s and '70s performance art and experimental cinema as well as critical pedagogy. In 2012, as an homage to Hungarian artist János Major, a conceptualist and leading figure in the Hungarian neo-avant-garde, Karas recreated Major's 1969 response to the retrospective of Victor Vasarely at the Műcsarnok gallery in Budapest. Vasarely was an internationally renowned artist of Hungarian origin and the retrospective exhibition marked his return to his home country. Major would frequent the exhibition with a small sign in his pocket that read "Vasarely Go Home." The gesture served as a wry comment on the import of the exhibition and the complex politics surrounding the display of artwork by artists from Hungary. Karas returned to Major's gesture during the 2012 exhibition "Heroes, Kings, Saints. Images, and Documents from the History of Hungary" at the Hungarian National Gallery in Budapest, a controversial, government-sponsored exhibition celebrating Hungarian history. For the duration of the exhibition, Karas



Eva Koťátková, *Unlearning Instincts*, 2013. Collage on paper. Courtesy the artist

carried a small sign that read “Kerényi Go Home,” a reference to special government commissioner Imre Kerényi who had influenced the show.

Karas is currently a student in the Intermedia Department of the Hungarian University of Fine Arts, Budapest, and is the President of the Studio of Young Artists’ Association, Budapest. Along with fellow student Gergely Eörtzen Nagy, he founded the organization KEFENEF with the aim of implementing student rights.

David Karas & Eszter Szakács

Interviews around the concepts of the Curatorial Dictionary, 2013
Interviews with Barnabás Bencsik, Szabolcs Kisspál, Hajnalka Somogyi, Attila Tordai S., Jelena Vesic, and Raluca Voinea
Video, sound, color, 15 min
Courtesy the artists

Sung Hwan Kim, New York

B. SEOUL, 1975

Sung Hwan Kim is a storyteller first and foremost. In his film installations, he often weaves together personal and national narratives, folklore, rumor, and fantasy to address issues of identity and sovereignty. Kim’s works draw heavily from music and lyrical composition as structures that can be more universally interpreted than language. As the Swiss artist and curator Annette Amberg wrote in her catalogue essay for the exhibition “Line Wall” at the Kunsthalle Basel in 2011: “The genre of song is found in every culture, and is regarded as the primal form of poetry. Accordingly, lyrical characteristics like repetition, rhythm, transformation and the superimposition of motifs find a place in all of Kim’s works.” Kim frequently collaborates with the musician and singer David Michael DiGregorio (dogr), who makes music that melds archaic chant forms with contemporary pop.

As Kim has said about his interest in collaborative structures and the role of experimental narrative structures in his work, “Plain phenomena are not more exciting than they are, but they are often recounted as otherwise through exaggeration, deletion, intonation and rhythm, texture of voice and the usage of time—emerging as fairy tales, myths, magic, lies, propaganda, history, or sometimes fact. By working with other people, such as dogr, I recognize that the authorship of these stories is conferred to another medium, another language, another culture, and another man.”

In the video *Manahatas Dance* (2009), with music by dogr, Kim reflects on the urban development of Manhattan and the city’s symbolic value as a repository for the personal and collective dreams of many. *Manahatas Dance*—filmed the same year Kim turned thirty-three, moved to New York, and President Barack Obama was inaugurated and lauded by many as a harbinger of change—wove together footage of dogr’s students at the United Nations International School reciting text from Obama’s inaugural

speech with details of the Triangle Shirtwaist Factory fire.

Sung Hwan Kim

In collaboration with dogr
Manahatas Dance, 2009
DV and 16mm film transferred to DV, 15:41 min
Courtesy the artist and Wilkinson Gallery, London

Tamás Király, Budapest

B. BUDAPEST, 1952, D. 2013

Tamás Király was an internationally renowned fashion designer who emerged in the 1980s with provocative collections that blended styles derived from club and underground culture with erotica and avant-garde fashion. From *Vogue* to *i-D*, every major fashion or design magazine wrote about him—he was dubbed the “Pope of Fashion” (by *Stern* magazine) and, colloquially, as the “Eastern Gaultier,” in a reference to French fashion icon Jean Paul Gaultier. Király conceptualized clothes as an extension of the body and its desires or behaviors. He was also known for using nontraditional models for his runway shows, i.e., older or larger-than-traditional models. As the pre-eminent Eastern European fashion designer, he presented his creations together with Vivienne Westwood.

Király’s designs could be described as minimalist, constructivist, and belonging to the mysterious world of kitsch. His early creations were characterized by strict geometrical forms; later, he turned toward a glittering style and designed gilded and silver lamé garments. All his creations were entirely handmade. He also organized so-called “fashion promenades,” usually in Budapest’s city center. Before his tragic death in 2013, he had been regularly designing costumes for the Baltazár Theatre, a Hungarian theater company known for producing cultural activities with mentally disabled child actors.

Tamás Király

Dress for Steve for the Performance Royal Kissing Side, 2006–07
Dress made of plastic pipes
72 7/8 x 17 1/4 in (185 x 44 cm)
Courtesy Steve (István Nagy), Budapest

Barbora Kleinhamplová, Prague

B. LIBEREC, CZECH REPUBLIC, 1984

Barbora Kleinhamplová studied photography at the Film and TV School of the Academy of Performing Arts in Prague and is currently a graduate student studying Intermedia Art at the Academy of Fine Arts Prague. She collaborated with Kateřina Držková on the exhibition “Ikea: Show (in) Rooms” at the Fotofestival, Łódź and Warsaw (2009). The photographic series consisted of portraits taken of customers making themselves at home in Ikea showrooms and illustrates Kleinhamplová’s interest in the paradoxical relationship between the conflicting logics of art and economy. By looking at the aesthetics of the corporate world and exposing art audiences to the key theories of economy, she conveys a distorted but elaborated image of both spheres. In the new video essay *The Sleepers’ Manifesto* (2013), commissioned for “Report on the Construction of a Spaceship Module” (2013), Kleinhamplová and Tereza Stejskalová highlight the current status of the artist and her/his work in the chain of production and commodification.

Barbora Kleinhamplová & Tereza Stejskalová

The Sleepers’ Manifesto, 2013
Video, sound, color, 11 min
Courtesy the artists

Július Koller, Bratislava

B. PIEŠŤANY, SLOVAKIA, 1939, D. 2007

In 1965, the same year that the Slovak Actionist group HAPPSOC released their manifesto, Július Koller published his manifesto “Anti-Happening (System of Subjective Objectivity),” which defined the artist’s anti-Happening works enacted throughout the late ‘60s. Unlike Happenings, where the focus is on action, anti-Happenings concentrate on the cultural reshaping of the subject, making those who participate in the work more aware of their surroundings. During one such anti-Happening, for example, Koller repainted the white lines that defined the structure of a tennis court.

Koller’s technique of imbuing simple symbols with complex meanings is explained in his “Mini-Koncepcie maxi-ideí (U.F.O.)” [Mini-Concepts of Maxi Ideas] (1974), a series of simple text works that play on the term “UFO.” Beginning in 1970, Koller took annual self-portraits, calling himself a UFO-naut while obscuring his body with random, banal objects—for example, he held a ping-pong ball in front of his eyes with glasses. Sports, such as tennis, held appeal for Koller as symbols of playful protest—as critic Jan Verwoert put it, ping-pong “represents the possibility of a more playful society in the face of socialist standardization.” Koller titled each of these self-portraits some variation of the acronym UFO: *Univerzálny Filozofický Ornament* [Universal Philosophical Ornament] (1978), *Underground Fantastic Organization* (1975), etc. Koller also developed the fictitious gallery project titled “U.F.O. Galéria – Galéria Ganku, Vysoké Tatry” [U.F.O. Gallery Ganek, High Tatras], which began with a concept around a site in the Slovak mountains to later include bureaucratic documents and structures such as a Board in 1981 (its members were Milan Adamčíak, Pavol Breier, Igor Gazdík, Peter Meluzin, and Koller himself). In 2009, the Július Koller Society was established in order to preserve Koller’s work.

Július Koller

Untitled, 1965/1971–74
Wrapping, small pill boxes, candies, and food
glued on paper, text, UFO, 2-D objects
Dimensions variable
Courtesy Július Koller Society, Bratislava

Object from the White Series (U.F.O.), 1968
Plastic egg carton, white latex paint, pencil
10 1/4 x 10 1/4 x 2 3/8 in (26 x 26 x 6 cm)
Private collection, Vienna

Sci-fi, History, 1975–82

Cuttings from Czechoslovak and foreign newspapers and magazines
Dimensions variable
Courtesy the Július Koller Society, Bratislava

U.F.O. Gallery - Gallery of Ganek, 1980/1983/1987

Documentation of a fictional UFO gallery, manifestos, calendars, magazines, handwritten notes on file cards, photographs
Dimensions variable
Courtesy Július Koller Society, Bratislava

Igor Korpaczewski (also known as KW or Q), Prague

B. PRAGUE, 1959

Igor Korpaczewski is a painter and musician. The paintings and drawings Korpaczewski made over a twenty-five year period are surprisingly consistent and coherent due to his reductive repertoire, focused primarily on portraits and figuration. One could say that he reanimates his subjects, separating them from history and orbiting them out of time. His series, made between 1990 and 1997, includes works such as *The Devils/Robots* (1994–96) and *Bonds of Love* (1996–97), which show a fascination with painting figures in moments of psychological disconnect with reality—moments of daydreaming, depersonalization, and de-realization. His portraits often represent adventurous figures as concrete types. For example, *Pilots and Drivers* (1995–96) captures the moments after a race when the concentration of the hero has gone and their attention is now divided between the intensity of their recent acts and the banality of the present. He frequently paints figures whose sexuality is unclear, such as in *Prisoner* (2010), on display in “Report on the Construction of a Spaceship Module.” The androgyne in *Prisoner* sits with eyes partially closed, indicating an introspection that radiates through Korpaczewski’s free use of color, layered with subtle and painterly gestures.

Igor Korpaczewski

Pilot, 2008
Acrylic on canvas
39 3/8 x 27 1/2 in (100 x 70 cm)
Igor Honus Collection, Ostrava, Czech Republic

Prisoner, 2010

Acrylic on canvas
19 3/4 x 19 3/4 in (50 x 50 cm)
Courtesy the artist

Eva Koťátková, Prague

B. PRAGUE, 1982

Eva Koťátková’s practice includes works on paper, performances, sculptures, and installations. She uses these forms to examine how social norms and propaganda can restrict the individual. Koťátková’s installations, which she has called “archives” or “databases,” often present a variety of found and altered objects alongside textual or recorded stories. For example, in *As I Loom* (2013), in the “The Encyclopedic Palace,” at the 55th Venice Biennale (2013), she created a room-sized installation that resembled a table-top model broken up into segments with metal armatures, paper cutouts of fragmented body segments (in various states of abstraction), drawings, and images. Like previous works that have alluded to hidden trauma, in this “archive” Koťátková represents the perspectives of psychiatric patients or children examined medically for communication issues in a collection of visions of anxieties, utopias, and dreams.

The recurring symbol of the cage appeared in *As I Loom*. Earlier works constructed by Koťátková reconfigured or manipulated the body’s movement in space via furniture adapted into cages, although the final form of the work was often a photograph or video rather than an installation. One series, *Sit up Straight* (2008), documents students restrained by especially constrictive school desks designed by Koťátková to keep them rigidly erect while either reading or looking straight ahead. In *Theater of Speaking Objects (Becoming Objects)* (2013), a performative installation at Pinchuk Art Centre in Kiev, a combination of objects and audio recordings in numerous languages recollect stories of communication difficulties—again, Koťátková uses objects to tell fragmented untold stories.

Eva Koťátková

Unlearning Instincts, 2013
Thirty-two collages (paper, glue, pencil, images)
5 7/8 x 8 1/4 in (14.8 x 21 cm) each
Courtesy the artist

Jiří Kovanda, Prague

B. PRAGUE, 1953

Jiří Kovanda began working as an artist in the 1970s and his actions have influenced a younger generation of Czech artists. Kovanda is best known for carrying out a series of quiet public performances that can appear as chance experiences to the few experiencing them firsthand, and are only visible as artworks later through their documentation. For example, a photograph taken on September 3, 1977, of Kovanda riding an escalator in Prague’s Wenceslas Square is captioned with the text: “On an escalator...turning around, I look into the eyes of the person standing behind me.” (This work was later redone at the Tate Modern.) These performances, using nonverbal communication, have been interpreted as interventions into the public sphere that attempt to address poor communication in modern society and integrate art into daily life. Using forms of documentation associated with the everyday—letters and invitations, for example—Kovanda also applies this strategy to remove the perceived boundary between art and life.

Jiří Kovanda

Cubo II [Cube II], 1996
Carton box
12 1/4 x 8 5/8 x 5 1/2 in (31 x 22 x 14 cm)
Courtesy the artist, gb agency, Paris, and Krobath, Berlin and Vienna

Untitled, 2006
Tree branch, Christmas decoration
Dimensions variable
Courtesy the artist, gb agency, Paris, and Krobath, Berlin and Vienna

Actions and Installations 2005 -1976, 2013
Animation video, color, 15 min
Courtesy the artist and tranzit.cz, Prague

From Here to the End of the Universe, 2013
Collage (paper, rule, plastic tablet with clip)
12 3/8 x 8 7/8 in (31.5 x 22.5 cm)
Courtesy the artist, gb agency, Paris, and Krobath, Berlin and Vienna

Untitled, 2014
Performance, duration variable
Courtesy the artist, gb agency, Paris, and Krobath, Berlin and Vienna

KwieKulik, Warsaw

Zofia Kulik

B. WROCŁAW, POLAND, 1947

Przemysław Kwiek

B. WARSAW, 1945

Regarded as two of the most significant artists to emerge in Poland during the socialist era, the members of KwieKulik—Zofia Kulik and Przemysław Kwiek—first studied under dissident architect Oskar Hansen at Warsaw’s Academy of Fine Arts. Later, they went on to adapt Hansen’s proposition of “Open Form”—a design for a radical utopia—into a bold socially engaged artistic practice. One of the aims of KwieKulik is to merge art and life. Their practice is a dynamic, roving experiment that circulates between

public spaces, galleries, and their private home, which, after 1974, became an essential archival platform for the Polish independent art scene called Studio for Art Activities, Documentation and Propagation (PDDiU).

At PDDiU, they created situations for the camera, which they called “activities for camera” or “documented activities.” They also held lectures and screenings, and collected and organized documentation on the Polish art community into what became one of the most comprehensive records of the time. The pair worked in a variety of media—film (often in expanded installations), photography, and slide projection—creating visually powerful pieces that consistently rebuked the conformism and prescribed behavior of the prevailing socialist regime. In the two-screen slide installation *Variants of Red/The Path of Edward Gierek* (1971), on one side, KwieKulik juxtaposed photographs of the recently elected party leader Edward Gierek from the front page of newspapers with, on the other side, images by artists that featured the color red in some way—be it on propaganda banners, military uniforms, skirts, or red roses, etc. The piece undermined the rhetoric of change and openness that surrounded Gierek at the time and pointed to his entrapment of the perpetuation of state power.

In recent years, much of Kulik and Kwiek’s work has focused on the historical dimensions of KwieKulik. This work has manifested in exhibitions, the archive, and a monograph titled *Zofia Kulik & Przemysław Kwiek: KwieKulik* (2013) by tranzit’s Georg Schöllhammer and curator Łukasz Ronduda—all of which have begun to properly historicize their far-ranging and fiercely experimental work.

KwieKulik, Zofia Kulik and Przemysław Kwiek
Open Form – Game on an Actress’ Face, 1971
35mm film transferred to DVD, 2:39 min
Courtesy the artists

Slideshow of collective works from 1971 to 1987 presented in the exhibition “Form is a function of Society” (2009; curated by Georg Schöllhammer and Łukasz Ronduda)
Photography © Zofia Kulik, Przemysław Kwiek
Courtesy the artists
Commentary by Georg Schöllhammer and Łukasz Ronduda

Denisa Lehocká, Bratislava

B. TRENČÍN, SLOVAKIA, 1971

Denisa Lehocká emerged in the 1990s alongside her Slovakian peers, such as Boris Ondreička and Roman Ondák. Lehocká’s Post-Conceptual work imbued subjectivity and process into minimal sculptural forms. Often manifesting as constellations of found and artist-generated objects, her work can be described as poetic for its intentional fragmentation, various signs, and internal systems that cohere into an original visual vocabulary. Much of her work is site-specific—for example, in her 2012 solo exhibition “2011–12” at the Slovak National Gallery, Lehocká intermingled new and existing works in a wall-to-wall presentation. Stacked MDF plinths, Plexiglas, and plaster-cast objects that resembled natural forms (like stones or pinecones) were laid on tables, the floor, or suspended from the ceiling. With reference to the stark objecthood of Conceptualism and the free associations of Surrealism, this presentation resisted a sense of closure to the artist’s own process while conjuring seemingly unlimited references—political, art historical, and personal. As the title “2011–2012” suggested, this was only a snapshot of her ongoing work in one moment in time, not a completed piece.

Denisa Lehocká
Untitled, 2013
River stone and other materials
11 7/8 x 11 7/8 in (30 x 30 cm)
Courtesy the artist

Václav Magid, Prague

B. SAINT PETERSBURG, RUSSIA, 1979

Born in Russia, at the age of eleven, Václav Magid immigrated to Czechoslovakia at a time of political upheaval in his native country. Since the late ’90s, he has been active in Prague as an artist, curator, writer, and editor. Stemming from an interest in recasting banal activities through documentation—such as “In Search of Extreme Comfort” (2011), where he photographed his studio each day for a month and then interpreted the changing movements in a performance—and influence from the field of institutional critique, Magid has recently begun creating complex installations of texts, installation, archive, videos, as well traditional drawing and painting. Inspired by and layered densely with theoretical and historic references, Magid addresses issues such as the complicated love–hate relationship with the communist past, or the legacy of the aesthetically political project of modernism.

His approach to these grand themes is idiosyncratic, personal, and full of self-irony. For instance, his recent installation for the 12th Lyon Biennial, *From the Aesthetic Education to the Secret Files*, contrasts references to eighteenth-century German philosophy with a 1973 Soviet television show in order to explore the transmission of ideas and argue for an autonomous space for art. Magid is currently Editor-in-Chief of the magazine *Notebook of Art, Theory and Related Zones*.

Václav Magid
Video Commentary by the Artist to His film Unresolved Problems of Form, 2013
Video, sound, color, 3:45 min
Courtesy the artist

Unresolved Problems of Form, 2013
Video, sound, color, 3:45 min
Courtesy the artist

Elin Magnusson, Stockholm

B. NORRKÖPING, SWEDEN, 1982

Elin Magnusson is a Swedish conceptual artist working in video, film, and performance. Feminism, sexuality, and the body are recurring topics in her work. In 2009, Magnusson contributed the video *Skin* to the feminist porn series “Dirty Diaries,” which was produced by film director Mia Engberg. *Skin* shows a man and woman dressed head to toe in beige bodysuits and, as they maneuver around each other, they make incisions in the costumes with scissors, slowly revealing more and more skin as the fabric falls away.

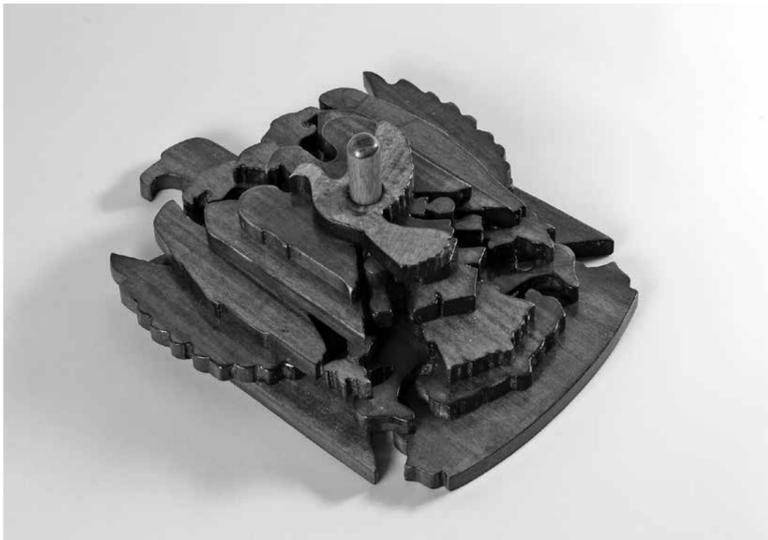
Much of Magnusson’s work explores the performative potential of fabric and clothing. For example, in her 2008 performance *Innan du fördömer någon gå en mil i hans skor. På det viset, om han inte gillar vad du har att säga, kommer du vara en mil bort, och ha hans skor* [Before you condemn someone, walk a mile in his shoes. Then, if he does not like what you have to say, you will be a mile away, and have his shoes], staged as part of the opening of the Kalmar Konstmuseum, Sweden, the artist interacted with visitors of the museum by approaching them to ask if she could try on their shoes and go for a walk in them, eventually leaving the museum entirely. Her recent video performance *Hatred* (2013) explored a similar inversion of roles. For *Hatred*, Magnusson switched the gender of pronouns found in hateful comments that she sourced from the internet and newspapers. By rewording the comments written about women by men, Magnusson sends a message that sexism is intolerable, a message that reads loud and clear in rephrasings such as: “And by the way, you can all lick my pussy.”

Elin Magnusson
Skin, 2009
Video, sound, color, 14:10 min
Courtesy the artist and Dirty Diaries Collection, Sweden

János Major, Budapest

B. BUDAPEST, 1934, D. 2008

János Major was a Conceptual artist and a member of the Hungarian neo-avant-garde Iparterv group that appeared in the late-1960s—a key progressive group



Katarina Šević, *News from Nowhere I*, 2008–09. Wood, lacquer. Courtesy Institute of Contemporary Art, Dunaújváros, Hungary

that later became known as the Iparterv generation. On October 18, 1969, at an opening at Kunsthalle Budapest of Victor Vasarely’s work (an internationally known artist of Hungarian origin, who had left the country and developed his artistic career abroad), Major held a one-man protest, with a small sign reading “Vasarely Go Home.” His gesture expressed his dissatisfaction with the fact that progressive artists living and working in Hungary did not have the chance to exhibit in national public art institutions at the time.

His photographs of tombstones and cemeteries made in the 1970s can be connected to the traumatic experiences of the Holocaust and to earlier anti-Semitic events, like the Tiszaeszlár Affair (or so-called “blood libel” in the late-nineteenth century) or the Hungarian revolution of 1956. However, in the late 1970s, he destroyed most of his works that criticized the regime because of constant police harassment and, after working as a draughtsman for the Archaeology Department of the Budapest History Museum, for the last thirty years of his life he rarely exhibited. Major’s prints often have a grotesque language in close relation to Allen Ginsberg’s absurd world, and deal with his own body as well as Jewish identity.

János Major
Sci-fi, 1975
Copper engraving
11 7/8 x 9 7/8 in (30 x 25 cm)
Courtesy AX Collection, Budapest

Ján Mančuška, Prague/Berlin

B. BRATISLAVA, 1972, D. 2011

Ján Mančuška was a Conceptual artist whose multimedia installations drew on semiotics and performance. Mančuška’s interest in “shifters” in relation to authorship is evident in his multimedia work *The Double* (2009), in which a radiophonic male voice tells a story about encountering a stranger—his double—in his own home. While a live male performer acts as though he is recounting the story, a video projection behind the performer presents a second, different male, who also seems to be mouthing the words of the narrator, making it unclear where the electronic voice is originating from. The position of the narrator is obfuscated or concealed, distributed across the three images of the male—one seen, one heard, and one present.

Mančuška’s practice as an experimental writer led him to create several scripted videos, often projected alongside his installation works. In *Killer Without a Cause* (2006), for example, a male voice describes a day in the life of a man called V: He sits at a table, watches shadows in an empty room, arranges medications by color, all before ingesting the entire stock of pills at once. The script ends when five people enter the room and stand around V, who lies in a sleeping position. Additional multimedia works include selective engagements with art history—for instance, a 2009 work titled *Tatlin’s Tower* is constructed from coiled filmstrips, a reference to the Vladimir Tatlin’s *Monument to the Third International* (1921).

Ján Mančuška
The Amount of Water I’m Able to Hold in My Mouth Without it Vanishing, 2004
Glass, wooden chair, silkscreen print
Dimensions variable
Courtesy Ján Mančuška Estate, Prague, Andrew Kreps Gallery, New York, and Meyer Riegger, Karlsruhe and Berlin

2 drawings, 2006–10
Paper, pencil
19 3/4 x 27 5/8 in (50 x 70 cm) each
Courtesy Ján Mančuška Estate, Prague

Piet Mondrian, Zagreb

B. AMERSFOORT, NETHERLANDS, 1872, D. 1944

Piet Mondrian, a key figure of twentieth-century modernism, is best known for his abstract geometric paintings, to which he ascribed the term “Neo-plastic,” a reductive style of painting that was synonymous with Mondrian’s principles of new imagery, abstract-real painting, and Neo-Cubism.

A selection of Mondrian’s paintings would eventually become the theme of Walter Benjamin’s 1986 lecture “Mondrian ‘63-’96,” organized by the Marxist Center and SKUC Gallery and held in the Cankarjev Dom in Ljubljana. A year later in 1987, the same lecture was filmed in English and broadcast on the station “TV Galerija” in Belgrade. In 1986, posthumous neo-plastics paintings by Mondrian dating from the 1980s, were featured in the “International Exhibition of Modern Art - Armory Show of 1913” in Belgrade and Ljubljana. Later, Mondrian’s posthumous paintings were shown in numerous exhibitions, such as in the exhibition “Sense of Order” at the Moderna Galerija, and, in recent years, they were shown together with the recording of the 1987 lecture “Mondrian ‘63-’96,” at exhibitions such as “What is Modern Art?” Berlin (2006); “History Will Repeat Itself,” Dortmund and Berlin (2007); then in the “Lecture Performance” at the Kölnischer Kunstverein, Cologne (2009). The most recent exhibition of these paintings was in 2013 at the New York Art Book Fair in conjunction with the launch of the anthology *Recent Writings by Walter Benjamin* (2013).

Piet Mondrian
Composition with Red, Yellow and Blue, 1963
Oil on canvas
16 1/8 x 16 1/8 in (41 x 41 cm)
Courtesy Museum of American Art, Berlin

Composition with Yellow and Blue, 1979
Oil on canvas
20 1/8 x 20 1/8 x in (51 x 51 cm)
Courtesy Museum of American Art, Berlin

Composition with Red, Yellow and Blue, 1996
Oil on canvas
16 1/8 x 16 1/8 in (41 x 41 cm)
Courtesy Museum of American Art, Berlin

Paul Neagu, London

B. BUCHAREST, 1938

While living in Bucharest in the 1960s, Paul Neagu made abstract sculptures at a time when Socialist-Realist themes dominated. In 1969, Neagu began making his self-described “tactile” and “palpable” objects, which viewers were encouraged to touch. For example, in *Palpable Object (Mosaic)* (1970), a mosaic seems to have collapsed into its constituent tiles within a shallow box, which is meant to be suspended from the ceiling in its display and manipulated by viewers. Tactility underlines one of Neagu’s enduring aims: to refute what he perceived as the primacy of visuality within art. His ritualized performances often left a trail of sculptural objects and created immersive, sensory experiences that resonated strongly with Fluxus artists in Europe.

In 1970, by way of an exhibition in Edinburgh, he resettled in London, where his international outlook and rich, original work made him an influential teacher in art schools there for decades, with a decisive influence on a generation of sculptors, including Anthony Caro, Antony Gormley, and Anish Kapoor, among others. In 1972, he founded the Generative Art Group, which consisted of five fictitious members, each representing different parts of his psyche. His philosophy of seeing the world as cellular—discrete parts in an interconnected whole—was embedded in the group. This approach was also apparent in works like *Empty Hand* (1970–71), a gridded, wooden sculpture of a hand, meant to be taken apart and recombined, a symbol for the importance of nonvisual experiences and of the meaning of art objects unraveling through viewer engagement.

Paul Neagu
42 cells for hand, 1970
Ink on tracing paper, on canvas backing
14 5/8 x 10 3/4 in (37.3 x 27.3 cm)
Courtesy Ivan Gallery, Bucharest
Copyright the Estate of Paul Neagu, London

Human Hand 81 cells, 1973
Oil on canvas, mounted on plywood
16 3/4 x 15 1/4 in (42.5 x 38.6 cm)
Courtesy Ivan Gallery, Bucharest
Copyright the Estate of Paul Neagu, London

Paul Neagu
Hyphen-Ramp, 1976
 Black-and-white photograph
 11 1/8 x 9 in (28.3 x 23 cm)
 Courtesy Ivan Gallery, Bucharest
 Copyright the Estate of Paul Neagu, London

Ioana Nemes, New York
B. BUCHAREST, 1979, D. 2011

A former athlete who changed professional paths after a serious injury, Ioana Nemes was beginning to develop a vibrant body of conceptual work when she died tragically in 2011. Nemes’s practice encompassed installation, drawing, and objects—all of which foregrounded the material and psychological aspects of artistic process. Nemes brought a deep interest in philosophy and art history to her work, as well as a background in design and the fashion industry. On making these crosscurrents evident, she wrote: “For me, art is not indestructible, it must be constantly bombarded from different fields, be it design, science, anthropology, politics, etc.”

Her long-term project “Monthly Evaluations” (2005–10) was a personal chronology laid out in a dynamic diagram. It began with what she calls “The Wall Project,” which she started in 2001 when living in a small flat with her mother and twin brother. For “The Wall Project,” she would post her aspirations and unrealized projects on one section of the wall and her accomplishments on the other. Every time she moved a slip of paper from one side to the other, she would document the changed installation with a photograph. When Nemes began exhibiting the work in 2005, the presentation became more complex, with the installation responding to new parameters—physical, emotional, intellectual, and financial. When Nemes installed this series in exhibitions, she considered the other artworks in the show and chose a selection of days to present accordingly. The writer Niel Henriksen described Nemes’s larger goals with the project in a 2010 essay on her work: “The project argues for a conception of identity, which, rather than remaining static, is something the individual is continually shaping on the basis of the options and opportunities that present themselves. This is the starting point for Nemes’s critical stance vis-à-vis the settings in which she is a player: exhibitions, the wider art scene and the new Europe.”

Ioana Nemes
Absolut Positive-Absolut Negative, 2004
 Cut vinyl
 Dimensions variable
 Courtesy Kilobase Bucharest

Boris Ondreička, Bratislava
B. ZLATÉ MORAVCE, SLOVAKIA, 1969

Boris Ondreička is an artist, singer, writer, and curator. For “60/90: The Fourth Annual Exhibition of SCAA Slovakia” in 1997, he collaborated with artist Stano Filko on the installation *Spolocnekasdysam/ Together. and. each. alone* (1997). The show facilitated intergenerational dialogue by pairing a younger artist with a more established one active in the 1960s. The show was organized after the 1993 split between the Czech Republic and Slovakia to focus on a Slovak art as distinct from other modernisms. Together with Filko, Ondreička occupied an abandoned café and the two artists installed images and objects relating to their artistic oeuvres: Filko contributed images of rockets and bombs, as well as the expression “psychofilkozofia”; Ondreička’s wordplay included neologisms such as “an-agonia” and “tatanik.” They also filled the environment with refuse—an installation strategy often used by Ondreička at the time.

Ondreička’s method of experimenting with text—what he calls “ramblers”—takes another form in his recently published book of poems, *Hi! Lo.* (JRP-Ringier; 2012). Ondreička is Executive Director of tranzit.sk, Bratislava, cofounder of the Július Koller Society, and co-curated Manifesta 8 in Murcia, Cartagena (2010). Since 2003, with Ján Mančuška, he has been a member of the acid jazz duo Les Band. Since 2012, he has worked as a curator at Thysen-Bornemisza Art Contemporary in Vienna.

Boris Ondreička
Theoretical performance, 1998
 Text
 Length variable
 Courtesy the artist

ENTOPTIC & TACIT, 2009–14
 Performance: image archive and spoken word (amplified, since 1989), duration variable
 Courtesy the artist

Parallel Chronologies: An Archive of East European Exhibitions
TRANZIT.ORG/EXHIBITIONARCHIVE

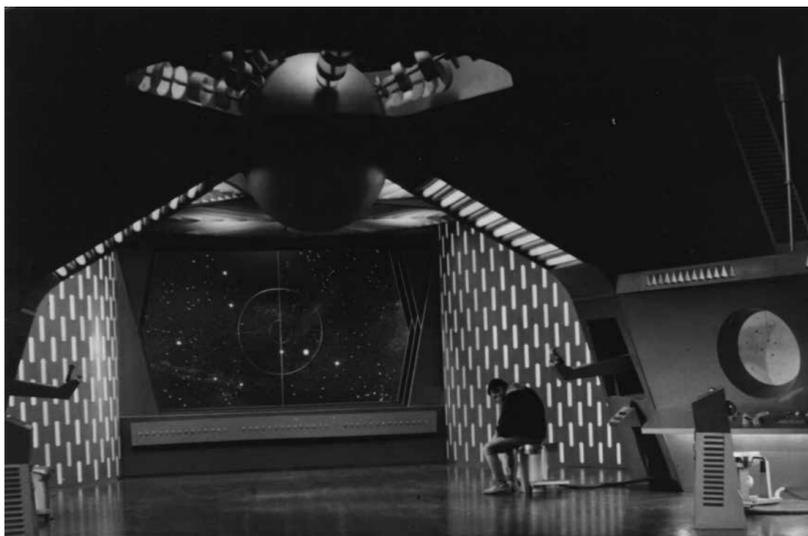
tranzit.hu’s research project “Parallel Chronologies” began in 2009 with the aim of revisiting Eastern European art history in the second half of the twentieth century. Focusing on the progressive movements of 1960s and ’70s, and the innovative artistic practices that reinterpreted the notion of the exhibition, the project also centers on the political potential of these strategies. After various stages and formats, the results of the research were made available in an online archive that continues to develop with contributions from international experts—practicing curators who are given the freedom to bring their own selection criteria. “Parallel Chronologies” has been presented as an exhibition at: Labor, Budapest (2009); Badischer Kunstverein Karlsruhe, Germany (2010); and at Riga Art Space, Latvia (2011). The online archive began with exhibition documents from Estonia, Hungary, Latvia, Lithuania, and Poland and has since extended to other countries of the region.

tranzit.hu curator Zsuzsa László edited the selected exhibition histories by curators and writers such as: Daniel Grún (Department of Theory and History of Art at the Academy of Fine Arts and Design, Bratislava), Mari Laanemets (Art History Institute at Tallinn Art Academy, Estonia), Ewa Małgorzata Tatar (Instytut Sztuki Wyspa, Gdansk), Doviłė Tumpytė (National Gallery of Art, Vilnius), Jelena Vesić (Jan Van Eyck Academie Maastricht, Belgrade), Raluca Voinea (tranzit.ro, Bucharest), among others.

Parallel Chronologies. An Archive of East European Exhibitions, 2012–ongoing
 Selection of images and films from the material continuously extending online archive (tranzit.org/exhibitionarchive/) covering the Central Eastern European region, including events from Czech Republic, Estonia, Hungary, Latvia, Lithuania, Poland, Romania, Serbia, and Slovakia
 Selection edited by Zsuzsa László
 Courtesy tranzit.hu, Budapest
 Commentary by Reesa Greenberg

Dan Perjovschi, Bucharest
B. SIBIU, ROMANIA, 1961

Originally trained as a still-life painter, in the years following the Romanian Revolution, Dan Perjovschi became well known for drawings that commented on political and social issues such as nationalism and anticommunism. In the 1990s, as Art Director of the political and cultural weekly *Revista22* (taking its name from the date that Romanian dictator Nicolae Ceaușescu fled) his drawings were seated alongside the newspaper headlines he referenced in his installations. Other representations of current affairs that served as influences were tabloids and the proliferation of “news walls” in postcommunist states—areas of buildings completely covered with newspaper and other public statements. The political caricatures he makes on walls and windows of contemporary art spaces often combine playful cartoonlike line drawings with critical and poetic text—for example, in the exhibition “Naked Drawings” at the Museum Ludwig in Cologne (2005), Perjovschi covered the walls of the museum’s atrium with reductive line drawings, each one autonomous on the gallery walls. The subjects reduced well-known



Jindřich Polák, *Ikarie XB-1* [Voyage to the End of the Universe], 1963 (still). Courtesy the National Film Archive, Prague

objects to symbols—the Cologne Cathedral, for example, resembled a zigzag—and addressed complex issues such as consumerism in postcommunist Romania in comic form (one illustrated a person caged by an inverted shopping cart).

Perjovschi’s work also includes performance: For example, in 2007, he staged a living sculpture titled *Monument [History/Hysteria 2]* (2008) as part of “Public Art Bucharest.” The intervention took place in University Square, a site of student protest during the 1989 revolution and again a year later—the government brought in coal miners and factory workers to suppress protests against elections. The performance involved two actors frozen into a combination of peaceful and confrontational entangled positions—one represented the coal miner, the other the “hooligan” (the term broadly used to describe the intellectuals protesting).

He has collaborated on numerous projects with his wife Lia Perjovschi, most notably the Contemporary Art Archive (CAA)—a collection of materials representing the international art scene in the 1990s from an Eastern European perspective.

Dan Perjovschi
Documents from a Protest-a Facebook cut, 2013
 Digital slideshow, photographs, drawings, 5 min
 Courtesy the artist

Lia Perjovschi, Bucharest
B. SIBIU, ROMANIA, 1961

Lia Perjovschi cofounded the Contemporary Art Archive (CAA) with her husband Dan Perjovschi in the years following the Romanian Revolution in 1989. As a way of looking toward the future after a time when formal institutions did little to serve their missions, the idea was born four years earlier when they opened up their apartment in Oradea as a meeting space with other curators, artists, writers, and actors. When they received a Union of Artists studio in Bucharest, they were able to instantiate the archive there. The self-supported CAA collects materials illustrating alternative art initiatives from the international art scene in the ’90s from an Eastern European perspective—objects, both Romanian and international, include books, slides, photocopies, files, postcards, and printed matter. Now called the Center for Art Analysis, the archive manifests in publications, exhibitions, and installations that take the form of reading rooms or informal meetings areas. Most recently, Perjovschi has been

developing *Plans for a Knowledge Museum* (1999–ongoing), a sketch of an artist-run museum in the form of an open archive that comes out of CAA’s materials.

In a 2011 article addressing the issues of archiving in Perjovschi’s work, published in *Afterall*, writer Ovidiu Tichindeleanu identified Perjovschi’s impulse toward an art practice of archiving as an enthusiasm for the free flow of information in postcommunist Romania. After the fall of Ceaușescu’s repressive regime, a time during which free speech was limited and the media was subject to strict censorship, archives have been important to postcommunist artists as a way to re-establish an identity, an order in a new state.

Perjovschi’s archives point to both the educational benefits and irrationality of organizing a wide range of information into a single archive—she has called this work her “Subjective Art History.” In the piece *My Subjective Art History from Modernism—Today* (1990–2004), Perjovschi organizes art historical texts according to her own logic. Another work, *35 Mind Maps* (1997–2007), consists of a collection of hand-drawn flow charts that start with concepts such as “absence” or “complexity,” at their center, and handwritten phrases spiral outwards, reading: “in nature” then “climate, nervous system, cells, living things, modern energy,” etc.

Lia Perjovschi
tranzit network research, 2004
 Ink on paper
 8 1/4 x 11 3/4 in (21 x 29.7 cm) each
 Courtesy the artist

Walter Pichler, Vienna/St. Martin an der Raab, Austria
B. DEUTSCHNOFEN, ITALY, 1936, D. 2012

In 1962, Walter Pichler and Hans Hollein proposed the radical concept that would inform Pichler’s sculptural and design practice: “absolute architecture”—a purposeless architecture, detached from human history and human needs. Pichler’s architectural designs include *Underground Building* (1963), drawings of an elaborate subterranean metropolis that resembles a defensive artillery battery or techno-utopic settlement. The work represents Pichler’s fascination with machines and his concern for the way technologies change everyday life. From 1966–69, the artist created his “Prototype” works, the most well known of which is *TV Helmet* (1967), a metal helmet that completely enclosed the head and forced the user to look at a television screen. *Chair for Suicide* (ca. 1970)—a chair whose arms are designed to catch blood running from slashed wrists—is another example of Pichler’s interest in objects that interrupt everyday life rather than mediate between the individual and the environment. In the early 1970s, after a slew of shows across Europe and in the US, Pichler moved to a farm in St. Martin an der Raab where he went on to make site-specific sculptures and live a fairly reclusive life.

Walter Pichler
TV-Helmet (Portable Living Room), 1967
 Vintage print
 15 5/8 x 11 3/4 in (39.8 x 29.8 cm)
 Courtesy the Estate of Walter Pichler and Galerie Elisabeth & Klaus Thoman, Innsbruck and Vienna
 Print © Georg Mladek

Plastik für die Badewanne [Sculptures for the Bathtub], 1969
 Vintage print
 9 3/8 x 7 1/8 in (23.9 x 18.1 cm)
 Courtesy the Estate of Walter Pichler and Galerie Elisabeth & Klaus Thoman, Innsbruck and Vienna
 Print © Karin Mack

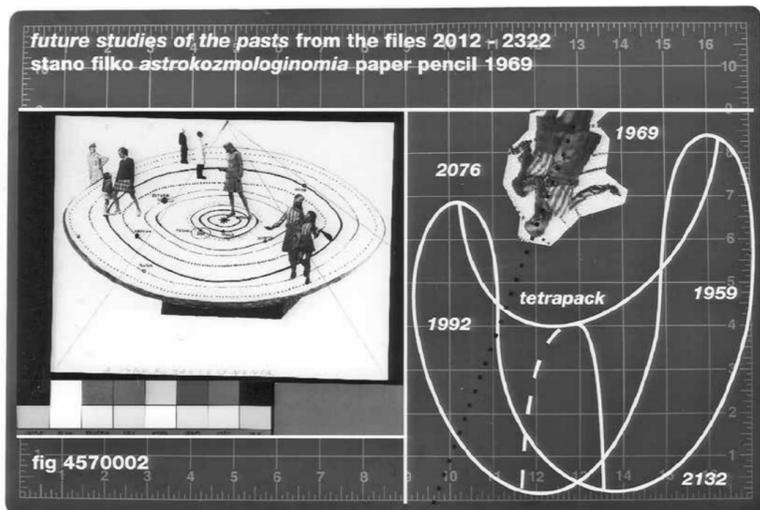
François Piron, Paris
B. SAINT-BRIEUC, FRANCE, 1972

François Piron is an art critic and curator. As Professor of Contemporary Art History and Theory at the National School of Fine Arts, Lyon, he runs the postgraduate program for artists. Piron is the former Director of Les Laboratoires d’Aubervilliers, a residency for artists and an artistic center in a northern suburb in Paris focused on the intersection between art and social space. From 2002–06, he was Managing Editor of *Trouble* magazine.

Piron currently works with the Paris-based independent art space and curatorial collective castillo/corrales and its publishing house, Paraguay Press, both of which he cofounded in 2007 with Thomas Boutoux, Boris Gobile, Benjamin Thorel, and Oscar Tuazon. He contributed an essay to the *Atlas of Transformation* (2010), a “guidebook of transformation practices” edited by Zbyněk Baladrán and Vít Havránek.

Recently, Piron organized a series of exhibitions after the French writer Raymond Roussel, such as “Locus Solus” (2011) at the Reina Sofía Museum, Madrid; “New Impressions of Raymond Roussel” (2013) at the Serralves Museum, Porto, and at the Palais de Tokyo, Paris; and “The President of the Republic of Dreams” (2013) at Galerie Daniel Buchholz, Berlin. Together with Guillaume Désanges, he curated “Jiri Kovanda Versus Rest Of The World,” a show that has toured internationally since 2006 and combines photographs of actions by the Czech artist with an expanding collection of crudely Xeroxed documents related to Kovanda gathered by the curators.

Stano Filko
Digital Archive, 30', 2000
 Six hundred photographs
 Photography © Albert Marenčin, Jiří Thýn
 Courtesy the artist
 Commentary by Jan Verwoert and François Piron



Zbyněk Baladrán, *Untitled*, 2013. Mixed media collage with work by Stano Filko, dimensions variable. Courtesy the artist and tranzit

Łukasz Ronduda, Warsaw

B. 1976

Łukasz Ronduda is an art historian and curator specializing in Polish contemporary art and film. Ronduda has curated numerous exhibitions such as "Polish video art from the '70s and '80s" (2006), at the Tate Modern, London, and "The Enthusiasts: From Amateur Film Clubs," a project by the artists Marysia Lewandowska and Neil Cummings, first at the CCA Ujazdowski Castle, Warsaw, in 2004, then, in 2005, at Whitechapel Gallery, London, and under the title "Enthusiasm" at Kunst-Werke, Berlin, in 2005.

He has published many catalogues and other publications, including *Polish Art of the '70s* (2009), where he examines formative aspects of the changes in Polish art, structuring the book around key figures such as Paweł Freisler, Zbigniew Warpechowski, Krzysztof Zarebski, and others, as well as key movements such as Consumption or Soc Art. In *Polish Art of the '70s*, Ronduda diagrams what he sees as the tension between post-essentialist and pragmatist notions of artistic work. In 2007, Ronduda, along with Florian Zeyfang, coedited *1,2,3... Avant-Gardes*, a volume that juxtaposes the work of Polish avant-garde filmmakers from 1920–70 with contemporary artists who started their practices within the fifteen-year period prior to the publication. The book is organized around six themes—Analytical Strategies, Political Film (Soc Art), Sound and Image, Imagination, Games and Participation, and Consumption—with contributions by artists such as Paweł Althamer and Artur Żmijewski.

Ronduda was formerly a curator of the Archive of Polish Experimental Film and New Media Project at the CCA Ujazdowski Castle in Warsaw and currently works on the film collection at the Museum of Modern Art in Warsaw. He is also currently Assistant Professor at the School of Social Psychology in Warsaw.

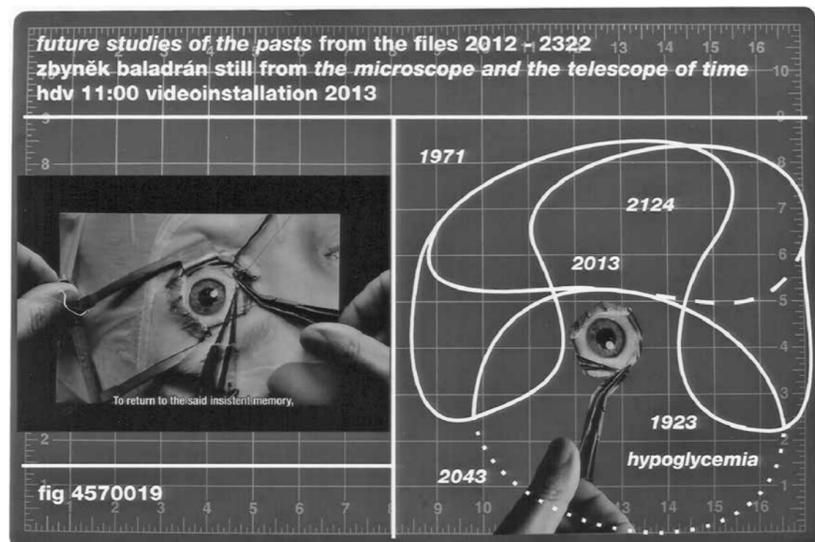
KwieKulik, Zofia Kulik and Przemysław Kwiek

Slideshow of collective works from 1971 to 1987 presented in the exhibition "Form is a function of Society" (2009); curated by Georg Schöllhammer and Łukasz Ronduda) Photography © Zofia Kulik, Przemysław Kwiek Courtesy the artists
Commentary by Georg Schöllhammer and Łukasz Ronduda

Gábor Roskó, Budapest

B. BUDAPEST, 1958

Gábor Roskó studied graphics and mural painting at the Hungarian University of Fine Arts in the late 1970s, but is also known as a sculptor and a saxophonist. He primarily works in figurative painting, line drawing, and ceramics. "Progressive conservatism" is often used to describe his unique style—conservatism, in this case, as a tool for progressive concentration on the subject matter. In his works—such as the oil painting *Sándor Rózsa Is Arrested by the Wine Command* (1999–2002) and the installation of ceramic figures *Minyan* (1993–2003)—he mixes historical and mythological references with elements of pop culture as well as narrative components. While *Minyan* depicts biblical heroes as archetypal animal and human figures, his *Sándor Rózsa* painting, instead of depicting Sándor Rózsa (a legendary nineteenth-century Hungarian outlaw), aligns Frank



Zbyněk Baladrán, *Untitled*, 2013. Mixed media collage with work by Zbyněk Baladrán, dimensions variable. Courtesy the artist and tranzit

Zappa, Cindy Crawford, and what looks like a police officer. Besides these works, his grotesque, sometimes ironic illustrations are present in Hungarian cultural magazines. He is also head of the Drawing and Art History Department of the University of Szeged.

Gábor Roskó

Odysseus and the Sirens, 1985
Acrylic on canvas
19 3/4 x 23 5/8 in (50 x 60 cm)
Courtesy King St. Stephen Museum, Székesfehérvár, Hungary

Hedwig Saxenhuber, Vienna

B. STEYR, AUSTRIA, 1956

Hedwig Saxenhuber is a curator and coeditor of *springerin* magazine. In 2005, with curator Christian Kravagna, Saxenhuber cofounded the Kunstraum Lakeside in the Lakeside Science & Technology Park in Klagenfurt, Austria. The art space's international exhibition program is dedicated to promoting artistic and theoretical discourse around topics such as labor conditions and the economy. A specialist in Central and Eastern European contemporary art, Saxenhuber has curated shows promoting Ukrainian artists (for example, the exhibition "Postorange" [2006], Kunsthalle Vienna) and Armenian artists ("Parallel Histories: Transition, Trauma and Collective Amnesia" at the Gyumri Biennial [2008], which Saxenhuber co-curated with Georg Schöllhammer). In 2013, Saxenhuber co-curated the interdisciplinary exhibition "Unrest of Form. Imagining the Political Subject," which was exhibited at the Vienna Secession, Academy of Fine Arts, and other public spaces in the MuseumsQuartier Vienna. The exhibition featured works by artists with various backgrounds in the visual arts, theater, dance, music, performance art, and literature, all of which posed questions concerning art as a site of resistance, the fraught concept of political aesthetics, and culture's inscription within the contemporary economic sphere.

Hedwig Saxenhuber

Video Lecture, 2013
Video, sound, color, 10 min
Courtesy the author

Ernst Schmidt, Jr., Vienna

B. VIENNA, 1938, D. 1988

Ernst Schmidt's work in experimental cinema, like that of other Austrian avant-garde filmmakers active during the 1960s and '70s such as Hans Scheugl and Peter Weibel, was motivated by an interest in "expanded cinema." In order to bring attention to the materiality of the medium, the celluloid film in Schmidt's works was often drawn upon, scratched, or permeated with holes. For example, Schmidt's film *Weiß* [White] (1968) brings attention to the role that the observer's body plays in fusing the sequential images of a film. In making *Weiß*, holes were punched into blank film and scratches were made on other frames. These marks remained visible as afterimages in the observer's eye even though there were holes in the subsequent frames. Schmidt participated in the Viennese Actionist group, documenting works by other members such as his two-minute film *Kunst und Revolution* (1968), which includes footage of the eponymous action involving Günter Brus, Otto Muehl, and Oswald Wiener at the University of Vienna on June 7, 1968. In this *Happening*, Brus masturbated and defecated while singing the Austrian national anthem, Muehl threw beer around, and Wiener lectured about computers. Although charges were pressed and the newspapers accused them of Uni-Ferkelei [university obscenity], they were not held.

Ernst Schmidt, Jr.

Gertrude Stein Would Have Liked to Have Seen Chaplin in a film Where He Would Have Nothing Other to Do Than Walk on the Street and Then Go Around a Corner, and Then Around the Next Corner, etc. From corner to corner, 1979
16mm film transferred to DVD, black and white, silent, 3 min
Courtesy Sixpackfilm, Vienna

Ruti Sela, Tel Aviv

B. JERUSALEM, 1974

Ruti Sela is a video artist and an art activist. Her artistic practice has a distinctly political agenda, addressing the geopolitical context of the Israeli social and political sphere by questioning the notion of boundaries, national claims, sociopolitical constructs, and militarism as embedded into individual and collective imaginations. Sela frequently collaborates with Maayan Amir, an artist and independent curator, most notably on the "Exterritory Project" (2009–ongoing) and on the video trilogy "Beyond Guilt" (2003–05). "Exterritory Project" began when Amir and Sela selected a site eleven kilometers from the Israeli–Palestinian shore in extraterritorial waters—"an autonomous sphere at a removal from the confines of any one national territory"—to screen a compilation of videos by Middle Eastern artists, titled "Wild West." The artists traveled by boat to the area, projecting the videos onto the sails of a ship. In recent years, Sela and Amir continue the project through events and discussions on the theme of extraterritoriality. In the first video of "Beyond Guilt"—a series that questioned power relations between men and women, photographer and performer—the artists initiate bathroom encounters with

men and women they've met at various bars and nightclubs and conduct informal interviews. In one scene, one of the artists tries to barter for a young man's necklace with a series of escalating sexual offers while his friends look on. The second video takes place in hotel rooms, where men from online dating sites have been lured. The last episode, also set in a hotel room, documents a conversation between the artists and a sex worker whose identity is obscured by a rabbit mask. Analogous to the manner in which the series blurs the boundaries between public and private space, Sela and Amir invert the inherent power structure of author and subject by allowing the videos' participants to take over filming, often turning the camera's gaze over to themselves. In all three films, the artists' propositions of sexual acts are used as a means of going deeper into conversation with the cast of strangers. What begins as a tentative sexual exchange, involving seduction and risk, morphs into a fluid discourse where topics such as the military, identity, and the state are explored. Sela currently teaches at Haifa University, Avni Institute of Art and Design, and at the Midrasa School of Art.

Ruti Sela

The Witness, 2012
Video, sound, color, 10 min
Courtesy the artist

Excerpt from the Video The Witness (2012)

Commented by the artist, 2013

Video, sound, color, 3 min

Courtesy the artist

Katarina Šević, Budapest/Berlin

B. NOVI SAD, FORMER YUGOSLAVIA, 1979

Katarina Šević's artistic practice spans the mediums of video, installation, photography, and sculpture. A recent solo exhibition, "Raft Stage" at the Knoll Galéria in Budapest in 2012, featured a collection of handcrafted wooden objects titled "News from Nowhere" (2009–ongoing), which referenced its namesake, an 1890 science-fiction novel by William Morris. It also included handmade costumes, seemingly transported via a time portal from the nineteenth century, and a video installation, made with the artists' group Tehnica Schweiz, of a play staged at a former housing complex for workers at a Budapest gas factory titled *Gasium et Circensens* (2011–13) that addressed urbanism at the site across time. Šević melded early socialist and futurist thought along with an arts and craft aesthetic.

An earlier video installation, *Easy & Fast—Hungarian* (2004) was based on the eponymous Hungarian language book that was published five times between 1962–95. Although there were political and social changes during those thirty years, Šević based her story on the fact that only the last edition had a change—a lesson formerly titled "In the Factory" became "The Businessman." Using the five lessons, she wrote her own dialogues and used actors living outside the country, then installed the work in the Immigration Office of Budapest. Šević, with curator Hajnalka Somogyi, was founder and organizer of Dinamo in Budapest (2003–06), and IMPEX Contemporary Art Provider (2006–10), artist-run spaces that gathered artists, activists, researchers, philosophers, technologists, and interdisciplinary teams working on collaborative projects.

Katarina Šević

"News from Nowhere I - VIII," 2008–09
Wood, lacquer
5 7/8 x 5 7/8 x 5 7/8 in (15 x 15 x 15 cm) each
Courtesy Institute of Contemporary Art, Dunaújváros, Hungary

Catarina Simão, Lisbon

B. LISBON, 1972

Catarina Simão is an architect and independent art researcher who studies the impact of political transformation on visual culture. Since 2009, her ongoing research project "Fora del Campo [Off Screen]: The Mozambique Film Archives" has focused on the Mozambique Film Archive in Maputo, founded in 1975 after Mozambique gained independence from Portugal. The archive contains socialist propaganda films from the late 1970s and early '80s, when the government considered cinema to be a powerful tool in the fight against imperialism. Simão presents the documents in different formats: at times in an installation and at others, screening film excerpts beside each other to show the ideological conditions in which the films were produced. She is interested in how this imagery shows the legacy of colonialism following the years of the civil war in Mozambique.

Simão created the installation *These are the weapons* in 2011, when she was invited to present her research at the Arsenal Institute for Film and Video Art in Berlin. In this work she offered a reinterpretation of Murilo Salles's film *Essas São as Armas* [These are the Weapons] (1978), a socialist propaganda film and one of the first films produced in the newly founded Film Institute. It offers a rereading of the anti-imperialist fight during the Cold War period and allows a view from today, shedding light on a revolutionary archive that was almost forgotten.

Catarina Simão

Mueda 1979/The Mozambique Film Archive Series, 2013
Video, sound, color, 11:13 min
Courtesy the artist

Société Réaliste, Paris

Ferenc Gróf

B. PÉCS, HUNGARY, 1972

Jean-Baptiste Naudy

B. PARIS, 1982

Société Réaliste is a Parisian-based French–Hungarian co-operative founded in 2004 by Ferenc Gróf and Jean-Baptiste Naudy. The complex research of Société Réaliste draws from a range of sources including architecture, film, and design. Their work often reveals the ideologies inherent in symbols found in daily life. For example, their monographic exhibition "empire, state, building" (2011) at the

Ludwig Múzeum, Budapest, illustrated the life of the Empire State Building as an emblem of United States nationalism. One of the group's many video works includes a manipulation of King Vidor's 1949 film adaptation of Ayn Rand's novel *The Fountainhead*, in which the protagonist, an individualistic architect, pushes for his modernist designs despite mass opinion against them. In this video, Société Réaliste digitally removed all human actors, directing attention away from individuals towards architecture in this utopian-capitalist narrative. Typefaces designed by Société Réaliste include *Futura Fraktur* (2011), a font developed by combining two fonts outlawed in Nazi Germany and *Media Police* (2013), which combined various fonts used by international newspapers that reference geographic positioning within their names. *Media Police* was used in all communications for their exhibition "A rough guide to Hell" (2013) at P! in New York.

Société Réaliste
Spectral Aerosion, 2011
 Recycled polyurethane
 2 x 27 1/2 x 27 1/2 in (5 x 70 x 70 cm)
 Courtesy Irokez Collection, Hungary

Tereza Stejskalová, Prague B. PRAGUE, 1981

With a background in literary studies and critical theory, Tereza Stejskalová creates artistic, activist projects and writes criticism that elaborates on the problem of work within the context of postcommunist society and cultural practice. She is currently an art editor of the Czech biweekly *A2 Cultural Journal* where she frequently contributes interviews and commentaries on contemporary artistic practices as well as on more general topics related to the alternative economical models. Stejskalová has also contributed to the Polish *Krytyka Polityczna* magazine. In the new video essay entitled *The Sleepers' Manifesto* (2013), commissioned for "Report on the Construction of a Spaceship Module" (2013), Barbora Kleinhamplová and Stejskalová highlight the current status of the artist and her/his work in the chain of production and commodification.

Barbora Kleinhamplová & Tereza Stejskalová
The Sleepers' Manifesto, 2013
 Video, sound, color, 11 min
 Courtesy the artists

Tamás St.Turba (Szentjóby, St.Auby, Emmy Grant, Staubsky, T. Taub, etc.), Budapest B. FÓT, HUNGARY, 1944

Tamás St.Turba, a "non-art artist and neo-socialist realist," was involved in Happenings and Fluxus in the 1960s. Since then, St.Turba has re-liberated histories through his alternative organizations. In 1968, St.Turba founded and became Superintendent of the International Parallel Union of Telecommunication (IPUT) in Hungary. IPUT began to deal with the concept of the St.Rike in 1972, which led to the Subsist.ENCE Level St.Andard Project 1984 W (SLSP1984W)—a proposition that every person should receive a "minimum subsistence allocation," taken out of the military's budget.

As an Agent of NETRAF (Neo-Socialist. Realist. IPUT's Global Counter Art. Hist. Ory-Falsifiers Front/), St.Turba also established the Portable Intelligence Increase Museum, (PIPM), a continuously growing multimedia archive which includes photographs, video, and texts documenting Hungarian neo-avant-garde works that were banned at the time of their production (1956–76). St.Turba's counter-art historical project is a corrective measure to the omission of more subversive artistic practices from the official record (like MoMAs well-known publication on the region *Primary Documents* [2002]), as well as the censorship of works considered illegal by the state between the 1960s and '80s.

Having faced persecution by authorities for such activities, St.Turba recounted how he "was charged by the pseudo-communist authority with porno-anarchistic subversion due to his non-art-artistic radicalism and participation in the samizdat-movement." After being arrested and sent into exile, he utilized his existing Swiss citizenship and settled in Geneva until 1991, when he returned to Hungary after the fall of the Iron Curtain. Between 1991 and 2012, St.Turba was a lecturer at the newly established Intermedia Department of the Hungarian University of Fine Arts in Budapest.

Tamás St.Turba
Czechoslovakian Radio, 1968–69
 Brick, suture
 Dimensions variable
 Courtesy the artist

Action Object Made During the First Moon-Walk, 1969
 Wooden box, wooden stick, photo film, page of the *New York Times* dated from Monday July 21
 2 3/8 x 6 1/4 x 12 1/4 in (6 x 16 x 31 cm)
 Courtesy the artist

Centaur, 1973–75
 16mm film transferred to DVD, black and white, sound, 39 min
 Courtesy the artist and Balázs Béla Filmstúdió, Budapest

Memento Immortalitatis! [Remember Immortality!], 2006
 Flag
 Dimensions variable
 Courtesy the artist

Sound commentary to the "First Hungarian Happening" The Lunch (In Memoriam Batu Khan) 1966, 2013
 Super 8 film transferred to DVD, silent, black and white, 10:13 min
 Courtesy the artist

Eszter Szakács, Budapest B. MÓR, HUNGARY, 1983

Eszter Szakács is a curator and researcher who examines the frameworks implicit in dominant modes of curatorial practice. She has lead conversations on how discourses surrounding the exhibition format changed following Communism's end in Hungary in 1989, and more recently, the impact of governmental policies on exhibition programming.

In 2012, Szakács curated "Liberagility," an exhibition of new work by the Hungarian collective Pseudo Race Group. For the exhibition, the collective constructed an obstacle course designed to test participants' assumptions about liberal values including egalitarianism, tolerance, and solidarity. Viewers were invited to walk through the racetrack, and at each level, were playfully confronted with commentary on social, political, and cultural histories.

Szakács is the editor and working group member of the ongoing collaborative research project "Curatorial Dictionary," an online Hungarian and English language dictionary initiated in 2012 that defines and traces the history of terms associated with curatorial practice. As part of the project, the editors suggest potential Hungarian equivalents of English idioms influential in curatorial discourse since the 1990s. Szakács currently works at tranzit.hu in Budapest.

David Karas & Eszter Szakács
Interviews around the concepts of the Curatorial Dictionary, 2013
 Interviews with Barnabás Bencsik, Szabolcs Kisspál, Hajnalka Somogyi, Attila Tordai S., Jelena Vesić, and Raluca Voinea
 Video, sound, color, 15 min
 Courtesy the artists

János Sugár, Budapest B. BUDAPEST, 1958

János Sugár is a Hungarian media artist, theorist, and filmmaker whose work includes installations, performances, public art projects, films, and videos. Sugár was an active member of the Indigo Group (led by Miklós Erdélyi) from 1980–86. He has classified his films as "cognitive films," a term that Erdélyi used and that originates from the "competence consciousness" of the avant-garde—the idea that representational competence is linked to site-specificity instead of the choice of one medium over another.

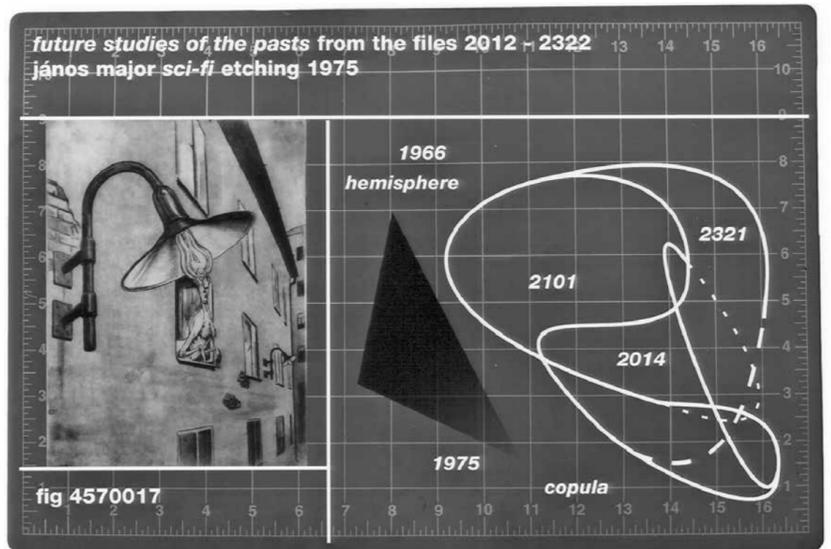
Sugár was a founding member of the Media Research Foundation and, with Geert Lovink and Diana McCarty, organized the MetaForum conference series in Budapest from 1994–96. Citing shifts in the use of information technology that surrounded the first public introduction to the World Wide Web in Hungary in 1994, the first year's topic was interactive multimedia, the second was the culture of the aggressively expanding internet, and the third was content. A selection of writings that came out of these talks and the Nettime list started in '95 were published as *BULLDOZER*, a 220-page anthology of contemporary media theory in Hungarian, downloadable for free at: mrf.hu. In 1990, Sugár was one of the founders of the Department of Intermedia (meaning "interdisciplinary plus media" in opposition to multimedia) at the Hungarian University of Fine Arts, Budapest, where he has been teaching art and media theory since.

In 2008, Sugár used a stencil to graffiti the text "wash your dirty money with my art" on the ground in front of VAM Design Center, a commercial art space in 2008. Despite testimonies from witnesses like art historian László Beke, the judge did not see this as public art but, instead, ruled it as vandalism and Sugár was sentenced to five months in jail. In another recent public work, *The Monument to the Rabble* (2010–12), Sugár executed the dying wish of István Angyalosi, a martyr of the '56 Hungarian revolution who was sentenced to death for his participation in the uprising. Sugár designed a large stone as a monument to the nameless masses with plans to erect the rock where the head of the toppled gigantic Stalin statue had been left by the revolutionary crowd in 1956 in Budapest. The initial plan for *The Monument to the Rabble* was exhibited at the Kunstverein Stuttgart in the exhibition "RE-DESIGNING THE EAST, Political Design in Asia and Europe" (2010) and was later realized as an approximately twenty-foot-tall Styrofoam object for the show "Fire in the Museum" (2012) at the Kiscelli Museum, Budapest.

János Sugár
Explanatory Version of his 1985 film Persian Walk, 2013
 35mm film transferred to video, digitally edited, 12:55 min
 Courtesy the artist

Sweet Sixties: Local Modernities and Musical Turkey in the 1960s SWEETSIXTIES.ORG

"Sweet Sixties" is a long-term trans-regional research initiative working between artistic, research, media, and educational contexts in Europe, the Middle East, Western and Central Asia, Latin America, and Northern Africa. Involving a particular group of experimentally oriented arts and research groups—such as What, How and for Whom? (WHW) collective, Anadolu Kültür, Istanbul, and Ashkal Alwan, Beirut, among others—as well as individual artists, researchers, and media theorists, "Sweet Sixties" investigates hidden histories or underexposed cultural junctions and exchange channels in the revolutionary period of the 1960s.



Zbyněk Baladrán, Untitled, 2013. Mixed media collage with work by János Major, dimensions variable. Courtesy the artist and tranzit

A KIND OF ELECTRICITY APPEARED IN OUTER SPACE: MUSICAL TURKEY IN THE 1960s

"A Kind of Electricity Appeared in Outer Space" is a project by Derya Bengi that aims at understanding and redefining the transformation that Turkey went through in the 1960s through research of the prolific music scene in the country at that time. The project brings together a rich selection of archival material with new artistic works in order to recreate the political, social, and cultural atmosphere during an eleven-year period between two military coups—May 27, 1960, and March 12, 1971—which was a time of important social transformations. The archive includes a recording of the popular anthem of 1960, "Olur mu Böyle Olur mu" [Is it okay that something like this happens?] by singer Ferdi Tayfur and ends with the musical "Hair" staged in Istanbul in 1971. It was a time of "firsts" in music: the first Turkish songs sung in English, the first popular melodies by Alewite poets, the first socially engaged songs, the first rock and roll "twist," the first "aranjman" (English arrangements rerecorded in Turkish as classical music novelties), the emergence of Anatolian Pop and Arabesque.

Derya Bengi
An Audio Compilation from the Archive of Musical Turkey in the 60s, 2013–ongoing
 MP3 audio file, 30 min
 Courtesy the author

LOCAL MODERNITIES: CASESTUDY 1- SOVIET MODERNISM STYLES AND IDEOLOGICAL FUNCTION 1955–1991

Local Modernities is a project by Georg Schöllhammer, Ruben Arevshatyan, Klaus Ronneberger, Markus Weisbeck, and Heike Ander. Almost twenty-five years after the corrosion of the Soviet Union, little is known beyond the former Empire's borders about the social fabric that wove it together. Architecture and urbanism have been one of its strongest warps: creating a feeling of social unity while being one of the agents of its dissolution. This continent of architecture—afflicted by inner contradictions that enfolded within a homogenized space—is full of masterpieces waiting to be formally discovered. Local Modernities explores this landscape and an approach to building for a fundamentally different idea of society. Examples of practices by local architects working in the 1960s and '70s, followed by the critical approach of the Paper Architecture movement in the '80s, are brought together from the fifteen countries that once made up the Soviet Union.

Local Modernities was the basis for the exhibitions "Trespassing Modernities" (2013) at SALT Galata, Istanbul, curated by Georg Schöllhammer with Ruben Arevshatyan and "Soviet Modernism 1955–91: Unknown Stories" (2012) at Architekturzentrum Wien, Vienna, curated by Katharina Ritter, Ekaterina Shapiro-Obermair, and Alexandra Wachter.

Soviet Modernism Styles and Ideological Function, 1955–91
 Two digital slideshows (758 photographs), films transferred to DVD, duration variable
 Research: Parallel Modernities, tranzit.at
 Courtesy Trespassing Modernities, a program by SALT Galata, Istanbul

Avdey Ter-Oganyan, Prague B. ROSTOV-ON-DON, RUSSIA, 1961

Russian-born artist and theorist Avdey Ter-Oganyan left Russia for Prague after he was persecuted in 1998 by the Orthodox Church for destroying icons as part of an exhibition at the Manege Gallery, Moscow, an act for which he received death threats. In the performance *Desecration of Holy Objects* (1998), Ter-Oganyan chopped the icons with an axe—a critique of close relations between church and state in Russia. He was part of the Moscow Actionist group that operated in the 1990s. The Actionists were interested in the relationship of the avant-garde with left-wing political movements and advocated for a more direct democracy, connecting a rejection of political representation with a rejection of pictorial representation. For example, in 1998, Ter-Oganyan participated in an Actionist intervention dedicated to the 1968 student protests in Paris. *The Barricade* created a street blockade with pictures of popular Russian painters that was used as an obstacle to direct passersby into conversation.

To reactivate neo-avant-garde approaches and gestures, Ter-Oganyan established the School of the Avant-Garde (1995–98) out of which the now-disbanded collective the Radek Community emerged. The Radek Community was a group of young Moscow-based artists, including Ter-Oganyan's son David, who, like their Actionist predecessors, staged original actions such as raising red flags with the slogan "Another World is Possible" at the World Social Forum.



Zsuzsi Ujj, *Flying I*, 1986/2013. Black-and-white photograph. Courtesy the artist & MissionArt Gallery, Budapest

Avdey Ter-Oganyan

Towards the Object, Body of the Artist Drunk Into a Stupor, 1992
Black-and-white photograph
8 1/4 x 11 3/4 in (21 x 29.7 cm)
Courtesy the artist

Goran Trbuljak, Zagreb

B. VARAŽDIN, FORMER YUGOSLAVIA, 1948

Goran Trbuljak is a Croatian filmmaker and a Conceptual artist who began his career in the former Yugoslavia. Central to his work is the idea that anyone can be an artist—evident in his investigations into how the art institution creates value (and thereby questions larger systems). In the '60s and '70s, he was active in the Yugoslavian avant-garde when alternative art extended into political life and praxis, becoming known as "New Art Practice" during the revolutions of '68.

In a series of posters created during the 1970s, Trbuljak employed what he called "direct address." One such poster featured an image of Trbuljak with the statement: "I do not wish to show anything new and original." This was the lone artwork in an exhibition at the Student Center Gallery, Zagreb, in 1971. Ten years later, at his retrospective at the Salon of the Museum of Contemporary Art, Belgrade, he exhibited only that poster and the three others from the series: "I do not wish to show anything new and original" (Student Centre Gallery, Zagreb, 1971); "The fact that someone has a chance to make an exhibition is more important than what will be exhibited at that exhibition" (Gallery of Contemporary Art, Zagreb, 1973); "With this exhibition I am demonstrating the continuity of my work" (Studio of the Gallery of Contemporary Art, Zagreb, 1979). This series critiqued the modernist myth of authenticity and originality supported by the official art institutions in communist Yugoslavia.

Trbuljak also appreciated video for its social importance as a "horizontal medium," one that could be easily produced and distributed by non-artists, giving others an opportunity to seize a right to speech. He was opposed to work done by his peers in the medium of video that he believed functioned as a mirror for the artist.

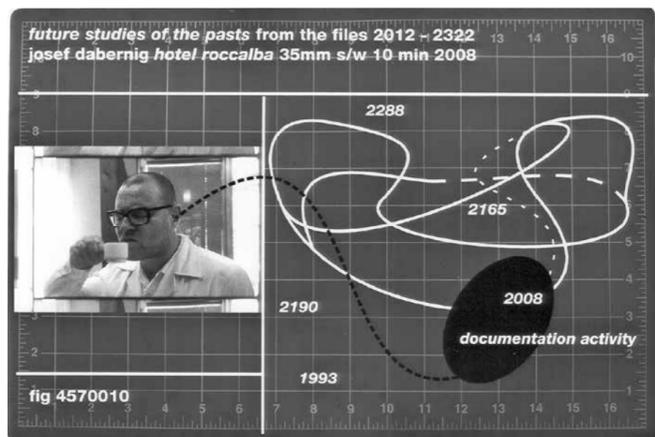
Goran Trbuljak

Nr. 1, 1973
Video, silent, black and white, 2:32 min
Courtesy the artist and Generali Foundation Collection, Vienna

Nr. 2, 1973
Video, silent, black and white, 3:26 min
Courtesy the artist and Generali Foundation Collection, Vienna

Nr. 3, 1973
Video, silent, black and white, 3:30 min
Courtesy the artist and Generali Foundation Collection, Vienna

Nr. 4, 1973
Video, silent, black and white, 1 min
Courtesy the artist and Generali Foundation Collection, Vienna



Zbyněk Baladrán, *Untitled*, 2013. Mixed media collage with work by Josef Dabernig, dimensions variable. Courtesy the artist and tranzit

Zsuzsi Ujj, Budapest

B. VESZPRÉM, HUNGARY, 1959

Zsuzsi Ujj came of age as an artist in the 1980s in the Hungarian underground music and cultural scene. Between 1985 and '91, she made large staged black-and-white photographs, mostly of her nude body, which were shown at her first solo exhibition that opened in 1987 at Liget Gallery, Budapest. During the period, Ujj often painted on her body with mostly skeleton forms and overdone makeup. She also used mirrors, harsh lights, and costumes to dramatize perceptions of the naked female body. In the '90s, she was best known as the singer and writer of the underground band CSÓKOLOM [Kiss the Hand]. Ujj can be considered as the second generation of female artists from Hungary whose work dealt with the cultural representation of gender and its relation to violence. These contributions have recently been recognized internationally: Her works were presented at the exhibition "Gender Check" in Vienna in 2009 as well as in "A Bigger Splash: Painting after Performance" at Tate Modern, London, in 2012.

Zsuzsi Ujj

"Flying I-III, V-VII," 1986/2013
Black-and-white photographs
5 7/8 x 8 1/4 in (14.8 x 21 cm) each
Courtesy the artist and MissionArt Gallery, Budapest

"Mirror on the Wall III - VII," 1989/2013
Black-and-white photographs
5 7/8 x 8 1/4 in (14.8 x 21 cm) each
Courtesy the artist and MissionArt Gallery, Budapest

Mona Vătămanu & Florin Tudor, Bucharest

Mona Vătămanu

B. CONSTANTA, ROMANIA, 1968

Florin Tudor

B. GENEVA, 1974

In Mona Vătămanu and Florin Tudor's collaborative practice, their installations, performance, and videos often draw from the fields of architecture and urban planning. Their practice demonstrates an attentive observation to material elements of reality, often focusing on ephemeral, small, and marginal elements—such as dust, rust, fluff, and soil. Vătămanu and Tudor's work with such materials is often a starting point for questioning social relations, economic changes, and political conflicts. Their work consequently takes up the issues of postcommunist changes in Romania and, globally, the transformations and specters born from past and future revolutions.

For example, their installation *Dust* (2005–07) and filmed performance *Văcărești*, (2003/06) were both presented in the group show "Low Budget Monuments" for the Romanian Pavilion in the 52nd Venice Biennale. In *Văcărești*, the artists trace, with sticks and string, the outline of the Văcărești Monastery in Bucharest, which was demolished by the communist regime in 1986. This symbolic recuperation, based on a performative understanding of monument, resonates with present-day plans to build a commercial mall on the very same site. The duo's most recent video *All That Is Solid Melts Into Air* (2013) presented at Extra City Kunsthall, Antwerp, revisits the mining site at Rosia Montana, an area of sixteen villages in Northwestern Romania that is rich in gold and rare metals. After the state-run mining company closed in 2006, a Canadian corporation advertised its plans for extraction via a pompously optimistic public relations campaign, contrasting direly with the footage *All That Is Solid Melts Into Air* builds upon. Rosia Montana, where mining began in pre-Roman times and was again the site of relentless exploitation after the '70s, looks strikingly like a Hollywood image of some uninhabited planet where all signs of dwelling have been submerged in residual, reddish waters after an unknown catastrophe.

Mona Vătămanu & Florin Tudor

Ion Grigorescu. Diaries (1970-1974), 2013
Video, sound, color, 12:57 min
Courtesy the artists

Jan Verwoert, Berlin

B. GEILENKIRCHEN, GERMANY, 1972

Jan Verwoert is a critic and writer on contemporary art and cultural theory. He is a contributing editor of *Frieze* and his writings on contemporary art and cultural theory have appeared in numerous journals, anthologies, and monographs. Verwoert teaches at the Piet Zwart Institute, Rotterdam; the de Appel curatorial programme, Amsterdam; and the Ha'Midrasha School of Art, Tel Aviv.

The author of many books, Verwoert recently published the book *Animal Spirits: Fables in the Parlance of Our Times* (April 2013) that he co-wrote with artist Michael Stevenson and expands on themes borrowed from Stevenson's earlier work *Fables*, a document of nine fables that accompanied the artist's 2008 show "Lender of Last Resort" at the Kröller-Müller Museum in the Netherlands. *Animal Spirits*, a collection of thirty-one stories that also follows the classic fable format, has an open plot structure constructed of text fragments shared between Verwoert and Stevenson. Evoking a collaborative process similar to the "informal bilateral contracts" the authors cite as characteristic of the fable format, Verwoert's and Stevenson's fables play on issues relevant to contemporary culture such as class stratification, the role of authority within systems of power, and the standardization of conventions of beauty. Other publications by Verwoert include *Bas Jan Ader: In Search of the Miraculous* (2006), the essay collection *Tell Me What You Want What You Really Really Want* (2010), and a new collection of his essays, *Cookie!* (2013).

Stano Filko

Digital Archive, 30', 2000
Six hundred photographs
Photography © Albert Marenčin, Jiří Thýn
Courtesy the artist
Commentary by Jan Verwoert and François Piron

Krzysztof Zarebski, New York

B. WARSAW, 1939

Krzysztof Zarebski began his artistic career at the Warsaw Academy of Fine Arts where he studied painting from 1962 until 1968. He was one of the first Polish artists to work with the medium of performance and his work later expanded into film, photography, and installation. He is considered an influential proponent of 1970s Fluxus in Poland. He often collaborated with theater directors Helmut Kajzar and Kazimierz Braun to build original sets. Zarebski relocated to New York in '81, and in '83, began working with the Rivington School—a group of artists that came together in the alternative art scene of the East Village in the 1980s and were known for metal works, performance, and street art.

As part of Performa 09, Zarebski presented a self-referential, multimedia work in "Polish Futurism: Bruno Jasioński's Mannequins' Ball" held at the CUNY Graduate Center, New York. The performance began with a video projection of Marek Bartelik, a professor at the Cooper Union School of Art, as he walked through Cooper's halls, delivering a lecture on an artist—none other than Zarebski. Emerging from the background, Zarebski appeared clothed in spacesuit-like attire. The antics that unfolded on stage at the "Mannequins' Ball" were typical of Zarebski's performance work—at one point, the artist engaged with a "phallus made of bubble wrap."

Krzysztof Zarebski

Flowers, 1971/2013
Black-and-white photograph
13 3/8 x 11 7/8 in (34 x 30 cm)
Courtesy Monopol Gallery, Warsaw

Cactus, 1972/2013
Black-and-white photograph
11 7/8 x 15 in (30 x 38 cm)
Courtesy Monopol Gallery, Warsaw

Untitled, 1975/2013
Color photograph
11 7/8 x 13 3/4 in (30 x 35 cm)
Courtesy Monopol Gallery, Warsaw

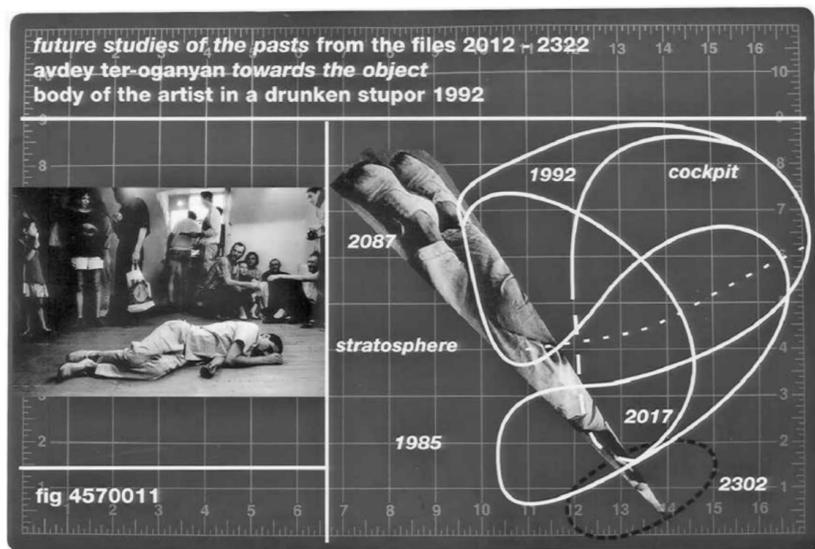


Krzysztof Zarebski, *Flowers*, 1971. Performance and installation. Courtesy Monopol Gallery, Warsaw

PUBLIC PROGRAMS & SELECTED READINGS

PUBLIC PROGRAMS FOR REPORT ON THE CONSTRUCTION OF A SPACESHIP MODULE

An ambitious series of discussions and performances will explore themes raised by the exhibition. A conference, "Futures of Eastern Europe," will coincide with the opening. In addition, a series of conversations between New York participants and artists and curators from around the world will unfold throughout the duration of the exhibition, via Skype, within the gallery (or main Spaceship cabin). See newmuseum.org for full details.



Zbyněk Baladrán, *Untitled*, 2013. Mixed media collage with work by Avdey Ter-Oganyan, dimensions variable. Courtesy the artist and tranzit

OPENING CONFERENCE: FUTURES OF EASTERN EUROPE

This three-part conference will explore key issues in contemporary art today, alongside a marathon of science-fiction movies from Eastern Europe and a consideration of the historic and ongoing obsession with this extraterrestrial-focused material.

Saturday January 25, 2014

General Public \$12/Members \$10 (Sessions 1&2)

Session 1: Eastern European Sci-Fi

12–2:30 PM

The conference will open with a series of critical discussions exploring the ideological role that outer space played in the Eastern Bloc during the Cold War. Clips of feature-length films as well as readings of key sci-fi texts will supplement the discussion comparing techno-utopias on either side of the Iron Curtain and assessing the current nostalgic hunger for this material. Participants: Éva Forgács, Deimantas Narkevicius, Tomáš Pospiszyl, and Anton Vidokle. Moderated by Lauren Cornell.

Session 2: Eastern European Futures

3–6 PM

Through a series of lectures and debates by a young generation of curators and intellectuals, this session will pose key questions related to art emerging from Central and Eastern Europe today. Questions that will be explored include: Is art in this region currently offering visions that go beyond the repetition of modernism? How can the symbolic potential of art in the region of the former Eastern Bloc and its connections to many international systems be used productively? What are potent artistic strategies that counter the inherent rules and codes of the global art world? Participants: Cosmin Costinas, Nataša Petrešin-Bachelez, Ivana Bago, Ana Janevski, and Jelena Vesič. Moderated by Taraneh Fazeli.

Sunday January 26, 2014

General Public \$10/Members \$8

Session 3: Screening of Eastern European Sci-fi

12–6 PM

Yakov Protazanov, *Aelita*, 1924. Film, 113 min (Soviet Union)

Wolfgang Liebeneiner, *1. April 2000*, 1952. Film, 105 min (Austria)

Jindřich Polák, *Ikarié XB1*, 1963. Film, 86 min (Czechoslovakia)

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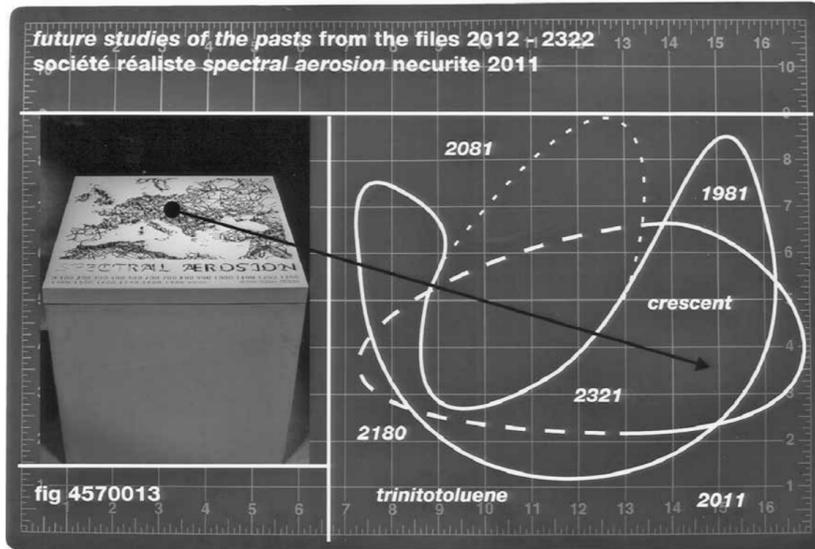
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Zbyněk Baladrán, *Untitled*, 2013. Mixed media collage with work by Société Réaliste, dimensions variable. Courtesy the artist and tranzit

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