The Experimental Art Archive of East-Central Europe
ARTPOOL

The Experimental Art Archive of East-Central Europe
Edited by György Galántai and Júlia Klaniczay
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The Experimental Art Archive of East-Central Europe

History of an active archive for producing, networking, curating and researching art since 1970

Artpool • Budapest
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The occasion of the publication of ARTPOOL The Experimental Art Archive of East-Central Europe is a milestone in the history of art for its documentation of a remarkable period in the chronicles of conceptual, performance, installation, and video art, as well ephemeral mediums such as mail art and artists’ stamp sheets, postcards, rubber stamp imprints, artists’ writings and samizdat publications. The work represented in the Artpool archive is astonishing in its scope and quantity, quality of imagination, intellectual force, and the courage of the artists who created it. This volume presents an opportunity to reflect on the events that brought Artpool into being, to acknowledge that while originating in the context of East-Central Europe, Artpool’s community has always been international, and to evaluate its broad contributions to world culture and society. Artpool is the achievement of György Galántai and Júlia Klaniczay, who imagined, created, supported, and sustained Artpool. They generated and recorded experimental art for nearly four decades; supported artists throughout the world by organizing, displaying, and publishing their work; and made available to scholars the rich resources of their unparalleled artist archive, which contains an enormous database of a range of art in various media, the history of events and exhibitions, ongoing exhibitions, and a wide variety of publication genres. Artpool began in Galántai’s critical art practice, a life work that he developed with Klaniczay. Simultaneously an archive and an artwork, Artpool is without peer. So where to begin: of course, at the beginning, in a chapel.

God generally doesn’t pay any attention to us if we ask for something, but if we’re afraid of something, he always grants it.
– Magda Szabó, The Door (1987)

If God inhabited the former communist-dominated Hungary at all, s/he sardonically heaped generous doses of state induced fear on the population to insure that it remain submissive. In the meantime naïve western observers chuckled in self-satisfied superiority, calling Hungary “the merriest barracks in the camp” of the Soviet bloc, while the state exacerbated Galántai’s anxieties in the quantities of slander, denunciation, and surveillance. The most direct consequences of such pressure came in 1973 when the state shut down the chapel that Galántai founded in 1968 in the lakeside town of Balatonboglár. Having converted the chapel into a studio and opening it to an exhibition space in 1970, the ban put a temporary end to his work and the activities of the thriving community of conceptual artists exhibiting their advanced work in his chapel studio. Two difficult decades ensued for Galántai, whose daily life was recorded and reported to the authorities until 1989. However, the effort to intimidate, subdue, silence, and defeat him did not succeed in forcing the artist to take the route of philosophical suicide that some survivors, bereft of “fate,” embraced, as Imre Kertész described in his 2003 novel Liquidation. Nevertheless, Galántai’s attitude during these years, according to András Bán, was “filtered… through a sensitive, real-pessimistic philosophy,” an observation that a diary entry of 1979 confirms. “I have to concern myself with things that aren’t but could be,” Galántai wrote, adding, “and will not be in the foreseeable future.”

Galántai saved his fate, in no small measure with and because of Júlia Klaniczay. She stood with him not as a comrade but as a lover, and together they launched Artpool in 1979. Love, here, must be understood both as a bond and as the impetus of “a political concept,” the proposition Michael Hardt and Antonio Negri make in their book Multitude (2004) where they insist that the force of love is capable of demonstrating the constituent power of the multitude, whose political quotient is comprised of “radical differences” as well as “singularities that can never be synthesized in an identity.” The idea of a politics of love able to support unity within diversity owes an unspoken debt to Václav Havel’s extensive 1986 meditation on “the power of the powerless,” the phrase Havel used to describe how “small communities, bound together by shared tribulations, give rise to some … special ‘humanly meaningful’ political relationships and ties.” Havel further observed that such efforts to realize “a form of ‘living within the truth’” have

1 András Bán: Ki szavatolja a művészet szabadságát? [Who Safeguards the Freedom of Art?], Magyar Nemzet (February 9, 1990), cited in this volume, page 100.
the capacity to “renew a feeling of higher responsibility in an apathetic society [and represent] some kind of rudimentary moral reconstitution.”

Galántai and Klaniczay built just such a society of the powerless through living within and expanding the power of the multiple truths of art. In its alternative form of polity, they coalesced in Artpool an international community that provided individual voice and representation to a multiplicity of artists’ views, manifesting politics in ingenious experiential and poetic displays of the love of ideas, the intent to shape society through meditation on form, and a tacit commitment to the revitalization of the spirit damaged by history and loss of memory. Especially after 1989 and throughout the 1990s, they launched a series of artists’ programs that encouraged and enabled the public to reflect on the past; and with the advent of the millennium they worked on imagining new horizons. True to its purpose as an archive, they set Artpool the task of producing, collecting, and cataloguing, resolutely insisting upon and persisting in constructively altering the past while mindful of the continuing ways it shaped the future.

Galántai and Klaniczay must also be credited with changing the destiny of the art of hundreds of artists, poets, and intellectuals whose names, works, and contributions may now be studied. For in refusing to submit to the unique form of insidious repression of artists through intimidation, self-censoring, isolation, and forced anonymity, through their work in Artpool, they rescued a critical segment of cultural history from oblivion and the moribund quagmire to which it might otherwise have been condemned by both communism and capitalism. The Artpool archive pooled resources, hosted visiting artists, and exploded with activities from film screenings and concerts to radio programs, and more, to say nothing of its prodigious publications and samizdat program, which preserved rare and fragile histories. In such a context, Artpool (as archive and artwork) augmented the agency of a multitude of artists whose work continues to inspire lives throughout the world and whose affect is tangible even if difficult to measure.

Until 1990, all of this took place in an absurdist existential theater of local and global politics in which Artpool collected “thousands of names and addresses,” as well as “tens of thousands of letters, drawings, journals, and artist’s stamps, books, catalogues, posters, magazines, and audio materials,” while the state was busy doing just the same thing – but with a difference. The state amassed evidence of dissidents in order to control and prohibit the very behaviors and products that Artpool initiated and safeguarded, nurturing an ever growing and evolving network throughout the world. Artpool operated as an open source, artist-run, archive-as-artwork located in Budapest and interconnected with the world (despite belonging to the communist bloc), while the state (dictated from the Soviet Union) operated locally as a snake biting its own tail. The irony of the juxtaposition of these dual collecting habits and behaviors recalls the point that Jacques Derrida made when he attended to the epistemological meanings of the archive, based in the etymological connotations of Arkhe, which names “at once the commencement and the commandment.” While he was obviously not describing the Artpool archive, it could be said that Artpool signified the former in being a place where “physical, historical, or ontological…things commence” rather than a place inhabited by the state archive “where men and gods command, [and] where authority and social order are exercised.” Artpool and the Hungarian state functioned in tandem around these two different but interconnected meanings: the state upholding its calcified social regulations and restrictive decrees, and Artpool offering art itself as the counter-narrative for unfettered imagination. Moreover, while the state struggled to impede individual choice and silence memory, Artpool established an alternative model of the archive, explicitly one with a preservative ethics in which documentary material would be utilized to distribute power and revive memory. As Galántai wrote in 1985, “ART ALWAYS WORKS COUNTER TO ITS MILIEU OTHERWISE IT COULD NOT CHANGE IT [Galántai’s emphasis].” Twenty-one years later, he would advance art’s “metacognitive strategies” to retrieve and “make the best of…memory.”

4Václav Havel: The Power of the Powerless, in Havel’s Living in Truth, Meulenhoff in association with Faber and Faber, Amsterdam, 1986, p. 120. (Translated by Jan Vadišlav.)

5Victor Sebestyen has pointed out that, in Hungary, “dissidents were permitted to operate – within carefully circumscribed limits [and] intellectuals in the centre of Budapest were allowed to produce samizdat publications and hold meetings…watched, of course, by the secret police.” Sebestyen notes, too, that the architect László Rajk hosted a meeting “every Monday night” where samizdat publications “would be laid out on a long table [and] the ‘customers,’ whose names would never be taken, would say which magazine they wanted, and Rajk’s team of ‘copiers’ would produce the texts in time for them to be collected the following week.” See Sebestyen’s Revolution 1989: The Fall of the Soviet Empire, New York, 2009, p. 149.


9See the Artpool poster for “Recollection from 1986 to 2006,” page 393 in this volume.
The rudimentary foundation for Artpool as an archive emerged from Galántai’s habit of collecting things like newspaper clippings, diary notes, and general files from the events he staged at the chapel studio. But Artpool as an artwork evolved from an amalgam of critical conceptual frameworks. Some of the key antecedent foundational genealogies might begin with the work of Miklós Erdély, the often-cited “founder” of the Hungarian avant-garde, who, with Tamás St.Auby and Gábor Altorjay, is credited with performing the “first” happening in Hungary in 1966: The Lunch – In memoriam Batu Kán [Batu Khan]. Erdély participated in events at the chapel and Galántai admired him. In 1976, Galántai co-taught “Creativity Exercises” with Erdély and Dóra Maurer, a course that explored “new theories of creativity, educational methods influenced by Eastern philosophical traditions and many other sources.”

Galántai expanded his interest in artist communities through familiarity with Robert Filioú’s concept of the “Eternal Network,” an idea that emerged from the continual circulation of ideas through various alternative artistic systems such as mail art. G. A. Cavellini’s notion of art as a form of behavior complemented such procedures, and Ray Johnson’s “New York Correspondence School,” with its emphasis on mail art and the creation of artists’ stamps, proved the perfect medium for the kind of international, behavioral, communicative web that Artpool would become. Then, too, the ethos of fluxus (small “f” for the implications of the term rather association with the group, Fluxus) played a central role in offering the fledgling Artpool a paradigm for gathering and organizing an international collection of artists within a framework where everything, from festivals to multiples and publications (with a distinctive typographic aesthetics), could be contained. The difference, of course, is obvious: spawned behind an “iron curtain,” Artpool would issue no injunctions of inclusion or exclusion as did George Maciunas, imperious self-appointed Fluxus head.

While Fluxus was already known in Hungary by the mid-1960s, no artist or art movement there or anywhere else has synthesized it better than Galántai and Klaniczay, who fused Artpool into a hybrid mixture of overlapping, interpenetrating models and ideas, all encompassed in Galántai’s approach of “attitude as art.” Artpool is best understood as this kind of attitudinal state of mind, typified by its transitive, transactional, and self-determining, character. It is safe to say that no artistic movement has been as self-sustaining as long as Artpool, not even Surrealism. The question then becomes: Is this volume a testimony to Artpool as an artistic movement, or even an avant-garde of two? The answer is yes and no: yes, because Artpool – the artwork – is Galántai and Klaniczay; no because Artpool – the archive – is everything it contains. As an artwork, Artpool will not survive Galántai and Klaniczay. As an archive, Artpool will continue to educate future generations about art in a time of repressive historical circumstance and a period, pre-internet, of successful efforts to establish and nourish an international cultural network. In this regard, Artpool could be understood as a form of the eternal network.

Such a network might be compared to the I/You bond that is also a politics of love for and with the multitudinous “other,” a concept to which such thinkers as the Czech philosopher Víšem Flusser (following Martin Buber and Emmanuel Levinas) was devoted. In the 1990s and 2000s, Galántai deeply considered and engaged with Flusser’s thought, and presented short statements by Flusser on Budapest signposts in 1999, as well as cited Flusser frequently in the Artpool publications. Flusser would write that, “We only really become an ‘I’ if we are there with and for others. ‘I’ is the one to whom someone says ‘you.’” Such a statement embodies the fluctuating attitudes, behaviors, and unfolding artworks that Artpool initiated and preserved for others. Artpool is, then, a fluid form for enriching the thinking and experiences of an entwined I/You, and a model for persistent constructive survival amidst challenges that test the will, namely the capacity to decide to act. As Galántai would observe: “If something doesn’t exist, but will, then it does exist.” It is through such will, realized in energy, imagination, and hard work, that Galántai and Klaniczay acted to bring worlds of knowledge, exploration, and hope into existence embodied in Artpool.

11 Flusser would write that, “We only really become an ‘I’ if we are there with and for others. ‘I’ is the one to whom someone says ‘you.’” Such a statement embodies the fluctuating attitudes, behaviors, and unfolding artworks that Artpool initiated and preserved for others. Artpool is, then, a fluid form for enriching the thinking and experiences of an entwined I/You, and a model for persistent constructive survival amidst challenges that test the will, namely the capacity to decide to act. As Galántai would observe: “If something doesn’t exist, but will, then it does exist.” It is through such will, realized in energy, imagination, and hard work, that Galántai and Klaniczay acted to bring worlds of knowledge, exploration, and hope into existence embodied in Artpool.
This volume is a collection of texts and documents selected from and illustrating the
history of Artpool, an institution we established in 1979 in Budapest, which has always
been part of the international contemporary art network and has played an active role
in it ever since. It focuses on Artpool’s direct antecedents, foundation, development,
projects and events, as well as the preferences and issues pertaining to art research
(not independent of the historical and social environment they were conceived in) that
had formed throughout the course of many years and decades.

Some of the writings included here are published in print or accessible on Artpool’s
website in Hungarian and sometimes in English, but a number of texts are now being
published for the first time, despite having been written years ago.

From its very conception, the Artpool project has been known for its continuous
aspirations and efforts to document; yet, when we decided to finally compile the
historical chronology of our story, we realized that we sometimes lacked the energy to
adhere to consistent self-documentation in tandem with the organization of programs
and the managing of the archives. As a result, we have no photographs but, at
best, contemporaneous video footage of lesser quality portraying numerous events,
especially those in the early 1990s, which these days can be regarded as bearing
historical significance.

We would have welcomed it if we ourselves did not have to be the editors of this book.
Nor would we mind if there was a comprehensive and analytical essay or study based
on in-depth research written by a member of the younger generation of art researchers
that we could publish. We did not, however, wish to commission a piece of writing like
this, nor did we wish to give up the opportunity to take an active part in publishing the
documents of our activities that spanned over several decades and – without wishing
to sound pretentious – political eras. Given the resources at our disposal, we decided
to compile a comprehensive selection of extant texts and visual materials in order to
produce a well-organized publication that we hope conveys some of what Artpool stands
for; at the same time, we hope it impresses on the readers what the excitement of the
– not exclusively intellectual – adventure of the past few decades that the operation
of Artpool, along with the relationship and cooperation with numerous outstanding art
workers worldwide, meant to us. Considering the genre of this book, György Galántai’s
70th birthday in 2011 seemed like an appropriate closing date; all the more so since –
whether we like it or not – the Artpool project, which in the meantime has grown into
the Artpool Art Research Center, has expanded beyond its founders and the institutional
framework it originally had.

That said, we may as well close this part of our story.

The backbone of the volume consists of the chronology of some 400 events starting
from the foundation of Artpool in 1979, and the notes based on the documents
and registers kept in Artpool (the photo-, video- and audio materials, the complete
bibliography of our activity, as well as work notes, letters, faxes and diary entries
initially arranged during the preparatory research conducted for the writing of
this volume). We sought to compile the materials in such a way that the volume
would be able to lend itself as a suitable starting point for those wishing to carry
out research on specific periods and events. (In order to make the identification
of individual documents easier, the Hungarian titles of the events included in the
chronology are added – in light grey print.)

Although the introductory part of this volume touches upon the antecedents of
Artpool, i.e. György Galántai’s Chapel Studio in Balatonboglár from 1970 to 1973,
its history is not included in the chronological section, since the complete list of
relevant documents preserved in the archives and discovered during the seven
years of research from 1996 to 2003 can be read in detail in Törvénytelen avant-
gárd. Galántai György balatonboglári kápolnaműterme 1970–1973 [Illegal Avant-
garde, the Chapel Studio of György Galántai in Balatonboglár 1970–1973], published
in 2003 and edited by Júlia Klaniczay and Edit Sasvári (Artpool–Balassi, Budapest,
2003).

The notes in small print added to individual events contain information about the
documents in our archives related to a given event, any publications or catalogues
about the event, and whether the exhibited works can be found in the collection of
Artpool. In cases when the originally Hungarian calls for projects, invitations and
news items have foreign language versions, mostly in English and occasionally in

INTRODUCTION AND ACKNOWLEDGEMENTS

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French, it is indicated by the abbreviations Hu, En, Fr. Although it was our objective to provide a complete list of bibliographical references, this list is most probably not complete since we did not have a press monitoring capacity at the time; moreover, most of these are newspaper briefs merely informing readers about the fact of the events having been held and relying on the texts of the press releases or invitations that were published by Artpool, while at other times they are simple references. We decided not to eliminate any items, because from the perspective of Artpool’s history and the place it occupied in the given cultural milieu, as well as the context of contemporaneous media attention, even these short news and subsequently made references provide a certain significance in terms of cultural history.

In the bibliographical references of the chronology and of the Appendix the names of the authors/editors are given in the order of surnames followed by first names (since Hungarian names follow this order, we did not provide commas after the surnames); in every other instance, we used the Western format of first name followed by surname and we applied it to Hungarian names as well. The titles of referenced articles are written in the original language (mostly in Hungarian), but their English translations are provided at the end of the volume, in the selected bibliography of items bearing the most relevance to the history of Artpool.

All the documents referred to in the chronology can be researched in the Artpool archives. Most of the works that were presented at certain events and then became part of Artpool’s collection can be viewed on www.artpool.hu.

The calls for projects and invitations, which were designed by György Galántai for thematic projects and generally contained introductory theoretical texts, formed an integral part of the Artpool events. Several of the English language invitations and calls are published here as facsimiles in the original A4 size. The invitations in Hungarian are typically included in reduced sizes; however, where we felt it to be important, the English translations are also attached. (We would hereby wish to express our gratitude to Annamária Szőke and the Miklós Erdély Foundation for kindly placing the English translations of Miklós Erdély’s texts at our disposal.) We endeavored to provide – retrospectively – the sources for the quotations in the invitations, since they were mostly not at all or only in part specified in the originals.

The international projects of Artpool have always been extremely popular. Having completed the online documentation or catalogue for most of these projects, this volume contains the links at which they can be found. The video documentation for many of the events can also be accessed on YouTube, which we indicated in every instance. (Since we are currently developing the online documentation and working on the English translation of web pages only available in Hungarian, the online content related to Artpool’s history will continuously increase, so please follow the updates.)

For reasons of length, in addition to the invitations/calls, we only had the opportunity to publish reproductions of some of the works exhibited at the events and one or two photos evoking their particular atmospheres. We still cherish our dream to make individual, in-depth presentations about Artpool’s most interesting projects and publish them in printed catalogues alongside their online documentation.

The chronological part of this volume lists Artpool’s own events as well as those organized and implemented by others to which Artpool made a significant contribution through its participation, work and active role, which therefore can be regarded as forming part of Artpool’s own oeuvre.

Further general information about Artpool’s operations and collections, a comprehensive list of art events and publications funded or supported in some way by Artpool, as well as the names of artists and professionals who paid a personal visit to Artpool in the past 30 years can be found at the end of this volume.

The closing index of names only contains the names mentioned in the present volume. We apologize to those artists who have participated in Artpool’s projects on several occasions and can be researched in our archives but who – due to the limited space available – could not be included in this volume. Artpool’s continuously – also retroactively – expanding homepage (www.artpool.hu) contains the full documentation of all the projects, and therefore includes them as well.

This volume was compiled and edited by the two of us but Artpool’s activity – especially since the establishment of the Artpool Art Research Centre in 1992 – has been realized through teamwork under our coordination and with the participation of numerous excellent young colleagues (listed at the end of the volume). It was this team spirit that made the projects possible in general, and the collection and preservation of the documentation used for this book in particular. We benefited from the work of many people in the process of making this book.
We thank all the colleagues and trainees of the Artpool Art Research Center for their help in the preparatory phase, but especially Judit Bodor, Eszter Greskovics, Dóra Halasi, Viktor Kötün and Annamária Németh for their dedication demonstrated during the organization and arrangement of photographs, documents, audio- and video materials, and the bibliography. We received invaluable help from Márton Kristóf who has been in charge of Artpool’s web pages for many years, and thank him for his preparatory work carried out on the photo material contained in the book, which required considerable research. We received additional useful ideas and advice during the editing from Judit Bodor, Katalin Cseh, Beáta Hock and Jasmina Tumbas. We used various texts previously published on Artpool’s web pages for the chronological part of this volume, and published reprints of the original English language calls and invitations. For many years, these texts have been translated by Judit Bodor, Beáta Hock, Ágnes Ivacs, Júlia Klaniczay, Krisztina Sarkady-Hart and Andrea Szekeres. We thank Krisztina Sarkady-Hart for the English translation of texts published here for the first time, and Adrian Hart for the English language editing; our working relationship was excellent with both of them.

We are extremely grateful to Jasmina Tumbas, who, while doing her PhD research, nevertheless found time to read the already translated texts of the chronology and helped us with her useful comments and advice in the language editing while also contributing significantly to the proofreading.

We enjoyed working together with Imre Arany (Layout Factory Grafikai Stúdió) on the visual appearance of the book, and we hope that as a result of our joint efforts, we managed to render the vast amount of visual and textual information in a clear and easily accessible form.

We feel honored that Kristine Stiles wrote the foreword for our volume. Her unstinting enthusiasm and professional curiosity, informed advice, as well as professional and friendly support are greatly appreciated and have encouraged us immensely. We thank ERSTE Stiftung for their considerable support rendered for the preparatory work and publication of this volume in one of the most difficult periods of our institution’s history. We also thank the National Cultural Fund for their support specially awarded to us to cover the additional expenses that resulted from the more complex and longer work process than we had initially anticipated.

Simultaneously with the English language volume, we have started preparing a Hungarian edition, which we are planning to publish in the near future. The chronology and the notes of the two volumes will be the same; however, the textual and visual documentation will differ since numerous relevancies of Artpool’s operation (as well as the related documents) can only be interpreted in the context of contemporaneous Hungarian and Central European conditions; therefore, their publication in an English language volume did not seem necessary.

We do not regard this volume to be our final and concluding work. Instead, we look at it as the beginning of a new chapter, which hopefully opens up the opportunity for us and researchers and analysts who take an interest in the history of Artpool to explore and analyze numerous new aspects, relations and relevant influences based on this compiled and organized information and documentary material.

Finally, we wish to thank everybody – artists, art lovers and institutions alike – who in the past nearly forty years have helped Artpool in its projects and operations, the enrichment of its collections, as well as the expansion of its scope of activities, and followed our work with professional curiosity and loving attention. We hope that when they take this volume in their hands, they too will feel: it was all worth it!

We lovingly dedicate our book to our daughter, Ágnes Galántai, from whom throughout the years we received so much love, understanding and help towards our work.

April 2013

György Galántai – Júlia Klaniczay
Az Artpool pecsétel 1979-1984
Rubber stamps of Artpool
The idea behind the Artpool project is to create an ACTIVE ARCHIVE built on specific artistic activities. This differs from traditional archival practices in that the ACTIVE ARCHIVE does not only collect material already existing “out there”, but the way it operates also generates the very material to be archived. By documenting the thoughts circulating within the worldwide network of free and autonomous art, this living archive is brought into being but still remains invisible to profit-oriented art.

The continuity of Artpool’s activity is maintained through publications and the building of personal relationships. Artpool contributes to parallel projects and processes in creative and communicative ways and organizes its own events related to its specific topics. The archive expands through calls for projects, co-operation, and exchange as well as circulating information and enlarging the network.

The ACTIVE ARCHIVE is a living institution that can be interpreted as an organic and open artwork or an activist art practice. Its field of operation is the whole world; it works with an exact aim and direction, sensitively detecting changes and adjusting accordingly. In the annually reviewed program, which after being defined keeps constructing itself through chance, only the essential concept is permanent.

Over the course of time the documents accumulated in the ACTIVE ARCHIVE become subjects of art historical research. The interrelation of historical and art research methodologies improves one’s ability, in a manner never experienced before, to perceive problems and venture into new, previously unknown research methods.

The two main benefits of the ACTIVE ARCHIVE are that an art oriented toward visions of the future will not be separated from its past, and that a dynamic approach to history will replace a hermetic, futureless one. These two factors represent the basic principles and conditions of paradigm shift in the domain of art.

György Galántai

English translation by Bea Hock
The embryonic form of the Artpool Archives was the "First Archive," which consisted of four parts, begun in 1971 at Balatonboglár. The first was a large folder in which I displayed, attached to a series of boards, documents pertaining to the Chapel Studio at Balatonboglár: newspaper clippings, reproductions, and works left there by the artists.

The second part of this "archive" consisted of those materials, which later became the Slide Bank. I made archival slides of all the works and events at Balatonboglár. The third part was a diary, and the fourth included all my "official" mailing in special folders labeled: P=Police, etc.

In 1978, I had an exhibition at the Fészek Klub in Budapest in which I showed books made of copper and imprints of them created with a spray gun. András Bán wrote an accompanying text, though he did not wish to read it aloud. At that time, the American neo-dadaist Anna Banana was in Budapest, and she read the text aloud, though she understood not a word of it – that was the dadaist touch. The imprints of the books bore as much resemblance to their original as the text read by Banana to the original Hungarian.

We began Artpool together with Júlia Klaniczay with the photographs and catalog E78 / Antecedents prepared at that time, sending copies of the catalog to all the addresses I had accumulated over the years. Among these addresses were not only mail-artists, but a much larger circle of artists. Surprisingly many – about half – of them, some 300 people answered my mailing. Thus began the assembling of the archive. At first, all the materials fit on one chair, with each artist in a separate folder then, I dedicated a shelf to them. This all happened quite spontaneously, without any particular planning. One cannot, after all, plan the unknown.

The first activity of the archive, which was actually planned, was the participation in an English mail art exhibition entitled "Poste Restante," organized in Liverpool by Michael Scott, a mail-artist for many years. It consisted of mailings sent to one another by the participants. It was for this exhibition that I created the first Artpool postcards, which I sent to
everyone whose name was on the invitation to the show. I sent these cards, some 500 in number, as a package to Scott, who first exhibited and then sent them on to their addressees, thus dispersing them around the world and assuring Artpool of a place in the network. As a result of this, the archive really took wing, as more and more materials began arriving. Nearly everyone responded to my cards in one way or another.

How many people respond depends on what you send; not all mailings get many answers. One has to send a “good” message about oneself. Hence, participation in the mail art network demands creativity and an understanding of how, why, and where the process works, of what is its essence, and one must add to this something of one’s own. If you can truly expand the genre, you will get the most responses. The many responses were doubtless encouraged by the recipients’ knowing few people in Eastern Europe. Fairly many Poles were active mail artists, though there were fewer Czechs and barely any Hungarians. Our only participants were the three “Tót”-s (Endre Tót, Gábor Tóth, and Árpád fenyvesi Tóth), and none of the three was an organizer; I assumed this role. It was significant that we gave ourselves a name: “We are Artpool.” I have always felt the need, whenever representing others in an exhibition and am not merely showing my own work, to find some kind of institutional framework for the show, however fictive it may be. What is done institutionally requires an institutional name, hence in this case I am not György Galántai, but “Chapel Studio” or “Artpool.”

Institutions, albeit alternative ones, are characteristic of the alternative world as well; but there, the institution itself is the subject of the art. The Underground does not attack institutions, but rather forms its own.

The term “Artpool” refers to the act of collecting from diverse artistic spheres and endeavors. Keeping pace with the events of the day, its goal has always been to collect and preserve the documents of international and Hungarian artistic movements, and bring to light new projects. As for mail art, it has never been my primary interest, though I am one of the
most active mail artists in Hungary. Art itself is what interests me; mail art
is interesting as a genre, as a form of correspondence art, as a fluxus
activity, which brings about relationships between artists. I feel that
communication is an indispensable element of art: a traditional statue or
picture is also a tool for communication. This leads directly to mail art,
whose network I utilize as one of art’s possible forms. The medium of
Artpool was the postal service, a tool I considered suitable to keep me in
contact with the entire world. We always tried to keep the Archive’s
activities within private circles. This was a more mobile mode of existence,
and one less influenced by the authorities: it was a trench, a large
underground fire base. Of course, nothing is truly private under dictatorship
– even your soul’s inner corners are under observation. Stepping out of
private circles required some caution, since bringing my concepts to the
larger society proved always to be problematic. As long as I worked with
some restraint, there were no great difficulties, though my mailings were
under observation. For example, it was less risky in those days to produce
some publication or book than an exhibition.

[…] The activity of Artpool was unknown to the larger public, which had no
access to this world. All communication in the private realm takes the form
of letters or conversations, and doesn’t make it to the press. There are,
however, certain artists, works, and events about which anyone may know
through the mass media. I never strove for such exposure, nor did I consider
it important; at any rate, it would have been futile for me at the time.
Artistic research is like the scientific variety: the significant things appear
in the studio, the laboratory, and the professional literature, rather than in
public.

This type of activity did not resemble anything else in Hungary and had few
parallels abroad. There was one, however. The ultimate impetus was given
by my meeting with Ulises Carrión, the Latin American artist living in Holland,
who was active in mail art during those years. In the mid-seventies he
opened a bookstore in Amsterdam called “Other Books and so…,” where the
most diverse artistic works and alternative publications were sold: postcards,
records, artists’ bookworks, rubber stamp publications, and artworks in
multiple editions. There were several such places in the world at the time,
though I did not know of them. In 1978, one year before the founding of
Artpool, we were in Ulises’ shop and completely fascinated by what we saw.
I was moved to see such an alternative culture, about which I had previously
known little, but towards which I myself had taken some steps and to which
I had given thought. [...] There was such a diversity, which moved me in Ulises’
shop. From music to images, from sound to tangible objects, all blossomed
together as one unified culture. The entire realm that we later assembled in
the Archive was already there in the shop.

From 1979 on, Artpool began a comprehensive effort to collect marginal
artworks and documents, not represented in museums, of both Hungarian
and international origin. These included the alternative and experimental
art of the 1970s and 1980s, fluxus art, and various genres in between.
Artistic, theatrical, architectural, literary, musical and video publications of
the last twenty years have been preserved without any restrictions of genre.
Different strategies were required for Hungarian works than for foreign
ones. Generally, materials from abroad arrived to us through the mail,
though there were some traveling projects like “Artpool’s Art Tour” in the
summer of 1982, during which eight boxes of material were collected and
brought back.

At the outset of Artpool, we had no plans to deal with Hungarian art at all,
since we wished to avoid the attention of the Ministry of the Interior. It was
after the successful launching of Artpool that we began to look again at the
Hungarian scene. As a first step toward this, I tried to stimulate local mail
art activity. Then, from the beginning of the 1980s on, I attended every
major event in Hungary, documenting the scene with photographs and
recordings.
We founded our newspaper, “AL” (Artpool Letter), at the beginning of 1983. This samizdat art journal had a circulation of about 400, succeeding the mail art newsletter, “Pool Window,” begun in 1979 with a circulation of about thirty. The AL was the journal of alternative culture, whether tolerated or suppressed. It contained reports and interviews with photographs relating to the events, and was distributed within the circles about which it reported. This was the beginning of a series of eleven, with the last published in 1985.

Nowadays, Artpool has collected, under thousands of names and addresses, tens of thousands of letters, drawings, journals, artist’s stamps, books, catalogs, posters, magazines, and audio materials. I do not do any screening, but collect everything sent to me in the Archive. There are a few others in the world who manage similar archives, collecting underground, fluxus and mail art not accepted by the mainstream. Each such archive has its own particular bent: some are more literary or verbal in orientation, others visual, and so on. But they all resemble one another in that their activities are manifold. My postcard collection, for example, contains expressly artistic pieces, while the Roman Enrico Sturani collects cards of all sorts, from political cards to advertisements and pornography. Rod Summers, who lives in Holland, was occupied primarily with musical materials, from which he produced cassette editions. In the recent past, the two most important alternative archives were absorbed into larger mainstream collections. The Getty Foundation purchased the collection of the American Jean Brown, which contains alternative works of various sorts, including fluxus and mail art, while the German Hans Sohm donated his entire collection to the Library of Stuttgart. Other public institutions have of late begun collecting alternative culture, though not always exclusively its artistic side. The Amsterdam University Library, for example, has collected underground materials from pop music to political samizdat. These archives and collections have much in common, but is their differences that determine their character. The determining ingredient of diversity, as I have said, is the personal disposition of the founder of the “institution.”
The best illustration of this is the work of G. A. Cavellini, who was one of the most important Italian collectors of contemporary art, until he realized that collections come to resemble one another, since artists sell similar works to each one. After this realization, he began to sell his old collection, and founded the Cavellini Museum, distinct from all others, in which every piece deals with Cavellini himself. As for my own activity, that it took place in Budapest – or Hungary – has been a determining factor. Of the two, Hungary is more important as an influence; Budapest merely provides the urban environment in which the technical means are at one’s disposal. Artpool’s activity is distinctive in that speaks to the entire world from the Hungarian perspective.

The site of Artpool’s first mail art exhibition was the Young Artists’ Club in Budapest in 1980, though the show, in the “Black Gallery,” was “secret” and attended by a closed circle.3

The Cavellini show, which followed, also in the Club, was the contemporary Hungarian mail artists’ reflection on the work of Cavellini.4

In 1981, there was an exhibition entitled “Art and Post” in the Mini Gallery, assembled from the mail art pieces of Hungarian artists.5

At the end of the same year, postcards of Hungarian artists were shown at the Helikon Gallery.6

The largest-scale project was the World Art Post exhibition in Budapest’s Fészek Club in 1982, which was preceded by two years of organization. The exhibition, which attracted some 600 participants, actually became the international festival of artistamp artists.7 Also in 1982 Artpool organized the first exhibition/event of Hungarian rubber-stamp art, entitled “Everybody with Anybody,” at which the viewers prepared the material for the show with rubber-stamps hanging from the ceiling by cords.8

In April 1983 took place, with international cooperation, the first East Central European telephone concert, a typical mixing of genres. The artists established a telephone connection between Budapest, Vienna, and Berlin, which they used to transmit musical compositions, texts, and sound works.9

At the beginning of 1984, the exhibition entitled “Hungary Can Be Yours” was officially suppressed.10 The reprisals after the exhibition placed Artpool in a very serious situation indeed and it was only saved by the Soros Foundation, which supported the archive’s work for four years starting in 1985.

As time passed, it became more possible to work with official art institutions. As a result, an exhibition of artistamps was shown in the Museum of Fine Arts of Budapest in 1987.11

The world at large had recognized Artpool, while in our own apartment we were swamped by piles of boxes. With the new political system, the time had come to institutionalize.

We had always wanted an open archive. The very word “archive” suggests to most people a passive library-like receptacle, but Artpool grew by taking the initiative itself, not merely by documenting activities outside and independent of itself.

Artpool was created from my desire to know what, today, can be called art. It has been a part study, part voyage, in the course of which hitherto unknown territory comes into view, the discussions of an alternative life. The continued activities of Artpool will chart a new course: our views will change, the romantic artist will disappear, and art will assume a new function.
My principal interest is the art called fluxus, whose point is that anything created as art is in fact art. I regard my own work as “attitude art”: I live on the supposition that I am doing something which looks into the future, and consequently I get into difficulties. I accept this situation, and express this through my actions. Any medium may be employed to this end, even up to the threshold of incomprehensibility. The institution itself may even be the medium. I was a fluxus artist already in the days of Balatonboglár, though unconsciously: in the course of those four years, I regarded the Chapel Studio as my main work. Such is the case with Artpool as well. It is my own work.

György Galántai
“If the exhibitions held thirty years ago in the Balatonboglár Chapel can be considered to have any relevance now in terms of the sociology of art, it is on the grounds that they constituted a brief moment when what had always been, and would always be, disconnected, came to be united. [...]”

Though the summertime exhibition venue, soon to function as an art commune as well (with no generational or geographical restrictions), undoubtedly contributed to the birth of works that would gain a legendary status, I now wish to concentrate on what I think is more important, even decisive: the fact that the chapel on the cemetery hill gave home to a spirit that seldom haunts Hungary, that of patience and solidarity, which were then, for brief moments, to emanate from behind the walls. Powered for four years by György Galántai’s energy and talent, banned thirty years ago by a stupid and aggressive regime, the series of exhibitions, irregular as it was, managed to summarize continuously the intersection between the visual arts, experimental music and theatre, and literature in the late sixties, providing at the same time trends and groups which tried to maintain their distance from one another, but which never talked about this distance, with an opportunity to assimilate. To quote a concrete example: it tried to dissolve conflicts whose roots later turned out to be not merely questions of aesthetics or art history.

One of the merits of the book is that it allows us to formulate questions about the sociology of art which could hardly have been posed before – because, among other reasons, sources were denied, forgotten or unavailable. Galántai and his wife, Júlia Klaniczay later founded a collection and an art research institute on the “ruins” of the Balatonboglár Chapel: their intention was to make Artpool a base for research in history and sociology. [...]”

It was György Galántai’s first art space or ‘alternative institute’ project, and was housed in a chapel rented as a studio on the shores of Lake Balaton. The aim was to create an art venue open to various media, but free from group interests and economic or political concerns; to provide an up-to-date and valid presentation of the then-current developments of Hungarian and international art; and to foster artistic communication independent of the politically-defined world and is indeterminately real and, therefore, liberated.

As a non-official, artist run community space, the Chapel Studio offered possibilities to artists who refused to submit to the conditions imposed on cultural life by the state. Therefore all the new, experimental forms of art (conceptual art, mail art, visual poetry, kinetic art, land art, actions, happenings) appeared in a very intense way during the four years of the Studio’s existence. Altogether thirty-five exhibitions, happenings, events, concerts, theatre performances, and screenings of experimental films, sound poetry readings, etc. were held, with the participation of the best avant-garde artists from Hungary, as well as guest artists from abroad.

In 1973, the Chapel Studio was closed down by force, but during the four years of activity it became the center of (avant-garde) art designated as ‘prohibited’ or ‘just tolerated’ and also turned out to be the cradle of the change in the cultural regime.*


1970

CHAPEL STUDIO OF GYÖRGY GALÁNTAI
Accidental Snapshots

György Galántai, László Péterfy and József Magyar

Visitors and tourists – on the walls: photo-graphics by László Haris

Concert of the Gesualdo Choir

The public of the concert, on the left Zsuzsa Szőcs, organizer of the event

Gyula Pauer (in the middle) and László Haris (on the right)

József Moinár V. (on the left) and Ámy Károlyi (in the middle)

The public during the poetry reading by Sándor Wedres

Ferenc Balogh (in the middle) and József Tóth (on the right)
1971

CHAPEL STUDIO OF GYÖRGY GALÁNTAI
Accidental Snapshots

Sándor Csutoros descending from the attic after having fixed his hanging sculptures

András Orvos, György Galántai and Júlia Marosi (after her recital)
Photos: László Haris

Symbolic road closing after the first ban on the chapel exhibitions

Ágnes Uherkovich

Péter Várnagy, Ágnes Uherkovich (with bicycle) and Róbert Swierkiewicz

Ágnes Uherkovich and Péter Várnagy

In preparation: site specific installation by Béla Szeift

Carrying off the tin coffins
György Galántai, Béla Szeift, Miklós Halmy and the haulers
The first “site-specific installation,” as they are called these days, was made by Gyula Gulyás. He was just getting ready to travel to Western Europe with two of his new polished up bronze minimal sculptures, which he exhibited in the chapel exhibition during his stay in Balatonboglár for a few days. On one of these days he came up with the idea of painting his sculpture’s motif – a semi-circular geometrical shape – on the entrance as a direction sign. We had white paint and a brush, so it was painted, it dried and then Gulyás came up with another idea: he asked me to photograph him as he interpreted the semi-circular geometrical shape with his body. This Direction Sign action was the first of its kind in Balatonboglár. After this, Gyula Pauer felt enthused to perform an action and he used the pseudo leaflets made for the exhibition catalog to do so. I only think all of this is worth mentioning because in these works art appeared as life. These artists communicated something with ephemeral, impermanent tools – the same something they had done before with lasting materials. What happened? The Hungarian paradigm shift (also) started in the chapel in Balatonboglár.
Miklós Erdély held a reversed bell-shaped flower (a poppy) at a suitable distance from the chapel, before the tower window, where the bell should have been. (The other black and white photos taken of spontaneous actions were also about the “mementos” linked to the chapel building. Most of the pictures have a religious theme and show known figures in situational drill-type poses.) Erdély did not give a separate title to his setting, thus it must have seemed as if he was making a joke from a merely “formal point of view.” But this was not the case, since in 1973 he wrote in his Repetition Theory Theses: “we render perceptible the non-existent through a reference to memory,” i.e. he remembered the missing bell based on a similarity of forms. He does not depict (!) things because he believes that it would substantially reduce the depicted. […]
1972
CHAPEL STUDIO OF
GYÖRGY GALÁNTAI
Accidental Snapshots

Chapel-interior at dawn after the concert by the group Kaláka
Miklós Erdély with a book by Milán Füst

The "sound studio" on the chapel’s gallery
Katalin Örsi and Gergely Molnár
Photos: László Hars

Károly Kismányoky building his site specific installation,
on the right Tamás Ascher
Photo: János Gulyás
György Galántai and Sándor Pinczeheyl

Rudolf Sikora
Jiří Valoch
On the road to the chapel, in the middle: György Göndör, György Galántai and György Szemadám

Sándor Csutoros and György Galántai at the installation of the exhibition titled Confrontation (in the background: Péter Don)

Artists and the public of the Chapel Studio on the hillside behind the chapel

László Najmányi and Tamás Papp (preparing the performance titled A Friendly Treatment)

Miklós Haraszti and Dixi (János Gémes)

Tamás Szentjóby and Júlia Sas (reading the most recent text with György Galántai)

Photos: Júlia Veres

Football on the beach: György Magos and Péter Halász

István Bálint
The last year at Balatonboglár – the first “vacation” without compromises – took place on the borderline of the possible and the impossible. In other words, 1973 was the year of a political nightmare and the greatest artistic performance at Boglár. Since I regarded my plan – if it were to be realized – as a model, I decided to do everything possible to make it happen. Some people looked at my action as a suicide mission, including Sándor Csutoros, who thought even three years later that “since I wasn’t finished off in the process, I must have been an informer.”

My idea of a “small Hungarian Dokumenta,” inspired by the big Kassel event, did not seem to be an impossible undertaking because by then I was “battle-hardened” and knew everybody who I thought mattered quite well. I designed the order of events randomly, based on the availability of the participants. I had decided long before I began organizing the event that the first exhibitor in 1973 would be Júlia Vajda, an excellent member of the older generation whose work is “listened to death.” She translated the invitation, which was written in five languages. I loved being in the company of Júlia Vajda, because she was such a sensitive and erudite woman, and also because the imaging methods and visual thinking of Lajos Vajda made a fundamental impact on the start of my career. I designed the invitation for the final version of the program, printed it and sent the copies to the participants. From this point on the program worked automatically, meaning that everybody took their own participation seriously and did what they had to. Thus, my work in Budapest was over, so I travelled to Boglár to manage events.

Autonomy had a price. Apart from my camera and the equipment I had in Boglár, I had to part with all my belongings that could be sold to implement the carefully planned, perfectionist series of events involving all the arts. I also cut my personal expenses down to the bare minimum. (I even saved on food, and it seems I overdid it because I once collapsed in the spring as a result of malnutrition and had to be taken to the hospital for a few hours.) Preparing for the worst, I attached blank money orders to the invitations so I could use the support thus received from the participants to realize the project. The money orders helped me out but in the autumn I was only able to pay the fines imposed on me for breaching the architectural and fire safety regulations – this penalty could have been changed to detention – with my parents’ financial help.
Headed by the police, the executive agents – not the cultural organs – were on the alert. No sooner had we finished the renovation, decoration, and other preparatory jobs and mounted the works for the first exhibition on the walls – with my helpers still recovering from the hard work – then the police arrived and arrested five people. This police operation at dawn was no longer a warning, like the year before, but rather the opening act of the background events that accompanied the “small Hungarian Dokumenta.” Thus, the show commenced, the dramaturges of the political charade swung into action, and the functionaries of the executive apparatus armed themselves to annihilate the chapel project.

The members of the cultural administration continued their creative search aimed at finding overt political content in the artworks, but since they understood nothing of the exhibits, they had to leave empty-handed. It was quite a surprise that they did not take any action in connection with Tamás Szentjóby’s inscription which read: ART IS EVERYTHING THAT IS FORBIDDEN. BE FORBIDDEN! Similarly, Gyula Gulyás’s “plugged in pipes,” which I found glaringly obvious, invited no reaction from the authorities. They, however, found something objectionable in Péter Legény’s text titled Dear Visitor (posted on the door), which led them to comment that “Galántai will do a stretch for this one,” although I could never find out why. Finally, at the end of summer they found “the one,” which completely psyched them up: it was the poster for Dóra Maurer’s Szövegek/Texts exhibition. Returning on several occasions, they kept trying to prove with almost hysterical excitement that the poster constituted proof of conspiracy: they found the 56 names (which was just a coincidence) an obvious reference to 1956, and they ‘noticed’ the word alliance hidden in the text: szö-ve-ts/-gek = szövetség [alliance]; hence, a secret alliance… and it’s being international only made the event even more dangerous!! The strange cultural creatures kept coming back all summer despite my repeated assertion that it was not an exhibition and despite putting out the ‘private premises’ sign, etc.

I further confounded the functionaries by improvising mini lectures on the foundations of Marxist aesthetics and issues pertaining to social realism. On one occasion – when “my case” was last heard and cultural aspects were still considered – I exhausted five functionaries exclusively...
by virtue of my "Marxist" answers. My success boosted my confidence and later I held crash courses for the police. These confounding conversations were later only referred to as "a mere deepening of doubt," an expression I read in December in the article published in the party paper about the Boglár project, where references were mainly made to police documents. When translating the documents into his peculiar Babelian-Hungarian the article's author coined new phrases such as "happening in the crypt" that corresponded with the "project in the chapel" (a manifestation of the pseudo, as Pauer would say).

I applied a very important tactical consideration: never to confront the authorities head on because then I could only lose. When the first man of the party declared that "our main ideological weapon is the Marxist truth and its proclamation," I thought that I must attempt to evade the administrative method used against us by providing an ideological illusion of the Marxist truth. I regarded my forced exchanges with the functionaries as spontaneous artistic (fluxus) events which formed part of the chapel project and on the whole constituted "culture." This might be the reason why ten years later János Baksa-Soós called me a cultural politician in a conversation – while I was away – but I personally would never have associated this expression with myself since I was simply trying to give meaning to my own existence.

The administrative method used by the authorities was not direct banning but a staged administrative solution – political concept art – proposed by the art historian of the party headquarters, Loránd Bereczky, in 1972, and he specifically requested its application to the chapel project. His proposal was a common solution in the everyday internal affairs practice of the cultural department. A peculiar – and magical, as I saw it – thing happened with Gyula Pauer in relation to this. Pauer had three 'empty pedestals' exhibited in that year, one of them titled The STATUE OF LIBERTY (CONCEPT), which had been seen two days earlier by the deputy president of the county council during his visit to the chapel. He must have read the text next to it saying WHAT YOU IMAGINE TO BE HERE IS BREATHED IN BY OTHERS, and he might have wondered whether he himself breathed in freedom or he just imagined it. I was alone in the chapel and started reflecting on the meaning of the third text: I KNOW YOU ARE HERE READING BUT YOU HAVE NO IDEA WHERE I AM. On the same day Pauer, not long after he left the chapel, was provoked incognito by undercover policemen, who later arrested him in their official capacity. At the police station the discussion did not focus on the reason for arrest but on the chapel and issues about art. Lo and behold, the inseparable unity of life and art, the perfect Eastern European fluxus.

For a long time I did not understand why all this fuss was being made about Pauer or why it was being made at all. As I see it now, with his virtual image-text relation Pauer invented a "fluxus virus" that operates on the principle of the pseudo but also goes beyond it. Firstly, the text is so simple that it is impossible not to understand it, thus, it is a spontaneous trigger; secondly, the text denotes a fictive image; and thirdly, the text and the fictive images can come into spontaneous interaction with each other. Pauer created a malleable and flowing (fluxus) complex of signs in which space and time were indistinguishable. The smaller and the bigger, the material and the spiritual worlds are contained in each other. Finally, and most interestingly, Pauer's work is none other than "theatre" at its best, or a play of ideas with the impossible to make it possible. Such phenomena not only render any authoritarian power speechless but also invite hostility.

It seems to me more and more that Pauer's three empty pedestals were an emblematic piece of the year 1973, since it represented a part that encapsulated everything that happened to the whole. It was like a "bottle" with a genie in it – similarly to the chapel – that almost released the spirit of freedom. It is awesome how simple it is that the truly great things are inherent in the miniscule, in which there is virtually nothing.[...]
Rubber stamps by György Galántai used in his correspondence and mail art works (1976–1984)
Six years after the Chapel Studio was closed down by force, György Galántai and Júlia Klaniczay (who joined him in 1976) decided to "institutionalize," within the walls of their apartment, the processing of the large number of documents collected throughout the 1970s, and to expand the collection.

Since the Artpool project was considered an activity of opposition, and was not only monitored but also constrained by the cultural policy authorities of the 1980s, its development was chiefly defined by tactical considerations. Instead of relying on long-term planning, the domain of future work was determined by incidental personal contacts, and projects centered on locally as-yet-unknown themes. This comprised the documentation of international mail art projects (artists’ stamps, Buda Ray University, etc.), artists’ books, visual poetry, and events in Hungarian underground art.

Building on the experiences of the "Chapel Studio Project," and retaining its open outlook, the Artpool Project was a much more potent – and uncensorable – "apartment-institution" that Júlia Klaniczay and I developed. Originally I called it the "Artpool Avantgarde Art Archive" to indicate that it sought out new forms of societal activity, organized events, and took a formative role in processes, all while documenting this, archiving it and freely distributing information. The "active archive" that results is a living institution that can be interpreted as an organic and open artwork or an activist kind of art practice. Its field of operation is the whole world; it works with an exact aim and direction sensitively detecting changes and adjusting accordingly.¹

¹ p. 15.
Artpool, which began as an archive, ran its various public activities as “independent institutions.” This idea was inspired by Robert Filliou, father of the “Eternal Network,” with a request he made on one of his postcards. The poster created from this request hung unnoticed for a month on the announcement board at the Young Artists’ Club in Budapest as the first manifestation of Artpool’s Periodical Space (APS no. 1).

The APS series had 14 events, each dealing with various aspects of publication in space. There were exhibitions, performances, screenings, actions, concerts, and performance pieces on a range of themes. Among these were several of our network projects that made Artpool known all over the world. We arranged an exhibition for G. A. Cavellini in 1980, for example, as well as a joint performance on Heroes’ Square in Budapest, Hommage à Vera Muhina, and in 1982 we did an artistamp exhibit (World Art Post) a collection that has grown to be the largest in the world through the workings of the “Eternal Network.”

Another type of institution was the Buda Ray University, which built on my correspondence with Ray Johnson between 1982 and 1994. (The exhibitions tied to this, between 1986 and 1997, constituted Artpool’s Ray Johnson Space.) The 15 exhibitions based on facsimiles of the correspondence were shown in many countries (Italy, Canada, Ireland, Hungary, Netherlands, Slovakia, and France), and the ever-growing number of participants reached 316. We supplemented the mail-contact data with personal documents through two European art travel projects (Artpool’s Art Tour 1979, 1982), then published all this in samizdat (Artpool Radio no. 5 and AL/Artpool Letter 1–4). This was the first, “non-officially sanctioned,” illegal period of the Artpool Project from a fluxus perspective.

The Artpool project continued the Chapel Studio project inasmuch as its aim was to alleviate the isolation and information shortage of the contemporary Hungarian art scene. Beyond this, it also undertook the documentation of art events that were “invisible” because they were not favored or sanctioned by the cultural politics of the era. Continuing its documentary activities retrospectively as well, it set up an archive to facilitate future generations of artists and art historians wishing to examine the intellectual and artistic struggles that characterized the art scene of the 1960s, 1970s, and 1980s.

Between 1979 and 1990, periodically banned, but on the whole tolerated, Artpool organized 23 exhibitions and art events, contributed to the realization of another 14 events by lending artworks, documents, and photographs, and published 11 anthologies and art catalogs. Between 1980 and 1982, it produced 30 issues of Pool Window, a one-page mail art newsletter. From 1983 to 1985, Artpool published eleven “illegal” issues of “AL” (Artpool Letter), a samizdat art magazine that still serves as the sole documentary source on the non-official art of those years. Eight Radio Artpool programs were “broadcast” between 1983 and 1987 from audiocassettes.*

As Artpool had no permanent art space, most of the events organized by them at that time were all held at different locations: clubs, small galleries, etc. Between 1979 and 1984 these were called the Artpool Periodical Spaces (APS). These exhibition events were always accompanied by documentation materials of some kind: posters, artists’ books-publications or catalogs in which theoretical texts and translations on correspondence art, mail art or artists’ stamps were first available in Hungary. These publications, beside György Galántai’s own network art, formed the essential exchange material when it came to the expansion of the archives.

Artpool Events 1979–1991

1979

25 March 1979 ◆ Frankel Leó út 68/B (henceforth: Artpool Studio), Budapest

The Founding of Artpool

On this day György Galántai and Júlia Klanczay decided to establish an active alternative arts archive, which they named Artpool. At first Artpool’s operation was realized strictly via the mail art network using postal services. Artpool’s projects were made public at APS-s (Artpool’s Periodical Space) organized at various venues. The project materials and intensive exchanges facilitated the accumulation of the archive and its numerous collections. Galántai created Artpool’s image design (he designed a rubber stamp and envelope stamps, and issued postcards).


BIBLIOGRAPHY: Bán András: Beszámoló az 1979-es év művészeti eseményeiről, manuscript, 1 p.


* The best-known and most notorious department of the Ministry of the Interior in Hungary was Dept. III/III, which dealt with internal affairs. It also recruited people to spy on their friends, relatives, and colleagues. As soon as it became available for researchers, György Galántai made public on the internet the content of the “Festő” [Painter] dossier opened at the III/III department of the Security Services to collect secret reports and decisions about his activity and Artpool.

To consult the folder visit www.galantai.hu/festo/

These home made travel bags suitable for the two main methods of our travel; hitch-hiking and walking, emphasized the aim of Artpool’s Art Tour 1979.

General bibliography about Artpool’s first period from 1979 to 1992 (selection):

ARTPOOL was founded in March 1979.
ARTPOOL continues the art activity started by the Chapel-Studio in Balatonboglár 1970-73, in a more adequate form.
ARTPOOL is an art archive.
ARTPOOL collects: documentations, photos, prints, texts, slides, magazines, post cards, books, catalogues, stamps, tapes, records, T-shirts, ideas, projects, utopias and diverse new medias.
ARTPOOL is an information basis.
21 June – 2 August 1979 ◆ Italy

Artpool’s first art tour to Italy

Meeting with G. A. Cavellini, Ugo Carrega, Adriano Spatola, Romano Peli. Collection of material for a planned exhibition at PIK Galéria (APS no. 2). The exhibition would have contained the collected visual and sound poetry works and mail art pieces, but was prohibited by the cultural authorities in the end. Beside the growth of Artpool’s collection, the tour resulted in several common projects: Artpool was asked to make the chapter on Hungary for Art Diary 1980; Galántai made (designed and printed) in 300 copies the cover for Geiger 9; and the preparations for Cavellini’s exhibition in Budapest began during this time.


BIBLIOGRAPHY: Bodor Kata: “…I would like to be connected to the time I’m in…” Interview with György Galántai, the curator of the Parastamp exhibition, in: Parastamp. Four Decades of Artistamps, from Fluxus to the Internet, exh. catalog, Szépművészeti Múzeum, Budapest, 2007, pp. 84–100. [p. 87] ◆ Szkárosi Endre: Egy másik ember. Esmélkedéstörténeti emlékirat, Orpheusz Kiadó, Budapest, 2011, pp. 148, 156.

September 1979 ◆ Young Artists’ Club, Budapest

Robert Filliou: Telepathic Music
(APS no. 1)

Artpool’s Periodical Art Space (APS): exhibitions, events, actions organized by Artpool in the first years at different locations. The first exhibition was a poster with the following text: “TELEPATHIC MUSIC no. YOUNG ARTISTS’ CLUB – fond remembrance / warm wishes handshakes / Robert Filliou – September 1979”

In one of his postcards Robert Filliou asked György Galántai to display the text above in FMK (Young Artists’ Club). Galántai made a poster from the text, which he hung on the wall of the club, documented it and sent it to Filliou. (The text by Filliou makes a reference to his 1976 Budapest exhibition organized by László Beke). After the show Galántai sent the exhibited and dedicated poster to Robert Filliou. (► p. 36.)

DOCUMENT: photo, postcard


12–24 November 1979 ◆ PIK Galéria (Youth Club of the Paper Mill in Csepel), Budapest

Pacco dall’Italia
Package from Italy
(APS no. 2)

The exhibition was to be organized from visual and sound poetry works collected during Artpool’s first art tour (21 June – 5 August 1979) and complemented by mail art pieces. (Works by Giancarlo Politi + Helena Kontova / Flash Art, Maurizio e Massimo Nannucci, Ugo Carrega, Adriano Spatola, Vittore Baron, G. A. Cavellini, Romano Peli, Horacio Zabala, Sarenco, etc.) A ban on the planned exhibition was imposed by the Budapest Directorate of Fine Arts.

DOCUMENT: postcard call, postal complaints

III/III secret police document: “Festő” dossier, September 27 and October 1979

September 1979 ◆ Kassák Művelődési Ház, Kassák Klub, Budapest

Chapel Exhibitions 1970-73
Kápolnatárlatok 1970-73
slide show presentation (APS no. 3)

The first event of the “Slide Bank” project, György Galántai’s slide show presentation titled Chapel Exhibitions 1970–73, announced in the program of Szürenon 1969–79, was banned by the Budapest police. The ban was imposed by the ministry of the interior based on László Szabó’s article (1973 ► p. 31). A similar event that was to take place on October 8 at the fine art workshop in Dunayújváros (workshop leader: István Birkás), was banned by the police in Székesfehérvár at the request of the Budapest police.

DOCUMENT: program, photo

III/III secret police document: “Festő” dossier, October 1 and October 3, 1979, March 18, 1980
The specific aim of the tour was to meet some of the artists, publishers and organizers of Italian experimental art, as well as to collect publications and look for opportunities for co-operation. But we had planned nothing in advance. Prior to the journey we had written letters to all the Italian addresses we had at our disposal, asking the addresssees to specify what we must definitely see of contemporary Italian art. The answers determined the route and content of the tour. Those who answered were: Vittore Baroni, Ugo Carrega, G. A. Cavellini, Betty Danon, Gillo Dorfles, Marco Pachetti, Romano Peli, Michele Perfetti, Studio Santandrea, Adriano Spatola. We paid a visit to those who recommended themselves.

After the wondrous cavalcade of Venice we arrived in Brescia. When we entered Cavellini’s house we were greeted by two pictures of the same size placed opposite the door, next to each other, functioning as a kind of name card: one was an original, color Vasarely and the other a white Cavellini inscription in Ben Vautier’s style placed in a black background. The inscription read: “Vasarely is a piece of shit.” After seeing the Cavellini Museum we documented our first meeting with a photo project, and then we agreed on the Cavellini exhibition in Budapest for the following year. Finally, we enjoyed a fine dinner hosted by Cavellini.

The most interesting place in Milan was Ugo Carrega’s poetry gallery called Mercato del Sale, where we accidentally met Peter Frank, an American expert on the artistamp. Thanks to Carrega, we were introduced to Giancarlo Politi (Flash Art) among others, as a result of which Artpool refreshed its 1980 Art Diary address book. Although the galleries were not open, gallerists kindly gave us catalogs for Artpool’s archive. We deposited our hand luggage, packed full, in Rome. Then, after a sightseeing tour of Italy we headed towards Parma.

We used the map made by Adriano Spatola to get to Mulino di Bazzano. This place is a mill, at the end of all roads. The building is multilevel and spacious, but we were only able to walk along little aisles between the piles of books and half-ready publications. Geiger assembling, Tam Tam and Baobab were all made here. Spatola liked incalculable situations, so he asked me, for example, to make the cover for Geiger’s issue 9 in 300 copies when we return to Hungary, on paper and in a way that he could not imagine.

Accompanied by Spatola, we arrived in Parma, where we got acquainted with Romano Peli and saw his mail art archive, called C.D.O. Peli was really excited at that time about the exhibition Ray Johnson: Nothing, so he mostly talked about him, but he also showed a lot of other things in his archive, which proved to be very useful for Artpool, as it had only recently begun to build its collection.

The last place where we stayed was a German artist’s house, the Villa Romana in Florence (where we met László Lakner, who was staying there on a fellowship). In Florence we wanted to meet Nannucci to see his Zona archive, but we did not manage to do so. As recompense, we went to see the Uffizi Gallery – great place with splendid works.
One of the outcomes of the tour could have been the exhibition entitled "PACCO dall’ITALIA" / Package from Italy (APS no. 2). (PIK GALLERY, Csepel, Budapest). The exhibition would have contained mainly visual and sound poetry pieces and the material received by Artpool for its mail art invitation for projects. Unfortunately, the call for projects (► p. 40) sent to 137 Italian addresses was not delivered by the post, about which we filed a complaint, without success. Moreover, the exhibition, which was being organized at that time, was hindered by the Budapest Fine Arts Directorate, the competent authority of authorization. Even though the material for the planned exhibition was not seen by anyone at the directorate, nor were they interested, they seemed to know that Italian art is ‘fascist in nature’.

In the meantime, to compensate myself for how the Hungarian Post had gone about things, I made multiple copies of a general mail art invitation (APS no. 4) and posted them in small portions every day, at different post offices. The answers revealed that the surveillance system was not working perfectly, because some people got news of the “Italian package” project. The material I received in response was exhibited under the title Küldött Művészet (Sent Art) as part of “The Culture of the Seventies,” a strictly exclusive series organized in the cellar of the Young Artists Club (► pp. 44–46).

The next interesting development was that the exhibition entitled Package from Italy was eventually realized. Not exactly the way I had previously imagined, but I didn’t mind because it was far better in the end. Because it was an exclusive event the exhibition did not need to be judged by a jury, but some news was published about it in the press. This was the Cavellini event in Budapest, utilizing all the premises of the Young Artists Club (23, 24, 26, 28, 29 May 1980). The exhibition (APS no. 5) consisted of three parts: an introduction of Cavellini by György Galántai, works jointly executed by Galántai and Cavellini, entitled “Operation Round Trip,” and works by 25 Hungarian artists on the theme Cavellini. At the opening Cavellini video pieces of his performances were shown, he drew portraits of the participants, and distributed the reproductions of his works, postcards, stamps and stickers to the members of the audience. Then he talked about the “jungle of art” with those present (► pp. 51–52). Cavellini arrived in Budapest from California, where an exhibition was organized for him, and he kept stressing how great a time he was having in Europe after ‘barbarous America’, mostly because people spoke good Italian here.

The last event presented itself thanks to the plentiful opportunities we were given. György Galántai had the idea of doing a “correspondence art” performance with Júlia Klaniczay and Cavellini on Heroes’ Square entitled Hommage à Vera Muhina (► pp. 52–54). On the square – with help from the police – the background installation was being made at the time for an official celebration. Microphones and loudspeakers were being set up, and we offered to help test the microphones in a way that Cavellini would say out loud the names he was writing on our clothes. Cavellini’s voice filled Heroes’ Square, so we managed to remain completely invisible within the public space we were using without permission.
October 1979

**Textile Without Textile**

*Textil textil nélkül*

Prompted by and in connection to the exhibition titled *Textile without Textile* (19–26 October 1979) at FMK organized by András Bán, György Galántai organized and published the first Hungarian assembling, also titled *Textile without Textile*. The anthology had all of its pages numbered and signed by the 54 artists who handmade 300 copies of the work.

**DOCUMENT:** call
**WEB-CATALOG:** www.artpool.hu/bookwork/textile/
**PUBLICATION:** *Textile Without Textile* (Textil – textil nélkül), Galántai–Artpool, Budapest, 1980. Original works, in a variety of techniques, by 54 artists from different countries in 300 numbered copies. In an A4 format silk-screened folder.


Mark van Hoe: Textiles, 1979
1980

1980–1982

**POOLWINDOW**

**POOL-LETTER**


**DOCUMENT:** print ready original collages of the Poolwindows **WEB-DOCUMENT:** www.artpool.hu/poolwindow/

**BIBLIOGRAPHY:**


**1 May 1980 • Budapest**

**Action at the May Day procession**

György Galántai and Júlia Klaniczay demonstrated at the official May Day procession with a giant poster by Cavellini.

**DOCUMENT:** photo

**10–20 April 1980 • Young Artists’ Club, Budapest**

**Sent Art**

**Küldött művészet**

(APS no. 4)

Artpool’s first mail art exhibition as part of a limited-access conference about the “Culture of the Seventies.” Envelopes, postcards, artistamps, etc. from 300 artists from 24 countries. A call for participation and a poster-documentation with the list of participants were made for the show. (▶ pp. 45–46.)

**DOCUMENT:** call, A3 poster-catalog, photo **WEB-DOCUMENT:** www.artpool.hu/events/APS_4.html **ARTWORKS:** in Artpool’s collection

**BIBLIOGRAPHY:**


Brazil: Sergio Luiz Ferraz
Paulo Roberto Ferraz
Ronald Sperling

Canada: Mary-Ann Clarke
Sandy Fairbairn
James W. Felter

Argentina: Luis Catriel
Jack Keaveney
Danny Miller
Theo Broumont

Czechoslovakia: J. H. Kochan
Juraj Melis
Jan Steklík

France: Ginsburg, Liys Dana, Vera Mollnár
Christian Ripsal-Cesar
Pierre Vandrepote

East Germany: Birger Jesch

West Germany: Peter Beckmann, Rolf Löbner
Carl Camu, Anna K. Richter, T. Parks

G. Pernecký, Rà, Claus Nicholson, T. Parks

Holland: Michael Gibbs
Claudio Goulart
Jouke Kromkamp
Albert van der Weide

Great Britain: Tony Bradley

Italy: Gino Gini, Marco Baldini, Carlo Battiotti
Arturo Fallico, Daniele Civillini, Anna Comba
Gruppo Alternativo, Ruggero Maggi, Lamberto
Ivo Riva, Gianni Romeo, Enrico Sturani

Poland: Waclaw Ropiecki, Piotr Ripson, Mirek Wrobel

Spain: Joan Palou

Switzerland: Galerie S.T. Petru

Sweden: Galerie Etoile du Nord, Jon Hendrick

USA: DA Applebroog, Jon Hendrick, Dick Higgins

David Raheimings, Carolee Copp, Schneemann

David Cole, Fletcher Copp, Mike Dyar, S. Fishbein

K. Simon, Jerry Drevé, Larry Wenda

ET. Intermediate, Jackson Leaveng, Ferguson, G. Mehrle, Tommy Mew

Bradley L. Nations IT. Ockerse, Padma Press,

Papier Mache Video Institute, Manuel Schmettau

Slovenia: Juraj Mielcarz

Best wishes, keep in touch. G. Gutiérrez Artpool
Montage from the pages of Artpool's first publication
The Artpool / Poolwindow No. 1, 1979
ART POOL EVENTS 1979–1991
“In the art of the 1980s, mail art was what the unlimited World Wide Web is for us today. Contrary to other forms of “art,” mail art was neither a medium, nor a trend, but instead a chaotic, random interactive surface open to free movement that (theoretically) could only be governed by postal restrictions...” – György Galántai, 1997*

*Source: Correspondence Art of Ray Johnson, exhibition-leporello, Ernst Museum, Budapest, 1997
23–29 May 1980 ◆ Young Artists’ Club, Budapest

G. A. Cavellini
(APS no. 5)

Exhibition, video presentation and lecture. Opening speech by György Somogyi. The exhibition in all rooms of the club consisted of three parts:

1) Presentation of the material of the Cavellini competition (works by 25 Hungarian artists on the topic “Cavellini”).
2) A Cavellini interpretation by Galántai
3) “Operation Round Trip” collaborative envelope-works by Cavellini and Galántai

At the opening: actions, video projections with the participation of Cavellini. He drew portraits, distributed his artistamps, postcards and stickers and discussed the problematic of the Jungle of Art with the artists present.

To see a list of participants, visit www.artpool.hu/events/APS_5/GAC_theme.html

DOCUMENT: invitation, letter, postcard, photo, video
WEB-DOCUMENT: www.artpool.hu/events/APS_5/GAC.html

ARTWORKS: in Artpool’s collection


24 May 1980 ◆ Hősök tere (Heroes’ Square), Budapest

György Galántai:
Hommage à Vera Muhina

Performance with G. A. Cavellini and Julia Klaniczay.

Idea: Man is a “trans-functioned” statue. Location: Hősök tere (Heroes’ square), the scene of displays of national pomp and political power, under whatever government. The statue of Vera Muhina (Worker and Peasant Woman, 1937) symbolising the Soviet Union was the starting point of the reinterpretation. Instead of the hammer and sickle, György Galántai and Júlia Klaniczay held a book, opened at the reproduction of the statue, and positioned themselves in a similar forward-striding pose – as a statue vivante, while Cavellini was writing the most distinguished names in art history on their clothes. In this action, Cavellini stood for all Italian artists who in the course of history introduced European culture to Hungary.

Afterlife:

- Artpool’s first Mail-Film project (not realized)
- More performances between 1980 and 1984:
  - 1983: Liget Galéria, Budapest
  - 1984: Grenzzeichen (Border-signs) Symposium in Breitenbrunn, Austria. The life of the “refunctioned sculptures” in a closed space (museum or prison) – minimal action with video installation.

DOCUMENT: photo, sound, video
WEB-DOCUMENT: www.artpool.hu/Galantai/perform/Muhina/

PUBLICATION: Artpool postcards


**HOMMAGE À VERA MUHINA**

performance by György Galántai
with Júlia Klaniczay and G. A. Cavellini

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**Idea:** Man is a “trans-functioned” statue.

**Realization:** The reinterpretation of Vera Muhina’s statue (the birth of the “statue vivante”).

**The original:** A statue symbolic of the worker-peasant alliance: a man and a woman striking a purposeful pose, their hammer and sickle (symbols of the revolution) raised high above their heads. Muhina’s statue stood atop the Soviet pavilion at the Paris Expo of 1937; later, the Mosfilm Studio adopted it as its emblem. To the public mind, it came to symbolize the Soviet Union as a whole.

**Reinterpretation:** Similarity: The figure “man and woman” harks back to the most deep-rooted of conventions; it is the smallest unit of the collective. Purposeful, forward-striding pose.

**Differences:** Hammer and sickle are replaced by a book. The reproduction of the statue in the book is, at the same time, the starting point of the reinterpretation, and part of the reinterpretation. Within this new context and related to the book, there’s writing on the figures’ clothing: the most distinguished names in art history, signifying world art. The man and woman represent not two different classes, as in the original, but the smallest unit of a classless world.

**Location:** Hősök tere [Heroes’ Square]. The scene of displays of national pomp and political power, under whatever government. The nation’s theater. The point to which Budapest’s one and only avenue leads. The avenue starts in the heart of the city, to come to rest in a natural setting [a park]. It terminates in the sweeping semicircle of the Millennial Memorial. It is here that [statues of] the key personalities of Hungary’s thousand-year history are on display. The Museum of Fine Arts on the left of the square stands for the old masters and for world art; across, on the right, the Exhibition Hall with its constant stream of temporary exhibitions stands for contemporary art. The geometric center of this square was the setting where the “trans-functioning” of the statue was enacted.

**Direct motivation:** The presence of the Italian artist G. A. Cavellini, and the possibilities inherent in his artistic approach: self-historiography. Cavellini’s manuscripts – written on the naked bodies of other people or on objects, such as his own clothes – are parts of his own real or imaginary history. Cavellini is symbolic of all the Italian artists who introduced European culture to Hungary. (The strong Italian influence on Hungarian art is common knowledge.)

1981

Summer 1981

**Artpool’s First Mail-Film Project**

(Not realized.)


**DOCUMENT:** call, ideas–plans–scripts received from the participants

**ARTWORKS:** in Artpool’s collection


III/III secret police document: “Festő” dossier, June 14, 1982

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**21 July – 20 August 1981** • **Mini Galéria, Újpest, Budapest**

**Art + Post**

*Művészet és Posta*  
(APS no. 7)

Artpool’s first Hungarian mail art exhibition was organized from the postal art works of 86 Hungarian artists, the invitations of 36 cultural institutions as well as from various other mail art, object and book works. The show also included two international projects organized by Hungarians (*Substitutable Self-portrait* – a project by Róbert Swierkiewicz, and Artpool’s assembling titled *Textile without Textile*) and the sound was provided by Artpool’s sound archive.

**DOCUMENT:** postcard-invitation, call, flyer-invitation, poster, installation design of the exhibition, photo, video (by András Szirtes)

**WEB-DOCUMENT:** www.artpool.hu/events/APS_7/  
**PUBLICATION:** *ART + POST (Művészet és Posta)*, 1981, Four A6 size booklets in envelope, offset, ca. 200 copies. (The series containing the Hungarian translation of articles and studies about correspondence art was published to prepare the first exhibition of Hungarian mail artists. The fourth booklet is also the catalog of the exhibition.) – *Swierkiewicz Róbert*: *Orfajáltó – Mail Art Project*, artist’s publication, Országos Grafikai Múhely, Újpest, 1992. – *ARTWORKS:* in Artpool’s collection (except the material of the project “Orfajáltó [Substitutable Self-portrait]”)


III/III secret police document: “Festő” dossier, April, May 12, August 5, August 27, September 8, October 9, 1981

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**30 October 1981** • **Young Artists’ Club, Budapest**

**Gérald Minkoff:**  
*Chinese Chess + Instant Hexagram*  
*Kínai sakk + Instant Hexagramm*  
(APS no. 9)

“What might happen among artists during a meeting like this?” An “instant event” waiting for an answer. The question is also the title of the event to which the answer is given by 6 Polaroid photographs that form a hexagram. “Each photo bears in itself three levels or layers of different temporal and spatial origins. The event appears as the reality content of the photos taken and instantly displayed.” (Gérald Minkoff)

**DOCUMENT:** invitation–flyer (with the description of the event on the back), photo • **WEB-DOCUMENT:** www.artpool.hu/events/APS_9/  


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**Gérald Minkoff’s event, 1981**
ART + POST (APS NO. 7)

The structure of the exhibition: documents of the Hungarian avant-garde from the 1970s on the floor (Xerox copies). Artists’ postcards and mail art works welded into slips (1 slip – 1 artist) and hung into space. Shop windows with mail art objects and bookworks. T-shirts of the artists on the entrance door. Set against the walls were Róbert Swierkiewicz’s first mail art project titled Substitutable Self-portrait and the sheets of György Galántai’s assembling titled Textile without Textile (► p. 43).
4–14 December 1981 ◆ Hazafias Népfőntítt. II. ker. Bizottsága (People’s Patriotic Front, 2nd district committee), Keleti Károly u. 22., Budapest

Simon Studio presents: Christmas Exhibition and Fair


DOCUMENT: invitation

4 December 1981 ◆ Artpool Studio, Budapest

Making the first issue of S(z)nob Internacional

The design and the press-ready version on A3 sheets of the first issue of Sz(z)nob Internacional titled 1981.12.4. were made from the available materials over the course of one night at Galántai’s Artpool Studio by György Galántai and János Vető.

Editor of the samizdat art review S(z)nob Internacional (which had six issues between 1981 and 1984) was Tamás Papp.


4 December 1981 ◆ Artpool Studio, Budapest

ART-UMBRELLA POSTCARD SHOW

Based on the invitation he received for the exhibition of postcards titled Christmas and New Year Galántai announced a “non official” Artpool postcard project: in this exhibition he presented the uncut sheets of the catalog with the reproductions of 104 works by 33 participants (given this format, none of the postcards could be censored).

To see a list of participants, visit www.artpool.hu/Postcard/umbrella/

DOCUMENT: call, original postcards by Galántai sent out with the call, Artpool’s invitation, Helikon Galéria’s invitation

WEB-CATALOG: www.artpool.hu/Postcard/umbrella/

PUBLICATION: ART-UMBRELLA (Művészet-Esernyő), 1981, bookwork-catalog, A6, offset, with color foil cover, 97 numbered copies

ARTWORKS: in Artpool’s collection


III/III secret police document: “Festő” dossier, February 3, 1982

16 December 1981 – 10 January 1982 ◆ Helikon Galéria, Budapest

ART-UMBRELLA POSTCARD SHOW

(APS no. 8)

Art-umbrella postcard by György Jankovszkij, 1981

Art-umbrella postcard by Gábor Tóth, 1981
A visual communication network project. Ray Johnson, the founder of the New York Correspondence School and the Buddha University, sent Galántai one of his works, requesting him to “add to and send back.” Galántai liked the idea and decided to extend it to his own mail art network. The project was named Buda Ray University. Ray sent 5 letters during the 5 years of the “University,” which Galántai posted onto his own mailing list. The more than 300 transformed works – sent back by the artists – were exhibited at the Artpool’s Ray Johnson Space shows at 13 venues in 5 years.

To see a list of participants, visit www.artpool.hu/Ray/RayUniversity.html

DOCUMENT: poster-invitations with a list of participants
WEB-DOCUMENT: www.artpool.hu/Ray/RayUniversity.html
PUBLICATION: Artpool’s Ray Johnson Space (I–III.), Artpool, 1983, bookwork, 4–4 copies
Artpool’s Ray Johnson Book / Four Letters, 1985, A4, 120 pages, photocopy, 10 numbered copies
To live in a negative utopia, 1982–1987, A5, 34 pages booklet, photocopy, 100 numbered copies. An edition of selected “answers” by 32 artists to Ray Johnson’s second “add to” letter (a bookwork by György Galántai)
ARTWORKS: in Artpool’s collection


20 January 1982 ◆ Technical University of Budapest

Lecture by György Somogyi
Lecture on mail art / correspondence art and marginal communications with slide show of works from the Artpool archives.

DOCUMENT: note by György Somogyi

27 January 1982 ◆ Young Artists’ Club, Budapest

Lecture by György Somogyi
Lecture on mail art / correspondence art and marginal communications with slide show of works from the Artpool archives.

DOCUMENT: note by György Somogyi

27 April 1982 ◆ Dél-Dunántúli Építész Stúdió, Szekszárd

Lecture by György Somogyi
Lecture on mail art / correspondence art and marginal communications with slide show of works from the Artpool archives.

DOCUMENT: note by György Somogyi

Artpool’s Slide Bank rubber stamps, 1982 (designed by G. Galántai)
It was in July of 1979, during one of Artpool’s Art Tour journeys in Italy, that we got RAY JOHNSON’s mail address from Romano Peli in Parma. Peli has a serious mail art archive and he organized exhibitions. He was just preparing the “RAY JOHNSON NOTHING” exhibition. It was then that we met Cavellini for the first time, and agreed to do an exhibition in Budapest with him the following year. It was easy to deal with Cavellini because he responded immediately to everything, but we didn’t get any replies to our letters to Ray Johnson.

In 1982, the American artist, Ginny Lloyd, who knew Johnson personally, was visiting Artpool and found it strange that Ray hadn’t answered us. I then decided to make one last try with a postcard action: I made twenty postcard-collages and one after the other, I posted them in twenty days.

The answer arrived soon after, the first “send to” letter with drawings, demanding that we send it to Wally Darnell in Saudi Arabia. The drawing or the letter? The demand wasn’t clear to me, so I decided not to passively deliver the letter, instead I wished to become a part of the action, so I photocopied the drawing. There were four numbered Fan Club stamps on the drawing, with four characteristic “bunnies,” I thought I should rearrange them, in this way, allowing for further additions.
Some of the postcard-collages by György Galántai sent to Ray Johnson (1982)
A new decision was next: For the upcoming "ARTPOOL’s RAY JOHNSON SPACE," I would invent a background institution, the "BUDA RAY UNIVERSITY" (modeled on the Buddha University). The modified drawing was duplicated and then sent to all of Artpool’s mail connections, then back to Ray Johnson.

On October 13, 1982, he posted the second drawing with the "add to" stamp on it, on November 3, he posted the third drawing.

On December 22, a letter arrived, referring to the second drawing with the inscription "Thank you for all your communications" and a Dora Maar Fan Club stamp, and finally, a letter with a Yoko Ono Bunny stamp closed the year.

On September 28, 1983 the fourth drawing’s inscription “Thank you for your” refers to the former letter (after nine months), and continues with “send to Peter Below,” and the drawing: a duck in a cloud with the inscription DUCK CLOSE and with a ball-point pen OH BOYS ALWAYS THE SAME STYLE.

The BUDA RAY UNIVERSITY gained more and more participants through the continuous posting of the first four letters. The University published a book in 1985 that contained a selection of the letters that had been received up to that time.

On February 13, 1986 Ray posted the fifth drawing “BILL de KOONING’s BICYCLE SEAT” which arrived enclosed with a catalog of the Nassau Museum, in exchange for the Ray Johnson Artpool Book.

The fifth drawing was the most successful, many answers arrived in a short time. There were too many answers for the dimension of a book, so that we had to use another form of publication: the exhibition.

The ARTPOOL’s RAY JOHNSON SPACE was shown between 1986 and 1993 14 times in 8 different countries, as part of events or sometimes, independent programs.

In 1987 the booklet “TO LIVE IN A NEGATIVE UTOPIA” appeared, containing a selection of the answers that had arrived to the second letter since 1982.

March 4, 1988 – A letter thanking us for the publication of the “TO LIVE IN A NEGATIVE UTOPIA,” demanding that we send a copy to Clive Phillpot in the Museum of Modern Art’s archives + a drawing “Please send to Berty Skuber” with the inscription ONE, SCENT, HALF. Verso: by transforming the photo of the young Johnson, he commemorates the NEW YORK SCHOOL OF ABSTRACT EXPRESSIONIST CORRESPONDENCE (1947–1987).
[...] At the time of Ginny Lloyd’s visit [in 1982], Galántai was attempting to develop the archive and mailing activity of Artpool in a way that resembled the function of his Chapel Project at Balatonboglár; Galántai envisioned the Chapel project and Artpool as centers of activity that fueled artistic collaboration. Given that Artpool developed as an archive and center of mailing activity as a result of the censorship of the Chapel project, Johnson’s ability to attract international mailing exchange while appearing nonsensical to Eastern European censors suggested that Johnson’s involvement with Artpool would help the project thrive. Galántai’s efforts to become part of Johnson’s mailing network also reveal that he saw an affinity between his artistic project and Johnson’s mailings.

Throughout the twenty collages, Galántai’s physical act of collaging Johnson’s face upon – and against – documentation of his own artistic activity serves to initiate conversation between the two artists. The collaged components enter a dialectical relationship, suggesting that Galántai’s early 1980s activities were already influenced by his knowledge of Johnson’s mailings from the 1979 “RAY JOHNSON NOTHING” exhibit in Italy. Though it is uncertain if Johnson ever received Galántai’s first message in 1979, the twenty collages of 1982 inspired a response. Sometime between receiving the first and the twentieth postcard collage from Hungary, Johnson answered Galántai’s persistence by mailing him a “send to” drawing, therefore including Galántai within his network.

[...]

Though Johnson’s first mailing to Galántai seems sparse, the page includes a Xeroxed drawing, a hand-written message, and several custom-made stamps. Therefore, the entire message is a collage of different forms of artistic signs. Johnson’s different collage components activate a tension when read within the context of each other: any attempt to neutralize this tension by attributing a definitive, or singular, meaning to the mailing encounters a slippage as the different components occupy multiple meanings simultaneously, escaping binaries.

[...]

First, Galántai used one copy of this manipulation as a template for his own collage and sent the result back to Johnson. This action suggests that Galántai wanted to be more than a passive node in the “send to” mailing chain and hoped to encourage further communication. More significantly, Galántai established himself as a locus of activity within Johnson’s international mailing network by sending his manipulation of the Johnson collage to every individual on his own mailing list. It was this action that transformed a mailing correspondence between two individuals into a connection between two networks, and had the added potential of expanding Johnson’s and Galántai’s respective realms of influence. Galántai’s interpretation of Johnson’s original mailing offered the central blank space for creative manipulation through the accompanying message: “Please add and return to Artpool’s Ray Johnson Space.” The crudely drawn bunnies and the ironic fan club stamps seduced the receiver to wonder how one could add to the mailing, therefore treating the center of mailing as a space upon which to project a play of desire. Given that Ray Johnson had already acquired somewhat of a cult status among international artists interested using the mail for collaboration, Galántai’s correspondences underscore the eagerness with which receivers wanted to participate in an
activity involving the enigmatic U.S. artist. Similarly to a curator who seeks to attract interest in a museum collection or a cultural theme, Galántai’s rearrangement of Johnson’s work presented the mailing in a manner that optimized recipient engagement and was most beneficial to his project of organizing Artpool as a hub of activity.

The receiver of Galántai’s appropriated mailing encountered the stamped address of Artpool’s Buda Ray University rather than Johnson’s U.S. address. It was this stamp that “established” Artpool’s Ray Johnson Space and the Buda Ray University as two separate conceptual entities. Existing within the virtual realm of mailing activity, neither proper name referred to any real organization: Artpool’s Ray Johnson Space lacked a designated physical place; the Buda Ray University, meanwhile, did not have a program of study or enrollment. These virtual establishments existed oppositionally within the context of Hungary’s official cultural sphere. While János Kádár’s economic reforms allowed for privately owned enterprises to coexist within the communist economy regulated by the Soviet Union, this allowance excluded any enterprises that were openly sympathetic to Western capitalism or functioned to critique the Hungarian regime. The irony of Galántai’s “official establishment” of a nonexistent university revealed that Kádár’s control of official culture was a mediated phenomenon because the very existence of “unofficial” or alternative culture challenged the notion that state-sanctioned culture was more natural and official. Inspired by Ray Johnson’s fan club stamps, Galántai’s Buda Ray University became a linguistic space that allowed for an alternative culture of the mailing network while simultaneously critiquing the state’s designation of official culture.

To Live in a Negative Utopia: Tactics of Irony Among Mailing Responses

Unaware that Galántai was expanding his mailing network, Johnson responded to Galántai’s rearrangement of their initial correspondence with a “please add and return to” collage. The second mailing was received by Artpool in October of 1982 and would become the most abstract within the correspondence. Before proceeding to a visual analysis of the mailing, it is important to note that Johnson’s new instruction was a significant departure from the “send to” direction of the first message. Whereas the “send to” direction interpolates the receiver as a messenger whose role is limited to passing Johnson’s message onwards, “please add and return to Ray Johnson” addresses the receiver as an active participant. Johnson’s change of address is a reaction to Galántai’s refusal of merely serving as a messenger and indicates that both Artpool and Ray Johnson altered their mailing tactics based on received responses throughout the correspondence. Furthermore, Johnson’s acknowledgement of Galántai as a collaborator bespeaks of a awareness that his mailings mean differently to whomever receives them because each receiver interprets according to his or her own social context. Johnson’s second mailing emphasizes this awareness while simultaneously appearing more catered to Galántai by omitting references to popular U.S. culture. Given its ambiguity and lack of figuration, the second mailing may reflect Johnson’s desire to gauge how Galántai’s particular context influences his interpretation of an especially open-ended visual. [...]
26 February 1982  ◆  Young Artists’ Club, Budapest

**Everybody with Anybody**  
Mindenki mindenkivel  
Alterable stamp relations and stamped images  
(APS no. 11)

The first Hungarian art rubber stamp competition, action and exhibition with a special spatial installation where the rubber stamps were hung from the ceiling by cords. The primary objective underlying György Galántai’s project was to find a medium and a situation that would kindly and justifiably – but not aggressively – make the jurying process of an exhibition impossible. Secondly: to realize the assembling of a non-existent something by the mass psyche. Thirdly, and chiefly, the project was the manifestation of the childlike state of no control: the degree of freedom – in adulthood. During the action the audience created the exhibition using rubber stamps submitted for the competition by artists. The stamping and stampable materials the members of the audience brought with them were also used. András Szirtes’ contribution – the looped version of the famous scene by Jiří Menzel (Closely Watched Trains, 1966) in which the train dispatcher stamps a young female worker’s bare butt – was shown non-stop in the outer, empty exhibition hall. As a closing act to the event György Galántai stamped all the works made during the exhibition with the opening rubber stamp Ko de Jonge designed especially for this occasion (“Open Here”) and placed them under the empty glasses hanging on the wall. At the end of the event the installation with the hanging rubber-stamps was demolished.

To see a list of participants, visit www.artpool.hu/Pecset/meghivo.html
MEGHIVÓ /INVITATION/ a közönség feszte-lén alkotó együttlétére és kiállítására, ami 1982. február 26-án este 6-kor kezdő-dik a Fiatal Művészek Klubjában

Felhasználásra kerülnek:
1. Az alábbi résztvevők beküldött pecsé-teli:

2. A közönség által hozott pecsételő és pecsételelődő anyagok
3. Szírtes András pecsét-filmje
4. Ko de Jonge megnyitó-pecsétje

A helyszínen készült pecsétmunkák kivánság szerint kiállíthatók vagy elvihetők

Mindenkit szeretettel vár:
   Galántai György
MINDENKI  MINDENKIVÉL
EVERYBODY WITH ANYBODY

ART Non OLET

ORGANIZED BY
G. GALANTA
ARTPOOL
I saw an artistamp in use for the first time in 1979 on an envelope addressed to me by the Italian artist Guglielmo Achille Cavellini. The effect these stamps printed on sticker paper with a color-offset technique had on me was like a virus. At the time, I didn’t know much about artistamps, and although I had already seen an artistamp by Robert Watts in a fluxus publication, being a reproduction it didn’t impress me much. In that same year Ulises Carrión came to Hungary and thanks to him I found out that what I had made for the invitation of my exhibition in Stúdió Galéria back in 1976 was an artistamp, i.e. I had designed an artistamp before I knew about this genre. This could happen because as a graphic artist I have always enjoyed working with so-called accessory things. At the start it wasn’t the stamp but rather the envelope that was a work of art, the stamp itself was just a supplement. The stamp was only valid if it was on the envelope and nowhere else. Thus, there is a work of art with a part of it also being a work of art. It’s like a montage or collage, only the approach differs because in those cases you bring together things that in isolation are not valid but here the envelope and the stamp are both valid in themselves. Two valid things meet just like in a marriage and the rubber-stamp mark is like a child which validates such a union. It’s a live collage. [...]

We started the international correspondence in a very dynamic way, which also helped to build personal connections. At that time, in 1979, my wife Júlia Klaniczay’s father was teaching at the University in Rome, so he was able to send us a letter of invitation allowing us to go there (► pp. 41–42.). We made a detour to Milan and paid a visit to the people there whose response to our circular letter was that they would be happy to receive us. One interesting thing about this trip: it was then that we got to know the poet Ugo Carrega, who had his own gallery for experimental poetry in a converted garage. When we made this visit, Peter Frank happened to be there too, and although we didn’t know who he was at the time, we were nevertheless drawn to each other. (In 1981 he wrote the first and ever since one of the most important studies on artistamps.) How interesting it is that we stumbled into each other before the story of artistamps had even begun! These are the kinds of coincidences that helped us on our way and it is also interesting that we experienced loads of cases like these. If you do your things well, these kinds of coincidences will help you. That’s why you just have to let things happen. [...]
The mail art network doesn't work by itself, and is not a closed (hierarchical) system but is rather an open self-constructing, self-assembling (heterarchical) system. The ideal of the individuals building the mail art network is an “ideal society,” the Eternal Network. In this network discourse and dialogue keep each other in balance. The dialogues store discourse and the discourses provoke dialogues. Every individual can be the motor and node that starts up the network, that brings projects, exhibitions, archives or e.g. museums into being. Thus, individual productions become part of societal communication and the exhibition is one manifestation of these. [...]

In the early 1980s, I sent out a call to various parts of the world, as well as to about two hundred of my Hungarian acquaintances, to fill out a stamp form. Out of the addressees, one hundred and fifty, ranging from György Kozma to Géza Sáska, did as I had asked. Most of them were not artists but rather creative people, who I had called on because I wanted to test their approach to such a situation. As I have said already I was curious about the state of the world, i.e. that parallel state of the world that can manifest itself in such parasamps. The reason the whole idea was so successful – in my opinion – was because I had the assumption that people are too busy and I thought that if I give them too big a task, they won’t do it, but if I only try to get them to do some minimalistic activity, say they are given a blank surface with a stamp imitation which they only have to fill with something, then they will do that. The other requirement in the task was that they had to make a commemorative stamp. Everybody has at least one memory that’s important to them. These two things were the secret of this project’s success, which I named World Art Post, but a crucial element of a call is that it must be well timed. You must have a feel for what people need to think about in 2007, what doesn’t need thinking about, and what’s good to think. You know I would like to be connected to the times. This thing, the interpretation of existence, is an old mania of mine. Since the Balatonboglár Chapel Studio events I have felt that I am connected to the time I’m in, and it was perhaps there that I began to perceive that what must be done is when it must be done. If I don’t do now what I have to do, I will miss it, and for that I’ll be “punished.” [...]
6–25 April 1982  •  Fészek Galéria, Budapest

World Art Post
Stamp works – commemorative stamps
(APS no. 6)

The greater part of the exhibition consisted of the 756 A5-size stamp designs made by 550 artists from 35 countries on the call of György Galántai. Later, a catalog and a film were made about the WAP project. Other exhibits included sheets of stamps, stamp works, stamp catalogs and other documents produced by the artists themselves. An automatic slide projector was placed in the entrance hall of the exhibition, on both sides of the entrance, showing the use of artistamps. The number of stamp works was close to 2,000. The exhibition was opened by Károly Záborszky, a stamp expert.

To see a list of participants, visit www.artpool.hu/Artstamp/WAP/

DOCUMENT: authorization for the exhibition, call, postcard with the APS no. 6 stamp, invitation, installation design of the exhibition, photo, payment slips of the 300-forint transfers made by supporters of the catalog


Fészek Galéria, Budapest, 1982, 17x15 cm, silkscreened, offset, collage, rubberstamp, cardboard cover, folder-like, 125 numbered copies. A publication compiled and conceived by György Galántai to honor those 22 Hungarian artists, who participated both in Artpool’s artistamp and rubberstamp projects.

FILM: Bélyegfilm / Stampfilm by György Galántai, 1982–83, 16 mm, black and white, 36 min., produced by Balázs Béla Studio, Budapest • WEB-CATALOG: www.artpool.hu/events/APS_6/ • ARTWORKS: in Artpool’s collection

BIBLIOGRAPHY: Announcement in AN Magazine (Artists Newsletter), Sunderland, June 1982 • Poolwindow No. 24, (February 1982) (notice) and No. 28, (September 6, 1982), (notice about the catalog) • Beke László: Bélyeg és műveszbélyeg, in: Bélyegmunkák, emlékbélyegtervék. Galántai György gyűjteményéből (APS no. 6), Fészek Galéria (catalog), Budapest, 1982, n.p. (p. 3.) • Klanczay Júlia: Művészek bélyegmunkáik [E számunk képeiről], Élet és Irodalom, April 16, 1982, p. 13. [The illustrations in this issue were selected from works by Hungarian artists sent for the show].


Artpool Calendar: 1982

III/II secret police document: “Festő” dossier, December 16, 1980; August 5, December 20, 1981; March 17, 18, April 8, 22, May 3, June 14, October 18, November 16, 1982; January 14, June 3, 1986

15 April 1982 • Fészek Klub, Budapest

Picture within a Picture
Kép a képben
(APS no. 10)

A four-hour slide–audio show by György Galántai with three projectors about the use of artistamps (related to the World Art Post exhibition), accompanied by “mail art music.” A “joint show” of the Artpool Slide Bank, artistamp, postcard and envelope collection, and sound archive.

DOCUMENT: postcard-invitation for the exhibition, installation design for the slide show, photo • WEB-DOCUMENT: www.artpool.hu/events/APS_10.html
Installation design for the exhibition

In the entrance hall: continuous slide projection showing the use of artistamps

World Art Post exhibition interiors at Fészek Klub, 1982
The exhibition in April 1982 (APS 6) and the present publication are the first tangible results of more than two years of fascinating correspondence and organization work, following our decision to create a systematic and at least in the documentation, a complete collection of artists’ stamps in Central Europe.

The idea came up after Cavellini’s successful Budapest exhibition which attracted and provoked many Hungarian artists to participation. We thought then of organizing a large scale international exhibition, i.e. as far as that was possible under our present circumstances. We wanted the whole world to appear in one definite place at one definite time. From this the project of asking for commemorating stamps evolved almost by itself and, subsequently, the idea of creating a collection of artists’ stamps. We mailed an enormous number of invitations, attempting to get in touch with everyone somehow connected with stamps. A lot of people helped us by publishing the news of our project, multiplying the invitation text, and supplying useful information. Here we wish to express our gratefulness to Hans Sohm for having enriched our collection with very valuable, older stamps.

We hope that this publication will, beside briefly surveying the history of artists’ stamps, give a taste of that marvelous picture that has opened before our eyes looking at the day by day arriving projects for memorial stamps – forming, with a disregard to any kind of geographical, political, or cultural boundaries, several meaningful series.

Our thanks are due to all participants.

J. & G. Galántai
Our connection with Mike Bidner [Canadian artist and philatelist] dates from 1982, the year when he heard about the WAP catalog, which I sent him on his request. From that point on, we regularly received his long letters – all printed on matrix printer paper folds – and promotion materials. I always opened these letters in admiration (also somewhat enviously), as during those years the Hungarian secret service, for reasons beyond my comprehension, made it shockingly impossible for me to satisfy my interest in these innocent artists’ stamps. […]

It was not until five years later, in 1987, when I returned to artists’ stamps. Commissioned by the Budapest Museum of Fine Arts (namely, Judit Geskő), I advertised a new call for entries under the title “Stamp Images.” At this point, I realized the magnitude of work that Mike Bidner had done during the previous five years in the world of what he called, the ARTISTAMP. What happened was that we received an inconceivable amount of stamp art works, all of various techniques, both unique pieces and copied ones. The collection housed in Artpool became multiplied, so that the Gallery of Prints and Drawings at the Museum of Fine Art proved to be too small to exhibit the entire material. That is why we were bound to select from the entries, quite contrary to the rules of mail art. Mike Bidner considered presenting his activities within the Budapest show, but his accelerating disease thwarted his plan. […]

Bidner was working on a huge artistamp catalog and already at the time had made lists with a computer, etc. In order to make the list accurate, a lot of correspondence was also needed. Once he sent us a photo of one of his acquaintances wearing a T-shirt with a stamp pattern on it. The stamp pattern of the T-shirt that had been bought in Paris was from stamps in our World Art Post catalog. It came as a surprise to us when at the end of 1987, Bidner wrote in a letter that his health had drastically deteriorated and he asked if we would accept his artistamp collection, since with the exception of Artpool, he hadn’t been able to find a museum that would have been happy to accept it and handle it with the respect it deserved. We regarded his offer as a great honor. Bidner died of AIDS in 1989. We got his collection and its documentation in 1990 after the change in the political system in Hungary.¹

The ultimate goal of Mike Bidner’s artistic endeavor was to achieve the recognition of artists’ stamps as paraphilately. He never learned it – although he could have possibly been informed somehow – that, by mere chance, his desire had come true, albeit not in Canada, but in Hungary. In the year of 1988, the first comprehensive stamp encyclopedia of the world was published in Budapest, in which – owing to the “Stamp Images” exhibition as had been organized by the Artpool in 1987 – as many as six entries were devoted to artists’ stamps.²

¹ Kata Bodor: op. cit. (pp. 90, 93).
² György Galántai: Thomas Michael Bidner (1944–1989), op. cit.
**Artpool’s Art Tour**

*The European tour*

Artpool’s second art tour project across six European countries with a schedule planned well in advance and connected to a correspondence art-tour project. Meeting with artist friends from the network, discussions, swap of publications, collecting documents and contact addresses, making photos and sound documents. Results of the tour: 8 cardboard boxes of archival material, sound equipment for the archive and a perforating machine for stamps. An artistamp issue, the first four issues of AL (Artpool Letter) and the 5th audio cassette of Radio Artpool reported about the events and the people met during the tour.


**DOCUMENT: correspondence, photo, sound, Artpool’s Art Tour, 1982, “a book of travel memories” with entries by the artists visited, commemorative artistamp sheet**

**WEB-DOCUMENT:** www.artpool.hu/events/ArtTour82/

**CASSETTE EDITION:** ARTPOOL RÁDIÓ 5 / RADIO ARTPool No. 5
cassette radio / radio work

**STAMP EDITION:** Artpool’s Art Tour Commemorative Issue (Galántai György, 1982)


**III/III secret police document:** “Festő” dossier, June 14, 1982

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**4 November 1982 ● Bercsényi Klub, Budapest**

**Speach-sound-variations**
**Beszédhangvariációk**

Reading and concert by Kristóf Wéber and pieces from Artpool’s sound archive.

**DOCUMENT: invitation**

**11 November 1982 ● Újpesti Mini Galéria, Budapest**

**Visuality and Musicality**
**Vizualitás és zeneiség**

At the opening event of the exhibition Eldorádó a selection from Artpool’s sound archive could be heard among others.

**DOCUMENT: invitation**

**21 December 1982 ● Balázs Béla Studió (BBS), Budapest**

**Studio preview of Stampfilm**
**Bélyegfilm**

The film by György Galántai contains the whole material of the World Art Post competition based on the accidental sequence in which the stamps were delivered to Galántai by the post. The music of the film is a montage by Galántai from soundworks of the artists participating in the show.

**DOCUMENT: flyer ● FILM: Bélyegfilm / Stampfilm, 1982–1983, 16 mm, black and white, 36 min., produced by Balázs Béla Studio, Budapest, directed by György Galántai**


**III/III secret police document:** “Festő” dossier, January 14, February 9, 1983
ARTPOOL'S ART TOUR 1982
Artpool’s second art tour project – the European tour*

Traveling like a tourist, with a borrowed car, through six countries. A personal meeting with networkers we already knew well from the mail art network, exchange of ideas, exchange of publications, collecting documentation, collecting addresses, making photo- and audio documentation, etc.

The venues of the meetings had been planned in advance, so during this time the postal network was also in operation, i.e. throughout the tour greetings from Europe were coming and going from east to west and back. The final result of the collecting activity was eight boxes of archive material.

The audio recording were used for Artpool Radio 5’s program. The travel diary was used for a sheet of stamps and some illustrated reports in the following year for the first four issues of the samizdat art magazine entitled AL (Artpool Letter).

*György Galántai: Artpool’s second art tour project – the European tour, 2004 (excerpts), www.artpool.hu/events/ArtTour82/index_en.html
January 1983 – 1995  •  Artpool, Budapest

Publishing of AL (Aktuális Levél, Artpool Letter)

AL (Actual/Alternative/Artpool Letter), 1983–1985, Nos. 1–9, A5, photocopied, Nos. 10 and 11, A4 size, photocopied with offset cover, rubberstamp, with a circulation of 300–500, bookwork-like samizdat art magazine with several inserts and supplements and with English summaries for each issue. Editors: György Galántai and Júlia Klaniczay, Design, layout and production: György Galántai. The journal of alternative culture, whether tolerated or banned. It contained reports and interviews with photographs about art events and art people in Hungary and abroad, and was distributed within the very circle about which it reported. Issues 1–9 are numbered and signed and sealed with the rubberstamp “G. GALÁNTAI – SELF CONTROL.” (Covers of issues 1–4 p. 76.)

DOCUMENT: manuscripts, sound materials used for the articles, original master copies  •  ONLINE INDEX: www.artpool.hu/AL

Telephone Concert event in Budapest, drawing by György Kozma, photos by György Galántai, Tivadar Nemesi and János Vető (original paste-ups by György Galántai for AL/Artpool Letter No. 4, 1983 pp. 10–13.)
A cassette release, cassettes 1–8. Made from the sound recordings for AL (Aktudlis Levél – topical letter), the sound documents of the underground art scene and the sound cassettes posted to Artpool from all over the world – a sound periodical or a pseudo radio published in parallel with the paper-based periodical. Originally it was planned that every issue would be made by someone else. The cassettes had individually designed covers and were copied according to demand – mostly as material for swapping.

To listen to the Radio Artpool’s cassettes visit www.artpool.hu/sound/radio/

DOCUMENT: master cassettes and cassette covers
WEB-DOCUMENT: www.artpool.hu/sound/radio/


III/III secret police document: “Festő” dossier, June 8, 1982

Cover of the audio cassette edition Artpool Radio 3

June 8, 1982

A discussion with Lóránd Hegyi and Géza Pernecky

DOCUMENT: photo
WEB-DOCUMENT: www.artpool.hu/Al/a05/beszelgetes.html


7 May 1983

Malcolm Goldstein, Joseph Celli, David Moss and Grita Insam at Artpool

DOCUMENT: photo
WEB-DOCUMENT: www.artpool.hu/Al/a06/vendegek.html


15 April 1983

Artpool Studio, Budapest, Kultur Service Studio, Wien, Aufbau–Abbau, Berlin

Konzert über Telefon
Budapest-Vienna-Berlin
Telephone Concert

telecommunication event (APS no. 12)

The first East-Central European concert over the phone between “Western” Vienna, divided Berlin, and “Eastern” Budapest was an attempt to use the telephone (as the most universally available medium of electronic communication) to create a common space for artists across the ideological barriers that divided Central Europe at the time (organized by Bob Adrian and Helmut J. Mark from Vienna). The sites of the broadcast were the Studio of the Österreichische Kultur-SERVICE in Vienna, the Galerie Auf und Abbau in Berlin (coordinator: Rainald Schumacher) and Artpool Studio in Budapest (coordinators: János Vető and Artpool). Each city transmitted a one-hour long partly live concert. The final part of the concert was a 3-way jam session as a kind of improvised telephone conference patched together by Karl Kubacek in Vienna. Artpool transmitted previously recorded music by Európa Kiadó, Trabant, Bizottság, Mihály Víg, Vágťázo Halottkémének (VHK) and Péter Méry and a live Hammer Concert by the INDIKO Group. Participants in Budapest were: András Bórócz, Sándor Czakó, Zsuzsa Dobranyi, Miklós Erdély, György Galántai, Júlia Klaniczay, György Kozma, Zoltán Lábas, Tivadar Nemesi, János Sugár, János Szirtes, János Vető, etc. The audio cassette no. 3 of Radio Artpool documents the event and the program “transmitted” from Budapest.

DOCUMENT: photo, sound, list of participants, video (the event in Vienna)
WEB-DOCUMENT: www.artpool.hu/Al/a04/telefonkoncert.html

The follow-up of the exhibition Hungary Can Be Yours!
9–21 December 1989: The reconstruction of a banned exhibition. Young Artists’ Club, Budapest. All the art works were put exactly in the same places of the same exhibition space as where they had been five years before. The “opening” program differed from the original: the audience was invited to actively participate in the roundtable discussion involving the banned artists and those individuals/officials who banned the exhibition. (➔ p. 99.)

14–28 April 2000: International Hungary in 1984. Artpool P60. In the year of the millennium the major changes in the country’s image and worldview necessitated the reconstruction and new presentation of the material. The secret reports about the exhibition from 1984 were shown for the first time and on this occasion a documentation for the exhibition was made on the web. (➔ pp. 266, 268–270.)

27 October – 7 December 2001: Hungary Can Be Yours / International Hungary – alternative country image reconstruction from 1984 – with confidential documents, Galéria Centrals, Budapest, rearrangement of the exhibition material according to the report of the secret agent. (➔ p. 301.)

Documentary exhibitions with reproductions of the artworks and the report of the secret agent of the Hungarian internal security service III/III
3 February – 2 May 2004: Samizdat, Alternative Culture in Central and Eastern Europe from the 1960s to the 1980s, Millénáris Park, Budapest (in a separate exhibition block) (➔ p. 342.)
14 March – 17 June 2006: Interrupted Histories / Historiae interruptae, Moderna galerija, Ljubljana (as part of Artpool’s exhibition block) (➔ p. 387.)
23–25 November 2006: I Confess that I Was There: Art, Archives and Location[s], Switch Room, Belfast (as part of Artpool’s exhibition block) (➔ p. 410.)
14 May – 2 October 2011: Museum of Parallel Narratives, MACBA, Barcelona (as part of Artpool’s exhibition block) (➔ pp. 481–483.)
In the art of the 1980s, mail art was a free worldwide network similar to the Internet. Unlike other "art-s," mail art was not a medium or a trend but rather a chaotic and random interactive interface open to free movement. The "network members" were volunteers and participants and/or organizers open to external and internal inspiration. One of the manifestations of the "network" operation was the Commonpress network magazine, coordinated from Poland by Pawel Petasz. Anyone was free to launch a new topic if he or she requested a serial number and took it on himself or herself to send the publication to the participants. After this, the news was put up on the "mail art worldwide web." The topic "Hungary" was inspired by the imaginative "Italian boots" of the Italian poet Adriano Spatola's "Italy issue." (György Galántai, 2000)

Source: www.artpool.hu/ Commonpress51/catalogue.html

Call for Commonpress 51 / Hungary Can Be Yours, 1983 (the photo of the Galántai couple used in the collage by György Galántai was made by István Jávor)
The works of some fifty “enemy persons” were sent from eighteen foreign countries to Budapest to be part of Hungary Can Be Yours! International Hungary. Galántai’s curatorial decisions for the display of these artist’s works in the exhibition stands out. A TV installation that connected the two exhibition rooms served as a one-way communication by video between foreign artists and Hungarian artists. Works by foreigners were displayed inside the “Black Room” with the TV set, which screened the Hungarian artworks exhibited inside the “White Room,” where the camera was placed along with audio tracks of “songs of the communist movement.” In this interactive video and sound installation, Westerners were literally placed in the dark about the nature and history of Hungarian art, and could only encounter Hungarian culture in a mediated and artificial way. The frequent delay of information traveling from the camera to the video screen emphasized the problems of communication between the East and West. Galántai’s own artistic contribution to this mail art exhibition was as a curator designing the installation as a metaphor for disjointed cultural relations and a metonymy for uniting Hungarian and international art.

21 March 1984  ◆  Kreatív Mozgás Stúdió (Creative Movement Studio), Budapest

**Dance performance by Min Tanaka**

(APS no. 14)

A project realized with Artpool’s help and coordination.

**DOCUMENT:** invitation, poster, photo
**WEB-DOCUMENT:** www.artpool.hu/Al/al09/Beke.html


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May 1984  ◆  Artpool Studio, Budapest

**Visits by Meda Mladek**

Meda Mladek came to Hungary in May 1984 on commission by George Soros to organize and do the preliminary work for a contemporary art centre in Budapest. She contacted all the important figures of contemporary Hungarian art, and came to Artpool on several occasions, based on which she wanted Júlia Klaniczay to become the director of the planned Soros Art Centre. That is, until the point when deputy minister for culture, Dezső Tóth, informed her that the plan, according to which György Galántai’s wife would manage the centre, would jeopardize the implementation of the entire project.

**DOCUMENT:** correspondence

**BIBLIOGRAPHY:** Nagy Kristóf: *A Soros Alapítvány hatása a 80-as évek magyar művészetére*, Éötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest (dissertation), 2013, 34 p.

III/III secret police document: “Festő” dossier, October 24, 1984

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28 March 1984  ◆  Artpool Studio, Budapest

**Joan Jonas at Artpool**

During her visit in Budapest, Joan Jonas had a performance at the Young Artists’ Club and a video-screening of her works at the Ernst Múzeum. The New York based artist gave an interview to László Beke at Artpool. Issue 9 of AL (Artpool Letter) reported about the events.

**DOCUMENT:** photo, sound
**WEB-DOCUMENT:** www.artpool.hu/Al/al09/Jonas.html

1 May 1984  ◆  Liget Galéria, Budapest

**Fair of artists’ postcards and stickers**

Művész képeslap-és matricavásár

Works by Artpool, G. A. Cavellini, György Galántai and Hervé Fischer (one day event).

**DOCUMENT:** invitation

8 May 1984  ◆  Artpool Studio, Budapest

**Gilbert and Lila Silverman at Artpool**

On the recommendation of Grita Insam of Vienna, the founders of the *Gilbert and Lila Silverman Fluxus Collection* (Detroit) came to Artpool to get an insight into the alternative art scene in Hungary. Apart from the purchases of two Galántai sound sculptures for their Fluxus Collection, the outcome of their visit was a continuous exchange: numerous important fluxus publications and Maciunas’ artistamps enriched the Artpool archives over the years in exchange for Artpool and Galántai publications.

**DOCUMENT:** photo, correspondence

25 June 1984


Kortárs Művészeti Egyesület

The positive feedback that surrounded AL – the samizdat art review launched in 1983 as a medium for regularly reporting on the most diverse areas of contemporary art – and its editors, indicated that the time was ripe for the establishment of an interdisciplinary organization that would provide legitimacy and an operational framework and opportunity for innovative/progressive aspirations. The idea of the Contemporary Art Association was proposed after the Budapest Festival Orchestra was organized as an association, which seemed to be a potentially successful organizational form. Júlia Klaniczay, who was able to contribute her experience related to Artpool’s operation, headed this initiative. After several exchanges and correspondences, the proposal for the organization of a contemporary art association on 25 June 1984 was rejected by the Ministry of Culture in 1985: “we do not deem it as justified that a new association should seek a role and create for itself a function from tasks that have thus far been partly carried out by the state and partly by various art associations” (Dezső Tóth). However, in 1987, the ministry – quite unexpectedly – requested the resubmission of the proposal. The initial convening took place on 9 June 1988. *The list of founding members in 1988:* Ákos Birkás (president), Tamás Ascher, Imre Bak, László Beke, Dezső Ekler, Péter Esterházy, Péter Forgács, László Földényi F., György Galántai, Lóránd Hegyi, Péter Nádas, Tibor Szemző, János Szikora, Annamária Szőke (deputy secretary), Anna Wessely, Andráss Wilheim, Júlia Klaniczay (executive secretary). The limited funds and the new opportunities that opened up at the change of the political system deprived the freshly founded association of its purpose, and in October 1990, the Contemporary Art Association was closed down by its founders.

**DOCUMENTS:** articles of association, minutes, correspondence (with the Ministry of Education, members of the association), court orders, application material and letters, documents of operation, contemporaneous legal material, notes

**III/III secret police document:** “*Festő* dossier, March 14, 16, 19, 20, 25, 26, April 10, 16, 22, 24, 1985; November 6, 1987

30 June 1984  ◆  Forest City Gallery, London, Canada

**International premiere of György Galántai’s Stamp Film at Artistampex**

The film contains the whole material of the *World Art Post* competition based on the accidental sequence in which the stamps were delivered to Galántai by the post. The music of the film is a montage by Galántai from soundworks of the artists participating in the show. It was only after a complex official procedure that the film, of which only one copy was made in the Béla Balázs Studio, could be sent from Hungary to the Artistampex in Canada; but philatelist Mike Bidner, the organizer of the exhibition, was not disheartened even by this since he held Artpool’s artistamp activity in high esteem.

**DOCUMENT:** letter from Hungarofilm, flyer (p. 73.)

**FILM:** Bélégfilm / Stampfilm, 1982-83, 16 mm, black and white, 36 min., produced by Balázs Béla Studio, Budapest, directed by György Galántai

**Further screenings:**


**DOCUMENT:** invitations
Acoustic Poetry Evening
Akusztikus költészeti est

Selection from Artpool's sound archive in the program of Maria Festival. Introduction: László Hekerle, performance: Ákos Szilágyi, Endre Szikrárosi.

To see the program visit: www.artpool.hu/kontextus/eset/e840910m.html

Meeting of representants of international art magazines
Gespräch mit Vertretern internationaler Kunstmagazine

A meeting and discussion on the invitation of Grita Insam, an avant-garde gallerist in Vienna, with the participation of representatives of international art magazines. The only representatives of the art scene behind the ‘iron curtain’ were Júlia Galántai [Klaniczay] and the samizdat art magazine titled AL (Artpool Letter).

Participants: Art (Alfred Simeschik), Artefactum (Flor Bex), Artforum (Ingrid Rein), Artpool / AL (Júlia Galántai), Juliet (Roland Marino), Lapis Arte (Ines Mainieri), Neue Kunst in Europa (Paula Domzalski), Parachute (Chantal Pontbriand), Redact (Peter Frank).

DOCUMENT: invitation
to: MTA-Soros Foundation
Bizottság Titkársága
1525 Budapest, Pf. 34.
Hongarije

L.S.

in the beginning of November this year I visited the Artpool Archives at the home of Mr. and Mrs. Galántai in Budapest.
I did spend several hours looking through their splendid collection of documents on contemporary art movements in Hungary.
As many of these art movements express themselves in an ephemeral way (concerts with mixed media, readings, performances, environments, etc.) documenting it is essential if one wants to preserve this kind of art.

I think the Artpool Archive is already now an important tool for any-one wanting to do research, to show or exhibit contemporary Hungarian art and will be more so in the future.

By not only just documenting art objects, but also the social space in which this art functions, the Artpool Archive does more than its name suggests.

As a librarian for the last 15 years I'm familiar with similar private initiatives in other countries. Seeing the limited means available, the Artpool Archive stands out favourably.

I feel that if the work done by Mr. and Mrs. Galántai gets the necessary support, this archive will be a stimulus for the Hungarian modern art scene itself and will also facilitate international cultural exchange in this field.

Sincerely yours

Tj. van Tijen
1985–1986

1985–1988 ◆ Budapest

Support from the Soros Foundation

In 1984 Artpool submitted an application to the commission of the newly established MTA–Soros Foundation for funds to cover the increasing costs required by the organization's documentation activity (cassettes, boxes for the archive materials, correspondence). The application was evaluated by the renowned art historian Lajos Németh of the commission, who paid several visits to Artpool to assess the situation. In the end, the Commission for the MTA–Soros Foundation awarded Júlia Klaniczay and György Galántai 240 thousand forints (approx. 4,600 USD) in 1985 to support “the development of the experimental art archives they established in their home, which document marginal artistic trends that cannot be found in any other collection.” The MTA-Soros Foundation continued to support Artpool’s activities in the following years, until 1988, i.e. for four years in total.


9 March 1985 ◆ Artpool Studio, Budapest

Sound poetry performance by Douglas Barbour (Canada) and Endre Szkárosi

A small-scale performance concluding with a joint improvisation.

DOCUMENT: photo, Bea Hock’s interview with Endre Szkárosi (1999)


May 1985 ◆ Via del Cardello 14, Rome

Cartoline e grafica ungheresi tra Art Nouvea e New Wave

Cards and graphics from Art Nouveau e New Wave

Exhibition organized by Enrico Sturani (Rome, Italy).

Compilation of the “punk rock-art” material for the show by Artpool. Represented artists and bands: Balaton, Beatrice, Sándor Bernáth(y), György Galántai / Artpool, Attila Kristóf Nagy, Endre Szkárosi & Konnektor Rt.

Exhibition of Artpool’s Ray Johnson Space with 56 participants, visual replies to Ray Johnson’s 5th Letter.

To see a list of participants, visit www.artpool.hu/ Ray/ space/doc860921b.html

DOCUMENT: poster-invitation, draft with the list of artworks (1983)


21–28 September 1986 ◆ Caserme Rosse, Bologna

Artpool’s Ray Johnson Space

Exhibition at the international festival D’Art Room – Festival Europeo di nuovi luoghi dell’arte, Bologna (European Festival of New Places of Art). Hungarian participants were: Sándor Bernáth(y), György Galántai / Artpool, Attila Kristóf Nagy, Endre Szkárosi & Konnektor Rt.

Exhibition of Artpool’s Ray Johnson Space with 56 participants, visual replies to Ray Johnson’s 5th Letter.

To see a list of participants, visit www.artpool.hu/Ray/ space/doc860921b.html

DOCUMENT: poster-invitation with the list of participants. About the festival: poster, flyers, program, sticker of the festival, photo, sound, video ◆ ARTWORKS: in Artpool’s collection

1987

January 1987 ◆ Edmonton, Alberta, Canada

**Artpool's Ray Johnson Space: “The Works”**

Mail art exhibition with 150 participants.

To see a list of participants, visit www.artpool.hu/Ray/space/doc87b.html

**DOCUMENT:** poster-invitation with the list of participants

**ARTWORKS:** in Artpool's collection

29 May – 25 September 1987 ◆ Szépművészeti Múzeum [Museum of Fine Arts], Budapest

**Stamp Images**

**Bélyegképek**

Permission was granted to exhibit Artpool's artistamp collection as part of the *Contemporary Art in Private Collections* series, presented as György Galántai's private collection. The show provided an excellent opportunity to augment Artpool's collection, especially since interest in artistamps radically increased after the 1982 *World Art Post* exhibition. For the first time in the history of Artpool, a quality, color poster and a catalog "sponsored by the state" were made for the exhibition. (Galántai even entertained dreams of the Hungarian Post issuing the world's first mail art stamp to commemorate the 25th anniversary of the artistamp, which would have been first stamped in the exhibition hall.) This was the very first exhibition of artistamps worldwide to be held at a prestigious museum, and accompanied with an accurate catalog and poster.

To see a list of participants, visit www.artpool.hu/Artistamp/Belyegkepek/artist.html

**DOCUMENT:** invitation, poster, photo

**CATALOG:** *Bélyegképek / Stamp Images* (edited by Judit Geskó, designed by György Galántai, introductory study by Géza Perneczky), Szépművészeti Múzeum, Budapest, 1987, 24 p.

**WEB-CATALOG:** www.artpool.hu/Artistamp/Belyegkepek/

**ARTWORKS:** in Artpool's collection


1–14 August 1987 ◆ Triskel Arts Centre, Cork, Ireland

**Artpool's Ray Johnson Space**

Exhibition of works of the *Buda Ray University* project at *Ireland's First International Mail Art Exhibition* (works by 154 artists).

To see a list of participants, visit www.artpool.hu/Ray/space/doc870814b.html

**DOCUMENT:** poster-invitation with the list of participants

**ARTWORKS:** in Artpool's collection

30 October 1987 ◆ Young Artists’ Club, Budapest

**“Archives for Small Press & Communication”**

exhibition, lecture and video presentation by Guy Schraenen

Guy Schraenen (Antwerpen, Belgium) is one of the most important archivist of the so called “marginal genres,” editor and publisher of several artists’ books. The event was coordinated and organized with the help of Artpool.

**DOCUMENT:** letter, invitation, photo
18 October – 7 December 1987 ◆ István Király Múzeum (King St. Stephen Museum), Székesfehérvár

“A surprise for our readers!”
“Meglepetés olvasónk részére!”
International artists’ books exhibition

The exhibition, which was initially planned to be a joint event (and initially organized as such) of Artpool and the King Stephen Museum, was in the end organized by the museum without Artpool; yet, it used the international call made by Artpool and the vast international mailing list of the contributors to Artpool’s artists’ books collection.

The exclusion of Artpool from the supposedly joint project was justified by Márta Kovalovszky (the exhibition’s organizer), who referred to Péter Kovács, the director of the museum, by saying that “a state institution cannot enter into co-operation with a private institution.”

Artpool lent several works for the show from its collection: among others artists’ books by András Balla, Vittore Baroni, Guy Bleus, Nenad Bogdanović, Bruno Chiarelone, Luc Fierens, György Galántai, Klaus Groh, Hejettes Szomlyázók, Endre Szkárosi.

DOCUMENT: correspondence, invitation, catalog, acknowledgement of receipt about the loaned works


1–30 November 1987 ◆ Utca galéria (Street Gallery), Szombathely

Artpool’s Ray Johnson Space

Ray Johnson’s 5th Letter – international exhibition of correspondence art (dedicated to the 60th birthday of Ray Johnson and the 100th of Marcel Duchamp – 176 participants).

To see a list of participants, visit www.artpool.hu/Ray-space/doc871101b.html

DOCUMENT: poster-invitation with the list of participants, photo

ARTWORKS: in Artpool’s collection

BIBLIOGRAPHY: s. k.: November Utca Galéria, Vas Népe, November 6, 1987

11 December 1987 ◆ Esztétika Tanszék, ELTE (Eötvös Loránd University, Dept. of Aesthetics), Budapest

In the Spirit of Marcel Duchamp

Symposium, organized by Artpool, to commemorate the 100th birthday of Marcel Duchamp – exhibition, concert, performance, video screening.

Program: from 2–5 pm: videos, slide projection and sound presentation from the margins of art (Infermentál, Tamás Szentjóby, Miklós Erdély, András Szíres)
• 5–7 pm: concerts on György Galántai’s sound sculptures – assembled from ready-made iron pieces (István Mártha, Tibor Szemző, András Wilhelm, Zoltán Rácz)
• from 7 pm: Five-minute lectures (with a chess-clock as time keeper) by 21 leading artists and art critics in the spirit of Marcel Duchamp. Lecturers were: Gábor Andrási, Imre Bak, László Beke, Ákos Birkás, Dezső Ekler, László Földényi F., Péter György, Lőránd Hegyi, Özséb Horányi, Gabriella Kernács, Albart Kováts, Endre Kukorely, Gábor Patak, Miklós Peternák, Endre Rózsa T., Talán Sebeő, János Sugár, Endre Szkárosi, Anikó Szőke, Ádám Tábor, Gábor Tóth
• In the framework of the symposium: international exhibition with the participation of 54 artists.

To see a list of participants, visit www.artpool.hu/Duchamp/MDspirit/

DOCUMENT: invitation, flyer, poster, photo, sound, video


Hommage à Marcel Duchamp, Artpool, Budapest, 2007, 143 p. [bookwork catalog of the event]

WEB-CATALOG: www.artpool.hu/Duchamp/MDspirit/ARTWORKS: in Artpool’s collection


13–16 December 1987 ◆ Liget Galéria, Budapest

Artpool’s Ray Johnson Space

“In the Spirit of Marcel Duchamp”


To see a list of participants, visit www.artpool.hu/Ray-space/doc871213b.html

DOCUMENT: poster-invitation with the list of participants

ARTWORKS: in Artpool’s collection

Poster of the In the Spirit of Marcel Duchamp event
IN THE SPIRIT OF MARCEL DUCHAMP 1887-1987
ART IS DIFFERENT
Marcel Duchamp is 100 Years Old – in Budapest

In 1987 interdependence is stronger than ever before, and this is especially true for the systems of relations and chain-like connections generated by disasters. Local workshops, countryside art scenes, neglected little countries and “satellite cultures” have now been rendered helpless without one another, and the concept of national art or art representing various social classes, has lost its viability not because of the emergence of new doctrines but because of the experiences of everyday life. Our century is afflicted and shaped by problems, fears and anxieties that are as universal, supra-boundary and inescapable as the answers we are coerced into by intimidating force.

Chernobyl, acid rain, the global Necropolises dubbed industrial landfills, poisonous gases, holes in the ozone layer, the absurdly vast arsenal of silent arms now stored away but eager to be fired, and the fishing and hunting expeditions that destroy entire species recognize no boundaries, just like computers, television, satellite broadcasting systems, telephone lines, video chains, telefax and teleprinting. The levels of threat and hope may well be proportionate to one another.

The electronic environment, this post-Gutenberg galaxy, has evolved into a social factor, i.e. a self-determining domain and thus urges and demands participation in intercultural communication, the great cycle, the exchange. Let us correspond and send photographs, cassettes and audio materials; transmit signals perpetually and inscrutably! It is virtually imperative to participate in the multi-player dialogue that is evolving nowadays, to take part in the Dialogue of the Worlds, a continuous conversation mediating between the most diverse of experiences – and this is the objective of the upcoming symposium, too.

When the Department of Aesthetics of ELTE University provides publicity for the meeting organized by György Galántai (Artpool), it is doing so in the hope of opening up an opportunity for an arts event through the coming together of aesthetics and living art.

Péter György

You are cordially invited to the symposium commemorating the 100th anniversary of Marcel Duchamp’s birth, to be held at 2 p.m. on Friday, 11 December 1987 at ELTE’s Department of Aesthetics (Budapest V. Szerb utca 21–23.)
IN THE SPIRIT OF M.D.

RAY JOHNSON'S FIFTHS LETTER * CORRESPONDENCE WITH GALANTAI TOYO "SELF-CONTROL"

EGY ELRONTOTT DUCHAMP

RAY JOHNSON ÖTÖDIK LELELTÉRTÉK JELZÉSE

BILL DE KOONING'S BICYCLE SEAT

1987-12-13 → 1987-12-16

ARTPOOL'S RAY JOHNSON SPACE

KÉR. AJTÓSI DÜRER SOR. S. H-1145

"POST MAIL-ART" EXHIBITION
1988

June–July 1988 ◆ Burg Jansenplein, Hengelo, Holland

Artpool's
Ray Johnson Space

International exhibition of correspondence art with 200 participants as part of the mail art show Container con amore (organized by Jenny de Groot).

To see a list of participants, visit www.artpool.hu/Ray/space/doc8806b.html

DOCUMENT: poster-invitation with the list of participants
ARTWORKS: in Artpool’s collection

17–19 June 1988 ◆ Nové Zámky / Érsekújvár, Slovakia

Artpool’s
Ray Johnson Space

Exhibition with 211 participants, part of the festival of experimental art and literature organized by József R. Juhász.

To see a list of participants, visit www.artpool.hu/Ray/space/doc880617b.html

DOCUMENT: poster-invitation with the list of participants
ARTWORKS: in Artpool’s collection

24–30 July 1988 ◆ Salle polyvalente, Tarascon, France

Artpool’s
Ray Johnson Space

Exhibition with 228 participants in the framework of the festival La poésie visuelle a travers le monde (Visual Poetry Around the World). Se échanges internationaux de poésie contemporaine (organized by Julien Blaine). Hungarian artists invited to the festival: György Galántai, József R. Juhász, Tibor Papp, András Petőcz, Ákos Székely.

To see a list of participants, visit www.artpool.hu/Ray/space/doc880730b.html

DOCUMENT: poster-invitation with the list of participants, photo
ARTWORKS: in Artpool’s collection

10 October 1988 ◆ Lówy Sándor Technical College, Vác, Hungary

What is Correspondence Art?
Mi a kapcsolatművészet?

A lecture with slide show by György Galántai.

BIBLIOGRAPHY: Bárdosi József: Mi a kapcsolatművészet? Galántai György bemutatója, Pest Megyei Hírlap, October 10, 1988

Back and title cover of the bookwork by György Galántai, an edition of selected “answers” by 32 artists to Ray Johnson’s second “add to” letter sent to Artpool, 1982–1987 (◆ p. 62.)

November 1988 – October 1989 ◆ West Berlin

György Galántai and Júlia Kliczay in West Berlin

The sojourn of Artpool’s founders was made possible by the DAAD scholarship György Galántai won in 1985 (after years of passport- and visa-related administration). Although during the scholarship Galántai primarily focused on his own artwork (mainly taking advantage of the technical opportunities offered by color photocopying and computer-assisted graphic design, which were unavailable in Hungary at that time), the Galántais had plenty of opportunities to build up relations that were important for Artpool, as well as to collect materials, meet people and do some travelling. Artists they got to know in person after years of previous correspondence were John Armleder, John Furnival, Klaus Groh, Ed and Nancy Kienholz, Antal Lux, Antoni Muntadas, Gustav Reinhardt (Odious Gruppe), Wolf Vostell, Emmett Williams and others.

The DAAD scholarship also contributed to raising the technical standards available to Artpool’s work: with support from René Block, Barbara Richter and Joachim Sartorius – specifically to promote Artpool’s activities – Galántai was able to buy his first video camera and computer (Atari ST). Becoming familiar with the institutional structure and operation of the DAAD Künstlerprogram provided valuable professional experience, which the Galántais were able to utilize during the establishment of the Artpool Art Research Center in 1992.

DOCUMENT: application, reference letters, correspondence, travel administration and correspondence, Gästeliste – DAAD Berliner Künstlerprogramm

1989

1989–1992

The Artistamp Collection of Mike Bidner


DOCUMENT: correspondence
WEB-DOCUMENT: www.artpool.hu/Artistamp/Artistampex/
ARTWORKS: in Artpool’s collection


10–20 September 1989 • Amsterdam
Europe against the current festival and art fair

First European public appearance of ‘alternative,’ ‘independent,’ ‘radical’ publishers, distributors and others involved in the circulation of ‘information carriers’ (coordinated by Tjebbe van Tijen).

10–20 September 1989 • W139 art space, Amsterdam
Artpool’s Ray Johnson Space

Exhibition / installation in the framework of the festival (272 participants).

To see a list of participants, visit www.artpool.hu/Ray/space/doc890202b.html

15–17 September 1989 • Beurs van Berlage, Amsterdam
Art Fair

Artpool stand with mail art and samizdat art publications at the art fair of the Europe Against the Current festival dedicated to alternative culture (swap of publications and building new contacts).

DOCUMENT: invitation, participant card, photo, video ℹ CATALOG: Van Tijen, Tjebbe (ed.): Europe Against the Current, catalogue on alternative, independent and radical information carriers, Foundation Europe Against the Current – ID Archiv im IISG, Amsterdam, 1989, 240 p.


2 February – 2 April 1989 • Hincz Gyula Állandó Gyűjtemény [Hincz Gyula Permanent Collection], Vác

Artpool’s Ray Johnson Space

Exhibition with 272 participants (organized by József Bárdomi), opened by László L. Menyhért.

To see a list of participants, visit www.artpool.hu/Ray/space/doc890202b.html

DOCUMENT: poster-invitation with the list of participants, photo
ARTWORKS: in Artpool’s collection


10 June – 23 July 1989 • Fejér Megyei Művelődési Központ Kiállítóterme (Exhibition Hall of Fejér County Cultural Centre), Székesfehérvár

Artpool’s Ray Johnson Space: International Correspondence Art, Ray Johnson’s Five Letters Nemzetközi kapcsolatművészet, Ray Johnson öt levelének bemutatása

The most complete presentation – so far – of the Buda Ray University project with 316 participants. Organized by László Háden, opened by Gábor Pataki. A list of participants was provided on the back of the exhibition’s poster. (p. 98.)

DOCUMENT: invitation, poster, photo, manuscript ℹ WEB-DOCUMENT: www.artpool.hu/Ray/RayUniversity.html ℹ ARTWORKS: in Artpool’s collection


ARTPOOL EVENTS 1979–1991

Collage stamp produced by Rosemary Gahlinger-Beaune (based on an artistamp image by Mike Bidner). Used as the announcement for the AIDS Artistamp Project, 1991

Poster of the exhibition International Correspondence Art, Ray Johnson’s Five Letters, 1989 (recto / verso)
FEJÉR MEGYEI MŰVELŐDÉSI KÖZPONT
KIÁLLITÓTERME
SZÉKESFEHÉRVÁR LISZT FERENC U. 1.
NEMZETKÖZI KAPCSOLATMŰVÉSZET
RAY JOHNSON ÓT LEVELÉNEK BEMUTATÁSA
1989. VI. 10.—VII. 23. naponta 10–18 óra között
The reconstruction of the exhibition titled *Hungary Can Be Yours!* banned in 1984. The same artefacts were placed in the same space and exactly where they had been five years before. The ‘opening’ program was of course different from the originally held one: the public was able to actively participate in the round table discussion of the ‘banned’ and the ‘banners’: György Galántai, Lajos Kiss, Attila Zsigmond and Tamás Tőrők. The discussion was moderated by Péter Rózsa. The event was documented with a video recording and the exhibition’s catalog was finally made.

To see a list of participants, visit www.artpool.hu/Commonpress51/participants.html
The exhibited documents were so absurd, that if the reporter himself had not witnessed the events personally, he would probably have thought that the files, the minutes, the orders and the bans were simply the work of an inventive concept artist with a scathing sense of humor, like György Galántai, for example.

What exactly happened in the 1970s? The uneasy/depressing childhood and then the provincial, “broken-backed consolidation” that followed called forth the eruption of a natural desire in many young artists and they were under the spell of (albeit without a solid foundation) the spirit of freedom.

It must be noted, however, that this reality was filtered (feared) through a sensitive, real-pessimistic philosophy with its own symbol/formal system both in Péter Halász’s theatre and György Galántai’s chapel in Balatonboglár as well as in Tamás Szentjóby’s and Gyula Pauer’s works. At first sight these works, actions and objects, oblivious to form, exuded playfulness and freedom more than anything else, and their “dangerously” harsh judgement and shocking metaphysical layer could only be uncovered through meditation, and analyzing art by untangling the web of references was not among the strengths of the bureaucrats of art.

These particular avant-garde works were not placards inciting people to fight but rather grotesque pieces infused with obstinacy, bitterness, sensitive lyrical locutions and metaphors.
Yet, the art bureaucrats of the time felt that these works were no less than a sink of iniquity. They felt it was not permissible for certain young radicals to ridicule the carefully designed path of development, especially when they themselves refer to what they are doing as anti-art. It is unacceptable. Some great and intricate plot is in the making. So the officials transferred the files to the competent department of the ministry of the interior.

THEN CAME the “interviews” and search warrants, passport withdrawals and harassment by the authorities. Following this came the council, the public health department and all kinds of authorities to make the point: these artists and these works are harmful. Unfortunately, there was nobody in our rather closed circle with a loud and far-reaching enough voice to ask: harmful? how? for whom?

The campaign pursued by the authorities actually broke entire artistic careers in two: some artists emigrated, some retreated, some became exhausted and some gave up. There are examples for all these in the Galántai archives, which – together with the related exhibition – did not set out to accuse or hold anyone accountable (there are many), but simply made a list. The facts are merely presented in their incredible absurdity. As a warning. A warning that tomorrow new bureaucrats will sit in their seats: don’t let them do it all over again!

1991

Spring–Summer 1991 ◆ Fővárosi Önkormányzat [Municipality of Budapest], Budapest

Negotiations on making the Artpool archives available to the public

After apparently unproductive negotiations with the cultural ministry, György Konrád recommended to Artpool to submit an application to Budapest’s lord mayor, Gábor Demszy, in order to establish and operate a complex contemporary art institution, the Artpool Art Research Center. The project was realized in March 1992 with the support of Dr. Miklós Marschall, the deputy lord mayor responsible for cultural affairs, although with a far narrower scope of activities than originally planned by Artpool’s founders. The Artpool archives and library were opened to the public at 10 Liszt Ferenc Square. (This building once housed the offices of the Budapest Fine Arts Directorate, which repeatedly banned Artpool’s activities in the 1970s.)

DOCUMENT: correspondence, application, project description, notes, plans, etc.

7–12 July 1991 ◆ Újkapolcs Galéria / Newkapolcs Gallery, Kapolcs, Hungary

The first test exhibition of the Newkapolcs Gallery
Az Újkapolcs Galéria első próbakiállítása

The “guest exhibition” of Pajta Gallery in Salföld included György Galántai’s color Xerox prints entitled Interleg Spaces and his chrome steel sculpture entitled Interleg Sounds. (The exhibition’s material was first displayed in 1989 at the DAAD Gallery in Berlin.)

DOCUMENT: poster-invitation, photo, video
WEB-DOCUMENT: www.artpool.hu/ujkapolcs/91/
VIDEO: Manœuvres en Europe Centrale (Tchécoslovaquie, Hongrie), 49’, Les Éditions Intervention, Québec, 1992 (realization: Richard Martel)

19 September – 13 October 1991 ◆ Városi Művelődési Központ kiállítóterme (City Cultural Center’s Exhibition Hall), Paks, Hungary

Artpool’s Ray Johnson Space

Nemzetközi kapcsolatművészet / International Correspondence Art, Ray Johnson’s Five Letters – exhibition with 316 participants (organized by Károly Halász).

To see a list of participants, visit www.artpool.hu/Ray/space/doc910919b.html

DOCUMENT: poster-invitation with the list of participants
ARTWORKS: in Artpool’s collection

102

ARTPOOL EVENTS 1979–1991
New York Correspondance School of Budapest Dinner
Honoring the visit of The Galantai’s to NYC
Katz’s Delicatessen (and Gracie Mansion Gallery*)
December 13, 1990


Below: Profile of Ray Johnson
Dear Gyorgy and Julia
Hello from New York!

It was very nice to meet you during your visit to the States.

I also enjoyed the documentation you sent, thanks.

Enclosed is the piece that we all worked on together at Katz’s deli. I’m so sorry it took me a while to send it to you but it has been a difficult year for me but now I am back in the swing of things.

I have sent copies to all the New York people, I hope that you will make some more copies of this page and send it around to some of our friends in Europe with your correspondence.

I really enjoyed the time we spent talking and laughing together.

How is the stamp museum coming along?

I was very inspired by your perceptions of the Native American drawings etc. That stamp sheet you made remains a favorite of mine.

Good luck to you and keep in touch. Let me know if I can help you in any way. See you in New York or Budapest!

Ciao Pan/Mark

Artists Postage Stamps
13th HOUR Gallery
530 13th St. N.Y.C.
(Betwn. Aves. A & B)
475-1350

3rd International DOO DA Stamp Invitation — 400 Artists —

March 31 — April 28

07-03-06

I wrote this years ago. I found it when I was continuing my Decompression project which you so kindly included in your recent mailing. Thanks, Mark
THE FIRST TEST EXHIBITION OF THE NEWKAPOLCS GALLERY

The "Newkapolcs Gallery" was György Galántai’s first attempt after the change in the political system in Hungary to revive the spirit of his independent and autonomous chapel studio in Balatonboglár, which was banned in 1973. The publicity of the events organized in the exhibition space of his house in Kapolcs was helped by the Kapolcs Art Festival, which attracted a large number of visitors to the small village with its diverse cultural program for adults and children. From the following year onward, the exhibition space became the venue for the special summer projects of the Budapest-based Artpool Art Research Center.

Source: www.artpool.hu/ujkapolcs/index_en.html

A3 size poster of the exhibition

Video snapshots of the first test exhibition of the Newkapolcs Gallery, 1991

Endre Szkárosi and Richard Martel sounding Interleg Sounds, György Galántai’s chrome steel sculpture
A MAGYAR NÉPKÖZTARSASÁG BELÖGYMINISZTERIUMA

SZEZEMÉLYI DOSSZIE

SZÁM: 11-SZ-9547
NEV: "FESTÓ"

A MINŐSÍTÉS MEGSZUNT
az 1965. évi 1. t. 28. §-a
figyelemmel:
1-a-1426/fg

LEZARVA: 19.

ARCHIV SZÁM: A Történeti Hivatal
             az El.
             Tán

VIZSGALATI DOSSZIE SZÁM:
VIZSGALATI DOSSZIE ARCHIV SZÁM:

0-19618/1

0-618/1
REPORT

On the basis of a licensed proposal we have since August 1979 been conducting a secret investigation to uncover and stop the hostile activities of the artist György Galántai (xxxxxxxxxxxxxxxxxxxxx), who is not a party member and resides at 68/b Frankel Leó St. in district II of Budapest.

We have established that György Galántai continues to pursue rebellious activities directed against the party’s general and cultural policies. He has consolidated his ties with prominent members of the domestic opposition and offered to assist them in their hostile activities.

He continues to operate and expand his archives established under the title Art Pool with no official permission. To foster the popularity of this – this year too – he produced thousands of new pieces of propaganda material and distributed them to his contacts. The printing work was carried out by his friends working in various state printers using materials appropriated from public property. He paid over fifty thousand forints for this. At present, he maintains contact with some three thousand Western citizens mainly through written correspondence. In tandem with his expansion of foreign contacts he is making every effort to draw in young, Hungarian artists of the fine arts and to consolidate his cooperation with them. Every time he carries out an action he links up with 150-200 Hungarian citizens.

Due to the very deliberately selected themes, his propaganda materials and calls to action encourage participants to produce “works of art”, the hostile content of which is politically objectionable. Consequently, there is an increasing amount of material among the mail sent to the archives with an intended hostile content. In many cases contributors sent in texts, calls for strikes, hostile newspaper articles and pictures sympathizing with public disturbances in Poland and praising the activities of the “Solidarity” movement. In several cases mail has been sent in belittling the leaders of the Soviet Union and of other socialist countries.

In addition to promoting his own activities, Galántai has attracted the attention of his domestic contacts to foreign exhibitions and events and has encouraged them to participate in these. It has been the case that – based on Galántai’s efforts – individuals who have answered his calls for various “competitions” were sent compilations from Western countries with a fine arts content of a hostile nature, and also were offered new opportunities for their “art”. One such example was the propaganda material initiated and propagated by Ruggero Maggi, an Italian citizen, which urged the production of “anti-violence” works of art linked to Poland. Galántai reproduced this invitation and distributed it among his fellow artists.

In addition to continually building up his collection, he has also increased his activities in regard to organizing exhibitions and various actions. He has staged several exhibitions from material collected from both Hungary and abroad. His events continue to contain activities consciously directed against the party’s cultural policies and the manipulation of the jurying of works of art.

[...]
INGEDÉLYEZEM:

Különleges jenő hőr. vezérőrnagy
miniszterhelyettes

TÁRGY: "Festő" in. bizalmas
nyomozásban összefoglaló

JELENTÉS

Engedélyezett javaslat alapján 1979 augusztus óta "Festő"
fedőnéven bizalmas nyomozást folytatunk Galántai
György /Bikás, 1941. Szameth Krisztina/ pártokivüli
festőművész, Budapest, II., Frankel Leo u. 60/b szám alatt-
tí lakos ellenséges tevékenységének felderítésére és megszakítására.

Megállapítottuk, hogy Galántai György tovább folytatja a
párt általános és kulturpolitikája ellen irányuló fellazító-
tó tevékenységét. Szorosabbá tette kapcsolatát a belső el-
lenzék prominens képviselőivel, segítséget nyújt ellenséges
tevékenységükhoz.
From June 15, 1982, György Galántai and his wife went on a month long trip as tourists to Western European countries. He turned to the “Mutual Aid Foundation for European Intellectuals” for help to cover his travel expenses. During his trip, he sought out several individuals with whom up to now he had only maintained contact through written correspondence.

Upon his return home from the West – in order to exploit the experiences he gained there – he set out the aims of his further activities. It is his objective to facilitate “activities directed at artistic rejuvenation and the development of a healthy art circuit”.

Influenced by certain international events, he increased his efforts to build up contacts. He met more frequently with Ottilia Solt and András Nagy, as well as with the other leaders of SZETA (Foundation to Support the Poor), who involve him in the actions of their organization. Upon the request of the leaders of SZETA, he screen-printed materials for them, advised them on how to do printing work, and helped them with the acquisition of certain basic materials. He contributed graphic art works to their planned anthology. His visits with Solt and co – since they live very close to each other – take place almost on a daily basis.

Fired up by the “successes” of the domestic opposition, he is planning the reproduction and distribution of propaganda material that will be similar to a “samizdat office” but will operate “on an artistic basis”. His idea is to make several copies of the “most interesting” materials collected in his archives and to then sell them from his own flat. Initially, he wants to reproduce the material using the screen-printing device and photographic equipment that he already owns.

He supports and promotes the ambitions of those of his contacts who act against official cultural policy and are engaged in hostile activities.

[...]

We fundamentally completed the tasks we set in our work schedule.

– We applied a 3/a operative technical tool (telephone bug) in our investigation.

– We maintained a close “K” monitoring [opening and sometimes confiscating mailings] of the individual and his close contacts [...].

– Through the application of “K” monitoring and 3/a operative technical tools [telephone bugs] in our secret investigations under the code names “Studio” and “Initiator,” we obtained some valuable information.

– We carried out continuous preliminary research to find potential agents among his wide range of contacts. We made proposals for examinations to be carried out in regard to six individuals. We personally contacted four of these individuals. We recruited an individual on a patriotic basis with the cover name “Kárpáti”.

– We continued to expand the opportunities to gather information of our embedded patriots under the cover names of “Zoltán Pécsi”, “Kalocsai” and “Győri”. We successfully embedded secret agents with the code names “Erika” and “Gál” employed by the Interior Ministry’s III/III 4-a subdivision. We received information about the activities and plans of “Painter” and his main contacts in due time.

– Coordinating our activities with the competent county departments, we were successfully able to monitor his contacts in the provinces. We established good relations with the III/III Departments of the Police Headquarters in Szolnok and Komárom counties.

– Our work with the III/III-b department of the Budapest Police Headquarters was successful, as it was with departments III/III-2 and III/III-5 of the Interior Ministry.

– We subjected the information received to continual assessment. We have informed the upper leadership of all of Galántai’s hostile activities, plans and actions.
We have further improved our signalization activity [informing the competent party, state, social and economic organizations about a particular individual’s “actions committed against society” - transl.]. On the basis of an authorized proposal, we carried out signalization in five cases in the first half of the year and three in the second half. Thanks to the information we provided the relevant state and cultural bodies were able to limit and hinder the activities of the individual targeted and his close contacts by the implementation of the appropriate political measures.

In the second half of the year we carried out verbal signalization:

1.) We informed the director of the Arts Foundation of the Hungarian People’s Republic that György Galántai continues to disseminate hostile propaganda material from abroad and encourages his contacts to participate in hostile actions.

[...]

In order to prevent and hinder the hostile-opposition activities of the “Artist” and his close contacts and limit the number of his Western contacts, we have initiated a permanent halt upon approximately five hundred pieces of propaganda material and mail items with hostile content arriving from abroad. We have also suggested the retention of materials in some cases.

The increasingly hostile activities of our targeted individual with the cover name “Artist”, his ever greater efforts to build up contacts both abroad and domestically, and his propaganda material - deceptively sent as official mail - that he has disseminated in large numbers, are impeding our international cultural ties. During his actions he has pursued his activities with foreign individuals who have sent a great many hostile “works of art.” He actively supports the activities of the radical opposition and has participated in some SZETA actions as well as in the planning and writing of their propaganda materials. He is now working on a plan to set up a “samizdat office” with an “artistic” theme.

Due to the intensification and diversification of his hostile activities, we recommend that the operation of the 3/a operative tool (telephone bugging) applied in this secret investigation to monitor the targeted individual be extended to December 31, 1983.

B u d a p e s t, December “ “, 1982

Dr. József Antal police lieutenant colonel
Head of Department

Tibor Horváth police captain
Miklós Jávor, major
Head of Sub-division

Szilveszter Harangozó
police major-general
first deputy to the head of the main division

Registry number: 4/5-1213.
Printed: in 3 copies
  - Do.
  - Táj.alo. [Intelligence subdivision]
  - Táj.ti.

Excerpts from Összefoglaló jelentés “Festő” fn. bizalmas nyomozásban (Summary Report of the secret investigation of the individual under the code name “Painter”). BM III/III-4-b alosztály, TH O-19618/2, pp. 91-98 (December 1982), English translation by Krisztina Sarkady-Hart

Egy nagyobb terjedelmű, rendszeres illegális kiadvány készítésének gondolata Galántai részéről nem volt váratlan. Már évek óta rendszeresen készített ugyanis egy-két lapos, ritkábban terjedelmesebb, tájékoztatókat. Ezeket rendszerint Art Pool Window /Művészeti Gyűjtemény-Ablak/ címen bocsátotta ki, de mint "mail art",...
TOP SECRET

MINISTRY OF THE INTERIOR
III/III-4-b-Sub-division

TOP SECRET!

Submitted by: secret agent,
cover name “Zoltán Pécsi”
Received by: police captain
Tibor Horváth
Time: 31 August 1983
Place: Public

Subject: “AL” art publication distributed by György Galántai

REPORT

György Galántai began to consider the idea of putting together an illegal publication of considerable length to be distributed monthly at the beginning of 1982. The publication primarily extends to the area of the fine arts. Thus far, four issues have been published, marked with “AL” and made with dry copying (with Xerox or similar techniques). However, Galántai intimated in June 1983 that he was “on the way” with issue 5, and that forthwith he wished to issue a regular “periodical” – possibly every month. On this occasion I will attempt a brief evaluation on the basis of the first four publications.

The idea of putting together a regular illegal publication of considerable length was not unexpected on Galántai’s part. For years, he produced one- or two-page publications on a regular basis, and, more rarely, even longer ones. These were usually issued under the title Art Pool Window, and disseminated free of charge to addresses in Hungary and abroad as “mail art.” By recourse to his earlier experience, he was able to significantly expand these and found a more widely distributed “periodical” from the beginning of 1983. He no longer gives this out for free but rather – with no permission or official approval whatsoever – has begun to distribute copies for the set price of 50 forints each. He usually sells them personally at exhibitions and gatherings. From the very first issue, he has sought to maintain a degree of the appearance of legitimacy. He came up with the weak “concept” that the booklets containing texts throughout and where pictures merely serve as illustrations, are “graphic art”; and to confirm this he puts the “works” in envelopes with a set of three numbers printed on each one. (The first one-digit number [1….2…3…and 4] indicates the volume of the periodical. The second number, separated from the first by a slash indicates the serial [printing] number within the given periodical we are dealing with, while the third one is the number of the issue.) Every series consists of 50 copies. Thus far Galántai has had 200-250 copies made of each of the four issues, and he has sold most of them. He makes it easier to sell them by distributing checks to his own current account into which people can pay the money into later if they have no cash available. My acquaintance received a copy of issues 2, 3 and 4 in this way, for which he had to pay a total of 180 forints).

Galántai – in contrast to the cynical wheeling and dealing of the so-called “samizdat makers” who even tricked the opposition – has found it difficult to make up his mind to ask for money for his material. On the one hand, he fears retributions. However, what is more awkward for him than this is that in regard to his earlier publications, he declared it a principle that they did not serve any kind of business aim whatsoever; and this aspiration is precisely encapsulated in what he said: “art is not business”. He has therefore, to his embarrassment, contradicted himself. However, according to Galántai, the production costs come to several tens of thousands of forints, which he cannot cover if he does not ask for money for the issues.

The title of Galántai’s periodical is “AL.” Although this is an abbreviation, there is actually not a longer version of this title for the publication, and this is because Galántai believes that “AL” is an abbreviation for numerous different names. He listed some of them on the back cover of a call for projects issued in the summer of 1983 titled “Hungary Can Be Yours!”: Actual Letter, Art Letter, Alternative Letter (where of course the word “alternative” refers to an “underground” alternative to officially unsanctioned forms of art), and Artpool Letter.
Galántai is fond of playing with the idea that every reader is faced with the task of working out what the title “AL” stands for themselves, and he believes that the more interpretations are made, the better.

However, the AL publication is not just a continuation of Galántai’s earlier activities, as a new element has appeared in it, which from a political perspective is far more damaging than the earlier ones and thus is worthy of closer observation from the point of view of state security. I have identified the following three main problem areas:

- Open support for and propagation of the cause of the radical opposition and within this the “samizdat makers”;
- a more intense rallying than ever before of the domestic avant-garde, underground fine arts groups and individuals, and the formation of a kind of permanent link between them,
- the uncritical propagation of the most extreme, coarse and destructive tendencies within the fine arts avant-garde.

Of these only the second had typified Galántai’s activities, in a far more muted form.

The following is a detailing of the three problem areas listed above.

The publication contains materials that support and propagate some of the initiatives of the radical political opposition. This is especially conspicuous because – although AL is essentially published as a fine arts periodical – these pages have nothing to do with the fine arts whatsoever. For example, pages 12-13 of issue 2 openly advertise the publication titled “In Black,” which was a product of one of the most consistent actions of SZETA [Fund Supporting the Poor] (as well as of other groups in the opposition). Although these pages emphasize the fine arts supplement, on page 12 anyone can see the names of those writers and poets – including for example György Petri, István Eörsi, Zsolt Csalog and other well-known radical dissidents – whose writings appeared in the publication. In the same issue, on pages 14-26, there is a lengthy review of István Eörsi’s lecture at the Young Artists’ Club. Even before publishing the first AL issue, Galántai planned to use as much unedited, uncut interviews and conversations recorded on tape as possible. However, here he published the minutes almost word for word of a lecture that launched a most crude attack upon our cultural policy and was fundamentally against our entire politics. For example, one of Eörsi’s “connecting lines” bluntly implies that there are stooges and police informers in the hall and issues a warning to the individuals presumed to be present to inform the authorities in an accurate way, since “distortions” had appeared in their reports thus far. One of the objectives of his writing, titled “I Caught a Fly at the Minister,” is to denigrate the cultural minister and the policy he represents. (He describes politics as merely determined by personal interests, relations and friendships.) In issue 3, Galántai even published Gergely Bikácsy’s response to the Eörsi material. This writing – which, among other things, is evocative of the events of 1956 – while at the same time also at variance here and there with Eörsi’s lecture – essentially presents the same view and only serves to strengthen Eörsi’s declarations. This author is just another radical dissident.

The second problem area:

During the period between 1970 and 1973, when Galántai was active in Balatonboglár, he was already playing a decisive organizational, community-forming role. He brought together and connected the divided and isolated “avant-garde” groups from the fine arts and to a lesser degree from theater, film, music and literature. On occasions, this activity even extended to Hungarian artists abroad (e.g. in Yugoslavia). However, the publication titled “AL” far more efficiently performs this task than Galántai could ever have dreamed of in Balatonboglár (or after it). The various gatherings are soon forgotten and the superficial conversations often carried out in a drunken state do not leave a lasting impression. Despite the protracted activities of the Chapel Studio, Galántai was not able to acquaint many people with one another personally. However, the new periodical now keeps 200-250 individuals in contact with one another on a permanent basis. (This is Galántai’s true objective anyway, as he has openly proclaimed in sympathetic circles). News of events, which would otherwise remain the private affairs of 3-4 people, now reaches hundreds and their ripple effect gives rise to further
debates. Isolated groups and individuals can become informed in detail about each other’s activities, and – if Galántai succeeds in keeping up the pace he has set so far – with little delay. Even though it is clear that rivalry among dissidents will not come to an end because of the existence of “AL”, there is no doubt that the publication rallies and homogenizes the fine arts avant-garde. After reading the issues, the circle of 200-250 concerned will be far better informed about their own activities than they were before the publication of the periodical. However powerless and inert some artists may be, we have no reason to reject the assumption that the information published in “AL” will increase the number of meetings between individuals and – setting a chain reaction in motion – will “forge together” the avant-garde circles, which until now were dispersed. After reading the articles many will clearly be enthused to see exhibitions and actions by individuals whose activities they were thus far only vaguely – or indeed not at all – aware of. The publication aspires to be interesting by including accounts that grab people’s attention.

The third problem area:

The activities of the avant-garde fine artists in Hungary were very diverse at the end of the 60s and the beginning of the 70s, and have continued to diversify ever since. These include both moderately and crudely destructive, provocative and politically damaging and morally questionable initiatives. Although in Galántai’s periodical the moderate and quality artists and authors are also featured (such as Lőránd Hegyi’s thorough study, as well as the conversations by Zsuzsa Simon, Bak and Albert in issue 4 [from page 19]), the chief emphasis is given to the radicals. It is typical that in dozens of writings the now deceased Tibor Hajas and his activities are praised and all but worshipped (for example László Kistamás’ article on page 60 of issue 4), similarly to those of Tamás Szentjóby, now living abroad. These people embody aggressive, destructive (and in Hajas’ case sick and sadistic) aspirations (“Be Forbidden!”). More important than this is that their followers, i.e. the initiators of similar actions in our country at present, are accorded ample space in the publication. For example, issue 3 contains an account (from page 12) of the action by János Szirtes titled “Avanti,” which in regard to its character is an integral continuation of Hajas’ destructive “performances” designed to shock the audience and the most crude appearances of the INCONNU group. Apart from this, a reoccurring theme is the activity of János Vető, who was a close colleague of Hajas.

Thus, on the one hand, the publication acquaints its readers with the radical opinions of the primarily political and non-artistic opposition, with “samizdat” publications. On the other hand, it connects the fine arts avant-gardes (film, music, theater), which had thus far been divided and scattered, and brings together different generations of the aforementioned avant-garde artists, old and young, and in addition increases the influence of the opinion leaders, such as László Beke and Miklós Erdély. Thirdly, the periodical strengthens the most aggressive and destructive tendencies (Hajas’ “legacy”), which would otherwise only provoke feedback in far smaller circles.

It is, therefore, worth raising the question of whether Galántai intends his “AL” for an exclusively domestic audience or for a foreign one.

After all, the title of the publication is an English abbreviation, and every issue includes a one-page abstract in English as a supplement, which provides a brief summary of the issue. Based on this, it could be assumed that the periodical mainly targets an international audience. However, it is the opinion of the writer of these present lines that ninety percent of the publication is nevertheless written for a domestic audience, and serves to advance domestic “underground” aspirations. The chief aim is not to inform foreign readers but rather the three objectives that I outlined earlier. Apart from a few Hungarian émigrés, the booklets provide foreign artists who are unable to read Hungarian with scant information indeed. As far as illegally circulated Hungarian publications go, Galántai’s periodical has a high standard of execution; however, if compared with the color Xerox technology and other processes now used in Western countries, the publication is poor and boring. With few exceptions, the names featured in the booklets are completely unknown abroad. It is quite likely that many foreign artists regard Galántai’s activities as a form of self-advertising, and a futile attempt at stubborn self-propaganda. Foreign readers can find some better known
names at the beginning of the issues, in the “travel articles.” However, these are written with the expressed aim of informing Hungarian readers about foreign locations. We will bring our analysis to a close by asserting that, although one of the meanings of “AL” is “Artpool Letter,” the art collection and this publication represent two extremes of his activities. In Hungary, Artpool is a unique documentation, which, if objectively analyzed and made more broadly available to a wider audience and indeed to circles of researchers and art historians, – could provide the opportunity for a thorough survey of the fine arts aspirations in Western countries. The work that Galántai has invested in the development, organization and obtaining of the pieces of the collection is significant in regard to both quantity and quality, and this activity can be classified as mostly being acceptable. In contrast, “AL” works to the benefit of the radical, aggressive representatives of the domestic political opposition and the fine arts avant-garde, and clearly damages the realization of the fundamental principles of our arts and cultural policy.

“Zoltán Pécsi”

Notes:

The secret agent with the cover name “Zoltán Pécsi” focused on the assessment of György Galántai’s publications and activities. Any information deemed valuable from an operative point of view will be used in our informative reports.

B u d a p e s t, September “”, 1983.

Tibor Horváth, police captain

Megállapítottuk, hogy Galántai György tovább folytatja a párt általános és kulturpolitikája ellen irányuló fellazító tevékenységét. Szorosább tette kapcsolatát az ellenséges ellenzék képviselőivel, részt vesz a SZETA egyes akcióiban, segítséget nyújt ellenséges tevékenységükhöz, illegális anyagok sokszorosítását és terjesztését végzi.

Továbbra is működteti a hivatalos szervek engedélye nélkül Art Pool néven létrehozott archivumát. Ez irányú tevékenysége cél-
On the basis of a licensed proposal we have been conducting a secret investigation since August 1979 to uncover and hinder the hostile activities of the artist György Galántai (xxxxxxxxxxxxxxxxxxxxxxxxxxxxxxx), who is not a party member and resides at 68/b Frankel Leó St. in district II of Budapest.

We have established that György Galántai continues to pursue rebellious activities directed against the party's general and cultural policies. He has consolidated his ties with prominent members of the domestic opposition, participated in some of SZETA's actions, offered to assist them in their hostile activities and carried out the multiplication and distribution of illegal materials.

He continues to operate his archives established under the title Art Pool with no official permission. This activity has become more directly targeted and more akin to that of the hostile opposition. His samizdat publication titled “Aktuális Levél” [AL / Topical Letter] has been appearing since January 1983. He has produced six issues with a circulation of 2-300 copies each so far.

The compilation of the publication, which can be classified as being intermittent, sets out with the premise that it can include everything without any selection. A great part of the articles are a glorification of underground art, its propagation and call for the rehabilitation of its representatives who have gone abroad. Articles can also be found which maliciously smear the work of official bodies. Some articles are written in a highly biased way and call attention to the existence, activities and actions of the hostile opposition. They openly propagate the anthology published by SZETA under the title “In Black” (Feketében), and seek to popularize István Eörsi, László Rajk, Miklós Haraszti and other individuals.

The first five issues of the “Aktuális Levél” were produced in the MÜM. National Leadership Training Centre's printing office, while the sixth issue was produced in Fotoelektronik I. Sz. using material appropriated from state property. Galántai dispatched his publications to several foreign individuals and sells them to his domestic circle of contacts for 60 forints each. The Hungarian College of Fine Arts, the Secondary School of Fine Arts, the Museum of Fine Arts and the Directorate of the Baranya County Museums also purchased issues. Galántai has thus far made an illegal profit of some 65-70 thousand forints from the sales of his “AL.”

Because of Galántai's activities listed above, it is the opinion of department III/I of the Interior Ministry that “there was a strong suspicion of his violation of press laws, as a result of which it has been legally established that criminal proceedings can be launched. At the same time – because of his pursuing of publishing activities that qualify as economic activities requiring a license – the individual can be held accountable for the act of bungling by way of launching infringement proceedings.”

He actively supports the hostile activities of the opposition and participates in the planning and production of some of their propaganda materials. He has used his apartment to store illegally produced hostile materials and gave these to various individuals to distribute. He has been in constant contact with Ottília Solt, András Nagy, Miklós Haraszti, László Rajk and Gábor Demszy.
He continues to support and promote the ambitions of his contacts who oppose the authorities through the pursuance of hostile activities. From this basic standpoint, he provides help to Péter Bokros and Tamás Molnár, the leaders of the “Inconnu Group.”

The above named persons used our target individual’s guidance in compiling their latest hostile publication and received support in its reproduction.

In recent years, Galántai has established ties – mostly through correspondence – with some three thousand Western citizens. As a result of the steps we have taken, the number of people with whom he remains in contact is now a few hundred.

A realigning of his domestic circle of contacts is perceptible. In tandem with the ever-increasing number of hostile individuals in the domestic opposition, the number of young people with whom he has established ties during the production, reproduction and distribution of the publication titled “Aktuális Levél” has also gradually increased. During this illegal reproduction work, he has established an acquaintance with 18 printing experts in various state companies.

We fundamentally completed the tasks we set in our work schedule.

We extended the operation of the 3/a operative technical tool (telephone bug) and applied it to his closest contacts (xxx) to varying degrees.

The application of the telephone bug was extremely useful and from an operational standpoint, a lot of useful information came into our possession. We were able to apprise ourselves of his plans, ideas and actions in time.

We continued to maintain a close “K” monitoring (opening and sometimes confiscating post) of the individual […].

We derived important information especially in respect to his networking efforts.

We carried out continuous preliminary research to find potential agents among his wide range of contacts. We made proposals for examinations to be carried out in regard to three individuals.

We continued to expand the opportunities to gather information from our embedded patriots under the cover names of “Zoltán Pécsi” and “Kalocsai.” Through our network of agents we obtained data on the target individual’s contacts with individuals of the hostile opposition, as well as on his illegal reproduction and distribution activities.

We were successful in planting a patriot under the cover name “Victor” and another under the cover name “Béla Gál” in the employment of the IM’s III/III-4-a sub-division in the environment of the “Painter” and his most important contacts.

In our efforts to limit and prevent the hostile activities of the target individual we successfully worked with departments III/III-2 of the IM and III/III-b of the Budapest Police Headquarters, as well as with the III/III departments of the police headquarters of Szolnok and Bács-Kiskun counties.

We continually assessed the materials we obtained. We kept the top leadership informed of his hostile activities, actions, illegal magazine reproduction and distribution activities.

We continually dispatched the issues of his illegally published sheet titled “Aktuális Levél” to them within this framework, and at the same time we suggested that the Information Office of the Executive Council should carry out a conversation with György Galántai, ordering him to terminate his illegal activity. Furthermore, we indicated that the Ministry of the Interior was planning to launch legal proceedings against him on suspicion of violating press laws.
In order to prevent and hinder the hostile activities of our target individual and his close contacts and to limit the number of his Western contacts, we have initiated a permanent halt upon approximately 650 pieces of propaganda material and mail items with hostile content arriving from abroad. We have suggested the selective retention of materials in some cases.

In order to prevent and limit his samizdat production and reproduction activities, we have devoted greater attention to dissolving his opportunities to print. We carried out secret investigations in two cases. We verbally informed the director-general of the National Pedagogic Library and Museum and the economic director of the National Leadership Training Centre. The passing on of this information resulted in halting his opportunities to print at the above institutions.

The hostile activities of our target individual under the cover name “Painter” have intensified and become more varied.

He is devoting ever greater energy to the illegal reproduction and distribution of his publication titled “Aktuális Levél.” The ties linking him to hostile opposition elements have grown and he supports the implementation of their hostile ideas and plans.

In summary, it can be established that the hostile activities of the target individual can be expected to persist, and we will therefore continue to pursue the secret investigation in accordance with Measure 4-1501/83 of the Interior Ministry. We have prepared a “Plan of Action,” the main emphasis of which is the limitation and prevention of his hostile activities.

We recommend that permission for the operation of the 3/a operative technical tool (telephone bug) – introduced for monitoring – be given for the duration of the investigation.

We recommend that the secret investigation be continued until December 31, 1984.

B u d a p e s t, February " ", 1984.

Tibor Horváth, police captain

Miklós Esvégh, police lieutenant colonel
Head of Department

Miklós Jávor, police major
Head of Sub-division

Registry number: 4/5-1226/83.
Printed in 3 copies
1st copy for the file “Painter”
2nd copy for III/III-B sub-division
3rd copy for Táj.vonal. [Intelligence]
Galántai György
festőművész
Budapest

Tisztelt Galántai Úr!

A Kormány által létrehozott Rehabilitációs Bizottság 1992. évi júniusi ülésén foglalt állást kérelméről az Ön által benyújtott dokumentumok és az érdekelt szervek – a Magyar Köztársaság Művészeti Alapja, a Képző- és Iparművészeti Lektóratú, a Somogy Megyai Levéltár, a Boglárlelle Városi Önkormányzat Polgármestari Hivatal – információi alapján. A testület megállapította, hogy Önt évekig zaklatták, majd háttérbe szorították politikai okok miatt a kizárólagosságra törekvő művészpolitikai gyakorlat nevében. A hatóságok nem értették meg a kor uralkodó művészeti irányzatával szembenéző progresszív felfogását és törekvéseit, s ezért nyíltan adminisztratív eszközként is felléptek Ön ellen. Prominens személyiségek politikai fellépéseik sorával igyekeztek az Ön erkölcsi lejáratását és művészi hitelének megkérdőjelezését elérni, illetve a "túrt" kategóriába való besorolással anyagilag létrehozott cserére területi és a korlátozott nyilvánossággal elzárni a szélesebb közvéleménytől. Az ellenséges hangulat csak a nyolcvanas években oldódott fel.

A testület mélységesen elítéli a hatóságok eljárást és az emberi és művészi szabadság korlátozását, a tehetség kibontakozásának akadályozását, a művészeti irányzatok napi politikai törekvéseknek való alárendelését, s elhatárolja magát a politikai megrendelésre született igazságtalan államigazgatási dóntésektől. Mindezért – a Kormány nevében is – megköveti Önt, azok helyett, akik a sérelmeket okozták.

A testület és a magam nevében kívánok Önnek jó egészséget, művészi sikereket és személyes életében boldogságot.

Budapest, 1992. július

Tisztelettel

Dr. Andrásfalvi Bertalan
Dear Mr. Galántai,

On the basis of information provided to us by the following relevant organizations – the Art Fund of the Hungarian Republic, the Hungarian Art Academy, the Somogy County Archives and the Mayor’s Office of the Boglárlelle Municipal Local Government – the Committee for Rehabilitation formed by the government took a clear stand at its session on June 1992 in regard to your petition. The committee established that over a period of years you were harassed and pushed to the background for political reasons and in the name of a policy on the arts that sought exclusiveness. The authorities were unable to comprehend your progressive notions and aspirations that were at variance with the dominant artistic trends of the period, and, therefore, openly applied administrative measures against you. The successive political intervention of prominent individuals was used to attempt to discredit you morally and bring into question your artistic credibility; and by including you in the “tolerated” category, to make it impossible for you to be financially self-sufficient; and, furthermore, to cut you off from the wider public opinion through limited publicity. This hostile atmosphere only dissipated in the 1980s.

The committee condemns the actions of the authorities in the strongest terms, as well as the restrictions placed on human and artistic freedoms, including their hindering of the development of talent, and the subordination of artistic trends to political aspirations of the day. Moreover, the committee disassociates itself from the unjust politically motivated decisions made at the time. As a result of all of this, the committee – in the name of the government – expresses its apologies in place of those who caused the grievances against you.

In the name of the committee, and my own, I wish you good health, artistic success and happiness in your personal life.

Yours sincerely,

Dr. Bertalan Andrásfalvy

(English translation by Krisztina Sarkady-Hart)
ARTPOOL ART RESEARCH CENTER

1992 – THE YEAR OF INTRODUCTION – AT ARTPOOL

PUBLICATION: Artpool 1992 (documentary yearbook)

20 March 1992  Artpool Art Research Center, Budapest

Opening of Artpool Art Research Center

Dr Miklós Marschall Vice-Mayor of Budapest inaugurated the Center, which was realized with the help of the Municipality of Budapest.

Open week from May 23–27: György Galántai, founder of Artpool, guides the visitors.

During the presentations, one could see and listen simultaneously to 5–10 topics presented in different ways, such as exhibitions, installation, portfolio, slide-projector, video and sound-show, electronic message display etc.

Additional material was available in the Center's bookstore, such as art-books, scholarly books, catalogs, magazines, sound cassettes and sound CDs, postcards, etc.

DOCUMENT: notes, invitation, press release, flyer, photo, video


In the audience: Gábor Attalai, Gábor Pataki, Attila Kovács

On the right: Katalin Néray, Imre Bak, Attila Zsigmond

Tamás St.Auby, Júlia Klaniczay, László Beke

In the audience: Gábor Attalai, Gábor Pataki, Attila Kovács
Dear Friend,


We got your address from Ken Friedman and would like to inform you about Artpool and our projects.

Artpool, besides its unique archives which collects and preserves the documents of the Hungarian alternative and avant-garde artistic movements of the past 30 years as well as international artistic materials, and which is available for research, awaits its visitors with regular exhibitions, slide, video and sound presentations and a small bookshop of alternative art.

Artpool is commemorating the 30th anniversary of the Fluxus movement by a series of events and exhibitions (Flux-Flag Show; The "Unknown" Hungarian Fluxus; etc.). In the future we would like to organize a Fluxus festival - for the first time in Hungary - too.

We kindly invite you to send information and documents of your past, present and future art activity to the archives and the special collections of Artpool.

Single copies of documents, catalogues, books, etc. are stored in archival boxes of the research rooms in alphabetical order. Duplicates of catalogues and reviews are displayed on free shelves and are at the disposal of visitors at Artpool.

Our special collections are: the Artistamp Museum, the Collection of Bookworks, the Postcard Box (presentation of personal shows and special projects are planned), the Slide Bank (Kodak slide projectors with carousels for 80 slides are available; special projects and works, and presentation of the documentation of earlier art events and projects are planned). The Video and Sound Archive (any VHS system /PAL, SECAM, NTSC/ accepted. Artpool would like to contribute to special programmes on contemporary art of the Hungarian TV and Radio channels. By presenting from time to time excerpts from recently got videos and sound works we would like to draw attention to these mediums).

The Artpool Art Research Center is planning a wide research programm and provides possibilities of presentations and exhibitions for artists searching new ways of art and interested in the renewal of culture.

We look forward to hearing of you.

Yours,

György Galántai and Júlia Klaniczay
György Galántai was born in 1941. First he attended a secondary technical school for road building, then graduated from the Academy of Fine Arts in Hungary.
He has been conducted multidirectional artistic activities.
In his works he tries to fathom the possibilities for the artistic expression of various situations in personal and community life.
He established and run between 1970-73 the Chapel Studio in Balatonboglár that became a forum for the (at the time banned) avant-garde.
In 1979, with Júlia Klaniczay, they established Artpool. They undertook the arduous task of putting together everything needed for the healthy development of art: an experimental art research center with archives and library, a workshop for sound and visual poetry, a sound archives, and an up-to-date art magazine through an entirely private effort. For ten years, defying bureaucracy and "cultural policy" they organized artistic events (exhibitions, conferences, etc.) and welcomed researchers, sometimes even "illegally". They have received books, magazines, catalogues, art brochures from all over the world. Their publications, especially the 11 issues of AL (Alternative Letter), have become the documentary sources on the years 1983-84 a period of great artistic ferment in Hungary.
With the opening of the Artpool Art Research Center the artistic endeavors which have been little known to the public so far, experimental and marginal artistic genres are provided a permanent forum together with the results of artistic thinking which are not created to satisfy the consumers' taste and demand for objects of art, such as, for example, the works the artists send to one another through the post (mail art, artistamps and artists' rubber-stamps), copy-art, fax-art and computer graphics using new techniques in creation; artists' bookworks and video creations, etc.

Some art events organized by ARTPPOOL
1979: Telepathic Music by Robert Filicci (Club of Young Artists, Budapest)
1980: G.A.Cavellini - cooperative works; a Cavellini interpretation by Galántai; show of the material of the Cavellini competition, actions, video projections with the participation of G.A.Cavellini (Club of Young Artists, Budapest)
1982: Everybody with Anybody - rubber stamp competition, event and exhibition, special space arrangement (Club of Young Artists, Budapest)
1982: Foundation of the Buda-Ray University, a visual communication system based on visual materials by Ray Johnson (USA)
1982: World Art Post competition (with the participation of 550 artists from 35 countries), exhibition of artists' stamps and stamp images from the collection of Artpool slide show about the use of artists' stamps (Feszek Galeria, Budapest)
1983: Budapest-Vienna-Berlin telephone concert (org. together with Bob Adrian and Helmut Mark from Vienna)
1984: Hungary Can Be Yours/International Hungary (with the participation of 46 Hungarian and 58 foreign artists from 18 countries, Club of Young Artists, Budapest) - banned by the authorities
1987: Stamp Images - exhibition of artists' stamps from the collection of Artpool, Museum of Fine Arts, Budapest
1997: In the Spirit of Marcel Duchamp - Symposium to commemorate the 100th birthday of Marcel Duchamp (films, videos, slides by different artists, concerts on the sound sculptures of G. Galántai, 5 minutes lectures by 21 artists and art critics), Eötvös University, Dept. of Esthetics, Budapest
1992: At the Artpool Art Research Center
1. Opening exhibitions: Mirror (org. by L. Beke and first shown in Balatonboglár in 1973), Exhibitions at the Chapel Studio at Balatonboglár 1970-1973 (a slide documentation), Fluxus and Other Early Stamp Images, etc.
2. Initiating Topics: Concrete Poetry (works from the early '70s); Slide as a medium; Fluxus Statements at the Moving Message Display; Videos from Polyphonix 4, Sound Works from Poésie Sonore Internationale, etc.
3. Network: works and documents of the Decentralized World- Wide Networker Congress Budapest Session (fax and copy-art). Two Network Magazines (Commonpress and Doc/k/s), Stamp-Sheets by the Network, Slide Bank: Cloud Museum, Buda Ray University etc.
Ken Friedman

Fax +47 (2) 60.85.60

Julia + Gyorgy Galantai
Artpool
+36 (1) 121.0833 Fax

1992 November 14

Dear Julia + György,

Your letter has created great interest and excitement around the world. Every few days, I get a call or a letter from someone who says they heard from you. People are happy to have your letters.

This also offers a great chance for Artpool. You have an important opportunity to become a link between cultures and people who haven't met each other, and a chance to make Artpool much bigger than a mail art archive. I haven't heard so many excited comments about a single mailing for almost twenty years.

One person you must put on your mailing list is Aggie Kupermann. She is an officer in the US State Department in cultural affairs. Right now she is director of Amerika Haus in Köln. She was born in Hungary and she still has family in Budapest. She speaks fluent Hungarian and she likes Huxux. If you are in touch with her, I think interesting things will come of it.

Aggie Kupermann
Amerika Haus
Aposteln Kloster 13-15
D-5000 Köln
Deutschland - Germany

+49 (221) 209.0110 Tlf
+49 (221) 497.3617 Pvt

+49 (221) 25.55.43 Fax

Ken
Dear Mr. Galantai

Thank you for your correspondence (20th October). I was most interested to receive news of Artpool and your recent activities.

As Ken Friedman may have told you, I am in the process of finalising the list of David Mayor’s archive (TGA 815). This large collection consists of mailings (including many Fluxus artefacts and ephemera) sent to Mayor as part of the Mail Art circuit; material accumulated when he organised the travelling Fluxus exhibition, Fluxshoe, in 1971-2; and papers of the Beau Geste Press, which Mayor ran with Felipe Ehrenberg. It is hoped that the cataloguing of this collection will be complete sometime next year. Once a list is produced, I will certainly send you a copy for use by visitors in your research room.

As you are probably aware a number of Hungarian artists, namely Dora Maurer, Tibor Gayor, Janos Urban and Endre Tot, were expected to participate in Fluxshoe. However, only Tot was given permission to travel to England. He appeared at Blackburn Fluxshoe, where he spent much of the time typing zeros. He was also included in the Hungarian Schmauck, no. 3, which came out in March 1973. Furthermore, Beau Geste Press published the first western publication by Tot, ‘Night Visit to the National Gallery’ in 1975. I am enclosing details of items by these four artists as listed, by Mayor, in the inventory of his collection. This will give you some idea of the extent of our holdings. Now that I know of your interest, I shall keep my eyes open for other Hungarian manifestations of Fluxus in the collection.

I enclose a completed Artpool form and I look forward to hearing from you again in the near future.

Yours sincerely,

[Signature]

Adrian Glew
Curator
Tate Gallery Archive

Encs.
BEKE / BEKE
TÜKÖR MIRROR SPIEGEL MIROIR
"A tükör a művészet metaforája,...a legnagyobb művészeti közhely.”

SZÁZ ÉVE SZÜLETETT MARCEL DUCHAMP
az ELTE Esztétika Tanszékén, 1876. december 17-én tartott szimpozium
anyagának bemutatása
VIDEÓDOKUMENTÁCIÓ
AZ ELHANGZOTT KONCERTERŐL ÉS ELŐADÁSOKRÓL
Koncertek Galántai György hangszebrán
Szemző Tibor, Récz Zoltán, Wilhelm András és Martha levan előadásában.
Előadások Duchamp személyében:
Andreási Gábor, Bak Imre, Beke László, Birkás Ákos, Ekler Dezső, Földényi F.
László, György Péter, Hegyi Lóránd, Horváthy Dézso, Kellényi Béla, Keresza
Gabriella, Kovács Albert, Kukorell Endre, Patoki Gábor, Petermán Miklós,
Róza T. Endre, Sebestyén T. Szakács Endre: Szőke Anikó,
Tábor Ádám, Toth Gábor
Az "IN THE SPIRIT OF MARCEL DUCHAMP”
nemzetközi kiállítás anyaga
Cavellini, G. Colonna, Criato, R. Crozier, B. Danon, L. F. Dutch, J. A.
Echevarria Miers, A. G. Fellico, F. Ferguson, L. Fierens, Ch. Frangou, H. R.
Fricker, W. J. Gagné, Galante Gy., H. Hahn, W. Halincke, B. Jessch, R. & D.
Kamperelle, A. Knowles, K. de jonge, N. Koschitz, Kovács A., Kozma Gy., R.
Padin, P. Panhuyzen, Peoples Republic of Poetry, P. Petass, Plages, D.
Porter, Rádió Free Dada, R. W. Rehfeldt, G. Schrading, Stumato, Skotter,
Sopp T., K. Staack, R. Summert, J. Supek, Świerkiewicz, R., M. Tudorovic,
E. Tóth, Vámagyi T.

1992-ben Budapestre létrejött a világ első Művészbelgy Múzeuma, a kanadai Mike
Bidner művész-fotóalapítás hagyatékára és az Artpool World Art Post művészbelgy-
gyűjtemény anyagára alapozva. Az Artpool Művészbelgy Múzeum végleges
elhelyezéséig rendezésre bemutatott a Művészeteküldő Központban.

FLUXUS ÉS MÁS KORAI BELYEGKÉPEK (1941-1974)

Reno Bianco/Galleria del Naviglio, Klaus Burkhardt, G. A. Cavellini, Carl
Camu, the Coach House Press, Donald Evans, William Farley, James W.
Felter, Michael Hayden, Ken Friedman, E. F. Higgins, Bernd Lübke, George
Maccarulla, Clemente Padina, Dieter Roth, Karl Schwesig, Joel Smith, Pat Tarvern,
Tábor Tóti, Ed Varney, Robert Wettis

NYITÓ KIÁLLÍTÁS
Nyitva: szerdán és pénteken 14-től 18 óráig

& WAP
ARTISTAMP MUSEUM
OF
ARTPOOL
ARTISTAMPS & WORLD ART POST

HANGARCHIVUM: Artpool Rádio 1-6, hangkötétszeti dokumentumok. FENYÜJSAG: elektronikus
költészeti művészkből, hang- és videókészítések, képeslapok, multiplikák stb.
“Marcel Duchamp was born 100 years ago”

Installation: portfolio, video. Material of the international exhibition *In the Spirit of Marcel Duchamp* with works by 54 artists from 15 countries originally presented at Eötvös Loránd University’s Department of Aesthetics in 1987, and video documents of the related concerts and the Marcel Duchamp symposium.

To see a list of participants, visit www.artpool.hu/1992/920323_e.html

**Fluxus and other early stamp images (1941-1974)**

Collective show from the artistamp collection of Artpool. This exhibition marked the creation of the Artistamp Museum of Artpool which also holds the estate of the Canadian philatelist Mike Bidner, and thus is one of the largest artistamp collections in the world.

To see a list of participants, visit www.artpool.hu/1992/920323_e.html#2

**SLIDEBANK** (continuous slide-projection)

Exhibitions at the Chapel Studio in Balatonboglár 1970–1973; Correspondence Art; Computer Works.

**ELECTRONIC MESSAGE DISPLAY - Electronic Poetry**

Quotations in relation with art from János Selye, Attila József, Károly Tamkó Sirató and György Galántai.

**SOUND ARCHIVE:** broadcast of Artpool Radio 1-8

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**Opening Exhibition**

Nyttó kiállítás

DOCUMENT: invitation, photo
WEB-DOCUMENT: www.artpool.hu/1992/920323_e.html

**Tükör - Mirror - Spiegel - Miroir**


To see a list of participants, visit www.artpool.hu/1992/920323e.html

**Additional general bibliography about the Artpool Art Research Center:**


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**English summary, p. 109.)**

**WEB-DOCUMENT: www.artpool.hu/1992/920323_e.html**

**1992 — THE YEAR OF INTRODUCTION**
TÜKÖR - MIRROR - SPIEGEL - MIROIR

Tükör – Mirror – Spiegel – Miroir, an international project by László Beke originally shown in Galántai’s Chapel Studio in Balatonboglár in 1973. (Exhibition installation at Artpool by György Galántai, 1992)

Works by Angelo de Aquino, Gábor Attila, Mihály Balázssovics, András Baranyay, Ben Vautier, Canada Art Writers (David Zack), Gustave Cerutti, Dalibor Chatrny, Tibor Gáyot, Dóra Maurer, Tom J. Gramse, Klaus Groh, Jerzy Kiemicki, Jiří H. Kozma, Romuald Kutra, Péter Legénydy, János Major, David Mayor, Christian Megert, Anette Messager, Steffen Missmahl, Géza Perneczky, Francis Picabia (reproduction), Sándor Pinczehelyi, Martin Schwarz, Jörg Schwarzenberger, Mieko Shiomi, Zdzisław Sosnowski, Petr Štembera, Tamás Szentjóby, Ádám Tábor, Endre Tót, Janos Urban, Jiří Valoch
Dear Friend,

We are proud to announce that the Artistamp Museum of Artpool has been established in Budapest. The present material of the museum comprises the World Art Post artistamp collection of the artpool archives and the estate of the Canadian artist-philatelist Mike Bidner.*

From March 20, 1992 regular monthly or bimonthly exhibitions and selections of the material of the Artistamp Museum of Artpool will be held in the Artpool Art Research Center to be opened now in the heart of Budapest.

We are going to display the oldest pieces of the Museum at the opening exhibition, "Fluxus and Other Early Stamp Images". Later on thematic materials, personal œuvres, new works and other aspects in connection with artistamp activities will be exhibited. We are planning to publish documentation of each exhibition.

The objective of the operation of this museum is to give a picture as complete as possible of this area of creative art from the beginnings until today, to provide a permanent forum for new works, and to point out the possibilities of further development inherent in the genre.

We will continue to rely on the cooperation and generous donations of artists in operating the Artistamp Museum, making its collection more complete even in retrospect, and refreshing it with new creations.

The Artistamp Museum of Artpool is financed by the Artpool Foundation and the Budapest Municipal Council.

The Artistamp Museum of Artpool (Budapest VI., Liszt Ferenc tér 10. no.1. 1st floor. Tel. /36.1/ 121-08-33) is open Wednesdays and Fridays 2-6 p.m. or by appointment.

All correspondence to Artpool, H-1277 Budapest 23, Box/Pf. 52.

*74 persons supported the shipment of the Bidner estate to Hungary with 1120 USD. We would like to take the opportunity to thank them once again.
12 June – 14 August 1992 • Artpool Art Research Center, Budapest

**Second Exhibition**

Második kiállítás

**DOCUMENT:** invitation, flyer, photo, video  WEB-DOCUMENT: www.artpool.hu/1992/920612e.html  ARTWORKS: in Artpool’s collection


**Szövegek – Texts / Concrete Poetry**

Gáyor–Maurer-Archive’s collection of concrete poetry from the early 70s. Works by 48 artists (The collection was first shown in Balatonboglár, at György Galántai’s Chapel Studio in 1973).

To see the exhibition flyer with a list of participants, visit www.artpool.hu/1992/920612_m2a.html

**DOCUMENT:** installation design for the exhibition, notes, flyer (with László Beke’s text written for the exhibition *Kép/Vers [Image/Poem] in 1974*)  ARTWORKS: in Artpool’s collection

**250 memorial stamp images by 150 Hungarian artists from the World × Art × Post collection**

To see a list of participants, visit www.artpool.hu/Artistamp/WAP/wap000.html#HU

**Strange art objects from Artpool’s collection**

Works by 37 artists (installation)

To see a list of participants, visit www.artpool.hu/1992/920612e.html

**City Transforming Ideas**

selection from Artpool’s picture postcard collection, works by 22 artists. (installation)

To see a list of participants, visit www.artpool.hu/1992/920612e.html

**SLIDE BANK** (continuous slide-projection):

- **Art Diary 1973–74**


  To see a list of participants, visit www.artpool.hu/art73_74/

  **DOCUMENT:** information booklet: *Progressive Art In Hungary 1973/74. A slide-stock annual*, Sumus-production, 1975 [chronology of events and list of works to be seen on the slides, compiled by Dóra Maurer]  WEB-CATALOG: www.artpool.hu/art73_74/

- **Stamp Images on Computer. Works by 19 artists**

  Computer stamp images selected from Artpool’s artistamp museum: images printed with the most basic printers; works photographed from the screen and then collaged; collages from materials found on the computer, as well as some images scanned and then printed with a color laser printer.

  To see a list of a participants, visit www.artpool.hu/1992/920612e.html

**The slide as a medium (1976)**

Dóra Maurer’s collection, presenting works submitted to the call for projects announced by Maurer in 1976. The call was the first attempt at establishing the diapositive as a new genre. The 27 projects that were submitted, 28 including a late submission, contained a total of 153 slides. The slides exhibited in 1992 showcased the works of 17 artists. Works by foreign artists arrived later, and only a fragment of the original material remained in Dóra Maurer’s collection since the artists requested that most of the works should be returned to them.

To see the exhibition flyer with a list of participants, visit www.artpool.hu/1992/920612_m5.html

**ELECTRONIC MESSAGE DISPLAY: Fluxus statements**

Texts by George Brecht, John Cage, Giuseppe Chiari, Miklós Erdély, Robert Filliou, Ken Friedman, Geoff Hendricks, Shigeko Kubota, George Maciunas, Ben Vautier.

**VIDEO PRESENTATION**

- **Aktions Kunst International** (International Action Art) film by Valie Export (Hungarian text by Dóra Maurer)

- **He! Viva Dada – 2e Festival de la Libre Expression** (The Second Festival of Free Expression) a film about the event held in Paris, at the American Center in 1965, organized by Jean-Jacques Lebel

- **Polyphonix 4** festival of sound poetry in Paris, 1982

To see more about the films, visit www.artpool.hu/fluxvideolist.html

**SOUND PRESENTATION**

Henri Chopin: *Poésie Sonore Internationale* (Paris, 1978) presentation from Artpool’s sound archive of the cassette supplement to the publication by Chopin to accompany the *Szövegek – Texts* exhibition

To see the list of sound works, visit www.artpool.hu/ai/al02/Chopin.html
Gújakia Ép Roland

Audio-vizuális és elektronikus gyermek-együttlét

Casio Rapman

Sharp Z-30

Artpool Fény Újság

Kapolcs, Kossuth L. u. 55., naponta 14--18 óráig

Az eseményt szervezi és levezeti Galántai György.
Támogatják: Artpool Alapítvány, Budapest;
Europrofil Kft., Budapest;
Kapolcsi Kulturális és Természetvédelmi Egyetel
Audio-visual and electronic children-togetherness

Creativity training and exhibition with children. Motto: we build something from what we already have, and that, which we have, is inside of us.

Available tools: felt-tips, paper, scissors, glue, and a multi-color copy-machine. The audio equipments are: two tape-recorders and a Casio Rapman. During the 5 day long workshop, copies of the first “original” products were transformed, modified and recycled. The walls of the exhibition space were covered with pictures made by children of different ages and skills. Along with the background music improvisation, those works together gave an idea of how a culture can evolve.

DOCUMENT: invitation-poster, photo, sound, video
WEB-DOCUMENT: www.artpool.hu/ujkapolcs/92/
ARTWORKS: in Artpool’s collection

Novák Petra: Hogyan kapcsolódik a XX. század művészete a gyerekrajzokhoz? Master’s degree theses, 2001, 46 p. + supplement with illustrations (Apor Vilmos Katolikus Főiskola, Vizuális nevelés tanszék, Zsámbék)
TV–RADIO: MTV2, July 20, 1992 (Stúdió 92)
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<thead>
<tr>
<th>Date</th>
<th>Name/Contact Information</th>
<th>City/Location</th>
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<tr>
<td>11.-31.12.</td>
<td>Peter Küstermann, Marlinen PO Box 264, D-405 Minden</td>
<td>Germany</td>
</tr>
<tr>
<td>1.9.</td>
<td>CRACKERJACK KID POBox 918, Hanover, NH, 03755,</td>
<td>USA</td>
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<tr>
<td>26.7.</td>
<td>Bern PORTER 22 Salmond</td>
<td>USA</td>
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<tr>
<td>7.8.9.</td>
<td>FaGaGaGa, MARK COROTO Box 1382, OH 44501,</td>
<td>USA</td>
</tr>
<tr>
<td>7.8.9.</td>
<td>Le Peintre NATO 16, Rue Eugène Sue, 75018</td>
<td>France</td>
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<tr>
<td>18.7.</td>
<td>Women worldwide discuss ... Jennifer Hubert, 1529 Oakwood,</td>
<td>USA</td>
</tr>
<tr>
<td>18.7.</td>
<td>Silvina MARTINEZ, Roger Balter 468 Sur, 5400</td>
<td>Argentina</td>
</tr>
<tr>
<td>25.-26.7.</td>
<td>Warren Burt, Flat 18/102 Park St.7 St. Kilda 3182 AUSTRALIA</td>
<td>Italy</td>
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<tr>
<td>25.-26.7.</td>
<td>Bruno Chiabalone Via Bertolotti 58,17014 Cairo M.</td>
<td>USA</td>
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<tr>
<td>26.7.-1.8.</td>
<td>Jürgen KIRSPER Martin Lutherstrasse 41, 7000</td>
<td>Germany</td>
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<tr>
<td>1.8.</td>
<td>H.R. FRICKER Hüttswende 278</td>
<td>Switzerland</td>
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<td>1.8.-31.12.</td>
<td>CRACKERJACK KID PO Box 918, Hanover, NH, 03755</td>
<td>USA</td>
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<td>7.8.9.</td>
<td>Charles Francois, Quai Churchill 35,</td>
<td>Belgium</td>
</tr>
<tr>
<td>7.8.9.</td>
<td>Charles Francois, Cruising-Congress (4h on a boat 105)</td>
<td>USA</td>
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<tr>
<td>13.8.</td>
<td>Mike Dyar / eat art gallery, 1913 Ellis street</td>
<td>USA</td>
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<tr>
<td>14.-17.8.</td>
<td>Ruggiero Maggi, C. Sempione 67, 20149 Milano</td>
<td>Italy</td>
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<tr>
<td>20.-23.8.</td>
<td>Svetlana Minkovna, Ruzice Markotich 5, 58000 Split, Croatia</td>
<td>USA</td>
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<td>22.8.</td>
<td>Avant Garde Museum of Temporary Art, Route 1 Box 136, Wil</td>
<td>USA</td>
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<tr>
<td>23.8.</td>
<td>Guy Blaus, P.B.43, 3830 Weilam.</td>
<td>Belgium</td>
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<tr>
<td>00.7.-8.</td>
<td>Nenda BOGDANOVIC S. Markovica 41</td>
<td>Yugoslavia</td>
</tr>
<tr>
<td>00.9.</td>
<td>Jean Noel LAZLO, 46 Rue de Castillon, 83000 Toulon</td>
<td>France</td>
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<tr>
<td>00.9.</td>
<td>Carola vd Hyden, Oude Ryn 94A, 2312 NJ Leiden</td>
<td>Belgium</td>
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<tr>
<td>1.-3.9.</td>
<td>Andrey TISMA Modeme 1</td>
<td>USA</td>
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<tr>
<td>2.9.</td>
<td>Harry Polkinhorn, PO Box 927428, CA, 92192</td>
<td>USA</td>
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<td>5.-6.9.</td>
<td>Alessandro Ceccotti, Via Scarpari 1/L</td>
<td>Italy</td>
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<td>12.9.</td>
<td>Lutz Wohlab, &quot;Art strike&quot; Cafe, Krißhe Niederkirchnerstr.34</td>
<td>USA</td>
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<tr>
<td>26.9.</td>
<td>Mary Ann Crowe, PO Box 20840, The BAU house, 1713 N. Chais.</td>
<td>USA</td>
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<tr>
<td>30.5.</td>
<td>Rea Nizkova, S. verdolana 175</td>
<td>Russia</td>
</tr>
<tr>
<td>30.5.</td>
<td>Kimmo Flamelius, Prinsessantie 44483, Helsinki</td>
<td>Finland</td>
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<tr>
<td>25.-27.9.</td>
<td>Claßütz, PIPS DADA, Beethovenstr.40, 5000 Bonn 1</td>
<td>Germany</td>
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<tr>
<td>24.-25.10.</td>
<td>Raphael Nadolny, ul.Krancowa 2, 62050, Mosina National Park</td>
<td>Poland</td>
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<tr>
<td>7/14/21-28.11.</td>
<td>Klaus GROH Heidedamm6,PF 1206 60 Mosina National Park-Poznan</td>
<td>Germany</td>
</tr>
<tr>
<td>17.11.</td>
<td>Stefano BIASIN, Via Signora Adrian a del Vescovo 23</td>
<td>Italy</td>
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</tbody>
</table>

The decentralized world-wide networker congress will serve as a meeting point for all kinds of networkers. The meaning of the common role as networkers should be the focus of the discussion.
24–26 August 1992  ◆  Artpool Art Research Center, Budapest

Decentralized World-wide Networker Congress Budapest Session

Decentralizált hálózati világkongresszus budapesti ülésszak

Electro-graphic visual communication on fax with the participation of 88 artists. Exhibition of the sent and received works and results of the copy-art workshop. The first fax-action and exhibition by Artpool.

A newsletter called Artpool Faxzine was faxed daily from the session to artists all around the world. The Networker Post stamp-sheet was set up and became the starting-point of another project.

To see a list of participants, visit www.artpool.hu/events/Congress92/12.html

BIBLIOGRAPHY: Dékei Kriszta: Decentralizált hálózati világkongresszus, Fax és elektrografikai műhelymunkák, Artpool, 1992 (manuscript, 6 p.), online at www.artpool.hu/events/Congress92/Dekei.html

Révi Judit: Küldeményművészet, Kurir, October 4, 1992, p. 11.


Netmail, Angela & Peter: Networking Yearbook ’93, Mail Art Mekka Minden (bookwork), pp. 152d–e.

Decentralized Networker Congress / Artpool’s Faxzine, Árnyékkötők co-media, No. 20 (Vol. 8, No. 3), 1997, pp. 35–36.


DECENTRALIZED WORLD-WIDE NETWORKER CONGRESS
BUDAPEST SESSION, ARTPOOL, 24–26 AUGUST 1992
DECENTRALIZED WORLD-WIDE NETWORKER CONGRESS

BUDAPEST SESSION, ARTPOOL, 24–26 AUGUST 1992

Documents of the event and pages of Artpool Faxzine, faxed daily to participants all around the world
DECENTRALIZED WORLD-WIDE NETWORKER CONGRESS
BUDAPEST SESSION, ARTPOOL, 24–26 AUGUST 1992

Documents of the event and pages of Artpool Faxzine, faxed daily to participants all around the world.
Subject Matter: THE NETWORK
Téma: A HÁLÓZAT

During the presentations one could see and listen simultaneously to 5–10 topics presented in different ways, such as exhibitions, installation, portfolio, slide-projector, video and sound-show, electronic message display, etc.

DOCUMENT: invitation, flyer, handout, photo, sound, video
WEB-DOCUMENT: www.artpool.hu/1992/920918e.html


Stamp-Sheets by the Network 1976–1992


On the collective sheets stamp images by 500 artists were shown. (For their list, see the exhibition flyer on p. 135.)

Two network magazines from Artpool’s collection:
• Commonpress 1977–1984 (founder: Pawel Petasz, Poland)
• Doc(k)s 1976–1987 (edited and published by Julien Blaine, France)

Issue 51 (Hungary) of Commonpress was published by Artpool; it simultaneously served as the catalog of the banned exhibition Hungary Can Be Yours. ◆ pp. 81–84.)

The exhibition also formed part of an artists’ book exhibition event that opened on October 4, 1992, and was organized (by Dobbin Books, New York and others) at multiple venues in Budapest.

DOCUMENT: handout (with excerpts from writings by Géza Perneczky and Júlia Klaniczay)

Art–Umbrellas on Postcards

Selection from the Artpool project of 1981 (APS no. 8). ◆ p. 58.)

To see all the works of the projects, visit www.artpool.hu/Postcard/umbrella/ for the list of participants see the exhibition flyer ◆ p. 135.)

Decentralized World-wide Networker Congress
Budapest Session (24–26 August 1992)

Exhibition of works done during the event or received by fax.

See the list of participants on the exhibition flyer ◆ p. 135.)


SLIDE BANK (continuous slide-projection)
presentation of three network ideas:

• Cloud Museum (1982–1985)
András Lengyel’s project with 30 participants. Two slide shows could be seen at the exhibition: the slides of the Cloud Museum (mail artists’ works on the theme of clouds + some objects related to these) and András Lengyel’s works thematically linked to this material.

See the list of participants on the exhibition flyer ◆ p. 135.)

DOCUMENT: handout with an article by Kriszta Dékei


• Buda Ray University (1982–1988)
Ray Johnson’s first letter, Artpool’s project with 76 participants.

György Galántai established Buda Ray University in 1982 modeled on Ray Johnson’s New York Correspondence School / Buddha University. The non-stop slide-show presented mail art works created in response to “Ray Johnson’s first letter” forwarded by Buda Ray University.

See the list of participants on the exhibition flyer ◆ p. 135.)

DOCUMENT: handout with the reprint of Gábor Pataki’s article (1990)

• Újkapolcs Galéria / Newkapolcs Gallery 1992
Selection from the collective works created during the Audio-visual and electronic children-togetherness project by Artpool in Kapolcs, July 1992 ◆ pp. 132–133.)

NETWORK SOUND WORKS (1980–1992)

Sound works received by post from mail artists, works by 59 participants.

See the list of participants on the exhibition flyer ◆ p. 135.)

DOCUMENT: program

VIDEO PRESENTATION: INFERMENTAL No. III


DOCUMENT: handout with a text by László Beke from 1984

ELECTRONIC MESSAGE DISPLAY:
Hungarian sayings in the spirit of fluxus
Exhibition of collective stampworks by 500 artists from the Artistamp Museum’s collection (video snapshot of the exhibition)

One sheet from the Global Postale 84 artistamp edition by Ed. Varney & M. de Courcy (Canada, 1981)

Artpool contributed to several issues of the two magazines, and published Commonpress 51 (Hungary) in 1984, which at the same time documented the banned exhibition Hungary Can Be Yours. (▶ pp. 81–84.)
SUBJECT MATTER: THE NETWORK
ART-UMBRELLAS ON POSTCARDS

Installation of selected works from the Art-Umbrella Postcard Show, a project by Artpool in 1981 (APS no. 8) (p. 58.)
The project, initiated at the Budapest Session of the Decentralized World Wide Networker Congress in 1992, resulted by 1994 in a collection of 100 stamp-sheets by 100 artists; a photocopied edition in 100 copies was produced by Artpool.

A card from the Networker Bridge pack (1994) with a work by Simon Baudhuin (recto / verso)

This pack of fortune-telling Tarot cards issued by György Galántai contains 64 cards with graphics by 64 artists – a selection of stamp images from the Networker Post project.
25 September – 11 October 1992 ◆ Liszt Ferenc tér, Budapest

Flux Flag
Fluxus Zászlók

Artpool’s open-air exhibition of Flux Flags in the framework of the Budapest Autumn Festival. Artpool invited 100 artists to commemorate the 30 years of the Fluxus Movement. 42 artists from 18 countries participated by sending Flux Flags. The open-air show was inaugurated by György Galántai, who read the quotation sent by Ken Friedman and realized his conception. A booklet catalog is documenting the exhibition.

PROGRAMS realized during the exhibition:

• 2 October 1992
  Sound Exhibition: Collective improvisation in space and time, organized by the White Noise Group

• 3 October 1992
  Performance by Péter Rónai and Július Koller, artists from Bratislava, performance by János Vetó, concert by Helyettes Szomjazók

• 4 October 1992
  Concert by Orchestra 900709 (Tamás Kopasz, Gábor Gerhes, Gyula Július, Sándor Czakó, Dr. Béla Márías), performance by Éva Szántó

DOCUMENT: call, invitation, program, photo, video BOOKWORK-CATALOG: Flux Flag, Fluxus Zászló, Artpool, 1992 (A4, monochrome and color photocopy, 94 pages, printed in 100 numbered copies)


WEB-CATALOG: www.artpool.hu/Fluxus/flag/

ARTWORKS: in Artpool’s collection

At the opening of the Flux Flag exhibition, György Galántai performed Ken Friedman’s event-score sent for this occasion.
9–31 October 1992 ◆ Stamp Art Gallery, San Francisco

Hungarian Stamp Artists

Exhibition with the pages of the bookwork catalog of the 1982 rubber stamp action in Budapest at the Young Artists’ Club (▶ pp. 65–67.). Organized by Bill Gaglione.

DOCUMENT: poster

9 October – 15 November 1992 ◆ Le Refuge, Centre International de Poésie, Marseille

Itinéraire sous forme historique de l’affranchissement postal artistique et poétique

Exhibition organized by Julien Blaine. Artpool participated in the show with the artistamp sheets published in the World Art Post documentation (1982).

PUBLICATION: Le Cahier du Refuge 23, October 1992

23 November 1992 ◆ Artpool Art Research Center, Budapest

Personal Net Mail Delivery

In the year of the Decentralized World Wide Networker Congress, Angela & Peter Netmail (a.k.a. Küstermann) toured the world with their project “Free Personal Deluxe Net Mail Delivery” and personally delivered mail art messages of ca. 350 members of the network from Siberia to Australia. In Budapest, they delivered messages from H. Heyrman, AU (Art Unidentified), C.V.A.A., Bill Gaglione, Kallisti, D. Hunley, A. Ishkhanian, Stephen Perkins, A. P. Owens, J. M. Bennett, Paul Panhuysen, M. Bloch, Eno Art, S. Heinze, P. Oertwic, B. Capatti, Gianni Broi, S. Mimica, V. Mitrovic, Bálint Szombathy and A. Tisma to Artpool, and took correspondences from Artpool to Pedro Bericat, Guillermo Deisler, Cesar Figueiredo, Antonio Gomez, Peter Kaufmann, Ruggero Maggi, Petr Ševčík, Zdenek Šima, Lucien Suel, etc.

DOCUMENT: correspondence, copy of the related pages of the “Netmail Delivery Book”, photo, video, ARTWORKS: the mail art works delivered to Artpool in Artpool’s collection, PUBLICATION: Free Personal Deluxe Net Mail Delivery: Documentary Catalog, DNC Book ’92

**1993 – THE YEAR OF FLUXUS – AT ARTPPOOL**

Overview of the Fluxus Movement: one-man shows and group exhibits, meetings, art events, performances, lectures, research on fluxus

**PUBLICATION:** Artpool 1993 (documentary yearbook)

13 February – 27 March 1993 ◆ Ateliers d’Artistes de la Ville de Marseille, Marseille

**Subjective Artpool**

Artpool Subjectif 1980–1992

Presentation of seven large-scale artistic projects created by Artpool between 1980 and 1992 as part of the event *Poésure et Peintrie*. Exhibited projects were: *Homage to Vera Muhina*, *World Art Post*, *Everybody with Anybody*, *Buda Ray University*, *Flux Flag*, *Decentralized Networker Congress*, the project *Audio-visual and electronic children-togetherness* and a new rubber stamp action. (Curator of the show and designer of the special exhibition space: György Galántai.)

**DOCUMENT:** correspondence (organization), installation plan, notes, list of exhibited works, invitation, press release (Hu, En), exhibition leporello, photo, video [link] ● **WEB-DOCUMENT:** [www.artpool.hu/Marseille/]


Installation plan of the show by György Galántai

According to György Galántai’s concept, the exhibition hall was divided into smaller spaces to suit the material to be displayed. It was interesting that in this resultant space, the seven projects – as they continued into each other – were amplified and received new meanings that had not been sensed before. The lighting and the use of the slide projectors and videos intensified the effect of the exhibition.
The city of Marseille is hosting a huge series of exhibitions and events titled *Poésure et peinture* (Poeting and Paintry) from 12 February until 23 May, 1993 on the initiative of Christian Poitevin, the deputy mayor of the city responsible for cultural affairs. He is also known as Julien Blaine, who has been an internationally recognized visual-sound-action poet, editor, and festival-organizer since the beginning of the 1960s. He recently established the International Centre of Poetry (Centre International de Poésie Marseille), which is one of the chief organizers and venues of this biennale among the numerous museums, artists’ associations, galleries, theaters, and libraries. Each venue has formed its program according to its own aesthetic concept (film and video projections, readings, discussions, etc.). More than sixty poets/visual artists, to whom a book’s page or a gallery wall means the same from the artistic point of view, will be shown at about thirty exhibitions during these three months.

The exhibition does not intend to examine the relationship between poetry and painting or poets and painters. In the framework of this complex enterprise, the organizers wish to enter a special territory of art, which – starting from the visual or sound version of the text – opens up the field of invention and experiment. This approach to art can already be found in the Italian futurists, represented here by Marinetti. According to what the organizers are planning, the list of the exhibited artists should be as exhaustive as possible from the point of view of art history: from Apollinaire’s calligrams to Raoul Hausmann’s dadaist poems, from Kurt Schwitters’ *Ursonate* to Ezra Pound’s *Vorticism*.

The organizers have placed special emphasis on showing the historic antecedents extensively, and because of this, artworks had to be borrowed from famous museums all over the world. The list of the artists is extensive, but one can find such names among them as Fernando Pessoa, William Burroughs, Arnaud Labelle-Rojoux, Sarenco, Joël Hubaut, Charles Dreyfus, François Dufrène, Raymond Hains, Jiří Kolář, Gil Wolman, Jean-Luc Parent, Nanni Balestrini, and Roland Sabatier, etc..

Artpool Art Research Center’s exhibition, titled *Subjective Artpool*, will be opened on 13 February as part of this program (in the Ateliers d’Artistes de la Ville de Marseille – The Artists’ Studios of the City of Marseille).

Group photo in the exhibition (before the Flux Flag by Charles Dreyfus): Sarenco, György Galántai, Júlia Klaniczay, Charles Dreyfus, Julien Blaine
Artpool has chosen seven of its projects from the period of 1980–1992 for this multi-media show:

Homage to Vera Muhina is a symbolic performance dating back to 1980, performed by Júlia and György Galántai in Heroes’ Square, in Budapest.¹

World Art Post – from 1982 – was the exhibition of artists’ stamps that made Artpool internationally well-known. The 750 stamps by 550 artists from all over the world can be seen on video.²

In addition to the original stamped sheets, Artpool reconstructs the space and the installation of another action from 1982, titled Everybody With Anybody. During the exhibition visitors have the opportunity to use the rubber-stamps on display.³

Five simultaneously working slide projectors will show a selection from the international network-project of the Buda-Ray University, active between 1982 and 1988.⁴

The drawings of those children who participated at the 1992 Children’s Audio-visual And Electronic Workshop, organized by Galántai in Kapolcs, Hungary, belong to another “network.”⁵

1992 was the year of the Decentralized World-Wide Networker Congress. The Budapest Session was held by Artpool from August 24 to 26. With the help of the original faxes, this part of the exhibition is meant to document these encounters mediated by the fax-machine.⁶

Flux Flag was the title of Artpool’s latest international project, for which 42 artists from 18 countries have sent original works. The complete collection is exhibited in Marseille. […]⁷

The exhibition Subjective Artpool shows a special field of the relationship between image and text, the possibilities of the free and boundless flow of creative information. The Artpool Art Research Center in Budapest is an active member, documenter, inspirer and researcher of this field, and of others.
Flux Flags from Artpool's collection. In the exhibition space: Júlia Klaniczay and György Galántai

Reconstruction of the installation of the Everybody with Anybody project from 1982 with a “Fluxus alphabet” containing letters of various fonts.

szellenéhez, hogy nincs kimondott „megnyitója” és zárási időpontja. Az anyaga feltetethető állandóan bővíthető és változó fog, és különöző események — előadások, koncertek, a kiállításban belüli kiállítások, időszakos kiállítások stb. — fogják kísére. A forma-bontásra azért van szükség, mert prekoncepcionál szerint számos magyar művész került a Fluxus vonzáskörébe, de „magyar Fluxus”ról nem lehet egyértelműen beszélni, a fogalom megéltetően bizonnyal, és éppen e kiállítás révén szerepnénk pontosabban fedeznénk.

Előzetes véleményünk szerint a magyar művészek közül Szendro József Tamás állt a legközelebbi ég Fluxushoz, de a nemzetközi csoportnak „hivatalosan” ő sem vált tagjává. Rajta kívül főleg Altonjay Gábor és Tót Endre került még fluxus-közébe. Elközelhetők továbbá a következő kategóriák:

— kvázi-Fluxus: olyan művészek, akik soha nem voltak a mozgalommal kapcsolatban, de műveik alapján nyugodtan beletartoztattak volna (pl. Erdélyi Miklós)

— pre- és poszt-Fluxus (Achille Bonito Oliva osztályozásának megfelelően, lásd Ubi Fluxus, 1990, ibi motus, 1962. Magyarországon prefixus előzmények lenne tekintetető például Dr. Véghe László munkássága, posztfluxusnak pedig esetleg a Héjteses Szomlyó vagy Vármos Tibor által szerezett plágium-akció. Természetesen ezekben az esetekben mi tekintjük utólag Fluxusnak azt, amire alkothatunk nem is gondoltak.)

— magyar (nem feltétlenül Fluxus-) művészek külföldi kiállításokban, illetve akciókban (pl. Fluxshoe)

— külföldi Fluxus-művészek Magyarországon (Ken Friedman, Robert Pillic, Ben Vautier stb.)

— előleg mindenkinek, aki magát Fluxus-művésznak tartja (gyakorlatban azonban ez az eset előg problématikus).

Az utójára eredtett kategória úgy alakult ki, hogy néhány művészttől megkerdeztükük, Fluxus-művészek tartja-e magát, vagy legalább néhány művét ide sorolja-e. Mi magunk nem akarunk (nem is tudnánk) azonnal dönteni. Elközelhető, hogy egyes esetekben vita fog kialakulni, mint ahogy az is, hogy általunk nemismert alkotók fogják jelentkezni, hogy állítsuk ki őket. Ezt nemcsak, hogy helyénvalóknak, hanem egyenesen kíváncsolnak tartanánk. Kiállításunk segítségével végére egy olyan munkát szeretnénk elvégezni, mely folyamatosan részesül a művészek és a közönség fognagyságában és kontrolljában. Erre gondolva kérnénk azt is, hogy akinek Fluxus-mávé vagy kiállítására van, értékesen róla. Szeretnénk ugyanis dokumentumokat is bemutatni, lehetetőség teljeségre törekedve, s ha nem is feltételezni a kiállítást, akkor legalább abban a kiállításhoz, amely a kiállítást követi fogja.

Azt is mondhatnánk, hogy a kiállítás végző célja ez a könyv (munkacím: Magyarok és a Fluxus), de nincs kizárva, hogy a célohoz vezető út egyes állomásai érdekesek legyenek, mint maga a „mű”. Lehet, hogy ez is egy Fluxus-gondolat?

Budapest, 1993. január

Beke László
A Fluxus nemzetközi művészscsoporthoz, mely a 60-as évek elején jött létre és ebben az évtizedben élte virágzatát. Maga a latin eredeti elnevezés „szimulás”-t jelent (angolul „flákusz”-nak ejtik), ezzel is utalva a csoport és tevékenysége állandóan változó, „fluktúrá”-os jellegére. A Fluxus legfontosabb célkitűzése a művészet és az élet közti határak elmaradása, legjellemzőbb jeleztével „minden művészet”, „mindenki művészet”. Szólamot, provokatív, barátságos vagy agresszív, bűvészetes vagy megnyugtató, személlyel kezdve a hagyományos művészettörténet mellett egyedülálló, ezért „anti-művészet”-nek is szokták tisztáízni. Talán a „szabad” megjelölés valamely jobban illik neki.

A csoport (vagy inkább mozgalom?) nemzetközi jellegű illusztrálja, hogy egyik vezető egyéni George Maciunas közvetlenül származó New York-i művész, de a New York-i csoportban előfordulnak kormány vagy jégpanasz. Úgy vélte, készültik Fluxus-központokat, általánosságban Németországban, Franciaországban, de Prágában is. Nem lehet pontosan megállapítani, hány művész tartozott (vagy tartozik ma) a csoporthoz, mert egymás között is állandóan virágzottak erről — mindeneként a „kényelmes vagy” is legalább 50-50 alkotókomponens.

A Fluxus létrehozott egy seregy jellegzetes műfajt: a zenei eredetű „eveny”-et, a mail artot, a concept artot stb. Sajnos typográfiától, oldalunkat, építészeti, tárgyalkotási és alakított ki. Az lehet mennek, hogy képes volt megteremteni a Fluxus-változatot gyakorlatilag bárminként — tudományosnaknak, foglalkozóknak, sporttalálatoknak, társulatoknak és így tovább. A legtöbb Fluxus művész saját műfaját alakított ki, így például Nam June Paik felvett a videóművészeti és a dé/collage-ot, Roy Lichtenstein művészeti levelezési iskoltát alapított, Ben Vautier kezdőként mesterséges, Ken Friedman háziakat írt stb. Mások, mint Yoko Ono, György or Joseph Beuys csak látszik, hogy csak egy bizonyos időszakban kapcsolódnak a Fluxushoz. Különben a steril besorolást megnehezíti, hogy a Fluxus érintette egy seregy korai írásnyaktól — a happeingelő, a nouveau réalismus-mu, a pop-arttól, a korai és vizuális kollektivet, az experimentális és a rockzeneval vagy az underground filmmmel. Számos otthon, formai megoldást lehetne összegyűjteni a „magas” művészetből vagy a reklám területéről, amelyről senki sem tudja, hogy Fluxus-eredet, így az eredetitől a Fluxus demokratikus jellegét függ össze a művészek legmagasabb rétege irátja attól, hogy a copyrightot felszólítja.
MÁRCIUS 19 – MÁJUS 14

1993

**KIÁLLITÁSOK / EXHIBITIONS**

- **GEORGE MACIUNAS** - Diagramak, ccV TRE, Fluxus levél papír és boríték, Fluxpost bélégek, groteszk álarcak, Fluxus esküvő (dokumentumok) – **Diagrams, ccV TRE, Flux Stationary, Fluxpost, Grotesque Face Mask, Flux Marriage (documents)**
- **TÖT ENDRE** - Zért retrospektív* zértmunkáik (1971—1984) / Zero-works

**FLUXUS MŰVÉSZEK KÉPESLAPJAI / POSTCARDS BY FLUXUS ARTISTS**

- Képeslap-munkáik az alábbi művészektet / Postcard-works by the following artists: Abrecht/Ö., Ben, Joseph Beuys, George Brecht, Giuseppe Chiar, Robert Filliou, A. M. Fine, Michael Gibbs, Geoffrey Hendricks, Dick Higgins, Alice Hutchings, Alison Knowles, George Maciunas, Peter Moore, Narn June Paik, Carole Schneemann, Andy Warhol

**DIABAN** / SLIDE BANK / Works by Ay-O, George Brecht, John Chick, Christo, Geoffrey Hendricks, Arthur Koepcke, Takehisa Kosugi, Shigeki Kubota, Alison Knowles, George Maciunas, Larry Miller, Claes Oldenburg, Ben Patterson, Willem de Ridder, James Riddle, Takako Saito, Mieko (Chieko) Shiomi, Daniel Spoerri, Ben Vautier, Robert Watts, La Monte Young munkái

**VIDÉO / VIDEO PROGRAM** - Maurer Dóra - Bake Löszló: Nézetek (BBS, 1986) – A hatvanas-tizedes évek avantgard képzőművészetétől beszélgetnek művészttörténészek, kritikusok. / Dóra Maurer - László Bake: Views (Balázs Béla Studio, 1986) – Critic and art historians talk about the avantgarde artists of the sixties and seventies

**FLUXUS ZENE / FLUXUS MUSIC** - Joseph Beuys - Nam June Paik: Klavierduett. In Memoriam George Maciunas (1978) / FluxTellus: Philip Corner, Dick Higgins, Joe Jones, Alison Knowles, Takehisa Kosugi, George Maciunas, Jackson Mac Low, Larry Miller, Tomas Schmit, James Tenney, Yasunao Tone, Robert Watts, Emmett Williams, La Monte Young

**FENYŰSÁG / MOVING MESSAGE DISPLAY** - George Maciunas szövegei / Texts by George Maciunas

* Elso megnyugvagos bemutató / First presentation in Hungary

**HIREK, INFORMÁCIÓK / NEWS** - 1993 március 27-ig tekinthető meg a marseilla-i Ateliers d’artistes 400 m2-es kiállítóterében a „Subjektív Artpool” kiállítás, melyen hátl, 1980 és 1992 között keletkezett Artpool projekt látható. / The exhibition „Subjective Artpool” where seven of Artpool’s projects realized between 1980 and 1992 are shown, is opened until March 27, 1993 at the Ateliers d’artistes in Marseille.

Jelen munka-bemutató része a Fluxust kutató Artpool programnak. A kiállítást tevézve és rendezve: Galántai György és Szőke Annamária / The present exhibition is part of Artpool’s research program on Fluxus. Curators of the show: György Galántai and Annamária Szőke

**ARTPOOL MŰVÉSZETKUTATÓ KÖZPONT / ARTPOOL ART RESEARCH CENTER, BUDAPEST VI. LISZT FERENC TÉR 10. I.EM. 1.**

TEL.: (36-1) 26801-14, TEL/FAX: (36-1) 121-08-33.

POSTÁL/MPOSTAL ADDRESS: H-1277 BUDAPEST 23., PF. 52.

Nyitvatartás: szerdán és pénteken 14—18 órig

Opening times: wednesday and friday 2—6 p.m.

AZ ARTPOOL MŰVÉSZETKUTATÓ KÖZPONT MŰKÖDÉSÉT BUDAPEST FŐVÁROS ÖNKORMÁNYZATA TÁMOGATJA

THE ARTPOOL ART RESEARCH CENTER IS PARTLY FUNDED BY THE BUDAPEST MUNICIPAL COUNCIL
ARTPool FLUX

FLUX EST [Flux Evening], the opening event of the exhibition Artpool Flux (video snapshots)

(Dear Laci, did they open this letter of mine too? – Endre Tót, 1974)
GEORGE MACIUNAS

Diagrams, ccV TRE, Flux Stationary, Fluxpost, Grotesque Face Mask, Flux Marriage (documents)

March 19 — May 14
Opening 8 - 9 p.m. March 19, 1993

ARTPOOL ART RESEARCH CENTER
Budapest VI. Liszt Ferenc tér 10. 11.
Tel. (+36 1) 228 01 14. Fax. (+36 1) 121 06 33
opening times: wednesday and friday 2 - 6 p.m. or by appointment

Page 2 of the 4-page long invitation card for Artpool Flux

The public at the George Maciunas exhibition (video snapshots)
Page 3 of the 4-page long invitation card for Artpool Flux

Endre Tót’s exhibition (video snapshots)

Endre Tót:
Zero demonstration,
Viersen (Germany), 1980
(postcard)
19 March – 14 May 1993 ◆ Artpool Art Research Center, Budapest

ARTPOOL FLUX

Great scale study exhibition and work in progress show as part of Artpool’s fluxus research program.
(Curators: György Galántai and Annamária Szőke.)

For a detailed program and list of participants, visit www.artpool.hu/1993/930319_e.html

DOCUMENT: notes, program, flyer, photo, video
WEB-DOCUMENT: www.artpool.hu/1993/930319_e.html

PUBLICATION: FLUXMOST, Artpool, 1993, 4 p. (test issue of the planned review)

BIBLIOGRAPHY:  Beke László: [Az Artpool új kiállítása…], FLUXMOST, Artpool, Budapest, 1993 January
■ TV–RADIO: MTV2, March 23, 1993 (Budapesti körzeti adás); Kossuth Rádió, March 20, 1993 (Reggeli krónika)

Opening event: FLUX EST [Flux Evening]

PARTS OF THE EXHIBITION:

George Maciunas’ first exhibition in Hungary. Diagrams, ccV TRE, Fluxus Writing Paper and Envelope, Fluxpost Stamps, Grotesque Mask, Fluxus Wedding (documents)

DOCUMENT: invitation, program, press release, photo, video
WEB-DOCUMENT: www.artpool.hu/Fluxus/Maciunas/


Endre Tót: ZerO retrospektive (zero-works 1971–1984) for the first time in Hungary

DOCUMENT: invitation, program, press release, photo, video
WEB-DOCUMENT: www.artpool.hu/Fluxus/Tot.html
ARTWORKS: in Artpool’s collection

Fluxus objects

by Ben Vautier, Joseph Beuys, Robert Filliou & Joachim Pfeufer, George Maciunas, Alice Hutchins, George Brecht, Geoffrey Hendricks, Yoko Ono

Postcards by fluxus artists

DOCUMENT: invitation, flyer ◆ ARTWORKS: in Artpool’s collection

SLIDEBANK: Fluxus works

VIDEO PROGRAM:
Dóra Maurer – László Beke: Nézetek / Point of views (Balázs Béla Studio, 1986) – art historians and critics are talking about the avant-garde art in the 1960s and the 1970s

DOCUMENT: program, script

FLUXUS MUSIC

DOCUMENT: program, handout

ELECTRONIC MESSAGE DISPLAY – texts of George Maciunas

1993 – THE YEAR OF FLUXUS

157
I got hold of the text of “Ursonate” in 1979, after I heard it read by Hans Hausdörfer, which made a great impression on me. At the same time the idea occurred to me that this piece had more potential than a mere recital.

I worked on “Ursonate” for years, only stopping for small intervals. I didn’t just focus on learning the piece by heart but also on finding an individual “meaning” for every line and every “sentence” since otherwise performing it would have been superficial, empty and meaningless.

First I recited various parts of “Ursonate” in various improbable places: in pastures, railway stations, Amsterdam Zoo, flats, streets and market-halls.

Then I performed the complete version in more plausible surroundings: in cafés, theaters, youth clubs and literary salons. What I experienced was that Schwitters’ work still gets through to people even today. I was “gently removed” from the canteen of a Catholic arts academy in Tilburg in the middle of my performance, so I finished it on the school’s stairs. In contrast, there were some members of the audiences at other venues who flung their arms around me after the performance.

The current version was made in co-operation with director Paul Jonker; we wielded the performance from Dadaist and Futurist elements and then designed the set and the costumes, adapting them to the four-part structure of the piece.

I also integrated the most recent innovations in the areas of using the voice and vocal improvisation; for example, those of Jerzy Grotowski and David Moss, to mention but two extremes.

By doing so – I believe – I acted in Schwitters’ own spirit, even though I deliberately ignored some of his original instructions.

Jaap Blonk
20 April 1993  ● Kolibri Pince, Budapest  

Jaap Blonk Flux de Bouche (sound poetry performance)

Jaap Blonk a Dutch sound performer presented his new CD Flux de Bouche. Sound works by Antonin Artaud, Tristan Tzara, Hugo Ball, Kurt Schwitters, Dick Higgins and Jaap Blonk (organized by Roland Pereszlényi and Artpool).

DOCUMENT: invitation, flyer, photo, video  WEB-DOCUMENT: www.artpool.hu/1993/930420_e.html

22 April 1993  ● Artpool Art Research Center, Budapest

Meeting
Anne Tardos and
Jackson Mac Low

Discussion with Jackson Mac Low and Anne Tardos, sound poets from the USA, about concrete poetry, chance operations, scores of performances and fluxus.

DOCUMENT: invitation, photo, video  WEB-DOCUMENT: www.artpool.hu/1993/930422_e.html

26 April 1993  ● Artpool Art Research Center, Budapest

“Avant-garde” lecture by Dániel Erdély

Assistant: Rodolf Hervé

DOCUMENT: invitation

15 May 1993  ● Vienna

Professional visit to galleries in Vienna

Preparation of the series of events Budapest galleries are showing Contemporary Austrian Art – organized by Hans Knoll. Members of the group were László Beke, Barnabás Bencsik, György Galántai, Júlia Klániczay, Tamás St.Auby, Károly Szalóky, András Zwiclk. Artpool participated in the program with the project “Danube Connection,” its Austrian partner was Robert Adrian X., Zeronet.

DOCUMENT: video

21 May – 25 August 1993  ● Artpool Art Research Center, Budapest

3 x 4

Exhibition by Gábor Altorjay, Miklós Erdély and Tamás St.Auby (Tamás Szentjóby): 12 objects from the second half of the 1960s, introduction/interpretation by László Beke. During the exhibition: presentation of the videotape and printed documents of the first Hungarian happening that took place on 25 June 1966 called – Az ebéd [Lunch] (in memoriam Batu kán).

DOCUMENT: letter, invitation (Hu, En), press release, photo, video  WEB-DOCUMENT: www.artpool.hu/1993/930521_e.html


15–18 July 1993  ● Újkaposcs Galéria (Newkaposcs Gallery), Kaposcs, Hungary

Concrete Country Poetry

Konkrét költészet vidéken

Hungarian version of the creative stamp-action presented in Marseille during the “Subjective Artpool” exhibition where a rubber stamp ABC with different letter-types was displayed and the visitors were allowed to use it. The audience-made works were continuously added to the show on display on the walls of the gallery (curator: György Galántai).

DOCUMENT: invitation, photo, video  WEB-DOCUMENT: www.artpool.hu/újkaposcs/93/  ARTWORKS: in Artpool’s collection

These three names are mentioned in the catalogue of the exhibition “happening & fluxus” (Kölner Kunstverein, 1970) as the authors of “Lunch (in Memoriam Bathu Khan)”, the first happening in Hungary. It took place on July 25, 1966 in the cellar of No 20/b Hegyalja út. Thus the name of three Hungarian artists have irrevocably found a place in the international professional literature, and, as Fluxus and the happening are not easy to separate from each other, the authors of the Budapest happening at the same time became the Hungarian representatives of the international Fluxus movement. (Please note that Miklós Erdély did not participate in the event directly, he only gave suggestions as to the location and other ideas to his colleagues, but in his spirituality he was very close to them.) St.Auby organized happenings as well as Flux-concerts, Altorjay had a stronger attraction towards happenings, while Erdély tried not to give a label to his actions as far as the genre was concerned, however the “Fluxus-mentality” can clearly be traced in the activity of all three of them.

The happenings and Fluxus have common roots; their aim was to abolish the borders between art and life. The happenings as well as the events of Fluxus were occasions, but while the former tended more towards monumentality and sensuality, the latter were more intimate, minimalistic and intellectual. Both used and created objects but these were more props for the happenings while Fluxus treated them as independent works of art.

Artpool exhibits 4—4 objects, or works of art in the broader sense by each of the three authors from the period of 1965-70. In theory they have no copyright as Fluxus work, anyone can produce or reproduce them. Their status however is rather varied. We have produced the works of Miklós Erdély, who died in 1986, according to his instructions with the exception of “Solitaire for the Dead”. His “Newspaper Cake” was produced by Gábor Altorjay in 1967.

Gábor Altorjay’s works raise other questions. His “Chess Preserve” was the prop of an action in Budapest in 1967, while his “Short Circuit Instrument” was published by the German publisher Vice Versand as a work of art reproduced in several copies. “Flesh Button” which was close to arte povera has a limited life-span because of its raw material. Only his work entitled “Uncomfortable” is a “traditional” object - a shoe with three drawing pins in its sole.

Tamás St.Auby’s works are partly objects in which the materials themselves have a unique meaning and function (even in an alchemist sense), others such as “Czech Radio” (1969) or the “Landing on the Moon - Object” react to events of world history. The latter was part of an action he performed together with Miklós Erdély: while St.Auby exposed a roll of film at the moment of the Americans’ landing on the Moon using his small room in district IX. as a camera and the window as a lens, Erdély filled a coffee mill with caraway seeds and dug it into the ground in his garden in Pasarét.

The only large size work at the exhibition is a borderline case between an object and an environment as far as genre is concerned. The first two versions of the “Portable Trench for Three” was destroyed (in Budapest and after the Biennale in Paris in 1971, respectively). The present version, as one of the most important remains of the 1960s, will hopefully remain long lasting.

László Beke, 1993
Gábor Altorjay: Chess-preserve, 1967 (reconstruction, 1993)

Miklós Erdély: Newspaper Cake, 1967 (reconstruction, 1993)

Tamás St.Auby (Tamás Szentjóby): Portable trench for three, 1969 (reconstruction, 1993)
NEW KAPOLCS GALLERY

FA

ÚJ KAPOLCS GÁLÉRIA

ART POOL

1993.07.15

KONKRÉT KÖLTÉSZET VIDÉKEN

CONCRETE COUNTRY POETRY

KAPOLCS, KOSSUTH L. U. 55.

CONCRETE COUNTRY POETRY

Reconstruction of the space and the installation for a creative stamp-action first realized in 1982 for the rubber stamp event Everybody With Anybody at the Young Artists’ Club in Budapest, and also presented in Marseille during the Subjective Artpool exhibition in 1993. (▶ pp. 65–67, 150.)

In Kapolcs, participants were also stamping creatively on their own clothing and/or bodies. Comparing the three events, one could conclude, that the city was more visual and the countryside more concrete.
meeting

GEOFFREY HENDERICKS
Several Decades of Performance and Work with Fluxus
documented in video, photographs, books and postcards

on Saturday, September 4, 1993 from 4 to 8 p.m.
performance at 5 p.m.:

a once in a lifetime chance to see the Flux Navy!

ARTPool Art Research Center
Tel. (+36 1) 288 01 14, Fax. (+36 1) 121 08 33

vendégünk

GEOFFREY HENDERICKS
Pár évtized Fluxus performance-ei és munkái
videókon, fotókon, könyvekben és képeslapokon

1993. szeptember 4-én, szombaton, 16 és 20 óra között.
17 órakor performance:

soha vissza nem térő alkalom a Flux-flotta megtekintésére!

ArtPool Művészettudatő Központ
tel.: 268 01 14, fax: 121 08 33
Fluxus artist Geoffrey Hendricks, renowned for his poetic, self-mythological objects, such as his famous sky imagery painted on pieces of canvas, ladders, drying clothes, and cars. He was exploring new paths of the poetics of experience and played a pioneering role in the early development of performance art. His performances between the 1960s and the 1990s are now regarded as classics of the genre. Hendricks had a seminal role in numerous now legendary fluxus ceremonies, such as the controversial Flux Mass organized in the chapel of Rutgers University, his own fluxus divorce from his former wife and colleague Bici Forbes, the Fluxus Wedding of George and Billie Maciunas, as well as Robert Watts’ FluxLux funeral mass and scattering of ashes.

(Translation of the text from the back of the invitation.)
Geoffrey Hendricks

Exhibition. Several decades of performance and work with Fluxus documented in video, photographs, books and postcards.

At the opening Performance by Geoffrey Hendricks “A Once in a Lifetime Chance to See the Flux Navy”

DOCUMENT: invitation, list of exhibited works, photocopies of the exhibited works and documents, photo, video WEB-DOCUMENT: www.artpool.hu/1993/930904_e.html


4–10 September 1993 • Artpool Art Research Center, Budapest

Danube Connection

Duna-kapcsolat

• Art Projects of Telecommunication in the 80s

Accompanying program to Danube Connection. Documentation (portfolio, photo, CD) of several communication projects (1980–1992). Exhibition curated by Robert Adrian X. (Vienna). The exhibition was an opportunity for publishing Network Utopias. The Art of Being Everywhere, an Artpool Booklet with a selection of Hungarian translations from the texts of the recently held On Line Symposium (Graz, 1993).

DOCUMENT: video, flyer (Hu, En) WEB-DOCUMENT: www.artpool.hu/communicationproject.html


4 September – 10 October 1993 • Artpool Art Research Center, Budapest

Geoffrey Hendricks: Sky Car, 1979 (postcard)

8 September 1993

• Electronic Communication Happening

Performances for picture-phone, telephone, fax and computer, organized by Robert Adrian X. and Artpool.

Live interactive event of telecommunication based on two telephone lines and a picture-phone between the Viennese Freihaus-Kunstlabor and Artpool in Budapest.


An international competition on the topic “Why communicate?” completed the event.

To see a list of participants, visit www.artpool.hu/1993/930908_e.html

DOCUMENT: correspondence (organization), invitation, handout, poster, photo, video WEB-DOCUMENT: www.artpool.hu/1993/930908_e.html


6 September 1993 • Artpool Art Research Center, Budapest

“Audiovisual Talk”

sound poetry evening

by Paul Dutton

Presentation of the Canadian sound artist, Paul Dutton, a former member of the legendary Four Horsemen “mouth band.”

DOCUMENT: invitation, flyer, video WEB-DOCUMENT: www.artpool.hu/1993/930906_e.html


24 September – 8 October 1993 • Artpool Art Research Center, Budapest

Loose / Cool Flux

Laza Flux

Display of the extra issue of the Laza Lapok (Loose / Cool Papers).

To see a list of participants, visit www.artpool.hu/1993/931002_e.html

DOCUMENT: program–flyer, Budapest Autumn Festival’s program brochure

Paul Dutton
(Toronto, ex-Four Horsemen)

hangköltszeti szólőestek • sound poetry concerts
Magyarország • Hungary 1993

Szeptember 6. 17h:
ARTPOOL (Budapest, VI. Liszt Ferenc tér 10.)
Audiovizuális beszélgetés • audiovisual talk

"Hogy az embéri hang mint fáv és bangeszer — és ezt kifejezetten zenei értelemben veszem — olyannyira elhanyagolt, annak az az oka, hogy az emberek megreműlnek az ismeretlen érzelmektől." (P. D.)

"I think the reason the voice is so neglected as a wind instrument — and I take it in a very specific musical context — is because people are frightened of unknown emotions." (P. D.)

Koncertek • Concerts

Szeptember 6. 20h:
STEREO SHOP
(Budapest, XI. Bartók Béla út 59.)
Hangtér • Sound space

7. 21h:
DALMÁT-PINCE • DALMATIAN CAVE
(Szentendre, Malom u. 2.)
Új Hölgyfutár Élő • ÚHF Live

8. 22h:
TILOS AZ Á • A IS PROHIBITED
(Budapest, VIII. Mikszáth Kálmán tér)
Vendégek • Guests:
Ladik Katalin, Szkárosi Endre, Tóth Gábor

Köszönet • Thanks to
(Magyarország • Hungary: ) Canadian Embassy • Artpool • Új Hölgyfutár • Szkárosi Transpoetry Organization
(Kanada • Canada: ) Canadian Government, International Cultural Relations • Ministry of Culture, Tourism and Recreation, Ontario • City of Toronto
ARTPOOL ANNOUNCES ITS NEXT PROJECT:

DANUBE CONNECTION

ARTPOOL (Hungary) -- ZERONET (Austria)

4-10 September, 1993

ELECTRONIC COMMUNICATION HAPPENING

8 September, 1993 6-8 p.m.

PICTUREPHONE, TELEPHONE, FAX COMPUTER, VIDEO, LIVE PERFORMANCES

QUESTION: WHY COMMUNICATE?

FAX OR MAIL YOUR ANSWER UNTIL 7 SEPTEMBER, 1993 TO

ARTPOOL ART RESEARCH CENTER
H-1277 BUDAPEST 23, pf 52
FAX +36(1) 121 0833

and/or ZERONET
WIEDNER HAUPTSTRASSE 37/69, A-1040 WIEN
FAX +43(1) 504 4849
ELECTRONIC COMMUNICATION HAPPENING

Live interactive event of telecommunication based on two telephone lines and a picture-phone between the Viennese Freihaus-Kunstlabor and Artpool in Budapest.

The answers received (by mail or fax) from the world on the topic “Why communicate?” were exhibited and integrated in the communication.
ART PROJECTS OF TELECOMMUNICATION IN THE 1980s

Documentary exhibition (portfolio, photo, CD and photo documents) of several international communication projects (1980–1992) curated by Robert Adrian X. (Vienna)

Projects shown:

* Artists’ use of telecommunication* (conference at the San Francisco Museum of Modern Art with the help of intercontinental Slow-scan TV and Computer Communication, 1980)
* The world in 24 hours*, 1982 (a world-wide 24 hour telecommunications project organized for Ars Electronica ’82, Linz)
* Wiencouleur IV*, 1983 (a Slow-scan TV and Telephone Music project between Western Front, Vancouver and Blix, Vienna
* Konzert über Telefon 1983* Budapest–Vienna–Berlin telephone concert organized together with Robert Adrian X. and Helmut J. Mark from Vienna. The Budapest partner was Artpool (→ pp. 79–80.)
* Kunstfunk*, 1984 (A 7 day Slow-scan TV project)
* Hearsay*, 1985
* Planetary-network / laboratorio ubica* 1986 (project for the Venice Biennale 1986)
In the course of the “City-Analysis” fax-action, organized by the FAME-Árnyékkötő art team as an event for the Budapest Autumn Festival, 22 artists worked on different parts of Budapest’s map using electrographic techniques. At the opening day of the Festival, September 24, 1993, starting at nine a.m., participants – each settled in one of the community centers of the 22 districts of Budapest – were trying to fax the results of their creative interventions to their fellows. By the end of the day, 22 new Budapests were created, which were exhibited as a closing event on Vígadó square (in the center of Budapest) at the open-air exhibition “22 BUDAPESTES” on September 25 and 26. The 6th district center of the event was the Artpool Art Research Center.

To see a list of participants, visit www.artpool.hu/fax/varos/analizis00.html

DOCUMENT: Budapest Autumn Festival’s program brochure
WEB-DOCUMENT: www.artpool.hu/fax/varos/analizis00.html

24–26 September 1993 ♦ Budapest

Ben Vautier in Budapest

Invited by Artpool in the framework of the Year of Fluxus. Lecture, exhibition and performance of the French artist Ben Vautier. (A program of the Budapest Autumn Festival in cooperation with the French Cultural Institute).

24 September 1993 ♦ Institut Français de Budapest, Budapest

The Limits of Art. Identity and Modernity

Les limites de l’Art. Identité et modernité

Lecture by Ben Vautier, introduced by Alain Lombard, director of the French Institute.

DOCUMENT: invitation, photo, video, manuscript of the introduction

25 September – 10 October 1993 ♦ Liszt Ferenc tér, Budapest

“BEN TÉR” [BEN SQUARE]

A collaborative public art installation by György Galántai and Ben. The basic idea of the exhibition came from the common practice used by fluxus such as word-collage (Macius) and letter-change (Ray Johnson): BEN(BEM) vauTIer. Since the title referred to the square (square in Hungarian: tér). A selection from Ben’s project Les citations (Le forum des questions de Ben) was displayed on signposts fixed to the 28 lampposts of the square. Ben’s own everyday texts and slogans were to be read on huge banners and on the benches. A podium – a space for action – was built in the middle of the square. The contemporaneous technical curiosity of the exhibit was that all the texts displayed on banners were designed on computer and enlarged by copy machine except the one Ben wrote himself on the podium.

DOCUMENT: correspondence, notes, installation plan for the signposts, Budapest Autumn Festival’s program brochure, invitation, photo, video
WEB-DOCUMENT: www.artpool.hu/1993/930925_e.html

BIBLIOGRAPHY:
BEN VAUTIER IN BUDAPEST

VIDEO SNAPSHOTs OF THE EVENTS

Welcoming Ben at Ferihegy Airport. Ben Vautier and Júlia Klaniczay

Lecture by Ben at the French Institute

1993 – THE YEAR OF FLUXUS
BEN VAUTIER IN BUDAPEST

BEN (vauTiER) TÉR (BEN Square)
A collaborative public art installation by György Galántai and Ben Vautier

"Many names of streets and squares have changed all over Hungary following the change of the regime. Street name signs with new names were added next to the old ones with no changes but a slash. This inspired me in 1993 to rename the Franz Liszt square (Liszt Ferenc tér) in the 6th district of Budapest to BEN vauTiER during Ben's show in the framework of the Budapest Autumn Festival, 1993." (György Galántai)

A selection of translated quotations from Ben’s project Les citations, Forum des questions de Ben (Centre George Pompidou, 1991) was displayed on signposts fixed to the 28 lampposts of the square.

Hungarian translations of statements by Ben were to be read on giant banners amongst the trees and on the backrest of the benches.

"Ben’s podium”, built in front of Artpool’s premises in the middle of Liszt Ferenc Square and marked, with statements in Hungarian written on it on the spot by Ben himself, became a public place and could be used by anyone who wished during the festival.
BEN VAUTIER IN BUDAPEST
INAUGURATION OF THE “BEN TÉR” (BEN SQUARE)

Tout, rien et n’importe quoi (Everything, Nothing and Anything) – event by Ben and the audience at Ben’s podium, installed in front of Artpool on the Liszt Ferenc square.

VIDEO SNAPSHOT OF THE EVENTS

The assistants of the spontaneous event were Júlia Klaniczay and Gábor Tóth. Further participants were Jonas Mekas, Antal Juszuf, the “Yugoslavian Scholars” and the audience.
"Dear Jean-Jacques,
Here you have the story of a humorous incident that happened at the open-air exhibition of Ben Vautier in Budapest in September 1993.

Many names of streets and squares have changed all over Hungary following the change of the regime. Plates with new names were added next to the old ones with no changes but a slash. This inspired me in 1993 to rename the Franz Liszt square (Liszt Ferenc tér) in the 6th district of Budapest to BEN vauTIER during Ben’s show in the framework of the Budapest Autumn Festival, 1993. Pronouncing BEN you can also understand BEM, so that people listening superficially could believe that the square’s name refers to the famous general Bem fighting in 1848 in the Hungarian revolution. Many people asked what’s wrong with Franz Liszt? Is he considered a communist or what did he commit? But none knows whether the best story was true or if an opponent of our fluxus show has invented it.

It is said that a woman became unwell and the one who called the ambulance reported the Bem square of the 6th district to the ambulance officers who went to the Bem square of the 2nd district since this is the only one nominated to the general. The secretary of the Committee of the Conservation of the Cityscape issued an official letter reporting the case of the regrettable misunderstanding and suggested another aesthetic solution or the removal of the illegal nameplates.

1993 – THE YEAR OF FLUXUS

"I am demagogue"
– Ben

The eight BEN TÉR plates on the corners of the joining streets of the square were in a kind of dialogue with the fifteen huge banners hanging on the branches of the trees, which hold signed critical sentences, such as: I AM EGOIST (BEN), I AM A LIAR (BEN), etc. Following the official letter, these six-meter long photocopied banners started to disappear from the high without leaving a trace. This was also a kind of dialogue, a bit unforgettable black and white humor."

(Letter of György Galántai to Jean-Jacques Lebel, 2000)
2–3 October 1993 ● Liszt Ferenc tér, Budapest

**Loose / Cool Flux**
Laza Flux

Events on Ben tér

Performances by guests of Artpool and Laza lapok (Loose / Cool Papers). Group works, concerts, intermedia poetry, sound art, action music, sound objects, philosophical lectures, performances, ego productions, re-actions, and installations.

**DOCUMENT:** correspondence, Budapest Autumn Festival’s program brochure, program–flyer, invitation, video

**WEB-DOCUMENT:**
www.artpool.hu/1993/931002_e.html

**BIBLIOGRAPHY:** Artpool-ősz, Magyar Narancs, September 2, 1993, p. 8.

9 October 1993 ● Artpool Art Research Center, Budapest

**Banana Consciousness**

Anna Banana, American/Canadian performer and bananologist on her European tour stopped at Artpool to show her videos about the Banana Olympics in 1975 and 1980 and reported about the state of her research on “banana syndrome.” Members of the audience had the opportunity to do for the first time in Hungary the Bananaskin-Rorschach Test.

**DOCUMENT:** invitation, photo, video

**WEB-DOCUMENT:**
www.artpool.hu/1993/Bananaen.html

**BIBLIOGRAPHY:** Aknai Katalin: “Anna Banana egzotikus csengésű neve…”, Artpool, Budapest, 1993 (text on the back of the invitation)


Artpool-ősz, Magyar Narancs, September 2, 1993, p. 8. [Anna Banana spent 5 months…]


19 October 1993 ● Goethe Institut, Budapest

**FLUXUS MUSIC:**
**The Everyday Event**

FLUXUS-MUSIK: das ganz alltägliche Ereignis

Lecture by René Block with video examples and discussion. Greetings: Barbara Sietz (director of Goethe Institut). A common project of Artpool and Goethe Institut.

**DOCUMENT:** correspondence, invitation, program–flyer, program brochure of Goethe Institute, video

**WEB-DOCUMENT:**
www.artpool.hu/1993/931019_e.html


20 October – 28 November 1993 ● Ernst Múzeum, Budapest

**“Élemtunkák / Lifeworks”**

**ouvre exhibition of György Galántai**

Opened by René Block. Beside the artworks by Galántai several Galántai–Artpool projects were also shown.

**DOCUMENT:** invitation, exhibition-leporello, photo, video

**WEB-DOCUMENT:**
www.galantai.hu


15 October 1993 – January 1994 ● Artpool Art Research Center, Budapest

**30 YEARS OF FLUXUS**

Work in progress, an ongoing show of documents by fluxus artists and about the history of Fluxus. Fluxus library and archive of more than 100 books and catalogs, à la carte artists and about the history of Fluxus. Fluxus library and archive of more than 100 books and catalogs, documents, slide shows.

**DOCUMENT:** Budapest Autumn Festival’s program brochure, Fluxus Bibliography, list of Fluxus Videos

**WEB-DOCUMENT:**
www.artpool.hu/Fluxusbibliography/ ■ www.artpool.hu/fluxvideolist.html

**BIBLIOGRAPHY:** [Artpool Művészketutató Központ], Nappali ház (Tárlatnaptár), 1993/4 (notice)

2 December 1993 ● Artpool Art Research Center, Budapest

**Milan Knížák**

The introduction of Czech fluxus artist Milan Knížák (videos) and the presentation of his ouvre with the participation of László Beke and Éva Körner, art historians. (Knížák unfortunately was unable to attend.)

**DOCUMENT:** correspondence, invitation, video

**WEB-DOCUMENT:**
www.artpool.hu/1993/931202_e.html

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1993 – THE YEAR OF FLUXUS
LAZAFLUX / COOL FLUX EVENTS ON BEN TÉR

Performances by guests of Artpool and Laza Lapok (Loose / Cool Papers) on Ben’s podium.

VIDEO SNAPSHOTS OF THE PERFORMANCES

Attila Nagy and the Girls

Endre Szkárosi

László felugossy

Gábor Tóth

Dr Béla Márás and Bada Dada

Kada (Is Elek)

1993 – THE YEAR OF FLUXUS
Anna Banana has been part of the International Mail-Art Network for almost two decades, and is considered as one of the pioneers of Canadian performance art. At the start of her career she developed her own Bananology: in 1971 she launched her newsletter, the Banana Rag, and established an archive, called the Banana Rank, systematizing all the information about this popular tropical fruit. On her last European tour she was invited to the Artpool Art Research Center in Budapest, where she presented her video recordings of the Banana Olympics of 1975 and 1980, and conducted scientific banana research among the audience based on the Bananaskin-Rorschach test, which explores new psychological depths.

[…] Everybody had fun at the Banana Olympics. People looked at them as a pleasant way of relaxation, and for us they were artistic events. We had a kick out of other things like this, for example, when we welcomed the Italian master Cavellini in California. We received him as the uncrowned king of the Network and actually seated him on a throne. The street processions and carnival-like scenes organized in his honor were joined by some of the passers-by, which we were very happy about.

[…] What was your goal when you set out on your European “banana campaign,” which had twenty-five venues?
The 1993 European tour was to “research the psychological underpinnings” of the exhibit I put on with it: Proof Positive Germany is Going Bananas; over 100 items taken from the German press relating to bananas. […] When I went to Stuttgart, there was a food exhibition on in the technology museum, and linked to that they organized a banana day. I saw posters of a reggae band called Radio Banana in Berlin, and in Sierksdorf by the Baltic Sea I had the chance to see the world’s first Banana Museum. There are specialized bananologists there, too, but I differ from them in the sense that my interest is focussed on the fruit’s presence in (mail) art. I don’t approach my subject with external objectivity, but instead use it as an extension of my personality and my behavior.

Source: Bálint Szombathy:
What Are Bananas Good For?
In conversation with Anna Banana Canadian bananologist.
www.artpool.hu/2009/
BananaInterview.html
(Originally published in Hungarian in the June 1995 issue of Magyar Műhely (No. 96, pp. 41–46).
English translation by Krisztina Sarkady-Hart
As a closing event of Artpool’s Year of Fluxus, László Beke and Éva Körner, art historians, presented the oeuvre of Czech fluxus artist Milan Knížák on December 2, 1993.

Some fluxus scores from Milan Knížák

**Fashion**
Cut the coat along its entire length.
Wear each half separately.
(1965)

**Actual Clothes**
Cut a circle into all parts of your clothing.
(1965)

**A Week**
1\(^{st}\) day All your clothes should have same color. Also underwear.
2\(^{nd}\) day Keep silence all day long.
3\(^{rd}\) day Look at your naked body in a mirror for at least an hour. Do it carefully.
4\(^{th}\) day
5\(^{th}\) day Sing or whistle the same tune all day long without a pause.
6\(^{th}\) day Make a trip by train. Buy no ticket.
7\(^{th}\) day Walk all day long aimlessly through the city. The best is alone.
(1966)

Source: Ken Friedman (ed.): *The Fluxus Performance Workbook*, El Djarida Magazine (special issue), 1990
When I decided that in 1994 Artpool would definitely set itself the objective of making Miklós Erdély’s oeuvre researchable—which would be linked with preparing Miklós Erdély’s oeuvre catalog for publication—I did not yet know that we would have to rethink an entire period to do so.

New art historians have to write a new history in which everything is much clearer and the interrelations are transparent in time and space. The “self-assembling afternoons” could chiefly be devoted to exploring a situation, to the gradual implementation of making Erdély’s oeuvre researchable. Hence, the most Artpool can do in the future is to keep this project on its agenda and, by involving all those concerned, enable the step-by-step evolution and development of this culture and its history.

In the eight announced afternoons, we will attempt to evoke the areas explored by Miklós Erdély in the form of questions and answers, as well as lectures. (The lectures will start at 4 p.m.) We have original works, documents, slides, videotapes, manuscripts and bibliographies at our disposal.

We will talk about UFOs (János Sugár, on March 18), anecdotes (Dr. László Beke, on March 25), literature (Pál Nagy, on April 15), as well as about painting, about connections with fluxus, about film, ethics, educational issues, creativity, indigo, chance, etc.

György Galántai
18 March 1994

:: Lecture by János Sugár
(media-artist) on UFO (a painting by Miklós Erdély)

DOCUMENT: sound, video

25 March 1994

:: Lecture by László Beke
(art-historian) on the anecdote

DOCUMENT: video

13 April 1994

:: Lecture by Péter György
(aesthete) on cultural canon, identity, double-meaning and the integration of the avant-garde

DOCUMENT: invitation, sound, video

15 April 1994

:: Lecture and literary performance by Pál Nagy
(writer)

DOCUMENT: invitation, sound, video

20 April 1994

:: Illustrated lecture by Péter Berényi
(mathematician) on the possibility of the mathematical formulation of reality and the non-real aspect of the visible world

DOCUMENT: invitation, sound, video

22 April 1994

:: Presentation by Ákos Birkás
on Miklós Erdély’s personality and its relation to painting

DOCUMENT: invitation, sound, video

29 April 1994

:: A Half of a Man is hidden by a Screen
Paraván eltakar egy fél embert
Projection of the video copy of the film entitled Creativity – Visuality and some fragments by Dóra Maurer (media-artist) about the common circle with Miklós Erdély.

DOCUMENT: invitation (with an excerpt of Fanny Havas’s interview with Dóra Maurer, 1991), sound, video
Translation of the text from the invitation for Dóra Maurer’s lecture “A Half of a Man is hidden by a Screen”:

[...]

What was it like working with Miklós Erdély in the workshop at the cultural centre of the Ganz-Mávag Plant? What kind of workshop was it?

A conventional drawing workshop had long been working in the water tower in Golgota Street where those wishing to enroll in the Art Academy and hobby artists got together to practice, or to “chew coal,” as Erdsély’s expression, “chew coal.” Tamás Pap, a public educator, oversaw the work of the workshop. He was already a fervent supporter of the avant-garde at that time and in 1975 he invited me to teach painting and drawing at the workshop. Three months later, Erdély also joined the staff as a teacher of sculpture. He didn’t just want to continue with the old tinkering, so we got together and came up with a project, which initially bore the somewhat awkward title of “Motion Design and Implementation Exercises.” Later we renamed the project Creativity and Visuality for the 1976 workshop exhibition, and that remained the official title. We started out from a shared experience: in the spring of 1971, we both participated in the Kunstzone art fair in Munich and also managed to get on the composer Maurizio Kagel’s creative course.

The Hungarian Gentleman Botched the Exercise

In one of the exercises at this course, each participant invented a movement that the next in line had to repeat, also adding something of his or her own. I’m mentioning this because Miklós Erdély torpedoed this chain of obedience by inventing an action that could not be repeated: he turned up and pinned one of the corners of the carpet that covered the podium. Later, during his own assessment of the group exercise, Kagel said that the Hungarian gentleman had botched the exercise. In any case, I gradually stopped taking part in the creativity exercises, since I took no interest in intangible, interpersonal etudes centered on “influencing each other.” The efficiency of these exercises could not be tested.

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In his view drawing – and actually the whole workshop – operated on the basis of the principle of shared responsibility. So drawings primarily had a psychic quality to them: they functioned as diagrams of interactions. Emphasis was not placed on recording an insight but rather on experiencing a situation and introversion, which is great but only works with a select group that is capable of utmost concentration.

And did you and Miklós Erdély talk about this?

Well, we were continuously discussing things. We got together before every single workshop session to plan what we were going to do. It was usually me who contributed the idea, which in most cases resembled a visual end-product; Erdély usually told me that it was not yet completed, by which he meant that we needed to find an exciting series of actions that would lead to the planned phenomenon or might even go beyond it. So then we began to elaborate the idea.

Speculatively, so to say?

Yes, quite speculatively, as I saw it, since I had no experience that Erdély had gained from his previous actions and even from the games that went back to his scout years. But in any case, the elaboration was more like self-conditioning because everything was malleable as we went along. Typically, these workshops began with a lead-in done by me. I was able to carry on for about half an hour and after that I became bored with my own ideas since I felt that the possibilities did not expand but rather became more and more limited. At that point Erdély would step in and manage to turn around the entire process, transforming it into a genuinely absorbing shared experience. This is one thing I learnt from him: not to chicken out but to observe everything and build the process from the participants’ reactions. Before this, I used to turn even the best ideas into tests and after I had done that, the process came to a halt, and at least someone, let’s say I myself, could take the result of the process home and evaluate it. But Erdély had the talent to transform even tests into real events after which everyone, including me, went home feeling a sense of completeness.

Could we then say that Miklós Erdély had a special talent or flair for pedagogy?

Yes, among other things. All this, all his activity formed one cohesive whole.

How many years did you do this workshop for?

Only two. In 1977, assisted by the district party committee, the director of the Ganz-Mávag cultural centre terminated our contract in a very convoluted letter. [...]
THE METHOD IN ESSENCE

We had to do some very simple exercises at the Imagination Development Workshops amidst a lot of externally imposed awkward restrictions (for example we had to answer orally, or in writing, use three words, one word and a figure, only verbs, etc.) So how could the above complicated processes be engendered with these more than simple tools? After a lot of thinking, I finally came to the conclusion that the role of these exercises was to act as *alibi programs*. Despite the fact that in the circle we did not carry out any artistic or scientific work – in fact, our activity was as far removed from such as it possibly could be – at the workshops we actually used a method that was fundamental to both these areas while unknown in all others. This method is called making alibi programs.

What do I mean by this?

All human activities are carried out in parallel with a planning activity. People plan what does not yet exist and when it comes into being they learn from the unforeseen elements. As far as everyday activities are concerned, the less “instructive” they are, i.e. the fewer unforeseen factors they have, the more successful they are. In contrast, both artistic and scientific work is regarded as more successful if it can explore the unforeseen to the greatest extent possible. If the plan made by an artist or a scientist is fully realized, it is tantamount to total failure. If a picture is no more than what its painter planned to do in regard to color, it is not a work of art. This peculiarity is due to the fact that what an artist or a scientist undertakes is not what they formally set forth as their objective. What they wish to achieve is unknown, hence indefinable, and their concrete plans are merely tools, or a possible area offered for the manifestation of the unknown. In other words, they make alibi programs for themselves, since their human nature only allows them to explore the unknown through the processes of drawing up and executing plans.

Our exercises are openly abortive alibi programs, which are just as ambitious in their ultimate aims as any artistic or scientific endeavors.

ERDÉLY

MIKLÓS ERDÉLY FLASH-DAY • EMLÉKNAP

PASSZIVITÁSI GYAKORLAT

PASSIVITY-ACTIVITY MEETING

VIDEO EVENT

«...a passzivitás a benyomásoknak való laza átengedettség, ugyanolyan lényeges összetevője a művészi munkának, mint az aktivitás...» (Erdély Miklós)

«...passivity is a relaxed yielding towards impressions, which is an element of artistic creation just as essential as activity...» (Miklós Erdély)

A gyakorlatot levezeti (Facilitator): GALÁNTAI György

Erdély Miklós munkássága az Artpool Archivumban kutatható (Budapest VI., Liszt Ferenc tér 10., 1. em 1., szerdán és pénteken 14—18 óráig, Júliusban zárva!) Az Artpool Archivum nyilvános működését Budapest Főváros Önkormányzata támogatja. Az Artpool köszöni a Mozgókép Alapítványának a technikai felszereléshez nyújtott anyagi segítséget, valamint a Budapest Training Bl.-nek az esemény megrendezéséhez nyújtott támogatását.
Miklós Erdély Memorial Day
Passivity Activity Meeting
Erdély Miklós emléknap
Passzivitási gyakorlat

Video event by György Galántai. Galántai used the video copy of Erdély's film titled *Train Trip* in a live video installation: he superimposed faces from the passive audience onto the original frames and thus created a new film while preserving Miklós Erdély's presence.

**BIBLIOGRAPHY:** Erdély Miklós emléknap. Passzivitási gyakorlat, Beszélő (Rábeszélő), July 14, 1994, p. 43 (notice)

**DOCUMENT:** invitation, photo, video

**WEB-DOCUMENT:**
www.artpool.hu/ujkapolcs/94/

Transcription of the text published on the supplement to the invitation for "Passivity Exercise," Diáksziget, 1994:

Miklós Erdély:
**VONATÚT [TRAIN TRIP]**
(experimental film plan)

The film, to be done about a one-hour train journey, shows the tension between the irreversibility of real-life processes with moments never to recur and the possibility of repetition and interchangeability offered by the film. The one-directional flow of time is represented by the progression of the train. The linear rolling of time is interrupted by five-to-ten-second-long characteristic or non-characteristic fragmentary processes taken from the footage and gradually inserted in a certain system, by which I mean that the emblematic fragments are repeatedly cut into the footage of the journey in progressively increasing lengths and in a reversed order relative to their original succession in a way that by the end of the train journey we reach the opening fragment. Consequently, the number of occurrences of the individual fragments depends on their proximity to the arrival. It also follows from this structure that viewers encounter event fragments in the first half of the train journey that they are not yet familiar with and will only recognize later, when the process reaches the given part. That is, as time progresses the number of unfamiliar and familiar motifs decreases and increases, respectively, and the later we recognize a fragment already embedded in the process, the better we know it due to its repeated occurrence. Thus, by the end of the film viewers see a series of motifs that represents the structure of natural memory at a highly enhanced rate.

The social and other connotations of the selected motifs lend themselves to free interpretation which provides the second layer of the film. In general the use of natural sounds is the most effective, while repetitions can be best emphasized by special sound effects.

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(1980)


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László Beke, Gábor Tóth, László L. Simon, György Kozma and Juszuf Antal at the opening of Loose / Cool Slogans

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24 August 1994 ◆ Diáksziget (later: Sziget Festival), Budapest

Passivity Exercise
Passzivitási gyakorlat

Video event by György Galántai in the performance program (organized by János Szírites) – not realized because the necessary technical equipments were not provided by the organizers.

**DOCUMENT:** invitation-flyer


24 September – 9 October 1994 ◆ Liszt Ferenc tér, Budapest

Loose / Cool Slogans
Laza szlogenek


To see a list of participants, visit www.artpool.hu/laza/szlogenek.html

**DOCUMENT:** notes, installation plan, invitation, Budapest Autumn Festival’s program brochure, photo, video

**WEB-DOCUMENT:**
www.artpool.hu/laza/szlogenek.html

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László Szlogenek, Magyar Narancs, October 6, 1994, p. 10 (notice)

Nagy László: "Lehetőségek hiányában." Találkozás Galántai Györggyel, Magyar Hírlap, September 24, 1994, p. 5. (interview with Gyula Máté) [Artpool mentioned]

■ Böta Gábor: "A képtelenségek érdekelnek". Találkozás Galántai Györggyel, Magyar Hírlap, September 24, 1994, p. 5. (interview with Gyulya Máté) [Artpool mentioned]

■ Szalai Anna: Egy kóborló kósza gondolatai, Népszabadság, Budapest melléklet, September 27, 1994, p. VIII.

■ TV–RADIO: TV 1, October 5, 1994 (Mizujs); Bartók Rádió, September 22, 1994 (Budapesti Özi Fesztivál), September 23, 1994 (Muzsikáló reggeli); Petőfi Rádió, September 30, 1994 (Reggeli csúcs)

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16 July 1994 ◆ Újkapolcs Galéria (Newkapolcs Gallery), Kapolcs, Hungary

Miklós Erdély Memorial Day
Passivity Activity Meeting
Erdély Miklós emléknap
Passzivitási gyakorlat

Video event by György Galántai. Galántai used the video copy of Erdély’s film titled *Train Trip* in a live video installation: he superimposed faces from the passive audience onto the original frames and thus created a new film while preserving Miklós Erdély's presence.

**DOCUMENT:** invitation, photo, video

**WEB-DOCUMENT:**
www.artpool.hu/ujkapolcs/94/

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We say that poetry is able to organize itself without outside interference.

It is possible to obstruct this self-organization – and people have always been doing just that –, but after a certain interval of time poetry molds these obstructing elements along the lines of its own nature and gradually incorporates them.

Its organization is not merely formal but simultaneously formal and conceptual – hence it is called poetic.

Since the organic world is likewise a self-assembling system, it is not surprising that the poetic quality residing in the very fact of life is also able to create itself and to continually renew itself.

Objects, texts, etc., just as molecules in the "primordial soup," in the course of their free (random) movements seek out their own "geometric loci," taken in the poetic sense.

Humans are left with the task of on the one hand, noticing the existing poetic features, and on the other hand, by adding and projecting their conceptual stock-pile, transforming into poetry the already extant formal-esthetic beauties (pebbles, landscape, etc.)

If your room is untidy enough, or if you are obliged to keep too many objects in it; if your interests are wide-ranging enough and especially if the room is the scene of at least your periodical activities, you must have noticed that certain loci give rise to poetic nodes; expressive concatenations organize themselves without your conscious participation.

(Finally you end up not daring to touch anything, lest you disrupt these "flowers" grown by your room.)

In the exhibition hall these "piles" will confess their poetic destinations more readily than when embedded in their original environment, and often they possess a more intense and at the same time more delicate content than constructions made expressly for the purpose of exhibition.

* Text supplement to the invitation for Miklós Erdély Memorial Day. Passivity Exercise, Newkapolcs Gallery, 1994. (English translation by John Bátki.)
11 May 1994 ◆ İrók Boltja (Writers’ Bookshop), Budapest

“PETRIified forEAST” book presentation

György Konrád (writer) presented the bookwork of Péter Forgács, György Galántai and György Petri. The Visual Arts Research Studio at the Arizona State University conceived a collaborative project for a bookwork in 1989 with the topic: Freedom / Oppression: Central European Artists in Response. Artpool was requested to coordinate the project. The bookwork was designed and a maquette completed in 1990 in Arizona as a collaborative work by Péter Forgács, György Galántai and György Petri. The 225 copies of the publication were produced by the students of ASU’s visual studio. (▶ p. 101.)

DOCUMENT: correspondence, distribution list of the copies of the publication, invitation, photo, video
WEB-DOCUMENT: www.artpool.hu/bookwork/PETRified/ BOOKWORK-PUBLICATION: PETRified forEAST, Visual Arts Research Studios, Tempe (AZ), 1990–1994, cooperative bookwork by György Galántai, György Petri and Péter Forgács, edition of 225 copies, signed by the authors (26x28,5 cm, 15+8+10 pages 3 volumes in slipcase)


30 May 1994 ◆ Artpool Art Research Center, Budapest

Manœuvre Nomade or the Virtual Protocol
Nomád Manóver: avagy a virtuális protokoll

Festive opening of the Consulate of the Nomad Territories in Budapest. The ambassadors of the Territories, the members of the artist collective INTER/LE LIEU, issued passports for those who applied for citizenship. Videos from the performances and installations of the collective whose members are: Jean-Yves Fréchette, Richard Martel, Nathalie Perreault, Alain-Martin Richard, Jean-Claude Saint-Hilaire.

DOCUMENT: correspondence, invitation, flyer, press material (Hu, Fr), photo, video [video], passport request form, passports, original prints of the rubberstamps used
WEB-DOCUMENT: www.artpool.hu/1994/940530_e.html


Jean-Claude Saint-Hilaire, Richard Martel, Jean-Yves Fréchette, Alain-Martin Richard (video snapshots)
MANŒUVRE NOMADE
COLLECTIF INTER/LE LIEU
Tournée européenne
Mai et juin 1994

MANCEUVR MORAD

NOMÁD TERRITORIUM
BUDAPESTI KONZULÁTUS
ARTPOOL, 1277 BUDAPEST 23, PF. 52

CENTRE EN ART ACTUEL
LE LIEU

TERRITOIRES NOMADES
NOMAD TERRITORIES

VISA
pour la libre circulation des corps
for free circulation of the bodies

A TERRA USQUE AD TERRAM
COLLECTIF INTER/LE LIEU
Tournée européenne
Mai et juin 1994

MANCEUVR NOMADE
COLLECTIF INTER/LE LIEU
Tournée européenne
Mai et juin 1994
A few weeks ago, I and quite a few visitors to Artpool came into possession of a world passport which was one of a kind. The special, blue passport was issued by the Budapest consulate of Territoires Nomades / Nomad Territories. (Being a nomad institution, this consulate was open in Budapest – after Berlin and Cracow – for a single day, and then moved on to Genoa, Marseille and Barcelona.) Thanks to the action of the Canadian Inter/Le Lieu group, Artpool, which housed the transitional consulate, turned into an Office for this short time with a window simultaneously opening onto several worlds. One of the symbolic views involuntarily opened onto the everyday horror of the old (?) ancient regime and evoked the unequalled memories of hours (days/weeks) spent in the rooms of the Pass and Grace Distribution Office of the late People’s Republic of Hungary, since no one could get a passport without having to wait, queue up and stand about. (Filling in forms, storing and processing data, and taking and printing photographs are time-consuming not only in Magyari but also in Nomadistan.) Remembering the unpleasant memories of old was not the only thing applicants could do. While waiting for the clerks in white uniforms to do their jobs, the nomads filling the rooms of the consulate were able to have a look at the Inter/Le Lieu group’s video materials and at Miklós Erdély's bookshelf while sizing each other up and engaging in jovial conversation. (Looking at the shot of Erdély's bookshelf blown up into the original size and covering an entire wall, the nomads could ponder about the prospects that opened up to the artist of blessed memory and wonder about what lay hidden in the scant books with torn spines.)

The video documentation revealed that the traveling envoys of the Nomad Territory, i.e. the members of the Québécois art group, not only excelled in inventing and filling in travel documents since Jean-Yves Fréchette, Richard Martel, Nathalie Perreault, Alain-Martin Richard, Jean-Claude Sain-Hilaire previously had exhibitions, performances, installations and worked as critics, editors and teachers. Finally, the passports were ready, the visas stamped in, the revenue paid, and after a handshake we were initiated as fully-fledged members of the Nomad Territory. I myself was given passport number 204, from which I concluded that at the time this fictitious territory was not exactly overpopulated. (The action series continued and as the number of nomads reaches one million, a seat will be granted us in the UN...)

If the carriage in the coat of arms of the passport were not so obviously different from heraldic traditions and if it were set in a crest, this passport is so perfectly made that it would probably easily grant its user entry into one of the recently proclaimed Central Asian CIS 'princedoms'.

The nomads’ 'heraldic animal' is a real nomad vehicle that was made exclusively of wood, to the last nail as it were, about two and a half thousand years ago; it was found in the Altai Mountains and is preserved in the Hermitage Museum. These data are already contained in the great book by Gilles Deleuze and Félix Guattari titled Mille Plateaux (A Thousand Plateaus. Capitalism and Schizophrenia 2), in the chapter about the nomads; therefore, it can be safely assumed that this book served as inspiration for starting the Inter/Le Lieu group. All the more so since this chapter was later published in the Semiotexte series in America as a separate volume by Sylvère Lotringer.

So what is nomadology which inspired action artists through a book written by philosopher-psychologist co-authors? Gilles Deleuze said the following in an interview: we took a keen interest in nomads because they are a group outside of history; they are excluded from it but they metamorphize only to reemerge somewhere else: in unexpected forms – amidst the fading lines of a social field. In other words, the nomads represent a pattern that offers a way out of the systems and institutions that gradually entangle virtually everything: it offers a passage, slipping through cracks, communication between different contexts. And this is by no means indifferent to us urban dwellers, since, figuratively speaking, we ourselves are all becoming nomads to a greater or lesser degree. We change our location several times a day: in one hour we find ourselves surrounded by trees in a garden, while in another we are in a highly trans-technicized landscape. The people, the population changes to that offers a way out of the systems and institutions that gradually entangle virtually everything: it offers a passage, slipping through cracks, communication between different contexts. And this is by no means indifferent to us urban dwellers, since, figuratively speaking, we ourselves are all becoming nomads to a greater or lesser degree. We change our location several times a day: in one hour we find ourselves surrounded by trees in a garden, while in another we are in a highly trans-technicized landscape. The people, the population changes to that offers a way out of the systems and institutions that gradually entangle virtually everything: it offers a passage, slipping through cracks, communication between different contexts. And this is by no means indifferent to us urban dwellers, since, figuratively speaking, we ourselves are all becoming nomads to a greater or lesser degree. We change our location several times a day: in one hour we find ourselves surrounded by trees in a garden, while in another we are in a highly trans-technicized landscape. The people, the population changes to

J. A. Tillmann, (1994)
Polyphonix 26
International Sound Poetry Festival

Artpool's great scale sound poetry festival forming part of the Budapest Autumn Festival, in cooperation with the Association Polyphonix (Paris). Performances at three places on three topic with the participation of 22 artists from 9 countries.

DOCUMENT: correspondence (organization), invitation, press material, program, poster, Budapest Autumn Festival’s program brochure, program brochure of Institut Français, program brochure of the Polish Institute, program-poster of the Austrian Cultural Institute, admission tickets, photo, sound, video


The audience in the Kolibri Theater with István Éörsi and Ernst Jandi in the first row (video snapshot)
contemporary voice and devices, and is also open to every
trend and style which is not against the elementary rules
of human coexistence. So far more than eight hundred
artists have performed at the events of the Festival.
It was a great pleasure for the POLYPHONIX FESTIVAL to
accept the invitation of ARTPOOL and choose Budapest as
its 26th destination. The caravan has come to Hungary to
celebrate. The huge tent, which we will set up in our minds,
will be lined with the carpets of good-will, peaceful coexi-
scence, liberated spirit, respect for our fellow poets, artists
and human beings, artistic curiosity about the world,
respect for creative work and tolerance. For three nights
this scenery is going to serve as the spiritual backdrop to
the Hungarian, Polish, German, French, Belgian, Italian,
Russian and Austrian poets who will reveal themselves to
the world. Art is the flower of peace – thus the caravans of
the POLYPHONIX FESTIVAL are unarmed. People, animals,
poets, camels, performers and birds march forward leaving
our century behind. Even the dogs fall silent – only the
proverb* turns around the words, saying to us (with the
cold precision of a diagnosis): the cannon barks! Still, the
caravan keeps on going.

Tibor Papp

"The dog barks but the caravan keeps going" – a Hungarian proverb
meaning approximately: "Time and tide wait for no man."

Originally published in: Polyphonix 26 (catalog), Artpool, Budapest,

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2 October 1994  ◆ Kolibri Színház (Kolibri Theater), Budapest

**Polyphonix 26**
**Evening of International Sound Poetry**

At the opening night of the Polyphonix Festival, interna-
tionally renowned artists of the genre, poets and perform-
ers, presented circa 10-minute samples of the most varied
trends of poetry (concrete poetry, sound poetry, action po-
etry), and Polish Futurist poems were also performed. Host
of the evening: Tibor Papp, poet, member of Association
Polyphonix.

See the list of participants on the poster here reproduced or visit
www.artpool.hu/1994/941002m1.html

DOCUMENT: invitation, video WEB-DOCUMENT: www.artpool.hu/1994/941002_e.html

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4 October 1994  ◆ Francia Intézet / Institut Français
de Budapest, Budapest

**Film and Poetry**
**Film és költészet**

Rare silent films of the 1910s from the Cinémathèque
Paris were screened for the first time in Hungary with live
commentary from French and Hungarian poets. (Jointly
organized by the French Institute of Budapest and Artpool.)

See the list of participants on the poster here reproduced or visit
www.artpool.hu/1994/941002m2.html

DOCUMENT: invitation, flyer, video WEB-DOCUMENT: www.artpool.hu/1994/941004_e.html

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6 October 1994  ◆ Kolibri Pince (Kolibri Cellar), Budapest

**Transfuturist Sounds**
**Transzfuturista hangok**

Closing event of the Polyphonix Festival. Sound poetry
evening of the Russian artists Rea Nikonova and Serge
Segay

DOCUMENT: invitation, manuscript for the program, program, video
WEB-DOCUMENT: www.artpool.hu/1994/941006_e.html
25 October 1994 • Magyar Képzőművészeti Egyetem (University of Fine Arts), Budapest

**The Mail Art and its Connections with the Fluxus, Performance and Alternative Arts**

A mail art és viszonya a fluxushoz, a performanszhoz és az alternatív művészetekhez

Performance and lecture with slide-projection by John Held, Jr. American mailartist, author and performance artist who has been an active participant in alternative art since 1975, particularly in the fields of rubber stamp art, zine culture, and artistamps.

**DOCUMENT:** invitation, video

**BIBLIOGRAPHY:** Held, John, Jr.: Excerpts from The Diary of Modern Realism Eastern Europe (1994), online at: mailartist.com (www.mailartist.com/johnheldjr/EasternEurope1994.html)

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20–21 November and 18–19 December 1994 • Magyar Rádió (Hungarian Radio), Budapest

**THICK MARGIN**

**VASTAG MARGÓ**

The Radio in Artpool, Artpool in the Radio

On the Radio Petőfi and Radio Bartók broadcast of sound-works by Miklós Erdély and other contemporaneous sound documents from the Sound Archives of Artpool with commentaries by György Galántai (editor: Gábor Németh).

**DOCUMENT:** flyer, thank you letter of the Literary department of Magyar Rádió, sound

**BIBLIOGRAPHY:** Vastag Margó II. (rádióműsor), RTV, December 18, 1994, p. 44. • TV–RÁDIO: Magyar Rádió (Petőfi), November 20, December 18, 1994; replay: Magyar Rádió (Bartók), November 21, December 19, 1994

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26 October – 25 November 1994 • Artpool Art Research Center, Budapest

**John Held, Jr.**

Exhibition and video presentation of Held’s earlier performances

At the vernissage, workshop, meeting and discussion with the artist.

**DOCUMENT:** invitation, video


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Workshop at Artpool: rubber stamping and artistamp making

– John Held, Jr. adjusting the perforator

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1995 – THE YEAR OF PERFORMANCE – AT ARTPOOL

Lectures and discussions about the antecedents and the history of performance art with the participation of its most important Hungarian and some significant international representatives.

Two international festivals of performance-videos from Artpool’s video archive.

TV–RADIO: Magyar Rádió (Petőfi), February 8, 1995 (Éjszaka [Night], topic: alternative cultures)

19 January 1995  •  Artpool Art Research Center, Budapest

ɔ ORLAN

“I want my body to be the scene of debates” – Lecture and video presentation of the French multimedia artist and body-performer Orlan with the assistance of László Beke. Orlan’s aim is to control her body; she gets her face transformed by operations. She answers the questions posed by the audience during the live broadcast of the operation.

DOCUMENT: invitation/press release (Hu, En), photo, video


22, 24, 29 March 1995  •  Artpool Art Research Center, Budapest

ɔ Performance Art

ɔ A performansz

Three lectures by László Beke about the antecedents, the beginning and the general characteristics of performance art, to start a series of lectures organized by Artpool on this medium. According to Artpool’s plans, the whole series investigates the body art works, happenings and fluxus-events in Hungary and abroad, the relationship between performance and other fields of art (including installation, painting, sculpture, theater, music, poetry, video, dance, etc.) and the meaning of performance in a broader cultural context (sport, traffic and clothing). The Artpool Art Research Center has started to process the documents of Hungarian performance art (1965–1995) in 1994. The processed documents are available for research in the form of video documents and portfolios in Artpool’s archive, where the video documentation of this lecture-series is also accessible.


Translation of the text from the invitation:

Miklós Erdély: ... I didn't participate in the first Iparterv exhibition. Not that I wouldn't have wanted to, but because Lakner thought my work did not fit in there. At the same time, simultaneously with the first Iparterv exhibition but independently of it, we put on a big action, Three Quarks for King Marke. Then too, it was commonly thought that what I was doing was nonsense. What Szentjóby was doing was alright, because it was a happening. I did a conceptual happening, a performance in other words, because I used text all the way through. Szentjóby was doing surreal happenings – he was burning bread and gasoline, and working in a familiar way with familiar elements. In contrast, I read my Sejtések, an action poem. After every sentence I would toss a rocket at the photo of a woman. [...] Three Quarks for king Marke of '67 was a natural-sciences concept. The quark comes from Finnegans Wake, the scientists took the word from there, where it's what the crow says. So I wanted that title to tie art and science together. [...]

Miklós Peternák: Ultimately you say that everything that we call conceptual thinking, or its appearance in actions or happenings that you have done – that this all happened long before it was known of here at home. Miklós Erdély: Yes, and when it became known here, it hadn't in fact yet developed in the West either, there was only the surrealistic strangeness of actions... the performance, which later became so dominant, had always been an action built around a core of words and thought... by that point they weren't even calling them happenings anymore. So what I was originally doing now, in retrospect, can be called "performance." But that wasn't to be part of the public consciousness for another 10 years. I've always had conflicts with my friends, my collaborators, because they said there was no such thing, and told me "please work properly." Verbal actions made their first appearance with the performance. It's not the text itself that is crucial, but it's the all-out attempt to reveal a thought, or a conception – yes a conception.


Performance, this 'new' genre of creative art is at least twenty years old. This series of lectures will be launched by the fundamental question whether it is possible to revitalize it. (The answer is, obviously, yes.) The long and short term antecedents of performance (especially happening, fluxus event and body art) in Hungary and abroad will be examined. An overview of the relationships between performance and other genres or branches of art, i.e. installation, painting, sculpture, theater, music, poetry, video, dance, etc. as well as sports, transport and fashion will be given... Authors/creators will be invited and their works analyzed. The lecture series is chiefly designed for art academy students and students of art history, but we welcome all those interested. Presenters – who have already confirmed their participation – include László Földényi F., Péter György, Gábor Klániczay and Sándor Radnóti.

The theme of the first three introductory lectures: The antecedents of performance, its beginnings and general characteristic features.

(László Beke)
The Roots of Happening

Lecture by László Földényi F.

(31 March 1995 – Artpool Art Research Center)

“We must demand that everyone be a genius but without really expecting it,” wrote Friedrich Schlegel at the beginning of the last century. This idea had left its mark on those radical efforts which, a hundred years later, were not about saving art from life but strived for turning life into art. At the turn of the century, the reformers’ aim was to liberate art entirely, yet this revolution not only broke the traditional frames of art but radically undermined the European notion of art. Thus it is not by chance that the expression “happening” appeared exactly at this moment throughout all the different linguistic areas. There is a heroic idea inherent in it which is always subjected to failure that only an aesthetic view enables us to see life as an integral whole again.

László Földényi F.

(Translation of the text from the invitation.)
Haggard Bodies and Torn Clothes.
The Two Contributions of Cultural History to the Roots of Performance Art

Lecture by Gábor Klaniczay
(3 May 1995 – Artpool Art Research Center)

Performance intended to make a passage among the different fields of culture, to break down the borders, to make consistent even the most extreme contradictions. It merged not only the art and life, the play and the bloody physical reality, the “high” and the “popular” genre, the meaningful symbol and the fashion but the religious ritual and the obscenity, the world-redeeming moral and cynical nihilism. To understand this artistic genre, let me evoke some of the religious and cultural phenomena of our early and modern history which were likewise complex and paradoxical. I would like to present two examples: one of them is the sight of the tortured body displayed to the public in the culture of the Middle Ages. Among the representatives of the heretics and the mendicant order who took upon themselves unenforced deprivation, there emerged a couple of religious phenomena in the 13-15th century which, being on the verge of preaching, the tableau vivant, the mystery-plays, the judicial punishment and the mass penitent self-scrourge, can be regarded as the prefiguration of performance. The other example I would like to mention comes from this century. I recall the youth subcultures of the last decades of this century from Teddy Boys to the punks, from the hippies to the transvestites, from the student leaders to the religious cults. The relationship of these subcultures to dressing, to the body, to the heroic contravening of prohibition can also help us to understand performance (whose representatives appeared in the same milieu supported by a sensitivity of the same kind).

Gábor Klaniczay

(Translation of the text from the invitation.)

Sound / Formance or the extension of sound into the space of action

Lecture by Endre Szkárosi
(12 May 1995 – Artpool Art Research Center)

“...a Persian poet compared the universe to an old manuscript with its first and last pages having been lost. Two fundamental questions arose before him: what was the meaning of his life, and what was the nature of the universe that he saw before him.”

(Demetrio Stratos: A Letter to Claudio Costa)

It is only from the end of the sixties that the happening and the performance have been understood as, by concept and designation, distinct genres. Much earlier, however, is the artistic practice which refuses to apply the one-sided code system of the traditional distinction between the genres for the sensual unity of life or for our experience of it. It intends to confront life with the totality of the available artistic expressions—either instinctively or consciously. Motivated by this complex sensitivity, stepping out of the one-sided expression (literature, painting, music, etc.) leads the artist and the recipient into space where both – or the artist at least – is forced to act (at zero degree: at least to be present with his own body).

In my lecture I want to outline – primarily based on the practices of futurism and dada –, how the rediscovery of the poetic function of the voice can lead an artist into the space of action and the complex use of symbols, which is an integral feature of performance art.

Endre Szkárosi

(Translation of the text from the invitation.)
Illusion and Presence
Lecture by Péter György
(17 May 1995 – Artpool Art Research Center)

1. Theater is a place where the viewer pretends that he/she does not know that what he/she sees is only an illusion or less. He who enters the stage suddenly becomes someone else; his physical reality is concealed by the reality of the invisible illusion. A acts as B, and his death as B is more authentic than his life as A.

2. That this is based upon a fragile and complex set of rules is brought to light when suddenly somebody dies on the stage or really declares love to someone or turns against the tyrant.

3. Performance is the action and the place by which the viewer cannot pretend that he/she does not know that what he/she sees is not an illusion but reality. The performer is always himself, A remains identical with A and transforms into someone else only in accordance with his own identity – if he transforms at all. And here lies the aesthetic and the disaster of performance. This is where the show begins.

Péter György

(Translation of the text from the invitation.)

Where is the Beginning and Where is the End of a Performance
Lecture by Sándor Radnóti
(19 May 1995 – Artpool Art Research Center)

The question I am posing in the title of this lecture seems banal. Yet, every time I participated in a performance, this seemed to be the relevant theoretical question. However, as a theoretical question it appears to be outright absurd since how could it be answered in a generally applicable way without it providing a description of the individual works? Nevertheless, there are some questions that can (or must) remain in question-form, since it is this nature of theirs that is important not the answers to them.

Performance art is one of the most interesting ways of denying art as an institution and a denial of the institutional forms of art. The conventions which generally distinguish a work of art from "reality" are suspended here: its provocative potential and its recurrent awkwardness come from the uncertainty that could be expressed with the words of Péter Esterházy paraphrased this way: Is this the program still / yet?

Sándor Radnóti

(Translation of the text from the invitation.)
The Letter of Words and the Memory of Acts.
An attempt for mapping the gap between theory and action

Lecture by J. A. Tillmann
(7 June 1995 – Artpool Art Research Center)

In the ominous year of 1984, my friends and I performed a shadow/play and a Passion/play. (The play with the shadows was at once metaphorical and real, literal and spectacular – an evocation of spirits in the dark chamber of a specifically designed setting, in the company of a couple of dozen interested people. The spirits were those of the dead, and their evocation was performed according to a script: this peculiar document was a dialogue between Heidegger and Tezuka, which could even be called dramatic…)

When we are engaged in doing something, we know not in the same way as we do when we look back upon it. The target of our interest, its intensity, the position of the body, and our concern altogether are of a different nature. The focus of attention is that which is to be done – together with the complex texture that constitutes its direct surrounding, and its elements that are to be elaborated.

In such a work, all my being takes part. The act that spans over my body constitutes a dynamic bridge between the field of elaboration and the nerve tracks activated meanwhile. During this time, the so-called Self comes to a break, its considerable proportion settles into the relation of the elaboration and the body; it becomes entwined with the network of effects and after-effects. It vibrates and shifts in the gap that it can deepen on the verge of the powers called subject and object.

J. A. Tillmann
(Translation of the text from the invitation.)


20–30 April 1995 ◆ Québec and Montreal

Artpool’s Art Tour
Canada 1995

A project of Artpool, György Galántai and Júlia Klaniczay on the invitation of Le Lieu / Centre en art actuel (Québec): exhibition, lectures, performance and professional meetings at different venues.

DOCUMENT: correspondence (organization), invitation, press release, poster, photo, video, “Artpool’s Art Tour Canada 1995” 2 pages documentation

20 April – 7 May 1995 ◆ Le Lieu, Centre en Art Actuel, Québec

The first exhibition of Artpool’s HANDS project (260 participants from 26 countries).

See the list of participants on the poster reproduced next page or visit www.artpool.hu/1995/950420m2.html

At the opening: Rememberance of a Message – performance by György Galántai and lecture by Júlia Klaniczay about Artpool.


DOCUMENT: invitation, press material, photo, video

ARTWORKS: in Artpool’s collection

25 April 1995 ◆ Articule, Montreal

Lecture with video and slide presentation about Artpool by Júlia Klaniczay and György Galántai. The presentation was interrupted by Gergely Molnár’s and Monty Cantsin’s nooest action: Hold up at the Artpool Conference.

Professional meetings: Artexte, Vidéographe, Monty Cantsin

For a detailed description of the “Hold up” event (in Hungarian), visit www.artpool.hu/muzik/melyspio.html#c3

DOCUMENT: invitation, press release, photo, video


ARTPOOL'S ART TOUR CANADA 1995

EVENEMENT

CTÖRCY GALANTAI ET JULIE KLAMCZAY DE BUDAPEST HONGRIE

UNE CONFERENCE-PERFORMANCE DE ARTPOOL

ARTICLE UNIQUE ET INTERACTIF

SOURCE: EXPO HKM

ARTICLE: INGRID ROYALDOZ

DIFFUSION SYSTÈME ART CURATEUR: LISA WELLS HP+H PERFORMANCE, NETWORK, ETC.

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PRESIDENT: LE LIEU, CENTRE EN ART ACTUEL
1995 - THE YEAR OF PERFORMANCE AT ARTPOOL
NINE DAYS IN PERFORMANCE WORLD

EXPOSITION
SCREENING OF PERFORMANCE VIDEOS OVER THREE WEEKENDS
NEWKAPOLCS GALLERY
KOSZUTH U. 55, KAPOLCS, HUNGARY
JULY 7, 8, 9 JULY 14, 15, 16 JULY 21, 22, 23

PLEASE SEND YOUR CONTRIBUTION (VHS FORMAT, PAL, SECAM OR NTSC), AND A SMALL DESCRIPTION/TEXT WITH THE NECESSARY DATA FOR THE DOCUMENTATION.
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1995 - THE YEAR OF PERFORMANCE AT ARTPOOL
SERIES OF LECTURES AND RESEARCH PROGRAMS

AS PART OF A PERFORMANCE RESEARCH PROGRAM, ARTPOOL IS GOING TO PROCESS THE HISTORY OF PERFORMANCE IN HUNGARY IN ORDER TO GET THE WORLD ACQUAINTED WITH THE PERFORMANCE ACTIVITIES OF HUNGARIAN ARTISTS BETWEEN 1956 AND TODAY. ARTPOOL IS ORGANISING A SERIES OF LECTURES ABOUT THE GENERAL HISTORY AND VARIOUS TRENDS OF PERFORMANCE, COLLECTS DATA CONCERNING ITS HISTORY AS WELL AS THE MOST IMPORTANT PUBLICATIONS PRESENTING THE ARTISTS AND TRENDS AND WILL PUBLISH A SELECTION OF THE MOST IMPORTANT THEORETICAL WORKS IN HUNGARIAN TRANSLATION. OUR AIM IS TO HELP A WIDER STRATUM OF PEOPLE WHO ARE INTERESTED TO GET ACQUAINTED WITH AND UNDERSTAND PERFORMANCE HERE IN HUNGARY WHERE, SO FAR, NOT A SINGLE BASIC BOOK DEALING WITH THE TOPIC HAS BEEN PUBLISHED.

"Performance, this 'new' genre of creative art is at least twenty years old. This series of lectures will be launched by the fundamental question whether it is possible to re-vitalise it. (The answer is, obviously, yes.) The long and short term antecedents of performance (especially happening, Fluxus event and body art) in Hungary and abroad will be examined. An overview of the relationships between performance and other genres or branches of art, i.e. installation, painting, sculpture, theatre, music, poetry, video, dance, etc. as well as sports, transport and fashion will be given.... Authors/creators will be invited and their works analysed."**

(László Beke, 1995)

Art as "performing art" (Filliou) to a certain extent parodies the performance character of the world, the world as a notion, in order to make the world as a wish, the permanent event of life itself, emptiness and nothingness transparent. At the same time the indifference of art towards good, bad, and not doing calls our attention to the "tat tuam as": everybody is an artist and life is performance art where art is converging towards zero.

(Hannes Böhringer 1991)

"I really don't like the genre of performance in general. Not that I have some theoretical or other prejudice against it but because I have seen too many bad performances. In the second half of the 1970s, or even perhaps in the early 1980s, I had the impression that it had become the kitsch of the neo-avantgarde. What can be easier than to gather all kinds of tools and materials and then, with such a fake-mystical picture, march up on a stage and scatter them, light candles and sparklers, fire a gun, drop a large iron ball... (after all that is what most of them are about, isn't it?). Pulling huge draperies off myself or others with a terrifically mysterious face — to see if he/she is naked underneath or not; and so on [...] It has been degraded into a genre of kitsch. (All right, now I am a little surprised myself that I liked Abramović and that was performance, too, so how should I behave now.) [...] Kitsch is traditions gone bad or bad becoming tradition, — we can turn it around as we like. Kitsch is always the trashy mass product of an already well-known, accepted, masticated and canonised set of values, or a variant made for untalented interpretation. Bad may precede the work. Kitsch always comes afterwards [...]"**

(Géza Peremeczky, 1984)

* from a conversation between Géza Peremeczky and László Beke
(1984, Young Artists' Club, sound recording by Artpool).
NINE DAYS IN PERFORMANCE WORLD

EXHIBITION

SCREENING OF PERFORMANCE VIDEOS OVER THREE WEEKENDS
WORKS BY 300 ARTISTS FROM 20 COUNTRIES

NEWKAPOLCS GALLERY — VIDEO SPACE
KOSUTH U. 55., KAPOLCS, HUNGARY
from 9 to 6 p.m.

A common catalogue for the two events is going to be published in September.

Artpool Művészeti Kutató Központ, Artpool Art Research Center
tel.: (36-1) 968 01 14 • fax: (36-1) 191 08 33 • postacím/mailing address: H-1277 Budapest 93, Pf. 59

Az Artpool működését 1995-ben a Fővárosi Önkormányzat és a Nemzeti Kulturális Alap támogatja.
RÉSZTEVÕK / WORKS BY

22–23 June 1995 ◆ Bartók Rádió, Budapest

### Horizontal Radio

International project forming part of the Ars Electronica in Linz, Austria. 24 hour-long radio broadcast from 14 countries at the same time. Artpool Radio’s program, partly material of the sound archive and partly live broadcast from the Studio 13 of Hungarian Radio, could be heard on 23 radio stations in the world (the program was the co-operation of Artpool and the Hungarian Radio, coordinator: István Szigeti).


DOCUMENT: correspondence, notes, invitation, photo, video


7–9, 14–16, 21–23 July 1995 ◆ Újkapolcs Galéria / Newkapolcs Gallery – Video Cinema, Kapolcs, Hungary

### International Festival of Performance-videos

36 hour-long screening of performance-videos. Works by 300 artists from 20 countries, classics and current representatives of Hungarian and international performance art (conception and selection of the works by György Galántai) – a preview of the autumn program planned for Budapest.

See the list of participants on the poster of the exhibition (◆ pp. 203–204)

DOCUMENT: international call, notes, press material, invitation, program, poster ◆ VIDEO-WORKS: in Artpool’s collection


26 September 1995 ◆ Artpool Art Research Center, Budapest

### Jean-Jacques Lebel at Artpool

Talk with the artist – with the participation of László Beke and Tibor Papp – and video show about his works. J.-J. Lebel is active in many fields and trends of art. His name is connected with the famous/infamous happening-festivals in Paris (1964, ‘65, ’66) and the organization of the Polyphonix Festivals of Sound Poetry.

DOCUMENT: invitation, video

4 May – 26 August 1995 ◆ Musée de la Poste, Paris

### Rubber Stamp Art

L’Art du Tampon

International exhibition about the history and usage of the rubber stamp by artists. Artpool’s rubber stamp prints (all designed by György Galántai) and documents of Artpool’s rubber stamp actions (1982 and 1993) were exhibited in separate showcases.

25–29 September and 2–6 October 1995 • Artpool Art Research Center, Budapest

**Video expedition in the performance world**

Videó-expedíció a performansz-világban

40 hours of performances on video by some 300 artists from 20 countries – both foreign and domestic classics and the latest representatives of the genre – running for two weeks as part of the Budapest Autumn Festival at the Artpool Art Research Center. The closing event of the series of programs titled 1995 – the Year of Performance at Artpool.

The processing of documents of Hungarian performances (1956–1995) had begun at Artpool prior to this. The computer database related to this work, including a chronology of events and performance descriptions, as well as the Hungarian translation of studies on the history of performance are available to researchers at Artpool. Artpool’s huge video archive devoted to the performance genre, accompanied by a catalog titled *Video Expedition in the Performance World*, can be studied and researched in the center.

**DOCUMENT**: notes, installation plan, invitation, poster, program

**VIDEO-WORKS**: in Artpool’s collection  


**BIBLIOGRAPHY**:  

Open-air signpost exhibition forming part of the Budapest Autumn Festival. The exhibition was preceded by a mail art type call, to which 51 artists sent 267 texts. The square could house 28 texts displayed on signposts, and the exhibits were selected by those who had submitted texts. The exhibition of the István Sajnos texts was a manifestation of a collective decision, or, if you like, the ‘will of the public’. The sajnos [alas] project was primarily aimed at testing the ‘democratic system,’ as well as modeling the ‘market’ conditions involving the supply and reception of culture according to the laws of the spiritual world. (All works sent for the show are reproduced in the catalog.)

To see a list of participants, visit www.artpool.hu/sajnos/Istvan02.html

DOCUMENT: call, ballot papers, notes, correspondence, invitation, poster, video
WEB-CATALOG: www.artpool.hu/sajnos/

BIBLIOGRAPHY: S. B. P.: d’Ungheria (Hungarian Academy), Rome

17 October – 18 November 1995  Accademia d’Ungheria (Hungarian Academy), Rome

György Galántai – Artpool: “Hands and Feet”
“Mani e piedi”

Exhibition of some sound sculptures by György Galántai and the works of the Hungarian and Italian participants of Artpool’s Hands project. At the opening: improvisation with the sound sculptures.

Related event:
17 October 1995

Suonomagia - Serata di poeti sonori italiani e ungheresi (Sound-magic - Evening of Italian and Hungarian sound poets)

Sound poetry performance with the participation of Vitaldo Conte, Giovanni Fontana, György Galántai, Katalin Ladik, Enzo Minarelli and Endre Székárosi.

DOCUMENT: correspondence, list of the exhibited artworks, invitation, program, poster, video
1996 – THE FIRST YEAR OF INTERNET – AT ARTPPOOL

TV–RADIO: throughout 1996 reports about Artpool’s art events were broadcast several times in the program of Petőfi Rádió (Reggeli csúcs) and MTV1 (Múzsa – cultural news)

21–24 March 1996 ◆ Artpool Art Research Center, Budapest

Art on the Internet
Touring the Net
Művészet az interneten
Barangolás a hálózaton

Tour guide: György Galántai.
Part of the Budapest Spring Festival on the theme of “PONTES ARTIUM” bridges connecting arts – in space and time.
Beginning in January 1996, Artpool is the first among cultural institutions in Hungary to provide internet access free of charge during the opening hours to artists and researchers. (Continuously updated selection of bookmarks of the most interesting art home pages facilitate the research.)

DOCUMENT: invitation, program, Budapest Spring Festival’s program brochure

BIBLIOGRAPHY: szt - [Szőnyei Tamás]: Art az Interneten, Magyar Narancs, April 14, 1996, p. 10.

                      (Artpool), Skopje

Curriculum Vitae
Segment/Porte:
Paris - Venice - Budapest - Skopje

Artpool connected to the project by Evgenija Demniewska through fax and the internet. Curriculum Vitae is an interactive art event consisting of segment-events that take place simultaneously in different places, interconnected by post, telephone, fax and internet. Locations / participants: Paris: Galerie Multimedia ISEA; Venice: International Conference of Museums and Exhibitions, Museum Correr; Budapest: Artpool Art Research Center; Skopje: City Museum.

DOCUMENT: correspondence, faxes and photocopies, web pages
WEB-DOCUMENT: www.artpool.hu/events96.html#C

29 May – 19 June 1996 ◆ Institut Hongrois
                      (Hungarian Institute), Paris

Artpool at the
Hungarian Institute in Paris

Des mains / Hands – exhibition of the international graphic project.
See the list of participants on the poster of the exhibition (▶ p. 210)

31 May 1996: lecture and video screening about Artpool’s history and its activities by György Galántai and Júlia Klaniczay.

DOCUMENT: correspondence (organization), invitation, program brochure of Institut Hongrois, Les Salons Liszt – flyer, Programme des galeries du 15/05/96 au 31/07/96 – Paris, the video documenta-tion presented in the lecture

3–7 June 1996 ◆ Artpool Art Research Center, Budapest

The Intermedia Department of the
Hungarian University of Fine Arts in Artpool
Az Intermedia Tanszék
az Artpoolban

Presentation of András Kapitány’s dissertation on Miklós Erdély (CD-rom presentation)
Portfolio of works by students of the Intermedia Department.

● 7 June 1996: Friendly Meeting
Students graduating in 1996 introducing themselves and their works.
Discussion, information and documentation (What is intermedia? – Internet – CD-Working space).

DOCUMENT: invitation, video

1996 — The First Year of Internet

21 July – 15 September 1996 ◆ Staatliches Museum, Schwerin, Germany

**Mail Art. Eastern Europe in International Network**
**Mail Art. Ostereuropa im Internationalen Netzwerk**

International exhibition of mail art from the 1970s and 1980s in Eastern Europe. Several projects and publications by Artpool and György Galántai as well as many documents from Artpool’s archive were shown in the exhibition.

**DOCUMENT:** correspondence, invitation, exhibition leporello, program brochure, congress invitation, press documentation


**BIBLIOGRAPHY:**

20 September 1996 ◆ Rotterdam

**The Artpool Archive Budapest**

Presentation by László Tölgyes in the program of DEAF96. Dutch Electronic Art Festival, V2_East Meeting on Archives and Documentation.

**DOCUMENT:** invitation, video


26 November 1996 – 5 January 1997 ◆ Artpool Art Research Center, Budapest

**Fluxus Videos at Artpool**

Presentation of fluxus videos from the Artpool archives related to the exhibition *Fluxus in Germany from 1962-1994* at Műcsarnok / Kunsthalle.

To see a list of videos, visit [www.artpool.hu/fluxvideolist.html](http://www.artpool.hu/fluxvideolist.html)

**DOCUMENT:** flyer, program poster Műcsarnok Autumn 1996 and Winter 1996/97


27 September – 13 October 1996 ◆ Liszt Ferenc tér, Budapest

**Picture Poetry**

**Képköltészet**

Open-air signpost exhibition on Liszt Ferenc Square organized from Artpool’s international visual poetry collection and staged as part of the Budapest Autumn Festival. Works by 28 Hungarian and foreign poets in which punctuation marks were not used as linguistic but rather as visual elements.

See the list of participants on the invitation reproduced here.

**DOCUMENT:** invitation, press release, Budapest Autumn Festival’s program brochure ■ WEB-CATALOG: [www.artpool.hu/pictpoetry.html](http://www.artpool.hu/pictpoetry.html)


Invitation for Picture Poetry

Invitation for Picture Poetry
English original of the quotation on the invitation for Hyper-Media:

Consider literature. “There is this incredibly powerful instrument called ‘literature’ that was invented long ago, which we don't see, don't recognize how powerful the design [of] it really is, don't think of it as a system, because it is THAT good, we just say 'oh, that's just the way it is.'”

But what is this ‘literature? ‘It is a system of interconnected ideas,” the accumulated record of humanity, pile upon pile of writings, from the earliest of times. A record that each subsequent generation builds upon, indexes, nails on the doors of cathedrals, abstracts, rearranges, burns at the stake, folds, spindles, and mutilates. Of this literature we’re usually only aware of that thin slice that we’re physically able to interact with, pore over despite overdue notes, make comments in the margins of, wrap a fish in, feel offended on the subway by, clip, file and forget.

Nominally it also chiefly means handling documents made out of paper. (Ted Nelson – Ian Feldman)
8 November 1996 – Artpool Art Research Center, Budapest

**On Line and On Site traveling the highway and the electronic highway**

Presentation of the exchange and communication project (initiated by Hanneke Breuker) by Johan van Dam, curator and András Zwickl, art critic.

In August 1996, Gábor Győrfi and Zsolt Veress, two artists from Budapest, went for a three month working period to Rotterdam, where they worked on a common website related to Dutch bikes and windows. Two artists from Rotterdam, Graziella Tomasi and Hanneke Breuker, came to work in Budapest (and enjoyed the technical help of Artpool). The presentation of the first outcomes of these works on the common website (created in cooperation with artists from Bratislava) was at Artpool.

**DOCUMENT:** invitation, poster, flyer, press release (Hu, En)

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27 November 1996 – Artpool Art Research Center, Budapest

**“I gave my subconscious a camera, and promised not to interfere”**

**Barbara Rosenthal (New York)**

A slide audio presentation and reading-room presentation of all the stages in the hand-made and published 15 avant-garde bookworks and conceptual photographic wall-works by Barbara Rosenthal.

**DOCUMENT:** correspondence (organization), invitation, list of the exhibited works

**WEB-CATALOG:** [www.artpool.hu/Rosenthal/](http://www.artpool.hu/Rosenthal/)

**ARTWORKS:** the presented bookworks and videos in Artpool’s collection

**BIBLIOGRAPHY:** [Művészkönyvek New Yorkból, Magyar Narancs, November 28, 1996, p. 10 (notice)](http://www.artpool.hu/simultaneity/Simultaneityhu.html) | [Barbara Rosenthal, Magyar Narancs (Snoblesse Oblige), November 21, 1996 (notice)]

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15 November 1996 – Artpool Art Research Center, Budapest

**Simultaneity**

**Egyidejúség**

Simultaneous worldwide video screening. The video film presented the cosmic traveller Silver Surfer’s visit to Earth in four simultaneous versions. An interesting aspect of the project was that – as part of a multimedia video installation – it was simultaneously shown in more than 30 venues worldwide: in galleries, museums, cultural institutions and e.g. on Alexanderplatz in Berlin. It was simultaneously broadcast by MTV and Public TV New York, and the German TV 10001 art TV channel, while it was also viewable online.

**(Director: Igor Mischiyev, cinematography and animation: Marco Spier and Yehiel Yurviy.**)

To see the list of the venues, visit [www.artpool.hu/Simultaneity/Simultaneity2.html](http://www.artpool.hu/Simultaneity/Simultaneity2.html)

**DOCUMENT:** correspondence (organization), project description, info booklet and script for the film, invitation, advertising postcards, press release

**WEB-DOCUMENT:** [www.artpool.hu/Simultaneity/Simultaneityhu.html](http://www.artpool.hu/Simultaneity/Simultaneityhu.html)

**ARTWORKS:** Silver Surfer video in Artpool’s collection

**BIBLIOGRAPHY:** Martos Gábor: Szimultán a világgal, Magyar Hírlap (Krónika), November 15, 1996, p. 21.
1997 – THE YEAR OF THE NETWORK – AT ARTPOOL

TV–RADIO: throughout 1997 reports about Artpool’s art events were broadcast several times in the program of Petőli Rádió (Reggeli csúcs), Tilos Rádió and TV3.

3–28 February 1997 • Provinciaal Centrum voor Beeldende Kunsten – Begijnhof, Hasselt, Belgium

**Artpool Publications 1970–1997**

Exhibition of Artpool’s publications curated by Guy Bleus from his collection.

**DOCUMENT:** invitation, poster, program brochure

19 February – 2 March 1997 • Ernst Múzeum, Budapest

**Correspondence Art of Ray Johnson**

**Ray Johnson kapcsolatművészete**

A large-scale international exhibition staged by Artpool at the Ernst Múzeum on the activity of the father of a new genre and the seminal figure of pop art and fluxus. The complete *Buda Ray University* project (1982–1997) – pp. 59–64 as well as Ray Johnson tribute works and documents (by 316 artists) were displayed. Curator: György Galántai. Artpool’s Ray Johnson website was made specifically for the occasion of this exhibition (www.artpool.hu/RayJohnson.html). The exhibition attracted more than 1,500 visitors.

To see a list of participants, visit www.artpool.hu/Ray/RayUniversity.html

16 March 1997

• György Galántai’s guided tour at the exhibition titled the Correspondence Art of Ray Johnson

**DOCUMENT:** project call, invitation, leporello-catalog, video **WEB–CATALOG:** www.artpool.hu/RayJohnson.html **ARTWORKS:** in Artpool’s collection


1 March 1997 • Szépművészeti Múzeum (Museum of Fine Arts), Budapest

**Art networking at Artpool**

Művészeti hálózatépítés az Artpoolban

Presentation held by György Galántai at the *Internet.Galaxis 97* Digital Art Forum.

**DOCUMENT:** program

14 March – 11 April 1997 • Artpool Art Research Center, Budapest

**Interactive Mediums and Net-Works**

**Interaktiv médiumok és hálózati művek**

1. Artists’Books, 2. CD-ROMs, 3. Web-Pages

Artpool’s program forming part of the Budapest Spring Festival.

**DOCUMENT:** invitation, Budapest Spring Festival’s program brochure


1. **UNI/vers();**

The series of bookworks titled *UNI/vers();* which formed part of the *Peacedream* project, was published by Guillermo Deisler (1940–1995), a Chilean artist who had lived in Bulgaria and then in the GDR and Germany. An interesting feature of this anthology of visual and experimental poetry, compiled along the characteristics of an “assembling,” is that the order of the pages was determined by the readers: everybody could create their own reading. Every page was made on the same subject by a different artist, thus the content of each issue remained the same despite the diversity introduced by the different authors.

Presenting how an old idea works with new technology, the preserved copies of *UNI/vers();* at Artpool could not only be viewed at the exhibition, but Artpool also created an online version on the occasion of the exhibition, which was made of one of the 1988 issues of the series.

**WEB–CATALOG:** www.artpool.hu/univers/ (Continued on p. 220)

Project call followed by the English pages of the Correspondence Art of Ray Johnson leporello-catalog, Ernst Múzeum – Artpool, Budapest

1997 – THE YEAR OF THE NETWORK
Dear Friend,

The aim of this exhibition and research work is to present, through the available documents and works, the pioneering correspondence activity of Ray Johnson, his creative networks, his determining influence on all art forms linked to exchange of ideas.

• Please copy your Ray Johnson documents and send to the Ray Johnson Memorial Space of Artpool.

Deadline: 31 December 1996.

• A catalogue with studies and bibliography will be published for the exhibition and sent to all contributors.

Any friend of Ray Johnson is a friend of mine (Ken Friedman)

Please spread this information

All best wishes
Most sincerely yours,
Most appreciatively yours
G. Galántai

Will be shown at the exhibition:

• Original works and correspondence material by Ray Johnson from the Artpool archives (1982-1994)
• Copies of correspondence material from the network related to Ray Johnson (1955-1994)
• Buda Ray University project: reflections by 580 artists to five letters by Ray Johnson (1982-1988)
• "Add to and return" works made after 1988 (copies and originals)
• Memorial works made after Ray Johnson's death

• Catalogs, books, reviews, newscards, newsletters, sound and video material, network documents concerning Ray Johnson's activity (NYCS, Buddha University, etc.)
• Bibliography, interviews, studies, articles, memories, mailing lists, documents of events

Ray Johnson on the internet:
Artpool's Ray Johnson site & links
Ray Johnson’s mailings include originals, copies of originals, and copies of copies, new works by Ray Johnson and for recycled copies of earlier work. His mailings of recycled work originally sent to him by other artists — differ in another way from most current art activities. Not only are they one-to-one communications, they are frequently made with the particular recipient in mind. There is a form of his mail art that transcends one-to-one mailings when it includes the instruction “send to”. Ray Johnson sends a mail art package for a specific person to an intermediary who is requested to “send to” the ultimate recipient. “Send to” links people as nodes in the Johnsonian network; it joins the dots and makes lines in space. There is another variation on this process, however, that involves Ray Johnson’s collaboration with the intermediary. The latter may receive a sheet or a piece in the mail with the instruction “add to” and “return to Ray Johnson”.

(Clive Phillpot: The Mailed Art of Ray Johnson)

The kind of discourse that Ray Johnson developed has been picked up widely, in the U.S. and Europe, but his work has a specific character. He has resisted the cliches of post-minimal documentary, of topographical charts and schedules that dominate mail art. Johnson has instead forced us to accept a graphic style and a personalized sociology that do not depend for their justification on the current operating procedures of art. His art is independent; and not peer-oriented despite the shower of peer-names. Hence Johnson’s ability to celebrate is not merely an optimistic reflex, but a disciplined choice.

(Lawrence Alloway: Ray Johnson. Art Journal, Spring 1977)
in spite of the unusual, utterly personal character of his art and his methods and his seminal role in mail art, Ray Johnson can be seen to have ties to pop art, to early conceptual and performance art as well as to Fluxus and other manifestations. When the history of recent past is rewritten, when the revolutionary changes in art in the '50s and '60s are better defined and when there is a more perceptive articulation of elements that are common in the work of George Brecht, Marcel Broodthaers, Robert Filliou, Allan Kaprow, Sol LeWitt, George Maciunas, Piero Manzoni, Seth Siegelau, Ben Vautier and Lawrence Weiner, Ray Johnson will be an essential additional figure in this reassessment.

(Clive Phillpot: The Mailed Art of Ray Johnson)

When future historians comb through the wreckage of our century to reconstruct a picture of the origins of "do-it-yourself" culture, they'll reach back before Grunge, zines and punk, to the late Ray Johnson, whose artistic use of coin operated Xerox machines in the early sixties is a milestone. When all of us but Elvis are dead, some sleuth inquiring "Who was the first Pop artist, anyway?" will undoubtedly unearth Johnson's celebrity collages of James Dean, Shirley Temple and the King himself. It will also be discovered that the legendary Johnson did the first happenings (he called them "nothing") when he carefully arranged those collages on the street. Some thirty years and fifty countries later, mail art continues to expand from Johnson's original impetus and in addition to shows and one-to-one correspondence, it has spawned everything from "correspondence dinners" and mail art congresses to the omnipresent "zine" network to the do-it-yourself audio cassette exchanges that helped spread punk rock. In fact, if mail art can be considered a movement, none other has lasted longer or reached further.

(Mark Bloch: An Illustrated Introduction to Ray Johnson 1927-1995)

The quality and elusiveness of his imagination and visual inventions and the various institutional inventions, particularly the NEW YORK CORRESPONDENCE SCHOOL and BUDDHA UNIVERSITY have all contributed to the Ray Johnson legend. He has also initiated many fan clubs, such as the Marcel Duchamp Fan Club, the Jean Dubuffet Fan Club, the Shelley Duvall Fan Club, the Paloma Picasso Fan Club, the Blue Eyes Fan Club and its Japanese division, the Brue Eyes Club, the Spam Radio Club, and such events as the Locust Valley Biennale.

(Clive Phillpot: The Mailed Art of Ray Johnson)

The antecedents of the exhibition organized by Artpool are the BUDA RAY UNIVERSITY, founded by György Galántai (ARTPOOL) in 1982, with the purpose of continuous correspondence with Ray Johnson, and Galántai's action to multiply five of Ray's letters, thus expanding Johnson's network. Photocopies of the answer-works were shown at 14 exhibitions all over the world. The number of the participating artists, during the years, reached 580. Galántai stopped the project in 1988 because the number of similar actions suddenly increased. These actions are part of the myth as are the commemorative works, objects and publications. In the exhibition at the Ernst Museum the original works and the copies will be shown for the first time, but this is not all: the exhibition continues on the "endless" network at:
http://www.artpool.hu/RayJohnson.html

"Even cyberspace is considered some to be a Ray Johnson "nothing"."....Ray Johnson is the most famous unknown artist in the world." (Mark Bloch)
THE GARDEN OF CORRESPONDENCE ART*

Landscape architecture on the internet:
http://www.artpool.hu/RayJohnson.html

The internet work is the representation and demonstration of exchange. Since the internet work is an open work, it is possible to regard it as a work of art throughout all its phases, from the very appearance of its idea.

Each genuine work can be interpreted on several levels, in fact, this is what ensures its validity over time and amidst changing viewpoints. Each interpretational level, constitutes a network on its own, which, in turn, interacts with the other levels, forming complex sets of networks. Each element of such a construction might well be related to another element, and to other constructions as well. Subsequently, the work is but a piece of land to cultivate, e.g. a garden. To preserve the permanence of the work is thus to preserve its alterability.

Thus the task of the future artist is not to create so called works but to construct, and cultivate territories that can relate to one another. Such territories enrich, or can enrich one another. This is at the core of exchange. The network and the exchange supports the presence and functioning of a work created by a single person in a broader field, in other contexts, and in different cultures. The increasing evolution of the electronic network, that is the internet, amazingly promotes the work done before. Exchange on the internet means linking the information (text, or image) contained by a web page to any piece of information, located at any part of the net but relating to it.

Works created by single persons relate to one another and can be exchanged as bits of information. Exchange can also happen outside this network as it did earlier, in the form of printed publications, or museum exhibitions, etc.; the difference is, however, that the exchange on the internet is much faster, and information can be continuously updated. This enriches exchange with entirely new dimensions. One can, at the same time, be near or far to the one with whom he or she is exchanging information.

Exchange is that which it has always been but in an extended form – we integrate our work into the culture to which we belong, and by this act of integration we also create this culture.

György Galántai, 1997

THE RAY JOHNSON WEBSITE

The Ray Johnson Website is a work for the internet, developed from the conception of the exhibition by Artpool in February 1997 at the Ernst Múzeum in Budapest. [...] Using the possibilities of the internet, the construction of the website enables the research of correspondence art by combining the sensation of a walk in a museum with leafing through a catalog or studying a book, and with a link-page that facilitates the discovery of all other sites related to Ray Johnson in the world.

(www.artpool.hu/Ray/Ray_about.html)


The Ray Johnson Web Site team at Artpool: Júlia Klaniczay (editing), György Galántai (conception and design), László Tölgyes (web technique)
19 March 1997

2. Presentation of MAMAX (Austria)
MAMAX is the invention duo of Margarete Jahrmann and Max Moswitzer (Austria), making CD-ROMs, electronic networks and server configurations. In their lecture they presented their internet work, the Konsum Server-communications Project, and gave account of the group work by Konsum, performances, Machine-communication.

- CD-ROMs by MAMAX (Austria)
  Presentation of Tod dem Fernsehen and Golden Frisbee on 19, 21, 26 and 28 March 1997.

DOCUMENT: flyer, press material
WEB-CATALOG: www.artpool.hu/CDRom.html

3. The Ray Johnson Website
Presentation by György Galántai of the internet work realized based on the conception of the exhibition at the Ernst Museum on 26 March 1997.

WEB-DOCUMENT: www.artpool.hu/RayJohnson.html

23 April 1997  •  Artpool Art Research Center, Budapest

Polish Avant-garde and Artists’ Books 1919-1997
Lengyel avantgárd- és művészkönyvek

A presentation in English by Piotr Rypson (writer, artist) accompanied by a slide show and video screening. Original publications could be viewed at the exhibition, such as constructivist works made between 1960 and 1990 by Polish futurist artists Władysław Strzemiński, Henryk Stażewski, Mieczysław Szczuka and others. Conceptualist works by Jarosław Kozłowski and the outstanding figure of concrete poetry, Stanisław Dróżdż, as well as analytical publications issued by the Łódź Kaliska art group and the Luxus group – a representative of pop art in Poland – were also displayed; the web adaptation of Tomasz Konart’s bookwork titled T3 was also launched in connection with this event. (The exhibition and presentation formed part of the Polonia Express program series.)

DOCUMENT: invitation, video
WEB-DOCUMENT: www.artpool.hu/bookwork/T3/1.html

Projects by Artpool at the Budapest Autumn Festival


Lajos Kassák was born 110 years ago and died 30 years ago. The exhibition evokes and pays tribute to Kassák the activist in an unconventional way by showcasing dadaist picture poems written in 1920–22 and fragments from his poems published in the activist art review MA were on display.

DOCUMENT: permit for displaying the signposts, graphic design, notes, invitation, poster
WEB-DOCUMENT: www.artpool.hu/Kassak/Kassak_quotations.html

Artpool P60, Budapest

■ Quotations from Kassák | Kassák idézetek
Open-air signpost exhibition at the Liszt Ferenc square, Budapest.

Lajos Kassák was born 110 and died 30 years ago. In the exhibition a selection from Kassák’s dadaist picture-poems from 1920–1922 and quotations from his poems published in the activist art review MA were on display.

DOCUMENT: installation plan, press material, Budapest Autumn Festival’s flyer, invitation

WEB-DOCUMENT: www.artpool.hu/Kassak/Kassak_quotations.html

1997 — THE YEAR OF THE NETWORK

Translation of the text from the invitation:

“ART TRANSFORMS US AND ALLOWS US TO TRANSFORM OUR ENVIRONMENT”

KASSÁK QUOTES

Lajos Kassák was born 110 years ago and died 30 years ago. The exhibition evokes and pays tribute to Kassák the activist in an unconventional way by showcasing dadaist picture poems written in 1920–22 and fragments from his poems published in his magazine MA to reveal that part of the Kassák oeuvre which makes us ask: could he have gone in a different direction than he actually did?

It was Kassák the activist who introduced dada into Hungary, MA, the magazine he launched, was the only publication in Hungarian that provided up-to-date information about the progressive international art scene. For example, it published Richard Huelsenbeck’s DADA Manifesto, as well as Kassák’s Picture Architecture Manifesto, which, by making a reference to Schwitters, made a move in the direction of constructivism in an attempt to transcend dada.

“ROADS BEAUTIFULLY CONVERGE WITH THE CHOSEN WANDERERS”
Monument square, Budapest
Emlékmű tér, Budapest

International postcard exhibition forming part of the Budapest – World Capital project.
How was Budapest’s Heroes’ Square seen in 1997 by representatives of the network of cultures from 134 points of the world’s 21 countries? Postcards made by manipulating the same original postcard (slide show). A selection of the most interesting postcard works was published on the occasion of the exhibition.

To see a list of participants, visit www.artpool.hu/Postcard/Monument.html

DOCUMENT: list of participants, slides from the works
POSTCARD EDITION: a selection of 56 postcard from the material received for the exhibition + A6 booklet with the list of participants
WEB-CATALOG: www.artpool.hu/Postcard/Monument.html
ARTWORKS: in Artpool’s collection

Boîte – Box | Dobozművek.
Happy Birthday Marcel Duchamp!

Interactive boxes, fluxus boxes, bookworks and other memorial works at Artpool P60 and on the internet. International exhibition of works by 169 artists from 28 countries to commemorate Marcel Duchamp’s 110th birthday.

See the list of participants in Boîte – Box, 6 pages leporello reproduced on pp. 223–224.

DOCUMENT: international call, invitation, leporello with the list of participants
WEB-CATALOG: www.artpool.hu/Duchamp/MDboxes.html
ARTWORKS: in Artpool’s collection

2 October, 1997  ●  Artpool P60, Budapest
Transart Communication
performances

Performances by Christina Della Glustina, Julie Andrée Tremblay, André Stitt – Catherine Waller – Kate Ellis, Seiji Shimoda, Bálint Szombathy – Milan Murin in the program of the Transart Communication 9, Festival of Action Art and Multimedia Works organized by STUDIÓ ERTÉ (Nové Zámky). Other venues of the Festival: Nové Zámky (Slovakia) and Műcsarnok / Kunsthalle, Budapest.

DOCUMENT: installation plan, invitation, poster, flyer, video


1998 – THE YEAR OF INSTALLATION – AT ARTPOOL

TV–RADIO: throughout 1998 reports about Artpool’s art events were broadcast several times in the program of Petőfi Rádió (Rreggeli csúcás), Tilos Rádió and TV3.

“Painter dossier” of the III/III Dept.

The establishment of the History Office in 1997 (today: Historical Archives of the Hungarian State Security) made it possible to research the dossiers kept by the secret service about the Chapel Studio in Balatonboglár, György Galántai and Artpool. The three volumes of the Festő (Painter) dossier – which György Galántai made accessible online – contain the reports kept by informers and operatives who accurately watched and continuously obstructed the activities of Artpool from its foundation up to the change in the political system.

To consult the dossier visit www.galantai.hu/festo/ (in Hungarian)

See some English translations on pp. 108–119, 268–270

DOCUMENT: correspondence (Artpool – Ministry of Interior – Historical Archive) ♦ WEB-DOCUMENT: www.galantai.hu/festo/

1998: THE YEAR OF INSTALLATION AT ARTPOOL

ARTPOOL P60 Art Space
Budapest, VI. Paulay Ede u. 60.

INTERNATIONAL INSTALLATION FESTIVAL 1998
Opening exhibition: 17-31 March, 1998

“Installation as an artistic medium (from application to landscape correction) with its many forms is as widespread as performance (from actions to events). The original meaning of the word installation, which latently has always been there, now gets more and more emphasis in a new view of art. Installation, in open systems, in open works, or in “open minds”, means the implementation of something, that is, the beginning of something. In this perpetual change one can only regard perpetual starting over, or installation as a constant. At the heart of this shift thus lies our unbroken attention to changes, that is, our responsiveness to new points of installation.”

(György Galántai)

Part of the opening exhibition is the reconstruction of the Budapest installation of

“Poipoidrome à Espace-temps Réel No. 1 / Real Space-Time Poipoidrom No. 1”
by Robert Filiou and Joachim Pfeuffer from 1976.

“The Poipoidrom is a functional relationship that links thinking, acting, and communication. A minimal Poipoidrom can be a chair, a workbench or an open mind.” (J. Pfeuffer, 1972)

In other parts of the exhibition documents of installations will be installed. They may be – from the perspective of art history: Merz-construction, fictional and virtual architecture, quasi-construction, collage, assemblage, environment, landscape correction, land art, etc.; from the perspective of genre: poetic, music, sound, light, fragrance, performance and video, etc. installations; from the perspective of view: improvisational, conceptual, intermedial and multimedia, etc.; from a social perspective: cultural, social, political, commercial, religious, scientific, technological, etc. installations.

Feasible new projects will be realized in accordance with the given spacial conditions by the “Installators” of P60 throughout 1998.

Documents about installation that are preserved in Artpool Archive will be presented for the first time together with the new stuff.

Videos of the events and theoretical lectures will be available for viewing retrospectively throughout the year.

The evaluation of the project can be followed via the Internet:
http://www.artpool.hu/P60/installation/
17 March – 4 April 1998 (prolonged till 2 June)  
Artpool P60, Budapest (an event of the Budapest Autumn Festival)  
**International Installation Festival**  
**Nemzetközi Installáció Fesztivál**

Opening exhibition:  
“Poïpoidrome à Espace-temps Réel No. 1 / Real Space-Time Poipoidrom No. 1”

Reconstruction of the 1976 Budapest installation by Robert Filliou and Joachim Pfeufer, and presentation of installation documents and projects from various artists sent for this occasion at Artpool’s invitation or earlier material from the Artpool Archive and collections (i.e.: video installations, video documents of installations, sound and music installations, text installations, posters of installations, projects, fluxus-, mail art- and web-diagrams, etc.). Exhibition introduced by László Beke.

See the preliminary list of participants on p. 230. For the final list, visit www.artpool.hu/1998/981019m2.html

**DOCUMENT:** international call and questionnaire (Hu, En), loan agreement (Poipoidrom), invitations (Institut Français and Artpool), flyer, video  
**WEB-DOCUMENT:** www.artpool.hu/Fluxus/Filliou/  
**PUBLICATION:** Beke László – Bálint Anna (eds.): *Poipoi, Artpool – Műcsarnok, Budapest, 1998*, 40 p. (with the help of Institut Français)


**WEB-CATALOG:** www.artpool.hu/Installation/  

**BIBLIOGRAPHY:** Artpool-lapok, Magyar Narancs, January 29, 1998, p. 11 (notice)  
Nemzetközi Installáció Fesztivál, Magyar Narancs, March 26, 1998, p. 12 (notice)  
R. M.: Installation Project. The Year of Installation at Artpool, Inter Art Actuel, No. 77, Autumn 2000, p. 81 (notice)  

TV–RADIO: TV2, March 1998 (7×7 Magazin)

20 March 1998  
**The Fourth Window**

A CD-ROM presentation by Phil Dadson intermedia artist from New Zealand, founder of the group From Scratch.  
*Fourth Window* documents the sound installations by six New Zealand sound artists in 1995 – Chris Cree-Brown, Philip Dadson, Michael Hodgson, John Ioane, Juliet Palmer and Greg Wood – presented over a six month period in a specially constructed project room at Artspace in Auckland.

**DOCUMENT:** correspondence, project description, invitation, handout, video  
**WEB-DOCUMENT:** www.artpool.hu/installation/4thWindow.html

**BIBLIOGRAPHY:** A negyedik ablak, Magyar Narancs (Snoblesse Oblige), March 19, 1998, p. 2 (notice)

4 April 1998  
**Hommage à Robert Filliou**  
**performance by Jean-Jacques Lebel**

**DOCUMENT:** invitations (Hu, En), program brochure, video  
**BIBLIOGRAPHY:** Jean-Jacques Lebel, Magyar Narancs (Snoblesse Oblige), April 2, 1998, p. 2 (notice)  
Nuridsany, Michael: *Lebel, prince de la véhémence*, Le Figaro, April 14, 1998 (Artpool mentioned)

2 June 1998  
**Séance Filliou**  
Kántor István Monty Cantsin? Amen!  
**installation / video / performance**  

**DOCUMENT:** invitation, press release, video  
**BIBLIOGRAPHY:** Monty Cantsin Budapesten, Magyar Narancs, May 28, 1998, p. 10 (notice)  
Robert: Paris, Winter of 1963. One morning I was riding the subway to see my friend, Joachim Pfeufer, I guess I was going to borrow money from him to pay my rent. Jo is an architect. And he paints, too. At that time he spent most of his time with his painting. Today he is fully devoted to urban planning.

On that cold morning I was watching the people on the subway. They all looked sad, worried, angry, and lonely. (I, myself, must have looked the same.) “What shall I do?,” I was wondering, “I would love to do something. What? Why? For whom? For these people. But what? And why?,” and so on. I thought of my life. Is my creative activity worth all the effort and discipline? After all, I only feel a tiny little better than as if I had not broken free from the system. And I am not positive even about this one. As Marianne said once when she grew tired of our artsy ways and the continuous hypocrisy: “You are only artists when you are working on something. As soon as your work ends, you stop being artists.” And this is true. Creative activity alone is not enough. One can not just stop. One must not do that. That’s it, I thought. What I have to let everybody know is the art of the permanent creative activity. The Institution for the Permanent Creative Activity. Based on humor, wackiness, goodwill, and participation.

When I finally got to Jo, I told him about my idea and asked him to help. He agreed straight away and we started to work. The Poipoidrom was born out of this cooperation.

Joachim (1972): The Poipoidrom is the functional relation of thinking, activity, and communication. A chair, a work-bench, or an open mind can be a minimal Poipoidrom. The combination of a great number of minimums is not simply many chairs or many work-benches – a great calm. The Poipoidrom is an expression of this. And it is, at the same time, the matrix of two different routes: that of activity and that of thinking – which corresponds to the different dispositions of the co-constructors, Robert Filliou and Joachim Pfeufer.

The optimal Poipoidrom is an instantly realizable building of the size of 24x24 meters. What should be put inside, and how it should be built up became clear during ten years of research. The co-urbanists are now working on the designation of the building’s site and they welcome any suggestions coming from anyone.

INSTALLATION PROJECT 1998

Video snapshots of the opening in the reconstructed space of Filliou’s Poipoidrom and of the exhibition interior.
Dear Friend,

we are still working on the huge internet site (full with photos and links) of the Installation Project. What is ready, can already be visited at http://www.artpool.hu/Installation/.

In advance, here is the list of the participants:

The majority of the works were received especially for this project, but we also added documents from our archives.

A.1. WASTE PAPER CO. (GB), AGUAR (P), AKENATON (F), ALTORJAI (H), ANDERSON (GB, Scotland), ATTALAI (H), BABENKO (RU), BAK (H), BANANA (CDN), BARACCHI (I), BARONI (I), BARTHA (RO), BATES (GB), BELL (USA), BEN (F), BENNETT (USA), BERGER (D), BERICAT (E), BESANT (CDN), BLAINE (F), BLEUS (B), BLOCH (USA), BMZ (H), BOGDANOVIC (Yu), BOOG (USA), BORAWSKI (USA), BOSCH (I), BULATOV (RUS), BUNUS (D/F), BUZ BLURR (USA), CALLEJA (E), CANT SIN / AMENI (CDN), CAPATI (I), CARRETTA (I), CHRISTO (USA), CLARK (CDN), COLLINS (GB), COOK (USA), CORBETT (USA), CROZIER (GB), CUCINELLO (I), CURMÁNO (USA), DADSON FROM SCRATCH (NZ), DELLAFLORA (GB), DEL PRETE (I), DIOTALLEVI (I), DONÁTH (H), DR. SURE ARTS (USA), DUDEK-DÜRER (PL), DUPUY (F), DYAR (USA), ERDÉLY (H), EVER ARTS (NL), FERRANDO (E), FIERENS (B), FIGUEIREDO (P), FILLIOU (F), FOREST (F), FOSCHI (I), FOX (D), FRICKER (CH), GAGLIONE (USA), G. GALÁNTAI (H), GÁYOR (H), GELLÉR (H), GELUWE (I), GOGOLYAK (YU), GOMEZ (E), GROH (D), GUT (I), HAJAS (H), HALÁSZ (H), HARASZTY (H), HEGEDÚS (H), HEID (D), HENCZE (H), G. HENDRICKS (USA), HERMIT (CZ), HERRON (GB), HIGGINS (USA), HUBAUT (F), HUNDERTMARK (D), ILAUSZKY-SZABÓ (H), INCONNU GROUP (H), JACK (J), JESCH (D), JNP (F), JOE (I), J. JOHNSON (USA), R. JOHNSON (USA), JOVÁNOVICS (H), JURI (RUS), JUSTESEN (DK), KAMPERE (CZ), KEGESZ (H), KID (USA), KLIAR (CZ), KOHLER (SL), KOVÁTS (H), KULCHITSKY-CHEKORSKY (UA), LAKNER (H), LANDRY (CDN), LASZLO (F), LEBEL (F), LÉCLAIR (USA), LEGÉNDY (H), LENGYEL (H), LIM (USA), LINDEMANN (NL), LIZENCE (B), LÖBACH-HINWEISER (D), LOMHOLT (DK), LOPEZ GARCIA (USA), LUMB (GB), MACLENNAN (IRL), MacLOW (USA), MAGGI (I), MAJOR (H), MALOK (USA), MARLOWE (USA), MATÉ (H), MAURER (H), McCARTHY (IRL), McSHERRY (CDN), MELNIKOV (RU), MHEW (USA), MINARELLI (I), MIHITAMA (J), MIHI (I), MITROPULOS (GR), MORANDI (I), MORRIS (CDN), NAKAMURA (J), NETMAIL (D), NICKERSON (CDN), NIELSEN (DK), OLBRICH (D), ONO (USA), ORIMOTO (J), ORIC (I), PACHO (I), PADDIN (UR), PANHUIS (NL), PATELLA (I), PAUER (H), PETASZ (PL), PIMCEHELYI (H), PJM (USA), PLUNKETT/ND (USA), PUCCI (I), REDWOOD (GB), RETROJAN (RUS), RIZZI (I), ROBIC (F), ROCA (I), ROFFI (I), ROSE (D), ROSE (M), SAGEBRUSH MODERN (USA), SCALA (I), SCHROTH / SALA 1 (I), SCHWARZ (CH), SEGA (SL), SEWCZ (D), SHIMAMOTO (J), SHIBARO (J), SIMON (B), SOLTAN (S), SOT (N), SPERLING (BR), ST. AUBY (H), STETSER (USA), STITT (GB), STRADA (I), SUGAR (H), SUMMERS (VEC (NL), SUTHERLAND (CDN), SZACSAVY (H), SZEJÁRTÓ (H), TASNÁDI (H), TAVENER (USA), THE INDOOR LANDART (NL), TOKAYNEV (CDN), TORRENCE (E), TÔT (D), TÖTH (H), TREVISAN (BR), TSUBOUCHI (JAP), TÜRK (H), ÚJVÁROSSY (RO), VARNEY (CDN), VASS (H), VERMEULEN (B), VUCETIC (YU), WARDLE (CDN), WOOD (USA)

Keep in tuch, all the best

György Galántai

You can reach some of our new websites from the Artpool's web-museum page at:

http://www.artpool.hu/onlineshows.html
Miroslav Klívar: Land Poem No.2, river Vltava, Prague, 1972

Vittore Baroni: Rehearsal for IM98, 1998

Christo and Jeanne-Claude: Surrounded Islands, Miami, Florida 1980-83 (posters)

Dmitry Bulatov: NO, POEM, floating words, 1998

Miroslav Klívar: Land Poem No.2, river Vltava, Prague, 1972

Vittore Baroni: Rehearsal for IM98, 1998
INSTALLATION PROJECT 1998

Sándor Gogolyák: Spirit Stamps, performance, 1994

János Major: Living Monument, Chapel Studio, Balatonboglár, 1973

Yoko Ono in her exhibition Half A Wind Show, Lisson Gallery, London, 1967 (detail) (Reproduction from documents in the artist’s file at Artpool)

Tatsumi Orimoto: Clock Men, performance, Gallery “K”, Tokyo, 1991 (postcard)

Gyula Gulyás: Direction Sign action, Chapel Studio, Balatonboglár, 1971

Imre Bak: My Shadow..., 1972

1998 — THE YEAR OF INSTALLATION
INSTALLATION PROJECT 1998

Luisella Carretta: Within the Mary Kelly’s House and Shroud, installations, Cill Rialaig, County Kerry, Ireland, No. 1997

Imre Bukta: Worker-Peasant Perknife, installation, 1979

Sándor Pinczehelyi: Literature, 1982

Gábor Attalai: Stone Corner, installation, 1970

György Jovánovics: “Wall”, action, Chapel Studio, Balatonboglár, 1973

Miklós Erdély: Brushwood is the Proletarian of Fuel, installation, Chapel Studio, Balatonboglár, 1972

Tibor Gáyar: Fire – Ice, concrete poetry action, Chapel Studio, Balatonboglár, 1973

Péter Türk: Experiments with Question-marks, Chapel Studio, Balatonboglár, 1972

1998 — THE YEAR OF INSTALLATION
The house of Ben Vautier (early 1980s)

Phil Dadson: Conference of Drums, sound sculpture, Brick Bay Sculpture Park (New Zealand), 2000

The installation consists of 7 carved slit-drum poles, each with tuned wooden and steel tynes projecting from the outside edges of the centrally located slit-drums, which double as resonator / amplifiers. A set of long wires span the edges of the 7 slit-drum amplifiers, to be played as part of the ensemble. Aeolian wind tones are also produced by breezes through the vertically strung wires and by edge-tone activation of the slit drum cavities.

Bartolomé Ferrando: Without title, installation, 1997
(2) Why did you choose to make installations and not anything else?

AKENATON / DOC/K/S (France) – We began doing installations thinking that it was the best way for the enrichment of poetic language allowing to their multiplicity of modes. In the beginning it was also a way to go beyond the boundaries of "academic" visual poetry which seemed then to roam the art galleries and books and overlooked altogether certain developments of contemporary art.

Vittore BARONI (Italy) – I have always been interested in several disciplines at once, so I started with photos, collages and assemblages and the next logical step was installations, that I did at home, in my garden, in the streets of Forte dei Marmi and in front of the town art gallery. It’s a bit difficult to tell the difference between the installations and happenings I did at the time because I always liked a certain amount of intervention from the part of the audience.

György GALÁNTAI (Hungary) – During my art studies I got more and more convinced that where I had to search for art was outside art. In this sense, I think installing is a working method and/or the operation means of the art strategy, therefore I cannot start working without having worded my aim, at least in the form of questions.

Jean-François ROBIC (France) – Installation is one way among others, that permits to work more spatially and concretely with objects or chosen materials. In my works, installation can be related to a place (rarely), or connected with my copy-art and mail-art work. It can be bound with my sculpture work when it exceeds simple assembling of fixed materials to extend in space due to relations among objects.

(3) What do you think of your own works?

Vittore BARONI (Italy) – They are-were a part of my life, I never pursued a regular “art career” so my activities are not measured in terms of public success and acceptance, they are much more part of a private ritual (like mail art), because I truly feel and believe the official art world today is nothing but a commodity, a money game ruled by power elites not creativity and intelligence, and as such it does not interest me much.

Lilian A. BELL (USA) – The installation is a place for enigmatic states where transformation can take place. It consists of peculiar anecdotes in a dreamy staged world – is the event about to happen or has it already taken place? Within this ambiguity can my objects relieve themselves of past representations, or are they dependent on their pre-existing reality?

Bruno CAPATTI (Italy) – For the most part, in my work performance and installation are connected. Performance produces installation or installation is the space for the performance and performance alter this space. Contents of performance and installation are the communications and the “network” of interactivity.

György GALÁNTAI (Hungary) – In my work I don’t aim at completion, so these works are continuable, they can be connected to each other or even to other people’s works. Each piece is an answer to a question that had been asked and they only gain importance if they find, “in a poetical sense, their geometrical place” (i.e. they are installed) in a correlation that is larger than they themselves are.

(4) What do you think the difference is between your own work and other installations?

Lilian A. BELL (USA) – Audiences frequently “borrow” parts of the installation and return them a few days later. Sometimes they take (and don’t return) materials like xeroxed papers that look like they were meant to be picked up like information sheets. I get frantic phone calls from gallery directors about such things who think that the sanctity of “the art” has been violated!

See the complete project documentation with all the answers online at www.artpool.hu/Installation/
Luisella CARRETTA (Italy) – It is difficult to comment on the differences between one’s own work and that of another artist. An artist’s energy is directed at penetrating as deeply as possible into his/her own field of research and it consequently becomes difficult to be sufficiently open towards other poetic directions, especially those that depart radically from one’s own.

Billy X. CURMANO (USA) – I am not constrained by academia or the commercial market. I allow my personal vision, inner being and spiritual forces to guide me. Several installations have been constructed in remote or obscure locations and, in fact, may never be discovered; or if discovered will raise questions of how, why and by whom they were constructed.

György GALÁNTAI (Hungary) – Ancient civilizations’ cave paintings as well as the way more modern societies used art objects with political, religious or civil decorating purposes are all installations; so man has always installed. If we consider that the “language” of the times before the existence of language and writing was installation we also have to ask what is the important reason for such a wide-spread use of the same idea today? The principle of installation (everything is open and constantly changing) allows everything that has happened so far or is yet to happen to be clearly arranged and understandable. Art installations provide opportunity for all medial possibilities, thus they are able to join, as hypermedia, the unified structure of data. In this context the individual (the artist) is not an “author” but a permutator.

(5) What do you think of the relationship of traditional artwork and installation?

Derek Michael BESANT (Canada) – Installation is all context. We can look at a ruin of an ancient city and see it as an installation, even though those who built it did not see that concept.

Bruno CAPATTI (Italy) – The installation utilizes the real space for representation. The traditional work represent the space. In this work the space and the time are “virtual,” in installation they are real. The installation invades the space and also the space of mind.

György GALÁNTAI (Hungary) – I mean by “traditional artwork” the artwork which has become a commercial product manipulated or dispossessed by the financial world or by religious, ideological, or political powers, and thus has become the object of “anti-art” manipulations. The owner of a traditional artwork uses it for installing his/her own interests of power: uses it for “non-artistic” purposes. Artists say that installation does not want to be art but the means of thinking, imagination, the freedom of the mind, progress, survival and communication; and as such – information.

Sabrina LINDEMANN (Netherlands) – I think that making installations has already become a tradition. For me installation is more exciting than other mediums, because of its totality. It speaks to all of my senses. I can walk into it, sometimes I can even touch, smell, hear it. I will always part of it, if I like or not.

(6) What is the size and material of an installation determined by?

AKENATON / DOC/K/S (France) – The meaning determines first of all the material and the size.

Dmitry BULATOV (Russia) – Installations made without size and materials are also possible.

György GALÁNTAI (Hungary) – Concept, intention and interest. If the artist only wants to be able to see his/her concept, it may as well be realized in virtual space, in digital images without size and material. If the customer wants to own it, in that case, intention and interest are the determinant factors.

Rod SUMMERS / VEC (Netherlands) – The place and space generally determines the size. Materials are selected to relate to the concept of the work.

(7) Could you mention the installation you consider to be the largest and the smallest one?

Dmitry BULATOV (Russia) – With the appearance and development of the internet and various technologies, physical sizes are no more significant for the art of installation.

Monty CANTSIN (Canada) – The universe encoded in the DNA of a mouse.

György GALÁNTAI (Hungary) – Metaphorically saying, the smallest can be a guess and the biggest can be an open mind.

Emilio MORANDI (Italy) – There are no limitations in the phenomenon installation, it is in strict relation with space, time, form, light, sound.
(8) Is there any object or idea that cannot be installed?

Vittore BARONI (Italy) – As the saying goes, the human mind has no limits.

Derek Michael BESANT (Canada) – No, because imagination fills the space where possibility might fall away.

Dmitry BULATOV (Russia) – Any object or idea can be installed with the help of sign substitutes; everything can be such a substitute.

Miroslav KLIVAR (Czechia) – No, such an idea does not exist.

Julius KOLLER (Slovakia) – Perhaps metaphysical, supernatural, non-anthropocentric phenomena. But it is the question of time-space. What is impossible today will be normal tomorrow.

(9) How does environment affect the installation of the work?

AKENATON / DOC/K/S (France) – The installation is not “affected” by the environment, it is part of it, it “installs” it.

Monty CANTSIN / AMEN! (Canada) – Makes it better.

Patricia COLLINS (Great Britain) – It is essential, an inspiration, integral.

Ruggero MAGGI (Italy) – Environment is everything for an installation.

Patricia TAVENNER (USA) – Tremendously. It is probably the most important element of an installation and what most installation tries to do.

(10) Do you know any fact that restricts the possibilities of installation?

Vittore BARONI (Italy) – There is always a (creative) way to surmount difficulties, you just have to remain flexible.

György GALÁNTAI (Hungary) – Theoretically, in an installation each element restricts the others through its own potentials and through being an “environment” to the others. However, since the possibilities are infinite, this “restriction” is the place of the linking points. Therefore the restriction is illusory, because the “proper” links increase the value of the installation in question.

Alberto RIZZI (Italy) – Impossible technical requests; lack of money: but fantasy can solve every problem.

János SUGÁR (Hungary) – Yes. The degree of the artist’s freedom.

Rod SUMMERS / VEC (Netherlands) – No, I don’t think about what might not be.

(11) Do you like making installation for order or at request?

Ioan BUNUS (Germany/France) – NATURALLY if there is money I will do anything to satisfy the client. Supposing I don’t get disappointed of the customer’s (client’s) personality, because that may happen, too!

Billy X. CURMANO (USA) – Installations by order or request are possible when the artist and patron have a clear understanding of the parameters of the project.

H. R. FRICKER (Switzerland) – As long as it is part of my artistic strategy, why not?

Danny McCarthy (Ireland) – Yes. Definitely please ask me. Anywhere, anytime.

Emilio MORANDI (Italy) – I make installations in any type of environment if it corresponds to my communicative necessities, also at request.

(12) What do you think of preserving an installation?

Luisella CARRETTA (Italy) – I see installations more as an ephemeral creative gesture than a work which is fixed in time.

H.R. FRICKER (Switzerland) – I often include a mechanism of self-destruction. (Writing in a landscape covered with snow)
György GALÁNTAI (Hungary) – An installation preserves itself depending on its own abilities, that is to say, it is preserved if someone has any spiritual interest in it. The installations made before and after “art” – like other products as well – will still be downloadable and present in the unimaginably far future in the form of images generated by the digital code.

István GELLÉR B. (Hungary) – Photography, video, measurements, descriptions together could perhaps preserve somewhat, though the installation is the art of the moment.

Rod SUMMERS / VEC (Netherlands) – Some elements and documentation may be preserved (perhaps even recycled by the artist), but, by & large, when the period of the installation is over the physical elements should be disseminated, but I would make no strict rules on this subject.

Patricia TAVENNER (USA) – Fine and it is important to do so. But for me an installation is experiential and documentation of that installation is not. Big difference.

(13) Can the value of an installation be estimated and how?

Vittore BARONI (Italy) – Like it or not, everything has a value in this world, it’s the law of offer and demand that will determine the prices.

György GALÁNTAI (Hungary) – The spiritual value of an installation can be estimated by the number of the good links and, consequently, by the duration of its existence. If it is regarded as a consumer’s product its monetary value is market-dependent, as in the case of any other products.

Julius KOLLER (Slovakia) – The value of an artwork has a “flux-character,” it’s time changeable, moving. Experts can only propose hypotheses.

Luca PATELLA (Italy) – I am not too much interested in financial values. But an artistic value can be estimated depending upon the circumstances and the artist’s desire...

W. Mark SUTHERLAND (Canada) – Are we talking about value in $, if so, then one could say that in the value of an installation in this period of late-capitalism is whatever the art market can bare. However, I must confess that the ongoing between money and art mystifies me.

(14) How does copyright apply to installations preserved only in documents?

Vittore BARONI (Italy) – If any dispute arises, the person with the smartest lawyers will win! Personally, I am against copyright in general, its an outdated concept in a post-modern world run by digital technologies, that function through the massive dissemination, download and reproduction of data.

György GALÁNTAI (Hungary) – Artists usually do not bother with copyright, it is the owners who do so. The practice of copyright is an attack against the spiritual value of an art work, for the author and his/her work is a gift from nature; and the present copyright is unfit for defending it. In the distant future copyright will be replaced by the right of the “author” when the institutions and/or the states will offer the “authors” conditions in which they can work for their full self-realization for the benefit of mankind. In this sense there will be no authors any more but permutators. “Authorship” is a result of a “critical” decision regarding the product, so “copyright is institutionalized criticism. ’The words critique and criminal come from the Greek krinein and the Latin cernere, which mean something like “break” in the sense of “break apart” or “break the law.” We have known these double meanings at least since the Enlightenment (and especially since Kant), as it became clear that the one criticized saw the critic as a criminal, as did the critic the criticized. To read a text critically is to take the writer to be criminal and to commit a crime against him. The whole thing is steeped in a criminal ambience.’ (Vilém Flusser).

Tatsumi ORIMOTO (Japan) – I don’t need copyright of installation in document.

Alberto RIZZI (Italy) – No copyright on art, please.

Baudhuin SIMON (Belgium) – No copyright, no fees, no elitism, no jury only exchange, help, fraternity.
Miklós Erdély: {SIDEWALK} (JÁRDA)

Open-air signpost exhibition in connection with Erdély’s ongoing oeuvre exhibition at Műcsarnok / Kunsthalle. The signposts installed on the 28 lampposts are quotations from a strange untitled writing of Miklós Erdély (1928–1986).

DOCUMENT: invitation, Budapest Autumn Festival’s program brochure ❖ WEB-CATALOG: www.artpool.hu/Erdely/jarda.html


FIRE
Although both his cheeks were hot with fire

TŰZ
Bár mindkét arca áttüzesedett

MINDKETTŐ
Mindkét arca égett a szégyenől

BOTH
Both his cheeks were burning with shame

Two signposts with quotations from Miklós Erdély: (JÁRDA) [SIDEWALK], 1974

19–30 October 1998 ❖ Artpool P60, Budapest (forming part of the Budapest Autumn Festival)

International Installation Festival Autumn Session

Installation documents, video installations, sound and music-installations, text-installations, photo documentation, posters, copies, projects, fluxus-, mail art and web diagrams: continuation of the exhibition started in spring.

See the preliminary list of participants on p. 230. For the final list visit www.artpool.hu/1998/981019m2.html


Opening event:
Endre Tót’s First Sidewalk Tablet (“I am glad to have stood here”) at the entrance of Artpool P60, inaugurated by art historian Péter Sinkovits. The bronze casted tablet installed in the pavement is the first lasting piece in public domain of Endre Tót’s “I’m glad to…” series.
(The work was stolen by unknown perpetrators in 1999, so in 2000 Artpool had the tablet recast with support from the Cultural Committee of Budapest and installed it in its original place.)

DOCUMENT: correspondence (organization), tablet design, permission for the installation of the tablet, invitation, video ❖ ARTWORK: installed in the sidewalk at 1061 Budapest, Paulay Ede u. 60. ❖ WEB-DOCUMENT: www.artpool.hu/Tot/


1998 – THE YEAR OF INSTALLATION
After works spanning from pop art collage- and gesture painting all the way to minimal art object-pictures, Endre Tót took a radical decision in 1971 and started his work completely from scratch. His collage paintings had already contained aspects of installation and his gesture painting had demonstrated the attitude that manifested itself in Tót’s life-long search for identity. His object-pictures (meaning the picture itself is an object, e.g. a tablecloth) signified his last step in painting and the first step towards installation. From the point of view of concept art, signals, messages, posted objects, ads and demonstrations can all be installations. Accordingly, Tót’s media include, among others, postcards, telegrams, letters, envelopes, stamps, rubber stamps, photocopies, faxes, objects, T-shirts, newspapers, electronic message boards, placards/posters, banners, boards, actions, graffiti, audiotapes, film and video.

"My Unpainted Canvases" were conceived as pieces of concept art, but with his slogan “Nothing Is Nothing” Tót entered the territory of “behavior art.” This means that his behavior is crucial to his art, since everything that happens to him – through his ideas – is manifested as art. In his gladness works the symbol of nothing, i.e. the zero-symbol 0, becomes an independent shaping tool with which anything can be expressed. In his ideas, in the nothing, gladness, rain, and later in his “mine-yours” works, he created mature pieces of correspondence art. By using non-traditional media his documents, the nothing-, gladness-, and absent pictures are simultaneously present in the mail art network. From the late 1980s onward, Tót returned to the use of traditional media. In these (“absent picture”) paintings his gladnesses were temporarily left unseen. While "My Unpainted Canvases" are about what would make him glad if he could see them, his “absent pictures” made fifteen years later imply what he is glad to have made disappear.

Endre Tót: I am glad if can gaze at something nice (I am glad series, 1973–1975)

Endre Tót: I am glad if can gaze at something nice (I am glad series, 1973–1975)
“I am glad to have stood here” is Endre Tót’s first “sidewalk table,” which he designed in 1996 to be placed in front of the entrance of what was to become the Artpool P60 exhibition space. At first, the sign in bronze, sunk into the asphalt, appears to be a commemorative plaque designating the place where a noteworthy event occurred. In contrast, the style of the text resembles tourists’ writing their name on monuments that will outlive them. The absences in the case of the commemorative plaque: when, until when, and why the person stood here, and once he did, who is this Endre Tót? a tourist? (By the way, Tót is definitely a space-time-traveller.) For a tourist, a dusty asphalt sidewalk is not typically the place that would outlive him. So what are we talking about here?

This installation is a new type of absent picture, which harks back to “gladness pictures”; therefore it is worth comparing it with the “gladness pictures” Endre Tót made in the 1970s: “I am glad if I can stand next to you” (he is standing next to a Lenin statue), “I am glad if I can look at the wall,” “I am glad if I can lift my leg,” “I am glad if I can go one step”; and later a work entitled “I am glad if this can hang here,” etc. These are all admissible attitudes for him in the present existing as a “kindergarten past.” Since Tót traverses a reverse path, the source of his present gladness is moved into the past (“I am glad to have stood here”), which can also be poetically understood in a way that he is glad about the present which is the past of the future. I am glad that Endre Tót stood here because in this way I myself became privy to a new space-time experience, and from now on, I will always be glad whenever I have the chance to (be able to) refer to the present as the past, since, as Flusser stated, “the road no longer leads from the past into the future but rather from the future into the present.”

(October, 1998)

19–30 October 1998 – Artpool P60, Budapest (part of the Autumn Session of Artpool’s International Installation Festival)

**Aleatoric Demontage or Picture Installation?**

**Aleatorikus demontázs vagy kép-installáció?**

Sándor Altorjai’s exhibition

The exhibition organized from the works loaned to Artpool as a favour by Látványtár (the First Hungarian Visual Collection Foundation), which manages the estate of Sándor Altorjai (1933–1979), was arranged by Ákos Vörösváry and organized based on György Galántai’s concept, creating a link to Miklós Erdély’s exhibition at the Kunsthalle (Műcsarnok) and to the signpost exhibition on Liszt Ferenc Square through the friendship of the two artists and their simultaneous activities (opened by: Tamás St. Auby). Among other works displayed in the exhibition: the *Painting for Blind / Excuse me!* (1976) which was repeatedly banned and the *Jet-powered coffin, with blue leopard […]* (1976).

**DOCUMENT:** correspondence (organization), loan agreements, invitation, video

**WEB-DOCUMENT:** www.artpool.hu/Altorjai/

**BIBLIOGRAPHY:** [Aleatórikus demontázs vagy képinstalláció…, Open, October 13–20, 1998, n.p (notice)](https://www.artpool.hu/Altorjai/)


**Galántai György:** Aleatoric Demontage or Picture Installation? Introduction to the S. A. pages, www.artpool.hu/Altorjai/galantai_en.html (► pp. 245–246.)

**TV–RADIO:** TV3, October 1998 (72 óra)

**18 December 1998 – Artpool P60, Budapest**

**László Beke’s lecture about Installation**

Closing event of the 1998 – The Year of Installation program.

**DOCUMENT:** invitation, video

Sándor Altorjai: *Uncle Gaga Kicks Up a Row,* 1969–1970 (paper on fiberboard, 73.5×102 cm)


S. A. once said that he did not make the picture.

– He was only a tool…
ALEATORIC DEMONTAGE OR PICTURE INSTALLATION?
Introduction to the S. A. pages*

The expression “Aleatoric demontage” frequently appears in the titles of Sándor Altorjai’s last (1979) pictures, so I would like to add a few thoughts related to its interpretation. I also hope that I can explain why I felt the inclusion of Altorjai’s works in Artpool’s installation project important and why I did it simultaneously with Miklós Erdély’s oeuvre exhibition in the Kunsthalle.

The musical notation aleatoric means that a work’s rendition is left to the determination of its performer. As opposed to montage, which means putting together, mounting and assembling the term demontage means: take apart, dismount and disassemble. Hence, “aleatoric demontage” in a title is a notation to disassemble in an improvisatory way. Since the act of disassembling does not refer to the creation of the work, I am led to believe that aleatoric demontage represents a way of thinking (or worldview) that uses the principle of installation (= fitting, equipping). Why? Because installation is the only “art form” (mode of existence, medium?) without predetermined (fixed) time and a completed work, since it is only the life of the artist that is “completed,” i.e. ends. Strangely, in Altorjai’s case the end result always manifests in picture form, which is why his pictures can be called picture-installations.

The same applies to Miklós Erdély’s “text-picture-installation,” i.e. his “Self-assembling Poetry” (photo documents about him noticing something connected to himself and left like that). Demontage is a subconscious operation, the aleatoric notation, the noticing is subconscious, and only the “leaving it like that” (the picture) is conscious. The “aleatoric demontage” worldview is a construction, a notation, the noticing is subconscious, and only the “leaving it like that” (the picture) is conscious. The “aleatoric demontage” worldview is a construction, a node, a hidden parameter, thus a kind of explanation for the friendship between Altorjai and Erdély.

In the last (46th) year of his life Sándor Altorjai “assembled” almost all of his previously made works into new ones. He freed himself of all the bonds of time (the probable) in his “picture installations” of 1979. He elegantly arranged his unavoidable departure, in a way only the greatest can do (e.g. Ray Johnson). The open masterpieces of a finished life have preserved their functionality despite not being widely known and studied.

Visually, Altorjai’s “picture installations” are somewhat reminiscent of pop art assemblages with the major difference being in the content and not the appearance of the works. Altorjai banished and/or compressed time, i.e. the time he lived through. He boldly sacrificed the works linked to the real (probable) time he lived through in order for multi-time pictorial information to come into being, which could not be imagined and conceived in any other way.

The destruction of his own works through reuse, and the integration of his old works into new ones are rooted in an approach which, looking at it from the perspective of the past, respects only intellectual values. From the perspective of the future every work can be part of the probable, and I would like to quote Flusser here: “Future and possibility become synonyms, time becomes synonymous with ‘becoming more likely,’ and present becomes the realization of possibilities in form of images. Future turns into multidimensional compartments of possibilities that unravel outward toward the impossible and inward toward an image realized in the present.”1 In this context the individual (the artist) is not the “author” but rather the permutator.

The “Uncle Gaga” pictures (1971) are calligraphies made with drip technique, thus from a retinal perspective nothing new appears to have taken place. Dezső Korniss had already made non-figurative calligraphic pictures between 1956 and 1963 and drip painting spread in Hungarian art under his influence. The Altorjai pictures introduced real change by being recreated conceptually through their titles and thus they made a fundamental break from their already known antecedents. The relationship between a picture and its caption became one of installation, where the picture is an aleatoric notation while the title demontages (disassembles) the picture. This relationship between picture and its title– as a basic principle – contextualizes Altorjai’s entire oeuvre.

*Sándor Altorjai: Painting for the blind (Excuse me, “Hot Picture”), 1976 (object, 62×74×30 cm)

Sándor Altorjai’s “invention” provoked highly critical feedback in the press and prior to this in the party (Hungarian Socialist Workers’ Party – MSZMP), and it was because of this that from then on cultural policy classified him as banned. This was why his work *Excuse me!* was banned in 1976. As a response Altorjai had the title of the picture changed to *Painting for the blind (Excuse me!)*. From this it transpires that in Altorjai’s case innovation did not take place in the picture but rather in the context. For him the picture was not independent of the context; it was not a constant since he saw the picture rather as a kind of communication or discourse. In this context the art becomes a mere tool, and the expression of ethics and attitude becomes more important. It is therefore no coincidence that in 1981 Altorjai’s friend, Miklós Erdély expressed what had to be done in his proclamation titled “The Features of Post-neo-avant-garde Attitude” in his *Optimistic Lecture*.

The entry of post-neo-avant-garde “attitude art” has not yet been included in any scientific art publication or indeed in any artistic science publication. If at some time in the future there will be such an entry, Sándor Altorjai will be given a good place there, i.e. in a Flusser-like sense he is the artist of the future. ("From now on the road leads not from the past into the future but from the future into the present."  

(1998)

p.s.: “I have always known that being successful in this rat race of vicious (idiocy) stupidity and corrupt dim-wittedness can only be humiliating, and would only make man even more ignoble and idiotic [...]” – Sándor Altorjai

**1999 - THE YEAR OF CONTEXTS - AT ARTPOL**

**DOCUMENT**: call, email call, list of invited persons, correspondence

17 January 1999 • artpool.hu

**Inauguration of the Filliou website on Artpool's home page**

The website documenting the Poipoidrom project from 1972 has been completed as a tribute to Robert Filliou and to commemorate the 1000036th Anniversary of Art (Art's Birthday) on 17.01.1999.

**DOCUMENT**: invitation, email invitation (En) • WEB-DOCUMENT: www.artpool.hu/Fluxus/Filliou/

28 January – 12 February 1999 • Artpool P60, Budapest

**Context As Kontextus ahogy**

Installations by Levente Bálványos, Péter Tamás Halász, Ádám Kokesch, Géza Nyíry, Anna Szигethy, György Varga.

**DOCUMENT**: invitation, poster, photo, video, project documentation

WEB-CATALOG: www.artpool.hu/kontextus/ahogy/

**BIBLIOGRAPHY**: Kontextus ahogy, Magyar Narancs / MaNcs (Snoblesse Oblige), January 28, 1999, p. 2 (notice) • TV–RADIO: MTV1, February 1999

28 February 1999 • Műcsarnok / Kunsthalle, Budapest

**Internet as an infinite “context-automaton”**

Artpool’s activity on the internet – a presentation by György Galántai and Júlia Klaniczay.

**DOCUMENT**: invitation

28 January – 28 March 1999 • Queens Library Gallery, Jamaica, NY, USA

**Transmit.**

**Fluxus, Mail Art, Net.works**


**DOCUMENT**: correspondence, list of the works lent for the show, invitation, press material, catalog/booklet (12 p.)

25 February – 3 March 1999 • Műcsarnok / Kunsthalle, Budapest

**Date and Time**

Dátum és idő

Exhibition of fax works and digital prints forming part of the Internet Galaxis 999 exhibition (organized by: Árnyékötők Co-Média). Artpool’s fax material from the 1992 Networker Congress was also displayed.


28 February 1999 • Műcsarnok / Kunsthalle, Budapest (in the program of Internet Galaxis 999)
26 February – 5 March 1999 ♦ Artpool P60, Budapest

Stencilage at the Storehouse-Airport
Sablontázs a raktárréptérben

Exhibition by Márton Cserny.
“Motives from the art of Europe and my head, cut out and transformed to templates to be sprayed as parts of a visual alphabet” (Márton Cserny). At the opening: music event by Márton Cserny.
The first virtual exhibition of Artpool’s Context project was prepared for this exhibition: an interactive elaboration of Márton Cserny’s Stencilage images accompanied with sounds.

DOCUMENT: exhibition installation plan, invitation, email invitation, poster, video WEB-CATALOG: www.artpool.hu/cserny/


12–26 March 1999 ♦ Artpool P60, Budapest (forming part of the Budapest Spring Festival)

Context Zero Points
Monochrom and Nothing
Kontextus nullpontok
A monokróm és a semmi

Space-Installation by György Galántai with quotations from Yves Klein, Ben Vautier, Ray Johnson, Miklós Erdély and Endre Tót.

DOCUMENT: Budapest Spring Festival program brochure, invitation, email invitation, video WEB-CATALOG: www.artpool.hu/kontextus/mono/zeropoints.html


24 March 1999 ♦ Artpool P60, Budapest

Nothing in the Pseudo-Galaxy
Semmi a Pszeudo-galaxisban

Lecture by Gyula Pauer.

DOCUMENT: invitation, email invitation, video
The “context” theme is linked to the “Farewell to the 20th century” framework theme of the Budapest Spring Festival and serves as the starting point of Artpool’s program concluding the century-millennium. In the context of traveling situations – described by constant change – “farewell” is a wandering zero point. The two zero points of twentieth-century art – the philosophical-poetic-conceptual “nothing” and the monochrome in painting – correspond to this situation. They are a farewell to historical, evaluative and political consciousness.

A poetic “text” is always virtual because what we see is only a code for what cannot be seen, which means that we see in virtual form what we read. The great media inventions such as theater, film, video, etc. attempt to make this virtuality into reality. People are able to learn to simultaneously read text, image and sound, i.e. content. With media-proliferation, the various media have lost their original aims and impact; the era of media is coming to a close. The world wide web has emerged and together with it a new reading technique – decoding (deciphering) has been replaced by computing (assembling) reading – which gradually transforms every previous code. ("... puzzle-solving reading reveals itself to be critical reading in disguise. Its criterion is a zero. [...] science establishes values just as politics and art do. [...] This transition from the old ways of reading to the new involves a leap from historical, evaluative, political consciousness into a consciousness that is cybernetic and playful, that confers meaning. This will be the consciousness that reads in the future.")

The Monochrome and Nothing project seeks to display in real space the context of contextual zero points and the problem of the zero point (is there a zero point or not; if there is, how; if there isn’t, how not). The exhibition halls are made monochrome by the blue, yellow and red lighting, while the individual objects placed in the space – a blue entrance door, a yellow table and a red pseudo film projection – provide the inner context of the monochrome. The context with nothing leads into the texts. The monochrome space thus operates as a kind of “aura” of the displayed philosophical-poetic-conceptual texts.

In the monochrome light – and sound environment – as if in a sort of mythical-meditational space – the texts are specifically located in places where it would not be expected that something is there. The spatial arrangement of the texts and the labyrinth-like space make it possible for readers to “randomly decide” about the order of the texts they want to read. The “self-defined” readers involve themselves in the context by reading their own reading of the texts.

Some text-contexts

- "... they asked me for something for an exhibition in my honor and I wrote back “nothing” on a blank page, and this was what I had to contribute, the word “nothing” on a blank page.” (Ray Johnson)

- “Nothing is not nothing in something, but nothing in nothing. Something is not something in nothing but something in something.” (Miklós Erdély)

- "... I, of necessity had to publish invisible books, and do Nothings, and you know, deal in things that don’t exist.” (Ray Johnson)

- “An empty frame, signed. The destruction of my works as a work of art. Secret works: a dozen ideas I keep a secret.” (Ben Vautier)

- "Feeling the soul, explaining things without words and representing this feeling is what has led me to the monochrome, I believe.” (Yves Klein)

- "... pure Taoism, pure Zen when you get down to that, which is a point that I often get to in my work. I used to do events called "nothings" and I’m involved with just absolute space, with no art, [...] no statement, no nothing.” (Ray Johnson)

- “Feeling the soul, explaining things without words and representing this feeling is what has led me to the monochrome, I believe.” (Yves Klein)

- “After the first monochromes by Yves Klein I signed five paint color samples.” (Ben Vautier)

- “It is important to copy and forge, because artists do not like to do such things.” (Ben Vautier)

- “Only what is repeated is manifested; only what is repeated is non-existent.” (Miklós Erdély)

- “Kicks as works of art, certified. To come up with an idea and then forget it.” (Ben Vautier)

- “Nothing is nothing.” (Endre Tót)
14 April 1999 — Artpool P60, Budapest (the photo and sound documentation could be seen till April 23)

"My Best Work of Art ..."
"Életem legjobb műve ..."

A presentation by György Jovánovics.
Jovánovics played the original sound recording (which, since then, has only been played again at Jovánovics’s performance titled Exhibition Opening 10 Years Ago on the 2nd of January 1980, at the French Institute, which at the time was in Szegfű Street) made of his 1970 exhibition opening in Budapest’s Fényes Adolf Hall. It was at this presentation that he first shared with the public how the exhibition came into being...

DOCUMENT: exhibition installation plan, exhibited digital prints, invitation, email invitation, video


5–14 May 1999 — Artpool P60, Budapest

Context Trap
(re-contextualisation of a 1985 work)

Kontextus-csapda
(egy 1985-ös munka re-kontextualizálása)

A presentation by János Sugár and the related exhibition.
On May 5, before the presentation, János Sugár’s 50 minutes long film titled Persian Walk was screened at the BBS Toldi Cinema.

DOCUMENT: invitation, email invitation, video

15–31 October 1999  ◆ Liszt Ferenc tér, Budapest

The Streetlight
(after Vilém Flusser)
Az utcai lámpa
(Vilém Flusser nyomán)

Open-air signpost exhibition forming part of the Budapest Autumn Festival (adaptation of texts by Vilém Flusser; conception, selection and typography/design: György Galántai).

DOCUMENT: invitation, Budapest Autumn Festival’s program brochure  WEB-CATALOG: www.artpool.hu/kontextus/utcai/


18–31 October 1999  ◆ Artpool P60, Budapest
(forming part of the Budapest Autumn Festival)

Foot-Ware
Láb-beli dolgok

188 participants from 33 countries. Works, documents and videos displayed included foot-concepts, metaphysical boots, foot-boxes, philosophical shoe works, sole sculptures, footprints, fluxus socks, etc.

See the list of participants on pp. 260–261.

DOCUMENT: call (Hu, En), email call (Hu, En), invitation, email invitation and program (Hu, En), handout, list of participants, Budapest Autumn Festival’s program brochure, photo, video
WEB-CATALOG: www.artpool.hu/kontextus/footware/
ARTWORKS: in Artpool’s collection


Józsa Ágnes: ”Szersz magad, picím, máshol még rosszabb”, Criticai lapok, 1999/12, p. 20.


TV–RADIO: MTV1, October 27, 1999 (Csak ma), November 1, 1999 (Magyar szalon); Terézvárosi TV

15 July 1999 – 31 January 2000  ◆ Kunstraum der Universität Lüneburg (Art Space of the University of Lüneburg)

Interarchiv

The several semester long research project of the Kunstraum der Universität Lüneburg, started in 1997, deals with art archives and archival practices. The results of the research conducted by a group of students and university lecturers in co-operation with H.-P. Feldmann and H. U. Obrist, were shown in this exhibition, where beside parts of the huge archive collected by H. U. Obrist, now stored at the University of Lüneburg, the following archive projects were shown among others: Agentur Bilwet (Geert Lovink), An Invisible Museum (Peter Fleissig), Artpool, Blast Conversional Archive (Jordan Crandall), inIVA (Ariede Migliavacca), Armin Linke, Museum in Progress, Nettime (Geert Lovink), Tate Gallery (Iwona Blazwick), Tjebbe van Tijen, zap-o-matik (Johan Grimonprez).

THE STREETLIGHT
(after Vilém Flusser)

“...the radical questioning about the street lamp attests to the circumstances of human life not being traceable to one or a few resultants. The word “radical” no longer means penetrating down to the roots but rather to the cavity where the roots should be if there were any at all. Today we can only make an attempt to find our direction thus: we must understand why we are confused.”

WITH ITS VEIL OF LIGHT AT NIGHT
THE STREET LAMP CONCEALS MISERY

THE STREET LIGHT AT NIGHT IS SOLEMN
AS IT REPRESENTS THE TRIUMPH
OF THE INTELLECT OVER DARKNESS

THE COOL OBJECTIVITY
OF THE STREET LAMP AT DAYBREAK
SCIENTIFICALLY UNCOVERS,
AS IT WERE, THE MISERY OF THE CITY

THE STREET LAMP AT DAYBREAK IS
OBJECTIVE SINCE IT WARNS US IN
THE OBSCURITY OF THE MORNING THAT
THE BODY TRIUMPHS OVER THE SPIRIT

The texts of the signposts were inspired by Vilém Flusser’s essay titled The Street Light (Strassenlampen, in: Vilém Flusser: Dinge und Undinge, Carl Hanser Verlag, München–Wien, 1993; Hungarian translation: Zoltán Sebők, 1996)
FOOT-WARE

as a contribution to the
Budapest Autumn Festival 1999,
Artpool Art Research Center is organising
an international exhibition
with the above title.

FOOT
being one of Nature's personal and indispensable endowments,
in its existence and usage,
inseparably represents both intellectual and poetic relations.
Foot and Foot-ware - as performance and installation.

The context of the personal (foot) and the impersonal (footwear, footware!): the combined / simultaneous reading of the individual, tribal, national, international, biological, philosophical, technological, social, political, and artistic contents offers an opportunity for a different kind of reading in the framework of an exhibition and a publication.

The project corresponds to Vilém Flusser's idea: "The arts, sciences, and politics, when finally unified by their method of reading, will have the capacity to read, out of the world and out of us, things that one would not have even suspected before."

Anyone is free to join the project by sending in any direct or indirect documents, any original or altered work in any medium: texts, drawings, photos, objects, sound- or videorecordings, etc. are all welcome.
In return, the project catalogue (based on the internet presentation of the show) will be sent to all participants.

All materials received will be included and preserved in Artpool's public archives.

Deadline: 1 September, 1999
Salamander

Parijs - Amsterdam - Rotterdam - Brussel.
Keulen - Frankfurt - Stuttgart.
Bordeaux - Grenoble - Rijsel.
Lyon - Marseille - Straatsburg - Toulouse.
Nieuwstraat 120 - Loutzagalén 7 - Brussel.

Dames- en herenschoenen.
Leren jasjes en blozons.
Reistas en andere lederwaren.
FOOT-WARE

Exhibition interior at Artpool P60, video and slide projection
András Wolsky: One Day Chance, 1999

"My work was a 24-hour walking based on chance, alone in Budapest, starting from the geographical centre of the city. Rules of the game: chance was generated with a dice ..."
(to read more, visit www.artpool.hu//kontextus/footware/pages/09__wolsky3e.html)


Postcard by Klaus Groh, 1999
FOOT-WARE

Dóra Maurer: V’s Mayday parade on an artificial ground, 1971
(photo documentation)

Gábor Attalai: I can be foolish too / Idiotic Manner 1-2, photographs, 1973
Network is the recurring keyword of the exhibition. This exhibition has two modes of existence. One is in the real exhibition space of Gallery P60, the other is “up” on the worldwide web. And in the present case this mode of existence is just as important as the artworks displayed. The invitation to the exhibition already indicates this salience in promising the opportunity to read differently – not in a linear way, not sticking one complete word / phrase / text / artwork readily and passively after the next one, but rather reading the different “texts” parallel or simultaneously, as if in space, like piecing together a mosaic. It is like solving a riddle: reading several words / phrases / texts / artworks at the same time. The exhibition’s two modes of existence also differ in the way the network operates in them: their links function differently. In the real exhibition space our riddle-solving skills are applied to the whole ensemble of the works; on the website we apply it to the different sorts of information as well. The real space is more dictatorial then the virtual one for it governs what we can or cannot see when standing on a given spot. (Even though the conditions of the Artpool P60 gallery are relatively favorable since its rooms are not entirely separated: one can have a view – and a link, if you wish – from one room to another.) Lamps with sensors further loosen the dictatorial nature of the fixed place: they turn on when one enters the area of a particular artwork, and this way, after all, the viewer, too, contributes to creating the actual space. […]

The exhibition’s internet version gives more freedom to move around in the interlinked territory – there are no such obstacles as walls or columns. […] But besides all this liberty, on the Artpool site the links most directly connecting one work to certain others are rather pre-determined. A particular item can be reached through a tag list containing the concept-categories also displayed on the invitation card (true, one can start out from the list of participants or the images of the works – to escape again a one-choice operation). The list consists of a series of dichotomic categories where both items in each pair also connect to another item in another category-pair and thus participate in a new juxtaposition; and on and on and on, winding spirally. (The initial pair is “foot and footwear” which leads, through the network of categories and their combinations, to the final category of “foot-related.”) It was not the artists who included their own work in a given category but the “curauthor” of the exhibition, György Galántai sifted the artworks through his category-network and let them rest on the spots where they fell. […]

The idea of the Footware exhibition was conceived when Galántai saw the catalogue of an international festival of “shoe art.” The extremes of shoe design (when “the shoe suddenly revolts and starts speaking about its own self, and when hardly, if at all, tolerates the foot any longer… when it chooses to perform and to show off” – Julia Veres, shoe designer, Amsterdam) challenge the contradictory relationship between usefulness/practicality and uselessness/artistic license, or, in other words, the relationship between man’s devotion to the material and the spiritual. Slides presenting such “extreme cases” from the above-mentioned festival are continuously projected during the show’s opening hours. Video works are also continuously shown – a female (bare)foot is walking on glass jars (Galina Myznikova, Russia: Work with banks); a black stilettoed female foot is pawing the head of Hungarian performance artist, FeLugossy (Long Live the World and Expand). One could go on as usual and keep mentioning all the remarkable pieces in the show, but this is somewhat contradictory to the stance of the present exhibition. Just think about it: the more than 300 works by 118 artists from 33 countries were not exposed to any qualitative selection. Here we have all in one place everything from snapshots, drawings, and mail art pieces straightforwardly or loosely addressing the theme “Footware” (Klaus Groh, Germany), to responses to contemporary wars (Sandor Gogolyak, Yugoslavia: War Impressions), to a great many conceptual works and objects (Marshall Anderson: Foot-ware and tear tweed, time and mapping), to the score of a chance-operated walk in Budapest (Andras Wolsky: One Day Chance). These works are all assembled here, coming from everywhere, created in the past and in the present. The time frame these works straddle is amazingly expanded albeit delightfully unplanned. You can look as far back as to the early seventies to see what artists worldwide were doing back then footwise – and to compare and comprehend why the early works of Hungarian artists Dóra Maurer (V’s Mayday parade on an artificial ground, 1971!) or Gábor Attalai (I can be foolish, too, 1973!) were this time classified into the categories “political-artistic” or “national.” […]

In Hungarian published also in Balkon, 1999/11–12, pp. 22–23 (Virtuális cipőbolt – Minden szinten szinte minden.
StepArtMail

SEE THE CATALOG ON THE WEB
http://www.artpool.hu/kontextus/footware/
snail net goes to internet
thank you for your participation, best wishes, G. Galántai
Inductive Point of Junction by Intermédia

Exhibition of the Bartók 32 Galéria (curator: Erzsébet Tatai), opened by József Mélyi.

See the list of participants on the invitation reproduced here

DOCUMENT: correspondence (organization), invitation, email invitation, video

WEB-CATALOG: www.artpool.hu/intermedia/induktiv/csomopont.html


Hommage à Dick Higgins

Memorial exhibition organized by Sylvie Ferré based partly on documents to be found in Artpool’s archives. A video documentation (by G. Galántai) of Dick Higgins’ performance at the Club of the Association of Hungarian Writers in Budapest and of his visit at Artpool in 1993 were shown in the exhibition, as well as a video of an interview with Higgins about fluxus (from the Video Archives of Artpool).

DOCUMENT: list of exhibited works, invitation

Rug Carpet for the Avant-garde, Sooner or Later

Előbb-utóbb

Rongyszőnyeg az avantgarde-nak

On “Kamilla Day” László Beke, István Hajdu and Zoltán Sebők are talking about Hajdu’s recently published book.

DOCUMENT: invitation, email invitation, video

2000, the last year of the 20th century, interpreted as the zero-year of the 21st century is suitable to be the YEAR of the CHANCE project of Artpool Art Research Center, for it "zeros" what has happened so far, and thus attempts to generate, out of the chances, a "self-assembling" refurbishment and approaches the IMPOSSIBLE (2001).

THE CHANCE FUTURE

An action is determined by chance coincidences: as pieces of information get together by chance, they intensify each other and finally become an event.

Simultaneous events, generated by chances intensifying each other, get further intensified by subsequent chances, and cause irreversible changes.

Irreversible changes never run to one direction only, therefor they either extinguish or intensify each other due to chance, and if so, they determine the future for a good while.

The changes that determine the future simultaneously do not run in one direction either, which means that several futures arise and chance opens the way for the next future.

"Chance future" builds up as a network, therefor future is an issue neither pertaining to the medium, nor to the concept; it pertains to the contents. These network-like issues of content (with all their implications) model themselves on the one hand, and they can also be modeled from the future on the other hand.
INVITING APPLICATIONS

to set off the network construction
"CHANCE FUTURE"

Every artist and non-artist of the world is invited to participate in the project, if
she/ he understands what it is about.

The project has NO SUBJECT-MATTER,
(only a title: setting off the network construction "CHANCE FUTURE") therefore all
participants have to send the information or document which is/ was the most
important — for them at the moment

Prospective participants are expected to reflect on how - and how much - the
past and the future determine the present.

The project is open from January 1 to December 31, 2000.

Aspects of the treatment: the time of mailing and delivery, the contents of
the shipment, current events of (local or global) art, science and/or politics;
coincidences with the other shipment of the same or the previous day, and/or
with any following shipment. In the course of the treatment, all the information coming
from the participants, just like molecules in the "primary soup", during their free (random)
motion will find, in the poetic sense, their "geometric space", and so they will all become parts
of the self-assembling poetry (or chance story).

The project will be open to the public through exhibitions and accidental events in the
Artpool P60 exhibition space. At the same time, on the internet, a diary of
chance will be kept, printed information will be sent to each participant.

I owe the expressions "self-assembling poetry" and "diary of chance" to Mikiós Erdély and
László Beke, respectively / copy this paper and forward it to your best friends /

best regards: György Galántai
2000 – THE YEAR OF CHANCE – AT ARTPOOL

2000 – the last year of the 20th century and interpreted as the zero-year of the 21st century – is suitable to be the YEAR of the CHANCE project of the Artpool Art Research Center, for it “zeros” what has happened so far, and thus attempts to generate – out of the chances – a “self-assembling” refurbishment and approaches the IMPOSSIBLE (2001). The ‘chance diary’ of the year 2000 continuously recorded the accidental events that occurred between the 1st of January and 31st of December of that year (in the order they reached György Galántai, who collected them at Artpool). Thus, the accidental everyday events that occurred in the real and virtual spaces, in the separate areas of art, science and politics were systematically arranged.

If something doesn’t exist, but will then it does exist

In Artpool’s call for the project, anyone who had the time and inclination could participate in the exhibition with a work of their choice. In the ‘space of constant creation’ – in the company of the other works displayed ‘site-specifically’ – every participant was able to find a place he or she liked best. On the leap day of the 24th of February, as part of a fun closing event, all the visitors had the chance to choose and take with them a piece they thought or felt to be close to them as a present. If more than one person chose the same piece, the decision was reached by the throw of a dice. The artists who made the works were awarded ‘appreciation prizes’ which were received in the form of symbolic artists’ money. The artists’ money was converted on the 5th of May 2000 as the opening act of the artists’ money exhibition. Participants: Márton Barabás, Miklós Zoltán Baji, András Bohár, Márton Cserny, Eszter Kinga Deli, György Galántai, Tibor Gáyör, Balázs Györe, István Halmi-Horváth, Tamás Iliauszky, András Kapitány, Tamás Kaszás, Ádám Kokesch, Katalin Ladjánszky, Anikó E. Lóránt, Árpád Luzsicza, Norbert Magurszky, Ede Maller, Gyula Máté, Dóra Maurer, Géza Nyíry, György Rócezi, Eszter Ágnes Szabó, József Tasnádi and others.

WEB-DOCUMENT: call, email call (Hu, En)


ARTWORKS: the works not taken away by the public are in Artpool’s collection

17–31 March 2000  ◆  Artpool P60, Budapest

**Fluxus Flags and other documents from 1992**
Fluxus zászlók és dokumentumok 1992-ből

International exhibition (an event of the Budapest Spring Festival). A video screening of fluxus videos is accompanying the show.
See the list of participants on the invitation reproduced below or visit www.artpool.hu/Fluxus/flag/

**DOCUMENT:** exhibition installation plan, invitation, video flyer, Budapest Spring Festival’s program brochure
**ARTWORKS:** in Artpool’s collection

**BIBLIOGRAPHY:** Mme Snoblesse: Márccsi véneh, Magyar Narancs / MaNcs (Snoblesse Oblige), March 9, 2000, p. 45 (notice)  ■  [Artpool P60 Galéria…Fluxus zászlók…], Pest Est, March 30 – April 5, 2000, p. 64 (notice)

14–28 April 2000  ◆  Artpool P60, Budapest

**“International Hungary” in 1984**
**“Nemzetközi Magyarország” 1984-ben**

“Exhibition from the material of the Hungary Can Be Yours! / International Hungary exhibition originally shown at the Young Artists’ Club in 1984 and immediately banned after the opening. In Orwell’s year, in the era of the “happiest barrack,” the image flowing from the works of 46 Hungarian and 58 artists from 18 countries did not fit the current country image and was banned by the jury at the last moment. In the past few years, documents from the Hungarian internal security service III/III were disclosed in the archives of the Historical Archive, providing a detailed description and interpretation/evaluation of the works of the 1984 exhibition and its opening events.”

In the year of the millennium, the significant changes in the country’s image and worldview necessitated the reworking and new presentation of the material. Opened by Endre Kukorelly.

To see a list of participants, visit www.artpool.hu/Commonpress51/participants.html

**DOCUMENT:** exhibition installation plan, invitation, video
**WEB-CATALOG:** www.artpool.hu/Commonpress51/
**ARTWORKS:** in Artpool’s collection

**BIBLIOGRAPHY:** “Nemzetközi Magyarország” 1984-ben; Pénz a pénz után (A művészek pénze), Index. A művészet helyszínei/Places of Art, No. 5, April–May 2000 (notice)  ■  Debeusscher, Juliane: Interview with Artpool Co-founder Júlia Klaniczay, ARTMargins (artmargins.com), June 7, 2011

5–19 May 2000  ◆  Artpool P60, Budapest

**Money after Money**
(Artists’ Money)

Pénz a pénz után
(A művészek pénze)

First exhibition of Artpool’s international collection of Artists’ Money accompanied with videos about “different music.” The American fluxus artist Robert Watts drew his Dollar Bill in 1962, which then became an important piece in the history of artists’ money. The ironic gesture through which the money became a new art medium was followed by many artists… Opening event: cashing in the artist money awarded to the winners of the “Leap Day event” of 24 February.

To see a list of participants, visit www.artpool.hu/Money/

**DOCUMENT:** exhibition installation plan, invitation, email invitation, video
**WEB-CATALOG:** www.artpool.hu/Money/
**ARTWORKS:** in Artpool’s collection

MONEY AFTER MONEY (ARTISTS’ MONEY)

Artpool’s Collection of Artists’ Money, whose first items had been the 1 rena pengar of “Lundada Bank” and the anti-dollars of “The Anti-Bank of Canadada,” includes a wide range of money graphics and objects: cheques, invoices, lighters, and money toilet paper. The collection consists of 2–300 items and enlarges itself through the mail art network and the humor of everyday business and politics. The closer we get to the “disappearance” of money, the more expressive we regard money.

The latest part of the collection is called “Fluxus Buck,” that is artists’ money circulating in the “United Eternal Network” produced and modified in various forms (a project started by Julie Jefferies aka ex posto facto in the USA in 1994). “ARTPOOL FLUXUS BANK” has also issued its own 1 and 100 bucks in 7000 copies.
"International Hungary" in 1984

The documents of secret surveillance recorded of György Galántai "painter," were kept in the 1980s in the dossier "Painter." The material that can now be researched in the Historical Archives of the Hungarian State Security provides ample information about the exhibition.

This re-staged exhibition is made special by the fact that it was organized following the ten-page analytical report* made by secret agent c.n. "Zoltán Pécsi." A short sample from the report:

György Galántai launched his newest "arts competition" in 1983 under the title "Hungary can be yours." Of the "works of art" he had received, he organized an exhibition at the Young Artists' Club (Budapest, district 6. Népköztársaság útja 112). The opening of the exhibition took place on January 27, 1984 at 7 p.m. at that address, in all premises of the Club where my acquaintance was present. Entrance was granted for holders of an invitation card. At the entrance severe guards (probably the organizers from the Club or the local Committee of the Young Communists' Organization) were posted this time too, who did not let in those without an invitation or holding a membership card even if they paid the HUF 10 entrance fee. Undoubtedly, these persons later slipped in by way of being "helped" by people who had an invitation card but came alone (one card was a ticket for two). The exhibition, however, was opened as a "private event" due to which disputes erupted at the entrance.

What is to be said in summary: For Galántai's competition several "works of art" (in reality plain botch-works) had been provided that are politically problematic, destructively criticize and, moreover – primarily some of those made by Hungarian "artists" – mock and attack our state and social order as well as the state security organs. Galántai was unable to separate these pieces from the rest of the works, which most probably would have been against his intentions anyway. Thus, the above mentioned seriously problematic works were exhibited too and as a great number of visitors were present, the exhibition fulfilled a politically harmful, destructive and disorientating role. This function was enhanced by the fact that the most radical representatives of the Hungarian "opposition" appeared at the opening and, though behaving relatively modestly (none of them spoke to larger groups), in small conversation groups of 3 or 4 they had a chance to propagate their views.

At the opening there was an extraordinarily large number of people present (at least 250). The number of persons was more difficult to estimate than usual for the exhibition and the opening took place in three large rooms of the club and people were permanently fluctuating. Even hallways, stairways and the basement canteen (buffet) were occupied. Presumably, 30 to 40 people never even left the canteen; as this area was jammed, the number might have been even greater. On the whole, the maximum estimate is around 350 to 400 people. If so many were actually present, it was in defiance of the possibilities of the club for the size of the space allows for the civilized housing and entertainment of not more than 150 to 200. […]

It must, however, be emphasized that the exhibition was opened without permission. On this György Galántai and Júlia Klaniczay said the following (I was given a brief account):

It is not the club that selected the material to be exhibited but the usual jury procedure was conducted. To be the jury for the Galántai exhibition, the Club asked artists Ádám Kéri and András Baranyay, who both accepted. Asking them is not hostile towards Galántai by any means, as the two were in the same courses with Galántai at the Arts College; furthermore, according to Júlia Klaniczay, they had actively supported Galántai at various fora in the near past. Kéri and Baranyay, however, having a closer look at the works got "frightened" and refused to judge them as suitable for an exhibition. In fact, the Club thus was not in the position to grant its permission. Despite this, Galántai mounted the usual glass show cases and displayed the non-painting type objects (besides paintings and graphic works several spatial objects and objects of use had been provided), requiring a minimum of thirty to forty hours of work by Galántai at home and on the site. The majority of visitors – facing a most regular "exhibition" – just would not go, this was already politics and was a tough thing. (They said this despite the fact that they had their own works exhibited.) First I will describe the "works" displayed. […]

*To read the report in its entirety, visit www.artpool.hu/Commonpress51/report.html

(English translation by Judit Hegedűs.)
“International Hungary” in 1984

The two, undisputedly most aggressively oppositional works, were provided by the INCONNU group. One of them is the map of Hungary at the bottom of which it reads – cited nearly word by word: This map has been created to help the state security organs to better meet their task of tailing INCONNU. The creators wish them good luck! [...] Next to it a French sign: “Ou est l’inconnu?” which means “Where is the unknown?” or in a different interpretation “Where is INCONNU?” The map itself seems to find an answer (in an infantile way). The sign at the bottom of the map says that it has been created by INCONNU members Csécsei, Molnár and Bokros. They have located the towns Csécse, Molnári and Bokros in the map, marked them green and linked them as if INCONNU were there and should be looked for there. The geography of Hungary had been considerably changed in the map. The most conspicuous thing is not that regions had been pasted to different places, (for instance, the area around lake Balaton to the South of the South Plain, across the country border), but that huge lands had been “named after” the best known artists of the West of the 1970s (Cavellini, Rauschenberg etc.). As if these people owned estates in Hungary or regions and counties had been named after them. On the other side a huge sign reading “HUNGARY IS ART” [in English in the original] is running across.

INCONNU had submitted another, maybe even more aggressive “work of art.” From a wood board mounted on the wall approximately 10 cm long nails stick out in a chessboard arrangement. A crumpled up paper map of Hungary, much smaller than the board, is pinned on the nails. Beneath, on a table black paint drops, imitating congealed blood, are sprayed on a heap of broken glass. The meaning of this “work of art” in a minimal interpretation might be that our homeland is humiliated and tormented. However, both the board and the nails being painted red, may bring further association (the red color being the symbol of the international workers’ movement, communism or particularly the Soviet Union).
“International Hungary” in 1984

In a work by Miklós Erdély, a similarly poor “trick” is observed. In an artless drawing there is a three-strip flag (obviously the Hungarian tricolor) in black and white. In each of the strips the signs of traffic lights are drawn and marked “stop” “wait” and “go.” (These signs are not colored either, the whole drawing is black and white (probably carbon paper was used). The sign beneath reads “villanyrendsőr” [the word by word translation is “electric policeman,” which in Hungarian is a popular name for traffic light]. Even viewers with little fantasy are able to make the connection between the tricolor flag as the symbol of the state with the word “policeman,” and with the drawing of the traffic lights. Thus, the meaning of the work is: “Hungary is a police state.” (This meaning is, however, not directly expressed, and Erdély can easily defend himself saying that the drawing means something completely different; for that particular audience, however, the above described interpretation was absolutely clear.) […]

KB 30 éve. Kápolnatárlatok Balatonbogláron

The exhibition documented György Galántai’s now legendary Balatonboglár Chapel Studio, active from 1970 to 1973, with original works, contemporaneous photographs, letters, diary entries and archive material found during the ongoing research at Artpool.

Opened by László Beke.

DOCUMENT: research related correspondence, documentation, invitation, email invitation, program, video

WEB-DOCUMENT: www.artpool.hu/boglár/

FILM: Culture/Galántai/Hill, 1992, 38 min., dir. by György Galántai (MTV V. Stúdió, Fríz Producenti Iroda)


ARTWORKS / DOCUMENTS: in Artpool’s collection


10 September – 29 October 2000 ◆ Akademie der Künste, Berlin

SAMIZDAT – Alternative Kultur in Zentral- und Osteuropa – die 60er bis 80er Jahre

An exhibition preceded by years of research and preparation, organized by Forschungsstelle Osteuropa Bremen. Artpool participated in developing the concept for presenting Hungarian samizdat art. A number of Artpool’s documents and publications were included among the exhibits.

DOCUMENT: correspondence, documents of the preparatory workshop in 1999, notes, conception (draft), list of proposed artworks (draft), invitation


25 September 2000 ◆ Artpool P60, Budapest

AICA session on the occasion of the exhibition “Circa 30 years ago. Chapel Exhibitions at Balatonboglár”

AICA ülés a “KB 30 éve. Kápolnatárlatok Balatonbogláron” kiállítás kapcsán

Introduction by György Galántai (curator) about the exhibition. Account by Edit Sasvári about her research. Anna-mária Szőke interprets the show as an example of a study exhibition. Comments by Erzsébet Tatai, László Beke, György Galántai, Géza Boros, Judit Bodor.

DOCUMENT: invitation, video
Open-air signpost exhibition forming part of the Budapest Autumn Festival (and the Ede Day Festival in Paulay Ede Street). Brief descriptions of historical figures with the first name Ede [Edward], now all dead with the exception of Ede Teller, were pasted on signposts: twenty-eight completely different, outstanding Hungarians, or people turned Hungarian – well or lesser known scientists, artists and politicians – who, independently of each other, built a country and the world. Conception and typography/design: György Galántai.

DOCUMENT: invitation, email invitation, Budapest Autumn Festival’s program brochure
WEB-DOCUMENT: www.artpool.hu/veletlen/naplo/1013e.html


13–29 October 2000 ◆ Liszt Ferenc tár, Budapest
28 Edes
28 Ede

14–27 October 2000 ◆ Artpool P60, Budapest
(exhibition forming part of the Budapest Autumn Festival)

“Add to” art
Folytatott művészet

The opening event linked to the first Ede Day Festival, on 14th October, in Paulay Ede Street, then closed down: Biker and Walker Concert (concerto) between Hegedû Street and Artpool P60.

The exhibition was a selection, reconstruction and interactive show of the various types of network projects that were organized in the previous twenty years and in which the works co-authored by several artists manifested the determining element of the accidental.

See the list of the exhibited projects on p. 273.

DOCUMENT: exhibition installation plan, invitation, email invitation, program, Budapest Autumn Festival’s program brochure, Ede Day Festival program-leporello, video
WEB-DOCUMENT: www.artpool.hu/events00a.html

BIBLIOGRAPHY: […] 28 EDE; … Folytatott Művészet…], Pesti Est, October 19–25, 2000, p. 60 (notice) ■ [október 14….EDE-NAPI FESZTÍVÁL…], Pesti Est, October 12–18, 2000, p. 61 (notice) ■ […] 28 EDE; … Folytatott Művészet…], Pesti Est, October 26 – November 1, 2000, p. 53 (notice) ■ [Folytatott művészet; 28 Ede…], Index. A művészet helyszínei/Places of Art, No. 7, September–October 2000 (notice)

Reconstruction of the rubber stamp installation and events Everybody with anybody (1982 and 1993)
Translation of the texts from the invitation:

"28 Edes"
Open-air signpost exhibition at Liszt Ferenc tér, Budapest on the occasion of the Ede Day Festival

The millennium project – as a topical concrete project that offers the theme of national and historical self-evaluation as the object of consumption – has hidden potential for us to study national history as a series of "evolutionary chance events." "Evolutionary chance event" means that there is no hopeless situation, i.e. every situation holds unimaginably more potential than what we recognize. "Things always happen one way or another" (Hungarian proverb). "Every day is a good day" (John Cage). "Everyone can have a good idea" (Ben Vautier).

"28 Edes": twenty-eight completely different, outstanding Hungarians, or people who identified themselves with Hungarians – well or lesser known scientists, artists and politicians – who, "having recognized the evolutionary chance events," independently of each other, built a country and the world in the most varied of professional fields.
Website: http://www.artpool.hu/veletlen/naplo/1013.html

ADD-TO ART
Exhibition at Artpool P60 (Budapest VI, Paulay Ede Street 60)
Opening event, on 14 October, starting with the tolling of the bells at midday: biker and walker concert.
The exhibition can be seen until 6 p.m. on the day of its opening, and from 4–6 p.m. on Wednesdays and Fridays until October 27.

A characteristic art trend in the late sixties and the seventies was "process art," a mutant of minimal art and concept art which also worked with time. Add-to art differed from this firstly in that the simultaneous process pictures were replaced by pictures added as discourse or pictures modified in an add-to process, and secondly, it turned the creative process into a collective activity and integrated the element of chance.

"Add-to art" is a consequence of interactions that are open to information, tolerant, flexible and intelligent. The first question is what can continue, why and how. The answer to this question is given in the form of an action and the cooperation of the participants is given meaning in the form of a joint work.

The presented Add to art projects in chronological order (original works, installations, documents, video and slide projection):
Creativity – visuality film by Dóra Maurer (1975–77/88)
Homage to Vera Muhina story of a living sculpture (1980–)
Image in an image envelope-works (1981–86)
Art-Umbrella add-to-postcards by Hungarian artists (1981)
Substitutable Self-Portrait international project by Róbert Swierkiewicz (1981)
Cloud Museum international project by András Lengyel (1982)
Everybody with anybody rubber stamp event and exhibition (1982)
World Art Post international artistamp project by Artpool with 550 participants (1982)
Stamp+rubberstamp works by Hungarian artists (1982–)
Buda Ray University a visual communication network (1982–)
ACTUAL FINE ART EVENT / Indigo group (1983)
Brain cell international project by Ryosuke Cohen (1985)
Add-to-drawings by children done during the "Audio-visual and electronic being together" – a creativity training and exhibition with children in the Newkapolcs Gallery (1992)
Electronic Communication Happening (1993)
22 Budapest fax-event of the Árnyékkötők group (1993)
Passivity exercise project by G. Galántai to the memory of Miklós Erdély (1994)
NETWORKER BRIDGE by G. Galántai, card images from international stamp images (1994)
Monument Square (transformation of the Budapest Millenary Square on postcards), international project (1997)

Website: www.artpool.hu/veletlen/naplo/1014.html
Translation of the invitation for the Biker and Walker Concert:

A new intellectual movement developed in Europe in the middle of the 18th century with rationalism and spiritual freedom being its core ideas. This era brought a definitive end to the feudal relations between artists and commissioners in the world of music.

The 19th century was the period of revolutions, the emergence of the middle classes and the development of capitalism in Europe. The prevailing artistic style of this period was Romanticism, proclaiming the freedom of the individual and the arts.

The numerous trends in 20th-century art tried to keep up with the formidable pace of technological and scientific development, while the new, "modern" music, although felt to be rather alien and unusual by the audiences of the times, did not yet transcend the world of Late Romanticism.

Aleatoricism, which opens diverse opportunities for chance and improvisation, came into being as a quasi-reaction to totally organized serialism. The word aleatoricism derives from the Latin aleo = die, and is a reference to the chance nature of throwing a die, i.e. the sequential structure of music is left to chance in the same way that it cannot be known which face a die will land on.

Bruitism, or "noise music" (as transliterated into Hungarian), emerged as a kind of counterpoint to Schoenberg. Those that cultivate Bruitism broke with the traditional concept of the musical sound saying that 20th-century man is surrounded by the noises of big cities and machines, which should therefore serve as raw material for musical compositions.

Not one sound fears the silence that extinguishes it.
And no silence exists that is not pregnant with sound” (John Cage)

There is art and there is communication and the directions of the two sometimes overlap. (Nam June Paik)

The fascination and delight of transformation states in boundary zones is the way in which they evolve naturally. (Ken Friedman)

...novelty enriches man. (Ben Vautier)

Musical terms and especially publications on music characteristically include many metaphorical and descriptive expressions which are suitable for bridging areas of meaning otherwise remote from one another (words, language – sound, music) that we touch upon when talking about music. Musical jargon abounds in such expressions (walking bass, jumping melody), but they are not avoided in official terminology either (passage of runs, recapitulation, resolution, augmentation). These figurative expressions are more understandable and expressive than those derived from foreign languages which are impossible to explain with ordinary notions.

INVITATION

Budapest, 14 October 2000, Saturday

Biker and Walker Concert (competition project)

in Paulay Ede Street, starting from the midday ringing of the bells. Big city dwellers arriving at the street concert continue the totally organized serial music of the midday ringing of the bells aleatorically, or as an expression of their intellectual freedom they divorced from the musical sound and made "noise music." The two directions represented by so-called art and so-called communication sometimes overlap and not a single sound is threatened by the silence that would extinguish it. The musical world, in which bikers and walkers take turns continuing each other’s music, is made into a competition piece by the walking bass, jumping melody, passage and recapitulation. The compelling force of attraction of the street temporarily transformed into a concert comes from its natural development, and its novelty enriches people. The new music is no longer called "modern" by "the audience of the century" (and at the same time its maker) since it transcended the world of Late Romanticism.

Greetings,

György Galántai
27–28 October 2000  •  Almássy tér Szabadidő Központ (Almássy tér Leisure-time Center), Budapest

**TTT collection from the Artpool Archive**

Samizdat Art in the Banning-Tolerance-Support System

**TTT gyűjtemény az Artpool archívumából**

Művészeti samizdatok a tiltás-tűrés-támogatás rendszeréből

Exhibition of posters, publications and related documents of the Ministry of Interior in the framework of “Kis utazás” (Little journey), festival of the 1970s and 1980s. Opened by Edit Sasvári.

To see the list of exhibited materials visit [www.artpool.hu/TTT/](http://www.artpool.hu/TTT/)

**DOCUMENT:** invitation, email invitation, flyer, program, poster, video

**WEB-DOCUMENT:** [www.artpool.hu/TTT/](http://www.artpool.hu/TTT/)  •  **EXHIBITED WORKS:** in Artpool’s collection


3 December 2000 – 31 January 2001  •  Galéria Centralis, Budapest

**Type Writer**

Író géppel

An exhibition on samizdat publications organized by the Open Society Archives that, among others, included Artpool’s samizdat publications and the tools used to produce them, along with secret documents of the Ministry of Interior from the 1980s.

**DOCUMENT:** correspondence, notes, list of lent works, invitation, video


The (military) jacket György Galántai wore in the Samizdat period. The inscription 2T refers to the second of the three T-categories (Támogatott=supported, Tört=tolerated, Tiltott=banned) that defined the cultural policy at the time. György Galántai and Júlia Klaniczay hoped that Artpool’s activities would be kept within the 2T (tolerated) category and severe prohibition could be avoided.
BEHAVIOR-ART AS “SAMIZDAT CULTURE”

“Behavior-art” — practiced first indirectly, then directly — was the form that resisted the “socialist” aesthetic norms existing in Hungary prior to 1989.

The “second generation” of the Hungarian avant-garde, like the roughly inter-war first generation (Lajos Kassák et al.), resigned itself to having to define its place in both the European, and the specifically Hungarian, cultural tradition while living in exile, either domestic exile, or actually abroad. The non-figurative artists of the 1960s formulated their task as one of “bridge building.” They spoke of the need to build two bridges: one toward Europe, the other toward Hungary’s cultural heritage, and devoted most of their energies to this task. Theirs was a passive resistance to the aesthetic demands of “socialist realism,” the compulsory aesthetic ideology of the time, but even this passive resistance was treated as political resistance by the regime. In sheer self-defense, these initially apolitical artists grouped together, and step by step became more politicized.

This second generation was influenced as much by Kassák’s Constructivism and political non-conformism as by the universal values and autonomy of the group called European School. Though few of those involved were aware of it at the time, the Hungarian “happenings” of the mid-1960s, and conceptual art of the early 1970s owed as much to the Hungarian dadaists as to the international Fluxus Movement.

Conceptual art, autonomous, unique and communication-savvy as it is, is the “art of last resort” for non-conformist artists who had been cornered. Geared as it is to using channels of communication intended to fall outside the view of Big Brother, it is a direct form of “behavior art.” Conceptual art does not need an exhibition space, permissions, has no genre, can happen uncontrollably at any field of independent, autonomous activity. Unlike the banned non-figurative works of art, the works of concept art that appeared from the early 1970s onward had a concrete political content; hence the panic they caused among the politicians seeking to dictate the terms of Hungarian culture. A further challenge to this cultural dictatorship was the unauthorized opening in 1970 of an alternative art space in a much-frequented resort town: the Chapel Studio of György Galántai at Balatonboglár. Far enough away from the capital to be difficult to keep a watchful eye on, the Chapel Studio would become the forum of the new avant-garde. Hungarian alternative artists were also quick to make the most of the communication opportunities afforded first by mailing lists, and then the international flow of mail art. (“ART = THE DOCUMENTATION OF THE IDEA” — László Beke.) This was also the time that the “personalized” underground artistic periodical EXPRESSZIógt off the ground (every reader was obliged to take out a page or more, insert a page of his own, and make five copies of the new version to pass along to friends, who were obliged to do the same). The journal was the perfect underground medium: source unidentifiable, unanalyzable, and incorruptible.

In response to the new situation, the country’s cultural dictators came up with an innovative solution, and to test this outwardly repressive tactic, they shut down the Chapel Studio in Balatonboglár in 1973. However, at this time they also abandoned their insistence on Socialist Realism, and instead, spoke of the “3Ts”: támogat (to support), tür (to tolerate) and tilt (to ban). Hungarian non-figurative art was officially shown abroad by way of illustrating the artistic freedom enjoyed in the “happiest barrack in the Eastern camp,” and this same “divide and rule” move succeeded in causing a rift within the ranks of the avant-garde. Not that the Party shied away from the more direct means. The cultural secret service infiltrated, isolated and exploited personal antagonisms, discredited the leading figures, etc. These tactics, used against progressive artists, remained in effect until 1989.

By the mid-1970s, progressive artists had either left the country or had retreated into domestic exile. Subsequently, in the period of consolidation, the influence of conceptual art spread, in an indirect and apolitical form, to every branch of art. Happenings gave way to performance art, though its best traditions lived on in the banned experimental films. Concept art and fluxus would yield to a veritable rage for mail art in the early 1980s. The secret police were quick to note the international networking that mail art allowed, and took care to interfere particularly in Hungarian artists’ contacts in the Eastern block. We can take it as symbolic that the last exhibition banned by the regime was a mail art exhibit in 1984, entitled: Hungary Can Be Yours / International Hungary (organized by Artpool).

The year 1983 marked the beginning of “New Painting” in Hungary, in an illegal gallery in a private home (Rabinic Gallery). The opening lecture was about “the end of the avant-garde.” The event was marked by the launching of a samizdat art periodical, the AL (Aktuális Levél / Artpool Letter); the eleven issues of AL helped greatly to accelerate the unfolding of events. New Painting was apolitical, and found acceptance in the eyes of the political leadership as early as 1984; painting was taken off the agenda of the cultural police. New Painting had room in it both for some of the “accepted” members of the second-generation avant-garde, and the new generation of painters. There were recapitulations of everything that had ever been in painting: there was New Expressionism, New Constructivism, and New Eclecticism. Painting became the movement of reconciliation; everyone was painting and looking for markets, galleries opened up, there were large-scale state-sponsored exhibitions of New Painting, and the “accepted” members of the second-generation avant-garde held one-man shows, complete with catalogs and state purchases.

Many people maintain that 1984 was the year of the political changeover in the cultural sphere. Avant-gardism had become passé; art was now a professional matter, not a matter of attitude or behavior. At this point the introductory part of Miklós Erdély’s 1981 Optimistic Lecture about “The Features of Post-neo- avant-garde Attitude” as well as the final sentence are worth remembering: “The informational short circuit will be somehow avoided through the resourcefulness of need; a way of coming into contact with what is essential will be found, and what has become obsolete will lose its validity in light of a new discovery, or at least in the hope of such.”

György Galántai, 1999

8–28 December 2000 ♦ Artpool P60, Budapest

**CHANCE ART**
**VÉLETLEN MŰVÉSZET**

International exhibition of chance works of Hungarian artists and quanta sent for the CHANCE FUTURE network project of Artpool from the fields of international humorism, provincialism, dilettantism, ethnism and fluxus.

Opening event: excerpts from the chance opera *Nice Air* by Kristóf Wéber, performed by Zsuzsanna Fülöp.

See the list of participants on the invitation reproduced here (on the right) and next page

**DOCUMENT:** call, invitation, email invitation, poster, video **WEB-DOCUMENT:** www.artpool.hu/veletlen/naplo/1231e.html ♦ www.artpool.hu/Chance/project.html ♦ ARTWORKS: in Artpool's collection


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28 December 2000 ♦ Artpool P60, Budapest

**Kamilla day Chance Club**
**A meeting by chance of those who enjoy chance**

Kamilla napi Véletlen klub
A véletlen kedvelők vakvéletlen találkozója

The main topic of the meeting was the coexistence of the possible and impossible.

Presentation of the Chance Poetry CD-Rom by Tibor Papp and the Chance Diary on internet by Artpool.

**DOCUMENT:** invitation, email invitation

**BIBLIOGRAPHY:** Stark R. László: Veszélyes véletlenek kora, Magyar Hírlap (Ahogy tetszik), January 6, 2001, p. 12.
A magyar művek köszönéséért köszönet az Erdély Miklós Alapítványnak, az Első Magyar Látványtárnak, a Blitz, a Deák Erika és a Knoll Galériáknak, Kozák Gyulának és a művészeknek.

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Az Artpool működését Budapesti Főváros Önkormányzata és a Nemzeti Kulturális Örökség Minisztériuma támogatja.
From January 1 to December 31, 2000
2000 – THE YEAR OF CHANCE – IN ARTPOOL

2000, the last year of the 20th century, interpreted as the zero-year of the 21st century is suitable to be the YEAR of the CHANCE project of Artpool Art Research Center, for it “zeros” what has happened so far, and thus attempts to generate, out of the chances, a “self-assembling” refurbishment and approaches the IMPOSSIBLE (2001).

THE CHANCE FUTURE

picked up

An action is determined by chance, or in other words, the information get together by chance, they intensify the event.

Simultaneous events, generated at each other, get further intensified by subsequent chance changes.

Irreversible changes never run by themselves, or they either extinguish or intensify each other due to determine the future for a good while.

The changes that determine the direction either, which means that several are the way for the next future.

"Chance future" builds up as a network, therefore, network-like issues of content (with all their implications) model themselves on the one hand, and they can also be modeled from the future on the other hand.

T – today – WHAT tomorrow?
Quanta sent for the CHANCE FUTURE network project

Magnetic cards by Robert Delford Brown, 2000

Contribution by Ever Arts [Johan Everaerts], 2000

Keith Bates: Time Travel Tickets, 1993
Quanta sent for the CHANCE FUTURE network project

Keith Bates: Chance Future, 2000

2000 – THE YEAR OF CHANCE

281
Quanta sent for the CHANCE FUTURE network project

Correspondence by Cesar Figueiredo, 2000

Fernando Andolcetti: Segnali, 1996

Shozo Shimamoto: Cup Art Phone, 1998
(event documentation)

Guy Bleus: Psychedelic Future, 2000 (collage, assemblage)
Quanta sent for the CHANCE FUTURE network project

Guido Vermeulen: Chance Future, envelope-work, 2000 (collage)

Miche-Art Van Den Broeck: Chance Future, 2000 (postcard collage)
Quanta sent for the CHANCE FUTURE network project

Jean Dupuy: The Future? Behind Me, 2000 (photo)

Lancillotto Bellini: Chance Future, 2000 (rubber stamp work)

Ben Vautier: Who wants a kick…, 2000 (drawing)

Shmuel: The Old Man..., 2000 (collage, postcard)
Quanta sent for the CHANCE FUTURE network project

Artistamps by Michel Hosszú, 2000
Quanta sent for the CHANCE FUTURE network project
Quanta sent for the CHANCE FUTURE network project

Card and envelope by John M. Bennett, 2000

775-LBP. TIME IS SWARMING, CHANGELESS. BUILD A BOMB, CONSTRUCT AN EDIFICE AROUND IT, AND THEN EXPLODE THE BOMB.

JOHN M. BENNETT

John M Bennett
Luna Bisonte Prods
137 Leland Ave
Columbus, Ohio 43214
USA

AIR MAIL

Chance Future
ARTPOOL
György Galántai
H-1277 Budapest 23
PF. 52
HUNGARY

Card and envelope by John M. Bennett, 2000
2001 – THE YEAR OF IMPOSSIBLE – AT ARTPPOOL

24 January 2001 – Artpool P60, Budapest
Tütü Tango’s Loves in the Chance Club

Ágnes Bárdos Deák and András Vágvolgyi B.

In her series “Tütü Tango’s Loves” Ágnes Bárdos Deák asks András Vágvolgyi B. about his recently published book entitled Tokyo Underground.

DOCUMENT: email invitation, video

19–30 March 2001 – Artpool P60, Budapest

The Consistent Way of Reading
Az egységes olvasási mód
(reactive and trans-contextualized information)

Study exhibition part of the Budapest Spring Festival. Opened by A. H. Tillmann and J. A. Tillmann. Based on the general announcement, anybody could have participated in the exhibition. On the other hand, as it was founded on internet documents, it had the goal of joining three former congenial projects shown at Múcsarnok / Kunsthalle: Butterfly Effect-Contemporary Coordinates (1996), Perspective (1999) and Media Model (2000). Artpool updated the exhibit from its collection; thus it became the “grouping of multidimensional options.” The direct magic contact with Vilém Flusser was set up through a 42 minute video film by Miklós Peternák and András Sólyom (MTV–FRIZ, 1992).

See the list of participants on the invitation here reproduced.

DOCUMENT: call, email call, invitation, email invitation, poster, Budapest Spring Festival’s program brochure, video
WEB-CATALOG: www.artpool.hu/lehetetlen/olvasasi/kiallitas_e.html


2001
THE CONSISTENT WAY OF READING
(reactive and trans-contextualized information)

Márton Csémy: Stencilage, 1999 (stencil on cardboard)

Postcard work by Jean Dupuy, 1979 (Anagrammiste)
Impossible, or struggle for the materialization of the concept
Lehetetlen, avagy küzdelem
a fogalom tárgyiasításáért

Exhibition of former and current students of the Hungarian Academy of Fine Arts. Curator: Dóra Maurer. 29 June 2001, closing event: László Beke’s lecture and talk with the participants of the “Impossible” exhibition.

See the list of participants on the invitation here reproduced and in the web catalog excerpt next page.

DOCUMENT: conceptions by the artists, invitation, email invitation, photo, video
WEB-CATALOG: www.artpool.hu/lehetetlen/avagy/kiallitas.html
ARTWORKS: the presented video-works in Artpool’s collection

9 August 2001 ◆ Artpool P60, Budapest
The Poetic Principle - The Impossible Poetry
Text and Visual Arts
A poézis elvén - A lehetetlen költészet
Szöveg és képzőművészet

Participants: Zoltán Ádám, András Bernát, József Bullás, János Fischer, Nikolaus Gerszewski / Anna Rózsahegyi, János Lackfi, Sándor Pécsi, Felix Schröder, Ernő Tolvaly, Krisztina Tóth, Annette Wehrmann and others.

DOCUMENT: poster, program-leporello, video
BIBLIOGRAPHY: Dichterfestival in Budapest, Budapester Zeitung Online, August 7, 2001 (notice)

5–24 October 2001 ◆ Universal Space NoD, Prague
CHECK-IN / CHECK-OUT
“suitcase” works


DOCUMENT: correspondence, list of publications sent to the show, program

Translation of excerpts from the invitation:

Comment 1: we are not talking about utopias here
Comment 2: there is no impossible in art

[...]

We cannot know for certain what is impossible. We only see those things as impossible that, according to our knowledge and customs, fall outside the scope of the rules and circumstances of natural and social reality.

What is the goal? To organize the impossible? to present it? to confirm it? to solidify it? Or: to tempt it? exploit is? exhaust it? trick it? ridicule it? eliminate it? etc.

Participants of the struggle:
Teréz Szilágyi: Time Held in the Hands, 2001

Rita Farkas: Without Title, 2001

Tamás Kaszás: Moral content/pedestal model 1:1, 2001

László Hatházi: [Powder Paint Carpet], 2001

Translation of excerpts from the webcatalog:

Dóra Maurer (curator): Being one of the initiators of the exhibition, I interpret answers given to the speculative and hard-to-visualize theme according to my own subjective points of view for the internet catalog. Writing made me search for the possible motive in each work besides the mere element of appreciation. By the end, it turned out that the theme was not a dry and theoretical task. The answers were greatly varied and diverse in their genres, but there were some that showed affinity with each other in their basic propositions.

To simplify matters, I have put them in four groups:

Lyrical works, with references to childhood memories in some cases
(Teréz Szilágyi – Nóra Soós – György Takács – Orsi Szemethy – Ádám Kokesch – Anita Dorner)

Metaphysical ideas throwing light on the impossibility of something or exploiting this impossibility
(Linda Kallós – Dóra Sáfrán – Miklós Vass – Rita Farkas – Barbara Nagy – Róza Reményi)

Works reflecting upon the medium used
(László Hatházi – Márton Győri – Judit Nagy – Lázár Fóti – Eszter Takács)


Of course these definitions are not definitive, there are lots of overlaps.
Archaic Autumn Moments
ArcHAIKUs őszi pillanatok

In the program of the Budapest Autumn Festival, Artpool’s tenth open-air exhibition displays the autumn poems of Matsuo Basho, foremost master and creator of artistic haiku in the 17th century. The poems are translated by Ákos Fodor, whose 20th century haikus are also exhibited.

DOCUMENT: invitation, email invitation, Budapest Autumn Festival’s program brochure
WEB-DOCUMENT: www.artpool.hu/lehetetlen/realizmus/haiku.html

19 October – 4 November 2001 ¦ Liszt Ferenc tér, Budapest

Flux and Conceptual Art
The Impossible Realism
in an International Context

Study exhibition on the Hungarian aspects of international fluxus and conceptual art – exhibition preview, part of the symposium “Conceptual Art at the Turn of Millennium” organized by AICA Section Hungary & Section Slovakia in Műcsarnok / Kunsthalle. Participants of the symposium: László Beke, Jana Gerzová, Tony Godfrey, Vít Havranek, Dóra Hegyi, Gábor Hushegyi, Miklós Peternák, Erzsébet Tatai. Presentation of the exhibition by curator György Galántai.

DOCUMENT: correspondence, program of the symposium, video
WEB-CATALOG: www.artpool.hu/lehetetlen/real-kiall/

15 October 2001 ¦ Artpool P60, Budapest

Impossible Realism,
the Territory of Fluxus and Conceptual art

Large-scale study exhibition about the context of, and parallels between, Hungarian and international fluxus and conceptual art, featuring original works and reproductions by international and Hungarian artists (forming part of the Budapest Autumn Festival). Curator: György Galántai.

See a list of the artists presented on the invitation reproduced next page.

30 October 2001
■ Guided tour by László Beke and György Galántai for Art Academy students

DOCUMENT: invitation, email invitation, Budapest Autumn Festival’s program brochure, video
WEB-CATALOG: www.artpool.hu/lehetetlen/real-kiall/
IMPOSSIBLE REALISM, the territory of fluxus and conceptual art

(Be realists – demand the impossible /1968, Paris)
in the program of the Budapest Autumn Festival

the territory of flux and conceptual art,
IMPOSSIBLE REALISM
in an international context

study exhibition in Artpool P60
19 October – 9 November 2001
Opening: 19 October, 6 p.m.

FLUX PING-PONG QUALIFYING SERIES
IN MEMORIAM GEORGE MACIUNAS

"... in this period art undertook the task of exploring paths leading to the not-yet-known, in regard to both the world (as a macrosystem) and man (as a microcosm). Art and artists are the developers, elaborators, propagators and examples of this model of thinking and action."

(Translation of the text from the invitation)
IMPOSSIBLE REALISM, the territory of fluxus and conceptual art

Translation of the text from the back of the invitation:

IMPOSSIBLE REALISM, the territory of flux, concept and conceptual art
(Study exhibition about the context of, and parallels between, Hungarian and international fluxus and conceptual art)

Just like a haiku is not 17 syllables but rather a moment, “one way or another, fluxus is a creature of the fluid moment,” writes Ken Friedman. “It was through fluxus that concept art first attained form, although it had pre-figurations not only in this century, but far back into the past too.” In fluxus activity one’s attitude and approach to life resemble Zen exercises, Zen koans, as well as haiku moments. The impossible realism represented by fluxus attains form in genreless genres (intermedia) and the living intermediary transient events. Conceptual art striving to transcend fluxus further expands the territory of impossible realism with its paradox- and tautology research. (György Galántai)

[..] fluxus would not have come into being without John Cage, Dada and Marcel Duchamp. [..]
Especially without Cage, who did a double brainwash: the first one in contemporary music – through the concept of the indefinite – and the other with his theses conceived in the spirit of Zen and teaching the impersonalization of art. [..]
Such a conscious approach creates an irreversible situation, accepting all forms in advance it also declares them obsolete. [..]
Thus, fluxus takes no interest in re-aesthetized and hedonic formal works of art. [..]
Its “revelation” is that it first explores all the opportunities/obstacles of “all art,” and, secondly, it leaves behind “all art” by a non-artistic or anti-artistic attitude. Hence, fluxus is interested in the content of art in order to fight it, and – at the level of artists – to create a new kind of subjectivity. [..]
All this is difficult, and indeed virtually impossible, since impersonalization is a new form of personality, and non-art is a new kind of art.
Even if it is an impossible question, it is important that the question is asked.
(Ben Vautier, 1964)

Since the historical development of fluxus and related movements are not linear as a chronological commentary would be, but rather planometric, a diagram would describe the development and relationships more efficiently.
(George Maciunas, 1966)

[..] The audience of conceptual art is primarily composed of artists, which means that there is no audience separate from the participants. In this way, art in a certain sense becomes as “serious” as science and philosophy, which also don’t have an audience. It is as interesting or uninteresting as the people are informed or uninformed.
(Joseph Kosuth, 1971)

The paradigms of any complex, transformative era are its most interesting features. Paradigms born today will transform the global environment tomorrow. This is the environment in which fluxus took shape and the environment in which fluxus continues to grow. It hasn’t led to an art of technical applications, but an art of subtle ideas.
(Ken Friedman, 1992)

[..] Information is a synthesis of prior information.
[..] Their strategy is now to compute the bits of information distributed in the unexpected situation to new levels.
[..] Images that can be telematically manipulated could give rise to an art that is still inconceivable, a pictorial dialogue infinitely richer than linear, historical dialogue could ever have been.
[..] Information will then surge like a rising tide against entropy.
[..] By freeing people from the need to work, telematics and robotics will free humanity to be original, to be competent to transform the redundant into the informative. Robotics provides the requisite leisure (schole) to turn telematics into a school for competencies, a school for freedom.
(Vilém Flusser, 1985)
IMPOSSIBLE REALISM, the territory of fluxus and conceptual art

Projects submitted to Artpool’s call, as well as selected works from the Artpool Archives

[...] This show grew out of a symposium organized by the Slovak and Hungarian sections of the AICA (International Association of Art Critics) called Conceptual Art at the Turn of the Millennium. Bratislava had already held a Slovak conceptual show, but Budapest had never had one, so the president of the Hungarian section asked me – or Artpool – to organize a Hungarian conceptual show. I responded that I was not so interested in conceptual art itself, but rather in something between conceptualism and fluxus, and would gladly work with the objects informed by them, with the differences and similarities in the information relevant to these objects, from any country and any time from Duchamp to the present.

First I must note that I never distinguished between original works, copies, reproductions and reconstructions in the study exhibitions I put together, as I consider everything to be original information in context. The realism of the “Fluxus Region” applies to “all art,” to the interchangeability of art and life, while the realism of the “Conceptual Region” truly casts off the concept of art altogether. I thought that I could gain new information by examining these regions together in the “area of impossible realism,” and associating each piece to the most everyday themes. An effort was made to represent each theme with the greatest possible number of pieces from anywhere at all, independent of the date of their creation and place of origin.
The themes were sports, objects, people, money, time, space, relationships, lectures, language, image language, region, and institution. The parallelisms between fluxus and conceptual art within these themes were perceptible. As a demonstration, I prepared a fictive work, making a conceptual piece of Marcel Duchamp’s Trébuchet (Trap) using Joseph Kosuth’s textual technique. For me, one of the interesting lessons of this show was coming to see the difference between fluxus and concept as the difference between the left and right hemispheres of the human brain. Fluxus, with its identification with life, is irrational, emotional, and surreal. Concept, on the other hand, is rational, constructive, and minimalist. Both approaches, however, are real, or realistic, each a realist region in the territory of impossible realism — or perhaps its two poles.

This can best be verified through interpretations of the concept of time. By simply saying that clock=time=object, Joseph Kosuth’s One and Five Clocks shows this through object, image, and text documents, extending the realism of ready-made in the direction of text-based interpretation. Fluxus time is by contrast a subjective or relative realism. “Everyone is an artist” is analogous to Einstein’s dictum that “every particle has its own time.”

My greatest experience was to discover a third time of difference beyond fluxus vs. concept, a region distinct from both of them, yet related, one that in Poland had already been called “contextual art.” Surprisingly, this term is applicable to all the good works of all Central and East European neo-avant-garde artists. Surveying anew the works of Hungarian artists, I established that everything not a mere epigone of fluxus or concept, but a true relative thereof, was contextual. Clearly, contextual art here differs from its western counterparts by dint of arising in a different cultural environment.

Now that we have contextual art, I would make a bold assertion: George Maciunas’ Flux Ping Pong Table & Rackets is much more contextual than fluxus works. Why is this? Its obvious precursor is John Cage’s prepared piano and the broken and cacophonous pieces written for it, which are the musical equivalents of the Zen dictum that “every day is a beautiful day” – “every sound is a beautiful sound.” In response to this, Maciunas’ prepared sports equipment uses humor to consider the impossibility of following the familiar rules, and of attempting action without rules. The preparations of Cage and Maciunas, and the divergence in their purpose, are the best illustration of the difference between fluxus and contextual approaches. For Cage, everything is music, and everything is information. With Maciunas, humor lets us experience the manner in which things exist. This kind of contextual essential interpretation is an East European specialty. To make this experience available, I reconstructed Maciunas’ work for Impossible Realism. This can now be tried out at the Fluxus East exhibition as well. (György Galántai)

Endre Tót: My Unpainted Canvases, 1971
(one page from the bookwork edition, Budapest, 1971)

Endre Tót: Night Visit to the National Gallery, 1974

János Major: Photo of a Tomb, before 1972

Mel Bochner: Counting Alternatives: Zero Center, 1972
(reproduction from documents in the artist’s file at Artpool)
On Kawara: I am still alive, 1979 (telegram)

Endre Tót: Telegram, 1972 [I send you this telegram because you are there and I am here]
IMPOSSIBLE REALISM, the territory of fluxus and conceptual art

Arnulf Rainer, part of the series Face Farces, 1972*

György Galántai: Self-transformations, 1976 (positive film)

Tibor Hajás: three photos from Surface Torture I., 1978*

SHOZO SHIMAMOTO: HEAD-PROJECTIONS, 1984–89*

Andrej Tisma
Ben Vautier while writing on Shozo’s head
Ray Johnson
Bálint Szombathy

*Reproduction from documents in the artist’s file at Artpool
IMPOSSIBLE REALISM, the territory of fluxus and conceptual art

Imre Bak: The Rising of Good and Bad, 1971


Tamás Hencze: ART, 1972 (one page from the bookwork edition, Budapest, 1972)
Opening remarks: Gábor Klaniczay, historian; curator: György Galántai.

In the past few years, documents from the Hungarian internal security service III/III were disclosed in the Historical Archive, providing a detailed description and interpretation/evaluation of the works of the 1984 exhibition and its opening events. Researchers could already see these documents at Artpool P60 in April 2000. The present exhibition, organized in cooperation with the Open Society Archives, is an opportunity for a wider audience to see the original artworks, photos and video recordings taken at the opening, the report of the informer about the event, as well as documents from the 1989 reconstruction – all in the context of the 1984 ‘official’ country image.”

DOCUMENT: invitation, email invitation, program brochure of Galeria Centralis, press material, handout, poster, photo, video
WEB-DOCUMENT: www.artpool.hu/Commonpress51/report.html

ARTWORKS: in Artpool’s collection


7–21 December 2001 ◆ Artpool P60, Budapest

:: eM Ká E
:: Dé eL A

Exhibition of DLA degree students of the Hungarian Academy of Fine Arts. Exhibition, idea, curator: György Jóvánovics.

DOCUMENT: invitation, email invitation, poster, video
2002 - THE YEAR OF DOUBTS / DOUBLES - AT ARTPool

DOCUMENT: call, email call for the "Doubt Club"


20 March – 3 April 2002 • Artpool P60, Budapest

MEMORIES OF THE FUTURE
A JÖVŐ EMLÉKEI

Documentary exhibition of the 10-year-old Artpool Art Research Center (an event of the Budapest Spring Festival). Opening of the exhibition by Miklós Marschall, executive director for East- and Central-Europe of "Transparency International," who inaugurated the center as deputy major of Budapest exactly 10 years ago.

DOCUMENT: invitation, email invitation, flyer, Budapest Spring Festival’s program brochure, video ⬇️ WEB-DOCUMENT: www.artpool.hu/ketseg/kozpontiz2.html


Translation of the text from the invitation:

Originally, the Artpool project was defined as avant-garde art “archives,” which meant that it was established to seek new forms of social activity, organize events, participate in processes by shaping them, while documenting and archiving it all and freely circulating information. The “avant-garde archive” is a living institution that can be interpreted as an organic and open artwork or an activist kind of art practice. Its field of operation is the whole world; it works with an exact aim and direction sensitively detecting changes and adjusting accordingly. In the last 10 years, Artpool has organized and staged 180 exhibitions, lectures and other events in its own venue (from 1997 in the Artpool P60 exhibition space) and/or in co-operation with other institutions. All the events are preceded and followed up by research, the results of which are included in the virtual “museum” and "library" accessible online.

The annual points of view (propositions) were conceived in this spirit:

The objective and content of the jubilee multimedia exhibition is to provide an insight into the diverse art activities collected by Artpool which can be presented through a selection of the most interesting inter-connected documents of events, exhibitions and projects.

During the exhibition, the lectures and discussions of the last 10 years that attracted the greatest attention will be viewable on video (e.g. about performance art, the art of Miklós Erdély – lectures held by: László Beke, László Földényi F., Sándor Radnóti, Ákos Bírkás, Dóra Maurer), along with the recordings of performances with the participation of famous international artists (Ben Vautier, Geoffrey Hendricks, Jean-Jacques Lebel, Ernst Jani and others) held in and organized by Artpool.

Views of the exhibition interior
MEMORIES OF THE FUTURE

Opening of the documentary exhibition of the 10-year-old Antpool Art Research Center (video snapshots)
György Galántai, Miklós Marschall, Júlia Kőlinczay

János Betlen
Ferenc Körmendi
Péter Máté
Gyula Pauer, László Beke
Endre Szikárosi, András Török, J. A. Tilmann
György Berkovits (in the middle)
Balázs Beöthy, János Sugár (from the back), Andrea Tarczali
Judit Bodor, György Juvánovics, Bea Hock, János Sugár

2002 — THE YEAR OF DOUBTS / DOUBLES
MEMORIES OF THE FUTURE

Bea Hock
 NUMBERS FROM ARTPOOL’S FUTURE*

An exhibition to document Artpool’s 10-year history. Artpool P60, 20 March – 3 April 2002 (excerpts)

[...] 2002 is The Year of Doubt/Doubles in Artpool; the Hungarian word “kétség” references both meanings. At first glance, the connotation “doubles” and “doubleness” were more dominant in the way the exhibition was installed. In the dual structure of the installation, envisioned and real events were juxtaposed; i.e. Artpool’s calls for projects and exhibition invitations were displayed next to the submitted works and their photo documentation, thus establishing a correspondence between the realized, visible products and the non-visible reality of ideas surrounding them. Artpool itself could also be seen as a visionary thing that has been realized. The simultaneous sameness and difference of the above two dimensions were meant to be represented by the temporary parallel space built with styrofoam panels. These “secondary walls” [...] served as the display surface for texts describing the envisioned projects, while the visual documents of the realized works were placed on the real brick walls, under glass panes – like at any usual exhibition. However, the temporary and unfixed nature of the virtual mobile walls also suggested that “[h]ere the connections between the exhibits are more important than when the events actually took place” (c.f. György Galántai’s project description, www.artpool.hu/ketseg/kopontiz.html). [...] It seems as if “doubt,” the other connotation of the title-word would set out to deconstruct the title itself. As if it doubted the very idea of “doubleness,” especially when it is accompanied by an intellectual attitude like Galántai’s, so persistently trying to leave behind traditional structures of thinking and virtually besotted with the idea that old concepts are no longer valid or at least not in the same way as they used to be, and in order to preserve their validity of any sort, they need to be looked at differently and need to be re-formulated. At any rate, the Artpool project is not based on dualities in the sense of ill-reputed dichotomies. It does not focus on mutually exclusive pairs of concepts, and it does not set up opposites but rather parallels between these concept-pairs. This approach leads the entire project toward what seems to be the most obvious match of reality when viewed from this angle: the parallel realities and the holo-fields contained in them. The holo-field is the space where all information has been always already present, and therefore everything that up to now was “explained” with mysticism, divine inspiration or similar concepts no longer needs to be the object of fear, awe or mysticism – it is enough to acknowledge that what we used to call inspiration is for example actually energy received from the holo-field. Is this good for us? What change will this make? For instance, it might change the already shaky conventional model of the artist-self and artistic attitude according to which the artist is a medium, a (divine) mediator. Recent tendencies in art history have already challenged the concept of the “genius,” and beside exceptional talent, the beneficiary social circumstances have already been recognized as another condition contributing to winning the title of genius. The theory about holo-fields proposes that these non-conventional forms of energy are occasionally bestowed on certain individuals – can it be that this proposition also aims to re-think creative attitudes and subjectivity? [...] In the Call for Projects issued for the S+I = 2 exhibition [...] the “doubtful/dual” parallel structure of the world is primarily applied to the duality of, and the paradoxes between, the imaginary and the real worlds (as it was already the case with the installation of the documentary exhibition). Any additionally arising mutually exclusive, contrasting, parallel or other doubts/doubles will be a function of the projects submitted to the call since the exhibition-event will be eventually assembled from “the ideas [of these artists] that are out there independently, yet are capable of mutually influencing one another.” [...] The fact that Artpool’s operation is defined by annually changing “worldviews,” i.e., that each year is devoted to the exploration of a new phenomenon, represents a highly refreshing approach underlying the changing worldviews. [...] Both the mobility of perspectives and the certainty – which issues from the transience of the yearly alternating agendas – that there will definitely be something changing have always carried the element of doubt. Moreover, this openness to the unfixed and the adaptable, which produces the next interim worldview through constant self-revision is not only an extremely attractive artistic-creative, research and even life strategy, but is apparently also the key to a long life.

Translation of the text from the invitation:

Visible Sound

Poetry: energy transmission. Sound: energy transmitter. The poetry of sound: the total communication of the spirit force. The poet (artist) does not own it: he or she is simply a temporary owner, mediator and initiated medium of the flow of spiritual energy. The cosmic space of this energy is not far: we are standing in it with our two feet. In order to intercept and use its friendly power we have poetry as a mediator with its sensitive neurological system and agile linguistic universe: that of words-images-sounds. An unexpected manifestation of thus far unseen, unheard and unperceived things and phenomena allows a momentary glimpse into the operation of one of the corners of the world, witnessed by the eyes and ears of the poet: hidden and unknown energies pass through the thus resulting transient fissure, energies that the poet intercepts and formulates into an audible/visible language: through this poetic-artistic linguistic operation he renders perceptible and intelligible the spiritual force inherent in sensory realization in the domain of human interaction.

Endre Székárosi
Sándor Weöres: Tapéta és árnyék [Wallpaper and Shadow], 1963

Gyula Illyés: Újévi ablak [New Year’s Window], 1965

Endre Kukorelly: 24 Gott, 1991

2002 – THE YEAR OF DOUBTS / DOUBLES
Károly Kismányoky: Betűzene [Lettermusic], 1976


Tibor Papp: Scrambled Map, 1983
SOUND / IMAGE – THE VISIBLE SOUND

Károly Tamkó Sirató: Ballada [Ballad], 1930-1936

Ákos Székely: Egy pohár kvíz [A glass of water/quiz] (a pun: in Hungarian water=víz, quiz=kvíz), 1980

Ákos Szilágyi: Score for “Hal hálámjája” [Thanksgiving Prayer of a Fish], 1987

András Petőcz: A vándorkacsák himnusza [Hymn of the Migrant Ducks], 1985
Is it possible that the expedience of science and information – through a systematic but subconscious setback – anticipate the end of the universe, despite the fact, that a utopia – about saving the world – inspire sciences which could be realized through information? (Jean Baudrillard)

We have to raise the question of relation between information and communication and have to construe how the communicative manifestations and non-communicative standards of our world do compare – while these standards arise from the functional necessity of our civilization. (Alpár Losoncz)

Each symmetry-violation is a process combined with induction of informations. The small damages of symmetry drive every type of development. A totally symmetric universe couldn't have been able to grow. An opened book can be symmetric formally, but because of the different information on its pages, this symmetry becomes damaged. Therefore, a book originally is an example of symmetry-violation. Since the book has become a possible medium of concrete art, we are able to raise this approach. By reversing time, these "bookworks" show the phases of the history of books; what's more, they attain the status of counter-example which does not violate symmetry. This situation is strange because these works interpreted the history of the book in material, technical or political and economical contexts, while art played a secondary, decorative role in them. Prior to the "electronic book," the "artist's book" as a medium – with its metaphorical meaning – transformed all the previous laws of bookmaking so that the unsolved questions about the idea prior to the book and its development could surface again.

Is it possible that the so called end of "the history of the book" (Gutenberg-galaxy) – by going back to the origins and revealing every possibility – could be the reinterpretation of communication? (György Galántai)**

* Is it possible that the expedience of science and information – through a systematic but subconscious setback – anticipate the end of the universe, despite the fact, that a utopia – about saving the world – inspire sciences which could be realized through information? (Jean Baudrillard)

** We have to raise the question of relation between information and communication and have to construe how the communicative manifestations and non-communicative standards of our world do compare – while these standards arise from the functional necessity of our civilization. (Alpár Losoncz)
THE BOOK (+) SYMMETRY-VIOLATION


Colin Naylor: The Book Of The Sphinx (A parable of the endless), 1974 (Beau Geste Press, Cullompton, Devon, England)
THE BOOK (±) SYMMETRY-VIOLATION

György Galántai: The Line, 1980 (bookwork)

Liliana Landi: In rapporto a, 1976 (Altro/La Nuova Foglio Editrice, Pollenza, Italy)

Vincenzo Ferrari: Oe, 1976 (Altro/La Nuova Foglio Editrice, Pollenza, Italy)
A meeting in tribute to Dixi (János Gémes 1943–2002, a cult figure of the Hungarian avant-garde art scene) and an exhibition of related Artpool documents. Tribute concert by the Balaton group with spontaneous improvisations. The event was curated by György Galántai. The online Dixi research site was created from the documents collected for the exhibition.

DOCUMENT: invitation, email invitation, Dixi Chronology, video
WEB-DOCUMENT: www.artpool.hu/ketseg/dixi/party.html (Dixi re-search site) ◆ EXHIBITED WORKS: photos, audio CD, documents in Artpool’s collection


Translation of the text from the invitation:

DIXI PARTY
in remembrance of the situationist DIXI (Dixi, János Gémes 1943–2002) A situationist person is one who strives to create situations. (The notion of situationism was obviously conceived by anti-situationists.)

THE ARTPOOL ARCHIVES’ DIXI DOCUMENTS ON SHOW

“The follower of Dionysos tends to rely upon his intuitions and is far more likely to stumble upon a new, unexpected path of research. Nobody knows what ‘intuition’ really is. I suspect that it is a kind of subconscious thinking process with only its final outcome becoming conscious.” (Albert Szent-Györgyi)

Some definitions from the first issue of the review “Internationale Situationiste” (1958):

dérive: An experimental mode of behavior linked to the conditions of urban society: a technique for hastily passing through varied environments. Also used, more particularly, to designate the duration of a prolonged exercise of such an experiment;
détournement: In a more primitive sense, détournement from within old cultural spheres is a form of propaganda, which bears witness to the depletion and waning importance of these spheres;
decomposition: The process by which traditional cultural forms have destroyed themselves, under the effects of the appearance of superior means of dominating nature, permitting and requiring superior cultural constructions. [...] The delay in passing from decomposition to new constructions is tied to the delay in the revolutionary liquidation of capitalism.
Le Centre de Recherches Artistiques
Artpool - Budapest a 10 ans

In the framework of the international festival POLYPHONIX 40 exhibition of selected documents and works of the Artpool Art Research Center from 1992 to 2002, curator: György Galántai.


DOCUMENT: correspondence (organization), list of exhibited works, press material, flyer (Hu, Fr), invitation, email invitation (Fr), program brochure of Institut Hongrois de Paris, program brochure of Polyphonix 40, photo, video


15 October 2002 ● Artpool P60, Budapest

Flying Visit
Passage éclair
Villám-menet

Two performances by Julien Blaine: La pythie (15 min.) followed by Comment sortir la phrase de sa langue, comment sortir la phrase de sa gangue (10 min.). A guest event of the Transart Communication 2002 performance festival’s Budapest program (organized by Studio erté).

DOCUMENT: email invitation (Hu, Fr), flyer, video

18 October – 3 November 2002 ● Liszt Ferenc tér, Budapest

Evergreen Doubts
Örökzöld kétségek

Open-air signpost exhibition (forming part of the Budapest Autumn Festival) organized by Artpool. Presentation of texts / sayings by 28 poets, philosophers and orators displayed with an advertisement-like typography. The validity of their words span over 2,500 years and deal with the subjects of art, science and politics (selection and typography: György Galántai).

DOCUMENT: email invitation, flyer, Budapest Autumn Festival’s program brochure
WEB-DOCUMENT: www.artpool.hu/ketseg/tabla/kiallitas.html

BIBLIOGRAPHY: Örökzöld kétségek, Magyar Narancs, October 24, 2002, p. 8 (notice)

24 October – 15 November 2002 ● Artpool P60, Budapest

Parallel Realities 5+1=2
Parallel valóságok 5+1=2
MAIL, etc., FLUX (art) WORLD


See a list of participants on p. 315.

DOCUMENT: call (Hu, En), invitation, email invitation, list of participants, Budapest Autumn Festival’s program brochure, video
ARTWORKS: in Artpool’s collection

BIBLIOGRAPHY: Parallel valóságok, Magyar Narancs (Snoblesse Oblige), October 24, 2002, p. 47 (notice) ■ Artpool, Inter Art Actuel, No. 86, p. 88 (notice)
Dear Artist Friend, In the framework of the Budapest Autumn Festival, from 18 October through 8 November 2002, the Artpool P60 will house an international parallel fluxus exhibition-event on the theme of 5+1. The project, in the real – as well as in the virtual (internet) – exhibition space, is to assemble a holistic world view from the concepts that exist independently and yet inform each other. The only condition of participation is to understand the theme of 5+1.
Deadline: 30 September, 2002.

(1) doubleness/duplicity/dualism/twofoldness
One ought to always consider the double structure of the world:
the dualism/doubleness/duplicity/twofoldness of the imagined and the actual world.
The two faculties of the mind operate jointly. One of them is the intentionally activated imagination, the other one is the spontaneous processes of intuition and instinctive recognition/discovery.

(2) doubt/dubiety/skepticism
(1) he who has no doubts will never have the chance to get close to the truth.

(3) symmetries
All the macro systems of the world consist of a complicated multiplicity of micro-subsystems that are built up according to fractal/fractional symmetries.

(4) dissymmetry/violating symmetry
All evolution is actuated by the tiny damages made to symmetry; a wholly symmetric universe could not possibly have ever developed.
All violations of symmetry entails the generation of information.

(5) paradox/paranormal phenomena
The core of fluxus in art is seemingly a paradox which expands the scope of possible meanings as much as it purifies/cleanses action from its usual objects.
Some think that everything that has not been fully researched or explained yet is a paraphenomenon.

(1) and other parallel realities
Like the invisible mental processes that are regarded as the holistic system of beliefs and desires, the medium of artistic creation is the physical reality. According to the new holistic science, counter energies resulting from subquantum holofields belong to the category of non-traditional energy forms.

Artpool, H-1277 Budapest 23, Pf. 52. / fax: (+36-1)3210833 / project@artpool.hu / http://www.artpool.hu/
Conception: György Galántai

(Material sent for the project after being exhibited and documented on the web will be included in the Artpool Archives)

Best wishes, G. Galántai

It's not that the mind is in the space of the body, but the body is in the space of the mind.
(W. H. Lung)
Doubleness... the two sides of the brain, left brain/right brain. The purest law of physics states that for every action there is an equal but opposite reaction. This sets in motion the possibility for mirror-duality; that is that as everything moves forward, its reflection is moving at the same speed, backwards simultaneously. We are, therefore, caught in the continual present tense, impaled on the horns of this duality. I’ve always been intrigued by the mirror that is held up to divide the face into its two selves; the dual personality. Everyone carries these two selves that, when combined, act as our facial façade. However, the two sides, reflected of themselves, reveal two distinct selves that are as unique as two slightly familiar twins. The number 6 is divided by 2 equaling 3; but it really means that there are two (2) equal parts of three that go together to make up 6 (six).

Doubt... I have always heard that travel stirs two emotions in a person...desire and doubt. Doubt is our sixth sense, it keeps us cautious and respectful of fear. It allows us to question the motive. It forgets what it thought it knew and hesitates on the edge of the abyss. Doubt is the conscious inner self that cannot quite believe the outer world as real. Doubt is the mistress of desire.

Symmetries... The divided self. The highway stretching off into the distance depends on fearful symmetry to move into that space. Two arms, two legs, two hands, two ears, two eyes, two breasts, two testicles, two nostrils, two by two into the Ark... Heaven and Earth. Symmetry is a lie however, for there must be subtle differences that exist by chance alone. The crumbled edge of perfection in symmetrical architecture. The airplane with its wings and wheels and jet engines, must have more molecules of metal in one wing over the other, even though appearances would tell us otherwise. The concept of imagining symmetry is enough to undermine the perfect state it seeks, for in everything there is something unseen, unheard, or untouched... all of which lie to us of the two equals in our mind.

Dissymmetry... the undoing of time. Moving through our contemporary time and space we become selective about the past even to rewrite fact in order to make the case for some current foothold theoretically. But how interesting to go about the theory that two wrongs add up to a right. The balance between two different objects, for example, on the scale that weigh the same... on one side picture a pound of feathers. On the other; a pound of steel... which weights more?

Paradox... is its own ponderous dilemma. What interests us is the truth. What is more interesting is the false invention of the truth. We can understand the sky being blue, or that a dog can run; however what of those fire sunsets or the bus that goes by with the dog painted on its side? All these signs and triggering devices in which we attempt to name our surroundings, are our language. Language is the largest paradox of all. Language is the gesture whereby we give meaning to all that is really meaningless. You think you understand the meaning because you hear and know the words; but the thing that is real just sits there anyway...unaffected by the sea of language it is drowning in.

(+1) and other parallel realities... we conjure up these "other" realities I order to see by not looking. In a virtual Society, everything will look the same. Nothing will be dated, rather it will always be new because it lives within the digital matrix of the program. The program will become the new religion... it already has... here I am, praying to the light on the other side of my computer screen, where nothing ever ages... the mother and daughter in the photograph have different ages, birthdays, features... But all this is translated (or, retranslated) into the reality held by the grid of waiting digital pixels in my scanner, that will redefine the daughter and mother into the new language of the same skin. This skin hold the information in itself for us to now read. Everything is the same now. Everything can be output as a parallel reality, a parallel universe if you will. In this world, not only does 5+1=2... it also equals 6. But just as easily it could be 3... the new math will dissolve in a parallel reality. Math will become the grid instead of the symmetrical highway we drive on. If you go faster or slower things will appear to be closer than you are to them. If you have five trains (5) heading in different directions at the same time along miles of the same track (1) ...how many directions can they be going? (why, only (2) two, of course). 5 + 1 = 2.

Derek Michael Besant (Canada), 2002
THE YEAR OF DOUBTS / DOUBLES – PARALLEL REALITIES

Akenaton / Doc(k)s: doubleness/symmetries/and paranormal phenomena… (Julien Blaine and Philippe Castellin), photo-action, 2002

John Armleder with Loasaceae double, 2002
THE YEAR OF DOUBTS / DOUBLES – PARALLEL REALITIES

Correspondence / Contribution from Joël Hubaut, 2002

2002
THE YEAR OF DOUBTS / DOUBLES – PARALLEL REALITIES

Robert Thurmer: A Dialectic of Authenticity, 2002

Jean Dupuy: Sagittarius, 2002

Correspondence / Contribution from Klaus Groh, 2002
THE YEAR OF DOUBTS / DOUBLES – PARALLEL REALITIES


Clemente Padin: *[Parallel Reality]*, 2002

Corporación Semiótica Galega: *[Poesía Experimental]*, 2002
THE YEAR OF DOUBTS / DOUBLES – PARALLEL REALITIES

Five Fluxus Bucks, Big Dada 2001 (selfportrait) and Correspondence from Ed Varney / Big Dada, 2002
Contribution from Edward Kulemin

THE YEAR OF DOUBTS / DOUBLES – PARALLEL REALITIES

(1) doubleness/duplicity/dualism/twofoldness

(2) doubt/dubiety/skepticism

(3) symmetries

(4) dissymmetry/violating symmetry

(+1) and other parallel realities

It's not that the mind is in the space of the body, but the body is in the space of the mind.
(W. H. Lung)

(5) paradox/paranormal phenomena

To reach out into the nothing and to pull yourself through.
(Miklos Erdely)

KULEMIN, Edward (RU)
The most characteristic feature of the Artpool Art Research Center is the yearly research agenda. The institute realizes this agenda by organizing exhibitions, events, lectures, meetings, and performances as well as producing publications and overseeing the ongoing development of its library and archives. The information stored here is made publicly available for researchers through computer databases and on-line platforms.

Since 1992, when the Center was opened, Artpool has been focusing on acquiring much-needed missing materials in order to identify and make researchable the basic concepts and various segments of, and the changes in, the art of the recent past. The following themes were selected as a focus after the first year: Fluxus, the work of Miklós Erdély (the most significant Hungarian artist of the 1970s and 1980s), performance, the internet, the network, installation, and context. By changing the focus of research every year, the contextual relations between the areas under scrutiny grow ever more numerous, which contributes to the mapping of the domains of functioning (valid) art.

The ‘active archive’ idea, which has been the central concept of the Artpool project ever since the 1980s, was continued from 1996 onward by the virtual Artpool space (the interactive web site www.artpool.hu) and later – and to a considerably larger degree – by the Artpool P60 ‘real life’ space for exhibitions and personal meetings. [...] Artpool’s mission is to research the real-space potentials of thinking as it is modified by the existence of virtual space and to record the findings and feedback. The integrated records of the actual space, applied to the internet, make modeling feasible, and advance the observation and research of the construction and modification of meanings, thinking processes and values. Ultimately, the project may contribute to making this transition to a new era comprehensible and tangible.

The chain-like nature of the themes explored during the years on either side of the new millennium (Chance, The Impossible, Doubt/Duality), have gradually abandoned general notions in order to open up, starting in 2003, new and unconventional approaches based on numbers. When searching for the meaning of today, tomorrow is nothing but the unknown yesterday. (The discovery of already invented things.) Starting from the numbers that make up each year, the goal is to leave worn-out and hollow ideas, to reinforce, through redefinition, the space, tasks and potentials of art. Numbers help both to gain distance from concepts and to better approach the substance behind concepts. Numbers never wear out, for they are infinitely open and liberate research.”

(György Galántai)

2003 – THE YEAR OF THE THREE – AT ARTPPOOL

BIBLIOGRAPHY: Artpool 2003, Magyar Narancs, February 13, 2003, p. 8 (notice)

3 March 2003 ◆ Artpool P60, Budapest

An Artspace of the Third Kind
As the Third T (Tiltott / Prohibited) and
As the Possibility of Freedom

A hármatik típusú hely:
mint a harmadik T (a Tiltott)
es mint a szabadság lehetősége


Further book presentations:
• 6 March 2003 ◆ Magisztér Bookshop, Budapest
On the occasion of the publication, Edit Sasvári and Iván Vitányi discuss the art politics of the era.
Moderator: Gábor Murányi.

DOCUMENT: invitation, video

• 18 March 2003 ◆ Írók Boltja (Writers’ Shop), Budapest
The book is presented by aesthete Péter György.

DOCUMENT: flyer, video ■ György Péter: Kései kanonizáció – egy új kezdet, 2003 (text read at the book presentation, manuscript)

WEB-DOCUMENT: www.artpool.hu/boglar/konyv.html

ILLEGAL AVANT-GARDE
Interview excerpts*

Imre Bak: György Galántai organized the exhibitions with amazing enthusiasm and since colleagues of mine played a part in the exhibitions whom I held in such high esteem, I felt I just had to go with them. So I too happily participated in the Boglár events.

István Bálint: ...actually for me Boglár and the people who did something there, whether they just came to look, perform or exhibit were the real Hungary. The theater and the couple of hundred people that the theater was meant for, so to say.

László Beke: Balatonboglár was, so to speak, a legislative loophole. It could come into being because the laws of the time allowed it to do so... Galántai used this opportunity when he rented the chapel as a studio. This was already another story, and from this it spontaneously followed that he would let his studio be used by others so that they could do studio-exhibitions, and this grew and grew from one step to the next. That’s why Boglár also has a meaning in relation to art sociology and cultural policy that is both interesting and funny. The other explanation of Boglár’s importance is much more banal: over three to four summers just about everybody who mattered, who was or later became important in Hungary’s intellectual and cultural life, came here. Boglár operated as a kind of watershed between the people who were there and those who distanced themselves from all of this.

György Galántai: The Boglár “project” is not just interesting as a peculiar case of a peculiar society but also as a model that can be generalized for the process of cultural organization. As a result of being in the right place and being able to cooperate effectively – through the experience of being present in a situation – personal activity assumed a more significant role here.

Péter Halász: Boglár was a pretty concentrated place, and things took place in summer in a relatively good atmosphere so in that sense it was a kind of breaking free. It was at a relatively isolated place with a natural environment but at the same time it was a town i.e. a much frequented summer resort. This was a place where almost everybody was able to experience complete freedom even given the police actions that had to be dealt with.

The situation seemed almost normal...

Miklós Haraszti: This Boglár milieu and these artists really indiscriminately regarded themselves as being everything that is good, being the avant-garde or vanguard of all good. I would say that this cultural underworld was truly indivisible property – while the sociologist would say that it was a sub-culture but it was more like the prototype of all sub-cultures with perhaps only one person representing every subsequent trend, or one person represented more trends even, but everything was there in opposition that later fitted into a democracy – religion, culture and politics – or that later became a tool to achieve democracy, it was all present there.

Károly Kismányoky: No matter who I talked to, since everybody who participated for various periods I believe it was a very important experience and it was something that later determined their lives.

András Orvos: I can honestly say that I didn’t feel the authorities breathing down my neck because I didn’t care, I had nothing to lose. I was just a teacher. Whoever had an important job in an institution or who got work at the Fine and Applied Arts Lectorate saw the whole thing quite differently. It’s interesting that György Galántai was almost an exception to all this and that’s why I respect him. He had a great deal to lose. He was really down so many times but he still got up and started all over again. There’s no explanation for this anyway... he had a good nose for recognizing situations... it was the right thing that he put on such an exhibition (judged by a jury) right until the end, which might have been interesting not as an exhibition but because of its consequences... I think for posterity the Galántai thing will be a one-man show, and that’s why in the end I’m glad that he didn’t heed the advice of Beke because then it would’ve been Beke’s affair, but in this way it became a Galántai affair. Regardless, they were able to become very good friends.

Gyula Pauer: The general opinion was that it was a very pleasant place and, moreover, you could find good places to stay in the village, so it was possible to invite the whole Hungarian avant-garde society of artists here to the chapel hill and there was a fantastic rate of attendance. [...] ...it was extremely important. For example, I completely found myself there in a big way like many others. We could simply fulfill our potential.


**Censorship office of the Marxist-Leninist ideology established in the 1950s to control the Hungarian art scene, exhibitions, etc.
14–31 March 2003 – Artpool P60, Budapest

RE-PRESENTATION

Anniversaries of the Third Kind

The exhibition – in the framework of the Budapest Spring Festival – consists of the documents piled up by chance or collected purposely at Artpool archives recalling art events which all took place between March 14–31 in the past nearly 40 years (1965–2002) in Hungary, mainly in Budapest.

To see a detailed list of the events, visit www.artpool.hu/harmas/tavasz.html

DOCUMENT: invitation, email invitation, Budapest Spring Festival’s program brochure, video – WEB-DOCUMENT: www.artnet.hu, March 12, 2003 (notice) – Harmadik típusú évfordulók, Magyar Narancs (Snoblesse Oblige), March 20, 2003, p. 62 (notice)
9–12 April 2003 ◀ Városi Színház, Budapest

“Unexpected Culture” festival
“Váratlan kultúra” fesztivál
avant-garde versus alternative,
chaos and cacophony, encounters, etc.

The four-day program series with film screenings, exhibitions, installations and concerts of the festival organized by Péter Halász and inspired by the book Törvénytelen avantgárd (Illegal Avant-garde. The Balatonboglár Chapel Studio of György Galántai 1970–1973) presented the underground culture of the 1970s, whose participants shared their memories during conversations and lectures. The event, supported by the Artpool Art Research Center, included the aforementioned book’s launch by Péter Halász (who performed several times in the Chapel Studio with his alternative theater group). One of the interesting projects related to the commemorative presentation of contemporaneous documents and works was The Authorities and Art, or the Boglár Loo by Gyula Pauer, an installation in the lounge and its commentary performed on stage. At the festival, several presentations were devoted to Gergely Molnár’s activity. Related to this, on Artpool’s invitation, István Juszuf Antal developed the repertory of Gergely Molnár’s oeuvre mainly consisting of manuscripts. Lecturers / performers: György Jovánovics, Gyula Pauer, László Beke, Péter Ogi (Spions), Tibor Zátonyi (Spions), Péter Müller, Mihály Víg, Ágnes Kamondy, János Gasner, Ádám Tábor, Jenő Balaskó, István Bálint, Balázs Györe, Katalin Ladik, Péter Halász, Új Zenei Stúdió (László Sáry, Zoltán Jeney, László Vidovszky) and others.

DOCUMENT: program, invitation, video


3 June 2003 ◀ Artpool P60, Budapest (Club Three)

03. 06. 03.
Gyula Pauer’s latest pseudo-paintings
Pauer Gyula legújabb pszeudo festményei

On the nameday of Klótild (the woman fighting for glory) exhibition of Gyula Pauer’s latest pseudo-paintings and poetry reading (István Antal – Gyula Pauer: Pauer-versek és írások / Poems and writings by Pauer)

DOCUMENT: invitation, email invitation, video


23 May 2003 ◀ Artpool P60, Budapest (Club Three)

Tricolor Party
Trikolor Party

An exhibition of old and new tricolor works from the collection of Artpool and Látványtár (the First Hungarian Visual Collection). Tricolor Party, the Identity Action of the public: taking photos wearing Endre Tót’s tricolor baseball cap with the words: Raise Hungarian avant-garde! Tricolor Eat Art: food with paprika, aperitif refreshing drinks, and the famous “Absolute Fluxus Pear” pálinka of Kapocs (© Galántai).

See the list of participants of the exhibition on the invitation above.

For the list of participants of the “Identity Action”, visit www.artpool.hu/harmas/trikolor/sapka_nevek.html

DOCUMENT: call, invitation, email invitation, photo, video

Tricolor Party | Identity Action

Participants of the opening wearing Endre Tót's tricolor baseball cap with the words: RAISE HUNGARIAN AVANT-GARDE!
The History of the Artpool Art Research Center (1979–2002)


DOCUMENT: correspondence, notes, invitation, manuscript, video for the presentation


20 June – 30 September 2003 ★ Artpool P60, Budapest

HET APOLLOHUIS (1980–2001)
An Art Space of the Third Kind – from Holland

Egy harmadik típusú művészeti tér – Hollandiából

Exhibition about the history of Het Apollohuis and of the works of Paul Panhuysen.

At the opening:
– Peekaboo 4 Long Strings – installation and concert by Paul Panhuysen
– slide-show and lecture by Heiène and Paul Panhuysen, the founders, organizers and leaders of Het Apollohuis, about the history of the building and the events held there, their conception for the exhibitions and installations, their public, etc.

DOCUMENT: invitation, email invitation, photo, video ★ WEB-DOCUMENT: www.artpool.hu/harmas/apollohuis_en.html


Het Apollohuis 1980–2001

– Pauli és Helène önözten létrehozt és energizált és egy széles kör program teremtésének támogatását az egyéni művészek, a performánsok, az előadások, a hangozási és a zene teremnek.


– Het Apollohuis megjelentének képek gerjesztésével az új tartomány vallja szerepét a társadalom és múzt, helyi létezésben a művészeteket, hogy léteznél. – (Polti Szabolcs: Born 2003)


Het Apollohuis Múzeum - Múzeum, Múzeumok, Múzeumok


http://www.artpool.hu/harmas/apollohuis.html

2003 – THE YEAR OF THE THREE
Paul Panhuysen performing his piece *Peekaboo 4 Long Strings*.

Lecture by Helène and Paul Panhuysen.

Paul Panhuysen performing his piece *Peekaboo 4 Long Strings*.

B+B at home with Artpool:

Hungary Can Be Yours!

International Hungary

Documentary exhibition – event

A number of new issues were raised in connection with the 1984 exhibition (banned on the day of the opening), in the context of public (socially engaged) art proposed by B+B (Sophie Hope, Sarah Carrington).

At the opening György Galántai, the instigator of this exhibition and founder with Júlia Klaniczay of the Artpool Art Research Centre in Budapest, presented documentation from the original exhibition, the last to be banned in Hungary. The secret police documents and materials from subsequent reconstructions of Hungary Can Be Yours! were also on display (▶ pp. 81–84, 268–270).

Related events:

5 August 2003


The Balatonboglár Chapel Studio was a summer studio for Hungarian avant-garde artists and guest artists from abroad run by György Galántai from 1970–73. The Chapel Studio was closed by the authorities in 1973 on the grounds that its activities fed the underground roots of Hungarian avant-garde practices. This presentation coincides with the launch of a new publication outlining the history of the Chapel.

7 August 2003

Presentation about the history of the Artpool Archives by art historian Judit Bodor, followed by an informal discussion about the Hungary Can Be Yours! / International Hungary exhibition with György Galántai and Júlia Klaniczay.

Artpool’s journey to London also provided the opportunity for a professional visit: Adrian Glew, the trustee of the Fluxus, Mail Art, Concept Art etc. holdings at the Tate Archive (as well as the curator for several exhibitions with such themes), gave a tour of the archives, showed how the materials were stored and spoke about the collection and exhibiting principles of the Tate.


Júlia Klaniczay

Afterword to the publications by Artpool

Almost all of Artpool’s publications before 1990 each have their own story relating not only to the project for which they were produced, but also very much to the political situation in Hungary at that time. We wish to tell these stories soon in a publication chronicling the history of Artpool as it would be interesting to describe how, and in what circumstances, we conspired to print and produce during this era. In the meantime, however, here is just a short introduction to the problem of publishing in a ‘socialist country’.

As the right to publish was reserved by and for the authorities, private individuals had great difficulty in publishing anything except visiting cards and wedding invitations up until the middle of the 1980s. It was also necessary to ask special permission to be able to place an order at a printing house. No copy machines were available to the public. Artists, however, were allowed their graphic printing presses and they could use photo and serigraphy, though this irritated the authorities a lot. There were also possibilities on the ‘black market’, such as when employees working with copy machines in printing houses and offices, for example, would agree to do small jobs on their own when their boss was out of office. Black market trading was prevalent throughout the socialist economy, as wages were very low and stealing from the state was considered normal as nobody felt a personal responsibility for the material used in their workplace. Although black marketers faced punishment if discovered, of course, they could often escape arrest through bribing corrupt officials.

Printing and copying on the black market was also our only possibility to publish during these years. This always meant that each project was a little more exciting, always having the taste of opposition and a heroic, as well as artistic, quality. It did happen that the police would confiscate material from printers’ office drawers during night raids. We often had to be prepared for inquisition. Publishing meant a high degree of personal involvement in such circumstances. This was true not only of the pre-publication processes of conception, organization, editing and design but also in realization. This often involved producing photographs and films for printing, typing texts, making the ‘master copy’, home-printing covers by serigraphy and assembling and binding the copies, which were sometimes also over-stamped and signed.

György Galántai largely used the fact that he himself was a graphic artist to declare each and all of his publications to be works of art. As these were thus considered bookworks, Galántai therefore had the right under Hungarian law to edit his own graphic prints in limited editions. Anyone looking at the editions produced during these times should be aware of these circumstances when judging the printing quality of the publications. All these items demonstrate a piece of freedom we created for ourselves during these years and every publication was a victory in our continuous struggle to live the normal creative life of an artist in the art community of the world.

27 September 2003 – 30 May 2004 ◆ BALTIC
The Center for Contemporary Art, Gateshead, England

Outside of a Dog
Paperbacks & Other Books by Artists

The curator, Clive Phillpot, invited makers of artists’ books and authors on the theme to select artists’ books from their own collections and send them to the exhibition, explaining the criteria of their selection. György Galántai selected 18 works from Artpool’s samizdat artists’ books, accompanied by a brief overview by Júlia Klaniczay about the circumstances, difficulties and ‘romanticism’ of samizdat publishing.


26 September 2003 ◆ Artpool P60, Budapest (Club Three)

Workshop / Conversation with Gert-Jan Prins composer

Gert-Jan Prins composer (The Netherlands) presented his composing techniques to the audience and demonstrated how he creates his sounds with the help of radio and television-technique (an event of the Ultrasound Festival).

DOCUMENT: email invitation

From October 2003 ◆ www.artpool.hu

Top 28

Virtual signpost exhibition: selection from the 280 signpost notices presented by Artpool at Liszt Ferenc square during the yearly Budapest Autumn Festivals between 1993 and 2002.

DOCUMENT: invitation
WEB-DOCUMENT: www.artpool.hu/harmas/tabla/Top28.html

2003 - THE YEAR OF THE THREE IN ARTPOOL

THREES AND TRINITIES

Of the Third Kind

In actual fact, I meant to change my personality and my first idea was to adopt a Jewish name. Being a Catholic, converting from one religion to another would've in itself qualified as a change. Only I haven't found any impressive or inspiring Jewish name. Then I suddenly thought, how about changing my gender instead? It's so much easier! This is how the name Rose Sérvály came into being.

(Marcel Duchamp)

THREES AND TRINITIES

Of the Third Kind

So the bars that close me up are my self-identity, and it's perfectly normal if I am against them. I can also see the self-identities of all the other artists, so indirectly, I'm addressing them as well when I say: "To change art requires to first change one's ego, one's identity". (Ben Vautier)

THREES AND TRINITIES

Of the Third Kind

Inasmuch as I've changed myself
I have also changed the world
— the world has changed at a certain location.

(Sándor Altorjai)

Artpool, H-1277 Budapest 23, Pf.52
project@artpool.hu / www.artpool.hu
three persons / three attitudes / three perspectives
THREES AND TRINITIES
Personalities, Art and World of the Third Kind
HÁRMASOK ÉS HÁRMASSÁGOK
A harmadik típusú személy, művészet és világ
Three Persons • Three Attitudes • Three Perspectives:
Marcel Duchamp, Ben Vautier, Sándor Altorjai

International exhibition with 164 participants on Artpool’s call. Curator: György Galántai.

See the list of participants on the exhibition flyer (→ p. 336)

DOCUMENT: call (Hu, En), email call (En), invitation, flyer, video
ARTWORKS: in Artpool’s collection

7–21 November 2003 • Artpool P60, Budapest

Contribution from Rocola

Contribution from Roberto Scala

Contribution from Clemente Padin
2003 - THE YEAR OF THE THREE IN ARTPOOL

PERSONALITIES, ART, AND WORLD OF THE THIRD KIND
7 - 21. November 2003 - exhibition at the Artpool P60 - Budapest

THREES AND TRINITIES

three persons | three attitudes | three perspectives

THREE INCONSISTENT PARTS OF REALITY

personalities, art and the world

diversity, identity and the possible third

Authors of the exhibited works:

ALBRECHT: d. (D) • ALTEMUS, Red (USA) • ALTOBELLI, Franco (I) • BABENKO, Dmitry (RU)
• BANANA PRODUCTIONS (CDN) • BARACCHI, Tiziana (I) • BARDUCCI, Piero (I) • BARONI,
Vittore (I) • BEAMER, Becky (USA) • BENNETT, John M. (USA) • BERICAT, Pedro (E)
• BESANT, Derek Michael (CDN) • BLEUS, Guy (B) • BONARI, Adriano (I) • BOSCHI, Anna (I)
• BOWEN, Dore (USA) • BuZ bu rr (USA) • CAPATTI, Bruno (I) • CARRETTA, Luiseilla (I)
• CRESTON, Bill (USA) • CUCINIELLO, Natalie (I) • DECOSTE, Patrick (CDN) • DELLAFLORA,
David (AUS) • DIOTALLEVI, Marcello (I) • DISTEL, Gu (H) • DUDEK-DURER, Andrzej (PL)
• DYAR, Mike / Eat Art (USA) • ESPOSITI, Rita Degli (I) • EVANS, John (USA) • EVER ARTS (NL)
• FACTOR 44 (B) • FALILCO, Arturo G. (USA) • FEDI, Fernanda (I) • FIERENS, Luc (B)
• FOREMAN, Frank (USA) • FRANGIONE, Nicola (I) • FULIEROVA, K. (SK) • FURNIVAL, John (F)
• GAGNON, Jean-Claude (CDN) • GALÁNTAI, György (H) • GALLINGANI, Alberto (I) • GELUWE,
Johan van (B) • GIAN, John (I) • GOLCHERT, Rajner (D) • GOMEZ, Antonio (E) • GROH, Klaus (D)
• HAHN, Horst (D) • HAINING, Peter (GB) • HARGUNDEY, Miguel (E) • HARLEY-TERRA
• CANDELLA (USA) • HARROFF, William (USA) • HEGEDUS, Laszlo (H) • HIGGINS, III., E. F. (USA)
• JANSSSEN, Ruud (NL) • JANUS EDITION (D) • JOE, Emily (I) • JUPPITER-LARSEN, Gly (USA)
• JUSTESEN, Kirsten (DK) • KAMPERELIC, Rora & Dobrica (YU) • KECSKES, Péter (H)
• KOIVISTO, Kaisu (SF) • KOLLER, Julius (SK) • KULEMIN, Edward (RU) • KUSINA, Jean (USA)
• LADRUM, Dan (USA) • LE PEINTRE NATION (F) • LENOR, Pascal (F) • LIUZZI, Onorzo (I)
• MacLENNAN, Alastair (N. IRL) • MAGGI, Ruggero (I) • MALOK (USA) • MARAUX, Yves (F)
• MARTINOU, Sophia (GR) • MARX, Graciela Gutierrez (RA) • MCCARTHY, Danny (IRL)
• McSHERRY, Fred (CDN) • MELNICOV-STAROVIST, W. R. (RU) • MIMICA, Svjetlana (CR)
• MINARELLI, Enzo (I) • MIRO, Antonio (E) • MITTENDORF, Hannes (D) • MONTES, Rene (MEX)
• MORANDI, Emilio (I) • NIELEN, Morgens Otto (DK) • NIENEL, Niels H. S. (DK) • NOHE,
Timothy (USA) • OLBIRCH, Jürgen O. (D) • ORIMOTO, Tatsumi (J) • ORLAN, (F) • PACI, Fausto (I)
• PADIN, Clemente (U) • PERFETTI, Michele (I) • PILCHER, Barry Edgar (IRL) • POTTE, Jean-Noel
(CDN) • PUCCI, Giancarlo (I) • REDWOOD, Dawn / Aard Press (GB) • ROBIC, Jean-François (F)
• ROCA, Anton (I) • ROCOLA, Rosa (USA) • RONAI, Péter (HK) • ROOK, G. J. de (NL) • ROSETHAL,
Barbara (USA) • SAITO, Takako (D) • SASSU, Antonio (I) • SATIN, Claire Jeanne (USA) • SCALA,
Roberto (I) • SCHLIESSER, Thomas (D) • SIMON, Bauduin (B) • SOLTAU, Annegerd (D)
• SPATHI, Litta (D) • SPERLING, Ronald (BR) • STAMENKOVIC, Marko (YU) • STAS, Serov (RU)
• STATE OF BEING (USA) • STRADA, Giovanni (I) • SUEL, Lucien (F) • SUGAR (D) • SUGAR
János (H) • SUTHERLAND (CDN) • SYZIVALI, Jeromin (N) • SZTUKA FABRYKA (B)
• THUSBERG, Panu (SF) • TILLÁ, Paul (SF) • TORRENS, Valentin (E) • TOH, Karoly (NL)
• UPTON, J. (GB) • VARNEY, Ed / Big Dada (CDN) • VAUTIER, Ben (F) • VERES, József (NL)
• WATLINGTON, R. E. (USA) • WROBEL, Péter (H) • YAMAGUCHI, Hitomi (DK)

http://www.artpool.hu/harmas/oszi

thank you for your participation

G. GALTÁNTOI
THREES AND TRINITIES

Anton Roca (I): Anton Ibrahim, Anton Louis Steve, Anton Xing. 2002 (photo prints, part of the project “LuogoComune”)

Fred McSherry: 2 = third kind (me), 2003 (photo work)

THREES AND TRINITIES

Contribution from Guy Bleus, 2003 (digital image)

Paolo Scirpa: Ara Coeli and Capitol, Rome, 15.07.1984 (postcard collage)

Contribution from Lucien Suel, 2003

Júlia Veres: Play of features, 2003

O RL A N: Tricéphale, 2003

György Galántai: Democratic Triangle, 1985 (kinetic steel sculpture)

Sophia Martinou: Trinity 1+1+1=1, 2003 (assemblage)
This work, titled *God’s Algorithm*, is a part of an ongoing series titled “Connective Aesthetics.”

It explores the notion of “connectivity” and the various ways in which, today, new and often bizarre relationships are produced by way of technology. For instance, digital images involve units that are organized and re-organized within a whole and can manifest in many possible configurations. The digital image is but one example of the way that analog (for instance photography) has been transformed into units, resulting not only in a new kind of image, but a new understanding that stretches our knowledge of perception as well.

My working process mirrors these technological changes as well. *God’s Algorithm* was produced by gathering images from the Internet and adjusting them in Photoshop. Six final images were sent via Internet to a manufacturer in California who parceled the job out to another company that printed the images on a pre-fabricated cube. Less than a week later, I received the object in Ithaca, New York by United Parcel Service. I then sent the cube via Express Mail to the Artpool Archive and Research Center in Budapest, Hungary – the very city where the Rubik’s cube was invented in 1976.

*God’s Algorithm* is in the form of a Rubik’s cube with one digital portrait printed on each side of the cube. The tightly-cropped images are of American president Abraham Lincoln, Al-Qaeda leader Osama Bin Laden, the beheaded Catholic Mary Queen of Scots, French president Charles de Gaulle, Bloomsbury poet Lynton Strachey, and Egyptian Pharaoh Akhenaten. Each one of these figures is diagnosed with having (or having had) Marfan syndrome – a heritable condition that affects the connective tissue. The primary purpose of connective tissue is to hold the body together and provide a framework for growth and development. In Marfan syndrome, the connective tissue is defective and does not act as it should. Men and women of any race or ethnic group can be affected, and no group seems particularly susceptible. Although the disease is named after the French doctor Marfan – who first identified a group of skeletal characteristics in 1896 – it was not until the mid-twentieth century that studies were conducted. Marfan Syndrome is a relatively recent diagnosis.
Like the discovery of Marfan syndrome, the Rubik’s cube developed from an appreciation of the pivotal role that connectivity plays in producing geometric forms; in mathematics this is called “group theory.” The Rubik’s cube, invented by the Hungarian Ernő Rubik in Budapest in 1976, is an example of group theory in three dimensions. What Ernő Rubik set out to do was create a three dimensional object, of aesthetic value, which was not only richer in configuration variations and more of a mental challenge than any puzzle in existence, but would also continue to be one self contained whole throughout its manifold transformations.

Quite early in the study of the Rubik’s cube, people realized that the terminology and tools of group theory would need to be better developed in order to understand this amazing object. It was the first mathematical toy to exemplify much of the theory of groups in a concrete way. One could actually hold a group in one’s hand. Even experienced mathematicians found that they gained fresh insights into group theory as they struggled to solve the cube and to make sense of what they were doing.

The principal unsolved problem of “cube theory” is finding the maximum number of moves to restore a cube to its initial or solved state. This is called the length of “God’s Algorithm,” or the diameter of the graph of the cube. Determining this requires examining something like all the positions of the cube, and there are $43,252,003,274,489,856,000$ (or $\sim 4.3 \times 10^{19}$) such patterns. If one could examine one pattern every microsecond, this would take about 1.4 million years. Since there are many millions of computers and computer speed is still increasing significantly, this computation is now approaching feasibility, and some scientists suspect the answer will be known by 2010 or 2020.

The Rubik’s cube is group theory in practice; it encourages users to understand the construction of “groups” from bits or units. What is the relationship between Abraham Lincoln and Osama Bin Laden? What makes a group? Does medicine give us a model to understand groups as comprised of units that suffer equally from a lack of connectivity? Or are we all suffering from a lack of connectivity that affects human vision, but also the skeletal components of civilization? Despite these dour prospects, new forms can and will emerge from the cube’s $43,252,003,274,489,856,000$ possible patterns. I have placed digital images of (in)famous individuals with Marfan syndrome on the Rubik’s cube in order to encourage users to play with the possibilities of “connective aesthetics.” New, perhaps myopic, relationships can be forged with this instrument. Although each image represents a seemingly unrelated historical figure, it is interesting to note that these individuals are liminal yet strategic figures in the process of cultural and/or historical transformation.

(22 September 2003)
2003 – THE YEAR OF THE THREE

7, 12, 14, 19 November 2003 • Artpool P60, Budapest

Look Out The Memes Are Coming!
Vigyázat, támadnak a mémek!

Aesthete Zoltán Sebők’s infectious lectures on cultural infection. (A video screening of the previous lecture precedes each event.)

DOCUMENT: invitations, email invitations, video

BIBLIOGRAPHY: Mémtámadás, kaleidoskop.hu, November 5, 2003 (notice)

16 December 2003 • Artpool P60, Budapest

“There is no such thing as memetics”
A metaphor of the memes comes to life
“Olyan nincs, hogy memetika”
Egy metafora életre kel – a mémekről

A lecture by Anett Ragó and Péter György reflecting on the lecture series by Zoltán Sebők. A discussion among the lecturers follows the event.

DOCUMENT: invitation, email invitation, abstract (A mém mém és a “humanista” elme – szemben a mémeleméletekkel – a lecture by Péter György and Anett Ragó), video

28 December 2003 • Artpool P60, Budapest
(Kamilla day)

Memory of the Third Kind - The Connection
Sándor Altorjai and Miklós Erdély, the people who can exercise mutual influence
A harmadik típusú emlék – a kapcsolat
Altorjai Sándor és Erdély Miklós, az egymásra hatni tudó emberek

The last Club Three: playing the original audio documents from Artpool’s archive, recorded by György Galántai; presentation of the Altorjai and Erdély websites extended for this occasion as part of the Artpool website; a discussion with the audience remembering the relationship between the two artists and their mutual influences. (The Sándor Altorjai oeuvre exhibition at the Műcsarnok / Kunsthalle during this time, lent special relevance to this event.)

DOCUMENT: invitation, email invitation, video

BIBLIOGRAPHY: Altorjai és Erdély, Magyar Narancs, December 18, 2003, p. 12 (notice)
Information as an Invisible Master (the unlikely combination of elements)
Az információ mint láthatatlan Meztér (elemek valószínűtlen kombinációja)

Visual, audio and text documents about the relationship between Miklós Erdély and Sándor Altorjai – men who could mutually inspire each other.

György Galántai’s talk and internet presentation at the launch of the book about the oeuvre of Sándor Altorjai (accompanying event to the Sándor Altorjai oeuvre exhibition).

DOCUMENT: invitation-flyer, email invitation

3 February – 2 May 2004  •  Millenáris Park, Budapest

Samizdat. Alternative Culture in Central and Eastern Europe from the 1960s to the 1980s

Samizdat, an exhibition organized by the Forschungsstelle Osteuropa in Bremen, was devoted to a cultural phenomenon peculiar to Central and Eastern Europe during the sixties, seventies and eighties, i.e. the alternative culture that emerged in the intellectual and spiritual illegality under communist dictatorships. The four hundred or so exhibits, including typed and printed books, posters, flyers, photographs, fine art albums, paintings and sculptures of the Bremen collection presented the political, cultural, literary and fine art opposition in Hungary, Poland, former Czechoslovakia, the GDR and the Soviet Union. The exhibition material previously showcased in Berlin (2000), Prague and Brussels (2002) could be seen in Budapest extended with documents and works added from the material of the Artpool Art Research Center, among others.

25 February 2004 (in the series Samizdat Wednesdays)

• Balatonboglár – Chapel Studio (1970–1973)  
round table discussion with György Galántai, Péter György, István Hajdu, Júlia Klanczay
Film screening before the discussion: Kultúr / Galántai / domb [Culture / Galántai / Hill] – a film by György Galántai,


19 March – 3 April 2004  •  Artpool P60, Budapest
(a program of the Budapest Spring Festival)

Welcome EU!  
Údv EU!

Artpool Art Tour 1979, 1982

Two European Art Tour projects by Artpool. ( • pp. 41–42, 76–77)

Documentary exhibition and web documentation. Opened by Endre Szakárosi.

DOCUMENT: invitation, email invitation, Budapest Spring Festival’s program brochure, video WEB-DOCUMENT: www.artpool.hu/events/ArtTour79/index_en.html • www.artpool.hu/events/ArtTour82/index_en.html

The book, published in cooperation with Artpool, was introduced by literary historian György Kálmán C. As an accompanying event, a video linked to the theme of the book was shown: Film about Laibach and Neue Slowenische Kunst (1987, 22 min.); *Időt töltök* [Spend Time] /1982–84/ by Zoltán Gazsi’s film made from his archive footage of concerts of the bands Balaton, Trabant, Hymnus and Eura Kiadó (Balázs Béla Studio, 1993, 72 min.).

**DOCUMENT:** invitation, email invitation, video


Avantgarde: Underground: Alternative..., litera.hu, February 20, 2004 (notice)


Kálmán C. György: Történészek és tanúk, Élet és Irodalom, March 26, 2004, p. 27.


A Game, by All Means
Is It All Different with Fine Art?
Játék, Mindenkép(p)en
Egészen másként áll a dolog a képzőművészettel?

An exhibition of works by the Hungarian Art Academy’s students specialising in painting (Dóra Maurer’s class).

See the list of participants on the invitation here reproduced.

DOCUMENT: invitation, email invitation, video
WEB-CATALOG: www.artpool.hu/2004/jatek/


20–30 April 2004 ◆ Artpool P60, Budapest

Bercsényi 28–30
Spring 2004

Exhibitions, presentations, film screenings and performances featuring the underground movement of the 1970s and 1980s. Artpool contributed to the research that preceded the exhibition as well as to the exhibition itself by loaning numerous photo documents about art events organized in the 1970s and 1980s at the Bercsényi Club.

DOCUMENT: invitation, flyer, Kari Papír program brochure

7–8 August 2004 ◆ Artpool Studio, Kavics u. 3., Budapest

Ryosuke Cohen
at Artpool

Cohen toured Central Europe, also stopping at Artpool, with the objective of making new “fractal portraits” for his Portrait Projects series. Participants of the event in Budapest: Pál Bial, Ágnes Galántai, György Galántai, Júlia Klaniczay, András Lengyel, Bálint Szombathy (p. 355).

DOCUMENT: photo, video

23 April 2004 ◆ Centrum Kultury
(Performance Art Centre), Lublin, Poland

Archiving Performance
Performing the Archive

Presentation by Judit Bodor about Artpool and György Galántai in the framework of Europe: Art’s Spots, a series of lectures and presentations between February and May 2004, where the most significant art spaces organizing performances were presented. In addition to Artpool, invited spaces and projects were the French Polysonneries Festival, Akenaton from Ajacco, the German E.P.I. Zentrum, and the Dutch Het Apollohuis.

DOCUMENT: correspondence, invitation, program brochure, flyer, poster
PUBLICATION: Waldemar Tatarczuk (ed.): Europe: Art’s Spots, Centrum Kultury w Lublinie, Lublin, 2004 (in Polish)

24 September 2004 ◆ Civil Közösségek Háza, Pécs

The Activities of the
Artpool Art Research Center

Presentation of Julia Klaniczay at the conference “Cultural Turn” Chances of Cultural Science in Hungary organized in the framework of the PhD program Metamorphosis of Modernity: Perspectives of Cultural Science.

DOCUMENT: request, correspondence, program, presentation (main points and slides)
2004 — The Year of the Four

14 October 2004  •  Artpool P60, Budapest
Report of the Raiffeisen Bank grantees in 2004

A grant was given to Artpool in 2004 to support research about contemporary art at the archive. Greetings and keynote speeches by: Ildikó Petheő (Raiffeisen Bank) and Júlia Klaniczay (Artpool). Lectures by grant recipients:

DOCUMENT: research plans, invitation, email invitation, video reports


20 October 2004  •  Artpool P60, Budapest
Arrigo Lora-Totino: performance of sound and gymnastic poetry
poesia sonora e ginnica

Host of the event: Endre Szkárosi.

DOCUMENT: invitation, email invitation (Hu, En)

29–30 October 2004  •  Pécs Cultural Centre, Pécs
Underground Culture and alternative Publicity II
Underground kultúra és alternatív nyilvánosság II

Scientific conference with the co-organization and participation of the Communication Department of the University of Pécs and the Artpool Art Research Center. Included in the program were:

Presentations by Artpool’s staff members
Csilla Bényi: An Underground Periodical from the Seventies the “Szétfolyóirat” (“Spreadidical”)
Pál Bial: Opportunities of Publicity for mail art in Hungary
Judit Bodor: Duel – the Practice and Research Opportunities of Performance Art

Screening: Documents from the Artpool Video Archive:

DOCUMENT: program–leporello, email invitation, poster, manuscript of the lectures (Judit Bodor, Pál Bial)

5–19 November 2004 ♦ Artpool P60, Budapest

The Telematic Society: art in the ‘fourth dimension’
A telematikus társadalom: művészet a negyedik dimenzióban

Autumn research project at Artpool. International exhibition-event: works by 190 artists from 26 countries. Curator: György Galántai.

See the list of participants on the back of the invitation (p. 348).

DOCUMENT: call (Hu, En), email call (En), invitation with the list of participants (Hu, En), video
WEB-CATALOG: www.artpool.hu/2004/dimenzio.html
ARTWORKS: in Artpool’s collection

BIBLIOGRAPHY: A telematikus társadalom – művészet a negyedik dimenzióban..., Magyar Narancs (Snoblesse Oblige), November 4, 2004, p. 45 (notice)

“Answer” to the call by Jean Dupuy (collage, drawing)
The Telematic Society: 26 countries 190 artists

4D 4D 4D 4D art

4D 4D 4D 4D in the

4D 4D 4D 4D 'fourth dimension'

4D 4D 4D 4D

exhibition of

the autumn research project at Artpool
November 2004 – Artpool P60 – Budapest


THANK YOU FOR YOUR PARTICIPATION
A telematikus társadalom:

Argentina • MARX, Graciela Gutiérrez • Australia • DELANEY, Sarah • DELLAFLORA, David • SPENCE, Pete • Belgium • BARBERY, Stephan • FACTOR 44 • FIERENS, Luc • GELUWE, Johan van • SIMON, Baudhuin • Brasil • CARUSO, Mara • KEPPLER, Roberto • SPERLING, Karen • SPERLING, Ronald • Canada • BANANA, Anna • BERTRAND, Diane • DECOSTE, Patrick • FELTER, Jas W. • MoSHERY, Fred • Denmark • ANDERSEN, Eric • NIELSEN, Mogens Otto • NIELSEN, Niels H. S. • YAMAGUCHI, Hitomi • Finland • TIILILÄ, Paul • France • BENSIDON, Eric • BLAINE, Julien • BURGAUD, Christian • DALIGAND, Daniel • DUPUY, Jean • FURNIVAL, John • HUBAUT, Joel • HUGUES, Jean • LEBEL, Jean-Jacques • LENOIR, Pascal • PÉNARD, Rémy • PISSIER, Philippe • ROBIC, Jean-François • ROSE, Matthew • SOURDIN, Bruno • TRANI, Michel • VAUTIER, Ben • ZAV – Albatroz • Germany • BERGER, Michael • BRAUMÜLLER, Hans • BRAUN, Tom • FLUXUS HEIDELBERG – SPATHI & JANSSSEN • GOSEWITZ, Ludwig • GRUNDMANN, Elke • IRMER, Sugar • NETMAIL A & P • NIESLONY, Boris • PÜTZ, Claudia • PIPS DADA CORPORATION • SCHLIESSE, Thomas • SOLTAI, Anngret • SPANIER, Wolfgang • STAEG, Klaus • URBAN, Sigismund • WALDAU, Ulrich • WINNES, Friedrich • WINTER, Tom Jr. • ZILLING, Bernhard • Great Britain • A.1 Waste Paper Co. Ltd • KENNEDY, Tony • UPTON, John • Greece • MARTINOUD, Sophia • Holland • BIBLIOTHECA GULLIBIANA • EVER ARTS • JONGE, Ko de • RAEIL MAIL • Rook, g. j. de • Hungary • FENYVESI Anikó • GYÖRGY, György • JANKOVICS Zoltán • KECSKÉS Péter • KOVÁTS Borbála • MÉSZÁROS Mártí / MILLESIME • RÁCZ Dávid • SZEKÁROSZI Endre • TANDORI Dezső • TASNÁDI József • Italy • AMATO, Antonio • BARACCHI, Tiziana • BELLINI, Lancelotto • CAPATTI, Bruno • CARRETAT, Luisella • CHIARLONE, Brunio • CORNER, Philip • DAMIANI, Andrea P. • DAVINIO, Caterina • DIOTALLEVI, Marcello • FRANGIONE, Nicola • GALLAGNE, Alberto • GUT, Elisabetta • JOE, Emily • LE DONNE, Ettore • LIUZZI, Enrico • MAGGI, Ruggero • MORANDI, Emilio • PATELLA, Luca Maria • PERFETTI, Michele • PINKY • PUCCI, Giancarlo • SASSI, Fabio • SASSU, Antonio • SCALA, Roberto • SCIRPA, Paolo • STRADA, Giovanni • Ireland • MCCARTHY, Danny • PILCHER, Barry Edgar • Japan • COHEN, Ryoakucu • JACK, Seiichi • NAKAMURA, Kenichi • ORIMOTO, Tsutsumi • SHIMAMOTO, Shojo • TSUBOUCHI, Teruyuki • Poland • BOROWIK, Grazyna • DEUDEK-DÜRER, Andrzej • GÖRECKI, Pawel • KAZMIERCZAK, Władysław • PAJONK, Izabella • "Degado" • PETASZ, Pawel • Romania • PETCA, Ovidiu • Russia • BABENKO, Dmitry • KULEMIN, Edward • MELNIKOV, Willi R. • TOLSTOV, V. L. • Slovakia • FULEROVÁ, Kvetoslava • KOLLER, Jullius • Spain • BERICAT, Pedro • FERRANDO, Bartolomé • TORRES, Valentín • Switzerland • MINKOFF, Gérald • SCHWARZ, Martin • Norway • RAA, Lasse • SVOZILK, Jaromír • Uruguay • PADIN, Clément • USA • ALTEMUS, Reed • BASINSKI, Michael • BENNETT, John M. • BLASTER, AL • BLOCH, Mark • BONDOILI, Guido • BROWN, Robert Delford • BUCK, Dan • buZ blur • COOK, Geoffrey • CRESTON, Bill • DAMMANN, Marilyn • DICKAU, Mike • DOUG Z. • STICKER DUDE • DYAR, Mike • EAT ART • FOREMAN, Frank • GAGLIONE, Picasso • GNAZZO, Anthony J. • HELD, John Jr. • HOARE, Tyler • HONORIA • JOHNSON, Charlotte • JUPITER • LANDRUM, Dan • MALOK • MARLOWE, Willie • McELWEE, Van • MEE, Tommy • MEKAL AND • NERO, Eddie • OISTEANU, Valery • PROST, R. • RININGER, John • ROCOLA, ROSENTHAL, Barbara • SATIN, Claire Jeanine • SMUEL • STATE OF BEING • TOBIER, Nick • TUCKER, Daniel • VASSILAKIS, Nico • WILSON, William S. • WOOD, Reid & YOUNG, Karl • Yugoslavia • KAMPERELIC, Rora & Dobrica

The Telematic Society: art in the ‘fourth dimension‘
művészlet “a negyedik dimenzióban”

THE YEAR OF THE FOUR IN ARTPOOL 2004 A NÉGYES ÉVE AZ ARTPOOLBAN
The Telematic Society: art in the ‘fourth dimension’

Ray Johnson in Maryland, 1965 (postcard)

Ray Johnson, Suffolk Street apartment, 1967 (postcard)

Van McElwee: Flag and its shadow, video, 2004 (postcard)

Pawel Petasz: May Flag Day, performance, 2004
The Telematic Society: art in the ‘fourth dimension’

Emilio Morandi: Morandi Conspiracy…, 2004 (colored photocopy)
The Telematic Society: art in the ‘fourth dimension’

Tatsumi Orimoto: Bread-Men in Computer Room, performance, Tama Art University, Tokyo, 2003 (postcard)

Tatsumi Orimoto: Play With Eight Hundred Chicken, performance, Chicken Farming at Hasunomien, Yame-Gun Fukuoka, Japan, 2003 (postcard)
The Telematic Society: **art in the ‘fourth dimension’**

Daniel Daligand: *Going in the 4th Dimension*, 2004 (digital prints, postcard and photo)
The Telematic Society: *art in the ‘fourth dimension’*

Contribution from Teruyuki Tsubouchi, 2004 (poster for the 100% Recycled Art Show, 1994)

2004 — THE YEAR OF THE FOUR
The Telematic Society: art in the ‘fourth dimension’

Lancillotto Bellini: Four Dimension: The Fragmented Man…, 2004
The Telematic Society: art in the ‘fourth dimension’

RYOSUKE COHEN: FRACTAL PORTRAIT PROJECT, 2004 (DRAWING AT ARTPOOL STUDIO AND THE FINISHED PORTRAITS)

Ryosuke Cohen drawing portraits at Artpool Studio

Fractal portraits of Pál Bial, Ágnes Galántai, György Galántai

Below: Portrait of Júlia Klaniczay – J. K. posing, Cohen at work

2004 — THE YEAR OF THE FOUR

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The Telematic Society: art in the ‘fourth dimension’

György Galántai: Greetings from the Future, assemblage, 2000

Contribution from Mogens Otto Nielsen, 2004

György Galántai: Greetings from the Future, assemblage, 2000

Contribution from Mogens Otto Nielsen, 2004
The Telematic Society: art in the ‘fourth dimension’

Mark Bloch announces 2004 – The Year of Decompression

After decades of hoarding, being too small, too large, too dull and too invisible and after taking the advice of Duchamp and going/being underground, both intentionally and unintentionally, and after boycotting both the World-Wide Decentralized Networker Congress Year 1992 and the Incongruous Meetings Year 1998 because I felt they were redundant, irrelevant, unnecessary and redundant, and in honor of the OA04 Year of Obscure Actions and the Artpool Telematic Society, Art in the Fourth Dimension project, I declare that I, Mark Bloch, also known as Panman, the Post Art Network, Panscan and other mismonikers, will enthusiastically perform one major act of creative decompression during every month of 2004 to repay my gratitude to all the people who have been so kind to me all over the planet. Because surprising and generous acts of kindness have come to me from all over the world, I will attempt to humbly spread it back, reaching out as far as I can, from as deep within my soul as I am able to muster. I will do so abundantly and lovingly, to be of service to anyone and everyone I can, but in particular for those wonderful people, living and dead, real and imagined, who have directly, indirectly and anonymously enriched my life with their own generous, abundant loving acts of kindness. I promise to decompress, to spread, to share, to disperse, to disseminate, to explode at least 12 times throughout the calendar year of 2004, with creative, loving and healing energy.

If I am unable for any reason to do this in hard copy or unable for any reason to do this electronically, I will do it meta-telematically in other words, via extra sensory means and/or whatever is necessary to make the communication. I hope you have received previously sent messages of this kind.

Mark Bloch: 2004 artpool project – participation, email to Artpool, September 7, 2004
The Telematic Society: art in the ‘fourth dimension’

(Positive Zone: whoever visits Stonehenge, the Giza Pyramids, Mount Moriah in Jerusalem or climbers up Moses Mountain in the Sinai Peninsula immediately feels – regardless of religion and faith – that he is walking in a special place where “heaven and earth meet.”)

On the occasion of the exhibition, we had the earth radiations on the premises of Artpool P60 measured.
The Telematic Society: art in the ‘fourth dimension’

Anthropology of global fourth dimension by Valery Oisteanu

Hello from Manhattan’s fourth dimension! The science of induced mental states, out of body experience, occultism, geometry of psychedelic, these are our daily poly-dimensions: Zen-DADA Before we start a conversation first read your homework. Than we will talk – V.O.

Bibliography on the subject of 4th dimension:
2. Edwin Abbott Abbott in ”Flatland” London - 1884, a romance of many dimensions
4. Minkowski (1864-1909), Einstein’s Teacher
5. Apollinaire (1880-1918)
6. Einstein (1879–1955)
8. Valery Oisteanu - said: Once upon a time, in the mind of Einstein, a spark created Generalized Field Theory: that tied together gravity, electromagnetic energy and space/time continuum! What about The String Theory? Post -surrealism- is the new dimension for 2005! Come out and play in the fifth dimension of triple yin/yang, of frequency/particles, vibrating strings of light, zen-dada, immaterial time-line. Ruth Oisteanu said: which is it? Is it the art of The Fourth Dimension-like in Einstein?, or The 4th dimension in Art like in Futurists, Dadaists, Surrealist: Carrà, Boccioni, Dalí, Brancusi, Duchamp, Calder, Kandinsky, Malevich, Robert and Sonia Delaunay, Eugen Ciucu etc. is it made out of crystals and beads?
9. Bali folklore: today is just another shitty day in multimedia paradise
10. What is the Art in the “fourth dimension”? The distance between paper and pickle!
11. The colossal question of Einsteinian space-time was Salvador Dalí’s interpretation of the time-space continuum creating a temporal fourth dimension, either through multiple frames in his paintings, simultaneous actions, or as Einstein put it, “time dilation,” a sort of non-Euclidean morphology, used by Dalí as a burlesque science in the depiction of movement and time past by melting watches, extending physically the legs of the elephants or partial decomposition of the characters or burning giraffes or liquefying senses or painting elastically extended limbs and bodies all squatting in the Fourth Dimension concept (from “Global Dali” by V.O.).

From The second Dali séance (Salvador Dali speaks through a medium called Victor Fleming):
“It is neither day or night
The glow of Gaudi street-lights
When the incomprehensible is comprehended
It is not paternal or maternal
The unfamiliar is familiar
It is incestuous or not incestuous.
It is subject to transformation.
And where it lies
we shut our eyes.”

12. P. D. Ouspensky - 1961

P.S. I will send you my visual on this subject! all the best Valery Oisteanu
ME-mories of re-ME-mbrance. “ME-rhizome”
What might be the “inculturation” of faith in art?

Az EM-lékezések EM-lékei. “EM rizóma”
Mi lehet a hit inkulturációjá  
a művészetben?


DOCUMENT: invitation, email invitation, video  
WEB-DOCUMENT:  
www.artpool.hu/2004/EM_rizoma.html

Translation of the quotations from the invitation:

"A faith which has not become inculturated is a faith which has not been fully received, which has not been completely thought through, which has not been faithfully lived." These words of John Paul II [...] show clearly the importance of the inculturation of faith. [...] the inculturation of faith cannot ignore the encounter with religions, which should take place above all through interreligious dialogue.

Miklós Erdély: The first time it occurred to me that art was good for more than what it was being used for – that it was more than decoration or material for collecting, and just creating works – was in 1956. [...] I heard on the radio that someone shot a bullet into a shop window and a shoe was wounded – then the shooter put a 10-forint coin under the shoe, which is still there. [...] That was the important part, the new part. [...] Now this was really the application of artistic thinking in a given situation; if enthusiasm suddenly establishes a new moral phenomenon, the artist must recognize this. This really must be emphasized, because it is the artist’s task.

Miklós Erdély: [...] It has always been my intent to try to transform the quality of an idea into a condition. [...]"

Miklós Erdély: In a country where clinging to the old is endowed with the moral force of a proud loyalty and is consequently honor-bound to constantly resist change, it is not only possible but imperative to thoroughly examine phenomena whose assessment may elsewhere be neglected for lack of resistance. [...] Disloyalty to a praiseworthy cause is indeed repulsive, and true art has forever been a good cause. [...] Over the past century, rejection of the new has proved wrong, time and time again, but has persisted nonetheless. At a time of accelerating change, the crisis has become more acute. (1980) [...] A recurring element of Deleuze’s theory is the co-ordination of two opposite poles. He describes this thought pattern as a rhizome. The rhizome is a set in which every element is linked with every other element. Hence, there is no hierarchy in the rhizome and no distinct points since every element is interchangeable with any other. The rhizome is a set of images, things, words, meanings, conveyors of meaning as well as political and biological representations, where it makes no sense to talk about the opposition of two elements since there is a connection between any two points and there is no distinction between the external and the internal either since nothing changes if the rhizome is turned inside out. [...]”

Source of the quotations:
1 Documents of the International Theological Commission, 1997 (Chapter 19. Christianity and the World Religions, 26.)

Bence Nánay: Gilles Deleuze – A filmelmélet kopernikuszi fordulata [The Copernican Revolution in Film Theory], Metropolis, 1997/02, pp. 5–9.
Dear Colleagues

Szervusztok Kolegáim

"1 hour performance for us"

Pioneer Artist Prince January

TovA ICY HORO OLH, jános Baksa-Soós 57 j

Presentation / performance of János Baksa-Soós (the leader of "Kex," the legendary group of the 1970s and a cult figure of the avant-garde) with sound and slideshow followed by an improvised mini concert.

DOCUMENT: invitation, email invitation, video, blog note (Kikiroller, March 2, 2005)
21 March – 1 April 2005  •  Artpool P60, Budapest

Exits

Kijáratok

A Budapest Spring Festival Unimaginable in 1981

Artpool’s tenth participation in the program of the 25-year old Budapest Spring Festival: an exhibition-event from the documents of the institute-experiments of the banned or the barely tolerated “underground art” of the 1970s and early 1980s in Hungary. (Zsuzsa Simon Office, Újpest Mini Gallery, Artpool, Indigo, Inconnu, Fényképszeti lapok [Photographic Papers], Sznob Internacional, etc.). Curator: György Galántai, opened by András Bán (from video).

DOCUMENT: invitation, email invitation, handout, video
WEB-DOCUMENT: www.artpool.hu/2005/kijaratok.html

BIBLIOGRAPHY: 81-es Kijárat, Magyar Narancs, March 31, 2005, p. 6 (notice)

27 April 2005  •  Európa Ház (House of Europe), Pécs

The Artpool

Art Research Center

Lecture by Zsuzsanna Kiss at the conference workshop New Art Institutes and Institutions in Europe and Hungary (organized by the House of Europe and Közelítés Művészeti Egyesület / Approach Art Association).

DOCUMENT: abstract of the lecture, program


5 August 2005  •  Artpool Art Research Center, Budapest

Gábor Tóth’s collection
and archive materials

Action artist, sound- and visual poet Gábor Tóth donated the fruit of his creative oeuvre of some 40 years and of his international relations to the Artpool Art Research Center. The unique and valuable collection supplementing Artpool’s own materials contains ca. 10 linear meters of archive material, international and Hungarian catalogs, publications, books, art publications, works and correspondence, as well as over 300 video recordings documenting contemporary Hungarian art events. The genres represented in the collection include visual poetry, sound poetry, fluxus, action art, conceptual art, performance, mail art, artist book, artist-tamp, etc.

DOCUMENT: letter of donation
Translation of the text from the invitation:

What’s common in the four artists, who are absolutely different in their motivations and cultural backgrounds, is that they replace art – that has passed into the everyday use and became secondary – into art’s primary sphere. Their artworks (operations) typically remind us of the consumer society’s attitude at first sight (pop art, fluxus, etc.), but by exceeding it, they demonstrate a new attitude: the one of the “functionary’s” of the informational society, who instead of obeying to the “apparatus,” changes the program, creating this way a new piece of information in the form of an image. (György Galántai, curator)
ART REGAINED: THE WAYS OF RE-CREATION

Documents from Michael Bidner’s archive from the early 1980s: part of an envelope from Galántai with Bidner’s artistamps, polaroid photos of Bidner’s archive, envelope of a shipment by Bidner returned to him.
Michael Bidner (1944–1989)
Memorial exhibition

Canadian multimedia artist and philatelist Michael Bidner, the owner of one of the world’s largest artistamp collections, before his death in 1989, bequeathed his collection to Artpool. Similarly to Artpool’s, Michael Bidner’s collecting technique was to exchange self-made stamps and organize exhibitions in the mail art network. Bidner’s collection in 1988 consisted of 10,000 stamps as well as information about the artists.

The special characteristics of Bidner’s self-designed artistamps were that he – with his own texts or logo – personalized the pictures and motifs collected mainly from newspapers after having omitted the parts that referred to the original usage. Then he reproduced the pictures in stamp size and used them on envelopes and letters, or sent them arranged into stamp sheets as correspondence exchange material.

This stamp-making technique refers to the philatelist’s philosophy, because not only did Bidner deal with fax-art and different electronic picture-alterations, he also had an important philatelic collection of non-artistamps. His attraction to the artistamp picture grew when in 1982 the catalog of the World Art Post project by Artpool, with 756 stamp-pictures, fell into his hands. He went as far as to sell his valuable philatelic stamp collection in order to start new activities in the field of artistamps. He introduced new and more efficient techniques of correspondence; he wrote his letters on a computer and arranged the received stamp-images in a database. In his letters, he sent explanations about his work and he surprised his fellow artists with statistics. For instance, he made statistics about the number of stamp-artists worldwide, which showed that the USA was in the first place with 265, Hungary the second with 152, and Canada the third with 68 artists.

The Canadians call Bidner the pioneer of the artistamp, and today they bitterly regret that nobody in Canada was willing to host his collection, and it was instead in part bequeathed to Artpool. Therefore, taking care of the legacy and making it public is clearly Artpool’s task and this little remembrance exhibition is the first step in the publicity of that.

(György Galántai)
(English translation by Márta Antal.)
(See more about Bidner and Artpool on pp. 73–74.)
Translation of the texts from the back of the invitation:

**Ryosuke Cohen (1948 – )**
Cohen has named the type of mail art he has been working on since 1985 “Brain Cell” because the operation of the imagined system is essentially the same as that of the neurons in brain cells. Since 2001, he has been working on the “Fractal Portrait Project” series and he uses his earlier “Brain Cell” sheets for the portraits and full-length pictures. Every year, he goes on a world tour seeking out his postal contacts and has personal meetings with those who are willing to let their faces or bodies be used as models for the “fractal portrait” series. He also came to Hungary in 2004, and having completed the pictures he started here, he sent them back to the participants. The collected pieces of the portrait project, which were intended to be scattered like a mandala, can now for the first time be seen in the form of an exhibition (p. 355).

The “models” in Budapest were: Pál Bial, Ágnes Galántai, György Galántai, Júlia Klaniczay, András Lengyel, Andrea Szekeres, Bálint Szombathy. […]

**Zsolt Gyarmati (1968 – )**
Zsolt Gyarmati has been collecting subcultural visual motifs for years. He has made stickers, copies, and cataloged them, through which he has recorded the activities of graffiti makers. At the same time, he has not interpreted the collected signs and motifs as an outsider, but as an insider, as he is actively involved in a subcultural life-style himself, that of extreme sports. […] Borrowing from the areas of gesture painting, Manga culture, graffiti and graphic design, he has transposed their sign systems, fusing and superimposing them into mutually contradictory layers. […] The artwork itself is born in the street, but through a process of transcription it is transformed into a painting, so as to define a vision of subculture in a gallery setting. Therefore, the external image turns into an internal one, and the internal image into an external one – in all the possible senses.

(Source: Zsolt Petrányi’s opening text for Zsolt Gyarmati’s exhibition, Műcsarnok/Kunsthalle, Budapest, 2004)
ART REGAINED: THE WAYS OF RE-CREATION

Exhibition interior: works and installation by Zsolt Gyarmati
Translation of the text from the back of the invitation:

**György Bp. Szabó (1953 – )**

György Bp. Szabó is a technology artist; he is not a "media artist" but rather an innovator. He uses opportunities inherent in technology as if they were part of the natural physical, spiritual and mental characteristics of his own body. Everything that he sees and hears or perceives – i.e. he doesn’t see and hear but only perceives – manifests as "substance" through him. We could say it is "regained" from beyond art, but this is beside the point. What matters is that it is, i.e. that we perceive the IS.

Over several years, Bp. Szabó collected ERROR messages from a color printer and this became a serious collection. He uses them and supplements them with photos the computer cannot interpret and breaks them down into information which sometimes comes to 50 pages. He is planning to mount an ERROR exhibition because we generally don’t deal with this – the area between images and writing – despite the fact that the message of the computer can almost always be deciphered.

Some years ago, he and Mark Mothersbaugh, the singer of the group DEVO, opened a restaurant (Bp. Service) where Bp. Szabó’s "pins" were displayed. These pins were actually images, or in other words, a seemingly haphazard assemblage of varying small-sized, worn-off, incompatible objects. In connection with this, he also created some musical material: he asked 25 of his friends to talk about his pins without forming definite opinions but just to give cold descriptions of what they could see. From these sounds he made musical material with noise generator software. The exhibition allows the audience to become familiar with these works and audio materials.
Book and CD Rom presentation and exhibition from the collection of the Shadow Weavers Archive. Introductory speech (from video) by Tibor Bakács Settenkedő, then discussion with the editors of Árnyékkötők Co-Media (Zsuzsa Dárdai, János Saxon-Szász, István Tenke and Ervin Zsubori). Music: Simo and Borz, members of the new Fény-Árnyék Művészeti Egyesület (Light-Shadow Art Association).

DOCUMENT: invitation, email invitation, video, photo

Look for the order in chaos! Ask questions!

Keresd a káoszban a rendet!
Tegyél fel kérdéseket.

Carry on with what you find, but in a completely different way!

Folytasd azt ami van - azzal ami van, de (l) teljesen máshogyan

Győzd le a ... (l) győzz l a tárgyak tehetségére által.

Be a winner! Make the inertia of each object work for you.

Aktivizáld a jelentéseket! az új összetételek által.

A new question deserves a new answer.
SEGÉLY
KONCEPT
fesztivál az underground művészet dokumentumainak megőrzéséért
2005. október 1-2., 16h, GÖDÖR KLUB, Bp. V., Erzsébet tér

október 1., szombat
16.30: Sajtófőzés az arról, hogy a mindenkor magyarországi progresszív, underground, avantgárd kultúra értékeinek intézményes megőrzése ma Magyarországon nem biztosított, valamint arról, hogy a nonprofit keretei között működő Artpool Művészettudat Kft. közösen elismerhetjük és elkészíthetjük körül a terület jelenlegi egyetlen, még működő kutatóhelye

17.00: Önfotó, Részletek Petri György 1984-ös FMM-képén körül eljövő, a versenyt eladja a Vallad Péter.

17.30: Velfelt Artpool dokumentum: Erdély Miklós előadásában "Kultúrrelés képművészet", "Különleges képművészet" és "Safránstisztelők ezüstcímé"

18.00: Szimpozion a 70-as és 80-as évek underground művészetről. Nemzetközi kontextusok és a jelenlétségéről, kutatásokról, megőrzéséről és a jelenlétséget és a művészek szerepéről kritikusok

20.00: Balaskó Jenő versel a szerző előadásában: "Miért nem szop ismétetes együelje?" és "Dovanok"

20.30: Szikora Endre hangképzői performancia: "Foga-ado"

21.00: Velfelt Artpool dokumentum: Erdély Miklós "A kalcádó címat emlékezére. Előadás a klápillásról" (Internetes változat)


22.00: Lopunk zenekar koncertje - autentikus régi punk számok

23.30: Szilánkert koncert

01.00: DJ Jó (80-as évek underground zenél)

Mindkét nap 16 órától - kiállítás, installáció az Artpool archívumából és gyűjteményeiből - a "BENTER" keretében - Liszt Ferenc tér tábla-szövegek (1993-2002), balatonboglárkára kapolnámterem dokumentumok és művek, művészati plakátok a 70-es és 80-as évektől, vetítések (Infermentál, Ill. videomagazin, performansz-videók, fluxus videók), Flux Ping Pong és más konceptualis rekonstrukciók

október 2., vasárnap
17.00: Velfelt Artpool dokumentum: Ben Vautier budapesti látogatása (1993)

18.00: Halász Tibor és Molnár Gergely szövegek felolvasása és Zsímózon a 70-es és 80-as évek underground művészetéről (2. rész) Résztervek: Bárdos Déak Ágnes (moderator), Balaskó Jenő, Gáspá Judit, Hamar Ferenc, Klanczicz Gábor, Pauer Gyula, Szikora Endre és a jelenlévő művészek, kritikusok

19.30: Éjszaki versenek, Hobo és Marta társ ra fedezéseben (rézletek az 1983-as Szépennyben eladott éjszakai anyagóból)

20.30: Spions, UNH, Kontroll és Bizottság számok (esőadók: Péter Ogl. Vg Mihály, Müller Péter Szám, Bárdos Déak Ág, Hahoci Csaba, Farkas Zolt, Ulaty János, Leheczki Károly, et Zámó István)

22.00: Záróbuli: Balaton koncert

az Artpoolt és a rendezvényt támogatják: a Gődőr Klub és a félérő művészek

http://www.artpool.hu/2005/segelykoncept.html

médiatámogató: Klubrádió

További információ: Klanczicz Júlia, Artpool: 06-20-4564154
Bárdos Déak Ág, programkoordinátor: 06-20-5506640
In 2005 the future of the Artpool Art Research Center became uncertain due to the lack of financial support for its operation. With the closing of Artpool the only research place of the progressive Hungarian underground culture from the early 1970s till today could have disappeared. The publications, manuscripts, photos, sound and video material as well as art documents could become inaccessible for decades. The festival's aim was to draw attention to the seriousness of the situation.

Program:
• Press conference
• Symposium on Hungarian underground art in the 1970s and 1980s, its international context and significance, its research and the possibilities of its preservation.
• Readings, performances and concerts from the literary and musical materials of Hungarian underground art of the 1970s and 1980s.
• Exhibition, installation, display of documents (texts, objects, photo and video materials) of the 1970s, 1980s and 1990s – from Artpool’s archives and collections.

Participants of the symposiums and performances:

DOCUMENT: invitation, email invitation, press release, program-poster, photo, video
WEB-DOCUMENT: www.artpool.hu/2005/segelykoncept.html; For a detailed bibliography online, visit www.artpool.hu/2005/sajto22.html


Saturday, 1 October
Symposium on Hungarian underground art in the 1970s and 1980s, its international context and significance, its research and the possibilities of its preservation (1st part)
AID-CONCEPT Festival for the preservation of the documents of underground art

**Sunday, 2 October**

Symposium on Hungarian underground art in the 1970s and 1980s, its international context and significance, its research and the possibilities of its preservation (2nd part)

Participants from the left: Péter Molnár, Vera Baksa-Sóós, Péter Halász, Ágnes Bárdos Deák (moderator), Tamás Szőnyei, Péter Müller Sziámi

**CONCERTS AND PERFORMANCES**

István ef Zámbó

Mihály Víg

Peter Ógi

Hobo

ef Zámbó Happy Dead Band
“The Experimenter & the Art of Perception”
The Understanding of Freedom in the Correlation of the Apparatus and the Functionary

“Az experimentátor és az észrevétel művészete”

International exhibition on Artpool’s call: works by 192 artists from 26 countries. Autumn research project by Artpool. Curator: György Galántai.

See a list of participants on the exhibition flyer on p. 380.

DOCUMENT: call (Hu, En), invitation, email invitations (Hu, En), list of participants, photo, video
WEB-CATALOG: www.artpool.hu/2005/Functionary.html
ARTWORKS: in Artpool’s collection


28 December 2005 – Artpool P60, Budapest (Kamilla day)

Virtual MEmory house for the searchability of Miklós Erdély’s life-work
InDiGo KluB szerű ESeT
Erdély Miklós életművének kutathatóságáért

After the lecture by Péter Fuchs (host of the evening), with the title Is the life-work and the spirit of Miklós Erdély still relevant?, discussion on the researchability of the Erdély oeuvre (on the opportunities for research / difficulties surrounding research) and other similar blind spots of Hungarian art historiography. Participants in the discussion: Dániel Erdély, György Galántai, István Hajdu, András Halász, Júlia Klaniczay, Mihály Kornis, István Mészáros, Tamás St.Auby, János Sugár, Gábor Tóth.

DOCUMENT: invitation, email invitation, photo, video
WEB-DOCUMENT: www.artpool.hu/2005/kamilla/

THE TELEMATIC ART - THE ART OF PERCEPTION

2005 - THE YEAR OF THE FIVE IN ARTPOOL

... we should depart from the principle that we are modes of junctions, rather than individuals. In other words, "I" is a word that others pronounce as "you". Thus, we are dealing with a function word. "I" is the "you" of the other person. Or, in defining my own identity, first of all I must distinguish myself. Parity and disparity are interdependent notions.

The same can be found in psychoanalysis, neurophysiology and neuropsychology. These all point to the same direction. At the heart of telematics is a type of anthropology that does not perceive the human person as an individual, but rather as the manner how systems of relations function; as the realization of possible links. The intersubjective field is a virtual space in which an individual is a node in the net, inasmuch as materiality is a node in the energetic space.

A call to participate in the autumn research project at Artpool

THE EXPERIMENTER
& THE ART OF PERCEPTION
The Understanding of Freedom in the Correlation of the Apparatus and the Functionary.

Starting from the photographic situation, Vilém Flusser termed the camera as an apparatus and the photographer (the experimental photographer) as a functionary.

In his book, Towards a Philosophy of Photography, he described his expansion on this model, to arrive at an explanation of human freedom within the universe of photography (in the post-industrial context).

The so-called experimental photographer (the functionary) is truly aware that the underlying concepts, such as "image", "apparatus", "program", "information", are the fundamental problems s/he has to tackle. A philosophy of photography is needed in order for this photographic practice to be brought to the level of consciousness, which is, in turn, required, since in this practice, at least, a model of freedom manifests itself, in a post-industrial context.

As usual in Artpool's practice, the participants of the project are not constrained in terms of genre, medium or otherwise; submitted materials, after having been displayed at the exhibition/event in Artpool P60 and on the website http://www.artpool.hu/2005/Functionary.html will be stored in the Artpool Archives.

Deadline of submission: October 25, 2005

Artpool Art Research Center, H -1277 Budapest 23, Pf.52 • project@artpool.hu
Best wishes from György Galántai

THE ART OF PERCEPTION - THE ART OF FREEDOM
Vilém Flusser's key words, compiled from book and magazine publications, lectures, and interviews. Edited by Andreas Müller-Pohle and Bernd Neubauer
http://www.equivalence.com/labor/lab_vf_glo_e.shtml

(Apparatus: A toy that simulates thought and is so complex that the person playing with it cannot comprehend it; its game consists of combinations of symbols contained in its program; while fully automated apparatuses have no need of human intervention, many apparatuses require humans as players and functionaries.

Functionary: The functionary dominates the apparatus through controlling its exterior (input and output), and in turn dominated by the opacity of its interior. In other words, functionaries are people who dominate a game for which they are not competent. Kafka.

Photo criticism: The question to be asked is: How far has the photographer succeeded in submitting the camera program to his own intentions, and by what methods? And: How far has the camera succeeded in deflacting the photographer's intentions, and by what methods?

Photographic gesture: A gesture of hunting, where the photographer and the camera unite to become a single, indivisible function. The gesture seeks new situations, never before seen; it seeks what is improbable; it seeks information. The structure of the gesture is quantal: it is one of doubt composed of point-like hesitations and point-like decisions. It is a typically post-industrial gesture: it is post-ideological and programmed, and it takes information to be "real" in itself, and not the meaning of that information.

Picture: A significant surface. In most cases, it signifies something "out there," and is meant to render that thing imaginable for us, by abstracting it, by reducing its four dimensions of space-plus-time to the two dimensions of the plane.

Reality: What we perceive as reality is a tiny detail from the field of possibilities surging around us which our nervous system has realized through computation. If all reality is a computation from possibilities, then "reality" is a threshold value.

Telematics: The technology that enables the present discursive circuit diagram for technical images to be converted into one that is dialogic. In telematic dialogues, human and "artificial" memories exchange information, out of which new information is synthesized and then stored in artificial memories. The actual purpose behind telematics is to make ourselves immortal. For in telematics one becomes aware that freedom does not consist in mere producing information but also in preserving this information from natural entropy; that we create in order not to die.

Traditional/technical images: The essential difference is that the new image is rooted in a scientific theory and is produced by apparatuses. Traditional images are views of objects, technical images are computations of concepts; the former are reproductions of scenes, the latter of calculations.)
2005 - THE YEAR OF THE FIVE IN ARTPOOL - AZ ÖTÖS ÉVE AZ ARTPOOLBAN

... we should depart from the principle that we are modes of junctions, rather than individuals.

In other words, "I" is a word that others pronounce as "you".

Thus, we are dealing with a function word: "I" is the "you" of the other person. Or: in defining my own identity, first of all I must distinguish myself. Parity and disparity are interdependent notions.

The same can be found in psychoanalysis, neurophysiology and neuropsychology. These all point to the same direction. At the heart of telematics is a type of anthropology that does not perceive the human person as an individual, but rather as the manner how systems of relations function; as the realization of possible links. The intersubjective field is a virtual space in which an individual is a node in the net, inasmuch as materiality is a node in the energetic space.

The Understanding of Freedom in the Correlation of the Apparatus and the Functionary.

The EXPERI MeNteR

THE TELEMATIC ART | & THE ART OF PERCEPTION | THE ART OF FREEDOM

EXHIBITION

ARTPOOL P60 • BUDAPEST • November 2005 - January 2006

Starting from the photographic situation, Vilém Flusser termed the camera as an apparatus and the photographer (the experimental photographer) as a functionary.

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The so-called experimental photographer (the functionary) is truly aware that the underlying concepts, such as "image", "apparatus", "program", "information", are the fundamental problems s/he has to tackle. A philosophy of photography is needed in order for this photographic practice to be brought to the level of consciousness, which is, in turn, required, since in this practice, at least, a model of freedom manifests itself, in a post-industrial context.

The EXPERIMEnT eR & THE ART OF PERCEPTION

http://www.artpool.hu/2005/Functionary.html

Artpool Art Research Center, H-1277 Budapest 23, Pf.52

Thank you for your participation, best wishes from György Galántai
Authors of the exhibited works by countries


http://www.artpool.hu/2005/Functionary.html
Boris Nieslony: invitation card for “Translations” (performance and installation exhibition at trace, Cardiff, 2005)

Le Peintre Nato: performance with Mayumi Handa and Shozo Shimamoto, Barbizon, 1996 (postcard)

Boris Nieslony: invitation card for “Translations” (performance and installation exhibition at trace, Cardiff, 2005)
Contribution by Jürgen O. Olbrich (documents of the Rainbow Objects Mandala installation, 2005)
Mail art works by Sztuka Fabryka / Gert de Decker, 2005
Bruno Capatti: Selfportrait, 2005 (color photocopy)
Interrupted Histories

The exhibition deals with spaces of interrupted collective histories and with spaces of “little histories” of the 1970s and 1980s of the Eastern Bloc Countries. Particularly in this period, neo-avant-garde artists were most often their own historians and archivists, says the curator of the exhibition Zdenka Badovinac, who discovered Artpool’s Active Archive conception on the net and invited Artpool to the show. The Artpool projects selected were: the Chapel Studio of Balatonboglár from the 1970s and the Hungary Can Be Yours exhibition from the 1980s.

DOCUMENT: correspondence (organization), list of exhibited works, invitation, email note, photo, video

WEB-DOCUMENT: www.artpool.hu/2006/Ljubljana_e.html


Acoustic space-installation by György Galántai for the Mozart and Bartók festivities (in the program of the Budapest Spring Festival and Artpool). The following works appeared in the installation:

picture: Tibor Hajas (1946–1980), W. A. Mozart: Haffner Symphony (photo, 1976?); music: W. A. Mozart (1756–1791), Haffner Symphony (Symphony No. 35 in D major) (1782)


(The third sector)


DOCUMENT: invitation, email invitation, Budapest Spring Festival’s program brochure ● WEB-DOCUMENT: www.artpool.hu/2006/tavasz/Defaulte.html ● ARTWORK: Hajas’ work in Artpool’s collection


Translation of the text from the invitation:

Listening simultaneously to musical works representing paradigm shifts of current and historical time transforms a linear time-convention imperceptibly into a multilinear, natural experience. Combining three dimensional space and three space-dimensions acoustically models the old experience now matured into a new paradigm, according to which every telematically observed doubt is unity. In the space and time specific present, the information of life is the work, and the information of the work is life. In other words, in the “virtual” spaces of works, or the “true spaces” of life (or vice versa) information permanently swap, unite or fall apart. The continuous current (fluxus) of these maneuvers (cultivation) is life, the property of a healthy regenerating culture.

(György Galántai, 2005)

Note: “Everywhere we can observe that various types of apparatus program our lives with stiff automatism; work is being taken from people and forced onto automata and the great majority of society is beginning to deal with the game of ‘empty symbols’ in the ‘third sector’; existential interest about the material world transposes to the universe of symbols, and this value transfers from objects to information.”

(Vilém Flusser, 1920–1991)
Mieko Shiomi (1938–):
Fluxus Suite (2002), a musical dictionary of 80 people around Fluxus

"To celebrate the 40th anniversary of Fluxus, I composed eighty short musical pieces for eighty fluxus people using the following methods:

For each person, I used only the pitches available from the letter spelling his/her name. [...] A different timbre was applied to each person. [...] Regarding how to describe each person, I took a few different approaches. The first is a realization of one of his/her works. Secondly, I imitated some of their methods or techniques. For instance, the order of John Cage’s notes was determined by chance operation. The piece for Jean Dupuy consists of musical anagrams. In the case of Yasunao Tone, his name in Chinese characters was written on the blank score and the points where the characters crossed the musical staves corresponding to his pitches of es, e, as, a in 6 octaves were traced to form musical phrases. [...]"

(The texts are translations from the back of the invitation)
Process Revealed
Folyamat Feltárva

Exhibition part of EvoMUSART 2006 – Budapest: European Conference on Evolutionary Music and Art. For the first time a curated exhibition was running concurrently with the 4th European Conference on Evolutionary Music and Art. 19 works from 8 different countries were presented. They included video and audio works, generative software programs, installations and live performances. Curators: Janis Jefferies & Tim Blackwell (UK).

See the list of participants on the invitation here reproduced.

12 April 2006
• Algorithmic and Live Music – closing event of Process Revealed

“One of the oldest dreams of Artificial Intelligence is the construction of machines capable of creating art and music. In the pursuit of this dream, evolutionary art and music practitioners follow a biological inspired approach mimicking the principles of natural selection. For the first time EvoMusArt comprises a curated exhibition, entitled Process Revealed, which is running concurrently with the scientific workshop. It focuses on the disclosure and explanation of the processes involved in artistic creation. Process revealed considers the generative, the algorithmic and the evolved in relation to analytical, performative possibilities.”

(Janis Jefferies, curator – Professor of Visual Arts, Goldsmiths College)
EvoMUSART – PROCESS REVEALED

Jeremy Thorp: *tree.growth*, 2005 (inkjet prints on canvas)

Günter Bachelier: *Metamorphosen* 2004 (motive memes)


Pascal Dombis: *Mikado*, 2005 (interactive video installation, 2 projections)

Dennis H. Miller: *Faktura*, 2003 (video)

Ollie Bown and Sebastian Lexer: *Experimental Electronica and Free Improvisation Using Novel Interactive Behavioral Systems* (performance)
Patricia Tavenner at Artpool

Patricia Tavenner, American artist, a representative of the idea of “me-art,” did a series of artistamps in 1973 as her ars poetica. She is a regular participant of network projects, and she is an organizer of events as well. At Artpool she presented her newest images, artistamps and bookworks done by the aid of video and computer.

DOCUMENT: invitation, email invitation, photo, video

9–11 June 2006 ◆ OSA (Open Society Archives), Budapest

Visions after the Fall: Museums, Archives and Cinema in Reshaping Popular Perceptions of the Socialist Past

Workshop with lectures.

9 June 2006:
Visit of the participants of the workshop at the Artpool Art Research Center. Host: Júlia Klaniczay.

10 June 2006:
Lecture by Péter Fuchs at the workshop: The mysterious events around the Balatonboglár Chapel Studio from 1970 to 1974, in the highlight of the secret reports and the contemporary mass media perception

DOCUMENT: correspondence, invitation, program

18 August 2006 ◆ O3ONE, Belgrade

Artpool Budapest

Presentation by Péter Fuchs (independent curator) at the curatorial seminar art-e-conomy. Transitional economics and art – theory and practice of contemporary global production.
The presentation based upon a textual work by Hungarian artist and theoretician Miklós Erdély – the Extrapolation Exercises (1982) – was focused on the intellectual heritage of Eastern European conceptualism, the perspectives it opens to the notion of art and its future (in the age dominated by virtual reality), and the way this heritage is preserved by institutions such as the Artpool Art Research Center in Budapest.

DOCUMENT: program, flyer, photos

13 August – 24 September 2006 ◆ Gedenkstätte Deutsche Teilung Marienborn, Germany

“Gegenansichten”
Photos of the Political and Cultural Opposition in Eastern Europe 1956-1989

Travelling exhibition of documentary photography to which Artpool contributed a number of photographs. Curator: Heidrun Hamersky (Forschungsstelle Osteuropa).

Further exhibitions:
15 January – 16 February 2007: Universität Heidelberg, Germany
2008: Gedenkstätte Roter Ochse, Halle (Saale), Germany
8 May – 5 June 2009: Österreich-Institut, Wroclaw (Poland): FotOpozycja – Gegenansichten


1 September 2006 ◆ Esterházy-kastély (Esterházy Castle), Szigliget, Hungary

An Alternative Memory Institute and Venue for the Research of Art: The Artpool Art Research Center

Alternativ memóriaintézmény és művészetkutató hely: az Artpool Művészetkutató Központ

Presentation by György Galántai, Júlia Klaniczay and Endre Szkárási at the 18th JAK (Attila József Circle) Camp (a major forum for young writers and contemporary literature).

DOCUMENT: correspondence, program


2006 – THE YEAR OF THE SIX
RECOLLECTION FROM 1986 TO 2006

IN RECOGNITION OF WORLD WIDE NETWORKER CONGRESSES
Meeting, event and exhibition, Artpool P60, Budapest, November 2006

TOTAL RECALL, PLEASE SEND SUGGESTIONS & PROPOSALS
YOUR IDEA ABOUT NETWORK / HISTORIES / STRATEGIES / ORGANISING OF MEETINGS / DOCUMENTATIONS / PUBLICATIONS / AND SO ON ...

Recollection is the retrieval of memory. It is not a passive process; people employ meta-cognitive strategies to make the best use of their memory, and priming and other context can have a large effect on what is retrieved.

ARTS & MEDIAS & MATERIALS
Concept, Conceptual, Contextual, Concrect, Cognitive, Event, Happening, Fluxus, Action, Interaction, Cooperation, Performance, Body, Ego, Attitude, Correspondence, Meeting, Tourism, Congress, Administration, Documenting, Archiving, Officing, Instituting, Networking, Net, Web, Mall, Email, Digital, Electronic, Fax, Copy, Recycling, Genetic, Evolution, Money, Stamp, Rubberstamp, Postcard, Envelope, Object, Project, Installation, Editing, Book, Poetry, Photo, Sound, Video, CD, DVD, etc.

As usual in Artpool's practice, the participants of the project are not constrained in terms of genre, medium or otherwise; submitted materials, after having been displayed at the exhibition/event in Artpool P60 and on the website will be stored in the Artpool Archives. >> http://www.artpool.hu/Network

Deadline of submission: September 26, 2006

Artpool Art Research Center, H -1277 Budapest 23, Pf.52
project@artpool.hu

Best wishes from Júlia & György Galántai
Mail Art Networking Has Changed My Life by Peter Netmail (D) 2002
http://www.artpool.hu/MailArt/Netmail_e.html

The network made me an author, an editor and a family member.
The network made me a publisher and an archivist.
The network made me a mail artist myself and a connoisseur.
The network made me a galleryist.
The network made me a curator and a host.
The network made me a mediator and a focalizer.
The network made me an invited migrant artist.
The network made me a reporter, and a commentator, and a polyglottal translator.
The network made me an active cul-tourist.
The network made me an artistamp producer.
The network made me a godfather myself.
The network made me an interviewer, a film, a director and a cutter.
The network made me a body artist and an art object.
The network made me an artpostman and a world champion.
The network made me a missionary and a political artist.
The network made me a world art traveller and a critic.
The network made me an independent fund raiser.
The network made me a local-global coordinator.
The network made me a critic and a historian.
The network made me a performance artist.
The network made me a synesthetic artist.
You see: the network made me a satirist.

Mark Bloch (USA) announces 2004 - The Year of Decompression

After decades of hoarding, being too small, too large, too dull and too invisible and after taking the advice of Duchamp and going/being underground, both intentionally and unintentionally, and after boycotting both the World-Wide Decentralized Networker Congress Year 1992 and the Incongruous Meetings Year 1998 because I felt they were redundant, irrelevant, unnecessary and redundant, and in honor of the OA04 Year of Obscure Actions and the Artpool Telematic Society, Art in the Fourth Dimension project, I declare that I, Mark Bloch, also known as Panman, the Post Art Network, Panscan and other misnomers, will enthusiastically perform one major act of creative decompression during every month of 2004 to repay my gratitude to all the people who have been so kind to me all over the planet. Because surprising and generous acts of kindness have come to me from all over the world, I will attempt to humbly spread it back, reaching out as far as I can, from as deep within my soul as I am able to muster. I will do so abundantly and lovingly, to be of service to anyone and everyone I can, but in particular for those wonderful people, living and dead, real and imagined, who have directly, indirectly and anonymously enriched my life with their own generous, abundant loving acts of kindness. I promise to decompress, to spread, to share, to disperse, to disseminate, to explode at least 12 times throughout the calendar year of 2004, with creative, loving and healing energy.

If I am unable for any reason to do this in hard copy or unable for any reason to do this electronically, I will do it meta-telematically in other words, via extra sensory means and/or whatever is necessary to make the communication.
I hope you have received previously sent messages of this kind.
THE NET IS OPEN & (ETHEREAL)
THE CONTENT OF COMUNICATION IS UP TO YOU

KUTATÓSAROK >> IDEÁK, STRATÉGIÁK, PROJEKTEK, TALÁLKOZÓK, TÖRTÉNETEK, MŰVEK, PUBLIKÁCIÓK STB.

A MŰVÉSZET HÁLÓZATI ESEMÉNYEI (1986-2006)

ÉS A DECENTRALIZÁLT VILÁGKONGRESSZUSOK

Előadás-események és háttér-kiállítás, Artpool P60, Budapest V., Paulay E. u. 60.

2006 november 3, 8, 10, 15, 17.

XIX≠XXI

3-án - Gárdonyi György (Budapest) Az 1902-es Hálózati Világkongresszus budapesti ülésszöveg
8-án - Gootlo & Günther Rush (Genf, Svájc) Kollaborációs projektek - videó dokumentumok
8-án - Peter Netmalk (Minden, Németország) A háltatott tevékenység megváltozott az évtized
15-én - Marko Slavnerov (Bélgia, Szlovénia) Az élet gazdaságtanosa - A menekülés esztétikája
17-én - Fuchs Péter (Budapest) Migrációs esztétika - a gazdaságos élet településéért és megfelelőellenségéért

időpontok és a részletes program külön lapon >>
THE DECENTRALIZED ART AND THE WORLD

Arrival in Maastricht on August 8, 1992
(coming from Liège by the Maas river, on board of "Le Pays de Liège")
standing: Hans Ruedi Fricker (Switzerland), Metallic Avau (Belgium), Gilberto Prado (Brazil), Guy Bleus (Belgium), Guy Stuckens (Belgium), Charles François (Belgium), Unknown
sitting: Daniel Daligand (France), Luc Fierens (Belgium), Volker Hamann (Germany)

De DaDa Kickoff Dinner, July 12, 2006 (Katz’s Delicatessen, NYC)
standing: Mark Bloch, Joel Cohen (Sticker Dude), Tom Hosier, Geert De Decker (Belgium), Buz Blurr, Anna Boschi (Italy), Ron Ilardo, Giuseppina Martelli (Italy), Thom Lynch, Dana, Adam A. Berry
sitting: Honoria Starbuck, John Held, Jr., Jas W. Felter, Jonathan Stangroom
(all artists from the USA except where mentioned)
Daniel Daligand: Return to the sources – Scotland, 2005 (postcard)

Edwin Varney: Shadow Self Portrait, 2006 (photo)
THE DECENTRALIZED ART AND THE WORLD

Arrigo Lora-Totino: one page of the limited edition bookwork I wanted I, 2002

Joan Puig / John Mountain: Freaks of the Netmail #1, 2005 (digital print)

Collage by Rora and Dob Kamerelic, 2006

Envelope work by Clemente Padin, 2006
Lothar Trott: Poku Test, 2006 (pages from the mail art project’s catalog)
THE DECENTRALIZED ART AND THE WORLD

Envelope work by Elgin Carver, 2006

Deborah Colotti: to explore, 2006

Envelope work by Elgin Carver, 2006

2006 – THE YEAR OF THE SIX
A LITTLE MAIL ART FABLE

Once Upon a Time there was a small and happy kingdom called Netland. It was small, sure, but it was a calm haven and a serene refuge for art outsiders with skins of different colors and speaking different languages and believing in different gods & goddesses. They formed a free and horizontal community, and quite amazingly they could understand each other through the simple swapping of little images and colorful beads inside paper bags. They called this game the “Eternal Network” and felt part of a very special and lucky tribe.

Then a big Invisible machine was invented that made the paper bags and colorful beads useless, so people could communicate faster and cheaper but all the FUN of trading gifts was lost. And the people gradually forgot the Golden Netiquette of No-No’s that had peacefully guided them in five decades of happy networking. So the small kingdom became Wide as the Whole World, but it no more had a shared name or a common philosophy or a beating heART. And the people started quarreling among themselves, and they were using more words and less images and colors, but could not understand each other anymore. The Eternal Network had become the Ethereal Babel...

Vittore Baroni @ E.O.N. 2006

ART AS GIFT

Mail art is a happy entanglement of contradictions, an “eternal” and ethereal game of hidden, guessable, imaginary, amusing, poetical, provocative, banal, revolutionary correspondences. Independently from the materials circulating in the postal network, characteristic and specific to each different period of the long evolutionary course of mail art – with a gradual but constant tendency of the net to expand and diversify – the most disruptive and distinctive feature of this form of expression remains its open to all character and above all the fact of being created to be given out as a gift. This is a simple but substantial change in attitude, that may remind us (not accidentally, given the contiguity in space and time in the development of the two disciplines) of a certain kind of avantgarde street theater of the sixties, like the work of the Bread and Puppet Theater or of the Living Theater: total happenings that did put into practice the art=life equation with a great simplicity of languages and immediacy of communicativeness, but without excluding because of this a touching profundity of contents. Just like the Living tried in its utopian way to put in action a theater beyond theater able to embrace the audience in a collective rite, in a similar fashion mail art placed itself from the beginning in an art beyond art perspective, breaking all sorts of taboos concerning the preciousness and sacredness of the work of art as masterpiece (in the mail art practice the materials are often recycled, dismembered, passed from hand to hand like cadavres exquis), beyond the myth of the artist as a demiurge of genius isolated on his/her pedestal.

I wrote of art given out as a “gift” rather than exchanged, because behind the daily barter of materials it is distinctly perceptible in mail art circles a common inclination towards a disinterested offering, a desire to astonish akin to the potlatch of the American Indians, a will to make game of the pretentiousness of official art and to operate in the opposite direction to the dominating market system, to recover a more playful and purely spiritual expressive dimension. The fluxus adventure outlined a formidable and rigorous Intermedia program about the possibilities for art to break into everyday life, carried out by an international alliance of full-time or at least part-time artists. Mail art, as a direct and inevitable consequence of some theoretical assumptions of the fluxus group, is a heterogeneous and discontiguous aggregation of creative interferences carried out mostly by non-artists in their spare-time. It can therefore afford the luxury of being (in every sense) gratuitous.

Vittore Baroni
(Excerpt from the Bassano 2000 / Sentieri Interrotti catalog)
THE DECENTRALIZED ART AND THE WORLD

Brochure for Robert Delford Brown’s new book, 2006

Envelope work by Vittore Baroni, 2006
Envelope works by Bernd Löbach-Hinweiser, 1986 and 2006

Envelope works by Bernd Löbach-Hinweiser, 1986 and 2006

2 0 0 6 — T H E Y E A R O F T H E S I X
Paul Panhuysen: *Galaxy Sonore*, sound installation, 2006, Courtyard of the Palais Granvelle (Musée du Temps), Besançon, France

B&B 37 (May 12–24, 2006), Rod Summers in Southwest Iceland – “I saw many birds waiting for the south wind” (Birds & Borders is the cooperative project of Ever Arts and Rod Summers)
The exhibition organized by the Artpool Art Research Center in November 2006 and the “art network events” created by the personal meetings related to the exhibition are results of networking, just like Artpool’s “art tour” projects of 1979 and 1982 exhibited in 2004.

The first international Mail Art Congress was organized in 1986 in Switzerland by H. R. Fricker and Günther Ruch. This gave rise to other similar meetings organized mostly in Germany and the USA – where personal meetings were the continuous creative practice by a number of networkers – but also in Hungary. Due to the success of the idea, the next – far more extensive – Decentralized Network Congress in 1992 took place with the involvement of the entire community of networkers worldwide. Artpool decentralized the congress by fax technology, which was a novelty at that time.

The issues of communication and art, and the intolerable employee and artisan status of artists were first liberated – irrevocably – by Marcel Duchamp’s paradigmatic ideas. It is no coincidence that virtually every one of his ideas became a new “ism,” and those that did not, such as eroticism and humorism, offer an unexploited and unexplored field of opportunities. Why is that? Because these ideas are conceptual: eroticism and humor, individually or together, can be a part of anything, what’s more, as a kind of spice adding flavor to food, they can be the basis of “communication” with food. Then, it is no wonder that now that “isms” are a thing of the past in art, communication and networking methods have become more appealing and groups organized around “isms” are increasingly being replaced by occasional, rapidly changing, collaborative “network projects.”

The consecutive developments in 20th century visual communication, or correspondence art to be more exact, are especially interesting unexplored precedents of the wide range of communication techniques and uses that have become widespread. The greatest impact was exerted by fluxus artist Ray Johnson’s New York Correspondence School in the sixties. The European activists of the fluxus generation, such as Ben Vautier, Robert Filliou, the East European Endre Tót, Milan Knižák, as well as the highly active representatives of concrete, visual and sound poetry worked with the same references and maintained connections in the same way. Referencing – in other words remembering – is always about half-known precedents that need to be processed. Cognition in art raises the possibility of countless versions of interpretations, ranging from reinterpretation to recycling.

Who is a good artist? The answer is: the one that can build good relationships. Those that build good relationships can communicate well. From this point on the question “Who is a good artist?” makes no sense because from this point on art is synonymous with communication, no matter what kind or type of “work of art” is discussed. I.e. a “work of art” is information that enables communication. There: we have entered the art of the information society. (György Galántai, 2006)

Source: www.artpool.hu/Network/2006/Galantai.html

Lecture about the Budapest Session of the Worldwide Networker Congress in 1992, about the Fax Action, the Faxzine and the developments of the archaic network that followed. Then with an internet-presentation of the radically changed point of view in art in the past 20 years Galántai tried to free the future-forming imagination of the audience.

8 November 2006: Collaborative projects – live documents – Colette & Günther Ruch (Geneva, Switzerland)


THE DECENTRALIZED ART AND THE WORLD
lectures – events at Artpool P60

8 November 2006: Networking has changed my life – Peter Küstermann [Peter Netmail] (Minden, Germany)

Lecture with slide show about the life story of this polyglottal cosmopolitan: how the Decentralized Networker Congresses (DNCs) got him a world champion’s title from the Guinness Book of Records under his artists name Peter Netmail. In his uniform as traveling art-postman, Peter described his networking activities as mailartist, author, painter, performance artist, film maker, art critic, gallerist, and festival organizer at a Culture Centre in an old church building in Germany. His hometown Minden meanwhile prides itself of being a ”Mekka of Mail Art.” Peter showed his multilingual handmade books from the backpack and color catalogs in mixed media about the worldwide DNCs from 1986 on and other art projects.

10 November 2006: An independent art laboratory: The ZEROGLAB – Károly Tóth (Rotterdam, Netherlands)

Presentation of the institute and the Nanofestival project (with screening)
15 November 2006: Aesthetics of Escape – Marko Stamenkovic curator (Belgrade, Serbia)

Presentation of Dis-Economy of Life – On Migratory Aesthetics, a Traveling Video Installation of the Amsterdam based Cinema Suitcase. Members of the collective are Mieke Bal (Netherlands), Zen Marie (South Africa), Thomas Sykora (Netherlands), Gary Ward (Ireland), Michelle Williams (England).

In the videoworks by means of visual description, narrative, encounters, and reflexivity diseconomy of life occurs at the present time in all the domains. As a result, people float in uncertainty, at the same time economically connected to and yet, disconnected from one another. One can see the levels on which lives have been dis-organized, and look at what people do to cope, reorganize, and find alternative units and places to get their act together again.


Lecture on the aesthetics of fleeing, the building up of an economic life and its incomprehensibility
23 November – 12 December 2006 ◆ Switch Room, Belfast

I Confess that I Was There: Art, Archives and Location(s)

Exhibition, screenings, round-table discussions, and symposium organized by INTERFACE: Research in Art, Technologies and Design (School of Art and Design, University of Ulster, Belfast – director: Declan McGonagle). Artpool’s documentary exhibition block was curated by Judit Bodor. The documents of the 2003 show titled Hungary Can Be Yours / International Hungary were displayed along with Artpool publications and videos about the Chapel Studio in Balatonboglár and Artpool.

Further participants of the exhibition: Amanda Dunsmore, Trace(s) Archives 2000–2006, Brian Hand, Peter Richards, City Arts – Art of Social Change, Philip Napier/Mike Hogg (Table), North West Visual Arts Archive, ‘Insinuations’ by Lee Hassal, Bert Greenhalgh, Chris Reid, Phil Babot (Trace Collective – Live work) and Wonderland.

24 November 2006 – Screenings: ARTPOOL

Rare performance videos from Artpool’s collection including, He! Viva Dada, fragments from an unrealized documentary film of the 2e Festival de la Libre Expression, American Center, Paris (1965). Before the screening: Júlia Klaniczay spoke about Artpool’s history and the exhibited documents.

25 November 2006 ◆ Linen Hall Library, Belfast

Investigating Archives. Symposium exploring established and experimental archival practices, from the perspective of artists and archivists.

Part of the symposium and round-table discussion: lecture of Judit Bodor (curator and former researcher at Artpool, Budapest) about the archival and artistic practices of Artpool.

DOCUMENT: correspondence (organization), list of exhibited works/documents, program, invitation, poster, photo, video, abstracts of the lectures ◆ PUBLICATION: Julie Bacon (ed.): Arkive City, Interface, University of Ulster, Belfast – Locus + Archive, Newcastle upon Tyne, England, 2008; 219 p.

28 December 2006 ◆ Artpool P60, Budapest (Kamilla day)

“Stories from my slack”

Simultaneous screening of all the films by Ágnes Háy, Hungarian experimental animated filmmaker living in London. (Pigeons of Russell Square was presented for the very first time in Hungary and worldwide.)

DOCUMENT: installation plan for the show, invitation, email invitation, photo, video ◆ DVDs: in Artpool’s collection

BIBLIOGRAPHY: Kerstin Mey (University of Ulster Northern Ireland, UK): Art, Archives and the Public Space: Memories of Conflict, Presentation at the ELIA Teachers’ Academy Sofia, Bulgaria 1–4 July 2009 (manuscript, online)

2007 – THE YEAR OF THE SEVEN – AT ARTPOOL

BIBLIOGRAPHY: Artpool: jó és rossz, Magyar Narancs, February 15, 2007, p. 6 (notice)

10–11 March 2007 • Ernst Múzeum, Budapest

First Budapest Art
Book and Periodical Expo

Első budapesti képzőművészeti
könyv- és folyóiratvásár

Numerous rare publications/catalogs were on sale at the Artpool stand.

DOCUMENT: contract, invitation, list of publications available at the Artpool stand, photo, video

BIBLIOGRAPHY: Süvecz Emese: Az Ernst Múzeum kétnapos könyv-
vásáért tart. Képzőművészet mindenkiek, tranzit.hu, March 8, 2007

21, 23, 28, 30 March, 4 and 6 April 2007 • Artpool

Art in Hungarian (m+m=N+1)
művészet magyarul
Hommage à Charles Tamkó Sirató

Lecture-events and background exhibition in the program of the Budapest Spring Festival.

The exhibition presented dimensionist works and documents from Charles Tamkó Sirató, dimensionist works by Gábor Tóth, and a selection from the Hungarian material of Artpool’s collection of experimental poetry.

Dimensionist evenings (series of lectures)

21 March 2007, András Petőcz: “Dimensionist” Art: poetic experiments by Charles Tamkó Sirató between the two World Wars

23 March 2007, György Galántai: About N+1 – from Fluxus to the Internet

28 March 2007, Michel Giroud – performance

30 March 2007, Bálint Szombathy: The Ways of Concrete Poetry. From Planar Poems to Dimensionism

4 April 2007, Gábor Tóth: Ton La To To (anomalous lecture), Two Horses on the concrete pavement … and the … Poem-machine

6 April 2007, Tibor Papp: Tamkó Special Performance. Generated Poem – with the participation of the audience

DOCUMENT: email call, invitation, email invitations (Hu, En), Budapest Spring Festival’s program brochure, photo, video

WEB-DOCUMENT: www.artpool.hu/2007/tavaszi/

Translation of the text from the invitation:

The formula “N + 1” expresses the Dimensionist development of the arts. It was through Planism, the theory of two-dimensional literature, that we noted its relevance to the arts. We generalized its application in order that we might attribute – in the most natural way possible – the seemingly chaotic, unsystematic and inexplicable artistic phenomena of our age to one single common law.

[...] the essence of Dimensionism:
Deductive with respect to the past. Inductive with respect to the future. Alive in the present. (Charles Tamkó Sirató: Dimensionist Manifesto, 1936)

The title “Art in Hungarian” can be explained through two dimensionist approaches: Let us regard first the concept of “art” and then the concept of “Hungarian” as the past, or “N,” and in both cases the other concept will be “+1,” the future. It follows from this that for Hungarians “art” is dimensionist if it has a Hungarian factor in it, i.e. +Hungarian, and “Hungarian” is dimensionist if it has art in it, i.e. +art. The result that we are looking for is “m+m,” the N+1 formula being updated, i.e. the self-same living present.

(György Galántai, 2007)
The dimensionist perception of time

Károly (Charles) Tamkó Sirató, the prophet of dimensionism has not been with us for twenty-seven (27) years, and the manuscript he wrote to be printed on the history of dimensionism is still waiting for the printers, in other words for a person who is close to the future.

It is thanks to the dimensionist equation “art=life” that Tamkó’s interlinear poems, or “line prisoners” as he called them are so euphorically good. Tamkó’s volume titled Vizőntő-ker havnalán [At the dawn of the Age of Aquarius] could be published in 1969 thanks to the announcement of the new economic mechanism in 1968 and the relaxation of strict cultural policy. The introductory “Preamble” of the volume wishes to take Hungarians to the vanguard of the age and argues thus: “Whoever was close to America came to own America and whoever is close to the future will own the future!”

I wrote this quotation on a slip of paper straight away and pinned it to the wall in my Budapest studio, where it has hung ever since. I was encouraged by this quotation in Balatonboglár in 1970, and then from 1971 by Tamkó’s Biztató [Words of Reassurance]: “Don’t despair, whatever befalls you! There is one law alone: wait. Wait! […] Everything will ripen and reach its destination: and he who could wait will triumph.” Yes! This is the 100% reusable art, which could only have been born out of a dimensionist attitude. (György Galántai, 2007)

Lecture by András Petőcz (“Dimensionist” Art: poetic experiments by Charles Tamkó Sirató between the two World Wars), March 21, 2007

Lecture by György Galántai (About N+1 – from Fluxus to the Internet), March 23, 2007

Performance by Michel Giroud (video snapshot), March 28, 2007

Lecture by Bálint Szombathy (The Ways of Concrete Poetry. From Planar Poems to Dimensionism), March 30, 2007

Lecture by Gábor Tóth (Ton La To To /anomalous lecture/, Two Horses on the concrete pavement … and the … Poem-machine), April 4, 2007

Generated Poem, performance by Tibor Papp with the participation of the audience, April 6, 2007
23 March – 24 June 2007  Szépművészeti Múzeum (Museum of Fine Arts), Budapest

ParaStamp. Four Decades of Artistamps from Fluxus to the Internet

Parabélyeg. A művészbélyeg négy évtizede a fluxustól az internetig

Opened by Mária Mihály and István Hajdu. The artiststamp collection of Artpool, which has grown into a worldwide one, celebrated its jubilee this year at the Graphic Cabinet of the Museum of Fine Arts, the same venue where the memorable Stamp Images exhibition was staged in 1987. The aim of the exhibition was to demonstrate the paradigm change in art through the informative products created by artists. The exhibition displayed an expedient representative sample taken from a collection of nearly ten thousand sheets of stamps, comprising works by 250 artists from 25 countries, and created over the last 40 years. Curator: György Galántai.

See the list of participants on the back of the exhibition’s poster (▶ p. 420), or visit www.artpool.hu/Artistamp/87-07/alphabetical.html

Related events

26 April 2007  Barokk Csarnok, Szépművészeti Múzeum (Baroque Hall of the Museum of Fine Arts), Budapest

ParaStamp Extra | Parabélyeg extra

Public event to meet the artist-curator and the exhibiting artists of the ParaStamp exhibition.

Following the short video-presentation by György Galántai discussion with the artists present: James Warren Felter (Canada), Michael Hernandez de Luna (USA), Patricia Tavenner (USA), Sándor Győrfy, Péter Balázs Kovács, András Lengyel, Gábor Tóth (Hungary).

To commemorate the meeting and to the delight of collectors and the artists: special rubber stamp cancelling and dedication of the catalog and the poster of the exhibition by the artists and Artpool Artistamp Museum.

From July 2007

Life of the ParaStamp poster – international project  (photo-works with the exhibition poster)

DOCUMENT: correspondence (organization), call (En), list of exhibited works, invitation, email invitations (Hu, En), Budapest Spring Festival’s program brochure, list of posters in the Budapest Metro, advertising videospot, photo, video  CATALOG: Parabélyeg. A művészbélyeg négy évtizede a fluxustól az internetig / ParaStamp. Four Decades of Artistamps, from Fluxus to the Internet, Szépművészeti Múzeum, Budapest, 2007, 108 p.

WEB-CATALOG: www.artpool.hu/Artistamp/Para/
www.artpool.hu/Artistamp/ParaPoster/
ARTWORKS: in Artpool’s collection

Recollection is the retrieval of memory. It is not a passive process; people employ metacognitive strategies to make the best use of their memory, and priming and other context can have a large effect on what is retrieved.

Deadline of submission: November 26, 2006

As usual in Artpool's practice, the participants of the project are not constrained in terms of genre, medium or otherwise; submitted materials, after having been displayed at the exhibition in the Museum of Fine Arts and on the website will be stored in the Artistamp Museum of Artpool.

http://www.artpool.hu/Artistamp/87-07

Artpool Art Research Center, H-1277 Budapest 23, Pf.52
project@artpool.hu

Best wishes from Júlia & György Galántai
Artists with stampworks - in different projects by Artpool
Művészek és belyegmunkák - az Artpool néhány projekjtjében (1992-2006)

When it was decided that the ParaStamp exhibition shouldn’t just be about the last twenty years but rather that the museum wanted to use parastamps to display representative material from the last forty years ranging from Fluxus to the Internet, I could then only think along these lines. The artistamps produced over forty years could not be put together according to earlier approaches because the only result would be a meaningless medley. If we think of the world in a linear sense, we won’t get any further forward, because the world does not work in a linear way – it’s constantly changing and there’s always some new “trick” coming into play.

From the point of view of the artistamp, the two concepts in the exhibition’s title – Fluxus and the Internet – are abstract notions pertaining to the history of art and technology. That’s why I came to the decision that I would create a sphere of concepts which is also abstract but which in itself includes the two other concepts and is able to fill in the entire space between the two endpoints defined by these two concepts. These are: humorism – erotism – time – place – artist – material – structure – function – form – science – art – politics – global – local – glocal – telematic. At first glance, these concepts have nothing to do with the artistamp, and even if they had any connection, it would be a vague one. The new function the artistamp has in this exhibition is to convey the explosively changing worldview at the turn of the millennium with the help of perspectives offered by these interrelated but at the same time distinct concepts.

I was finally able to decide to use these concepts as an organizing principle when I found two convincing antecedents. One of these was Henry Flynt, who says, “I can now return to the question of why concept art is ‘art’. Why isn’t it an absolutely new, or at least a non-artistic, non-aesthetic activity? The answer is that the antecedents of concept art are commonly regarded as artistic, aesthetic activities; on a deeper level, interesting concepts enjoyable in themselves, especially as they occur in mathematics, are commonly said to ‘have beauty’.”

The second antecedent was George Brecht, from whom I found out that “There was a very interesting book which came out near the end of the 1950s called The Field Theory of Meaning, in which it was shown that the meaning of a word, rather than being related to the structure of a sentence, for example, was related to a field.”

As suggested by its title, the exhibition begins with fluxus, with humor, gags and jokes being its most important features. Hence the starting concept of the exhibition: humorism. According to George Maciunas, the frontman of fluxus, "films, everything, concerts, sports events, food, whatever we did, even serious things like a Mass ended up to be humorous.” Ben Vautier wrote of fluxus, “It would not have come into being without Cage, who carried out double brainwashing. First in contemporary music, through the concept of indeterminability, and the second through his theses conceived in the spirituality of Zen and teaching to impersonalize art.”

The second concept of the exhibition is erotism, which originates from Marcel Duchamp, who said, “I believe firmly in erotism because it’s actually generally present in the whole world, and is a thing that people understand. It can replace, if it wants, everything else that other literary schools call symbolism and romanticism.”

The protagonists of the exhibition are the artist, the work and art. Most concepts are related to these. For example, the artist appears in a way far from the general concept of an artist: he is not a creative genius but rather a communication partner, or networker. If somebody is an artist – as it has been believed for a couple of hundred years – that person is supposed to be either a genius or a madman. The concept of art is about what can be seen on the exhibition poster: art recreates that which already exists; thus, changing the Mona Lisa destroys the Mona Lisa but it also recreates it.
Actually, in addition to E. F. Higgins III’s sheet many others are exhibited on this theme as a small Mona Lisa “section.”

Three factors determine whether a work is real: the artist who creates it, the place where it comes into being, and the time when it is produced. Determining what is real belongs to the realm of self-determination. For a work to be not only authentic but also true the unity of four additional factors is necessary, these being: the material, the structure, the function and the form.

The next three concepts – science, art and politics – originate from Vilém Flusser, who said, “It is becoming more and more clear that it is nonsense to try to distinguish sharply between science, art, and politics. We can assume that in science, there are normative-political as well as fictional, artistic, and poetic impulses at work, and that in art and politics, the search for truth continues. In the future, we must learn not to distinguish between value-free reading (science) and interpretive reading (art and politics). We must see, with Rilke, that it is an error to distinguish too strictly. If we learn to do this, we can expect surprises. What science, art, and politics will draw out of us, once they are bound into a unified way of reading, will exceed our wildest dreams.”

The concepts global, local and glocal are interpreted in the background of telematics. It is here that we can continue our exhibition tour on the Internet. The web pages, which form part of the exhibition, begin with one worded page as well as sixteen pages with pictures arranged according to themes, i.e. the exhibition has that many entrances, but every page is accessible from every other page. Earlier sites dealing with stamps have been developed and have a link to the homepage of the Artpool Artistamp Museum, from where the whole network can be reached in just a few steps, and not just in Artpool but in the whole world. The interesting thing about the Artpool network is that one can walk between the pages in many different ways, e.g. in the form of a museum tour. In the present exhibition, this means that we are modeling the exhibition so everything that is here can be seen on the other side of the world.

Finally, I would like to quote Heiko Idensen’s vision: “Travel routes, departure and arrival points draw tracks, paths, and traffic routes, mark nodes, bases and cities in the landscapes of telematic networks. With each journey, each on-line adventure, the network of interconnections expands... If these communicative connections, communication acts, up and down-loads, acts of sending and receiving ... combine with object oriented hypertext programs, then the most disparate data forms, information carriers, cultural production forms mix on a communal surface: the utopian vision of a comprehensive telematic network, in which the forms of individual production change into social communication.”

* Kata Bodor: “...I would like to be connected to the time I’m in...” Interview with György Galántai, in: Parastamp. Four Decades of Artistamps, from Fluxus to the Internet, exhibition catalog, Szépmüvészeti Múzeum, Budapest, 2007, pp. 84–100.
7 NET-WORK-UTOPIAS, PooL Processing (Heiko Idensen, Hannover & Matthias Krohn, Cologne), in: DW LINE, Steierische Kulturinitiative Graz, 1993, p. 34.
Parabélyeg
ParaStamp

SZEPMŰVÉSZETI MÚZEUM
MUSEUM OF FINE ARTS
23 March – 24 June 2007
ParaStamp: Four Decades of Artistamps from Fluxus to the Internet

George Maciunas: Fluxpost (Smiles), 1978 (stamp sheet)
ParaStamp: Four Decades of Artistamps from Fluxus to the Internet

Robert Watts: Fluxpost / 17–17, 1964 (stamp sheet)
ParaStamp: Four Decades of Artistamps from Fluxus to the Internet
ParaStamp Four Decades of Artistamps from Fluxus to the Internet

Marilyn R. Rosenberg: Para de Parade, 1989 (stamp sheet)
Stamp sheet by Mogens Otto Nielsen, 1986

ParaStamp Four Decades of Artistamps from Fluxus to the Internet
ParaStamp Four Decades of Artistamps from Fluxus to the Internet

Stampwork (perforated envelope) by Achim Schnyder, 1984

Oskar Manigk: Doc Mail Present, early 1980s

2007 — THE YEAR OF THE SEVEN
Life of the ParaStamp posters

Facade of the Museum of Fine Arts, Budapest, with the ParaStamp banners

When he got back. Celebrating here on the Lower East Side. Ha! Nice Poster!

Higgins didn’t get the Poster in Michigan, but

REJOICES, THAT IT WAS HERE IN NYC,

Parabélyeg
PARASTAMP

GONEFISHIN
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MICHIGAN

For interpolation.

2 0 0 7 — T H E Y E A R O F T H E S E V E N

E. F. Higgins III., New York, USA
Life of the ParaStamp posters

M. H. de Luna, P. Tavenner, J. W. Felter and G. Galántai (in Artpool), Budapest

Steve Smith, Gulfport, Florida, USA

Reid Wood, Oberlin, Ohio, USA

H. R. Fricker, Trogen, Switzerland

2007 – THE YEAR OF THE SEVEN
Life of the ParaStamp posters
Life of the ParaStamp posters

Susanna Lakner, Stuttgart, Germany
Magda Lagerwerf, Sellingen, Netherlands
Rémy Pénard, Limoges, France
Life of the ParaStamp posters

The pavilion of the Museum of Fine Arts at Sziget Festival, Budapest (2007), with bean bag chairs made from the reused banners of the ParaStamp exhibition
1. How to Discover the Hacker Hidden in Us?

1/1. Vilém Flusser:

We only really become an "I" if we are there with and for others. "I" is the one to whom someone says "you."

1/2. Eric S. Raymond:

To behave like a hacker, you have to believe that the thinking time of other hackers is precious — so much so that it’s almost a moral duty for you to share information, solve problems and then give the solutions away just so other hackers can solve new problems instead of having to perpetually re-address old ones.

2. How to Discover the Hacker Hidden in Us?

2/1. Vilém Flusser:

At the heart of telematics is a type of anthropology that does not perceive the human person as an individual, but rather as the manner how systems of relations function; as the realization of possible links. The intersubjective field is a virtual space in which an individual is a node in the net, inasmuch as materiality is a node in the energetic space.

2/2. Eric S. Raymond:

Specifically, hackerdom is what anthropologists call a gift culture. You gain status and reputation in it not by dominating other people, nor by being beautiful, nor by having things other people want, but rather by giving things away. Specifically, by giving away your time, your creativity, and the results of your skill.

3. How to Discover the Hacker Hidden in Us?

3/1. Vilém Flusser:

The prefix “tele-” not only means bringing closer events happening far away from us but also of people far from us; therefore, thanks to telematics we are able to establish relations with numerous people through whom we can fulfill our ambitions and who can fulfill their ambitions through us. Dialogical relationship forms between people who were once far from each other and now brought close.

3/2. Eric S. Raymond:

The hacker culture doesn’t have leaders, exactly, but it does have culture heroes and tribal elders and historians and spokespersons. When you’ve been in the trenches long enough, you may grow into one of these. Beware: hackers distrust blatant ego in their tribal elders.

4. How to Discover the Hacker Hidden in Us?

4/1. Vilém Flusser:

For our parents time was seen as flowing from the past into the future, and not stopping in the present but drifting, taking everything away with itself. Such a dramatic approach to time is of course nonsense. Firstly, because time is not coming to us from the past but from the future, and secondly because it is exactly the present that it arrives in.

4/2. Eric S. Raymond:

If you revere competence, you’ll enjoy developing it in yourself — the hard work and dedication will become a kind of intense play rather than drudgery. That attitude is vital to becoming a hacker.

5. How to Discover the Hacker Hidden in Us?

5/1. Vilém Flusser:

[... At least two things characterize this relearning of thought: first, that we think images and only images, for everything we called perceptions — whether external or internal — are nothing but images computed in the brain; second, that thinking is not a continuous, discursive process — thinking, “quantizes.” That is an insight diametrically opposed to the concept of thinking that distinguishes Western culture.

5/2. Eric S. Raymond:

Learning to program is like learning to write good natural language. The best way to do it is to read some stuff written by masters of the form, write some things yourself, read a lot more, write a little more, read a lot more, write some more ... and repeat until your writing begins to develop the kind of strength and economy you see in your models.
... when a man is out of his depth, whether he has fallen into a little swimming bath or into mid-ocean, he has to swim all the same. (Plato, 427–347 B.C.)

... it is probable that a thing may happen contrary to probability. (Aristotle, 384–322 B.C.)
Memory-traces of Duchamp in Hungary
Magyarországi Duchamp emléknyomok

Marcel Duchamp, the inventor of the 100% recycling art, one of the signatories of Charles Tamkó Sirató’s Dimensionist Manifesto was born 120 years ago

Hommage à Marcel Duchamp
In the exhibition presentation of – documents of the 100th and 110th anniversary events organized by Artpool and a selection of works in Duchamp’s spirit from the Artpool Archives.

DOCUMENT: invitation, email invitation (Hu, En), video ◆ WEB-DOCUMENT: www.artpool.hu/Duchamp/2007.html ◆ MEMORIAL STAMP: Parastamp issue in memoriam MD


24 August – 23 September 2007 ◆ Szentendrei Képtár (Szentendre Gallery), Szentendre, Hungary

Small Hungarian Performance History (examples of the genre)
Kis magyar performance-történet (műfaji szemelvények)

Curator of the exhibition: István Antal (Juszuf). The preliminary research was aided by Artpool.

In the exhibition videos by the following artists were presented from Artpool’s performance video collection: Gábor Altorjay, Miklós Zoltán Baji, Béla Kelényi, Gergely Molnár (Spiegel!), Monty Cantsin (Ament), Róbert Swierkiewicz, János Szirtes, Endre Szkárosi and others.


26 September – 4 November 2007 ◆ Künstlerhaus Bethanien, Berlin

FLUXUS EAST
Fluxus Networks in Central and Eastern Europe

The first venue of the large-scale exhibition series exploring fluxus networks in Central and Eastern Europe.

The travelling exhibition documented the intensive cross-border connections between East and West that formed within the fluxus network between American, Western European and Asian artists as well as their Central European colleagues from 1962 all the way to 1989. The exhibition sought to present and analyse the diversity of approaches within the fluxus network taken by artists living in the countries of the Western and Eastern blocks. Numerous works inspired by fluxus were also on display. Many of the facsimiles, documents, letters, publications and objects presented come from the Artpool archives, such as the reconstructed Flux Ping-Pong table of Maciunas or the Papiordrom by Robert Filliou and Joachim Pfeufer (originally presented in 1976 at the Young Artists’ Club of Budapest and reconstructed by Artpool in 1998). Curator: Petra Stegmann.


Flux Ping Pong played by Vytautas Landsbergis and Petra Stegmann at Fluxus East

Photo: courtesy of Petra Stegmann

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Photos of the opening of Fluxus East at Künstlerhaus Bethanien and display of Artpool’s material

György Galántai and Julia Klaniczay installing Filliou’s Poipoiđrom

2007 - THE YEAR OF THE SEVEN
10–19 October 2007  ◆ Artpool P60, Budapest

//BLINK//

Site-specific interactive sound-light installation by Pascal Dombis and Thanos Chrysakis.
Opening speech: Péter Fuchs.

Translation of the text from the invitation:

//BLINK// has been developed especially for Artpool P60 and uses the technological blink phenomenon to explore emerging audio and visual structures.

Using a video loop composed by a black screen followed by a white one, //BLINK// deals with the uncontrolled graphic patterns which are generated from an excess of video acceleration. The audio evolves in synchronization with the video, while its intensity changes according to the acceleration-deceleration of the video’s rhythm.

//BLINK//, installed in the main room of Artpool, creates a flickering effect between light and darkness upon entering the exhibition. The level of blinking (both visual and sound) is controlled by several infrared sensors activated by the visitors [MACHINENOISE].

In addition, Pascal Dombis presents his latest lenticular panels, where he uses a very large number of black and white images that he applies on the lenticular. The effect created by this accumulation of simple images is more than just a techno black & white flicker. It is like a mirror that does not reflect any image, encouraging the visitor to look beyond this absence of images [LENSNOISE].

In Thanos Chrysakis’ site specific audio installation [MAZE], a large number of mini speakers are spread around different rooms diffusing the 4 audio channels in emerging, evolving audio-textures. The mini-speakers are placed on the floor and hang from the ceilings. The sounds to be heard are based on a preliminary research in the Artpool sound archives. His main idea is to create an environment that takes its starting point from the contrast between light and darkness, using timbres that can create such a contrast. […]
In the space of MachineNoise by Pascal Dombis

LensNoise: lenticular panels by Pascal Dombis

Maze: audio installation by Thanos Chrysakis
7–21 October 2007 ◆ General Public, Berlin

“Klipzensored”
Rock music in Film | Television | Music clips
Media censorship in Hungary, GDR and post-1990 Germany

Based on a yearlong research (held partly at the Artpool Art Research Center) the exhibition shows among others several posters, videos and other documents (from / about Gergely Molnár, Trabant, VHK, Európa Kiadó, Bizottság, etc.) from the Artpool archive. Curator: Natalie Gravenor.
(A “Bipolar” project.)
Film Program: 25–31 October 2007 – Kino in der Brotfabrik, Berlin

DOCUMENT: correspondence (organization), partnership agreement, Bipolar projekt-catalog, invitation, poster, photo ◆ WEB-DOCUMENT: www.klipzensored.de

27–28 October 2007 ◆ Petőfi irodalmi Múzeum (Petőfi Literary Museum), Budapest

On this Side and the Other of a Ban
Independent Literary Groups
in the Kádár Era

Tiltáson innen és túl
Független irodalmi csoportosulások
a Kádár-korban

4th Autumn Festival of the Belletrist Association. Several documents (photo, sound, video) from the Artpool archives relating to underground performances and readings in the 1980s by Miklós Erdély, Tibor Hajas and Gergely Molnár were presented at this festival. Many of these writings were first published in the 1–11 issues of AL / Alternative / Artpool Letter, the samizdat art review published by Artpool between 1983 and 1985.

30 November 2007 – 13 January 2008 ◆ Contemporary Art Centre, Vilnius

FLUXUS EAST
Fluxus Networks
in Central Eastern Europe

Vilnius venue – after Berlin – of the big touring exhibition monitoring fluxus networks in Central and Eastern Europe (with a lot of documents and works from the Artpool archives).

Fluxus East in Vilnius with Flux Ping-pong table of Maciunas
reconstructed by György Galántai and documents of Galántai’s
Chapel Studio in Balatonboglár (in the background)

TV–RADIO: throughout 2008 reports and notices about Artpool’s art events were broadcast in the program of MR2-Petőfi Rádió, MR3-Bartók Rádió, InfoRádió and Klubrádió; archive materials from Artpool were used in the following TV-program: Aczélmos (Mosoly, M1, Műlt-kor, November 21, 2008)

13 January 2008 – Artpool P60, Budapest

**HistoRAY JOHNSON Fan Club Meeting – Ray Johnson evening**

“HistoRAY Johnson Fan Club Meeting” – an exhibition of seventeen rarely seen photographic portraits of the artist Ray Johnson opened simultaneously at the Mistretta Galleries in Locust Valley, New York and at the Artpool Art Research Center in Budapest. This dual international presentation celebrated the image and correspondence art of Ray Johnson (1927–1995) on the thirteenth anniversary of his death. (Photographs by Joan Harrison and Michael E. Ach, USA.)


**DOCUMENT:** correspondence, invitation, email invitation (Hu, En), handout, photo, video

**WEB–DOCUMENT:** www.artpool.hu/Ray/2008/HistoRay.html

**ARTWORKS:** in Artpool’s collection

Book presentation

**Hommage à Marcel Duchamp** – bookwork-catalog documenting the event (symposium, concerts and exhibition) *In the Spirit of Marcel Duchamp* organized by György Galántai (Artpool) and Péter György (Department of Aesthetics of the Eötvös Loránd University) in 1987.

The book published by Artpool was presented by Péter György.

**DOCUMENT:** invitation, email invitation (Hu, En), photo, video

**PUBLICATION:** Marcel Duchamp Szimpozion 1987, Artpool, Budapest, 2007, 62 p. [Five minute lectures of the symposium]

**Homme à Marcel Duchamp, Artpool, Budapest, 2007, 143 p.** [bookwork-catalog of the event in 1987]

**WEB–DOCUMENT:** www.artpool.hu/Ray/2008/Duchamphu.html

**BIBLIOGRAPHY:**

MemoRay Johnson

Introduction to the “HistoRay” project

The launching of the “HistoRay” project at the Artpool P60 is the antecedent event of the Budapest Spring Festival dimensionist research exhibition, featuring Ray Johnson’s works in its focus.

I am obviously delighted that, after twenty years, I was able to get in touch with the photographer who was recommended to me by Ray Johnson, through one of his hand-made stamps, in a letter from September 1987 (PHOTO BY JOAN HARRISON). The content of the letter reveals Joanch’s first photograph taken of Ray (Lattingtown Beach Corner Portrait), which was later revived by the mail-art network thanks to Ray’s “add to...” method, through a drawing of a bicycle seat entitled “Bill de Kooning Bicycle Seat.” Joan also made another portrait of Ray (Lattingtown Beach Portrait) which he later “recycled,” but it was launched only ten years later on the network. Later on, the dispersed fragments were returned in surprisingly disparate versions. Among the letters to Joan, there is one in which Ray asks... “how is mr. ach?” and continues the text, “LONG TIME NO SEE,” with a drawing. In this letter, only by taking a quick glance at Michael E. Achi’s coarse, 30 piece portrait sequence of Ray (“30 Expressions”), it becomes obvious to us why Ray’s correspondence art was called, New York Correspondence School.

It is due to the effect of my observations, and these powerful photographs that I am compelled to re-think Ray Johnson’s artistic endeavor from an up-close dimension. The work in question has lead to the further development of the Artpool Fluxus Website by adding a new Fluxus/Johnson page. Furthermore, within the parameters of the “HistoRay” project website, we also set out to correct and refresh a site from 1997, entitled: “Correspondence Art of Ray Johnson.”

I am content that I was given the opportunity to further expand the ‘virtual habitat’ of Marcel Duchamp’s congenial spirits, where “Objects, texts, etc., just as molecules in the ‘primordial soup’, in the course of their free (random) movements seek out their own ‘geometric loci’, taken in the poetic sense.” (Miklós Erdély) “If we abolish the paradigm of historical time and opt for a new concept, whereby time flows towards us from every direction, and all things coming from the future are brought into being in the present, then through these things, the present is divided into two parts: that which can be downloaded, i.e. memory; and that which is impossible to download, i.e. the forgotten.” (Vilém Flusser) [In 1991, I found prehistoric drawings reminiscent of Ray Johnson’s work in the Arizona Desert – I based my stamp series titled Prehistoric Post on these (▶pp. 101).]

Ray Johnson is the permulator of telematic art: his artworks are exceptional information particles that can only be correlated through the temporality of our lives. His invention, the “motticos” (particle), addresses a new concept of computative reading. The “motticos” is a real invention, because he did not invent it, he only noticed that it already existed, and this is how it came into being. According to Ray, it is his own temporality that determines his artistic attitude: “… I think that the New York Correspondence School was truly communicative simply because I was able to wheel the ping-pong paddle and to keep the ball on the move...”

Translation of the text from the back of the invitation.

Online at: www.artpool.hu/Ray/2008/HistoRayP60en.html

Péter György

Duchamp 2007/2008*

Ready-made is a form of art addressing the very nature of art. Duchamp was – and will always remain – the master of what could be seen as self/critical/conceptual/ artwork. That is: The artwork is itself as well as its own criticism; an object in a white box; its presence is also the radical criticism of the institution of museums. These days the narrative and personalness are interrelated – it is not Duchampian; in any case, it’s strange that there’s no Duchampism – so let me quote a personal memory. Last year, I was sitting in front of The Large Glass in Philadelphia with a glass window set in the wall and a park behind it. This was meant to be a moment of autopsy. The most complicated part of approaching a masterpiece and of entering the original is: to be liberated from knowledge, the fear of the weather the time allotted to me is enough or not, whether I’ve done enough reading and enough preparation, etc. And waiting for the Kantian contemplative, neutral aesthetic experience to take control of me. I don’t know to what degree of success others can do this exercise. I do quite a lot of training in this respect – no easy task. To be honest: what I’m talking about here is that there is a slow process of transmutation from erudition to sensuality, and the traces created by the former, i.e. the network of various forms of knowledge, are deluged with fear and terror, or with desire. Personally, Rembrandt does this with (to) me. Now, with Duchamp autopsies is exactly like an artwork itself: it is a conceptual, cognitive process based on self-observation. I can see through the glass, out onto the park... what lights are coming... how the meaning of the hall changes as permanent exhibitions are constantly undergoing change and as Philadelphia is in a continuous state of metamorphosis. Duchamp’s relentless look – forcing and moulding the doubts inherent in an artwork into conceptual structures. Duchamp constructs traps, traps of seeking and creating meaning, and that of interpretation. This unavoidable gedanken experiment can be attacked from one position, and rather powerfully. That is, Duchamp’s method is valid only up to the point where the question about the very nature of art – the self-criticism of an artwork – begins to demand the radical criticism of society. It’s not just that Duchamp did not know much about solitude – generally referred to as "social" – although there is enough about this, too. That which I am talking about here is that the boundaries between social and cultural systems and sets of concepts are all rewritten, and when tectonic vibrations rewrite our concepts and experiences one after the other, then what do we do with all this?

Since this is how we live these days: Hybrid, liquid, fragmented, fractional, cosmopolitan, place-specific, local, uncertain, relationist, defined in cultural spaces, collective, public art, auto-destructive, installation, video, environment, land art, objects, post-conceptual, network, temporal, temporary, critical of institutions, social, post social, everything but aesthetic – Twenty years ago – I’m afraid – to be an adherent to Duchamp – such hope could undoubtedly be regarded as interesting and valid. 1987 was a curious moment: we did not see how close to the end we were, and what a rare moment it actually was. In 2007/2008, Duchamp is one of the objects Mark Dion places in showcases – the criticism that was practiced by Duchamp in another section has become historized.

*Presentation of the bookwork-catalog Hommage à Marcel Duchamp documenting the event (symposium, concerts and exhibition) In the Spirit of Marcel Duchamp organized by György Galántai (Artpool) and Péter György (Department of Aesthetics of the Eötvös Loránd University) in 1987. (English translation by Krisztina Sarkady-Hart.)

Online at: www.artpool.hu/Ray/2008/Duchampen.html

Meeting at Mistretta Galleries in Locust Valley, New York
Photos from the HistoRAY opening (“Bill Wilson, Mark Bloch, Nick Maravel, Sticker Dude, Joan Digby, Geri Reichgut and many others came”)

Meeting at Artpool P60 in Budapest
Exhibition interiors and book presentation by Péter György

Photos: Chloe Harrison-Ach

Meeting at Mistretta Galleries in Locust Valley, New York
Photos from the HistoRAY opening (“Bill Wilson, Mark Bloch, Nick Maravel, Sticker Dude, Joan Digby, Geri Reichgut and many others came”)
Nicola Frangione’s sound poetry and concerts are oriented towards what some artists define as “art dramaturgy.” Gestures as a key form of expression are a distinguishing feature of his work. On the one hand, his vocality takes an active part in the performances of the body, playing the same role as the other linguistic elements; on the other, it stands out thoroughly, in a sound-focused dimension connected with both texts and music according to interdisciplinary approaches, harmonizing with the main orientation of “sound poetry,” which is the name for half a century’s practice and pragmatic observation.

In 1980 Nicola Frangione began some projects – the first was called “vocecevovoce” – based on the synergetic use of texts and music: these elements are not designed to provide “spectacularity” only; they support each other with a view to “revealing” voice, showing it “creatively,” emphasizing sound and its significance. “Sound poetry” is involved, being the name for a sound-focused event understood as an art object, where texts, voice and music blend.

Therefore, in Nicola Frangione’s sound poetry, technical specifications are extended and broken through. His work goes beyond art production. At the same time, you can find “comprehensive speech” in it, capable of telling about itself and being looked at, thus becoming synonymous with architecture, visual construction as well as sound and figurative echoes of poetic tension, to aim for broader horizons. (Giovanni Fontana)

Source: www.artpool.hu/2008/Frangione/NicolaP60en.html
The time of every truth seeking research program is the living present, the perpetually changing dimension of the tradition of doubt. The essence of Dimensionism is as follows: it is deductive with respect to the past; inductive with respect to the future, and alive in the present. The living present is the two thousand and eighth year A.D., which I have approximated by utilizing the number 2008. The product of the four numerical digits and number two is eight; the four digits represent dimension, number two means doubt, while number eight is the unrepeatable element in the program.

In 1936, Charles Sirato (1905-1980), in his Dimensionist Manifesto – which, among others, was also signed by Marcel Duchamp (1887-1968) – contends that the dimensionist plus one dimension (N+1), opens the way to the weighty spiritual/intellectual consequence of this fundamental change. "...The human being, rather than regarding the art object from the exterior, becomes the centre and five-sensed subject of the artwork, which operates within a closed and completely controlled cosmic space."

Later on, Ray Johnson (1927-1995) understood the "closed and completely controlled cosmic space" as atomic information carrying particles. These particles – the "moticos" – are already elements of a differently coded écriture, a means of a relational system, and instigators of the cognition or computational reading. At that time, the same phenomenon has been described by Vilém Flusser (1920-1991) with great precision. We need to recognize that the unlikely coincidents, the improbable particles and their correlation are the sum value of the prevailing, actual present moment, because they are exactly what they need to be.

The theme of the exhibition-event is the Dimensionist Human Being: Man, as a five-sensed subject – not somebody, but a sub-total of relational systems – experiences the constant changes of the perpetually unfolding moment as a plus one dimension.

Dear Dimensionist Friend,
I would welcome your participation in this project. The size, the material, etc. are unspecified: image, music, sound, object, project, plan, text, document, video, website, etc. All the authentic responses/reactions are going to be presented at the Artpool P60 exhibition space, as well as on the internet. After the event, the materials are going to become part of the Artpool archive and collection. In return for your participation, beside the web-site, we are also going to make a hard copy of the documentation which is going to be dispersed among all the dimensionist participants.

Address: Artpool, 1277 Budapest 23, pf. 52,
E-mail: project@artpool.hu
Deadline: March 4, 2008

Best wishes,

Galántai György

G. Galántai
The Dimensionalist Manifesto

Dimensionism is one of the living and leading examples of the Kunstrollen of our age. Its unconscious origins reach back to Cubism and Futurism. Nearly every cultured nation of civilization has been working on its development since that time. It is the essence and theory of this great, universal and synoptic artistic movement which is made conscious in our manifesto.

It is, on the one hand, the modern spirit’s completely new conception of space and time (the development of which, in geometry, mathematics and physics – from Bolyai through Einstein – is ongoing in our days), and on the other, the technical given of our age, that have called Dimensionism to life.

Evolution, the instinct that breaks through all barriers, has sent the pioneers of creative art on their way towards completely new realms, leaving older forms and exhausted essences as prey for less demanding artists!

We must accept the fact that space and time are not separate categories – absolutes in opposition to one another – as was earlier believed and taken for granted, but rather that they are related dimensions in the sense of the non-Euclidean conception. By intuiting this fact, or by making it our own through conscious means, all the old borders and barriers of the arts suddenly disappear.

This new ideology has elicited a veritable earthquake, a landslide, in the old artistic system. We designate the totality of relevant artistic phenomena by the term "Dimensionism." (The formula "N + 1" expresses the Dimensionist development of the arts. It was through Planism, the theory of two-dimensional literature, that we not only related the non-Euclidean dimension to the arts, but we generalized its application in order that we might attribute – in the most natural way possible – the seemingly chaotic, unsystematic and inexplicable artistic phenomena of our age to one single common law.)

ANIMATED BY A NEW FEELING FOR THE WORLD, THE ARTS — IN COLLECTIVE FERMENTATION (Their Interpenetration) — HAVE BEEN SET INTO MOTION, AND EACH HAS ABSORBED A NEW DIMENSION, EACH HAS FOUND A NEW FORM OF EXPRESSION INHERENT IN THE NEXT DIMENSION (N + 1), opening the way to the weighty spiritual/intellectual consequence of this fundamental change.

The Dimensionalist tendency has led to:

I. Literature leaving the line and entering the plane: Calligrams, Typograms, Planism, Electric Poems.
III. Sculpture stepping out of closed, immobile forms (i.e. out of forms conceived of in Euclidean space), in order that it become appropriate for artistic expression Minkowski's four-dimensional space.
IV. And after this a completely new art form will develop: Cosmic Art. The Vaporisation of Sculpture. "matter-music." The artistic conquest of four-dimensional space, which to date has been completely art-free. The human being, rather than regarding the art object from the exterior, becomes the centre and five-sensed (at-érzékszervi) subject of the artwork, which operates within a closed and completely controlled cosmic space. This is how one would most concisely summarize the essence of Dimensionism: Deductive with respect to the past; Inductive with respect to the future. Alive in the present.

The following artists signed the DIMENSIONIST MANIFESTO in Paris in 1936: HANS ARP; FRANCIS PICABIA; KANDINSKY; ROBERT DELAUNAY; MARCEL DUCHAMP; PRAMPOLINI; CÉSAR DEMAEL; CAMILLE BRYEN; SONIA DELAUNAY-TERM; SOPHIE TAUBER-ARP; ERVAND KOTCHAR; PIERRE ALBERT-BIROT; FREDERICK KANN; PRINZER; MARIO NISSIM; NINA NEGRE; SIKI RATHSMAN; CHARLES SIRATÓ

The following foreign endorsements appeared in the first(movemental) edition of the manifesto: BEN NICHOLSON (London); ALEXANDER CALDER (New York); VICENTE HUIDOBRO (Santiago de Chile); KAKABADZE (Tbilisi); KOBRO (Warsaw); JOAN MIRO (Barcelona); LÁSZLÓ MOHOLY-NAGY (London); ANTONIO PEDRO (Lisbon).

Translated by Oliver A. I. Botar from the Hungarian version published in Károly Tarnoki -Sirató, A Vizőntő-kor hájnaiban (Budapest, 1969), pp. 209-211.
19, 21, 26, 28 March 2008  ♦  Artpool P60, Budapest  (in the program of the Budapest Spring Festival,  Motto: Meeting of Worlds)

DIMENSIONIST WORLDWIDE MEETING  
N+1/2008 - the dimensionist present

DIMENZIONISTA VILÁGTALÁLKÖZÓ  
N+1/2008 - A dimenzionista jelen

Connection Based Art As Informative Poetry
Inquiring Worlds Meeting in Time

Study exhibition event, curator: György Galántai.

See the list of participants on p. 447.

DOCUMENT: call, email call (En), invitation, email invitation, list of participants, photo, video
WEB-CATALOG: www.artpool.hu/2008/tavaszi/
ARTWORKS: in Artpool’s collection

BIBLIOGRAPHY: Lőkös Ildikó: Dimenzionisták, gyűlékezés, kultura.
hu, March 20, 2008

Translation of the text from the back of the invitation:

Inquiring Worlds Meeting in Time

“We see, hear, taste, and smell on the basis of models we have from poets. The world appears for us through these models. Poets created these models. They did not just work from raw, shapeless material they found somewhere: if we see colors, then it is through van Gogh and Kodak; if we hear sounds, then it is through Bach and Rock; if we taste, then it is through Brillat-Savarin and fast food.” (Vilém Flusser, 1920–1991)

According to the first dimensionist (N+1/1912), Marcel Duchamp (1887–1968), who explored the question of the fourth dimension, “Taste is a bad thing because it prevents us from inquiry.”

In his Dimensionist Manifesto (N+1/1936), Károly Tamkó Sirató (1905–1980) wrote that dimensionism opens a way in the direction of the plus one dimension (N+1) to the severe intellectual consequences of profound change, which in its essence is “deductive towards the past, inductive towards the future and alive in the present.”

“Instead of looking at objects of art, the person becomes the center and the subject of creation; creation consists of sensorial effects taking place in a closed cosmic space.”

Ray Johnson (1927–1995) interpreted this cosmic space as a set of atomic dimensionist information carrier elements, calling information elements “moticos” (N+1/1956). These elements provide a way for writing that is coded differently as well as for computing reading. The objectification of the unlikely combination of elements is correspondence art as informative poetry. In other words, it is the dimensionist particles of systems of relations meeting in the Eternal Network. The term of “The Eternal Network” (N+1/1961) was coined by Robert Filliou (1926–1987) but Miklós Erdély’s (1928–1986) proposition of “Poetry as a self-assembling system” (N+1/1973) is similarly a projection of an approaching all-pervasive paradigm shift.

When people are not just separate entities but accept that they are shaping forces in a system of relations, they are changing together and are in constant harmony with the dimensionist (N+1/2008) present in any given moment, the value of which is always in accordance with the given situation, i.e. it is what is should be. “The number of flavors is infinite.” (Brillat-Savarin, 1755–1826)

(György Galántai, 2008)

Online at: www.artpool.hu/2008/tavaszi/english.html

View of the exhibition at the opening
Dimensionist Worldwide Meeting

EXHIBITION INTERIORS AT ARTPOOL P60

2008 – THE YEAR OF THE EIGHT

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Dimensionist Worldwide Meeting

an event of the Budapest Spring Festival at Artpool P60, from March 19-28, 2008

Dimensionist Worldwide Meeting

Dimensionist Worldwide Meeting


1. Draw a circle
2. Draw another circle
3. Fill in black
4. Draw another circle
5. Add a small circle
6. Add another small circle
7. Add another small circle
8. Add another small circle
9. Fill in black

May 25, 1977

Tommy,

Thank you for contributing to the College Art Journal Correspondence School articles.

I trust that Diane Kelder has sent you a copy of the magazine.

Ray ☺

Drawing by Roberto Scala, 2008
Dimensionist Worldwide Meeting

HOMENAJE A RAY JOHNSON

Destination:
Juan Angel Italiano Maldonado
Uruguay
2008

ART
ATTENTION

DEST: JUAN ANGEL ITALIANO
COLUMNISTI: MARCHANDI URBAN.
Maldonado 2008

MANIFESTE DIMENSIONISTE

Destination:
Artrpool
Budapest
HONGRIE
2008

Works by Denis Charmot, 2008 (digital prints)
MANIFESTE
DIMENSIONISTE

ch. sirato

Le dimensionist est un mouvement général des artistes innovateurs qui, dans le cadre de la culture et l’art, a cherché et développé une nouvelle forme de communication, notamment grâce à la technique de l’image.

A l’origine, le dimensionist se réfère également à la nouvelle forme d’expression artistique qui, plus particulièrement, à travers les techniques de création de l’image et l’interaction avec le spectateur.

Le non-standard de l’image — l’image isolée — s’est révélé incroyablement, à la fois que les formes traditionnelles et les méthodes conventionnelles ont été révélées par la nouvelle génération, en dessinant des images de la nouvelle image.

Nous sommes obligés d’admettre — et c’est le rôle essentiel — que l’art de l’image et l’image en tant qu’outil de communication — les images dans la culture et le cinéma — est une forme d’expression qui permet d’aborder des questions plus profondes et de rendre accessibles des idées complexes.

Dans ce contexte, l’image est un outil précieux et amené à se glisser entre les lignes dans le système conventionnel des arts, un outil incontournable, qu’ils se réfèrent ou non au terme « dimensionist », extirpé de la conception dimensionnelle des arts à travers.

La nouvelle image a permis un véritable acte et a amené un phénomène dans le système conventionnel des arts. L’ensemble de ces phénomènes, non seulement le phénomène d’image, mais aussi la conception dimensionnelle et les idées, est une forme d’expression qui permet d’aborder des questions plus profondes et de rendre accessibles des idées complexes.

ANIMÉ PAR UNE NOUVELLE CONCEPTION DU MONDE, LES ARTS. DANS UNE FERMENTATION COLLECTIVE (Réinventaire des arts)

ET CHACUN D’EUX À ÉVOLUE AVEC UNE DIMENSION NOUVELLE. CHACUN D’EUX À TROUVE UNE FORME D’EXPRESSION INDÉPENDANTE À LA DIMENSION SUPPLÉMENTAIRE, OBJECTivant LES LOIS DE L’ÉVOLUTION SPIRITUELLE DE CE CHANGEMENT FONDAMENTAL.

Ainsi la fondation dimensionist a contrarié

1. la Littérature à partir de la ligne et à son devoir dans la pluie.
2. Le Portrait — l’image de la ligne.
3. Le Peintre — à peindre la ligne et à interpréter l’image.
4. Le Sculpteur — à peindre la ligne et à interpréter l’image.

10. la Sculpture — à peindre la ligne et à interpréter l’image.

10. la Sculpture — à peindre la ligne et à interpréter l’image.

Désormais le réalisme — la sculpture dimensionist — s’est libéré de l’image et a créé son propre langage. — pour aboutir à une forme d’expression unique et à quatre dimensions de la sculpture.

Aujourd’hui, de nombreux artistes ont été amenés à réinventer le langage de la sculpture, à l’intérieur de leur propre œuvre et à la rencontre avec les esprits artistiques dirigés dans un espace vingt-quatre heures.

Voici donc un titre qui se réfère au principe dimensionist, dédié à la peinture, à la sculpture, à la photographie et à la recherche scientifique.
Collage-assemblage by Jonathan Johnson, 2008
Francesco Conz
**Flux Med & Doctor Bob**

I met Bob Watts in 1974, in New York, during my first visit to the United States. This was the start of a long friendship that found its culmination in various editions, as well in a number of unique works and in frequent visits to one another. It continued until his death. Bob was one of the very first guests to come to Asolo, which quickly became a dynamic center of cultural activity for a wide range of artists from the entire spectrum of avant-garde art: from fluxus to Viennese actionism, from poesia visiva to Zaj, and many more. Joe Jones, an artist and composer, made his home in Asolo for six years, and he introduced me to numerous artists. Watts was one of the people whom Joe insisted I had to meet.

Some of the others whom I met and who worked in Asolo were Charlotte Moorman, Nam June Paik, Takako Saito, Milan Knižák, Philip Corner, Alison Knowles, Dick Higgins, Carolee Schneemann, Emmett Williams, Geoff Hendricks, and Daniel Spoerri, as well as Hermann Nitsch, Günter Brus and Otto Mühl, in addition to many others. Numerous works – both regular editions and unique pieces – were created with materials that were made available there, even though they were quite uncommon, such as large-scale canvases for hand-made silkscreen works. The process applied to create these pieces was always directly supervised by the artists themselves, and the same artists often made painterly interventions by hand during or directly after their printing.

The relationship with Bob Watts was very special, since he was blessed with a powerful, innovative spirit – a spirit of experimentation – that carried Editions F. Conz to a very high level of quality: the work we published was very different from the commercial art world products that were elsewhere so typical of that period.

Bob was one of several fluxus people – George Brecht and Robert Filliou are other prime examples – who had real backgrounds, and indeed careers, in science, and all of them proved to be pioneers in the exploration of the intersections between artistic and scientific endeavor, as must also be said of Eric Andersen and Larry Miller.

This is also partly seen in the work Bob did on the basis of a book I gave him shortly after leaving my home in Asolo and moving on to Verona. It was a medical and anatomical textbook that had been published in Paris in the late 1800s.

Inviting Bob to take a look at that book and to re-elaborate its images was like having invited a starving man to dinner. He completed twenty-eight works, nineteen of which were subsequently chosen for the silkscreens on cloth which are now presented for the very first time in Budapest, at Artpool.

My family’s origins are Austro-Hungarian, and it strikes me as right that these works by Bob Watts be preserved for the future in a country from which my ancestors once departed. The photographs which accompany the donation of the works on cloth provide further historical documentation that portrays Bob Watts in the course of his interventions in the silkscreen shop in Como, as well as while he was making the original collages.

I see these works and the photos that flank them as a truly authentic image of a man whose dedication to art was total, and whose ideas were far in advance of the times in which he lived.

Verona, March 2008


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**Flux Med – unpacking and framing the silkscreened canvases at Artpool P60**

(György Galántai and Viktor Kótun)

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2008 — THE YEAR OF THE EIGHT

The unfolded leporello invitation for FLUX MED ☚
Robert Watts FLUX MED

at Artpool P60
on 16 April 2008, at 6:30 pm

On the opening Geoffrey Hendricks
will speak and perform some scores of Robert Watts:

Robert Watts’ big size silkscreen prints from 1967 and the
diaries documenting Robert Watts in work are a donation
Artpool by Francesco Corsi and Archivio P. Conte.

The only illustrated English-Hungarian catalogue of the show includes an introduction by Francesco Corsi and
The exhibition is open by appointment
16 April – 30 May 2008

Artpool P60
Budapest V., Paszdy Ede u. 60.

Artpool Art Research Center
2277 Buford Dr., P.O. 57
Phone: +36-1-268-0814, fax: +36-1-321-08-33
arptool@arptool.hu
www.arptool.hu

Watts referred to the experimental aspects of his work
in a statement in 1987:

In 1957 I began working on
pieces involving electric light, with random circuitry, incandescent wire, plants
and fish. One day in July 1958 I stopped painting....
Since 1970 I have continued to
explore methods and
attitudes toward art utilizing
my knowledge and experience with past art and archaeology, esoteric
information, science and
technology, natural
phenomena, and print
technology. I work with
concepts first and methods
secondarily, chosen to suit
the thought at hand.

Selected solo and group exhibitions in his lifetime include:
Assamblage, Museum of Modern Art, New York City (1961), Art in Motion, Moderna Museet, Stockholm (1961), American Supermarket, Bianchetti
Gallery, NYC (1964); Electric Art, Sonnenberg Gallery, Paris (1966); The Machine (1968) and Information (1970), Museum of Modern Art, NYC;
Happenings and Fluxus, Kunsthalle, Cologne (1970); Documents 5, Kassel (1972); Retrospective Exhibition, Multiplex, Milan (1974); Canadian
(American Art), Elvatico Gallery, Toronto (1976); New Light on West Africa, Rare Book Gallery, NYC (1976); Solo / Berlin, Academia der Kunst, Berlin
(1976); Re-visions (1979) and Blum (1984), The Whitney Museum of American Art, NYC.

His work has also been shown posthumously in many
important exhibitions worldwide, including two
comprehensive exhibitions, Experiments in the
Everyday: Allan Kaprow and Robert Watts - Events, Objects, Documents, at the Miriam and Iris D. Wallach Art Gallery, Columbia University, New
York, and MIT List Visual Arts Center, Cambridge, Massachusetts, curated by Benjamin H. D. Buchloh and Judith Rodin (1999, 2000) and Robert
Watts: The Invisible Man of Pop and Fluxus at The
Museum Fridericianum, Kassel, Germany (1999).

The many permanent collections that contain
examples of Watts’s works include: The Museum of
Modern Art and the Whitney Museum of American
Art in New York, Philadelphia Museum of Art, Walker Art Center, The J. Paul Getty Museum
Center, Los Angeles, The Art Institute of Chicago, San Francisco Museum of Modern Art, Centre
Georges Pompidou, Paris, The Ludwig Museums, Cologne and Vienna, and Museum für Moderne
Kunst, Frankfurt. Moderna Museet, Stockholm, The
Newark Museum, Newark, New Jersey, Hanna Sohn
Intermedia Archive in the Staatsgalerie Stuttgart,
Germany, Collection Rene Block, Berlin; Gilbert and
Lila Silverman Fluxus Collection, Detroit.

Compiled by Larry Miller and Sam Segall,
16 April – 30 May 2008 ◆ Artpool P60, Budapest

**Robert Watts:**

**FLUX MED**

The exhibition is the first presentation in Budapest of Robert Watts’ big size silkscreen prints from 1987 and accompanies the Budapest venue of the *Fluxus East* exhibition.

The *Flux Med* collection and the photos documenting Bob Watts’ work process are a donation to Artpool’s fluxus collection by Francesco Conz and Archivio F. Conz.

At the exhibition organized by György Galántai, the understanding of Robert Watts’ works was aided by text elements, document photographs and fluxus musical background – Mieko Shiomi’s *Fluxus Suite*.

Opening event: Introduction and performance by Geoffrey Hendricks (he performed some scores of Robert Watts).

**DOCUMENT:** correspondence (organization), installation plan, invitation, email invitation (Hu, En), photo, video


**WEB-CATALOG:** www.artpool.hu/Fluxus/Watts.html

**WEB-DOCUMENT:** www.artpool.hu/Fluxus/Watts/exhibition.html

**ARTWORKS:** in Artpool’s collection (deposit at the Museum of Fine Arts, Budapest)


**Opening of the exhibition**

György Galántai, Júlia Klaniczay, Geoffrey Hendricks
17 April – 1 June 2008  •  Ludwig Múzeum, Budapest

**FLUXUS EAST**

Fluxus Networks in Central Eastern Europe

**FLUXUS EAST**

Fluxus hálózatok Közép-Kelet-Európában

Budapest venue – after Berlin, Vilnius and Krakow – of the big touring exhibition monitoring fluxus networks in Central and Eastern Europe showing several Artpool works and documents.

The Budapest exhibition has been completed with more material from Artpool’s collection: Flux Flags from 1992, documents of Ben Vautier’s podium and captions at Liszt Ferenc tér renamed “Ben square” in 1993, as well as a selection from Artpool’s fluxus videos and the website Fluxus@Artpool.

Coordinators of the show in Budapest: Kata Balázs, Róna Kopeczky.

The anthology titled **FLUXUS. Interjúk, szövegek, események – esetek** ([FLUXUS. Interviews, Texts, Events]) was launched for the exhibition, including all the source texts translated as part of the fluxus research project started by Artpool in 1993 and hitherto only available online.

20 May 2008 (related events)


- **Fluxus Videos from Artpool’s video archive** – presentation by Viktor Kótun.

**DOCUMENT**: loan agreement, list of the loaned artworks, invitation, email invitation for the related events, program, információs füzet, flyer, photo, video


28 May 2008  •  Műcsarnok / Kunsthalle, Budapest

Transart Communication  
Performance & Multimedia Art,  
Studio erté 1987-2007

The book by Gábor Huszgyi and Zsolt Sőrés, published by Kalligram Publishing House, Bratislava, was presented by Bálint Szombathy. All the documents (catalogs, posters, videos) on Studio erté collected while preparing the book, and partly utilized in the publication, have been donated to the Artpool Art Research Center. The donation ceremony was held during the presentation of the book.

DOCUMENT: photo

5–6 June 2008  •  Magyar Képzőművészeti Egyetem,  
Intermédia Tanszék (Intermedia Department,  
Hungarian University of Fine Arts), Budapest

Miklós Erdély, Artpool,  
and the CC (Creative Commons)

Erdély Miklós, az Artpool  
as és a CC (Creative Commons)

A lecture by Péter Fuchs at the seminar ERDÉLY 08|80  
to commemorate the 80th anniversary of Miklós Erdély.

DOCUMENT: invitation, program, text of the lecture, video  
WEB-DOCUMENT: www.artpool.hu/2008/Fuchs.html

27 June 2008  •  Gödör Klub, Budapest

Collecting and Presenting Video Art  
Technological Limitations and  
Conservation Matters

A videó-művek gyűjtése és bemutatása  
Technikai határok és konzerválási  
alapfogalmak

Round-table discussion at Crosstalk Video Art Festival.  
Participants: Éva Kozma (C3), Anna Bálványos (LUMU), Dóra  
Halasi (Artpool Art Research Center), Eike (Videospace),  
Ádám Lendvai (video artist).

DOCUMENT: invitation, poster, photo, video

12 July – 7 September 2008  •  CHB – Moholy-Nagy  
Gallery, Berlin

Heavenly Peace  
Himmlischer Frieden  
1919-2008

The exhibition, which received support from Artpool, among others, featured Kultúr / Galántai / domb [Culture / Galántai /  
Hill], a film made by György Galántai in 1993.  
Curator: Dr. Veruschka Baksa-Soós.

DOCUMENT: correspondence (organization), invitation, press release,  
photo, video

BIBLIOGRAPHY: Schröder, Bianca: Agitation im Nebelmeer,  
taz.de (die tageszeitung), July 24, 2008

4 September – 23 November 2008  •  Kumu Art  
Museum, Tallinn

FLUXUS EAST  
Fluxus Networks  
in Central Eastern Europe

Tallinn venue – after Berlin, Vilnius, Krakow and Budapest –  
of the big touring exhibition monitoring fluxus networks in  
Central and Eastern Europe showing several Artpool works  
and documents.

DOCUMENT: loan agreement, list of the loaned artworks, invitation,  
photo  •  WEB-DOCUMENT: www.artpool.hu/2008/080904e.html

BIBLIOGRAPHY: A Fluxus East kiállítás az észti fővárosban, infovilag.  
hu, September 3, 2008 (notice)  •  Exhibition: Fluxus East. Fluxus  
ekm.ee, Tallinn, September 5, 2008  •  Trilupaityte, Skaidra: Fluxus  
tagasitulek“ Leetu. Skaidra Trilupaityte küsitleb näituse “Fluxus-East”  
kuraatorit Petra Stegmanni seoses Fluxusega 2008. aastal, kunst.ee,  
Tallinn, 2008/3, Autumn
10–22 October 2008  ●  Artpool P60, Budapest

1st Little Hungarian Metro Biennial
1. Kis Magyar Metró Biennálé

An exhibition / installation of works by students of the Hungarian University of Fine Arts (students of Eszter Radák and Dóra Maurer).

Opening remarks by Dóra Maurer.

Concept of the exhibition: a looped sound recording of texts was audible in the exhibition space. Since all the exhibited works related to this soundscape, it provided an unusual clue for the visitor to approach works of visual art. The recording was nothing else than a compilation of texts found on walls along metro escalators, read in accordance with the rhythm of the escalator’s movement.

See the list of participants on the invitation here reproduced.

DOCUMENT: project-documentation, invitation, email invitation, photo, video  ●  WEB-CATALOG: www.artpool.hu/2008/Metro/


Translation of the text from the back of the invitation:

1st Little Hungarian Metro Biennial

The works featured in the show are placed in a space immersed in sound. Having drawn on Dora Maurer’s idea, the participants decided to create this soundscape as the core and basis of the exhibition. Four artists, riding on metro escalators, read and recorded the texts of ads posted there on the rhythm of their movement (perception). The sound-edited and looped text audible in the space has been created in this way. While the participating artists have approached the theme in individual ways of their own, certain common features can be observed. Some of them treated the soundscape on the basis of tone and/or rhythm, i.e. in effect as music, and have created nonfigurative pictures for it. Others were first of all interested in the advertisement element of the soundscape and have approached it with a critical attitude, from sociological and psychological perspectives; while yet another group of artists have focused on the venue – the metro station itself.
2009 – THE YEAR OF THE LAST NUMBER – AT ARTPOOL

7 March – 17 May 2009 ◆ Kunsthalen Nikolaj, Copenhagen

FLUXUS EAST
Fluxus Networks in Central Eastern Europe

Copenhagen venue – after Berlin, Vilnius, Krakow, Budapest and Tallinn – of the big touring exhibition monitoring fluxus networks in Central and Eastern Europe showing several Artpool works and documents.

11 March 2009 ◆ TIGY Room, CEU (Central European University), Pasts, Inc. Center for Historical Studies, Budapest

Avant-garde Art and Youth Subcultures in Hungary in the 1970s, and their Documentation

Guests: Péter György (Eötvös Loránd University) and Júlia Klaniczay (Artpool Art Research Center, Budapest)

Moderators: Gábor Klaniczay and Balázs Trencsényi.


(Part of the seminar Approaches To Counter-Cultural Movements In East-Central Europe.)

DOCUMENT: program, invitation, photo, video

13 March 2009 ◆ Artpool P60, Budapest

Electroacoustic improvisation trio
Elektroakusztikus improvizációs trió

Electroacoustic improvisations by Thanos Chrysakis (lap-top), Oli Mayne (vibraphone) and Jerry Wigens (clarinet) accompanied by Mick Grierson’s projected visual images.

DOCUMENT: invitation, email invitation (Hu, En), photo, video ◆ WEB-DOCUMENT: www.artpool.hu/2009/Thanos_en.html

BIBLIOGRAPHY: Elektroakusztikus improvizációs trió koncert, Magyar Narancs (Snoblesse Oblige), March 12, 2009, p. 52 (notice)

20 March 2009 ◆ Artpool Art Research Center, Budapest

The archive: institution (art)form, philosophy
Az archívum: intézmény (mű)forma, filozófia

Study trip and workshop at Artpool, as part of the Modernity Cultural Science Program of the Doctoral School for Literary Science of the University of Pécs.

Lectures:
• Júlia Klaniczay: The Artpool Archive: history, scope of collections, publications
• József Havasréti: The Underground Press as an Archive
• Zsófia Frazon: The “Publicization” of Private Archives

DOCUMENT: program, photo, video
In retrospect, the evolutionary character of the 30 years of Artpool’s activities can be discerned in the form of consecutive projects each of which had an impact upon the next. The most provocative event was the meeting of the inventions of two Hungarian inventors, both of whom brought about a paradigm shift in an art project. Concretely and simply: Charles Sirató’s dimensionism theorem (N+1) is confirmed by Arthur Koestler’s holon theorem (n+1) of 1967, and amplifying each other the two caused an “explosion.” There is no way back now, and art/life can only be holarchic, including what was and what is to come, because holarchy is the domain of freedom for every human holon (a part and a whole).

(György Galántai, 2009, email)

Translation of the text from the invitation:

motto 1: For those who regard the budding of a developing art without love and appreciation, the fruit it will bear will have maggots. 
(József Egry)

motto 2: Who will see the promised paths Already showing on our tongues hanging out, [...]?! 
(Attila József)

The concepts that defined the exhibition event in accordance with Artpool’s reflexive and self-reflexive practice: integral approach, global identity, everyday arts event, co-operation and autonomy, disintegration and self-transcendence, holarchization. 

(Holarchization is the process of each senior dimension transcending and including its juniors.)
30 YEARS OF ARTPOOL (and its antecedents)

Károly [Charles] Tamkó Sirató: Önarckép [Self Portrait] and documents of different exhibitions related to Lajos Kassák, Charles Tamkó Sirató, the Dimensionist Manifesto and N+1 (pp. 221, 411–413, 443–445)

Installation with a walking stick in memory of Miklós Erdély’s Hűség [Loyalty] (1979) (p. 360)

At the entrance: two signposts from Evergreen Doubts (2002) (p. 313)

Károly [Charles] Tamkó Sirató: Önarckép [Self Portrait] and documents of different exhibitions related to Lajos Kassák, Charles Tamkó Sirató, the Dimensionist Manifesto and N+1 (pp. 221, 411–413, 443–445)
30 YEARS OF ARTPOOL (and its antecedents)

László Szlaukó (left) and György Rőczei (right) at thirtieth anniversary celebration of Artpool’s "bringing into existence" after having presented György Galántai with the DADAMA [DADATODAY] certificate of the International Infantile (P) Party and the New Orwell Street Brigade for his outstanding work pursued to protect artistic freedom. In the centre: György Galántai (with the certificate) and Júlia Klaniczay


László Szlaukó (left) and György Rőczei (right) at thirtieth anniversary celebration of Artpool’s "bringing into existence" after having presented György Galántai with the DADAMA [DADATODAY] certificate of the International Infantile (P) Party and the New Orwell Street Brigade for his outstanding work pursued to protect artistic freedom. In the centre: György Galántai (with the certificate) and Júlia Klaniczay

2009 – THE YEAR OF THE LAST NUMBER
30 YEARS OF ARTPOOL (and its antecedents)

Photos of the exhibition at Artpool P60 (video screenings and presentation of documents and works from Artpool’s previous projects)
26 April 2009  ●  Artpool P60, Budapest

But is it Art???
Where do you draw the Line?
Ez most művészet??
Szerinted / Ön szerint hol a határ?

An interactive, performance/research event by Doktor Anna Freud Banana (Specific Research Institute, Canada), “the provocative examination of contemporary art practice” and exhibition of works (artistamps, collages, etc.) and documents by Anna Banana from the Artpool archives.

DOCUMENT: correspondence (organization), invitation, email invitation (Hu, En), handout, questionnaire, the projected slides, photo, video

BIBLIOGRAPHY: Egyenapos kiállítás nyílik a banánművésznő alkotásaiból, ugyanitt banánlakoma, origo.hu, April 22, 2009

20 May – 13 June 2009  ●  LABOR and Krétakör Bázis, Budapest

Parallel Chronologies
The Invisible History of Exhibitions
Párhuzamos kronológiák
A kiállítások láthatatlan története

Exhibition organized by tranzit.hu (curators of the Hungarian section: Dóra Hegyi and Zsuzsa László) with the participation and help of Artpool.

21 May 2009 (related to the exhibition):
Invisible History of Exhibitions. International Symposium
with lecture by Isabelle Schwarz about Artpool (Independent Art Spaces in Hungary and Poland: Artpool Archive, the Exchange Gallery and the Accumulatory Gallery) and round-table discussion with the participation of Júlia Klaniczay, Katalin Timár, Reesa Greenberg, Lívia Páldi, Ivet Curlin.

DOCUMENT: invitation, abstracts of the lectures, photo, video

22–26 July 2009  ● Kossuth Lajos u. 55., Kapolcs, Hungary

**Galántai House, directly Artpool / Kapolcs memorial**

**Galántai-ház, közvetlenül Artpool / Kapolcs emlék/mű**

Exhibition about the “Newkapolcs Gallery” project (1991–1995) that was an important part of the 30-year-long history of Artpool and was organized by György Galántai in his house in Kapolcs.

**DOCUMENT:** invitation, email invitation (Hu, En), video WEB-DOCUMENT: www.artpool.hu/ujkapolcs/09/

**BIBLIOGRAPHY:** Körtesárga sarokház Kapolcson, epiteszforum.hu, July 27, 2009
21 October – 4 November 2009   •   Platán Galéria, Budapest

**TYPOPASS**

Critical design and conceptual typography

Anti- and Parallel Design

Kritikai design és konceptuális tipográfia

Exhibition with a selection of artists’ publications partly from Artpool’s collection. Curators: Judit Angel, Dóra Hegyi, Zsuzsa László.

DOCUMENT: list of the loaned artworks, invitation, poster, handout, photo, video


WEB-DOCUMENT: www.artpool.hu/2009/091021e.html


6 November 2009 – 31 March 2010   •   New York Public Library, New York

**Revolutionary Voices**

Exhibition in the framework of the five-month-long festival Performing Revolution in Central and Eastern Europe (curator of the show: Karen Burke).

As a cooperative partner, Artpool contributed to the exhibition with research assistance and exhibition materials (mostly posters and documentary photos of the music bands Európa Kiadó and Kontroll Csoport and about the Budapest–Vienna–Berlin telephone concert in 1983).

DOCUMENT: correspondence, list of the loaned works, invitation, program of the festival, program brochure, press material, photo

WEB-DOCUMENT: www.artpool.hu/2009/091106e.html

13 November 2009 – 14 February 2010  ◆ MUMOK, Vienna

**GENDER CHECK**
*Femininity and Masculinity in the Art of Eastern Europe*


DOCUMENT: loan agreement, invitation, photo, video


4 December 2009  ◆ K+K Hotel Opera, Budapest

**Art and Culture as Vehicles for and Reflections of the Transition**

Experts: Júlia Klaniczay, István Rév.
As part of the series of lectures *Lessons for Cuba from the Democratic Transitions of Central and Eastern Europe* organized by the Freedom House Europe for dissidents and activists from Cuba about the experiences and observations of the change of the system in Hungary, presentation by Júlia Klaniczay about the history of Artpool.

DOCUMENT: request, thank-you letter, screened presentation
If we manage to take an ‘integral approach’ to the present we have come to accept, we will see an increasing number of accidentally self-assembling events, things, ideas, constructions, etc., essentially a telematic integral, from another perspective a holonic system, ‘after history.’

According to Vilém Flusser: “This vertigo, this whirlwind in which our thought must move when it tries to think about the relationship between natural sciences and natural history, is a symptom of the end of history. The dizziness that has seized us is the screw by means of which we unscrew ourselves from historical consciousness, to drill ourselves into another hole. The turns of the screw are processes, and our thought must move along these turns. Yet, the screw itself is not a process, but rather a form. Thus, we proceed from the process to the form, from the historical into the formal. This is not only vertiginous, but also comprehensible.

[…] The world and the brain are related to each other like process and narrative: the process creates the narrative and the narrative creates the process (the brain makes the world and the world makes the brain). It makes one dizzy when one thinks about this historically, but not when one thinks about it formally. The apparent paradox is one of the turns of the screw, out of the historical into the formal.

[…] In posthistorical consciousness, the question whether history (and reality in general) possesses either a particle structure or a wave structure is a nonquestion. It depends on the manner in which one reflects on history (and the world), whether in an antiquarian manner or in a historical manner. Finally, this insight is a further turn of the screw out of historical consciousness into posthistorical consciousness.”

“One thing is thus sure: we should depart from the principle that we are modes of junctions, rather than individuals. In other words, ‘I’ is a word that others pronounce as ‘you’. Thus, we are dealing with a function word: ‘I’ is the ‘you’ of the other person.

[…] At the heart of telematics is a type of anthropology that does not perceive the human person as an individual, but rather as the manner how systems of relations function; as the realization of possible links. The intersubjective field is a virtual space in which an individual is a node in the net, inasmuch as materiality is a node in the energetic space.

[…] If we abolish the paradigm of historical time and opt for a new concept, whereby time flows towards us from every direction, and all things coming from the future are brought into being in the present, then through these things, the present is divided into two parts: that which can be downloaded, i.e. memory; and that which is impossible to download, i.e. the forgotten.

[…] The prefix ‘tele-’ not only means bringing closer events happening far away from us but also of people far from us; therefore, thanks to telematics we are able to establish relations with numerous people through whom we can fulfill our ambitions and who can fulfill their ambitions through us. A dialogical relationship forms between people who were once far from each other and now brought close.”
The crucial question in the Artpool Art Research Centre’s self-defining, co-operative and self-transcendent activity is: how can reality after already-existing history, a telematic society with an integral approach, and the holonic system as an extended mind be represented through art?

According to Vilém Flusser: “With writing, history in the narrower sense begins as a struggle against idolatry. With photography, ‘post-history’ begins as a struggle against textolatry. [...] History, in the precise meaning of the word, is a progressive transcoding of images into concepts, a progressive elucidation of ideas, a progressive disenchantment (taking the magic out of things), a progressive process of comprehension. If texts become incomprehensible, however, there is nothing left to explain, and history has come to an end. During this crisis of texts, technical images were invented: in order to make texts comprehensible again, to put them under a magic spell – to overcome the crisis of history. [...] The difference between ancient and modern magic can be stated as follows: Prehistoric magic is a ritualization of models known as ‘myths’; current magic is a ritualization of models known as ‘programs’. Myths are models that are communicated orally and whose author – a ‘god’ – is beyond the communication process. Programs, on the other hand, are models that are communicated in writing and whose authors – ‘functionaries’ – are within the communication process.”

“This transition from the old ways of reading to the new involves a leap from historical, evaluative, political consciousness into a consciousness that is cybernetic and playful, that confers meaning. This will be the consciousness that reads in the future. [...] It is characteristic of computing to assume that the world and we are meaningless (absurd), that either can be picked in to kernels, and that the kernels can then be assembled into something that does have meaning.”

According to Arthur Koestler, reality is not made up of parts or wholes, but of part-wholes, also known as holons. “A holon has the ability to act and to participate. The holon as a whole is capable of acting, and as a part is able to participate in the operation of the holon of which it is a part. These are the horizontal capabilities of a holon. Its vertical capabilities are those of disintegration and self-transcendence, [...] which are the engine of evolution.”

“Today Koestler’s conception of holons plays an important role in concepts about holonomic manufacturing systems. From a certain aspect it is worth regarding cultural evolution as a holonic manufacturing system which, among other things, plays an integral part in the production of minds. The extended mind is simultaneously the product of the holonic manufacturing system and the production unit of the system.”

According to Ken Wilber, a peculiar feature of the integral system is its recognition of all the fields and its ability to turn competition into co-operation. Competition is common between various fields of knowledge: ‘is this one true, or that one?’. In an integral approach both this one and that one are true, since every research project presents a new perspective, which in itself is valid and can be configured.
Nature doesn’t make separate rules, it has great unified rules.
(Albert Szent-Györgyi)

[...] the safety and efficiency of a system is not determined by the elements it is built from but by how it is organized into a system and by the quality and quantity of the information that flows through it. (John von Neumann)

A holon on the $n$ level of an output hierarchy is represented on the $n+1$ level as a unit, and triggered into action as a unit. A holon, in other words, is a system of relata which is represented on the next higher level as a relatum. (Arthur Koestler)

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From March 25, 2010 ➔ www.artpool.hu

**Hungary + Denmark**
(in the long run: n+1)

Related to the Budapest Spring Festival (whose guest in 2010 was Denmark), internet presentation of the works of Danish artists participating in different Artpool projects.

DOCUMENT: email invitation (Hu, En)
WEB-DOCUMENT: www.artpool.hu/2010/100325se.html

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10 April – 22 May 2010 ➔ Printed Matter, New York

**Hungry Man,**
**Reach for the Book**
**It is a Weapon!**


11 issues of Artpool’s samizdat art magazine AL (Artpool Letter, 1983–1985) were on display (➔ pp. 76, 78), borrowed from the Museum of Modern Art’s (MoMA) collection.

DOCUMENT: correspondence, email invitation (Hu, En), photo

BIBLIOGRAPHY: Éhes ember, fogd a könyvet, ez fegyver!, Magyar Narancs, May 6, 2010, p. 6 (notice)
The exhibition is not an overview of heterogeneous production of artists’ books in (what was formerly known as) Eastern Europe, but rather a kind of discontinued geographical journey gathering various artistic and activist positions, showing invisible but vital relations that in continuo link up different endeavors and explorations regardless of their spatiotemporal determinations, tracing the ways how artistic printed matter was, in different historical and political circumstances, used to initiate more autonomous and innovative modes of artistic production, communication with the audience and dissemination of critical thinking that imagine the consequences of a new possibility repressed by the dominant state of affairs.

(Excerpts from the invitation)

25 May 2010  ●  Írók Boltja (Writer’s Shop), Budapest

Charles Tamkó Sirató:
The History of the Dimensionist Manifesto
Tamkó Sirató Károly:
A Dimenzióisták Manifesztum története
Album I of DIMENSIONISM (non-Euclidean arts)
The Systematization of Avant-garde Arts

Book presentation
The book containing the reprint of the famous Manifeste Dimensioniste (1936) and published as the result of several years of research by Artpool in cooperation with Magyar Műhely, was presented by Júlia Klaniczay, László L. Simon, Katalin Keserű, György Galántai, Tibor Papp, Bálint Szombathy, Gábor Tóth.

DOCUMENT: email invitation (Hu, En), press release, photo, video


2010
Translation of the flap text:

Charles Tamkó Sirató – an unfairly forgotten figure of Hungarian intellectual, art and literary history – systematized the Avant-garde arts in a unique fashion, applying it to his own poetry (Planism) and the history and the future of literature and the arts.

He formulated his system based on modern physics and philosophy in the 1930s in Paris, where his original, experimental types of poetry, namely “numerokinetic constructions,” electric poems and “Planar poems” [Poèmes planistes], were all regarded as a novelty and where he was a renowned member of international art circles.

He discovered that even though the static forms of art were increasingly breaking up in the turbulent and seemingly chaotic art scene of his time, there was a common law in the changes which could always be described as an extension into a new dimension. To express this, he used the formula $N+1$. That is, when the arts lacked unity, a system or some arrangement into an organic process, Charles Tamkó Sirató summed up the essence of his theory in The Dimensionist Manifesto and set about applying his approach to the historical development of the arts, based on the essence of Dimensionism: it is deductive with respect to the past, inductive with respect to the future and alive in the present. His manifesto, published in 1936, was endorsed and signed by the most prominent artists of the time: Arp, Calder, Delaunay, Duchamp, Kandinsky, Moholy-Nagy, Picabia, and others.

Tamkó Sirató’s theory about the history and future development of the arts was the first attempt at systematizing the mass of changes that we now call modern and avant-garde art: it provides a lucid, natural and concise framework for the entire “sequence of ism-revolutions.” This book should have been included in the educational curriculum long ago.

(Katalin Keserü)
In the 1950s and 60s, the Hungarian “avant-garde” could mostly be found at venues that were part of the private sphere in the form of personal meetings in art galleries and flats, while publication was carried out by a “spread-the-word” technique. Planar poetry manifested itself in visual, concrete and experimental, etc. poetry, and was mainly influenced by the publications of the Magyar Műhely (Hungarian Atelier) in Paris, which were regularly smuggled into Hungary, while Dimensionism manifested itself in pop art, land art, conceptual art, kinetic art, etc. Apart from the official venues, which were seized during partisan-like raids, the unofficial venues of the avant-garde that survived for a more extended period – thanks to gaps in legislation – were Pál Petrigalla’s Budapest flat in the 1960s and György Galántai’s Chapel Studio in Balatonboglár in the early 1970s.

In Balatonboglár visual, concrete, experimental, etc. works that could be considered as dimensionist were exhibited from 1971 by the first artists of this genre, i.e. Miklós Erdély, Tamás Szentjóby, etc. and later by artists including the Bosch+Bosch Group from Vojvodina, Bálint Szombathy, etc. Boglár was also the venue for the first Hungarian “experimental poetry” exhibition in 1973 titled Szövegek/Texts, organized and installed by Dóra Maurer and Gábor Tóth.

With the foundation of the Artpool Art Research Center in 1992 in Budapest, research into experimental poetry could be continued. In conjunction with the Polyphonix 26 international poetry festival, a publication titled Sound Poetry was published under the editorship of Endre Szikárosi, who also wrote the introductory essay to the volume.

Later, one of the exhibits at Artpool’s “Sound Image” international poetry exhibition in 2002 was a photocopy of Charles Tamkó Sirató’s work titled Ballad (1926). The online publication of this piece and the related document pages (poems, newspaper articles and the Hungarian text of the Dimensionist Manifesto) marked the beginning of the research and exploration of Charles Tamkó Sirató’s dimensionist oeuvre.

Simultaneously with Artpool’s international research project in the autumn of 2005 (The Experimenter and the Art of Perception), the Magyar Műhely published Bálint Szombathy’s volume titled A konkrét költészet útjai [The Paths of Concrete Poetry], whose chapter 6 titled “From Planar Poetry to Dimensionism” could, in relation to the 2006 projects, serve as inspiration for the 2007 exhibition, which provided an insight into Charles Tamkó Sirató’s dimensionist oeuvre, as well as for the dimensionist evenings in Artpool P60 (performers: András Petőcz, György Galántai, Michel Giroud, Bálint Szombathy, Gábor Tóth, Tibor Papp). The online documentation made for this event not only provided the background for Dimensionism but also made further research into it an imperative.

The story continued in 2008, when Artpool organized a dimensionist world conference with the title “N+1/2008 – the dimensionist present.” Then, in 2009, the Hungarian publication of Arthur Koestler’s The Ghost in the Machine (Európa, 2000, English original: 1967) was rediscovered, from which we were able to learn about Koestler’s discovery called the “holon” with the formula: n+1. “A holon on the n level of an output-hierarchy is represented on the (n + l) level as a unit, and triggered into action as a unit. A holon, in other words, is a system of relata which is represented on the next higher level as a relatum. (A. K.) “The essence of Dimensionism: Deductive with respect to the past. Inductive with respect to the future. Alive in the present.” (Ch. T. S.)

After all this, it became obvious that the publication of Charles Tamkó Sirató’s The History of the Dimensionist Manifesto could no longer be postponed.

(György Galántai, 2010)
Peter Haining (alias at the time: Pete Horobin), an emblematic figure of the correspondence art activity and the Neoist Apartment Festival events of the 1980s, donated a significant part of his Attic Archive built in Dundee, Scotland to Artpool, and the project constituted the moving of this material. The materials (artists’ books, mail art works, letters, project documentations, objects, sound- and video documents) moved in eight huge cardboard boxes from A to A (from the Attic Archive to Artpool) were mainly those relevant to Artpool’s international activity in the 1980s and thus completed the researchable materials on the extensive mail art network and on the activity of the participating artists that were already available at the time in the Artpool Archive. Prominent names in the collection included: Peter Below, Robin Crozier, Vittore Baroni, Rod Summers, Carlo Pittore, David Zack, Emilio Morandi, tentatively a convenience, Andrzej Dudek-Dürer, Alex Hrka, Stewart Home, Pete Horobin, etc. The more important Hungarian names: György Galántai / Artpool, István Kantor, Georg Ladányi, Géza Perneczky, Bálint Szombathy, Gábor Tóth.

Eight DATA CELLs were carefully packed and sealed by The Attic Archive administrator during April and May of 2010 and dispatched by UPS to Budapest. The average weight of each of the DATA CELLs was 26 kilos. [...] The unpacking, assisted by Júlia Galántai (Klaniczay), took two full days. The CELLs were unpacked in reverse numerical sequence, from 08 to 01 – A to A. As much as the contents would permit they had been packed according to the geography of the mail art / correspondence art within them. All the loose material, archived as it had originally arrived in Dundee and the most part in the original envelopes, was sorted and filed in new folders and archive boxes which were later stenciled and labeled. [...] The administrator travelled to Budapest with all his clothes and various pieces of equipment packed in a small gold suitcase which, after arrival, was emptied and retouched with gold paint at Artpool. It was then filled with a collection of Neoist objects including the original gold chapatti made in London in 1984, rubber-stamps by Horobin and Michael Leigh, a T-shirt by Istvan Kantor/Monty Cantsin, monogrammed matches commemorating the first meeting of Horobin and Crozier in Newcastle in 1981, and a gold crocodile which survived the rigors of the Berlin Apartment Festival. [...]
24 July – 1 August 2010  ◆ K55 – AMT (Alternativ Művészeti Tér / Alternative Art Space), Kapolcs, Hungary

“festival of the 69-year-old young people”

“a 69 éves fiatalok fesztiválja”

Video program – curated by György Galántai and presented during the Valley of Arts Festival in Kapolcs.

9 days: 36 people who were born in 1941 and are present on the world wide web. Some names: Bob Dylan, Eric Burdon, Jon Lord, Paul Anka, Chick Corea, Chubby Checker, Robert Wilson, Hanne Darboven, Pauer Gyula, Galántai György, Bruce Nauman, Richard Dawkins, etc.

Opening event: telematic installation by György Galántai (FLUX FILM / Kapolcs smoke film and Bit in The Soleprison).

DOCUMENT: invitation (Hu, En), email invitation (Hu, En), photo, video


28 October 2010 – 27 February 2011  ◆ Henie Onstad Kunstsenten, Oslo

FLUXUS EAST
Fluxus Networks
in Central Eastern Europe

Final venue in Oslo – after Berlin, Vilnius, Krakow, Budapest, Tallinn and Copenhagen – of the big touring exhibition monitoring fluxus networks in Central and Eastern Europe showing several Artpool works and documents.

DOCUMENT: loan agreement, list of the loaned artworks, invitation, poster, photo
WEB-DOCUMENT: www.artpool.hu/Fluxus/Oslo2011e.html

festival of the 69-year-old young people
24 July - 1 August 2010, Kapolcs, Kossuth utca 55 - Galántai House
((1941-2010))

participants have been selected from the pages of wikipedia and youtube

Joan Baez (b. 9 January 1941) Captain Beefheart (b. 15 January 1941) Richie Havens (b. 21 January 1941) Aaron Neville (b. 24 January 1941) Jagjit Singh (b. 8 February 1941) Gyula Pauer (b. 28 February 1941) Wilson Pickett (b. 18 March 1941) Richard Dawkins (b. 26 March 1941) J.J. Jackson (b. 8 April 1941) Markus Lüpertz (b. 25 April 1941) Hanne Darboven (b. 29 April 1941) Adriano Spatola (b. 4 May 1941) Eric Burdon (b. 11 May 1941) Bob Dylan (b. 24 May 1941) Charlie Watts (b. 2 June 1941) Jon Lord (b. 9 June 1941) Chick Corea (b. 12 June 1941) György Galántai (b. 17 June 1941) Desmond Dekker (b. 16 July 1941) Lonnie Mack (b. 18 July 1941) George Clinton (b. 22 July 1941) Paul Anka (b. 30 July 1941) Franco Columbu (b. 7 August 1941) David Crosby (b. 14 August 1941) Otis Redding (b. 9 September 1941) Cass Elliot (b. 19 September 1941) Chubby Checker (b. 3 October 1941) Robert Wilson (b. 4 October 1941) Paul Simon (b. 13 October 1941) Billy Cox (b. 18 October 1941) Steve Cropper (b. 21 October 1941) Pete Best (b. 24 November 1941) Donald “Duck” Dunn (b. 24 November 1941) Bruce Nauman (b. 6 December 1941) Wadada Leo Smith (b. 18 December 1941) Ronnie Cuber (b. 25 December 1941)

What If Ideas were viruses?
Let us have a look at the T-Phage virus. It is unable to copy itself; it reproduces by "diverting" the DNA of a bacterium, and forcing its host to make millions of copies of the Phage. Similarly, an idea can infect your mind like a mooch and change your behaviour; thus, causing you to expose your friends to the danger of infection by wanting to talk to them about this idea. Any idea that acts like this is called a meme. Unlike a virus coded in a DNA molecule, a meme is not more than an information pattern that accidentally takes a shape through which it is able to make people repeat this pattern. Typical memes include idiosyncratic slogans, phrases, melodies, discoveries and fads. It might sound like a sinister idea that people are hosts for mind-altering strings of symbols but that is what human culture boils down to.


Artpool Art Research Center, Budapest VI., Liszt Ferenc tér 10., I. 1
Mailing address: H-1277 Budapest, Pf 52, Hungary
festival of the 69-year-old young people

materials have been selected from the content of wikipedia and youtube

program – every evening between 6PM and 9PM

24 July 2010, Saturday
Joan Baez American folk singer (b. 9 January 1941)
Captain Beefheart American artist (b. 15 January 1941)

25 July 2010, Sunday
Richie Havens American folk singer and guitarist (b. 21 January 1941)
Aaron Neville American soul and R&B singer (b. 24 January 1941)
Jagjit Singh Indian Ghazal singer (b. 8 February 1941)
Gyula Pauer Hungarian visual artist (b. 28 February 1941)
Wilson Pickett American soul, R&B and rock singer (b. 18 March 1941)
Richard Dawkins English scientist, inventor of meme (b. 26 March 1941)

26 July 2010, Monday
J.J. Jackson American soul and R&B singer composer (b. 8 April 1941)
Markus Lüpertz German painter and sculptor (b. 25 April 1941)
Hanne Darboven German conceptual artist (b. 29 April 1941)
Adriano Spatola Italian visual and sound poet (b. 4 May 1941)
Eric Burdon English-American rock musician (b. 11 May 1941)

27 July 2010, Tuesday
Bob Dylan American singer, composer, and poet (b. 24 May 1941)

28 July 2010, Wednesday
Charlie Watts English drummer (b. 2 June 1941)

29 July 2010, Thursday
Jon Lord English composer, organ player, and pianist (b. 9 June 1941)
Chick Corea American jazz pianist drummer and composer (b. 12 June 1941)
György Galántai Hungarian art researcher and visual artist (b. 17 June 1941)
Desmond Dekker Jamaican reggae singer songwriter and musician (b. 16 July 1941)
Lonnie Mack American rock and blues guitarist singer (b. 18 July 1941)

30 July 2010, Friday
George Clinton American P-Funk singer musician and producer (b. 22 July 1941)
Paul Anka Canadian-American singer and songwriter (b. 30 July 1941)
Franco Columbu Italian bodybuilder (b. 7 August 1941)
David Crosby American guitarist, singer, and songwriter (b. 14 August 1941)

31 July 2010, Saturday
Otis Redding American soul and rock singer (b. 9 September 1941)
Cass Elliot American singer and composer (b. 19 September 1941)
Chubby Checker American singer (b. 3 October 1941)
Robert Wilson American avant-garde stage director and writer (b. 4 October 1941)
Paul Simon American singer and songwriter (b. 13 October 1941)
Billy Cox American bassist in Jimi Hendrick's band (b. 18 October 1941)

1 August 2010, Sunday
Steve Cropper American guitarist, singer, and producer (b. 21 October 1941)
Pete Best British musician, 1st drummer of the Beatles (b. 24 November 1941)
Donald “Duck” Dunn American bass guitarist and producer (b. 24 November 1941)
Bruce Nauman American media and performance artist (b. 6 December 1941)
Wadada Leo Smith American avantgarde composer (b. 18 December 1941)
Ronnie Cuber American jazz baritone saxophonist (b. 25 December 1941)
I remember way back in 1977 meeting Steve Hitchcock, a dyed-in-the-wool punker, while I was doing undergraduate studies in Fine Art and Environmental Design at San Diego State University. I especially remember wondering how the hell he ended up in San Diego, California. Home of Cinco de Mayo celebrations and surf culture. Steve was always in full regalia, all black attire with the obligatory torn t-shirt, zippers, safety pins and spiked hair. Most of the students stayed well away from him. I on the other hand wanted to get to know him. He was distributing his mini-zine *Cab-Volt* in the art department at the time and that was my introduction to neo-dada. It was Steve who suggested I participate in a mail art show he was helping to organize at the university gallery. I was encouraged to submit whatever I wanted because nothing was rejected and all works would be exhibited. I was blown away by all the mailings that were in the show. Not your typical polite art exhibit at all. It was a complete riot of weirdness from all over the world. The resulting exhibition catalog came with a mailing list of all who contributed and so began my journey into the Eternal Network.

I found out that I shared a natural disaffection and skepticism of the Establishment embraced by most mail artists that I engaged with at the time. I also disliked the unnatural curatorial process instituted by most galleries and museums that stifled creative expression. Mail art cut out the middleman (cultural institutions) allowing artists to freely and openly exchange ideas and information without censure by way of the International Postal System. Back in the late 1970s and early 1980s you could send through the mail pretty much anything you wanted provided you paid the postage. I remember one significant mail art project organized by Judith Hoffberg of Umbrella Magazine in Los Angeles, CA. Most of the mailings did not arrive at the gallery so Judith investigated what happened with all the work. It turns out the L.A. Post Office decided it was not legitimate mail and threw it all into a dumpster. Luckily Judith was able to retrieve all of the mailings from the dumpster and launch the show. This incident really stirred things up quite a bit. That was how I came to know some of the crazy artists in L.A. In particular Lon Spiegelman. Judith Hoffberg knew pretty much everyone who was involved with mail art, ‘zines and bookworks at the time. It was also during this time that I was receiving mailings from Júlia and György Galantai of Artpool in Budapest, Hungary. I contributed to many of their project invitations and as a result Artpool became a home for many of my mailing efforts. It is for
this reason that I chose to contribute the bulk of what I held onto to them. I felt Artpool was a kind of sanctuary where artworks like mail art were welcomed and shared. I really never felt this kind of open support from The Franklin Furnace in New York.

It was an exciting experience for me to be engaged in the worldwide Eternal Network. In the beginning I was mostly making color Xeroxes of my collage postcards. They were easy to make, easy to reproduce and cheap to mail. Along the way I adopted the nickname “Art Rat.” Later on I found out there was a Canadian mail artist who had been using the same name before me. Oddly I never heard anything from that person. My feeling was there was plenty of room for numerous art rats to coexist.

I would say the high point of my involvement was when I decided to do an edition of Commonpress. This was a publication series organized by Pawel Petasz in Poland (before the wall came down). I was able to get my first modest grant from the Fessenden Foundation to cover the costs of printing Commonpress-37, “Things To Think About In Space.” At some point in the mid 1980s I began feeling overwhelmed with the sheer amount of mailings I was receiving and the difficulty I was experiencing trying to respond to it all. Mail art was not my primary creative interest at the time despite how much fun it was. I decided to back away from the Eternal Network so that I could concentrate more on my other creative activities such as installations and public art. I was beginning to get heavily involved in the local art scene and especially the handful of artist run not-for-profit art organizations such as Sushi Performing & Visual Arts, The Centro Cultural de la Raza and Installation Gallery in San Diego.

I did manage to continue doing some exchanges with Artpool and one particular artist from Pittsburgh, PA by the name of Jerome D’Angelo. He sent me all kinds of wild collages and postcards. I especially enjoyed what he did with his envelopes. We still send each other home made X-Mas cards every year. At some point, once I became savvy with computers and digital imaging, I began thinking about creating a digital archive of some of what I had in my mail art collection. I just could not let the material rot away in storage and I could not just dispose of it either. Earlier this year I contacted Artpool to see if they would be interested in any of the work. I felt this would be an excellent home for what I had. Júlia and György agreed to receive what I was willing to send them. That was a great relief to me. I am also providing them with a copy of my digital archive for reference and to possibly use on their enormous website (www.artpool.hu). It has one crazy trip down memory lane looking at all the work. I especially remember wonderful works by Edgardo Antonio Vigo and Graciela Marx, Buster Cleveland, Robin Crozier, Crackerjack Kid, Dear Ms. Cernak, Vittore Baroni, Cavellini, Anna Banana, Bill Gaglione, and so many others. I have come to learn that many of my mail art compatriots have passed away. Their artwork remains eternal.

Mario Lara, November 2010
(www.mariolara.us)

Mario Lara: Artistamp design for World Art Post, 1982

Mario Lara: Cyber-Sandals, 1999 (contribution to Artpool’s Foot-Ware project (▶pp. 254–261)

“Wear the cyber-sandals to get ‘plugged’ into wherever you are. The spikes act like acupuncture needles that stimulate nerves in the feet. The spikes also connect to pressure points in the earth, closing the circuit between ‘body’ and ‘place’. The phone cord interfaces with cyber gear that ‘maps’ the journey.”

Mario Lara, November 2010
(www.mariolara.us)
2011 – HOLONIC SYSTEM

21, 28 March 2011 ◆ Artpool P60, Budapest

“Liszt Ferenc Square” the art of remembrance remembrance-artistic case for cool poets Details Placed in Space

“Liszt Ferenc tér” az emlékezet művészete laza költők emlékezet-művészeti esete Térben Elhelyezett Részletek

György Galántai’s acoustic space-installation connecting the 1994 Loose / Cool Slogans signpost exhibition in Liszt Ferenc Square, the sound art supplement of Loose / Cool Papers (Laza Lapok) and seven selected piano pieces of the 200 years old Franz Liszt.


Exhibition interior at Artpool P60

17 June 2011 ◆ Labor, Budapest

Galántai70 – Surprise Party meglepetés esemény

Artpool founder György Galántai was greeted on his 70th birthday with a happy surprise event and a video, which was an edited version of more than 70 short interviews made with his Hungarian colleagues, fellow artists and friends, from both the past and the present. Endre Székács greeted György Galántai with a performance and Viktor Kótun (in the name of Plágium 2000) presented him with the surprise mail art works sent by the international members of “the Galántai network” in response to the “Who is György Galántai?” call. The guests were able to see works projected onto the walls during the event. Organizers: Dóra Halasi, Viktor Kótun and Mártón Kristóf (colleagues at Artpool).

To see the surprise works and a list of participants, visit www.artpool.hu/G70/

DOCUMENT: call (Hu, En), email invitation, video interviews, photo, video ◆ WEB-DOCUMENT: www.artpool.hu/G70/event.html WEB-CATALOG: www.artpool.hu/G70/ ● ARTWORKS: in Artpool’s collection

14 May – 2 October 2011 ◆ Museu d’Art Contemporani de Barcelona (MACBA)

Museum of Parallel Narratives
In the Framework of L’Internationale

The exhibition brought together more than a hundred works by some seventy artists and offered an overview of the avant-garde art produced in Eastern Europe from 1961 to the present. The majority of works were drawn from the Arteast 2000+ Collection at the Moderna galerija in Ljubljana, but seven were created specifically for the exhibition: four of these engaged in a kind of self-historisation and creation of parallel archives (Artpool, Zofia Kulik, Július Koller and Lia Perjovschi) and three were “fictitious mini-collections,” which set up connections between Western and Eastern artists (Alexander Dorner, IRWIN and Miadon Stilinović). Curator of the exhibition: Zdenka Badovinac. Artpool’s installation presented several projects: the Chapel Studio of Balatonboglár from the 1970s, the Hungary Can Be Yours exhibition and the Buda Ray University project from the 1980s, the performances by György Galántai Homage to Vera Muhina (1980) and Remembrance of a Message (in the memory of Miklós Erdély, 1987), as well as a selection of Artpool’s publications and the artpool.hu website.

DOCUMENT: correspondence, loan agreement, list of the exhibited artworks, installation plan, invitation, photo, video ◆ WEB-DOCUMENT: www.artpool.hu/MACBA/english.html


22–31 July 2011 ◆ K55 – AMT (Alternatív Művészeti Tér / Alternative Art Space), Kapolcs, Hungary

fluxus (sport) events
fluxus (sport) esetek

Artpool’s summer project in Kapolcs (during the Valley of Arts Festival) attempted to evoke the centennial-millennial atmosphere that began in 2001 by taking a sample from Artpool’s Budapest exhibition titled Impossible Realism, a study exhibition about the context of, and parallels between, Hungarian and international fluxus and conceptual art.

See the list of participants on the invitations reproduced on pp. 485, 489

DOCUMENT: invitation (Hu, En), email invitation (Hu, En), photo, video ◆ WEB-DOCUMENT: www.artpool.hu/K55/2011/index_en.html

Museum of Parallel Narratives
Museu d’Art Contemporani de Barcelona (MACBA)

On the wall: Photos of the Hommage à Vera Mukhina performance, 1980 and its elaborations (▶ pp. 52–54)

Installation plan of the exhibition by Zdenka Badovinac (detail)

On the wall: Photos of the Hommage à Vera Mukhina performance, 1980 and its elaborations (▶ pp. 52–54)
Museum of Parallel Narratives
Museu d’Art Contemporani de Barcelona (MACBA)

On the panels: Documents and photos of Hungary Can Be Yours / International Hungary, 1984 (pp. 81–84, 268–270)

Photodocuments of the events held in the Chapel Studio in Balatonboglár in 1971, 1972 and 1973 (looking at the pictures: György Galántai and Jiří Kolár with his father)

Buda Ray University, 1982–1987 (pp. 59–64) • Remembrance of a Message, 1987, performance by G. Galántai in the memory of Miklós Erdély

On the panels: Documents and photos of Hungary Can Be Yours / International Hungary, 1984 (pp. 81–84, 268–270)

Artpool’s publications
fluxus (sport) events

Eric Andersen’s instructions for using his Flux Flag, 1992

Flux flags by Eric Andersen and Julius Koller hanging at the entrance of K55 art space

Julius Koller: Flux Flag, 1992


Milan Adamčiak: Play Tennis in the Little River, 1979 (drawing)
fluxus (sport) events

http://www.artpool.hu/lehetetlen/realizmus/videk.html

personal holarchy - holonic men - installation - between 6PM and 8PM

football (Gábor Attalai, Tamás Komoróczky, Richard Kostelanetz, László Lakner) tennis, table tennis (Julius Koller, Milan Adamčiak, George Maciunas) bubble (Géza Pernecky) tenpins (BMZ/ Miklós Zoltán Baji) shooting (Erik Andersen, Ben Vautier) bicycle (Arman, Marcel Duchamp, Shigeko Kubota, Jean Tinguely) motorcycle (Chris Burden) chess (Gábor Altorjay, Miklós Erdély) game (Dóra Maurer, Zoltán Jeney) working device (György Galántai, Antal Lakner)

classical fluxus scores

http://www.artpool.hu/Fluxus/workbook/

classical fluxus scores

Ay-O: Rainbow No. 1 for Orchestra - Soap bubbles are blown out of various wind instruments. The conductor breaks the bubbles with his baton. (1965)

ERIC ANDERSEN: Opus 23 - Dec. 11, 1963: Sit down from 7PM to 8:03PM (Danish Time) and think about the people all over the world who may be performing this. (1961)

ROBERT BOZZI: Choice 12 - Two teams of performers compete against each other by pushing a piano from opposite sides. (1966)

GEORGE BRECHT: Event Score - Arrange or discover an event. Score and then realize it. (1966)

ALBERT M. FINE: Ice Cream Piece - Performer buys an ice cream cone and then (a) eats it, or (b) gives it to a stranger, or (c) waits until it melts completely, then eats the cone, or (d) on finishing the piece, buys another ice cream cone. (1966)

DICK HIGGINS: Constellation Number 4 - A sound is made. The sound is to have a clearly-defined percussive attack and decay (such as produced by plucking strings, hitting gongs, bells, helmets or tubes). Each performer produces his sound efficiently and almost simultaneously with other performers' sounds. Each sound is produced only once. (1965)

BENGT AF KLINTBERG: Calls, Canto 4 (Hello-Chorus) - A party of about 100 persons walk out into a forest at sunrise, climb up to the treetops and call and sing a hello-chorus. (1966)

MILAN KNÍŽÁK: Sunday Event - A broom (or some other thing) is tied to the end of a string about 3 yards long. Then it is pulled behind all over the busy streets on a Sunday. (1965)

ALISON KNOWLES: Street Piece - Make something in the street and give it away. (1962)

TAKEHISA KOSUGI: Organic Music - Breath by oneself or have something breathed for the number of times which you have decided at the performance. Each number must contain breath-in-hold-out. Instruments may be used incidentally. (1965)

GEORGE MACIUNAS: Solo for Conductor - Conductor enters and takes a deep bow toward the audience. He remains bowed while he performs various acts with his hands at floor level, such as: tie shoe laces, straighten out socks, wipe shoes with cloth, pick up little specks from floor, etc. Performance ends when conductor straightens up and exits. (1965)

LARRY MILLER: 200 Yard Candle Dash - Each runner carries a lighted candle. He must stop to light it if it goes out. Nothing may be carried to protect the flame. (1970)

YOKO ONO: Wall Piece for Orchestra To Yoko Ono - Hit a wall with your head. (1962)

NAM JUNE PAIK: Dragging Suite - Drag by a string along streets, stairs, floors: large or small dolls, naked or clothed dolls, broken, bloody or new dolls, real man or woman, musical instruments, etc. (1962)

TOMAS SCHMIT: Sanitas No. 79 - A bus carries the audience a good distance, deposits them in a desolate location and returns empty. (1962)

MIEKO SHIOMI: Piece for a Small Puddle - This piece is performed by several performers. Each performer takes position around the puddle. Each stands or squats according to one's own chosen rhythm looking at the surface of the puddle. (1964)

BEN VAUTIER: Orders - One performer seated at a table on the stage gives orders such as 'get up,' 'run,' 'jump,' etc., to 20 performers seated among members of the audience. The audience is free to join in. (1964)
Performance by BMZ / Miklós Zoltán Baji
BMZ is pushing the ninepins hanging downwards with a helmet on his head. Meanwhile he is talking about the defenselessness of man deprived from his personal freedom, about the torture methods of the 1950s and about his own experiences of pain and dizziness.

On the back of the invitation: some fluxus scores from The Fluxus Performance Workbook, ed. by Ken Friedman, El Djarida Magazine (special issue), 1990, pp. 9–53.

Dóra Maurer: Kalah (1980)
35mm film, color, audio-visual, 10 min
Music: Zoltán Jeney

The film is based on a well-known ancient Arabic mathematical game. The number and order of its color and sound elements, as well as their changes (movements) follow the rules of a game of Kalah that ended in a draw. A visual artist and a composer played this particular game in order to find a way to balance the images and sound in a film. The rules of the Kalah functioned as a found generative system.

In accordance with the starting position of the game the film begins by simply running through the elements from 1 to 72, with the sound rising on a musical scale made up of equal intervals. The oblong color scale starts with red and increases by groups of six, pulsating toward the spectator from the middle of the screen. Corresponding to the course of the game, it is easy to perceive the arrangement of the elements, as at first, they are even rhythmical. However in the later cycles, the elements, struggling through apparently chaotic situations, gradually create two blocks of color and melody, which communicate with each other: these represent the banks of the Kalah game, which gradually fill with elements.

The film is not suitable for the traditional cinema: it becomes incomprehensible after the first twelve to eighteen seconds, as the rapidly changing images bombard the viewer. Therefore it should be projected onto a hemispherical screen as a visual environment. Viewers can lie down in front of it and watch the film from there.

fluxus (sport) events

Antal Lakner: INERS – Passive Working Devices. HOME TRANSPORTER. 1999 (poster)

Exhibition interior, in the middle Make Me Jump, a kinetic–sound sculpture by György Galántai, 1985

Gábor Attalai: Training my foot for future hard steps, 1971 (photo)

György Galántai: Kézzel–lábbal [On All Fours], 1979

György Galántai: Élenjáró [A Step on the Edge], 1985

Antal Lakner: INERS – Passive Working Devices. HOME TRANSPORTER. 1999 (poster)
K55  -  AAS (Alternative Art Space) - project of Artpool Art Research Center
22 - 31 July 2011, Kapolcs, Kossuth utca 55 - Galántai House

fluxus (sport) events

personal holarchy - holonic men - installation - between 6PM and 8PM

football
Gábor Áttalai
Tamás Komoróczky
Richard Kostelanetz
László Lakner
tennis, table tennis
Julius Koller
Milan Adamčiak
George Maciunas
bubble
Géza Perneczky
tenpins
BMZ/ Miklós Zoltán Baji
shooting
Erik Andersen
Ben Vautier
bicycle
Arman
Marcel Duchamp
Shigeko Kubota
Jean Tinguely
motorcycle
Chris Burden
chess
Gábor Altorjay
Miklós Erdély
game
Dóra Maurer
Zoltán Jeney
working device
György Galántai
Antal Lakner
classical
fluxus scores

György Galántai: Make Me Jump! 1985

http://www.artpool.hu/lehetetlen/realizmus/videk.html

az Artpool Művészeti Kutató Központ (Budapest) fő támogatója a Nemzeti Erőforrás Minisztérium
The research program of the Fluxus laboratory is characterized by twelve ideas:

1. Globalism
2. The unity of art and life
3. Intermedia
4. Experimentalism
5. Chance
6. Playfulness
7. Simplicity
8. Implicativness
9. Exemplativism
10. Specificity
11. Presence in time
12. Musicality

http://www.artnotart.com/fluxus/kfriedman-fourtyyears.html
Galántai70 – Surprise Party

Art Press Conference: the 70 years old Master interviewed by NMA (the National Art Foundation art project) and "media workers" representing KGB, CIA, STASI, etc.

György Galántai, Márk Radics, László Kiss, Ágnes Bárdos Deák, Viktor Kótun, Tibor Horváth (NMA)
Galántai70 – Surprise Party

Friends and colleagues at the party during the screening of the Galántai70 tribute video

Performance by Endre Szkárosi

György Galántai receives the works sent by the international members of “the Galántai network” in response to the “Who is György Galántai?” call
Who is György Galántai?
GLOBAL HOLARCHY > HOLONIC WORLD

György Galántai at the screening of the Galántai70 tribute video

Preparations by Viktor Kőtün (Plágium 2000) for the Galántai70 project: invitations prepared for posting / the first responses / taking photos of the works received

György Galántai at the screening of the Galántai70 tribute video

On the following pages: selection from the works received to the call “Who is György Galántai?”

GALÁNTAI 70

Our organisation is continuously rebuilding itself. In seven years all its cells have been replaced. Galántai’s cells have regenerated ten times in his lifetime. Who is György Galántai?

send all kinds of memories, words, works, poetry, etc for the surprise party

GALÁNTAI 70
2011 — HOLONIC SYSTEM
Who is György Galántai?

GLOBAL HOLARCHY > HOLONIC WORLD

Who is György Galántai?
Regenerative creativity

Susanna Lakner (Germany)

2011 — HOLONIC SYSTEM

495
Who is György Galántai?
GLOBAL HOLARCHY > HOLONIC WORLD

THE JUKE PROJECT GOES TO HUNGARY. THE JUKE PROJECT MEETS ARTPOOL. 18, 19 AUG 1994

Seiei Jack (Japan)

Clemente Padin (Uruguay)
Who is György Galántai?
GLOBAL HOLARCHY > HOLONIC WORLD
Who is György Galántai?
GLOBAL HOLARCHY > HOLONIC WORLD
APPENDIX

ARTPOOL ART RESEARCH CENTER
GENERAL INFORMATION ON THE INSTITUTION AND ITS OPERATION (2012)

CONTACT

address: H-1061 Budapest, Liszt Ferenc tér 10., Hungary
tel., fax: +36-1 268 01 14, mobile: +36-20 347 7670
e-mail: artpool@artpool.hu, www.artpool.hu
postal address: H-1277 Budapest 23, Pf. 52.

Research in the archive and library is available by appointment.

ABOUT US

The Artpool Art Research Center, opened in 1992, is a non-profit institution located in the center of Budapest, housing a public library, multimedia archives and the Artpool P60 exhibition space. Its main agenda is research and theoretical analysis of the changes in and results of recent trends in the Hungarian and international art scenes.

By continuing the tradition and relying on the experiences of György Galántai’s Chapel Studio in Balatonboglár (1970–1973) and the illegal Artpool Archive (founded by György Galántai and Júlia Klaniczay in 1979), the Artpool Art Research Center focuses its research and documentation activities on new trends in contemporary art and various new media, as well as on the relations between society and art, and/or between art and everyday life.

Receiving and giving information, collecting and preserving documents and publishing materials represent one dimension of Artpool’s activities. Using the archive creatively is another aim.

The Artpool Art Research Center today is a model for others in its use of archival processes in complex art projects that connect past and present to work on future, as yet unanswerable, questions of culture.

MAIN ACTIVITIES

PRACTICAL PROJECTS

- Curating and coordinating exhibitions and events to present contemporary trends, media, practices and resources in art, and to cooperate with other cultural institutions in initiating joint projects.
- 400 exhibitions, lectures and art events (at the Artpool Art Research Center and from 1997 at the Artpool P60 art space)

ARCHIVE AND LIBRARY

- Permanent collecting and documenting of activity, publicly accessible documentation, library, sound and video archives, including reading room service.
- Unique documentation center and place of research concerning the progressive, non-official Hungarian art tendencies from the 1970s, and the Hungarian samizdat art of the 1970s and 1980s (including alternative art scenes and groups, contemporary music, underground art magazines, etc.). Materials available for research include the following: artists' publications, manuscripts, personal letters, press cuttings, photographs, invitation cards, posters, catalogs, sound documents, films, videos, and artworks. There are an estimated 500,000 individual items.
- The only documentation center and research venue for international art tendencies and movements from the 1960s onward in Hungary (fluxus, performance, conceptual art, installation art, sound poetry, radio and sound art, visual poetry, artists' books, mail art, artists' stamps, artists' postcards, artists' periodicals, copy art, samizdat, computer art, video art, public art, street art, gender, etc.).
- The collection of sources available to the public at the Artpool Art Research Center covers 400 meters of shelving (artists' document folders, approximately 8,000 books and catalogs and 5,000 periodicals).
- According to our computer databases, we have documentation from or about 7,200 artists, artist groups and art institutions.

In addition to the traditional library and archive materials, the following special sources are available for research:

Sound Archive. About 1,250 cassettes or CDs and 200 LP records are accessible to researchers (the oldest items are from 1972). This archive holds approximately 2,000 sound pieces or sound documents. The most substantial part of the archive is made up of sound recordings by György
Galántai (interviews, documentation of lectures, performances, banned punk-rock music of the 1980s, new wave), while the rest of the collection (sound works, sound poetry, new music recorded on cassettes, records and CDs) has been acquired in exchange for Artpool’s publications over the years. 400 cassettes with sound pieces of the 1970s and 1980s were donated to Artpool by Klaus Groh. Individual documents or works of the sound archive are regularly broadcast on various radio programs.

For a list of the digitized sound material, visit www.artpool.hu/sound/

Video Archive. This archive contains about 2,000 digitized VHS cassettes and DVDs (about 2,500 hours worth). The oldest items are video transcripts of experimental films of the Balázs Béla Studio and cultural documents that have been recorded from Hungarian TV since 1984. Artpool’s own recordings, Gábor Tóth’s recordings and donations, exchanged materials, and video works received as contributions to Artpool’s projects since 1992 (including video anthologies and works, performance videos, fluxus, actionism, scenes from alternative theatre, independent films, reports on festivals, etc.) have significantly enlarged the archive.

For a complete list of the digitized videos, visit www.artpool.hu/video/

Photo Archive. This archive contains about 15,000 photographs and slides, documenting the art events and culture of Hungary from the early 1970s, art photographs, and reproductions of artworks and photo documents of projects organized by Artpool in the 1980s. György Galántai took the majority of the photographs; other significant photographers in the archive include Dóra Maurer, László Lugosi Lugo, Attila Pácszer, Júlia Veres and László Haris.

Posters of underground, avant-garde, experimental art events, exhibitions, festivals and concerts from the 1970s onward. Around 3,000 pieces (of which ca. 1,100 pieces are the deposit of Tamás Szönyei). The Hungarian art posters, which include a significant number of posters of alternative, underground, pop-rock and new wave concerts, have recently been digitized and have thus become more accessible to researchers.

THE COLLECTIONS

Through its artistic exchanges, connections and organizational activities, and with the help of donations and deposits from artists, Artpool has accumulated several collections of worldwide significance that are unique in Hungary. Among others, the archive holds the following collections: Artistamps, Artists’ Bookworks, Visual Poetry, Artists’ Periodicals, Sound Poetry, Hungarian Conceptual Art from the 1970s and 1980s, Mail Art, etc.

The Hungarian materials dating from the early 1970s in the collection of the Artpool Art Research Center consist mostly of conceptual art works, photo/slide works, photo-documents, artists’ postcards, cartoons, artists’ publications, artists’ posters, concrete and visual poetry works, as well as works received as a result of international contacts with artists (publications, small prints, visual poetry works). Provenance of this part of the collection: partly as a deposit by György Galántai, and partly as gifts by György Galántai, Gábor Tóth, Dóra Maurer, Imre Bak, Gábor Attalai, etc. Some complete projects can also be found (“Tükör/Mirror/Spiegel/Miroir”, Balatonboglár Chapel Studio, 1973, organized by László Beke; “Szövegek/Texts”, Balatonboglár Chapel Studio, 1973, organized by Dóra Maurer and Gábor Tóth).

From the end of the 1970s: As a result of the Galántai–Artpool projects, a considerable quantity of artworks and documents arrived continuously from Hungary and abroad, which facilitated the establishment of several international collections, among them probably one of the world’s largest artistamp collections with more than 9,000 individual sheets of stamps (including the estate of the Canadian artist and philatelist Mike Bidner).

Some complete projects from the end of the 1970s and the 1980s:
2. Complete materials of the exhibition “Hungary can be yours! / International Hungary” (an exhibition of “historical significance” held at the Young Artists’ Club of Budapest in 1984 with works by 110 artists).
3. Collection of Hungarian Samizdat Art (art and literary reviews, publications, about 200 items).
5. Complete materials of the “Things To Think About In Space” (Commonpress 37) project by Mario Lara (USA) from 1980 – donated to Artpool in 2010.

From 1992: The already existing collections are continuously growing with contemporary works thanks to Artpool’s yearly international projects (curated by György Galántai) and the artistic
exchanges between Galántai and artists worldwide. (All important projects are documented on the Internet, where all the works can be accessed.)

The most interesting projects from the 1990s onward (with hundreds of international participants), which represent a significant addition to the collections, can be consulted on the pages of www.artpool.hu

Donations, gifts, exchange partners

Throughout the years, Artpool received considerable amounts of documentary and collection materials from the following persons and institutions:

Gábor Atthalai, Imre Bak, Vera Baksa-Söós, András Báni, László Beke, Mike Bidner, Julien Blaine, René Block, Ugo Carrega, Livia Cases, Patricia Collins, Francesco Conz, John Evans, Klaus Groh, Peter Haining, József R. Juhász / Studio erté, Tamás Kaszás, Béla Kelényi, Mario Lara, Dóra Maurer, Géza Perneczky, Giancarlo Politi, Guy Schraenen, Hans Sohm, Adriano Spatola, Gábor Tóth and others.

Ars Electronica, Baltic, Centre Georges Pompidou, C3 (Center for Culture & Communication), DAAD Berlin, Dokumenta Archiv, Ernst Museum, Essl Collection, Foksal Gallery Foundation, Forschungsstelle Osteuropa, Künstlerhaus Bethanien, Le Lieu – Centre en art actuel, Ludwig Museum – Budapest, MACBA, MUMOK, Műcsarnok / Kunsthalle, Trafó, WHW, ZKM, etc.

RESEARCH & EDUCATION

Art research (covering the period from the end of the 1950s), focus on discovering new sources of art and support of researchers with scholarships.

Organizing lectures on the history of contemporary art through cooperation with various university departments (including practical training and special classes for university students) and publishing anthologies about current topics in art as educational aids. (▶ pp. 502–503)

ACCESSIBILITY OF THE ARCHIVE AND THE COLLECTIONS

The already processed and arranged collections in addition to the archive materials are free and accessible to researchers by appointment. Books, catalogs, and art documents are readily available, and video and sound documents can also be studied. Research is aided by free electronic databases, which are continuously expanded and updated.

In the case of significant research projects, arrangements can be made for the ongoing use of all research facilities. Since 1996, additional information (reviews, full-texts, bibliographies, chronologies, images and sound documents, etc.) has been available for researchers on Artpool’s website: www.artpool.hu.

At the present time (2012), the majority of the special collections (except artists’ books and a part of the mail art collection) are preserved in boxes and drawers in the Artpool Archive and only very limited research is possible. Although primary registers to all collections were created in the 1990s, the works are still not catalogued and “research-safe” storage conditions are not yet available. These facts make it difficult for researchers to locate relevant information. Only scholars working on significant research projects or preparing exhibitions are given access to selected pieces.

PUBLICATIONS

PUBLICATIONS 1979–1989

Newsletter / Review

Editors: György Galántai and Júlia Klaniczay; design, layout and production: György Galántai


AL (Aktuális / Alternatív / Artpool Levél) [Actual / Alternative / Artpool Letter], 1983–1985, 11 issues, (Nos. 1–9, A5, photocopied, Nos. 10, A4, photocopied with offset cover, rubber stamp, with a circulation of 300–500, bookwork-like samizdat art magazine with several inserts and supplements and with English summaries for each issue (▶ pp. 76, 78)

Boxed edition of AL (Artpool Letter) 1–11, 1983–1985 (Artpool, Budapest, 2004), published in 15 copies. Assembled from the leftover original inserts and sheets (some missing pages were reprinted from the original template using the same photocopy technique)

Radio Artpool, cassette release, cassettes 1–8, 1983–1987, Artpool, Budapest (▶ p. 80)

Bookwork publications (design and production: György Galántai):

The Artpool, 1980, A6, 18 pages, offset, foldout bookwork (it simultaneously functioned as the first issue of the Poolwindow newsletter) (▶ pp. 39, 47)
PUBLICATIONS

DOCUMENTARY YEARBOOKS

Artpool booklets

Artpool's Faxxine, Artpool, Budapest, 1992 (A5, 24 pages, photocopy, English), booklet documenting the Networker Congress Budapest event, designed, edited and produced by György Galántai (p. 137–138)

FLUX FLAG, Fluxus Zászló, Artpool, 1992 (A4, monochrome and color photocopy 94 pages, printed in 100 numbered copies). Publication designed, edited and produced by György Galántai with the use of the artists' documents and photographs of the exhibited fluxus flags (p. 144)

NETWORKER POST, Artistamp Museum of Artpool, Budapest, 1992–93 (A4, photocopy, 100 pages in a folder, 150 copies). Stamp sheets, with 5x4 artistamps each, by 100 artists (p. 143)

FLUXMOST, Artpool, 1993 (A4, offset, 4 pages), test issue of a planned review (pp. 151–152)

CATALOGS AND PROJECT DOCUMENTATIONS

Artpool’s Ray Johnson Space (I–III.), Artpool, 1983, bookwork, 4–4 copies

Artpool’s Ray Johnson Book / Four Letters, 1985, A4, 120 pages, photocopy, 10 numbered copies (p. 59)

To live in a negative utopia, 1982–1987, A5, 34 pages booklet, photocopy, 100 numbered copies. An edition of selected “answers” by 32 artists to Ray Johnson’s second “add to” letter (p. 95)

Everybody with Anybody, Artpool, 1982, A5, offset, rubber stamp, in a plastic bag, 300 numbered copies. Bookwork-catalog with photos, original rubber stamps and articles by György Galántai, Miklós Erdély, Albert Kováts and György Szemadám in Hungarian and in English. Catalog of the rubber stamp event, 1982 (supplement to the catalog: call, invitation and poster) (p. 65)

Stamp + Rubber Stamp, Artpool, 1982, 17x15 cm, silk-screened, offset, collage, rubber stamp, cardboard cover, folder-like, 125 numbered copies. A publication compiled and conceived by György Galántai to honor those 22 Hungarian artists, who participated both in Artpool’s artistamp and rubber stamp project

World Art Post, Artpool, 1982, A4 landscape format, offset, silk-screened plastic foil cover, ca. 900 copies. An album of 27 sheets (28 stamps each) of stamps designed by 550 artists from 35 countries – with essays and studies on artistamps in English by Peter Frank, E. F. Higgins, László Beke, etc., along with a comprehensive bibliography. Editors: György Galántai and Júlia Klaniczay. Published on the occasion of the “World Art Post” exhibition, 1982 (p. 72)


ART + POST (Művészet és Posta), 1981, four A6 booklets in an envelope, offset, ca. 200 copies. (The series containing the Hungarian translation of articles and studies about correspondence art was published to prepare the first exhibition of Hungarian mail artists. The fourth booklet was also the catalog of the exhibition.) (p. 55)

ART-UMBRELLA (Művészet-Esernyő), 1981, bookwork-catalog, A6, offset, with color foil cover, 97 numbered copies. 104 works by 33 Hungarian artists (p. 58)

Artpool’s Ray Johnson Space (I–III.), Artpool, 1983, bookwork, 4–4 copies

Artpool's Ray Johnson Book / Four Letters, 1985, A4, 120 pages, photocopy, 10 numbered copies (p. 59)

To live in a negative utopia, 1982–1987, A5, 34 pages booklet, photocopy, 100 numbered copies. An edition of selected “answers” by 32 artists to Ray Johnson’s second “add to” letter (p. 95)

Everybody with Anybody, Artpool, 1982, A5, offset, rubber stamp, in a plastic bag, 300 numbered copies. Bookwork-catalog with photos, original rubber stamps and articles by György Galántai, Miklós Erdély, Albert Kováts and György Szemadám in Hungarian and in English. Catalog of the rubber stamp event, 1982 (supplement to the catalog: call, invitation and poster) (p. 65)

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Books


Koppány, Márton (ed.): Idegen az ajtóban, [Stranger at the door], Artpool – Balassi Kiadó, Budapest, 1999, 124 p.


Indexes, Bibliographies
(compiled from materials and documents preserved in the Artpool Art Research Center)


Galántai, György: AL 1–11 tematikus tartalom [AL 1–11, thematic index], www.artpool.hu/Research/ALonline.html, 2007


FINANCIAL BACKGROUND

The Artpool Art Research Center has been supported financially by the Municipality of Budapest from 1992 to 2010, based on the bilateral contract of public service between the Municipality and the Artpool Foundation. Since 2000, further financial support has been provided based on the bilateral contract of public service between the Ministry of Education and Culture (Ministry of National Resources / Ministry of Human Resources) and the Artpool Art Research Center. The latter has been the chief source of Artpool’s operation since 2010. The institution also applies for further grants every year with varying success, in order to organize large-scale events (symposia, festivals, invitations of artists from abroad, printed publications), to continue with the archival project of organization and description of the special collections, and also to preserve VHS videos, sound cassettes, etc. through digitization. Since 2010, the cuts in funds allocated for culture and the austerity measures have rendered the operation of nonprofit institutions virtually impossible in Hungary, since the private sector does not support culture; thus, Artpool will have to find a new way to ensure its future operation. The most viable long-term solution would perhaps be for Artpool to operate as a branch of a state sponsored or private museum or institution, ensuring a solid financial background.

Between 1992 and 2012, further support to Artpool’s art projects came from: Accademia d’Ungheria in Roma, Budapest Bank Foundation for Budapest, Cultural Committee of the City of Budapest, C3 Foundation, Canadian Embassy, ERSTE Foundation, Budapest Festival Center, Goethe-Institut Budapest, Ministry of Telecommunication, Hungarian Cultural Centre London, Institut Français de Budapest,
ARTPOOL ART RESEARCH CENTER’S STAFF IN 2012

artistic director: György Galántai
director / managing director: Júlia Kliczczay
archivist: Dóra Halasi
part time archive assistants: Kata Benedek, Eszter Greskovics, Viktor Kótun
web editing: Márton Kristóf

ARTPOOL’s STAFF AND SCHOLARSHIP HOLDERS 1979–2012

Founding members

György Galántai (artistic director) – art projects, publications, exhibitions, Artpool website (from 1979)
Júlia Kliczczay (director) – management, archive, international contacts, publications, database, Artpool website (from 1979)

Co-workers

- **professional work** (archivist, archive assistant, exhibition assistance, photo–video documenting, webpages, text and image processing, sound and video digitizing, etc.):

Internship / Professional training


- **from abroad**: Alessandro Carriero, Italy (2011); Irish Pearl Del Rosario, University of California, Los Angeles (2008); Krisztina Miller, Universität Siegen, Visual Studies and Art History Department (2005); May-Ella Reid-Marr, Education Abroad Program of University of California and Wisconsin (2004–2005); Michelle N. Sawyer, Education Abroad Program of University of California and Wisconsin (2007); Jessica A. Schoen, University of California, Santa Barbara (2009); Alison Vance, Education Abroad Program of University of California and Wisconsin (2004–2005); Krisztina Illés, Hungarian University of Fine Arts, Mozgókép Alapítvány [Motion Picture Foundation], Nemzeti Civil Alap [National Civil Fund], Nemzeti Kultúrális Alap [National Cultural Fund], Österreichisches Kulturinstitut Budapest, Polish Institute Budapest, Pro Helvetia, Raiffeisen Bank, The Royal Netherlands Embassy, Soros Foundation, Summa Artium Kht., Szépművészeti Múzeum / Museum of Fine Arts (Budapest), Szerencsejáték Zrt. [Hungarian Lottery Company], Transzit Hungary Association

Institut Hongrois Paris, Istituto Italiano di Cultura, Hungarian Artists’ Foundation, Hungarian University of Fine Arts, Mozgókép Alapítvány [Motion Picture Foundation], Nemzeti Civil Alap [National Civil Fund], Nemzeti Kultúrális Alap [National Cultural Fund], Österreichisches Kulturinstitut Budapest, Polish Institute Budapest, Pro Helvetia, Raiffeisen Bank, The Royal Netherlands Embassy, Soros Foundation, Summa Artium Kht., Szépművészeti Múzeum / Museum of Fine Arts (Budapest), Szerencsejáték Zrt. [Hungarian Lottery Company], Transzit Hungary Association

**APPENDIX**

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OUR VISITORS

In the period from 1979 to 2012, numerous international artists, art historians, curators and university/museum professionals visited the Artpool Archives and the Artpool Art Research Center for reasons of liaising, research, preparing/implementing joint projects. Included among them were:

Robert Adrian X., Demosthenes Agrafiotis, Gábor Altorjay, Eric Andersen, Zdenka Badovinac, Diana Baldon, Anna Banana, Zuzana Bartošova, Lilian Bell, Ivo Binder, Tim Blackwell, Julien Blaine, René Block, Jaap Blonk, Francesca Boenzi, Oliver Botar, János Brendel, Amy Bryzgel, Bujdosó Alpár, Dmitrij Bulatov, Charlton Burch, Karen Burke, Joachim Burmeister, Monty Küstermann (Netmail), László Lázár

István Antal (Gergely Molnár’s writings), Csilla Bényi (The history and index of AL / Artpool Letter; Photo documentation of the 1970s and 1980s), Pál Bial (Mail art in Hungary, 1971–1987), Judit Bodor (Archiving contemporary art / Contemporary art archives), András Bohár (Documentation of István Haraszty), Sabine Fazekas (Robert Filliou), József Havasréti (Esthetics and medial/ archeology of Artpool Letter), Beáta Hock (Research on performance art in Hungary), András Kapitány (Miklós Erdély CD-Rom), Julia Katona (Research on performance art in Hungary), Mária Katona (World Art Post documentation), Klára Kiss-Pál (Correspondence art of Ray Johnson), Hajna Kovács (Cataloging the artistamps at Artpool), Viktor Kötün (Fluxus videos), Eszter Lázár (Artists’ publications), Edit Sasvári (The Chapel Studio in Balatonboglár; art samizdats), Zoltán Sebők (Memetics, cultural viruses), Zsolt Sőrés (Avant-garde film), Bálnit Szombathy (Szombathy Art 1969–1999)

Occasional contributors

Project grants

Preparation and organizing, curating exhibitions or art events: Ágnes Bárdos Deák, Kata Bodor, Judit Geskó, György József, Dóra Mauser, Eszter Radák, Endre Szakárosi, István Szigi, Erzsébet Tatai

Exhibition assistants

Preparing, organizing, curating exhibitions or art events: Ágnes Bárdos Deák, Kata Bodor, Judit Geskó, György József, Dóra Mauser, Eszter Radák, Endre Szakárosi, István Szigi, Erzsébet Tatai

Publications


PROJECT GRANTS

István Antal (Gergely Molnár’s writings), Csilla Bényi (The history and index of AL / Artpool Letter; Photo documentation of the 1970s and 1980s), Pál Bial (Mail art in Hungary, 1971–1987), Judit Bodor (Archiving contemporary art / Contemporary art archives), András Bohár (Documentation of István Haraszty), Sabine Fazekas (Robert Filliou), József Havasréti (Esthetics and medial/ archeology of Artpool Letter), Beáta Hock (Research on performance art in Hungary), András Kapitány (Miklós Erdély CD-Rom), Julia Katona (Research on performance art in Hungary), Mária Katona (World Art Post documentation), Klára Kiss-Pál (Correspondence art of Ray Johnson), Hajna Kovács (Cataloging the artistamps at Artpool), Viktor Kötün (Fluxus videos), Eszter Lázár (Artists’ publications), Edit Sasvári (The Chapel Studio in Balatonboglár; art samizdats), Zoltán Sebők (Memetics, cultural viruses), Zsolt Sőrés (Avant-garde film), Bálnit Szombathy (Szombathy Art 1969–1999)

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Publications


Wisconsin (2004); Christina Erin Wallace, Education Abroad Program of University of California and Wisconsin (2005–2006)

Wisconsin (2004); Christina Erin Wallace, Education Abroad Program of University of California and Wisconsin (2005–2006)
Guy Schraenen, Serge Segay, David V. Senior, Seiji Shimoda, Predrag and Maja Sidjanin, Rudolf Sikora, Gilbert and Lila Silverman, Baudhuin Simon, Adriano Spatola, Sven Spieker, Marko Stamenkovic, Petra Stegman, Barbara Steiner, Lilijana Stepančić, Kristine Stiles, Branka Stipančić, André Stitt, Enrico Sturani, Marinho Sudac, Miško Šuvaković, Anne Tardos, Patricia Tavenner, Anne Thurmann-Jajes, Inna Tignoustova, Andrej Tisma, Jean-Pierre Thibaudat, Chico Toledo, Endre Tót, Vincent Trasov, Julie Andréé Tremblay, Jasmina Tambas, Tjebbe van Tijen, Edwin Varney, Ben Vautier, Gretchen Wagner, Jon Wakeman, Patryk Wasiak, Karen Watson, Emmett Williams, Martha Wilson, Yunnia Yang, Lynn Zelevansky, Magda Ziolkowska

RESEARCH SUPPORT

DISSERTATIONS (MA or PhD)*

Based on research conducted at Artpool and/or realized with the help of Artpool publications or online content

MA dissertations

- Timár, Katalin: Kapcsolatművészet [Correspondence Art], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 1990
- Kapitány, András: Erdély Miklós (CD-rom) [Miklós Erdély], Hungarian Univ. of Fine Arts, 1996
- Bényi, Csilla: Alternatív művészeti események a Bercsényi Klubban [Alternative Art Events in the Bercsényi Klub], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2001
- Martore, Vanessa: Le avanguardie ungheresi e la poesia sonora [Hungarian Avant-garde and the Visual Poetry], Università degli Studi di Roma “La Sapienza”, 2001
- Radomska, Magdalena: Erdély Miklós – Miklós Erdély, University of Adam Mickiewicz Poznan, 2002
- Bial, Pál: Kísérlet a magyarországi mail art történetének felvázolására és kelet-közép-európai kontextusba helyezésére [An Attempt at Outlining the History of Mail Art and Placing It in a Central Eastern European Context], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2003
- Hangyel, Orsolya: Nicolas Schöffer munkássága, valamint a kinektikus és kibernetikus művészet magyarországi vonatkozásai [Nicolas Schöffer’s Oeuvre and Hungarian Relevancies of Kinetic and Cyber Art], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2005
- Kumin, Mónika: A magyarországi geometrikus művészet és kapcsolatai 1965 és 80 között [Geometric Art in Hungary and its Links between 1965 and 80], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2005
- Földéaki, Nóra: Halász Péter [Péter Halász], Univ. of Theatre and Film Arts, 2006
- Székely, Katalin: Konkoly Gyula munkássága a hatvanas–hetvenes években [Oeuvre of Gyula Konkoly in the 1960s and 70s], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2006
- Csiki, Emese: “Nyoma van, de nincs árnyéka”. A gumipecsét, mint médium, a Mail Art táborában [“It Leaves a Mark but Has No Shadow”. The Rubber Stamp as a Medium in the Mail Art Network], Univ. of Pécs, Faculty of Music and Visual Arts, 2007
- Bakk, Ágnes: Irodalmi performanszok [ Literary Performances], Babes-Bolyai Univ., Kolozsvár / Cluj- Napoca, 2008
- Kelecsényi, Krisztina: A Studió K története [History of Studio K], Univ. of Pannonia, Faculty of Humanities, Dept. of Theater History, Veszprém, 2008

*The above dissertations are the ones whose publication we had heard about before our book went to print. According to our register in 2012, research is currently being conducted at the Artpool Art Research Center for another nine dissertations and twelve PhD projects.
PhD dissertations

- Starbuck, Honoria Madelyn Kim: Clashing and Converging: Effects of the Internet on the Correspondence Art Network, The Univ. of Texas at Austin, 2003
- Galliera, Izabel: Socially Engaged Art, Emerging Forms of Civil Society: Early 1990s Exhibitions in Budapest and Bucharest, Univ. of Pittsburgh, USA, 2013
- Király, Judit: Maurer Dóra művészetpedagógiai tevékenysége [The Art Pedagogical Activity of Dóra Maurer], Eötvös Loránd Univ., Faculty of Humanities, Doctoral School of Art History, Budapest, 2013
COOPERATIONS

EXHIBITIONS*

(selection)

Important events organized by other institutions but realized with the participation of Artpool and/or with the help of research conducted at Artpool and/or materials borrowed from Artpool.


1990: Hidden Story. Samizdat from Hungary & Elsewhere (Franklin Furnace, New York, USA) (p. 101)

1993: Poésure et Peinture (Marseille) (pp. 147–150)

1994: Tibor Csiki oeuvre exhibition (Hungarian National Gallery)


1997: Jenseits von Kunst (Neue Galerie am Landesmuseum Joanneum, Graz)


2001: CHECK-IN/CHECK-OUT – “suitcase” works (Universal Space NoD, Prague) (p. 290)

2003: Outside of a Dog. Paperbacks & Other Books by Artists (BALTIC. The Center for Contemporary Art, Gateshead) (p. 333)


2006: Interrupted Histories/Histórias Intermittentes (Modern Galería Ljubljana) (p. 387) *I confess that I was there: Art, Archives and Location[*] (Switch Room, Belfast) (p. 410)

2007: Kilpensored – Rock music in film, television, music clips and media censorship in Hungary GDR and post-1990 Germany (General Public, Berlin) (p. 438) *FLUXUS EAST. Fluxus Networks in Central and Eastern Europe* (Künstlerhaus Bethanien, Berlin) (p. 434–435) Contemporary Art Centre, Vilnius (p. 438); 2008: Bunkier Sztuki, Krakow (p. 442); Ludwig Museum, Budapest (p. 457); Kumu Art Museum, Tallinn (p. 458); 2009: Kunsthallen Nikolaj, Copenhagen (p. 460); 2010: Henie Onstad Art Center, Oslo (p. 476)


*Starting in 1979 György Galántai and Artpool was included in several hundred mail art / artists’ book / artiststamp and rubber stamp / visual poetry / network / correspondence art exhibitions and publications worldwide, thus establishing the international recognition of Artpool and promoting the enrichment of its collection. A detailed description of this would extend beyond the scope of this book. We hope to be able to publish a book devoted to the presentation of Artpool’s correspondence art activity.

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Bratislava, Slovenska národna galéria, Bratislava) = “YOU’LL BRING THE DEATH OF ME” Bizottság Goes to Kunsthalle (Múcsarnok / Kunsthalle, Budapest)

2012: DATA. Daily Action Time Archive. A self-historification project by Pete Horobin (Street Level Photoworks, Glasgow)

**FILMS**
= Stampfilm, 1982–1983, 16 mm, b&w, 36 min., directed by György Galántai, Balázs Béla Studió ([→ pp. 73, 75])
= Kultur Domb [Culture Hill], 1992, 40 min., directed by: György Galántai, MTV V. Stúdió, Friz production
= JAVA – György Galántai (Artpool), 2002, 41 min., directed by and camera: János Fodor, Balázs Béla Studió
= VHk. Akik mőresre tanították a halált [The Galloping Coroners. Who taught Death a Lesson], 2012, 70 min., directed by: Júlia Nagy, HVD Corps production
= Plusz egy dimenzió – Késsei Sirató [Plus One Dimension, documentary about the life of Károly Tamkó Sirató, directed/ edited by András Kroó, camera Lajos Nádorfi, Absólút Film (in preparation)]
Numerous other cultural TV programs about Artpool’s activity and about various artists, groups and arts events made with the help of videos, photographs, posters and publications found in the Artpool Archives.

**PUBLICATIONS**
(selection)
The most important books, studies, and periodical issues realized with the participation of Artpool (articles, illustrations) and/or Artpool publications or online content, and/or as a result of research conducted at Artpool.

1978: Carrion, Ulises et al. (eds.): Ephemerata No. 11, 1978, Special Issue: Hungary (guest editor: György Galántai) ([→ p. 18])

*Starting in 1979, György Galántai and Artpool were included in several hundred mail art / artists’ book / artist stamp and rubber stamp / visual poetry / network / correspondence art exhibitions and publications worldwide. The most important mail art periodicals with Artpool’s regular participation: Libellus, Arte Postale, Commonpress, Lightworks. A detailed description of this would extend beyond the scope of this book. We hope to be able to publish a book devoted to the presentation of Artpool’s correspondence art activity.


SELECTED BIBLIOGRAPHY

- Létourneau, André-Éric: Présentation Artpool à Article Montréal, Inter Art Actuel, No. 64., 1996 Winter, p. 49.


 *Creating Context: Zdenka Badovinac on Eastern Europe’s Missing Histories* (Interview), ARTMargins online, August 2009

 Badovinac, Zdenka: *Contemporaneity as Points of Connection*, e-flux journal, No. 11., December 2009


 *Interview with Artpool Cofounder Júlia Klaniczay* by Juliane Debeusscher, ARTMargins online, June 2011


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The index of names contains the names of persons, art groups and music bands referred to in the texts and numerous reproduced documents.

We use bold when a name is linked to an illustration (i.e. is the author of a given work, is a person in a documentary photograph or the photographer of a given image).

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