



ARTPOOL

The
Experimental
Art
Archive
of
East-Central
Europe

ARTPOOL

The Experimental Art Archive of East-Central Europe

Edited by György Galántai and Júlia Klaniczay

ARTPOOL

The Experimental Art Archive of East-Central Europe

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

This publication was generously supported by ERSTE Foundation



ERSTE Stiftung

Additional support was provided by the National Cultural Fund of Hungary



Nemzeti Kulturális Alap

Design: György Galántai

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FOREWORD

Kristine Stiles

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 as 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,"¹ 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."²

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."³ 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.

² György Galántai, diary entry 1979: <http://www.galantai.hu/diary/OnArt.html>

³ Michael Hardt and Antonio Negri: *Multitude: War and Democracy in the Age of Empire*, Penguin, New York, 2004, p. 355.

the capacity to “renew a feeling of higher responsibility in an apathetic society [and represent] some kind of rudimentary moral reconstitution.”⁴

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.⁵ 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,”⁶ 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*.”⁷ 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].”⁸ Twenty-one years later, he would advance art’s “metacognitive strategies” to retrieve and “make the best of...memory.”⁹

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.

⁶György Galántai: *Artpool from the Beginnings... A Personal Account*, in this volume, page 19.

⁷Jacques Derrida: *Archive Fever: A Freudian Impression*, *Diacritics*, Vol. 25, No. 2 Summer, 1995, p. 9.

⁸György Galántai, diary entry 1985: <http://www.galantai.hu/diary/OnArt.html>

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."¹⁰ Galántai expanded his interest in artist communities through familiarity with Robert Filliou'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 complimented 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 Vilém 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.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.'"¹² 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."¹³ 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.

¹⁰ Sándor Hornyik and Annamária Szőke: *Creativity Exercises, Fantasy Developing Exercises (FAFEJ) and Inter-Disciplinary-Thinking (InDiGo)*. Miklós Erdély's art pedagogical activity, 1975–1986, Summary in *Kreativitási gyakorlatok, FAFEJ, INDIGO. Erdély Miklós művészetpedagógiai tevékenysége 1975–1986*, compiled by Sándor Hornyik and Annamária Szőke and edited by Annamária Szőke, MTA MKI – Gondolat Kiadó – 2B – EMA, Budapest, 2008, p. 498. (Translated by Ágnes Csonka, using the earlier translations of Dániel Bíró and Györgyi Zala.)

¹¹ Thanks to Jasmina Tumbas, who reminded me of the importance of Flusser in Galántai's thought, and who read and commented on this foreword. See page 252–253 of this volume. The texts were selected from Vilém Flusser's essay *The Street Light*, in his book *Dinge und Undinge*. Carl Hanser Verlag, München–Wien, 1993; Hungarian translation: Zoltán Sebők, 1996.

¹² From Flusser's *Into the Universe of Technical Images* (1985), quoted in this volume, page 432.

¹³ György Galántai, "Maxim," in this volume, page 265.

INTRODUCTION AND ACKNOWLEDGEMENTS

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

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 Kótun 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



ARTPOOL'S
RAY JOHNSON
SPACE



BUDA-RAY
UNIVERSITY
c/o ARTPOOL
BUDAPEST
FRANKEL LEÓ ÚT 68/B. III. 16.
1023 HUNGARY
RAY JOHNSON
100 SWANS
44 WEST 7 STREET
LOCUST VALLEY
NEW YORK 11560



ACTIVE ARCHIVE

1 9 7 9 – 2 0 0 3

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

ARTPOOL FROM THE BEGINNINGS... A PERSONAL ACCOUNT*

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.



Chapel Studio,
interior, 1973

Photo:
Károly Kismányoky

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

* This article contains excerpts from an interview by Helga László with György Galántai in December 1991.

Versions of this text have been published in *The New Hungarian Quarterly*, No. 125, spring 1992, pp. 96–100. [György Galántai: *Pooling the Arts. The Artpool Art Research Center*], and in: Feldmann, Hans-Peter – Hans Ulrich Obrist – Beatrice von Bismarck – Diethelm Stoller – Ulf Wuggening (eds.): *Interarchive. Archivarische Praktiken und Handlungsräume im zeitgenössischen Kunstfeld / Archival Practices and Sites in the Contemporary Art Field*, Verlag der Buchhandlung Walther König, Köln, 2002, pp. 393–395. [György Galántai: *Artpool from the Beginnings: A Personal Account*.]

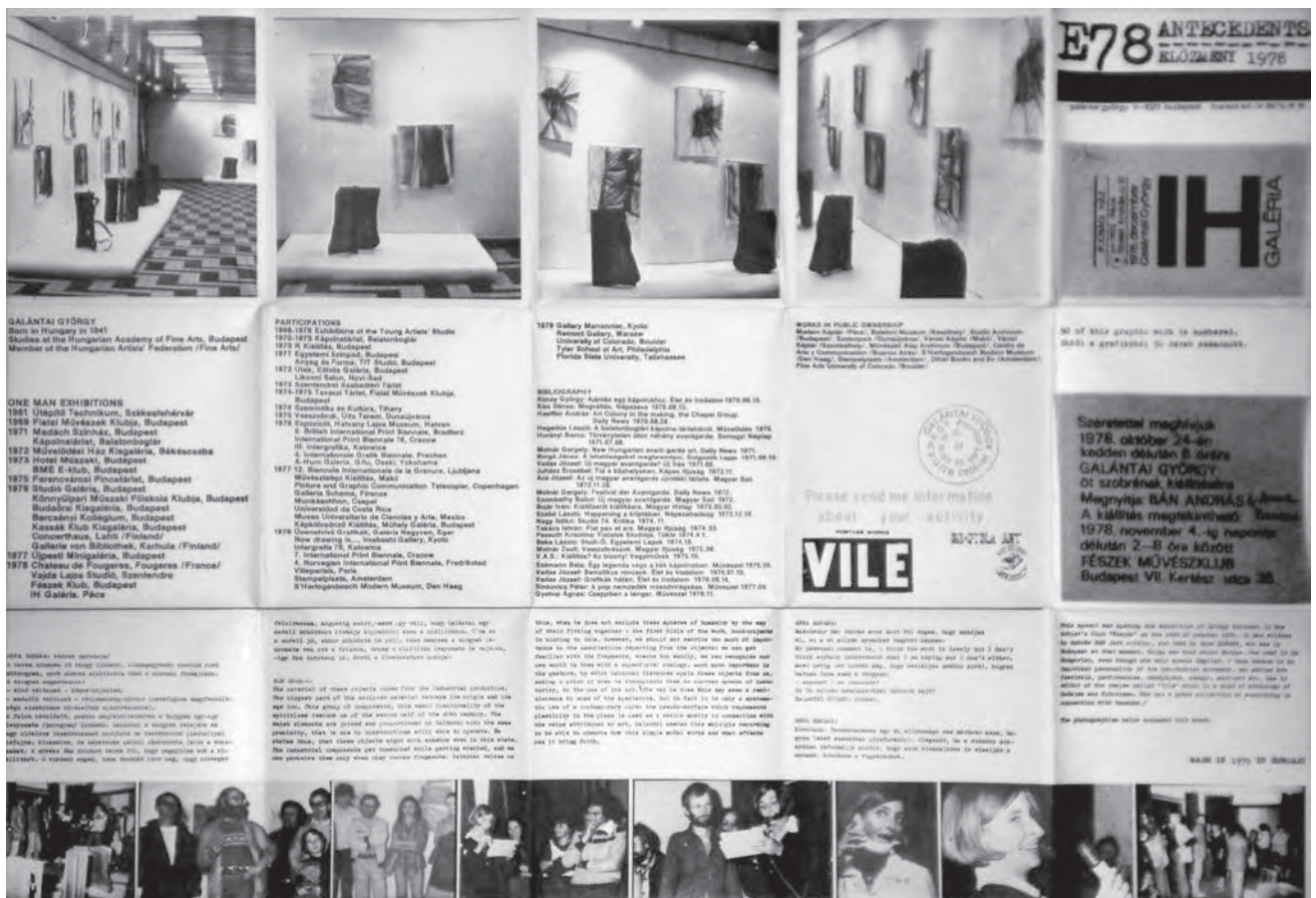
everyone whose name was on the invitation to the show. I sent these cards, some 500 in number, as a package to Scott, who first exhibited and then sent them on to their addressees, thus dispersing them around the world and assuring Artpool of a place in the network. As a result of this, the archive really 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

E78 / *Antecedents* – catalog-poster of Galántai's exhibition in Fészek Klub with photos of the opening by Anna Banana



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.



András Bán, Ulises Carrión and Júlia Klaniczay in the editorial office of *Élet és Irodalom* [Life and Literature] weekly paper in Budapest.

Photo reproduced in *Ephemera* No. 11, *Hungary Special* (1978), coedited by Carrión and Artpool

[...] 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),¹ at the beginning of 1983. This samizdat art journal had a circulation of about 400, succeeding the mail art newsletter, "Pool Window,"² 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.



Photo: Attila Pácz

György Galántai (in the middle) with microphone, recording a concert of URH 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 it 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."

¹ ► pp. 76, 78.

² ► pp. 39, 44, 47–50.



The sound studio of Rod Summers when Artpool visited it in 1982 in Maastricht

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 artiststamp 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 artiststamps 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.

³ ► pp. 44–46.

⁴ ► pp. 51–52.

⁵ ► pp. 55–57.

⁶ ► p. 58.

⁷ ► pp. 68–72.

⁸ ► pp. 65–67.

⁹ ► pp. 78–80.

¹⁰ ► pp. 81–84.

¹¹ ► p. 90.

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



The Artpool Studio and Archive in 1985

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. [...]

The pre-story of Artpool

CHAPEL STUDIO OF GYÖRGY GALÁNTAI

Balatonboglár, 1970–1973*

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.

* About the detailed history of the Chapel Studio see: Júlia Klaniczay – Edit Sasvári (eds.): *Törvénytelen avantgárd. Galántai György balatonboglári kápolnaműterme 1970–1973* [Illegal Avant-garde, the Chapel Studio of György Galántai in Balatonboglár 1970–1973], Artpool–Balassi, Budapest, 2003, 460 p.

** Source: *Artpool, Budapest*, in: Gabriele Detterer – Maurizio Nannucci (eds.): *Artists-Run Spaces. Nonprofit collective organizations in the 1960s and 1970s*, JRP| Ringier, 2012, pp. 85–86.

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.**



Cover of the book *Illegal Avant-garde...*



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 Szócs,
organizer of the event



József Molnár V. (on the left)
and Amy Károlyi (in the middle)

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



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

The public during the poetry
reading by Sándor Weöres

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

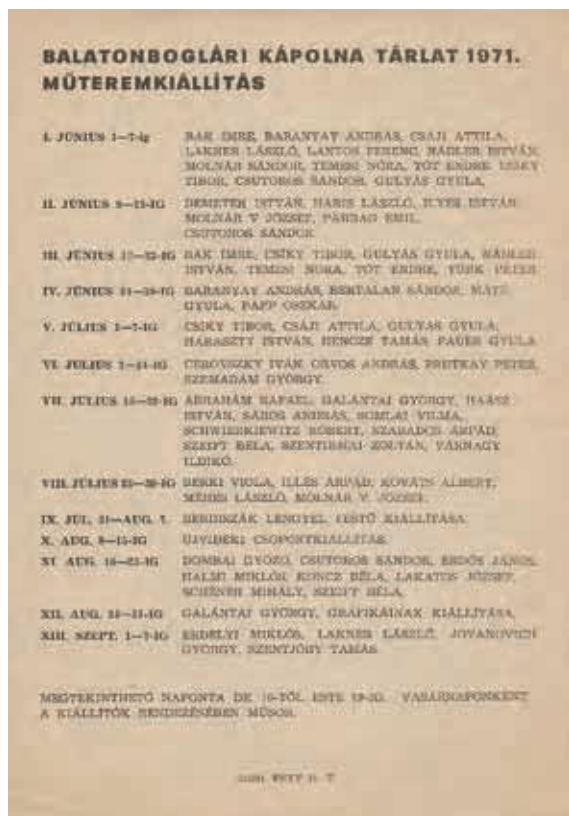


In preparation: site specific
installation by Béla Szeift

Carrying off the tin coffins
György Galántai, Béla Szeift,
Miklós Halmy and the haulers

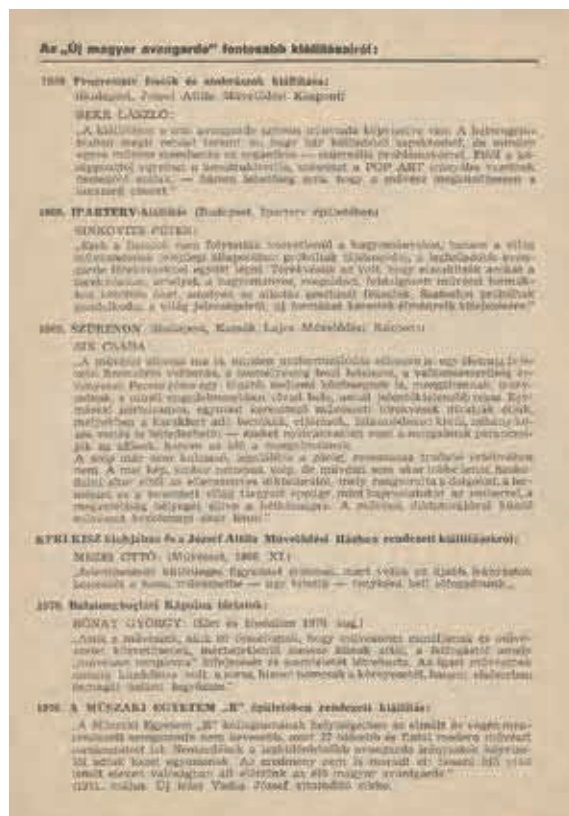


CHAPEL STUDIO OF GYÖRGY GALÁNTAI 1971



Program-flyer of the Studio Exhibitions
in the Balatonboglár Chapel in 1971

On pages 26–27 and 30–32 excerpts from György Galántai: *Hogyan tudott a művészet az életben elkezdődni? Adalékok a boglári történehez* [How Art Could Begin As Life. Supplement to the Boglár story], in: Júlia Klaniczay – Edit Sasvári (eds.): *op. cit.*, pp. 43–90. (English translation by Krisztina Sarkady-Hart.)



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.

Action by Gyula Gulyás



A visitor trying to pick up Gyula Pauer's pseudo leaflet glued to the pavement

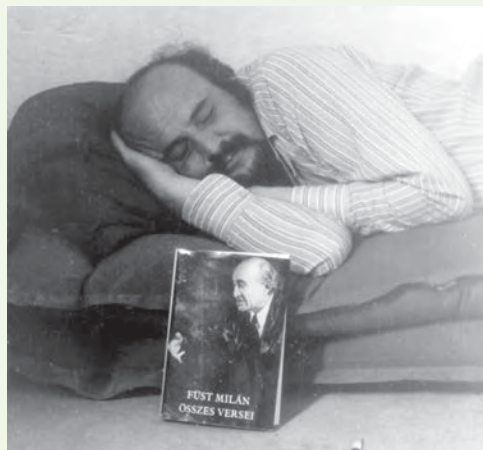


CHAPEL STUDIO OF GYÖRGY GALÁNTAI 1972



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. [...]

Two photographs from Dóra Maurer's series titled *Once We Went* (1972)
top: Miklós Erdély, György Jovánovics,
Tamás Szentjóby, Tibor Gáyor
bottom: Miklós Erdély



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



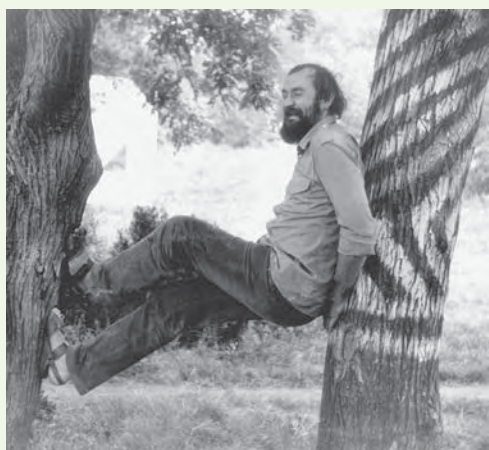
The "sound studio" on the
chapel's gallery

Katalin Örsi and Gergely Molnár
Photos: László Haris



Károly Kismányoky building
his site specific installation,
on the right Tamás Áscher
Photo: János Gulyás

György Galántai and
Sándor Pinczehelyi



Rudolf Sikora

Jiří Valoch

1973

CHAPEL STUDIO OF GYÖRGY GALÁNTAI Accidental Snapshots

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)



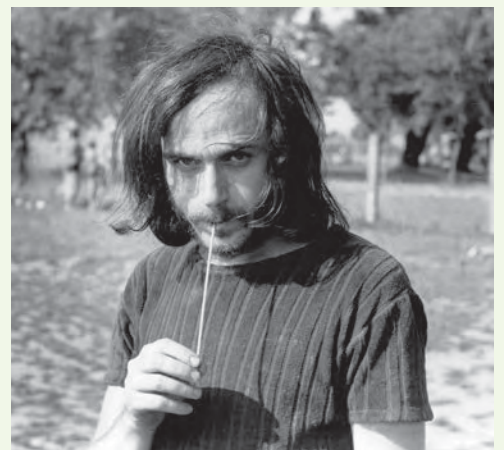
Miklós Haraszti and
Dixi (János Gémes)

Tamás Szentjóby and Júlia Sas
(reading the most recent writ)
with György Galántai
Photos: Júlia Veres



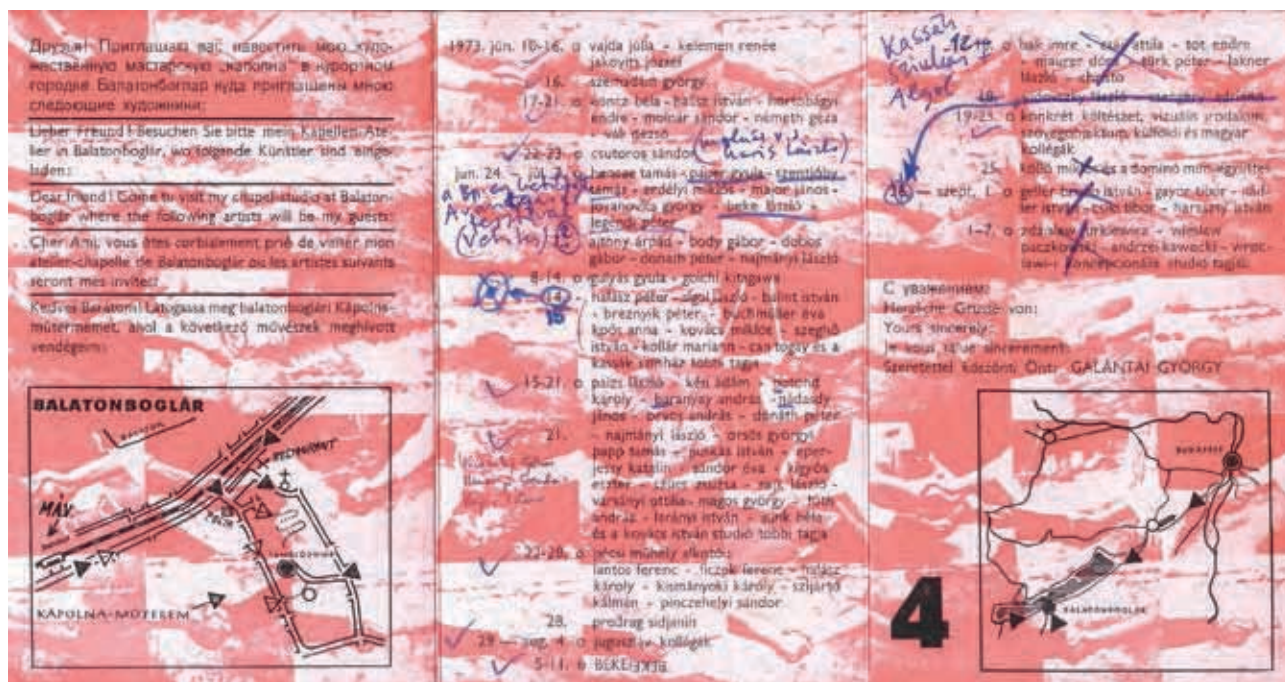
Football on the beach:
György Magos
and Péter Halász

István Bálint



CHAPEL STUDIO OF GYÖRGY GALÁNTAI 1973

[...] 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.”



György Galántai's invitation to his Chapel Studio in Balatonboglár for the 1973 summer events



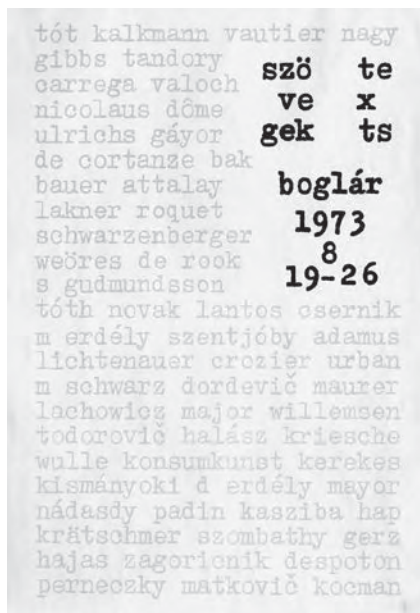
Exhibition of Júlia Vajda (Endre Bálint writing in the guestbook, on the right Lóránd Hegyi)

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.

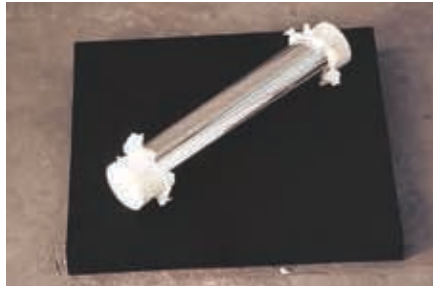


Gyula Gulyás: *Installation with Plugs*, 1973



Poster of *Szövegek/Texts*, an international exhibition of visual poetry organized by Dóra Maurer and Gábor Tóth

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 Legéndy'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

On December 16, 1973, a full-page article titled *Happening in the Crypt* was published on the cover of the Sunday supplement to the most important daily, the communist *Népszabadság* [People's Liberty], discrediting and villanising György Galántai and the Chapel Studio. The article commissioned by the party headquarters and György Aczél was written by the editor-in-chief of the criminal column, namely László Szabó, the country's “chief police officer” at the time. (Excerpt)



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.[...]



Gyula Pauer: *Conception Works*, 1973



Happy to you!

AVANTGRANTED

ARTIST'S SLOG
IS ART SLOGAN

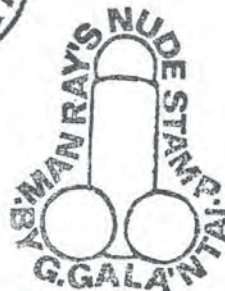
use the
stamps
in your
work



galántai györgy
h-1023 budapest,
frankel leó út 68/b. III. 16.



Postal
art
work



YVES
KLEIN'S
BLUE
NUDE
STAMP
BY G. GALANTAI

SEMI
READY MADE
PROCESS

I LIKE YOUR WORKS



1983

A KOMMUNIKÁCIÓ ÉVE
L' ANNÉE DE LA COMMUNICATION
THE YEAR OF COMMUNICATION

G. GALANTAI
FRANKEL LEÓ ÚT 68/B.
1023 BUDAPEST, HUNGARY

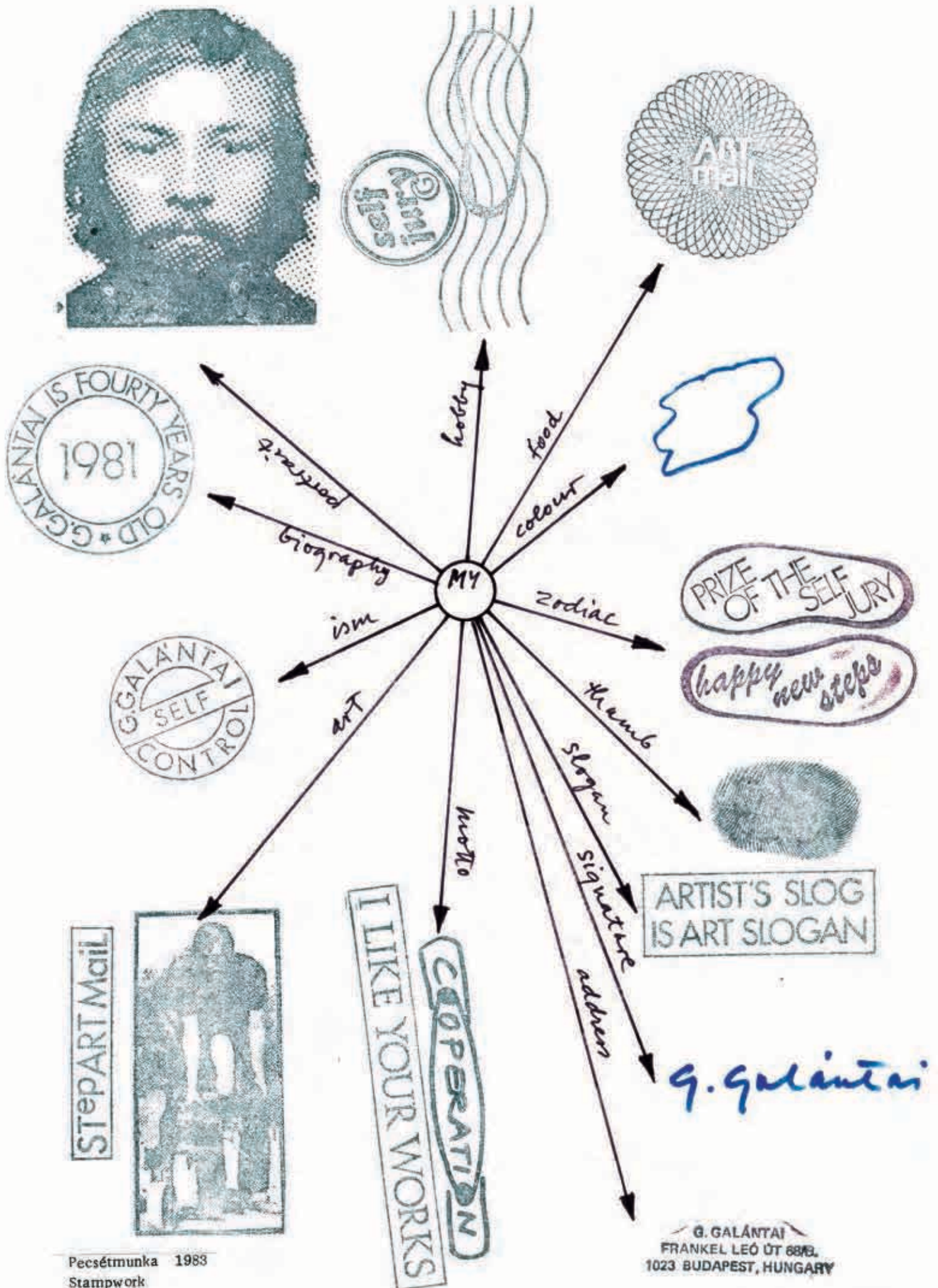
nyomtatvány
drucksache
printed matter

COOPERATION

ONLY REGISTERED MAIL IS PROTECTED BY
THE ARTICLE 60 OF THE OTTAWA AGREEMENT
SEUL L'ENVOI RECOMMANDÉ EST PROTÉGÉ PAR
L'ARTICLE 60 DE L'ACCORD DE OTTAWA

nem kereskedelmi érték
NO COMMERCIAL VALUE

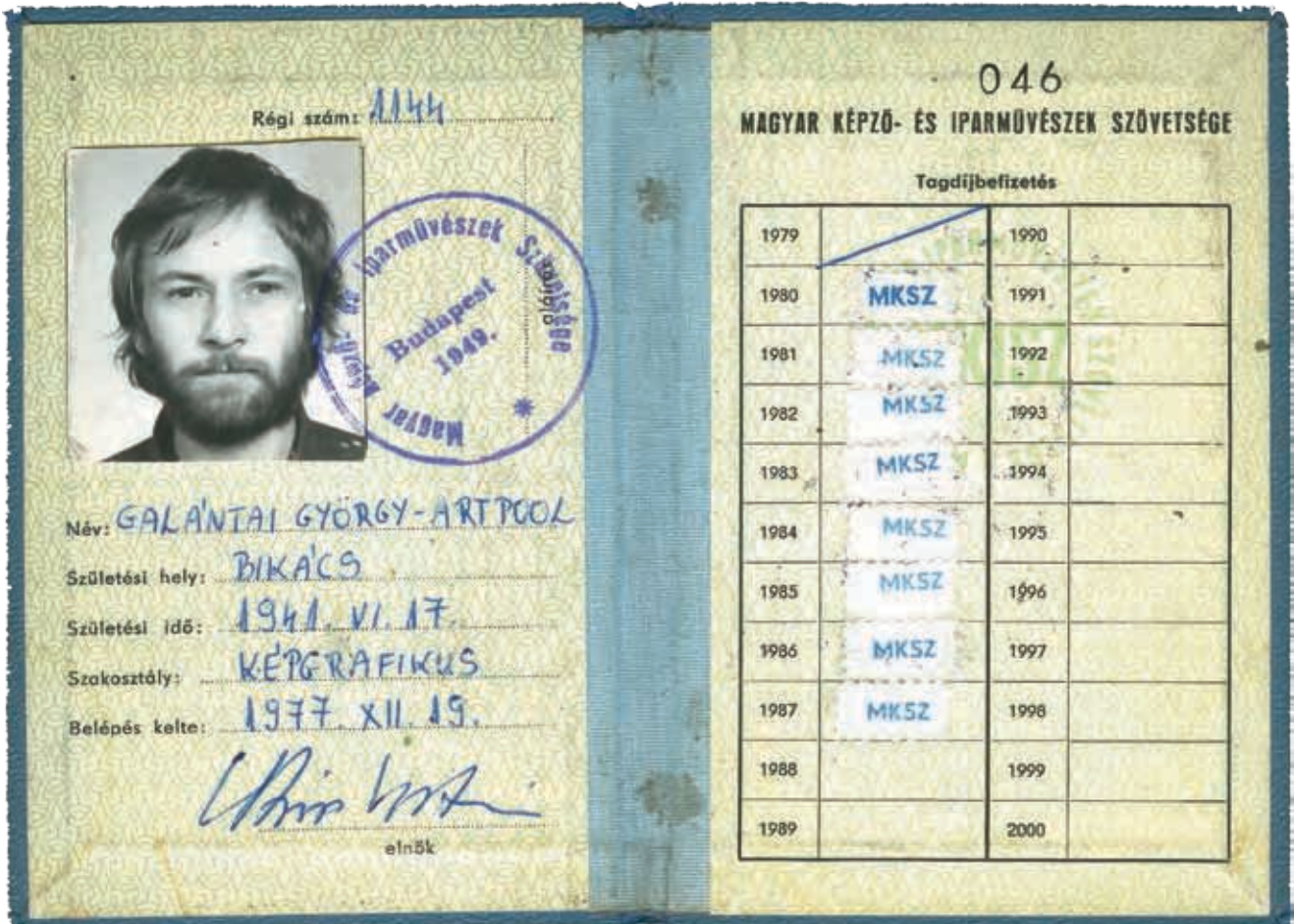
Munkához használt pecsétek 1976-1984
Rubber stamps used for the works



ARTPOOL 1979–1991

Galántai–Artpool*

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.



Galántai's artist ID card (membership book for the Association of Hungarian Visual Artists)

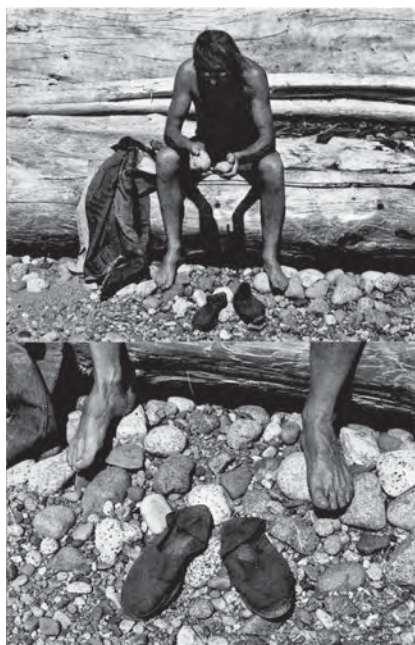
Since the Artpool project was considered an activity of opposition, and was not only monitored but also constrained by the cultural policy authorities of the 1980s, its development was chiefly defined by tactical considerations. Instead of relying on long-term planning, the domain of future work was 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

* The postal service refused to deliver to Galántai mails addressed to Artpool; to obstruct this, he had 'Artpool' registered into his artist ID as a pseudonym.

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).



Filliou's postcard, 1979 (recto / verso)



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."



The poster at the Young Artists' Club

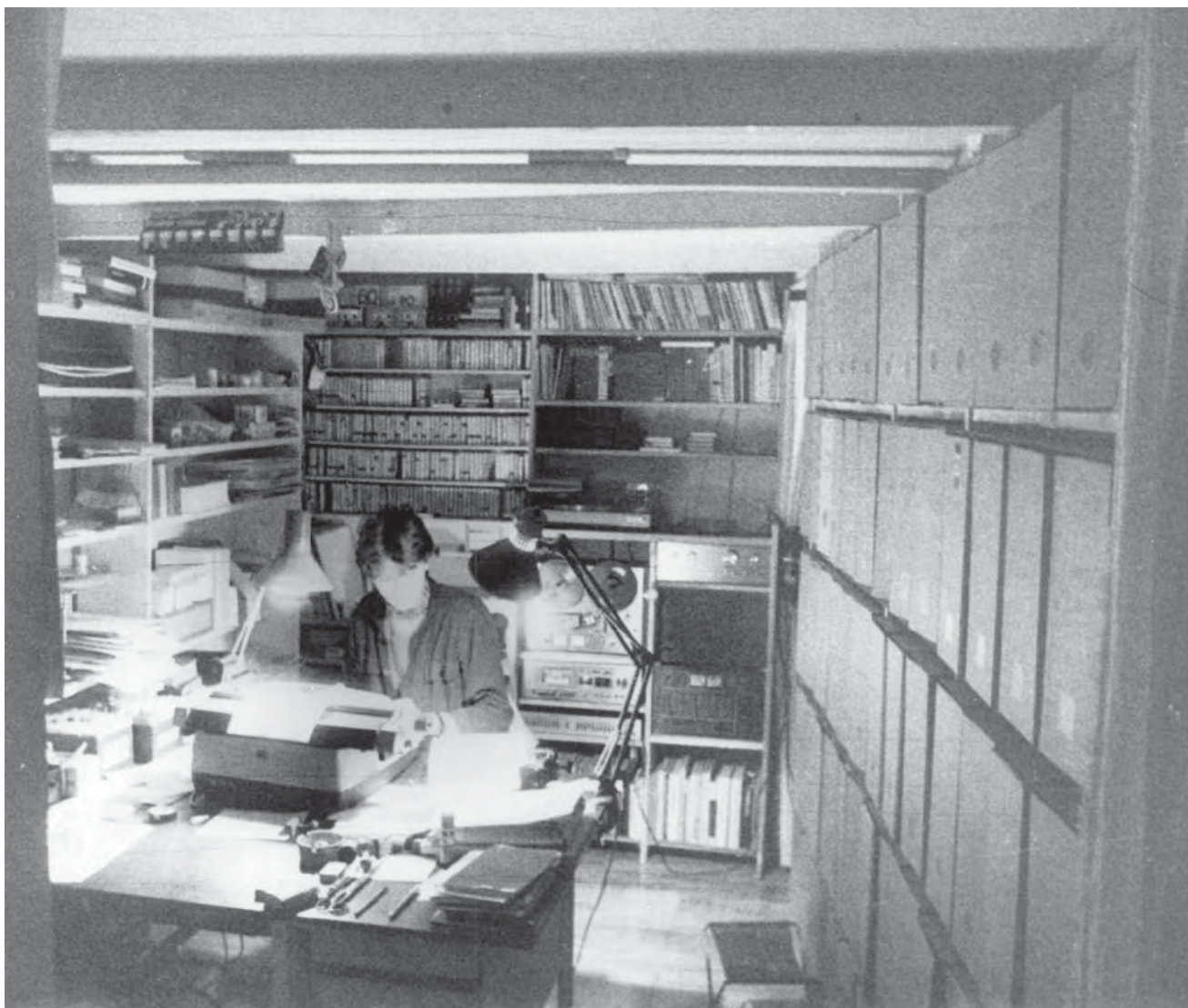
Another type of institution was the Buda Ray University,² which built on my correspondence with Ray Johnson between 1982 and 1994. (The exhibitions tied to this, between 1986 and 1997, constituted Artpool's Ray Johnson Space.) The 15 exhibitions based on facsimiles of the correspondence were shown in 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.

Source: György Galántai *antwortet auf Fragen*. *Fluxus + Konzeptuell = Kontextuell* / György Galántai *responds to questions*. *Fluxus + Conceptual = Contextual*, in: *Fluxus East. Fluxus-Netzwerke in Mitteleuropa / Fluxus Networks in Central Eastern Europe*, Künstlerhaus Bethanien GmbH, Berlin, 2007, pp. 141-156.

² ► pp. 59-64.

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.*



Júlia Klaniczay typewriting the first issue of AL (1983)

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.

* Source: *Artpool, Budapest*, in: Gabriele Detterer – Maurizio Nannucci (eds.): *Artists-Run Spaces. Nonprofit collective organizations in the 1960s and 1970s*, JRP / Ringier, 2012, p. 87.

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 Klaniczay 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).



György Galántai: *Artpool Life Post*, 1979
(part of the A4 size stamp sheet)

DOCUMENT: "Artpool" rubber stamps ♦ PUBLICATIONS: advertising postcards; "Artpool World Post" and "Postal Art Work" stamps; Artpool Cards series; *The Artpool* (A6, 18 pages, offset, foldout bookwork, 1980, it is at the same time the first issue of Poolwindow) ■ *The Artpool – Documentation 1979–1984*, Artpool, Budapest (A4, ca. 80 pages, photocopy, occasionally with collaged photos, artistamps, rubber stamp prints), published in eight series between 1984 and 1988, altogether in 64 copies.

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

III/III secret police document: "Festő" dossier*, February 7, March, April 9, April 23, May 12, July 12, July 29, 1980; subsequently the "evaluating" and "summarizing" reports: October 8, December 1980; July 13, 1981; June 14, December 1982; July 12, 1983; February, September 1984; March 27, 1985; March 28, 31, July 31, 1986; October 7, 25, 1988

* 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):

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Montage from the pages of Artpool's ►
first publication *The Artpool / Poolwindow* No. 1, 1979

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.

DOCUMENT: correspondence, photo ♦ WEB-DOCUMENT: www.artpool.hu/events/ArtTour79/ ♦ PUBLICATION: *Geiger 9. Antologia ipersperimentale* (ed. by Adriano Spatola and Maurizio Spatola), Geiger, Mulino di Bazzano (Parma), 1982 ■ *Art Diary 1980*, Giancarlo Politi Editore, Milano, 1980

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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

BIBLIOGRAPHY: Galántai György – Klaniczay Júlia (eds.): *Galántai, Életmunkák/Lifeworks 1968–1993*, Artpool – Enciklopédia Kiadó, Budapest, 1996, p. 261 (illustration) ■ Perneczky Géza: *Az Art Pool gyűjtemény. Egy magyar művészeti gyűjtemény megszületése*, Művészet, August 1989, pp. 2–5. ■ Perneczky, Géza: *The Art Pool Archives. The Story of a Hungarian Art Collection*, The New Hungarian Quarterly, Vol. 30, No. 8., 1989, pp. 192–196.

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 Baroni, 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

3 October 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 Dunaújváros (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

ARTPOOL'S ART TOUR 1979

Artpool's first art tour project to Italy*



Letter from Vittore Baroni



Gentile Signor
Galántai György

sarò lieto di incontrarla
qui al Mercato del Sale
dove sono tutti i giorni
feriali dalle 16,30 - alle
18,30 fino al 30 giugno -

Cordiali saluti
Ugo Carrega

Letter from Ugo Carrega

* György Galántai: ARTPOOL'S ART TOUR, 21 June - 2 August 1979. Artpool's first art tour project to Italy, www.artpool.hu/events/ArtTour79/index_en.html (2004)

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 addressees 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.

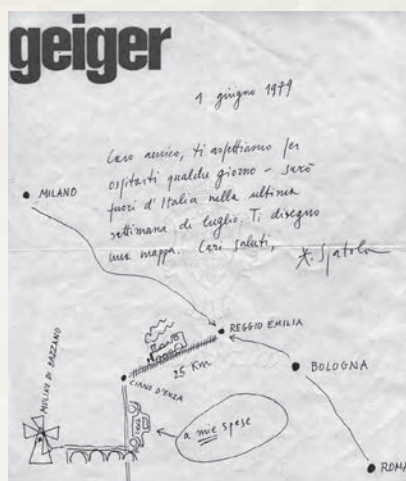
We used the map made by Adriano Spatola to get to Mulino di Bazzano. This place is a mill, at the end of all roads. The building is multilevel and spacious, but we were only able to walk along little aisles between the piles of books and half-ready publications. Geiger assembling, Tam Tam and Baobab 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.

ARTPOOL'S ART TOUR 1979

Artpool's first art tour project to Italy*



Letter from Adriano Spatola



Galántai and Cavellini in Brescia in 1979, wearing Cavellini's famous coat with his handwritten biography on it



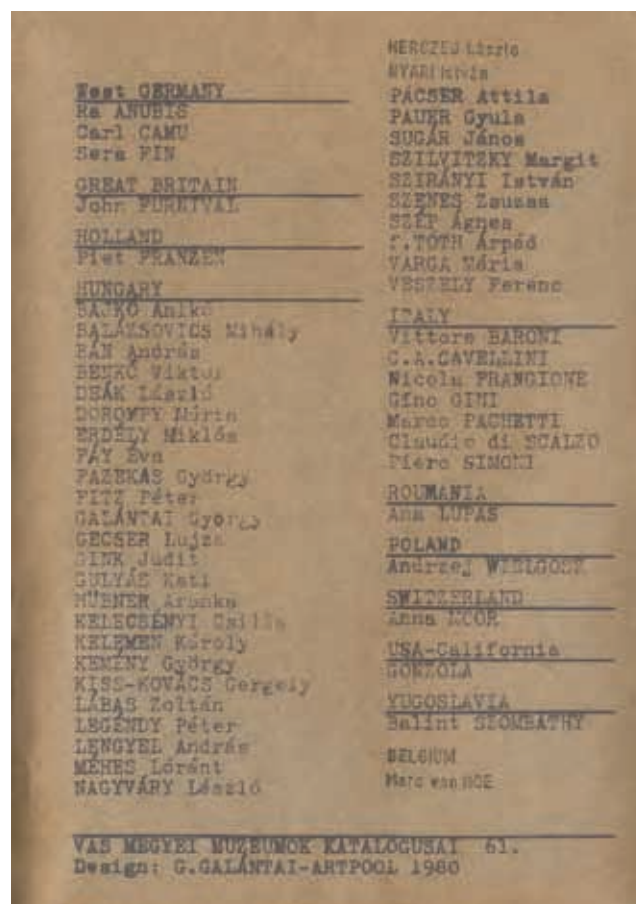
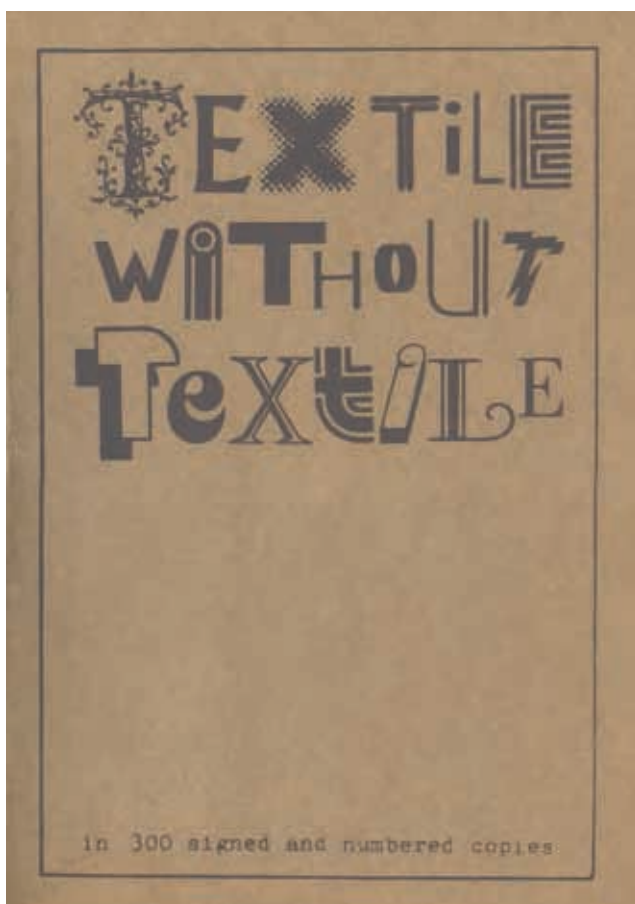
Cover of the book published by Cavellini (1980)

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.



Silkscreened cover (first and back) of the assembling (Just as a precautionary measure, the publication was issued as a supplement to the official catalog documenting the *Textile without textile* exhibition.)

October 1979

Textile Without Textile Textil textil nélkül

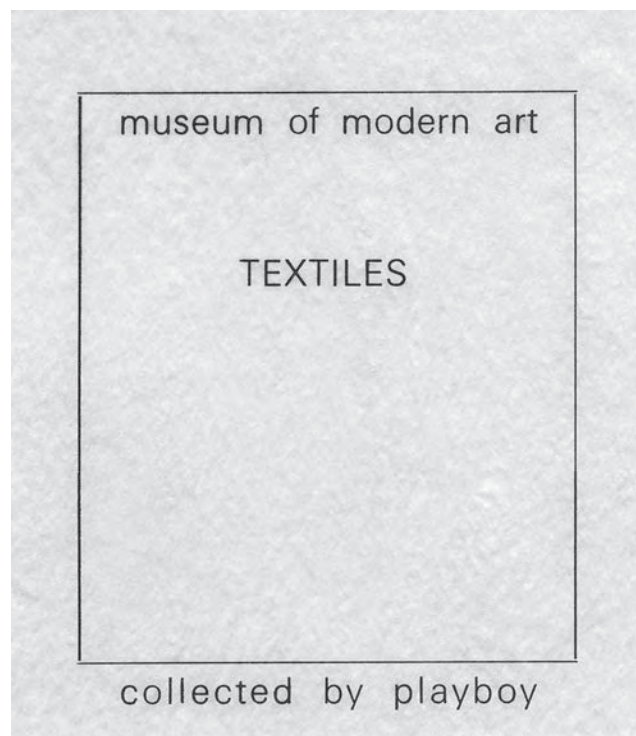
Prompted by and in connection to the exhibition titled *Textile without Textile* (19–26 October 1979) at FMK organized by András Bán, György Galántai organized and published the first Hungarian assembling, also titled *Textile without Textile*. The anthology had all of its pages numbered and signed by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

III/III secret police document: “Festő” dossier, April 22, 1980; August 5, 1981



Mark van Hoe: *Textiles*, 1979

1980–1982

POOLWINDOW POOL-LETTER

A one-page newsletter for Hungarian artists mainly about mail art news, to stimulate local mail art activities. Altogether 30 issues (1980: 1–5, 1981: 6–18, 1982: 19–30). A4 photocopy (from issue no. 6 on preprinted stationery), rubber-stamped. Editors: György Galántai and Júlia Klaniczay, graphic design and realization: György Galántai.

The first issue appeared as part of the publication “the artpool.” In 1980 the newsletter was sent to the following artists: Gábor Attalai, Zoltán Bakos, Mihály Balázsovcis, Viktor Benkő, Péter Bokros, Dániel Erdély, György Fazekas, Péter Forgács, Árpád f. Tóth, István Gellér B., Katalin Gulyás, Károly Kelemen, Zoltán Lábás, Péter Legédy, András Lengyel, Tamás Molnár, Gyula Pauer, Sándor Pinczehelyi, János Sugár, Róbert Swierkiewicz, István Szirányi, Bálint Szombathy, János Vető. (► pp. 39, 47–50.)

DOCUMENT: print ready original collages of the Poolwindows

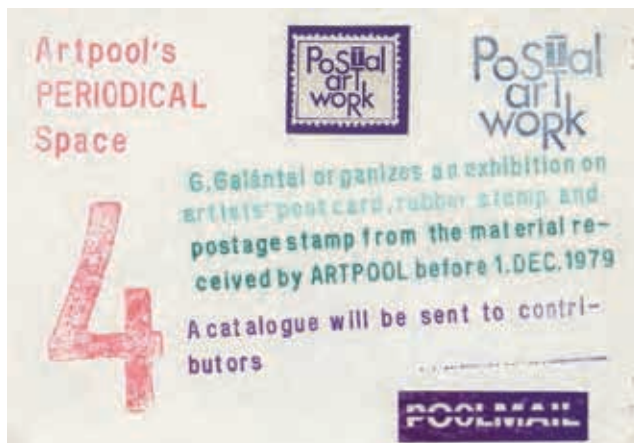
WEB-DOCUMENT: www.artpool.hu/poolwindow/

BIBLIOGRAPHY: Pernecky Géza: *Álom az örök kommunikációról (I.)*, Jelenkor, February 1990, pp. 158–168. [about Poolwindow: p. 168.] ■ Pernecky Géza: *A háló. Alternatív művészeti áramlatok a folyóirat-kiadványaik tükrében 1968–88*, Héttorony Könyvkiadó, Budapest, 1991, pp. 107, 153. ■ Pernecky, Géza: *The Magazine Network. The Trends of Alternative Art in the Light of their Periodicals 1968–1988*, Soft Geometry, Köln, 1993, pp. 88, 128. ■ Tumbas, Jasmina: *International Hungary! György Galántai's Networking Strategies*, ARTMargins, June–October 2012, Vol. 1, No. 2–3, pp. 87–115. ■ Stiles, Kristine – Peter Selz: *Theories and Documents of Contemporary Art. A Sourcebook of Artists' Writings* (Second Edition, Revised and Expanded by Kristine Stiles), University of California Press, Berkley – Los Angeles – London, 2012, p. 878.

III/III secret police document: “Festő” dossier, March 19, April 9, 1980



Endre Tót: *Talpra magyar avantgarde!* [Raise Hungarian avant-garde!], 1979



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: Galántai György – Klaniczay Júlia (eds.): *Galántai, Életmunkák/Lifeworks 1968–1993*, Artpool – Enciklopédia Kiadó, Budapest, 1996, pp. 262–263. (illustration) ■ *A hetvenes évek kultúrája. Tanácskozás a Fiatal Művészek Klubjában. 1980. April 10–12.*, Irányított irodalom, Balassi Kiadó, Budapest, 2002 (illustration)

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



Silkscreened A3 size poster-catalog of the exhibition ►
Sent Art, produced by György Galántai (recto / verso)

ARTPOOL'S PERIODICAL SPACE

4

10-20 APRIL 1980

KÜLDÖTT MŰVÉSZET

ARTIST'S POSTCARD, RUBBER STAMP, POSTAGE STAMP FROM THE MATERIAL RECEIVED BY ARTPOOL BEFORE 10. APRIL 1980



FIATAL MŰVÉSZEK KLUBJA - BUDAPEST
YOUNG ARTIST'S CLUB BUDAPEST

ARGENTINA: E.A. VIGO
G.E. MARX VIGO
AUSTRALIA: PAT LARTER
TERRY REID, POSTCARD PRESERVATION SOCIETY
AUSTRIA: HARRY ERTL
ANGELIKA KAUFMANN
BELGIUM: JONAN VAN GELM
BRASIL: FALVES SILVA
UNHADEIJARA LISBOA
MARCONI EDSON, SILVIO
SPADA, PAULO BRUSCKY
ALBERTO DUCH
FRANKA: G. DEISLER
BULGARIA: MONY CANTIN
CANADA: CHUCK STAKE, GERALD JUPITER-LARSEN, STEPHEN W. LONG, EDWIN HARNEY, R. DICK TRICE, DAVID ZACK VAN DER HEIDE, LAURA MAUREEN PAXTON, LAURA BISCOTTO

CZECHOSLOVAKIA: PETR MAURER, JANA KROTKA, STEMBERA, JANA KROTKA, ALENA NIEVALDOVA, KEDIR KREICOVA, SVATOSLAV KROTKA, EVA HERMANOVA, MIROSLAV KLIVAR, JOZEF JANKOVIC, KAREL TUTSCH, STANO PILKO
FRANCE: MICHEL CORFOY
GERZ, ROBERT DREYFUS, JACHEN GIFFREY, HERVE FISCHER
TIBOR ROUALDES, BERNARD JEAN VOUTIER, BEN THENOT, JEAN PAUL FOREST, DRIVE, PAUL FOREST, JEAN DANIEL DALIGAND, HENRI NIOTOU, BERNARD ANHART



GERMANY & W. BERLIN: ANGELIKA SCHMIDT, KLAUS STAECK, KLAUS GROH, HORST HANN, JURGEN ELSÄSSER, PETER 'BELOW', ENDRE TOT, LÁSZLÓ LAKNER, HORST TRESS, HANS WERNER KALKMANN, WULF KONSUMKUNST, CRISTOPH MACH ART, RAINER SCHNEEWOLF, MARIA-LUISE FÜHNE, J. VADASDY

EAST GERMANY: ROLF STAECK, ROLAND NICOLAUS, ROBERT REHFELDT, RAINER LUCK, WOLFGANG HUBER, R. W. REHFELDT, M. PANKER, WINNES, OSKAR, MANICK, BOGOMIL J. HELM

GREAT BRITAIN: RICHARD LONG, JOHN COULSEY, RON CROWCROFT, MICHAEL SCOTT, JOHN FURNIVAL, ROBIN CROZIER, PAUL CARTER, NIC THOMPSON

HOLLAND: SIDAC-PIET FRANZEN, 2FUDZ, CEES FRANCKE, WOODY VAN ANEN, STEMPER PLAATS, AART VAN BARNEVELD, ULISES CARRION, RO DE JONGE, RAUL HARROUVIN, ROD SUMMERS, DE APPEL

ITALY: AUGUSTO CONCATO
MGO CARREGA, HMBRO APOLLONIO, VITTORIO BARONI
GIANNI BECCIANI, GA CAVALLI
BETTI DANON, ALBERTO GALLI
GAMI, PLINIO MESCULAM, MARCELO NANNUCCI, MARCO TACCHETTI, ROMANO PELI, MICHAELA VERSARI, MICHELE PERFETTI, PIERO SIMONI, ADRIANO SPATOLA, RINO TACHELLA, NERACIO ZABALA, TOMMASO N. DURANTE
JAPAN: TONEI HORIKE
MEXICO: AARON FLORES
POLAND: HENRYK BEDOK, TOMASZ SCHULZ, PAWEŁ PETASE, ANKREJ WIELKOSZ, ANDRZEJ PARTUM
SPAIN: RICARDO CRISTOBAL, FRANCESC ABAD
SWITZERLAND: JANDS URBAN, RHEDI SCHILLI, VERENA LOELIGER, NOEMI MAIDAN, ANNA-KATHERINA MOOR
VENEZUELA: DAMAZO OCHOA



HUNGARY: TOTTH GABOR, ANDRAS LENGYEL, ENIKI SZÖLLÖSSY, GYÖRGY GALANTAI, DORA MAURER, ZOLTAN BAKOS, GABOR ATTALAI, ARPAD F. TOTTH, LÁSZLÓ ERDŐS, MIHÁLY BALÁZSOVICS, ISTVÁN SZIRÁNYI, ZSIGMOND KÁROLYI, ALBERT KOVÁTS, ISTVÁN GELLER, SÁNDOR PINCKENHELY, KÁROLY KELEMEN, TAMÁS NYOTH, LÁSZLÓ NAGYVARI, ANDRAS BAH, SZENDRO-KELE, ZOLTAN BAH, JÁNOS SUGAR, TAMÁS ERŐS, ROBERT SWIERKIEWICZ, INCONNH-TAMÁS MOLNÁR, PÉTER BOKROS, GYÖRGY SZENADAM, BOGDANKA TOZANOVIC, BALUT SZENDRO-KELE, MIROSLAV TODOROVIC, FRACI ZAGORCNIK

USA: HARIO LARA, MICHAEL MOLLET, RADIO FREE DADA, ABD-ALLAH LECIAIT, OSBORN TOULOUSE, RONALD RAY GUN, ISHVAHNI LECIAIT, CLAUDIA SMITH, D.C. SPAULDING, LON SPIEGELMAN, PAT TAVENNER, AL BLASTER, ARTNIKS, BARBARA AUBIN, BARON, JOE BANISH, GREGORY BATTCOCK, JOHN M. BENNETT, DON BOYD, GEORGE BRETT, RUSSELL BUTLER, CRACKER JACK KID, STEVEN R. DURLAND, HARLEY FRANCIS, GASOWSKI, SCOTT HELMS, DAVI DET HOMPSON, JACK HAMMER, CHARLTON BURCH-LIGHTWORKS, M. CORKLE, RICHARD R. SAUNDERS, DAVID M. LHMANS, KEN SAVILL, AL SOYKA

USA: GARY ALLEN, CARL ANDRE, BUSTER CLEVELAND, CRISTO, JOHN EVANS, A.N. FINE, GEOFFREY HENDRICKS, E.F. HIGGINS W., DIANA KART, ON KAMRA, DAVID COLE, MARILYN R. ROSENBERG, MARIET BANHES, R. D. SCHROEDER, ANNA DOMINIC ALLETTA, RUTH BAYETA, LORDBYRON CARLOA, AEDFREY COOK, JOYCE CUTLER, CHITTEFISH, PAT TSN KEN FRIEDMAN, GONZOLA, J. MITCHELL, HADDOCK, JUDITHA, HOFFER, HOFFER, HOFFER

YUGOSLAVIA: KATAWIN LADIK, GLAVKO MATKOVIC

ARGENTINA: LUIS CATRIEL
 BELGIUM: JACK KEQUENNE
 DANNY DEVOS
 THIERRY TILLIER
 JUAN D'OUTREMONT
 BRAZIL: SERGIO LUIZ FERRAZ
 PAULO ROBERTO FERRAZ
 RONALD SPERLING
 CANADA: MARY-ANN CLARKE
 SANDY FAIRBAIRN
 JAMES W. FELTER
 CZECHOSLOVAKIA: J. H. KOCHAN
 JURAJ MELIS
 JAN STEKLIK
 FRANCE: GINZBURG, LIYS BANA, VERA MOLNAR
 CHRISTIAN RIGAL-CEJAR
 PIERRE VANDREPOTE
 EAST GERMANY:
 BIRGER JESCH
 WEST GERMANY:
 PETER BECKMANN, ROLF BEHME
 CARL CAMU, ANNA M. LÖBNER
 G. PERNECZKY, RÄ, CLAUD RICHTER
 GREAT BRITAIN: TONY BRADLEY, PAUL NICHOLSON, TI PARKS
 HOLLAND: MICHAEL GIBBS
 CLAUDIO GOULART,
 JOUKE KROMKAMP,
 ALBERT VAN DER WEIDE,
 ITALY: GINO GINI, MARCO BALDINI, CARLO
 MAURIZIO CAMERANI, DANIELE CIVILLINI, ANNA
 ARTURO FALICO, ANTONIO FERRO, NICOLA FRANGIONE
 GRUPPO ALTERNATIVO, RUGGERO MAGGI, LAMBERTO
 IVO RIVA, GIANNI ROMEO, ENRICO STURANI,
 POLAND: WACLAW ROPIECKI, PIOTR RIPSON, MIREK WROBEL
 SPAIN: JOAN PALOU
 GRUPPO TEXTO POETICO
 SWEDEN: JEAN SELLEM, GALERIE S: E PETRI
 ÉTOILE DU NORD
 USA: IDA APPLEBROOG, JON HENDRICK
 DAVID COLE, FLETCHER COPP, DICK HIGGINS
 KEITH RAHMMINGS, CAROLEE SCHNEEMANN
 ET. SIMON, JERRY DREVA, MIKE DYAR, S. FISHBEIN,
 INTERMEDIA, JACKSON LEAVEN WORTH, LARRY WENDT
 BRADLEY LASTNAME, FERGUSON, C. MEHRL, TOMMY MEW
 MIT, OPAL L. NATIONS, T. OCKERSE, PADMA PRESS,
 PAPIER MACHE VIDEO INSTITUTE, MANUEL SCHMETTAU
 JULIE SIEGEL MEL TEARLE
 YUGOSLAVIA:
 PREDRAŠ SIDJANIN
 CENTRE DEM ART

BEST WISHES, KEEP IN TOUCH *G. G. G. G. G.* ARTPOOL



ARTPOOL is the sweetest archive.
ARTPOOL collects: documentations, photos, prints,
slides, texts, magazines, books, catalogues, post-
cards, stamps, T-shirts, ideas, projects, sketches,
tapes and drawings and anything else.
ARTPOOL is an information base.
Document your activity in ARTPOOL!

26 V. 1978

szombathy
ART

Duplikat

H-023 Budapest, Friedlandstr. 44/B, 103 III RS.

GALAXY H-023
BUDAPEST
HUNGARY

szombathy Balint
21208 SEFTSKA KATUNIK
Rade Končara 52

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cards, stamps, T-shirts, ideas, projects, sketches,
tapes and diverse new media.
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Document your activity in ARTPOOL!

The Wellknown Art Lover pool

WALTER
PUGA

[illegible]

*ARTRAIT"COLOR XEROX CARD 2"
EDITION 4 / 10
DATE 02/10/83

MARIO LARA
4124-37TH ST.
SAN DIEGO CA. 92105

SAN DIEGO, CA
PM
NOV 23 1982

USA 21¢
UNITED STATES AIR MAIL

ARTPOOL ?

68/b. III. 16.

GYONGY CALLANTAI
H-1023 BUDAPEST
FRANKEL LEÓ UT

A black and white photograph of a large, multi-page spread of a book or magazine, laid out on a white surface. The pages are open, showing various text, images, and graphics. The top right page features the title "Art ARCHIVE" in large, bold letters. The leftmost page has a large black and white photograph of a person lying down. The central pages contain dense text and smaller images. The rightmost page shows a grid of small images or text blocks.

a work
of art by
C. Bellini
to be framed
and hung on
the wall

ARCHIVIO STORICO
CANCELLERIA
PSSI
MILANO
194-2014
24
JAC
(157)

Dear Robin, (left
your publication
(thanks for it.
Here I send a group
of Bundakalan
I enclose a work of
Tomasz Scholz
continue it, then let
him know or inform you had send it
further.

Best wishes
Robinson
Sunderland
ENGLAND

ART
POOL

ARTPOOL is the newest archive.
ARTPOOL collects: commentaries, photos, prints,
slides, texts, signatures, books, catalogues, post-
cards, stamps, T-shirts, ideas, projects, sketches,
tapes and drawings and anything else.
ARTPOOL is an information bank.
Document your activity in ARTPOOL!

Dear Giorgio
Thanks, I have done
a contribution, and
sent it to BETTY DAVON
VIALE CONI ZUGANA 37
20144 MILANO
ITALY

more work for you
last work. Robin eager

ARTPOOL
ARCHIVE
BUDAPEST
DATE 1981 július

POOL
WORLD
1981

Postal
art
work

ART
POOL
BUDAPEST

18.C.
1023
FRANKEL LEO UT 68 B

ARTPOOL is the most unique
ARTPOOL contains documentation, photos, objects,
slides, texts, magazines, books, catalogues, post-
cards, letters, transcripts, clippings, sketches, notes
taken at lectures and meetings.
ARTPOOL is an international network.
Document your activity in ARTPOOL!

POOL-LETTER No.10

1. mail art festival - art / to participate please send your
postcard on the theme: human habitat - a photo and a short biography
of yourself / Deadline: 20 May / csm: Dieter Bruckmann
a list of the participants will
be printed
Albaker Str. 72/11
1250 Budapest 22 HUN

International Mail Art Exhibition / csm: Geralt Székely / Special
Messages 1981 / Deadline: július 30 / csm: Gábor Székely
MOVÉS ZET & POS TA
Via László 1
47014 Ispita / HUN / Glaston.

A mail art show "Belgrade and immediate art with your postcard, various
stamps, rubberstamps, letters, stickers, announcements and assorted
material. Deadline: Aug. 1. 1981. Address: Dobronja Fényes Iskolá
Attn: Gábor Székely "4007
012 Belgrade, 2nd floor
Csm: Dobronja, Belgrade 19004

MOVÉS ZET & POS TA

THANSGART is a group founded by A.Foschli, G.Foschli, G.Breit and
A.Mager for the protection of environment and human spiritual
development by art. If you are interested send them examples of your
work in this sense or pertinent projects. They will assemble the
material to show it at various exhibitions, of which they will send
you the catalogues or material of documentation. No Deadline.
Csm: THANSGART
29030 Aden 780 / Glaston

MOVÉS ZET & POS TA

"Archive of Avian Photography" documents and preserves the work
of the famous pigeon photographer who began his career photographing
German castles from the air for Dr. Julius Neumann in 1936.
The materials contributed to the archive by mail artists will be the
source of future shows and projects. You are invited to send work
correspondence and inquiries to: Archiver of Avian Photography
531 4th St.
Bismarck 58 3019 USA

MOVÉS ZET & POS TA

No deadline

Art Pósta! Send 100 copies on the theme: Think about mail art
- texts, essays, projects proposals of different uses of the mail
art network - Free size and medium Deadline: 1. June 1981
Csm: Vittore Baroni
Via Garibaldi 3
55044 Forte dei Marmi, Glaston

MOVÉS ZET & POS TA

UJpesti-MINI-GALÉRIA

'81 július 21-augusztus 20

MOVÉS ZET & POS TA

KÜLDJ

1981

COOPERATION

audio
archive

Artpool

COOPERATION

1981

C O O P E R A T I O N

ARTPOOL ARCHIVE BUILDUP DATE Pool-Letter No. 12.
1981. July/Aug.

J&G. GALANTAI
1023 BUDAPEST
FRANKEL LEÓ UT 68/B
HUNGARY

POOL WINDOW

COMMUNICATIVE ARTISTS' POSTAGE STAMPS
Exhibition of postage stamps designed by artists, or commemorating artistic events, artworks, other artists, or themselves. Black / white, on black modules, supplied by ARTPOOL.
Deadline: 30. September 1981.
Send to: Artpool, Galántai, Budapest, H-1023
Frankel Leó ut 68/b HUNGARY

MUSICAL MAIL ART PROJECT
Performance and exhibition in late 1981. Documentation to all.
Deadline: 1. November, 1981.
Send to: Musical Mail Art, 30. Athletic Ave.,
Toronto/Ontario/Canada
M6L 1G6

POOL WINDOW

ARTIST'S POSTAGE STAMPS
Original verses, or their lyrics, everything exhibited.
Send where to: Királyi Törvényszék Dokumentáció Központja
Budapest IX.
Klause, Telegraf, Hungary

POOL WINDOW

POUCHES
Send all material you can find on the back of fruit.
Send to: name and the name of the town, where cereal lives to:
Rita Bryson
22-216 Karkass
41. Xetiska 8/a no. 27, POLAND

POOL WINDOW

No projects are running at the same address:
LITERATURE OF LIFE AND A YEARBOOK
Deadline 21. September 1981, format A/I
minimum 250 copies, signed and numbered,
address: 897A Vin
c/o Jacques Julien
AN SCHUTTERPLATE 191,
D-7619 RINEE

COINCE WREST
Photobooth Picture Show/Photos only
Deadline: Baltore Birthday 21. 10. 1981.
Address: Angelika Schmidt
Neuglinweg 15,
Tübingen, Stuttgart 30.
F.R.G.

self jury

Artpool's audio archive

POOL WINDOW

C O O P E R A T I O N

ARTPOOL
ARCHIVE
BUDAPEST
DATE 1981 june 18

J. J. - And - GALANTAI
MOVÉSZET ÉS POSTA
19108 - 1981 július 4

J&G. GALANTAI
10223 BUDAPEST
FRANKEL LEÓ UT 68/B
HUNGARY

POOL-LETTER No. 11.

Give your contribution /drawing, text, collage, etc./ in a new book in the International Library for Mental Growth. Theme: LUNAR CHAIRS as a poet, as a night prayer, as a tale driver, as a soul-illumination, as a possibility... when the book is ready you will get a copy. Kataridór, june 30. Cím: Tóth Eszter

s/o International Library for Mental Growth
438 Wetherby Street
3940 Anna, LORAIN

Mail art postcard exhibition - Cím: Visual Poetics - photography is excluded - also: postcard - Kataridór augustus 31. - Ajánlatos adni fell - cím: Jürgen G. Anton - 2106, Syracuse 26
#019 Dunbar, MDK

You are invited to send your works to the theme: Visual Poetics. Max. size: 12x17 cm. Kataridór - 1981 szeptember 1. cím: Daniele Ciollini
V. della Sellariva, 37
30136 Pinerola, Cuneo

ALPASECO international mail art exhibition. Invent new art or figures of an alien world of your own creation. Technique and size are free. Kataridór, november 30. a résztvevők megkapják a kiállítás katalógusát. Cím: Umberto Stagnare
Via Garibaldi 11
17024 Finale Ligure (SV) - Cuneo

"Mail Art In/Out the System" exhibition in Paris. Send postcards on this theme, Kataridór, szeptember 30. cím: Daniel Delagant
33 rue Louis Lullat
Frasnes - B2300 Levallois Tardy

IMAGINE - The Legacy of John Deane - a correspondence/mail art exhibition in honour to his life, his music, his ideas. A list of participants will be published and a catalogue is planned. Kataridór, 11.5 - 27 cm - as much as 10 cm. Kataridór, november 1. Cím: Imagine s/o Off Centre Centre
118-8th Avenue S.E., Third Floor
Calgary, Alberta T2G 0K6 Kanada

Photographs/Seeing Photographs - exhibition at the Toronto Photographers Co-op Gallery in October 1981. These includes photograph of others making photographs, comments on photographs, cultural art photographs, xerox, comments on xerox, etc. Catalog to all. Cím: 44. Cím: Photographs/Seeing Photographs
10 Athletic Ave.
Toronto, Ontario M4L 1G5 Kanada

COOPERATION

ARTPOOL
ARCHIVE
BUDAPEST
DATE 1981. augustus

COOPERATION

POOL WINDOW

1&G. GALANTAI
1023 BUDAPEST
ANKEL LEO UT 6/B
HUNGARY

AVANT GARDE

POOL-LETTER No. 13.

CAMPAIGN: MAIL ART FOR PEACE '81
With this Mail Art Campaign I want to arouse the interest
of all artists worldwide to take part in an international
action for peace. Headline: 24. October 1981.
Address: Georg Osory
c/o Kunstlerhaus
Reuchlinstrasse 4 b
D - 7000 Stuttgart 1
B R I

Artpool's
PERIODICAL
Space

N°7

my art
loves
your
art

BUDAPEST LETTER CONTEST / ARE YOU EXPERIENCED ?
Theme of the exhibition: Love / Hate, Fear+Suicide: Are You Ex-
perienced?, other materials and in-
formations about mail art.

Deadline: 5. September 1981.
Send to: VÖLKE UNIVERSITÄT - HUNFVSF
MAIL ART EXHIBITION
Friedman 2.
1023 BUDAPEST

Have a fine summer!

A "Cent-e de Documentation d'Art Actual" début 1981, octobre
1 - 30-jg. artistes internationaux, a METRONOM gelyidiba. Általán
közvetít, kiadott nagy szervezett Hungaryra is lehet
Hír: 1981. augusztus 30.
Cím: METRONOM
Hefest, Tócs
székhely 9-11
BUDAPEST-1023
S P A I E

ARTPOOL'S
Postcard
BOX.

self
jury

DON'T ACCEPTS COMPROMISE
BUT REFUSE
TO OPPOSE WAYS OF SYSTEM
Creativity remains to support ideological struggle in order
to avoid the paternal police control.
Address: Eduardo-Antonio Vico
Calle de Correas 254
1400 La Plata
Provincia Buenos Aires
REPÚBLICA ARGENTINA

STEPART Mail

ARTPOOL
THE GREATEST
COLLECTION
OF ARTISTS
STAMPWORKS
IN EUROPE
BUDAPEST

COOPERATION

COOPERATION

ARTPOOL ARCHIVE BUDAPEST
DATE 1982 január

J&G. GALANTAI
1023 BUDAPEST
FRANKEL LEO UT 68/B
HUNGARY

POOL LETTER No. 21.

POOL WINDOW

Il moribondo dentro /a puma belső/. Mail art projekt: technika és formátum köztelen, minden résztvevő megkapja a kiállítás katalógusát. Határidő: január 31. Cím: Mariella Bettineschi
Via Maffei 4
24025 Gazzaniga-Bergamo

POOL WINDOW

Citta Della Notte Rossa /City of the Red Night/ an audiovisual exhibition in homage to William S. Burroughs. To participate send: two or more works 21 x 29 cm /photos, drawings, collages, photocopies etc./ and/or a cassette with an original audiotape. Submissions related to Burroughs themes will be more appreciated but no strict procedure applied. All works will be exhibited, all the cassettes received will be played during the exhibition and mixed-confused in the final cassette catalogue. Every participant will receive the catalogue /at least one work from every participant will be reproduced in it/. Határidő: 1982 február 1. Cím: Vittore Baroni - GENOVA
Via Raffaele 2.
15042 Forte dei Marmi

POOL WINDOW

Collage City. Mail Art Project. Thomas Clifton. Határidő: január 28. Minden résztvevő megkapja a kiállítás poszter-katalógusát.
Cím: Serge Luchet
Via Ulisse Bocchi 3
05105 Perugia

POOL WINDOW

THAX /art work box/. Send 100 copies of your art works. Size: max. 10,5 x 14,5 cm. Határidő: az assemblage akkor lesz bemutatható amikor még nem készült. Ezután is résztvehetek! Minden résztvevő kap egy kópiát abból a katalógusból, amelyikben szerepel.
Cím: THAX c/o
Via Trento 7
33033 Codroipo /UD/

POOL WINDOW

WOMBY
KLEE
CAMELOT
WARHOL
POLLOCK
KONRAD
PICASSO
MONDRIAN
MANCINI
MANRAY
RUSCHENBERG
CHRISTO
SAATCHI
KATZ

COOPERATION

COOPERATION

ARTPOOL ARCHIVE BUDAPEST
DATE 1982 február

J&G. GALANTAI
1023 BUDAPEST
FRANKEL LEO UT 68/B
HUNGARY

POOL LETTER No. 24.

I LIKE YOUR WORKS

Look for the Eyes. Invitation to contribute to a Mail Art/Film Work. Mail any projectable Super-8mm or 16mm film /frames, sub-tape, stills, fragments or completed work/. All types of film expression are encouraged. The individual pieces will be spliced together in the order they are received. The films will premiere in September 1982 as the closing program in a three-month long series of Dada and surrealist films. There will be no returns of film but a catalog will be sent to all participants. Sponsored by Pandemon Filmworks, and organized by Terry Corman, Richard Head and Keith Hirsch. Deadline: 1. June 1982.
Mail to: Pandemon Filmworks
P.O. Box 3631
Pasadena, CA 91107 USA

POOL WINDOW

Proposals for Collaborative Projects. These Collaborations. Summer 1983. No restrictions except that projects must be collaborative in some /any/ sense of the word. Not limited to mail art projects. Extensive catalog is planned. All proposals received will become part of the catalog. Catalog to all participants. Send proposals as soon as possible to obtain necessary support. Cím: Bill May
P.O. Box 5377, Station 1
Portland, ME 04101 USA

POOL WINDOW

Put it up. One page magazine, a post-urban magazine of art and culture. Send tasty black and white contributions to:
Box 21, c/o Patrick, 2
205, 2025 Channing Way
Berkeley, CA 94704 USA

POOL WINDOW

Year of the Umbrella. Send postcards throughout 1982 to: Captain Collage
P.O. Box 26689
San Francisco CA 94126 USA

Exhibition of umbrella postcards at end of 1982, which may travel.

A FÉSZAK KLUBBAN
Április 6-án
6 órakor nyílik

COOPERATION

COOPERATION

ARTPOOL ARCHIVE BUDAPEST
DATE 1982 május

J&G. GALANTAI
1023 BUDAPEST
FRANKEL LEO UT 68/B
HUNGARY

POOL LETTER No. 25.

POOL WINDOW

Assembling. No special theme. Send 100 hand made work, max. A4 format. No junk. High quality edition. Határidő: április 30. Minden résztvevő kap egy példányt a kb. 60 oldalas assemblage-ból. Cím: Lilye Dana/Jacques Juin
Am Bahnhof 1
2808 Syke

POOL WINDOW

Motowaves: the speed's seduction. Mail art exposition. Works on postcard or support, max. 15 x 10,5 cm. Határidő: április 30. Dokumentáció minden résztvevőnek. Cím: Motowaves
Via Botticelli 32
11100 Caserta

AVANTGRANTED

Target: Earth. Mail art show opposing nuclear proliferation and militarism, their causes and their motives. Határidő: április 30. Cím: Lou Spiegelman
1556 Klevead St.
Los Angeles CA 90026 USA

POOL WINDOW

Some people say we look like sisters. Theme for collective exhibition. All media accepted: print, mail art, books, video. Xerox catalog to participants. Határidő: április 30. Cím: Jessie Affelder
School of the Art Institute of Chicago / Jackson and Columbus
Chicago IL 60603

POOL WINDOW

KERTOI "Baberkidrietek" témájú kiállítást rendez 1982 májusban Budapestben. Maximális méret: A4. Technika: xerox/Különböző 1 vagy 100 db-ból. Cím: Kertész, Szervátus, Szervátus, Szervátus, Szervátus, Szervátus. Határidő: május 1. Cím: Swierkiewicz Robert
Budapest 11.
Fehérvári ut 38/A

POOL WINDOW

The Radio Mail Art Show. Theme: a radio. Határidő: május 15. Cím: Catalog to all participants.

POOL WINDOW

Christ, Revolution/Involution. Mail art exhibition. Size: 20 x 30cm. Catalog and documentation to all participants. Határidő: május 15. Cím: Sever Rossi
via Chiesla 10/A
25031 Capriolo /Brescia/

POOL WINDOW

Mail Art Slide. Send a 35x36 mm slide, paint on it, do anything you want with it. Write your name on the front of the slide. There will be a show and a book. Határidő: július 1. Cím: FLAGIAT
Glen Miller Kammerer / Kiváncsok 113 1. sz.
2660 Brandy Strand

COOPERATION

COOPERATION

ARTPOOL ARCHIVE BUDAPEST
DATE augusztus 1982

J&G. GALANTAI
1023 BUDAPEST
FRANKEL LEO UT 68/B
HUNGARY

POOL LETTER No. 27.

AVANTGRANTED

As Artpool 5000-as Art tour-ja során a következő művészekkel és kritikusokkal találkozott: Buster Cleveland, P.T. Robinson, Peter Below, Monty Cantain, S.F. Higgins III., Pete Horobin, Jürgen O. Olbrich, Bernd Olbrich, Walle Konsument, Farnesky Géza, Rod Summers, Agora Studio, Guy Schraenen, Rée-Rona /70/, Kele Judit, Joan Rabacall, Charles Dreyfus, Jean Paul Thénat, Ajtony Árpád, Papp Tibor, Bujdosó Alpér, Lilliane Vinc, Michel Giroud, Julien Blaine, Pierre Restany, Ben Vautier, Arman, Bruno Charlone, Plinio Mesulian /Mohammed/, Vittore Geronzi, G.A. Cavellini, Maurizio Bianchi, Adriano Spatola, Romano Velis, Michele Veronesi, Mino Lanzetta, Reg Carrage, Giuliano Mauri, Tommaso Trini, Giancarlo Politi, Nicola Frangione, Judith Hoffberg, Piermarco Ciani és Giancarlo Martina /THAX/, akik nagy szeretettel üdvözlik a magyar művészeket.

POOL WINDOW

Mindenkinek /Lengyel András, P.T. Robinson, Lugo László, Forgács Péter, Bandi Tamás, Kovács Albert, Bokros Péter/ meggyeser köszöntik a postai találkozókat... és akiket személyesen is ösztönöztünk. Borkos Andrián, a velencei Rialto sétált társaság.

POOL WINDOW

Electro-art. Exhibition of copy art in the Archive Small Press and Communication in Antwerpen in September. Send xerox works, xerox books etc. + a short biographical note and if possible a short statement. Full documentation. Cím: Guy Schraenen
P.O. Box 415
Antwerpen Belgium

I LIKE YOUR WORKS

International mail art show. Send photographic postcards, size: 13x18 cm. Catalog to be produced on microfiche. Határidő: szept. 30. Cím: Postcard Show
B.J. Fine
Box 205
Collingswood, N.J. 08108 USA

ARTIST'S SLOG IS ART SLOG

Peter Paulvaart Portrait Project. Send for form to complete. Határidő: szeptember 30. Cím: Peter Paulvaart
Postbox 2012
7500 CA Enschede Hollandia

POOL WINDOW

Amazonia Self Portrait. Explore your own image in the guise of an Indian of the Amazon River area. Primitive pride, grace, and magic etc. Send to: Ruggero Maggi
Corso Sempione 67
20149 Milano

POOL WINDOW

Catalog to all participants. Deadline: 30 September

»Dokumentum«
100 artists : 100 days

COOPERATION



Operation Round Trip no. 1900, 1980
(one piece of the collaborative
envelope-works by Cavellini and Galántai)

"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-Ieporello, 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

BIBLIOGRAPHY: Poolwindow No. 5. (May 15, 1980) (notice, call) ■ Cavellini, G. A.: *Cavellini in California e a Budapest*, Brescia, 1980, pp. 67–76. ■ Cavellini, G. A.: *Cavellini in California and in Budapest*, Brescia, 1980, pp. 69–78. ■ Galántai György – Klaniczay Júlia (eds.): *Galántai, Életmunkák/Lifeworks 1968–1993*, Artpool – Enciklopédia Kiadó, Budapest, 1996, pp. 264–265. ■ 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]

III/III secret police document: "Festő" dossier, May 20, June 5, July 29, August 21, October 8, 1980

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.



G. A. Cavellini – exhibition interior

Afterlife:

- Artpool's first Mail-Film project (not realized)

More performances between 1980 and 1984:

- 1981: The clothing exhibition in Savaria Múzeum, Szombathely; *Confrontation* – at the opening of the exhibition *The Fifties. Hungarian Art of the Twentieth Century*, Csók István Képtár, Székesfehérvár; Walk along Felvonulási tér, Budapest; *Clothes Make the Man?* (exhibition) + Dress designing and video project, Textile Art Symposium, Velem (1980–81).
- 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

BIBLIOGRAPHY: Cavellini, G. A.: *Cavellini in California e a Budapest*, Brescia, 1980, pp. 67–76.; Cavellini, G. A.: *Cavellini in California and in Budapest*, Brescia, 1980, pp. 69–78. ■ [Presentation of the programs of *Grenzzeichen / Határjelek. Neue Kunst aus Österreich und Ungarn / Új művészet Ausztriában és Magyarországon*], AL 11 (Spring 1985), pp. 18–27. ■ *Living Textile 1968–1978–1988. A Selection from Contemporary Hungarian Works of Textile Art* (exhibition catalog), Múcsarnok, Budapest, 1988, pp. 65, 137. ■ Beke László: *A szocreál különös utóélete*, in: György Péter – Turai Hedvig (eds.): *A művészet katonái. Sztálinizmus és kultúra*, Corvina, Budapest, 1992, pp. 109–116 [pp. 110, 114] ■ Galántai György – Klaniczay Júlia (eds.): *Galántai, Életmunkák/Lifeworks 1968–1993*, Artpool – Enciklopédia Kiadó, Budapest, 1996, pp. 196–205. ■ Marten, Cordelia: *Action, Performance, Happening as Message. Aktion, Performance, Happening als Sendung*, in: Dahms, Otto C. – Tania Müller (eds.): *Art à la carte. Internationale Künstlerpostkarten seit den 60er Jahren*, Neues Museum Weserburg, Bremen, 2004, pp. 84–86. ■ Galántai György, *Hommage à Vera Muhina*, The Room, Issue 9, Spring/Summer, 2009, pp. 118–121. ■ Pejlić, Bojana (ed.): *Gender Check. Femininity and Masculinity in the Art of Eastern Europe*, Museum Moderner Kunst Stiftung Ludwig, Wien – Buchhandlung Walther König, Cologne, 2009, p. 210.

III/III secret police document: "Festő" dossier, July 29, 1980; July 8, 1981; July 31, 1984



HOMMAGE À VERA MUHINA

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



György Galántai: *Hommage à Vera Muhina* (performance with G. A. Cavellini and Júlia Klaniczay), Heroes' Square, Budapest, 1980
Photos: György Hegedűs

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 Millennium 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.)

Source: György Galántai – Júlia Klaniczay (eds.): *Galántai-Életmunkák/Lifeworks 1968–1993*, Artpool – Enciklopédia Kiadó, Budapest, 1996, p. 198.

1981

Summer 1981

Artpool's First Mail-Film Project

(Not realized.)

Contributions to / reflections on the call from: Ádám Bálint, Levente Baranyai, József Bódis, Péter Bokros, Tamás Diner, László feLugossy, Árpád fenyvesi Tóth, Elemér Hankiss, László Hegedűs L., Béla Kelényi, Imre Kocsis, Gábor Lajta, Endre László, András Lengyel, Oszkár Rihmer, Géza Sáska, György Szemadám, Péter Tamás, Alíz Torday, Gábor Ulveczky, Ferenc Veszely.

DOCUMENT: call, ideas-plans-scripts received from the participants
ARTWORKS: in Artpool's collection

BIBLIOGRAPHY: Fényképészeti Lapok, III, 1981 September (publication of the call); reprint edition: *Fényképészeti Lapok*, Magyar Fotográfiai Múzeum, 2010, ca. 270 p. ■ Markó György: *Válaszfélé Kőszegék ferdítéseire*, Élet és Irodalom, September 4, 1988, p. 5. (illustration) ■ Galántai György: *Tisztelt Markó György!*, Élet és Irodalom, September 11, 1998, p. 6.

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

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]: *Önfejtőtő – Mail Art Project*, artist's publication, Országos Grafikai Műhely, Vác, 1992 ♦ ARTWORKS: in Artpool's collection (except the material of the project "Önfejtőtő" [Substitutable Self-portrait])

BIBLIOGRAPHY: Poolwindow, No. 7 (March 1981) and No. 10. (May 1981) ■ Bán András: *Művészet és Posta. Újpesti Mini Galéria*, Új Tükör, August 23, 1981, pp. 3–4.

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

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/

III/III secret police document: "*Festő*" dossier, November 10, December 30, 1981



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).

1981



APS N°7 HUNGARIAN ARTISTS' MAIL-SHOW

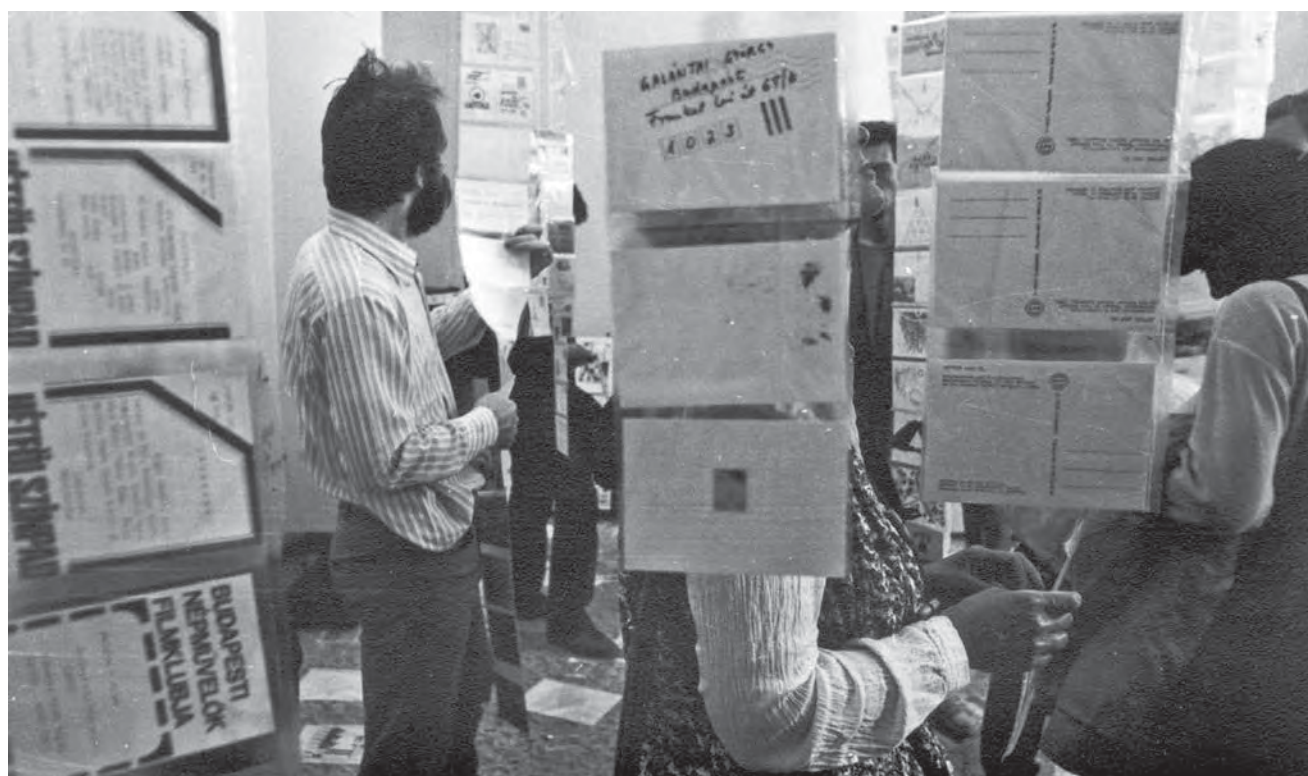
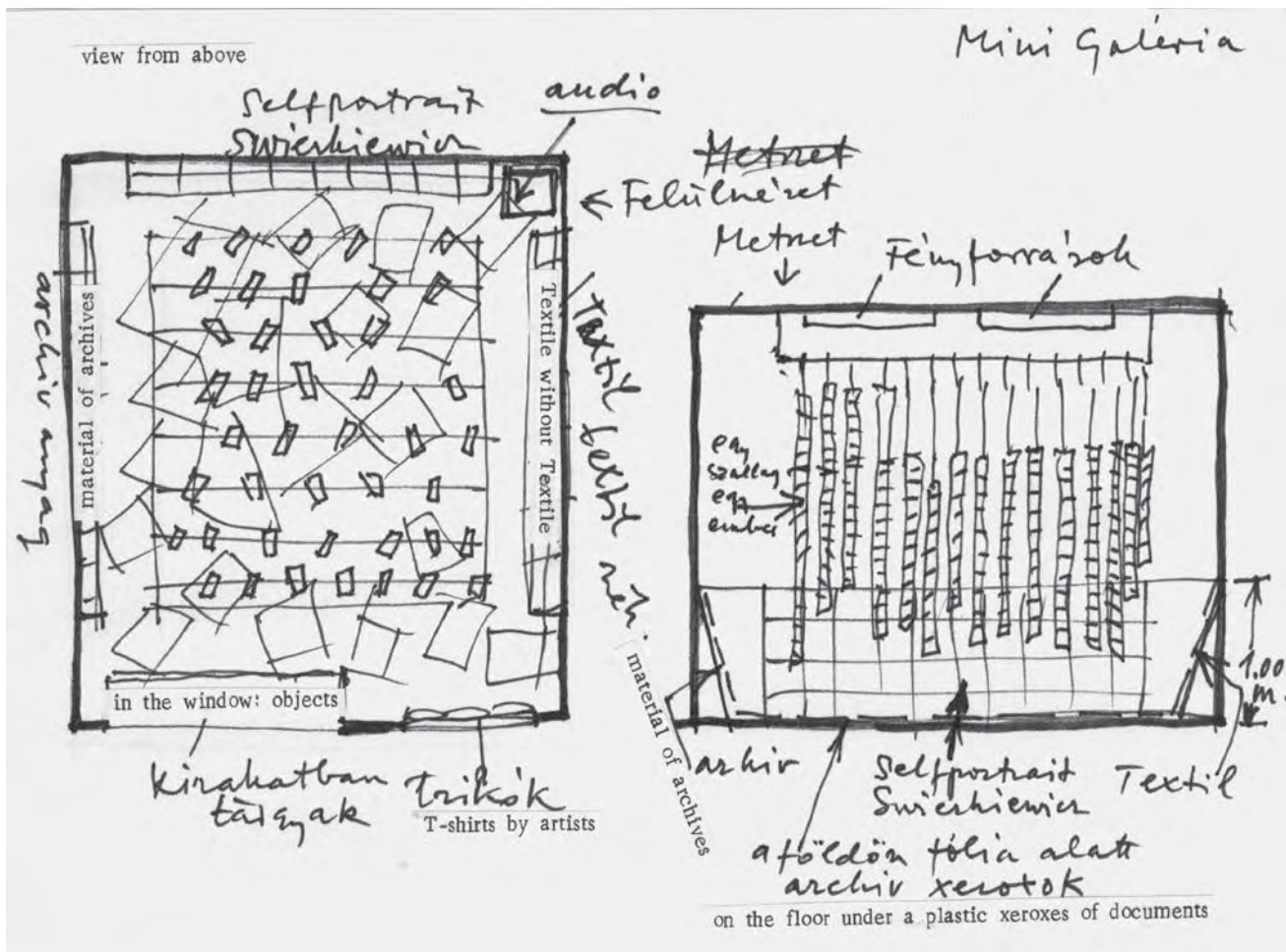


Photo: Attila Pácsér



1981



1982–1988 (1997) ♦ Artpool, Budapest

⋮ Buda Ray University ⋮ Budai Fénysugár Egyetem

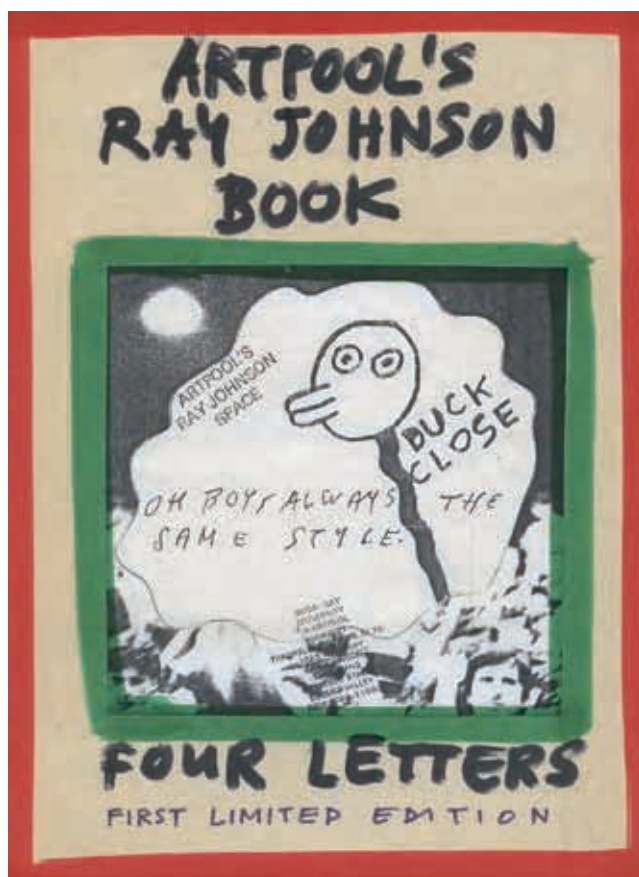
A visual communication network project. Ray Johnson, the founder of the New York Correspondence School and the Buddha University, sent Galántai one of his works, requesting him to “add to and send back.” Galántai liked the idea and decided to extend it to his own mail art network. The project was named *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



BIBLIOGRAPHY: Galántai György – Klaniczay Júlia (eds.): *Galántai, Életmunkák/Lifeworks 1968–1993*, Artpool – Enciklopédia Kiadó, Budapest, 1996, pp. 252–255. ■ *Correspondence Art of Ray Johnson / Ray Johnson kapcsolatművészete*, exhibition leporello, Ernst Múzeum, Budapest, 1997 [pp. 6, 12.] ■ Morris, Michael: *Ray Johnson: An Appreciation*, in: *Ray Johnson. How Sad I am Today...*, Morris and Helen Belkin Gallery, Vancouver, Canada, 1999, p. 10. ■ Röder, Kornelia: *Relations between Ray Johnson and Eastern Europe*, in: *How to Draw a Bunny: Reconsidering Mail Art. CAA – College Art Association Conference 2/10–2/13 2010*, Chicago, CAA – College Art Association, Chicago, 2010 (conference papers) ■ Filipowska, Roksana: *Please Add to: The Mailing Practice of Ray Johnson and György Galántai*, The University at Buffalo, State University of New York, 2012 (MA thesis)

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



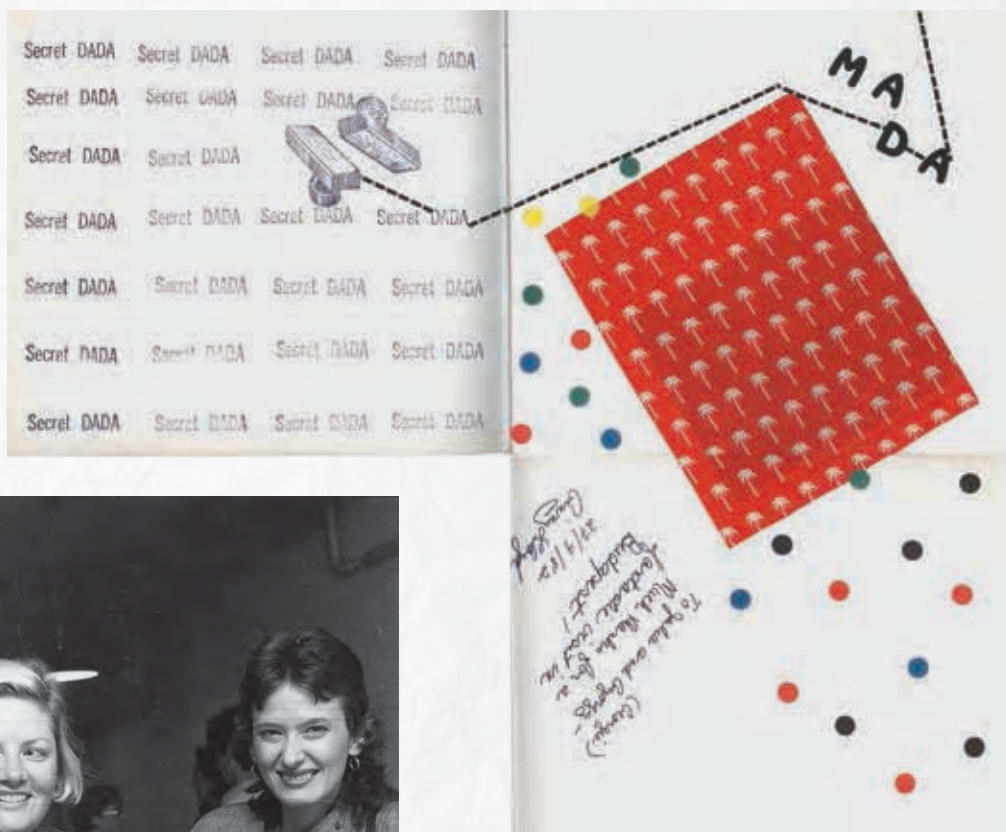
Artpool’s Slide Bank rubber stamps, 1982 (designed by G. Galántai)

BUDA RAY UNIVERSITY

A visual communication network project by György Galántai based on the relationship with Ray Johnson. (Ray Johnson's visual works, letters, and the building up of a visual communication network connected to the Ray Johnson network and extending it.)

György Galántai: The Budapest Story of Ray Johnson* (excerpt)

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.



György Galántai, Ginny Lloyd and Júlia Klaniczay in the Young Artists' Club, Budapest, 1982

Pages made in Artpool's "book of travel memories" by Ginny Lloyd, 1982 [To Julia and Gyorgy (Georgie) – Much thanks for a fantastic visit in Budapest! 27/9/82 – Ginny Lloyd]

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.

* György Galántai: *The Budapest Story of Ray Johnson*, 1997, www.artpool.hu/Ray/RJ_history.html



BUDA RAY UNIVERSITY

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 yaur" 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.



Letters by Ray Johnson
sent to György Galántai (1982–1986)

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).

Please Add to: The Mailing Practice of Ray Johnson and György Galántai (excerpt)



"Add to" by Leonhard Frank Duch



"Add to" by András Lengyel



"Add to" by Robin Crozier

[...] 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

BUDA RAY UNIVERSITY

1982



"Add to" by Mieko Shiomi



"Add to" by Emilio Morandi



"Add to" by Cees Francke

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. [...]

Source: Rokszana Filipowska: *Please Add to: The Mailing Practice of Ray Johnson and György Galántai*, Master's thesis, Faculty of the Graduate School of The University at Buffalo, State University of New York, Department of Visual Studies, September 2012, pp. 33-38.

Everybody with Anybody

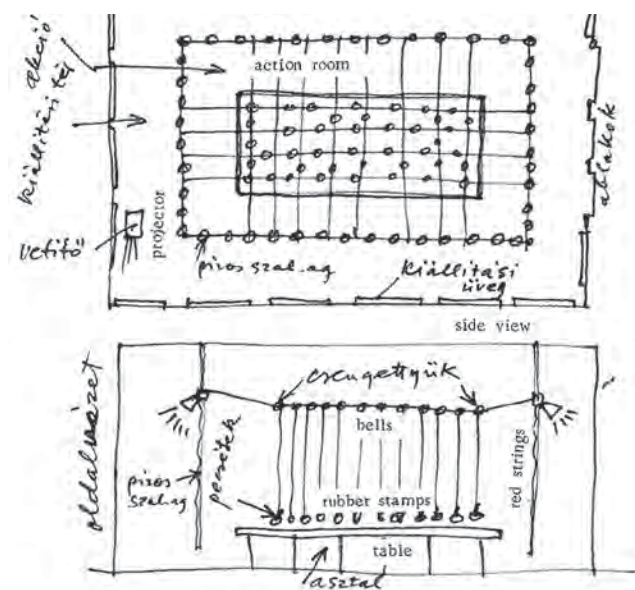
Mindenki mindenkivel

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

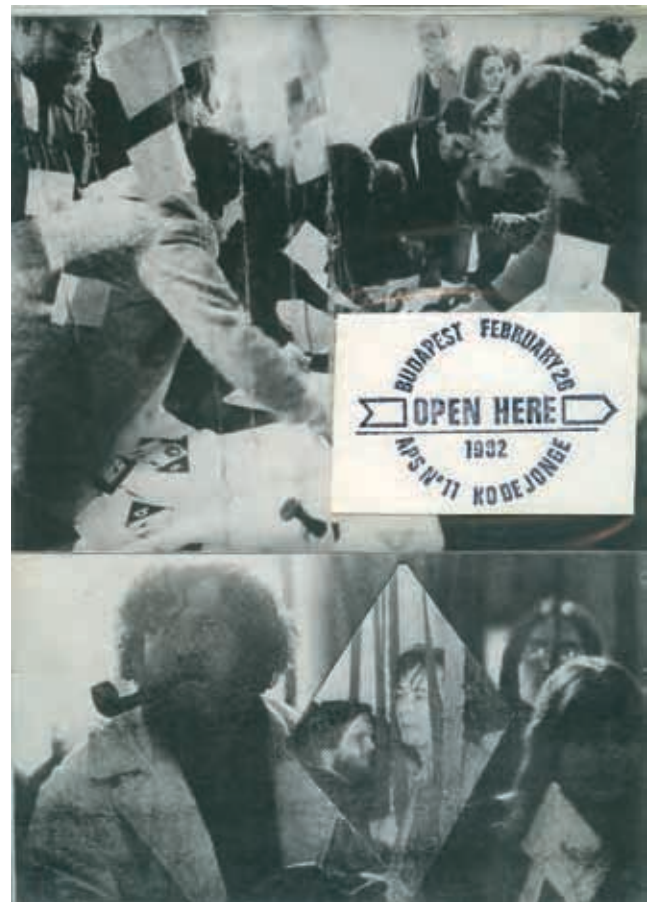


Installation design of the event

DOCUMENT: call, invitation, A3 poster, installation design of the exhibition, photo, sound ♦ WEB-DOCUMENT: www.artpool.hu/Pecset/ ♦ PUBLICATION: *Everybody with Anybody*, Artpool, 1982 (A5, offset, rubberstamp, in a plastic bag, 300 numbered copies), bookwork-catalog with photos, original rubber stamps and articles by György Galántai, Miklós Erdély, Albert Kovács and György Szemadám on the rubber stamp event, in Hungarian and in English. (Supplement to the catalog: call, invitation and poster.) ■ *Stamp + Rubber Stamp*, Artpool, 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 artiststamp and rubberstamp project. ♦ ARTWORKS: in Artpool's collection

BIBLIOGRAPHY: Poolwindow No. 17. (1981 December), (call) and No. 24. (1982 February) (note) ■ Kovács AlbArt: *Several Impressions*, in: *Everybody with Anybody* (bookwork-catalog), insert, Artpool, 1982, pp. 4–5. ■ Szemadám György: *A stamp means...*, in: *Everybody with Anybody* (bookwork-catalog), insert, Artpool, 1982, p. 6. ■ György Galántai phoning Miklós Erdély (detail), in: *Everybody with Anybody* (bookwork-catalog), insert, Artpool, 1982, pp. 7–8. ■ Bodri Ferenc: *Bélyeghullás* (manuscript, 1982) ■ Pernecky Géza: *A háló. Alternatív művészeti áramlatok a folyóirat-kiadványaik tükrében 1968–88*, Hét-torony Könyvkiadó, Budapest, 1991, p. 102. ■ Pernecky, Géza: *The Magazine Network. The Trends of Alternative Art in the Light of their Periodicals 1968–1988*, Soft Geometry, Köln, 1993, pp. 82–83. ■ Tumbas, Jasmina: *International Hungary! György Galántai's Networking Strategies*, ARTMargins, June–October 2012, Vol. 1, No. 2–3, pp. 87–115.

III/III secret police document: "Festő" dossier, February 3, 10, 17, June 8, 14, 1982



Bookwork-catalog of the rubber stamp event *Everybody with Anybody*

Invitation and A3 size silkscreened poster of *Everybody with Anybody*, 1982 ►

MINDENKI MINDENKIVEL

/EVERYBODY WITH ANYBODY/

ALAKITHATÓ PECSÉTKAPCSOLATOK
PECSÉTELTE KÉPEK

/APS No.11./

MEGHIVÓ /INVITATION/ a közönség feszte-
len 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-
tei:
Algol László, Bakos Zoltán, Bandl Ta-
más, Bikajuli, Deák Ferenc, Farkas Ta-
más, Forgács Péter, Galántai György,
Haász István, Inconnu Group, Erdély
Miklós, Kelemen Károly, Kazimour Antal,
Kelényi Béla, Kovács Péter Balázs,
Kováts Albert, Lengyel András, Lugó
László, Maurer Dóra, Mátrai István,
Pácsér Attila, Serényi H.Zsigmond, Tóth
Gábor, Szemadám György, f.Tóth Árpád,
Somogyi György
2. A közönség által hozott pecsételő és
pecsételendő anyagok
3. Szirtes András pecsét-filmje
4. Ko de Jonge megnyitó-pecsétje

A helyszínen készült pecsétmunkák kívánság
szerint kiállíthatók vagy elvihetők

Mindenkit szeretettel vár:

Galántai György



FIATAL
MŰVÉSZEK
KLUBJA



let
there be
light!

AlbArt

STAMPWORKS
OF HUNGARIAN
ARTISTS

COOPERATION

YOUNG
ARTISTS'
CLUB

I LIKE
MY
WORKS

my art
loves
your art

To come
true

ART-PAD
NO ARTIST

Guarantee



shifted
stamp

WORLD
art
POST



1
stamp
more



Incant



I LIKE YOUR WORKS

BUDAPEST FEBRUARY 25
OPEN HERE
1982
APS N°11 KODEJONGE

MINDENKI MINDENKIVEL
EVERYBODY WITH ANYBODY



GALANTAI
SELF
CONTROL



use the
stamps
in your
work

art
POST

I AM TOO DULL FOR ART
I AM TOO INTELLIGENT FOR ART
I AM TOO LAZY FOR ART

AVANTGRANTED



ARTIST'S SLOG
IS ART SLOGAN



Nail
42



ARTPOOL'S
PERIODICAL
SPACE
No 11



in
sleeping
1978

I want to tattoo
your soul
know it on your
body! -Q-

ARTPOOL
WORKS
FOR YOU

STAMP
COOPERATION
POST

self
jury



ART NON OLET

ORGANIZED
BY
G. GALANTAI
ARTPOOL



ART
POOL
COOPERATION
COMMUNICATION

UNDERGROUND
ART
HUNGARY

LAIPATAI
EMBER

LAIPATAI
EMBER

ORIENT BY G. GALANTAI
REFUNCTIONED ORIENT

WORLD ART POST (APS NO. 6)

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.[...]




Invitation to György Galántai's exhibition, Stúdió Galéria, 1976


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. [...]

Source: Kata Bodor: "...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. [pp. 84, 87]. (English translation by Krisztina Sarkady-Hart.)

WORLD ART POST (APS NO. 6)

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. [...]





EXHIBITION
BUDAPEST, DECEMBER 1981
ORGANIZED BY ARTPOOL - G. GALÁNTAI

Dear Friend,
I am organizing an exhibition of postage stamps designed by artists to commemorate artistic events, artworks, other artists or themselves etc.
Your memorial-stamp-project should be designed in black and white on the blank stamp of the next page. It will be reproduced in the stamp-size here above.
Each stamp will be printed on sheets of 30 stamps. These sheets will make the catalogue of the exhibition, that you will receive in exchange for your participation. Every project will be exhibited and reproduced.
Projects should be sent back to Artpool until the 30th of September 1981.

Best wishes

P.s.: I will present on the show beside the stamps designed for this occasion any other stamp-work received until the same date.

Thanks

XWORLDXARTXPOSTX X

Name:.....

Address:.....

.....

Profession:.....

Call for the World Art Post project, 1980

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 parastamps. 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." [...]

Source: Kata Bodor: *op. cit.* pp. 90, 93.

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/Artistamp/WAP/

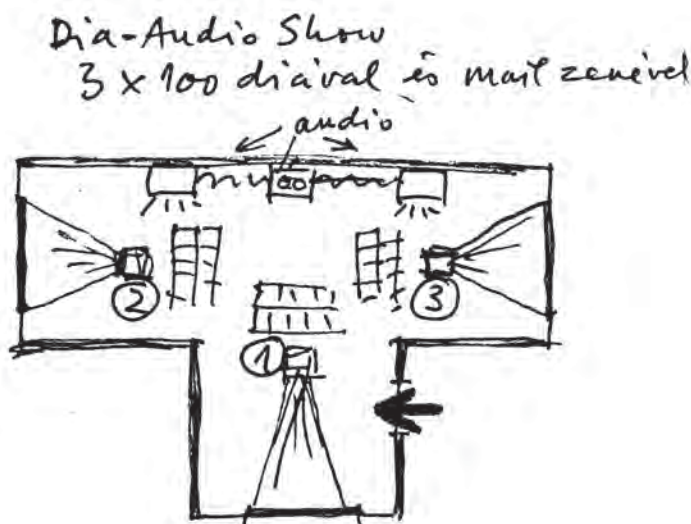
DOCUMENT: authorization for the exhibition, call, postcard with the APS no. 6 stamp, invitation, installation design of the exhibition, photo, payment slips of the 300-forint transfers made by supporters of the catalog ♦ PUBLICATION / CATALOG: *World Art Post*, Artpool, 1982 (A4 landscape format, offset, silkscreened plastic foil cover, circa 900 copies), an album of 27 sheets (of 28 stamps each) – with essays and studies on artists' stamps in English by Peter Frank, E. F. Higgins, László Beke, etc. and with a comprehensive bibliography and with a Hungarian language supplement. ■ *Stamp + Rubber Stamp*, Artpool, 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 1981 ■ Poolwindow No. 24. (February 1982) (notice) and No. 28. (September 6, 1982), (notice about the catalog) ■ Beke László: *Bélyeg és művészbélyeg*, in: *Bélyegmunkák, emlékbélyegtervek. Galántai György gyűjteményéből* (APS no. 6), Fészek Galéria (catalog), Budapest, 1982, n.p. (p. 3.) ■ Klaniczay Júlia: *Művészek bélyegmunkái* (E számunk képei), Élet és Irodalom, April 16, 1982, p. 13. [the illustrations in this issue were selected from works by Hungarian artists sent for the show] ■ Koch, Júlia: *Erste Künstlerbriefmarken-Ausstellung in Ungarn*, Daily News (Neueste Nachrichten), April 20, 1982, p. 7. ■ (bán): *[Művészek bélyegmunkái...]*, Magyar Nemzet, April 16, 1982, p. 9. ■ Bodri Ferenc: *Bélyeghullás*, 1982 (manuscript) ■ Beke László: *POOL-MAIL / Művészbélyegek. Galántai György gyűjteménye*, in: Beke László: *Tíz kortárs magyar művészeti kiállítás 1982 második feléből*, Művészettörténeti Értesítő, 1982/04, p. 325. ■ Hegyi Lóránd: *film/művészet. Kiállítás a magyar kísérleti film történetéről*, Filmvilág, 1983/7, p. 9. ■ P. Szabó Ernő: *[Nos a következő bemutatók...]*, Szocialista művészetért, Vol.25, No. 4. ■ Held, John, Jr.: *Mail Art: An Annotated Bibliography*, The Scarecrow Press Inc., Metuchen, N.J. – London, 1991, p. xxvii ■ 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. [pp. 93–95.] ■ Tumbas, Jasmina: *International Hungary! György Galántai's Networking Strategies*, ARTMargins, June–October 2012, Vol. 1, No. 2–3, pp. 87–115. ■ Kelemen Erzsébet: *Testet öltött szavak. Papp Tibor vizuális költészete*, Magyar Műhely Kiadó, Budapest, 2012, pp. 159–160.

Texts written for the exhibition and published in the *World Art Post* catalog and the four pages Hungarian supplement:

Beke László: *Stamps and Artists' Stamps*, in: *World Art Post*, Artpool, Budapest, 1982, p. 6. ■ J. & G. Galántai: *[The exhibition...]*, in: *World Art Post*, Artpool, Budapest, 1982, back cover ■ J. & G. Galántai: *World Art Post*, in: *Catalog supplement for World Art Post, with Hungarian texts*, [Artpool, Budapest, 1982], n.p. ■ Tóth Gábor: *[The stamp-edition is the monopoly of state...]*, in: *World Art Post*, Artpool, Budapest, 1982, p. 6. ■ Tóth Gábor: *[A bélyegkiadás állami monopólium...]*, in: *Catalog supplement for World Art Post, with Hungarian texts*, [Artpool, Budapest, 1982], n.p. (p. 4.) ■ Ungváry Rudolf: *The Mathematics of Artists' Stamps (An Abstract Algebraic Analysis of Effects)*, in: *World Art Post*, Artpool, Budapest, 1982, pp. 7–8. ■ Wessely Anna: *[It is one of the recurrent themes...]*, in: *World Art Post*, Artpool, Budapest, 1982, p. 6. ■ Wessely Anna: *[Művészetkritikai közhely...]*, in: *Catalog supplement for World Art Post, with Hungarian texts*, [Artpool, Budapest, 1982], n.p. (p. 5.) ■ Záborszky Károly: *[Hölgyeim és Uraim...]*, in: *Catalog supplement for World Art Post, with Hungarian texts*, [Artpool, Budapest, 1982], n.p. (p. 1., the text of the opening speech).

III/III 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, 1983; June 3, 1986



Installation design for the slide show:
1. Postcards with artistamps,
2. Envelopes and letters, 3. Artistamp publications

15 April 1982 ♦ Fészek Klub, Budapest

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

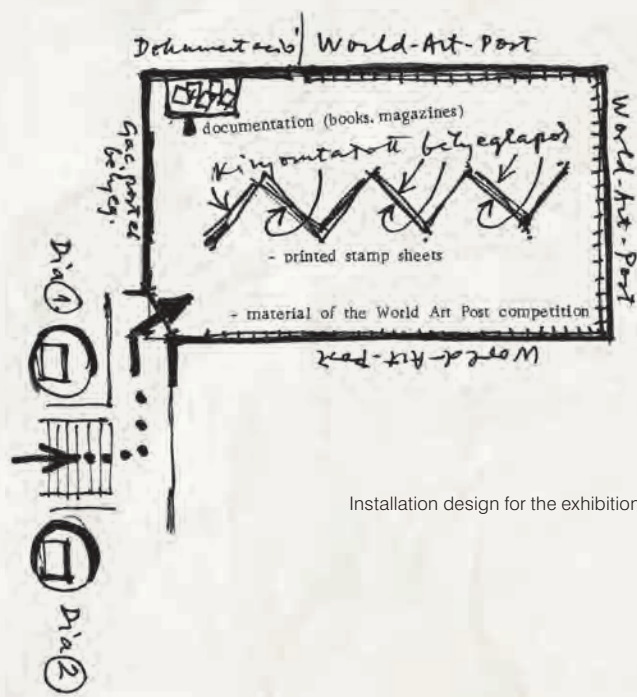
A four-hour slide–audio show by György Galántai with three projectors about the use of artistamps (related to the *World Art Post* exhibition), accompanied by "mail art music." A "joint show" of the Artpool Slide Bank, artistamp, postcard and envelope collection, and sound archive.

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

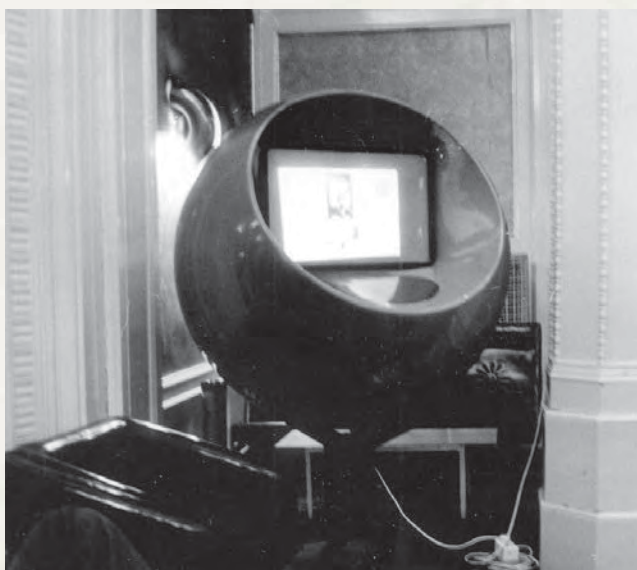
WORLD ART POST (APS NO. 6)



World Art Post exhibition interiors at Fészek Klub, 1982



Installation design for the exhibition

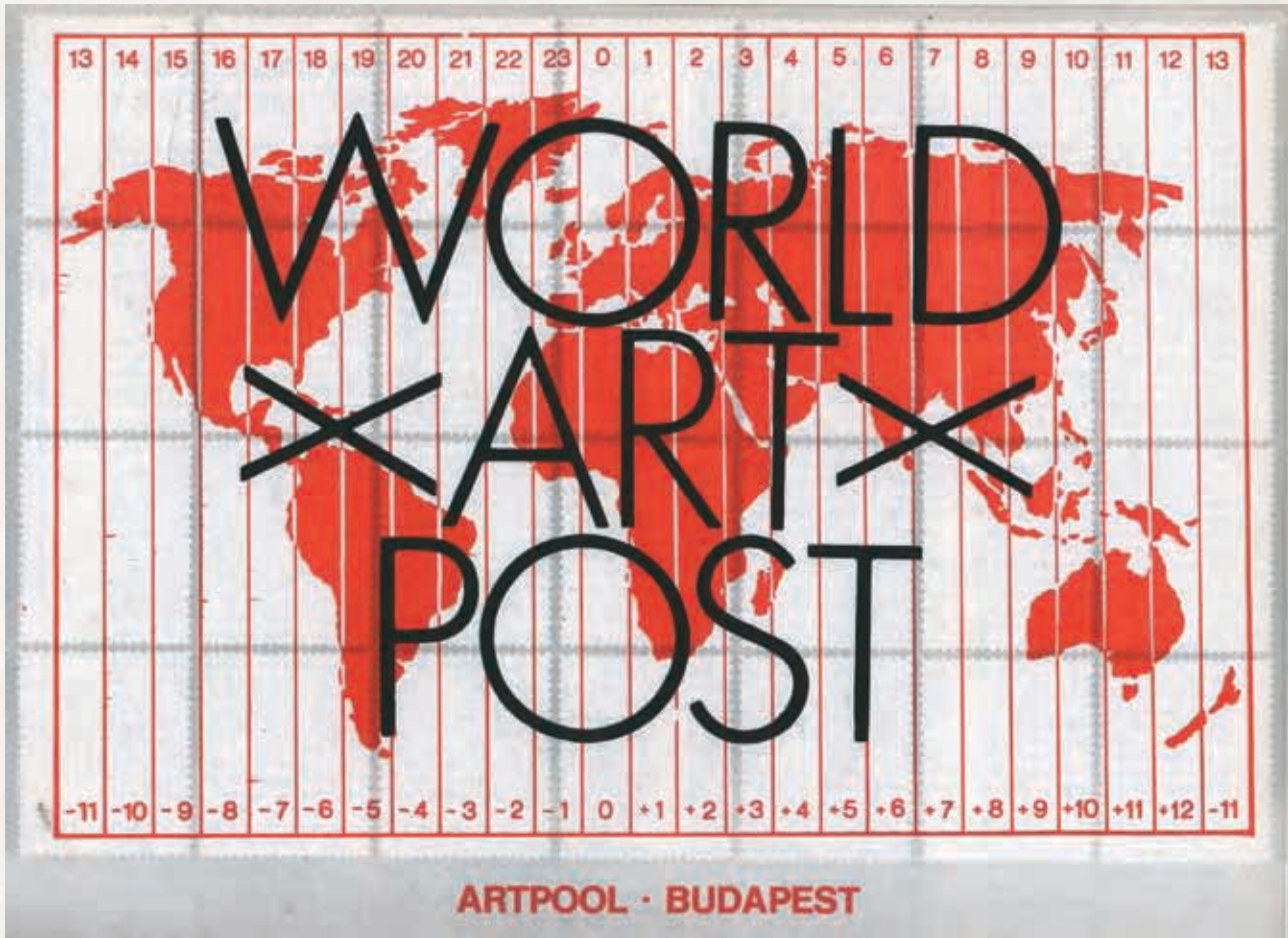


In the entrance hall: continuous slide projection showing the use of artiststamps

1982

WORLD ART POST (APS NO. 6)

1982



Cover and title page of the
World Art Post catalog, 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

Source: Text on the back cover
of the *World Art Post* catalog

WORLD ART POST (APS NO. 6)



Artistamps by Michael Bidner from the Mail Art Masterpiece stamp sheet, 1982

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 Geskó), 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. [...]

Source: György Galántai: *Thomas Michael Bidner (1944–1989) – A Commemorative Exhibition*, 2005, www.artpool.hu/Artistamp/Artistampex/megnnyito_e.html (English translation by Krisztina Sarkady-Hart).

Advertising flyer for Stamp Film, 1984



STAMP FILM by G. Galántai—Artpool
(40 minutes, Black and White, 16mm)

Produced by Balázs Béla Studio, 1982-1984
H-1026 BUDAPEST
Paraszéti út 122

Distributor HUNGAROFILM
H-1004 BUDAPEST
Báthory u. 10.
Telegr.: Hungarofilm Budapest
Telex: HPIFILM 22-5768

STAMP FILM can be ordered from HUNGAROFILM
(110 \$/copies + shipping)

STAMP FILM can be rented for projections from
BALÁZS BÉLA STUDIO, Budapest

The STAMP FILM had its world premiere at the London (Canada)
ARTISTAMPEX opening on June 30, 1984.

**ARTISTAMP EXPOSITION
AND BOURSE**
Forest City Gallery June 1-9
by Shelley Long

A film from Hungary consisting of black and white close-ups of over 700 Artistamps and a soundtrack of "Mail-art music" was shown during the opening, and the predominant themes that relate the various works became strikingly obvious when viewed on a large screen. Although some artists were less subtle in conveying their message, all seemed to call for freedom and world peace, and a breakdown of conventional barriers as to what can be classified as "Art".

galleries ARTISTAMPEX

Az Artpool (Galántai György és Julia) vállalkozása a művésztárgyak látnak juttatására készült a film. A film a művésztárgyak, festmények, rajzok, valamint a nemzeti művészeti életművek mail artos névenkénti formájával foglalkozik. A film a művésztárgyak, festmények, rajzok, valamint a nemzeti művészeti életművek mail artos névenkénti formájával foglalkozik. A film a művésztárgyak, festmények, rajzok, valamint a nemzeti művészeti életművek mail artos névenkénti formájával foglalkozik.

Artpool's (György and Julia Galántai) action combined the recently heightened interest in artists' stamps with the process-inducing appeal of Fluxus, and a form of international art communication referred to as mail art. Taking a most conventional form for its starting point (an appeal formulated in the language of competitions and commissions), it requested artists to send in their stamp projects until an appointed deadline. The appeal more or less specified the subject of the stamps as well.

The reactions to that appeal produced an art work in totally different dimensions. The lines of movement, starting from Artpool Budapest reached out to all parts of the world, defining a certain elementary structure in space by lines of varying lengths. This radiating form was then modified by infinitely small cross lines when artists passed Artpool's letter to their friends. The stamp designs mailed to Artpool repeated the original structure in a countermovement, thus completing the three-dimensional network that they described. The result is a communication network with special emphasis on its spatial existence; a conceptual sculpture. The action had a time dimension as well. The temporal sequence of artists' stamps as delivered by the postman, realizes a random montage of pictorial forms which, as a whole, becomes significant on a new level as one single statement speaking many languages simultaneously. This temporal aspect has naturally led to a documentation in film that will probably reveal new connections and cross-references among designs which, in themselves, greatly differ in intent, conception, and orientation. Some are miniature pictures, drawings, decorative patterns, collages or photos, others condensed signs for life-styles, philosophies and artistic intention, while still others are no more (and not less) than the manifestations of interest and goodwill which implied, in the present case, participation.

A. Wessely

WORLD ART POST (APS NO. 6)

1982



Michael Bidner's Artstamp archive and collection
(polaroid photos from the Bidner bequest)

Bidner was working on a huge artstamp 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 artstamp 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



Mark Dicey, Sandra Tivy, Mike Bidner, Don Mabie [Chuck Stake]
at the Correspondence Art Gallery in Calgary, Alberta, August 1986
Bidner's note on the recto of the photo: "Sandra is wearing a shirt of Artpool World Art Post stamps made in Paris on cotton material, silkscreened (I think)"



Artistamps by Michael Bidner from the
Mail Art Masterpiece stamp sheet, 1982

¹ Kata Bodor: *op. cit.* [pp. 90, 93].

² György Galántai: *Thomas Michael Bidner (1944–1989), op. cit.*

9–15 June 1982 ♦ Artpool Studio, Budapest

♦ **Buster Cleveland and
Diane Sippelle
at Artpool**

DOCUMENT: photo, Diane's email for Galántai's 70th birthday (2011)
♦ PUBLICATION: common artiststamp sheet by Buster Cleveland and
György Galántai, 1982

15 June – 31 July 1982 ♦ Austria, Germany,
Holland, Belgium, France, Italy

♦ **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 artiststamp 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.

The "Artpool team" met: Agora Studio, Árpád Ajtony, Arman, Vittore Baroni, Peter Below, Maurizio Bianchi, Julien Blaine, Alpár Bujdosó, Monty Cantsin, Ugo Carrega, G. A. Cavellini, Bruno Chiarlone, Buster Cleveland, Charles Dreyfus, Nicola Frangione, Michel Giroud, E. F. Higgins III., Judith Hoffberg, Pete Horobin, Judit Kele, Mino Lusignoli, Giuliano Mauri, Plinio Mesculam /Mohammed/, Jürgen O. Olbrich, Bernd Olbrich, Tibor Papp, Romano Peli, Géza Perneczky, Giancarlo Politi, Joan Rabascall, Pierre Restany, P. T. Robinson, Mme. Rona, Rod Summers, Guy Schraenen, Adriano Spatola, Jean Paul Thenot, Tommaso Trini, TRAX (Piermario Ciani and Giancarlo Martina), Ben Vautier, Michaela Versari, Liliane Vincy, Wulle Konsumkunst.

DOCUMENT: correspondence, photo, sound, *Artpool's Art Tour, 1982*, "a book of travel memories" with entries by the artists visited, commemorative artiststamp 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)

BIBLIOGRAPHY: Poolwindow No. 27. (August 1982) [short account]: Klaniczay Júlia: *Artpool's Art Tour (excerpts)*, in.: AL 1 (January 1983), pp. 2–11., AL 2 (February 1983), pp. 2–7., AL 3 (March 1983), pp. 3–11., AL 4 (April 1983), pp. 4–7.

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

22–23 September 1982. ♦ Artpool Studio, Budapest

♦ **Ginny Lloyd
at Artpool**

DOCUMENT: three pages in Artpool's "a book of travel memories" (► p. 60), photo ♦ PUBLICATION: common artiststamp sheet by György Galántai and Ginny Lloyd



4 November 1982 ♦ Bercsényi Klub, Budapest

♦ **Speech-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 Stúdió (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

BIBLIOGRAPHY: Hegyi Lóránd: *film/művészet. Kiállítás a magyar kísérleti film történetéről*, Filmvilág, 1983/7, p. 9. ■ Galántai György – Klaniczay Júlia (eds.): *Galántai. Életmunkák/Lifeworks 1968–1993*, Artpool – Enciklopédia Kiadó, Budapest, 1996, pp. 212.

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.



Cover of the audio cassette edition Artpool Radio no. 5.

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.

* György Galántai: *Artpool's second art tour project – the European tour*, 2004 (excerpts), www.artpool.hu/events/ArtTour82/index_en.html

The audio recordings 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).

Title pages of the first four issues of AL





Post Infinite



ADRIANO SPATOLA • MYLINO DI SASSANO • 18.07.1982



Doc(K)is



WILLE • KÖLN • 22.06.82



NICE

10.07.1982



documenta 7 19.06.1982



NICOLA FRANGIONE • MONZA • 23.07.82



FLINID MESCHIYAN • GENOVA • 12.07.1982



CAVELLINI



PIERMARCO CIANI • TRAX • BERTIOLO • 30.07.1982



PIERMARCO CIANI / TRAX / BERTIOLO • 30.07.1982



DOO DA POSTAGE WORKS



Ginny Lloyd • BUDAPEST • 27.03.1982



Ginny Lloyd • BUDAPEST • 27.03.1982



VENEZIA

ARTPOOL'S

1982

©

ART TOUR COMMEMORA

G.GALÁNTAI AND THE

G. Galántai

TIVE ISSUE

ARTISTS 1983



January 1983 – 1985 ♦ 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 EDITION: www.artpool.hu/AL/ THEMATIC INDEX: www.artpool.hu/Research/ALonline.html

BIBLIOGRAPHY: Papp Tibor: *Kis magyar hírmondók*, Magyar Műhely, Paris, 68/1, October 15, 1983, pp. 1–6. ■ P. C. [Chambon, Ph.]: *Budapest: branchés informatique, branchés new wave*, Actuel, No. 59, September 1984, pp. 130–131. ■ *A Magyar szamizdat öt éve. A sokszorosított magyar politikai szamizdat bibliográfiája 1981 december – 1985 november* (poster-kiadvány, összeállította Demszky Gábor), Budapest, November 1985 [AL mentioned] ■ Bencze György: *Cenzúrázott és alternatív közlési lehetőségek a magyar kultúrában – Beszámoló a budapesti Kulturális Fórum alkalmából*, AB Hírmondó, August–September 1985, pp. 17–38. ■ Perneckzy Géza: *Az Art Pool gyűjtemény. Egy magyar művészeti gyűjtemény megszületése*, Művészet, August 1989, pp. 2–5. ■ Perneckzy, Géza: *The Art Pool Archives. The Story of a Hungarian Art Collection*, The New Hungarian Quarterly, Vol. 30, No. 8., 1989, pp. 192–196. ■ György Péter: *Föld alatt, föld felett. Avantgárd az Aczél-korszakban*, Magyar Napló, February 22, 1990, p. 13. [AL mentioned] ■ Tábor Ádám: *Az agresszor válaszol*, Magyar Napló, No. 14, April 5, 1990, p. 2. (republished in: Tábor Ádám: *A váratlan kultúra*, Balassi Kiadó, Budapest, 1997, pp. 75–81.) [AL mentioned] ■ György Péter: *Ugyanarról még egyszer*, Magyar Napló, No. 14, April 5, 1990, p. 2. [AL mentioned] ■ Várnagy, Tibor – John P. Jacob (eds.): *Hidden Story: Samizdat from Hungary & Elsewhere*, Franklin Furnace Archive, New York, 1991 (catalog, ca. 80 p.) ■ Pataki Gábor: *Belvedere. Elméleti és műkritikai folyóirat*, Új Művészet. Folyóiratszemle, 1991/01, p. 67. ■ Hargittay, Clara: *Catalysts of Change: A Social and Cultural Context for Contemporary Hungarian Art*, in: Nasgaard, Roald – Clara Hargittay (eds.): *Free Worlds: Metaphors and Realities in Contemporary Hungarian Art*, Art Gallery of Ontario, Toronto, 1991, pp. 26, 30. ■ Martos Gábor: *Nem aktuális Aktuális Levelek. Túl bonyolult a helyzet egy új lap indításához*, Magyar Hírlap, August 18, 1993, p. 13. [talking with György Galántai] ■ Wessely Anna: *Tanulmányút az archívumba. Perneckzy Géza: A Háló. Alternatív művészeti áramlatok a folyóirat-kiadványaik tükrében. 1968–1988*, Buksz, Winter 1993, pp. 413–416. ■ Wessely Anna: *Art as Archive*, Budapest Review of Books. A Critical Quarterly, Winter 1993, pp. 167–170. ■ Galántai György – Klaniczay Júlia (eds.): *Galántai, Életmunkák/Lifeworks 1968–1993*, Artpool – Enciklopédia Kiadó, Budapest, 1996, pp. 256–257. ■ Horányi Attila: *Életműemlék. Galántai György Életmunkák című 1993-as kiállításának kísérő könyvről*, Beszélő, October 1996, pp. 118–121. ■ [AL (Artpool Letter, Art Letter, Alternative Letter, Avantgarde Letter, etc.)...], in: Schraenen, Guy: *Out of Print. An Archive as Artistic Concept*, Neues Museum Weserburg, Bremen, 2001, pp. 53, 248. ■ Bényi Csilla: *Interjú Galántai Györggyel* [az Aktuális Levélről],

2003 December (manuscript), 16 p. ■ Bényi Csilla: *Interjú Klaniczay Júliával* [az Aktuális Levélről], 2003 December (manuscript), 8 p. ■ Mourik Broekman, Pauline van: *Relational History*, MUTE. Culture and Politics after the Net, No. 27, Winter / Spring 2004, pp. 24–25. ■ Várnagy Tibor: *Műcsarnok, Budapest. Egy szürke korszak kiemelkedő művésze*, artportal.hu, 2004 ■ Papp Tibor: *Új tükör, régi foncsor*, in: Papp Tibor: *Avantgárd szemmel költészetről, irodalomról*, Magyar Műhely Kiadó, Budapest, 2004, pp. 157–167. [Galántai, Artpool, AL: p. 163.] ■ Takáts József – Keserű Katalin: *A "nyolcvanas évek" mellett és ellen*, in: Takáts József: *Talált tárgy. Beszélgetések*, Alexandra Kiadó, Pécs, 2004, pp. 129–143. [Galántai, Artpool (AL): p. 135.] ■ Bényi Csilla: *AL/ Artpool Letter – Aktuális Levél 1983–1985 (Bibliography)*, Ars Hungarica, 2004/2, pp. 406–433. ■ Ana Devic / WHW: *Artists' Books in (what was formerly known as) Eastern Europe*, Printed Matter, New York, [2006] ■ Havasréti József: *Aktuális Levél. Budapest 1983–1985*, BUKSZ, Spring 2009, pp. 43–55., final version in: Havasréti József: *Széteső dichotómiák*, Gondolat – Artpool, Budapest, 2009, pp. 42–74. ■ Havasréti József: *„És mindig csak képeket hagyunk magunk után...” Diskurzusok a BBS körül a hetvenes–nyolcvanas években*, in: Gelencsér Gábor (ed.): *BBS 50. A Balázs Béla Stúdió 50 éve*, Műcsarnok, Budapest – Balázs Béla Stúdió, Budapest, 2009, pp. 29–46. [Artpool, AL: pp. 38–39.] ■ K. Kabai Lóránt: *Könyv – A művész: politikus – Havasréti József: Széteső dichotómiák. Színterek és diskurzusok a magyar neoavantgárdban*, Magyar Narancs, Snoblesse Oblige, January 14, 2010, p. 31. ■ Szilágyi Sándor: *Egy félszamizdat fotós lap 1981-ből*, in: *Fényképzési Lapok* (reprint kiadás), Magyar Fotográfiai Múzeum, 2010, n.p. [pp. 9, 17.] ■ Szkárosi Endre: *Egy másik ember. Esmélkedéstörténeti emlékirat*, Orpheusz Kiadó, Budapest, 2011, p. 131. ■ Allen, Gwen: *Artist's Magazines. An Alternative Space for Art*, The MIT Press, Cambridge, Massachusetts, London, England, 2011, pp. 205, 206, 238–239. ■ Klaniczay Gábor: *Lázadás és hatalom. Művészet és élet a hajdani undergroundban*, BUKSZ, Spring 2011, pp. 22–30. ■ Dudich Ákos: *Pótolhatatlan halhatatlanság. A Vágtázó Halottképek élettereje*, Silenos, Budapest, 2011, p. 37, 291. ■ Sós Dóra: *Az AL avagy a lernéi híd*, Opus, 2011/4, pp. 73–90. ■ Farina, Eleonora: *La memoria collettiva è in mano agli artisti / Collective Memory is in the Hands of Artists*, Arte e Critica (Roma), No. 68, 2011, pp. 60–61. ■ Tumbas, Jasmina: *International Hungary! György Galántai's Networking Strategies*, ARTMargins, June–October 2012, Vol. 1, No. 2–3, pp. 87–115. ■ Stiles, Kristine – Peter Selz: *Theories and Documents of Contemporary Art. A Sourcebook of Artists' Writings* (Second Edition, Revised and Expanded by Kristine Stiles), University of California Press, Berkley – Los Angeles – London, 2012, p. 808.



AL 7 (January 1984)

III/III secret police document: *"Festő" dossier*, January 24, January 31, February 9, March 10, March 22, April 20, April 25, May 6, July 5, 1983; September (summarizing report ► pp. 112–115.), September 13, September 23, October 6, November 10, 1983; April 13, 18, October 18, November 6, November 1984; January 31, February 15, 18, May 14, 1985; January 28, 29, April 23, 1986; November 6, 1987; July 1, 1988

BUDAPEST-VIENNA-BERLIN TELEPHONE CONCERT (APS NO. 12)

1983



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.)

1983–1987 ♦ Artpool, Budapest

RADIO ARTPOOL

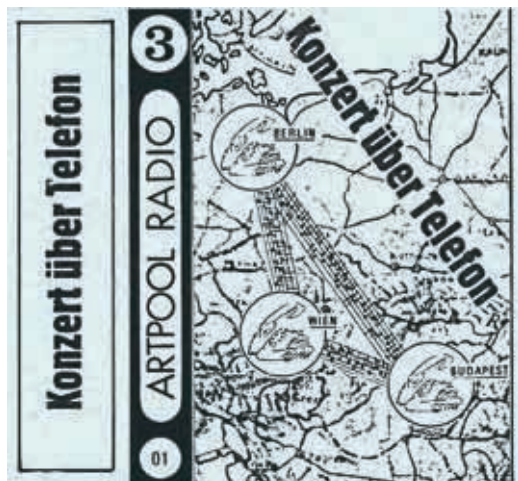
A cassette release, cassettes 1–8. Made from the sound recordings for *AL (Aktuális Levél – topical letter)*, the sound documents of the underground art scene and the sound cassettes posted to Artpool from all over the world – a sound periodical or a pseudo radio published in parallel with the paper-based 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/

BIBLIOGRAPHY: Schraenen, Guy: *Vinyl. Records and Covers by Artists*, Neues Museum Weserburg, Bremen – Museu d'Art Contemporani de Barcelona (MACBA), Barcelona, 2006, p. 231. ■ [Csordás Lajos]: *Kazettáról az éterbe. Rádió – Megszólal a múlt, nol.* hu, October 13, 2011 ■ Hagen, Trevor – Tia DeNora: *From Listening to Distribution: Non-official music practices in Hungary and Czechoslovakia from the 1960s to the 1980s*, in: Pinch, Trevor – Karin Bijsterveld (eds.): *The Oxford Handbook of Sound Studies* (Oxford Handbooks), Oxford University Press, 2011, pp. 440–458. ■ TV-RADIO: *Das "Art-Pool-Archiv" & "Art-Pool-Radio" von György und Julia Galántai in Budapest*, December 17, 1987, KUNSTRADIO, Ö1 & RÖI (Austria) ■ *Artpool Rádió (1983–1987) az Első Pesti Egyetemi Rádió műsorában* (ed.: Hargitai Henrik), eper.elte.hu

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



Cover of the audio cassette edition *Artpool Radio 3*

6 April 1983 ♦ Artpool Studio, Budapest

A discussion with Lóránd Hegyi and Géza Perneckzy

DOCUMENT: photo
WEB-DOCUMENT: www.artpool.hu/Al/al05/beszeltetes.html

BIBLIOGRAPHY: *Beszélgetés a kút kávéja mellett* (Hegyi Lóránd, Perneckzy Géza, Klaniczay Júlia és Galántai György beszélgetése), AL 5 (Summer 1983), pp. 24–30.

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, Vágtázó Halottkémek (VHK) and Péter Méry and a live Hammer Concert by the INDIGO Group. Participants in Budapest were: András Böröcz, Sándor Czákó, Zsuzsa Dobrányi, Miklós Erdély, György Galántai, Júlia Klaniczay, György Kozma, Zoltán Lábás, 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) [YouTube](https://www.youtube.com/watch?v=...) ♦ WEB-DOCUMENT: www.artpool.hu/Al/al04/telefonkonzert.html ♦ CASSETTE EDITION: ARTPOOL RADIO 3, www.artpool.hu/sound/radio/3.html

BIBLIOGRAPHY: *Telefonmusik, Wien – Berlin – Budapest*, in: Grundmann, Heidi (ed.): *Art + Telecommunication*, Western Front–BLIX, Vancouver–Wien, 1983, pp. 100–112. ■ [Konzert über Telefon], AL 4 (April 1983), pp. 8–15. ■ Held, John, Jr.: *Mail Art: An Annotated Bibliography*, The Scarecrow Press Inc., Metuchen, N.J. – London, 1991, p. 21. ■ Hornyik Sándor – Szőke Annamária (comps.), Szőke Annamária (ed.): *Kreativitási gyakorlatok, FAFEJ és INDIGO. Erdély Miklós pedagógiai tevékenysége 1975–1986*, Gondolat Kiadó – MTA MTKI – EMA – 2B Alapítvány, Budapest, 2008, pp. 425–427. ■ Hagen, Trevor – Tia DeNora: *From Listening to Distribution: Non-official music practices in Hungary and Czechoslovakia from the 1960s to the 1980s*, in: Pinch, Trevor – Karin Bijsterveld (eds.): *The Oxford Handbook of Sound Studies* (Oxford Handbooks), Oxford University Press, 2011, pp. 440–458.

7 May 1983 ♦ Artpool Studio, Budapest

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

DOCUMENT: photo
WEB-DOCUMENT: www.artpool.hu/Al/al06/vendegek.html

BIBLIOGRAPHY: *Az Artpool vendégei* (Malcolm Goldstein, Joseph Celli és David Moss), AL 6 (September 1983), pp. 3–8.

8 January 1984 ♦ Artpool Studio, Budapest

Malgorzata Potocka at Artpool

Potocka arrived at the invitation of Balázs Béla Studio to Budapest. She took part in the editing of the 3rd issue of the video-periodical *INFERMENTAL* and had an exhibition at the Young Artists' Club from January 6 to 12. At Artpool she gave an account of the most important art events in Poland in the recent years.

DOCUMENT: photo, manuscript of Potocka's article about the alternative art scene in Poland (Hungarian translation)
WEB-DOCUMENT: www.artpool.hu/Al/al07/Potocka.html

BIBLIOGRAPHY: [Beszámoló Malgorzata Potocka kiállításáról, valamint tevékenységéről], AL 7 (January 1984), pp. 48–49.

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 recontextualization 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**, Galeria Centralis, 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

5–15 August 2003: Austrian Cultural Forum, London (► p. 332.)

3 February – 2 May 2004: *Samizdat. Alternative Culture in Central and Eastern Europe from the 1960s to the 1980s*, Millenáris 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.)

27 January 1984 ♦ Young Artists' Club, Budapest

Hungary Can Be Yours! International Hungary Magyarország a tiéd lehet! Nemzetközi Magyarország (APS no. 13)

At the vernissage Radio Artpool's 6th program: *Hungary* was "broadcast." The exhibition, with works by 46 Hungarian and 58 foreign artists from 18 countries, was banned by the authorities, for so called "professional" reasons. The works were still on display in the closed exhibition halls for three days and could be viewed (on request) by those who presented an invitation card and by 'official persons.' Due to the ban, the bookwork catalog of the exhibition, issue 51 of the international mail art magazine "Commonpress" with the title "Hungary," could only be produced in 15 copies in 1984 and was printed in 300 copies only in 1989.

To see a list of participants, visit
www.artpool.hu/Commonpress51/participants.html

DOCUMENT: decision for the "non-authorization" of the exhibition, call, invitation, letters, installation plan, photo, sound, video
CATALOG: *Commonpress* 51, "Hungary", Artpool, Budapest, 1984, 15 copies (silkscreened plastic foil cover, color offset tourist prospectus, photocopy); *Commonpress* 51, "Hungary", Artpool, Budapest, 1984–1989, 300 copies, offset
WEB-CATALOG: www.artpool.hu/Commonpress51/
CASSETTE EDITION: ARTPOOL RADIO 6,
www.artpool.hu/sound/radio/6.html
ARTWORKS: in Artpool's collection

BIBLIOGRAPHY: "Magyarország Tiéd lehet." A pesti "Fiatal Művészek Klubja"-nak betiltott kiállításáról, *Nemzetőr*, March 15. 1984, p. 5. ■ P. C. [Chambon, Ph.]: *Budapest: branchés informatique, branchés new wave*, *Actuel*, No. 59, September 1984, pp. 130–131. ■ Mulligan, Tom: *Hungarian Underground Art, 1970–1990*, *Art Monthly* (UK), No. 137, June 1990, pp. 12–13. ■ Bóta Gábor: "A képtelenségek érdekében". *Találkozás Galántai Györggyel*, *Magyar Hírlap*, September 24, 1994, p. 5. ■ Galántai György – Klaniczay Júlia (eds.): *Galántai, Életmunkák/Lifeworks 1968–1993*, Artpool – Enciklopédia Kiadó, Budapest, 1996, pp. 275–281. ■ Földényi F. László: *A magyar művészet szabadsággarca*, *Élet és Irodalom*, June 23, 2000, pp. 11–12. ■ Fuchs Péter: *Szabadságbörtön. A szocialista kultúrpolitika ellenbázisa*: Artpool, Hamu és Gyémánt, Summer 2009, pp. 46–55. ■ Debeusscher, Juliane: *Interview with Artpool Cofounder Júlia Klaniczay*, *ARTMargins* (artmargins.com), June 7, 2011. ■ Tumbas, Jasmina: *International Hungary! György Galántai's Networking Strategies*, *ARTMargins*, June–October 2012, Vol. 1, No. 2–3, pp. 87–115. ■ Debeusscher, Juliane: *Information Crossings: On the Case of Inconnu's, 'The Fighting City'*, *Afterall*, No. 31, Autumn/Winter 2012, pp. 72–83.

See the bibliography dealing with the reconstruction in 1989 and the reorganized exhibitions of 2000–2001 respectively at the events in 1989, 2000 and 2001.

III/III secret police document: "Festő" dossier, January 12, 25, 30, February 4, 9, 13, 1984 (► pp. 268–270.)

HUNGARY CAN BE YOURS
MAGYARORSZÁG A TIÉD LEHET!



THEME: HUNGARY

1983

A KOMMUNIKÁCIÓ ÉVE
L'ANNÉE DE LA COMMUNICATION
THE YEAR OF COMMUNICATION

TO: G. GALÁNTAI
FRANKEL LEÓ ÚT 68/B.
1023 BUDAPEST, HUNGARY

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Theme/téma: Hungary/Magyarország
Deadline/Határidő: December 1, 1983.

G. Galántai - Artpool
H-1023 BUDAPEST
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possible exhibitions

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>> **51** <<

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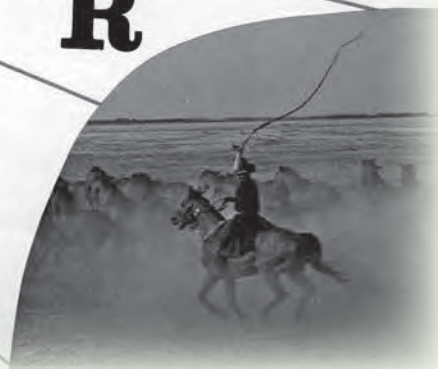
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HUNGARY CAN BE YOURS! INTERNATIONAL HUNGARY (APS NO. 13)

Cover of the audio cassette edition *Artpool Radio 6*. At the opening of the exhibition the sound montage "Hungary" could be heard. (The audio cassette edited especially for this occasion by György Galántai was published as AR 6.)



◀ 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 Jávör)

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

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)

1984



Title page and back cover of the *Commonpress 51* catalog, 1984–1989

HUNGARY CAN BE YOURS! INTERNATIONAL HUNGARY (APS NO. 13)

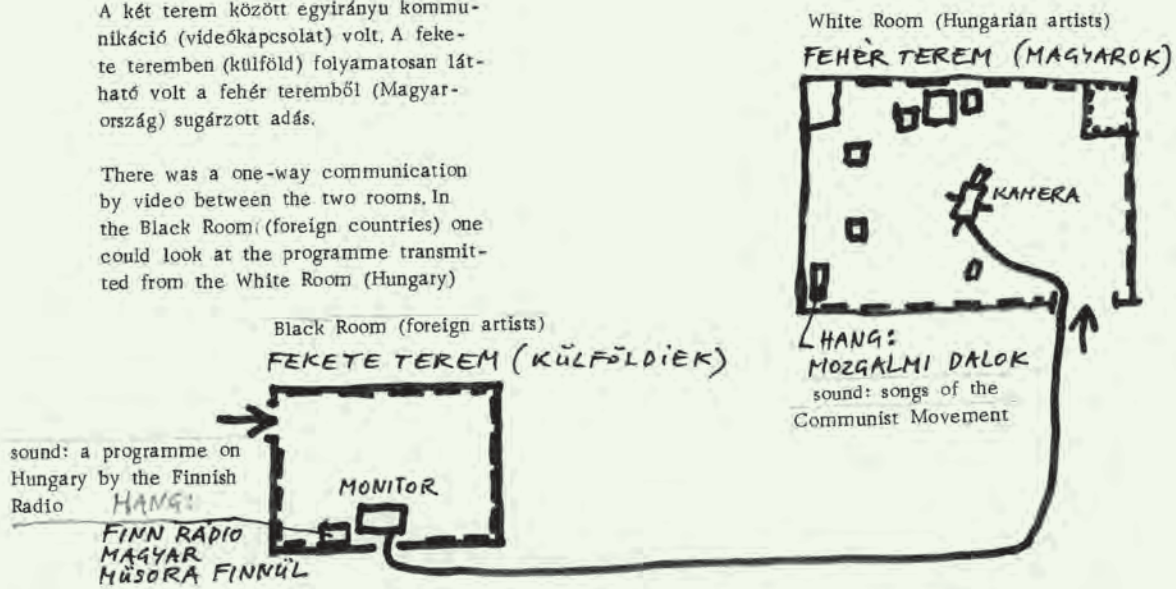
Public at the opening of the exhibition
Photo: Attila Pácsér



Diagram / installation plan, of the exhibition space of
Hungary Can Be Yours! (original paste-up for the catalog)

A két terem között egyirányú kommunikáció (videókapcsolat) volt. A fekete teremben (külföld) folyamatosan látható volt a fehér teremből (Magyarország) sugárzott adás.

There was a one-way communication by video between the two rooms. In the Black Room (foreign countries) one could look at the programme transmitted from the White Room (Hungary)



View of the "Black Room"

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.

Source: Jasmina Tumbas: *International Hungary!* György Galántai's Networking Strategies, ARTMargins, June–October 2012, Vol. 1, No. 2–3, pp. 87–115.

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

BIBLIOGRAPHY: [Beke László írása Tanaka Min budapesti előadásáról], AL 9 (May 1984), pp. 3–6.



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

BIBLIOGRAPHY: [Beke László beszélgetése Joan Jonassal], AL 9 (May 1984), pp. 26–29.



Joan Jonas at Artpool

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*, Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest (dissertation), 2013, 34 p.

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



Meda Mladek (in the middle) with György Jovánovics, Júlia Klaniczay, László Rajk, János Betlen and others at a party at Artpool (in the background artworks by György Galántai)

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' artiststamps enriched the Artpool archives over the years in exchange for Artpool and Galántai publications.

DOCUMENT: photo, correspondence



Júlia Klaniczay, Lila and Gilbert Silverman at Artpool

25 June 1984

Contemporary Art Association (1984-1985 and 1987-1990)

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, András Wilhelm, 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 artiststamp activity in high esteem.

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

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

Further screenings:

31 August 1984, Belvárosi Ifjúsági Ház, Budapest: at the *Maria Festival*, in the framework of presentation of new films on visual arts from Béla Balázs Stúdió. ■ 14–27 October 2000 – Artpool P60, Budapest: on the exhibition "*Add to*" Art (in the framework of the Budapest Autumn Festival) ■ 27 May 2003, Műcsarnok, Budapest: in Műcsarnok Film Club, in the program of BBS "*Átfedések*" – *képzőművészet és film* sorozatában ["Overlaps" – Visual Arts and Film]. Lecturer: Miklós Peternák. ■ 23 March – 24 June 2007, Szépművészeti Múzeum, Budapest: at the *ParaStamp* exhibition.

DOCUMENT: invitations

10 September 1984 ♦ Belvárosi Ifjúsági Ház
(Youth House of the City), Budapest

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 Szkárósi.

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

DOCUMENT: *Mért nem danoltok – Maria Fesztivál* program-flyer, poster, photo

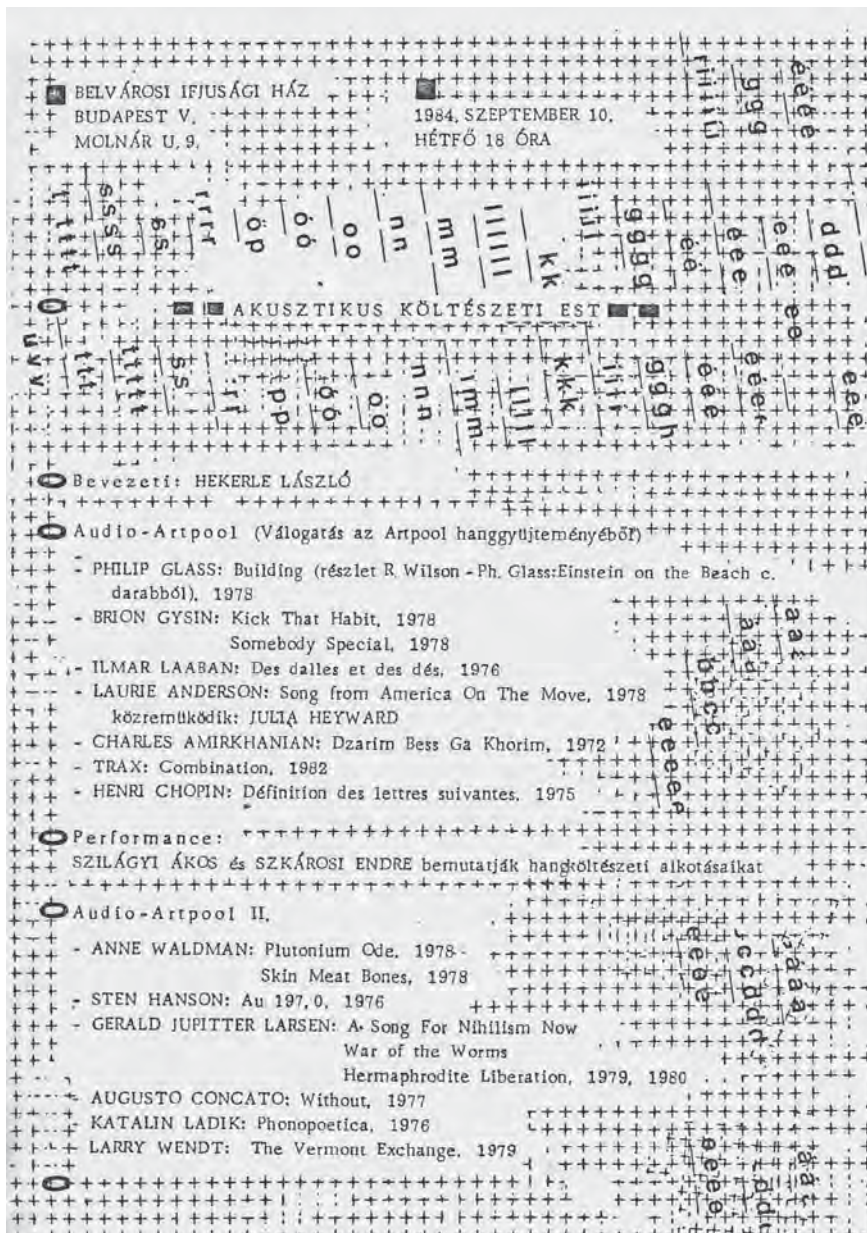
19 September 1984 ♦ Grita Insam Galerie, Vienna

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





UNIVERSITEITS-BIBLIOTHEEK

AMSTERDAM

Correspondentieadres: Postbus 19185

1000 GD Amsterdam

1012 WP AMSTERDAM, 10.12.1985
Singel 425

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.) documentating it is essential if one wants to preserve this kind of art.

I think the Artpool Archive is allready 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.

DOCUMENT: application for the support, yearly accounts (chronologies) ♦ CHRONOLOGY: *Az Artpool Művészeti Kutató Központ érdeklődési körébe tartozó Kortárs Művészeti Események Kronológiája / Chronology of Contemporary Art events in Hungary 1984–1987* (manuscript, compiled by Júlia Klaniczay), Artpool Budapest, 1988

BIBLIOGRAPHY: *Vizuális művészet (film, fotó, képzőművészet)*, in: *Magyar Tudományos Akadémia – Soros Alapítvány Bizottság. 1984–1985, 1985*, pp. 19–20. (Yearly Report) ■ *Vizuális művészet (film, fotó, képzőművészet)*, in: *Magyar Tudományos Akadémia – Soros Alapítvány Bizottság. 1985–1986, 1986*, pp. 57–58. (Yearly Report) ■ *Vizuális művészet (film, fotó, képzőművészet)*, in: *Magyar Tudományos Akadémia – Soros Alapítvány Bizottság, 1987*, pp. 113–114. (Yearly Report) ■ Perneczky Géza: *Az Art Pool gyűjtemény. Egy magyar művészeti gyűjtemény megszületése, Művészet*, August 1989, pp. 2–5. ■ Perneczky, Géza: *The Art Pool Archives. The Story of a Hungarian Art Collection*, *The New Hungarian Quarterly*, Vol. 30, No. 8., 1989, pp. 192–196. ■ Nóvé Béla: *Tény / Soros. A magyar Soros Alapítvány első tíz éve. 1984–1994*, Balassi Kiadó, Budapest, 1999, pp. 65, 68, 525, 526, 528. ■ Nagy Kristóf: *A Soros Alapítvány hatása a 80-as évek magyar művészetére*, Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest (dissertation), 2013, 34 p.

III/III secret police document: "Festő" dossier, October 24, 1984; February 15, March 1985

9 March 1985 ♦ Artpool Studio, Budapest

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

A small-scale performance concluding with a joint improvisation.

DOCUMENT: photo, Bea Hock's interview with Endre Székárosi (1999)

BIBLIOGRAPHY: Székárosi Endre: *Egy másik ember. Események történeti emlékirat*, Orpheusz Kiadó, Budapest, 2011, pp. 130, 302.

May 1985 ♦ Via del Cardello 14, Rome

Cartoline e grafica ungherese tra Art Nouveau e New Wave Cards and graphics from Art Nouveau to New Wave from Hungary

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), Bizottság, CPG, ETA, Európa Kiadó, Gazsi, Kollektív, Kontroll, Lugo–Forgács, Petting, Spenót, Strand, János Szirtes, URH, VHK, Vető–Zuzu.

DOCUMENT: postcard–invitation, draft with the list of artworks (1983)

BIBLIOGRAPHY: Sturani, Enrico: *Cartes Postales d'illustrateurs Hongrois*, in: *Neudin '87, Catalogue Internationale de Cartes Postales*, Paris, 1986, pp. 445–446.



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 Székárosi & 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

BIBLIOGRAPHY: Székárosi Endre: *Az élni hagyott művészet. Fesztivál Bolognában*, Élet és Irodalom, November 14, 1986, p. 6. ■ Székárosi Endre: *Egy másik ember. Események történeti emlékirat*, Orpheusz Kiadó, Budapest, 2011, p. 197.

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 artiststamp 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 artiststamps 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 artiststamp, which would have been first stamped in the exhibition hall.) This was the very first exhibition of artiststamps 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

BIBLIOGRAPHY: Szegő György: *Bélyegképtár. Művészbélyegek és borítékok kiállítása*, Magyar Nemzet, July 6, 1987, p. 4. ■ Szombathy Bálint: *Bélyegképek. Nemzetközi kiállítás a budapesti Szépművészeti Múzeumban*, Magyar Szó, September 12, 1987, p. 12. ■ Perneczky Géza: *Művészbélyegek / Artists' stamps*, in: Geskó Judit (ed.): *Bélyegképek*, Szépművészeti Múzeum, Budapest, 1987, pp. 2–19. ■ Szemadám György: *Sivatagi művészposta. Bélyegképek a Szépművészeti Múzeumban*, Fotó, 1987/11, pp. 499–500. ■ *Bélyeglexikon* [Stamp Lexicon], Gondolat, Budapest, 1988 [lexicon entries related to artiststamps, mail art, Artpool, etc.: pp. 74, 102, 118, 456, 478, 660]. ■ Held, John, Jr.: *Mail Art: An Annotated Bibliography*, The Scarecrow Press Inc., Metuchen, N.J. – London, 1991, pp. 118, 196, 324, 327, 334, 349. ■ 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 Artiststamps, from Fluxus to the Internet*, exh. catalog, Szépművészeti Múzeum, Budapest, 2007, pp. 84–100 [p. 32]

13–24 June 1987 ♦ Liget Galéria, Budapest

Envelopes Borítékok

First exhibition of Artpool's collection of envelopes with 101 participants from 22 countries. As no usage of artiststamps on envelopes was shown at *Stamp Images*, it was a good opportunity to present this important part of the collection in the same period, in the gallery opposite to the museum on Heroes' square. At the opening: Stamp Music by János Vető and János Gasner.

DOCUMENT: invitation, photo, sound ♦ ARTWORKS: in Artpool's collection

BIBLIOGRAPHY: Szegő György: *Bélyegképtár. Művészbélyegek és borítékok kiállítása*, Magyar Nemzet, July 6, 1987, p. 4.

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

Invitation card to the *Stamp Images* exhibition (György Galántai, 1987)

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 olvasóink 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 Chiarlone, Luc Fierens, György Galántai, Klaus Groh, Hejettes Szomlyazók, Endre Szkárosi.

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

BIBLIOGRAPHY: Kovalovszky Márta: *[Mindig szerettem a színes...]*, (Bevezető), in: *...Meglepetés... olvasóink részére! Nemzetközi művészkönyv-kiállítás (...A surprise... for our readers! International artists' book exhibition)*, exh. catalog, Székesfehérvár, 1987, pp. 3–4.
■ Kemesi Zsuzsanna: *Észforgató kézmozgató 500n ötlet – a IV. Nemzetközi Művészkönyv-kiállítás*, Balkon, 2006/7–8, pp. 14–15.

1–30 November 1987 ♦
Utcagaléria (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.: *Novemberi 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 Szirtes)

• 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 András, Imre Bak, László Beke, Ákos Birkás, Dezső Eklér, László Földényi F., Péter György, Lóránd Hegyi, Özséb Horányi, Gabriella Kernács, Albart Kovács, Endre Kukorelly, Gábor Pataki, 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 
PUBLICATION: *Marcel Duchamp Szimpozium 1987*, Artpool, Budapest, 2007, 62 p. [Five Minutes Lectures of the Symposium] ■ *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

BIBLIOGRAPHY: György Péter: *A művészet az más. Marcel Duchamp 100 éves – Budapesten. Duchamp szimpozium az ELTE Esztétika Tanszékén* [text of the invitation], 1987; Reprinted in: *Marcel Duchamp Szimpozium 1987*, Artpool, Budapest, 2007, p. 5. and in: *Hommage à Marcel Duchamp*, Artpool, Budapest, 2007, p. 4.

13–16 December 1987 ♦ Liget Galéria, Budapest

⋮ **Artpool's Ray Johnson Space**
⋮ **“In the Spirit of Marcel Duchamp”**

Ray Johnson's 5th Letter – international exhibition of correspondence art with 176 participants – installation and slide show. Organized by György Galántai.

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
DUCHAMP CENTENARY

1987

IN THE SPIRIT OF MARCEL DUCHAMP

MARCEL DUCHAMP SZIMPOZION
BUDAPEST, 1987. DECEMBER 11.
ELTE ESZTÉTIKA TANSZÉK - BUDAPEST V., SZERB UTCA 21-23.

Délután 2-től 5 óráig **VIDEOBEMUTATÓ**

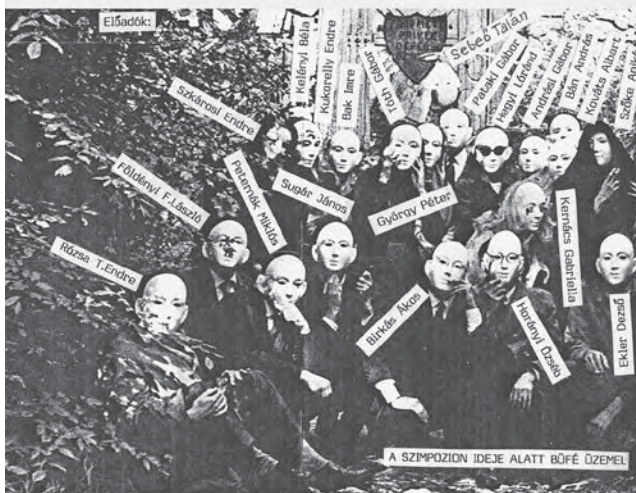
- * válogatás az INFERMENTÁL III. és V. számaiból
- * Szentjóbí Tamás: Kentaur
- * Erdély Miklós kalocsai előadása (1985)
- * válogatás Bódy Gábor videóiból
- * Świerkiewicz Róbert S8-as filmje
- * Szimuláns DIAVETTES és HANGBEMUTATÓ a művészet "határterületeiről"

Délután 5-től 7 óráig KONCERT Galántai György szobrain

Előadók: Mártha István, Szemző Tibor, Vidovszky László

A szobrok: Haladásvágyas lépésszendvics * A lépésgyökök motorja * Tájélt
félkerék * Irányított véletlen * Akusztikus szék * Emlékmalom

Este 7 órától - maximum 5 perces - előadások Marcel Duchamp szellemében



A MŰVÉSZET AZ MÁR
Marcel Duchamp 100 éves - Budapesten
DUCHAMP SZIMPOZION AZ ELTE ESZTÉTIKA TANSZÉKEN

1997-ben a világ minn eddigigle egyházszervezeteiből, ha máshon nem, hát a katasztrófák vonatkozásai rendszerében. Lászlócsárdi Sándorral egyetemben igen. A külsőből hogy máhnyak, vidék-szénák, elharagultak és országok, "szatellit kultúrák" immár tehetőseken egymás nélkül, s a nemzeti vagy az osztálytársadalmat fogalmai nem a doktrínák, hanem a mindennapi élet-tapasztalatok után váltak lehetté. A problémák, félelmek és szorongások, amelyek ezt az öntözött sötétjék és formájuk, egy olyan egyetemesen, hatás felelték és elháríthatatlannak, min azok a válaszok, melyeket roppant erővel kényteleneknek ki ugyanezen az évek.

Czernobil, a savas esők, az ipari hulladéktelítettség nevezeti globális metropolisok, a mérgek és az önszennyezés, az elrákított és felhasználtára váró, jelenleg néma fegyverek abszurd mennyisége, az egész fajokat kiirtó halálos és vadászkezdőcső építgye nem ismeri az országhatárokat, ahogyan a számítógépek, a TV, a műholdas közvetítőrendszerek, a telefonvonalak, a videóclánok, a telefax, a telex sem. A fenyegetés és a remény – elképzelhető, hogy arányban állnak egymással.

Az elektronikus közeg, ez a Gutenberg utáni galaxis, társadalmi tényező, azaz intervenció tartománya lépett elő, s így sürgetően megköveteli, hogy részt vegyünk a kultúránk kommunikációjában, a nagy körökben, a csatornában. Levezünk és telefonálunk, küldünk fényképet, kazettát, hanganyagot, adjunk jeleket folyamatosan és kiismerhetetlenül. Olyan tömegre lépés párhuzamos van kibontakozással, amelyből kimaradnak több mint vétek. A világ párhuzamos zajlik, a legelőtérbe tapasztalatok közötti közvetítés, folyamatos beszélgetés – ez ennek a talákozónak is a célja.

Amikor az ELTE Esztétika Tanszéke tereit ad a Galántai György (Ártpool) által szervezett együttlétnek, akkor azt annak reményében teszi, hogy a diszciplína és az élő művészet találkozásának színtere valóban egy művészeti eseményt terem.

György Péter

Tisztelettel meghívjuk Marcel Duchamp születésének századik évfordulója alkalmából rendezett szimpoziumunkra, 1987. december 11-én pénteken 2 órától az ELTE Esztétika Tanszékére (Budapest V. Szerb utca 21-23.)

Translation of the text from the invitation:

ART IS DIFFERENT

Marcel Duchamp is 100 Years Old – in Budapest
Duchamp Symposium at the Department of Aesthetics, ELTE

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 176 ARTISTS ★



EGY
ELRONTOTT
DUCHAMP
és

BILL
de KOONING'S
BICYCLE
SEAT

1987 -12- 13 → 1987 -12- 16

ARTPOOL'S
RAY JOHNSON
SPACE



BUDA-RAY UNIVERSITY
BUDAI FÉNYSGÁR EGYETEM

LIGET GALLERY

XIV. KER. AJTÓSI DÜRER SOR 5. H-1146

International Correspondence

"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)*. *5e 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 ♦ Lőwy 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

◀ A4 size poster-invitation to the exhibition of the *Buda Ray University* project at Liget Galéria, 1987

November 1988 – October 1989 ♦ West Berlin

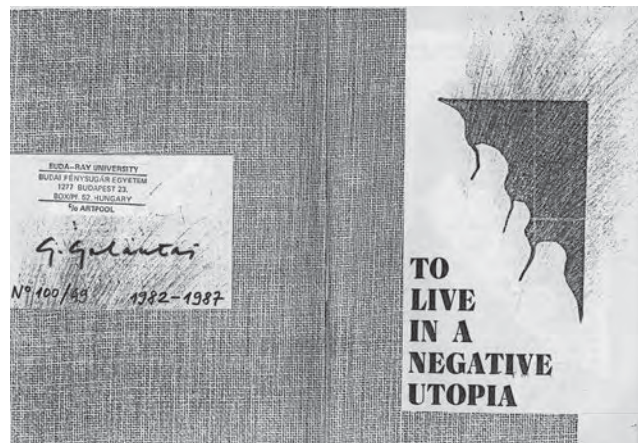
György Galántai and Júlia Klaniczay in West Berlin

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 Künstlerprogramm 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

BIBLIOGRAPHY: Galántai György: [Dear Hans Joachim Neubauer...], manuscript, 1999, 2 p. ■ Hans-Joachim Neubauer: *Zeitenwechsel. Das Berliner Künstlerprogramm des DAAD und seine Gäste (1988–2000)*, Berliner Künstlerprogramm des DAAD – Bostelmann & Siebenhaar Verlag, Berlin, 2001, pp. 55, 126, 127, 179. ■ Lukács Nóra: *Magyar művészek Berlinben: DAAD ösztöndíjasok 1963 és 1989 között*, szakdolgozat, ELTE BTK Művészettörténet szak, 2011, pp. 113–119.



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.)

1989–1992

... The Artistamp Collection ... of Mike Bidner

Michael Bidner (1944–1989), Canadian artist-philatelist, who owned the biggest collection of artistamps in the world, died of AIDS in 1989. He bequeathed to Artpool his collection, which arrived in Budapest in 1991. (► pp. 73–74, 363–365.)

DOCUMENT: correspondence

WEB-DOCUMENT: www.artpool.hu/Artistamp/Artistampex/

ARTWORKS: in Artpool's collection

BIBLIOGRAPHY: Gahlinger-Beaune, Rosemary: *A World of Artistamps remembering Thomas Michael Bidner*, in: Gahlinger-Beaune, Rosemary – Giovanni Bianchini (eds.): *The World of Artistamps*, CD-ROM, Artistamp Inc, Canada, 1999 ■ Galántai György: *Mike Bidner. Thomas Michael BIDNER (1944–1989). A Commemorative Exhibition*, 2005, www.artpool.hu/Artistamp/Artistampex/megnyito_e.html ■ 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. 40.]

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/doc8909.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 ♦ 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.

BIBLIOGRAPHY: Van Tijen, Tjebbe (ed.): *op. cit.*, p. 85. ■ Tardos János: *Európa az ár ellen. Alternatív fesztivál Amszterdamban*, Magyar Nemzet, September 22, 1989, p. 4.

III/III secret police document: "Festő" dossier, June 5, 1987



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

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 Bárdosi), 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

BIBLIOGRAPHY: Boros Géza: *Mail art. Hincz Gyűjtemény, Vác, Új tükör*, 1989/11.

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 kapcsolatisművészet, ... 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 ♦ WEB-DOCUMENT: www.artpool.hu/Ray/RayUniversity.html ♦ ARTWORKS: in Artpool's collection

BIBLIOGRAPHY: Pataki Gábor: *Sugárkanyarok, Élet és Irodalom*, April 13, 1990, p. 12.

Poster of the exhibition *International Correspondence Art, Ray Johnson's Five Letters*, 1989 (recto / verso)



ARTPOOL'S
RAY JOHNSON
SPACE

**FEJÉR MEGYEI
MŰVELŐDÉSI
KÖZPONT
KIÁLLÍTÓTERME**
SZÉKESFEHÉRVÁR
LISZT FERENC U. 1.

**NEMZETKÖZI
KAPCSOLATMŰVÉSZET**

**RAY JOHNSON
ÖT LEVELÉNEK
BEMUTATÁSA**

1989. VI. 10.-VII. 23.
naponta 10-18 óra között



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VIDEOTON
HUNGALU KOFEM



9–21 December 1989 ♦ Young Artists' Club, Budapest

Reconstructing a Banned Exhibition “Hungary Can Be Yours!”

Egy betiltott kiállítás rekonstrukciója “Magyarország a tiéd lehet!”

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 Szőnyi. 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

DOCUMENT: correspondence, invitation-poster, events calendar, video [YouTube](#) ♦ WEB-CATALOG: www.artpool.hu/Commonpress51/ CATALOG: *Commonpress 51, “Hungary”,* Artpool, Budapest, 1984–1989, 300 copies, offset ♦ ARTWORKS: in Artpool’s collection

BIBLIOGRAPHY: Szegő György: *A téma: Magyarország*, Magyar Nemzet, December 15, 1989, p. 4. ■ Kékesi Ildikó: *Ízlések és hálózatok* (manuscript, 1989), 7 p. ■ Szőke Annamária: *Piros fehér zöld*, in: *Sub minervae nationis praesidio. Tanulmányok a nemzeti kultúra kérdésköréből Németh Lajos 60. születésnapjára / Studies on the National Culture in Honor of Lajos Németh on his 60th Birthday*, Az ELTE és az ELTE Művészettörténeti Tanszék közös kiadása, Budapest, 1989, pp. 333–340. ■ Szőnyi Tamás: *Az utolsó betiltott kiállítás. Magyarország a tiéd lehet*, Világ, January 4, 1990, pp. 43–45. ■ Nagy András: *Az eltűnt térítő nyomában. Galántai-revitalizációk*, Beszélő, January 22, 1990, pp. 27–30. ■ Held, John, Jr.: *Mail Art: An Annotated Bibliography*, The Scarecrow Press Inc., Metuchen, N.J. – London, 1991, p. xxxvi. ■ Földényi F. László: *A magyar művészet szabadságharca*, Élet és Irodalom, June 23, 2000, pp. 11–12. ■ Debeusscher, Juliane: *Interview with Artpool Cofounder Júlia Klaniczay*, ARTMargins (artmargins.com), June 7, 2011



A3 size invitation-poster of the reconstructed *Hungary Can Be Yours!* exhibition

“László Mravik, who had joined the cultural department of the Central Committee of the Hungarian Socialist Workers’ Party around this time, also did not come to the discussion. He explained his absence in his friendly letter to Galántai – on display at the reconstructed exhibition – by citing “reasons of a personal nature,” and at the same time found excuses for the system: “Had it been up to me – but it was not – I may very well have not supported the opening of the exhibition. At the time I and some of my colleagues wanted to achieve a certain change in the art institutional system through implementing significant changes in regard to those working in it. Just to mention one obvious example, if I had stood by your exhibition, I would never have managed to place Katalin Néray at the head of Műcsarnok and thus open the way for the latest trends in Hungarian art, which does not exactly enjoy the support of the higher circles. [...] In hindsight, we know of course that publicity is the only way, albeit not necessarily a measure, for everything. The current assessment of the event in 1984 is certainly false...”

Source: Tamás Szőnyi: *Az utolsó betiltott kiállítás* [The Last Banned Exhibition], Világ, January 4, 1990

2–16 February 1990 ♦ Kossuth Klub, Budapest

Underground Art During the Aczél Era Földalatti művészet az Aczélikorban

Documentary exhibition in the framework of the “Liberal Nights” cultural series of SZDSZ (Alliance of Free Democrats). Exhibition and slide-show of documents and artworks of non-official art of the 1970s in Hungary from the Artpool Archive, curated by György Galántai. (The title of the event referred to the dark period just left behind under the “regime” of György Aczél, the key figure of the Hungarian cultural policy from the 1960s till the mid 1980s.) After the opening: Literary Program (organized by Ádám Tábor) then discussion with the survivors of the period.



A3 size invitation-poster of the exhibition

At the exhibition works and documents from the following:

Alternative institutions / groups: Artpool, Chapel Studio of György Galántai in Balatonboglár, Inconnu Group, Indigo, Pécsi Műhely (Pécs Workshop)

Persons: György Aczél, Árpád Ajtony, László Algol, Sándor Altorjai, Imre Bak, Jenő Balaskó, Peter Bartos, István Bálint, László Beke, Miklós Erdély, Stano Filko, Ken Friedman, György Galántai, Tibor Hajas, Péter Halász, Béla Hap,

Ágnes Háy, Tamás Hencze, György Jovánovics, J. H. Kocman, Péter Lajtai, Péter Legédy, János Major, László Méhes, Gergely Molnár, László Najmányi, Gyula Pauer, Vladimir Popovič, László Rajk, Petr Štembera, László Szabó, Tamás Szentjóby, Anna Szeredi, Ádám Tábor, Endre Tót, Péter Türk, József Vadas, Jiří Valoch

Alternative magazines / publishers: Aktuális Levél, Csere, Elsőkiadás, Inconnu Press, Médium Art, Narancsszív-szonett, Potencia Pura, Szétfolyóirat, SzNOB, Underpress, Világnézettségi Magazin

Alternative theaters / bands: Brobo, Kassák Színház, Kovács István Stúdió, Orfeo, Th Dim, Bizottság, CPG, Kontroll, Spions, URH, VHK.

DOCUMENT: invitation (poster with contemporaneous documents), photo, the exhibited photocopies of the documents

WEB-DOCUMENT: www.artpool.hu/Research/Aczelkor.html ■ web-reproduction of the invitation: www.artpool.hu/1990/900202m1.html

BIBLIOGRAPHY: Bán András: *Ki szavatolja a művészet szabadságát?*, Magyar Nemzet, February 9, 1990 ■ Sz. T. [Szőnyi Tamás]: *Egy fenék helyett több*, Világ, February 22, 1990, p. 46. ■ Zwickl András: *Földalatti művészet az Aczélikorszakban*, Beszélő, February 12, 1990, p. 31. ■ György Péter: *Föld alatt, föld felett. Avantgárd az Aczélikorszakban*, Magyar Napló, February 22, 1990, p. 13. ■ Tábor Ádám: *Az agresszor válaszol*, Magyar Napló, Vol. 2, No. 14, April 5, 1990, p. 2. (republished in: Tábor Ádám: *A váratlan kultúra*, Balassi Kiadó, Budapest, 1997, pp. 75–81.) ■ György Péter: *Ugyanarról még egyszer*, Magyar Napló, Vol. 2, No. 14, April 5, 1990, p. 2. ■ Nagy András: *Az eltűnt térítő nyomában. Galántai-revitalizációk*, Beszélő, January 22, 1990, pp. 27–30. ■ Mulligan, Tom: *Hungarian Underground Art, 1970–1990*, Art Monthly (UK), No. 137, June 1990, pp. 12–13. ♦ TV–RADIO: MTV1, Stúdió

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.

March–December 1990 ♦ Művelődési és Köznevelési Minisztérium (Ministry of Culture and Public Education), Budapest

⋮ **Negotiations on making
the Artpool archives
available to the public**

DOCUMENT: correspondence, notes

BIBLIOGRAPHY: Boros Géza: *Múzeum a margón*, Világ, March 22, 1990, pp. 4–5.

27 September – 10 November 1990 ♦ Franklin Furnace, New York

⋮ **Hidden Story.
Samizdat from Hungary
& Elsewhere**

Curators: Tibor Várnagy and John P. Jacob. At the exhibition, the samizdat art reviews (Poolwindow and AL) and other publications, catalogs by Artpool were shown.

DOCUMENT: invitation, catalog, photocopy of photos, manuscript (Tibor Várnagy) ♦ CATALOG: *Hidden Story: Samizdat from Hungary & Elsewhere*, Franklin Furnace Archive, New York, 1991 (eds.: Várnagy Tibor – John P. Jacob), ca. 80 p.

BIBLIOGRAPHY: *[Hidden Story – Samizdat from Hungary and Elsewhere ...]*, in: Liget Galéria 1990/1995, 1996, n.p. [pp. 7–8.]

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!

Source: András Bán: *Ki szavatolja a művészet szabadságát?* [Who Safeguards the Freedom of Art?], Magyar Nemzet, February 9, 1990 (excerpt)

16 November – 8 December 1990 ♦ School of Art, Arizona State University, Tempe, Arizona

⋮ **Freedom / Oppression:
Central European Artists
in Response**

In 1989, Artpool was invited by the Visual Arts Research Studios of the Arizona State University to help form a team for their visiting artists project: *Freedom/Oppression: Central European Artists in Response* (project coordinators: Dan Mayer and John Risseuw). Three artists, namely Péter Forgács, György Galántai and poet György Petri, were invited to Arizona to collaborate with the staff of the Studio. The result of their co-operation was the bookwork titled *PETRlified forEAST*.



PETRlified forEAST (set of three books in a paper case), Arizona Board of Regents and the Visual Arts Research Studios, 1990–1994



György Galántai: *Prehistoric Post*, 1990 (artiststamp-sheet made for *PETRlified forEAST*)

• 26 November 1990

Lecture with slide projection by György Galántai and Júlia Klaniczay at the Arizona State University following a poetry evening by György Petri.

DOCUMENT: correspondence, flyer, photo ♦ WEB-DOCUMENT: www.artpool.hu/bookwork/PETRIified/ ♦ BOOKWORK-PUBLICATION: *PETRIified for EAST*, Visual Arts Research Studios, Tempe (AZ), 1990–1994, cooperative bookwork by György Galántai, György Petri and Péter Forgács, 3 volumes (26x28,5 cm, 15+8+10 pages) in slipcase, edition of 225 copies, signed by the authors ♦ FILM: *Arizonapló*, 1992, 53 min. (director and cameraman: Péter Forgács)

BIBLIOGRAPHY: Kaney, Sharon: *Break Down the Walls*, State Press (Arizona State University's Morning Daily), 1990. november 16, p. 11 (notice) ♦ TV–RADIO: The Pyracantha Press, video podcast, ASU Libraries, The Library Channel, August 7, 2007



On the pictures at Katz's Deli: Ed Higgins, David Cole, Gerard Barbot, Fernand Barbot, Gabriel Koren, Robert E. Watlington and Claudine Barbot

13 December 1990 ♦ Katz's Delicatessen, New York

... New York CorrespondANCE School of Budapest Dinner Honoring the visit of the Galántais to NYC

Dinner and meeting with Artpool's friends in New York: John Evans (Avenue B School of Art), Ed Higgins (Doo Da Post), Robert E. Watlington, Claudine Barbot, Fernand Barbot (B.A.G.), Gerard Barbot (Bob Art), David Cole (Paumonock), Rose Avery, Mark Bloch (Panpost) and others.

DOCUMENT: correspondence, documentation of the event, photo

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 Demszky, 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

New York Correspondance School of Budapest Dinner

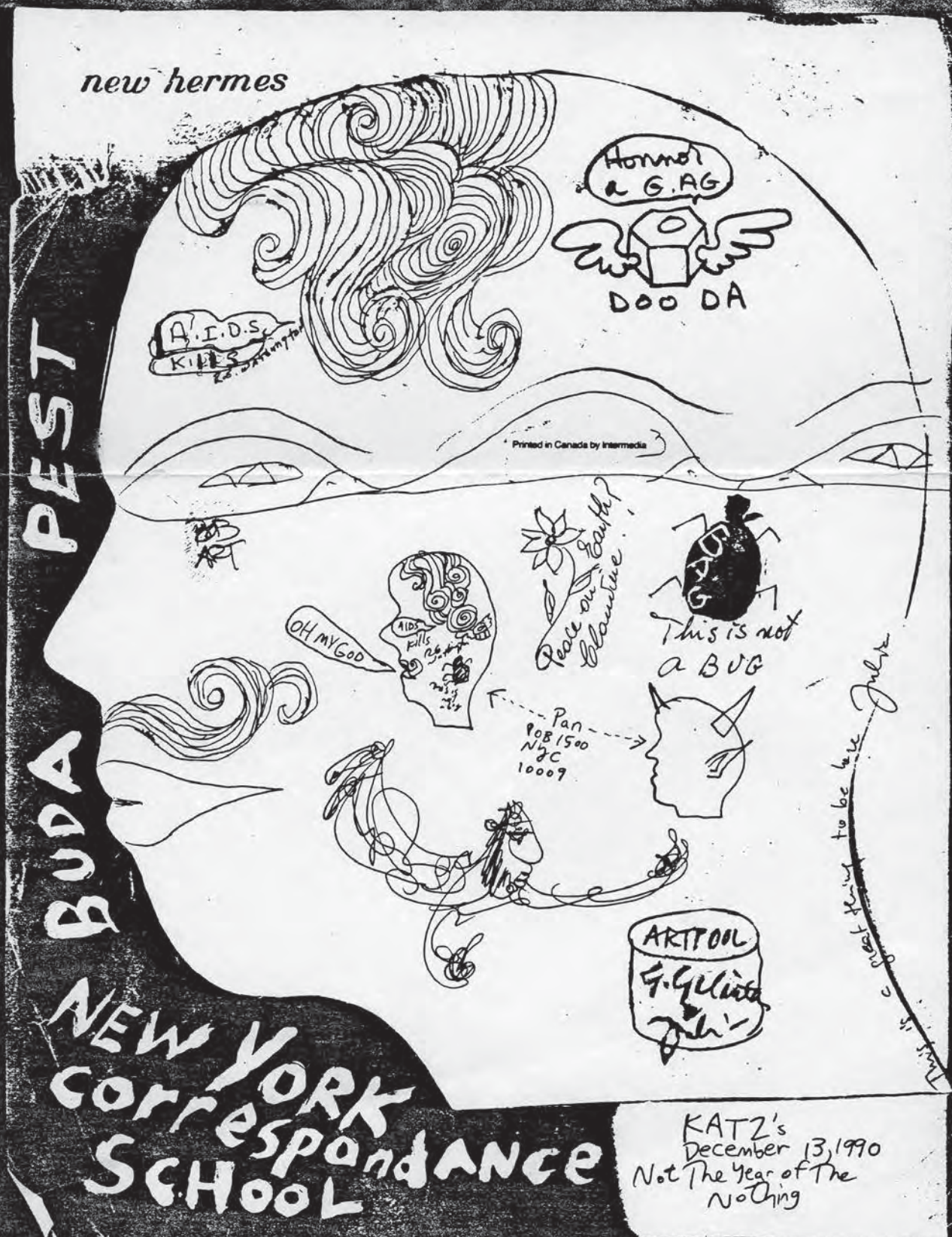
Honoring the visit of The Galantai's to NYC

Katz's Delicatessen (and Gracie Mansion Gallery*)

December 13, 1990

John Evans (Avenue B School of Art) + Ed Higgins (Doo Da Post) + Robert G. Watlington + Claudine Barbot + Fernand Barbot (B.A.G.) + Gerard Barbot (Bob Art) + David Cole (Paumonock) + Rose Avery + Mark Bloch- (Panpost) + Marya Triandafellos* (MET) + David Hunter* + Bob Warner* + G. & J. Galantai (Art Pool)

(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—

Russell Butler
Lon Speigelman
Cracker Jack Kid

Sas Colby
F. Stop Fitzgerald

March 31 — April 28

From The Archives of the
Postal Art Network

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 Szkárósi and Richard Martel sounding Interleg Sounds, György Galántai's chrome steel sculpture



1991

FELJÁRVA

Herceg Miklós
Törlesztés folyamatban!
Dr. Hellebrandt László
A MAGYAR NÉPKÖZTARSASÁG BELÜGYMINISZTERIUMA

TÖRTÉNELMI HIVATAL
0-19618/1

SZIGORÚAN TITKOS!

SZERV: EM
OSZTALY: III/III-4/b.

SZEMÉLYI DOSSZIÉ

SZAM: 11-Sz-9547
NEV: "FESTŐ"
A MINŐSÍTÉS MEGSZÜNT
az 1995. évi L. sz. 28. §-a
figyelemmel:
1-a-1426/97

MEGNYITVA: 1979.X.16.

LEZARVA: 19.....

ARCHIV SZAM: ... A Történelmi Hivatal
az E-...
az iratokat átveve.

VIZSGALATI DOSSZIE SZAM:

VIZSGALATI DOSSZIE ARCHIV SZAM:

11-10/453/79
4-3092
4/8-881

0-19618/1

Budapest

19
0-618/1

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TOP SECRET

TOP SECRET

INTERIOR MINISTRY
III/III-4b sub-division

TOP SECRET!

Authorized by:
Jenő Földesi border patrol major-general
Deputy Minister

Subject: summary of the secret
investigation into individual
under code name "Painter"

R E P O R T

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 G a l á n t a i (xxxxxxxxxxxxxxxxxxxxxx), 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.

[...]

◀ Photocopy by Történeti Hivatal [History Office] of the cover of the personal dossier named *Festő* [Painter], opened at the III/III department of the Security Services on October 16, 1979, to collect secret reports and decisions about György Galántai and Artpool

TOP SECRET

MINISZTERIUM
II/III-4-b osztály

SZIGORUAN TITKOS!

engedélyezem:

J. J. J.
Jedesi Jenő hőr. vezérőrnagy
miniszterhelyettes

Tárgy: "Festő" fn. bizalmas
nyomozásban összefog-
laló

J E L E N T É S

Engedélyezett javaslat alapján 1979 augusztus óta "Festő" fedőnéven bizalmas nyomozást folytatunk Galántai György /Bikács, 1941. Szameth Krisztina/ pártonkívüli festőművész, Budapest, II., Frankel Leo u. 68/b szám alatt lakos ellenséges tevékenységének felderítésére és megszakítására.

Megállapítottuk, hogy Galántai György tovább folytatja a párt általános és kulturpolitikája ellen irányuló fellazító tevékenységét. Szorosabbá tette kapcsolatát a belső ellenzék prominens képviselőivel, segítséget nyújt ellenséges tevékenységükhöz.

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 Jávör, 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.

Adta: "Pécsi Zoltán" fn.tmb.
Vette: Horváth Tibor r.szds.
Idő: 1983. 08. 31.
Hely: Nyilvános

Tárgy: Galántai György által
forgalmazott "AL" c. művészeti
kiadványról

J E L E N T É S

"Galántai György 1982. fordulóján kezdett foglalkozni egy havonta megjelenő, nagyobb terjedelmű illegális kiadvány készítésének gondolatával. A kiadvány elsősorban a képzőművészetek területére terjed ki. Eddig négy száma jelent meg, "AL" jelzéssel, szárazmásolással /xerox vagy ehhez hasonló technika/. Galántai azonban már 1983. júniusában jelezte, hogy "utban van" az 5. szám, és hogy a továbbiakban rendszeresen - lehetőleg havonta - ki akarja bocsátani a "folyóíratot". Lehetséges, hogy időközben meg is indította az 5. szám forgalmazását. Ezuttal az első négy szám alapján próbálom rövid értékelést adni a kiadványról.

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

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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

R E P O R T

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 Lóránd 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's "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

Source: "Pécsi Zoltán" fn. tmb. jelentése a Galántai György által forgalmazott "AL" c. művészeti kiadványról [Report by secret agent, cover name "Zoltán Pécsi," about the art publication "AL" distributed by György Galántai], BM III/III-4-b alosztály, TH O-19618/2, pp. 148-155. (September 1983), English translation by Krisztina Sarkady-Hart

BELÜGYMINISZTERIUM
III/III-4-b osztály

SZIGORUAN TITKOS!

Engedélyezem;

Földesi Jenő
Földesi Jenő f. altábornagy
miniszterhelyettes
2.15

Tárgy: "Festő" fn. bizalmas
nyomozásban összefoglaló

Egyeztetve!
Sharaup
"p"

J E L E N T É S

Engedélyezett javaslat alapján 1979 augusztusa óta "Festő" fedőnéven bizalmas nyomozást folytatunk Galántai György /Bikács, 1941. június 17. Szameth Krisztina/ pártunkivüli, festőművész, Budapest, II., Frankel Leo u. 68/b. szám alatti lakos ellenséges tevékenységének felderítésére és akadályozására.

Megállapítottuk, hogy Galántai György tovább folytatja a párt általános és kulturpolitikája ellen irányuló fellazító tevékenységét. Szorosabbá 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 irányu tevékenysége cél-

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TOP SECRET

INTERIOR MINISTRY
III/III-4b sub-division

TOP SECRET!

Authorized by:
Jenő Földesi, police major-general
Deputy Minister

Subject: summary of the secret
investigation into individual
under code name "Painter"

R E P O R T

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 G a l á n t a i (xxxxxxxxxxxxxxxxxxxxxxx), 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 Ottilia Solt, András Nagy, Miklós Haraszti, László Rajk and Gábor Demszky.

TOP SECRET

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 Jávör, 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 Tájé.vonal. [Intelligence]



MŰVELŐDÉSI ÉS KÖZOKTATÁSI
MINISZTER

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 Lektorátus, a Somogy Megyei Levéltár, a Boglárlelle Városi Önkormányzat Polgármesteri Hivatal - információi alapján. A testület megállapította, hogy Önt évekig zaklatták, majd háttérbe szorították politikai okok miatt s a kizárólagosságra törekvő művészetpolitikai gyakorlat nevében. A hatóságok nem értették meg a kor uralkodó művészeti irányzatával szembenálló progresszív felfogását és törekvéseit, s ezért nyíltan, adminisztratív eszközökkel is felléptek Ön ellen. Prominens személyiségek politikai fellépéseik sorával igyekeztek az Ön erkölcsi lejáratását és művészi hitelének megkérdőjelezését elérni, illetve a " türt " kategóriába való besorolással anyagilag letetlenné tenni és a korlátozott nyilvánossággal elzárni a szélesebb közvéleménytől. Az ellenséges hangulat csak a nyolcvanas években oldódott fel.

A testület mélységesen elítéli a hatóságok eljárását, 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 döntésektől. 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

Andrásfalvy Bertalan
Dr. Andrásfalvy Bertalan



MINISTER FOR CULTURE AND EDUCATION

György Galántai
artist
Budapest

July 1992

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 Miklos 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

BIBLIOGRAPHY: Galántai György: *Pooling the Arts. The Artpool Art Research Center*, The New Hungarian Quarterly, Vol. 33, No.125, Spring 1992, pp. 96–100. Republished: Galántai György: *Artpool from the Beginnings: A Personal Account*, in: Bismarck, Beatrice von – Hans-Peter Feldmann – Hans Ulrich Obrist et al. (eds.): *Interarchive. Archivische Praktiken und Handlungsräume im zeitgenössischen Kunstfeld / Archival Practices and Sites in the Contemporary Art Field*, Verlag der Buchhandlung Walther König, Köln, 2002, pp. 393–395.; see also in this book pp. 16–21. ■ (bán): *Intézményes rendszerbösszantó*, Népszava, March 13, 1992, p. 6. ■ V. Zs.: *Megnyílt az Artpool Művészeti Kutató Központ*, Magyar Hírlap, March 20, 1992, p. 13. ■ Megyeri Dávid: *Művészeti kutató központ Pesten. Az Artpool kapunyitása*, Új Magyarország, April 7, 1992 ■ Szegő György: *Artpool–Lakásmúzeum*,

Élet és Irodalom, April 10, 1992, p. 13. ■ [The Artpool Art Research Center has started...], Umbrella, Vol. 15, No. 1, May 1992, n.p. ■ Török András: *Artpool Alapítvány és Művészeti Kutató Központ*, Budapest Review of Books, Spring 1992, p. 39. ■ [On the Road with JAH], Umbrella, Vol. 15, No. 2–3, October 1992, pp. 60–67. ■ Révi Judit: *Küldeményművészet*, Kurír, October 4, 1992, p. 11. ♦ TV–RADIO: MTV1, March 19, 1992 (Budapesti körzeti adás), March 23, 1992 (Képszíntér) [YouTube](#); MTV2, April 6, 1992 (Stúdió 92) [YouTube](#), Nap TV, April 3, 1992 [YouTube](#); Radio Free Europe, February 25, 1992 (program by László Császár); Kossuth Rádió, March 12, 1992 (Magyarországról jövők), March 16, 1992 (Gondolat-jel), March 23, 1992 (Reggeli krónika), April 10, 1992 (Cultural News, ed. by Judit Petrányi); Petőfi Rádió, March 18, 1992 (Fejtámasz, program by Péter Rózsa), March 22, 1992 (Táskarádió)



Miklós Marschall, Júlia Klaniczay and György Galántai



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



Tamás St.Auby, Júlia Klaniczay, László Beke



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

Dear Friend,

20. October, 1992.

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 programme 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,

G. Galántai

György Galántai and Júlia Klaniczay

György Galántai was born in 1941. First he attended a secondary technical school for road building, than 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, artiststamps 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 ARTPOOL

1979: *Telepathic Music* by Robert Filliou (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 (Fészek Galéria, 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

1987: *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 a important opportunity to become a link between cultures and people who haven't yet 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 Fluxus. If you are in touch with her, I think interesting things will come of it.

Aggie Kupermann
Amerika Haus
Aposteln Kloster 13-15
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Deutschland - Germany

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Ken



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31 FLUXSHOE

György Galantai
Artpool Foundation & Art Research Center
H-1277 Budapest 23
Box/Pf. 52
Hungary

12th November 1992

Dear Mr Galantai

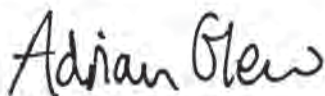
Thank you for your correspondence (20th October). I was most interested to receive news of Artpool and your recent activities.

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 Schmuck, 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



Adrian Glew
Curator
Tate Gallery Archive

Encs.

ARTPOOL

MŰVÉSZETKUTATÓ KÖZPONT

Budapest VI. Liszt F. tér 10. I.1.

Tel.: 121-08-33. Postacím: 1277 BUDAPEST 23. Pf. 52.

NYITÓ KIÁLLÍTÁS

1992. MÁRCIUS 23. - MÁJUS 15.

Nyitva: szerdán és pénteken 14-től 18 óráig

BEKE / BEKE

TÜKÖR MIRROR SPIEGEL MIROIR

Balatonboglár - Kápolna 1973. augusztus 5-11.

Aquino, Attal, Balázs, Baranyay, Ben, Canada Art Writers, Cerutti, Chartrny, Gáyor, Gramse, Groh, Kiernicki, Kocman, Kuter, Legény, Major, Maurer, Mayor, Megert, Messenger, Missmahl, Perneczky, Picabia, Pinczehelyi, Schwarz, Schwarzenberger, Shiom, Sosnowski, Stembera, Szentjóby, Tábor, Tó, Tölgyesi, Urban, Valoch

"A tükör a művészet metaforája,...a legnagyobb művészeti közhely."

SZÁZ ÉVE SZÜLETETT MARCEL DUCHAMP

az ELTE Esztétika Tanszékén, 1987. december 17-én tartott szimpózium anyagának bemutatása

VIDEÓDOKUMENTÁCIÓ

AZ ELHANGZOTT KONCERTEKRŐL ÉS ELŐADÁSOKRÓL

Koncertek Galántai György hangszoibrain

Szemző Tibor, Rácz Zoltán, Wilhelm András és Mártha István előadásában.

Előadások Duchamp szellemében:

Andrási Gábor, Bak Imre, Beke László, Birkás Ákos, Ekler Dezső, Földényi F. László, György Péter, Hegyi Lőránd, Horányi Özséb, Kelényi Béla, Kernács Gabriella, Kovács Albart, Kukorely Endre, Pataki Gábor, Peternák Miklós, Rózsa T. Endre, Sebeő Talán, Sugár János, Székely Endre, Szőke Anikó, Tábor Ádám, Tóth Gábor

Az "IN THE SPIRIT OF MARCEL DUCHAMP"

nemzetközi kiállítás anyaga

Bali B., V. Baroni, J. M. Bennett, N. Bogdanovic, P. Bruscky, U. Carrega, G. A. Cavallini, G. Colonna, Cristo, R. Crozier, B. Danon, L. F. Dutch, J. A. Echevarria Miers, A. G. Fallico, F. Ferguson, L. Fierens, Ch. François, H. R. Fricker, W. J. Gaglione, Galántai Gy., H. Hahn, W. Hainke, B. Jesch, R. & D. Kamperellic, A. Knowles, K. de Jonge, N. Koschitz, Kovács A., Kozma Gy., R. Maggi, P. R. Meyer, E. Minarelli, H. Mittendorf, H. Nevidal, J. Olbrich, C. Padin, P. Panhuysen, Peoples Republic of Poetry, P. Petasz, Plages, B. Porter, Radio Free Dada, R. W. Rehfeldt, G. Schraenen, Sfumato, Skooter, Soós T., K. Staack, R. Summers, J. Supek, Swierkiewicz R., M. Todorovic, E. Tó, Várnagy T.

Jobb szeretek élni,
lélegezni, mint
dolgozni.

Nem gondolom, hogy
a munka, amit
végeztem,
bármilyen társadalmi
jelentőséggel bírhat a
jövőben.

Tehát, ha úgy tetszik, a
művészetem az, hogy
élek;

minden másodperc,
minden lélegzetvétel
egy mű,

amit sehol sem
jegyeznek,

ami sem nem vizuális,
sem nem agyi.

Ez egyfajta állandó
eufória.

Marcel Duchamp

1992-ben Budapesten létrejött a világ első Művészbélyeg Múzeuma, a kanadai Mike Bidner művész- illusztrátor hagyatékára és az Artpool World Art Post művészbélyeggyűjtemény anyagára alapozva. Az Artpool Művészbélyeg Múzeum végleges elhelyezését rendszeres bemutatókat tart a Művészetkutató Központban.

FLUXUS ÉS MÁS KORAI BÉLYEGKÉPEK (1941-1974)

Remo Bianco/Galleria del Naviglio, Klaus Burkhardt, G. A. Cavallini, Carl Camu, the Coach House Press, Donald Evans, William Farley, James W. Felner, Michael Hayden, Ken Friedman, E. F. Higgins, Bernd Löbach, George Maciunas, Clemente Padin, Dieter Roth, Karl Schwesig, Joel Smith, Pat Tavenner, Endre Tóth, Ed Varney, Robert Watts

A&WAP

ARTISTAMP
MUSEUM
OF
ARTPOOL

ARTISTAMPS & WORLD ART POST

DIABANK: Balatonboglári Kápolnatárlatok 1970-73, küldeményművészet, kompjutermunkák.
HANGARCHÍVUM: Artpool Rádió 1-8, hangköltsészeti dokumentumok. FÉNYŰJSÁG: elektronikus
költészet. KÖNYVESBOLT: művészkönyvek, hang- és videókazetták, képeslapok, multiplikák stb.

23 March – 15 May 1992 ♦ Artpool Art Research Center, Budapest

Opening Exhibition Nyitó kiállítás

DOCUMENT: invitation, photo

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

Tükör - Mirror - Spiegel - Miroir

Mirror-works by 35 artists (organized by László Beke and first shown in György Galántai's Chapel Studio in Balatonboglár, August 5–11, 1973). Catalog introduction by László Beke. Installation by György Galántai.

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

DOCUMENT: notes, installation design, photo, video

CATALOG: reprint of the contemporaneous catalog (list of works), with the introduction of László Beke

WEB-CATALOG: www.artpool.hu/boglar/1973/tukor/mirror.html

"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.

See the program and participants under the original event
(► pp. 91–93.)

Fluxus and other early stamp images (1941-1974)

Collective show from the artiststamp 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 artiststamp collections in the world.

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

DOCUMENT: announcement about the creation of the Artistamp Museum of Artpool

BIBLIOGRAPHY: Hobart Carter, Pamela: *A Museum of Art Stamps Opens on the Shore of Lake Union*, The Seattle Star, January 9, 2013 (www.seattlestar.net)

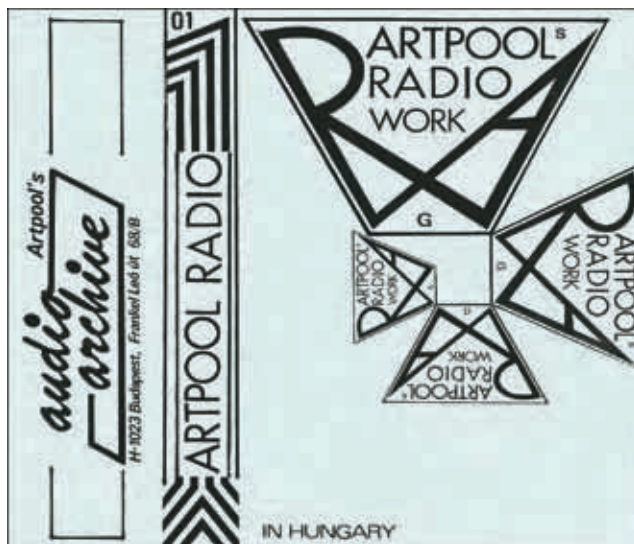
SLIDEBANK (continuous slide-projection)

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



Cover of Artpool Radio 1 cassette edition, 1983

Additional general bibliography about the Artpool Art Research Center:

Plunkett, Daniel: *Alternative Spaces: A Survey*, in: Marriot, John – Ich Neuman (eds.): *Sensoria from Censorium. Diverse Perspectives*, Mangajin Books, Canada, 1993, pp. 294–295. ■ *Art Galleries. From György Galántai to Gilbert & George, Budapest's art scene is anything but parochial*, in: Rimmer, Dave (ed.): *Time Out. Budapest Guide*, Penguin Books, Time Out Magazine Limited Universal House, London, 1995 (?), p. 152. ■ *Artpool Art Research Centre*, in: Rimmer, Dave (ed.): *Time Out. Budapest Guide*, Penguin Books, Time Out Magazine Limited Universal House, London, 1995 (?), p. 155. ■ Godollei, Ruthann: *Blues for Billy Bibbitt*, Macalester International, Vol. 2, Article 17., 1995, pp. 212–220. [pp. 219–220.] ■ G. Komoróczy Emőke: *Arccal a földön a huszadik század. Az avantgárd metamorfózisai*, Hét Krajcár Kiadó, Budapest, 1996, p. 283. ■ *Artpool: The History of Artpool*, in: Jirgens, Karl E. et al. (eds.): *Eclectic / Perspectives / Éclectiques*, Rampike, Vol. 8, No. 2 (special Issue), 1997, p. 10. (reprint of the text on Artpool's flyer) ■ Snodgrass, Susan: *Report from Budapest. In a Free State*, Art in America, October 1998, pp. 85–89. [Galántai, Artpool: pp. 88–89.] ■ Herczeg Béla: *Az Artpool több, mint archívum*, Magyar Felsőoktatás, No. 3, 1999, pp. 56–57. ■ Bacsa Tibor: *A hazai művészet Art Poolgárai. Beszélgetés Galántai Györggyel és Klaniczay Júliával az Artpool Művészeti Kutató Központ alapítóival*, Krónikás. A Nemzeti Kulturális Örökség Minisztériumának lapja, 2001/2, pp. 10–12. ■ Tranberg, Dan: *Budapest Rising*, Angle. A Journal of Arts + Culture, Vol. 1, No. 11, 2004, pp. 12–17. ■ Bodor Judit: *Archívum – mozgásban – megközelítések, perspektívák, kapcsolatok*, Balkon, 2004/7, pp. 34–40. ■ Beke László: *Ungarn 1989 und was danach geschah*, in: *Lost & Found. Ungarn im Spiegel seiner Zeitgenössischen Kunst* (catalog), Staatliche Kunsthalle Baden-Baden – Snoeck Verlagsgesellschaft, Köln, 2006/2007, pp. 24–33. [p. 29.] ■ Bak Árpád: *Álom fluxuskivitelben. Az Artpool Művészeti Kutató Központ 16 éve*, Impresszió – A Magyar Újságírók Országos Szövetsége, 2008/II, pp. 24–25. ■ Forgács Éva: *Does Democracy Grow Under Pressure? Strategies of the Hungarian neo-avant-garde throughout the late 1960s and the 1970s*, CENTROPA, Vol. 8, No. 1, January 2008, p. 15. ■ Kálmán Rita – Katarina Šević (eds.): *Nem kacsák vagyunk egy tavon, hanem hajók a tengeren. Független művészeti helyszínek Budapesten 1989–2009 / We are not Ducks on a Pond but Ships at Sea. Independent Art Initiatives, Budapest 1989–2009*, Impex–Kortárs Művészeti Szolgáltató Alapítvány, Budapest, 2010, pp. 11, 114. ■ Petrešin-Bachelez, Nataša: *Archive(s)*, in: Baladran, Zbynek – Vit Havranek (eds.): *Atlas of Transformation*, tranzit.cz, JRP / Ringier, 2010, pp. 58–59. ■ Tusman, Lee: *Visiting Artpool Art Research Center in Budapest*, Tranzit, Prague – <http://leetusman.tumblr.com/post/5388927995/artpool>, May 11, 2011 ■ Grandal Montero, G.: *Resources online: Contemporary art in Poland and Hungary*, ARLIS News-sheet, No. 214, Nov.-Dec. 2011, pp. 3–4. ■ Borsos Roland: *Az emlékezet művészete. Galántai György és Klaniczay Júlia útja a Balatonboglári Kápolnától az Artpoolig*, Múzeumcafé, 2011/4, August–September, pp. 91–93, (*Art that remembers – György Galántai's and Júlia Klaniczay's journey from the chapel in Balatonboglár to Artpool*, English summary, p. 109.) ■ *Artpool, Budapest*, in: Detterer, Gabriele – Maurizio Nannucci (eds.): *Artists-Run Spaces. Nonprofit collective organizations in the 1960s and 1970s*, JRP / Ringier, 2012, pp. 84–109.

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 Attalai, Mihály Balázsovics, András Baranyay, Ben Vautier, Canada Art Writers (David Zack), Gustave Cerutti, Dalibor Chatrny, Tibor Gáyor, Dóra Maurer, Tom J. Gramse, Klaus Groh, Jerzy Kiernicki, Jiří H. Kocman, Romuald Kutera, Péter Legédy, János Major, David Mayor, Christian Megert, Anette Messenger, 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 Artiststamp Museum of Artpool has been established in Budapest. The present material of the museum comprises the World Art Post artiststamp 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 Artiststamp 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 oeuvres, new works and other aspects in connection with artiststamp 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 Artiststamp Museum, making its collection more complete even in retrospect, and refreshing it with new creations.

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

The *Artiststamp 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

BIBLIOGRAPHY: [Judith Hoffberg]: *On the Road with JAH* (Budapest. Artpool Art Research Center. Exhibits), Umbrella, Vol. 15, Nos. 2–3, October 1992, pp. 60–62. ♦ TV–RADIO: Kossuth Rádió, June 18, 1992 (Magyarországról jövők); Petőfi Rádió, July 14, 1992 (Napforduló); Bartók Rádió, June 28, 1992 (Szalon)

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 x Art x 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

DOCUMENT: flyer

BIBLIOGRAPHY: Kovács Albert: *A kapitalista ember átalakítja a képeslapot*, Artpool, exhibition flyer, 1992, 2 p. (Reprinted in: Kovács Albert: *Emlékkiállítás, Írások a képzőművészetről*, Faur Zsófi – Ráday Galéria, Budapest, 2010, pp. 69–70.)

SLIDE BANK (continuous slide-projection):

• Art Diary 1973-74

slide compilation made by Gyula Gulyás, János Gulyás, Dóra Maurer in 1975. Works by 28 Hungarian artists.

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 participants, visit www.artpool.hu/1992/920612e.html

DOCUMENT: invitation, flyer (with the reprint of a text by Miklós Peternák, 1989)

• 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

DOCUMENT: invitation, flyer (with the project description by Dóra Maurer from 1976)

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

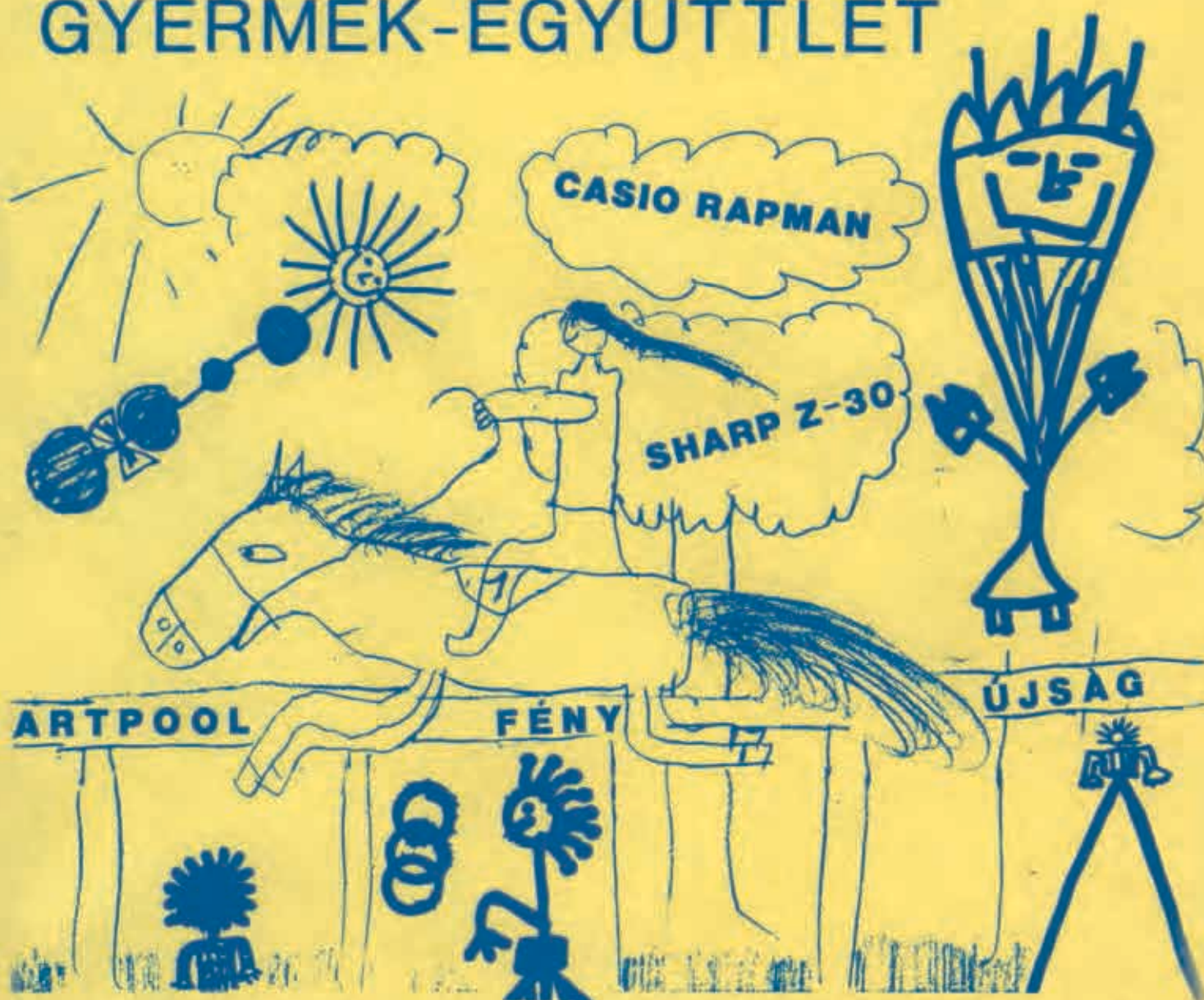
SOUND PRESENTATION

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

GÜNKLA ÉP ROLCSA

AUDIO-VIZUÁLIS ÉS ELEKTRONIKUS GYERMEK-EGYÜTTLÉT



ÚJKAPOLCS GALÉRIA 1992. JÚLIUS 16-20

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 Egylet

16–20 July 1992 ♦ Újkapolcs Galéria / Newkapolcs Gallery, Kapolcs, Hungary

**Audio-visual and electronic
children-togetherness**
Audio-vizuális és elektronikus
gyermek-együttlét

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

BIBLIOGRAPHY: Bókai B. László: *A lélegző kiállítás. Beszélgetés Galántai Györggyel*, Magyar Napló, July 10, 1992 ■ Novák Petra: *Hogyan kapcsolódik a XX. század művészete a gyerekekhez?* 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)



Polaroid photo of children forming an occasional team,
in the background more collective works



Video snapshot of the entrance of Newkapolcs Gallery

◀ A3 size invitation-poster of the event

DECENTRALIZED WORLD-WIDE NETWORKER CONGRESS

(Congress confirmed as on 10.7.1992, European dating system: Day/Month/Year)

F i x e d s e s s i o n s 9 2

1.1.-31.12.	Peter Küstermann, Mailmen PO Box 2644, D-495 Minden	round the world tour	Germany
1.1.-31.12. *	CRACKERJACK KID PO Box 918, Hanover, NH, 03755,	TELENETLINK	USA
daily	Bern PORTER 22 Salmond	Belfast ,ME, 04915,	USA
monthly *	FaGaGaGa, MARK CORROTO Box 1382 ,OH 44501 ,	Youngston	USA
The whole year	Le Peintre NATO, 16, Rue Eugène Sue, 75018	Paris	France
The whole year	Women worldwide discuss. Jennifer Huebert, 1529 Oakwood,	New Ulm , MN, 560 73,	USA
Todo el año	Silvina MARTINEZ, Roger Balet 468 Sur, 5400	San Juan	Argentina
18.7.	* Warren Burt, Flat 18/102 Park St.7 St. Kilda 3182 AUSTRALIA plans a get together of Australian Net workers including mailarters, community organizers, act-up delegates, international socialists, etc.		
25.-26.7.	Bruno Chiarlone Via Bertolotti 58,17014 Cairo M.	Rocchetta dei Murales	Italy
26.7.-1.8.	JÜRGEN KIRSPHEL Martin Lutherstrasse 41, 7000	Stuttgart 50	Germany
1. 8. 92 *	HR. FRICKER Hüttschwende 278	Trogen, 9043	Switzerland
1.8.-31.12. *	CRACKERJACK KID, PO Box 918, Hanover, NH, 03755 Networker Databank Congress		USA
7.8.9.8.	* Charles Francois, Quai Churchill 35,	Liege-Maastricht	Belgium
8.8.	* Charles Francois, Cruising-Congress (4h on a boat 10\$)	Liege-Maastricht	Belgium
13.8.	Mike Dyar / eat art gallery, 1913 Ellis street,	San Francisco	USA
14.-17.8.	* Ruggiero Maggi, C. Sempione 67, 20149 Milano	Villorba 31050	Italy
20.-23.8.	Svejetlana Mimica, Ruzice Markotich 5, 58000 Split, Croatia	Split, Pula	Croatia
22.8.	Avant Garde Museum of Temorary Art, Route 1 Box 136, WI	LaFarge	USA
23.8.	* Guy Bleus, P.B.43, 3830 Wellen,	ZOO, Antwerpen	Belgium
24.-26.8.	Artpool ART, Galantai, H-1277 Budapest , works on Fax	FAX 0036-1-1210833	Hungary
00.7. / 8.	Nenda BOGDANOVIC S.Markovica 41	Odzaci 25250	Yugoslavia
00.9.	Jean Noel LASZLO, 46 Rue de Castillon, 83000 Toulon	Aix en Provence	France
00.9.	Carola vd Hyden, Oude Ryn 94A, 2312 NJ Leiden	Leiden	Holland
1.-3. 9.	Andrey TISMA Modene 1	Novi Sad 21000	Yugoslavia
2.9.	Harry Polkinhorn, PO Box 927428 ,CA, 92192	San Diego	USA
5.-6. 9.	Alessandro Ceccotto, Via Scarpari 1/L	Adria (RO)	Italy
12.9.	Lutz Wohlrab , "Art strike" Cafe, Kät he Niederkirchnerstr.34	Berli n 1055	Germany
26.9.	MaryAnn Crowe, PO Box 20840, The BAU house,1713 N. Chales St.	Baltimore MD	USA
30.5.	* Rea Nikonova, S verdolova 175	Eysk	USA
21.-25.9.	Kimmo Framelius, Prinsessantie 4H83, Helsinki,	Railway Station Helsinki	Russia
25.-27.9.	ClaPütZ, PIPS DADA, Beethovenstr. 40, 5000 Bonn 1	Aachen 5100	Finland
24./25.10.	Raphael Nadolny, ul.Krancowa 2, 62050 Mosina	National Park-Poznan	Germany
7/14/ 21/28. 11.	Klaus GROH Heidedamm6,PF 1206	Edeweicht 2905	Poland
17.11.	Stefano BIASIN, Via Signora Adriana del Vescovo 26	Treviso 31100	Germany
			Italy

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.

PK mcc



**DECENTRALIZÁLT HÁLÓZATI VILÁG-
KONGRESSZUS BUDAPESTI ÜLÉSSZAK**
ARTPOOL, 1992. AUGUSZTUS 24.-26.
Fax és elektrofotó mûhelymunkák

**DECENTRALIZED WORLD-WIDE NETWORKER
CONGRESS BUDAPEST SESSION**
ARTPOOL 24.-26. AUGUST 1992
Fax and copyart workshop

A kongresszus résztvevői faxon, postán és/vagy személyesen / Participants at the congress by fax, by mail and/or in person: Aerial Print (USA); Bak I. (H); V. Baroni (I); S. Boudhuin (B); P. Beckman (D); L. A. Bell (USA); R. Bergers (D); P. Berical (E); Ph. Bô (F); G. Bleus (B); Bohár A. (H); J. Borsoe (DK); P. Bruscky (Brasíl); G. Colonna (I); Crackerjack Kid (USA); B. Curmano (USA); D. Dalgaard (F); Dardai Zs. (H); Day Art (H); J. Evans (USA); L. Fierens (B); Ch. François (B); R. Fricker (CH); Fuchs Transmission/S. Jack (Japan); E. Fues (USA); T. Fujino (Japan); Galántai Gy. (H); K. Groh (H); E. Goubert, Györfi G. (H); Hadász A. (H); Hadász K. (H); W. Harroff (USA); T. Hihalea (SF); J. Holtberg (USA); J. Hopkins (USA); B. Jech (D); J. Johnson (USA); Ko de Jonge (NL); P. Kaufmann (CH); Kelenyi B. (H); J. Kierpal (D); J.-N. Laszlo (F); Lengyel A. (H); Lévy J. (H); A. MacLennan (N-Ireland); R. Meggi (I); W. Marlowe (USA); M. J. Mawhus (GB); B. Nealon (D); M. O'Hara (I); Ozory (D); I. Pakhomov (Ukraine); G. Pelotai (AUS); Pauer Gy. (H); H. Paulsson (SF); P. Pelleri (D); S. Perkins (USA); S. Petracchi (I); D. Plunkett (USA); Révész L. (H); A. Roca (I); E. Rodriguez (MEX); RoKwI (D); A.-M. Rona (B); A. Schöcs (USA); Scoreo/C. Hill (USA); Somoskóti S. (H); R. H. Spöring (Brasíl); C. Stake (CND); G. Strada (I); G. Stuckens (B); Sugár J. (H); J. Supék (YU); Szabó A. (H); Sirtes J. (H); Szentbáthi B. (H); F. P. Tapia (E); Terke I. (H); Timár K. (H); A. Tjama (YU); Toth G. A. (H); E. Tóti (D); A. Tregneht (I); T. Taubouchi (Japan); J. VdBroocke, R. Watlington (USA); Wille Konsumkunst (D).

Köszönél a KONTRAX Irodatechnika Rt-nek, mely az eseményhez egy CANON CLC 10-es színes lényeműsítő gépet bocsátott rendelkezésünkre. / Special thanks to KONTRAX Rt. for lending a CANON CLC 10 color copier for the time of the workshop.

KÉT HÁLÓZATI FOLYÓIRAT
TWO NETWORK MAGAZINES

az Artpool gyűjteményéből / from the collection of Artpool.
COMMONPRESS 1977-1984. Szervező/coordinator: Paweł Pelasz (Lengyelország/Poland).
DOCKIS 1979-1987. Szerkesztő/edits: Julien Bismie (Franciaország/France).

DIABANK
SLIDE BANK

három hálózati elképzelés / three network projects

I. FELHŐ-MŰZEUM 1982-85 / CLOUD-MUSEUM

Lengyel András gyűjteménye / Collected by András Lengyel
Works by: AGAR magazin, John Bieha, Mariella Bettineschi, Mike Bidner, Arnaldo Esposito, Forgács Péter, Galántai György, Johan van Geluwe, Holly Hornyk, Laszlo Hans Huse, ismeretlen/unknown, Ko de Jonge, Kenneth Josephson, Kovács Albert, Lengyel András, Lévy Jenő, Lunallige magazin, Mojens Otto Nielsen, A. Margot van Oosten, Páczor Állás, Patóki Ferenc, Debra Rabayna, Robert Rehfeldt, Sarkadi Péter, Swierkiewicz Róbert, Szaniszló Júlia, Rochelle Thompson, Tóthvári Ernő, Wijn murkai

II. BUDAI FÉNYSUQÁR EGYESÜM 1982-1985
BUDA-RAY UNIVERSITY

Ray Johnson első levele / Ray Johnson's first letter
Works by: C. Alessandro, B. Andrews, S. Anelli, A. de Araújo, Arno Arts, Altzadi G., A. Banana, Barbary, V. Baroni, Biró J., J. M. Bennett, D. M. Besant, G. Bleus, M. Bloch, N. Bogdanovic, L. Brunori, M. Cantin, J. A. Canvas, R. A. Coriova, R. Crozier, L. Dana/Horus, Deák G., C. Dreyfus, L. F. Duch, G. Duro, G. W. Elder, Elekcs K., Fékó Á., A. G. Fallico, L. Fierens, Fletcher Copp, H. Fox, Galántai Gy., J. van Geluwe, M. Giarino, G. Gini, K. Groh, Hegedűs Z. L., G. Hendricks, S. Helmes, T. J. Hoare, T. Hoarke, D. Hunter, Bón K., R. Jansen, Ko de Jonge, Koppány M., Lengyel A., Lévy J., R. Meggi, T. Mew, H. Midokawa, Páczor A., M. Pawson, S. Pedeskie, B. Porter, K. Richter, R. Rockola, I. E. Sauchas, C. Schmidt-Olsen, T. Schütz, Shindlindera, Soós T., State of Being, G. Strada, R. Summers, J. Supék, Swierkiewicz R., Szaniszló L., Takács R., T. Tiburg, M. Todorovic, Tóth A., Vortex Pub, H. Zeila munkái

III. ÚJKAPOLCS GALÉRIA 1992
NEWKAPOLCS GALLERY

Audiovizuális és elektronikus gyermekegyüttélés - kollektív munkák / Audiovisual and electronic gathering for children - collective works
Az esemény során használják Sharp Z 30-as lényeműsítő az EURO-PROFIL KI ajándéká. / The event was sponsored by the EURO-PROFIL KI.

FÉNYÜJSÁG

MOVING MESSAGE DISPLAY

Fluxus szellemű magyar mondások / Popular Hungarian "Fluxus" sayings

ARTISTAMP MUSEUM OF ARTPOOL

HÁLÓZATI BÉLYEGLAPOK 1976-92
STAMP-SHEETS BY THE NETWORK

Résztevők/participants: A. Ackerman, Albuquerque, Z. Allison, B. Andrews, S. Anelli, Anonymous, A. de Araújo, Artpool/Bi, Attardi, B. Alwell, R. Avery, P. Axe, Ay-D, R. P. Backe, H. Backer, P. Baderhorst, A. Baglivo, J. Baldessari, D. Balma, C. Balmier, A. Barans, B. Barville, T. Baracchi, C. Barbol, F. Barbot, Baron, V. Baroni, P. Backmann, P. Belkman, E. J. Belbis, M. Bell, J. Bell-Irwing, F. Beltramelli, P. Below, B. Bennett, C. M. Bennett, J. M. Bennett, B. Berkow, D. Besant, P. Bevan, P. van Beveren, P. Bezoakt, R. Bianco, S. Berick, B. Black, Al Blaster, P. Blaster, G. Bleus, M. Bloch, J. H. Bloch, Sgt. Blotto, B. Blurr, Bobart, N. Bogdanovic, D. Boyd, B. Brandfass, B. Bressi, G. Brett, C. Brooks, C. Broome, H. Broomfield, J. Brown, P. Bruscky, B. Buczak, I. Bunas, Ch. Burch, S. van der Burg, M. Bustamante, H. Bzdek, L. Cairns, S. Cameron, C. Canis, M. Cantin, S. Caravella, P. Carter, U. Carrion, M. Cashion, N. Castiglione, L. Castro, L. Catrini, G. A. Cavellini, Cejar, D. B. Chapman, K. Chappick, J. Christie, P. Ciani, J. Circe, D. Cliffrin, D. Clapton, B. Cleveland, R. Cohen, D. Cole, C. A. Coleman, G. Cook, M. Cooper, M. Corlou, L. Cosgrave, B. Cotnoir, M. de Courcy, Crackerjack Kid, M. Crane, K. Crosby, R. Crozier, B. Curmano, Cuttlefish, Mari Dard, Daddaland, E. Dalsey, D. Dalgaard, Darlene, Dazar, R. Delgado, J. De Marco, S. Dennis, M. Dicey, P. van Dijk, S. Dikus, J. Dine, M. Diotallevi, R. Dipalma, C. Dodge, Dogfish, I. Dogmatic, J. Dreva, Don Drück, L. E. Duch, D. Duncan, J. Dupuy, M. Duquette, A. D. Dürc, S. Durand, D. Durand, M. Ebbendorst, M. Ebbson, Egyedi B., G. Elaniko, D. Emblem, T. Erli, J. R. Envelpote, J. Elsaszer, Eternal Network, W. Evans, H. Falkels, A. G. Fallico, Farkas E., Fazekas Gy., J. W. Feiler, A. Ferro, M. Fertig, L. Fierens, B. Fischer, Five/Cing Aesthetics, F. Flaccavento, G. Fontana, Forgács P., P. Forsythe, Found Image, J. Fox, H. Francis, I. C. Franco, N. Frangione, P. Frank, H. R. Fricker, H. Friedlöhner, K. Friedman, M. Frost, J. Furuvirt, B. Gaglione, Galactic Research Council, Galántai Gy., Galaxy Verbatim, A. Gallati, L. Garmon, D. Garcia, Geller B. J., J. van Geluwe, R. Gerow, M. Gibbs, G. Gilbert, H. Gilmar, A. J. Gnazzo, S. Golden, A. Gomez, B. Gordon, W. J. Gore, D. Gorny, M. van Gooten, T. Graff, P. Granier, S. Green, D. B. Greenberger, J. de Groni, K. Groh, R. Grund, Grupo Puzzle, L. Guderna, M. Hales, V. Hamann, R. Hambleton, M. Handa, L. Harrington, T. Harding, A. Harvey, K. Hawkes, G. C. Haynes, J. Held Jr., S. Helmes, B. Heming, G. Hendricks, E. Hermanska, E. F. Higgins II, Hindy, T. J. Hoare, J. Holtberg, J. Hoffer, E. M. Holland, D. Del Hompson, S. Horn, P. Horobin, M. Hosszu, P. A. Hubert, Intermedia, J. Irwin, R. Isom, R. Jacks, L. Jackson, J. P.

ARTPOOL ARCHÍVUM / ARTPOOL ARCHIVES

Az archivum előzetes egyeztetéssel minden nap kutatható.

PÁLYÁZAT KUTATÓI TÁMOGATÁSA

Az Artpool Művészeti Kutató Központ folyamatosan elfogad pályázatokat érdeklődő egyetemistáktól is: egyetemisták/iskolások végzetektől akik az Artpool kutatási körébe tartozó kortárs művészeti problémákra kíváncsiak, figyelmeiket kívánják.

Researchers wishing to come beyond the official opening times (Wednesday and Friday afternoon from 2 to 6 p.m.) are requested to make an appointment Tel/Fax: (36 1) 121 08 33.

SZABADPOLC / FREE SHELF

megtekinthető az Artpoolba legújabbban beérkező katalógusok, folyóiratok, könyvek
catalogues, books and periodicals, recently received by Artpool, can be consulted

KÖNYVESBOLT / BOOKSHOP

művészeti könyvek, katalógusok, könyvmunkák, képeslapok, művészeti tárgyak, folyóiratok, hangmunkák
art books, catalogues, bookworks, postcards, artists stamps, periodicals, audio works

HÍREK, INFORMÁCIÓK / NEWS

Az Artpool FLUX FLAG címmel, 18 ország 40 művészének részvételével részüköllel rendez a Liszt Ferenc téren, a BUDAPESTI ŐSZI FESZTIVÁL (1992. szeptember 25. - október 11.) programjainak. Megnyitó szeptember 26-án szombat, 11 órakor: Galántai György megvalósítja Ken Friedman zászló-eseményét.
International FLUX FLAG show during the BUDAPEST AUTUMN FESTIVAL on the Liszt Esquare. Opening of the show Saturday 26. September at 5 p.m. when Ken Friedman's Flag event will be realized by G. Galántai.

PROGRAMKONCEPCIÓ ÉS KIVITEL / PROGRAM CONCEPTION AND REALIZATION: GALÁNTAI GYÖRGY & KLANCZAY JULIA

AZ ARTPOOL MŰVÉSZETKUTATÓI KÖZPONT MUNKÁI BUDAPESTI FŐVÁROS ÖNKORMÁNYZATA TÁMOGATJA
THE ARTPOOL ART RESEARCH CENTER IS PARTLY FINANCED BY THE BUDAPEST MUNICIPAL COUNCIL.

Jacob, S. Jacob, R. Janssen, M. Jantieu, D. Jarvis, L. de Jassu, R. Jeffries, B. Jech, J. Johnson, M. Johnson, R. Johnson, B. Jones, M. Jones, Ko de Jonge, R. Joseph, G. Jupiter-Larsen, D. Kamperleic, T. Katsoka, C. C. Kelly, E. Kent, E. Kimberley, G. King, Y. Kirby, N. Klassen, A. Knowles, J. Kool, A. Kornfeld, E. Koslow, R. Kostelanez, K. Kowalski, A. Kretschmar, S. Krim, Kruttscha, K. Kuramoto, M. Lara, G. Leakin, S. Laszlo, G. Laughtier, P. Lee, L. Levine, N. Lewis, S. Lewchishon, J. Lipman, U. Lisbo, Gary Lloyd, Ginny Lloyd, B. Ldbach-Hawes, C. Loefler, S. Lombardo, N. Lomholt, Lova, L. Lova, L. Lova, S. Luiger, O. Magalhães, R. Maggi, R. Malguori, Man Woman, R. Mappo, G. G. Marx, G. E. Marx-Vigo, B. McAlpine, K. C. McCormick, D. McLimans, G. McMurchy, R. Meada, Metallic Avau, T. Mew, N. Mfune, E. Miller, Don Mäken, Minoy, D. Minton, H. Mitterdorf, D. Montgomery, B. Moore, T. Moore, T. Morse, S. X. Mulet, Musicmaster, R. Muszynski, J. Nédassy, S. Nakayama, Y. Nakayama, O. L. Nations, W. W. Neumann, C. Neumann, M. C. Nelson, R. Nikonov, C. Nolan, Norquet, K. Nymen, J. C. Oakes, T. Ockers, G. Offringa, A. Olinari, A. Olvid, J. O. Olvich, L. Olvato, M. Orsanz, R. Ostekwetz, S. Ostrow, J. Ostrowski, K. Oye, F. Paci, C. Padin, Padma Post, S. Pandeen, P. Pasquini, Patrick T. M. Pawson, Pegase, T. Pelter, R. Pell, L. W. le Pere, People's Republic of Poetry, M. Perle, Perle, Perle, G. P. Petasz, T. Pelerit, Petri Gy., P. Petrovic, E. Petruik, E. Picasso, D. Pickering, A. Pilsbury, B. E. Picher, H. Pindell, C. Pittore, Prof. Plum, D. Plunkett, Plet C. B. Porter, J. Prabha, H. Prince, Professor Poem, R. Prost, A. Pruslet, J. Rasp, E. Ramon, J. M. Rastorfer, H. Rappaport, D. Reich, C. Reisenan, K. Rice-Jones, Richard C. T. Riggt, Rikki, C. del Rio, Rivington School, Roberti E., A. Rocha, R. Rockola, K. Rodan, R. Rodin, M. Rose, M. R. Rosenberg, J. E. Roasman, O. Rozanova, A. Rubinio, G. Ruch, H. Soga, T. Soito, M. Salerno, Sarracino, A. Saunders, R. Saunders, A. Schmidt, A. Schnyder, G. Schreanen, T. Schurz, M. Scott, S. Segay, R. Selavy, R. Sherrin, T. Shice, S. Shimamoto, T. Shohakiro, A. Shoon, F. Shulz, L. Silverman, D. Silverman, D. Siprella, G. Simpson, Scooter, B. Skopnik, A. Skrbinek, J. Smith, P. Smith, M. Sobral, H. Soga, Soos T., Al Souza, L. Spiegelman, Spud, R. Slaeck, C. Stake, D. Stamp, I. Stang, State of Being, C. Steiner, U. G. Stäcker, St. Michael's Printshop, G. Stuckens, Sublimity Unlimited, R. Summers, J. Supék, Szonbáthi B., B. Talpo, E. Tan, F. Tavenner, A. Taylor, N. Taylor, C. Tellvit, Teloa, Terra Cardella, S. Thing, E. Thomas, R. Thomas, T. Thomas, R. Timmons, D. Tinsley, S. Tivy, A. Tjama, Tobuoco Spot, W. Toogood, Tóti Endre, Tóth A., Tóth G., H. Tress, O. Tron, C. Troitzuk, Tufano, I. Tyson, J. Van der Bruke, A. Van der Weide, Vanzetti, Ed Varney, Velimir, M. Versari, E. A. Vago, Volth A. B. Watts, M. Westburg, B. Whorral, A. Wiegosz, W. Wiley, A. Williams, D. Williams, M. Williams, R. Winiarski, L. Winters, F. Wines, T. Winter, R. Wolf-Rehfeldt, R. Wright, Wille Konsumkunst, W. Xerra, T. Yamamoto, D. Zack, R. Zelawemsky, Zeila.

ARTPOOL MŰVÉSZETKUTATÓ KÖZPONT
ARTPOOL ART RESEARCH CENTER

BUDAPEST VI. LISZT FERENC TÉR 10. I.E.M. 1.,
TEL/FAX: +36-1 121-08-33. POSTACIM / POSTAL
ADDRESS: 1277 BUDAPEST 23, PF 52.

PROGRAMOK / PROGRAMS
1992. SZEPTEMBER 18. - DECEMBER 4.

Nyitvatartás: szerdán és pénteken 14-18 óráig
Opening times: wednesday and Friday 2-6 p.m.

HÁLÓZATI HANGMUNKÁK 1980-1992
SOUND-WORKS BY THE NETWORK

M. Akita, F. Ballabeni, V. Baroni, G. Bergamini, M. Bianchi, G. Bleus, M. Bloch, P. Bruscky, L. Bnash, M. Cantin, S. Ceni, P. Ciani, R. Cuomo, K. P. Dencker, J. Fay, S. Fishbein, G. Fontana, U. Giacomucci, J. Glass Jr., The Great Complotto, Hopkins, H. Iwata, G. Jupiter-Larsen, C. J. Kid, D. Klammer - A. Igloo, R. Kostelanez, A. Lora Tolino, S. Luigelli, N. Lutz, R. Maggi, B. E. Marpe, R. Mariet, I. Mazza, P. R. Meyer, L. Mil, S. E. Morand, N. Noll Orchestra, P. Pastva, Peeter Sepp Rock Rat, J. M. Pezuela Pinto, PIGD4, J. Pokorny, S. M. Rasmussen, Reservation-Henk-Jockey, T. Rinselen, G. Ruch, A. Schöcs, C. Schmidt-Olsen, The Sets, L. Spiegelman, G. Stuckens, R. Summers, SWSW Thright, TRAX, VEC Audio, E. Welsh, C. Zepa

VIDEÓK / VIDEO PROGRAM

INFERMENTAL nemzetközi videófolyóirat /international video magazine (alapította/created by: Bódy G.)
III. szám / 3rd issue, Budapest 1983/84. Szerkesztette/edited by: Forgács P. & Békó L.
Producer: Balázs Béla Stúdió Budapest.

KIÁLLÍTÁSOK / EXHIBITIONS

MŰVÉSZETI ESERNYŐK KÉPESLAPON
ART UMBRELLA POSTCARD SHOW

világítás az Artpool 1981-es projektjének anyagából
a selection from the 1981 year's project of the ARTPOOL'S POSTCARD BOX
Képeslap-munkák az alábbi művészekről / Postcard-works by the following artists: Bakos Z., Baka J., Donath R., El Kazovszki, Felugossy L., Ilyenyi Tóth A., G. Fontana, Forgács P., Galántai Gy., Gyulfa Gy., Hadász I., Hegedűs L. L. Hés A., Jankovszky Gy., Kelenyi B., Kóncz A., Kovács A., Lengyel A., Letné Stepan, G. Minkoff, M. Olsen, Páczor A., Somoskóti L., L. Sui, Sugár J., Swierkiewicz R., Szaniszló L., Thurza G., Tóthvári E., Tóth G.

24–26 August 1992 ♦ Artpool Art Research Center, Budapest

Decentralized World-wide Networker Congress Budapest Session

Decentralizált hálózati világkongresszus budapesti ülészak

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

DOCUMENT: correspondence (organization), invitation, photo, video
PUBLICATION: *Artpool's Faxzine* 08.26.92., Artpool, Budapest, 1992, 24 p.; *Networker Post* stamp sheet ♦ WEB-DOCUMENT: www.artpool.hu/events/Congress92/ ♦ ARTWORKS: in Artpool's collection

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*, Kurír, October 4, 1992, p. 11. ■ Dobos Klára: *Network*, Észak Magyarország, Apropó, October 3, 1992, p. 6. ■ Timár Katalin: *Fax- und Mailart des Artpool im Wandel politischer Systeme. Fax- and Mail Art of the Artpool in the Change of Political Systems*, in: Ursprung, Eva (ed.) *In Control. Mensch – Interface – Maschine*, Kunstverein W.A.S., Graz, 1993, pp. 72–74. ■ Netmail, Angela & Peter: *Networking Yearbook '93*, Mail Art Mekka Minden (bookwork), pp. 152d–e. ■ *Decentralized Networker Congress / Artpool's Faxzine*, Árnékkötők co-media, No. 20 (Vol. 8, No. 3), 1997, pp. 35–36. ■ Bohár András: *Dátum és idő. Az Internet galaxis keretében megrendezett Dátum kiállításról*, Új Művészet, July 1999, pp. 37–38. ■ *Decentralized Networker Congress*, in: Dárdai Zsuzsa (ed.): *Árnékkötők/ Shadow Weavers. Copy Art, Fax Art, Computer Art*, Árnékkötők Alapítvány – Saxon-Szász János, Budapest, 2005, pp. 350–351.

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



Exhibition of the sent and received works and results of the copy-art workshop

88 artists participated in the electro-graphic visual communication on fax. The newsletter *Artpool Faxzine* was faxed daily from the session to artists all around the world.

DECENTRALIZED WORLD-WIDE NETWORKER CONGRESS

BUDAPEST SESSION, ARTPOOL, 24-26 AUGUST 1992

1992

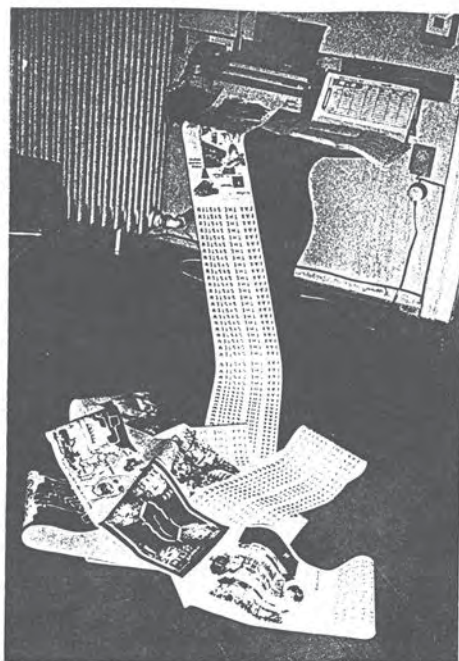


Documents of the event and pages of *Artpool Faxzine*, faxed daily to participants all around the world



DECENTRALIZED WORLD-WIDE NETWORKER CONGRESS

BUDAPEST SESSION, ARTPOOL, 24-26 AUGUST 1992



24.08 15:45	TOÓTH Gábor Andor	Hungary
24.08 16:33	SOMOSKÖI Soma	Hungary
24.08 16:52	Guy BLEUS	Belgium
24.08 16:58	TOÓTH Gábor Andor	Hungary
24.08 17:08	PAUER Gyula	Hungary
24.08 17:19	PAUER Gyula	Hungary
24.08 17:28	TENKE István	Hungary
24.08 18:01	TOÓTH Gábor Andor	Hungary
24.08 18:24	Tadatoshi FUJINO	Japan
24.08 18:43	Ruggero MAGGI	Italy
24.08 19:48	Ruggero MAGGI	Italy
24.08 20:15	Billy CURMANTO	USA
24.08 20:37	Peter KAUFMANN	Switzerland
24.08 21:26	Guy BLEUS	Belgium
24.08 22:07	TOÓTH Gábor Andor	Hungary
24.08 22:56	Guy BLEUS	Belgium
24.08 23:06	Ruggero MAGGI	Italy
24.08 23:16	Rokawi (ASA Kšin)	Germany
25.08 00:13	Ruggero MAGGI	Italy
25.08 08:48	TOÓTH Gábor Andor	Hungary
25.08 09:06	Judith HOFFBERG	USA
25.08 11:23	Artpool	Germany
25.08 11:54	Artpool	Germany
25.08 12:21	Georg OZORY	Germany
25.08 12:40	SUGÁR János	Germany
25.08 12:40	KELENYI Béla	USA
25.08 13:14	Motkeri Fax Diary	
25.08 13:27	Lilian A. BELL	
25.08 13:28	Gallery Knoll	Hungary
25.08 13:28	TENKE István	Hungary
25.08 13:28	Gallery Knoll	Hungary
25.08 14:13	GYÖRFI Gábor	Hungary
25.08 14:26	GYÖRFI Gábor	Hungary
25.08 14:42	TENKE István	Hungary
25.08 14:51	REVSZ L. László	Sweden
25.08 14:54	GYÖRFI Gábor	Hungary
25.08 15:02	REVSZ L. László	Hungary
25.08 15:19	Exp. Art Foundation	Australia
25.08 15:25	TOÓTH Gábor Andor	Hungary
25.08 15:33	TENKE István	Hungary
25.08 15:33	GYÖRFI Gábor	Hungary
25.08 15:33	D. Rossita BERARDI	Italy
25.08 15:54	Judith HOFFBERG	USA
25.08 16:10	Klaus GROH	Germany
25.08 16:28	Hans Oiseau KALKMANN	Germany
25.08 16:37	Jean RABASCALL	France
25.08 16:48	Gábor PALOTAI	Australia
25.08 17:12	Jürgen O. OLBACH	Germany
25.08 17:49	Performance Festival	Hull
25.08 17:53	SZIRTES János	Great Britain
25.08 18:16	SZIRTES János	Germany
25.08 18:26	BOHÁR András	Germany
25.08 19:18	Pedro BERICAT	Hungary
25.08 19:27	LÉVAY Jenő	Spain
25.08 19:32	Day Art	Germany
	TÓT Endre	Germany
	Guy BLEUS	Belgium

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Documents of the event and pages of *Artpool Faxzine*, faxed daily to participants all around the world

DECENTRALIZÁLT HÁLÓZATI VILÁG-KONGRESSZUS BUDAPESTI ÜLÉSSZAK
ARTPOOL, 1992. AUGUSZTUS 24.-26.
Fax és elektrografikai műhelymunkák

DECENTRALIZED WORLD-WIDE NETWORKER CONGRESS BUDAPEST SESSION
ARTPOOL, 24-26, AUGUST 1992
Fax and copyart workshop

A kongresszus résztvevői (faxon, postán és/vagy személyesen) / Participants at the congress (by fax, by mail and/or in person): Aerol Print (USA), Bak I. (H), V. Baroni (H), S. Baudhuin (B), P. Beckman (D), L. A. Bell (USA), R. Bergere (D), P. Bericat (E), Ph. Blah (F), G. Bleus (B), Bohár A. (H), J. Borsoe (DK), P. Brucksky (Bras), G. Colonna (H), Crackerjack Kid (USA), B. Cumiano (USA), D. Dalgand (F), Dárdai Zs. (H), Day Art (H), J. Evans (USA), L. Fierens (B), Ch. François (B), R. Fricker (CH), Fucks Transmission/S. Jack (Japan), E. Fuess (USA), T. Fujino (Japan), Galántai Gy. (H), K. Groh (D), E. Goubert, Györfi G. (H), Hadász A. (H), Hadász K. (H), W. Harroff (USA), T. Hinnala (SF), J. Hottberg (USA), J. Hopkins (USA), B. Jesch (D), J. Johnson (USA), Ko de Jonge (NL), P. Kaufmann (CH), Kelényi B. (H), J. Kierspel (D), J.-N. Laszlo (F), Lengyel A. (H), Lévy J. (H), A. MacLennan (N-Ireland), R. Maggi (H), W. Marlowe (USA), M. J. Mawlus (GB), B. Neslony (D), M. O'Hara (H), Ozory (D), I. Pakhomov (Ukraine), G. Palotai (AUS), Pauer Gy. (H), H. Paulsson (SF), P. Pellini (D), S. Perkins (USA), S. Petracchi (H), D. Plunkett (USA), Révész L. (H), A. Roca (H), E. Rodriguez (MEX), Rokawi (D), A.-M. Rena (D), A. Schloes (USA), Scoore/C. Hill (USA), Somoskői S. (H), R. H. Sperling (Bras), C. Stake (CND), G. Strada (H), G. Stuckens (B), Sugár J. (H), J. Supek (YUL), Szabó A. (H), Szirtes J. (H), Szombathy B. (H), F. P. Tapia (E), Tenke I. (H), Timár K. (H), A. Tima (YUL), Toóth G. A. (H), E. Tót (D), A. Tregnaghi (H), T. Taubouchi (Japan), J. VdBraucke, R. Watlington (USA), W. W. Konsumkunst (D)

Köszönet a KONTRAX Irodatechnika Rt.-nek, mely az eseményhez egy CANON CLC 10-es színes lényeműsítőt bocsátott rendelkezésünkre. / Special thanks to KONTRAX Rt. for lending a CANON CLC 10 color copier for the time of the workshop.

ARTPOOL'S FAXZINE 88.25.92
FAX YOUR ART TODAY +36-1-121 08 33

ART FAX

A CLASS ROOM OF NETU
WHERE ARE BLEUS, GALANTAI, MAGGI
32 12 74 14 15 / 003923431943
36 1 1210833

ARTPOOL'S FAXZINE

18 September – 4 December 1992 ♦ Artpool Art Research Center, Budapest

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

BIBLIOGRAPHY: Dárdai Zsuzsa: "Nem egyformán fújja a zászlókat a szél". *Fluxus zászlók a Liszt Ferenc téren. Beszélgetés Galántai Györggyel*, Magyar Narancs, October 15, 1992, p. 41. ♦ TV-RADIO: Bp. VI. ker. Kábeltévé, September 21, 1992; MTV1, September 28, 1992 (Napközi), September 29, 1992 (A reggel); Petőfi Rádió, September 20, 1992 (Táskarádió); Kossuth Rádió, September 24, 1992 (Magyarországról jövők), September 26, 1992 (Reggeli krónika); Bartók Rádió, September 29, 1992 (Muzsikáló reggel)

Stamp-Sheets by the Network 1976-1992

Exhibition of collective stamp works from the Artistamp Museum's collection produced by: Ed Varney & M. de Courcy, Al Souza, Guy Shraenen, Anna Banana / International Art Post, Peter Below, Peter Küstermann, Wulle Konsumkunst, Vittore Baroni, Ryosuke Cohen, H. R. Fricker – GeORge brett, buZ blurr / Russel Butler, Buster Cleveland, Crackerjack Kid / Chuck Welch, Creative Thing, Dogfish, John Held Jr., E. F. Higgins III.

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 Pernecky 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.)

BIBLIOGRAPHY: Dobos Klára: *Network*, Észak-Magyarország, October 3, 1992, p. 6.

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

BIBLIOGRAPHY: Dékei Krisztina: *Felhő-múzeum 1982–85. Lengyel András gyűjteménye*, exhibition handout, Artpool, Budapest, 1992, 2 p.

• 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

International video magazine, founded by Gábor Bódy. No. III edited by Péter Forgács and László Beke (Budapest, 1983–84).

DOCUMENT: handout with a text by László Beke from 1984

ELECTRONIC MESSAGE DISPLAY: Hungarian sayings in the spirit of fluxus

SUBJECT MATTER: THE NETWORK
STAMP-SHEETS BY THE NETWORK 1976-1992



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* artiststamp edition by Ed. Varney & M. de Courcy (Canada, 1981)

SUBJECT MATTER: THE NETWORK

TWO NETWORK MAGAZINES



Display of issues of two important network magazines from Artpool's collection: *COMMONPRESS* (1977–1984), founded by Paweł Petasz (Poland), and *DOC(K)S* (1976–1987), edited and published by Julien Blaine (France)

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

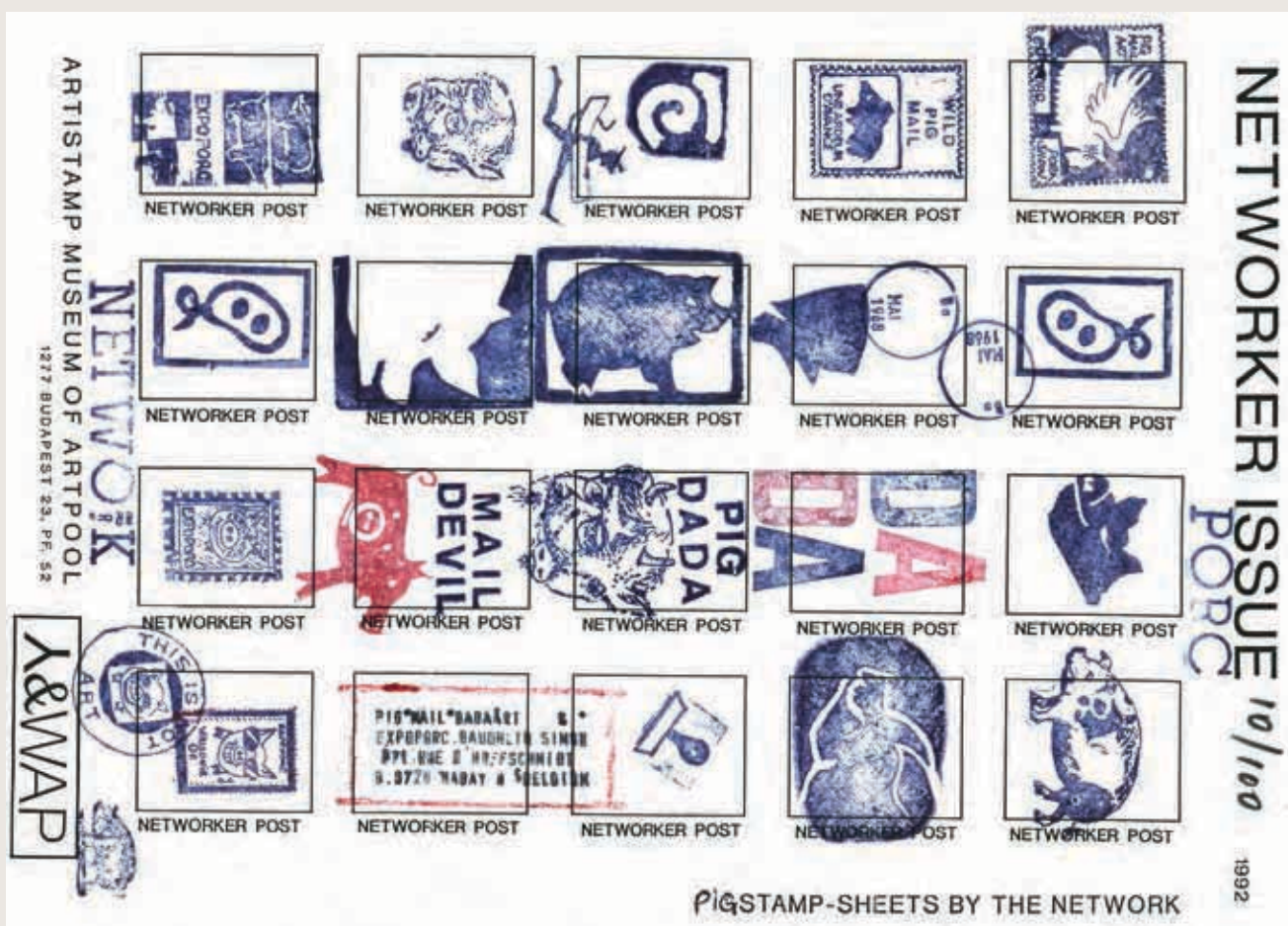
ART-UMBRELLAS ON POSTCARDS



Installation of selected works from the *Art-Umbrella Postcard Show*, a project by Artpool in 1981 (APS no. 8) (► p. 58.)

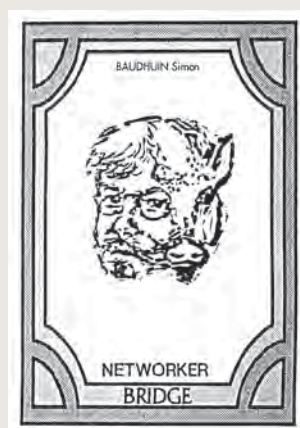
SUBJECT MATTER: THE NETWORK

NETWORKER POST



Networker Post sheet by Pig Dada [Simon Baudhuin] from the *Networker Post* project

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 bookwork catalog is documenting the exhibition.

PROGRAMS realized during the 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 Vető**, concert by **Helyettes Szomjazók**

• 4 October 1992

Concert by **Orchestra 900709** (Tamás Kopasz, Gábor Gerhes, Gyula Július, Sándor Czakó, Dr. Béla Máriás), performance by **Éva Szántó**

DOCUMENT: call, invitation, program, photo, video [YouTube](#)

BOOKWORK-CATALOG: *FLUX FLAG, Fluxus Zászló*, Artpool, 1992 (A4, monochrome and color photocopy, 94 pages, printed in 100 numbered copies)

PUBLICATION: Ken Friedman: *Fluxus 1992*, Artpool füzetek (Artpool Booklets), Artpool, Budapest, 1992, 20 p.

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

ARTWORKS: in Artpool's collection

BIBLIOGRAPHY: Dárdai Zsuzsa: "Nem egyformán fújja a zászlókat a szél". *Fluxus zászlók a Liszt Ferenc téren. Beszélgetés Galántai Györggyel*, Magyar Narancs, October 15, 1992, p. 41. ■ *Flux Flag*, Artstamp News, February 1993, Vol. 3, 1–2, p. 10. ♦ TV–RADIO: MTV, Reggel, September 1992 [YouTube](#)



Bookwork-catalog of the project designed and made by György Galántai with the use of documents sent by the participating artists and photographs of the exhibited Flux Flags. On the cover: list of participating artists



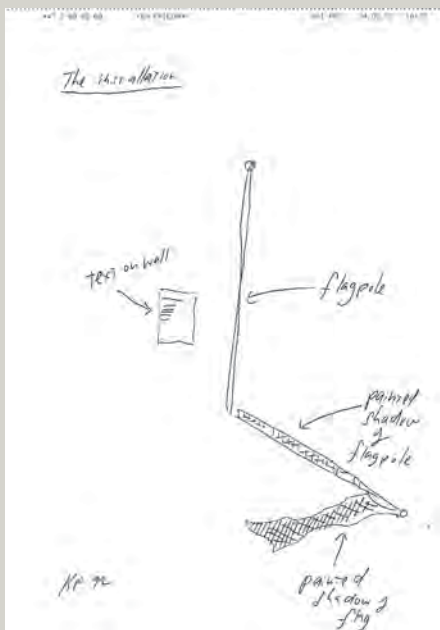
Performance by Péter Rónai and Július Koller (video snapshot)



Concert by Helyettes Szomjazók (video snapshots)



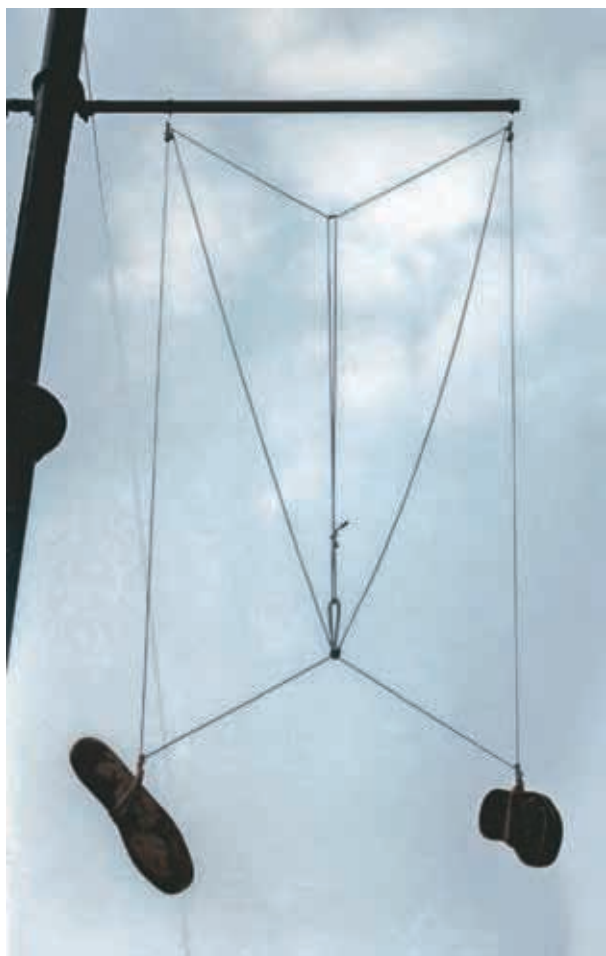
Flux Flags by Eric Andersen, Ugo Carrega, John M. Bennett, Shozo Shimamoto, Peter Rónai, Joël Hubaut (Liszt Ferenc tér, Budapest)



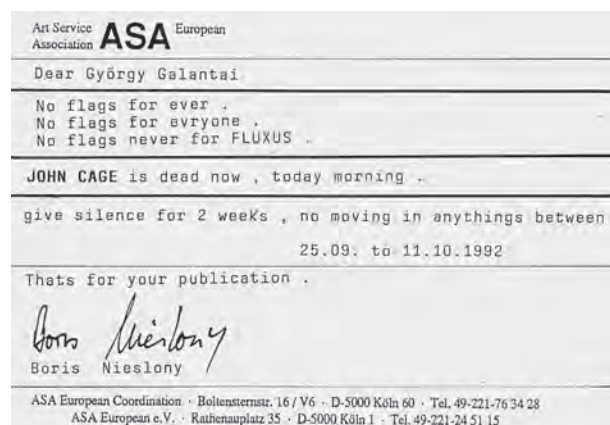
At the opening of the Flux Flag exhibition, György Galántai performed Ken Friedman's event-score sent for this occasion



Flux Flag by Julius Koller



Flux Flag by György Galántai



Flux Flag by Boris Nieslony

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

BIBLIOGRAPHY: *Congress Report from Budapest...*, November 23, 1992, in: Netmail, Angela & Peter: *Free Personal Deluxe Netmail Delivery Documentary Catalogue* (DNC Book 92), bookwork, n.p. 1992–1993 ■ Netmail, Angela & Peter: *Network Discussions. Reports on the DNC 92*, Blacky's Image Lounge, Jakarta 1993, pp. 34–35. ■ (about the project): Kamperelic, Dobrica: *Interview with Angela Pahler and Peter Küstermann. The Net Mail Tour*, Umbrella, Vol. 16, No. 1, March 1992 ■ Banana, Anna: *Free Personal Deluxe Netmail Delivery. The evolving mail-art life of Angela & Peter NETMAIL*, January 10, 1999, 7 p. ■ Bass, Shermakaye: *Artistic personal postal service*, The Dallas Morning News, August 30, 1992 ■ *A postások ismét nem bírnak magukkal. Csak az önkéntesek halhatatlanok*, Blikk, May 31, 1994

1993 - THE YEAR OF FLUXUS - AT ARTPOOL

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

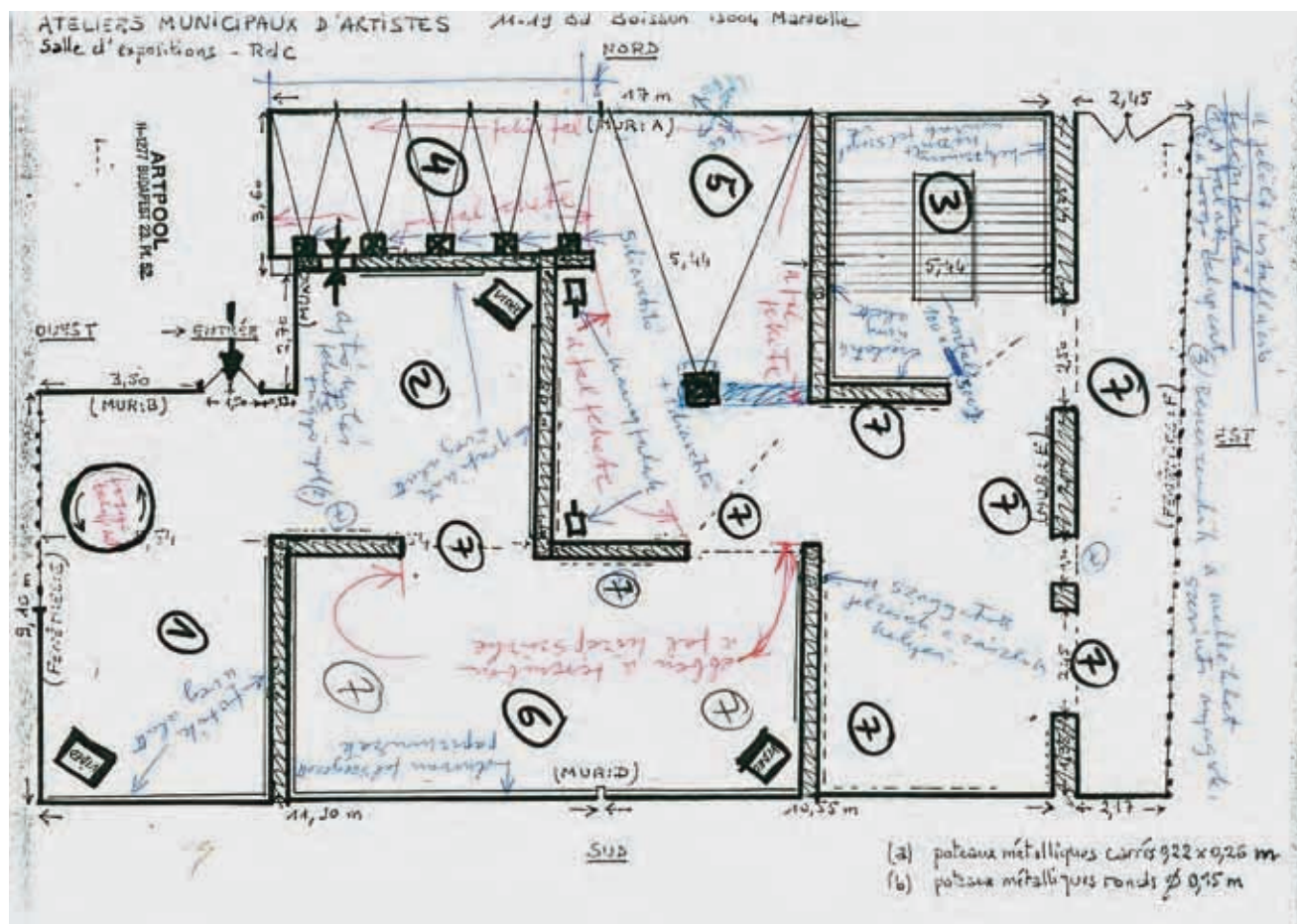
Presentation of seven large-scale artistic projects created by Artpool between 1980 and 1992 as part of the event *Poésure et Peinture*. Exhibited projects were: *Homage to Vera Muhina*, *World Art Post*, *Everybody with Anybody*, *Buda Ray University*, *Flux Flag*, *Decentralized Networker Congress*, 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 [YouTube](#) ♦ WEB-DOCUMENT: www.artpool.hu/Marseille/ ♦ CATALOG: Blistène, Bernard – Véronique Legrand (eds.): *Poésure et Peinture. "D'un art, l'autre"*, Musées de Marseille – Réunion des Musées Nationaux, Marseille, 1993, 655 p. ■ Catalog of the accompanying events: *Par les yeux du langage. D'un art l'autre*, Art-Transit – Office de la Culture de Marseille, Marseille, 1993, ca. 190 p.

BIBLIOGRAPHY: "*Poésure et Peinture*", *Ateliers d'Artistes de la Ville de Marseille*, On sort. Le guide des spectacles du provençal, February 17–23, 1993, p. 5 (notice) ■ *Szűbjektív Artpool*, Magyar Narancs, February 25, 1993, p. 8 (notice) ■ [*Artpool has participated...*], *Umbrella* (Late breaking news), Vol. 16, No. 1, March 1993, p. 13 (notice) ■ *Artpool Subjectif. 7 projets d'Artpool, Budapest, 1980–1992*, Art Transit, Marseille, March 1993, n.p. ■ Blanc, Florence – Tatiana Brelet – Marie Giral: *La semaine idéale. Europe 2 vous propose...*, L'Événement du jeudi, March 11–17, 1993, p. 132 (notice) ■ *Pourquoi ils ont choisi Marseille. Les Ateliers d'Artistes*, Marseilles Informations, No. 18, March 14, 1993 ■ *La liberté par la poste*, Marseilles Informations, No. 18, March 14, 1993

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.



ARTPOOL SUBJECTIF / SUBJECTIVE ARTPOOL

Press Release by Artpool Art Research Center

6 February 1993

The city of Marseille is hosting a huge series of exhibitions and events titled *Poésure et peinture* (Poeting and Painting) 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 Dufrêne, 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



View of Artpool's exhibition from the street (video snapshot)

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.

- ¹ ► pp. 52–54.
- ² ► pp. 68–72.
- ³ ► pp. 65–67.
- ⁴ ► pp. 59–64.
- ⁵ ► pp. 132–133.
- ⁶ ► pp. 136–138.
- ⁷ ► pp. 144–146.

ARTPOOL SUBJECTIF / SUBJECTIVE ARTPOOL

1993



Photo: Francis Habert

Flux Flags from Artpool's collection. In the exhibition space: Júlia Klaniczay and György Galántai



Photo: Patrick Box

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

► *FLUXMOST [FLUXNOW]* – pages 1 and 4 of the zero issue of a planned fluxus magazine, originally designed to report on the events of Artpool's fluxyear (4 pages, 1993). On page 1: introduction by László Beke, art historian to the research on Fluxus in Hungary, on page 4: What is Fluxus – a short description of Fluxus by László Beke

FLUXUS - WORK IN PROGRESS

Az Artpool új kiállítása megkísérli tisztázni a nemzetközi Fluxus-mozgalom és a magyar művészet (művészek) viszonyát. Arról, hogy mi a Fluxus, a következő oldalon olvasható egy rövid magyarázat — itt elsősorban a kiállításához nyújtunk tájékoztatást. Ez a bemutató többek között abban is igazodik a Fluxus (és az Artpool)

Az Artpool Művészetkutató Központ kiállításai 1993 januártól júniusig minden szerdán és pénteken 14 és 18 óra között tekinthetők meg. A kiállítások anyaga folyamatosan változik, a változásról külön programok készülnek.

The exhibitions at the Artpool Art Research Center are opened every wednesday and friday from 2 to 6 p.m.

F L U X M O S T

szelleméhez, hogy nincs kimondott „megnyitój” és zárási időpontja. Az anyaga feltehetőleg állandóan bővülni és változni fog, és különböző események — előadások, koncertek, a kiállításon belüli kiállítások, időszakos kiadványok stb. — fogják kísérni. A formabontásra azért van szükség, mert prekonceptiónk szerint számos magyar művész került a Fluxus-vonzáskörébe, de „magyar Fluxus”-ról nem lehet egyértelműen beszélni, a fogalom meglehetősen bizonytalan, és éppen e kiállítás révén szeretnénk pontosabban definiálni.

Előzetes véleményünk szerint a magyar művészek közül Szentjóby Tamás állt a legközelebb e Fluxushoz, de a nemzetközi csoportnak „hivatalosan” ő sem vált tagjává. Rajta kívül főleg Altorjay Gábor és Tót Endre került még fluxus-közelbe. Elképzelhetők továbbá a következő kategóriák:

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

— pre- és poszt-Fluxus (Achille Bonito Oliva osztályozásának megfelelően, lásd Ubi Fluxus, 1990, ibi motus, 1962. Magyarországon prefluxus előzménynek lenne tekinthető például Dr. Vég László munkássága, posztfluxusnak pedig esetleg a Hejtes Szomlyázók vagy a Várnagy Tibor által szervezett plágium-akció. Természetesen ezekben az esetekben mi tekintjük utólag Fluxusnak azt, amire alkotóik nem is gondoltak.)

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

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

— elvileg mindenki, aki magát Fluxus-művésznek tartja (gyakorlatban azonban ez az eset elég problematikus).

Az utóbbira említett kategória úgy alakult ki, hogy néhány művésztől megkérdeztük, Fluxus-művésznek tartja-e magát, vagy legalább néhány művét ide sorolja-e. Mi magunk nem akarunk (nem is tudnánk) azonnal dönteni. Elképzelhető, hogy egyes esetekben vita fog kialakulni, mint ahogy az is, hogy általunk nem ismert alkotók fognak jelentkezni, hogy állítsuk ki őket. Ezt nemcsak, hogy helyénvalónak, hanem egyenesen kíváncsinak tartanánk. Kiállításunk segítségével végre egy olyan munkát szeretnénk elvégezni, mely folyamatosan részesül a művészek és a közönség támogatásában és kontrolljában. Erre gondolva kérnénk azt is, hogy akinek Fluxus-műve vagy kiadványa van, értesítsen róla. Szeretnénk ugyanis dokumentumokat is bemutatni, lehetőleg teljességre törekedve, s ha nem is feltétlenül a kiállításon, akkor legalább abban a kiadványban, amely a kiállítást követni fogja.

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

Budapest, 1993. január

Beke László

fashions with the custom-comfort

(No Model.)

for executives, diplomats, businessmen, lawyers

—Sheet 1.

RELUTING DEVICE.

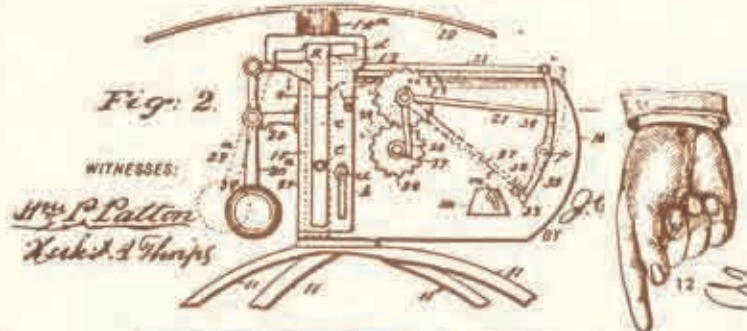
No. 556,248.

Patented Mar. 10, 1896.

Fig. 1



Fig. 2.



MI A FLUXUS?

A Fluxus nemzetközi művészcsoporthoz, mely a 60-as évek elején jött létre és ebben az évtizedben élte virágkorát. Maga a latin eredetű elnevezés „áramlás”-t jelent (angolul „flákszus”-nak ejtjük), ezzel is utalva a csoport és tevékenysége állandóan változó, „fluktuáló” jellegére. A Fluxus legfontosabb célkitűzése a művészet és az élet közti határok elmosása, legjellemzőbb jelszavai: „minden művészet”, „mindenki művész”. Szellemes, provokatív, banális vagy éppen harsányan látványos megnyilvánulásaival szembehelyezkedik a hagyományos művészetfogalommal, ezért „antiművészet”-nek is szokták tekinteni. (Talán a „neodada” megjelölés valamivel jobban illik rá.)

A csoport (vagy inkább mozgalom?) nemzetközi jellegét illusztrálja, hogy egyik vezető egyénisége George Maciunas litván származású New York-i művész, de a New York-i csoportban előfordulnak koreaiak vagy japánok is. Ugyanakkor Fluxus-központok létesülnek Németországban, Franciaországban, de Prágában is. Nem lehet pontosan megállapítani, hány művész tartozott (vagy tartozik ma) a csoporthoz, mert egymás között is állandóan vitakoztak erről — mindenestre a „kemény maghoz” is legalább 20-25 alkotó sorolható.

A Fluxus létrehozott egy sereg jellegzetes műfajt: a zenei eredetű „event”-et, a mail artot, a concept artot stb. Sajátos tipográfiát, öltözködést, építészetet, tárgykultúrát alakított ki. Azt lehet mondani, hogy képes volt megteremteni a Fluxus-változatát gyakorlatilag bárminek — tudományágaknak, foglalkozásoknak, sportfajtáknak, társasjátékoknak és így tovább. A legtöbb Fluxus-művész saját műfajt alakított ki, így például Nam June Paik feltalálta a video artot, Wolf Vostell a bebetonozásokat és a dé/collage-okat, Ray Johnson művészeti levelezési iskolát alapított, Ben Vautier kezdetben mindent szignált, Ken Friedman haikukat írt stb. Mások, mint Ligeti György vagy Joseph Beuys csak lazán, vagy csak egy bizonyos időszakban kapcsolódtak a Fluxushoz. Különböző a steril besorolást megnehezíti, hogy a Fluxus érintkezett egy sereg kortárs irányzattal — a happeninggel, a nouveau réalisme-mal, a pop arttal, a konkrét és vizuális költészettel, az experimentális és a rockzenével vagy az underground filmmel. Számos ötletet, formai megoldást lehetne összegyűjteni a „magas” művészetből vagy a reklám területéről, amelyről senki sem tudja, hogy Fluxus-eredetű. Ez a jelenség végső soron a Fluxus demokratikus jellegével függ össze: a művészek legnagyobb része óvakodik attól, hogy a copyright-ot fétisizálja.



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FLUXUS 1

1965 anthology of printed works and objects inside a wood box



FLUXUS 2 — 1966 anthology with 8mm film loops, sound objects, puzzles, ball games, paper events and toys



ORIFICE FLUX PLUGS By Larry Miller



FLUXKIT A collection of various Fluxus publications and boxes by a variety of artists



FLUXRELIQUARY By Geoff Hendricks Includes Holy Shit from the Last Supper, and other assorted religious objects

FLUX TIMEKIT By Robert Watts

1993

MÁRCIUS 19 – MÁJUS 14

KIÁLLÍTÁSOK / EXHIBITIONS

■ **GEORGE MACIUNAS*** Diagramok, ccV TRE, Fluxus levélpapír és boríték, Fluxpost bélyegek, groteszk álarcok, Fluxus esküvő (dokumentumok) ♦ *Diagrams, ccV TRE, Flux Stationary, Fluxpost, Grotesque Face Mask, Flux Marriage (documents)*

■ **TÓT ENDRE** Zéró retrospektív* Zéró-munkák (1971—1984) / *Zero-works*

■ **FLUXUS TÁRGYAK** / FLUXUS OBJECTS ♦ **Ben Vautier:** Fluxus lyukak — összegyűjtötte őket Ben Vautier B.V. 1964/81. / *Flux Holes Gathered By Ben Vautier B.V. 1964/81* ♦ **Joseph Beuys:** Faképeslap / *Holzpostkarte*, ed. Staack, 1977 ♦ **TELLUS**

the audio cassette magazine # 24 (TELLUS a hangkazetta-folyóirat 24. szám): *FluxTellus* ♦ **Robert Filliou & Joachim Pfeufer:** Emlékplakett Filliou és Pfeufer 1976-os budapesti kiállításához / *Memorial plaque for Filliou's and Pfeufer's exhibition in Budapest, 1976* ♦ **George Maciunas:** Fluxus (kártya) pakli / *Flux-Deck* ♦ **Alice Hutchins:** Ékszerszett-Fluxdoboz, címkegrafika: George Maciunas / *Jewelry Fluxkit (Mechanical for the label by George Maciunas)* ♦ **George Brecht:** *Water Yam* ♦ **Geoffrey Hendricks:** 7 talált képeslap (sós)* *Salinz/Hallein — Ausztria, 1992.*

augusztus 6. / *7 Found Post Card (salted)* Salinz/Hallein Austria, 6 August 1992* ♦ **Ben Vautier:** a művészet dzsungle / *la jungle de l'art, 1988* ♦ **Yoko Ono:** Mosolydoboz '71 / *A Box of Smile '71*

♦ **FLUXUS MŰVÉSZEK KÉPESLAPJAI** / POSTCARDS BY FLUXUS ARTISTS ♦ Képeslap-munkák az alábbi művészekről / *Postcard-works by the following artists:*

Albrecht/d., Ben, Joseph Beuys, George Brecht, Giuseppe Chiari, Robert Filliou, A. M. Fine, Michael Gibbs, Geoffrey Hendricks, Dick Higgins, Alice Hutchins, Alison Knowles, George Maciunas, Peter Moore, Nam June Paik, Carole Schneemann, Andy Warhol

DIABANK / SLIDE BANK ♦ *Works by* Ay-O, George Brecht, John Chick, Christo, Geoffrey Hendricks, Arthur Koepcke, Takehisa Kosugi, Shigeko 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

VIDEO / VIDEO PROGRAM ♦ Maurer Dóra - Beke László: *Nézetek* (BBS, 1986) — A hatvanas-hetvenes évek avantgard képzőművészetéről beszélgetnek művészettörténészek, kritikusok / *Dóra Maurer - László Beke: Views (Balázs Béla Studio, 1986)* — *Critics 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

FÉNYÜJSÁG / MOVING MESSAGE DISPLAY ♦ George Maciunas szövegei / *Texts by George Maciunas*

* Első magyarországi bemutató / *First presentation in Hungary*

HÍREK, INFORMÁCIÓK / NEWS ♦ 1993 március 27-ig tekinthető meg a marseille-i Atelier d'artistes 400 m²-es kiállító-terében a „Szubjektív Artpool” kiállítás, melyen hét, 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 tervezte és rendezte: 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*

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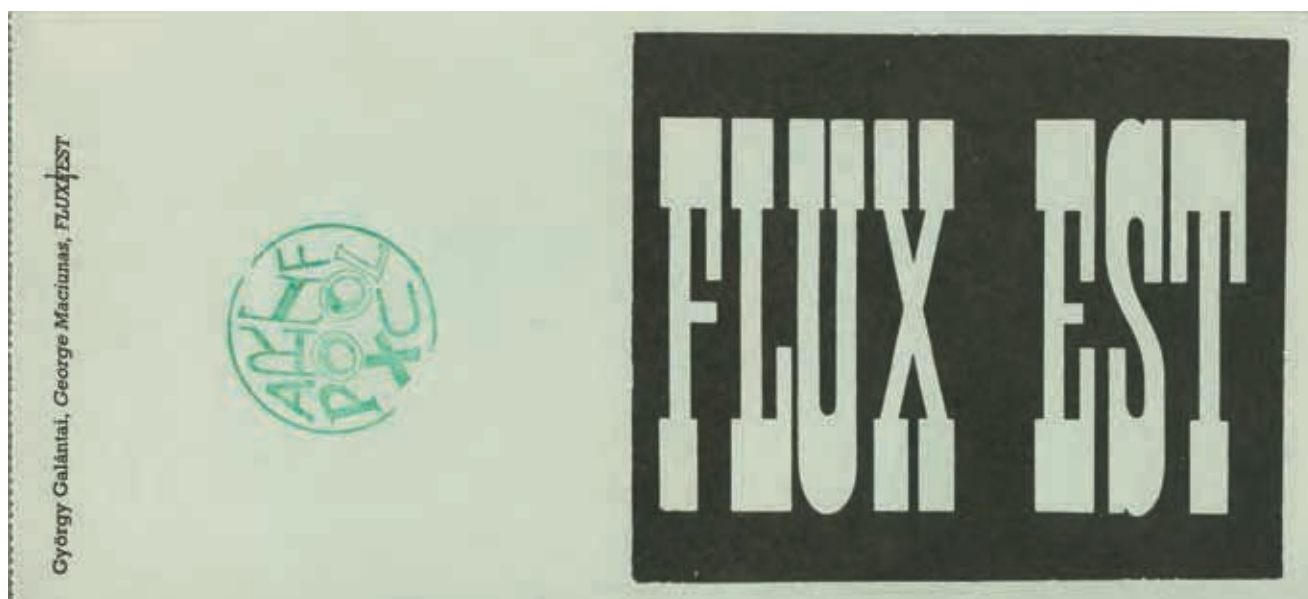
Nyitvatartás: szerdán és pénteken 14—18 óráig

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

AZ ARTPOOL MŰVÉSZETKUTATÓ KÖZPONT MŰKÖDÉSÉT BUDAPEST FŐVÁROS ÖNKORMÁNYZATA TÁMOGATJA

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ARTPOOL FLUX

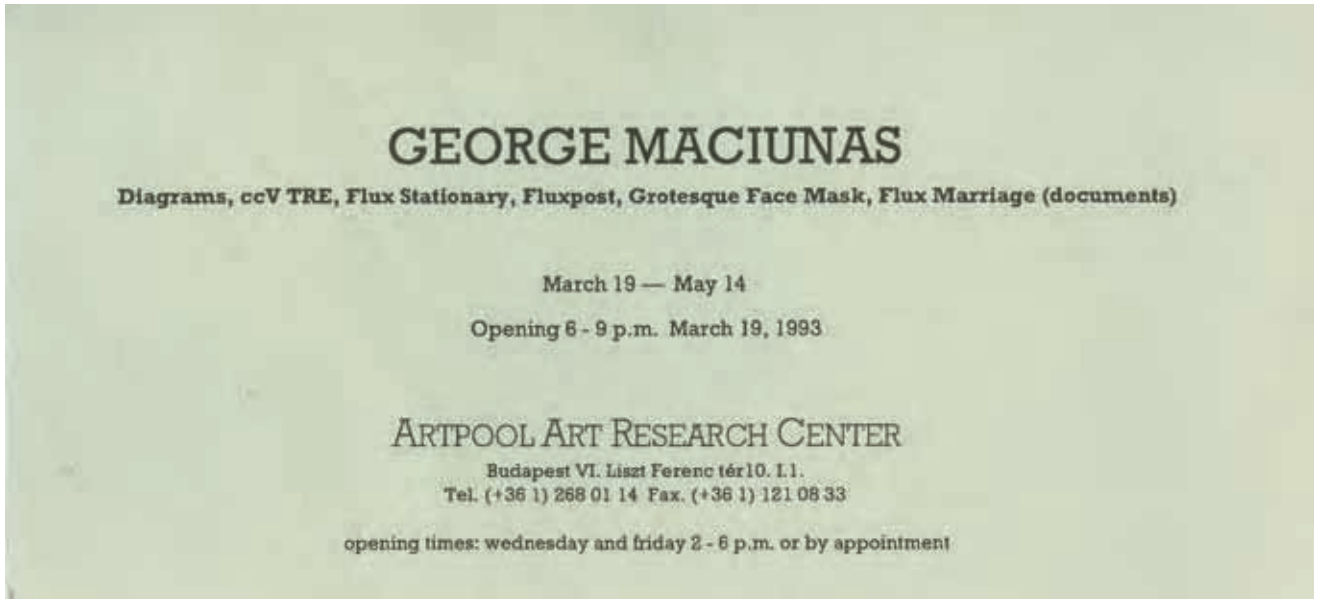


Page 1 of the 4-page long invitation card for Artpool Flux



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

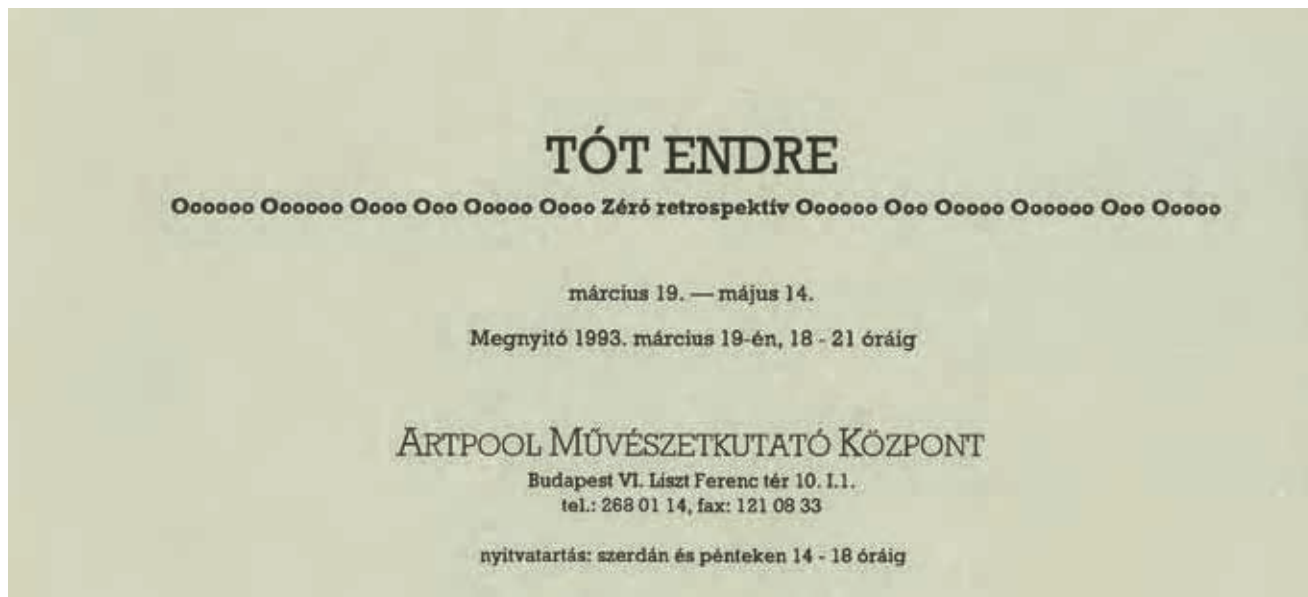
Page 4 of the 4-page long invitation card for Artpool Flux
(Dear Laci, did they open this letter of mine too? – Endre Tót, 1974)



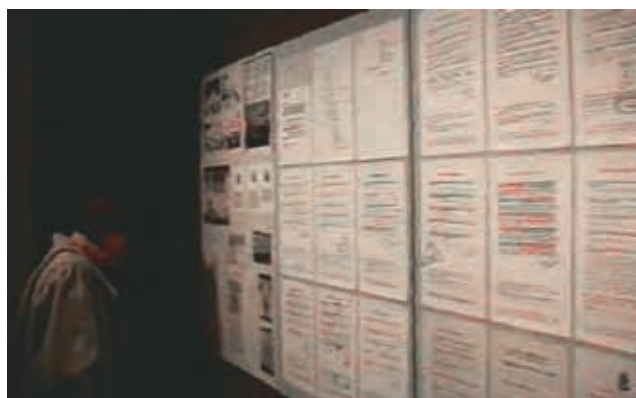
Page 2 of the 4-page long invitation card for *Artpool Flux*



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)

4 March 1993 ♦ Artpool Art Research Center, Budapest

∴ Vernita Nemec

One night exhibition and video performance by the artist from New York City.

DOCUMENT: invitation, video , photomontage
WEB-DOCUMENT: www.artpool.hu/1993/930304_e.html

BIBLIOGRAPHY: Vándor: *Művészről New Yorkból*, Kurír, 1993 March




Vernita Nemec installing the exhibition (video snapshot)

10 April 1993 ♦ Artpool Art Research Center, Budapest

∴ Dick Higgins and Alison Knowles

Dick Higgins' and Alison Knowles' (USA) presentation with slides and videotapes of their own works and of the commemorations of the 30 year-old Fluxus in Europe, discussion, fluxus lunch.

DOCUMENT: correspondence, invitation, flyer, video 
WEB-DOCUMENT: www.artpool.hu/1993/930410_e.html



Dick Higgins and Alison Knowles at Artpool (video snapshots)

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 ■ Siposs Zoltán: *Privát közgyűjtemény*, Köztársaság, 1993, No. 13, pp. 71–72. ■ Martos Gábor: "Folyékony" művészet, Magyar Hírlap, April 2, 1993, p. 19. ■ Martos Gábor: *Fluxus az Artpoolban. Kiállítóterem és kutatóközpont*, Magyar Napló, September 3, 1993, p. 45. (interview with György Galántai) ■ *Vorschau. Osteuropa*, Kunstforum International, 1993, No. 122, p. 560 (note) ♦ 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/
PUBLICATION: George Maciunas: *Írások, diagrammok* (selected by Annamária Szőke), Artpool füzetek (Artpool Booklets), Artpool, Budapest, 1993, 24 p. ♦ ARTWORKS: in Artpool's collection

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

FLUX DE BOUCHE

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




Jaap Blonk at Kolibri Pince theater (video snapshot)

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



Jackson Mac Low at Artpool and showing *Dual self-portrait* by Anne Tardos (video snapshots)

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 Klaniczay, Tamás St.Auby, Károly Szalóky, András Zwickl. 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

BIBLIOGRAPHY: Dárdai Zsuzsa: “Fluxus vagy?” *Flux-koncert*. 3x4, Magyar Narancs, May 27, 1993, p. 41. ■ *Fluxus News*. [3x4: Gábor Altorjay, Miklós Erdély, Tamás St. Auby...], Umbrella, October 1993, p. 76. ■ Martos Gábor: *Új repertoár*. Artpool időutazás, Magyar Hírlap, June 14, 1993, p. 17. ■ Barna, Frances: *Fluxus. Dissident art: still crazy after all these years*, The Budapest Sun, June 24–30, 1993, p. 8.

15–18 July 1993 ♦ Újkapolcs Galéria
(Newkapolcs Gallery), Kapolcs, 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/ujkapolcs/93/ ♦ ARTWORKS: in Artpool's collection

BIBLIOGRAPHY: *Pecsétes képek Kapolcson*, Népszava, June 8, 1993, p. 6. ■ (jávorszky): *Kapolcs újra vár*, Új Magyarország, Kultúra, July 1, 1993 ■ Hegedűs Noémi: *Éljen dr. Végh László! Kapolcsi–Petendi–Dörögdi Művészeti Napok*, Magyar Narancs, July 22, 1993, p. 44.

3x4
an exhibition of
GÁBOR ALTORJAY, MIKLÓS ERDÉLY, TAMÁS ST.AUBY

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.



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)

NEWKAPOLCS GALLERY



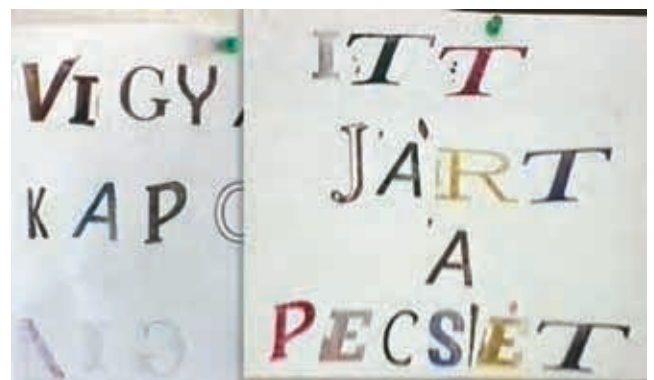
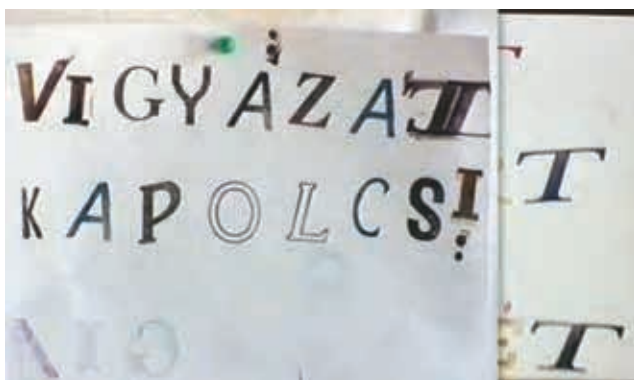
KONKRÉT KÖLTÉSZET VIDÉKEN
CONCRETE COUNTRY POETRY
KAPOLCS, KOSSUTH L. U. 55.

Org. by: GALÁNTAI - ARTPOOL, H-1277 BUDAPEST 23, PF. 52.

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 Kaposcs, 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.



Video snapshots from the event

meeting

GEOFFREY HENDRICKS

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

Budapest VI. Liszt Ferenc tér 10. 1.1.

Tel. (+36 1) 268 01 14, Fax. (+36 1) 121 08 33

vendégünk

GEOFFREY HENDRICKS

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 MŰVÉSZETKUTATÓ KÖZPONT

Budapest VI. Liszt Ferenc tér 10. 1.1.

tel.: 268 01 14, fax: 121 08 33

GEOFFREY HENDRICKS



1993



Exhibition and performance at Artpool
(video snapshots)

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.)

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

∴ 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 [YouTube](#)
 WEB-DOCUMENT: www.artpool.hu/1993/930904_e.html

BIBLIOGRAPHY: (bébé): *Flúgos fluxus. Pucér festő szappanbuborékokkal*, Mai Nap, September 5, 1993, p. 10. ■ Ürmös Attila: *A fluxusflotta elindul*, Magyar Narancs, September 23, 1993, p. 37. ■ Horányi Attila: *Ég? Festék? Geoffrey Hendricks kiállítása*, Magyar Narancs, September 30, 1993, p. 34. ■ Gergely Mariann: *Kedves, öreg, égszínké csizmák. Geoffrey Hendricks*, Balkon, 1993/1, pp. 37–38. ■ *Duna-kapcsolat (Artpool–Zeronet) Szeptember 4–10*, Beszélő, September 4, 1993, p. 32. ■ *Artpool-ősz*, Magyar Narancs, September 2, 1993, p. 8. ■ *Fluxus News*. [Geoffrey Hendricks appeared...], Umbrella, February 1994, Vol. 17, No. 1, p. 28 (notice)



Geoffrey Hendricks: Sky Car, 1979 (postcard)

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*. Documents (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
 PUBLICATION: *Network utópiák. A mindenüttlevés művészete*, Részletek az 1993-as On Line szimpózium anyagából (válogatta: Robert Adrian X.), Artpool füzetek (Artpool Booklets), Artpool, Budapest, 1993, 16 p.

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.

Participants: in Vienna – Robert Adrian X., John Duncan, Franz Xaver, Mia Zabelka. In Budapest – Júlia Klaniczay, György Galántai, Paul Dutton, János Szirtes, Endre Szkárosi and others.

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

The answers received (by mail or fax) from the world were exhibited and integrated in the communication.

The event commemorated the 1983 Budapest–Vienna–Berlin concert by telephone (► pp. 79–80), and was a part of the Austrian-Hungarian gallery project called *Game without Borders*.

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

DOCUMENT: correspondence (organization), invitation, handout, poster, photo, video [YouTube](#), sound ♦ WEB-DOCUMENT: www.artpool.hu/1993/930908_e.html ♦ ARTWORKS: in Artpool's collection

BIBLIOGRAPHY: *Duna-kapcsolat (Artpool–Zeronet) Szeptember 4–10*, Beszélő, September 4, 1993, p. 32. ♦ TV–RADIO: MTV2, September 7, 1993 (Stúdió 93)

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 [YouTube](#)
 WEB-DOCUMENT: www.artpool.hu/1993/930906_e.html

BIBLIOGRAPHY: *Duna-kapcsolat (Artpool–Zeronet) Szeptember 4–10*, Beszélő, September 4, 1993, p. 32. ■ *Artpool-ősz*, Magyar Narancs, September 2, 1993, p. 8.

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

BIBLIOGRAPHY: *Artpool-ősz*, Magyar Narancs, September 2, 1993, p. 8.

PAUL DUTTON

(Toronto, ex-Four Horsemen)

hangköltészeti szólóestek • sound poetry concerts
Magyarország • Hungary 1993

Szeptember 6. 17h:

ARTPOOL (Budapest, VI. Liszt Ferenc tér 10.)

Audiovizuális beszélgetés • audiovisual talk

*„Hogy az emberi hang mint fúvós hangszer — és ezt kifejezetten zenei értelemben veszem —
olyannyira elhanyagolt, annak az az oka, hogy az emberek megrémülnek az ismeretlen
érzelmeiktől.” (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

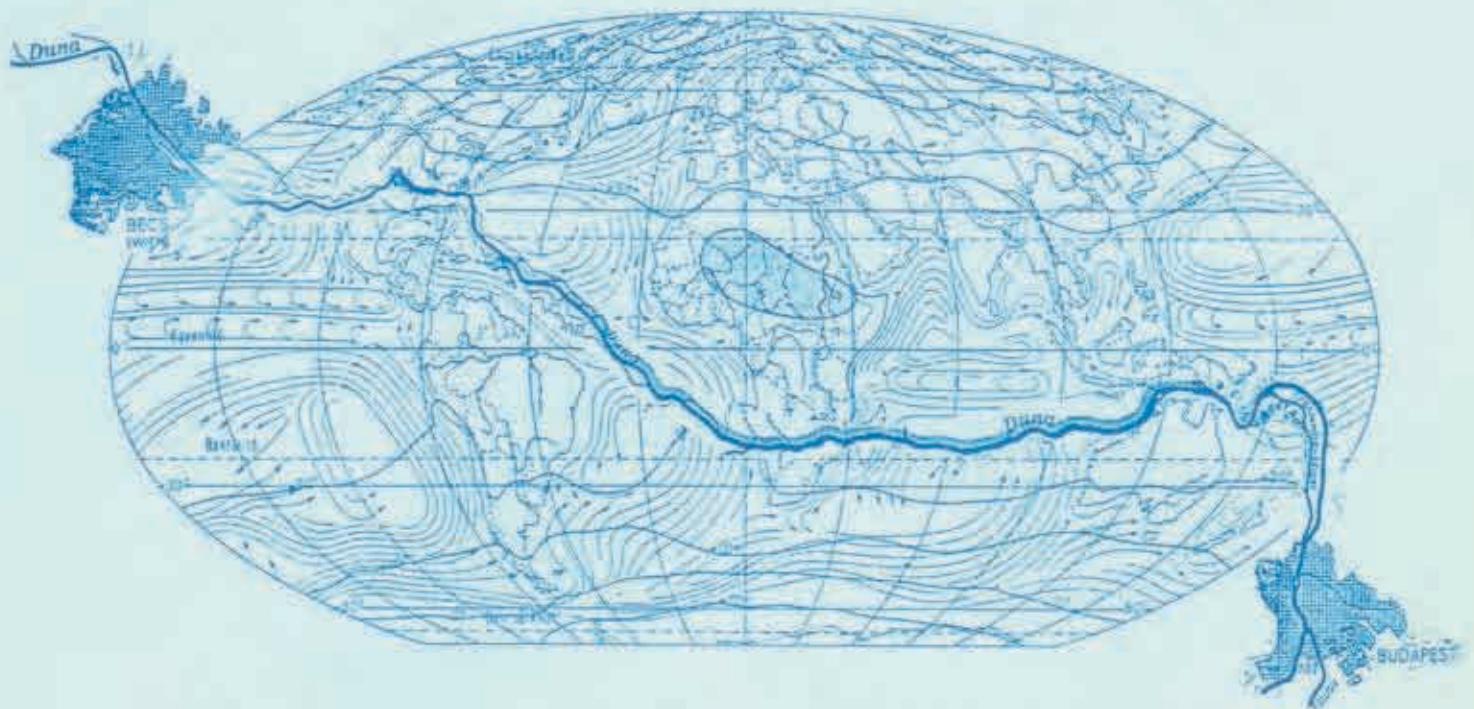
ARTPOOL (Hungary)--ZERONET (Austria)

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

DANUBE CONNECTION

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.

1993

VIDEO SNAPSHOTS OF THE EVENT



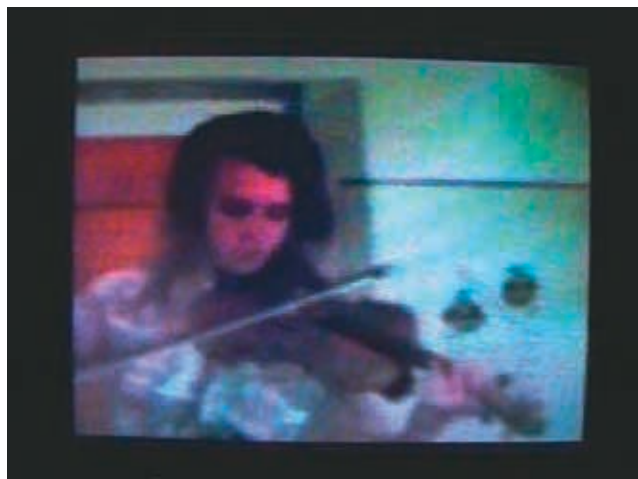
Júlia Klaniczay (Artpool)



On the screen at Artpool: Robert Adrian X. phoning from Vienna



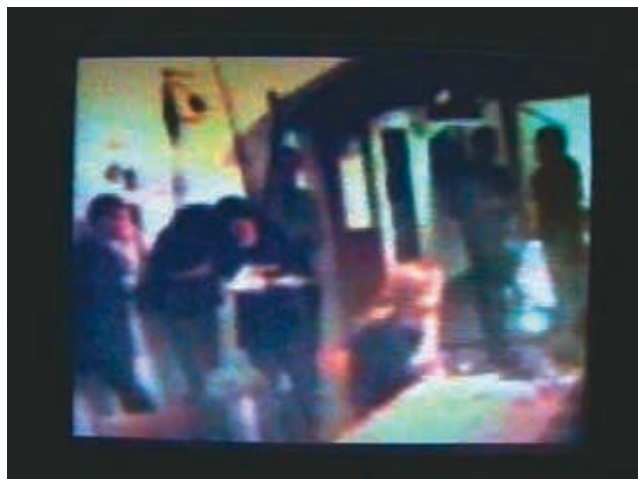
Transmitting from Artpool: performance by Endre Székárosi



Mia Zabelka's concert from Vienna as seen at Artpool



The public at Artpool



The Public at Freihaus Kunstlabor in Vienna as seen at Artpool

DANUBE CONNECTION

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)



Photos: László Lugosi Lugo



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)

Wiencover 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 ubiqua 1986 (project for the Venice Biennale 1986)

24 September 1993 ♦ Artpool Art Research Center, Budapest

City-Analysis Városanalízis

In the course of the “City-Analysis” fax-action, organized by the FAME-Árnyékkötők 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 Vigadó square (in the center of Budapest) at the open-air exhibition “22 BUDAPESTS” 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/analisis00.html

DOCUMENT: Budapest Autumn Festival’s program brochure
WEB-DOCUMENT: www.artpool.hu/fax/varos/analisis00.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 (Maciunas) 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: program–flyer, press release, photo, video 
INSTALLATION: banners, podium, etc. in Artpool’s collection

25 September 1993 ♦ Ben’s podium on Liszt Ferenc tér in front of Artpool

Inauguration of the BEN TÉR [BEN SQUARE]

Tout, rien et n’importe quoi [Everything, Nothing and Anything] – Ben Vautier’s event

The event took place on Ben’s podium with his inscriptions along the edges. Júlia Klaniczay and Gábor Tóth were the assistants of the spontaneous event. Further participants were Jonas Mekas, Antal Juszuf, the “Yugoslavian Scholars” and the audience.

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
PUBLICATION: *Válogatás Ben Vautier írásaiból*, Artpool füzetek (Artpool Booklets), Artpool, Budapest, 1993, 36 p.

BIBLIOGRAPHY: *Artpool-ősz*, Magyar Narancs, September 2, 1993, p. 8. ■ Hajdu István: *Fluxemburg grófja. Hommage à Ben Vautier*, Beszélő, October 2, 1993, pp. 29–30. ■ Kocsis Klára: *Nem flúgosoké a fluxus*, Pesti Hírlap, October 2, 1993, p. 22. ■ Pintér Andrea: *Artpool a fesztiválon. Banánhéj-teszt és Fluxus-erdő a “Ben téren”*, Taps, July 1993, pp. 29–31. ■ P. Szabó Ernő: *Mindent el kell mondani. Ben Vautier Budapesten*, Új Magyarország, September 27, 1993, p. 7. ■ [Átmenetileg új nevet kapott a budapesti Liszt Ferenc tér...], Vasárnapi Hírek, September 26, 1993, p. 1. ■ Ben Vautier. *Les limites de l’art / A művészet korlátai*, Institut Français en Hongrie (program brochure), September–December 1993, p. 9. ■ [Szombaton délután...], Népszava, September 27, 1993. ■ *Keleti fluxuszóna – Ben tér*, Balkon, 1993/11, p. 30. ■ *French occupation*, Budapest Week, Current Events, September 30 – October 6, 1993, p. 2. ■ *Ben tér*, Magyar Narancs, October 7, 1993, p. 8. ■ Beke László: *Ben mindenben kételkedik. Ben Vautier Budapesten*, Új Művészet, No. 4, April 1994, pp. 42–44. ■ Szőke Annamária: *“Ha ön művészet, Budapest is az”. A Ben tér a Liszt Ferenc téren*, Új Művészet, No. 4, April 1994, pp. 45–46. ■ Szombathy Bálint: *Ben téri szentenciák, avagy: luxus-e még a Fluxus?*, Új Művészet, No. 4, April 1994, pp. 47–48. ■ Máté Péter: *Élménybeszámoló a Ben Tér című szabadtéri kiállítás szerves részét képező utcanévtáblák és a Hivatal egyes képviselői közötti háborúságról* (manuscript), Budapest, October 18, 1993 ♦ TV–RADIO: MTV2, October 3, 1993 (Budapesti Őszi Fesztivál)

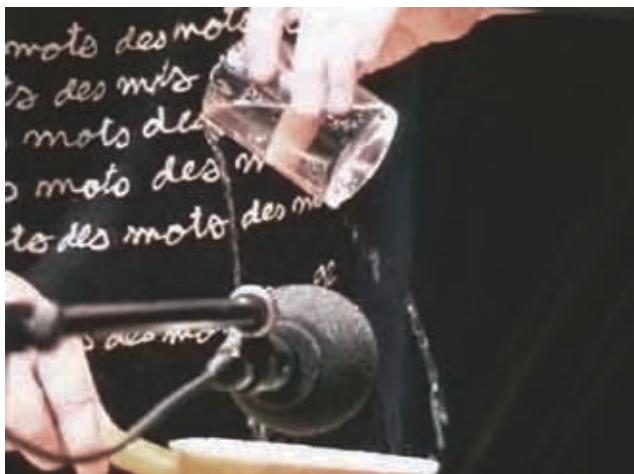
BEN VAUTIER IN BUDAPEST

VIDEO SNAPSHOTS OF THE EVENTS

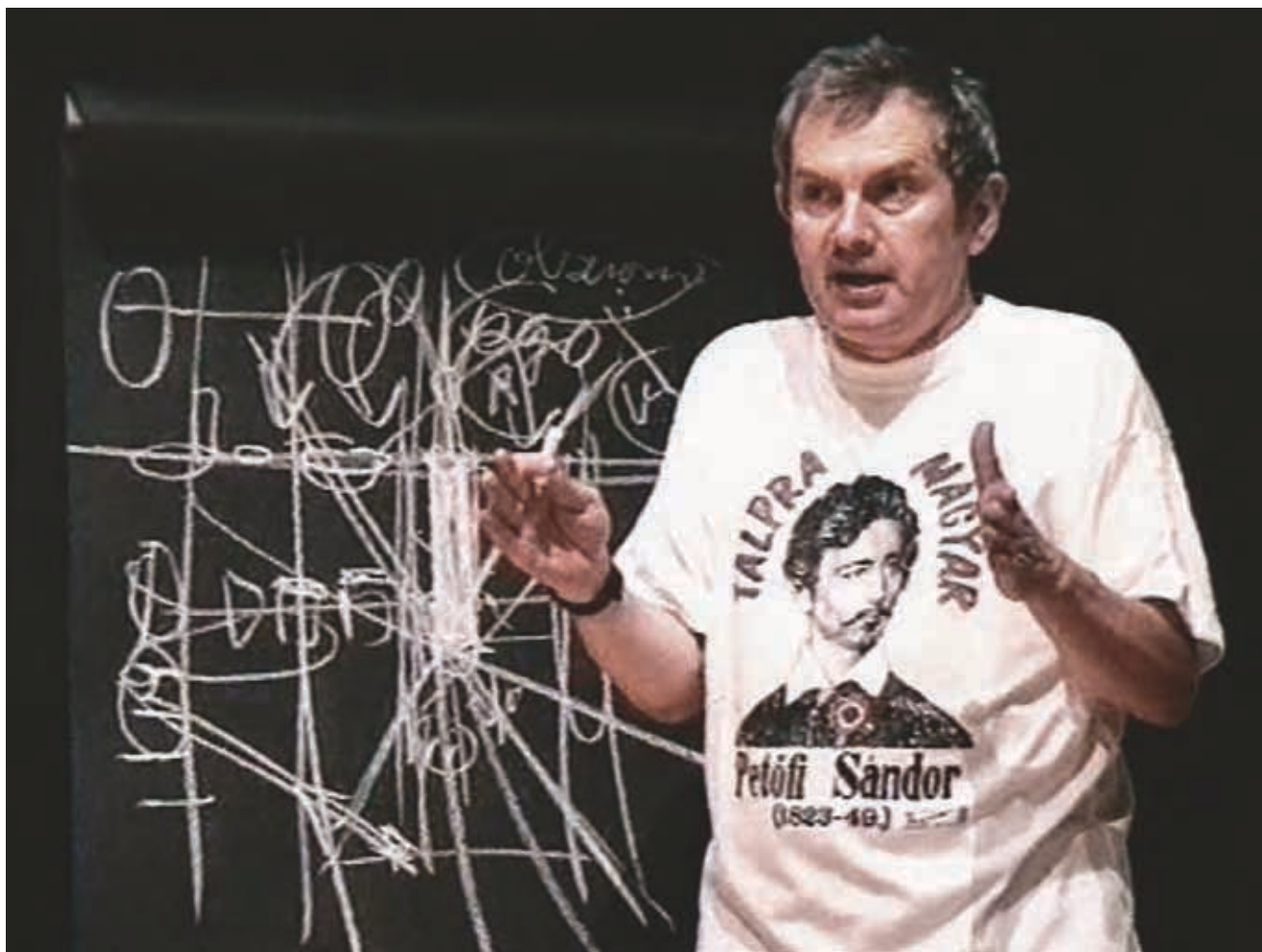
1993



Welcoming Ben at Ferihegy Airport. Ben Vautier and Júlia Klaniczay



Lecture by Ben at the French Institute



The Limits of Art. Identity and Modernity – Lecture by Ben Vautier at the French Institute

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)

VIDEO SNAPSHOTS OF THE EVENTS



Street name signs for BEN TÉR fixed at the temporarily renamed LISZT square



"Art will only be saved by the destruction of art" – Wolf Vostell

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.



"Everyone can have an idea" – Ben



Ben writing on the edge of the podium: "On this podium you can..."

"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 SNAPSHOTS 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.



BEN TÉR (BEN SQUARE)

"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.



"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 , sound, filled out tests, introductory text by Anna Banana for the slide show *Visual Humor in Mail Art: Creating or Reflecting Social Change?* ♦ 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) ■ Pintér Andrea: *Artpool a fesztiválon. Banánhéj-teszt és Fluxus-erdő a "Ben téren"*, Taps, July 1993, pp. 29–31. ■ *Artpool-ősz*, Magyar Narancs, September 2, 1993, p. 8. ■ *[Anna Banana spent 5 months...]*, Umbrella, Vol. 17, No. 1, February 1994, p. 18. ■ Szombathy Bálint: *Mire jó a banán? Beszélgetés Anna Banana kanadai bananológussal*, Magyar Műhely, No. 96, June 20, 1995, pp. 41–46.

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 videos and sound 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 Művészetkutató Központ]*, Nappali ház (Tárlatnaptár), 1993/4 (notice)

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

BIBLIOGRAPHY: *"Fluxus-zene: a teljesen hétköznapi esemény" (Videopéldákkal)*, Élet és Irodalom, October 15, 1993, p. 8. ■ (Tsss): *Tohuvabohu dúrban. Fluxus-zene: a hétköznapi esemény*, Magyar Narancs, October 28, 1993, p. 40.

20 October – 28 November 1993 ♦ Ernst Múzeum, Budapest

"Életmunkák / Lifeworks"

oeuvre 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 ♦ PUBLICATION: Galántai György – Klaniczay Júlia (eds.): *Galántai. Életmunkák/Lifeworks 1968–1993*, Artpool – Enciklopédia Kiadó, Budapest, 1996, 318 p. ♦ selected BIBLIOGRAPHY with reference to Artpool: Vadas József: *Limlom glóriával*, Magyar Hírlap, November 9, 1993, p. 15. ■ Barna, Frances: *An Artist Looks Back on Repression*, The Budapest Sun, November 11–18, 1993, p. 3. ■ Szőke Annamária: *Galántai György szobrászművész kiállítása*, Balkon, 1993/11, p. 46. ■ Dárdai Zsuzsa: *Underground a hegy tetején. "Aki a művészetet támogatja, történelmet csinál"*, Magyar Narancs, November 18, 1993, pp. 36–37. ■ (Kádár): *Galántai. Életmunkák az Ernst Múzeumban. Egy közösségi művész: Galántai György*, Somogyi Hírlap (Művelődés), November 19, 1993, p. 6. ■ Bán András: *Galántai-összes*, Új Művészet, No. 4, April 1994, pp. 24–27. ♦ TV–RADIO: Petőfi Rádió, November 17, 1993 (Műterem); Kossuth Rádió, November 18, 1993 (Névjegy)

2 December 1993 ♦ Artpool Art Research Center, Budapest

Milan Knížák

The introduction of Czech fluxus artist Milan Knížák (videos) and the presentation of his oeuvre 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

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 Máriás and Bada Dada



Kada (Is Elek)

1993

BANANA CONSCIOUSNESS

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



Anna Banana at Artpool



The audience writing the Bananaskin-Rorschach test (video snapshots)



Screening of videos by Knížák

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.



László Beke



Éva Körner (video snapshots)

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

1st day All your clothes should have same color. Also underwear.
2nd day Keep silence all day long.
3rd day Look at your naked body in a mirror for at least an hour. Do it carefully.
4th day
5th day Sing or whistle the same tune all day long without a pause.
6th day Make a trip by train. Buy no ticket.
7th 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

1994 – THE YEAR OF MIKLÓS ERDÉLY – AT ARTPOOL

PUBLICATION: *Artpool 1994* (documentary yearbook)
WEB-DOCUMENT: www.artpool.hu/Erdely/EMcontenthu.html
BIBLIOGRAPHY: Hornyik Sándor – Szőke Annamária (comps.), Szőke Annamária (ed.): *Kreativitási gyakorlatok, FAFEJ és INDIGO. Erdély Miklós pedagógiai tevékenysége 1975–1986*, Gondolat Kiadó – MTA MTKI – EMA – 2B Alapítvány, Budapest, 2008, pp. 10, 496, 499.

March – April 1994 ♦ Artpool Art Research Center,
Budapest

Self-Assembling Afternoons Önösszeszerelő délutánok

Meetings, lectures and discussions in order to reveal and make accessible for research the life-work of Miklós Erdély. During the whole series of lectures exhibitions, slide and video presentations of Miklós Erdély's works.

DOCUMENT: notes, documents of research and organization, invitation, flyer, poster, video, sound

BIBLIOGRAPHY: *Erdély éve*, Magyar Narancs, March 17, 1994, p. 8 (notice) ■ *Önösszeszerelő délutánok*, Magyar Narancs, March 17, 1994, p. 26 (notice) ■ *Önösszeszerelő délutánok az Artpool Művészeti Kutató Központban* Galántai György vezetésével, Magyar Narancs (Snoblesse Oblige), April 7, 1994, p. 27 (notice) ■ B. E.: *Önösszeszerelő délutánok*, Magyar Hírlap, April 12, 1994 ■ [Összeszerelő délutánok...], Magyar Narancs (Snoblesse Oblige), April 28, 1994, p. 28 (notice) ■ Forgács Éva: *Önösszeszerelő beszélgetések*, Balkon, 1994/9, p. 32.

Translation of the text from the invitation:

SELF-ASSEMBLING AFTERNOONS

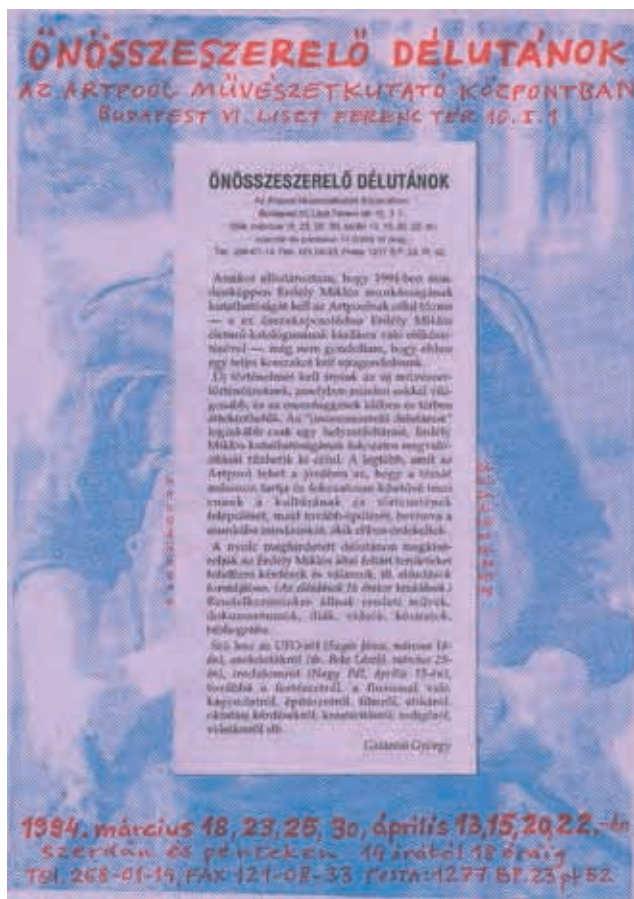
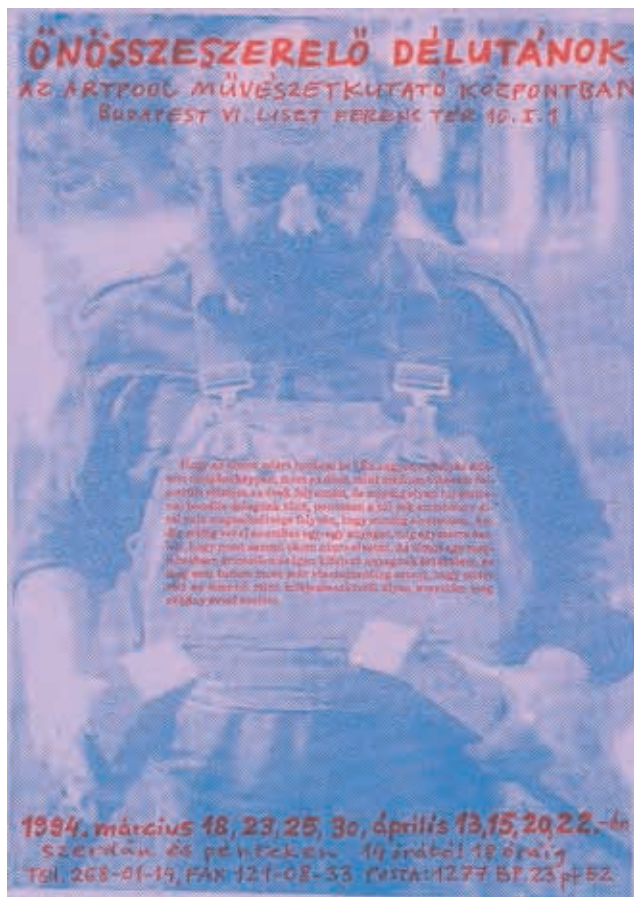
When I decided that in 1994 Artpool would definitely set itself the objective of making Miklós Erdély's oeuvre researchable – which would be linked with preparing Miklós Erdély's oeuvre catalog for publication – I did not yet know that we would have to rethink an entire period to do so.

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



Péter György lecturing at Artpool
In the background: reconstruction of Miklós Erdély's installation *Similis simili gaudet* (1984), and the life-size photo of Erdély's bookshelf



Pál Nagy



Ákos Birkás
On the wall: works by Miklós Erdély



Video snapshots of the *Self-Assembling Afternoons*

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 use Erdély'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 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. I'm drawn to making things and to objects but, strangely, I would have been happy to omit drawing in its function as a medium; however, Erdély insisted on it, he held drawing in high esteem. 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. [...]



* Dóra Maurer interviewed by Fanny Havas – excerpt.
Originally published in Beszélő, 26 October 1991, pp. 3–7. (English translation by Krisztina Sarkady-Hart.)

13 May 1994

☪ FAFEJ

Meeting of the participants of the course entitled *Fantáziafejlesztő gyakorlatok* (Fantasy-Improving Exercises). Thought motivator: a treatise upon the pedagogical activity of Miklós Erdély, published in 1983 in the periodical called Magyar Műhely (No. 67) by Ildikó Enyedi (film-director).

DOCUMENT: invitation, sound, video



Ildikó Enyedi lecturing at Artpool



10 June 1994

☪ “The INDIGO and”...

Lecture by **János Sugár** (media artist) on the INDIGO Circle (INterDIszciplínáris GONDolkodók / Interdisciplinary Thinkers).

DOCUMENT: invitation, sound, video

17 June 1994

☪ “The INDIGO and”...

Meeting with **László Révész** (media-artist) and those who cherished the memory of Miklós Erdély

DOCUMENT: invitation, sound, video

24 June 1994

☪ “The INDIGO and”...

Reminiscent performance by **András Böröcz** (sculptor)

DOCUMENT: invitation, sound, video

Translation of the text from the invitation to “FAFEJ”:

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 being 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.

* Source: Ildikó Enyedi: *Egy pedagógiai technika* (Az 1977/78. évi fantáziafejlesztő gyakorlatok módszerének elemzése) [A pedagogical technique (Analysis of the method for the 1977/78 creativity development exercises)], Magyar Műhely, No. 67, July 1983, pp. 27–34 [p. 33] (English translation by Krisztina Sarkady-Hart)

ÚJKAPOLCS GALÉRIA • NEWKAPOLCS GALLERY
1994. JULIUS 16., KAPOLCS, KOSSUTH L. U. 55.

ERDÉLY

MIKLÓS ERDÉLY FLASH-DAY • EMLÉKNAP

PASSZIVITASI GYAKORLAT

PASSIVITY-ACTIVITY MEETING

V I D E O E V E N T

«...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 Alapítványnak a technikai felszereléshez nyújtott anyagi segítséget, valamint a Budapest Training Bt.-nek az esemény megrendezéséhez nyújtott támogatását

16 July 1994 ♦ Újkapolcs Galéria
(Newkapolcs Gallery), Kapolcs, Hungary

• **Miklós Erdély Memorial Day**
• **Passivity Activity Meeting**
• **Erdély Miklós emléknep**
• **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/

BIBLIOGRAPHY: *Erdély Miklós emléknep. Passzivitási gyakorlat*, Beszélő (Rábeszélő), July 14, 1994, p. 43 (notice)

24 August 1994 ♦ Diáksziget (later: Sziget Festival), Budapest

• **Passivity Exercise**
• **Passzivitási gyakorlat**

Video event by György Galántai in the performance program (organized by János Szirtes) – not realized because the necessary technical equipments were not provided by the organizers.

DOCUMENT: invitation-flyer


BIBLIOGRAPHY: *A Diáksziget performance-programja*, Magyar Narancs, August 11, 1994, p. 29. ■ *Diáksziget 1994 – Eurowoodstock*, Magyar Narancs, August 11, 1994, p. 30.

24 September – 9 October 1994 ♦ Liszt Ferenc tér, Budapest

• **Loose / Cool Slogans**
• **Laza szlogenek**

Open-air signpost exhibition with 28 participants organized by Artpool and *Laza Lapok* – Gábor Tóth (an event of the Budapest Autumn Festival). Opening performance by Juszuf Antal, György Kozma and Gábor Tóth.

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

BIBLIOGRAPHY: Sz. A. A.: *Graffiti a Liszt Ferenc téren, de nem a falakon*, Népszabadság (Budapest melléklet), September 23, 1994, p. 8. ■ *Laza Szlogenek*, Magyar Narancs, October 6, 1994, p. 10 (notice) ■ Nagy László: *Lehetőségek hiányában. Aki mindig újat keres*, Népszabadság, October 8, 1994, p. 11. (interview with Gyula Máté) [Artpool mentioned] ■ Bóta Gábor: "A képtelenségek érdekelnek". *Találkozás Galántai Györggyel*, Magyar Hírlap, September 24, 1994, p. 5. (interview with György Galántai) ■ Szalai Anna: *Egy kóborló kőszá gondolatai*, Népszabadság, Budapest melléklet, September 27, 1994, p. VIII. ♦ TV–RADIO: TV 1, October 5, 1994 (Mizujs); Bartók Rádió, September 22, 1994 (Budapesti Őszi Fesztivál), September 23, 1994 (Muzsikáló reggel); Petőfi Rádió, September 30, 1994 (Reggeli csúcs)



Miklós Erdély (snapshot from *Train Trip*)

Translation 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. (1980)

* Source: *Vonatút [Train Trip]*, in: *Erdély Miklós (1928–1986) Filmek / Films*, catalog, Budapest Film, 1988, n. p. (English translation by Krisztina Sarkady-Hart.)



László Beke, Gábor Tóth, László L. Simon, György Kozma and Juszuf Antal at the opening of *Loose / Cool Slogans*

Miklós Erdély:

A költészet mint ön-összeszerelő rendszer
[Poetry as a Self-Assembling System]
(1973)*

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.)

Miklós Erdély

Theses on the Theory of Repetition (1973)

1. The unique is devaluated by repetition, with its concrete existence increasing and its essential existence decreasing.
2. Only what is repeated is manifested; only what is repeated is non-existent.
3. The non-existent is sensed by referring to memory.
4. What is born, created or changing, is manifested in repetition, it also dies in repetition.
5. In the turmoil of creation the same can never be achieved twice.
6. Creation accumulates imperceptibly, and manifests itself suddenly.
7. The absolute new is unrecognizable, imperceptible, and thus it cannot manifest itself.
8. In the process of representation the thing represented suffers substantial mutilation. This constitutes the fallacy of traditional art, which originally formed the means of magical engagement with the forces of evil and destruction. The representation is partial, since the represented is not reproduced in its own material, thus equally partial is the elimination of the represented. This constitutes the limitation of the magical representation.
9. The perfect copy of the accidental reduces the feeling of the accidental.
10. The existence of human duplicates, twins, is a depressing nonsense and a metaphysical scandal for the individual consciousness, because it increases the feeling of the accidental. *
11. The psychological duplicate (déma-vu) enhances self-awareness by emphasizing the uniqueness of the Self in complete repetition.
12. By moulding matter, which otherwise would be formed accidentally or according to its own structural properties, into identical forms, serial production protects the consciousness from a feeling of alienation with respect to the natural environment, at the same time ushering it towards the general through the avoidance of the “common”.
13. Since man can stand neither the catalepsy of total identification nor the dizziness of continuous change and diversity, he regards the sphere of resemblances and analogies, rhythmical changes and dialectical periods as his own. He looks for the same in the different, and the different in the identical. The man of intellect, however, can only recognize himself in total change.

* In the words of Ms. X. Y. “I do not represent my twin sister.”

(Translated by Zsuzsa Gábor)

Back of the invitation for Miklós Erdély Memorial Day. Passivity Exercise, Newkapolcs Gallery, 1994
Source of the text: Miklós Erdély, exhibition catalog, Rome, 1992

11 May 1994 ♦ Írók 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/PETRIified/
BOOKWORK-PUBLICATION: *PETRIified 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)

BIBLIOGRAPHY: *Forgács, Galántai, Petri, Szirtes, Magyar Narancs*, May 12, 1994, p. 8. ♦ TV–RADIO: *The Pyracantha Press*, video podcast, ASU Libraries, The Library Channel, August 7, 2007

30 May 1994 ♦ Artpool Art Research Center, Budapest

♦ Manœuvre Nomade
♦ or the Virtual Protocol
♦ Nomád Manőver
♦ 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 [YouTube](https://www.youtube.com/watch?v=UgUgUgUgUgU), passport request form, passports, original prints of the rubberstamps used
WEB-DOCUMENT: www.artpool.hu/1994/940530_e.html
PUBLICATION: Richard, Alain-Martin (ed.): *Territoires nomades. Une manœuvre de membres du collectif Inter/le Lieu. Première étape: mai et juin 1994*, Éditions Intervention, Québec, 1995, 185 p.

BIBLIOGRAPHY: Delagrave, Marie: *Membres d'Inter/Le Lieu en tournée européenne. Pour l'instauration des Territoires nomades*, Le Soleil, May 6, 1994 ■ Cron, Marie-Michèle: *Passeport pour les territoires nomades*, Le Devoir, May 12, 1994. ■ [Nomád Manőver...], Magyar Narancs (Snoblesse Oblige), May 26, 1994, p. 19 (notice) ■ Nomád Manőver, Magyar Narancs, May 26, 1994, p. 8 (notice) ■ -lukács-: *Nomád köztársaság. Konzulátus a nacionalizmus ellen*, Esti Hírlap, May 31, 1994 ■ *Nomád útlevelek hontalanoknak*, Blikk, June 15, 1994 ■ Antal István: *Útlevel, Élet és Irodalom*, June 24, 1994, p. 16. ■ Tillmann J. A.: *Nomád manőverek*, Magyar Narancs, June 30, 1994, p. 32 (► p. 189) ■ Martos Gábor: *Üdvözlét Nomádiából (-ba)*, A Hét /Bukarest/, July 8, 1994 ■ Martel, Richard (ed.): *L'art en actes. Le Lieu Centre en art actuel. 1982–1997*, Editions Intervention, Québec, 1998, pp. 241–245.



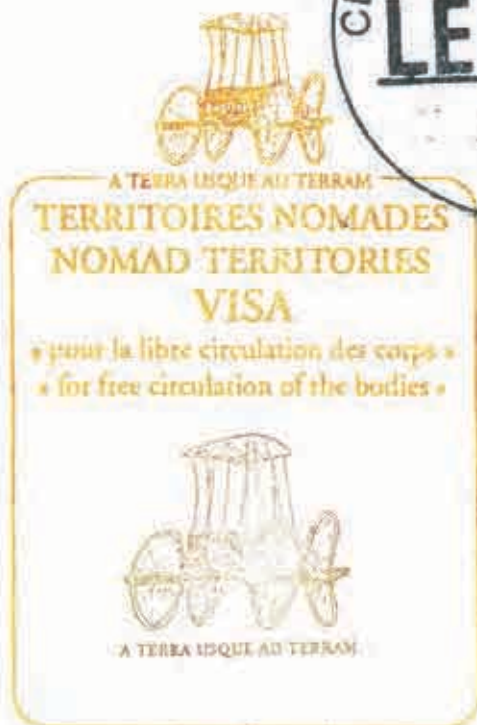
Jean-Claude Saint-Hilaire, Richard Martel,
Jean-Yves Fréchette, Alain-Martin Richard (video snapshots)



**MANŒUVRE
NOMADE**
COLLECTIF INTER/LE LIEU
Tournée européenne
Mai et juin 1994



**NOMÁD TERRITORIUM
BUDAPESTI KONZULÁTUS**
ARTPOOL, 1277 BUDAPEST 23, PF. 52.



**MANŒUVRE
NOMADE**
COLLECTIF INTER/LE LIEU
Tournée européenne
Mai et juin 1994

Nomad Maneuvers, Nomad Territory. The Inter/Le Lieu group*

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 Magyaristan 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 Québec 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 'princedom's'.

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 *Felix 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 around us in the same way, as we disappear from one place and reappear in another: we suddenly notice the staggering amount of chrome steel blue surfaces and turbo-solarized bodies surrounding us. However, we do not become real nomads just by alternating the location of our lives. Real nomads do not need to be bound to one place above all else, to some sort of reality segment or segmentary reality, they do not blend into moulds fashioned by the prevailing power fields and dictated by established styles and genres; instead, they move between these structures. Nomads offer an alternative to the swamp of authorities, the inertia of institutions, and the terror of passivity. This holds true today as much as it did before. If not from our personal experience, we know it from Max Weber that if an organism once comes into being, it strives to subsist and operate: it looks for and finds for itself a role, a function, a commissioner, a reason and an operator. That is what makes the spreading and proliferation of the *Nomad Territory* especially noteworthy, since they reclaim territory for freedom by ridiculing institutional operation, deceiving it and turning it inside out by using such pacific, playful and artistic gestures that could be successfully adopted in other areas. What is more: they are worthy of being propagated. Were the mass proliferation of such initiatives to happen, it could even transpire that the logic of public affairs is not as exclusively legitimate as is suggested by today's political panorama restricted to a tri- and rectangular horizon.

(J. A. Tillmann, 1994)

* J. A. Tillmann: *Nomád manőverek* [Nomad Maneuvers], Magyar Narancs, June 30, 1994, p. 32. (English translation by Krisztina Sarkady-Hart.)

2–6 October 1994 ♦ Budapest

• 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 topics 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

CATALOG: *Polyphonix 26 – Budapest*, Artpool, Budapest, 1994, 10 p. PUBLICATION: *Hangköltészet* (anthology, edited by and introductory study: Endre Székárosi), Artpool füzetek (Artpool Booklets), Artpool, Budapest, 1994, 42 p.

BIBLIOGRAPHY: Szalai Anna: *A hangköltők zajdobozzal érkeznek. Polyphonix fesztivált rendeznek október elején*, Népszabadság (Budapest melléklet), September 23, 1994, p. 8. ■ Bóta Gábor: "A képtelenségek érdekelnek". *Találkozás Galántai Györggyel*, Magyar Hírlap, September 24, 1994, p. 5. (interview with György Galántai) ■ Tasnádi Ágnes: *Transzfuturistische Töne. Herbstfestival 2: Von Polyphonix bis Multimedia*, Der Neue Pester Lloyd (Kultur), September 28, 1994, p. 9. ■ Horányi Attila: *Polyphonix fesztivál*, Magyar Narancs (Kultúra), September 29, 1994, p. 28. ■ *Polyphonix fesztivál*, Magyar Narancs (Snoblesse Oblige), September 29, 1994, n.p (notice) ■ Altman Anita: *Audience matters*, The Budapest Sun, September 29 – October 5, 1994, p. 11. ■ *A kutya ugat, a Polyphonix van*, Észak-Magyarország (keddi melléklet). A Szellem világa, October 4, 1994 ■ *Transzfuturista hangok*, Magyar Narancs (Snoblesse Oblige), October 6, 1994, p. 20 (notice) ■ Stark R. László: *Értékelhetetlen értékek harmóniája*, Magyar Hírlap, October 15, 1994, p. 5. ■ G. Komoróczy Emőke: *Arccal a földön a huszadik század. Az avantgárd metamorfózisai*, Hét Krajcár Kiadó, Budapest, 1996, p. 287. ♦ TV–RADIO: TV 2, October 13, 1994 (Múzsza); TV 1, October 27, 1994 (Körző) [YouTube](#); Petőfi Rádió, September 30, 1994 (Péntektől péntekig), October 4, 1994 (Reggeli csúcs); Bartók Rádió, October 1, 1994 (Muzsikáló reggel), October 2, 1994 (Szalon)



The audience in the Kolibri Theater with István Eörsi and Ernst Jandl in the first row (video snapshot)



The international POLYPHONIX FESTIVAL, giving contemporary poetry, music and performance an opportunity to get into direct contact with the audience, was born in Paris fifteen years ago. It was established by the French poet, painter and performer, Jean-Jacques Lebel with the contribution of writers and artists, poets and musicians gathering around him.

In the desert of everyday routine the POLYPHONIX FESTIVAL is a nomadic caravan of poetry guided by the compass of art alone. Ever since its beginnings the aim of the POLYPHONIX FESTIVAL has been to establish direct contact between artists and audience, to eliminate the mediator pushing itself between the poet and listener, and to shoo the sharks of culture away from the passage between the artist and his viewer.

The permanent seraglio of the caravan is in Paris where its poet-servants organize literary performances and sound-poetry evenings yearly, mainly in the Georges Pompidou Cultural Centre but also in other cultural institutions such as the Hungarian Institute in Paris in 1987. The caravan, at present headed by Jean-Jacques Lebel, Jacqueline Cahen and Tibor Papp has been traveling around over half of the world. They have been in New York where they performed in the Museum of Modern Art for a week, in San Francisco, Quebec, Milan, Parma, Rome, Naples and Marseille. They visited Szeged and Budapest in 1988, and most recently Liège and Brussels.

The POLYPHONIX FESTIVAL is the home of contemporary arts, contemporary poetry, contemporary music. It has a



2 October 1994 ♦ Kolibri Színház (Kolibri Theater), Budapest

Polyphonix 26 Evening of International Sound Poetry

At the opening night of the Polyphonix Festival, internationally renowned artists of the genre, poets and performers, presented circa 10-minute samples of the most varied trends of poetry (concrete poetry, sound poetry, action poetry), 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 [YouTube](#)

WEB-DOCUMENT: www.artpool.hu/1994/941002_e.html



The audience in the French Institute (video snapshot)

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 [YouTube](#)

WEB-DOCUMENT: www.artpool.hu/1994/941004_e.html

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 [YouTube](#) ♦ WEB-DOCUMENT: www.artpool.hu/1994/941006_e.html

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 coexistence, 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, 1994, p. 2.

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)

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

BIBLIOGRAPHY: Held, John, Jr.: *Excerpts from The Diary of Modern Realism Eastern Europe* (1994), mailartist.com (www.mailartist.com/johnheldjr/EasternEurope1994.html)



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-RADIO: Magyar Rádió (Petőfi), November 20, December 18, 1994; replay: Magyar Rádió (Bartók), November 21, December 19, 1994



John Held, Jr. performing at the University of Fine Arts



Workshop at Artpool: rubber stamping and artistamp making – John Held, Jr. adjusting the perforator

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

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

BIBLIOGRAPHY: *Orlan Budapesten*, Magyar Narancs, January 26, 1995, p. 10 (notice) ■ Dárdai Zsuzsa: *Orlan*, Új Művészet, May 1995, pp. 21–24.



Orlan and László Beke at Artpool (video snapshot)



Screenshot from the video presentation

22, 24, 29 March 1995 ♦ Artpool Art Research Center, Budapest

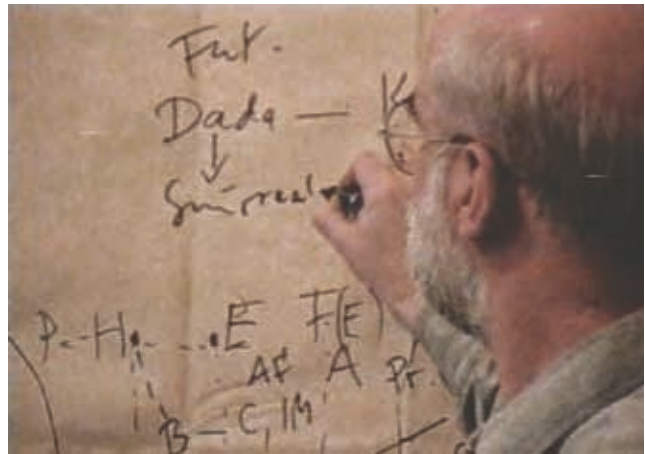
Performance Art

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.

DOCUMENT: invitation, press material, video ♦ PUBLICATION: Allan Kaprow: *Assemblage, environmentek & happeningek* (edited by and afterwords: Annamária Szőke), Artpool füzetek (Artpool Booklets), Artpool, Budapest, 1996, 42 p. Republished by Artpool – Balassi Kiadó – BAE Tartóshullám, Budapest, 1998, 75 p. ■ Szőke Annamária (ed.): *A performance-művészet*, Artpool – Balassi Kiadó – Tartóshullám, Budapest, 2000, 346 p.

BIBLIOGRAPHY: *A performansz éve*, Magyar Narancs (Hírek), March 16, 1995, p. 12 (notice) ■ *A performansz. Előadás-sorozat az Artpoolban*, Beszélő, March 23, 1995, p. 42. ■ *[A magyarországi performance történetének kronológiája...]*, Magyar Narancs (Snoblesse Oblige), March 23, 1995, p. 20; March 30, 1995, p. 20; April 6, 1995, p. 20; April 27, 1995, p. 20; May 4, 1995, p. 20; May 11, 1995, p. 21; June 22, 1995, p. 20 (notices) ■ *[Beke László második előadása a performance előzményeiről...]*, Magyar Narancs (Snoblesse Oblige), March 23, 1995, p. 2 (notice) ■ *[Beke László harmadik előadása a performance előzményeiről...]*, Magyar Narancs (Snoblesse Oblige), March 23, 1995, p. 5 (notice) ■ B. M. Z.: *Artpool '95 a performance jegyében*, Békés Megyei Nap, June 20, 1995, p. 5. ■ Székárosi Endre: *Előttünk a múlt*, Élet és Irodalom, August 18, 1995, p. 10. ■ Dárdai Zsuzsa: *"Nincs mit keresnem itt tovább, telt a szív, üres a világ"* – Beke László és György Péter beszélgetése, Élet és Irodalom, October 13, 1995, p. 8. ■ Szőke Annamária: *Előszó*, in: Szőke Annamária (ed.): *A performance-művészet*, Artpool – Balassi Kiadó – Tartóshullám, Budapest, 2000, pp. 7–12. ■ *1995 – The Year of Performance in Artpool. Series of lectures and research Programs*, in: Shimoda, Seiji (ed.): *Nipaf '96. The 3rd Nippon International Performance ArtFestival*, NIPAF'96 Executive Committee, Tokyo, 1996, pp. 41–43. (replication of Artpool's press materials, the same in Japanese: pp. 39–41) ■ Simon Eszter: *Megbotránkoztató és "halálos szépség"*. *A művészetben rejlő erkölcs*, Heti Válasz, October 12, 2001, pp. 70–71. (review of the book *A performance-művészet*)



László Beke



Endre Szkárosi

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 *Sejtesek* [Inklings], 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 Erdélyi: Yes, and when it became known here, it hadn't in fact yet developed in the West either, there was only the surrealist 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.

(1983)

Source: Miklós Peternák: *Beszélgetés Erdély Miklóssal 1983 tavaszán* [Conversation with Miklós Erdély, Spring 1983], *Árgus*, Vol. 2., No. 5, 1991, pp. 77–78 and p. 79. (Translated by Jim Tucker.)

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 Klaniczay and Sándor Radnóti.

The theme of the first three introductory lectures: *The antecedents of performance, its beginnings and general characteristic features.*


(László Beke)

Performance Art further lectures:

31 March 1995

⋮ The Roots of Happening

Lecture by **László Földényi F.**


DOCUMENT: invitation, video 

BIBLIOGRAPHY: [Földényi F. László. *Előadás a happeningről...*, Magyar Narancs (Snoblesse Oblige), March 30, 1995, p. 5.

3 May 1995

⋮ Haggard Bodies and Torn Clothes. Two Contributions of Cultural History to the Roots of Performance Art

Lecture by **Gábor Klaniczay**

DOCUMENT: invitation, video 

BIBLIOGRAPHY: [Az elgyötört test és a megtépett ruha. Klaniczay Gábor előadása...], Magyar Narancs (Snoblesse Oblige), April 27, 1995, p. 5 (notice) ■ Klaniczay Gábor: *Elgyötört test és megtépett ruha. Két kultúrtörténeti adalék a performance gyökereihez*, in: Szőke Annamária (ed.): *A performance-művészet*, Artpool – Balassi Kiadó – Tartóshullám, Budapest, 2000, pp. 145–183. Republished in: Klaniczay Gábor: *Ellenkultúra a hetvenes–nyolcvanas években*, Noran Könyvkiadó, Budapest, 2003, pp. 86–124.

12 May 1995

⋮ Sound / Formance or the extension of sound into the space of action

Lecture by **Endre Székárosi**

DOCUMENT: invitation, video 

17 May 1995

⋮ Illusion and Presence

Lecture by **Péter György**

DOCUMENT: invitation, video , manuscript

19 May 1995

⋮ Where is the Beginning and Where is the End of a Performance

Lecture by **Sándor Radnóti**

DOCUMENT: invitation, video 

BIBLIOGRAPHY: [Hol kezdődik és hol fejeződik be egy performance? ...], Magyar Narancs (Snoblesse Oblige), May 18, 1995, p. 2 (notice)

7 June 1995

⋮ The Letter of Words and the Memory of Acts. An attempt for mapping the gap between theory and action

Lecture by **J. A. Tillmann**

DOCUMENT: invitation, video



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.

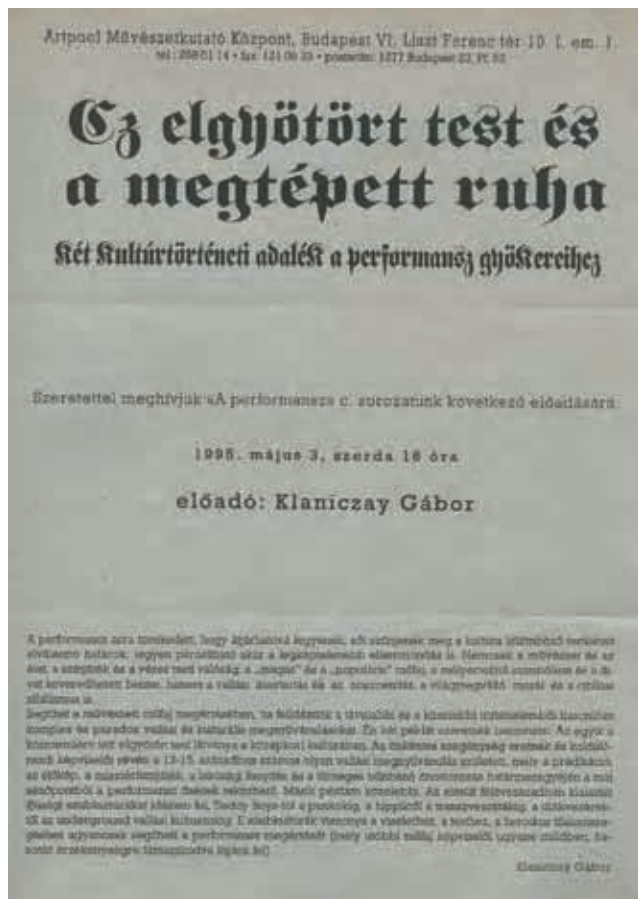
This idea had left its mark on those radical efforts which, a hundred years later, were not about saving art from life but strived for turning life into art. At the turn of the century, the reformers' aim was to liberate art entirely, yet this revolution not only broke the traditional frames of art but 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.)



László Földényi F.



Haggard Bodies and Torn Clothes. 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-scourge, 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 Székárosi

(12 May 1995 – Artpool Art Research Center)

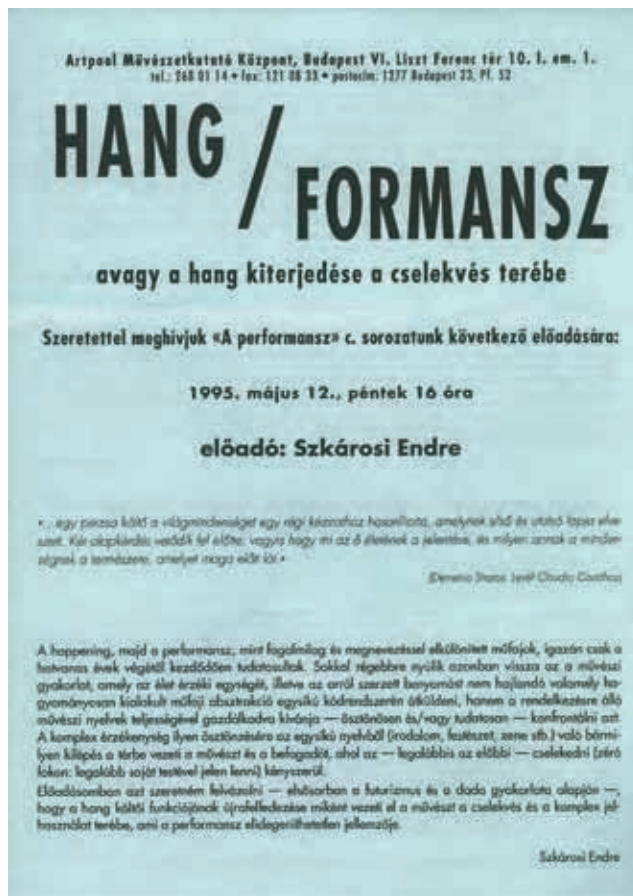
«...a Persian poet compared the universe to an old manuscript with its first and last pages having been lost. Two fundamental questions arose before him: what was the meaning of his life, and what was the nature of the universe that he saw before him.»
(Demetrio Stratos: A Letter to Claudio Costa)

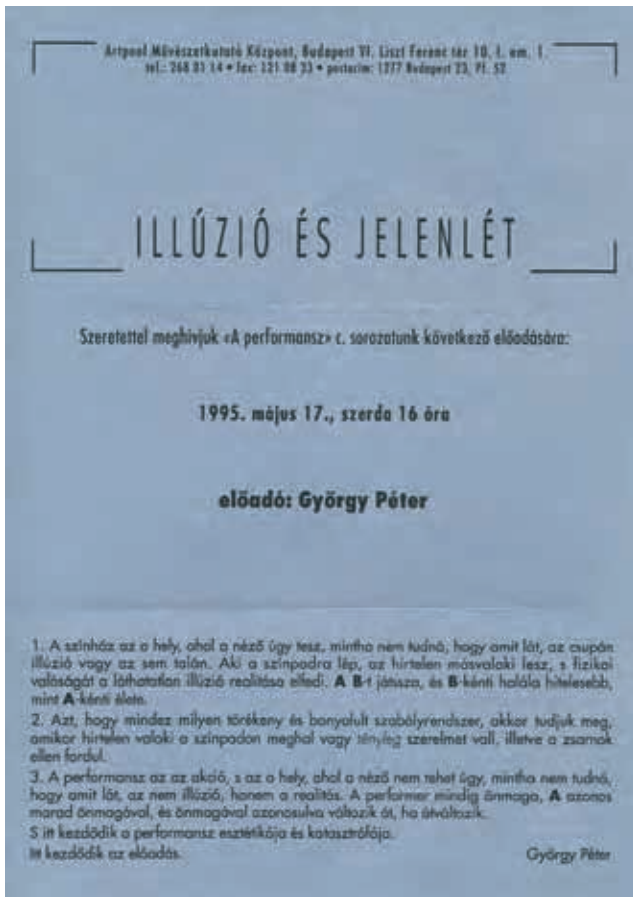
It is only from the end of the sixties that the happening and the performance have been understood as, by concept and designation, distinct genres. Much earlier, however, is the artistic practice which refuses to apply the one-sided code system of the traditional distinction between the genres for the 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 Székárosi

(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

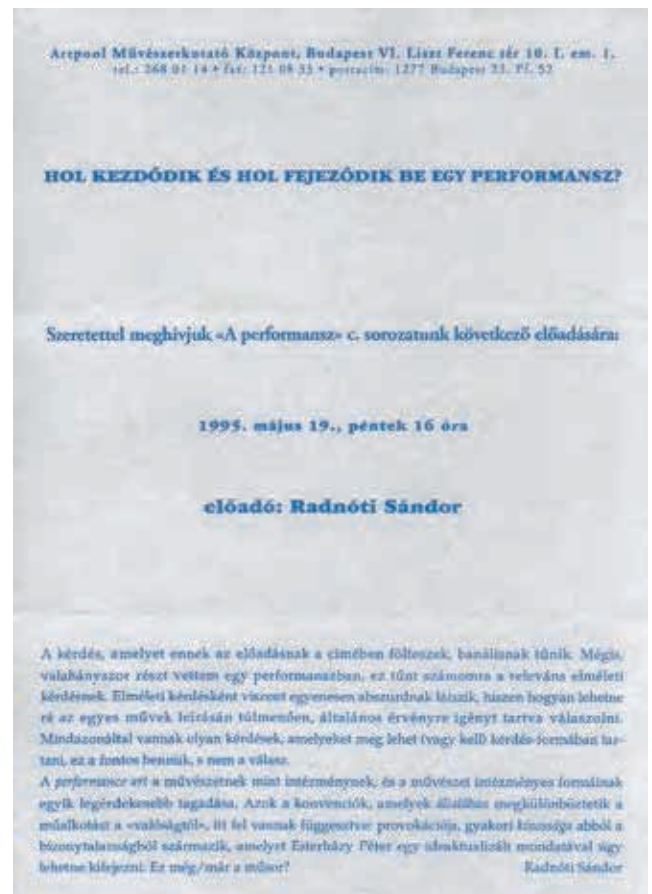
(19 May 1995 – Artpool Art Research Center)

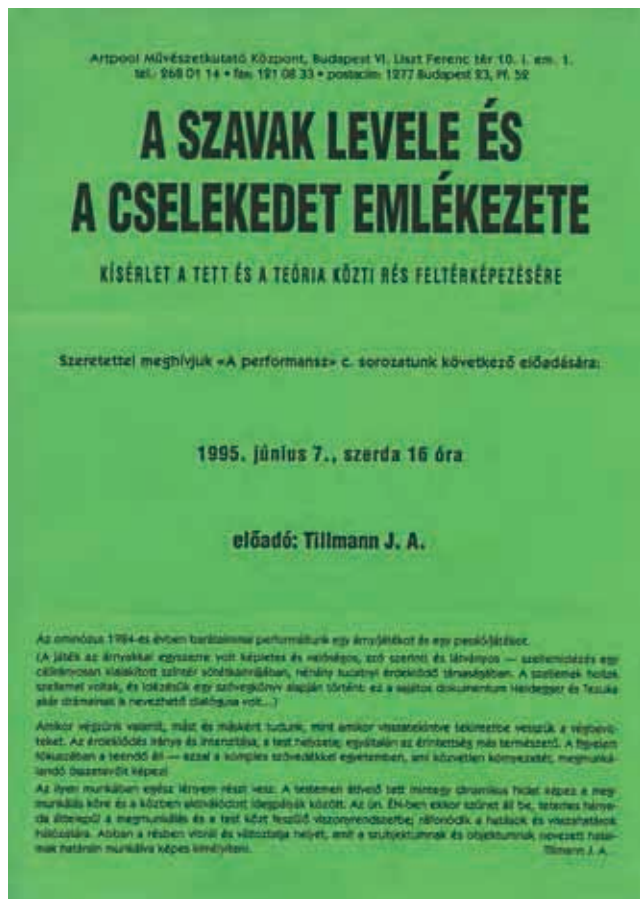
The question I am posing in the title of this lecture seems banal. Yet, every time I participated in a performance, this seemed to be the relevant theoretical question. However, as a theoretical question it appears to be outright absurd since how could it be answered in a generally applicable way without 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: *Remembrance of a Message* – performance by György Galántai and lecture by Júlia Klaniczay about Artpool.

Professional meetings: Bande Video (screening of experimental films of Balázs Béla Studio with a short introduction by Júlia Klaniczay), Obscure – Doyon/Demers.

DOCUMENT: invitation, press material, photo, video
ARTWORKS: in Artpool's collection

BIBLIOGRAPHY: *Rencontre avec des artistes hongrois*, Le Soleil. Arts Spectacles, April 19, 1995. ■ Gagnon, Jean-Claude: *Les mains. Artpool au Lieu du 20 avril au 7 mai 1995*, Inter Art Actuel, No. 64, Winter 1996, p. 48. ■ Martel, Richard (ed.): *L'art en actes. Le Lieu Centre en art actuel. 1982–1997*, Editions Intervention, Québec, 1998, p. 138.

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 neoist 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

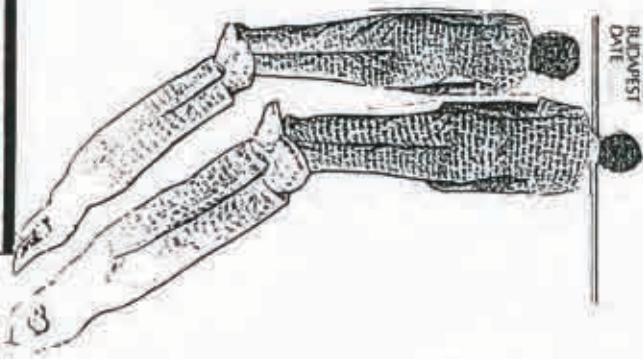
BIBLIOGRAPHY: Szőnyei Tamás: *Életjelbeszéd*, Magyar Narancs, May 18, 1995, p. 33. ■ Létourneau, André-Éric: *Présentation Artpool à Articule Montréal*, Inter Art Actuel, No. 64, Winter 1996, p. 49. ■ K. Horváth Zsolt: *Se ütem, se vonal, se szín. Molnár Gergely és az eltűnés esztétikája*, in: Havasréti József – K. Horváth Zsolt (eds.): *Avantgárd: underground: alternatív. Popzene, művészet és szubkultúrális nyilvánosság Magyarországon*, Kijarat Kiadó – Artpool Művészeti Kutató Központ – PTE Kommunikációs Tanszék, Budapest, Pécs, 2003, pp. 143–169. ■ K. Horváth Zsolt: *A gyűlölet múzeuma. Spions 1977–1978*, Korall. Társadalomtörténeti folyóirat, Budapest, 2010, No. 39, pp. 119–144. [p. 140.]

Le Lieu, centre en art actuel reçoit du 20 avril au 7 mai 1995 ARTPOOL GALANTAI de Budapest, Hongrie

Animateurs du centre ARTPOOL à Budapest, Julia et Gyorgy GALANTAI agissent comme promoteur et agent multiplicateur au sein de l'alternative hongroise.

Leur présence à Québec permettra de prendre connaissance de leur travail mais donnera aussi lieu à une rencontre-présentation sur les développements de l'alternative hongroise.

ARTPOOL
ANCIENNE
BUDAPEST
D'ART



• Pendant de longues années, et encore de nos jours, la littérature et l'art radicaux de Hongrie affronteront les problèmes de l'institutionnalisation, mais à la fin des années soixante, le génie instinctif d'organisation de GALANTAI causera de gros soucis à l'appareil oppresseur du pouvoir. A Balatonboglár, GALANTAI louera comme atelier une chapelle désaffectée qu'il rénovera. Il y présentera chaque semaine des expositions, des happenings, des événements de théâtre expérimental, des petits concerts. Les représentants de presque tout le milieu de la littérature et de l'art alternatifs de l'époque y ont organisé des expositions ou s'y sont produits à un moment ou à un autre.

BIENVENUE À TOUS - ENTRÉE LIBRE
INFOS : 529-9680 (418)

Une occasion à ne pas manquer donc, pour une première fois à Québec, performance de Gyorgy et Julia GALANTAI et présentation sur les activités d'ARTPOOL et l'alternative hongroise

au Lieu, centre en art actuel, le jeudi 20 avril à 20 h ;
Installation et exposition documentaire jusqu'au 7 mai, LA VENUE DES GALANTAI À QUÉBEC EST RÉSIDUE POSSIBLE GRÂCE À LA COLLABORATION DE LA FONDATION SOPRO.

Nos bureaux sont ouverts sur semaine de 10 h à 17 h.

Le membership constitue un soutien à nos activités et permet de recevoir nos envois. Infos sur demande. La Lieu, centre en art actuel reçoit l'appui de ses membres, du Bureau des arts et de la culture de la Ville de Québec, du Conseil des arts et des lettres du Québec et du Conseil des Arts du Canada.

La « chapelle » est devenue un lieu de pèlerinage où venaient régulièrement, de Budapest et de toutes les régions, des gens curieux. GALANTAI est resté sur la paille, pendant des années, tout simplement éliminé de la vie artistique.

toute commande pour des œuvres graphiques lui étant interdite par les différents officiers du pouvoir en place. Il sort cependant de l'isolement quelques années plus tard en créant dans son propre appartement un centre d'archives et d'informations artistiques appelé Artpool, se faisant ainsi le tuteur d'une toute nouvelle instance de l'avant-garde hongroise en même temps qu'il brisait le cercle de la solitude qu'on lui avait imposé.

(Endre Székely, dans Inter n° 52)

Plus récemment, GALANTAI commentait ainsi le travail de ce centre important d'Europe centrale : « Artpool propose aujourd'hui un forum permanent aux tendances artistiques peu connues du grand public, à des genres expérimentaux et marginaux, et à des produits de la pensée artistique qui ne sont pas créés pour satisfaire le goût ou le besoin liés au commerce de l'art. Par exemple : les œuvres d'art envoyées par des artistes à d'autres artistes en utilisant le réseau postal (dans des enveloppes spéciales munies des timbres et cachets d'artistes-mal-aimés) ou celles qui exploitent des moyens techniques tels que la photocopie (copie-art), la télécopie (fax-art), d'autres technologies nouvelles (images de synthèse, créations vidéo) ou encore des livres d'artistes, etc. »

Pour Le Lieu, Artpool propose une exposition-installation, une performance et une conférence/discussion sur Artpool, les antécédents et les projets anciens et futurs. Il s'agit de la première manifestation d'Artpool au Québec, (et au Canada d'ailleurs).

ARTPOOL'S ART TOUR CANADA 1995

E v é n e m e n t

ARTICULE,
DIFFUSION SYSTÈME MINUIT DU QUÉBEC (---),
ET INTER-LE LIEU
PRÉSENTENT :

GYÖRGY GALANTAI ET JULIA KLANICZAY de BUDAPEST/HONGRIE
UNE CONFÉRENCE-PERFORMANCE DE ARTPOOL

LE 25 AVRIL 1995, À 20H00 À MONTREAL,
ARTICULE #105, 15 MONT-ROYAL, OUEST
ENTRÉE LIBRE

Diffusion Système Minuit présente la deuxième conférence-performance de sa série ORDAIE 667 (entamée en octobre dernier par Sara Wolf de High Performance), en vous proposant, la semaine prochaine, à Articule, le travail de ARTPOOL\GALANTAI\KLANICZAY.

«Pendant de longues années, et encore de nos jours, la littérature et l'art radicaux de Hongrie affronteront les problèmes de l'institutionnalisation, mais à la fin des années soixante, le génie instinctif d'organisation de GALANTAI causera de gros soucis à l'appareil oppresseur du pouvoir. A Balatonboglár, GALANTAI louera comme atelier une chapelle désaffectée qu'il rénovera. Il y présentera chaque semaine des expositions, des happenings, des événements de théâtre expérimental, des petits concerts. Les représentants de presque tout le milieu de la littérature et de l'art alternatifs de l'époque y ont organisé des expositions ou s'y sont produits à un moment ou à un autre. La «Chapelle» est devenue un lieu de pèlerinage où venaient régulièrement, de Budapest et de toutes les régions, des gens curieux. GALANTAI est resté sur la paille pendant des années, tout simplement éliminé de la vie artistique, toute commande pour des œuvres graphiques lui étant interdite par les différents officiers du pouvoir en place. Il sort cependant de l'isolement quelques années plus tard en créant dans son propre appartement un centre d'archives et d'informations artistiques appelé Artpool, se faisant ainsi le tuteur d'une nouvelle instance de l'avant-garde hongroise en même temps qu'il brisait le cercle de la solitude qu'on lui avait imposé.» (Endre Székely, dans Inter n° 52)

Artpool, established in 1979 as an "unofficial" private institution has been functioning with the support of the Budapest City Municipal Council since 1992, under the leadership of György Galantai and Julia Klaniczay. Its aim is to remain the discoverer and supporter of fresh artistic tendencies, with special attention to the new media (computer, video, etc.), trying to create an artistic atmosphere which would attract the spiritual impetus of the new artistic life (literature, architecture, drama, cinema, music, visual art); where the various new artistic ideas can meet and confront one another. Artpool besides running its unique archives which collect and preserve the documents of the Hungarian alternatives and avant-garde artistic movements of the past 30 years as well as international artistic materials, organizes art events and runs several research projects (Fluxus, Performance, Network, etc.). Galantai and Klaniczay will present a lecture about Artpool and a performance.

Pour plus d'information,
veuillez téléphoner à Articule au (514) 842-9680,
à Diffusion Système Minuit du Québec au (514) 932-0439

Source : Eric Lévesque

Diffusion Système Minuit du Québec reçoit l'appui de ses membres, du Lieu, centre en art actuel, de l'Articule et de l'Association de la culture et des communications du Québec. Articule reçoit l'appui du CAIQ, du CAC, du CACU et du MCCQ.

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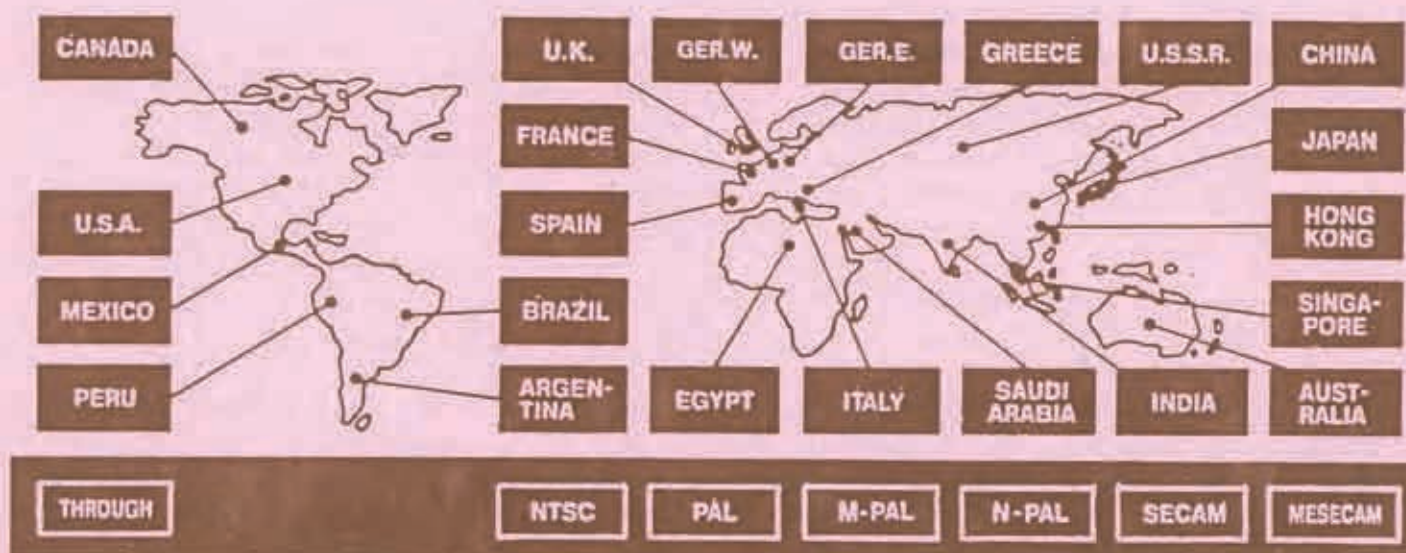
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1995 - THE YEAR OF PERFORMANCE AT ARTPOOL SERIES OF LECTURES AND RESEARCH PROGRAMS

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)

*from the introduction for the series of lectures at Artpool

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 asi": 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 tool 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 Abramovic 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 Pemeczký, 1984)

* from a conversation between Géza Pemeczký and László Beke
(1984, Young Artists' Club, sound recording by Artpool)

NEMZETKÖZI PERFORMANSZ-VIDEO FESZTIVÁL

ÚJKAPOLCS GALÉRIA — VIDEO MOZI

KAPOLCS, KOSSUTH U. 55.

JÚLIUS 7.- 8.- 9. JÚLIUS 14.- 15.- 16. JÚLIUS 21.- 22.- 23.

vetítések 14-18 óráig

három hétvégén Kapolcson, az Artpool Művészetkutató Központ szervezésében 36 óra performansz videón 20 ország mintegy 300 művésztől, a műfaj külföldi és hazai klasszikusaitól és legújabb képviselőitől.

A programban szerepelnek a szűkebb értelemben vett performanszok dokumentumain kívül az akcionizmus, a happening, body art, event, fluxus darabok, mozgás/tánc színház, festészeti, szobrászati, költészeti, zenel, multimedális, intermedialis darabok, video-performanszok, mail-art-hoz, szokásokhoz, öltözködéshez, viselkedéshez, magatartáshoz, vallásokhoz, hiedelmekhez, filozófiához, tudományhoz, politikához stb. kapcsolódó darabok tematikus összeállítások és fesztivál antológiák.

A most először bemutatásra kerülő videóanyag —tovább-bővült változatban— a Budapesti Őszi Fesztiválon, szeptember 25. és október 6. között, látható lesz az Artpoolban.

NINE DAYS IN PERFORMANCE WORLD

EXPEDITION HIBITION



SCREENING OF PERFORMANCE VIDEOS OVER THREE WEEKENDS
WORKS BY 300 ARTISTS FROM 20 COUNTRIES

NEWKAPOLCS GALLERY — VIDEO SPACE

KOSSUTH U. 55., KAPOLCS, HUNGARY

JULY 7.- 8.- 9. JULY 14.- 15.- 16. JULY 21.- 22.- 23.

from 2 to 6 p.m.

Second screening with added contributions at the Budapest Autumn Festival, from 25. September to 6. October, 1995
at Artpool, Budapest.

A common catalogue for the two events is going to be published in September.

Artpool Művészetkutató Központ, Artpool Art Research Center
Budapest VI. Liszt Ferenc tér 10. 1. em. 1.

tel.: (36-1) 268 01 14 • fax: (36-1) 121 08 33 • postacím/mailling address: H-1277 Budapest 23, Pf. 52

Az Artpool működését 1995-ben a Fővárosi Önkormányzat és a Nemzeti Kulturális Alap támogatja.

RÉSZTVEVŐK / WORKS BY

Marina ABRAMOVIC, Vito ACCONCI, Olga ADORNO, Robert ADRIAN X, Fernando AGUIAR, AKENATON, Patrick ALTMAN, ALTORJAY Gábor, AMALGAM X., Eric ANDERSEN, Laurie ANDERSON, Hartmut ANDRYCZUK, Pierre-André ARCAND, ARMAN, Fernand ARRABAL, Gilles ARTEAU, AY-O, George AZZARIA, Dmitry BABENKO, BADA Tibor, Patrick BAELE, BAJI Miklós Zoltán (BMZ), BAKSA-SOOS János, Anna BANANA, Bruce BARBER, Fernand BARBOT, Marianne BECH, Rebecca BELMORE, Alessandro BENFENATI, BEÖTHY Balázs, Roland BERGERE, Joseph BEUYS, Julien BLAINE, Jaap BLONK, Nenad BOGDANOVIC, BÖRÖCZ András, Jean-François BORY, Françoise BOUDREAU, George BRECHT, Georgy BRETSCHNEIDER, Stuart BRISLEY, BRUIT TTV, Günther BRUS, Paulo BRUSCKY, BUKTA Imre, Chris BURDEN, John CAGE, Monty CANTSIN, Violeta CAPOVSKA, Jacques CARTIER, Rilo CHMIELORZ, Henri CHOPIN, Hugo CHOUINARD, Marie CHOUINARD, David COLE, Philip CORNER, Diane-Joceline COTE, Sheril CUNNING, Merce CUNNINGHAM, Billy X. CURMANO, Phil DADSON, Daniel DALIGAND, Jacqueline DAURIAC, Jose DENOBLET, Mona DESAGNE, D. DEVOS, Iskra DIMITROVA, Paul DION, Isabelle DIONNE, Marcello DIOTALLEVI, DOYON/DEMERS (OBSCURE) Dina DUBOIS, François DUFRENE, Françoise DUGRE, Jean DUPUY, Paul DUTTON, Roger ELY, ERDÉLY Miklós, Valie EXPORT, Robert FAGUY, Peter FARKAS, FARKAS Gábor, John FECKNER, Bartolome FERRANDO, Esther FERRER, Luce FIERENS, Robert FILLIOU, Karen FINLAY, L. FLAMEL, N. FLICK, Giovanni FONTANA, Charles FRANÇOIS, Nicola FRANGIONE, Peter FRANK, Jean-Yves FRECHETTE, H. R. FRICKER, Ken FRIEDMAN, Picasso GAGLIONE, Jean-Claude GAGNON, GALANTAI György, Claude-Paul GAUTHIER, Caroline GAUTHIER, Alain GIBERTIE, Allen GINSBERG, John GIORNO, Michel GIROUD, GOGOLYAK Sándor, GRUPPE 15. NOVEMBER, GRUPPE PRAVDA, Manon GUERIN, N. GUIRARD, Wolfgang HAINKE, HALAS István, Volker HAMANN, Al HANSEN, Bernard HEIDSIECK, John HELD JR., HELYETTES SZOMJAZOK, Geoffrey HENDRICKS, Jon HENDRICKS, Juan HIDALGO, Dick HIGGINS, John HOPKINS, Dr. HORVATH, Joël HUBAUT, INCONNU GROUP, INSERTION, Seiei JACK (JOKE PROJECT), Ernst JANDL, Françoise JANICOT, D. J. JARVIS, Karl JIRGENS, Alexandro JODOROWSKY, Suzanne JOLY, Joan JONAS, Jean JONASSAINT, Joe JONES, JUHASZ R. József, Istvan KANTOR, Allan KAPROW, KARDOS Péter, Marie KAVAZU, KECSKÉS Péter, Kipchogue KEINO, KELÉNYI Béla, KERÉKES László, Crackerjack Kid, Jürgen KLAUKE, Yves KLEIN, Miroslav KLIVAR, Milan KNIZAK, Alison KNOWLES, Julius KOLLER, KOMOROCZKY Tamás, KONYA Réka, KOVACS István, Shigeko KUBOTA, Tatsumi KUDO, LA MONTE YOUNG, Arnaud LABELLE-ROJOUX, Sylvie LALIBERTÉ, Claude LAMARCHE, Diane LANDRY, Marie-France LAVOIE, Jean-Jacques LEBEL, Pierre LECLERC, Frances LEEMING, Genevieve LETARTE, Denis LEVAILLANT, Harie LEVESQUE, Mark LEWIS, Arrigo LORA-TOTINO, fe LUGOSSY László, Michel MACCLURE, George MACIUNAS, Alastair MACLENNAN, Jackson MACLOW, Ruggero MAGGI, Valeria MAGLI, MARIAS Béla, Helmut MARK, Richard MARTEL, Steve MCCAFFERY, Jonas MEKAS, Albert MERTZ, MÉSZAROS Ottó, METALLIC AVAU, Eugenio MICCINI, Luca MICI, Elisabete MILEU, Larry MILLER, Enzo MINARELLI, Kees MOL, Barbara MOORE, Charlotte MOORMAN, Emilio MORANDI, Lars MOVIN, Otto MÜHL, Saburo MURAKIMI, NAGY Pál, Jorgen NASH, Le Peintre NATO, Bruce NAUMAN, Angeline NEVEU, P. NEVILLE, B. P. NICHOL, Boris NIESLONY, Rea NIKONOVA, Hermann NITSCH, Jürgen OLBRICH, Bob OLIVIER, Yoko ONO, Tatsumi ORIMOTO, Rafael ORTIZ, Clemente PADIN, Nam June PAIK, Gina PANE, PAPP Tibor, PAPP Tamás, PARZIVAL, Ben PATTERSON, Mark PAULINE, Knud PEDERSEN, PERESZLÉNYI Roland, Rejean PERRON, PIKI SOUL - VAVA VOHL, Carlo PITTORE, Grant POIER, Robin POITRAS, Jacques van POPPEL, Tran QUANG HAI, Acindino QUESADA, RADIO FREE DADA, Hortensia RAMIREZ, Robert RAUSCHENBERG, RAVASZ András, Pierre RESTANY, RÉVÉSZ László, Alain Martin RICHARD, Daniele RICHARD, Maxime RIOUX, Ro.KA.Wi, Joceline ROBERT, Clive ROBERTSON, Anton ROCA, Gian Paolo ROFFI, Nigel ROLFE, RONAI Péter, Louis ROQUIN, Peter ROSE, Ulrike ROSENBAUGH, Marilyn R. ROSENBERG, Jon RUBIN, Gerhard RÜHM, Tomas RULER, Jean-Claude SAINT-HILAIRE, Takako SAITO, SARENCO, Alfons SCHILLING, Arleen SCHLOSS, Tomas SCHMIDT, Carolee SCHNEEMANN, Rudolf SCHWARZKOGLER, Serge SEGAY, Miriam SHARON, Cindy SHERMAN, Shozo SHIMAMOTO, Mieko SHIOMI, SOMOGYI Gyula, Adriano SPATOLA, Daniel SPOERRI, E. STAHL, Jonathan STANGROOM, Guy STOCKENS, D. J. STEEVE, André STITT, Marcel STÜSSI, SUGAR János, Rod SUMMERS, Paul SUMMERS, Cindy SUMMERS, Jaroslav SUPEK, Jan SWIDZINSKI, SWIERKIEWICZ Róbert, SZANTO Éva, ST. AUBY Tamás, SZILI István, SZIRTES János, SZKAROSI Endre, SZOMBATHY Bálint, Anne TARDOS, TENTATIVELY A CONVENIENCE, Yasunao TONE, Roland TOPOR, TORONTO RESEARCH GROUP, Valentin TORRENS, Endre TOT, TOTTH Gábor, Bene TREVISAN, ÚJLAK CSOPORT, ULAY, ÜTÖ Gusztáv, Roi VAARA, Cristian VANDERBORGH, Zaneta VANGELI, Eugénia VARGAS, Ben VAUTIER, VIG Mihály, Wolf VOSTELL, Yoshi WADA, Brenda WALLANCE, Robert WATTS, Peter WEIBEL, Laurence WEINER, Emmett WILLIAMS, J. ZIMMERMAN, Roberto ZITO

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). Participants of the live broadcast: Balaton (Mihály Víg, Imánuel Oláh, Simon Wahorn), Spiritus Noister (Endre Szkárosi, Csaba Bese, Attila Dóra, Zsolt Kovács, Katalin Ladik, Zsolt Sörös), György Kozma, Kokó, Jenő Menyhárt, György Bp. Szabó and others. "Disk-jockey": László Lugosi Lugo, anchorman: Gábor Németh.

DOCUMENT: correspondence, notes, invitation, photo, video

BIBLIOGRAPHY: [Horizontal Radio...], RTV újság, No. 25, June 22, 1995 (notice) ■ B.M.Z.: *Artpool '95 a performance jegyében. Üldöztetés után – révbe érve*, Békés Megyei Nap, June 20, 1995, p. 5.

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

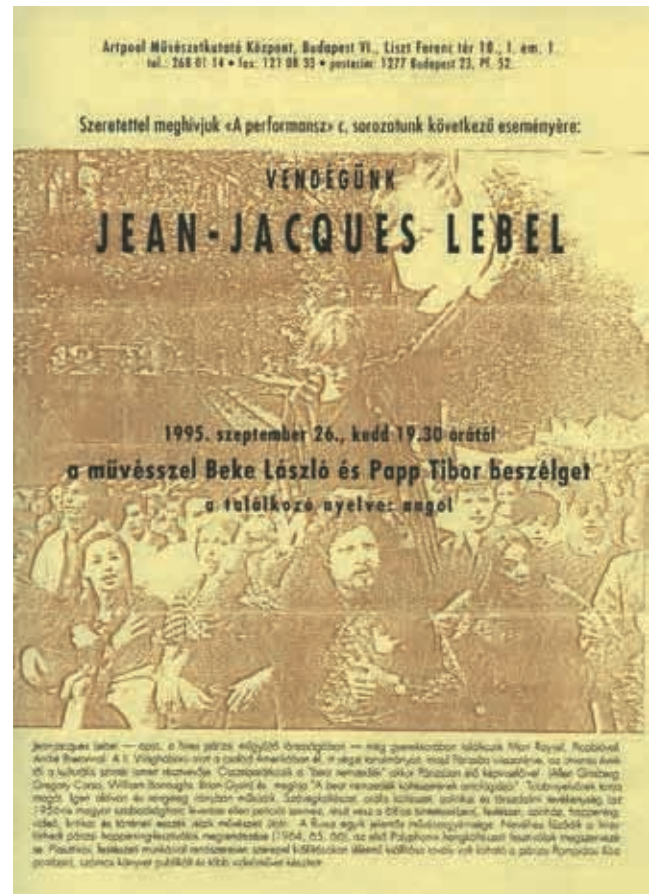
BIBLIOGRAPHY: Bóta Gábor: *Blueskocsmától a tejcsárdáig. Kerámiavirágok "nyílnak" a Művészetek Völgyében*, Magyar Hírlap, June 13, 1995, p. 15. ■ B.M.Z.: *Artpool '95 a performance jegyében. Üldöztetés után – révbe érve*, Békés Megyei Nap, June 20, 1995, p. 5. ■ V. Gy.: *Péntektől: Művészetek Völgye*, Népszabadság, July 3, 1995, p. 19. ■ V. Cs.: *Földárverés és rockoperett. A művészetek völgye Kapolcson*, Magyar Nemzet, July 3(?), 1995, p. 10. ■ *Ismét Kapolcs*, Magyar Narancs, July 6, 1995, p. 10 (notice) ■ *Művészetek Völgye. Performansz-videó Fesztivál az Artpool Művészeti Kutató Központ szervezésében*, Beszélő, July 6, 1995, p. 43 (notice) ■ *Újkapolcs Galéria–video mozi. Nemzetközi Performance – Video Fesztivál...*, Pesti Műsor, July 13–19, 1995, p. 52 (notice) ■ *Videológia*, Völgyfutár, July 15–18, 1995, p. 5. ■ *[Nemzetközi performance-videó fesztivál...]*, Magyar Narancs (Snoblesse Oblige), July 13–19, 1995, p. 21 (notice) ■ Szkárosi Endre: *A művészetek földje*, Élet és Irodalom, August 11, 1995, p. 10. ♦ TV–RADIO: TV1, July 31, 1995 (Stúdió 95, Múzsza YouTube); Magyar Rádió (Petőfi), July 12, 1995 (Reggeli csúcs)

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.

DOCUMENT: correspondence, invitation ♦ CATALOG: *L'art du tampon*, Musée de la Poste, Paris, 1995, 94 p. (with studies by Jon Hendricks and Michel Giroud)



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

25–29 September and 2–6 October 1995 ♦ Artpool Art Research Center, Budapest

Video expedition in the performance world Videó-expedíció a performansz-világban

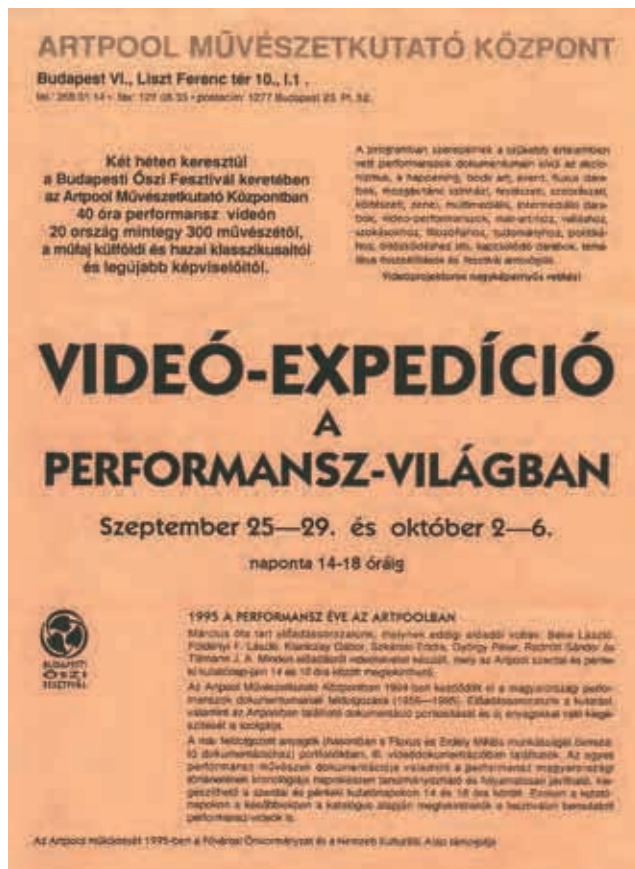
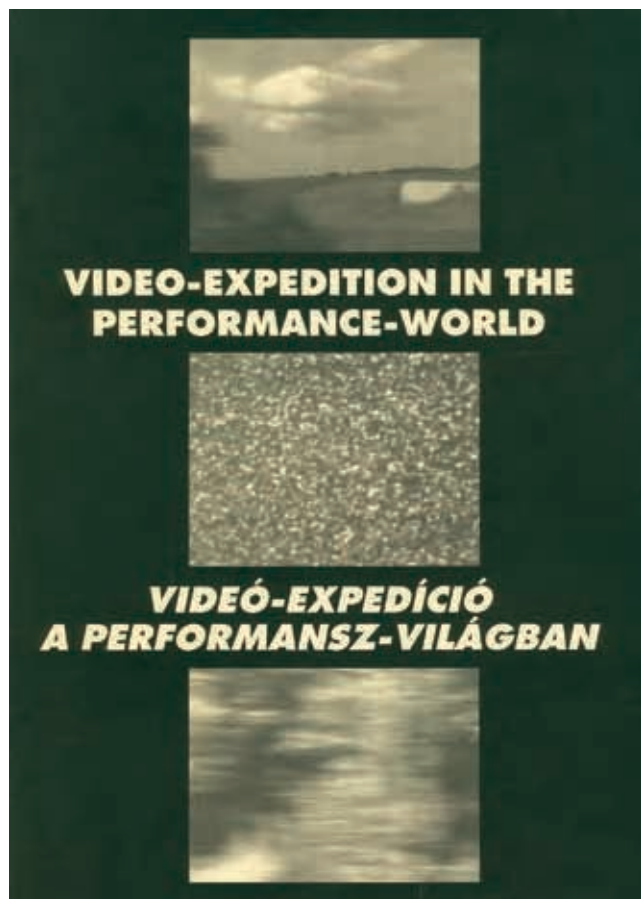
40 hours of performances on video by some 300 artists from 20 countries – both foreign and domestic classics and the latest representatives of the genre – running for two weeks as part of the Budapest Autumn Festival at the Artpool Art Research Center. The closing event of the series of programs titled 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 ♦ CATALOG: *Video Expedition in the Performance World*, Artpool, Budapest, 1995, 32 p.

BIBLIOGRAPHY: 40 óra performansz videón, Magyar Hírlap, September 25, 1995, p. 8. ■ Sajnos, Magyar Narancs, September 28, 1995, p. 12. ■ A videoexpedíció, Magyar Hírlap, October 2, 1995, p. 8.

Catalog and poster of the event with a list of the videos presented





23 September – 8 October 1995 ♦ Liszt Ferenc tér, Budapest

• István Sajnos texts
• Sajnos István szövegei

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  ♦ CATALOG: *Sajnos István szövegei*, Artpool, Budapest, 1995, 44 p. ♦ WEB-CATALOG: www.artpool.hu/sajnos/.

BIBLIOGRAPHY: S. B. P.: *Sajnos, Népszabadság* (Budapest melléklet), July 14, 1995, p. 4. ■ *Sajnos*, Magyar Narancs, August 3, 1995, p. 12 (notice) ■ *Sajnos*, Magyar Narancs, September 28, 1995, p. 12 (notice) ■ Hámory Gabriella: *Mintha illegálisan könnyebb lett volna. Artpool Művészeti Kutató Központ*, Magyar Hírlap, Kurázi melléklet, November 1995, p. 9. ♦ TV-RADIO: TV2, August 11, 1995 (Múzsá) , October, 1995 (Múzsá); Magyar Rádió (Petőfi), August 10, 1995 (Reggeli csúcs)

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

BIBLIOGRAPHY: Székárosi Endre: *Kezek, lábak*, Élet és Irodalom, November 10, 1995, p. 16.

24 November 1995 ♦ ELTE BTK (Eötvös Loránd University), Budapest

• The Chapel Studio
• in Balatonboglár
• György Galántai's lecture

– in the series "Hungarian art after 1945" for students in art history at ELTE.

Welcome to Artpool

1 December 1995 ♦ www.artpool.hu

• Launching the
• Artpool website

Being the first among Hungarian art institutions, Artpool launched its website with continuous updates.

BIBLIOGRAPHY: *Hálózati hírek. Új URL címek*, Infopen, February 1996, p. 25 (notice) ■ Dombos Tamás: *Kedvenc WWW oldalaim*, Infopen, June–July 1996, pp. 36–37. ■ Papp Tibor: *Képünk az Interneten. Párizsi levél*, Magyar Hírlap, April 13, 1996, p. 13. ■ Dömszky Gábor: *Hogy szabadon kommunikálhassunk. Megnyitó szavak egy kiállításhoz. Budapest az Interneten*, Európai utas, January 1996, p. 6. ■ Török, András: *Digital Budapest. Artpool Research Center*, Budapest Review of Books, Summer 1996 ■ *Artpool Research Center*, Inter Art Actuel, No. 65, June 1996, p. 77 (notice) ■ Beke László: *Magyar internet: könyvtárak és magyar művészet*, in: *Magyar Tartalom*, Soros Alapítvány Kulturális és Kommunikációs Központ, Budapest, 1997, pp. 61–62. ■ St. Auby Tamás: *Szörfölzni – pórázon*, in: *Magyar Tartalom*, Soros Alapítvány Kulturális és Kommunikációs Központ, Budapest, 1997, p. 92. ■ Bálint Anna: *Garden of Communication. Artpool Art Research Center website*, Convergence. The Journal of Research into New Media Technology, Vol. 4, No. 2, Summer 1998, pp. 116–118. ■ Sz. T.: *Hálózat. Artpool.hu*, Magyar Narancs, November 2, 2000, p. 39. ■ *Magyar művészeti kutató központ*, Klick Netlap, December 10, 2002 (notice) ■ Markovits Ferenc: *Kortárs művészek vizsgálja a weben*, Metro, October 8, 2003, p. 13. ■ Starbuck, Honoria Madelyn Kim: *Clashing and Converging: Effects of the Internet on the Correspondence Art Network*, PhD Dissertation, University of Texas, Austin, 2003, pp. 39–42, 83, 252, 296, 471.

1 December 1995 ♦ Studio 13 of the Hungarian Radio, Budapest

• Ars Acoustica Experts'
• Meeting

In the program presentation by Júlia Klaniczay, excerpts from the sound collection of the Artpool Art Research Center and documents of the Horizontal Radio project.

DOCUMENT: program

1996 – THE FIRST YEAR OF INTERNET – AT ARTPOOL

TV–RADIO: throughout 1996 reports about Artpool's art events were broadcast several times in the program of Petőfi Rádió (Reggeli csúcs) and MTV1 (Múzsza – 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 - [Szőnyi Tamás]: *Art az Interneten*, Magyar Narancs, April 14, 1996, p. 10.



23–25 April 1996. ♦ Paris, Venice, Budapest (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 documentation 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

BIBLIOGRAPHY: sz.: *Erdély Miklós multimédia-verziója*, Magyar Narancs, June 6, 1996, p. 9. ■ *Találkozó az Artpoolban*, Magyar Narancs (Snoblesse Oblige), 1996. June 6, p. 2.

Invitation for *Art on the Internet. Touring the Net* ►



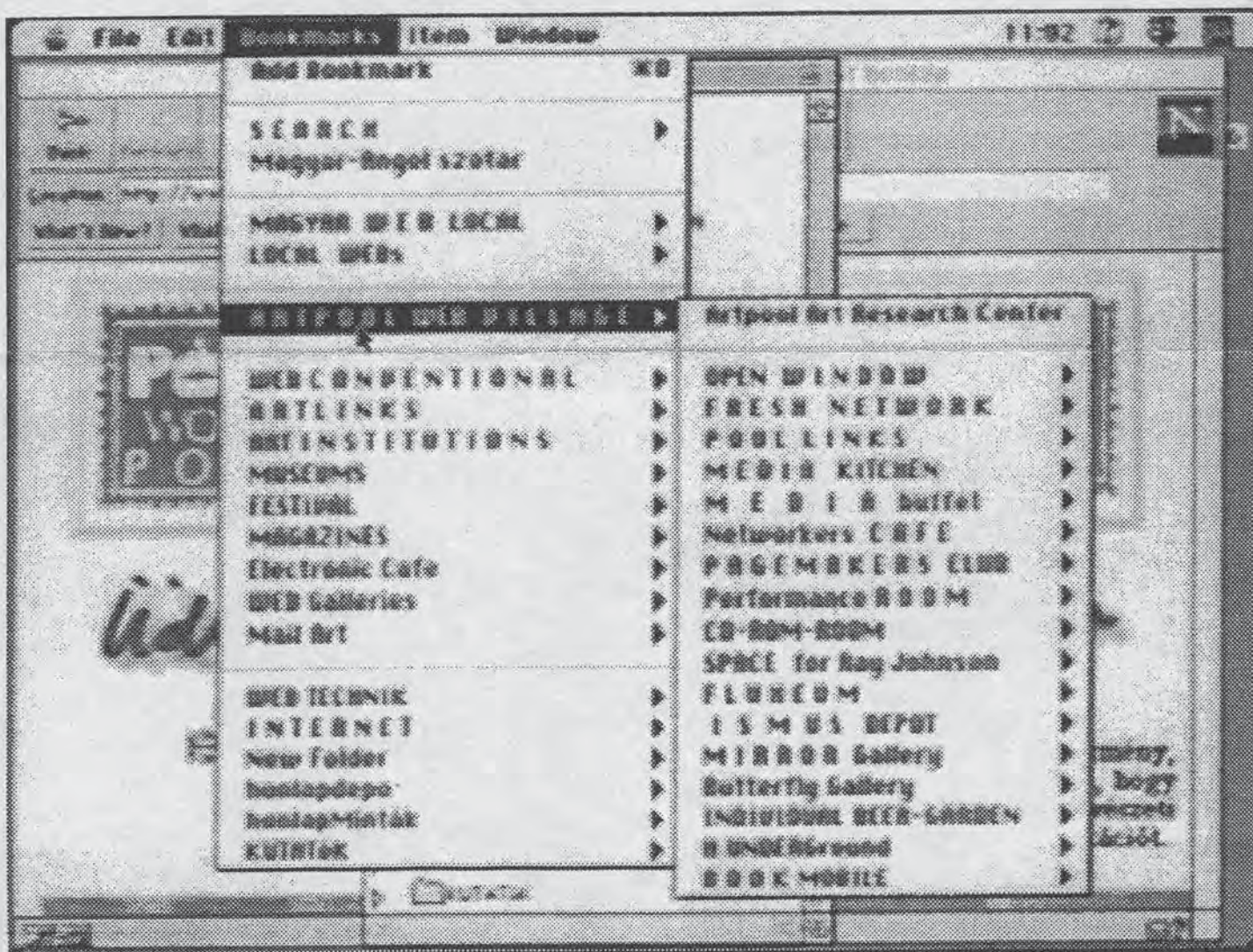
BUDAPESTI
TAVASZI
FESTIVÁL

MŰVÉSZET AZ INTERNETEN — BARANGOLÁS A HÁLÓZATON

1996. március 21., 22., 23., naponta 14 és 18 óra között

Artpool Művészetkutató Központ • Budapest VI, Liszt Ferenc tér 10. I.em. 1.
tel: 268 0114 • fax: 121 08 33 • e-mail: artpool@artpool.hu • http://www.artpool.hu/

Túravezető: Galántai György



exposition du projet

DES MAINS

proposée par Artpool

BEFORE

NORTH

CHILE
Hans Braumüller
Carlos Montes De Oca

CZECH REPUBLIC
Miroslav Klíva
J.H. Kocman
Karel Sevcik-Prax

DANMARK
Eric Andersen
K.Frank Jensen
Kirsten Justesen
Larsen Kemppi
Mogens Otto Nielsen
Georgina Margareta Witte

FINLAND
Teija Hännälä
E.-J. Lehmus
Jukka Savolainen
Pauu Thulberg

FRANCE
M. Alocco
Julien Blaine
Daniel Daigand
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Alain Giberlie
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Pascal Lenoir
Jacques Massa
Le Peintre Nabe
Judith Nems
Atelier Rabacoll
Jean-François Robit
Bruno Sourdun
Lucien Soel
Philippe Stachter
Ben Vautier

ARGENTINA
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Cristina Mengarillo
Maurizio Schwarzman
Edgardo Antonio Vigo

AUSTRIA
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Gabriel Swossl

BELGIUM
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Geert De Deckwer
Lucie Fierens
Charles François
Johan van Geluwe
Camelia Obacura
Bandhuin Simon
P. Sioyons
Guy Stuckens
Jose Van der Brucke

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Raimundo Nolas de Lenc
Ronald Sperling

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Erica Van Horn

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Ko De Jonge
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Ruud Janssen / Tam
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Tait

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Márton Koppány
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Robert Swierkewicz
Grósz Tam
András Vóth

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Adriano Bonari
Alessandro Cecchetti
Bruno Chiarone
Sebastiano Cefalero
Gaetano Colonna
Francesco Cornello
Carlo Desiro (Desireus)
Davis G.
Marcello Di Stefano
Fabrizio Di Stefano
Rosa Foschi
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Gino Gini
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Emilio Pauluzzi
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POLAND
Andrzej Dudek-Durak
Bartek Nowak
Pawel Petasz

PORTUGAL
Cesar Figueiredo
Fernando Aguiar

ROMANIA
György Nica-Szifan
László Uvárossy
László Vincze

RUSSIA
Dmitry Bulgov
Ignat Filipov
Will R. Melnikov-Starkov
Rea Nishony
Serge Segay

SINGAPUR
George Fogarasi

SLOVAKIA
Peter Rohal

SPAIN
Xoan Aliste
Pedro F. Benosi
Jaime García Pérez
Antonio Gómez
Gemma Guàrdia
Jacco
Pete Sotoca

SWITZERLAND
H.R. Ficher
Peter W. Kaufmann
Gerald Minkoff (+Muriel Oleson)
Marcel Stüssli

URUGUAY
Clemente Padin

USA
Reed Atermus
Arte Ala Carta
Robert Ashworth
Asiatica Publication
Jeff Bagato
Fernand Barbot
Lilan A. Bell
John M. Bennett
Buz Blunt
Alice Borealis
Charlton Burch
Bill Clark
Atom Cobell
E.S. Concannon
David Cole
M.B. Corbett
Crazy Bob Productions
Sara Crittenden
Billy K. Curmano
M. Cusinano
Robert Dellort Brown
J. B. Dodd
Dolan
Mike Dyer
Fagaga
Arturo G. Fallico
John S. Fawcett
Elaine Fuess
Picasso Gagliano
William Harroff
John Held Jr.
Scott Holmes
Geoff Hendricks
Tyler James Hoare
Judy Holtberg
David D. Thompson
J.K. Post
James Johnson
Cracher Jack Kid
Bob Kirkman
Joel Lipman
Jackson MacLow (Anne Tardos)
Willie Marlowe
Seth Mason
Tommy Mow
Patrick Mullins
Nonlocal Variable
Valery Olschansky
Helena Perkins
Stephen Perkins
Carlo Rittore
Plex Icons
N.D., Daniel Plunkett
Radio Freedom
Marilyn R. Rosenberg
Claire Jeanine Satin
Michael Scaglione
Arleen Schloss
Carolee Schneeman
M. Sharon
Solar Z.
Sporax
State of Being
Stangroom
Dr. Suraerts
Matt Tierney
Tomlins
Robert Watlington
D. Young / Obvious Front

VENEZUELA
Alexis Bracho

YUGOSLAVIA (SERBIA)
Nenad Bogdanovic
Sandro Gogolyak
R. & D. Kamperlic
Predrag Popovic
Andrej Tisma

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Institut Hongrois

92, rue Bonaparte, 75006 Paris

du mercredi 29 mai au mercredi 19 juin 1996

présentation de l'exposition le 31 mai à 20 heures

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ARTPOOL

H-1277 BUDAPEST 23, P. 52

21 July – 15 September 1996 ♦ Staatliches Museum, Schwerin, Germany

Mail Art. Eastern Europe in International Network

Mail Art. Osteuropa 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
CATALOG: Mrotzek, Katrin – Kornelia Röder (eds.): *Mail Art. Osteuropa im Internationalen Netzwerk. Mail Art. Eastern Europe in International Network*, Staatliches Museum, Schwerin, 1996, 320 p. ■ Röder, Kornelia (ed.): *Mail Art. Osteuropa im Internationalen Netzwerk. Kongressdokumentation. Mail Art. Eastern Europe in International Network. Congress Documentation*, Staatliches Museum, Schwerin, 1997, 126 p.

BIBLIOGRAPHY: *Kelet-Európai Mail Art*, Magyar Narancs, September 19, 1996, p. 10 (notice) ■ *Die Post im Dienst gegen den Stadt*, Frankfurter Allgemeine Zeitung (Feuilleton), August 28, 1996 ■ Perneckzy Géza: "Es Lebe Die Kulturpfuschel!". *Die Mail Art-Bewegung in Ungarn. / "Long Live the Culture Bungler!" The Mail Art Movement in Hungary*, in: Mrotzek, Katrin – Kornelia Röder (eds.): *op. cit.*, pp. 35–55. ■ *Internationale Reflexionen / International reflections*, in: Mrotzek, Katrin – Kornelia Röder (eds.): *op. cit.*, pp. 147–246 [pp. 157, 176, 177, 179–182, 252, 279–281, 307.] ■ Röder, Kornelia (ed.): *op. cit.*, pp. 107, 108. ■ Perneckzy Géza: *Éljen a kultúrfusi! A mail art-mozgalom Magyarországon*, Soft Geometry, Köln, 1996, 65 p., reprinted (without illustrations): 2000, October 1996, pp. 41–50.


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

BIBLIOGRAPHY: *Őszi fesztivál*, Magyar Narancs, September 19, 1996, p. 10 (notice) ■ *Képköltészet*, Magyar Narancs, October 10, 1996, p. 11 (notice) ■ *Képek a lámpán. Liszt Ferenc tér, Népszabadság Magazin*, October 26, 1996, p. 7. ♦ TV-RADIO: MTV, October, November ?, 1996 (Műzsák, Körző?) 

Invitation for Picture Poetry

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

BIBLIOGRAPHY: Tölgyes László: *Artpool Art Research Center, Budapest*, in: *Reader V2–East Meeting. DEAF96. Digital Territories*, V2-Organisatie, Rotterdam, 1996, pp. 49–51.

26 November 1996 – 5 January 1997 ♦ Artpool Art Research Center, Budapest

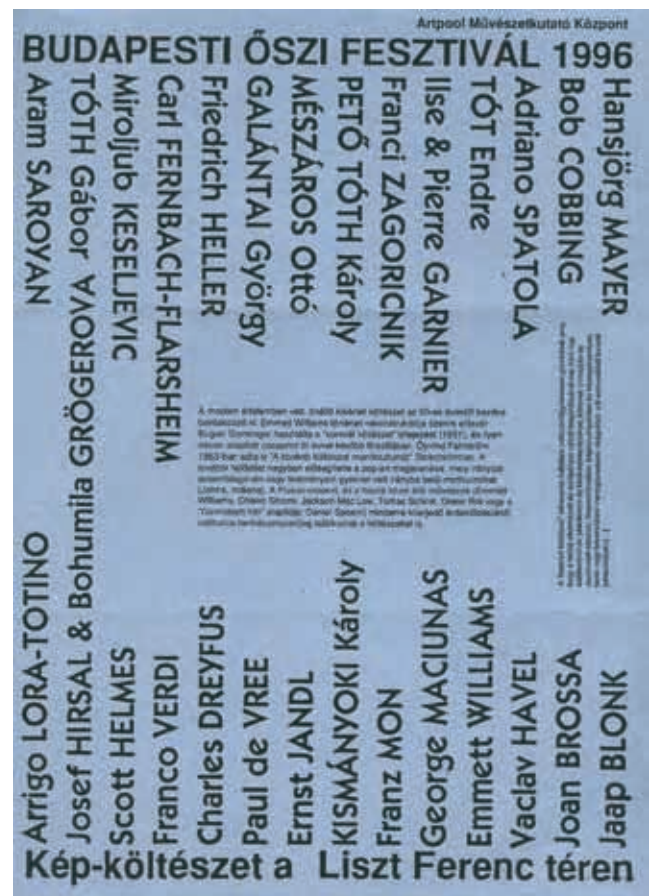
Fluxus Videos at Artpool

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

DOCUMENT: flyer, program poster *Műcsarnok Autumn 1996 and Winter 1996/97*

BIBLIOGRAPHY: *Fluxus*, Magyar Narancs, December 5, 1996, p. 11 (notice) ■ Szkárosi Endre: *A látható fluxus. Fluxusvideók az Artpool Videóarchívumában*, Magyar Műhely, No. 102, Spring 1997, pp. 38–45. ■ Beke László (ed.): *Fluxus. Definíciók és idézetek*, Műcsarnok, Budapest, 1996



2, 4, 9, 11 October 1996 ♦ Artpool Art Research Center, Budapest

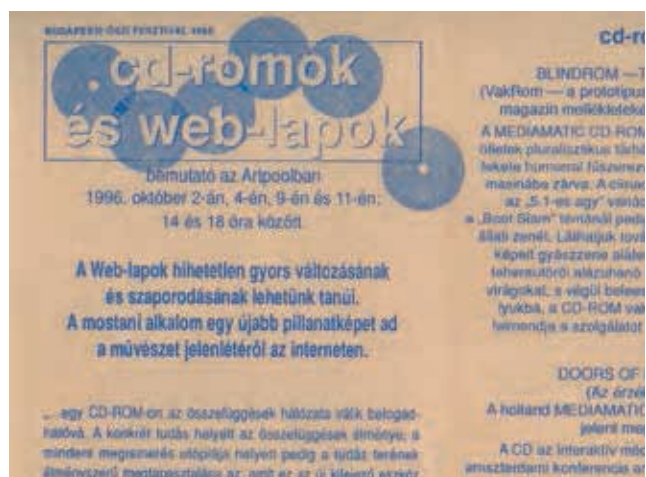
CD-ROMs and Web pages CD-romok és Web-lapok

Artpool's program as part of the Budapest Autumn Festival. 14 art CD-ROMs and selected Web pages from Artpool's collection, as well as András Kapitány's video interview conducted with George Légrády and János Sugár about CD-ROMs, could be viewed on computers installed in the exhibition space.

To see the presented works, visit www.artpool.hu/CDRom.html

DOCUMENT: invitation, flyer (with short resumés by Ágnes Ivacs), press release, Budapest Autumn Festival's program brochure
WEB-CATALOG: www.artpool.hu/CDRom.html

BIBLIOGRAPHY: *Őszi fesztivál*, Magyar Narancs, September 19, 1996, p. 10 (notice)



9 October 1996 ♦ Artpool Art Research Center, Budapest

HYPER MEDIA

Launch of Artpool's collection of essays titled *HYPER Text + Multi MEDIA* as part of the Budapest Autumn Festival, and an exchange of ideas on the theme. The latest issue of the Artpool booklets series contained the historically important writings by the best known authors in this field (Vannevar Bush, Ted Nelson, George P. Landow, Ian Feldman, Chuck Clifton / Douglas Engelbart) translated into Hungarian for the first time.

The publication was presented by János Sugár, Miklós Peternák and Ágnes Ivacs.

DOCUMENT: press release, invitation, video

PUBLICATION: *Hyper text + Multimédia* (edited by and afterword: János Sugár), Artpool füzetek (Artpool Booklets), Artpool, Budapest, 1996, 64 p. (second, corrected edition: Artpool, Budapest, 1998); online at www.artpool.hu/hypermedia/

BIBLIOGRAPHY: Szkárosi Endre: *Testünk és szellemünk tere*, Élet és Irodalom, April 25, 1997, p. 14. ■ Zsádon Béla: *Memex. Hipertext-történelem*, Magyar Narancs, July 17, 1997, pp. 22–23.

16 October 1996 ♦ Artpool Art Research Center, Budapest

"The V2-East Documentation Meeting the DEAF 96 festival and the ISEA 96 conference" Video presentation by László Tölgyes and Ágnes Ivacs

The *International Meeting on the Documentation of Media Art in Central, Eastern and South Eastern Europe* (Rotterdam, 18–20 September 1996) was a meeting organized by the V2 Art Centre in Rotterdam with the participation of researchers, curators, artists and archivists aimed at locating the historical materials about media art preserved in European archives, as well as at exploring the on-line opportunities for learning about media art. (Artpool's activity was introduced on September 20 by László Tölgyes.)

DOCUMENT: invitation ♦ PUBLICATION: *Reader V2–East Meeting. DEAF96. Digital Territories*, V2-Organisatie, Rotterdam, 1996, 58 p.

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)

Source: *Ted Nelson 1990 World Tour* by Ian Feldman, originally published in: TidBITS#30/Xanadu, 15 November 1990, www.xanadu.com.au/xanadu/nelson90.html



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)



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/ ARTWORKS: the presented bookworks and videos in Artpool's collection

BIBLIOGRAPHY: *Művészkönyvek New Yorkból*, Magyar Narancs, November 28, 1996, p. 10 (notice) ■ *Barbara Rosenthal*, Magyar Narancs (Snoblesse Oblige), November 21, 1996 (notice)

15 November 1996 ♦ Artpool Art Research Center, Budapest

Simultaneity
Egyidejűség

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 Yuriviy.)

To see the list of the venues, visit
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 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 Petőfi 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 – 23 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 , complete project documentation ♦ PUBLICATION: *Correspondence Art of Ray Johnson / Ray Johnson kapcsolatművészete*, exhibition leporello, Ernst Múzeum, Budapest, 1997, 12 p. ♦ WEB-CATALOG: www.artpool.hu/RayJohnson.html ♦ ARTWORKS: in Artpool's collection

BIBLIOGRAPHY: *Kiállítási tervek*, Magyar Narancs, January 23, 1997, p. 10. ■ *Ray Johnson kapcsolatművészete*, Magyar Narancs, February 27, 1997, p. 11 (notice) ■ Vadas József: *Graffitik levélben*. *Ray Johnson kapcsolatművészete*, Magyar Hírlap, March 4, 1997. ■ *Ray Johnson kapcsolatművészete*, Magyar Narancs (Snoblesse Oblige), March 6, 1997, p. 3 (notice) ■ *[A Correspondence Art of Ray Johnson. Ray Johnson kapcsolatművészete című kiállítás...]*, Magyar Műhely, No. 102, Spring 1997, p. 86. ■ Starbuck, Honoria Madelyn Kim: *Clashing and Converging: Effects of the Internet on the Correspondence Art Network*, PhD Dissertation, University of Texas, Austin, 2003, pp. 40–41. ■ Röder, Kornelia: *Relations between Ray Johnson and Eastern Europe*, in: *How to Draw a Bunny: Reconsidering Mail Art*. CAA – College Art Association Conference 2/10–2/13 2010 (conference papers), Chicago, 2010

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 Interaktív 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

BIBLIOGRAPHY: *Interaktív médiumok és hálózati művek*, Magyar Narancs, March 20, 1997 (notice) ■ *Interaktív médiumok és hálózati művek I. – Uni / Vers*, Balkon 1997/3, p. 46 (notice) ■ Lázár Eszter: *Book, bookwork, bookmark*, Magyar Műhely, No. 102, Spring 1997, pp. 14–18. ■ Bartha Gabriella: *Konzum. 2 in 1: szórakoztató előadás, megerősítő party*, Balkon, 1997/6, p. 21. ■ Galántai György: *A kapcsolatművészet kertje / The garden of correspondence art*, Magyar Műhely, No. 102, Spring 1997, pp. 48–49. ■ György Galántai: *The Garden of Correspondence Art*, in: Blaine, Julien (ed.): *Les Ambassadeurs au V.A.C (Ventabren Art Contemporain)*, Editions Nèpe, Ventabren, 1997, p. 27, XI, XII ■ Bálint Anna: *Garden of Communication*. Artpool Art Research Center website, Convergence. The Journal of Research into New Media Technology, Vol. 4, No. 2, Summer 1998, pp. 116–118. ■ György Galántai: *The Garden of Correspondence Art*, 1997, in: Bossé, Laurence – Carolyn Christov-Bakargiev – Hans Ulrich Obrist (eds.): *La ville – 98. Le jardin – 2000. La mémoire – 99, 1998/2000*, Académie de France à Rome – Villa Medici, Roma, 2000, p. 99.

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

RAY JOHNSON MEMORIAL SPACE OF ARTPOOL

ERNST MÚZEUM

BUDAPEST, 19 FEBRUARY — 23 MARCH, 1997

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

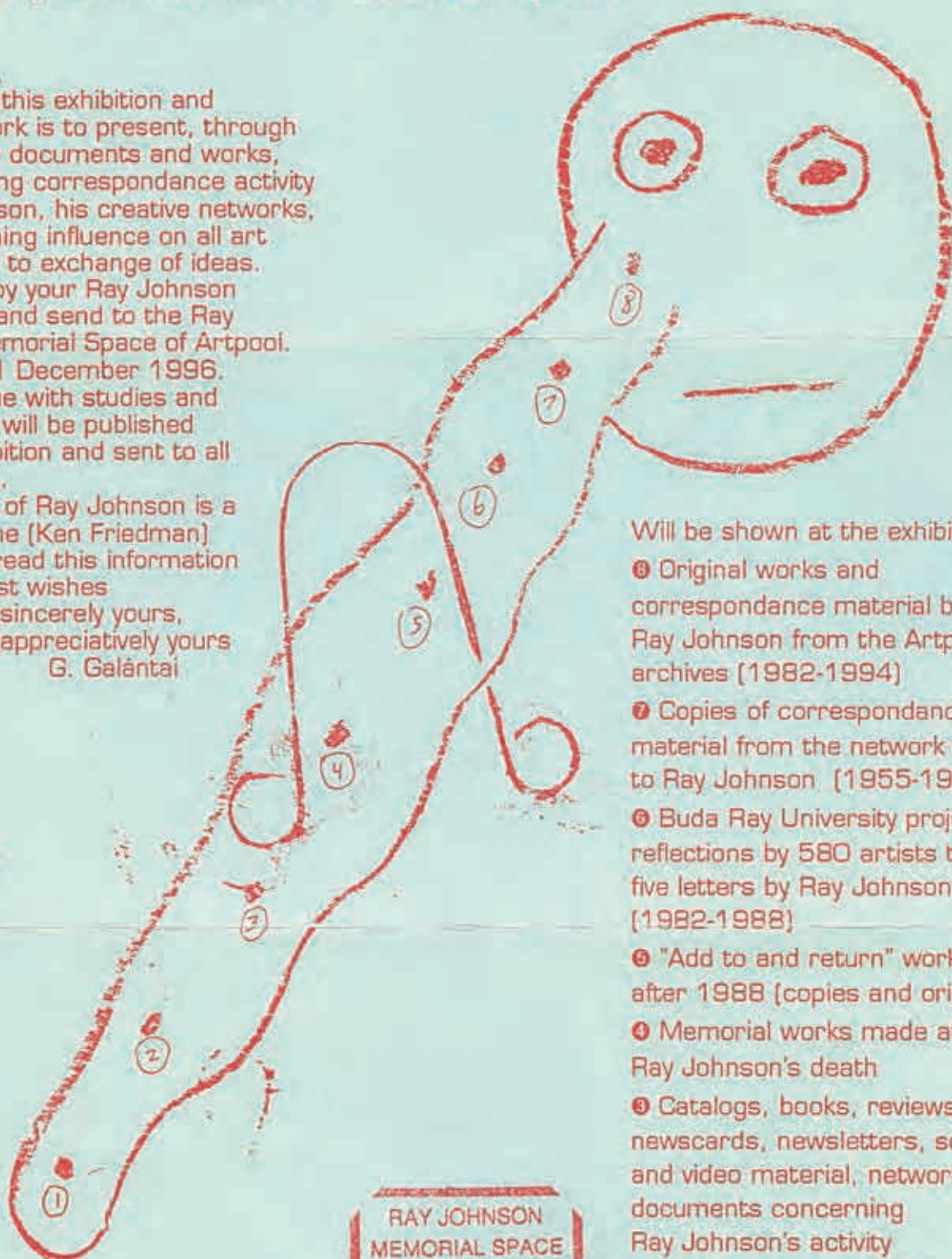
Most sincerely yours,

Most appreciatively yours

G. Galántai



Please spread this information



RAY JOHNSON
MEMORIAL SPACE
OF ARTPOOL

Please spread this information

Will be shown at the exhibition:

⑧ Original works and correspondence material by Ray Johnson from the Artpool archives (1982-1994)

⑦ Copies of correspondence material from the network related to Ray Johnson (1955-1994)

⑥ Buda Ray University project: reflections by 580 artists to five letters by Ray Johnson (1982-1988)

⑤ "Add to and return" works made after 1988 (copies and originals)

④ Memorial works made after Ray Johnson's death

③ Catalogs, books, reviews, newscards, newsletters, sound and video material, network documents concerning Ray Johnson's activity (NYCS, Buddha University, etc.)

② Bibliography, interviews, studies, articles, memories, mailing lists, documents of events

① Ray Johnson on the internet: Artpool's Ray Johnson site & links

ARTPOOL ART RESEARCH CENTER

H-1277 Budapest 23., Pf. 52.

tel.: (36-1) 268 01 14 • fax: (36-1) 121 08 33

email: artpool@artpool.hu

internet: <http://www.artpool.hu>

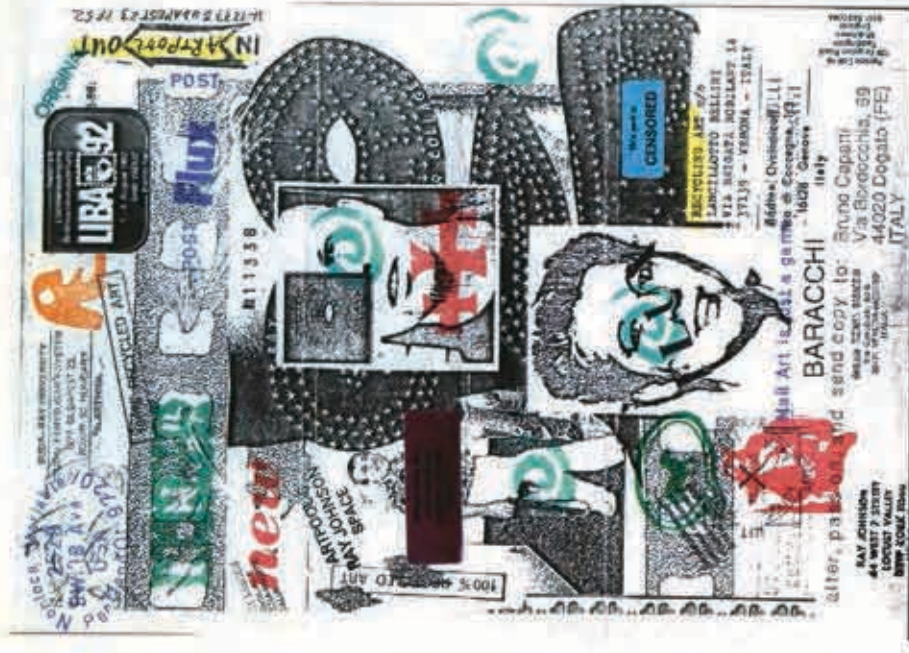
Ray Johnson's mailings include originals, copies of originals, and copies of copies, new works by Ray Johnson and /or recycled copies of earlier work. His mailings of recycled work originally sent to him by other artists — differ in another way from most current art activities. Not only are they one-to-one 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.

(Clive Phillpot: *The Mailed Art of Ray Johnson*)



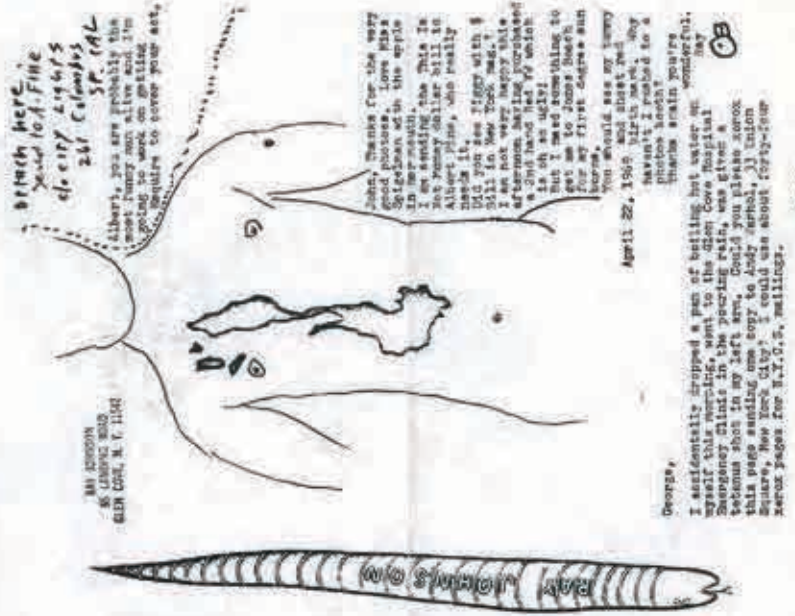
The kind of **discourse** that Ray Johnson developed has been picked up widely, in the U.S. and Europe, but his work has a specific character. He has resisted the clichés of post-minimal documentary, of topographical charts and schedules that dominate mail art. Johnson has instead forced us to accept 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 Siegelaub, Ben Vautier and Lawrence Weiner, Ray Johnson will be an essential additional figure in this reassessment.

(Clive Phillpot: *The Mailed Art of Ray Johnson*)



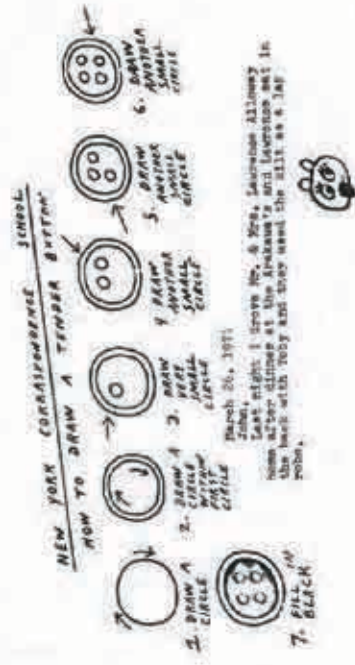
When future historians comb through the wreckage of our century to **reconstruct** a picture of the origins of "do-it-yourself" culture, they'll reach back before grunge, zines and punk, to the late Ray Johnson, whose artistic use of coin-operated Xerox machines in the early sixties are a milestone. 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 "nothings") when he carefully arranged those collages on the street. Some thirty years and 50 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 by 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

*György Galántai. *The Garden of Correspondence Art*, 1997,
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)

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)

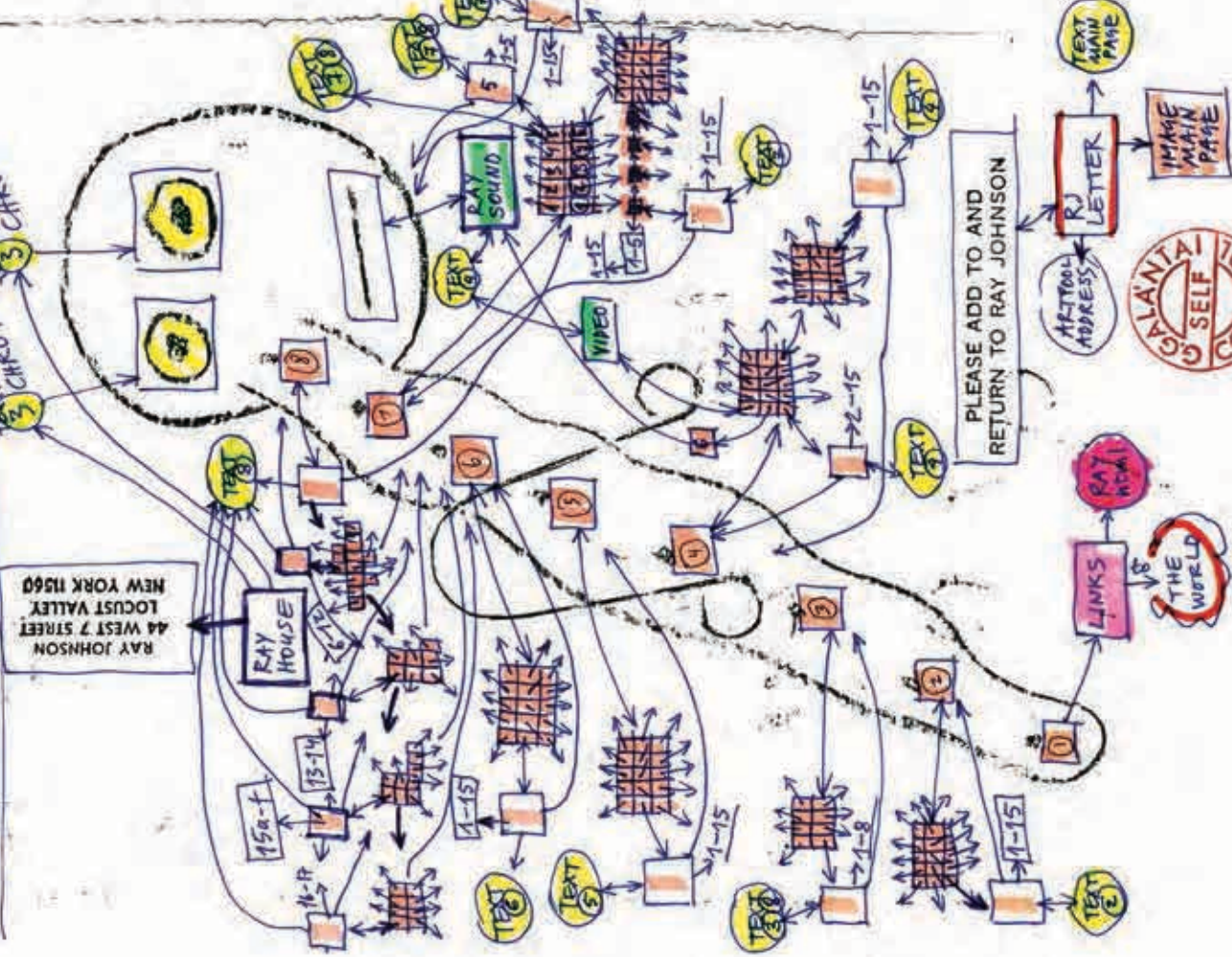


György Galántai: *Structure of the Artpool-Ray Johnson internet site, 1996–1997*

STRUCTURE OF THE ARTPOOL RAY JOHNSON INTERNET SITE

RAY JOHNSON
44 WEST 7 STREET
NEW YORK 10060

RAY NO LOGY NCS NO LOGY
CHRO 3 CHRO 3

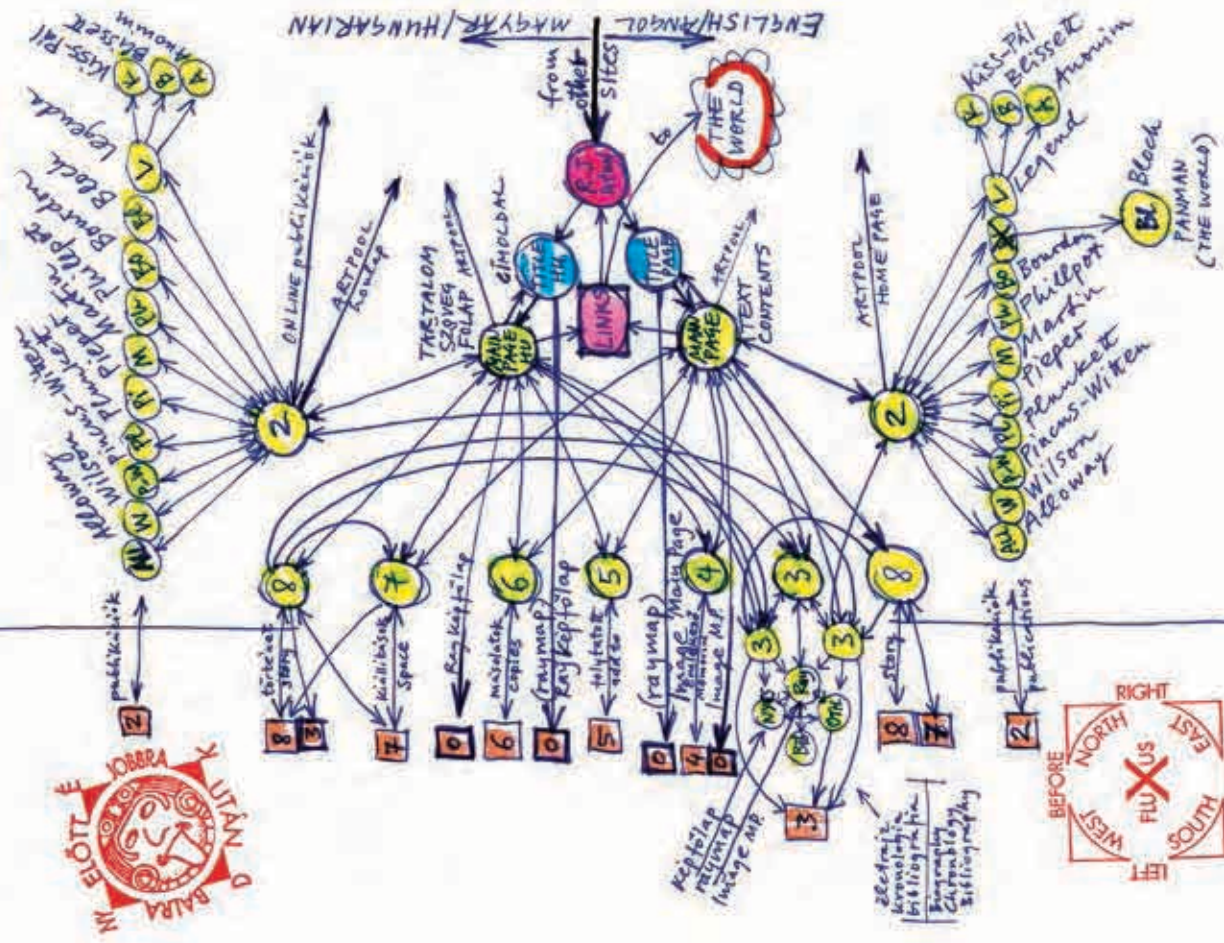


1. 2.

IMAGES/KEPEK

TEXT/SZÖVEG

RAY JOHNSON
INTERNET SITE
SZERKEZETE



1. 2.

IMAGES/KEPEK

TEXT/SZÖVEG

RAY JOHNSON
INTERNET SITE
SZERKEZETE

(Continued from p. 214.)

19 March 1997

2. Presentaion of MAMAX (Austria)

MAMAX is the in/ter/vention 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

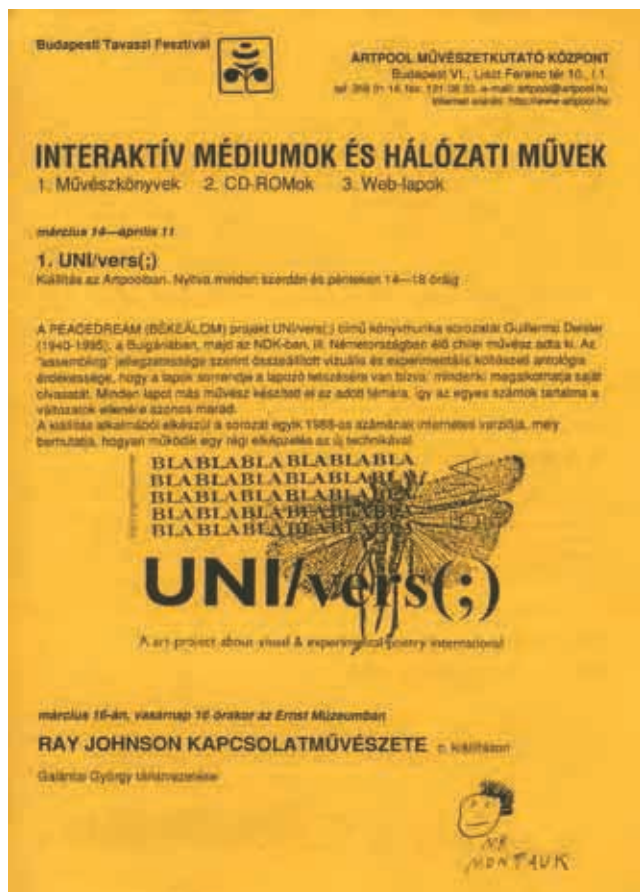
Lengyel avantgárd- és művészkönyvek

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

BIBLIOGRAPHY: *Lengyel avantgárd*, Magyar Hírlap (Budapest rovat), April 23, 1997, p. 6 (notice) ■ Sőrés Zsolt: *A kultúra jelei. Piotr Rypsonnal Sőrés Zsolt beszélget*, Balkon, 1997/10–11, pp. 41–42. ■ *Könyvek a szék és az emlékmű között. Lázár Eszter Piotr Rypsonnal beszélget*, Magyar Műhely, No. 103, Summer 1997, pp. 22–26.



26 september – 12 October 1997

Projects by Artpool at the Budapest Autumn Festival

DOCUMENT: installation plan, press material, Budapest Autumn Festival's flyer, invitation

BIBLIOGRAPHY: *Budapesti Őszi Fesztivál*, Magyar Narancs, September 25, 1997, p. 12 (notice) ■ K. Cs.: *Exhibitions: something for hungry eyes*, Budapest Week, September 25 – October 2, 1997, p. 12 (notice) ■ *Kassák a magasban*, Magyar Narancs, October 2, 1997, p. 12 (notice) ■ *Raktár-lat*, Balkon, 1997/10–11, p. 46 (notice) ■ [*"Raktár-lat" címmel rendezvények az Artpool P60 Galériában...*], Magyar Műhely, No. 104, Autumn 1997, p. 89. ■ Gosztonyi Ferenc: *Szanatórium 2. projekt*. Artpool P60, Balkon, 1997/10–11, p. 20.

Liszt Ferenc tér, 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: permit for displaying the signposts, graphic design, notes, invitation, poster

WEB-DOCUMENT: www.artpool.hu/Kassak/Kassak_quotations.html

Artpool P60, Budapest

Storeroom-Exhibition | Raktár-lat

Introduction with a temporary opening of Artpool's new art space (under construction) with the following events:

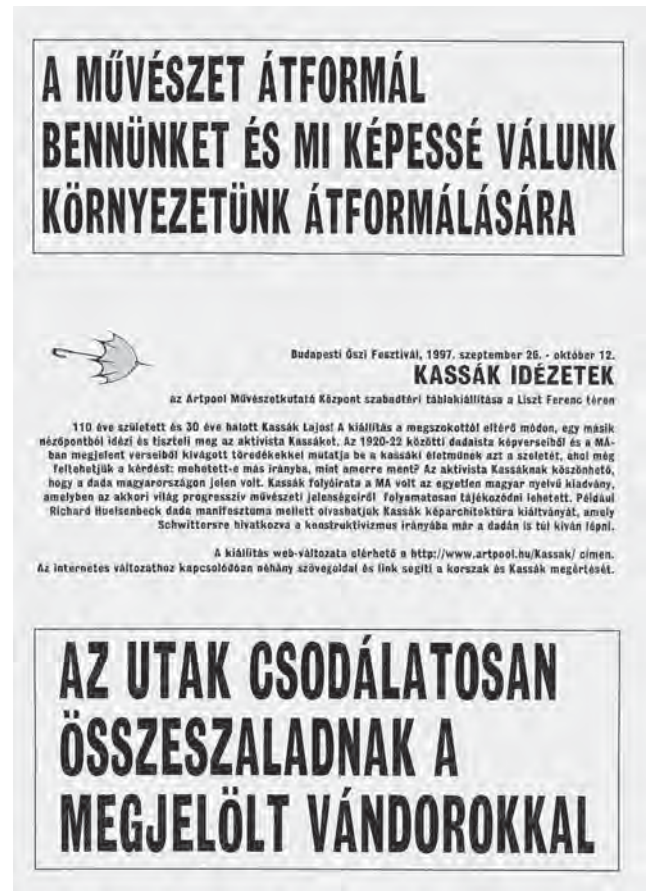
Sanatorium 2

Exhibition and series of events, a sequel to the *Sanatorium 1* project held in May at the unused villa building of the Psychiatric Institute in Völgy Street.

During the exhibition, on the 3rd and 4th of October: public reading, music and film evenings were held at 6 p.m. Following each other's instructions, some thirty painters, intermedia students from the Art Academy, and recent graduates of art held discussions in numerous genres (painting, drawing, installation, sculpture, music, film etc.) about a shared subject – what anxiety, phobia or hypochondria they had – related to the broader theme of 'sanatoriumism.' (Curator: Dóra Maurer.)

To see a list of participants, visit www.artpool.hu/1997/970926m4.html

DOCUMENT: invitation, flyer, poster, video



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 + A5 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

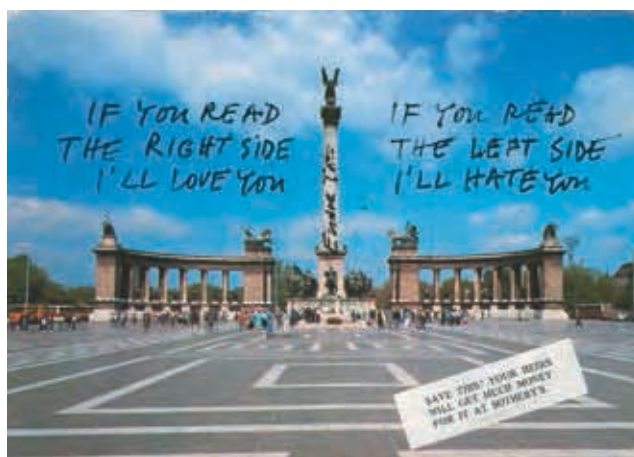
Performances by Christina Della Glustina, Julie Andrée Tremblay, André Stitt – Catherine Waller – Kate Ellis, Seiji Shimoda, Bálint Szombathy – Milan Mumin in the program of the *Transart Communication 9, Festival of Action Art and Multimedia Works* organized by STUDIO ÉRTÉ (Nové Zámky). Other venues of the Festival: Nové Zámky (Slovakia) and Múcsarnok / Kunsthalle, Budapest.

DOCUMENT: installation plan, invitation, poster, flyer, video
CATALOG: *Transart Communication 1997*, Studio erté, Nové Zámky, Slovakia, 1997, ca. 50 p.

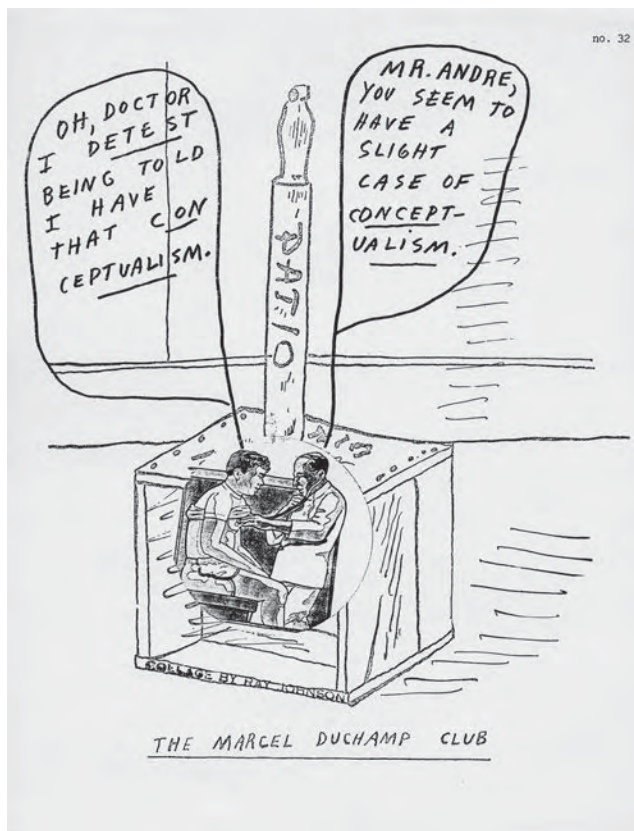
BIBLIOGRAPHY: *Transart Communication*, Magyar Narancs (Snoblesse Oblige), October 2, 1997, p. 3 (notice) ■ Pika Nagy Árpád: "Vigyázat! A szavak ölni is tudnak". *Transart Communication Fesztivál a Múcsarnokban és az Artpool P60 Galériában*, 1997. október 1–3, Magyar Műhely, No. 105, 1997/4, pp. 79–82. ■ (Tsss): *Majomkenyérfa*. *Transart Communication, IX. Nemzetközi Multimédiális Művészeti Fesztivál*, Jump Magazin, Winter 1997, pp. 27–28.



Monument Square (10 pages A6 size booklet with a list of participants of the postcard project), Artpool, 1997



Monument Square "add to" postcard by Endre Tót, 1997



The Marcel Duchamp Club, Ray Johnson's letter to Ken Friedman (published in: *Correspondence. An Exhibition of the Letters of Ray Johnson*, North Carolina Museum of Art, Raleigh, N. C., 1976)

To commemorate Marcel Duchamp's 110th birthday

BOÎTE — BOX

Exhibition(s) of box(ed)-art-works

interactive box(ed) boîtes/poèmes, games, poems, reviews, boxes/boxes...

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- PETER ABALAKOVIC
9700 Szombathely, And u. 1/A., Hungary
- JUAN LOPEZ DE AZUL
c. Buenos Monte, 10-3RD, 01001 Victoria Garleitz, Spain
- MANUELLA AUGUSTONI, THE ARTIST
37 Union Street, Dundee DD1 4BS, Scotland, Great Britain
- XOXA AVASTO
Busto de Arriba, 9, 36900 Marín, Pontevedra, Spain
- PIRA ATRASALIMPO
Akademita e Arte, Bulevardi Dëshmoret e Kombit, Tirana, Albania
- DERRIN BARDICKO
Tullajeva 10-136, 350080 Krasnodar, Russia
- MILOS ZOLTAN BALI
BMZ Art & Media, 5630 Békés, Széchenyi tér 2., IV/1., Hungary
- VITTORIO BARONI
Via Cesare Battisti, 339, 55049 Viareggio (Lu), Italy
- SALMOON BATM
7400 Kaposvár, Főrdi u. 14. IV., Hungary
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- ANILMO BONIAN
Via Suardi, 73, 24124 Bergamo, Italy
- GUISO BONNOLU
Santa Cruz La Laguna, 07014 Solola, Guatemala
- BOOG
P.O. Box 1313, Lawrence KS 66044, USA
- ANITA BOCHI
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thank you for your
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 G. Guler
 1999

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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 (Reggeli csúcs), 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/

BIBLIOGRAPHY: Markó György: *Válaszféle Kőszegék ferdítéseire*, Élet és Irodalom, September 4, 1998, p. 5. ■ Galántai György: *Tisztelt Markó György!*, Élet és Irodalom, September 11, 1998, p. 6. ■ B. Nagy Anikó: *Kedves “Pécsi Zoltán”!*, Beszélő, December 2001, pp. 111–112. ■ Rácz Johanna: *Nem hajlandó magyarul beszélni Galántai György besúgója*, index.hu, March 22, 2005 ■ Szőnyi Tamás: *Nyilván tartottak. Titkos szolgák a magyar rock körül 1960–1990*, Magyar Narancs – Tihany-Rév Kiadó, Budapest, 2005, pp. 634, 640, 692, 694–696. ■ Dr. Haberman [Pécsi Zoltán fedőnevű ügynök] e-mailje Galántai Györgynek és Klaniczay Júlia válasza, March 2005, www.galantai.hu/dokumentum/PecsiZoltan.html; quoted by: Najmányi László: *Spions. A Háromság titka* (Hatodik rész), Balkon, 2010/6, p. 24. ■ Fuchs Péter: *Szabadságbörtön. A szocialista kultúrpolitika ellenbázisa: Artpool*, Hamu és Gyémánt, Vol. 44, Summer 2009, pp. 46–55. ■ Najmányi László: *Spions. A Háromság titka* (Hatodik rész), Balkon, 2010/6, pp. 21–24. ■ Szőnyi Tamás: *Titkos írás. Állambiztonsági szolgálat és irodalmi élet 1956–1990 (1–2.)*, Noran Könyvesház, Budapest, 2012, Vol. 1.: pp. 1031–1032, Vol. 2.: pp. 70–71, 79, 82, 233, 290, 293, 334, 729–733, 860, 891–892, 924, 945–946, 954. ■ Tabajdi Gábor: *A III/III krónikája*, Jaffa Kiadó, Budapest, 2013, pp. 358–359.

18 February – 15 March 1998 ♦ Műcsarnok / Kunsthalle, Budapest

Mail Art – Eastern Europe in International Network

Mail Art – Kelet-Európa a nemzetközi hálózatban

Presentation in Budapest of the exhibition *Mail Art. Ost-europa im Internationalen Netzwerk* (1996) of the Staatliches Museum Schwerin (Germany), completed with more original works and documents of Hungarian mail art activities from Artpool's collection. Opening speech by György Galántai.

Artpool completed and published the *Chronology of the Hungarian Correspondence Art and Mail Art Movement (1956–1998)* for this occasion, as well as the *Mail Art On Line* website (both edited by György Galántai), from which information about mail art on the internet can be accessed.

DOCUMENT: list of the lent works, invitation, flyer, video [YouTube](#)
PUBLICATION: Beke László (ed.): *Mail Art szöveggyűjtemény*, Műcsarnok, Budapest, 1998, 72 p. ♦ CATALOG: Mrotzek, Katrin – Kornelia Röder (eds.): *Mail Art. Osteuropa im Internationalen Netzwerk. Mail Art. Eastern Europe in International Network*, Staatliches Museum, Schwerin, 1996, 320 p. ♦ WEB-PUBLICATION: www.artpool.hu/MailArt/ ■ www.artpool.hu/MailArt/krono.html

BIBLIOGRAPHY: *Mail Art, K-Európa*, Magyar Narancs, February 26, 1998, p. 12 (notice) ■ Szőnyi Tamás: *Mail Art. “A hálózat a hálózatra megy”*. Galántai György képzőművész, Magyar Narancs, March 12, 1998, p. 36. (interview with György Galántai) ■ Beke László: *A Mail Art Magyarországon, Mail Art. Kelet-Európa a nemzetközi hálózatban* (exhibition flyer), Műcsarnok, Budapest, 1998, and in: Beke László (ed.): *Mail Art szöveggyűjtemény*, Műcsarnok, Budapest, 1998, pp. 13–19. ■ Galántai György: *Kísérlet a magyar kapcsolat- és küldemény-művészet kronológiájának összeállítására. Művészeti kapcsolat és kapcsolatból művészet*, in: Beke László (ed.): *Mail Art szöveggyűjtemény*, Műcsarnok, Budapest, 1998, pp. 21–59. ♦ TV–RADIO: MTV1, February 1998 [YouTube](#), MTV2, February 1998 [YouTube](#)

Invitation card to the exhibition
Mail Art – Eastern Europe in International Network
at Műcsarnok



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
"Poïpoïdrome à Espace-temps Réel No. 1 / Real Space-Time Poïpoidrom No. 1"

by Robert Filliou and Joachim Pfeufer from 1976.

"The Poïpoidrom is a functional relationship that links thinking, acting, and communication. A minimal Poïpoidrom can be a chair, a workbench or an open mind." (J. Pfeufer, 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 multimedial, 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/>

INSTALLATION PROJECT 1998

THE POIPOIDROM (Robert Filliou – Joachim Pfeufer)

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.

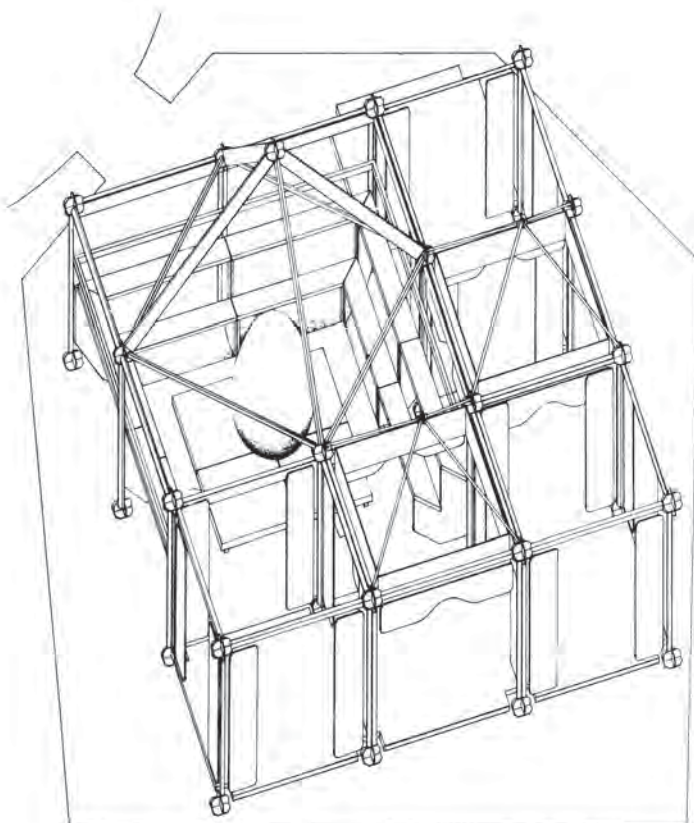
On that cold morning I was watching the people on the subway. They all looked sad, worried, angry, and lonely. (I, myself, must have looked the same.) "What shall I do?," I was wondering, "I would love to do something. What? Why? For whom? For these people. But what? And why?," and so on. I thought of 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.

Source: $1/2 + 1/2 = \text{filliou/pfeufer}$ – *Le [ou la] Poipoidrome à Espace-Temps Réel Prototype 00*, catalog, Yellow Now, Liège, 1975 (the English translation by Bea Hock was published in: *The Year of Installation at Artpool: Installation Project 1998*, catalog, Artpool, Budapest, 1999)



Prototype 00 of Poipoidrom



INSTALLATION PROJECT 1998

Video snapshots of the opening in the reconstructed space of *Filliou's Poipoidrom* and of the exhibition interior



1998

1998: THE YEAR OF INSTALLATION AT ARTPOOL

TO THE PARTICIPANTS OF THE PROJECT

Budapest, 20 June, 1999

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/>.

The promised documentation/catalog will be out for the autumn and sent to all of you.

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), AGUIAR (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), BOSCHI (I), BULATOV (RUS), BUNUS (D/F), BUZ BLURR (USA), CALLEJA (E), CANTSIN /AMEN! (CDN), CAPATTI (I), CARRETTA (I), CHRISTO (USA), CLARK (CDN), COLLINS (GB), COOK (USA), CORBETT (USA), CROZIER (GB), CUCINELLO (I), CURMANO (USA), DADSON / FROM SCRATCH (NZ), DELLAFIORA (GB), DEL PRETE (I), DIOTALLEVI (I), DONÁTH (H), DR.SUREARTS (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 (B), GOGOLYÁK (YU), GOMEZ (E), GROH (D), GUT (I), HAJAS (H), HALÁSZ (H), HARASZTY (H), HEGEDÜS (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), KAMPERELIC (YU), KECSKÉS (H), KID (USA), KLIVAR (CZ), KOLLER (SL), KOVÁTS (H), KULCHITSKY-CHEKORSKY (UA), LAKNER (H), LANDRY (CDN), LASZLO (F), LEBEL (F), LeCLAIR (USA), LEGÉNDY (H), LENGYEL (H), LIM (USA), LINDEMANN (NL), LIZENE (B), LÖBACH-HINWEISER (D), LOMHOLT (DK), LOPEZ GARCIA (USA), LUMB (GB), MACLENNAN (IRL), MACLOW (USA), MAGGI (I), MAJOR (H), MALOK (USA), MARLOWE (USA), MÁTÉ (H), MAURER (H), MCCARTHY (IRL), McSHERRY (CDN), MELNIKOV (RU), MEW (USA), MINARELLI (I), MITAMURA (J), MITI (I), MITROPULOS (GR), MORANDI (I), MORRIS (CDN), NAKAMURA (J), NETMAIL (D), NICKERSON (CDN), NIELSEN (DK), OLBRICH (D), ONO (USA), ORIMOTO (J), PACI (I), PADIN (UR), PANHUYSEN (NL), PATELLA (I), PAUER (H), PETASZ (PL), PINCZEHELYI (H), PJM (USA), PLUNKETT/ND/ (USA), PUCCI (I), REDWOOD (GB), RETROSJAN (RUS), RIZZI (I), ROBIC (F), ROCA (I), ROFFI (I), ROSE, D. (USA), ROSE, M. (F), SAGEBRUSH MODERNE (USA), SCALE (I), SCHROTH / SALA 1 (I), SCHWARZ (CH), SEGA (SL), SEWCZ (D), SHIMAMOTO (J), SHIOBARA (J), SIMON (B), SOLTAU (D), SOT (N), SPERLING (BR), ST.AUBY (H), STETSER (USA), STITT (GB), STRADA (I), SUGÁR (H), SUMMERS /VEC (NL), SUTHERLAND (CDN), SZACSVAY (H), SZIJÁRTÓ (H), TASNÁDI (H), TAVENNER (USA), THE INDOOR LANDART (NL), TOANVINH (CDN), TORRENS (E), TÓT (D), TÓTH (H), TREVISAN (BR), TSUBOUCHI (JAP), TÜRK (H), ÚJVÁROSSY (RO), VARNEY (CDN), VASS (H), VERMEULEN (B), VUCETIC (YU), WARDLE (CDN), WOOD (USA)

Keep in touch,
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/online-shows.html>



INSTALLATION PROJECT 1998



Christo and Jeanne-Claude: *Surrounded Islands*, Miami, Florida 1980-83 (posters)



Dmitry Bulatov: *NO, POEM*, floating words, 1998



Vittore Baroni: *Rehearsal for IM98*, 1998



Miroslav Klívař: *Land Poem No.2*, river Vltava, Prague, 1972

1998

INSTALLATION PROJECT 1998



Sándor Gogolyák: *Spirit Stamps*, performance, 1994



János Major: *Living Monument*, Chapel Studio, Balatonboglár, 1973

Photo Anthony Cox



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 Oritomo: *Clock Men*, performance, Gallery "K", Tokyo, 1991 (postcard)



Gyula Gulyás: *Direction Sign action*, Chapel Studio, Balatonboglár, 1971



Imre Bak: *My Shadow...*, 1972

1998

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 Penknife*, installation, 1979



Sándor Pinczehelyi: *Literature*, 1982



György Galántai: *Local World Feeling*, installation, Múcsarnok, Budapest, 1991

INSTALLATION PROJECT 1998



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 Gáyor: *Fire – Ice*, concrete poetry action, Chapel Studio, Balatonboglár, 1973



Péter Türk: *Experiments with Question-marks*, Chapel Studio, Balatonboglár, 1972



INSTALLATION PROJECT 1998



Shozo Shimamoto: *Building Crash Project*, 1992 (published in AU, No. 116)



The house of Ben Vautier (early 1980s)

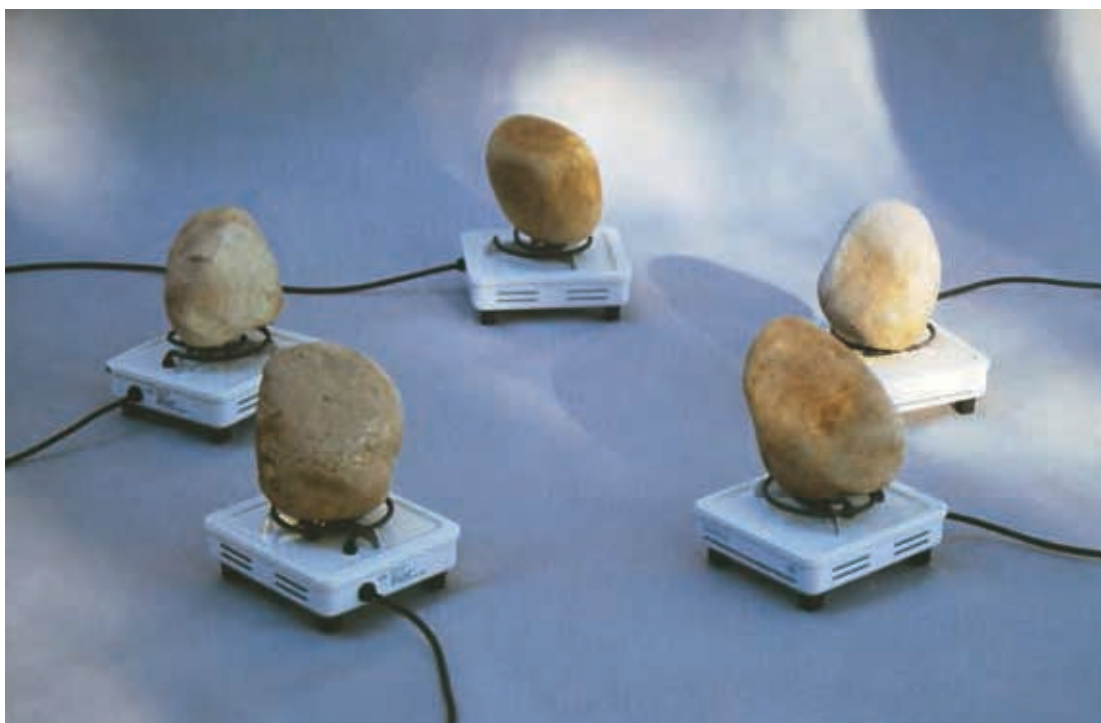
1998

INSTALLATION PROJECT 1998



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

INSTALLATION PROJECT 1998

Selected answers to the questions related to installation art asked by György Galántai in the international call for the one year long research program at Artpool dedicated to "installation"

(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.

Lillian 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?

Lillian 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!

*Published in: *The Year of Installation at Artpool: Installation Project 1998*, catalog, Budapest, Artpool, 1999, 32 p.
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 be 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).

The goal of permutable installations is to be received and then to be changed and passed over. If the word “author” is replaced by the word “permutator,” and “criticism” is replaced by “discourse,” we will perhaps use the word “exchange” instead of “copyright.”

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.

16 October – 1 November 1998 ♦ Liszt Ferenc tér, Budapest (forming part of the Budapest Autumn Festival)

♦ Miklós Erdély:
{SIDEWALK}
{JÁRDA}

Open-air signpost exhibition in connection with Erdély's ongoing oeuvre exhibition at Múcsarnok / 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

BIBLIOGRAPHY: Bálint Anna: *Szövegértelmezés [Erdély Miklós {JÁRDA} c. művéhez]*, www.artpool.hu/Erdely/jarda_txt.html, 1998 ■ *Artpool. Utcán*, Magyar Narancs / MaNcs (Snoblesse Oblige), October 29, 1998, p. 3 (notice) ■ *[Erdély Miklós: Járda...]*, Open, October 13–20, 1998, n.p (notice) ■ Szőnyei Tamás: *Bizonyos szabadság. Jan Hoet múzeumigazgató*, Magyar Narancs / MaNcs, October 22, 1998, pp. 24–25. ♦ TV–RADIO: TV3, October 1998 (72 óra) 

FIRE
Although both his cheeks
were hot with fire



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


DOCUMENT: invitation, Budapest Autumn Festival's program brochure, photo, video ♦ CATALOG: *Az installáció éve az Artpoolban: Installáció projekt / The Year of Installation at Artpool: Installation Project 1998*, Artpool, Budapest, 1999, 32 p. ♦ ARTWORKS: in Artpool's collection



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/

BIBLIOGRAPHY: Galántai György: *Tót Endre új tér-idő-tapasztalata*, www.artpool.hu/Tot/galantai.html ■ Galántai, György: *Endre Tót's new experience of space-time*, www.artpool.hu/Tot/galantai_en.html (► pp. 242–243.) ■ *Őszi fesztivál a hálón*, Magyar Narancs / MaNcs, October 22, 1998, p. 7. ■ - István -: *A Nagy Perfo*, Műértő, July–August, 1999, p. 23. ■ *Neu im Museum*, Kölnische Rundschau, September 30, 2004 ■ *(Járda-tábla)*, Új Szó, February 7, 2005 (photo) ■ Csordás Lajos: *Örülök, hogy...*, Népszabadság, March 7, 2005, p. 7. ■ Hirsch, Thomas: *Az üres helyek emlékművei. Tót Endre járdatábla-installáció Budapesten és Kölnben*, Új Művészet, October 2005, p. 21. ■ Tót Endre – Lukács Nóra (eds.): *Tót Endre. Nagyon speciális örömök. Retrospektív 1971–2011 / Endre Tót. Very Special Joys. Retrospective 1971–2011*, MODEM – Modern és Kortárs Művészeti Központ, Debrecen, 2012, p. 50. (illustration)

György Galántai

ENDRE TÓT'S NEW EXPERIENCE OF SPACE-TIME*

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?



Endre Tót: *I am glad if I can lift my leg* (I am glad series, 1973–1975)



Endre Tót: *I am glad if I can go one step* (I am glad series, 1973–1975)

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)

*György Galántai: *Endre Tót's new experience of space-time*, www.artpool.hu/Tot/galantai_en.html (English translation: Krisztina Sarkady-Hart).

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: [*Aleatorikus demontázs vagy képinstalláció...*], Open, October 13–20, 1998, n.p (notice) ■ Galántai György: *Aleatorikus demontázs vagy képinstalláció? Gondolatok Altorjai Sándor kiállítására kapcsán. Altorjai Sándor (1933–1979) tárgymunkáinak kiállítása*, Balkon, 1998/10, pp. 28–29.; online at www.artpool.hu/Altorjai/galantai.html ■ 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) 



Photos: László Lugosi Lugo



Polischizoid aleatoric demontage 21, 1979, made using collages from 1968–1969 and their prints made in 1978–1979 (fiberboard, 100×275 cm). S. A. once said that he did not make the picture. – He was only a tool...

10 December 1998 – 10 January 1999 ♦ Ernst
Múzeum, Budapest

... Rózsa presszó 1976–1998

Summary document exhibition about the art actions in Rózsa Presszó in 1976 and the history of the “Rózsa Circle.” The exhibition was curated and opened by Éva Körner. In 1986 György Galántai began to compile the photographs, performance documents, manuscripts and other works related to the art events held in Rózsa Presszó for a planned Artpool publication. He also conducted interviews with several contemporaneous participants (Ákos Birkás, András Halász, Zsigmond Károlyi, Károly Kelemen, András Koncz, András Lengyel, Péter Sarkadi, Ernő Tolvaly). After the changes in 1989, Éva Körner, who used the materials collected in Artpool, continued this research. Artpool loaned more than a hundred photographs and negatives, as well as numerous original works to the exhibition at the Ernst Museum, but these – with the exception of a few items – were never returned to Artpool.

DOCUMENT: receipt by Műcsarnok (Ernst Múzeum) of the works and documents lent for the exhibition by Artpool, invitation, photo

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)

György Galántai

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*.



Sándor Altorjai:
Painting for the blind
(*Excuse me!*, "Hot Picture"),
1976 (object, 62×74×30 cm)

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 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.

* György Galántai: *Aleatoric Demontage or Picture Installation? Introduction to the S. A. pages*, www.artpool.hu/Altorjai/galantai_en.html (translated by Krisztina Sarkady-Hart)

¹ Vilém Flusser: *Die Schrift*, Imatrix Publications, Göttingen, 1987. In English: *Does Writing Have a Future?*, University of Minnesota Press, Minneapolis – London, 2011, p. 150.



Included among the exhibits was the "Jet-powered coffin, with blue leopard, in the image of a galloping rag / for my family for Christmas, inspired by Mihály Munkácsy", 1979 (painted collage, assemblage, 210×275 cm) – in the picture within the picture, Sándor Altorjai's voice is heard from a hidden loudspeaker reciting Miklós Erdély's poem titled *Hidden Parameters*.

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"² 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."³)

(1998)

² *Tartóshullám* [Permanent Wave], Bölcsész Index antológia, 1985, p. 143.

³ Flusser, *op. cit.*, p. 150.

⁴ AL (Artpool Letter) No. 7., January 1984, "Sándor Altorjai" supplement, p. 23.

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 [...]"⁴ – Sándor Altorjai

In Hungarian: Galántai György: *Aleatorikus demontázs vagy képinstalláció? Gondolatok Altorjai Sándor kiállítására kapcsán. Altorjai Sándor (1933–1979) tárgymunkáinak kiállítása*, Balkon, 1998/10, pp. 28–29.

1999 – THE YEAR OF CONTEXTS – AT ARTPOOL

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 1000036 Anniversaire de l'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 Szigethy, 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 January – 28 March 1999 ♦ Queens Library
Gallery, Jamaica, NY, USA

• Transmit. • Fluxus, Mail Art, Net.works

Exhibition including documents of projects by Artpool between 1979 and 1993. Further participants: Yoko Ono, Gilbert & Lila Silverman, Ray Johnson, Anna Banana, Ruud Janssen, Christa Erickson, Ingo Gunther, Federico Marulanda.

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: Árnyékkötők Co-Média). Artpool's fax material from the 1992 *Networker Congress* was also displayed.

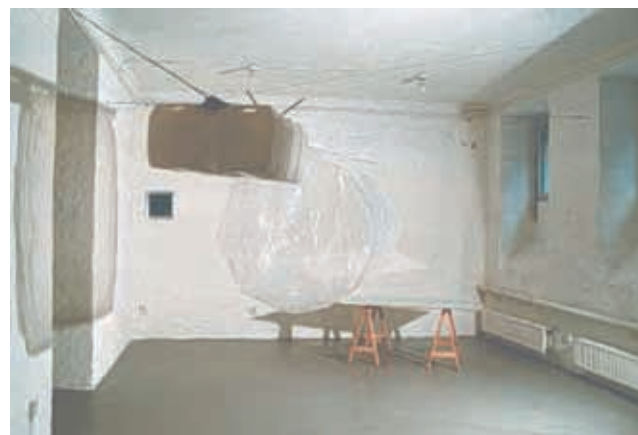
CATALOG: *Internet.galaxis 999. A dátum*, Műcsarnok, Budapest – Adam Stúdió, Budapest, 1999, ca. 60. p. ♦ PUBLICATION: *Az idő rostája. Dátum: 2000. Internet galaxis (Műcsarnok)*, Árnyékkötők co-media, Vol. 10, No. 24–25 (special issue), 1999

28 February 1999 ♦ Műcsarnok / Kunsthalle,
Budapest (in the program of *Internet Galaxis 999*)

• Internet as an infinite “context-automaton” • Az internet mint végtelen “kontextusautomata”

Artpool's activity on the internet – a presentation by György Galántai and Júlia Klaniczay.

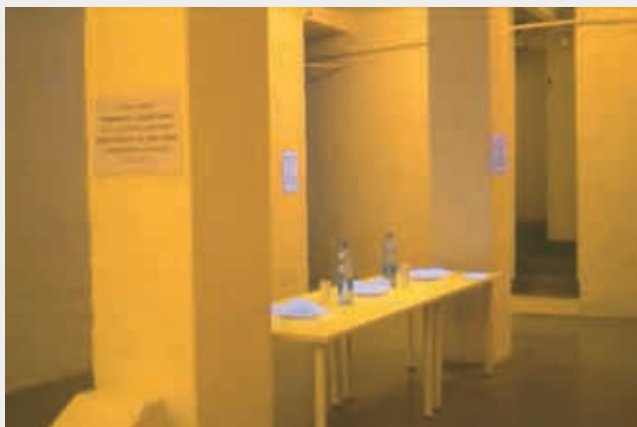
DOCUMENT: invitation



Ádám Kokesch: *Travel into the body*, installation, 1999

György Galántai:

THE CONTEXT OF WANDERING ZERO POINTS*



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.

* György Galántai: *The context of wandering zero points*, www.artpool.hu/kontextus/mono/zeropoint_G.html, 1999 (English translation: Krisztina Sarkady-Hart).

** Vilém Flusser: *Die Schrift*, Imatrix Publications, Göttingen, 1987. In English: *Does Writing Have a Future?*, Univ. of Minnesota Press, Minneapolis – London, 2011, pp. 82–85.

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)



György Galántai: *Context Zero Points / Monochrom and Nothing*, space-installation, Artpool P60, Budapest, 1999

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 [YouTube](#)

BIBLIOGRAPHY: *Fotó- és hangdokumentációk*, Magyar Hírlap, April 13, 1999, p. 8 (notice) ■ Nagy Gergely: *The 7 o'clock News Gesture*, The Hungarian Art Connoisseur (Műértő), April 1999, p. 3. ■ Váradi Júlia: *A patafizikus második legjobb műve. Jovánovics György szobrász*, Magyar Narancs / MaNcs, April 22, 1999, pp. 6–7, 26. (interview with György Jovánovics) ■ Nagy Gergely: *Beavatkozás, hatalom nélkül. Artpool Művészettudató Központ, Budapest, Műértő*, May 1999, p. 5. ■ Hegyi Dóra – Hornyik Sándor – László Zsuzsa (eds.): *Parallel Chronologies. How art becomes public – “Other” revolutionary traditions. An exhibition in newspaper format*, Tranzit.hu, Budapest, 2011, pp. 12, 25. ■ László Zsuzsa – tranzit.hu: Self-financed exhibition by György Jovánovics and István Nádler, in: *Parallel Chronologies. An Archive of East European Exhibitions* (Blog Archive), <http://tranzit.org/exhibitionarchive/gyorgy-jovanovics/>

5–14 May 1999 ♦ Artpool P60, Budapest

Context Trap (re-contextualisation of a 1985 work) Kontexus-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

BIBLIOGRAPHY: Hornyik Sándor: *A láthatatlan művészet kontextusai. Sugár János kiállítása*, Új Művészet, August 1999, pp. 23–24, 47–48. ■ Hegyi Dóra – Hornyik Sándor – László Zsuzsa (szerk.): *Parallel Chronologies. How art becomes public – “Other” revolutionary traditions. An exhibition in newspaper format*, Tranzit.hu, Budapest, 2011, p. 25. ■ László Zsuzsa – tranzit.hu: Self-financed exhibition by György Jovánovics and István Nádler, in: *Parallel Chronologies. An Archive of East European Exhibitions* (Blog Archive), <http://tranzit.org/exhibitionarchive/gyorgy-jovanovics/>

ARTPOOL P60, BUDAPEST VI., PAULAY EDE U. 60.

"ÉLETEM LEGJOBB MŰVE..."

JOVÁNOVICS GYÖRGY ELŐADÁSA

1999. április 14-én, 18.30-kor

A foto- és hangdokumentáció megtekinthető 1999. április 23-ig, szerdán és pénteken 16-18 óráig

Egy év híján 30 éve, 1970. március 15-én nyílt meg Jovánovics György emlékezése – Nádler Istvánnal közös – kiállítása a Fényes Adolf tereben. Nagy idők művészettörténetébe egy cikkben így emlékezik az eseményre: «Amikor 1970-ben Jovánovics György megrendezte első kiállítását, bemutatott egy kb. 90 cm magas, lapellel letakart, asztaloszerű, kénszerű gipszplasztikát, amely a kiállításterem alaprajzát "ábrázolta". A különös műtárgy megrázképtette a közönséget, de a művésztársakat is. A "szobor" fogalma ugyancsak mást jelentett a közudvarban. Szimbolikusan ezt a művet tekintjük az új szobrászi gondolkodás kezdetének Magyarországon.»

Erdély Miklós szerint "ezzel a művel érte el a magyar művészet a világszínvonalát". (Valószínűleg így érthető: a II. Világháború után ismét.)



Érdekes módon az "Életem legjobb műve" mégse a kiállításteremben bemutatott tárgyra vonatkozik. Hatvanodik születésnapján visszatérve, Jovánovics legjobb művéként nem a kiállítást nevezi meg, hanem a kiállítás megnyitóját! Ez igazsággal mika a művészettörténetben!

Jovánovics újra lejtetve a kiállításmegnyitót eredeti hangfelvételét (amely azóta csak egyetlen egyszer, Jovánovics 1980. január 24. performanszán, az akkor még a Szegfű utcában található Francia Intézetben volt hallható, "Kiállításmegnyitót 10 évvel később címen). Majd most először elmondja nyilvánosan a kalerikázás történetét. Bemutatja a megnyitót készítő fotókat, körték egy pillanatszerűt.

A képen egy rövidről állnak közel a szemlélők.

Megtudjuk, miért tette el Erdély Miklós a szöveget, miért kuncog a markáza Major János, miért ilyen önlelő Jovánovics maga, min somolyog gyönyörködve Frank János és Nádler István? Miért tapsol Tamkó Sándor Károly?

Megtudjuk, mi lett az anyszemnek szánt mű sorsa és ő milyen sorost szánt eredetileg a műnek.

Végül ehhez Jovánovics "Vászná" c. opusza, mely tulajdonképpen zene "betonvaszövete". (Fonódokumentáció mutatja be a "hangszer", melyen azonban ma már nem lehet játszani, mert bebetonozták.)

Artpool Művészettudató Központ
1277 Budapest 23, Pf. 52., tel.: 268 01 14, fax: 321 08 33, e-mail: artpool@artpool.hu

ARTPOOL P60, BUDAPEST VI., PAULAY EDE U. 60.

KONTEXTUS-CSAPDA


egy 1985-ös munka re-kontextualizálása

SUGÁR JÁNOS ELŐADÁSA

1999. május 5-én, 18.30-kor

az Artpool P60-ban

az előadáshoz kapcsolódó kiállítás megtekinthető
1999. május 14-ig, szerdán és pénteken 16-18 óráig



az előadást megelőzően
1999. május 5-én, 17.00-kor
a BBS Toldi Mozi kistermében
vetítésre kerül
Sugár János: "Perzsa séta" című filmje

Artpool Művészettudató Központ
1277 Budapest 23, Pf. 52., tel.: 268 01 14, fax: 321 08 33, e-mail: artpool@artpool.hu

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/

BIBLIOGRAPHY: *Őszi Fesztivál*, Magyar Narancs / MaNcs, October 14, 1999, p. 7 (notice) ■ *Flusser a magasban*, Magyar Narancs / MaNcs, October 21, 1999, p. 8 (notice) ■ *Az utcai lámpa/The Streetlight, Láb-beli dolgok/Foot-ware*, Index. A művészet helyszínei/Places of Art, No. 2, September–October 1999, (notice) ■ *[A Budapesti Őszi Fesztivál keretén belül szabadtéri táblakiállítás...]*, Fenyvesi Újság, November 1999, p. 4 (notice)

18–31 October 1999 ♦ Artpool P60, Budapest
(forming part of the Budapest Autumn Festival)

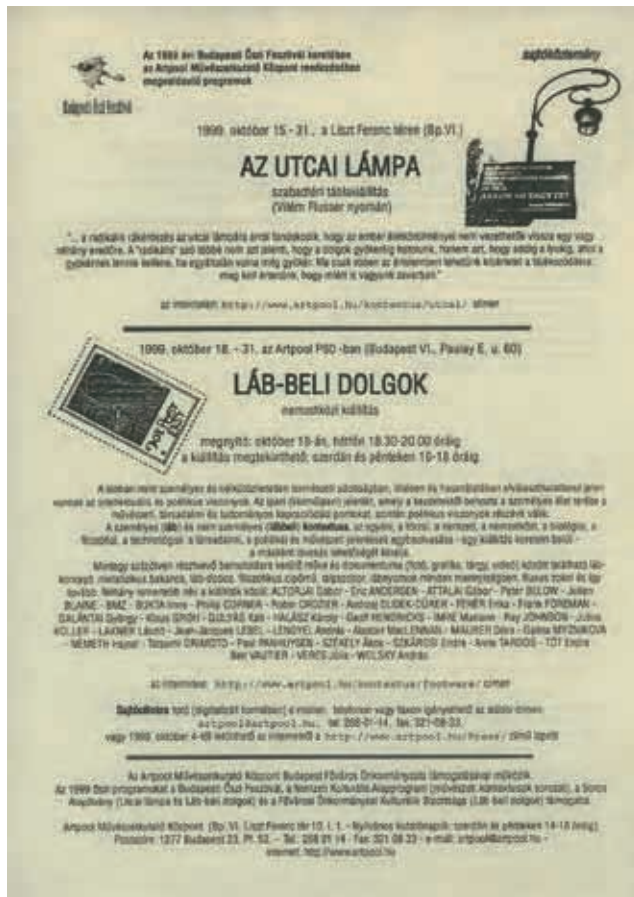
Foot-Ware Láb-beli dolgok

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

BIBLIOGRAPHY: *Az utcai lámpa/The Streetlight, Láb-beli dolgok/Foot-ware*, Index. A művészet helyszínei/Places of Art, No. 2, September–October 1999 (notice) ■ *Láb-beli dolgok*, Magyar Narancs / MaNcs (Snoblesse Oblige), October 14, 1999, p. 2. (rövid hír) ■ *"Láb-beli dolgok" – nemzetközi kiállítás*, Fesztiválváros, October 1999, p. 3 (notice) ■ - dck -: *Saroktigris. Láb-beli dolgok az Artpool P60-ban*, Magyar Narancs / MaNcs, November 4, 1999, p. 34. ■ Józsa Ágnes: *"Szeresd magad, picim, máshol még rosszabb"*, Critical lapok, 1999/12, p. 20. ■ Hock Bea: *Virtuális cipőbolt – Minden szinten szinte minden. Láb-beli dolgok. Artpool P60, 1999. október 18–31, Balkon*, 1999/11–12, pp. 22–23. ■ Bea Hock: *Foot-Ware. A Virtual Shoestore*, www.artpool.hu/kontextus/footware/pages/hock.html, 1999 (► p. 252) ■ Galambos Ágnes: *Hol szorít?*, Népszabadság Magazin, December 1999, 4–10, pp. 16–17. ♦ TV–RADIO: MTV1, October 27, 1999 (Csak ma) [YouTube](http://www.youtube.com/watch?v=...), November 1, 1999 (Magyar szalon); Terézvárosi TV



15 July 1999 – 31 January 2000 ♦ Kunstrraum der Universität Lüneburg (Art Space of the University of Lüneburg)

Interarchiv

The several semester long research project of the Kunstrraum 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 Pogress, Nettime (Geert Lovink), Tate Gallery (Iwona Blazwick), Tjebbe van Tijen, zap-o-matik (Johan Grimmonprez).

DOCUMENT: correspondence, photo ♦ PUBLICATION: Bismarck, Beatrice von – Hans-Peter Feldmann – Hans Ulrich Obrist et al. (eds.): *Interarchive. Archivische Praktiken und Handlungsräume im zeitgenössischen Kunstfeld / Archival Practices and Sites in the Contemporary Art Field*, Verlag der Buchhandlung Walther König, Köln, 2002, pp. 81, 226–227, 235, 391–395, 619–623, 633, 635.

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.

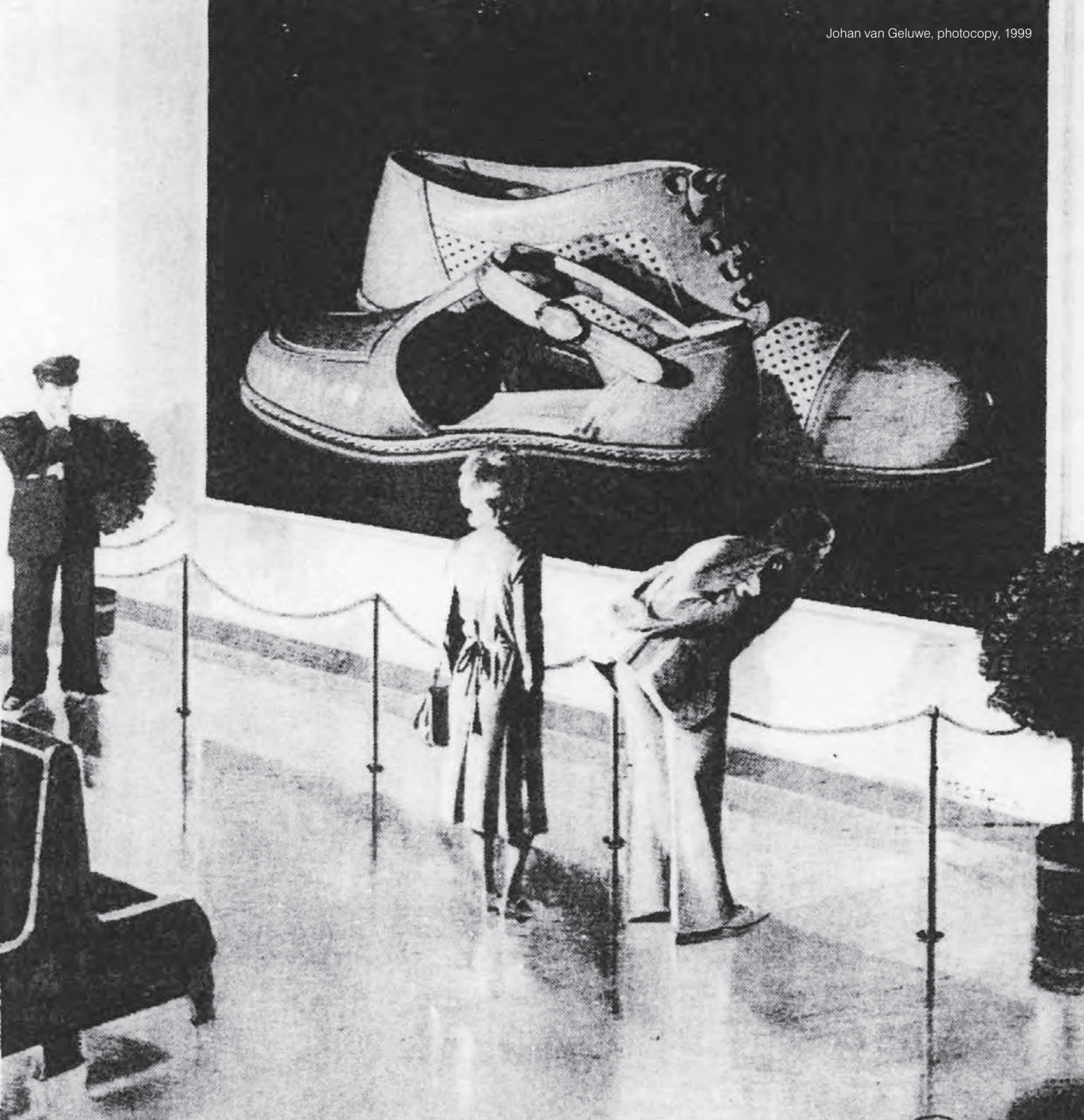
The project corresponds to Vilém Flusser's idea:
"The arts, sciences, and politics,
when finally unified by their method of reading,
will have the capacity to read, out of the world and out of us,
things that one would not have even suspected before."

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



*Dames en herenschoenen.
Leren jassen en blousons.
Reistassen en andere lederwaren.*

SALAMANDER

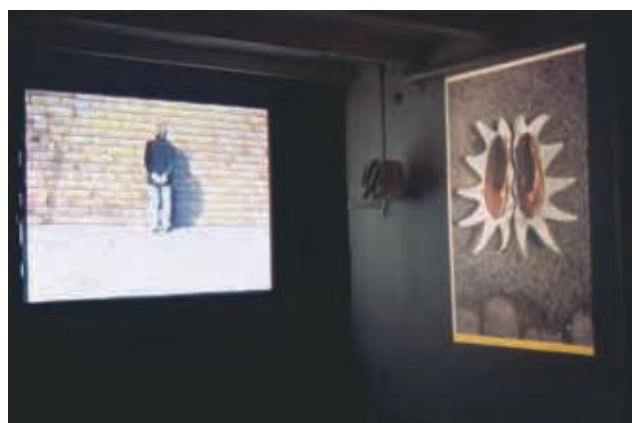
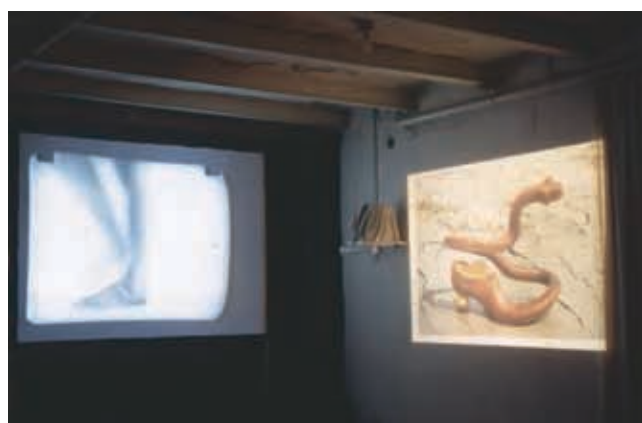
PARIS



*Parijs - Amsterdam - Rotterdam - Brussel.
Keulen - Frankfurt - Stuttgart.
Bordeaux - Grenoble - Rijsel.
Lyon - Marseille - Straatsburg - Toulouse.
Nieuwstraat 120 - Louizagalerij 7 - Brussel.*

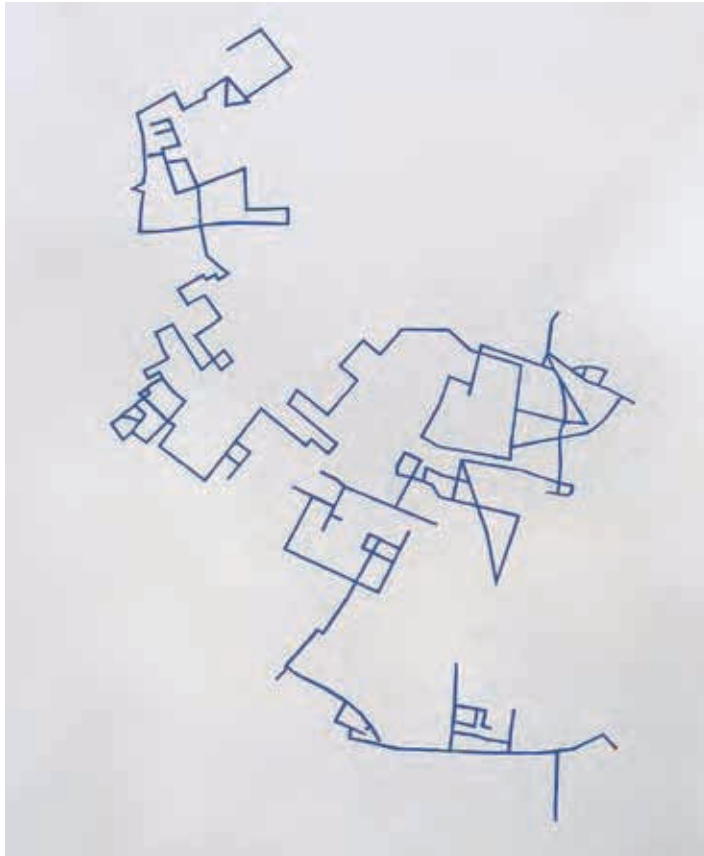


FOOT-WARE



Exhibition interior at Artpool P60, video and slide projection

FOOT-WARE



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)



Marshall Anderson: *Foot-wear and tear tweed, time and mapping*, Vol. one, book object, 1999

Postcard by Klaus Groh, 1999

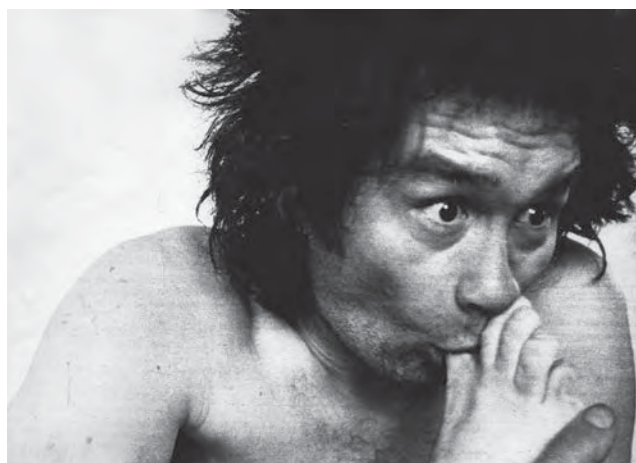
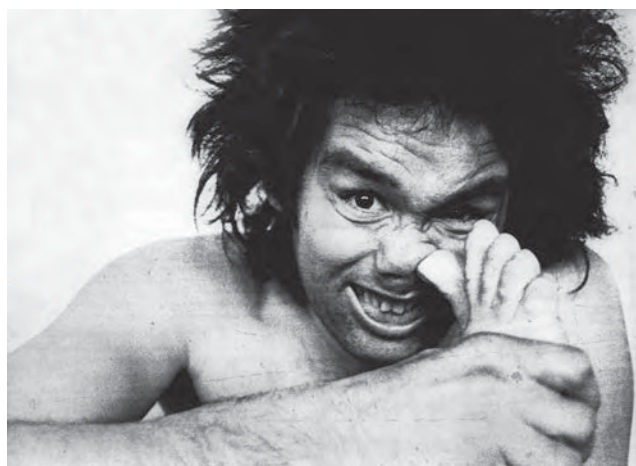


1999

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

Bea Hock

FOOTWARE – A VIRTUAL SHOE-STORE*

(excerpts)

[...] 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 than 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-wear 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." [...]

* Bea Hock: *Foot-Ware. A Virtual Shoestore*, www.artpool.hu/kontextus/footware/pages/hock.html, 1999.
In Hungarian published also in *Balkon*, 1999/11–12, pp. 22–23 (*Virtuális cipőbolt – Minden szinten szinte minden. Láb-beli dolgok. Artpool P60, 1999. október 18–31*)

Budapest Autumn Festival - Budapesti őszi Fesztivál 18 - 31 October - 1999 - október 18 - 31.

foot-ware
láb-beli
foot and foot-ware
láb és lábbeli
personal
láb-beli és személyes
personal and impersonal
személyes és nem személyes
impersonal and existence
nem személyes és lét-beli
existence and usage
lét és használat-beli
usage and performance
használat és performansz-beli
performance and installation
performansz és installáció-beli
installation and intellectual
installáció és intellektuális
intellectual and poetic
intellektuális és poétikus
poetic and individual
poetikus és egyéni
individual and tribal
egyéni és törzsi
tribal and national
törzsi és nemzeti
national and international
nemzeti és nemzetközi
international and biological
nemzetközi és biológiai
biological and philosophical
biológiai és filozófiai
philosophical and technological
filozófiai és technológiai
technological and social
technológiai és társadalmi
social and political
társadalmi és politikai
political and artistic
politikai és művészi
artistic and individual
művészi és egyéni
individual and participants
egyéni résztvevők

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

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STePArT Mail



STePArT Mail

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CUCINIELLO, Natale — Via Nuova Trecease 62, 80040 S.M. La Bruina, Italy
CURMANO, Billy / Art Works USA — RR1 Box 116, Rushford, MN 55971, USA
DALIGAND, Daniel — 33, Rue Louise Michel, 92300 Levallois, France
DELLAFIORA, David / Field Study — P.O. Box 1838, Geelong, VIC 3220, Australia
DINSMORE, Claire / Studio Cleo — 25 Waat Bridge Street, Newport, P.A. 18938-1348, USA
DIOTALLEVI, Marcello — Via Veneto 59, 61032 Fano, Italy
DROZDIK Orsolya — 1061 Budapest, Liszt Ferenc tér 10., Hungary
DUDEK-DÜRER, Andrzej — Ul. Kolbuszewska 15/1, 53-404 Wrocław, Poland
DYAR, Mike / Eat Art — 1913 Ellis Street, San Francisco, CA 94115, USA
FEHÉR Erika — 1093 Budapest, Vámbáz krt. 7., Hungary
FIERENS, Luc — Grote Nieuwedijkstraat 411, 2800 Mechelen, Belgium
FILLIOU, Robert (Les Eyzies, France)
FISHER, Joel — Brooklyn, New York, NY, USA
FOREMAN, Frank — P.O. Box 454, Santa Cruz, CA 95060-0454, USA
FREY Krisztián — Budapest, Hungary
FUENTE, Larry — El Cerrito, CA, USA
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GROH, Klaus — P.O. Box 1206, 26182 Edewecht-Klein Scharrel, Germany
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JANKE, Eberhard / Edition Janus — Schlossstrasse 8, 13507 Berlin, Germany

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JOHNSON, Ray (Locust Valley, NY, USA)

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STEPART Mail

NEAR TO ART

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MORRISEY, Steve — Toronto, Ont., Canada

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NAKAMURA, Keiichi — 1-18-7-402 Kamiachia, Shinjuku-ku, Tokyo 161-0034, Japan

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ORIMOTO, Tatsumi — 23-10 Watarida Sanocho, Kawasaki-City, Kanagawa 210, Japan

OSTROWSKI, J.R. — South Shidels, Great Britain

PACI, Fausto — Viale della Vittoria 147, 63017 Porto S. Giorgio, Italy

PADIN, Clemente — Casilla C. Central 1211, 11000 Montevideo, Uruguay

PANKHUYSEN, Paul / Het Apollonius — Tongelresstraat 81, 5613 DB Eindhoven, Holland

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PITTORE, Carlo — P.O. Box 182, Bowdoinham, ME 04008-0182, USA

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SMITH, Ray — Cuernavaca, Mexico

SÓS, Evelin — 1364 Budapest 4, Box 213, Hungary

SOT, Robert — Krohnengst. 11, 5035 Bergen, Norway

PRIZE OF THE SELF JURY

STEPART Mail

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SUMMERS, Rod — Florijnruwe 52C, 6218 CE Maastricht, Holland

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SZÉKELY Akos — 9700 Szombathely, Váci M. u. 4., Hungary

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SZTUKA FABRYKA / Stanislaw DRAGOWANOWITZ — c/o De Decker, Kerkstraat 290, 9140 Tielrode, Belgium

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TAVERNNER, Patricia — P.O. Box 11032, Oakland, CA 94611, USA

TORRENS, Valentin — Tarruell 15, Pral 2, 08190 La Foresta, Barcelona, Spain

TOT Endre — Engelbetsstrasse 55, 50674 Köln 1, Germany

TRASOV, Vincent — 1825 Main Mall, Vancouver B.C., Canada

TRICEPS / Lantos László — 1143 Budapest, Ilka utca 30., Hungary

TSUBOUCHI, Teruyuki — 2-7-46 Kamogawa Matsuyama, Ehime, Japan

UPTON, J. — 15 Siroama Court, Dregthorn, Ayrshire KA11 4JF, Scotland

ÚTÓ Gusztáv-KÖNYA Réka — 4000 St. Gheorghe, Kőrösi Csoma Sándor 24., Romania

VASS Tibor — 3525 Miskolc, Mátyás király út 13., Hungary

VAUTIER, Ben — 103 Route de Saint-Pancrace, 06100 Nice, France

VERES Julia — Daniel Stabenstrasse 66/a, 1072 XJ Amsterdam, Holland

VIGO, G.E. Marx — La Plata, Argentina

VINH, La Toan — 4850 De Courtrai 27, Montreal, Quebec H3W 1A5, Canada

VLEESKENS, Cornelis — 50 Coral Street, Cape Paterson 3995, Australia

WILSON, Bill — 458 West 25th Street, New York City, N.Y. 10001-6502, USA

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YAMAGUCHI, Hitomi — Neire Segade 37A, 6-1, 1370 Copenhagen K, Denmark

ZOBERNIG Helmo — Forstergasse 4/6, 1020 Wien, Austria

IN AKTPOODOUT
H-12728 BUDAPEST 23 PF52

3–12 December 1999 ♦ Artpool P60, Budapest

Inductive Point of Junction by Intermédia

Intermédia Induktív csomópont

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

BIBLIOGRAPHY: *Bartók 32 az Artpool P60 Galériában: Intermédia – Induktív csomópont*, Index. A művészet helyszínei/Places of Art, No. 3, November–December 1999 (notice) ■ Tatai Erzsébet: *Hermész örököse / The Heir of Hermes*, in: *Intermedia. Magyar Képzőművészeti Egyetem Intermédia Tanszék. Hungarian Academy of Fine Arts Intermédia Department*, Barabás KKT, Budapest, 1999, pp. 80–109. ■ Szegedy-Maszák Zoltán: *Intermedia NEAR Computer*, in: *Intermedia. Magyar Képzőművészeti Egyetem Intermédia Tanszék. Hungarian Academy of Fine Arts Intermédia Department*, Barabás KKT, Budapest, 1999, pp. 110–137. [Artpool and P60: pp. 136–137.]

Bartók 32 Galéria az Artpool P60-ban A KONTEXTUS ÉVE AZ ARTPOOLBAN

Galántai György és az Artpool, Peternák Miklós és az Intermédia Tanszék, valamint Tatai Erzsébet a kiállítás kiáltására szeretettel meghívja Ön és családját az:

INTERMÉDIA

Induktív csomópont
első kiállítás

A kiállítást 1999. december 3-án 18 órakor
Mélyi József művészettanában nyitja meg.
Megtekinthető: december 12-ig naponta 15 és 19 óra között
Artpool P60 – Budapesti VI. Pálffy Ede u. 60.

kiállítók:

Bakos Gábor (társalkotó: Fábrí István) – Csörgő Attila – El-Hassan Róza – Erdődy József Attila – Erhardt Miklós – Farkas Roland – Fekete Géza Péter – Herczeg Fanni / Héra Judit – Győrfi Gábor – Kapitány András – Kaszás Tamás Tibor – Kirkovits Andrea – Kiss Éva Emese – Langh Róbert – Nyitrai Orsolya – Pál Zsuzsanna – Rebeka – Reischl Szilvia – Schneemeier Andrea – Seres Szilvia (társalkotók: A. Adám József, Kiss Éva Emese, Rajz Heiga Eszter, Tálosi Gábor) – Szabó Ágnes – Szabó Eszter Ágnes (társalkotó: Roskó Gábor) – Szegedy-Maszák Zoltán – Szövényi Anikó – Valcz Gábor – Vécsei Júlia – Zics Brigitta

<http://www.artpool.hu/intermedia/induktiv/csomopont.html>

"Minden egymástól független és minden egymástól függ az egymástól független időszámok szövetében. Végül is minden a saját időben történik, a B32 és a P60 általani kapcsolata (is esetben) egy szimulált időben létező "induktív csomópont" vagy "referencia generátor" a "kontextusautomatában". Az induktívítás egy (B32-es) áramhurok által létesített és körüli mágneses (P60) tér fluxusa okozta a hosszabbán folyó áram (intermédia) erősségével.
A fluxus – az arstér egy meghatározott falüledarabján áthaladó mágneses erővonalak száma." (Galántai György)

Artpool Művészeti Képző Képző
1277 Budapest, Pf. 52., tel.: 266 0 14, fax: 321 08 33, e-mail: artpool@artpool.hu

19 November – 12 December 1999 ♦ Ernst Múzeum, Budapest

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

28 December 1999 ♦ Artpool P60, Budapest

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

BIBLIOGRAPHY: *Kamilla-napi művészet. Rongyszőnyeg az avantgarde-nak*, Népszava, December 28, 1999, p. 12 (notice)

Meghívó

az első **Kamilla-nap**-ra

1999. december 28-án este hatra
az Artpool P60-ba (Budapesti VI. Pálffy E. u. 60.)

Előbb-utóbb, rongyszőnyeg az avantgarde-nak

Hajdu István új kötetéről beszélget Beke László, Sebők Zoltán és Hajdu István

.....

"Előbb-utóbb, rongyszőnyeg az avantgarde-nak.
jé elm, miről szól?
(Kicsit "kesergős" a hangulata)
Előbb-utóbb
Jövőkép, utópia, jövő-stratégia, céltátelezés vagy múlt-konstruálás?
a rongy/szőnyeg
Egy adat, amelynek jelentése csak más adatokkal összefüggésbe kerülve
keletkezik.
rongyszőnyeg az avantgarde-nak
Ezt a relációt lehet információnak nevezni, illetve amennyiben a
relációba kerülő fogalom azonos absztrakció szintjéről származnak,
ismeretnek tekinteni. [...]]
de, ha pl. a rongyszőnyeget Kócs szimbólumnak, vagy egyfajta
fraktálnak tekintjük, akkor ebből a kontextusból a véletlenszerű is
bejön. Vagyis, itt minden kijön előbb-utóbb,
csak a türelmeség és az érzékenység kell hozzá "

(részlet a könyvbeszítéről, Galántai György 1999-11-25-i e-mailjéből)

"a tegnap este beszélgetkezés: [...] nekem úgy tűnik a karácsony utáni
második nap (28 – a kedd, Kamilla napja) több szempontból is jó lehet
[...]
A "kamilla" szó másik jelentése összefüggésbe hozható Erdély Miklóssal
(Altörjái Sándor, Kiállításának megnyitásán, a fekete szeműveges
Erdély Miklós mögött áll és mondatról mondatra fülébe súgja a
Vagyvagyista Kiáltványt (E.M. írása). E.M. minden mondatot hangosan
megismétel. Szeművege mögött kamillateás vatta van. A felolvasás
végzetével E.M. egy kalapáccsal betöri szeművege mindkét üvegét.
[...]

(részlet Galántai György 1999-12-04-i e-mailjéből)

"Egy kedv. Apócszemű. -Mégis ismerek gyermekgyógyászokat az emlékeimbe
kamilla. Mindegy jó gyógyszer. Főzete bűzlő és különlegesen hasonlítok. Gyógyhatású kórtólmentés orvosa.
Szavakban kiáltás: <http://www.artpool.hu/Altörjaji/sandor/15.html>

Artpool Art Research Center

postal address: Artpool, H-1277 Budapest 23, pf. 52

tel.: (+36-1) 268 01 14 fax: +36-1) 321 08 33 e-mail: artpool@artpool.hu

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

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
he/ she 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 Miklós 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.

DOCUMENT: call, email call (Hu, En)

WEB-DOCUMENT: www.artpool.hu/Chance/project.html ■ *Chance diary*: www.artpool.hu/veletlen/naplo/

BIBLIOGRAPHY: *A véletlen jövő*, Népszava, January 4, 2000, p. 12. ■ [*A véletlen évének nyilvánította...*], Magyar Narancs / MaNcs, January 13, 2000, p. 8 (notice) ■ *Artpool. Pályázati felhívás*, Magyar Narancs / MaNcs (Snoblesse Oblige), January 13, 2000, p. 3. ■ [*2000 “The Year of Chance”...*], Kunstforum International, April–Juni 2000, p. 490 (notice) ■ Stark R. László: *Veszélyes véletlenek kora*, Magyar Hírlap, January 6, 2001, p. 12. ■ [*Artpool P60 Galéria*], Pesti Est, January 13–19, 2000, p. 43 (notice)

21–24 February 2000 ♦ Artpool P60, Budapest

Accidental Exhibition and Leap Day Event

Véletlen kiállítás
és Szökőnap event

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 Gáyor, Balázs Györe, István Halmi-Horváth, Tamás Ilauszky, András Kapitány, Tamás Kaszás, Ádám Kokesch, Katalin Ladjánszky, Anikó E. Lóránt, Árpád Luzsicza, Norbert Magurszky, Ede Maller, Gyula Máté, Dóra Maurer, Géza Nyíry, György Rőczei, Eszter Ágnes Szabó, József Tasnádi and others.

DOCUMENT: invitation, video [YouTube](#), documents of the dice throwing and ‘appreciation prizes’, plan of the realized exhibition

WEB-DOCUMENT: www.artpool.hu/veletlen/naplo/0224.html ■ www.artpool.hu/veletlen/naplo/0220b.html ♦ ARTWORKS: the works not taken away by the public are in Artpool's collection

BIBLIOGRAPHY: Mohos Nádor Tamás: *Véletlen kiállítás. A közönség hazaviheti a műtárgyakat*, Népszabadság, February 23, 2000, p. 37.

IF SOMETHING
DOESN'T EXIST
BUT WILL
THEN IT
DOES EXIST



Maxim by György Galántai, 2000

100 Fluxus Buck (United Eternal Network) by Artpool Fluxus Bank (György Galántai), 2000


17–31 March 2000 ♦ Artpool P60, Budapest

Fluxus Flags and other documents from 1992

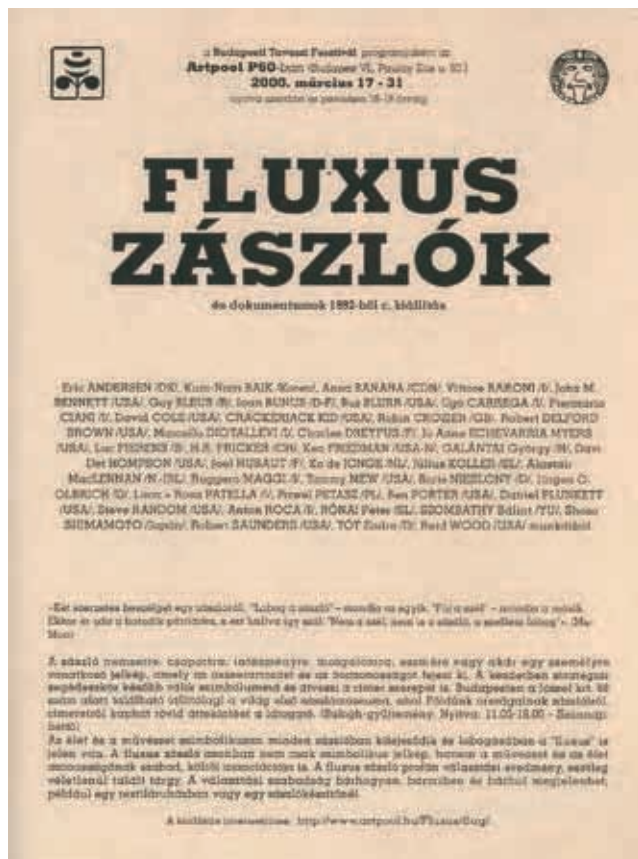
Fluxus zászlók és dokumentumok 1992-ből

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: *Márciusi vének*, Magyar Narancs / MaNcs (Snoblesse Oblige), March 9, 2000, p. 45 (notice) ■ [Artpool P60 Galéria...Fluxus zászlók...], Pesti Est, March 30 – April 5, 2000, p. 64 (notice)



14–28 April 2000 ♦ Néprajzi Múzeum (Museum of Ethnography), Budapest

Virtual lecture by György Galántai

Part of the interactive internet-art exhibition of *Internet. galaxis 2000*.

DOCUMENT: email invitation

WEB-DOCUMENT: www.artpool.hu/veletlen/naplo/0420.html

BIBLIOGRAPHY: *Galántai György virtuális előadása*, in: *Internet. Galaxis 2000*, Budapest, 2000, p. 18. ■ Sz. B.: *Internet.galaxis im Museum für Völkerkunde*, Budapest Zeitung Online, August 5, 2000


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 Cofounder 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

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) ■ *Pénz*, Magyar Narancs (Snoblesse Oblige), May 11, 2000, p. 2 (notice) ■ Jolsvai András: *A pénz vagy mi*, 168 óra, May 18, 2000, p. 32. ■ [Artpool P60 Galéria...], Pesti Est, May 4–10, 2000, p. 58 (notice)

"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 usually 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" – obviously did not even know that the exhibition was illegal. Some people whispered others the gossip that there was no permission and the whole thing would be closed down soon. According to Júlia Klaniczay, Kéri's and Baranyay's comment on the material was that what Galántai had wanted could have been somehow OK-ed, but this Hungary topic ... 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. [...]

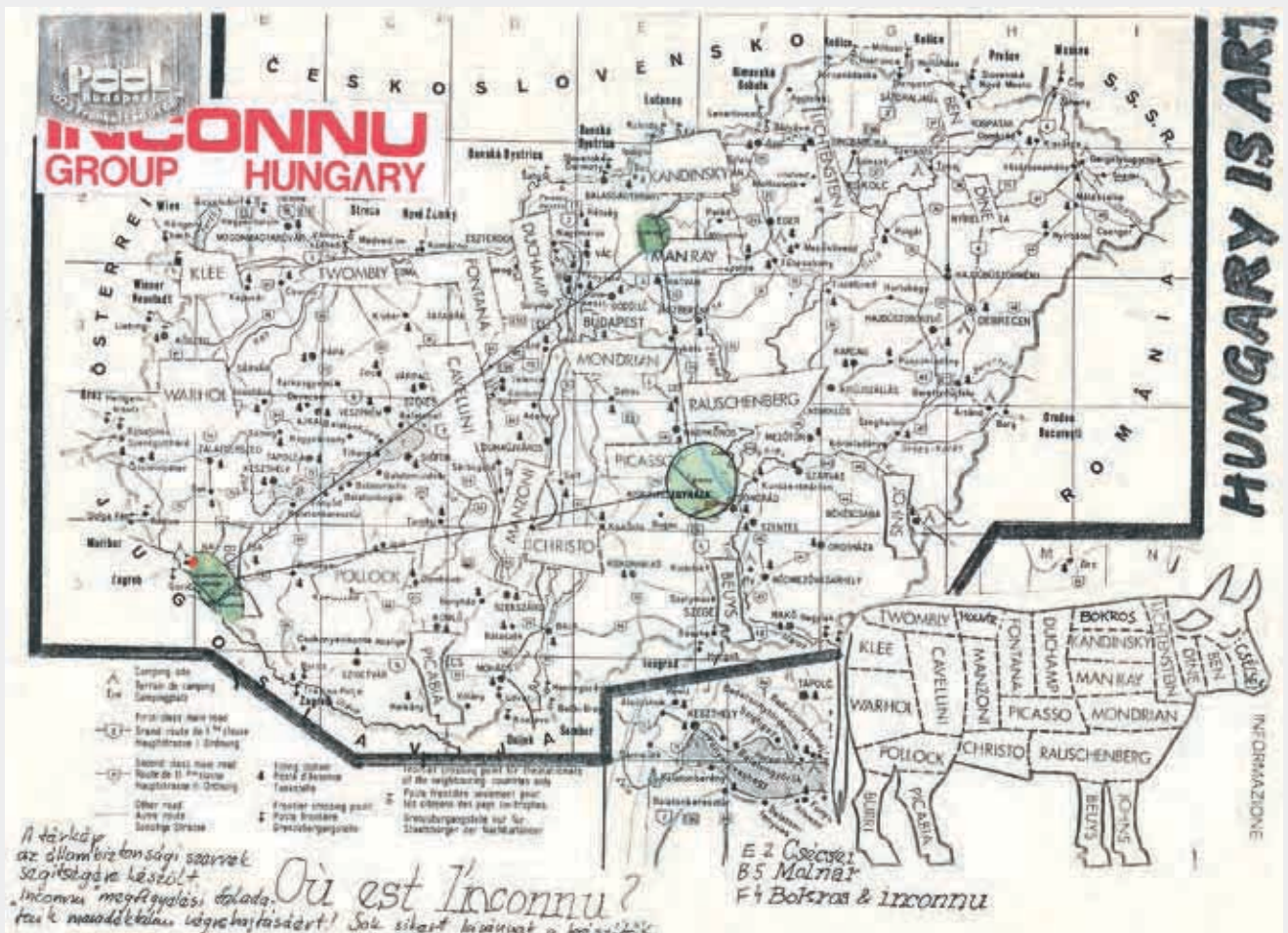
*To read the report in its entirety, visit www.artpool.hu/Commonpress51/report.html
(English translation by Judit Hegedűs.)

"International Hungary" in 1984

2000

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: "Où 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 Group:
Où est l'inconnu?, 1984

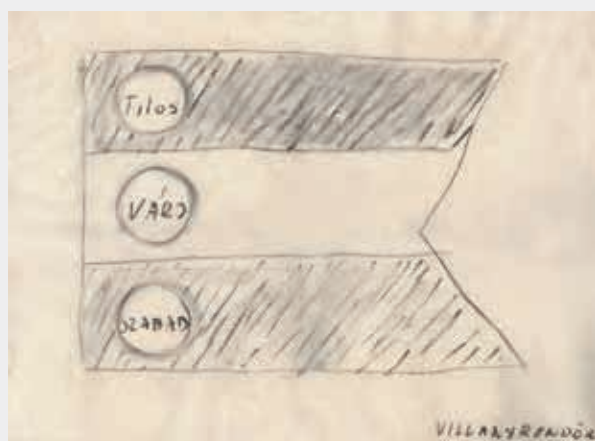
INCONNU had submitted another, maybe even more aggressive "work of art." From a wood board mounted on the wall approximately 10 cm long nails stick out in a chessboard arrangement. A crumpled up paper map of Hungary, much smaller than the board, is pinned on the nails. Beneath, on a table black paint 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



Inconnu (Péter Bokros, Mihály Csécssei, Miklós Kovács, Tamás Molnár): *Hungary*, 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 "villanyrendőr" [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.) [...]



Miklós Erdély: *Traffic lights*, 1984 (charcoal drawing)



Béla Kelényi: *Hungary*, installation, 1984 (white silk, cullet, black paint)

5–16 June 2000 ♦ Artpool P60, Budapest
(prolonged till 30 September)

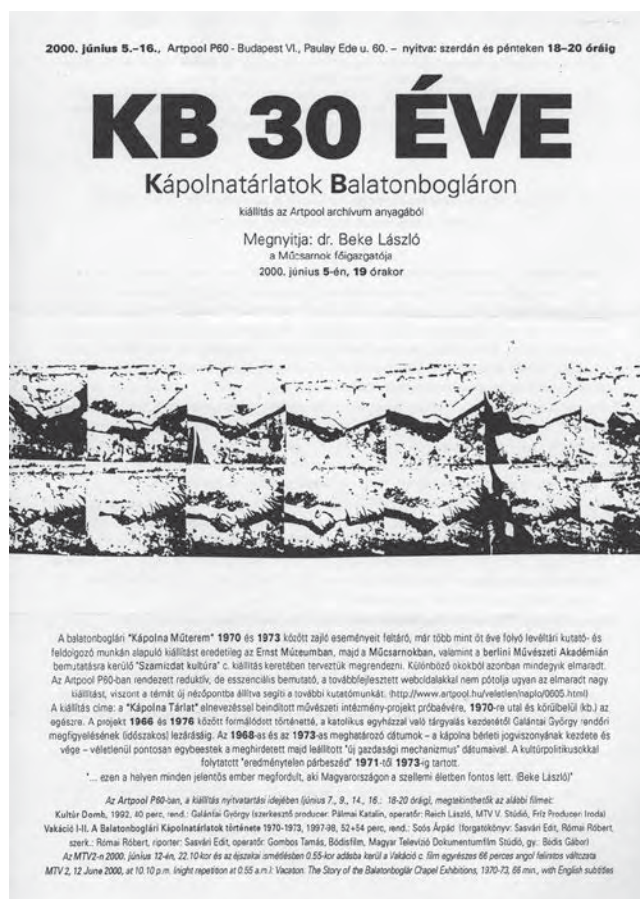
**Circa 30 years ago.
Chapel Exhibitions at Balatonboglár
1970–1973**

**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 [YouTube](#) ♦ WEB-DOCUMENT: www.artpool.hu/boglar/ ♦ FILM: *Culture/Galántai/Hill*, 1992, 38 min., dir. by György Galántai (MTV V. Stúdió, Fríz Produceri Iroda) [YouTube](#)
■ *Vakáció I–II. A Balatonboglári Kápolnatárlatok története 1970–1973*, 1997–98, 52+54 min. (shortened version with English subtitles, 66 min.), script and conception by Edit Sasvári and Róbert Római, dir. by Árpád Soós (Bódisfilm, Magyar Televízió Dokumentumfilm Stúdió)
ARTWORKS / EXHIBITED DOCUMENTS: in Artpool's collection

BIBLIOGRAPHY: *KB 30 éve – Kápolnatárlatok Balatonbogláron*, Index. A művészet helyszínei/Places of Art, No. 6, June–July–August 2000 (notice) ■ Sz. T.: *Ápolni a kápolnát. Kb. 30 éve*, Magyar Narancs, June 15, 2000, p. 39. ■ *Boglárról*, Magyar Narancs, September 21, 2000, p. 8 (notice) ■ Hock Bea: *Balatonboglár – művek és legendák*, Kritika, November 2000, pp. 22–26. ♦ TV–RADIO: MTV1, June 19, 2000 (screening of *Vakáció I–II. A Balatonboglári Kápolnatárlatok története 1970–1973*)



31 August – 24 September, 2000 ♦ Műcsarnok /
Kunsthalle, Budapest

**Time and Intermedia
Az idő és az intermédia**

A lecture by György Galántai and presentation of the *Chance diary*, as well as presentation of Artpool's publications from the 1990s in the the exhibition **Media Model – Intermedia – New Image Genres – Interactive Techniques**.

DOCUMENT: list of exhibited publications, invitation

BIBLIOGRAPHY: *Média modell. Intermédia – Új képfajták – Interaktív technikák*, Krónikás, No. 4, 2000, p. 22 (notice)

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 ♦ CATALOG: Eichwede, Wolfgang (ed.): *Samizdat. Alternative Kultur in Zentral- und Osteuropa: Die 60er bis 80er Jahre*, Edition Temmen, Bremen, 2000, 472 p.

BIBLIOGRAPHY: Galántai György: *A magatartás-művészet mint "szamizdat kultúra" / Behavior-art as "Samizdat Culture"*, 1999 (► p. 276) ■ Heidrun Hamersky – Wolfgang Schlott (eds.): *Dokumentation. Samizdat. Alternative Kultur in Zentral- und Osteuropa: Die 60er bis 80er Jahre. Eine Ausstellungstournee der Forschungsstelle Osteuropa (press cuttings and photos)*, Forschungsstelle Osteuropa, Bremen, 2004, 96 p.

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 [YouTube](#)

13–29 October 2000 ♦ Liszt Ferenc tér, Budapest

28 Ede

28 Ede

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

BIBLIOGRAPHY: *Budapesti Őszi Fesztivál*, Magyar Narancs, October 5, 2000, p. 8 (notice) ■ [...28 EDE; ... Folytatott Művészet...], Pesti Est, October 19–25, 2000, p. 60 (notice) ■ [október 14....EDE-NAPI FESZTIVÁL...], 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) ■ *Van egy kis utca a Terézvárosban, az Andrássy út árnyékában...*, Fesztiválváros, September 2000, p. 4. ■ Metz Katalin: *Álljunk meg egy táncra!*, Magyar Nemzet, September 21, 2000, p. 15 (notice) ■ *Képzőművészet és Médiaművészet*, Joy, October 2000, p. 134 (notice) ■ *Meglepetések az Őszi Fesztiválon*, Pesti Műsor, October 5–11, 2000, p. 15. ■ Kanizsai Andrea: *Ede-nap a vigalmi utcában. Gangtúra Ráday Mihállyal – Táncszínház a boltban*, Népszabadság, October 7, 2000, p. 32. ■ *Ede*, Magyar Narancs (Snoblesse Oblige), October 12, 2000, p. 46 (notice) ■ tereza: *Nem csak Edéknek!*, Pesti Est, October 12–18, 2000, p. 76 (notice) ■ Devich: *Opera a ruhatárban. Megnyílt a Budapesti Őszi Fesztivál*, Magyar Nemzet, October 14, 2000, p. 15. ■ *Ede-napi programok*, Népszava, October 14, 2000, p. 19 (notice) ■ Rénes Judit: *A tervezett véletlen ünnepe, avagy Ede-napi komoly vigadalom*, Magyar Hírlap, October 14, 2000, p. 13. ■ *28 Ede*, Magyar Narancs (Snoblesse Oblige), October 26, 2000, p. 46 (notice) ♦ TV–RADIO: Short reviews in the cultural news of Est FM, InfoRádió and Budapest Rádió

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 Hegedű 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.

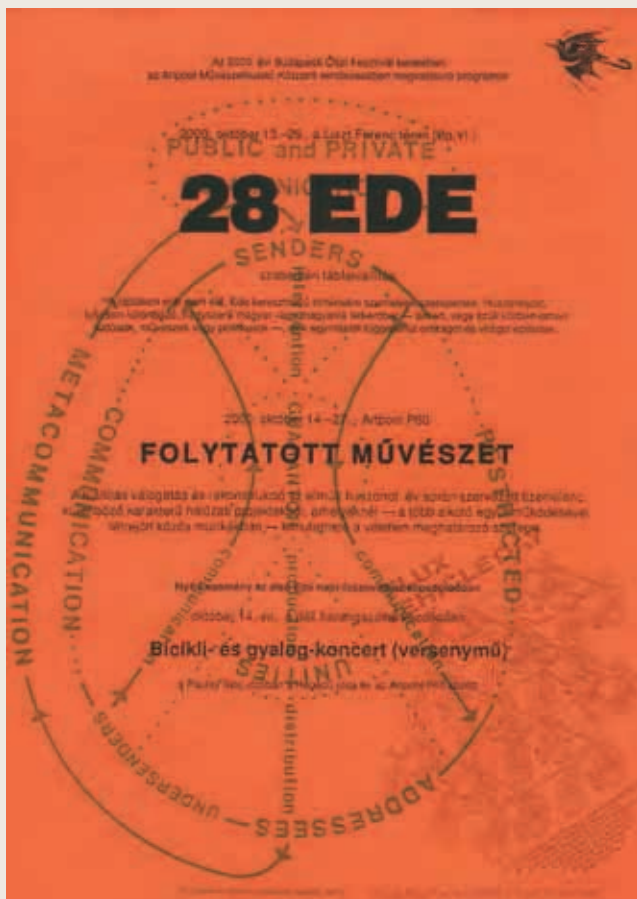
DOCUMENT: exhibition installation plan, invitation, email invitation, program, Budapest Autumn Festival's program brochure, Ede Day Festival program-leporello, video [YouTube](#)

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 FESZTIVÁL...], 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)



“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 – visibility film by Dóra Maurer (1975–77/88)

Homage to Vera Muhina story of a living sculpture (1980–)

Operation Round Trip by G. A. Cavellini and György Galántai (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 artiststamp project by Artpool with 550 participants (1982)

Stamp+rubberstamp works by Hungarian artists

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 Arnyékkötők 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

“Add to” art

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

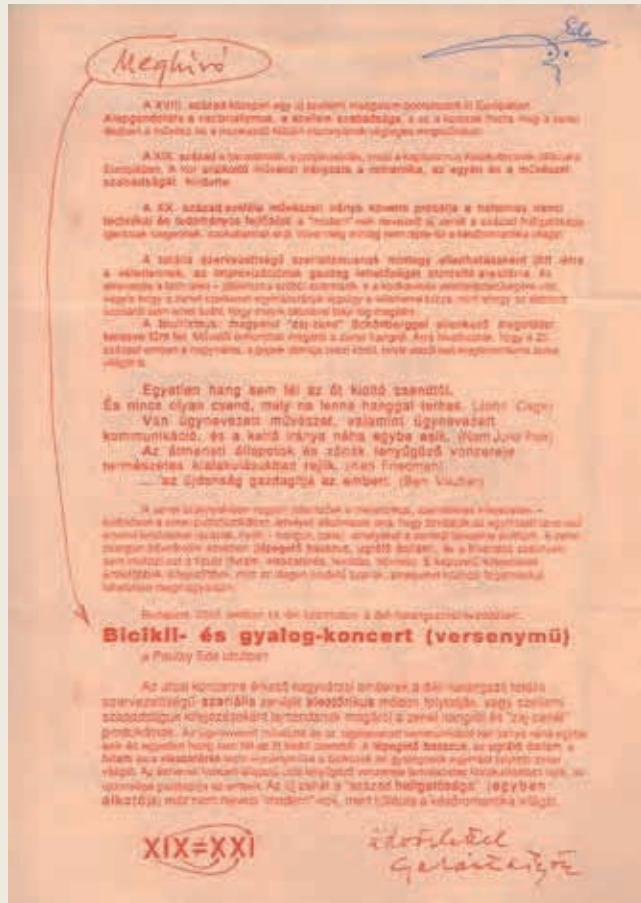
Budapest, 14 October 2000, Saturday

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



Biker and Walker Concert in Paulay Ede street

27–28 October 2000 ♦ Almásy téri Szabadidő
Központ (Almásy tér Leisure-time Center), Budapest

TTT collection from the Artpool Archive
Samizdat Art in the
Banning-Tolerance-Support System
TTT gyűjtemény az Artpool archívumból
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/

DOCUMENT: invitation, email invitation, flyer, program, poster, video
YouTube ♦ WEB-DOCUMENT: www.artpool.hu/TTT/ ♦ EXHIBITED
WORKS: in Artpool's collection

BIBLIOGRAPHY: Sz. A.: *Sörtörténet és művészeti samizdat. Portásország feltámad, avagy Kis utazás a 70-es 80-as évek fesztiválja*, Népszabadság, October 19, 2000 ■ *Kis utazás. A 70–80-as évek fesztiválja*, Octogon, Architecture & Design, 2000/5, p. 2. ■ *Művészeti samizdatok a 3T korából*, Magyar Hírlap Online, October 26, 2000 ■ Réfi Zsuzsanna: *Kis utazás Ágival és a fiúkkal. A 70-es és 80-as évek kultúrfesztiválja zászlófelvonással, szabadszékkel*, Népszava, October 27, 2000 ■ Stark R. László: *A vörös Atlantisz szidolozott idoljai*, Magyar Hírlap, October 30, 2000, p. 8. ■ Trencsényi Zoltán: *Megint vidám volt a barakk*, Népszabadság, October 31, 2000, p. 11. ♦ TV–RADIO: RTL Klub, October 31, 2000 (Fókusz); M2, October 31, 2000 (Záróra); Est FM, 2000. October 28, 2000; Petőfi Rádió, October 28, 2000 (and short reviews in the cultural news of Est FM, InfoRádió and Budapest Rádió)

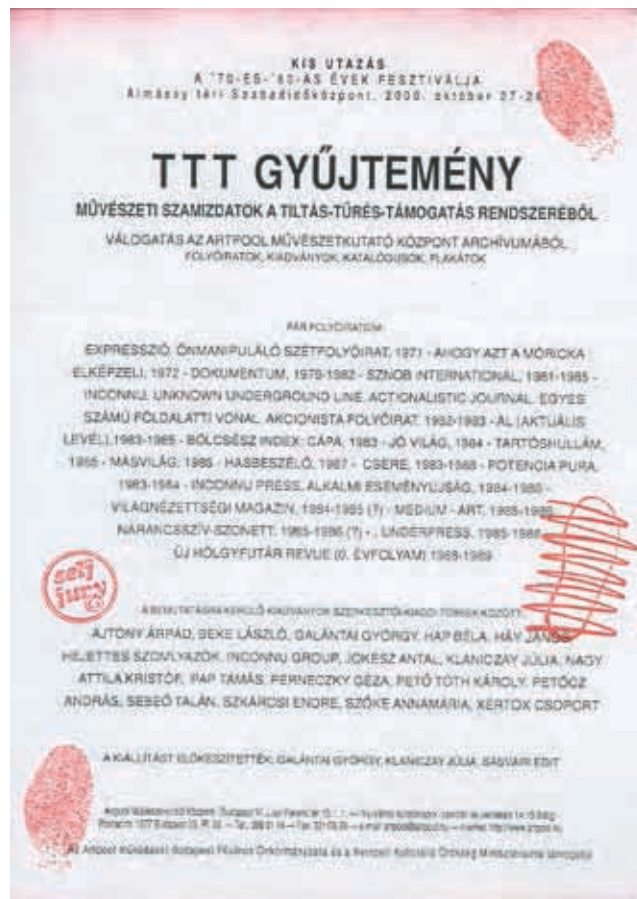
3 December 2000 – 31 January 2001 ♦ Galeria
Centralis, Budapest

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

BIBLIOGRAPHY: Szőnyi Tamás: *Szembeállítás a szabad szóval. Író – Géppel. Kiállítás a samizdatról*, Magyar Narancs, December 7, 2000, p. 35. ■ Szombathy Bálint: *A látható underground*, Kritika, February 2001, pp. 46–47.



The (military) jacket György Galántai wore in the Samizdat period. The inscription **2T** refers to the second of the three T-categories (**T**ámogatott=supported, **T**űrt=tolerated, **T**iltott=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 *EXPRESSZIÓ* got 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), tűr (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 (Rabinec 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

*Source: Galántai György: *A magatartás-művészet mint "szamizdat kultúra"*, www.artpool.hu/veletlen/naplo/0605a.html. Text written by Galántai in 1999 to accompany Artpool's concept for presenting Hungarian samizdat art at the exhibition *SAMIZDAT – Alternative Kultur in Zentral- und Osteuropa* in 2000 at the Akademie der Künste in Berlin (finally not used by the organizers). English translation by Éva Pálmai.

2000 - A VÉLETLEN ÉVE - AZ ARTPOOLBAN
A VÉLETLEN JÖVŐ c. hálózati konstrukció szereplői a véletlen naplóban:
<http://www.artpool.hu/veletlen/naplo/1208.html>

2000.01.03. - Ben VAUTIER (F) - **01.04.** - Robert M. ROCOLA (USA) - Carlo PITTORE (USA) - Anna BANANA (CDN) - Steven CARAVELLO (USA) - Pascal LENOIR (F) - Hartmut GRAF (D) - Peter BECKMANN (D) - **01.06.** - Reid WOOD (USA) - **01.10.** - Gerhard JASCHKE (A) - Gianni SIMONE (J) - Robert WATLINGTON (USA) - **01.14.** - Willie MARLOWE (USA) - Baudhuin SIMON (B) - **01.17.** - BOOG (USA) - Merz Mail (E) - **01.20.** - David COLE (USA) - **01.21.** - Martin PETERSEN (DK) - **01.22.** - BALÁZS István (H) - **01.24.** - John M. BENNETT (USA) - Michel HOSSZÚ (F) - Ben VAUTIER (F) - **01.25.** - TASNÁDI József (H) - **01.26.** - Julien BLAINE (F) - **01.27.** - Kirsten JUSTESEN (DK) - **01.29.** - Alastair MACLENNAN (IRL) - **02.01.** - Lancillotto BELLINI (I) - Charles DREYFUS (F) - John HELD Jr (USA) - Patricia COLLINS (GB) - **02.02.** - KECSKÉS Péter (H) - **02.04.** - Carlo CAPETI (I) - **02.07.** - Vittorio BACCELLI (I) - Scott HELMES (USA) - **02.08.** - Shozo SHIMAMOTO (J) - **02.10.** - Geert DE DECKER / SZTUKA FABRYKA (B) - Harry FOX (GB) - **02.14.** - Andras WAHORN (USA) - **02.15.** - Jeremy WELSH (N) - J. O. MALLANDER (SF) - La Toan VINH (CDN) - Pawel PETASZ (PL) - Jean DUPUY (F) - **02.16.** - BÁTAI Sándor (H) - **02.18.** - Guido VERMEULEN (B) - **02.20.** - ARTPOOL (H) - **02.24.** - ARTPOOL (H) - **03.01.** - Ken B. MILLER (USA) - Cornelis VLEESKENS (AUS) - **03.07.** - Sophia MARTINOU (GR) - Natale CUCINIELLO (I) - Roberto ZITO (I) - KumNam BAIK (ROK) - **03.08.** - Jacques MASSA (F) - TARTARUGO (E) - **03.11.** - Endre TÓT (D) - **03.13.** - Keiichi NAKAMURA (J) - **03.16.** - WEEF (GB) - W. Mark SUTHERLAND (CDN) - **03.17.** - ARTPOOL (H) - **03.20.** - Pawel PETASZ (PL) - **03.22.** - GÁL András (H) - **03.27.** - Barbara ROSENTHAL (USA) - **03.31.** - Pierre RESTANY (F) - Emily JOE (I) - **04.03.** - Sammlung Berger (D) - Vittore BARONI (I) - Karla SACHSE (D) - **04.04.** - ARTPOOL (H) - **04.06.** - La Toan VINH (CDN) - **04.11.** - Giovanni BONANNO (I) - **04.14.** - Ruggero MAGGI (I) - ARTPOOL (H) - **04.15.** - St.Auby Tamas (H) - **04.18.** - Jean KUSINA (USA) - **04.20.** - GALÁNTAI György (H) - **04.25.** - Joseph W. HUBER (D) - Antonio SASSU (I) - **05.02.** - Henning MITTENDORF (D) - Keith BATES (GB) - **05.05.** - ARTPOOL (H) - **05.08.** - Robert Delford BROWN (USA) - Diane BERTRAND (CDN) - **05.12.** - Bruno SOURDIN (F) - Emily JOE (I) - **05.15.** - Vittore BARONI (I) - **05.22.** - Stephen PERKINS (USA) - Clemente PADIN (ROU) - **05.23.** - RÓNAI Péter (SK) - **05.26.** - Pawel PETASZ (PL) - Reed ALTEMUS (USA) - Matt FERRANTO (USA) - Sally Grizzell LARSON (USA) - **06.02.** - Cornelis VLEESKENS & Pete SPENCE (AUS) - Fernando ANDOLCETTI (I) - **06.05.** - Cesar FIGUEIREDO (P) - John M. BENNETT (USA) - ARTPOOL (H) - **06.14.** - Olivia NIEMEYER (BR) - Antonio GOMEZ (E) - **06.20.** - Lilian A. BELL (USA) - **07.01.** - Ioan BUNUS (D) - **07.06.** - Pawel PETASZ (PL) - GALÁNTAI György (H) - **07.18.** - Pawel PETASZ (PL) - Lancillotto BELLINI (I) - **07.20.** - David BORAWSKI (USA) - **07.27.** - Emilio MORANDI (I) - JUNGLE Family (RUS) - **08.16.** - Michael LUTZ (D) - **08.19.** - LÁBAS Zoltán és NEMESI Tivadar (D) - **08.22.** - Tom BRAUN (D) - Pawel PETASZ (PL) - **08.28.** - Takako SAITO (D) - **08.31.** - Roberto SCALA (I) - GALÁNTAI György (H) - **09.08.** - EVER ARTS (NL) - Miche-Art VAN DEN BROECK (B) - Frank FOREMAN (USA) - **09.13.** - Turk LE CLAIR (USA) - **09.28.** - Lilian A. BELL (USA) - Rémy PÉNARD (F) - Hartmut GRAF (D) - Jean-Noel POTTE (CDN) - Judy FOREMAN (USA) - **09.29.** - GALÁNTAI György (H) - **10.02.** - Pawel PETASZ (PL) - Guy BLEUS (B) - **10.13.** - ARTPOOL (H) - **10.14.** - ARTPOOL (H) - **10.16.** - E. F. HIGGINS, III (USA) - **10.21.** - Pawel PETASZ (PL) - **10.25.** - ZAV (F) - SHMUEL (USA) - **10.31.** - The JOKE PROJECT (J) - **11.02.** - Denis MIZZI (AUS) - Vittorio BACCELLI (I) - **11.20.** - FICUS (USA) - Pawel PETASZ (PL) - Klaus POSTLER (USA) - **11.25.** - Scott HELMES (USA) - Ko DE JONGE (NL) - **11.27.** - Tehching HSIEH (USA) - **11.28.** - TROTZDEM csoport (H) - **11.29.** - Guido Rombach JITEMANN (D) - Giancarlo PUCCI (I) - ZAV (F) - Ulrich WALDAU (D) - Joyce METZGER (USA) - **11.30.** - Carol STETSER (USA) - Marilyn DAMMANN (USA) - Pascal LENOIR (F) - Philippe PISSIER (F)

A magyar művek köcsönzéséért köszönet az Erdély Miklós Alapítványnak, az Első Magyar Látványtárnak, a Blitz, a Deák Erika és a Knoll Galériáknak, Kozák Gyulának és a művészeknek.

Az Artpool működését Budapest Főváros Önkormányzata és a Nemzeti Kulturális Örökség Minisztériuma támogatja

Artpool Art Research Center

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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

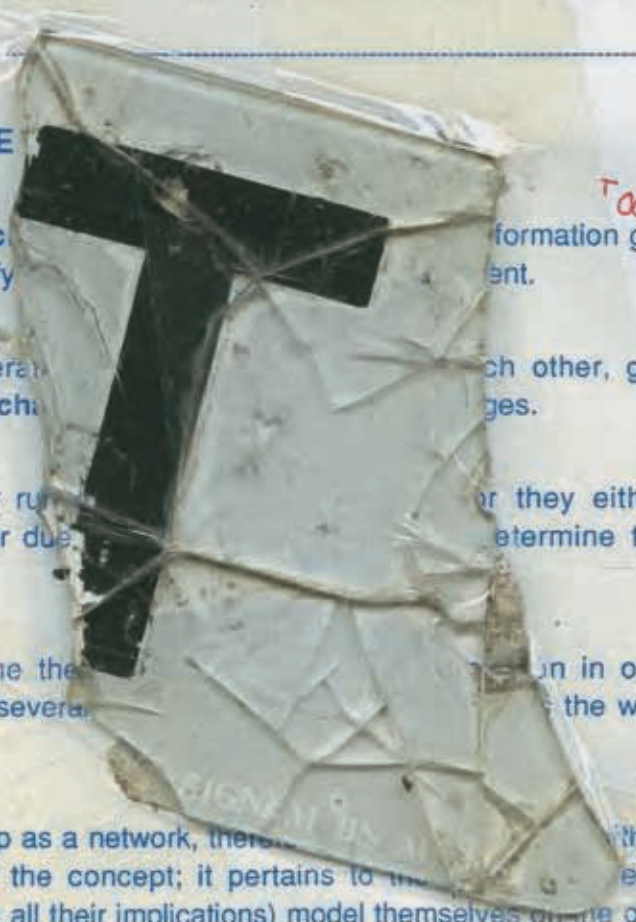
An action is determined by c
 together by **chance**, they intensify

Simultaneous events, genera
 further intensified by subsequent ch

Irreversible changes never ru
 extinguish or intensify each other due
future for a good while.

The changes that determine the
 direction either, which means that severa
 for the next **future**.

"**Chance future**" builds up as a network, there
 pertaining to the medium, nor to the concept; it pertains to the
 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.



Today

information get
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or they either
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on in one
 the way

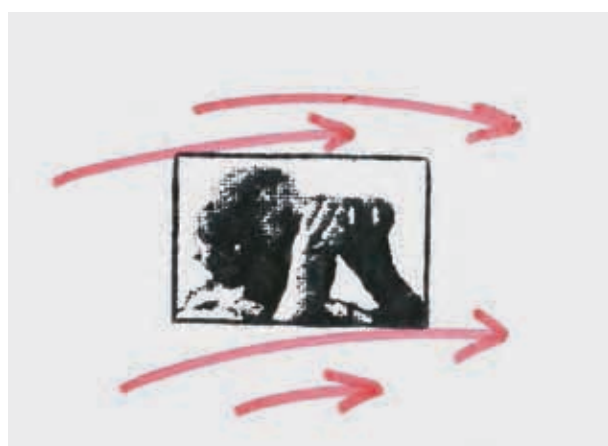
T-today - WHAT-tomorrow?

Patricia Collins: T – today – WHAT tomorrow, 2000 ("picked up today" assemblage)

Quanta sent for the CHANCE FUTURE network project



Magnetic cards by Robert Delford Brown, 2000



Contribution by Ever Arts [Johan Everaers], 2000



Keith Bates: *Time Travel Tickets*, 1993

CHANCE FUTURE

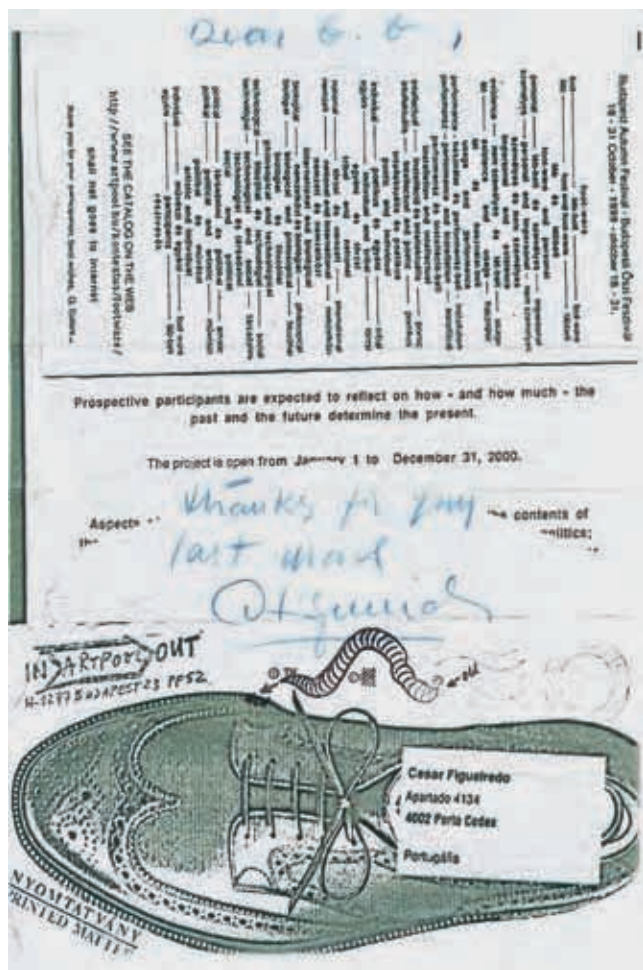
2000

Keith Bates

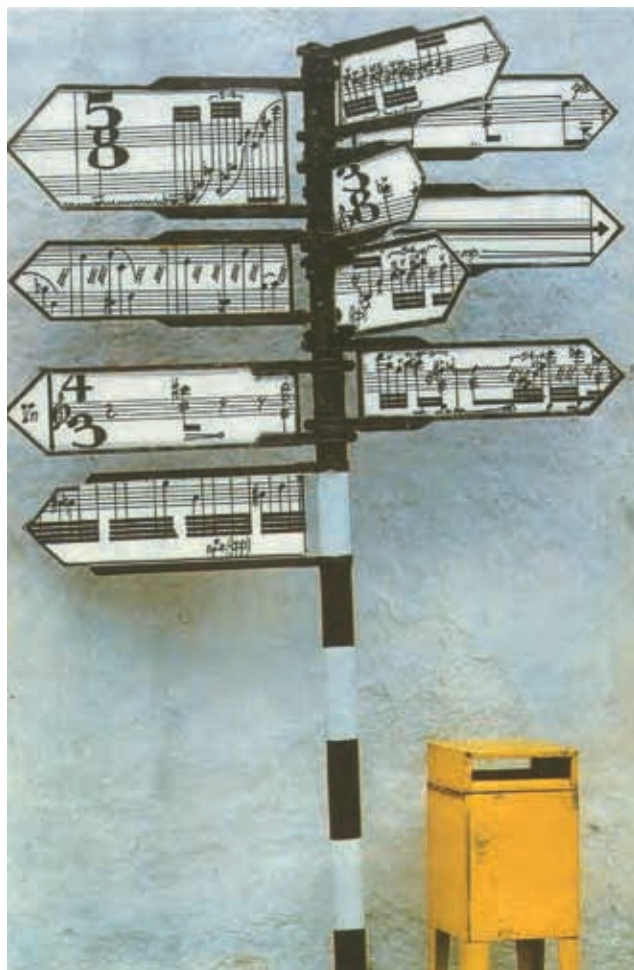
© ARTPOOL 2000

Keith Bates: *Chance Future*, 2000

Quanta sent for the CHANCE FUTURE network project



Correspondence by Cesar Figueiredo, 2000



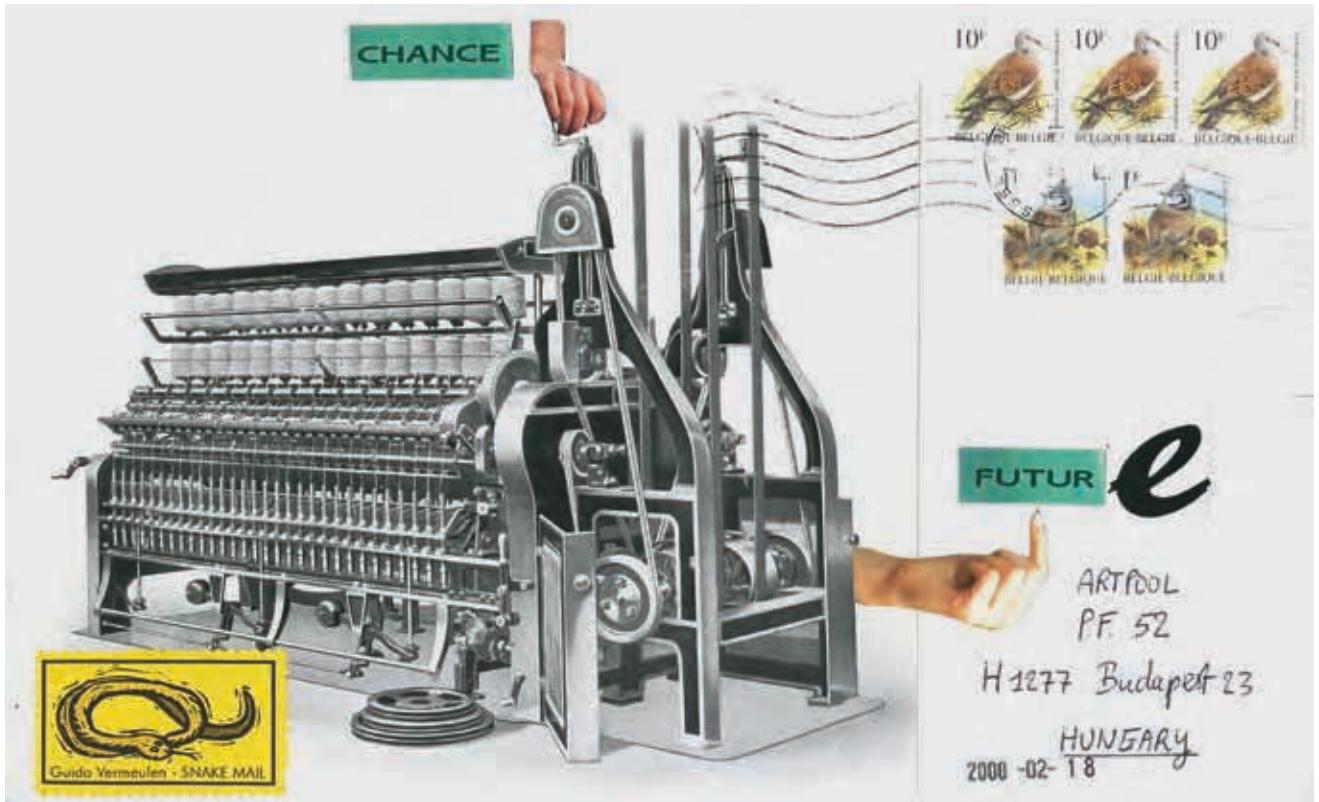
Fernando Andolcetti: *Segnali*, 1996



Shozo Shimamoto: *Cup Art Phone*, 1998 (event documentation)



Guy Bleus: *Psychedelic Future*, 2000 (collage, assemblage)



Guido Vermeulen: *Chance Future*, envelope-work, 2000 (collage)



Miche-Art Van Den Broeck: *Chance Future*, 2000 (postcard collage)

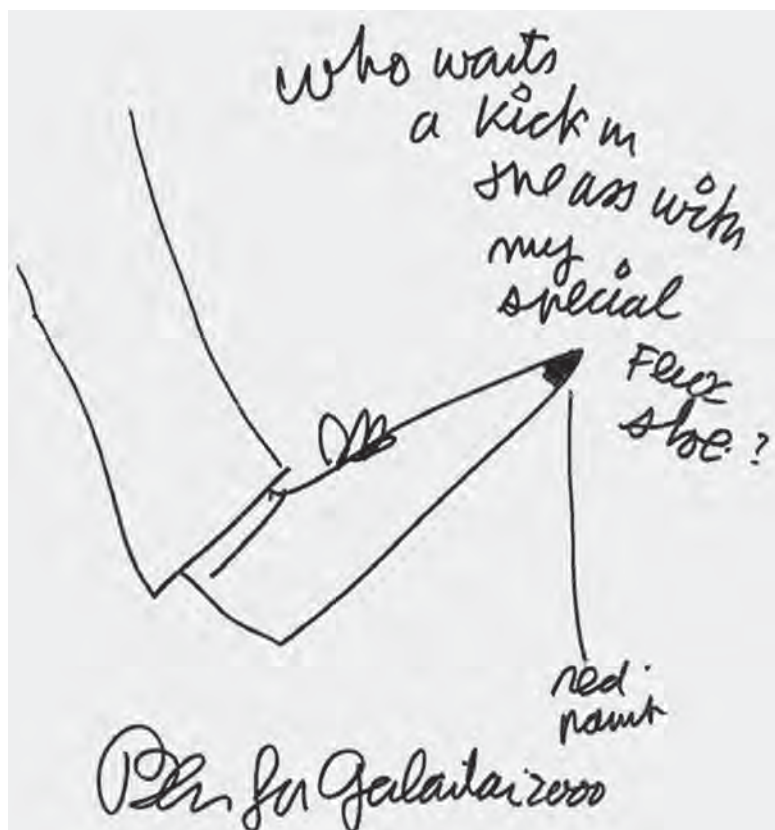
Quanta sent for the CHANCE FUTURE network project



Jean Dupuy: *The Future ? Behind Me*, 2000 (photo)



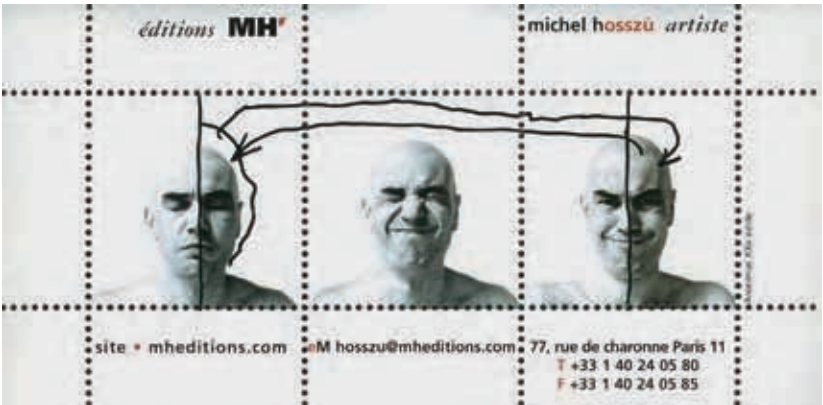
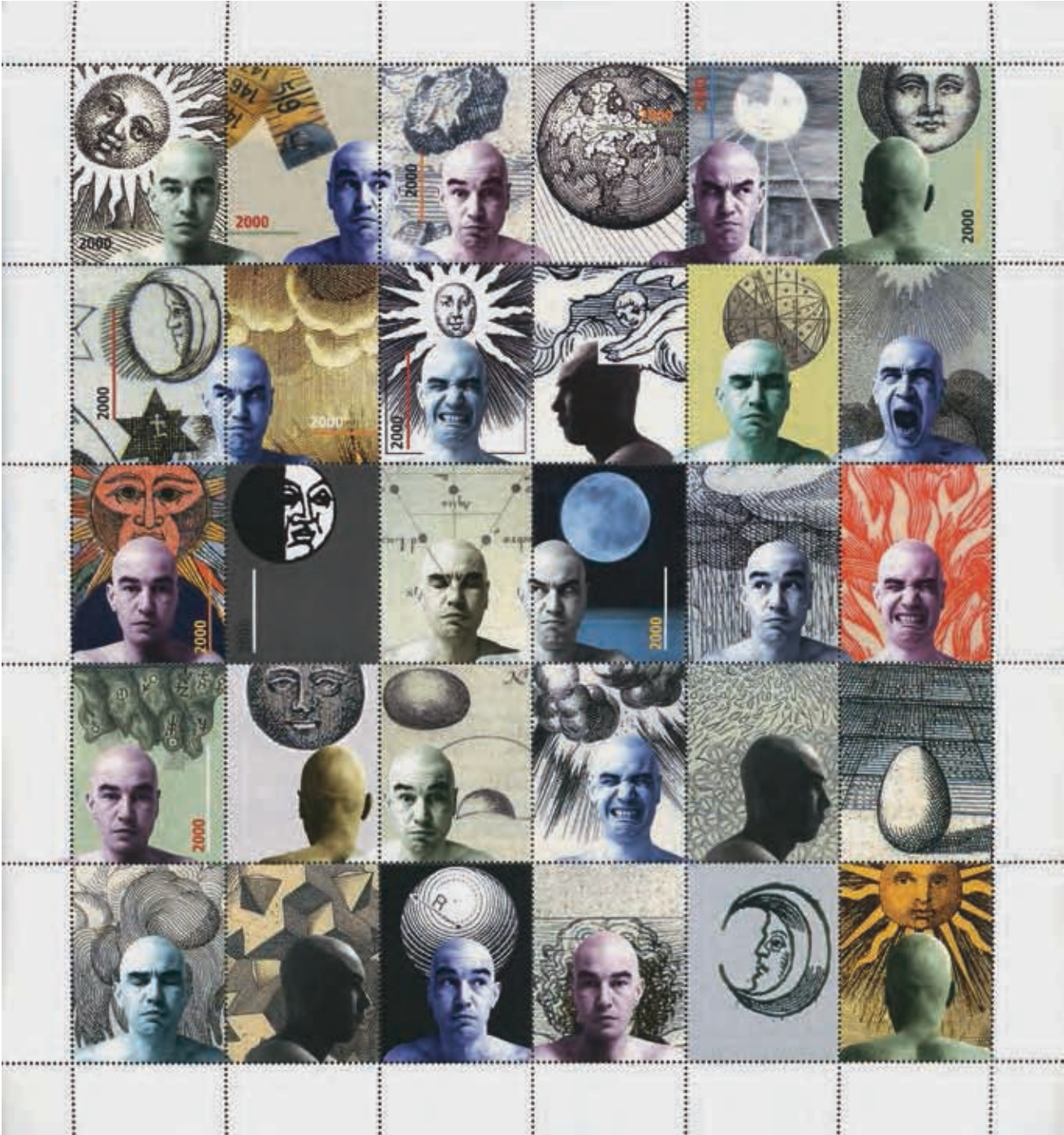
Lancillotto Bellini: *Chance Future*, 2000 (rubber stamp work)



Ben Vautier: *Who wants a kick...*, 2000 (drawing)



Shmuel: *The Old Man...*, 2000 (collage, postcard)

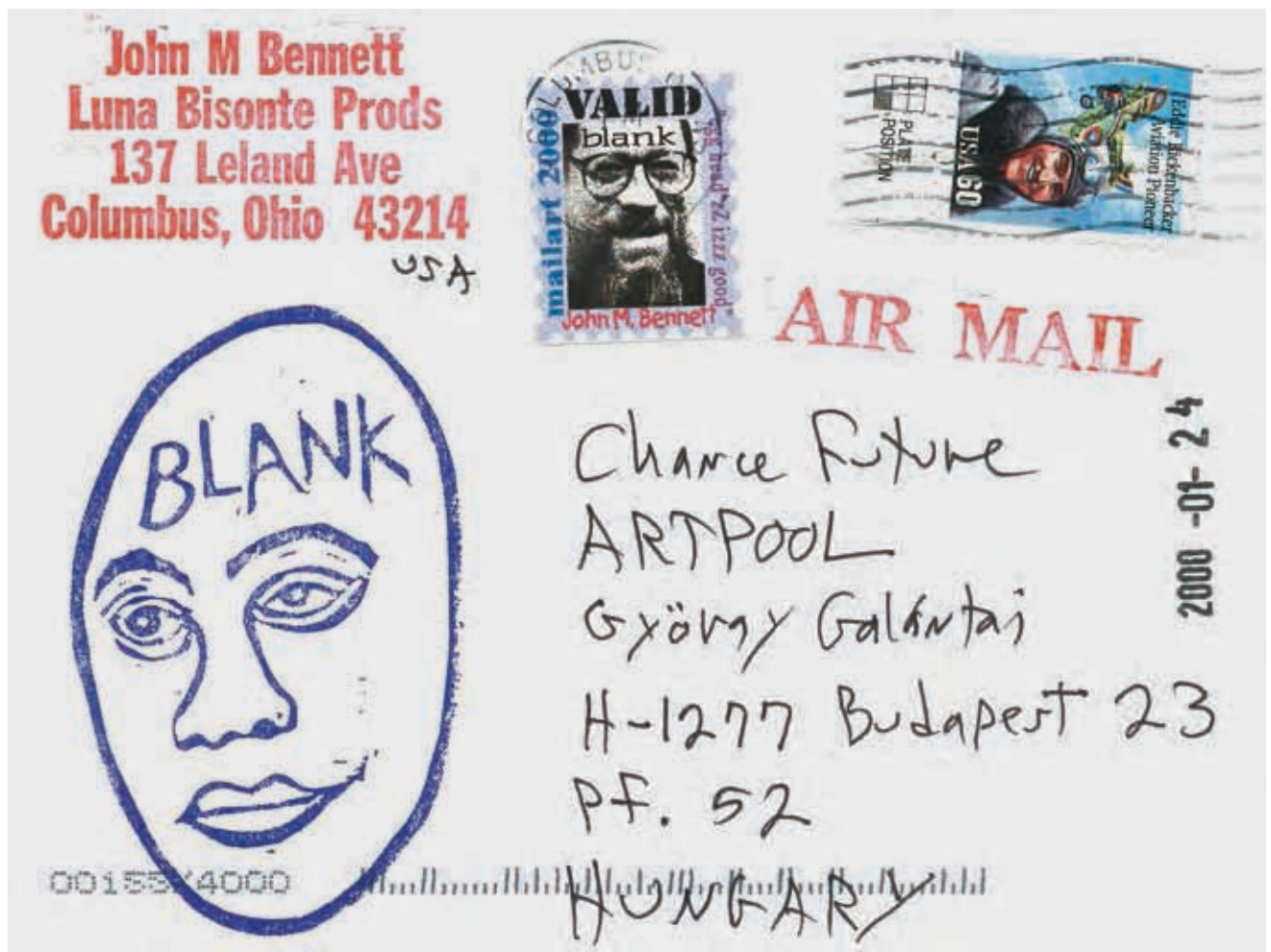
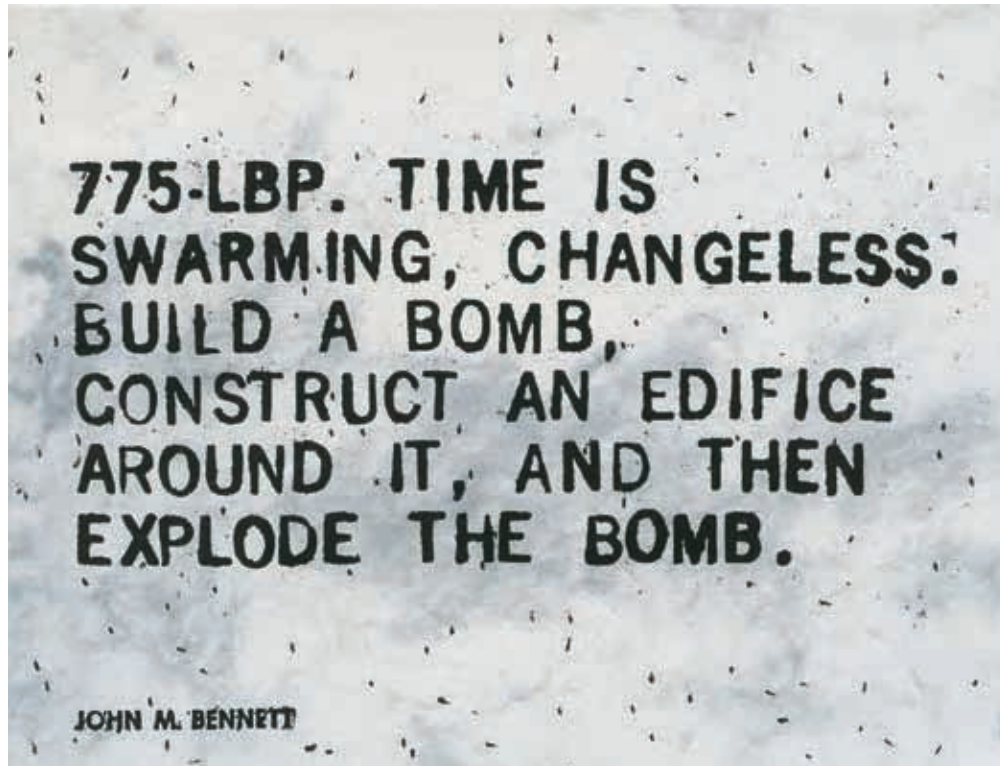


Artistamps by Michel Hosszú, 2000

Quanta sent for the CHANCE FUTURE network project



John Held, Jr: A Brief Tour of the 20th Century Alternative Arts, artiststamp sheet, 2000



Card and envelope by John M. Bennett, 2000

2001 – THE YEAR OF IMPOSSIBLE – AT ARTPOOL

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 Műcsarnok / 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 Peteri 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 [YouTube](#)
WEB-CATALOG: www.artpool.hu/lehetetlen/olvasasi/kiallitas_e.html

BIBLIOGRAPHY: *Artpool. Felhívás*, Magyar Narancs (Snobless Oblige), February 1, 2001, p. 3 (notice) ■ [Az egységes olvasási mód...], Index. A művészet helyszínei/Places of Art, No. 9, February–March 2001 (notice) ■ D. É. – R. J.: *Kék Ivasok, kárpítszövők* (Budapesti Tavasz Fesztivál, 2001), Magyar Hírlap, March 10, 2001, p. 21.



2001



2001



2001

19–29 June 2001 ♦ Artpool P60, Budapest

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 [YouTube](#)

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

Exhibition and live program in the framework of *The Poetic Principle* – festival of poetry in Budapest. Curator: Péter Litván.

Participants: Zoltán Ádám, András Bernát, József Bullás, János Fischer, Nikolaus Gerszewski / Anna Rózsahegyí, János Lackfi, Sándor Pécsi, Felix Schröder, Ernő Tolvaly, Krisztina Tóth, Annette Wehrmann and others.

DOCUMENT: poster, program-leporello, video

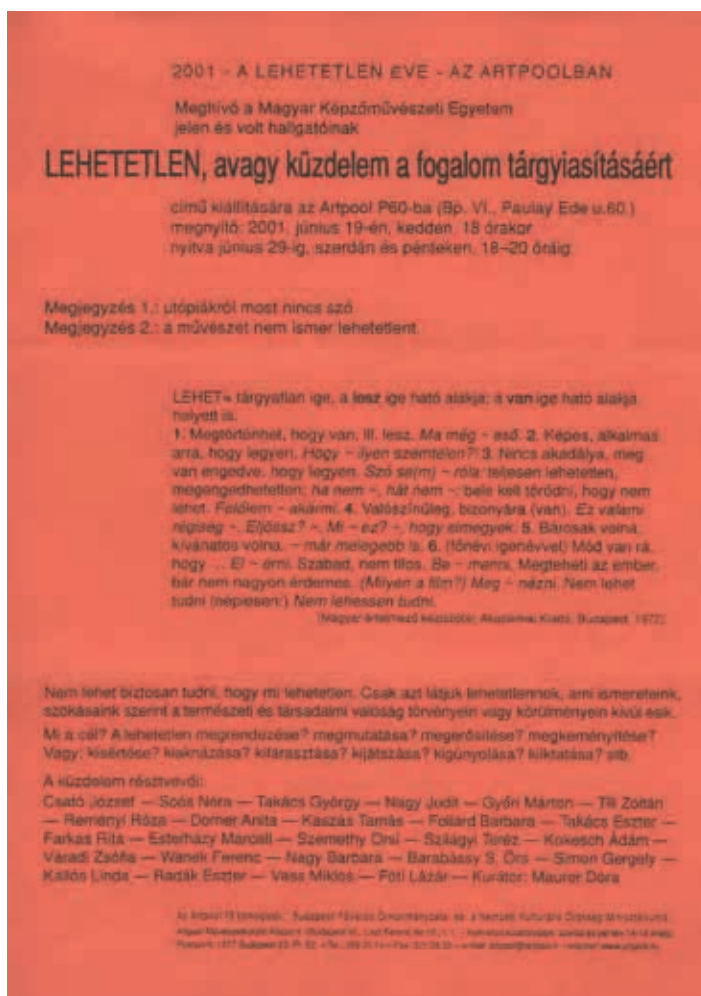
BIBLIOGRAPHY: *Dichterfestival in Budapest*, *Budapester Zeitung* Online, August 7, 2001 (notice)

5–24 October 2001 ♦ Universal Space NoD, Prague

CHECK-IN / CHECK-OUT "suitcase" works

Exhibition project of "Ready to..." *International Conference, Exhibition, Workshop, Screenings, Performances* (Prague, 3–8 October 2001). Organizers: Internationales Künstler-Gremium and the Foundation and Center for Contemporary Arts – Prague, curator: Milos Vojtechovsky. Artpool sent a 'suitcaseful' of its own publications to the exhibition.

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 it? exhaust it? trick it? ridicule it? eliminate it? etc.

Participants of the struggle:

Órs Barabássy S. – József Csátó – Anita Dorner – Rita Farkas – Barbara Follárd / Marcell Esterházy – László Fóti – Márton Györi – László Hatházi – Linda Kallós – Tamás Kaszás – Ádám Kokesch – Barbara Nagy – Judit Nagy – Eszter Radák – Róza Reményi – Dóra Sáfrán – Gergely Simon – Nóra Soós – Reményi Róza – Dorner Anita – Kaszás Tamás – Follárd Barbara – Takács Eszter – Farkas Rita – Esterházy Marcell – Szemethy Orsi – Szilágyi Teréz – Kokesch Ádám – Várad Zsófia – Wanek Ferenc – Nagy Barbara – Barabássy S. Orsi – Simon Gergely – Kallós Linda – Radák Eszter – Vass Miklós – Fóti László – Kurátor: Maurer Dóra

IMPOSSIBLE, or struggle for the materialization of the concept

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 – Adám Kokesch – Anita Dorner)



Teréz Szilágyi: *Time Held in the Hands*, 2001

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)



Rita Farkas: *Without Title*, 2001

Works reflecting upon the medium used

(László Hatházi – Márton Győri – Judit Nagy – Lázár Fóti – Eszter Takács)



László Hatházi: *[Powder Paint Carpet]*, 2001

Conceptual and dadaistic works that support or refute the concept of the impossible anecdotally, with effective examples (Eszter Radák – József Csató – Örs Barabássy S. – Ferenc Wanek – Tamás Kaszás – Barbara Follárd / Marcell Esterházy – Zoltán Till – Zsófia Váradi – Gergely Simon).



Tamás Kaszás: *Moral content/pedestal model 1:1*, 2001

Of course these definitions are not definitive, there are lots of overlaps.

19 October – 4 November 2001 ♦ Liszt Ferenc tér, Budapest

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

BIBLIOGRAPHY: [Az Artpool...], Fesztiválváros Budapest, September 2001, p. 7 (notice) ■ *Anarchikus ősz*, Magyar Narancs (Snoblesse Oblige), October 18, 2001, p. 50 (notice) ■ Szemere Katalin: *Gangtúra, Literaturexpressz és Időutazás*, Népszabadság, October 19, 2001, p. 31, 33 (notice) ■ R. Székely Julianna: *Táblák a téren*, Magyar Hírlap, October 24, 2001, p. 11. ■ *Haiku és lehetetlen*, Magyar Narancs, October 25, 2001, p. 8 (notice) ♦ TV–RADIO: ATV, October 26, 2001 (Napkelte); M1, November 8, 2001 (a Budapesti Őszi Fesztiválról); Petőfi Rádió, October 25, 2001; InfoRádió, October 26, 2001 (and short reviews in the cultural news of Est FM, InfoRádió and Budapest Rádió)

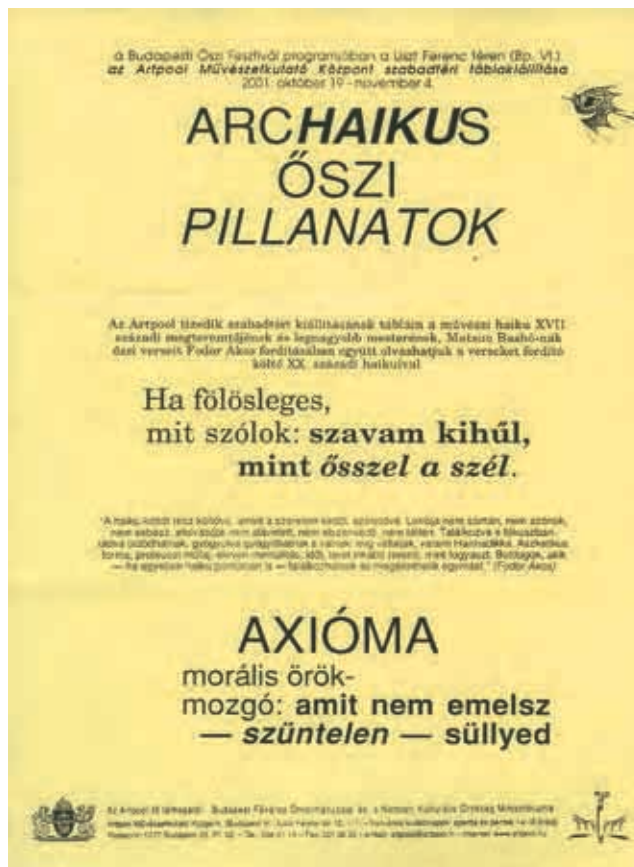
15 October 2001 ♦ Artpool P60, Budapest

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 [YouTube](#) ♦ PUBLICATION: Gerzová, Jana – Tatai Erzsébet (eds.): [Conceptual Art at the Turn of Millennium]. [Konceptuálne umenie na zlome tisícrocí]. [Konceptuális művészet az ezredfordulón], AICA Section Hungary, Budapest – Slovak Section of AICA, Bratislava, 2002, 174 p.



19 October – 9 November 2001 ♦ Artpool P60, Budapest

Impossible Realism, the Territory of Fluxus and Conceptual art Lehetetlen realizmus, az áramlás és a fogalmi művészet vidéke

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 [YouTube](#)

WEB-CATALOG: www.artpool.hu/lehetetlen/real-kiall/

BIBLIOGRAPHY: *Haiku és lehetetlen*, Magyar Narancs, October 25, 2001, p. 8 (notice) ■ *Az olyan milyensége. "Az áramlás és a fogalmi művészet vidéke"*, Magyar Narancs (Snoblesse Oblige), October 25, 2001, p. 46 (notice) ■ Gerzová, Jana – Tatai Erzsébet (eds.): [Conceptual Art at the Turn of Millennium]. [Konceptuálne umenie na zlome tisícrocí]. [Konceptuális művészet az ezredfordulón], AICA Section Hungary, Budapest – Slovak Section of AICA, Bratislava, 2002, pp. 4–5. ■ Csanádi-Bognár Szilvia: 'Második művészettörténet', Balkon, 2009/11–12, pp. 26–29. ♦ TV–RADIO: short reviews in the cultural news of Est FM, InfoRádió and Budapest Rádió

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 macrocosm) and man (as a microcosm).

Art and artists are the developers, elaborators,
propagators and examples of this model
of thinking and action." (Miklós Peterák)

(Translation of the text from the invitation)



IMPOSSIBLE REALISM, the territory of **fluxus** and conceptual art

2001



Impossible Realism, views of the exhibition interior

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-aestheticized 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 (scholē) 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.

2001



Geoffrey Hendricks (USA): *Fluxus Box*, 1993

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.



Impossible Realism, exhibition interior (section: Time), Artpool P60, 2001

Authors of the works exhibited or reproduced (from left to right): György Galántai, Robert Filliou, George Brecht, Ben Vautier, Robert Watts, George Maciunas, Bruce McLean, Joseph Kosuth

IMPOSSIBLE REALISM, the territory of fluxus and conceptual art

2001

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."



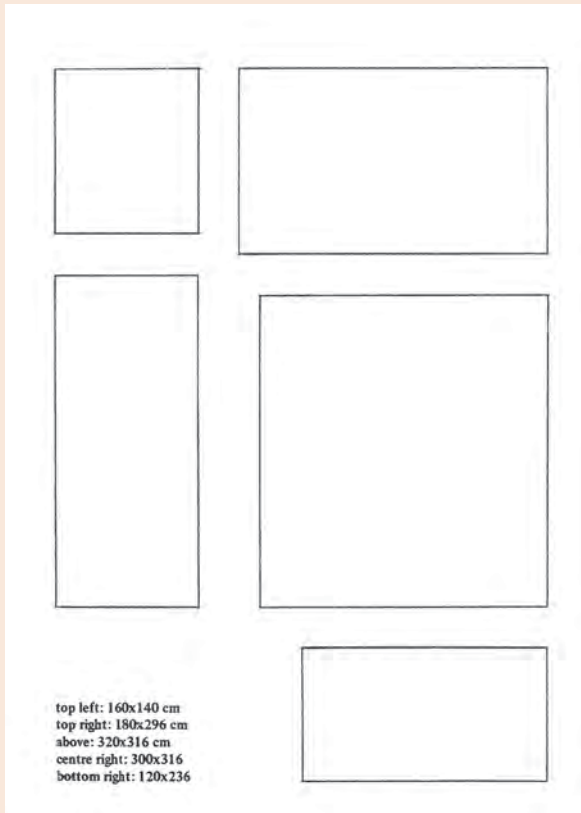
*Impossible Realism,
exhibition interior
(György Galántai:
Reconstructed
Flux Ping-pong table
and rackets of
George Maciunas)*

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.

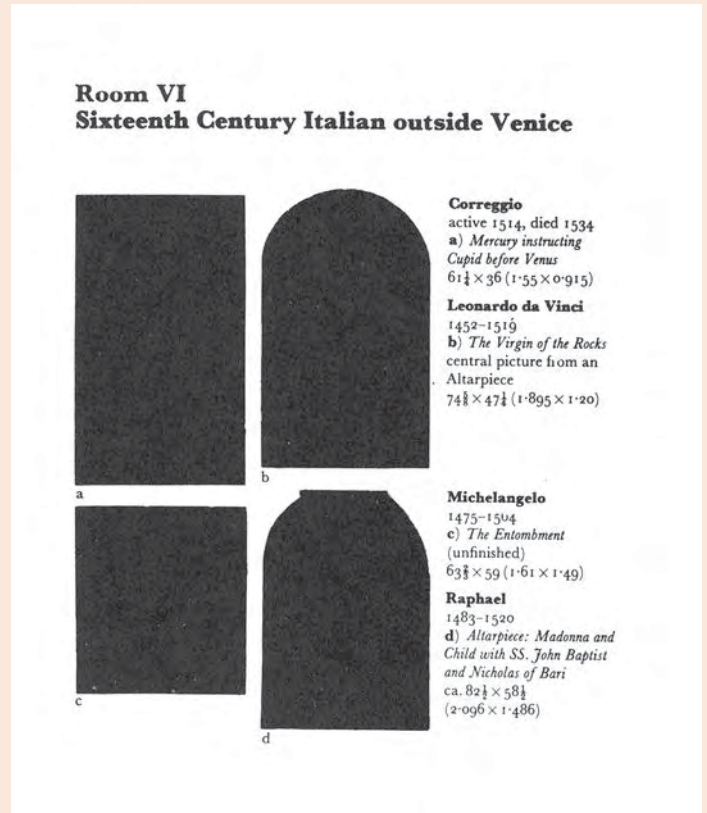
Now that we have contextual art, I would make a bold assertion: George Maciunas' Flux Ping Pong Table & Rackets is much more contextual than fluxus works. Why is this? Its obvious precursor is John Cage's prepared piano and the broken and cacophonous pieces written for it, which are the musical equivalents 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)

Source: György Galántai responds to questions. *Fluxus + Conceptual = Contextual*, in: *Fluxus East. Fluxus-Netzwerke in Mitteleuropa / Fluxus Networks in Central Eastern Europe*, Künstlerhaus Bethanien GmbH, Berlin, 2007, pp. 141–156 [pp. 151–155]

IMPOSSIBLE REALISM, the territory of fluxus and conceptual art



Endre Tót: *My Unpainted Canvases*, 1971
(one page from the bookwork edition, Budapest, 1971)



Endre Tót: *Night Visit to the National Gallery*, 1974
(detail of the book-edition by Beau Geste Press, 1974)

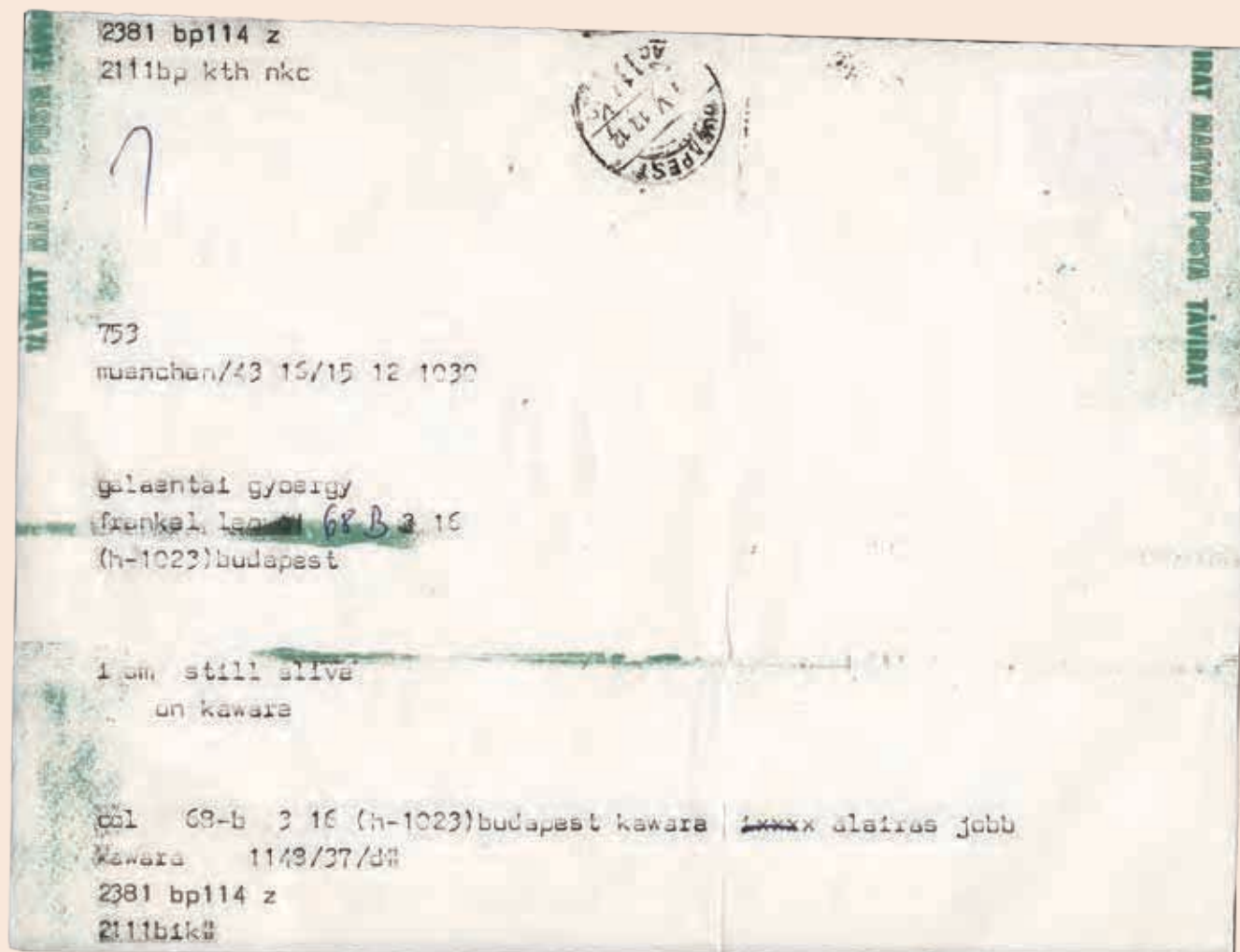


János Major: *Photo of a Tomb*, before 1972



Mel Bochner: *Counting Alternatives: Zero Center*, 1972
(reproduction from documents in the artist's file at Artpool)

IMPOSSIBLE REALISM, the territory of fluxus and conceptual art



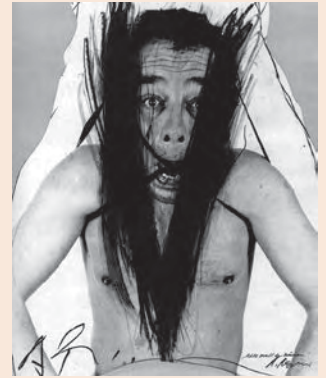
On Kawara: *I am still alive*, 1979 (telegram)

A távirat osztálya	Felvévőhivatal	Phonéri szám	Számszám	Nap	Óra, perc	Megjegyzések
VM 2211 BP KTH	BUDAPEST	07 536	16 0	1220	=	
szám:	TÁV KAMPOLNA					
2251 BBOGLAAR Z	TÁVIRAT BALATONDOGLAAR					
Saját névadó-szöveg:						
Vetési:						
monokhely	hivatás	óra, perc	További tétel:			
			monokhely	hivatás	óra, perc	
		1257/13				
<p>AZEERT TAAVIRATOZOM NEMTER NERT TI</p> <p>OTT VAGYOK EEN NEG ITT VAGYOK = TOT ENDRE +</p>						
COLL +						

R290. sz. ny. - Készítés: Budapest - E.K. 1994 - PL 71/04/20

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)



András Baranyay: *Self-portrait*, 23.05.1977*



Tibor Hajas, 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

2001

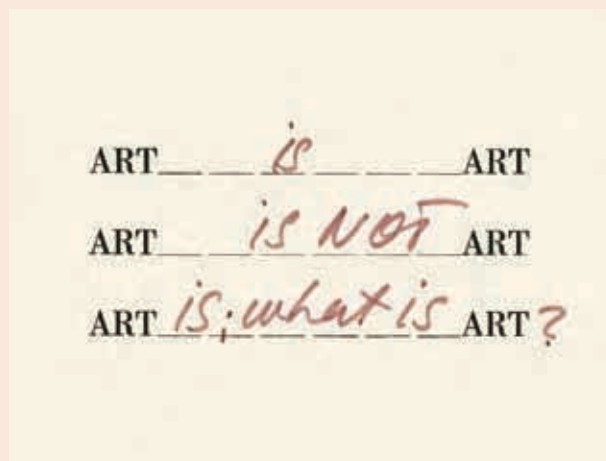
Photo: János Veitő

IMPOSSIBLE REALISM, the territory of fluxus and conceptual art

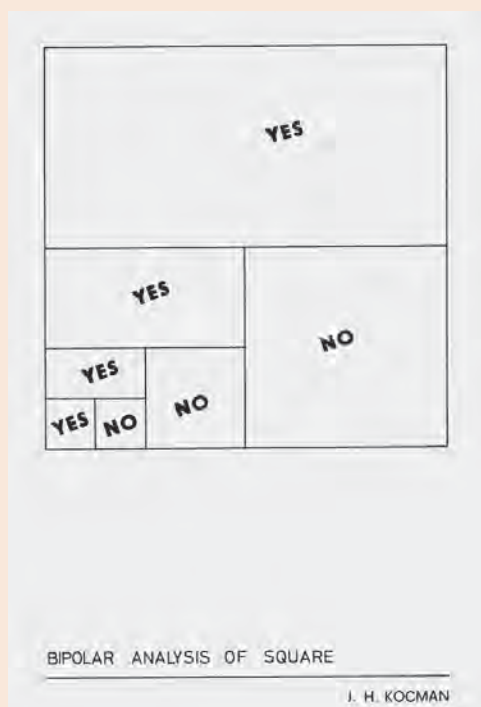
2001



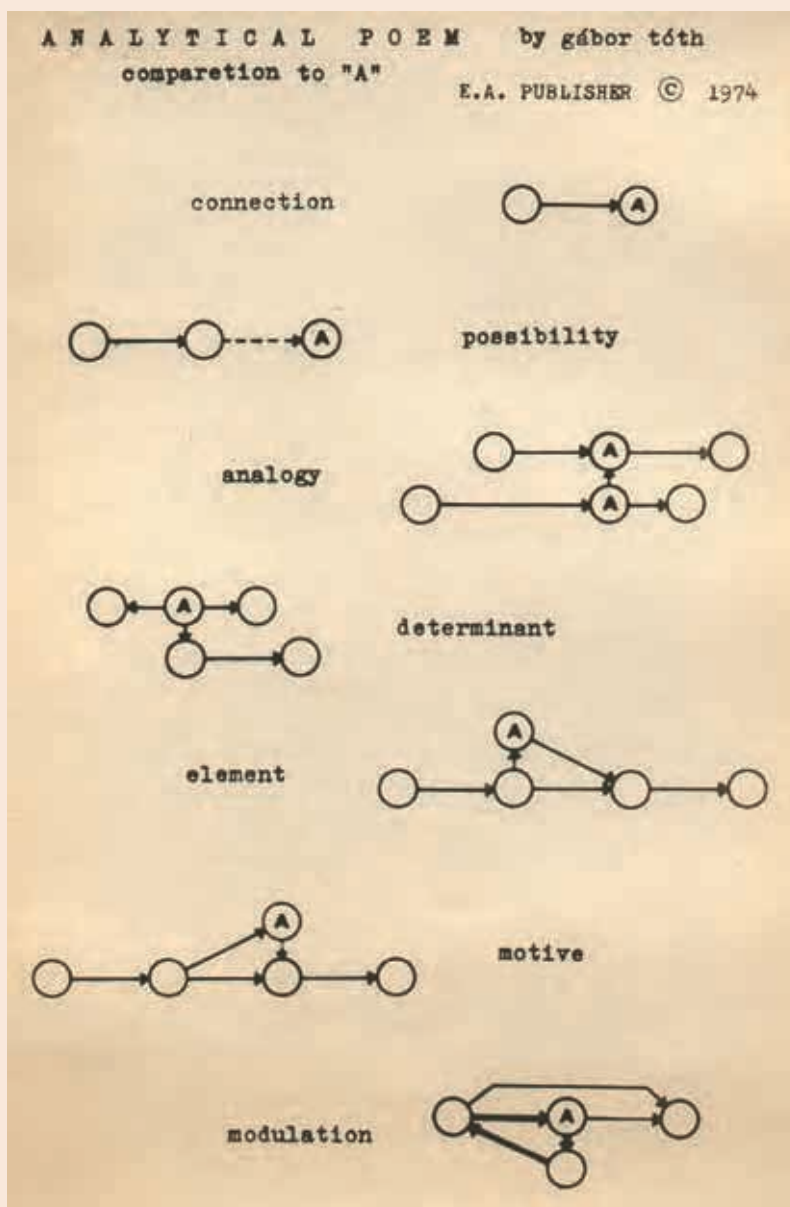
Imre Bak: *The Rising of Good and Bad*, 1971



Tamás Hencze: *ART*, 1972
(one page from the bookwork edition, Budapest, 1972)



J. H. Kocman: *Bipolar Analysis of Square*, 1972 (?)



Gábor Tóth: *Analytical Poem*, 1974

27 October – 7 December 2001 ♦ Galeria Centralis, Budapest

**Hungary Can Be Yours! /
International Hungary
Magyarország a tiéd lehet! /
Nemzetközi Magyarország**

alternative country image reconstruction
from 1984 with confidential documents



György Galántai and Gábor Klaniczay at the opening in Galeria Centralis

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 [YouTube](#)
WEB-DOCUMENT: www.artpool.hu/Commonpress51/report.html
ARTWORKS: in Artpool's collection

BIBLIOGRAPHY: *Őszi Fesztivál*, Magyar Narancs, October 4, 2001, p. 8 (notice) ■ *Hungary Could Be Yours*, Budapest In Your Pocket, No. 12, September–October–November, 2001, p. 57 (notice) ■ *Centrális Galéria (Magyarország a tiéd lehet!)*, Pesti Műsor, Autumn–Winter 2001, p. 4 (notice) ■ *Magyarország a tiéd lehet*, Magyar Hírlap, October 24, 2001, p. 12 (notice) ■ Szőnyi Tamás: *A szabadság rekonstrukciója. Ellenzék a 80-as évekből. Véletlen, de most egyszerre két budapesti esemény is emlékeztet a rendszerváltozást előkészítő évekre*, Magyar Narancs, October 25, 2001, pp. 26–27. ■ Tölgyesi Gábor: *Rekonstruált országimázs. Galántai György Magyarország a tiéd lehet! című tárlatról és az orwelli időkről*, Magyar Hírlap, October 29, 2001, p. 13. ■ *[A Magyarország a tiéd lehet...]*, Zalai Hírlap, October 30, 2001, p. ? (notice) ■ *Az országimázsról szölt az utolsó betiltott kiállítás*, Metro, October 30, 2001, p. 7. ■ *Magyarország a tiéd lehet!*, Aqua, Vizisport Magazin, No. 26–27, Winter 2001, p. 96. ■

Hemrik László: *Orwelli esztendő*, Centrális Galéria, Budapest, Műértő, November 2001, p. 2. ■ *Magyarország a tiéd lehet! / Nemzetközi Magyarország*, Magyar Narancs (Snoblesse Oblige), November 1, 2001, p. 46 (notice) ■ Kovácsy Tibor: *Magyarország a tiéd lehet!*, Magyar Narancs, November 22, 2001, pp. 38–39. ■ Sándor Zsuzsanna: *Rekonstruált országimázs. Galántai György betiltókról és betiltottokról*, 168 óra, November 29, 2001, pp. 39–41. ■ B. Nagy Anikó: *Kedves "Pécsi Zoltán"!*, Beszélő, December 2001, pp. 111–112. ■ Rácz Johanna: *Nem hajlandó magyarul beszélni Galántai György besúgója*, index.hu, March 22, 2005 ■ Debeusscher, Julianne: *Interview with Artpool Cofounder Júlia Klaniczay*, ARTMargins (artmargins.com), June 7, 2011 ♦ TV–RADIO: *[Schiffer János főpolgármester-helyettes kulturális ajánlata...]*, Napkelte, ATV, October 26, 2001; *[Interview with György Galántai]* [YouTube](#), InfoRádió, News, October 26, 2001; more short reviews in the cultural news of Est FM and Budapest Rádió

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 Jovánovics.

DOCUMENT: invitation, email invitation, poster, video



2002 – THE YEAR OF DOUBTS / DOUBLES – AT ARTPOOL

DOCUMENT: call, email call for the "Doubt Club"

BIBLIOGRAPHY: Szőnyi Tamás: *A korlátozott mandarinszerű álom-vonal éve*, Magyar Narancs (Kultúra), January 10, 2002, pp. 35–36.

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 mayor of Budapest exactly 10 years ago.

DOCUMENT: invitation, email invitation, flyer, Budapest Spring Festival's program brochure, video [YouTube](#) ♦ WEB-DOCUMENT: www.artpool.hu/ketseg/kozpontiz2.html

BIBLIOGRAPHY: *Tízéves az Artpool*, Magyar Narancs (Kultúra), March 21, 2002, p. 8 (notice) ■ Stark R. László: *A jövő emlékei*, Magyar Hírlap, March 12, 2002, p. 13. ■ Hock Bea: *Számok az Artpool jövőjéből. A jövő emlékei: a 10 éves Artpool dokumentum-kiállítása*, Új Művészet, August 2002, pp. 25–26. ♦ TV–RADIO: M1, March 2002 [YouTube](#)



Views of the exhibition interior



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:

1992 – THE YEAR OF INTRODUCTION, 1993 – THE YEAR OF FLUXUS, 1994 – THE YEAR OF MIKLÓS ERDÉLY, 1995 – THE YEAR OF PERFORMANCE, 1996 – THE YEAR OF INTERNET, 1997 – THE YEAR OF THE NETWORK, 1998 – THE YEAR OF INSTALLATION, 1999 – THE YEAR OF CONTEXTS, 2000 – THE YEAR OF CHANCE, 2001 – THE YEAR OF IMPOSSIBLE, 2002 – THE YEAR OF DOUBTS / DOUBLES

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 Birkás, Dóra Maurer), along with the recordings of performances with the participation of famous international artists (Ben Vautier, Geoffrey Hendricks, Jean-Jacques Lebel, Ernst Jandl and others) held in and organized by Artpool.

MEMORIES OF THE FUTURE

2002



Opening of the documentary exhibition of the 10-year-old Artpool Art Research Center (video snapshots)
György Galántai, Miklós Marschall, Júlia Klaniczay



János Betlen



Ferenc Köröendi



Péter Máté



Gyula Pauer, László Beke



Endre Székárosi, András Török, J. A. Tilmann



György Berkovits (in the middle)



Balázs Beöthy, János Sugár (from the back),
Andrea Tarczali



Judit Bodor, György Jovánovics, Bea Hock,
János Sugár

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/kozpontiz.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 $5+1 = 2$ 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.

*Bea Hock: *Számok az Artpool jövőjéből. A jövő emlékei: a 10 éves Artpool dokumentum-kiállítása* [Numbers from Artpool's Future. Memories of the Future: the Documentary Exhibition of the 10-year-old Artpool], Új Művészet, August 2002, pp. 25–26. (English translation by Krisztina Sarkady-Hart.)

: SOUND / IMAGE
 : HANG KÉP más

Exhibition-event (and Doubt Club) to celebrate Endre Szkárósi's 50th birthday featuring the S.K.¥ (Zsolt Kovács – Zsolt Sőrés) and recollected images from the video-archives of the *Új Hölgyfutár*.

Accompanying study exhibition: *SOUND / IMAGE – the Visible Sound*, a selection by György Galántai of sound/visual poems from the Artpool archives.

See the list of participants on the invitation here reproduced.

DOCUMENT: invitation, email invitation, video

WEB-CATALOG: www.artpool.hu/Poetry/soundimage/exhibition.html



György Galántai: Visual interpretation of
Endre Székárosi's sound poem *Súlyos csiszár*, 1981

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 Szkárosi



SOUND / IMAGE – THE VISIBLE SOUND

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Sándor Weöres: *Tapéta és árnyék* [Wallpaper and Shadow], 1963

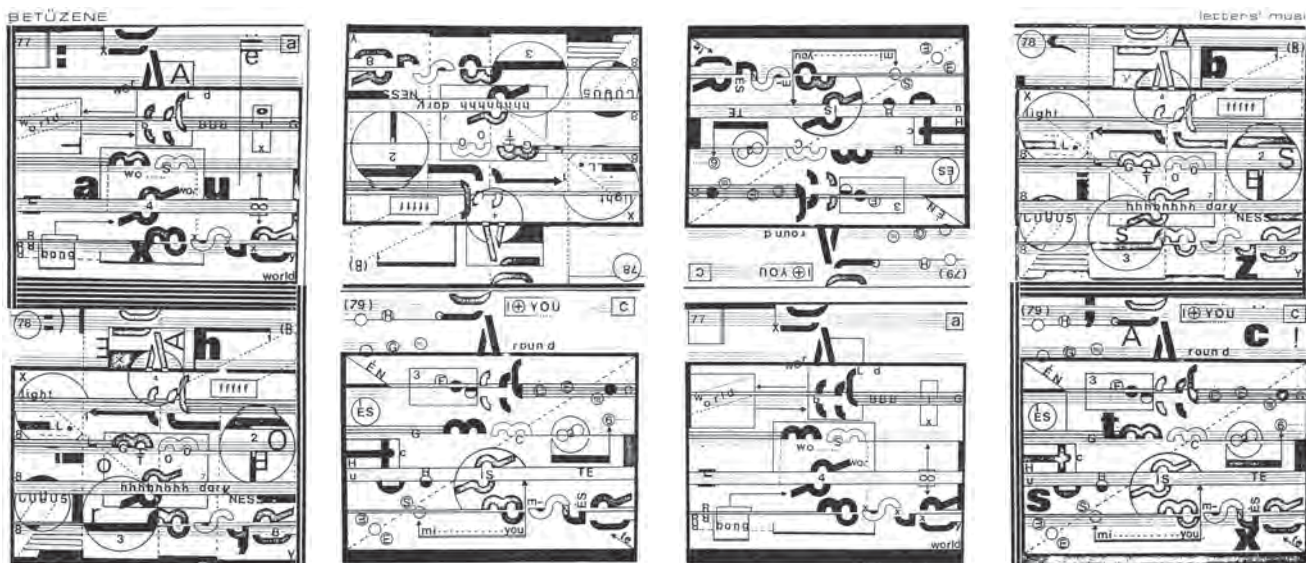
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Gyula Illyés: *Újévi ablak* [New Year's Window], 1965

Endre Kukorelly: *24 Gott*, 1991

SOUND / IMAGE – THE VISIBLE SOUND



Károly Kismányoky: *Betűzene* [Lettermusic], 1976

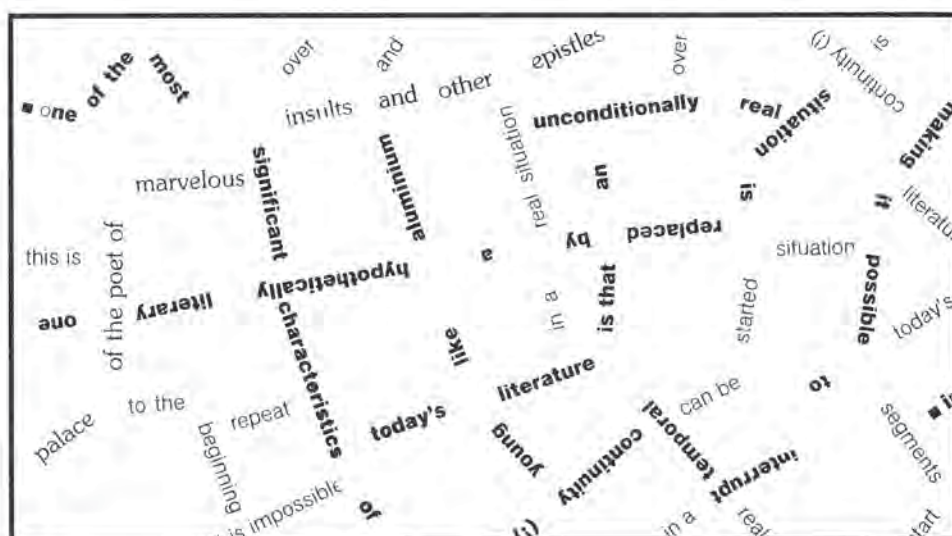
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Endre Székárosi: *Egy ál-dadaista vers: Fogda-dal (1)* [A pseudo-dadaist poem: Fogda-dal (literally: Jail-song) (1)], 1978

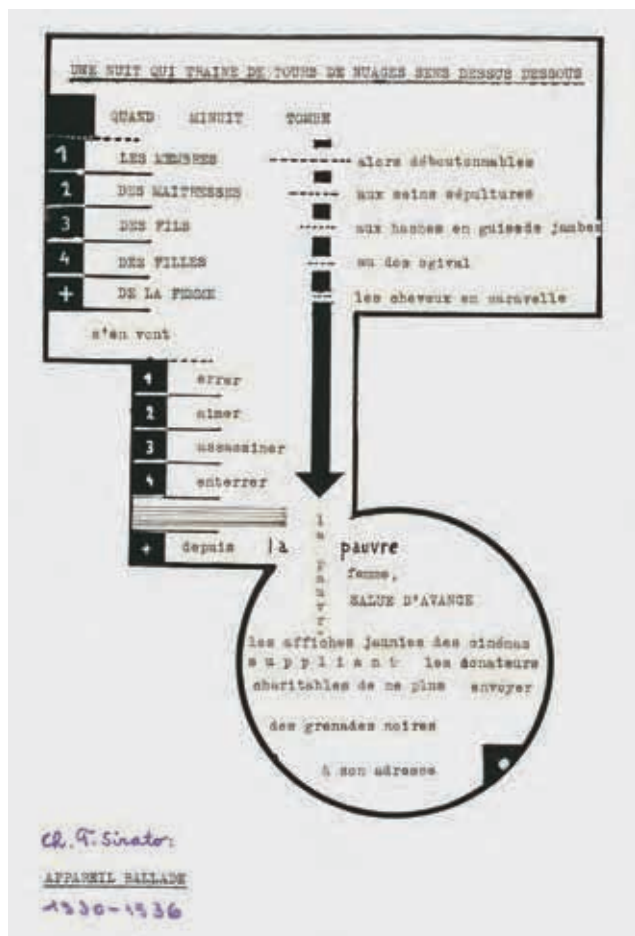


Tibor Papp: Scrambled Map, 1983

SOUND / IMAGE – THE VISIBLE SOUND

Courtesy of Carl Laszlo

2002



Károly Tamkó Sirató: *Ballada* [Ballad], 1930-1936



Ákos Szilágyi: Score for "Hal hálaimája" [Thanksgiving Prayer of a Fish], 1987



Ákos Székely: *Egy pohár kvíz* [A glass of water/quiz (a pun: in Hungarian water=víz, quiz=kvíz)], 1980



András Petőcz: *A vándorkacsák himnusza* [Hymn of the Migrant Ducks], 1985

26 June 2002 ♦ Artpool P60, Budapest (Doubt Club)

THE BOOK (±) SYMMETRY-VIOLATION
(basic examples of the book as a medium)
A KÖNYV (±) SZIMMETRIASÉRTÉS
(a könyv-médium néhány alapesete)

The history of the book as a potential medium of Concrete Art examined from an artistic perspective (artists' books, e-books). Curator: György Galántai. Browsing the 'book-work' net.

The online artists' books collection site was completed for the exhibition: www.artpool.hu/bookwork/online.html

DOCUMENT: invitation-flyer, email invitation

PUBLICATION: Koppány Márton (ed.): *Idegen az ajtóban*, Artpool – Balassi Kiadó, Budapest, 1999, 124 p.

WEB-DOCUMENT: www.artpool.hu/bookwork/disszimmetria.html

3 August 2002 ♦ Sziget Festival, NET.RÉT, Budapest, www.artpool.hu

The knowledge-friendly chance
A tudásbarát véletlen

György Galántai's internet lecture at Sziget Festival's Net. Field; the theme of the day was *Art & Media*.

Invited institutions were: Hungarian National Gallery, Galeria Centralis, Film.hu, Hungarian University of Applied Arts, Korridor TV, Artpool and the Information Society- and Trend Research Center. Galántai presented the network conception of Artpool in his lecture.

DOCUMENT: correspondence

WEB-DOCUMENT: www.artpool.hu/ketseg/tudat_e.html

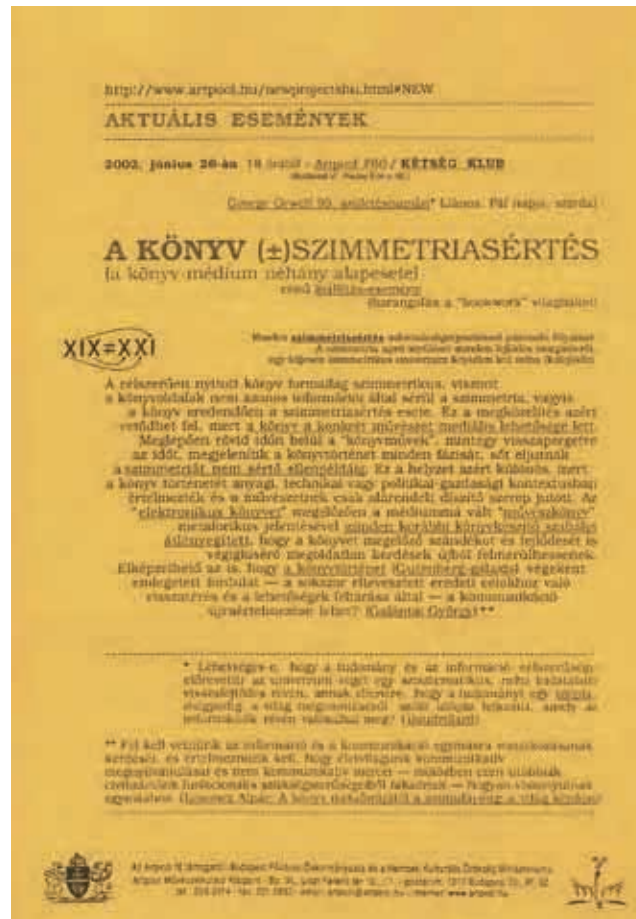
20 september 2002 ♦ Artpool P60 (Doubt Club)

Dóra Maurer – Tibor Gáyor
Párhuzamos életművek
Parallele Lebenswerke
Parallel Oeuvres

Art historian László Beke's presentation of the book about the life work of Dóra Maurer and Tibor Gáyor, co-published by Artpool and the City Art Museum of Győr.

DOCUMENT: invitation, email invitation

BIBLIOGRAPHY: Beke László: *Párhuzamos életművek / Parallele Lebenswerke / Parallel Oeuvres*. Maurer Gáyor, BuKSz, Summer 2003, p. 172.



Translation of the text from the invitation:

On George Orwell's 99th birthday*

THE BOOK (±) SYMMETRY-VIOLATION
(basic examples of the book as a medium)

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.

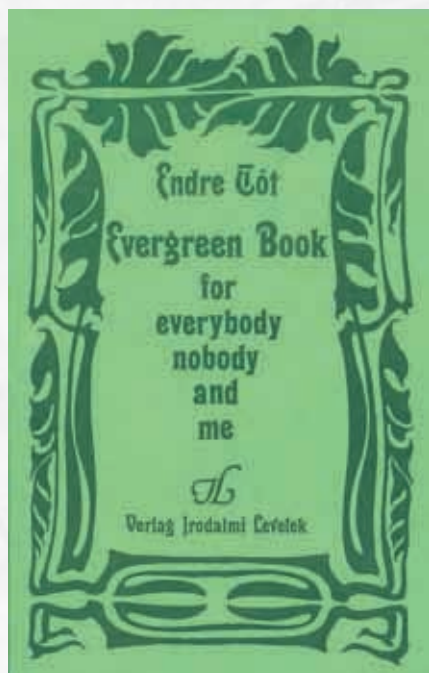
Is it possible that the so called end of "the history of the book" (*Gutenberg-galaxy*) – by going back to the origins and revealing every possibility – could be the reinterpretation of communication? (György Galántai)**

* 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)

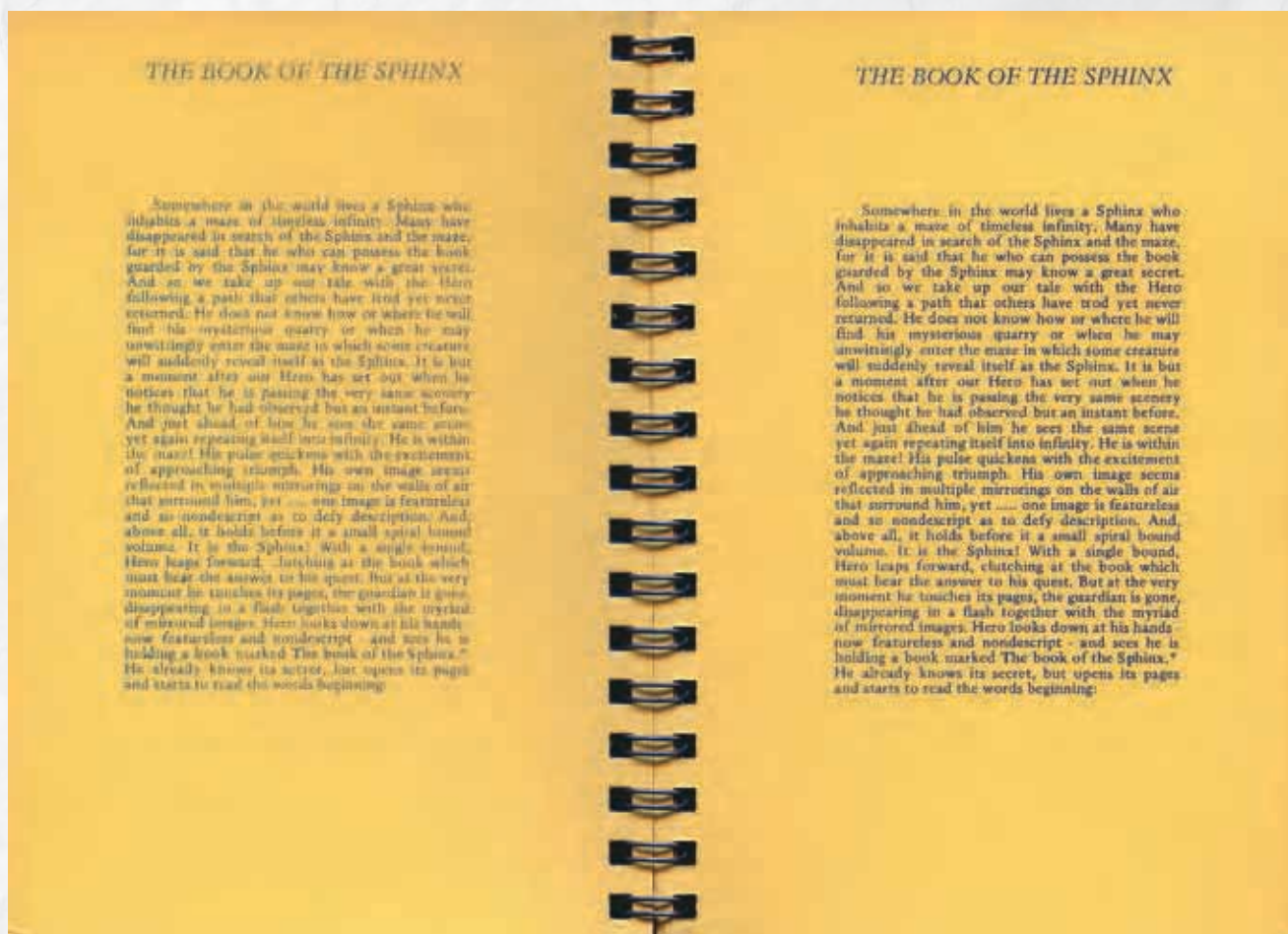
** We have to raise the question of relation between information and communication and have to construe how the communicative manifestations and non-communicative standards of our world do compare – while these standards arise from the functional necessity of our civilization. (Alpár Losonczi)

THE BOOK (±) SYMMETRY-VIOLATION

2002

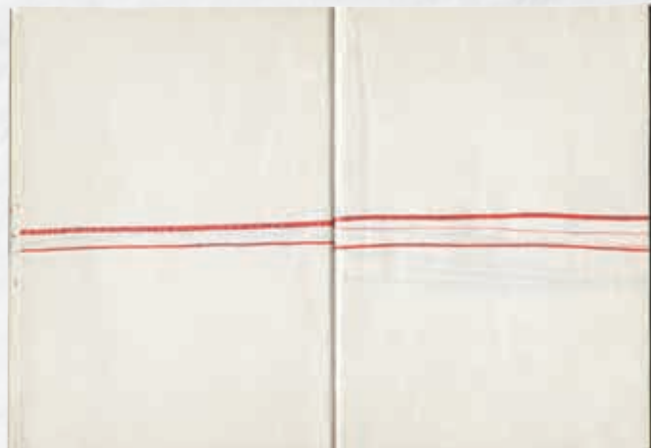


Endre Tót: *Evergreen Book*, 1971 (cover and inside of the bookwork edition published by Verlag Irodalmi Levelek, Köln – Budapest, 1990)

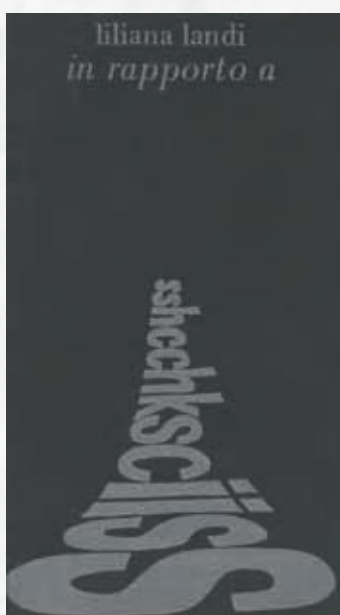


Colin Naylor: *The Book Of The Sphinx* (A parable of the endless), 1974 (Beau Geste Press, Cullompton, Devon, England)

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)

2002

12 September 2002 ♦ Artpool P60, Budapest
(Doubt Club)

⋮ DIXI PARTY

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 research site*) ♦ EXHIBITED WORKS: photos, audio CD, documents in Artpool's collection

BIBLIOGRAPHY: Szőnyi Tamás: "Sötétben káprázó jelenés". *Dixi – Gémes János (1943–2002)*, Magyar Narancs, June 27, 2002, p. 26. ■ *Dixi-Doku*, Magyar Narancs (Morze), August 29, 2002, p. 8 (notice) ■ *Dixi kontextusai*, Magyar Narancs (Morze), September 19, 2002, p. 8 (notice) ■ "Kócosfóka": *Dixi emlékest. 2002 szeptember 12, Artpool Galéria*, Underground Zenei Kulturális Magazin, underground.pc.dome.hu, September 25, 2002 ■ Pál Kata: *Dixi Múzeum*, www.terasz.hu, 2002 ■ *Dixi-parti*, Magyar Narancs (Snoblesse Oblige), September 5, 2002, p. 1 (notice)



DIXI PARTY

KÉTSÉG KLUB – Artpool P60 (Bp. VI. Paulay u. 60) 2002. szept. 12, 18 óra, Mária nagja, csütörtök

AZ ARTPOOLBA KERÜLT DIXI-DOKUMENTUMOK BEMUTATÓJA

«Dionoszosz követője inkább intuitív megérzéseire hagyatkozik, és sokkal valószínűbb, hogy a kutatás új, váratlan útjára bukkon. Senki sem tudja, hogy valójában mi is az az "intuíció". Segítségem szerint egyfeljeli tudatalatti gondolkodási folyamat, amelynek csak a végeredménye válik tudatossá. (Szent-Györgyi Albert)

emlékezés a szituacionista **DIXI**re

Sztuacionista az az ember, aki szituációalkotásra törekszik.
(A sztuacionizmus fogalmát természetesen az antisztuacionisták agyalták ki.)

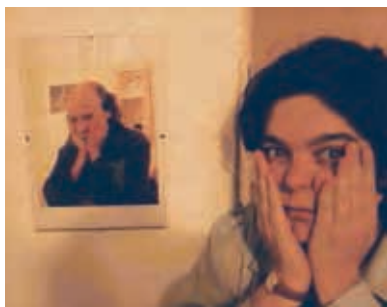
Néhány definíció az 1958-as Internationale Situationiste c. folyóirat első számából:

derivum: Kísérleti viselkedésmód, amely a városi társadalom feltételeihez kötődik; a különböző hangulatok közötti korai átjárás technikája.

eltérítés: Egy ősből értelemben az ősi kulturális szférákon belüli eltérítés propagandaeszköz, amely bizonyítja ezekben a szférákban az elhasználdását és kiüresedését.

dekompozíció: Olyan folyamat, melynek során a hagyományos kulturális formák szétrombolják saját magukat annak hatására, hogy megjelenjen a természet fölötti gyakorlati orálom felsőbbrendű eszközei, melyek lehetővé teszik, sőt megkövetelik a felsőbbrendű kulturális konstrukciókat. A dekompozícióból az új konstrukciókba való átmenet megkérdőjelezése a kapitalizmus forradalmi felszámolásának megkérdőjelezéséhez kapcsolódik.

Az Artpool fő támogatói: Budapest Főváros Önkormányzata és a Nemzeti Kulturális Örökség Minisztériuma.
Artpool Művészeti Központ - Bp. VI. Liszt Ferenc tér 10., 1.1. - postacím: 1277 Budapest 23., Pf. 92.
tel.: 268 0114 - fax: 321 0833 - e-mail: artpool@artpool.hu - internet: www.artpool.hu



Tribute concert by the Balaton group and video snapshots of the event

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.

Works by: Gábor Attalai, Lilian A. Bell, Elk Michael Berger, Julien Blaine, buZ blurr, Sas Colby, Luc Fierens, Frank Foreman, Picasso Gaglione, György Galántai, Geoffrey Hendricks, Crackerjack Kid, Mario Lara, András Lengyel, Sophia Martinou, Tommy Mew, Emilio Morandi, Stephen Perkins, Ben Vautier, Robert Watlington.

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

BIBLIOGRAPHY: Dési András: *Multikulti hét Párizsban*, Népszabadság, October 1, 2002, p. 20. ■ *Magyar kultúra Párizsban. A külföldi művelődési intézetek hete a francia fővárosban*, Magyar Nemzet, October 4, 2002, p. 14. ■ *Artpool*, Nyugati Hírlével. Független elektronikus újság, No. 46, October 2002

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

International exhibition-event – in the framework of the Budapest Autumn Festival – looking back on 40 years (1962–2002) of the Fluxus Movement on the theme of “5+1”: *doubt / dualism – scepticism / dubiety – symmetries – dissymmetry / violating symmetry – paradox / paranormal phenomena*. Curator: György Galántai.

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 
WEB-CATALOG: www.artpool.hu/ketseg/5-1-2/002.html and www.artpool.hu/ketseg/5-1-2/1962.html
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)

TO REACH OUT
INTO THE NOTHING
AND TO PULL
YOURSELF THROUGH
(MIKLÓS ERDÉLY)

2002 – THE YEAR OF DOUBTS/DOUBLES IN ARTPOOL



(1962) **5+1=2** 002

MAIL, etc., FLUX (art) WORLD

the year 2 is the year of connections characterized by sensitivity and cooperation

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

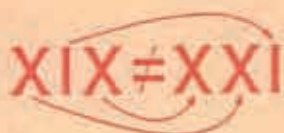
(S)he who has no doubts will never have the chance to get close to the truth.

(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)

Participants:

AALDERS, Franklin D. (NL)
 AGUIAR, Ferrando (P)
 AKENATON/DOCK(S) (F)
 ALBRECHT/d. (D)
 AMATO, Antonio (I)
 ANLEO, Xoán (E)
 ARMLEDER, John (CH)
 BABENKO, Dmitry (RU)
 BANANA PRODUCTIONS (CDN)
 BARONI, Vittore (I)
 BATES, Keith (GB)
 BELL, Lilian A. (USA)
 BENNETT, John M. (USA)
 BERGER, Michael (D)
 BERTRAND, Diane (CDN)
 BESANT, Derek Michael (CDN)
 BIBLIOTHECA GULLBIANA (NL)
 BLAINE, Julien (F)
 BMZ (H)
 BONDIOLI, Guido (USA)
 BOSCHI, Anna (I)
 BROWN, William (GB)
 BuZ blurr (USA)
 CALLEJA, J. M. (E)
 CAPATTI, Bruno (I)
 CHIARI, Giuseppe (I)
 CHIARLONE, Bruno (I)
 CHMIELORZ, Rilo (D)
 CIANI, Piermarino (I)
 COHEN, Ryosuke (J)
 COLLINS, Patricia (GB)
 CORNER, Philip (I)
 CUCINIELLO, Natale (I)
 DELLAFIORA, David (AUS)
 DIOTALLEVI, Marcello (I)
 DOKOS & NATION (AUS)
 DREYFUS, Charles (F)
 DUDEK-DURER, Andrzej (PL)
 DUPUY, Jean (F)
 DYAR, Mike / Eat Art (USA)
 ECHEVARRIA-MYERS (USA)
 EDITION JANUS (D)
 EVER ARTS (NL)
 FIERENS, Luc (B)
 FOREMAN, Frank (USA)
 GALÁNTAI György (H)
 GELUWE, Johan van (B)
 GOMEZ, Antonio (E)
 GÓRECKI, Paweł (PL)
 GREENFIELD, M. (GB)
 GROH, Klaus (D)
 GUT, Elisabetta (I)
 HANDLER Jed (USA)
 HARLEY-TERRA CANDELLA (USA)
 HARROFF, William (USA)
 HARTIGAN, Sue (AUS)
 HELMES, Scott (USA)
 HIGGINS III, E. F. (USA)
 HOARE, Tyler James (USA)
 HUBAUT, Joël (F)
 HUBER, Joseph W. (D)
 JANSSEN, Ruud (NL)
 JENNINGS, Mike (GB)
 JOE, Emily (I)
 JONGE, Ko de (NL)
 JUPPITER-LARSEN, GX (USA)
 JURI, Gik (RU)
 KAMPERÉLIC, Flora & Dobrica (YU)
 KECSKÉS Péter (H)
 KOVÁTS Borbála (H)
 KULEMIN, Edward (RU)
 KUSINA, Jean (USA)
 LEBEL, Jean-Jacques (F)
 LIUZZI, Oronzo (I)
 LUMB, Michael (GB)

2007 - THE YEAR OF DOUBLE EXPOSURE IN ART-POD

PARALLEL REALITIES MAIL, etc., FLUX (art) WORLD

art world & the Internet / Internet / Flux
 April 1st - 24 October - 15 November 2007

POD MAIL OF THE YEAR

<http://www.artpod.lu/mel/2007/5+1+2/0412.html>

(1) doubleness/duplicity/dualism/twofoldness

This refers to a double exposure, the double exposure
 in the world, the dualism, the duality, the
 duality of the world, the duality of the world
 The duality of the world, the duality of the world
 The duality of the world, the duality of the world
 The duality of the world, the duality of the world
 The duality of the world, the duality of the world

(2) doubt/dublet/duplet/duplex

This refers to a doubt, a dublet, a duplet, a duplex
 The doubt, the dublet, the duplet, the duplex

(3) symmetries

This refers to a symmetry, a symmetrical, a symmetrical
 The symmetry, the symmetrical, the symmetrical

(4) dissymmetry/violating symmetry

This refers to a dissymmetry, a violating symmetry, a violating symmetry
 The dissymmetry, the violating symmetry, the violating symmetry

(5) paradox/paranormal phenomena

This refers to a paradox, a paranormal, a paranormal
 The paradox, the paranormal, the paranormal

(*) and other parallel realities

This refers to a parallel reality, a parallel reality, a parallel reality
 The parallel reality, the parallel reality, the parallel reality

Artpod, R. 1277 Eschpost 13, PL 63

Artpod, R. 1277 Eschpost 13, PL 63

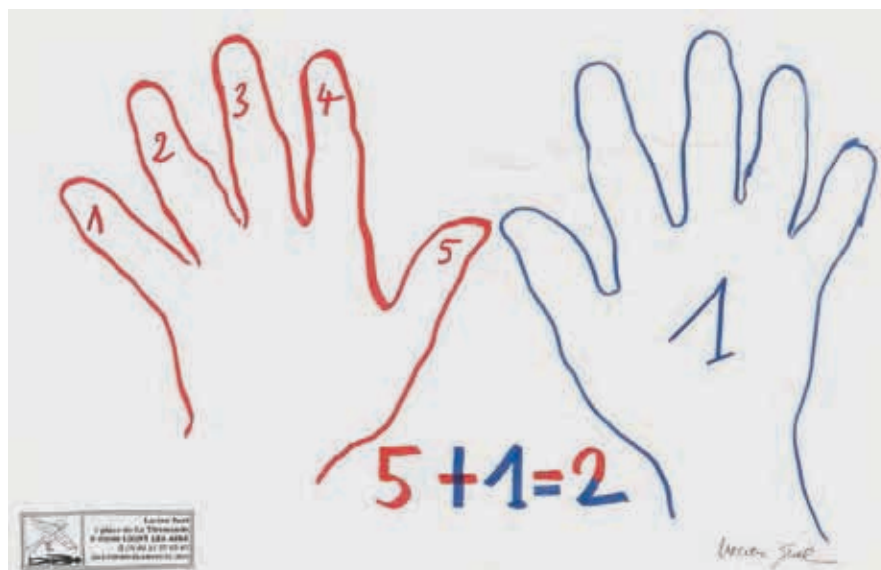
Thank you best wishes György Galántai

György Galántai

YAMAGUCHI, Hiroshi (DK)
 WILSON, William S. (USA)
 WATLINGTON, R. E. (USA)
 VAUTIER, Ben (F)
 VARNÉY, Ed / Big Dada (CDN)
 TUI TUI, Douglas (CDN)
 TSUBOUCHI, Teruyuki (J)
 TOT Endre (H/D)
 TILILA, Paul (SF)
 THUSBERG, Panu (SF)
 THUMMER, Robert (USA)
 THE JOKE PROJECT (J)
 TAVENNER, Patricia (USA)
 SZIKRA Agnes (H)
 SVOLIK, Jaromir (N)
 SUMMERS, Rod / VEC (NL)
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 STRADA, Giovanni (I)
 STITT-HUNTER (GB)
 STEISER, Carol (USA)
 STATE OF BEING (USA)
 SPEED & OAKES (USA)
 SOUSA, Pere (E)
 SOLTAN, Annegrit (D)
 SIMON, Baudouin (B)
 SHIMAMOTO, Shozo (J)
 SERAFIN, Brygida (PL)
 SCHWARZ, Martin (CH)
 SCALA, Roberto (I)
 SATIN, Claire Jeanine (USA)
 SATO, Takako (D)
 RUCH, Günther (CH)
 ROCA, Anton (I)
 ROBIC, Jean-François (F)
 RICHTER, Klaus (D)
 REDWOOD, Dawn / Aardvark (GB)
 PUCCI, Giancarlo (I)
 PUNKY (I)
 PILCHER, Barry Edgar (IRL)
 PIERACH, Klaus (USA)
 PICARDI, Antonio (I)
 PHILIPS Michael (USA)
 PHILLIPS, Olive (GB)
 PETCA, Ovidiu (RO)
 PERFETTI, Michele (I)
 PATELLA, Luca Maria (I)
 PADIN, Clemente (U)
 OLBRICH, Jürgen O. (D)
 OISTENAU, Valéry (USA)
 OBVIOUS FRONT (USA)
 NIESLONY, Boris (D)
 NIBLOCK, Phil (USA)
 NETTAL (D)
 NERO, Eddie (USA)
 NANNI, Marco (I)
 NAKAMURA, Keichi (J)
 MORANDI, Emilio (I)
 MOORE, John (AUS)
 MIZZI Denis (AUS)
 MITTENDORF, Henning (D)
 MIRO, Antoni (E)
 MINKOFF-OLESEN (CH)
 MINARELLI, Enzo (I)
 MIMICA, Sveltana (CR)
 MILLER, Ken / ASKALCE (USA)
 NEW Tommy (USA)
 MELNIKOV-STAROVIST, W. R. (RU)
 MCSHERRY, Fred (CDN)
 MCCARTHY Danny (IRL)
 MARLOWE, Willie (USA)
 MARGOLIS & SCHLIESSER (D)
 MALOK (USA)
 MAGGI, Ruggero (I)
 MACLEOD, Naomi (AUS)
 MACCIONI, Alvaro (I)

THE YEAR OF DOUBTS / DOUBLES – PARALLEL REALITIES

2002



Lucien Suel: 5+1=2, 2002 (drawing)

$$5 + 1 = 2$$

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 weighs 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



Akenaton / Doc(k)s: doubleness/symmetries/and paranormal phenomena... (Julien Blaine and Philippe Castellin), photo-action, 2002

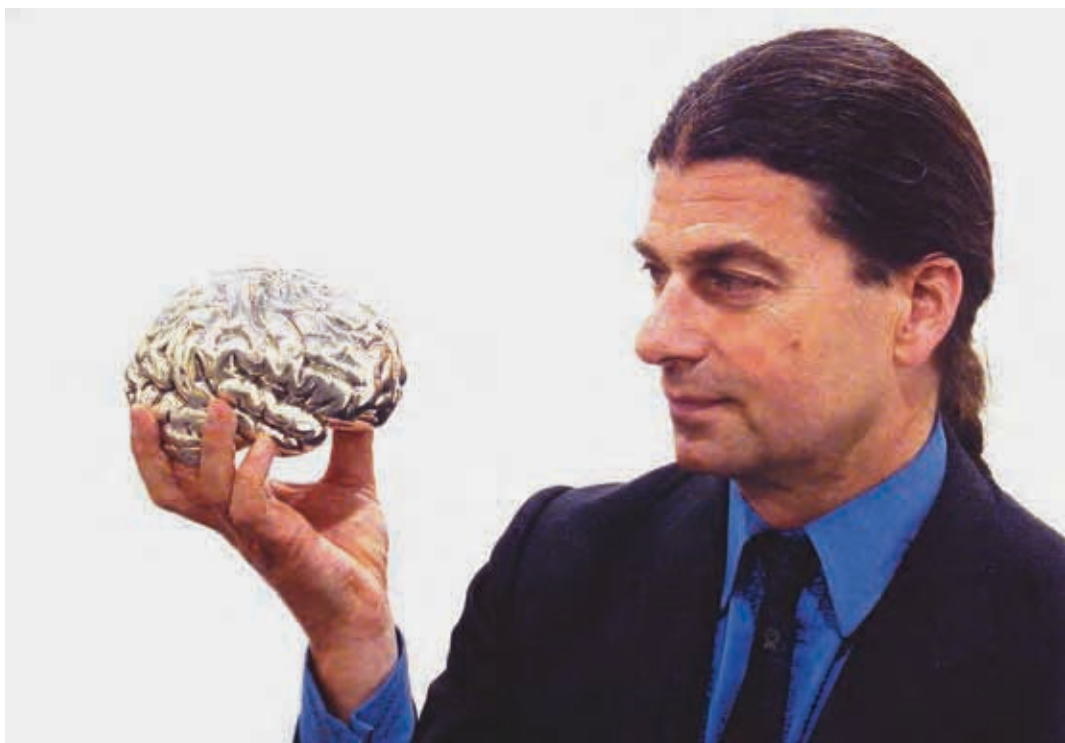
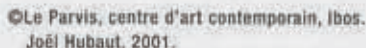


Photo: Roland Fischer

John Armleder with *Loasaceae double*, 2002



318

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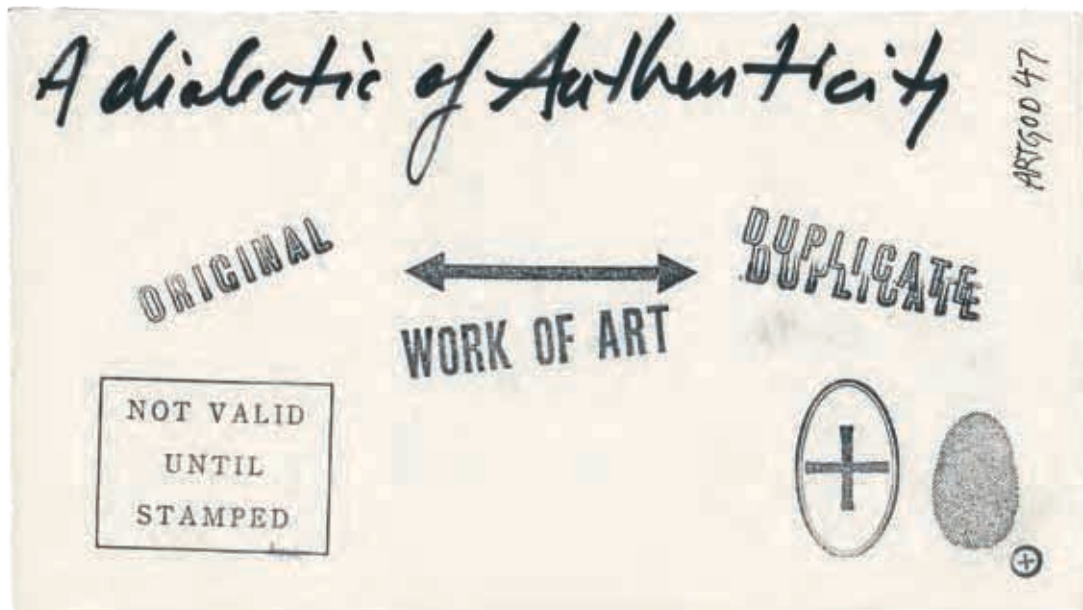
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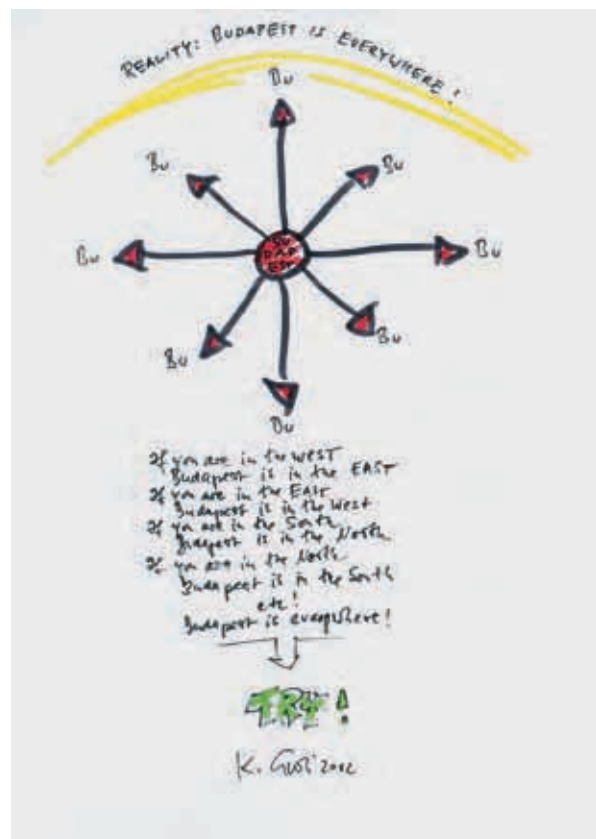
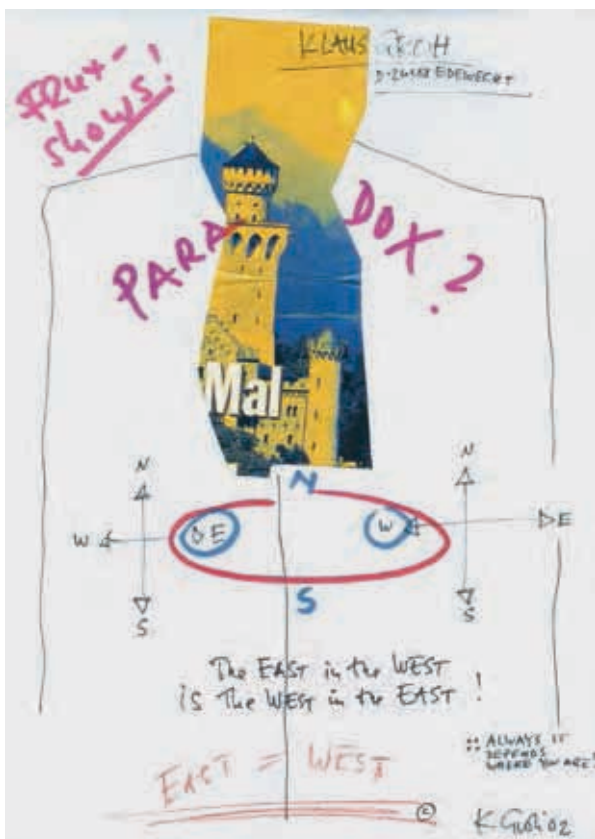
THE YEAR OF DOUBTS / DOUBLES – PARALLEL REALITIES



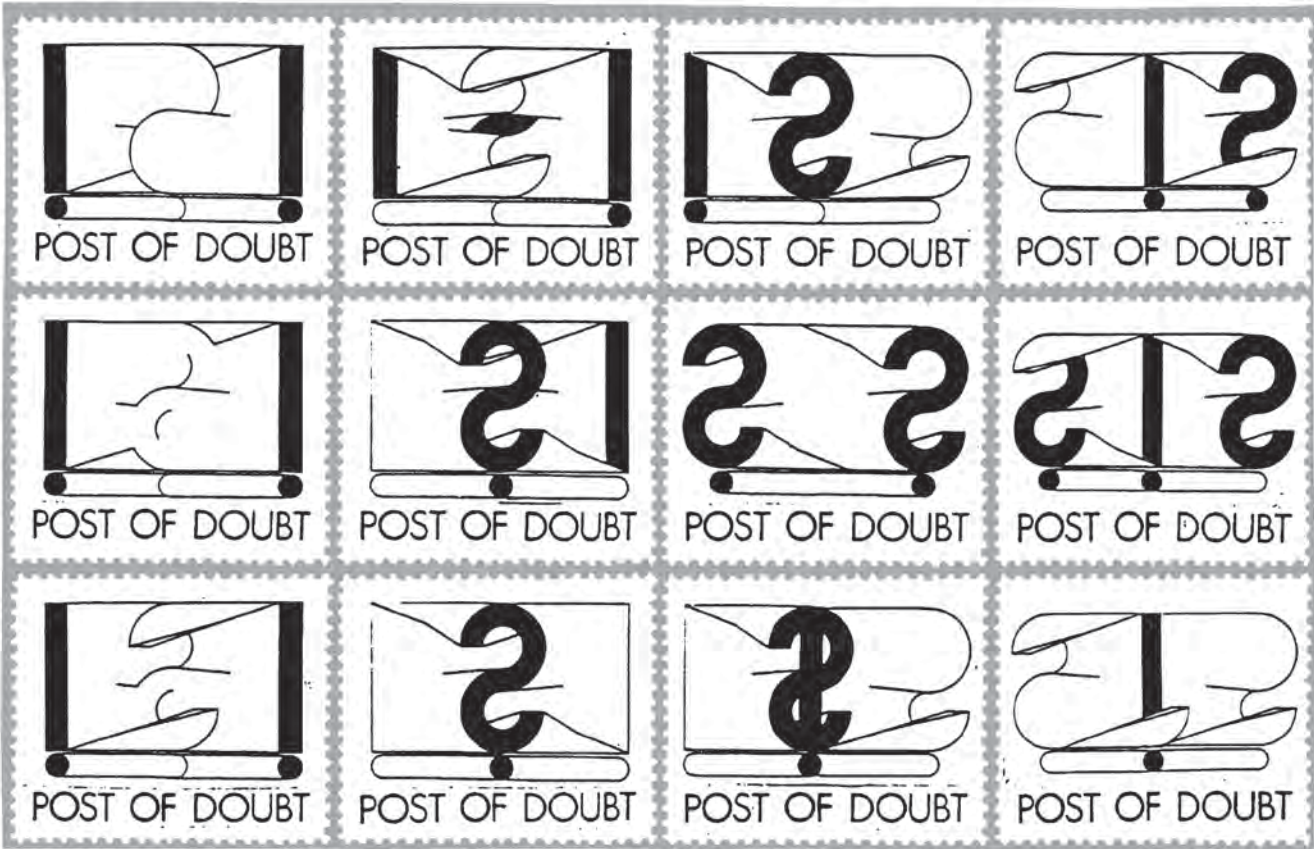
Robert Thurmer: *A Dialectic of Authenticity*, 2002



Jean Dupuy: *Sagittarius*, 2002



Correspondence / Contribution from Klaus Groh, 2002



2002

György Galántai: *Post of Doubt*, artiststamp block, 1973–1980

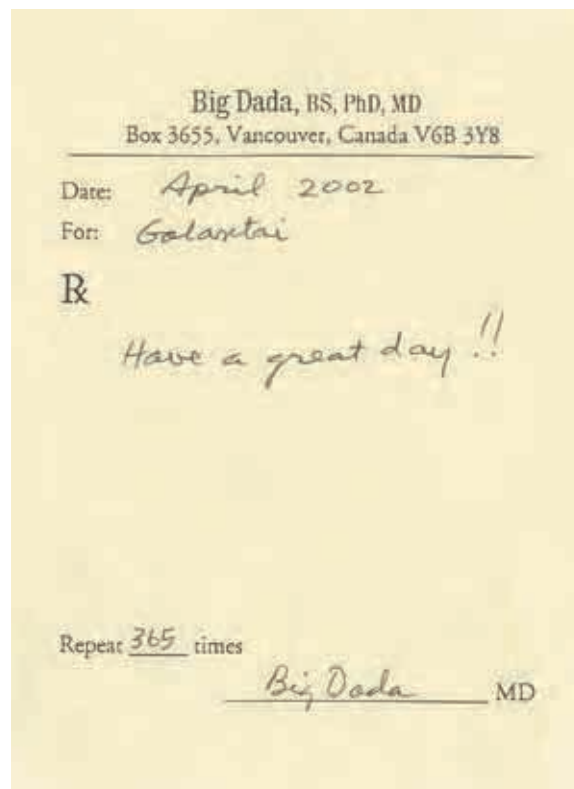
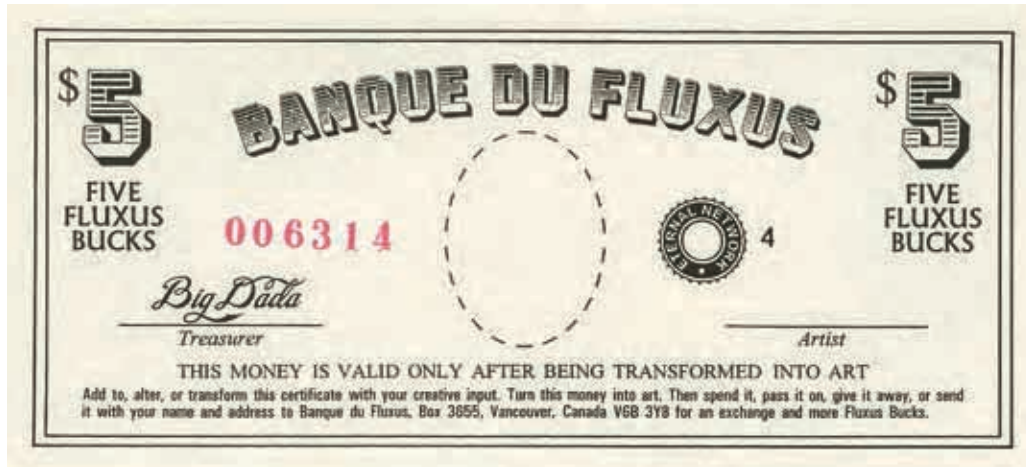


Clemente Padín: *[Parallel Reality]*, 2002

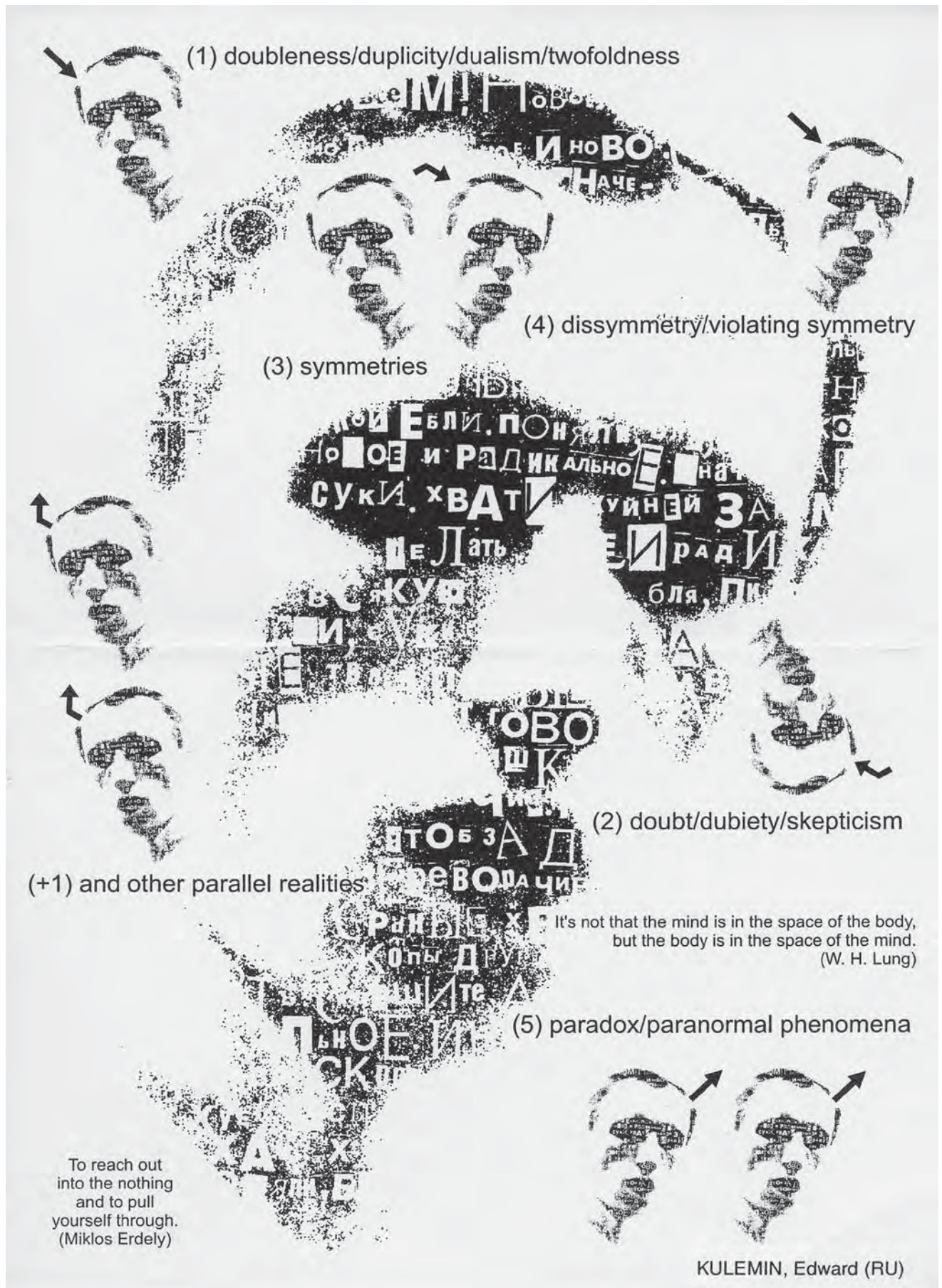


Corporación Semiótica Galega: *[Poesía Experimental]*, 2002

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

8–9 November 2002 ♦ Pécsi Kulturális Központ
(Cultural Center of Pécs) – Dominikánus Ház, Pécs

Underground Posters and
Periodicals from the Eighties
selected from Artpool's collection
Underground plakátok és folyóiratok
a nyolcvanas évekből
Válogatás az Artpool gyűjteményéből

Exhibition compiled by Csilla Bényi, introduction to the exhibition by Júlia Klaniczay

Exhibition accompanying the conference titled *Underground Art and Alternative Publicity: Intellectuals and Punk/Rock Music in Seventies and Eighties Hungary*.

Artpool's computer database of the documents about the alternative music scene in the seventies and the eighties researchable at the Artpool Art Research Center was available during the conference organized by the Communication Department of the Humanities Faculty of the University of Pécs.

DOCUMENT: invitation (leprello), poster, photo, manuscript of the introductory text of the exhibition, list of exhibited works


PUBLICATION: Havasréti József – K. Horváth Zsolt (eds.): *Avantgárd: underground: alternatív. Popzene, művészet és szubkulturális nyilvánosság Magyarországon*, Kijárat Kiadó–Artpool Művészetkutatási Központ – PTE Kommunikációs Tanszék, Budapest, Pécs, 2003

BIBLIOGRAPHY: Keresztesi József: *Pokoli aranykor*, www.litera.hu, November 10, 2002 ■ Vajna Tamás: *Könnyűzene, nehéz évek. A kádárizmus és a pop*, HVG, November 9, 2002, pp. 86–89.

28 December 2002 ♦ Artpool P60, Budapest
(Doubt Club)

Reaching Out, Nothing
and Pulling Through
A kinyúlás, a semmi
és az áthúzás

The online materials related to the *Year of Doubt* were shown – presentation and discussion about the intercultural potentials of the internet. Presented by: György Galántai (Kamilla Day event).

DOCUMENT: invitation–flyer, email invitation, video 

"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)

Source: *Artpool, Budapest*, in: Gabriele Detterer – Maurizio Nannucci (eds.): *Artists-Run Spaces. Nonprofit collective organizations in the 1960s and 1970s*, JRP / Ringier, 2012, pp. 88–90.

2003 – THE YEAR OF THE THREE – AT ARTPOOL

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 harmadik típusú hely:
mint a harmadik T (a Tiltott)
és mint a szabadság lehetősége

The Book **Törvénytelen avantgárd. Galántai György balatonboglári kápolnaműterme 1970–1973** (*Illegal Avantgarde. The Balatonboglár Chapel Studio of György Galántai 1970–1973* – a collection of the art and non-art documents of the events at the Chapel Studio of Balatonboglár) has come out after thirty years of delay (excerpts from the book ► pp. 23–32, 326). Friendly gathering on the occasion of the book being published after long years of research. The documentary film *Kultúr / Galántai / domb* [Culture / Galántai / Hill] (38 min.) is shown, which displays the opening of a fictitious exhibition at Balatonboglár in 1992.



Further book presentations:

• 6 March 2003 ♦ Magiszter 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)



DOCUMENT: invitation, email invitation, flyer, video

WEB-DOCUMENT: www.artpool.hu/boglar/konyv.html

PUBLICATION: Klaniczay Júlia – Sasvári Edit (eds.): *Törvénytelen avantgárd. Galántai György balatonboglári kápolnaműterme 1970–1973*, Artpool–Balassi, Budapest, 2003, 459 p.

BIBLIOGRAPHY: *Törvénytelen avantgárd*, www.artnet.hu, February 28, 2003 (notice) ■ Martos Gábor: *Törvénytelen avantgárd*, *Népszava*, March 3, 2003, p. 6. ■ [Törvénytelen avantgárd...], *Népszabadság*, March 6, 2003, p. 21 (notice) ■ Pap Vera Ágnes: *Törvénytelen avantgárd (Galántai György balatonboglári kápolnaműterme 1970–1973)*, Balassi Bálint Intézet Online, 2003 ■ Szőnyi Tamás: "Amire allergiás volt a belügy". Sasvári Edit művészettörténész, *Magyar Narancs*, March 13, 2003, pp. 42–43. (interview with Edit Sasvári) ■ - hajdu - [Hajdu István]: *Törvénytelen avantgárd. Galántai György balatonboglári kápolnaműterme 1970–1973*, *Magyar Narancs*, March 13, 2003, p. 54. ■ Bárdos Deák Ágnes: *Bezárhatatlan mű. Törvénytelen avantgárd – könyvbemutató, Írók Boltja*, 2003. március 18., www.litera.hu, March 21, 2003 ■ Pap Vera Ágnes: *Korszakjelzők képekben. Törvénytelen avantgárd – a balatonboglári kápolnaműterem emlék-könyve*, www.artitura.hu, March 2003 ■ K. Kabai Lóránt: *Három estém házon kívül*, 2003 (manuscript) ■ György Péter: *Kései kanonizáció – egy új kezdet*, 2003 (manuscript) (read in Írók boltja, Budapest, March 18, 2003) ■ *Törvénytelen avantgárd*, *Élet és Irodalom* (A hét könyvei / Books of the Week), March 21, 2003, p. 22 (notice) ■ *Az Írók Boltja szépirodalmi sikerlistája*, www.litera.hu, March 26, 2003 (notice) ■ Bán András: *A kápolna mint joghézag. Megjelent a Kőjál vagy egy csoport rendőr, vagy besúgó, Műértő*, April 2003, p. 5. ■ P. Szabó Ernő: *Az emlékezet törvénytelen útjai. Balatonboglár, 1973–2003. Beszélgetés Szemadám György festőművésszel*, *Magyar Nemzet*, April 14, 2003, p. 15. ■ Antal István: *Törvénytelenül. Törvénytelen avantgárd. Galántai György balatonboglári kápolnaműterme, 1970–1973*, *Balkon*, 2003/5, pp. 44–45. ■ Ferch: *Kápolnaműtész. Balatonboglári avantgárd – a hatalom tükrében*, *Magyar Nemzet*, July 19, 2003, p. 34. ■ P. Szabó Ernő: *Törvénytelen avantgárd. Beszélgetés a balatonboglári kápolnaműteremről, egy könyvről és az emlékezet útjairól*, *Új Művészet*, August 2003, pp. 26–29. ■ Martos Gábor: *Az avantgárd törvényesítése, Népszava*, March 13, 2003, p. 6.

ILLEGAL AVANT-GARDE

THE CHAPEL STUDIO OF GYÖRGY GALÁNTAI 1970–1973

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.

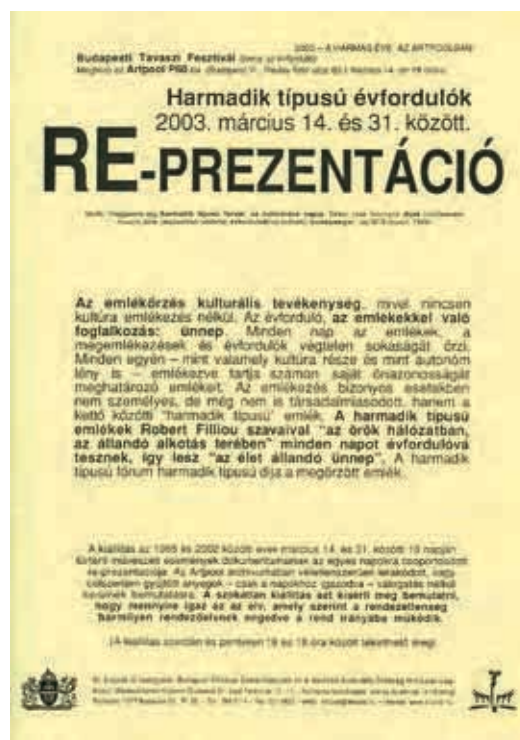
András Orvos: I can honestly say that I didn't feel the authorities breathing down my neck because I didn't care, I had nothing to lose, I was just a teacher. Whoever had an important job in an institution or who got work at the Fine and Applied Arts Lectorate* saw the whole thing quite differently. 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.

* Interview excerpts from the two-part documentary by Edit Sasvári shown on Hungarian television in 1988 (*Vacation: The Story of the Chapel Studio exhibitions in Balatonboglár, 1970–1973*), – English translation by Krisztina Sarkady-Hart. A selection of the interviews has been published in: Júlia Klaniczay – Edit Sasvári (eds.): *Törvénytelen avantgárd. Galántai György balatonboglári kápolnaműterme 1970–1973* [Illegal Avant-garde. The Balatonboglár Chapel Studio of György Galántai 1970–1973], Artpool-Balassi, Budapest, 2003, pp. 193–210.

**Censorship office of the Marxist-Leninist ideology established in the 1950s to control the Hungarian art scene, exhibitions, etc.

szava, September 13, 2003, p. 6. ■ Klaniczay Júlia: *Még egyszer a Törvénytelen avantgárdról. Reflexió az Új Művészet augusztusi számában megjelent beszélgetésre*, Új Művészet, October 2003, p. 44. ■ Murányi Gábor: *Törvénytelen avantgárd*, Kritika, October 2003, pp. 33–34. ■ Hajdu István: *Törvénytelen avantgárd. Galántai György balatonboglári kápolnaműterme, 1970–1973*, Praesens, No. 3, November 2003, pp. 149–150. ■ István Hajdu: *Illegal Avant-garde. The Balatonboglár Chapel Studio of György Galántai 1970–1973 / Ungesetzte Avantgarde*, Praesens, No. 3, November 2003, pp. 114–118. ■ K. Kabai Lóránt: *"Boglárt a mai napig második főiskolámnak tekintem"*, Új Holnap, Spring 2004, pp. 161–163. ■ György Péter: *A hely szelleme*, BUKSZ, Winter 2004, pp. 328–335. ■ Tarczali Andrea: *Törvénytelen avantgárd. Galántai György balatonboglári kápolnaműterme 1970–1973*, Magyar Műhely, No. 131, 2004, pp. 73–75. ■ Földényi F. László: *Paradigmaváltás a képzőművészetben*, Élet és Irodalom, March 21, 2004 p. 29. ■ Beck András: *"Ex Libris..."*, Élet és Irodalom, July 9, 2004, p. 27. ■ Havasréti József: *Széteső dichotómiák*, Holmi, Vol. 16, No. 10, 2004, pp. 1309–1320. Republished in: Havasréti József: *Széteső dichotómiák. Színterek és diskurzusok a magyar neoavantgárdban*, Gondolat Kiadó – Artpool – PTE Kommunikáció- és Médiatudományi Tanszék, Budapest – Pécs, 2009, pp. 75–95. ■ Beke László: *Megjegyzések egy kultúrpeessimista recenzióhoz*, BUKSZ, Spring 2005, pp. 3–5. ♦ TV-RADIO: Kossuth Rádió, March 9, 2003. (Gondolat-jel); Petőfi Rádió, July 9, 2003 (Szellemiáras)



2003

14–31 March 2003 ♦ Artpool P60,
Budapest

RE-PRESENTATION

Anniversaries of the Third Kind

Harmadik típusú évfordulók

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.artpool.hu/harmas/tavasz.html

BIBLIOGRAPHY: *Re-prezentáció*, www.artnet.hu, March 12, 2003 (notice) ■ *Harmadik típusú évfordulók*, Magyar Narancs (Snoblesse Oblige), March 20, 2003, p. 62 (notice)

[illegible]

“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 contemporary 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, Peter Ogi (Spions), Tibor Zátanyi (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 Sárý, Zoltán Jeney, László Vidovszky) and others.

DOCUMENT: program, invitation, video

BIBLIOGRAPHY: Valaczkay Gabriella: *Azok a csodálatos hetvenes évek!*, Népszabadság, April 7, 2003, p. 31. ■ *Váratlan kultúra, eltűnt költőkkel*, Magyar Nemzet, April 8, 2003, p. 14 (notice) ■ “*Váratlan kultúra*” Fesztivál, www.artnet.hu, April 9, 2003 (notice) ■ p. v. á.: *Avantgárd és alternatív. Váratlan kultúra fesztivál a Városi Színházban*, www.artitúra.hu, April 9, 2003 ■ *Avantgárd kontra alternatív művészet*, Metro, April 9, 2003, p. 16 (notice) ■ Bárdos Deák Ágnes: *Tudósítás az eltűnt időről. Váratlan Kultúra Fesztivál, április 9–12., Városi Színház*, litera.hu, April 16, 2003

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 Klotild (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 

BIBLIOGRAPHY: *Pauer Gyula pszeudo festményei*, www.artnet.hu, June 4, 2003 (notice)



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 Kapolcs (© 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 

WEB-CATALOG: www.artpool.hu/harmas/trikolor/ ■ Web-document of the “Identity Action”: www.artpool.hu/harmas/trikolor/sapka.html

Tricolor Party | Identity Action

PARTICIPANTS OF THE OPENING WEARING ENDRE TÓT'S TRICOLOR BASEBALL CAP WITH THE WORDS: *RAISE HUNGARIAN AVANT-GARDE!*



Endre Szkárosi



György Galántai



János Sugár



István Harasztý



Júlia Váradi



Krisztina Passuth



Júlia Klaniczay



Vera Baksa-Soós



István Eörsi



István Antal



Gyula Pauer



Péter Halász



Mihály Víg



Péter Máté



Zsolt Sörös



Jenő Lévy

2003

4 June 2003 ♦ Galerija Škuc, Ljubljana

The History of the Artpool Art Research Center (1979–2002)

A multimedia presentation by **Judit Bodor**. Organizers: Barbara Borčić (SCCA Ljubljana), Alenka Gregorič (Škuc Gallery, Ljubljana).

DOCUMENT: correspondence, notes, invitation, manuscript, video for the presentation

BIBLIOGRAPHY: *Artpool iz Budimpeste. Galerija Škuc*, Deloskop, Ljubljana, June 4, 2003 ■ *ARTPOOL Art Research Center (predavanje Judit Bodor)*, info.ljudmila.org, June 3, 2003 ■ Kolar, Damjana: *Artpool Art Research Center*, Mladina (online), No. 46, June 3, 2003 ■ Barbara Borčić: *Judit Bodor: ARTPOOL Art Research Center*, SCCA, Center for Contemporary Arts – Ljubljana, June 4, 2003

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 Helène 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

BIBLIOGRAPHY: *Het Apollohuis (Apolló Ház)*, www.artnet.hu, June 18, 2003 (notice) ■ Szőnyi Tamás: *Egy húr, ha elpattan. Apolló Ház, 1980–2001*, Magyar Narancs, July 10, 2003, pp. 28–29. ■ Bodor Judit: *Egy harmadik típusú művészeti tér – Hollandiából. Apolló-ház 1980–2001*, Balkon, 2003/11, pp. 37–40. ■ Bodor Judit: *A „third type art space” from the Netherlands, 2003*, www.artpool.hu/harmas/panhuysen/apollohuis3_en.html ■ Bodor Judit: *Interjú Paul Panhuysennel a Het Apollohuis budapesti bemutatója kapcsán*, Balkon, 2003/11, pp. 40–42. ■ Bodor Judit: *Interview with Paul Panhuysen, 2003*, www.artpool.hu/harmas/panhuysen/apollohuis2_en.html

2003 – A HÁRMAS ÉVE AZ ARTPOOLBAN
Június 20., péntek Artpool P60 (8p. Ul., Paulay Éde utca 60.)

HET APOLLOHUIS
TONGELRESESTRAAT 81 EINDHOVEN
5613 DB. H O L L A N D
TELEFON 040-440393

APOLLÓ HÁZ
1980–2001

egy harmadik típusú művészeti tér – Hollandiából

„...a Het Apollohuis léte nincs térhez és időhöz kötve... A Het Apollohuis maga a network. Magától értetődő kapcsolat művészek között, akik ismerik egymást, kiállítanak és előadnak együtt. Ilyen értelemben a Het Apollohuis lehet New Yorkban, Berlinben vagy akár Lodz-ban is” (Titus Yocarini, Amsterdam 1998)



Paul Panhuysen – Arnold Dreyblatt – Klanczyk Júlia (fotó: Galánta György)

17 órától – kiállítás az Apolló Ház történetéről (fotók, diák, videók, plakátok, meghívók, szórólapok, könyvek, nagylemezek és CD-k, koncert és performanszvideók)
Paul Panhuysen művei („Peekaboo 4 Long Strings” húr-installáció, nyomatok a Calcuco sorozatból, „Synthetic Nature” napelemek, hangchipek, piezo felhasználásával készült hangszobor)

18 órától – az Apolló Ház alapítói, szervezői és működtetői – Helène és Paul Panhuysen – **diaetiteses előadása** a kiállítási és installációs programokról, az épület történetéről, kiállítási és válogatási elveikről, a közönségről, a művészről mint programkészítőről.

19 órától – **Koncert** – Paul Panhuysen: „Peekaboo 4 Long Strings”

A program megvalósítását a Holland Királyság Nagykövetsége támogatta.

Az Artpool fő támogatói: Budapest Főváros Önkormányzata és a Nemzeti Kulturális Örökség Minisztériuma
Artpool Művészeti Kutató Központ (Budapest VI., Liszt Ferenc tér 10. 11. – Nyitvasz kávéházak szűke és péntek 14-18 óráig)
Postacím: 1277 Budapest 23. Pf. 52. – Tel: 208 0114 – Fax: 321 0833 – email: artpool@artpool.hu – internet: www.artpool.hu



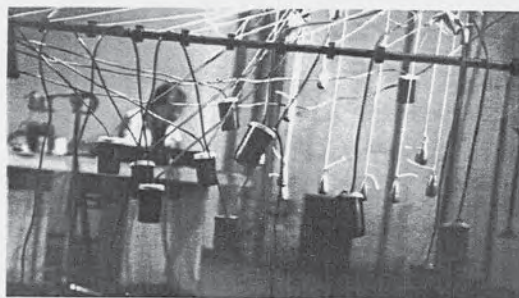
Het Apollohuis 1980–2001 között 253 kiállítás és installáció, 476 koncert és performansz, 46 előadás és szimpózium, valamint pár nagy fesztivál (pl. „ECHO: a hang képei II.”, 1987, FLEA Festival, 1997) helyszíne volt.

„Paul és Helène minden idejüket és energiájukat egy széles körű program bemutatásának szentelték a vizuális művészetek, a performance, az installáció, a hangművészet és a zene terén. A kortárs művészet szélén elhelyezkedő irányzatok ilyen bemutatása példaértékű lehet a világ alternatív terei számára” (Arnold Dreyblatt, 1992)

Pár neu azok közül, akik részt vettek a **Het Apollohuis** programjain: Esther Ferrer, Boris Nieslony, Arnold Dreyblatt, Phil Niblock, Joe Jones, Jürgen Oibrich, Remko Scha, Jackson MacLow, Anne Tardos, Jaap Blonk, Paul Dutton, J. H. Kocman, Terry Fox, Eric Andersen, Alison Knowles. **Magyar meghívottak voltak:** a 180-as csoport (1984), Forgács Péter és Szemző Tibor (1985 és 1988), Kardos Sándor és a Horus archívum (1988).

„...a Het Apollohuis megalapításának igazán fontos aspektusa a szituációtérmentés volt, mely lehetővé tette a művészetnek, hogy történjen...” (Rolf Schaase, Bonn 1998)

Kiadásaik: 36 művészkönyv, 5 videóprint-kiadvány, 11 multiplika, művészkiadvány, 25 könyv/katalógus, 19 kasszeta/CD, szóróanyagok, plakátok, képeslapok.



Paul Panhuysen (1934) képzőművész, zenész, művészetszociológus és teoretikus. Korábban a Den Haag City Museum és az eindhoveni Van Abbe Múzeum munkatársa. 1965-ben megalapítja a fluxus közeli „Kék Kéz Csoportot”, a Bende van de Blauwe Hand-ot. 1968-ban elindítja a még ma is működő, kísérleti zeneti csoportot, a Maciunas Quartet-et. 1980-ban létrehozza és 21 éven át vezeti az eindhoveni Apolló Házat. A hetvenes évek elején urbanisztikai projektek művészeti tanácsadójaként kezd el foglalkozni szisztematikus rendszerekkel és matematikai szériákkal s ezt művészeti tevékenységében is felhasználja. Vonzák a talált tárgyak és a véletlenek. A hang és a zene egyre jelentősebbé válik képzőművészeti tevékenységében is. 1982 óta készíti a legkülönbözőbb anyagok felhasználásával (acél, sárgarézb, hangszerhúr, nejlon, horgászszineg) Long String (hosszú húr) installációit és ad rajtuk koncerteket. 1984-ben a Planum 84 fesztiválon az Almásy téri szabadidőközpont aulájában a „Paraphrase, Hommage à Franz Liszt” című húrrendszere és magnószalagra írott művével lepte meg a budapesti közönséget, melyet egy levegőben lógó zongorával lesúlyozott és kifeszített húrinstallációján adott elő szerzőtársával, Johan Goedhart-tal.

<http://www.artpool.hu/harmas/apollohuis.html>

HET APOLLOHUIS – HELÈNE & PAUL PANHUYSEN



Photo: Péter Forgács

Lecture by Helène and Paul Panhuysen



Photo: Péter Forgács

Paul Panhuysen performing his piece *Peekaboo 4 Long Strings*

5–15 August 2003 ♦ Austrian Cultural Forum, London

... **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

Screening of *Vacation. The Story of the Chapel Studio of Balatonboglár 1970–1973* (1998, 66 min., English subtitles) followed by a discussion with György Galántai.

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.

DOCUMENT: correspondence (organization), postcard-invitation, email invitation (En), flyer, program, photo, video ♦ PUBLICATION: *Occasions 8. B+B at Home*, Austrian Cultural Forum London, 2004, No. 4.

BIBLIOGRAPHY: Bodor Judit: *Beszámoló a londoni Artpool-hétről* (manuscript) ■ Mallows, Lucy: *Magyar Magic Season*, The Budapest Sun Online, 2003. June 12. ■ *B+B at Home Present: Exhibition: HUNGARY CAN BE YOURS / International Hungary*, in: *Summer Preview to Magyar Magic, Hungary in Focus 2004*, May–August 2003, pp. 19–20. ■ *B + B at Home presents: Hungary can be yours!! International Hungary, 5–15 August 2003*, online at: www.austria.org.uk, 2003. ■ *B+B at home. HUNGARY CAN BE YOURS / International Hungary 5–15 August, 2003*, online at: www.welcomebb.org.uk (Austrian Cultural Forum), July 11, 2003 ■ Bálint Mónika: *B+B. Beszélgetés–beszámoló*, exindex.c3.hu, November 14, 2003 ■ Bodor Judit: *Artpool Art Research Centre*, in: *Occasions 8. B+B at Home*, Austrian Cultural Forum London, 2004, p. 4. ■ Mourik Broekman, Pauline van: *Relational History*, MUTE. Culture and Politics after the Net, No. 27, Winter/Spring 2004, pp. 24–25.



Exhibition interior with Júlia Klaniczay and Judit Bodor



At the discussion: Dawn Redwood and György Galántai (speaking)

Photos: Sophie Hope

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 marketeers 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.

* Júlia Klaniczay: *Afterword to the Publications by Artpool*, in: Phillpot, Clive – Sune Nordgren (eds.): *Outside of a Dog, Paperbacks and Other Books by Artists*, BALTIC, Gateshead (Newcastle), 2003, p. 9.

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.

DOCUMENT: request for participation, correspondence, list of publications ♦ CATALOG: Phillpot, Clive – Sune Nordgren (eds.): *Outside of a Dog, Paperbacks and Other Books by Artists*, BALTIC, The Centre for Contemporary Art, Gateshead, 2003, 24 p.

BIBLIOGRAPHY: Klaniczay Júlia: *Afterword to the Publications by Artpool*, in: Phillpot, Clive – Sune Nordgren (eds.): *Outside of a Dog, Paperbacks and Other Books by Artists*, BALTIC, The Centre for Contemporary Art, Gateshead (Newcastle), 2003, p. 9.

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/tabl/Top28.html



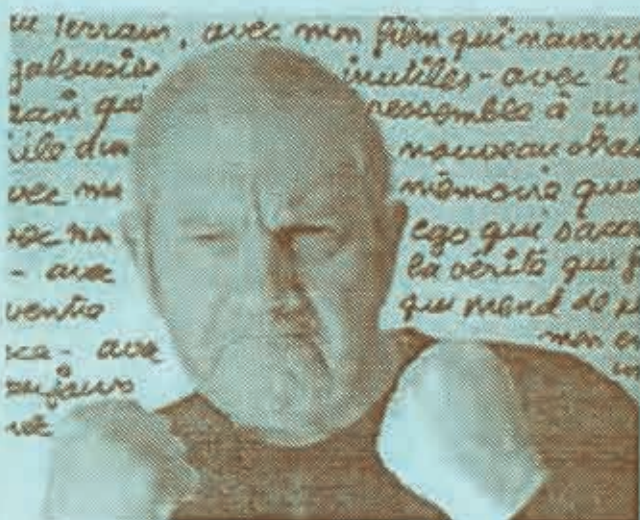
2003 - THE YEAR OF THE THREE IN ARTPOOL

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 Sélavy** 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

Dear Artist! This is an open project, anybody is welcome to participate who regards him/herself/herself as the intellectual heir of the persons cited above. There are no restrictions as to genre or medium. Following the exhibition and its elaboration for the ongoing web presentation, contributions will be stored in the Artpool Archives

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
 YouTube ♦ ARTWORKS: in Artpool's collection



Contribution from Clemente Padín



Contribution from Rocola



Contribution from Roberto Scala

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:

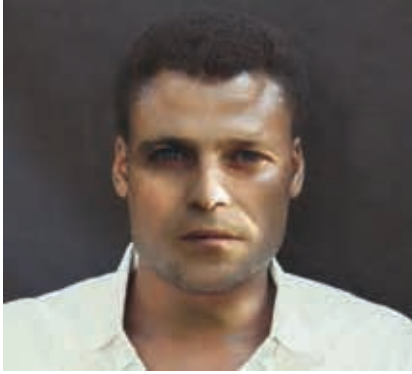
ALBRECHT/d. (D) • ALTEMUS, Red (USA) • ALTABELLI, Franco (I) • BABENKO, Dmitry (RU)
• BANANA PRODUCTIONS (CDN) • BARACCHI, Tiziana (I) • BARDUCCI, Piero (I) • BARONI,
Vittore (I) • BEAMER, Becky (USA) • BENNETT, John M. (USA) • BERICAT, Pedro (E) •
BESANT, Derek Michael (CDN) • BLEUS, Guy (B) • BONARI, Adriano (I) • BOSCHI, Anna (I) •
BOWEN, Dore (USA) • BuZ blurr (USA) • CAPATTI, Bruno (I) • CARRETTA, Luisella (I) •
CRESTON, Bill (USA) • CUCINIELLO, Natale (I) • DECOSTE, Patrick (CDN) • DELLAFIORA,
David (AUS) • DIOTALLEVI, Marcello (I) • DISTEL, G+H (I) • DUDEK-DÜRER, Andrzej (PL) •
DYAR, Mike / Eat Art (USA) • ESPOSTI, Rita Degli (I) • EVANS, John (USA) • EVER ARTS (NL) •
FACTOR 44 (B) • FALLICO, 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) • HARGUINDEY, Miguel (E) • HARLEY-TERRA
CANDELLA (USA) • HARROFF, William (USA) • HEGEDŰS 2 László (H) • HIGGINS III., E. F. (USA)
• JANSSEN, Ruud (NL) • JANUS EDITION (D) • JOE, Emily (I) • JUPITER-LARSEN, GX (USA) •
JUSTESEN, Kirsten (DK) • KAMPERELIC, Rora & Dobrica (YU) • KECSKÉS Péter (H) •
KOIVISTO Kaisu (SF) • KOLLER, Julius (SK) • KULEMIN, Edward (RU) • KUSINA, Jean (USA) •
LADRUM, Dan (USA) • LE PEINTRE NATO (F) • LENOIR, Pascal (F) • LIUZZI, Oronzo (I) •
MacLENNAN Alastair (N.IRL) • MAGGI, Ruggero (I) • MALOK (USA) • MARAUX, Yves (F) •
MARTINOU, Sophia (GR) • MARX, Graciela Gutiérrez (RA) • MCCARTHY Danny (IRL) •
McSHERRY, Fred (CDN) • MELNIKOV-STARQVIST, W. R. (RU) • MIMICA, Svjetlana (CR) •
MINARELLI, Enzo (I) • MIRÓ, Antoni (E) • MITTENDORF, Henning (D) • MONTES, Rene (MEX) •
MORANDI, Emilio (I) • NIELSEN, Morgens Otto (DK) • NIELSEN, Niels H. S. (DK) • NOHE,
Timothy (USA) • OLBRICH, Jürgen O. (D) • ORIMOTO, Tatsumi (J) • ORLAN (F) • PACI, Fausto (I) •
PADIN, Clemente (U) • PERFETTI, Michele (I) • PILCHER, Barry Edgar (IRL) • POTTE, Jean-Noël
(CDN) • PUCCI, Giancarlo (I) • REDWOOD, Dawn / Aard Press (GB) • ROBIC, Jean-François (F) •
ROCA, Anton (I) • ROCOLA (USA) • RONAI, Péter (SK) • ROOK, G. J. de (NL) • ROSENTHAL,
Barbara (USA) • SAITO, Takako (D) • SASSU, Antonio (I) • SATIN, Claire Jeanine (USA) • SCALA,
Roberto (I) • SCHLISSER, Thomas (D) • SIMON, Baudhuin (B) • SOLTAU, Annegret (D) •
SPATHI, Litsa (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) • SVOZILIK, Jaromir (N) • SZTUKA FABRYKA (B) •
THUSBERG, Panu (SF) • TILILÄ, Paul (SF) • TORRENS, Valentin (E) • TOTH Károly (NL) •
UPTON, J. (GB) • VARNEY, Ed / Big Dada (CDN) • VAUTIER, Ben (F) • VERES Júlia (NL) •
WATLINGTON, R. E. (USA) • WROBEL Péter (H) • YAMAGUCHI, Hitomi (DK)

<http://www.artpool.hu/harmas/oszi>

IN ARTPOOL OUT
H-1277 BUDAPEST 23 PFS2

thank you for your
participation
G. Galántai

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)

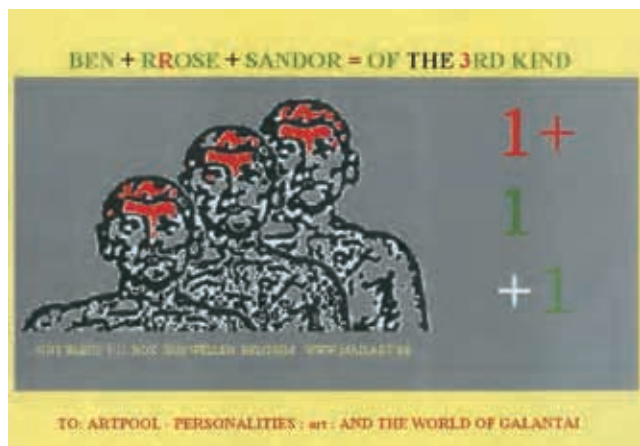


Annegret Soltau: *Drillingskopf mit Tochter und Sohn*, 1994–2003 (photo restitching)

2003

THREES AND TRINITIES

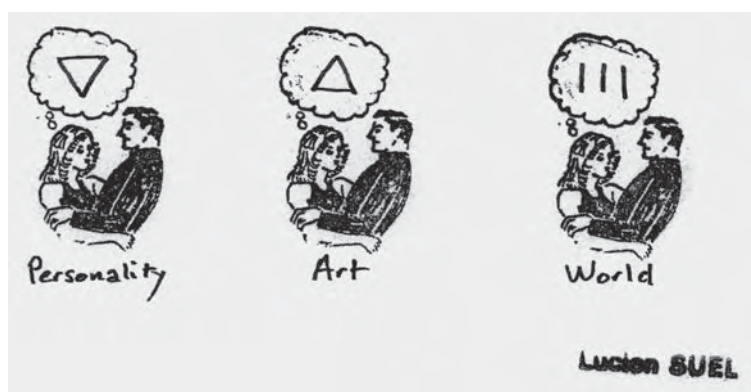
2003



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



ORLAN: *Tricéphale*, 2003



György Galántai: *Democratic Triangle*, 1985 (kinetic steel sculpture)



Sophia Martinou: *Trinity 1+1+1=1*, 2003 (assemblage)

THREES AND TRINITIES



Dore Bowen: *God's Algorithm*



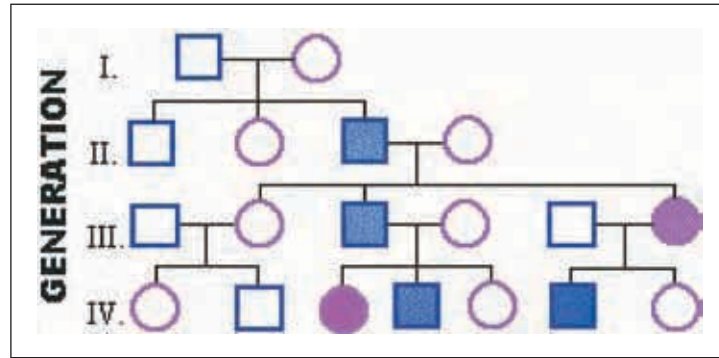
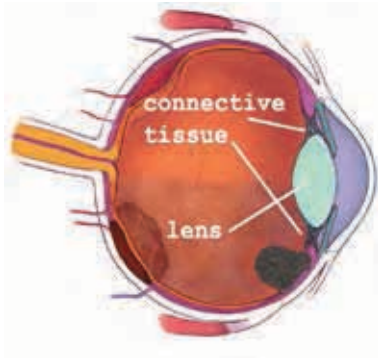
This work, titled *God's Algorithm*, is a part of an ongoing series titled "Connective Aesthetics."

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 Lytton 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.

THREES AND TRINITIES



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)

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 mémelméletekkel* – 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)



2004 – THE YEAR OF THE FOUR – AT ARTPOOL

27 January 2004 ♦ Műcsarnok / Kunsthalle,
Budapest

Information as an Invisible MaSter (the unlikely combination of elements)

Az információ mint láthatatlan MeSter (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

Szamizdat. Alternatív kultúrák Kelet- és Közép-Európában 1956–1989

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 Klaniczay

Film screening before the discussion: *Kultúr / Galántai / domb* [Culture / Galántai / Hill] – a film by György Galántai,

MTV, V. Stúdió, Fríz Produceri Iroda, 1992, and after the discussion: *Vacation. The Story of the Chapel Studio of Balatonboglár 1970–1973*, a film by Árpád Soós, Róbert Római and Edit Sasvári (art historian and reporter of the film), MTV, 1998.

DOCUMENT: press documentation, invitation, email invitation for the discussion, program brochure, flyer, videos (of the exhibition opening and the round table discussion) [YouTube](#), list of works (lent for the exhibition) ♦ CATALOG: *Szamizdat. Alternatív kultúrák Kelet- és Közép-Európában 1956–1989*, Stencil Kiadó – Európai Kulturális Alapítvány, Budapest, 2004, 263 p.

BIBLIOGRAPHY: Heidrun Hamersky – Wolfgang Schlott (eds.): *Dokumentation. Samizdat. Alternative Kultur in Zentral- und Osteuropa: Die 60er bis 80er Jahre. Eine Ausstellungstournee der Forschungsstelle Osteuropa*, Forschungsstelle Osteuropa, Bremen, 2004, 96 p. ■ Földes András: *Mocskos idő, sose lesz vége*, index.hu, February 5, 2004 ■ Szombathy Bálint: "Szamizgatók". *Etűdök a Samizdat – Alternatív Kultúrák Közép- és Kelet-Európában 1956–1989 című kiállításra* (Millenáris Park, Budapest, 3 February – 2 May 2004), exindex.hu, February 19, 2004 ■ JA: *Retrók előre. Altorjai Sándor életmű-kiállítása – Műcsarnok, Samizdat – Millenáris Park, Artpool – 80-as évek, Frantisek Drtikol – Mai Manó Galéria, Criticai Lapok*, Vol. 13, No. 3, 2004, pp. 25–26. ■ Tornai Szabolcs: *Szabadságtechnikák. Huszonöt éves az Artpool Művészeti Kutató Központ*, Heti Válasz, March 18, 2004, pp. 40–42 (notice)

More general bibliography about the exhibition (selection): *Szamizdat*, Magyar Narancs, February 5, 2004, p. 8. ■ Nagy Gergely: *Ökológiai búvóhely*, Műértő, March 2004, p. 2. ■ Kovácsy Tibor: *Múlt, de a miénk. Nemzetközi samizdat-kiállítás*, Magyar Narancs, March 11, 2004, p. 32.

19 March – 3 April 2004 ♦ Artpool P60, Budapest
(a program of the Budapest Spring Festival)

Welcome EU!

Üdv EU!

Artpool Art Tour 1979, 1982

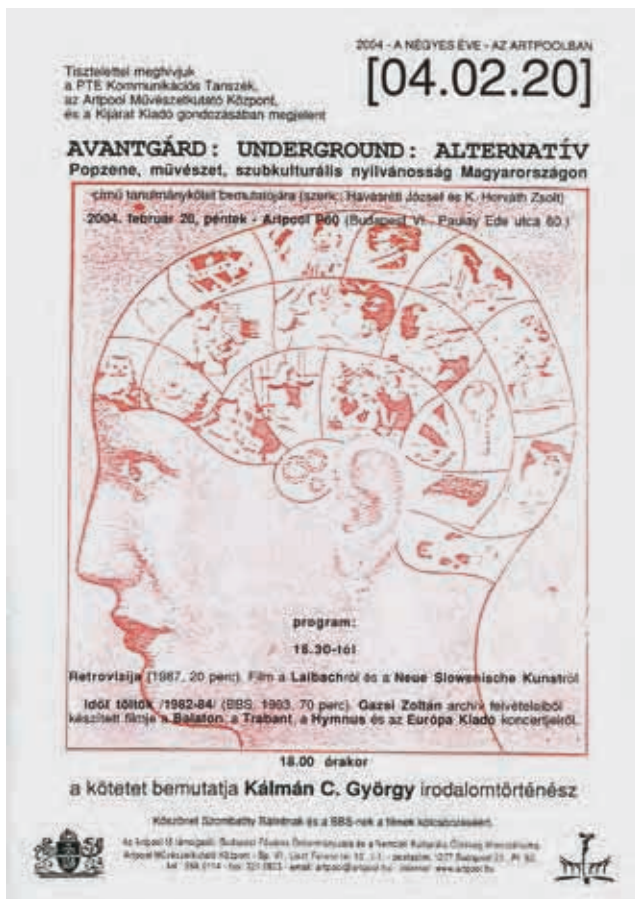
Two European Art Tour projects by Artpool. (► pp. 41–42, 76–77)

Documentary exhibition and web documentation. Opened by Endre Székárosi.

DOCUMENT: invitation, email invitation, Budapest Spring Festival's program brochure, video [YouTube](#)

WEB-DOCUMENT: www.artpool.hu/events/ArtTour79/index_en.html ■ www.artpool.hu/events/ArtTour82/index_en.html

BIBLIOGRAPHY: Tornai Szabolcs: *Szabadságtechnikák. Huszonöt éves az Artpool Művészeti Kutató Központ*, Heti Válasz, March 18, 2004, pp. 40–42.



20 February 2004 ♦ Artpool P60, Budapest

Avant-garde: Underground: Alternatív

Avantgárd: Underground: Alternatív

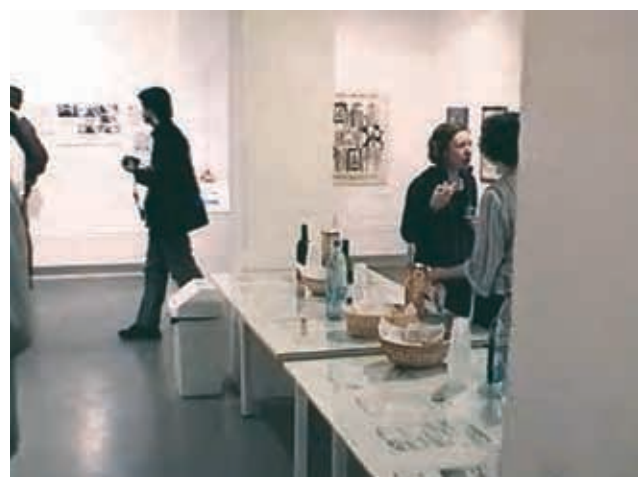
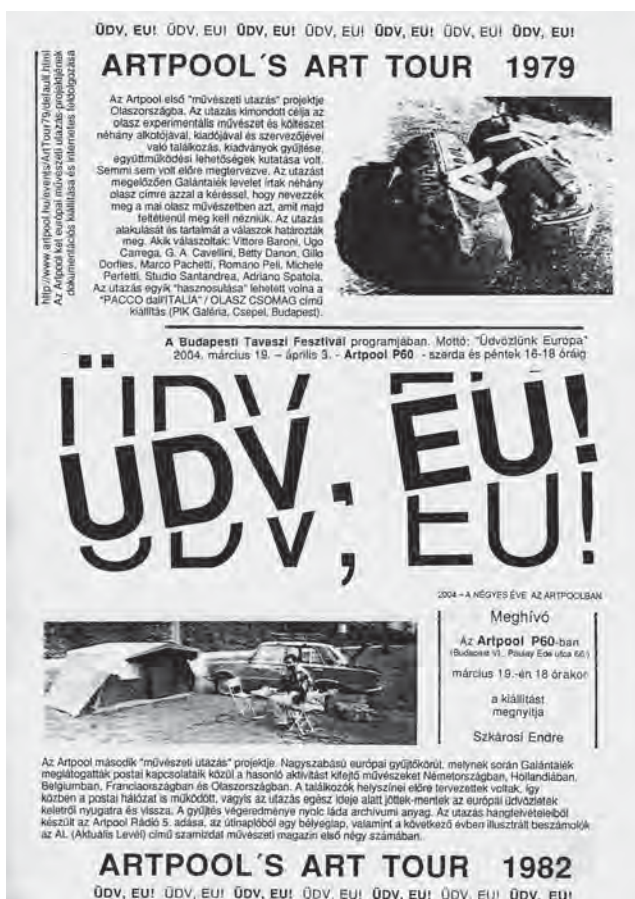
Pop music, Art, and Subcultural Publicity
in Hungary

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/*. Zoltán Gazsi's film made from his archive footage of concerts of the bands Balaton, Trabant, Hymnus and Európa Kiadó (Balázs Béla Studio, 1993, 72 min.).

DOCUMENT: invitation, email invitation, video ♦ PUBLICATION: Havasréti József – K. Horváth Zsolt (eds.): *Avantgárd: underground: alternatív. Popzene, művészet és szubkulturális nyilvánosság Magyarországon*, Kijárat Kiadó – Artpool Művészetkutató Központ – PTE Kommunikációs Tanszék, Budapest, Pécs, 2003, 239 p.

BIBLIOGRAPHY: Keresztesi József: *Egy kalandot őriz a formalin. Avantgárd: underground: alternatív. Popzene, művészet és szubkulturális nyilvánosság Magyarországon*, Magyar Narancs, January 22, 2004, pp. 36–37. ■ Havasréti József – K. Horváth Zsolt (eds.): *Avantgarde: underground: alternatív*, Élet és Irodalom, A hét könyve, February 6, 2004, p. 22. ■ *Avantgárd: Underground: Alternatív...*, Magyar Narancs, February 19, 2004, p. 8 (notice) ■ *Avantgárd: Underground: Alternatív. Popzene, művészet és szubkulturális nyilvánosság Magyarországon...*, litera.hu, February 20, 2004 (notice) ■ JA: *Retrók előre*. Altorjai Sándor életmű-kiállítása – Műcsarnok, Szamizdat – Millenáris Park, Artpool – 80-as évek, Frantisek Drtikol – Mai Manó Galéria, Criticai Lapok, Vol. 13, No. 3, 2004, pp. 25–26. ■ Koszits Attila: *Avantgárd: underground: alternatív. Popzene, művészet és szubkulturális nyilvánosság Magyarországon*, ECHO – pécsi kritikai szemle, No. 1, Pécs, March 2004 ■ Jánossy Lajos: *"Néha nulla vagyok, néha meg egy"*. *Avantgárd: underground: alternatív. Artpool–Kijárat*, 2004, www.litera.hu, March 11, 2004 ■ Kálmán C. György: *Történészek és tanúk*, Élet és Irodalom, March 26, 2004, p. 27. ■ Fonyó Attila: *A pangás évei*, BUKSZ, Autumn 2004, pp. 195–205. ■ Gergely András: *Ellenbeszéd és médiamanipuláció. (Bevásárlóléta a kortárs közléskultúra piacán)*, Forrás, 2004/10, pp. 106–112. [about the book *Avantgárd: underground...* pp. 110–112.] ■ Tornai Szabolcs: *Szabadság-technikák. Huszonöt éves az Artpool Művészetkutató Központ*, Heti Válasz, March 18, 2004, pp. 40–42 (notice)



At the opening of *Welcome EU!*

2004


20–30 April 2004 ♦ Artpool P60, Budapest

... **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/

BIBLIOGRAPHY: Dékei Kriszta: *Mai Feladványunk: a játék*, Balkon, 2004/5, pp. 29–32. ■ *Artpool: múlt és jelen*, Magyar Narancs, April 22, 2004, p. 8 (notice) ■ Bujdosó Alpár: *Mester és tanítványai*, Élet és Irodalom, June 18, 2006

23–25 April 2004 ♦ Bercsényi Kollégium, 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

BIBLIOGRAPHY: Antal István: *B28–30 Tavasz 2004. Három napig tartó örömnép a Bercsényi klubban*, Balkon, 2004/5, pp. 35–36.

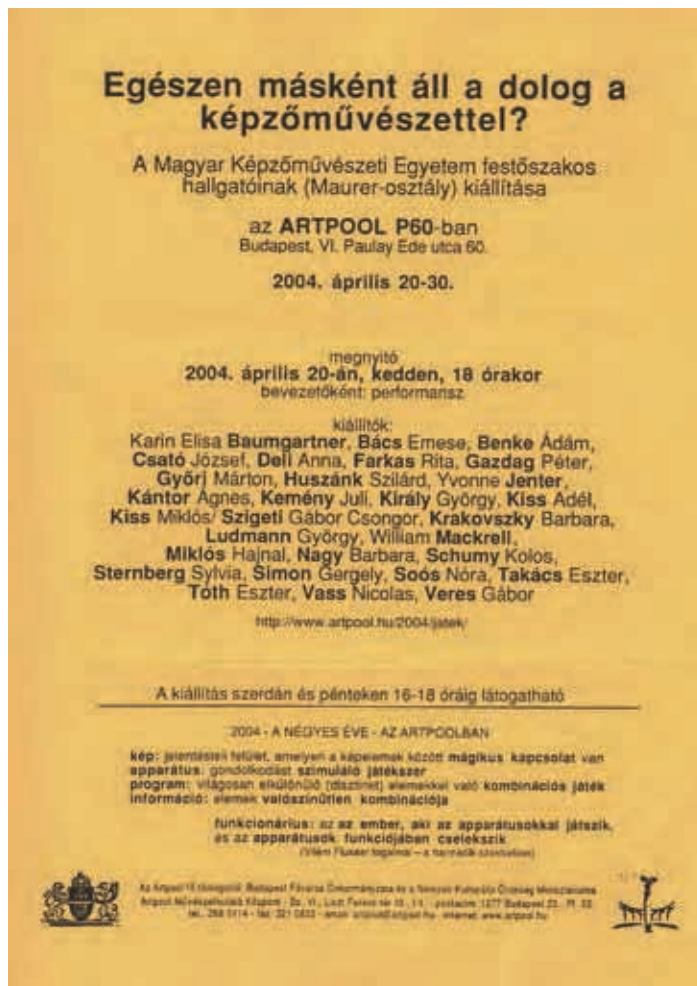
23 April 2004 ♦ Centrum Kultury
(Performance Art Centre), Lublin, Poland

... **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 Ajaccio, 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)

BIBLIOGRAPHY: Bodor Judit: *Artpool / Budapest*, in: Waldemar Tatarczuk (ed.): *Europe: Art's Spots*, Centrum Kultury w Lublinie, Lublin, 2004, pp. 51–64. (in Polish) ■ Bodor Judit: *Artpool / Budapest*, 2004 (the study in English), www.osp.art.pl/spots/budapest/budapest_en.htm



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
WEB-DOCUMENT: www.artpool.hu/2004/4D/Cohen.html

24 September 2004 ♦ Civil Közösségek Háza, Pécs

... **The Activities of the
Artpool Art Research Center**

Presentation of **Júlia 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)

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:

Pál Bial: *Mail art in Hungary (1971–1987)*. Invited guest speaker: Annamária Szőke

Judit Bodor: *Issues and Questions of Archiving Contemporary Art. Contemporary Art Archives*. Invited guest speaker: Péter György. Lectures were followed by a discussion.

DOCUMENT: research plans, invitation, email invitation, video , reports

BIBLIOGRAPHY: Bodor Judit: *Archívum – mozgásban – megközelítések, perspektívák, kapcsolatok*, Balkon, 2004/7, pp. 34–40. ■ Bodor Judit: *Archives in motion – „approaches, perspectives, interlinking”, 2004* (the study in English), www.artpool.hu/Recenzio/Interarchive.html

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" ["Spreadiodical"]*

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: *Creativity–Visuality* (Balázs Béla Studio, 1988), *I. Hazai Művészeti Magazin [First Hungarian Nowart Magazine]* (1991) – introduction by Júlia Klaniczay.

DOCUMENT: program–leprello, email invitation, poster, manuscript of the lectures (Judit Bodor, Pál Bial)

BIBLIOGRAPHY: *Konferencia az undergroundról*, Magyar Narancs, October 28, 2004, p. 8 (notice) ■ *Konferenciák Pécsen*, www.litera.hu, October 19, 2004 ■ Rekvényi Katalin: *Underground konferencia 2*, www.univpecs.hu, November 12, 2004 (notice) ■ Bényi Csilla: *Egy underground lap a 70-es évekből: a Szétfolyóirat*, in: Havasréti József – Szijártó Zsolt (eds.): *Reflexió(k) vagy "mélyfúrások"? A kultúrakutatás változatai a "kulturális fordulat" után*, Gondolat – PTE Kommunikáció- és Médiatudományi Tanszék, Budapest–Pécs, 2008, pp. 187–201.

5–19 November 2004 ♦ Artpool P60, Budapest

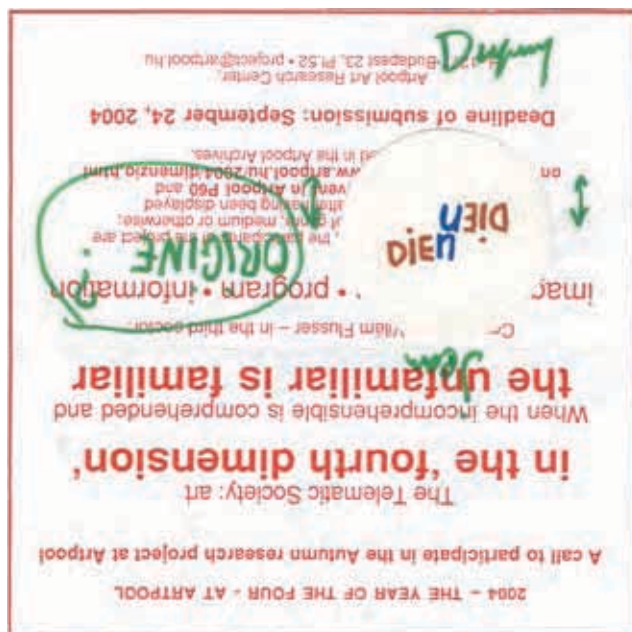
**The Telematic Society:
art in the 'fourth dimension'**
**A telematikus társadalom:
művészet a negyedik dimenzióban**

Autumn research project at Artpool. International exhibition-event: works by 190 artists from 26 countries. Curator: György Galántai.

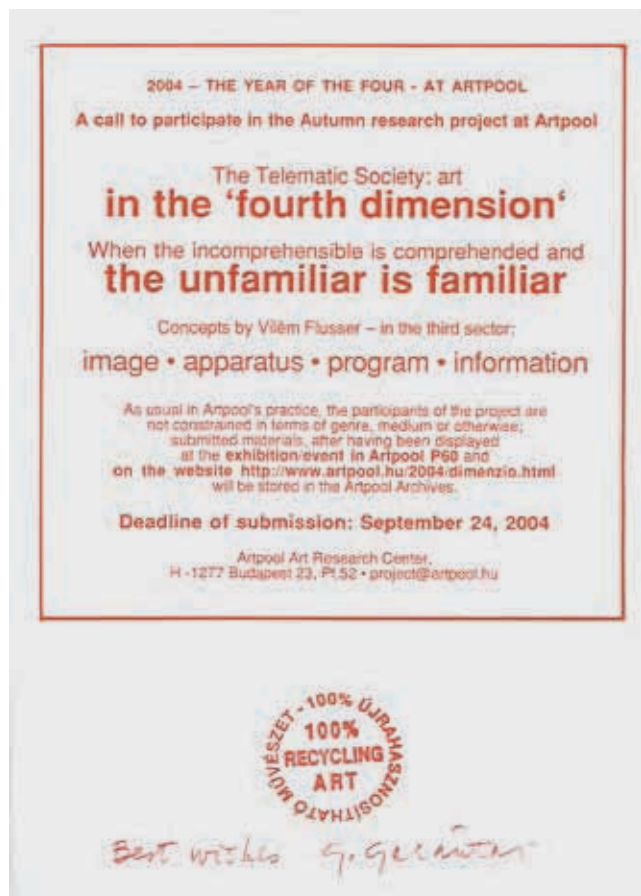
See the list of participants on the back of the invitation (► p. 348).

DOCUMENT: call (Hu, En), email call (En), invitation with the list of participants (Hu, En), video [YouTube](#)
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)



Call for the project (first and second page)

2004 - THE YEAR OF THE FOUR IN ARTPOOL

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

<http://www.artpool.hu/2004/dimenzio.html>

THANK YOU FOR YOUR PARTICIPATION

IN > ARTPOOL < OUT

H-1277 BUDAPEST 23 PF52

G. Galántai



A telematikus társadalom:

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művészet "a negyedik dimenzióban"

The Telematic Society: art in the 'fourth dimension'

Photos: William S. Wilson



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

2004

The Telematic Society: art in the 'fourth dimension'

2004



Emilio Morandi: *Morandi Conspiracy...*, 2004 (colored photocopy)

The Telematic Society: art in the 'fourth dimension'



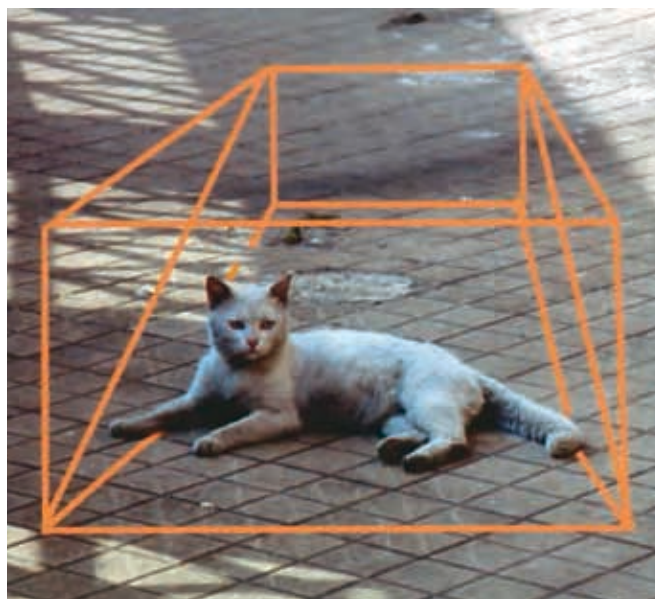
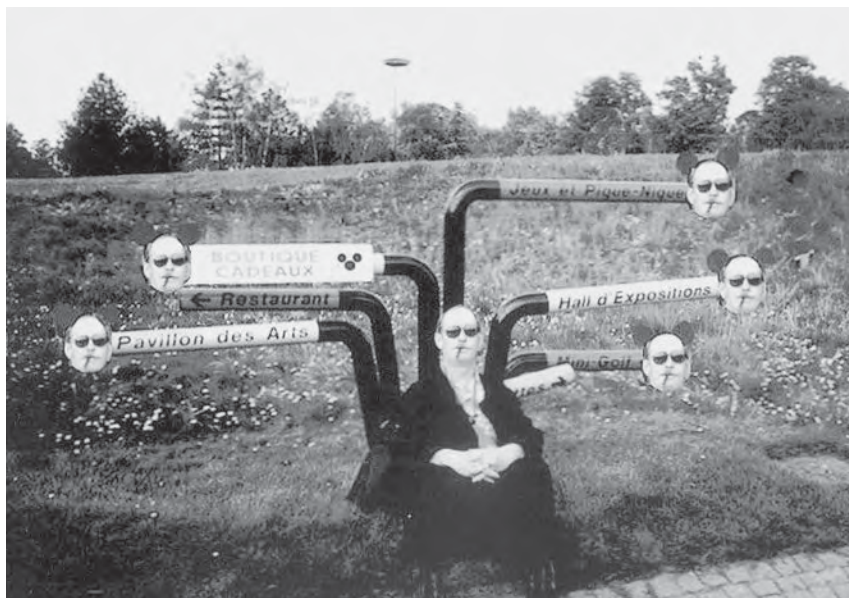
Tatsumi Orimoto: *Play With Eight Hundred Chicken*, performance, Chicken Farming at Hasunomien, Yame-Gun Fukuoka, Japan, 2003 (postcard)



Tatsumi Orimoto: *Bread-Men in Computer Room*, performance, Tama Art University, Tokyo, 2003 (postcard)

The Telematic Society: art in the 'fourth dimension'

2004



Daniel Daligand: *Going in the 4th Dimension*, 2004 (digital prints, postcard and photo)

The Telematic Society: art in the 'fourth dimension'

within limit of 40 kilometers an hour are all works of art.
Oct. 1, 1972 TERUYUKI TSUBOUCHI

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- YUZURU HINO
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- SUEKO KUDO
GOHONMATSU TOBE IYOGUN EHIME 791-21 JAPAN
- SHIGERU MIYOSHI
3-6-9 MINAMIHORACHO INABARI EHIME 794 JAPAN
- NORIHIRO NABAE
2-10-11 NAKASUJICHO NIITAMA EHIME 792 JAPAN
- MOTOKIYO NAGAYASU
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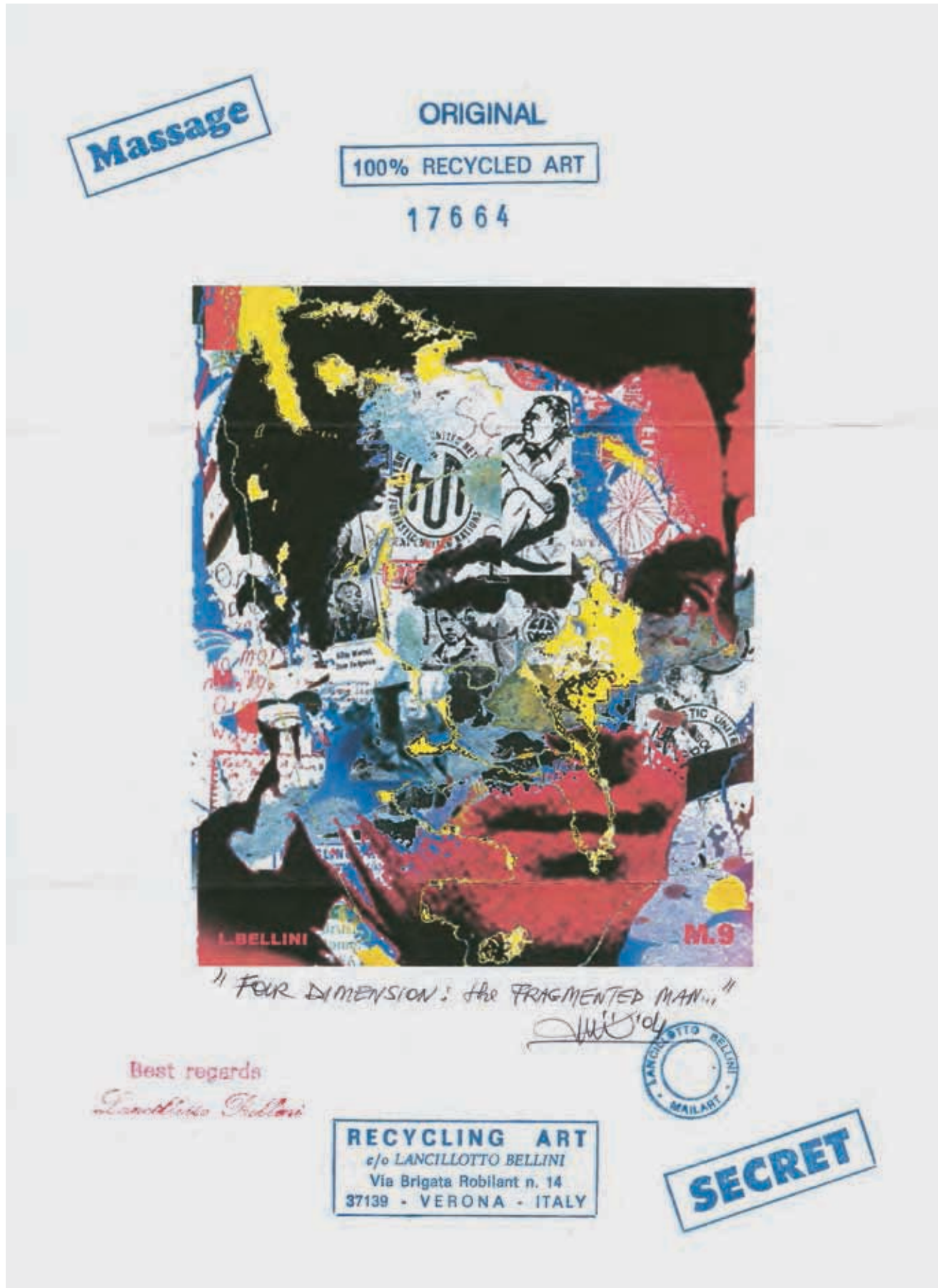
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観覧料	無料

The Telematic Society: art in the 'fourth dimension'

2004



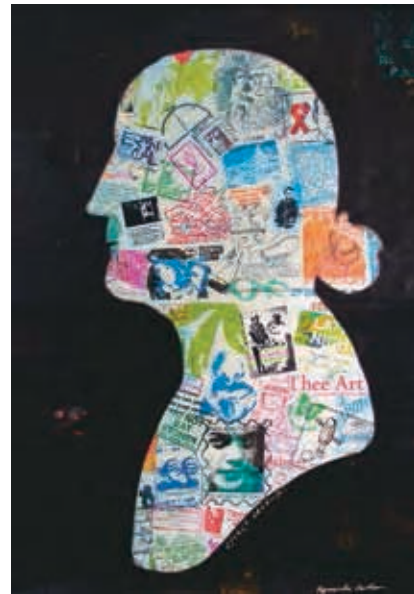
Lancillotto Bellini: *Four Dimension: The Fragmented Man...*, 2004

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



The Telematic Society: art in the 'fourth dimension'



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.

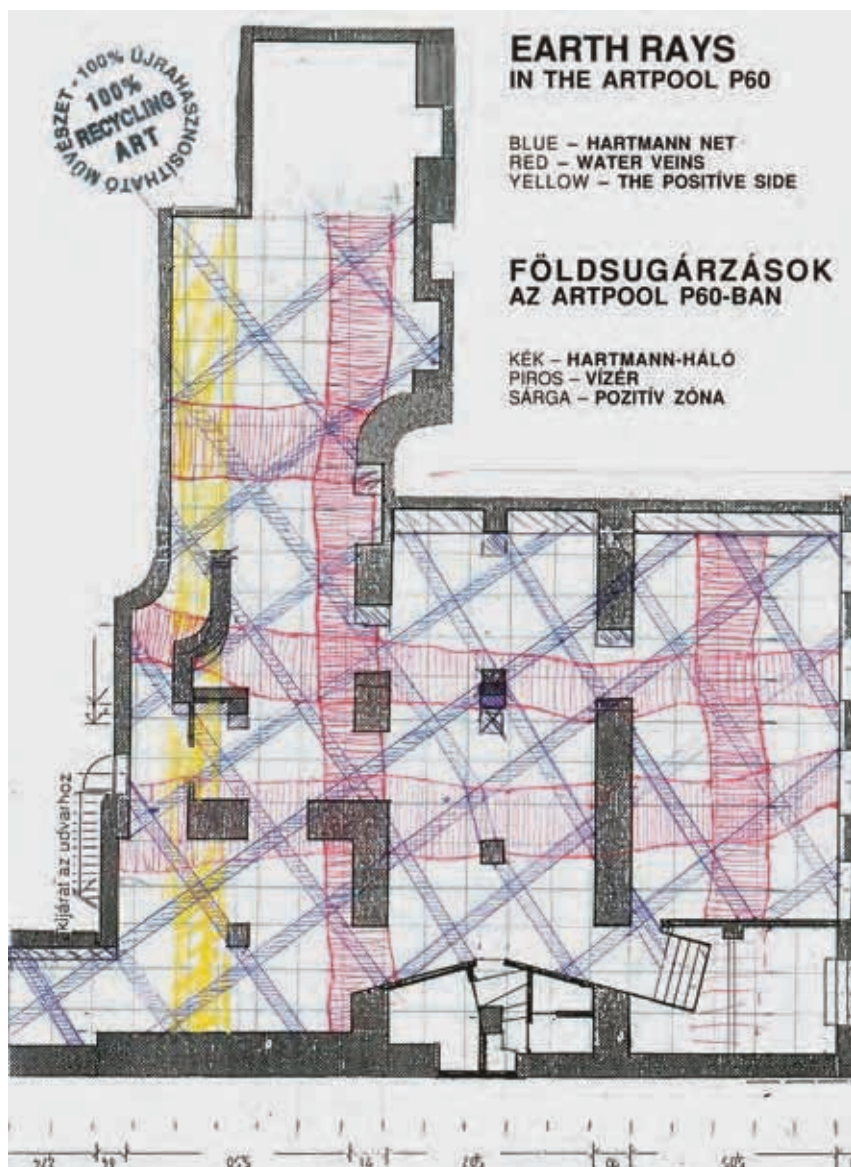
If I am unable for any reason to do this in hard copy or unable for any reason to do this electronically, I will do it meta-telematically in other words, via extra sensory means and/or whatever is necessary to make the communication. I hope you have received previously sent messages of this kind.

Mark Bloch: 2004 artpool project – participation, email to Artpool, September 7, 2004

2004

The Telematic Society: art in the 'fourth dimension'

2004



(Positive Zone: whoever visits Stonehenge, the Giza Pyramids, Mount Moriah in Jerusalem or clambers 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



György Galántai: *Hungarian Dimensionist Tricolor*, 2004



György Galántai: *Openness and Transparency*, 2004

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:

1. Gustav Theodor Fechner (1801-1887) published in Leipzig in 1816 "Der Raum hat vier Dimensionen."
 2. Edwin Abbott Abbott in "Flatland" London - 1884, a romance of many dimensions
 3. H. G. Wells - 1895, literary the 4th dimension also (L. D. Henderson "The 4th dimension in modern Art", Princeton University Press, 1983)
 4. Minkowski (1864-1909), Einstein's Teacher
 5. Apollinaire (1880-1918)
 6. Einstein (1879-1955)
 7. "The Dimensionist manifesto" signed by: Miro, Arp, Moholy-Nagy, Duchamp, Picabia, Kandinsky edited by Charles Sirato in Magazine N+1 Paris, 1936
 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 8a. 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, Dali, Brancusi, Duchamp, Calder, Kandinsky, Malevich, Robert and Sonia Delaunay, Eugen Ciuca 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 Dali'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 Dali 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
 13. H. Sedlmayr "The Revolution in modern Art," Garzanti, Milano, 1966
 14. Rudy Rucker "The 4th dimension a geometry of higher reality," Houghton Mifflin, Virginia, 1984
 15. Eugen Ciuca - the author of: "Art's Fourth Dimension" published at Corbo & Fiore Editori, Venice, 1988

P.S. I will send you my visual on this subject! all the best Valery Oisteanu

Valery Oisteanu: *Art in the fourth dimension or The fourth dimension in ART*, email to Artpool, August 5, 2004

28 December 2004 ♦ Artpool P60, Budapest
(Kamilla day)

ME-mories of re-ME-mbrance. “ME-rhizome” What might be the “inculturation” of faith in art?

Az EM-lékezők EM-lékei. “EM rizóma” Mi lehet a hit inkulturációja a művészetben?

Miklós Erdély (1994-2004) - videoshots and websites
Screening of the video-documents from the Miklós Erdély
Year (1994): László Beke (25 March 1994), Péter György
(13 April 1994), Ákos Birkás (22 April 1994), Dóra Maurer
(29 April 1994). The Miklós Erdély chronology (1994-2004)
and new web pages were published via the internet.

DOCUMENT: invitation, email invitation, video ♦ WEB-DOCUMENT:
www.artpool.hu/2004/EM_rizoma.html

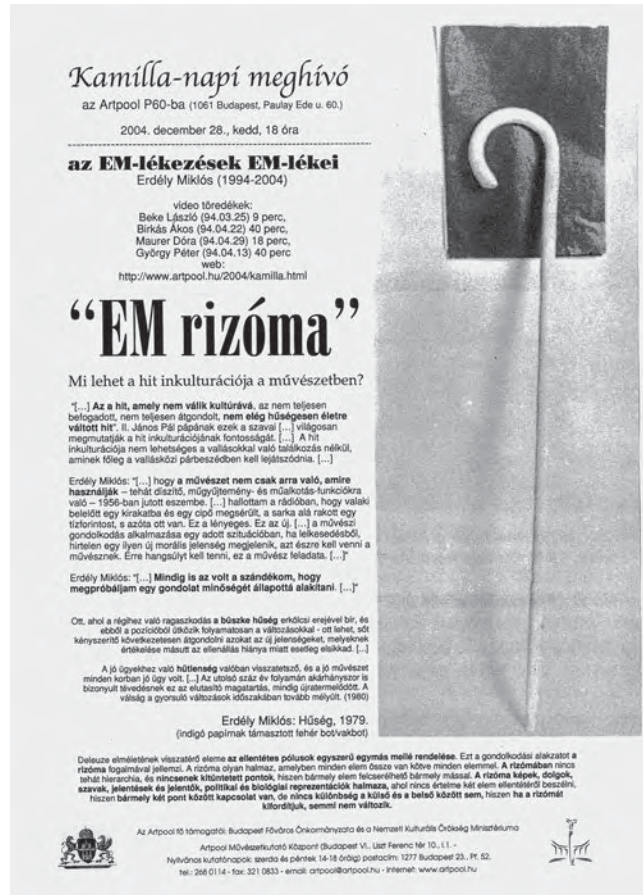


Illustration on the invitation: Miklós Erdély: *Hűség* [Loyalty], 1979
(white stick/blind man's stick propped against carbon paper)

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.¹

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.²

Miklós Erdély: [...] It has always been my intent to try to transform the quality of an idea into a condition. [...] ³

Miklós Erdély: In a country where clinging to the old is endowed

with the moral force of a proud loyalty and is consequently honour-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)⁴
[...] 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. [...] ⁵

Source of the quotations:

¹ *Documents of the International Theological Commission*, 1997 (Chapter 19. Christianity and the World Religions, 26.)

² Miklós Peternák: *Beszélgetés Erdély Miklóssal 1983 tavaszán* [Conversation with Miklós Erdély, Spring 1983], Árgus, September–October 1991, p. 77. Translated by Jim Tucker.

³ Miklós Erdély: “Apokrif előadás” (1981) [“Apocryphal Lecture” 1981], Jóvilág, 1984, Budapest, pp. 35–40.

⁴ Miklós Erdély: *A művészet mint üres jel*, in: *A képzőművészet a változó világban* [Art in a Changing World], conference papers, 1980, pp. 76–78. In English: *Art As An Empty Sign*, in: Hoptman, Laura – Tomáš Pospiszyl (eds.): *Primary Documents. A Sourcebook for Eastern and Central European Art since the 1950s*, MOMA, New York, 2002, pp. 97–99. Translated by John Bakti.

⁵ Bence Nánay: *Gilles Deleuze – A filmelmélet kopernikuszi fordulata* [The Copernican Revolution in Film Theory], Metropolis, 1997/02, pp. 5–9.

2005 – THE YEAR OF THE FIVE – AT ARTPOOL

1 March 2005 ♦ Artpool P60, Budapest

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)

11–13 March 2005 ♦ Foksal Gallery Foundation, Warsaw

RE:form / Europe

Networking and Cooperation between Eastern and Western European Archives and Collections of Artist Publications

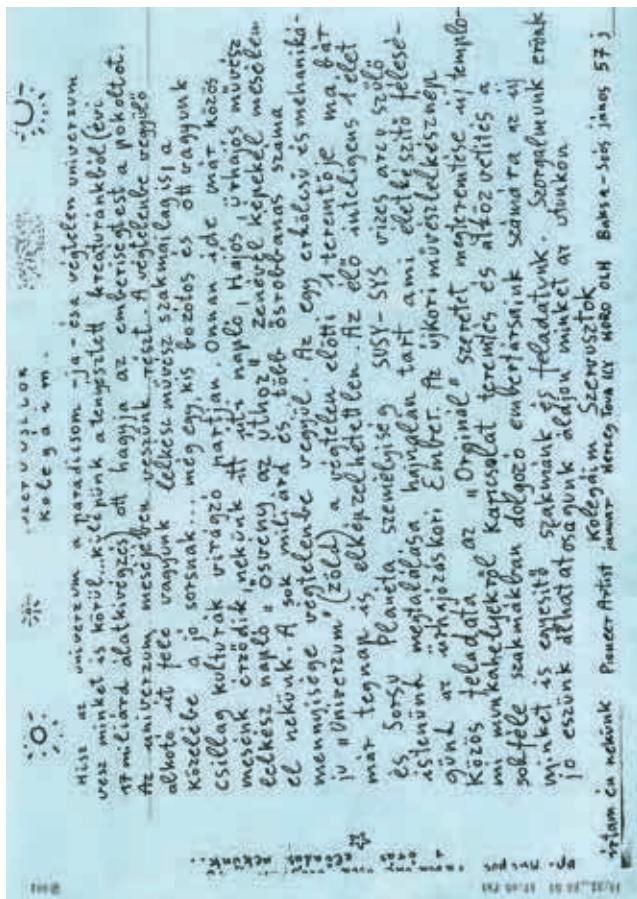
Júlia Klaniczay's presentation about Artpool at the **Archives Workgroup 1st meeting**. Further participants: Lilijana Stepančič, International Centre of Graphic Arts, Ljubljana; Dr. Anne Thurmann-Jajes, Bremen Studienzentrum für Künstlerpublikationen / ASPC im Neuen Museum Weserburg Bremen; Prof. Dr. Wolfgang Schlott, Forschungsstelle Osteuropa an der Universität Bremen; Piotr Rypson, Foksal Gallery Foundation, Art Database, Warsaw; Joanna Mytkowska, Foksal Gallery Foundation, Warsaw; Sonia Oliveira, Museo Serralves, Porto.

3–5 June 2005 ♦ Museum Weserburg, Bremen

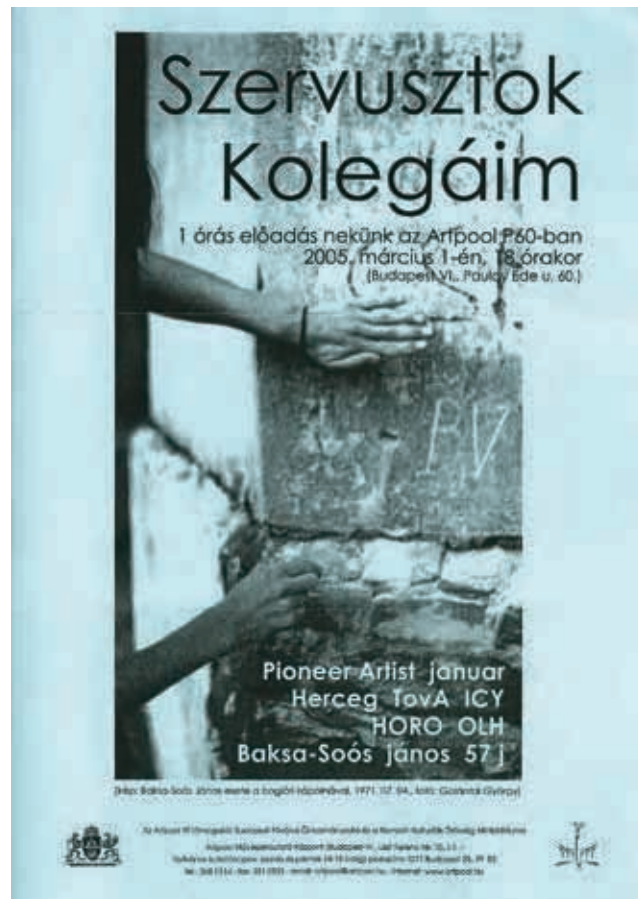
Archives Workgroup 2nd meeting

Participants: Lilijana Stepančič (Ljubljana), Júlia Klaniczay (Budapest), Anne Thurmann-Jajes, Wolfgang Schlott, Cordelia Marten, Isabelle Schwarz, Tania Müller (Bremen), Piotr Rypson (Warsaw), Sylvie Boulanger (Chatou), Katrin Klingan, Samo Darian (Berlin)

DOCUMENT: correspondence, presentation, project documents, agenda of the meetings



On the back of the invitation: fax message from János Baksa-Soós to his colleagues



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, Fényképészeti lapok [Photographic Papers], Szobor International, etc.). Curator: György Galántai, opened by András Bán (from video).

DOCUMENT: invitation, email invitation, handout, video [YouTube](#)
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

BIBLIOGRAPHY: Máthé Andrea: *Egyszerre közel és távol: Kortárs művészeti intézmények, intézetek Magyarországon és Európában. Műhelykonferencia*, Balkon, 2005/5, pp. 18–21.

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



TECHNIKAI OKOK MIATT ZÁRVA = CLOSED FOR TECHNICAL REASONS
(In the communist era, this was the usual inscription on the closed doors of a banned art event.)



Art Regained: THE WAYS OF RE-CREATION

Visszanyert Művészet: AZ ÚJRATEREMTÉS ÚTJAI

(four exhibitions - four openings)

Exhibition of **Michael Bidner** (opened by György Galántai), **György Bp. Szabó** (opened by Tibor Várnagy), **Ryosuke Cohen** (opened by Bálint Szombathy), **Zsolt Gyarmati** (opened by Zsuzsanna Kiss)

DOCUMENT: invitation, email invitation, photo, video [YouTube](#)

WEB-CATALOG: www.artpool.hu/2005/visszanyert.html

ARTWORKS: the works of Bidner and Cohen in Artpool's collection

BIBLIOGRAPHY: *Visszanyert művészet – az újrateremtés útjai*, www.sziget.hu, May 2005 ■ *Visszanyert művészet – Az újrateremtés útjai*, Budapestportál, May 24, 2005 (notice) ■ *Visszanyert művészet – négy kiállítás, négy megnyitó*, Artnet – Képzőművészeti Portál és Folyóirat, May 26, 2005 (notice) ■ *Visszanyert művészet – négy kiállítás, négy megnyitó*, www.kultura.hu, May 26, 2005 (notice) ■ *Visszanyert művészet*, Magyar Narancs, May 26, 2005, p. 6 (notice)

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)



At the opening of Art Regained in Artpool P60

ART REGAINED: THE WAYS OF RE-CREATION



ARTISTAMP



ARTISTAMP



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

ART REGAINED: THE WAYS OF RE-CREATION



György Galántai (on the right) opening Michael Bidner's exhibition

Translation of the text from the back of the invitation:

Michael Bidner (1944–1989) Memorial exhibition

Canadian multimedia artist and philatelist Michael Bidner, the owner of one of the world's largest artiststamp 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 artiststamps 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-artiststamps. His attraction to the artiststamp 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 artiststamps. 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 artiststamp, 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.)



Works by Michael Bidner



Ryosuke Cohen's *Fractal Portraits*, 2004

кто такой?
Демидов
the HADDOCK



EigenArt Verlag
Martin Schwarz
Schulwiesenweg 1
CH-8404 Winterthur
052 242 26 08



KATHRYN SMITH (Lutz V)
10332 Villa De Bethesda, MD 20817-3310
USA



JOHN X WILSON
809 EDDY STREET N234
SAN FRANCISCO CA 94109-7914
USA (415) 624-8064



FOOTBALLS



MIKE DICKAU
1528 40TH ST
SACRAMENTO, CA
95816



Comune di Rignano sull'Arno - Piazza della Repubblica, 1
9 str - Firenze 50100 Focardi - Via 12 settembre, 18
50067 Rignano sull'Arno - Firenze - ITALIA

2005

ART REGAINED: THE WAYS OF RE-CREATION



Bálint Szombathy opening Ryosuke Cohen's exhibition and exhibition interior with Cohen's Fractal Portraits (2004)

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)



◀ One of the *Brain Cell* sheets by Ryosuke Cohen

Zsuzsanna Kiss opening Zsolt Gyarmati's exhibition

ART REGAINED: THE WAYS OF RE-CREATION



Exhibition interior: works and installation by Zsolt Gyarmati

ART REGAINED: THE WAYS OF RE-CREATION



Tibbi Várnagy opening György Bp. Szabó's show

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.



Urban Pins (object collages) by György Bp. Szabó

2005

17 June 2005 ♦ Artpool P60, Budapest

Árnyékkötők / Shadow Weavers
Copy art, fax art, computer art
(1989-2004)

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

BIBLIOGRAPHY: Árnyékkötők / Shadow Weavers copy-art, fax-art, computer-art, www.sziget.hu, 2005 (notice) ■ Árnyékkötők – Könyv-bemutató és kiállítás, Artnet – Képzőművészeti Portál és Folyóirat, June 16, 2005 (notice) ■ Árnyékkötők, Magyar Narancs, June 16, 2005, p. 6 (notice) ■ mh: "Kiállításmegnyitóval egybekötött könyv-és CD-ROM-bemutatót tartanak...", Magyar Hírlap (Kult), June 17, 2005, p. 21 (notice)



István Tenke, Dániel Erdély, Ervin Zsubori, Boldizsár Fejérvári, Zsuzsa Dárdai at the book presentation

22 September 2005 ♦ Artpool P60, Budapest

The Living Web Space
(As a Training Ground)
Az élő webtér
(mint tanpálya)

György Galántai's lecture for the closing of the exhibition *Art Regained*.

Presentation of the web elaboration of the *Art Regained* exhibition and discussion.

DOCUMENT: invitation, email invitation, video

BIBLIOGRAPHY: Az élő webtér (mint tanpálya), sziget.hu, September 2005 (notice)



Invitation to AID-CONCEPT, Festival for the preservation of the documents of underground art ▶

SEGÉLYKONCEPT

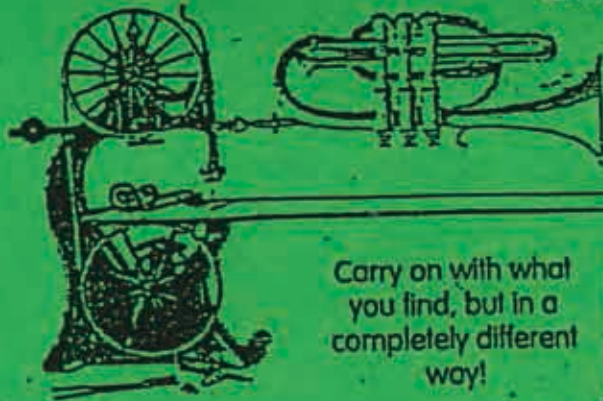
fesztivál az underground művészet dokumentumainak megőrzéséért

2005. október 1-2., 16h, **GÖDÖR KLUB**, Bp. V., Erzsébet tér

IN > ARTPOOL < OUT
UNI/vers(:)
H-1277 BUDAPEST 23 PF52

Look for the order in chaos! Ask questions!

Keressd 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 (!)
teljesen máshogyan



Győzd le a ... (!) győzz!
a tárgyak
tehetetlensége
által.



Activate
meanings
through new
contexts!

Aktivizáld a jelentéseket!
az új összefüggések által.



Be a winner! Make
the inertia of each
object work for you.

Új kérdésre
új válasz



A new question deserves a new answer.

SEGÉLY KONSEPT

fesztivál az underground művészet dokumentumainak megőrzéséért

2005. október 1-2., 16h, GÖDÖR KLUB, Bp. V., Erzsébet tér

október 1., szombat

- 16.30: Sajtótájékoztató** arról, hogy a mindenkor magyarországi progresszív, underground, avantgárd kultúra értékeinek intézményes megőrzése ma Magyarországon nem biztosított, valamint arról, hogy a nonprofit keretek között működő Artpool Művészetkutató Központ ellehetetlenülésével és esetleges bezárásával veszélybe került a terület jelenlegi egyetlen, még működő kutatóhelye
- 17.00: Őpetri.** Részletek Petri György 1984-es FMK-beli költői estjéből, a verseket előadja Vallai Péter.
- 17.30: Vetített Artpool dokumentum:**
Erdély Miklós előadásában "Kitüntetésemről", "Azonosításeméleti vizsgálatok", "Aranyfaszlátám"
- 18.00: Szimpozion** a 70-es-80-as évek underground művészetéről, nemzetközi kontextusáról és jelentőségéről, kutatásáról, megőrzésének lehetőségéről
Részvevők: György Péter (moderátor), Balaskó Jenő, Geskó Judit, Hammer Ferenc, Klaniczay Gábor, Pauer Gyula, Szkárósi Endre és a jelenlévő művészek, kritikusok
- 20.00: Balaskó Jenő** versel a szerző előadásában: "Mért nem szép lposteguy agyveleje?" és "Dánavox"
- 20.30: Szkárósi Endre** hangköltészeti performansa: "Fögdő-dő"
- 21.00: Vetített Artpool dokumentum:**
Erdély Miklós "A kalcedoni zsinat emlékére. Előadás a kiállításról" (internetes változat)
- 21.30: Vetített Artpool dokumentum:**
"Kultúr/Galántal/Domb", a balatonboglári kápolnaműteremre emlékező film, Molnár Gergely álmának felhasználásával (rendező: Galántal György, riporteri: Tópor Tünde, szerkesztő-producer: Pálmai Katalin, a rendező munkatársa: Klaniczay Júlia, MTV, V. Stúdió, Friz Producenti Iroda, 1992)
- 22.00: Lopunk zenekar** koncertje
- autentikus régi punk számok
- 23.30: Sicratmen** koncert
- 01.00: DJ Joé** (80-as évek underground zenéi)

Mindkét nap 16 órától - kiállítás, installáció az Artpool archívumából és gyűjteményeiből - a **"BEN TER"** keretében - Liszt Ferenc téri tábla-szövegek (1993-2002), balatonboglári kápolnaműterem-dokumentumok és művek, művészeti plakátok a 70-es és 80-as évekből, vetítések (Infermental III. videomagazin, performansz-videók, fluxus-videók), Flux Ping Pong és más **konceptuális rekonstrukciók**

október 2., vasárnap

- 17.00: Vetített Artpool dokumentum:**
Ben Vautier budapesti látogatása (1993)
- 18.00: Hajos Tibor és Molnár Gergely** szövegek felolvasása és **Szimpozion** a 70-es-80-as évek underground művészetéről (2. rész)
Részvevők: Bárdos Deák Ágnes (moderátor), Baksa-Sóós Vera, ef Zámbo István, Halász Péter, Müller Péter Szilámi, Szönyel Tamás
- 19.30: Eörsi István** versek Hobo és Márta István előadásában (részletek az 1983-as Szkénében előadott Eörsi est anyagából)
- 20.30: Spions, URH, Kontroll és Bizottság** számok (előadják: Peter Ogi, Vig Mihály, Müller Péter Szilámi, Bárdos Deák Ági, Hajnóczki Csaba, Farkas Zolt, Újvári János, Lehoczki Karcsi, ef Zámbo István)
- 22.00: Záróbuli: Balaton koncert**

az Artpoolt és a rendezvényt támogatják: a Gödör Klub és a fellépő művészek



médiatámogató: Klubrádó

<http://www.artpool.hu/2005/segelykoncept.html>

További információ: Klaniczay Júlia, Artpool: 06-20-4564154
Bárdos Deák Ági, programkoordinátor: 06-20-5506640

1–2 October 2005 ♦ Gödör Klub – Erzsébet tér
Kulturális Központ és Park (Cultural Center and Park
of Erzsébet tér), Budapest

Aid-Concept
Festival for the preservation
of the documents of underground art
Segélykoncept
fesztivál az underground művészet
dokumentumainak megőrzéséért

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:

Vera Baksa-Soós, Jenő Balaskó, Ágnes Bárdos Deák, István ef Zámbo, Zoli Farkas, László Földes Hobó, György Galántai, Judit Geskó, Péter György, Csaba Hajnóczi, Péter Halász, Ferenc Hammer, Györgyi Kari, Gábor Klaniczay, Júlia Klaniczay, Karcsi Lehoczki, István Márta, Péter Müller Sziámi, Gyula Pauer, Géza Perneczky, Peter Ogi, Endre Szkárósi, Tamás Szőnyi, János Újvári, Péter Vallai, Mihály Víg; bands: Balaton, ef Zámbo Happy Dead Band, Lopunk, Sickratman.

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

BIBLIOGRAPHY (selection): Faragó Kálmán: *Az Artpool Művészetkutató Központ stratégiája anyagi nehézségeinek megoldására*, Bálint György Újságíró Akadémia, study, November 2005 (published at: www.artpool.hu/2005/Farago.html) ■ *Támogató party. Önmaga megsegítésére gyűjt pénzt az Artpool*, hvg.hu, Kultúra, September 29, 2005 ■ -sa-: *Alternatív kultúra avagy szellemi emigráció. Végveszélyben az Artpool*, Magyar Szó online, Művelődés, October 1–2, 2005 ■ Péntek Orsolya: *Fenyegető pénzsűzke: bezárhatják az Artpoolt*, Magyar Nemzet, October 3, 2005, p. 14. ■ Király Katalin: *Pénz híján vége az Artpoolnak. Segélykoncept – Fesztivál a magyar avantgárd kutatásáért és megőrzéséért*, Reggel, October 3, 2005, p. 15. ■ Valaczkay Gabriella: *Underground mélyrepülésben?*, Népszabadság, October 4,

2005, p. 16. ■ Váradi Júlia: *Veszélyben az Artpool – az interjú teljes szövege*, Magyar Rádió Online, October 5, 2005 (interview with Júlia Klaniczay) ■ Györe Gabriella: *A lé meg az Artpool. Artpool Segélykoncept, 2005. október 1–2.*, litera.hu, October 6, 2005 ■ Szőnyi Tamás: *"Nincs min spórolni, nincs mit elhagyni"* – *Az Artpool jövője*, Magyar Narancs, October 6, 2005, pp. 34–35. ■ Szász Eszter: *Mentőővet dobta az avantgárd gyűjteménynek. Nagy lakás a Liszt Ferenc téren, mindenütt a plafonig érő polcok*, Magyar Hírlap, October 7, 2005, p. 9. ■ *Gyorssegélyt kap az Artpool. A Nemzeti Kulturális Örökség Minisztériuma 2 millió forinttal egészíti ki az idei támogatást*, kultura.hu, October 7, 2005 (notice) ■ Györe Gabriella: *Még nincsenek kint a Gödörből. Kevésnek bizonyul NKÖM-gyorssegély az Artpoolnak*, litera.hu, October 7, 2005 ■ Péntek Orsolya: *Ismét a föld alatt*, Magyar Nemzet, Nézőpont, October 7, 2005, p. 7. ■ Péntek Orsolya: *Nincs megmentve, vergődik a kutatóközpont. Hiába a kétmillió segély, az Artpool továbbra is veszélyben van. Hiányoznak a fiatal szakemberek is*, Magyar Nemzet, Látó-tér, October 12, 2005, p. 4. ■ *Segélykoncept-fesztivál az underground művészet dokumentumainak megőrzéséért. Szimpózium a 70-es–80-as évek underground művészetéről, nemzetközi kontextusáról és jelentőségéről, kutatásáról*, Balkon, 2005/11–12, pp. 48–56. ■ Müllner András: *Gyere le velem*, Beszélő, November 2005, p. 4. ■ *Nyílt levél Bozókának és Magyarak az Artpool megmentéséért*, index.hu, November 3, 2005. ■ *Az Artpool Művészetkutató Központ sajtóközleménye, művész-világ*.hu, November 3, 2005 ■ *Artpool: Nyílt levél*, Magyar Narancs, November 10, 2005, p. 6. ■ Péntek Orsolya: *Nyílt levél az Artpool ügyében*, Magyar Nemzet, November 5, 2005, p. 14. ■ N.M.: *Az NKÖM továbbra is támogat*, Magyar Nemzet, November 5, 2005, p. 14. ■ Valaczkay Gabriella: *Artpool: mégis, kinek a dolga?*, Népszabadság, November 5, 2005, p. 16. ■ *Nyílt levél a Nemzeti Kulturális Örökség Minisztériuma és az Oktatási Minisztérium vezetőjéhez*, Élet és Irodalom, November 11, 2005, p. 8. ■ Virág Krisztina: *Földalatti archívum a téren. Régen "nem hivatalos" intézmény volt, ma nem kívánatos lenne?*, VI. kerületi Helyi Téma, November 16, 2005, p. 3. ■ Olt Boglárka: *Tisztelt Szerkesztőség!*, Élet és Irodalom, (Visszhang), November 18, 2005, p. 2. ■ *Artpool: Nyílt levél – nyílt válasz*, Magyar Narancs, December 1, 2005, p. 4. ♦ TV–RADIO: MTV M1 és M2, October 1, 2005 (Híradó) [YouTube](#), October 2, 2005 (Napkelte és Híradó), October 3, 2005 (Kultúrház) [YouTube](#), November 10, 2005 (Mozaik) [YouTube](#), November 21, 2005 (Kultúrház) [YouTube](#); Hír TV, October 8 and 9, 2005 (Különkiadás) [YouTube](#); RTL Klub, October 26, 2005 (XXI. század); Kossuth Rádió, October 2, 2005 (Gondolat–Jel); Petőfi Rádió, October 2, 2005 (Hírpercek); Tilos Rádió, October 26, 2005 (Kisülések); Klubrádió, October 27, 2005 (Reggeli Gyors), October 27 and 28, 2005 (Kultúrtipp); Petőfi Rádió, December 9, 2005 (program of Éva Marton)



The public at the festival

◀ On the back of the invitation: program of the AID-CONCEPT festival

AID-CONCEPT Festival for the preservation of the documents of underground art



Exhibition, installation from Artpool's archive and collections at Gödör Klub

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)



Participants from the left: Ferenc Hammer, Gábor Klaniczay, Judit Geskó, Péter György (moderator), Gyula Pauer, Géza Perneczky (obscured), Endre Székárosi



György Petri's poems read by Péter Vallai



Poetry reading by Jenő Balaskó



Sound poetry performance by Endre Székárosi

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-Soós, Péter Halász, Ágnes Bárdos Deák (moderator), Tamás Szőnyei, Péter Müller Sziámi

CONCERTS AND PERFORMANCES



István ef Zábó



Mihály Víg



Peter Ogi



Hobo



ef Zábó Happy Dead Band

18 November 2005 – 24 February 2006 ♦ Artpool
P60, Budapest

“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

BIBLIOGRAPHY: *Az experimentátor és az észrevétel művészete*,
MAKTár, 2005/12, p. 8. ■ *Artpool '05: Az experimentátor és az
észrevétel művészete*, Kultplay, October 5, 2005 ■ P. O.:
Experimentátor, Magyar Nemzet, August 22, 2005, p. 15 (notice)



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
kutathatóságaért

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 discus-
sion: 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/

BIBLIOGRAPHY: *foop: Az Alku?*, indymedia.hu, December 29, 2005
(online comments till January 16, 2006) ■ *Erdély Miklós emléke*,
Magyar Narancs, January 10, 2013, p. 6 (notice)



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

(detail)

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 is 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 deflecting 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 EXPeRimeNteR

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 EXPeRimeNteR & THE ART OF PERCEPTION

AZ ÉSZREVÉTEL MŰVÉSZETE ÉS **AZ EXPeRimeNtÁTOR**

<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

ARTPOOL P60 • BUDAPEST • November 2005 - January 2006

Authors of the exhibited works by countries

Australia · DELLAFIORA, David · MIZZI, Denis · **Belgium** · BOUCHET, Gast · FACTOR 44 · FIERENS, Luc · GELUWE, Johan van · HILBERT, Nadine · SIMON, Baudhuin · Sztuka Fabrika · VERMEULEN, Guido · **Brasil** · ALMANDRADE · BRUSCKY, Paulo · MARINHO, Dórian Ribas · **Canada** · BANANA, Anna · BERTRAND, Diane · BESANT, Derek Michael · FELTER, Jas W. · McSHERRY, Fred · VARNEY, Ed · VINH, La Toan · WILLIAMSON, Susan · **Denmark** · ANDERSEN, Eric · NIELSEN, Niels H. S. · YAMAGUCHI, Hitomi · **France** · BLAINE, Julien · DALIGAND, Daniel · DUPUY, Jean · FOREST, Fred · FURNIVAL, John · HUBAUT, Joel · LASZLO, Jean-Noël · NATO, Le Peintre · PÉNARD, Rémy · PISSIER, Philippe · ROBIC, Jean-François · SOURDIN, Bruno · VAUTIER, Ben · VINCY, Lara · **Germany** · ALBRECHT/d · BRECHT, George · DEISLER, Guillermo · FISCHER, Lukas · FLUSSER, Vilém · GOLCHERT, Rainer · GROH, Klaus · GRUNDMANN, Eike · HAGER, Stefan · IRMER, Sugar · JANKE, Eberhard / Edition Janus · JESCH, Birger · LAKNER, Laszlo · LAKNER, Susanna · LÖBACH-HINWEISER, Bernd · MITTENDORF, Henning · NETMAIL, A & P · NIESLONY, Boris · NIKONOVA, Rea · OLBRICH, Jürgen O. · SEGAY, Serge · SOLTAU, Annegret · SPANIER, Wolfgang · WALDAU, Ulrich · ZILLING, Bernhard · **Great Britain** · BATES, Keith · PAWSON, Mark · SZPAKOWSKI, Michael · TANT, Julia · **Greece** · KONTOU, Thomai · MITROPOULOS, Mit · **Holland** · AALDERS, Franklin D. · BIBLIOTHECA GULLBIANA · **Hungary** · Dixi / GÉMES János · ERDÉLY, Miklós · GALÁNTAI György · GYARMATI Zsolt · JANKOVICS Zoltán · KECSKÉS Péter · MÉSZÁROS Márta / MILLESIME · NÉMETH Géza · PETŐFI Sándor · SUGÁR János · TANDORI Dezső · **Italy** · AMATO, Antonio · BARACCHI, Tiziana · BARONI, Vittore · BELLINI, Lancillotto · BENTIVOGLIO, Mirella · BONARI, Adriano · BOSCHI, Anna · BROI, Gianni · CAPATTI, Bruno · CARRETTA, Luisella · CORNER, Philip · CUCINIELLO, Natale · DAVINIO, Caterina · DESIREAU / DESIRÓ, Carlo · DIOTALLEVI, Marcello · DONAUDI, Gianni / Emozioni · FRANGIONE, Nicola · JOE, Emily · LIUZZI, Oronzo · MAGGI, Ruggero · MODESTO, Adamo · MORANDI, Emilio · PATELLA, Luca Maria · PERFETTI, Michele · SCALA, Roberto · SCIRPA, Paolo · **Ireland** · PILCHER, Barry Edgar · **Japan** · COHEN, Ryosuke · HAMMOND, Mark · JACK, Seiei · NAKAMURA, Keiichi · NIWA, Yoshinori · SHIOBARA, Yasunori · SHIOMI, Mieko · **Netherlands** · SOESMAN, Rolf · **Norway** · SVOZILIK, Jaromir · **Poland** · BAJER, Tomas · BIELANSKA, Jola · BOROWIK, Grazyna · BUDNY, Michal · DUDEK-DÜRER, Andrzej · GÓRECKI, Pawel · PETASZ, Pawel · PIJARSKI, Krzysztof · ROSOLOWICZ, Jerzy · ZIOLKOWSKA, Magdalena · **Portugal** · FIGUEIREDO, Cesar · **Russia** · BABENKO, Dmitry · KULEMIN, Edward · MELNIKOV, Willi R. · STAS, Serov · **Slovakia** · FULIEROVÁ, Kveta · JANKOVIC, Jozef · KOLLER, Julius · **Spain** · BARREIRO, Manoel Bonabal · CALLEJA, J.M. · GOMEZ, Antonio · FARONA, Roberto · FERRANDO, Bartolomé · **Sweden** · PERSSON, Lina · **Switzerland** · SCHWARZ, Martin · TROTT, Lothar · **USA** · ALTEMUS, Reed · ANGEL, Vycki · BARON · BENNETT, John M. · BONDIOLI, Guido · BOWEN, Dore · BRACE, Brad · BUCK, Dan · BURDEN, Chris · buZ blurr · CAMMACK, David · DEMUTH, Charles · DOMINIQUE / BUGPOST · DYAR, Mike / EAT ART · Ex Posto Facto · FOREMAN, Frank · HARROFF, William · HELD, John jr. · HENDRICKS, Geoffrey · HIGGINS III, E. F. · HOARE, Tyler · LANDRUM, Dan · MALOK · LIPMAN, Joel · MARLOWE, Willie · MEW, Tommy · mIEKAL aND · MILLER, Ken B. · OISTEANU, Valery · Pistol Pete · P.J.M. · PORTER, Bern · POSTLER, Klaus · REID-CUNNINGHAM, James · ROSENTHAL, Barbara · SATIN, Claire · Jeanine · STETSER, Carol · STICKER DUDE · TOBIER, Nick · UPHOFF, Joseph A. jr. · VASSILAKIS, Nico · VIERA, John · WATLINGTON, Robert · WOOD, Reid · **Yugoslavia** · KAMPERELIC, Rora & Dobrica · POPOVIC, Predrag

>>>>>>>>>> http://www.artpool.hu/2005/Functionary.html <<<<<<<<<<<<

The ExperimenteR

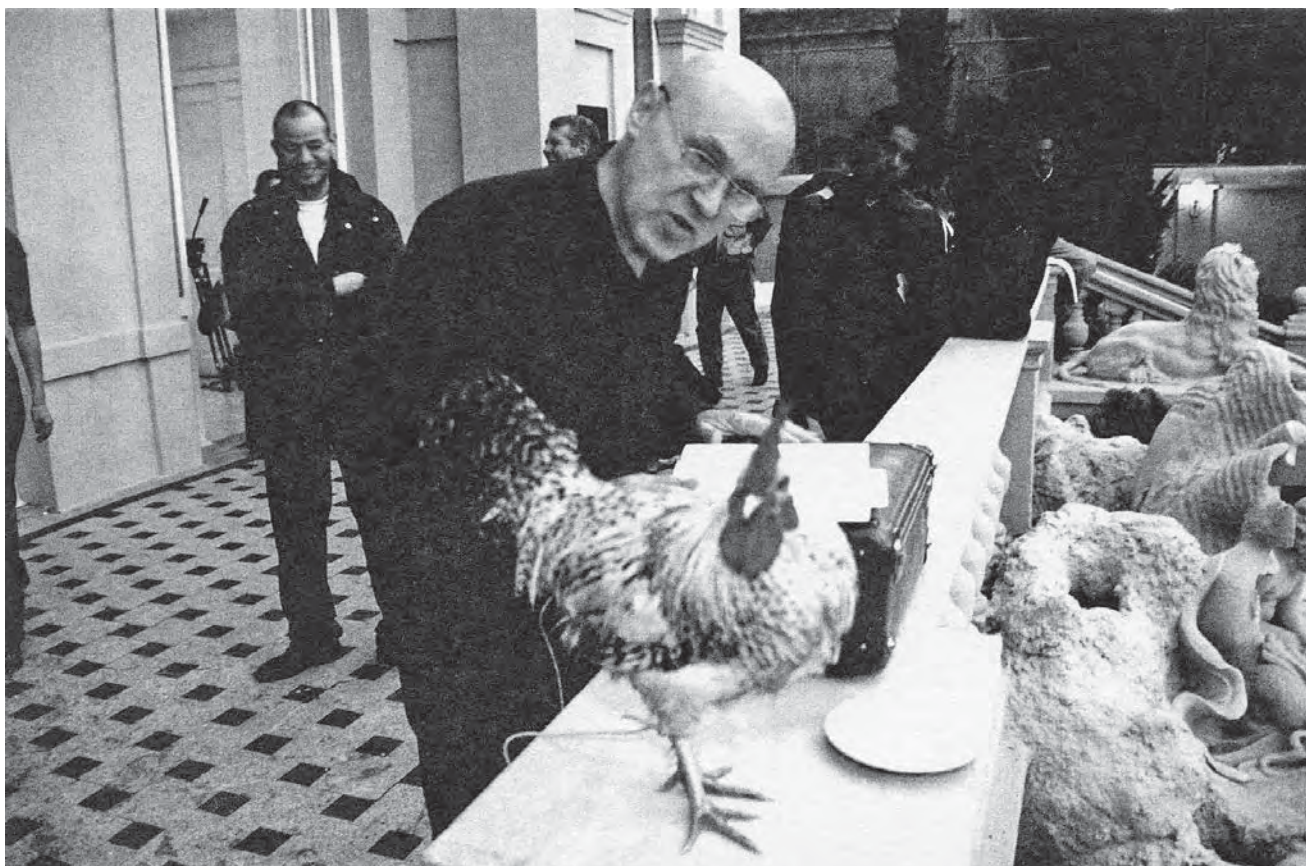
THE TELEMATIC ART | & THE ART OF PERCEPTION | THE ART OF FREEDOM

HOMMAGE À JEAN-FRANÇOIS MILLET (1814-1875) - BARBIZON



LE PEINTRE NATO - BARBIZON 31996 «L'ANGÉLUS» - MAYUMI HANDA - SHOZO SHIMAMOTO

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)

Kultur / Medien

Neue Weltfälsche

NR. 70, DONNERSTAG, 24. MÄRZ 2005



Heiter und hintergründig: In engem Kontakt mit dem japanischen Konzeptkünstler Ay-O realisierte Jürgen O. Olbrich die Installation „Rainbow Objects Mandala“. FOTO: LONGER

Ein heiterer Spiegel der Welt

Ins

VON CHRISTINE LONG

■ Dalhausen. Wieshauser und Tokyo-Installationen einer ungeordneten Ausstellung, die in Zusammenarbeit zwischen der Fluxus-nahe stehenden Künstlerin Ay-O und Jürgen Olbrich entstand. Tausende des alltäglich in leuchtenden Regenbogenfarben bemalt, wurden auf eine Weise zu einer Gesamtschau zusammengestellt.

Fröhlich und hintergründig, bildet es auf den ersten Blick den des Korbmachers in Dalhausen bei Berlin. Der heitere Spiegel der Welt. Zusammen mit K

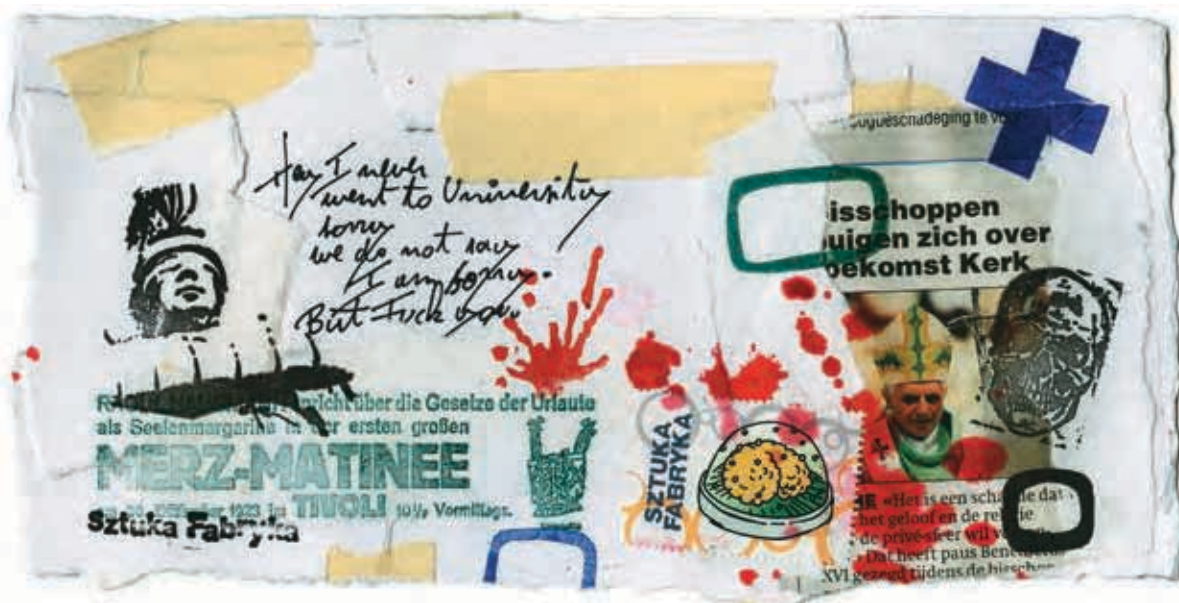


zweg

Die Künstlerpostkarten von Heiner und Frank Huser danken ist, zum Teil als zu besichtigende weiße Ay-Os sowie die an den hängenden 22 Blättern Siebdruck-Edition: „ix“ von 1995, von der sogar käuflich zu erwerben. Im vorigen Jahr für die Freunde in Wiesbaden, wird „Rainbow Mandala“ erst wieder in einer großen Retrospektive von Ay-Os 75. Geburtstag in Tokyo gezeigt. Im Korbmacher-Museum Dalhausen: geöffnet bis 24. März bis freitags 14-18 Uhr, samstags und sonntags und 14-17 Uhr. Sonderzeiten nach Absprache, 45) 1823.

Contribution by Jürgen O. Olbrich (documents of the Rainbow Objects Mandala installation, 2005)

the EXPERIMENTER & THE ART OF PERCEPTION



Mail art works by Sztuka Fabryka / Gert de Decker, 2005

The EXPerimenter & THE ART OF PERCEPTION

2005



Recycled art by Lancillotto Bellini, 2005



2005

Ed Varney / Big Dada: *The Red Door – Shadow Self Portrait*, 2005 (color photocopy)



Bruno Capatti: *Selfportrait*, 2005 (color photocopy)

2006 – THE YEAR OF THE SIX – AT ARTPOOL

24 February 2006 ♦ Artpool P60, Budapest

• New Compatibilities • Sinepress/2005 • Új Kompatibilitások

Márta Mészáros / Millesime presenting her international mail art project



OVEKK_FINNISH For beginners – an audiovisual event by Péter Szabó and Csaba Csiki
Exhibition and concert for the finissage of *The Experimenter and the Art of Perception*, an evening of the Artpool Program centred on the newest generation

See the list of participants on the invitation here reproduced.

DOCUMENT: invitation, email invitation, video

BIBLIOGRAPHY: *Exhibition. New compatibilities – mail art exhibition*, sinepress (www.sineart.blogspot.com), February 22, 2006 (notice)

14 March – 17 June 2006 ♦ Moderna galerija / The Museum of Modern Art, Ljubljana

• Interrupted Histories • Historiae interruptae

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 ♦ CATALOG: Badovinac, Zdenka – Tamara Soban (eds.): *Prekinjene Zgodovine / Interrupted Histories. Arteast Razstava / Arteast Exhibition*, Moderna galerija / Museum of Modern Art, Ljubljana, 2006

BIBLIOGRAPHY: *Arteast sorozat – Ljubljana – Megszakított történelem*, artportal.hu, April 4, 2006 (notice) ■ Kiss Zsuzsanna: *Megszakított történelemek. Interrupted Histories / Historiae interruptae*, Balkon, 2006/5, pp. 17–20. ■ Badovinac, Zdenka: *The Authentic Interest Of The Museum, Internal Seminar On Collecting & Identity*, Van Abbemuseum, September 2007, www.becomingdutch.com (published in German: Badovinac, Zdenka: *Das authentische Interesse des Museums*, in: Steiner, Barbara – Charles Esche (eds.): *Mögliche Museen*, Jahresring 54, Jahrbuch für moderne Kunst, Verlag der Buchhandlung Walther König, Köln, 2007, pp. 161–178. ■ Badovinac, Zdenka: *The Museum of Contemporary Art, in: History and (in) moviment*, Colóquio Internacional História e(m) Movimento 2008, Museu de Arte Moderna de São Paulo (São Paulo), 2008, pp. 107–116. ■ Badovinac, Zdenka: *Unrest in the Archives*, BIG Creative Industries, Art & Culture, July 5, 2009 (zavodbig.com) ■ *Creating Context: Zdenka Badovinac on Eastern Europe's Missing Histories* (Interview), ARTMargins, August 2009 ■ Badovinac, Zdenka: *Contemporaneity as Points of Connection*, e-flux journal, no. 11, 12/2009 ♦ TV–RADIO: Televizija Slovenija, March 15, 2006



Artpool's documents at the *Interrupted Histories* exhibition

17, 22, 24, 29, 31 March 2006 ♦ Artpool P60, Budapest

mozART, bARTók
And the thiRd secTor
mozART, bARTók
és a hARmadik szekTor

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)

picture: Miklós Erdély (1928–1986), *Portrait of Béla Bartók* (photomosaic, 1983?); music: Béla Bartók (1881–1945), *Concerto for Orchestra* (1943)

(the third sector)

music: Mieko Shiomi (1938–), *Fluxus Suite* (2002) – Musical dictionary of 80 people around fluxus

DOCUMENT: invitation, email invitation, Budapest Spring Festival's program brochure ♦ WEB-DOCUMENT: www.artpool.hu/2006/tavaszi/Defaulte.html ♦ ARTWORK: Hajas' work in Artpool's collection

BIBLIOGRAPHY: *Ravasz tavasz*, Magyar Narancs (Snoblesse Oblige), March 16, 2006 (notice) ■ *Mozart, Bartók és a harmadik szektor*, Exit, March 22–29, 2006, p. 87 (notice) ■ *Mozart- és Bartók-évforduló az Artpoolban*, artpool.hu, April 3, 2006 (notice)



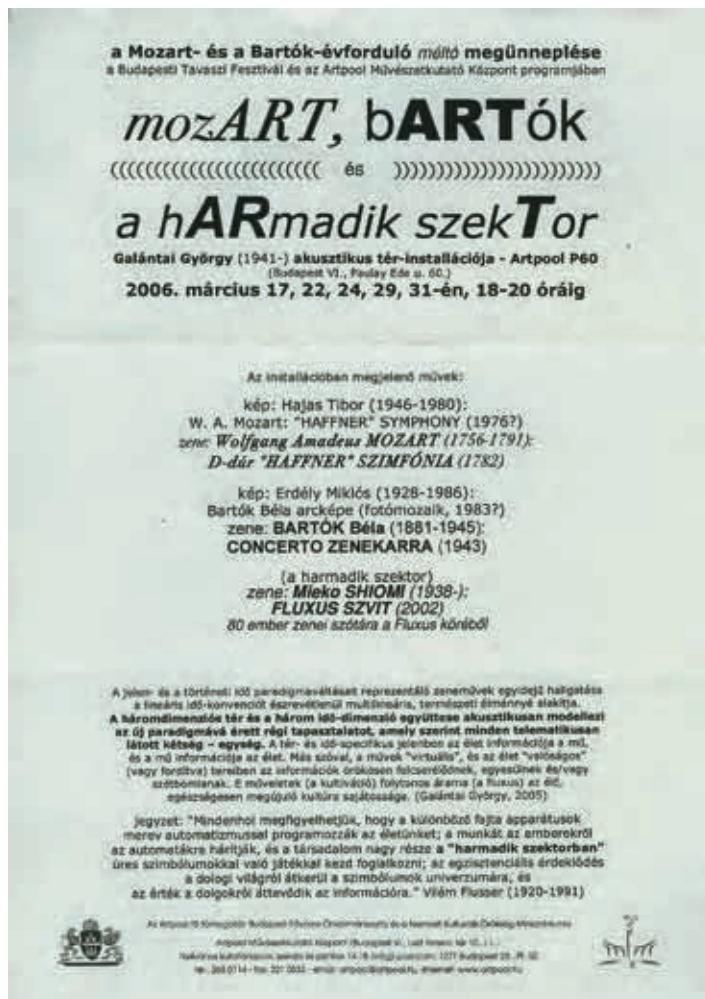
9 May 2006 ♦ Artpool Art Research Center, Budapest

Europe Day 2006
New European Flag project

On May 9, the new European Flag made by Dutch visual artist Maarten Vanden Eynde was presented at several art spots all over the European union. The flags were flying in the heart of Budapest, above the entrance of the Liszt Ferenc square 10, at the Artpool Art Research Center from sunrise to sunset.

DOCUMENT: invitation, email invitation, postcard, sticker, photo, video ♦ WEB-DOCUMENT: www.artpool.hu/2006/EU_flag_e.html

BIBLIOGRAPHY: *Változat európai zászlóra*, Magyar Narancs, Kultúra, May 11, 2006, p. 6 (notice) ■ Katona S. Ádám: *Új európa-zászló projektet mutatnak be holnap*, hg.hu, 2006 (notice) ♦ TV-RÁDIÓ: Hír TV, May 9, 2006 (Híradó 21)



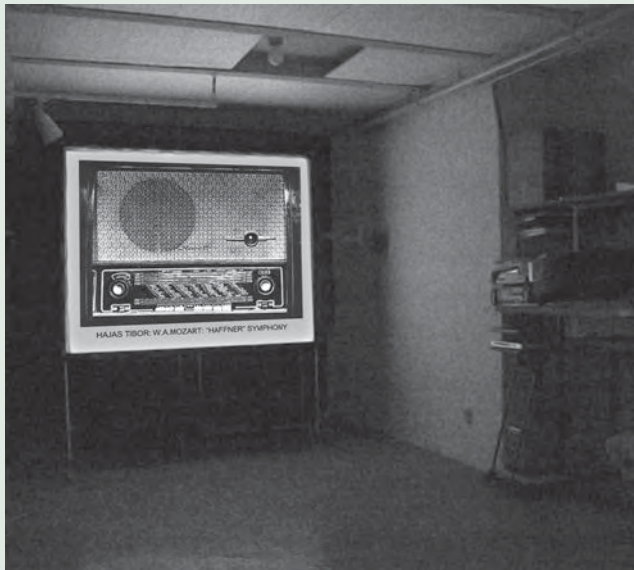
Translation of the text from the invitation:

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)

mozART, bARTók And the thiRd secTor



Tibor Hajas (1946–1980):

W. A. Mozart: "HAFFNER" SYMPHONY (1976?)

The East-German RTF factory produced a radio in 1956 with the brand name Havel, which functioned on three bands: short-wave, long-wave and FM. The black-and-white photo of this radio received its title from Tibor Hajas, who – by this verbal gesture – transformed a visual trace of memory into an auditory one.

"Photography is the death-cult of the twentieth century. It readily mingles with topical reality: being of the same breed, it interlaces the everyday praxis, stimulating our perception so profoundly that it has become impossible to decide which one records the past and which one irritates the future." (Tibor Hajas, 1977)

(music) **W. A. Mozart (1756–1791):**

Haffner Symphony (Symphony No. 35 in D major)

In the city of Salzburg, in the families of both the aristocracy and the rich upper middle class, no birthday, name-day or wedding could pass without a serenade; even the end of academic years were celebrated with newly composed serenades. In July 1776, Mozart was commissioned to compose a serenade for the wedding of Elisabeth, the daughter of Salzburg's mayor, Siegmund Haffner. Seven years later, Mozart asked for the return of this serenade, which also included a march, for a performance in Vienna. He revised this piece, omitting the march (together with a minuet), so that the composition thus reduced to four movements was performed as a symphony.

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)



Miklós Erdély (1928–1986):

Portrait of Béla Bartók (photo mosaic, 1983?)

"The photo mosaic, one of Miklós Erdély's technical inventions, retains the photographs' colors and shades while making use of the tiny instances of unevenness and color variance arising when firing the glazed ceramic mosaic. By substituting the strong tracing so characteristic of traditional mosaic for the tone separation squeezed in its austere tone-block, Miklós Erdély gave a new direction to the technique of mosaic-making, as well as pushing the boundaries of representation towards new possibilities. He produced his portrait of Bartók as a representative piece of the new technique in cooperation with Dalma Korényi around 1983." (Dániel Erdély, 2006)

(music) **Béla Bartók (1881–1945):**

Concerto for Orchestra (1943)

"I strongly believe and profess that every true art arises under the influence of impressions – 'experiences' – which we gather from the external world. Anyone who paints a landscape for no other reason than painting a landscape, or who composes a symphony for no other reason than composing a symphony, is at best simply a good artisan, no more. I cannot visualize artistic productions in any way other than the creator's manifestation of his boundless zeal, despair, grief, rage, vengeance, twisted irony, sarcasm." (Béla Bartók, 1909)

10–12 April 2006 ♦ Artpool P60, Budapest

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*

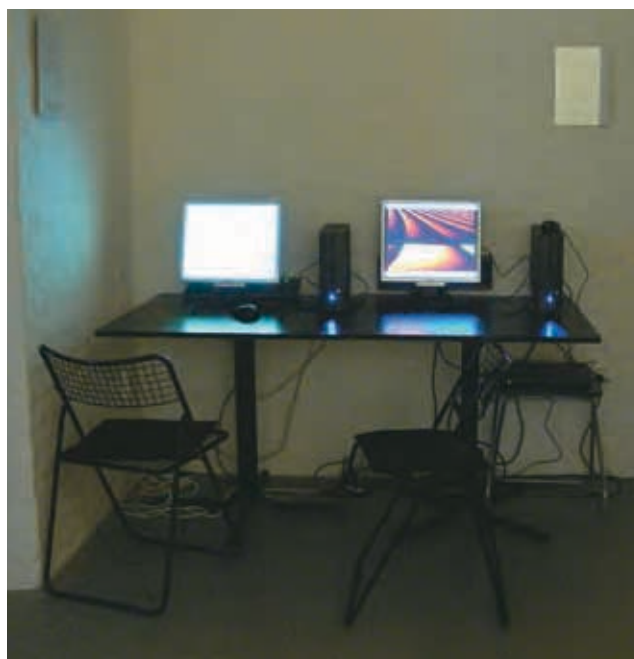
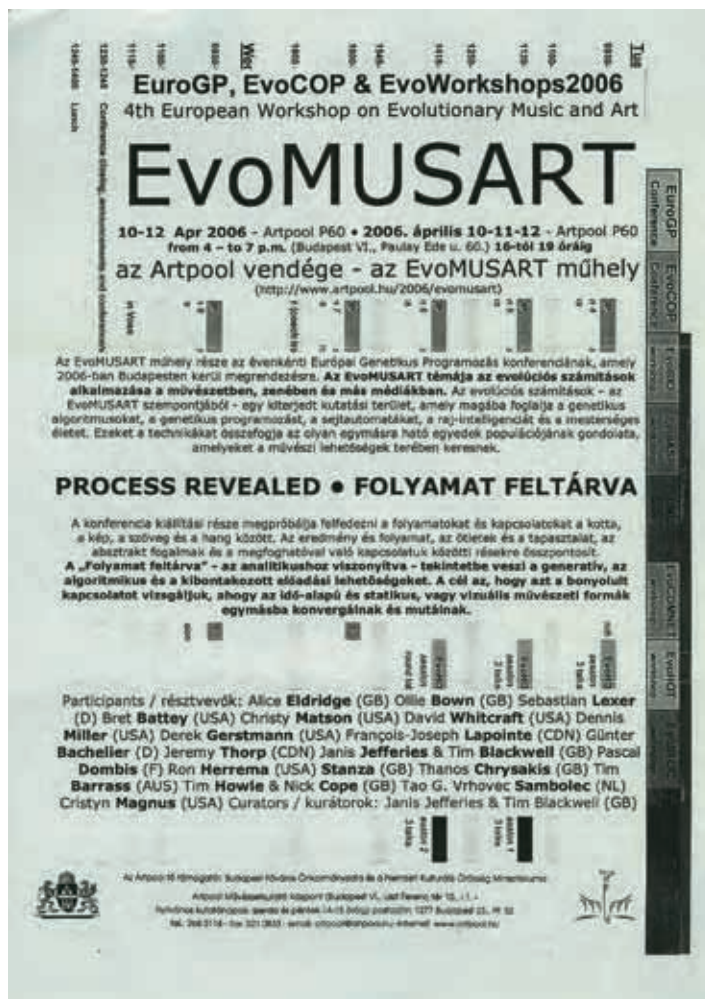
To see the concert's program, visit
www.artpool.hu/2006/060410m3.html

DOCUMENT: correspondence (organization), project description, installation plan, invitation, email invitations (Hu, En), press material, flyer, handout for the exhibition and concerts, photo, video [YouTube](#)
DVD-ROM: *Process Revealed at Artpool*, Goldsmiths, University of London, 2006 ♦ WEB-CATALOG: www.artpool.hu/2006/evomusart/

BIBLIOGRAPHY: [A Budapesten zajló 6. Európai Genetikus Programozás konferencia kiállítási része, az *EvoMUSART* műhely...], Exit, April 11, 2006 (notice) ■ Fuchs Péter: *EvoMUSART – Artpool P60*, artportal.hu, April 3, 2006 ■ *Process Revealed / Folyamat Feltárva*, Pótkávé, April 7, 2006 (notice) ■ *Process Revealed. Folyamat Feltárva*, Ultrahang, April 10, 2006 (notice) ■ *Folyamat Feltárva / Process Revealed*, improv.hu – online zenei magazin, April 7, 2006 (notice) ■ *Folyamat feltárva az Artpool P60-ban*, KonTextus.hu, April 10, 2006 (notice) ■ *Evolúciós művészet*, Agent Portál, www.agent.ai, April 14, 2006 ■ Fuchs Péter: *Process Revealed. Folyamat Feltárva*, Balkon, 2006/7–8, pp. 16–20. ♦ TV–RADIO: Fix TV, April 2006

“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)



Derek Gerstmann: *Spawner*, 2006 (software + animation) and Stanza: *Amorphoscapes III*, 2004 (online generative audio visual paintings)

EvoMUSART – PROCESS REVEALED



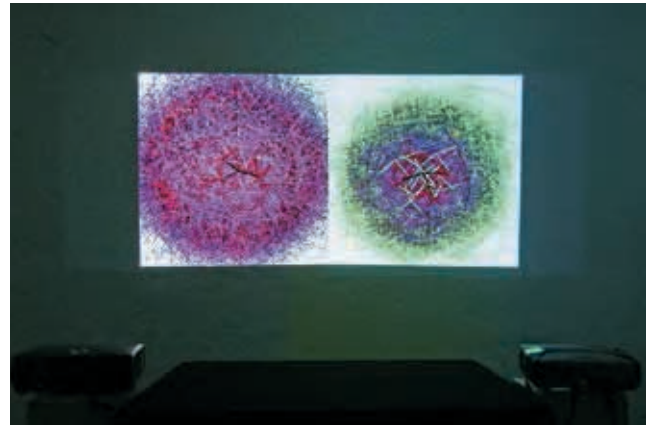
Jeremy Thorp: *tree.growth*, 2005 (inkjet prints on canvas)



Günter Bachelier: *Metamorphosen 2004* (motive memes)



Thanos Chrysakis: *Klang-garten [timbral automata]*, 2005–2006 (generative electronic music for n mini-speakers)



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)

2006

Photo: Tim Blackwell

19 May 2006 ♦ Artpool Art Research Center,
Budapest

Patricia Tavenner
at Artpool

Pat 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



Patricia Tavenner at Artpool

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
Fotografien zur politischen und kulturellen
Opposition in Osteuropa 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, Wrocław (Poland):
FotOpozycja – Gegenansichten

DOCUMENT: correspondence, list of photos, invitation, poster, press release ♦ PUBLICATION: Hamersky, Heidrun (ed.): *Gegenansichten. Fotografien zur politischen und kulturellen Opposition in Osteuropa 1956–1989*, Christoph Links Verlag – LinksDruck GmbH, Berlin, 2005, 195 p.

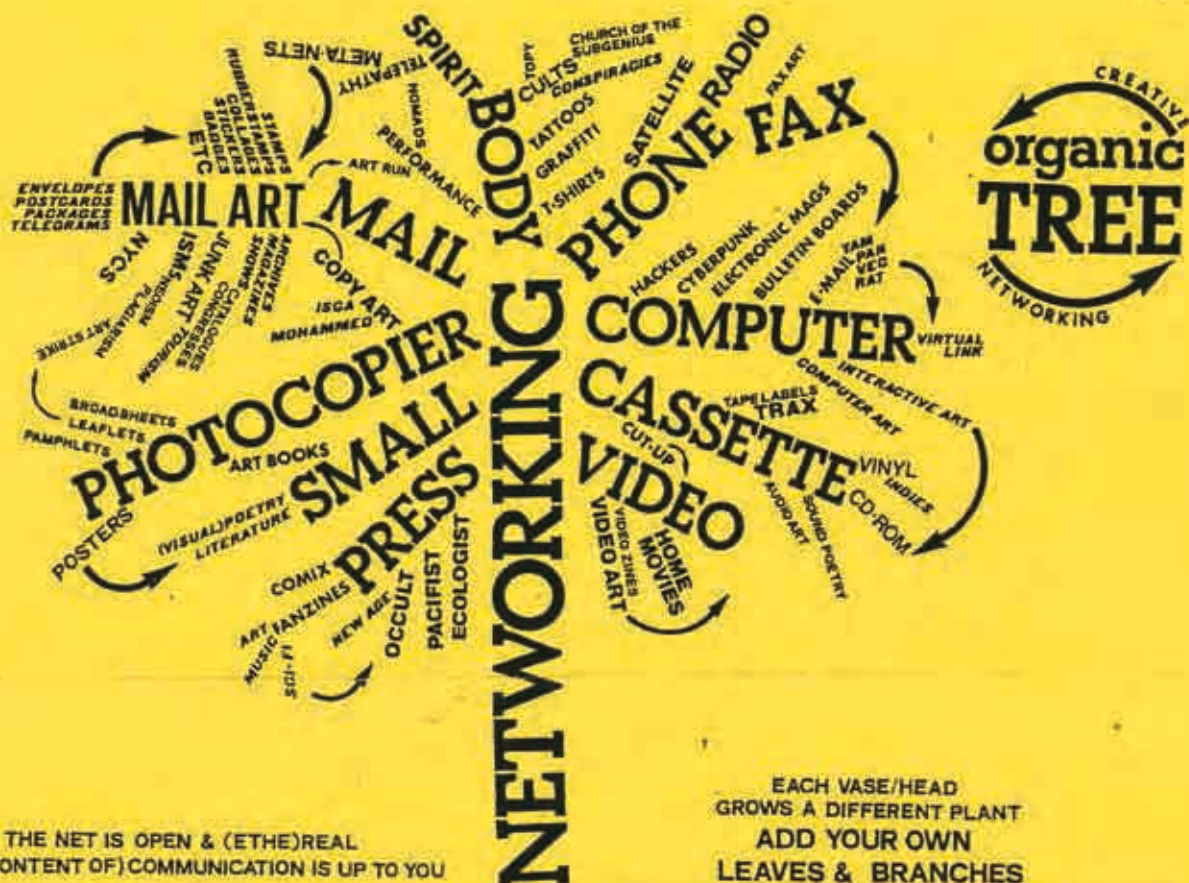
1 September 2006 ♦ Esterházy-kastély
(Esterházy Castle), Szigliget, Hungary

An Alternative Memory Institute and
Venue for the Research of Art:
The Artpool Art Research Center
Alternatív memóriaintézmény
és művészetkutató hely:
az Artpool Művészetkutató Központ

Presentation by György Galántai, Júlia Klaniczay and Endre Szkárosi at the 18th JAK (Attila József Circle) Camp (a major forum for young writers and contemporary literature).

DOCUMENT: correspondence, program

BIBLIOGRAPHY: *Botrány és irodalom. JAK-tábor Szigligeten, augusztus 29. és szeptember 2. között*, litera.hu, August 2, 2006 (notice) ■ *Ma indul a JAK-tábor Szigligeten. Elnökválasztás a Balaton partján*, litera.hu, August 29, 2006 (notice) ■ Győre Gabriella: *A megújulás terei. JAK-tábor, 2006. augusztus 29. – szeptember 2.*, litera.hu, September 4, 2006



UTOPIA FUTURISM DADA NOUVEAU REALISME MIXED MEDIA LETTRISM FLUXUS HIP HOP PUNK SITUATIONISM INDUSTRIAL COUNTER-CULTURE ANARCHY (roots)
EPISTOLARY CONCEPTUAL ART SOCIETY GAMES

86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96
RECOLLECTION FROM 1986 TO 2006

| 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06

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 metacognitive 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, Concret, Cognitive, Event, Happening, Fluxus, Action, Interaction, Cooperation, Performance, Body, Ego, Attitude, Correspondence, Meeting, Tourism, Congress, Administration, Documenting, Archiving, Officing, Instituting, Networking, Net, Web, Mail, 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 gallerist.**

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 filmer, 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

<http://www.artpool.hu/2004/4D/Bloch.html>

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.

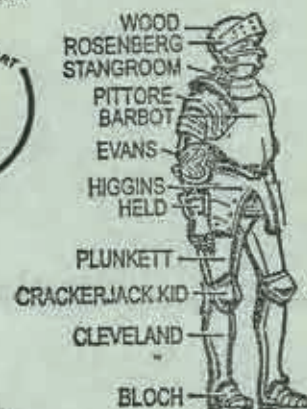
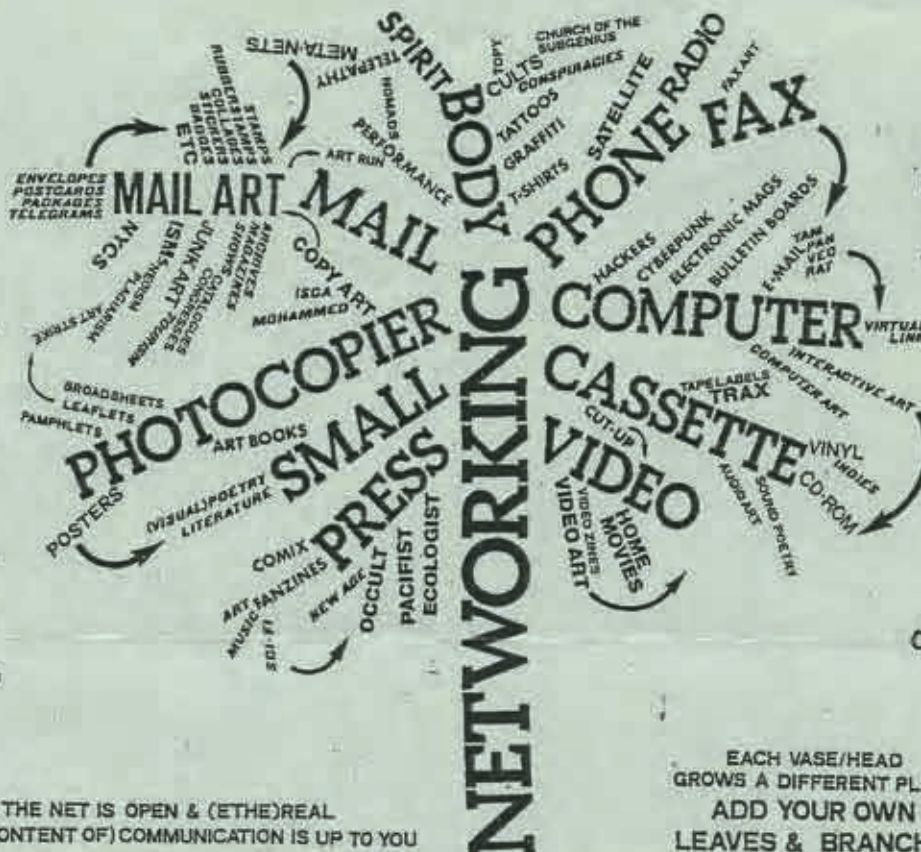
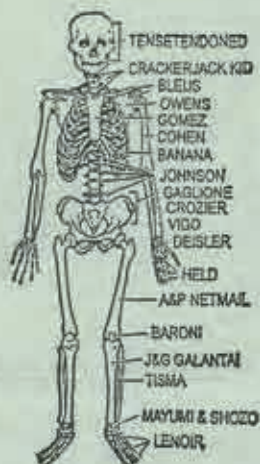
I hope you have received previously sent messages of this kind.



Best wishes
G. Galántai
&
Julia

2006-03-03





THE NET IS OPEN & (ETHE)REAL
THE (CONTENT OF) COMMUNICATION IS UP TO YOU

EACH VASE/HEAD
GROWS A DIFFERENT PLANT
ADD YOUR OWN
LEAVES & BRANCHES

UTOPIA FUTURISM DADA MIXED MEDIA HIP HOP PUNK INDUSTRIAL ANARCHY (roots)
EPISTOLARY NOUVEAU REALISME FLUXUS SITUATIONISM CONCEPTUAL ART COUNTER-CULTURE SOCIETY GAMES

KUTATÓSAROK >> IDEÁK, STRATÉGIÁK, PROJEKTEK, TALÁLKOZÓK, TÖRTÉNETEK, MŰVEK, PUBLIKÁCIÓK STB.

86 | 87 | 88 | 89 | 90 | 91 | 92 | 93 | 94 | 95 | 96

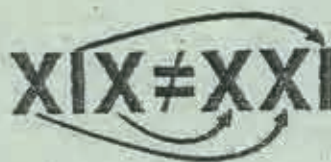
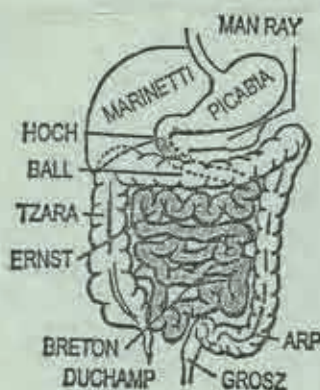
A MŰVÉSZET HÁLÓZATI ESEMÉNYEI (1986-2006)

| 97 | 98 | 99 | 00 | 01 | 02 | 03 | 04 | 05 | 06

ÉS A DECENTRALIZÁLT VILÁKGONGRESSZUSOK

Előadás-események és háttér-kiállítás, Artpool P60, Budapest VI., Paulay E. u. 60.

2006 november 3, 8, 10, 15, 17.



3-án - Galántai György (Budapest) Az 1992-es Hálózati Világkongresszus budapesti állésszaka
8-án - Colette & Günther Ruch (Genf, Svájc) Kollaborációs projektek - videódokumentumok
8-án - Peter Netmail (Minden, Németország) A hálózati tevékenység megváltoztatta az életem
10-én - Tóth Károly (Rotterdam, Hollandia) Egy független művészeti laboratórium: a ZEROGLAB
15-én - Marko Stamenkovic (Belgrád, Szerbia) Az élet gazdaságtalansága - A menekvés esztétikája
17-én - Fuchs Péter (Budapest) Migrációs esztétika - a gazdaságos élet felépítéséről és megfoghatatlanságáról

Időpontok és a részletes program külön lapon >>

THE DECENTRALIZED WORLD • AND THE ARTS • AND THE ARTISTS

Network meetings, events and exhibition • November 2006 • Artpool P60 • Budapest • www.artpool.hu/Network/2006/

AUSTRALIA • DELLAFIORA, David • **BELGIUM** • FIERENS, Luc • FRANCOIS, Charles • GELUWE, Johan van •
SZUKA FABRYKA • **BRAZIL** • MARINHO, Dórian Ribas • **CANADA** • BARBER, Bruce • FELTER, Jas • HARTAL,
 Paul • PRIDDLE, Ross • ROUNDS, Elaine • VARNEY, Edwin • VINH, La Toan • **CZECH REPUBLIC** • SIMA,
 Zdenek • **DENMARK** • NIELSEN, Mogens Otto • YAMAGUCHI, Hitomi • **FRANCE** • BLAINE, Julien • BURGAUD,
 Christian • DALIGAND, Daniel • FURNIVAL, John et Astrid • HUBAUT, Joel • LASZLO, Jean-Noel • LENOIR,
 Pascal • MARAUX, Yves • PÉNARD, Rémy • RENAULT, Jean-Marc • SOURDIN, Bruno • VEDOVA, Michel Della
 • **FINLAND** • TILILA, Paul • **GERMANY** • ALBRECHT/D • GRUNDMANN, Elke • JANKE, Eberhard / Edition
 Janus • LAKNER, Susanna • LÖBACH-HINWEISER, Bernd • MITTENDORF, Henning • NETMAIL /
 KÜSTERMANN, Peter • NIESLONY, Boris • OLBRICH, Jürgen O. • SEGAY, Serge • SOLTAU, Annegret •
 ZILLING, Bernhard • **GREECE** • MARTINO, Sophia • MITROPULOS, MIT • **HUNGARY** • FUCHS Péter •
 GALÁNTAI György • LABAS Zoltán • WAHORN Matzaa • **ITALY** • ANDOLCETTI, Fernando • BACCELLI,
 Vittorio • BARACCHI, Tiziana • BARONI, Vittore • BELLINI, Lancillotto • BONARI, Adriano • BOSCHI, Anna •
 CAPATTI, Bruno • CARANTANI, Maurizio • CHIARLONE, Bruno • CORNER, Philip • CUCINIELLO, Natale •
 FOCARDI, Franco Piri • FOFFANO, Lino • LIUZZI, Oronzo • LORA-TOTINO, Arrigo • LUIGETTI, Serse •
 MORANDI, Emilio • PERRA, Daniele Pario • ROCA, Anton • SASSU, Antonio • SCALA, Roberto • SORDI,
 Alberto • STRADA, Giovanni • STURANI, Enrico • VICARI, Gaetano • **JAPAN** • COHEN, Ryosuke •
 FUKUMOTO, Takuya • JACK, Seiel / The Joke Project • NAKAMURA, Keichi • SHIMAMOTO, Shozo •
LUXEMBOURG • FRISCH, Fraenz • **MALAYSIA** • ARIS, Asliza • IBRAHIM, Suzlee • **MEXICO** • CARRASCO, Emilio
 • **NORWAY** • SVOZILIK, Jaromir • **NETHERLANDS** • FRANZEN, Piet / SIDAC • PANHUYSEN, Paul • SUMMERS,
 Rod • TÓTH Károly • VAN OUYEN, Henk J. • **POLAND** • PETASZ, Pawel • **PORTUGAL** • EMERENCIANO •
RUSSIA • BABENKO, Dmitry • JURI, Gik • **SERBIA** • KAMPERELIC, Rora + Dob • STAMENKOVIC, Marko •
SLOVAKIA • FULIEROVÁ, Kvetta • KOLLER, Július • **SPAIN** • BERICAT, Pedro • CALLEJA, J.M. • CRUCES,
 Ramón • GOMEZ, Antonio • JIMENEZ, Miguel / El Taller de Zenón • PUIG, John • **SWEDEN** • ADLERS, Bengt •
SWITZERLAND • RUCH, Colette & Günther • SCHWARZ, Martin • TROTT, Lothar • **TURKEY** • GELIK, Sabriye •
 GÜNES, Sinasi • **URUGUAY** • PADIN, Clemente • **USA** • ALTEMUS, Reed • ANGEL, Vyck • BENNETT, John M.
 • BONDIOLI, Guido • BOOG • BROWN, Robert Delford • CARVER, Elgin • COLOTTI, Deborah • DICKAU,
 Mike • DOUG Z • DRAGONFLY DREAM • DYAR, Mike / Eat Art • EDWARDS, Jesse • EX POSTO FACTO •
 HARROFF, William • HELD JR., John • JK POST • LANDRUM, Dan • LEFTWICH, Jim • LEZBAG • MARLOWE
 Willie • MEW, Tommy • MUSICMASTER • NECHVATAL, Joseph • OMLIN, Ron • P.J.M. • PERKINS, Stephen •
 PRIVATE WORLD • RAGGED EDGE Press / The Sticker Dude • SATIN, Claire Jeanine • SHMUEL •
 STRANGULENSIS, Ficus • VASSILAKIS, Nico • WABER, Dan • WATLINGTON, Robert • WILSON, William S.

THE DECENTRALIZED ART AND THE WORLD



Photo sent by Jas W. Felter

De DaDa Kickoff Dinner, July 12, 2006 (Katz's Delicatessen, NYC)

standing: Mark Bloch, Joel Cohen /Sticker Dude/,

Tom Hosier, Geert De Decker (B), Buz Blurr, Anna Boschi (I), Ron Illardo, Giuseppina Martelli (I), 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)



Photo sent by Charles François

Arrival in Maastricht on August 8, 1992

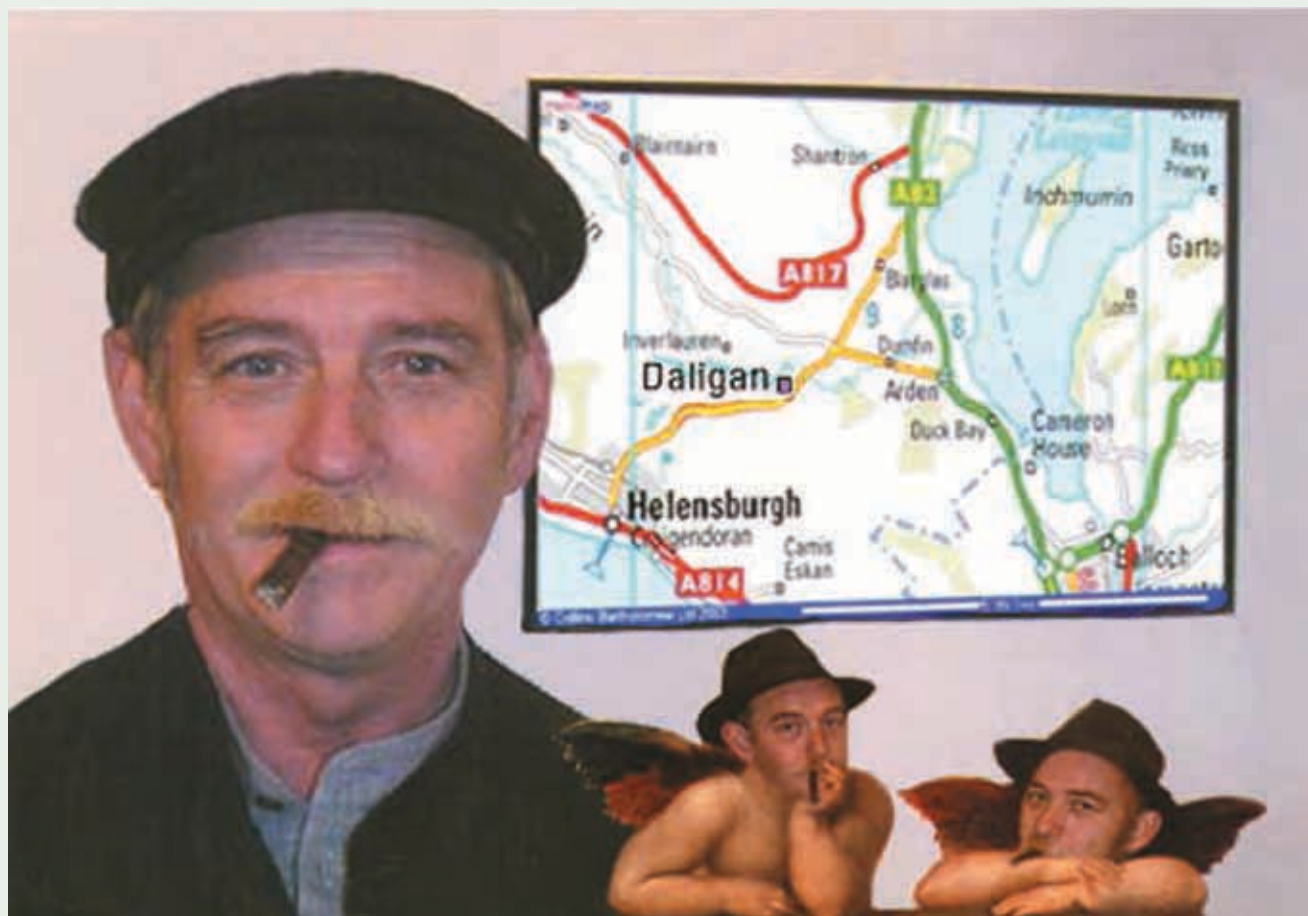
(coming from Liège by the Maas river, on board of "Le Pays de Liège")

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)

2006

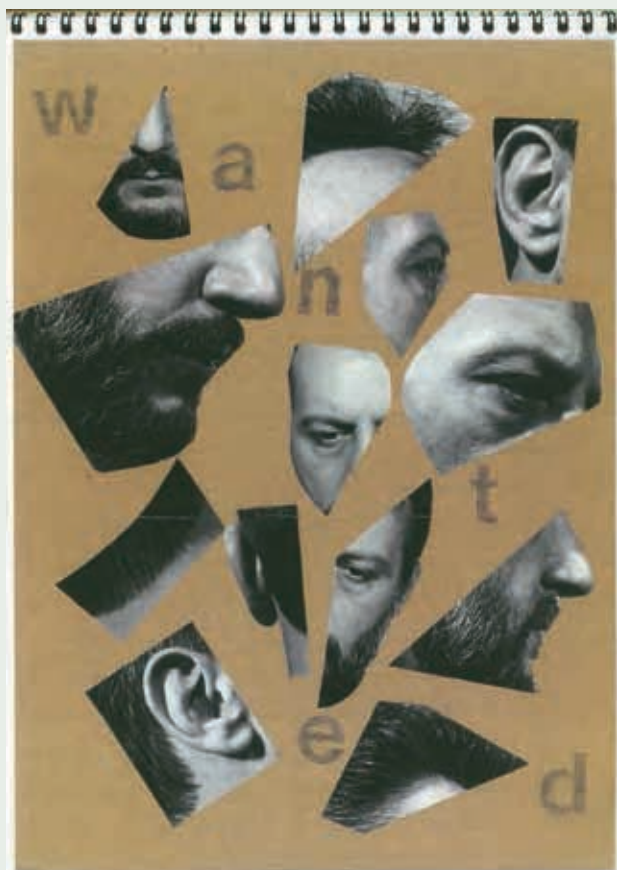


Daniel Daligand: *Return to the sources – Scotland*, 2005 (postcard)



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!*, 2002



Joan Puig / John Mountain: *Freaks of the Netmail #1*, 2005 (digital print)



Collage by Rora and Dob Kamperelic, 2006



Envelope work by Clemente Padin, 2006

THE DECENTRALIZED ART AND THE WORLD



Lothar Trott: *Poku Test*, 2006 (pages from the mail art project's catalog)

THE DECENTRALIZED ART AND THE WORLD



Deborah Colotti: *to explore*, 2006

2006



Envelope work by Elgin Carver, 2006

Tales and Legends of the Eternal Network

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

(IT'S A NET, NET, NET, NET WORLD)

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.

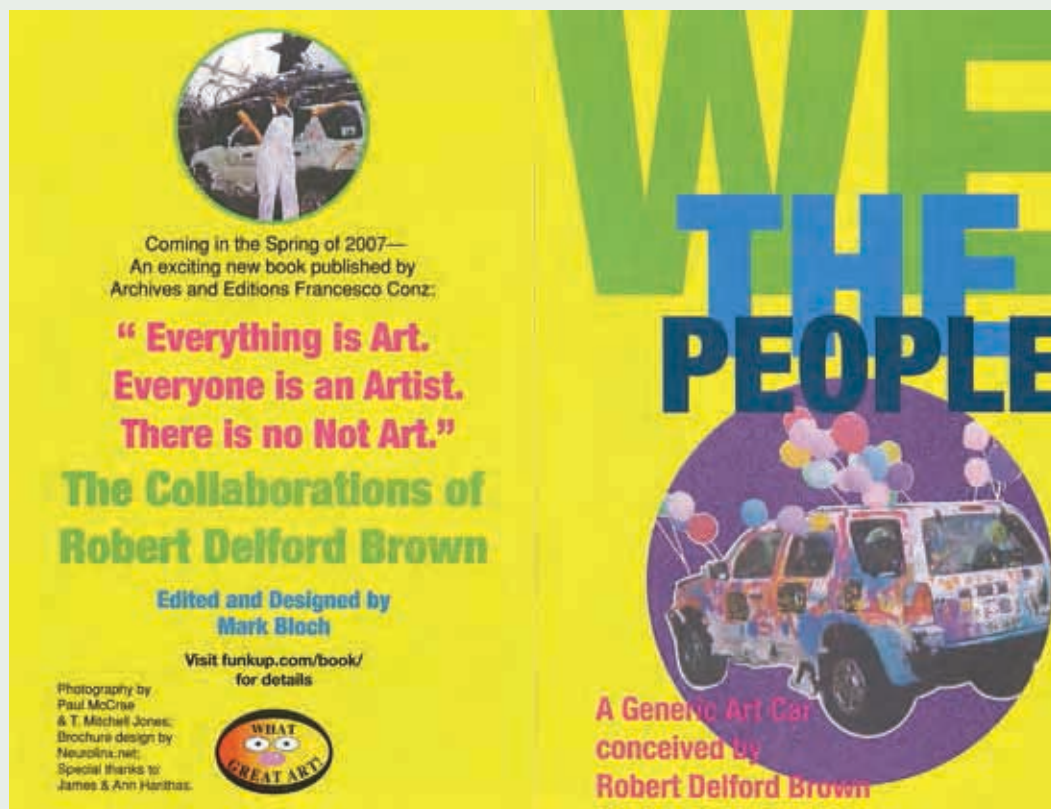
I wrote of art given out as a "gift" rather than *exchanged*, because behind the daily barter of materials it is distinctly perceptible in mail art circles a common inclination towards a disinterested offering, a desire to astonish akin to the *potlatch* of the American Indians, a will to make game of 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 discontinuous 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)



Envelope work by Vittore Baroni, 2006



Brochure for Robert Delford Brown's new book, 2006

THE DECENTRALIZED ART AND THE WORLD

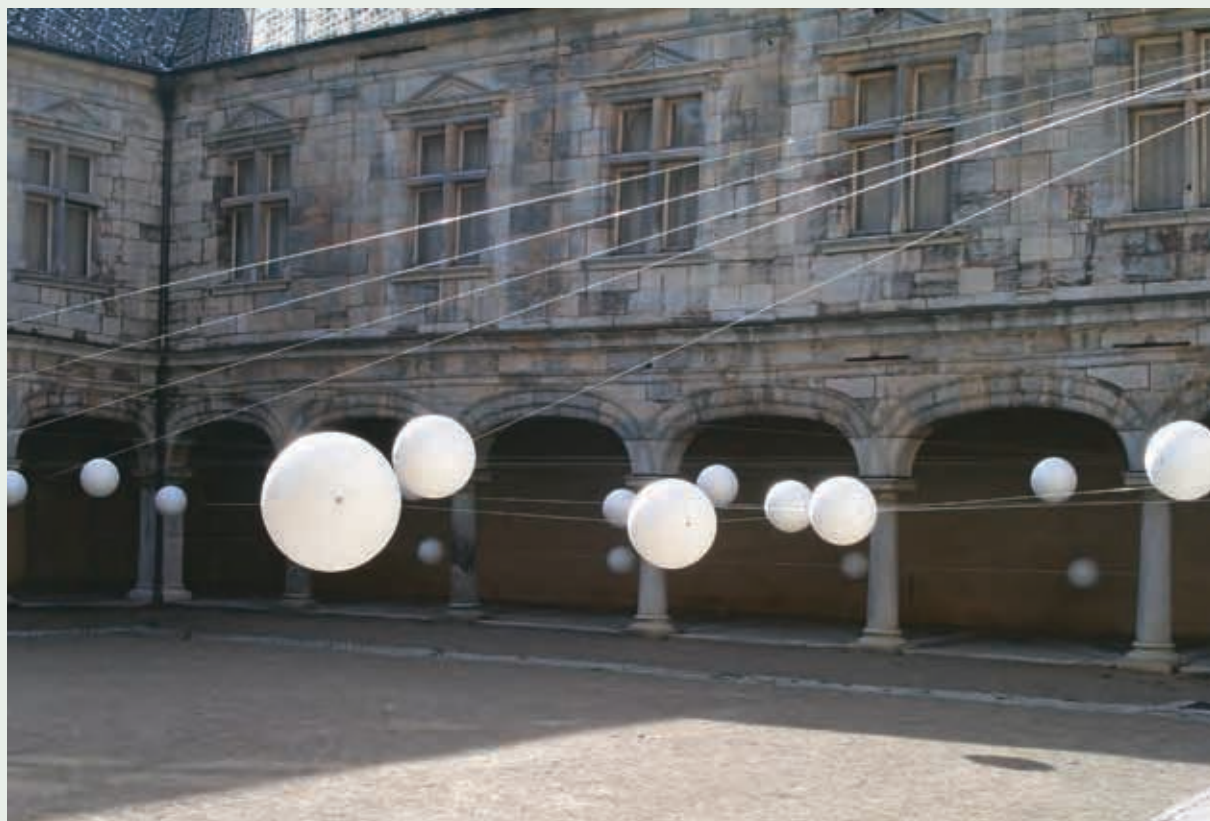


Envelope works by Bernd Löbach-Hinweiser, 1986 and 2006

THE DECENTRALIZED ART AND THE WORLD



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)



Paul Panhuysen: *Galaxy Sonore*, sound installation, 2006, Courtyard of the Palais Granvelle (Musée du Temps), Besançon, France

2006

3, 8, 10, 15, 17 November 2006 ♦ Artpool P60, Budapest

... **Decentralized World Congresses**
... **The Network Events of Art (1986-2006)**
... **Decentralizált Világkongresszusok**
... **A művészet hálózati eseményei (1986-2006)**

Ideas, strategies, projects, stories, meetings, artworks, documents, publications, etc.

Lectures and screenings related to the exhibition event:

3 November 2006:

- **The Budapest session of the 1992 Worldwide Networker Congress – György Galántai** (Budapest, Hungary)

8 November 2006:

- **“Collaborative projects – live documents” – Colette & Günther Ruch** (Geneva, Switzerland)
- **Networking has changed my life – Peter Netmail** (Minden, Germany)

10 November 2006:

- **An independent art laboratory: The ZEROGLAB – Károly Tóth** (Rotterdam, The Netherlands)


15 November 2006:

- **Aesthetics of Escape – Marko Stamenkovic** (Belgrade, Serbia)

17 November 2006:

- **Migration Aesthetics. “The Nonchalance of Art – the Art of Non-economy” – Péter Fuchs** (Budapest, Hungary)

See the list of exhibitors on the back of the invitation reproduced on p. 396.

DOCUMENT: call, email call (En), correspondence, invitation, email invitations (Hu, En), program, flyer for each lecture, photo, video 
WEB-CATALOG: www.artpool.hu/Network/2006/

BIBLIOGRAPHY: *Decentralizált Világkongresszusok. A művészet hálózati eseményei (1986–2006)*, Index. A művészet helyszínei/ Places of Art, November 2006 (notice) ■ *Hálózatok az Artpoolban*, Magyar Narancs, November 2, 2006, p. 6 (notice)

THE DECENTRALIZED ART AND THE WORLD

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 Knížák, 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

THE DECENTRALIZED ART AND THE WORLD

lectures – events at Artpool P60

3 November 2006: The Budapest session of the 1992 Worldwide Networker Congress – György Galántai (Budapest, Hungary)

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.



Lecture by
György Galántai

8 November 2006: Collaborative projects – live documents – Colette & Günther Ruch (Geneva, Switzerland)

"*Sound & Mailbox* (sound-action), a network-poetry enclosing minimal-texts from Dick Higgins / Ray Johnson / Richard Kostelanetz / Mark Bloch / Julien Blaine / Ulises Carrion / Robin Crozier / Guillermo Deisler / Rod Summers / Ruth Wolf-Rehfeldt / Fernando Aguiar / Jiří Valoch / Lucien Suel / Jürgen O. Olbrich / and many others, with a short introductory lecture about the development of worldwide congresses in the eighties.

Preceding the performance: parallel screening of film and video-documents: *Direct* (1995), *A L'Ecart* (1977), *Z-Comme Réseaux* (1994), *Mail-Performance-Fax-Project* (1994).



Performance by
Colette & Günther Ruch

2006

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.



Peter Netmail with Georg Ladanyi and Bálint Szombathy

10 November 2006: An independent art laboratory: The ZEROGLAB – Károly Tóth (Rotterdam, Netherlands)

Presentation of the institute and the Nanofestival project (with screening)



Lecture by Károly Tóth

THE DECENTRALIZED ART AND THE WORLD

lectures – events at Artpool P60

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 by
Marko Stamenkovic

17 November 2006: Migration Aesthetics. "The Nonchalance of Art – the Art of Non-economy" – Péter Fuchs (Budapest, Hungary)

Lecture on the aesthetics of fleeing, the building up of an economic life and its incomprehensibility



Lecture by
Péter Fuchs

2006

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.



Júlia Klaniczay and Judit Bodor at Artpool's exhibition block

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.




Judit Bodor lecturing at the *Investigating Archives* symposium

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)

28 December 2006 ♦ Artpool P60, Budapest (Kamilla day)

... "Stories from my slack" ... "Semmittevésém történetéből"

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: *Semmittevésém történetéből*. Háy Ágnes szimultán vetíti összes filmjét, Index. A művészet helyszínei/Places of Art, December 2006 (notice) ■ Pál Kata: "Semmittevésém történetéből", *litera.hu*, December 2006

DIMENSIONIST EVENINGS

PHOTOS OF THE AUDIENCE AT ARTPOOL P60



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 *Vizöntő-kor hajnalán* [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)

(Source: György Galántai: *Hommage à Charles Tamkó Sirató*, www.artpool.hu/2007/tavaszi/Galantai.html)



On the walls and hanging in the space: enlarged planar poems by Charles Tamkó Sirató and visual poems by Lajos Kassák

DIMENSIONIST EVENINGS



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

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



ParaStamp Extra meeting at Museum of Fine Arts

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 Györfy, 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

BIBLIOGRAPHY: Bodor Kata: *An introduction to the world of artistamps*, in: *Parastamp. Four Decades of Artistamps, from Fluxus to the Internet*, exh. catalog, Szépművészeti Múzeum, Budapest, 2007, pp. 73–83. ■ Bodor Kata: "...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*, exh. catalog, Szépművészeti Múzeum, Budapest, 2007, pp. 84–100. ■ Frank, Peter: *The artistamp in the age of digital dissemination (Foreword to the Parastamp exhibition)*, in: *Parastamp. Four Decades of Artistamps, from Fluxus to the Internet*, exh. catalog, Szépművészeti Múzeum, Budapest, 2007, pp. 69–72. ■ Szabályár Eszter: *Belépéselőny a múzeumoknál*, Népszabadság, December 29, 2006, p. 20 (notice) ■ *Dzsingisz kán és a dinoszauruszok: a nagy kiállítások éve lesz az idei*, stop.hu, January 10, 2007 (notice) ■ *Parabélyeg*, Artmagazin, 2007/1, p. 62 (notice) ■ *Művészbélyegek a Szépművészeti Múzeumban*, stop.hu, March 23, 2007 (notice) ■ *Művészbélyegek a múzeumban*, Magyar Hírlap, March 23, 2007, p. 19 (notice) ■ Valaczkay Gabriella: *Művéstempli*, kultura.hu, March 23, 2007 ■ *Művészbélyegek*, Népszabadság, March 24, 2007, p. 18 (notice) ■ *Egy ritka műfaj – parabélyegek a Szépművészeti Múzeumban*, Népszava, March 24, 2007, p. 10 (notice) ■ Fuchs Péter: *Hogy kerül Mona Lisa a metróba? Underground a föld alatt és a Szépművészeti Múzeumban*, nol.hu, March 30, 2007 ■ *Mail-art*, Magyar Demokrata, April 12, 2007, p. 60 (notice) ■ Varga Ilona: *ParaStamp*, Creative Europe.com, April 16, 2007 ■ Valaczkay Gabriella: *Parabélyeg extra*, kultura.hu, April 19, 2007 ■ *Művészbélyegek és művészek*, Magyar Hírlap, April 20, 2007, p. 19. ■ *Parastamp: Four Decades of Artistamps from Fluxus to the Internet*, Herald Tribune, April 21–22, 2007, p. 22 (notice) ■ *Bélyeggyűjtők mennyországa a Szépművészeti Múzeumban*, portfoliolight.hu, April 23, 2007 (notice) ■ *Parabélyeg – találkozó a kiállítókkal*, stop.hu, April 25, 2007 (notice) ■ *Találkozó a Szépművészeti Múzeumban*, Magyar Hírlap, April 26, 2007, p. 18 (notice) ■ *Kultúrprogramok a hosszú hétvégére*, hirado.hu, April 26, 2007 (notice) ■ *Parabélyeg*, Intérieur, April–May 2007, p. 98. ■ Vittore Baroni: *A postabélyegek lázadása*, Balkon, 2007/4, pp. 4–7. ■ Martos Gábor: *Megmutassam a parabélyeg-gyűjteményemet?* Népszava, Szép Szó melléklet, May 5, 2007, p. 5. ■ *Parastamp – Four Decades of Artistamps, from Fluxus to the Internet*, hungarianinstitute.be (Hungarian Cultural Institute, Brussels), May 7, 2007 ■ Dékei Kriszta: *Egyharmad örültség. Parabélyeg – A művészbélyeg négy évtizede a fluxustól az internetig*, Magyar Narancs, June 7, 2007, p. 29. ■ *Kiállítás*, Metro, June 20, 2007, p. 10 (notice) ■ Józsa Ágnes: *Névértéken. Das Anatomische Theater – Milorad Krstic kiállítása – Körzőgyár. A művészbélyeg négy évtizede – Szépművészeti Múzeum*, Criticai Lapok, May 2007, pp. 30–31. ■ Szombathy Bálint: *Még időben. Parabélyeg. A művészbélyeg négy évtizede a Fluxustól az internetig*, Új Művészet, July 2007, pp. 31–33. ■ RM [Richard Martel]: *Parastamp, Four Decades of Artistamps, from Fluxus to the Internet*, Inter Art Actuel, No 101, 2008–2009, p. 87. TV-RADIO: M1, M2, March 26, 2007 (Kultúrház) YouTube; Kossuth Rádió, April 2, 2007 (Napközben)

ARTPOOL'S INTERNATIONAL COLLECTION OF ARTISTS' STAMPS
Artistamp Museum of Artpool • Artpool Művészbélyeg Múzeum

RECOLLECTION FROM 1987 TO 2007

ARTPOOL'S INTERNATIONAL COLLECTION OF ARTISTAMP
BÉLYEG KÉPEK 1987-2007 - Szépművészeti Múzeum, Budapest, 2007

Stamp Images exhibition, Museum of Fine Arts, Budapest, April 2007

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 bélyegmunkáik - az Artpool néhány projektjében (1992-2006)

1992 (2000) • FLUX FLAGS and documents • Banana, Anna (USA) Baroni, Vittore (I) buZ blurr (USA) Cole, David (USA) Kid, Crackerjack (USA) Fricker, H. R. (CH) Hubaut, Joël (F) Olbrich, Jürgen O. (D) • **1995 (1997) • MEMORIAL WORKS MADE AFTER RAY JOHNSON'S DEATH •** Dupuy, Jean (F) Olbrich, Jürgen O. (D) Richter, Klaus (D) Bellini, Lancillotto (I) Boschi, Anna (I) Figueiredo, Cezar (P) Bulatov, Dmitry (RU) Fricker, H. R. (CH) Barbot, Fernand (USA) Chew, Carl T. (USA) Cleveland, Buster (USA) Cole, David (USA) Corbett, M. B. (USA) Pittore, Carlo (USA) Plunkett, Daniel (USA) • **1999 • FOOT-WARE / LÁB-BELI DOLGOK •** Saunders, Robert (USA) Cleveland, Buster (USA) Crozier, Robin (GB) Cuciniello, Natale (I) Curmano, Billy (USA) Dellafiora, David (AUS) Máté Gyula (H) Nokanono, Kevo (CDN) Simon, Baudhuin (B) Stake, Chuck (CDN) Strada, Giovanni (I) • **2000 (1979-1994) • "Add to" art / Folytatott művészet •** Cavellini, G. A. (I) Cleveland, Buster (USA) Fricker, H. R. (CH) Artpool, WAP (H) Brett, George (USA) Fine, A. M. (USA) Mazza, Italo (I) Artpool, Stamps (H) Cohen, Ryosuke (J) Artpool, Bridge (H) • **2000 • THE CHANCE FUTURE / A VÉLETLEN JÖVŐ •** Simon, Baudhuin (B) Boog (USA) Hosszú, Michel (F) Held, John Jr. (USA) Helmes, Scott (USA) Niemeyer, Olivia (BR) Bellini, Lancillotto (I) Bell, Lilian A. (USA) Graf, Hartmut (D) Higgins III. E. F. (USA) Kulemin, Edward (RU) Juri, Gik (RU) Fierens, Luc (B) • **2000, 2001, 2003, 2004, 2006 (1984, 1989) • HUNGARY / MAGYARORSZÁG •** Cleveland, Buster (USA) Higgins III. E. F. (USA) Lloyd, Ginny (USA) Smith, Joel (USA) Spiegelman, Lon (USA) • **2001 • IMPOSSIBLE REALISM / LEHETETLEN REALIZMUS •** Tandori, Dezső (H) Maciunas, George (USA) Watts, Robert (USA) Tót Endre (H/D) • **2002 • PARALLEL REALITIES (5+1=2) MAIL, etc., FLUX (art) WORLD •** Banana, Anna (CDN) Bates, Keith (GB) Boschi, Anna (I) BuZ Blurr (USA) Ciani, Piermario (I) Cohen, Ryosuke (J) Harley-Terra Candella (USA) Harroff, William (USA) Higgins III. E. F. (USA) Hubaut, Joël (F) Jensen, K. Frank (DK) Juri, Gik (RU) Lumb, Michael (GB) Nanni, Marco (I) Netmail, Angela & Peter (D) Padin, Clemente (ROU) Pilcher, Barry Edgar (IRL) Redwood, Dawn (GB) Simon, Baudhuin (B) Speed & Oakes (USA) Summers, Rod (NL) Dogfish (CDN) • **2003 • PERSONALITIES, ART AND WORLD OF THE THIRD KIND / A HARMADIK TÍPUSÚ SZEMÉLYISÉG, MŰVÉSZET ÉS VILÁG •** Altemus, Red (USA) Banana, Anna (CDN) Fierens, Luc (B) Harley-Terra Candella (USA) Higgins III. E. F. (USA) Lenoir, Pascal (F) Melnikov-Sarqvist, W. R. (RU) Montes, René (MEX) Morandi, Emilio (I) Padin, Clemente (RU) Simon, Baudhuin (B) State of Being (USA) Suel, Lucien (F) Varney, Ed (CDN) Watlington, R. E. (USA) • **2004 (1979, 1982) • ARTPOOL'S ART TOUR •** Cavellini, G. A. (I) Cleveland, Buster (USA) Higgins III. E. F. (USA) Wulle Konsumkunst (D) Perneczky Géza (D) Blaine, Julien (F) Baroni, Vittore (I) Higgins III. E. F. (USA) Pelli, Romano (I) Frangione, Nicola (I) Ciani, Piermario (I) Lloyd, Ginny (USA) Galantai-Artpool (H) • **2004 • The Telematic Society: art in the 'fourth dimension' / A telematikus társadalom: művészet "a negyedik dimenzióban" •** Blaster, Al (USA) Bondioli, Guido (USA) buZ blurr (USA) Held, John Jr. (USA) Jack, Seiel (J) Kamperelic, Rora & Dobrica (YU) Melnikov, Willi R. (RU) Nero, Eddie (USA) Netmail, A&P (D) Padin, Clemente (RU) Pinky (I) Rael Mail (NL) Rocola (USA) Sassi, Fabio (I) Sticker Dude (USA) Trani, Michel (F) Winnes, Friedrich (D) • **2005 • ART REGAINED / VISSZANYERT MŰVÉSZET •** Bidner, Mike (CDN) Cohen, Ryosuke (J) • **2005 • THE EXPERIMENTER & THE ART OF PERCEPTION / AZ EXPERIMENTÁTOR ÉS AZ ÉSZREVÉTEL MŰVÉSZETE •** Banana, Anna (CDN) Baron (USA) Bellini, Lancillotto (I) Bondioli, Guido (USA) buZ blurr (USA) Cammack, David (USA) Cohen, Ryosuke (J) Felter, Jas W. (CDN) Fierens, Luc (B) Held, John Jr. (USA) Higgins III. E. F. (USA) Hoare, Tyler (USA) Laszlo, Jean-Noël (F) Melnikov, Willi R. (RU) Netmail, A+P (D) Simon, Baudhuin (B) Sticker Dude (USA) Sztuka Fabrika (B) Trott, Lothar (CH) Uphoff, Joseph A. Jr. (USA) Vincy, Lara (F) Williamson, Susan (CDN) • **2006 (1963-1986) • RECOLLECTION FROM 1986 TO 2006 - IN RECOGNITION OF WORLD WIDE NETWORKER CONGRESSES •** Baroni, Vittore (I) Banana, Anna (CDN) buZ blurr (USA) Bzdok, Henryk (PL) Cole, David (USA) Creative Thing (USA) Fricker, H. R. (CH) Friedman, Ken (USA) Held, John Jr. (USA) Higgins III. E. F. (USA) Jacob, J. P. (USA) Kid, Crackerjack (USA) Küstermann, Peter (D) Lloyd, Ginny (USA) Rocola (USA) Schraenen, Guy (B) Souza, Al (USA) Varney, Ed (CDN) Vigo, G. E. Marx (RA) Watts, Robert (USA) Wulle Konsumkunst (D)



Best wishes,
G. Galantai
&
Julia

2006-03-03



ParaStamp Four Decades of Artistamps from Fluxus to the Internet

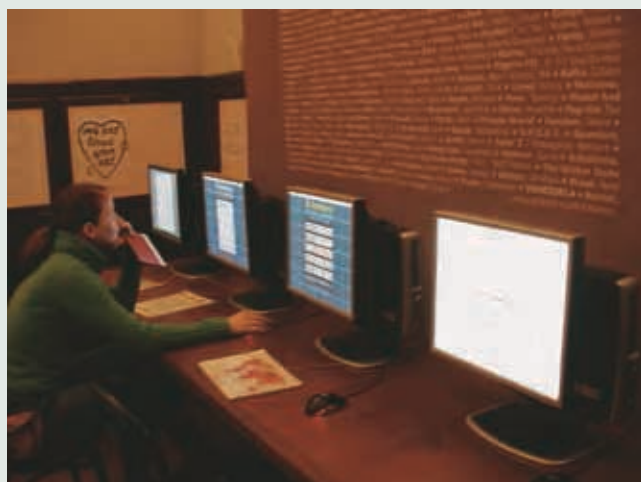
Kata Bodor

"...I would like to be connected to the time I'm in..."

INTERVIEW WITH GYÖRGY GALÁNTAI, THE CURATOR OF THE PARASTAMP EXHIBITION

(excerpt from the catalog)*

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.



ParaStamp exhibition interiors

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'."¹ 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."²

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."³ 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."⁴

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."⁵

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.

ParaStamp Four Decades of Artistamps from Fluxus to the Internet

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."⁶

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."⁷

* 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, Szépművészeti Múzeum, Budapest, 2007, pp. 84–100.

¹ Henry Flynt: *Concept art...*, 1961, in: La Monte Young – Georges Maciunas – Jackson MacLow (eds.): *An Anthology*, New York, c. 1962, reprint: 1963, Heiner Friedrich, Cologne, 1970

² Michael Nyman: *George Brecht: Interview (1976)*, Studio International, Vol. 192, No. 984, November/December 1976, p. 258. (Art & Experimental Music)

³ Transcript of video interview conducted by Larry Miller on 24 March 1978 with George Maciunas, in: Achille Bonito Oliva (ed.): *Ubi Fluxus Ibi Motus 1990-1962*, Mazzotta, Milano, 1990, p. 231.

⁴ Ben Vautier: *Tout cela est difficile*, in: *Ubi Fluxus Ibi Motus 1990-1962*, op. cit. p. 270.

⁵ Marcel Duchamp: *Ingénieur du temps perdu*. Entretiens avec Pierre Cabanne, Paris, Belfond, 1970

⁶ Vilém Flusser: *Die Schrift*, Imatrix Publications, Göttingen, 1987. In English: *Does Writing Have a Future?*, Univ. of Minnesota Press, Minneapolis-London, 2011, p. 83.

⁷ NET-WORK-UTOPIAS, Pool Processing (Heiko Idensen, Hannover & Matthias Krohn, Cologne), in: *ON LINE*, Steierische Kulturinitiative Graz, 1993, p. 34.



German Post Office in Turkey | Turkish Empire Postage Stamps (Para overprints on German 1900 issue)

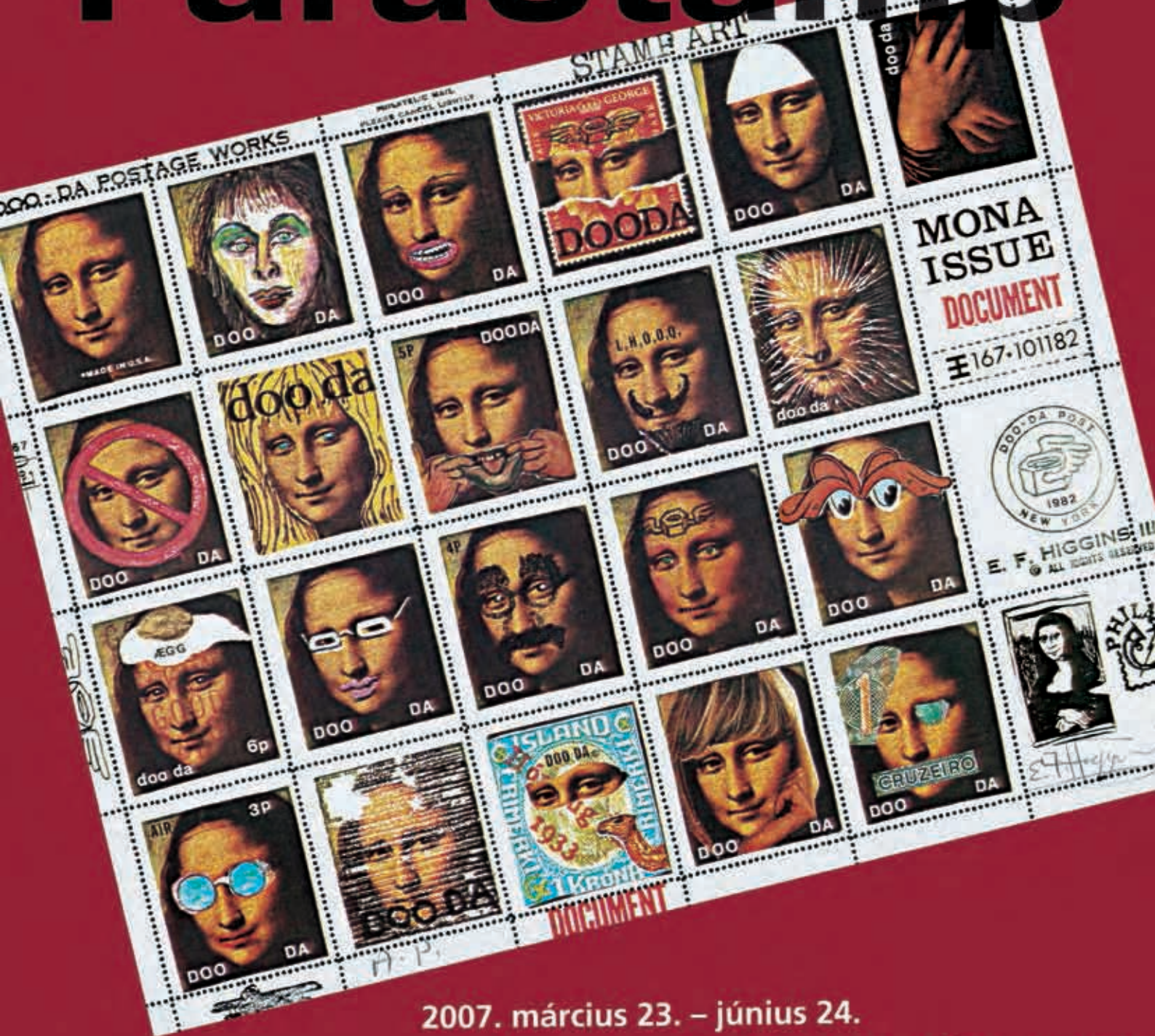
Readymade Stamp Issue in memoriam Marcel Duchamp (1887-2007)

made by György Galántai & Tamás Kaszás for the ParaStamp Extra meeting, Museum of Fine Arts, Budapest, 26 April 2007 | participating artists: James Warren Felter (Canada), Michael Hernandez de Luna, Patrícia Tavenner (USA), György Galántai, Sándor Györfi, Péter Balázs Kovács, András Lengyel, Gábor Tóth (Hungary)

A művészbélyeg négy évtizede
a fluxustól az internetig

Four Decades of Artistamps,
from Fluxus to the Internet

Parabélyeg ParaStamp



2007. március 23. – június 24.

SZÉPMŰVÉSZETI MÚZEUM
MUSEUM OF FINE ARTS

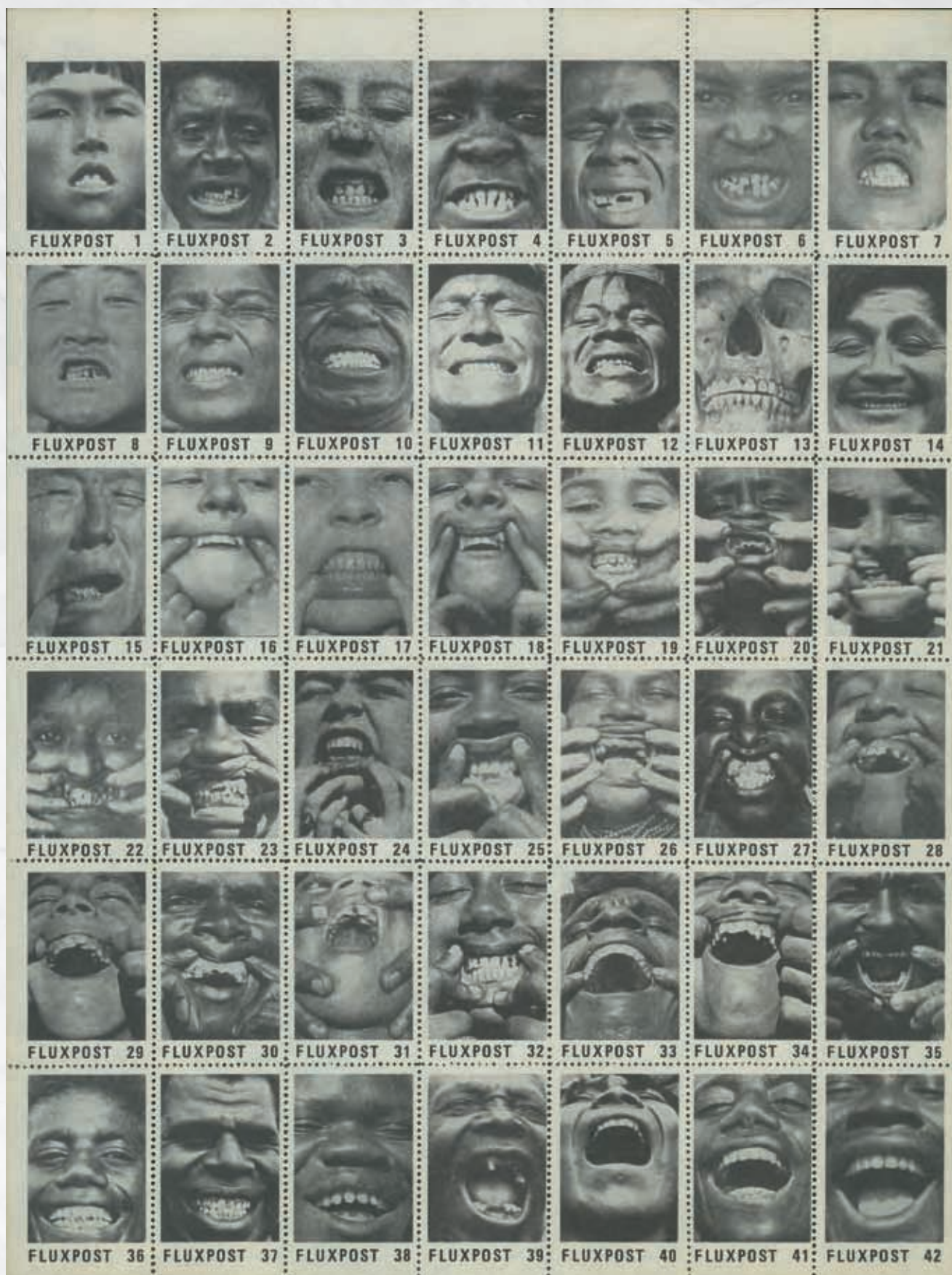
23 March – 24 June 2007



ARTISTAMP MUSEUM OF ARTPOOL

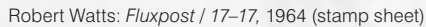
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B. / Tensetendoned • Crackerjack Kid / Welch, Chuck • Craigie, Peter • Creative Thing • Curmano, Billy X. • Dazar / Omahaha • DeCoster, Miles • Dickau, Mike • Dogfish / Tui Tui / Rudine, Robert • Dominique / Hill, Jennifer • Dreva, Jerry • Echevarria-Myers, Jo-Anne • Elder, Gene • Fallico, Arturo Giuseppe • Farley, William • Fawcett, John S. • Fish, Pat • Fox, Harry • Friedman, Ken • Gaglione, Picasso / Stamp Art Gallery • Harley, Francis / Terra Candella • Held, John, Jr. • Helm, Glenn E. • Helm, Scott • Helmes, Scott • Hernandez de Luna, Michael • Higgins III., E. F. / Doo Da Post • Hill, Crag / Score • Honoria / Honoriartist • Igloo, Alex Torrid Zone • Jacob, John P. • Johnson, Ray / Wilson, Bill • Kafka, Citizen • Kent, Eleanor • Kirkpatrick, Garland • Kretschmar, Hubert • Lara, Mario / Artrat • LeClair, Turk • Lloyd, Ginny • Maciunas, George • Mansion, Gracie • Mateo, Hamlet • McLimans, David • McLure, Steve • Meade, Richard • Mew, Tommy • Miekal And • Miller, Don / Ottotron • Miller, Ken / ASKalice • Nero, Eddie / Hitam Post • Nevermind, Rain Rien • Otani, Priscilla • Pag-Hat The Rat Girl • Patrick, T. • Perkins, Stephen • Pittore, Carlo • Plunkett, Daniel • Porter, Bern • Private World • Random, Steve • Rocola, Robert / Picasso, Marlon Vito • Rosenberg, Marilyn R. • Rubberoid, Rudi • Ruyak, Jacqueline • S.P.E.A.T. • Saunders, Robert • Saville, Ken • Sharp, Anne • Skooter • Smith, Joel • Smith, Larry D. • Smith, Steve • Solar Z / Nakagawa, Barbara • Sontag, Marilyn • Souza, Al • Spaulding, Donald C. • Spiegelman, Lon • Stangroom, Jonathan • Stetser, Carol • Substitute, Carolyn • Tavenner, Patricia / The Eternal Press • Taylor, Sandra Ortiz • The Olathe Poste / W.C. "Bill" Porter • The Sticker Dude / Ragged Edge Press • Tisa, Benedict • Uphoff, Joseph A., Jr. • Watlington, Robert • Watts, Robert • Wilder, Shelton • Wood, Reid / State of Being • Xerox Sutra Editions • **URUGUAY** • Bentos, Acosta • Ladra, Antonio • Padin, Clemente • **VENEZUELA** • Bortot, Angel • Escarré, Luis Valera • Ogaz, Damas • Rivero, Anni James • Zerpa, Carlos •

ParaStamp Four Decades of Artistamps from Fluxus to the Internet

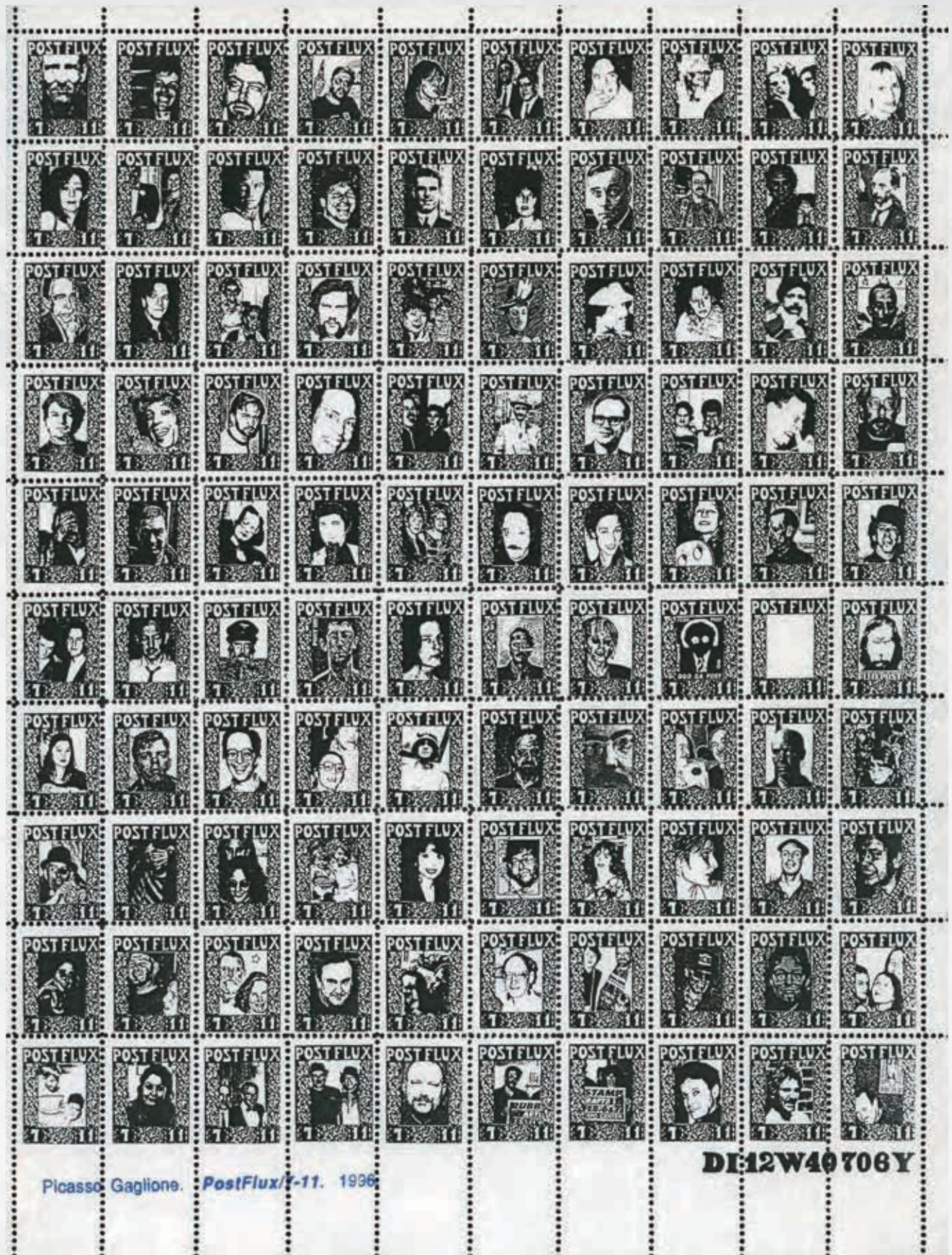


George Maciunas: *Fluxpost (Smiles)*, 1978 (stamp sheet)

2007



ParaStamp Four Decades of Artistamps from Fluxus to the Internet

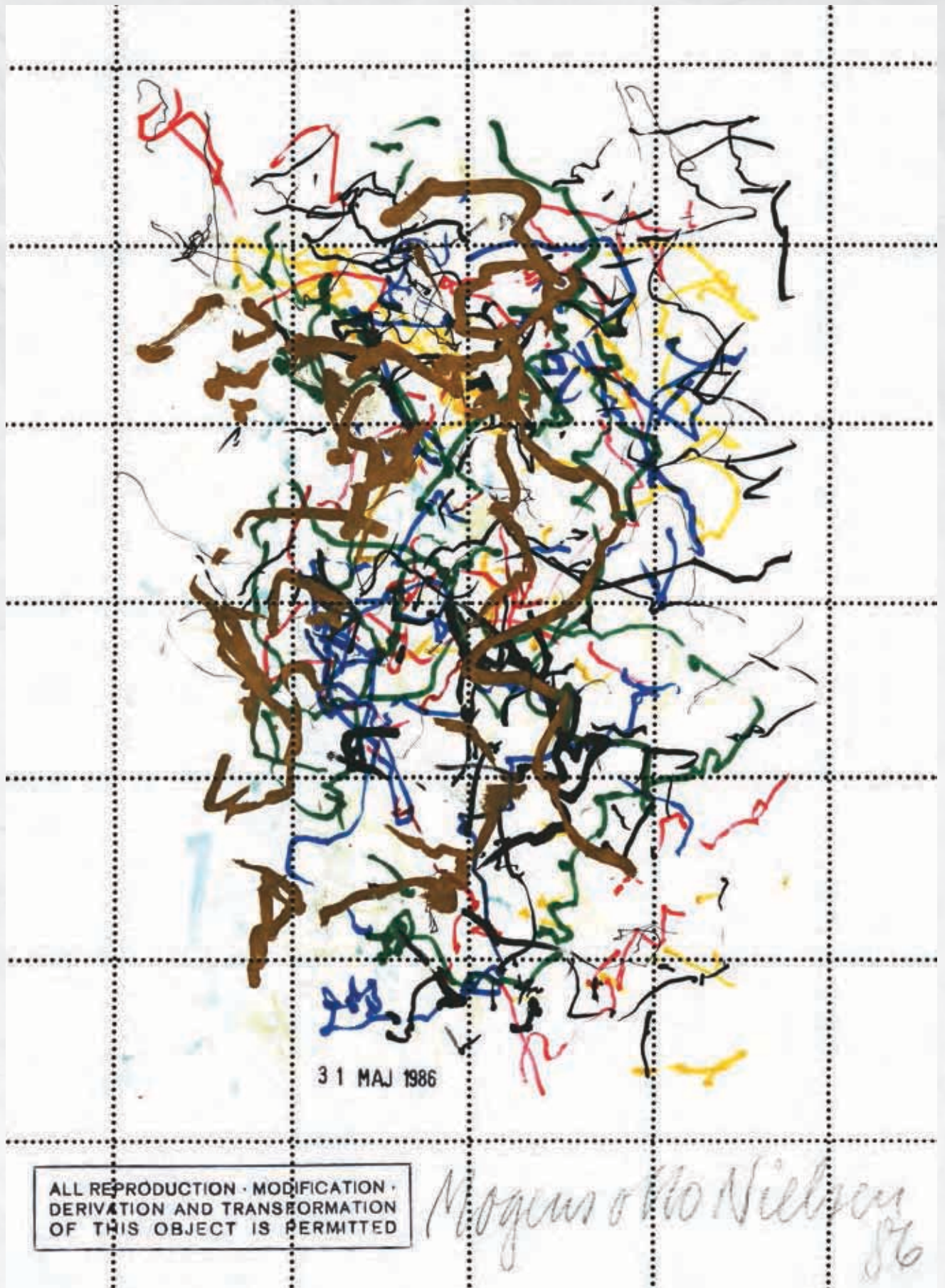


Picasso Gaglione: *PostFlux / 7-11, 1996* (stamp sheet)

2007

2007



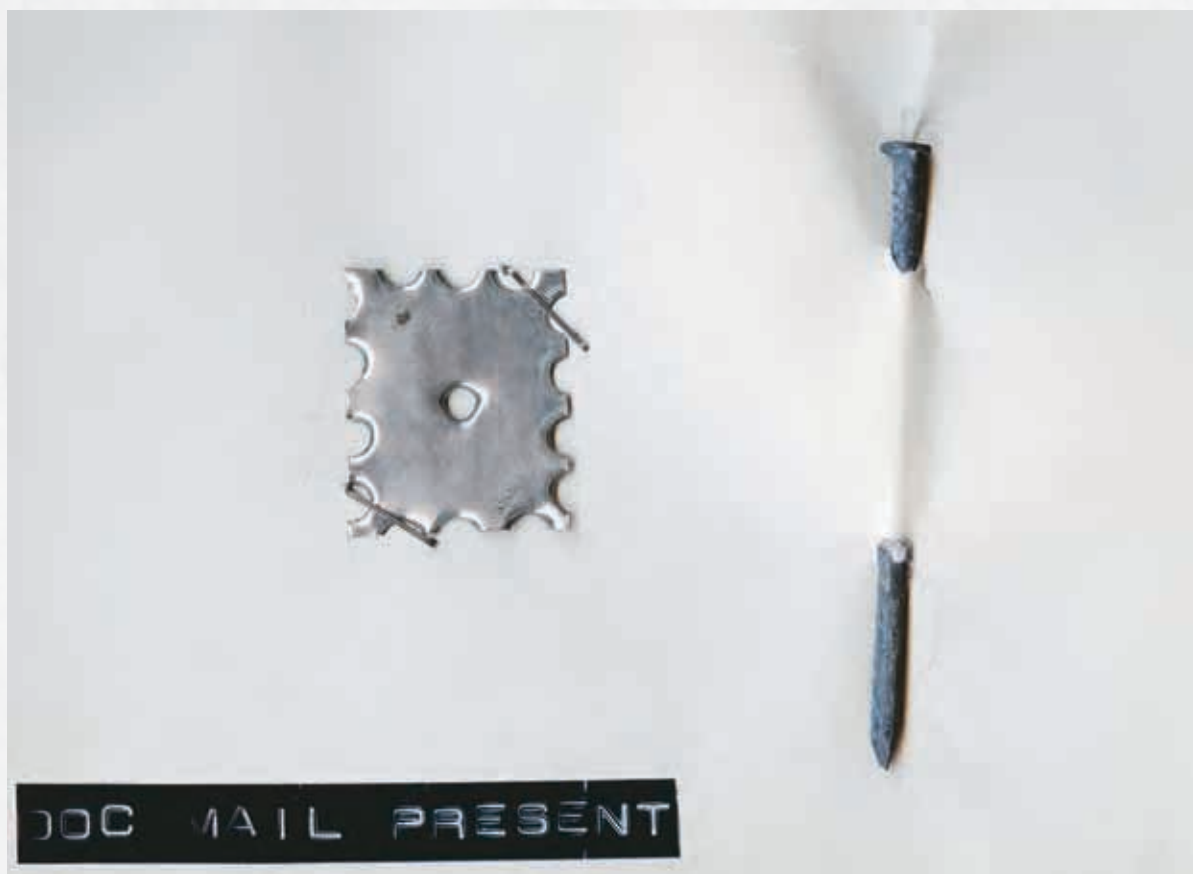


Stamp sheet by Mogens Otto Nielsen, 1986

ParaStamp Four Decades of Artistamps from Fluxus to the Internet



Stampwork (perforated envelope) by Achim Schnyder, 1984



Oskar Manigk: *Doc Mail Present*, early 1980s

Life of the ParaStamp posters



Facade of the Museum of Fine Arts, Budapest, with the ParaStamp banners



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

Life of the ParaStamp posters



Rod Summers, Ryosuke Cohen and friends in Maastricht, Netherlands



Anna Banana, Roberts Creek, B.C., Canada



Lothar Trott, Zürich, Switzerland

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

2007

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

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

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.³

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.²

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. **A dialogical relationship forms between people who were once far from each other and now brought close.**³

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 spokespeople. 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, ...²

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.³

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.**²

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.⁴

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.²

6. How to Discover the Hacker Hidden in Us?

6/1. Vilém Flusser:

From this incipient reflection on thinking has come, among other things and above all of them, **the informatic revolution**. It is a revolution because it turns from its point of departure to the world and to human beings.⁴

6/2. Eric S. Raymond:

To be a real hacker, you need to get to the point where you can learn a new language in days by relating what's in the manual to what you already know. This means you should learn several very different languages.²

7. How to Discover the Hacker Hidden in Us?

7/1. Vilém Flusser:

The new digital codes arose from the new understanding of thought, and feedback is making us think in quanta and images more clearly the more we use the new codes.⁴

7/2. Eric S. Raymond:

I can't give complete instructions on how to learn to program here — it's a complex skill. But I can tell you that books and courses won't do it — many, **maybe most of the best hackers are self-taught**. You can learn language features — bits of knowledge — from books, but the mind-set that makes that knowledge into living skill can be learned only by practice and apprenticeship. What will do it is (a) *reading code* and (b) *writing code*.²

8. How to Discover the Hacker Hidden in Us?

8/1. Vilém Flusser:

We are responsible for the relationships we build but definitely not for those that are predetermined. I think that those who regard predetermined relationships as valuable are the enemies of freedom. And those who place an emphasis on relationships they have built are men of the new era, ...³

8/2. Eric S. Raymond:

Hackers solve problems and build things, and they believe in freedom and voluntary mutual help. To be accepted as a hacker, you have to behave as though you have this kind of attitude yourself. And to behave as though you have the attitude, you have to really believe the attitude.²

9. How to Discover the Hacker Hidden in Us?

9/1. Vilém Flusser:

Perception theory, ethics and aesthetics, and even **our very sense of being alive** are in crisis. We live in an illusory world of technical images, and we increasingly experience, recognize, evaluate, and act as a function of these images.¹

9/2. Eric S. Raymond:

The hacker mind-set is not confined to this software-hacker culture. There are people who apply **the hacker attitude** to other things, like electronics or music — actually, you can find it at the highest levels of any science or art.²

10. How to Discover the Hacker Hidden in Us?

10/1. Vilém Flusser:

"Probable" and "improbable" are concepts from informatics, in which information can be defined as an improbable situation: **the more improbable, the more informative.**¹

10/2. Eric S. Raymond:

The hacker culture (and the engineering development of the Internet, for that matter) **is run by volunteers**.

[...] People who do this sort of thing well get a lot of respect, because everybody knows these jobs are huge time sinks and not as much fun as playing with code.

Doing them shows dedication.²

Source of the quotations:

¹Vilém Flusser: Into the Universe of Technical Images, Univ. of Minnesota Press, Minneapolis — London, 2011

²Eric Steven Raymond: *How To Become A Hacker*, 2001, <http://catb.org/~esr/faqs/hacker-howto.html>

³Vilém Flusser: *Die Informationsgesellschaft als Regenwurm*, in: G. Kaiser — D. Matejovski — J. Federowitz (eds.): *Kultur und Technik im 21. Jahrhundert*, Campus, FfM, NY 1993, pp. 69–78.

⁴Vilém Flusser: *Does Writing Have a Future?*, University of Minnesota Press, Minneapolis — London, 2011

(Translation of the back of the invitation to Galántai's lecture.)

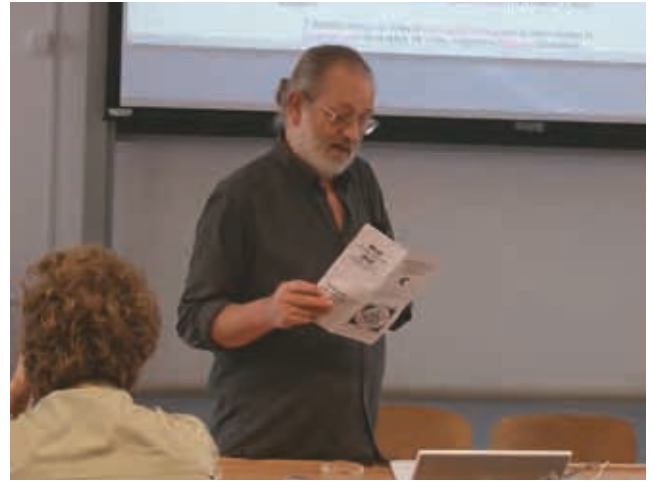
11 May 2007 ♦ ELTE Média Centrum, Budapest

How to Discover the Hacker Hidden in Us?
The 100% recycling hack

Hogyan fedezzük fel a bennünk rejlő hackert?
A 100%-ig újrahasznosítható hekk

Lecture by **György Galántai** at the conference *Médiahekk 2007 – Lehet Más a Világ!* (Media Hack 2007 – World Can Be Different!).

DOCUMENT: invitation, email invitation, poster, photo, video 



... 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.)

Akár
egy csöpp medencébe
pottyanunk bele,
akár
az óceán közepébe,
mindenképp úsznunk kell.

(Platón / i.e. 427-347)

MÉDIAHEKK 2007
KONFERENCIA
MÁJUS 10-11-12
ELTE MÉDIA CENTRUM
<http://lmv.hu/mediahekk>



Eötvös Loránd Tudományegyetem Bölcsészettudományi Kar
Művészetelméleti és Médiakutatási Intézet
1088 Budapest, Múzeum körút 5-8.
Kovács Máté terem (034-es előadó, földszint, jobbsó folyosó)

...it is probable that a
thing may happen
contrary to probability.

(Aristotle, 384–322 B.C.)

... valószínű, hogy
valószínűtlen is
történhetik.

(Arisztotelész / i.e. 384-322)



Hogyan fedezzük fel



a bennünk rejlő hackert ?
ARTPOOL MŰVÉSZETKUTATÓ KÖZPONT
(Galántai György: a 100%-ig újrahasznosítható hekk)

2007. május 11. péntek 10.45

Invitation to Galántai's lecture

2007

28 June 2007 ♦ Artpool P60, Budapest

Memory-traces of Duchamp in Hungary

Magyarországi Duchamp emlényomok

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.

– first public presentation of the non-edited documentary video of the 1987 *Duchamp Symposium* (camera: István Jávör).

DOCUMENT: invitation, email invitation (Hu, En), video ♦ WEB-DOCUMENT: www.artpool.hu/Duchamp/2007.html ♦ MEMORIAL STAMP: Parastamp Issue in memoriam MD

BIBLIOGRAPHY: *Marcel Duchamp emlékest*, zartkor.hu, June 28, 2007 (notice) ■ *Magyarországi Duchamp emlényomok. Az Artpool internetes szelleme*, litera.hu, June 26, 2007 (notice) ■ Fuchs Péter: *Időutazás, Picasso nélkül*, nol.hu, June 28, 2007 ■ *Duchamp-emlékest*, Magyar Narancs, June 28, 2007, p. 6 (notice)

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 (Spiel!), Monty Cantsin (Amen!), Róbert Swierkiewicz, János Szirtes, Endre Székárosi and others.

DOCUMENT: correspondence, invitation, photo ♦ CATALOG: *Kis magyar performance-történet (műfaji szemelvények)*, PMMI kiadványai – Kiállítási katalógusok 20., PMMI (Pest Megyei Múzeumok Igazgatósága), Szentendre, 2007, 16 p.

BIBLIOGRAPHY: Szombathy Bálint: *Az első lépésen túl. Kis magyar performansztörténet*, Új Művészet, October 2007, pp. 28–30.

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 *Poipoidrom* 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.

DOCUMENT: correspondence, project description, partnership agreement, list of loaned artworks, invitation, email invitation (Hu, En), poster, program, photo, video ♦ WEB-DOCUMENT: www.artpool.hu/2007/FluxusEast/ ♦ CATALOG: *Fluxus East. Fluxus-Netzwerke in Mitteleuropa / Fluxus Networks in Central Eastern Europe*, Künstlerhaus Bethanien GmbH, Berlin, 2007

BIBLIOGRAPHY: *Fluxus + Konceptuális = Kontextuális. Galántai György válasza a Petra Stegmann által felvetett kérdésekre*, www.artpool.hu/Fluxus/, 2007 ■ György Galántai *antwortet auf Fragen. Fluxus + Konzeptuell = Kontextuell / György Galántai responds to questions. Fluxus + Conceptual = Contextual*, in: *Fluxus East. Fluxus-Netzwerke in Mitteleuropa / Fluxus Networks in Central Eastern Europe*, Künstlerhaus Bethanien GmbH, Berlin, 2007, pp. 141–156. ■ Sander, Johannes: *Künstlerhaus Bethanien rüstet sich mit drei Ausstellungen für das Art Forum*, www.kunstmarkt.de, September 27, 2007 ■ *Fluxus East*, Magyar Narancs, October 4, 2007, p. 6 (notice) ■ Hock Bea: *Játékos nyugdíjasok. Keleten a félszemű nyugati is király*, nol.hu, October 8, 2007 ■ *Nagyvárosi Fények, Berlin*, Pesti Műsor, Budapest, 2007. Október 11. ■ Reichenspenger, Petra: *Spaß am Flüchtigen. Die Ausstellung "Fluxus East" macht Aktionen der 60er Jahre wieder lebendig*, Zitty, Berlin, October 11–24, 2007, p. 128. ■ Wagner István: *"Fluxus East" Berlinben*, Élet és Irodalom, October 12, 2007, p. 30. ■ *Fluxus hálózatok Közép-és Kelet Európában*, Magyar Narancs (Snoblesse Oblige), October 18, 2007, p. 3 (notice) ■ P. Szabó Ernő: *Keleti áramlatok. Fluxus East*, Új Művészet, November 2007, pp. 18–20. ■ Hock Beáta: *Fluxus Este. Redes Fluxus en Europa Central y Oriental*, Exit Express Magazin, Madrid, October 2007 ■ *Fluxus East*, Artmagazin, 2007/5, p. 34. ■ Pirman, Alenka: *Fluxus Vzhod. Fluxus mreže v srednjevzhodni Evropi – Intervju s Petro Stegmann / Fluxus East. Fluxus Networks in Central Eastern Europe – Interview with Petra Stegmann*, Likovne Besede, Winter 2008.



Flux Ping Pong played by Vytautas Landsbergis and Petra Stegmann at Fluxus East

Photo courtesy of Petra Stegmann

FLUXUS EAST



György Galántai and Julia Klaniczay installing Filliou's *Poipoidrom*



Photos of the opening of *Fluxus East* at Künstlerhaus Bethanien and display of Artpool's material

2007

//BLINK//

Site-specific interactive sound-light installation by **Pascal Dombis** and **Thanos Chrysakis**.

Opening speech: Péter Fuchs.



Thanos Chrysakis, György Galántai and Pascal Dombis at Artpool P60 (in the background lenticular panels by Dombis)

DOCUMENT: correspondence, project description – installation plan, invitation, email invitation (Hu, En), program brochure of the French Institute, photo, video [YouTube](#), interview ♦ WEB-DOCUMENT: www.artpool.hu/2007/blink.html ♦ ARTWORKS: three lenticular panels of Pascal Dombis have been purchased by the Museum of Fine Arts, Budapest ♦ CATALOG: *BLINK. Pascal Dombis / Thanos Chrysakis*, Artpool–Institut Français de Budapest, 2007, 16 p.

BIBLIOGRAPHY: *Digitális tárlat: villogás és bip-bip*, origo.hu, October 10, 2007 ■ Paksi Endre Lehel: *Blink/Villanás – Pascal Dombis és Thanos Chrysakis helyspecifikus installációja*, artportal.hu, October 15, 2007 ■ Zalka Szilvia: *A mesés Gaudi és más mesék*, Magyar Hírlap, October 8, 2007, p. 18.



Translation of the text from the invitation:

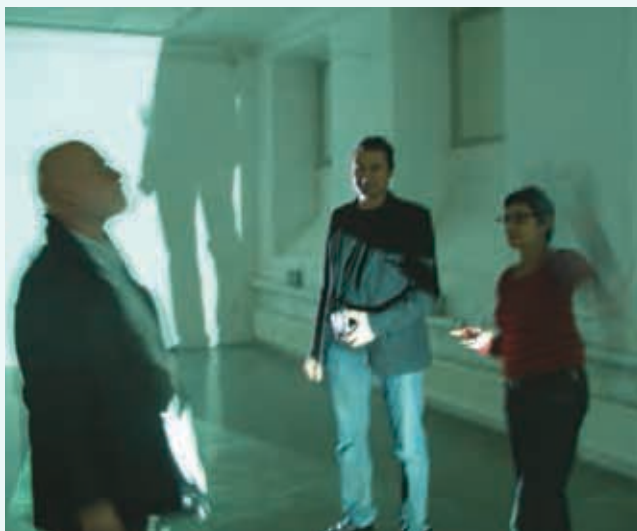
//BLINK// has been developed especially for Artpool P60 and uses the technological blink phenomenon to explore emerging audio and visual structures.

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.

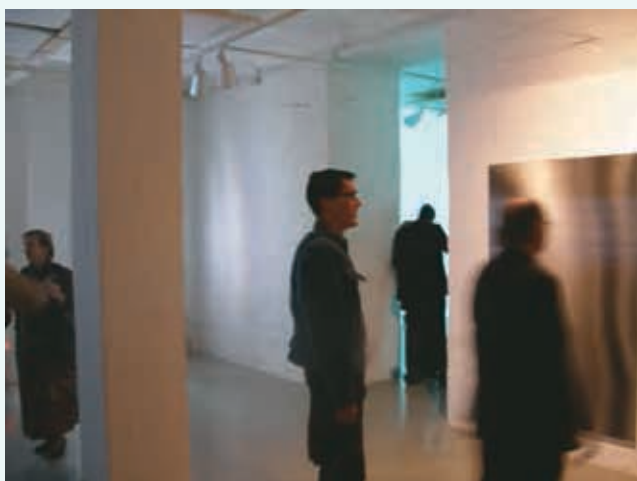
//BLINK//, installed in the main room of Artpool, creates a flickering effect between light and darkness upon entering the exhibition. The level of blinking (both visual and sound) is controlled by several infrared sensors activated by the visitors [MACHINENOISE].

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



Research at Artpool for *Klipzensored* in May 2007



Klipzensored exhibition at General Public, Berlin

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.

DOCUMENT: correspondence, invitation, email invitation, program, photo ♦ BIBLIOGRAPHY (about the festival): Szőnyi Tamás: *Tiltáson innen és túl – Szellemidézés – A Kádár-kor független irodalmi csoportosulása*, Magyar Narancs, November 8, 2007, pp. 30–31. ■ Papp Sándor Zsigmond: *Háztáji irodalom. A Szépirók Társaságának negyedik őszi fesztiválja*, Népszabadság, October 29, 2007, p. 10.

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).

DOCUMENT: loan agreement, list of the loaned artworks, invitation, email note, photo
WEB-DOCUMENT: www.artpool.hu/2007/071130.html

BIBLIOGRAPHY: Lipšic, Monika: *Fluxus už stiklo*, Bernardinai.lt, January 9, 2008



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)

2008 – THE YEAR OF THE EIGHT – AT ARTPOOL

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: *Aczélos mosoly*, M1, Múlt-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.)

Film screening: **How to Draw a Bunny** (2000) – a documentary about Ray Johnson.

DOCUMENT: correspondence, invitation, email invitation (Hu, En), handout, photo, video

WEB-DOCUMENT: www.artpool.hu/Ray/2008/HistoRay.html

ARTWORKS: in Artpool's collection

2008. január 13, vasárnap, 17 órától – Artpool P60 – Budapest VI., Paulay Ede utca 60.

HistoRAY JOHNSON Fan Club Meeting

Ray Johnson est



A "HistoRAY Johnson Fan Club Meeting" kiállítás, melyen Ray Johnson tizenhét, ritkán látott fotoportréja kerül bemutatásra, egyszerre nyílik meg Ray Johnson valamikori lakóhelyén, a new York-i Locust Valleyban a Mistretta Galleries-ben, valamint Budapesten az Artpool P60-ban. Ez a kettős nemzetközi bemutató Ray Johnson (1927–1995) személyét és kapcsolatművészetét ünnepli, Johnson halálának 13. évfordulóján.

A fényképek Joan Harrison és Michael E. Ach (USA) munkái.

18 órától – dokumentumfilm Ray Johnsonról – "HOW TO DRAW A BUNNY" (2000), 90 perc

Könyvbemutató 17.30 órakor

Elkészült az 1987-es Marcel Duchamp Szimpozium dokumentum-kiadványa, bemutatja György Péter

A kiadvány a helyszínen megvásárolható, valamint a szimpozium és a kiállítás résztvevői számára átvehető.

(In the Spirit of Marcel Duchamp, Marcel Duchamp centenáriumi, ELTE, Esztétika Tanszék, Budapest, 1987. december 11., szervezők: Galántai György /Artpool/ és György Péter /ELTE/, az előadók: Görgényi Frigyes, Beke László, Peternák Miklós, Sebeő Tóbiás, Sugár János, Kemács Gabriella, Kovács Albert, András Gábor, Szőke Annamária, Pataki Gábor, György Péter, Tibor Ádám, Székely Endre, Bak Imre, Tóth Gábor, Esler Dávid, Birkás Ákos, Hegyi Lőrinc, Földényi F. László, Kukorely Endre, Rózsa T. Endre, Horányi Örszéb, a koncertek szerzői és előadói: Szemző Tibor, Wilhelm András, Rácz Zoltán, Márta István, a kiállítás magyar résztvevői: Galántai György, Kovács AlArt, Soós Tamás, Swierkiewicz Róbert, Tót Endre, Várnagy Tibor és 54 külföldi művész)

Az Artpool 15 támogatói: Budapesti Főváros Önkormányzata valamint az Oktatási és Kulturális Minisztérium

Artpool Művészeti Kutató Központ (Budapest VI., Liza Ferenc tér 10. 1.1.)
postacím: 1277 Budapest 23., Pf. 52. Tel: 208 0114 - fax: 201 0803
email: artpool@artpool.hu - internet: www.artpool.hu




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 Lóránd University) in 1987.

The book published by Artpool was presented by Péter György.

DOCUMENT: invitation, email invitation (Hu, En), photo, video 

♦ PUBLICATION: *Marcel Duchamp Szimpozium 1987*, Artpool, Budapest, 2007, 62 p. [Five minute lectures of the symposium] ■ *Hommage 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: *HistoRAY JOHNSON Fan Club Meeting*, zene.hu, January 13, 2008 (notice) ■ *HistoRAY JOHNSON Fan Club Meeting – Ray Johnson-est*, papiruszportal.hu, January 13, 2008 (notice) ■ *Két Artpool esemény*, artportal.hu, January 10, 2008 (notice) ■ Antal István: *Az élet egy kirakójáték. HistoRAY JOHNSON Fan Club Meeting – Ray Johnson est*, Balkon, 2008/2, pp. 35–38. ■ *Duchamp-szimpozium*, Magyar Narancs, January 24, 2008, p. 6 (notice) ■ Havasréti József: *Duchamp-változatok*, Holmi, July 2011, pp. 915–923.



György Galántai at the HistoRay event at Artpool P60

György Galántai

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 Joan'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. Ach'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 led 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 permutator of telematic art: his artworks are exceptional information particles that can only be correlated through the temporality of our lives. His invention, the "moticos" (particle), addresses a new concept of computative reading. The "moticos" 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*

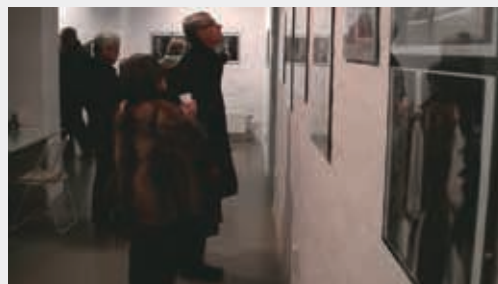
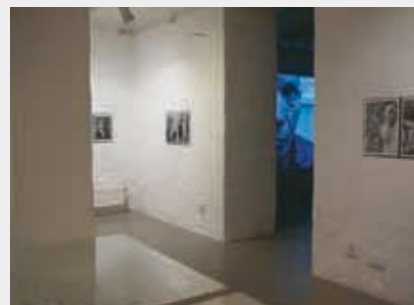
Ready-made is a form of art addressing the very nature of art. Duchamp was – and will always remain – the master of what could be seen as self/critical/conceptual/ artwork. That is: The artwork is itself as well as its own criticism; an object in a white box; its presence is also the radical criticism of the institution of museums. These days the narrative and personalness are interrelated – it is not very 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 encountering the original is: to be liberated from knowledge, the fear of 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 autopsy 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 solidarity – generally referred to as "social" – although there is enough that could be said about this, too. The problem is that when 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 show-cases – the criticism that was practiced by Duchamp in another section has become historicized.

* 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

HistoRAY JOHNSON Fan Club Meetings – January 13, 2008



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")

2008

20 January 2008 ♦ Artpool P60, Budapest

... **Voice in Movement**
... **Lendületben a Hang**

Sound and video poetry performance by **Nicola Frangione**.
Host of the evening: Endre Székárosi.

DOCUMENT: invitation, email invitation (Hu, En), handout, photo, video 

WEB-DOCUMENT: www.artpool.hu/2008/Frangione/NicolaP60en.html

BIBLIOGRAPHY: *Nicola Frangione*, undo.net, January 20, 2008 (notice)



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 "vocecevoce" – 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

7 February – 30 March 2008 ♦ Bunkier Sztuki, Krakow

... **FLUXUS EAST**
... **Fluxus Networks**
... **in Central Eastern Europe**

Krakow venue – after Berlin and Vilnius – of the big touring exhibition monitoring fluxus networks in Central and Eastern Europe also showing several Artpool works and documents.

DOCUMENT: loan agreement, list of the loaned artworks, invitation, photo, video 

WEB-DOCUMENT: www.artpool.hu/2008/080207e.html

BIBLIOGRAPHY: Bik, Katarzyna: *Fluxusowe igraszki na Wschodzie*, Gazeta Włoborcza Stoleczna, Warsaw, February 12, 2008 ■ Ruszczyk, Joanna: *Sztuka bez granic*, Newsweek Polska, Warsaw, February 24, 2008 ■ *Fluxus East. Fluxus w Europie Środkowo-Wschodniej*, Foto, Warsaw, March 2008



Artpool documents and works at *Fluxus East* in Krakow

Photos: Ágnes Galántai

N+1/2008

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 of 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, web-site, 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



14. *Marcel Duchamp* *Ben Nicholson (London)* *Kotchar* *Robert Delaunay* *Francis Picabia*

15. *Claes Oldach* *Calder (New York)* *Prampolini* *Sonia Delaunay-Terk* *Frederick Kann*

16. *Domela* *Domela (Amsterdam)* *Kobro* *Kobro (Warsaw)* *Siri Rathman*

17. *Huidobro* *Huidobro (Santiago du Chili)* *Pierre Albert-Birot* *Charles Sirat*

18. *Kakabadze* *Kakabadze (Tbilisi)*

The Dimensionist Manifesto

Dimensionism is one of the living and leading examples of the Kunstwollen 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 givens 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 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.)

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 Dimensionist tendency has led to:

- I. Literature leaving the line and entering the plane : Calligrammes, Typograms, Planism, Electric Poems.
- II. Painting leaving the plane and entering space : Peinture dans l'espace. Compositions Poly-matérielles, Constructivism. Spatial constructions. Surrealist objects.
- III. Sculpture stepping out of closed, immobile forms (i.e. out of forms conceived of in Euclidean space), in order that it appropriate for artistic expression Minkowski's four-dimensional space.

It has been, above all, "solid sculpture" that has opened itself up, first to inner space, and then to movement; this is the sequence of developments: Perforated sculpture; sculpture-ouverte, Mobile sculpture; Kinetic sculpture.

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 [öt-érvékszervű] 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 DOMELA; CAMILLE BRYEN; SONIA DELAUNAY-TERK; SOPHIE TAUBER-ARP; ERVAND KOTCHAR; PIERRE ALBERT-BIROT; FREDERICK KANN; PRINER; MARIO NISSIM; NINA NEGRI; SIRI RATHSMAN; CHARLES SIRATÓ

The following foreign endorsements appeared in the first (movemental) edition of the manifesto: BEN NICHOLSON (London); ALEXANDER CALDER (New York); VINCENTE HUIDOBRO (Santiago de Chile); KAKABADZE (Tbilisi); KOBRO (Warsaw); JOAN MIRÓ (Barcelona); LÁSZLÓ MOHOLY-NAGY (London); ANTONIO PEDRO (Lisbon).

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 VILÁGTALÁLKOZÓ 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 [YouTube](#)

WEB-CATALOG: www.artpool.hu/2008/tavaszi/

ARTWORKS: in Artpool's collection

BIBLIOGRAPHY: Lőkös Ildikó: *Dimenzionisták, gyülekező!*, 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)

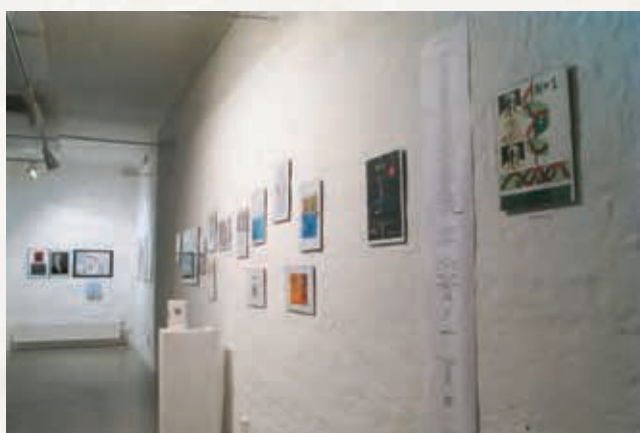
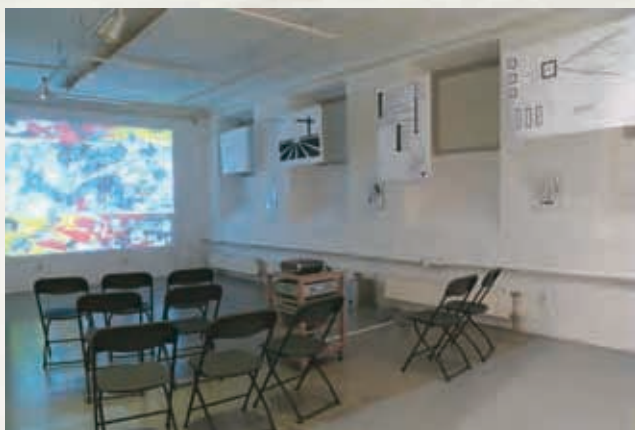
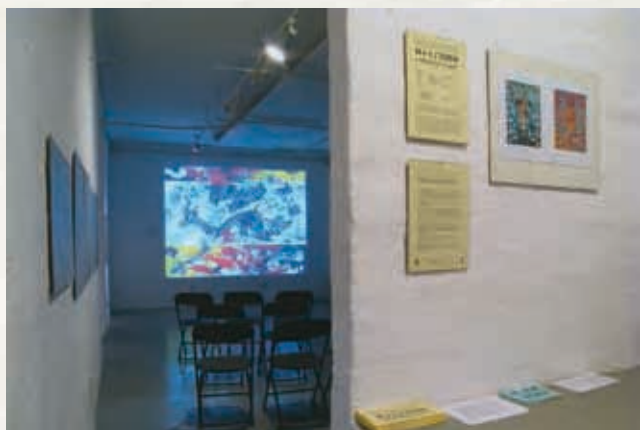
Online at: www.artpool.hu/2008/tavaszi/english.html



View of the exhibition at the opening

Dimensionist Worldwide Meeting

EXHIBITION INTERIORS AT ARTPOOL P60



2008

Dimensionist Worldwide Meeting

Photo: Sur Rodney



Geoffrey Hendricks: *In Memory of Mohandas K. Gandhi, Headstand for Peace* in front of statue of Mahatma Gandhi, 30 June 2007, Union Square, New York City (postcard)



Tatsumi Orimoto: *Bread Man* (performance)

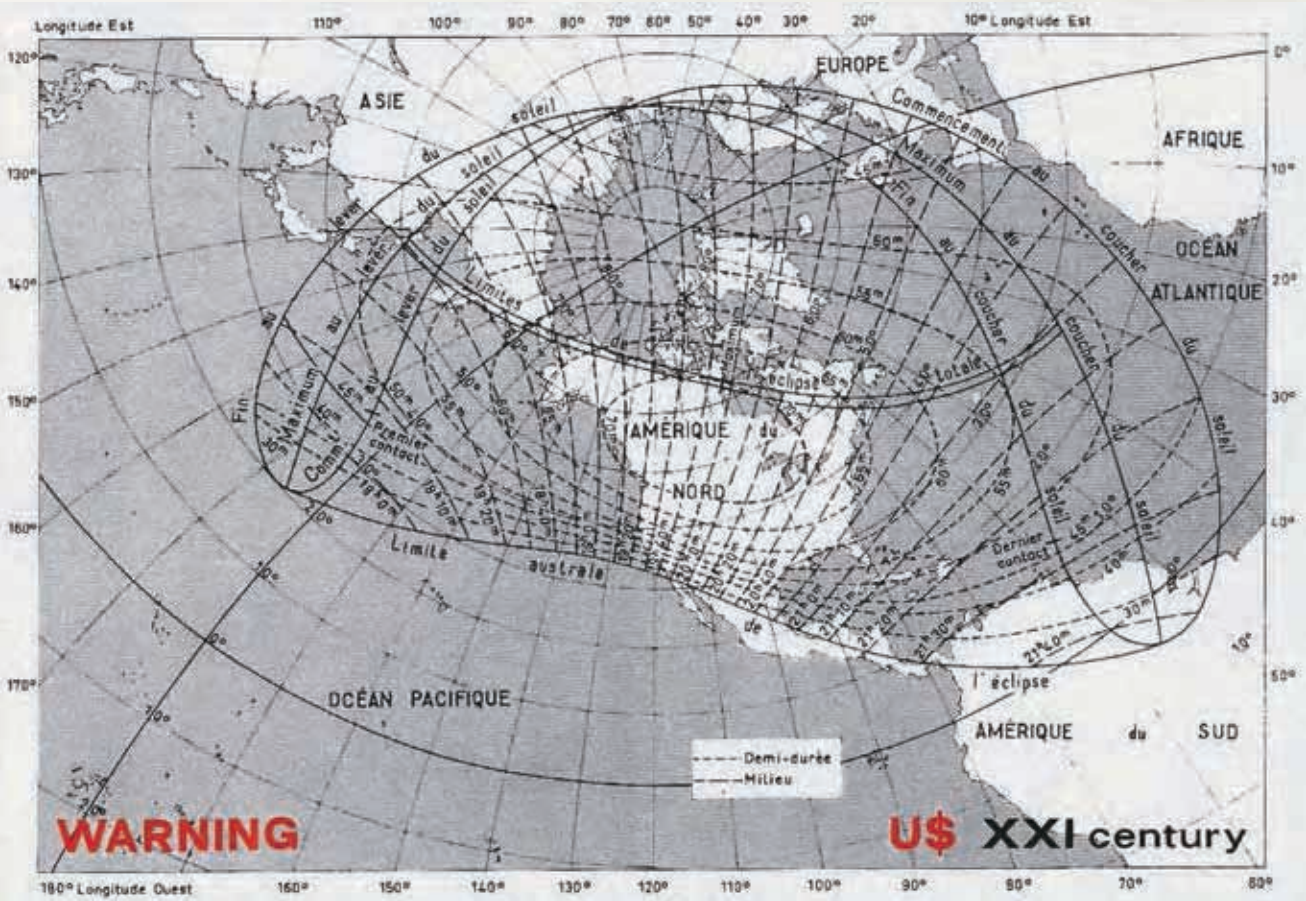
an event of the Budapest Spring Festival at Artpool P60, from March 19-28, 2008

Dimensionist Worldwide Meeting

dimensionist friends: **Agricola de Cologne** (D) **Altorjai Sándor** (H) **Andersen, Eric** (DK)

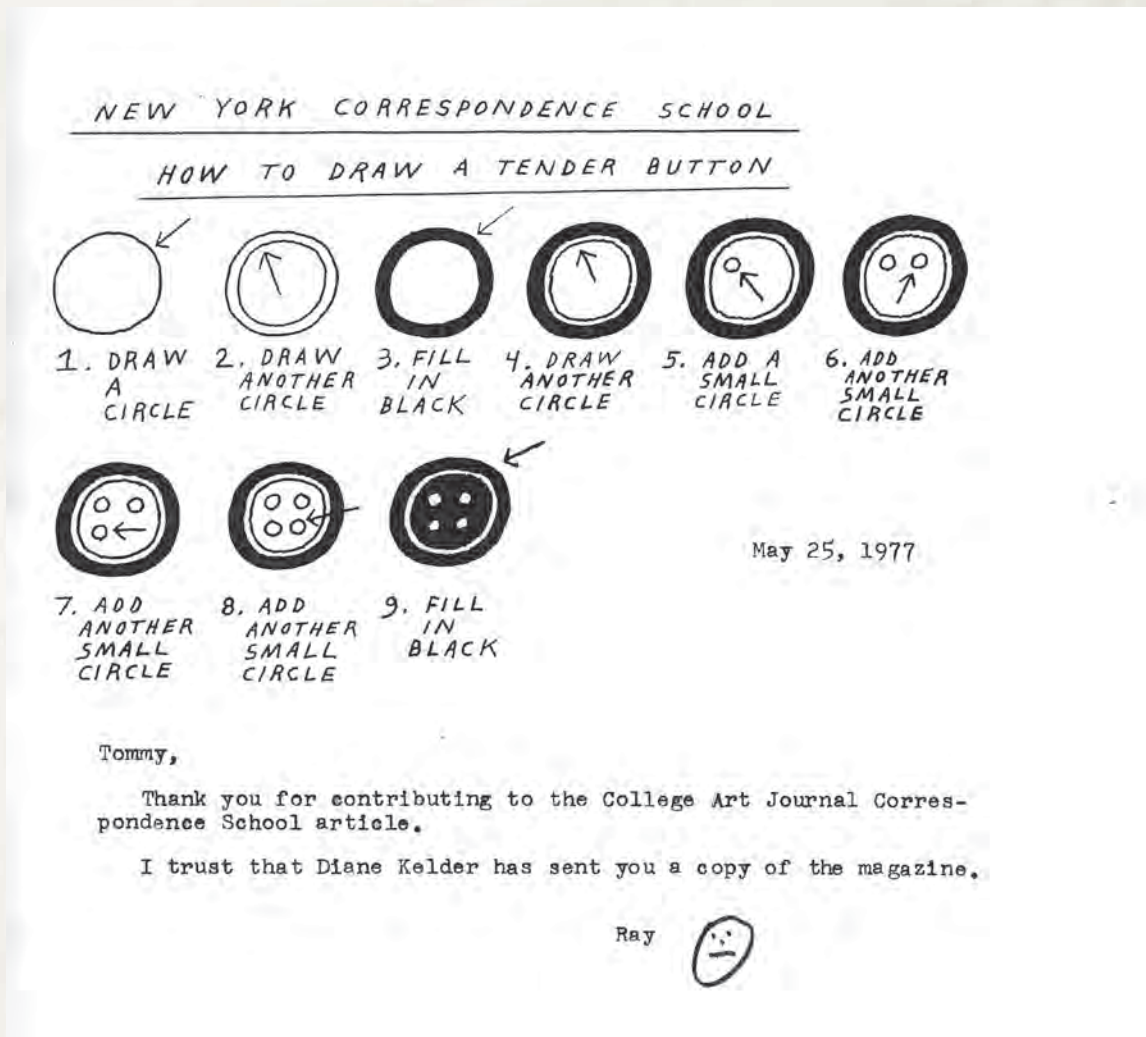
Baccelli, Vittorio (I) **Baracchi, Tiziana** (I) **Baroni, Vittore** (I) **Bennett, John M.** (USA) **Bíró József** (H) **Blaine, Julien** (F) **Bloch, Mark** (USA) **Bouws, Renee** (NL) **Boyer, Daniel** (USA) **Brown, Robert** (USA) **Buchholz, Keith A.** (USA) **Buz Blurr** (USA) **Capuano, Guido** (I) **Charmot, Denis** (F) **Chiarlone, Bruno** (I) **Christina, Anna** (B) **Cserny Márton** (H) **Donovan, Anthony** (F) **Dyson, Brian** (USA) **Erdély Miklós** (H) **Ever Arts** (NL) **Fierens, Luc** (B) **Galántai György** (H) **Geluwe, Johan van** (B) **Gyarmati Zsolt** (H) **Haining** (IRL) **Hendricks, Geoff** (USA) **Indyvisual Csoport** (H) **Johnson, Ray** (USA) **Johnson, Jonathan** (USA) **Juri, Gik** (RU) **Kovieraite, Vaiva** (LIT) **Kulemin, Edward** (RU) **Labadie, J. A.** (USA) **Lakner, Susanna** (D/H) **Lascari, Anna** (USA) **Marx, G. G.** (RA) **McSherry - Danis** (CDN) **Mew, Tommy** (USA) **Morandi, Emilio** (I) **Nakamura, Keiichi** (J) **Orimoto, Tatsumi** (J) **Padin, Clemente** (ROU) **Pál Csaba** (H) **Papp Tibor** (F/H) **Perkins, Stephen** (USA) **Pucci, Giancarlo** (I) **Scala, Roberto** (I) **Severino, Domenico** (I) **Skolnick, J. Colton** (USA) **Sörgel, Hartmut** (D) **Sperling, Ronald** (BR) **Stone, David** (USA) **Strada, Giovanni** (I) **Svozilik, Jaromir** (N) **Tavener, Patricia** (USA) **Tiilila, Paul** (FIN) **Tillier, Thierry** (B) **Tóth Gábor** (H) **Trotter, Christy** (B) **Vassilakis, Nico** (USA) **Vieira, John** (USA) **Vinh, La Toan** (CDN) **Wilson, May** (USA) **Wood, Reid** (USA)

Dimensionist Worldwide Meeting



Alessio Liberati: Warning, 2002 and Lotta Poetica, 2003 (from 12 Visual Poems Between Earth and Sky, eBook, 2008)

Dimensionist Worldwide Meeting



Tommy Mew's contribution to the *Dimensionist Worldwide Meeting*: Photocopy of a letter by Ray Johnson to Mew, 1977



Drawing by Roberto Scala, 2008

Dimensionist Worldwide Meeting

HOMENAJE A RAY JOHNSON



Destination :
Juan Angel Italiano
Maldonado
Uruguay
2008



Dimensionist



Destination:
Artpool
Budapest
HONGRIE
2008



Works by Denis Charnot, 2008 (digital prints)

Dimensionist Worldwide Meeting



Dimensionist Worldwide Meeting



2008

Collage by Thierry Tillier, 2008



Flux Med – unpacking and framing the silkscreened canvases at Artpool P60 (György Galántai and Viktor Kótun)

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

* Published in: *Robert Watts. Flux Med*, exhibition catalog, Artpool, Budapest, 2008, pp. 30–38.

The unfolded leporello invitation for FLUX MED ►

FLUX MED



Doctor Bob

Artpool cordially invites you
to the opening event of the exhibition

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 1987 and the
photos documenting Robert Watts in work are a donation
to Artpool by Francesco Conz and Archivio F. Conz.

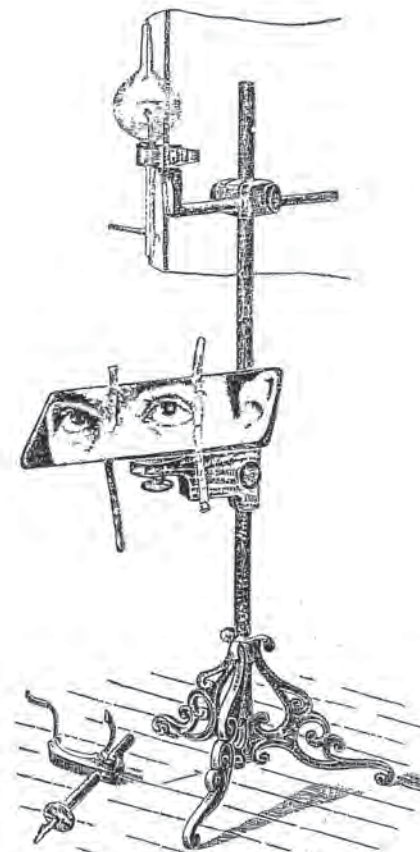
The amply illustrated English-Hungarian catalogue of the
show includes an introduction by Francesco Conz and
essays written for the exhibition by Geoffrey Hendricks
and Larry Miller.

www.artpool.hu/Fluxus/Watts

The exhibition is open by appointment
16 April – 30 May 2008

Artpool P60
Budapest VI., Paulay Ede u. 60.

Artpool Art Research Center
1277 Budapest, Pf. 52.
tel: +36-1-268-0114, fax: +36-1-321-08-33
artpool@artpool.hu
www.artpool.hu



"X-Ray eyes"

ROBERT WATTS (1923–1988)

Robert Watts was one of the early innovators of
intermedia art, contributing to the development of the
"event" form and a founding member of the Fluxus
collective. From the late 1950's into the 1960's he
also had a substantial role in the Neo-Dada and Pop
Art movements. His works were exhibited in major
exhibitions throughout his career and are included in
numerous important museum and private collections
internationally.

Watts has been called "cryptic", a maverick artist and
"the invisible man of Fluxus and Pop." His original
training was in mechanical engineering, and he
subsequently attended the Art Students League and
Columbia University in New York City, receiving his
Masters Degree in Art History in 1951. The following
year he began teaching at Rutgers University in New
Brunswick, New Jersey where he became Professor
of Art until 1984. During those years he was the
recipient of many awards and grants, from the
Carnegie Corporation of New York, Rutgers
Research Fellowship Grants, the National
Endowment for the Arts and New York State Council
of the Arts.

During the early 1960s his kinetic sculptures and
unusual objects were highly visible in notable
galleries and museums. He started utilizing electro-
mechanical circuitry in his works in the late 1950s
and began a lifelong pursuit of emerging media and
technologies, experimenting with 16mm and 8mm
film, photography, video and audio tape. By 1963 he
had become a pioneering member of Fluxus,
collaborating with the loose group of intermedia
artists in producing multiples such as Fluxus editions,
newspapers and stamps, events and performances as
well as objects in mixed media. From the early
sixties, his activities were related to the beginnings of
the Pop Art movement, with exhibitions of his works
at Leo Castelli Gallery, Dwan Gallery and Bianchini
Gallery among others, and in many international
venues.

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: *Assemblage*, Museum of Modern Art, New
York City (1961); *Art in Motion*, Moderna Muséet,
Stockholm (1961); *American Supermarket*, Bianchini
Gallery, NYC (1964); *Electric Art*, Sonnabend
Gallery, Paris (1966); *The Machine* (1968) and
Information (1970), Museum of Modern Art, NYC;
Happenings and Fluxus, Kunstverein, Cologne
(1970); *Documenta 5*, Kassel (1972); *Retrospective
Exhibition*, Multipla, Milan (1974); *Canadian
/American Sky*, Electric Gallery, Toronto (1974); *New
Light on West Africa*, Rene Block Gallery, NYC
(1976); *Soho / Berlin*, Akademie der Kunst, Berlin
(1976); *Re-visions* (1979) and *Blam* (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 Ira D.
Wallach Art Gallery, Columbia University, New
York, and MIT List Visual Arts Center, Cambridge,
Massachusetts, curated by Benjamin H. D. Buchloh
and Judith Rodenbeck (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, Hanns Sohm
Intermedia Archive in the Staatsgalerie Stuttgart,
Germany, Collection René Block, Berlin, Gilbert and
Lila Silverman Fluxus Collection, Detroit.

Compiled by Larry Miller and Sara Seagull,
Robert Watts Estate, New York City, 2008

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 [YouTube](#)
CATALOG: *Robert Watts: Flux Med*, Artpool, Budapest, 2008, 48 p.
WEB-CATALOG: www.artpool.hu/Fluxus/Watts.html
WEB-DOCUMENT: www.artpool.hu/Fluxus/Watts/exhibition.html (vernissage)

ARTWORKS: in Artpool's collection (deposit at the Museum of Fine Arts, Budapest)

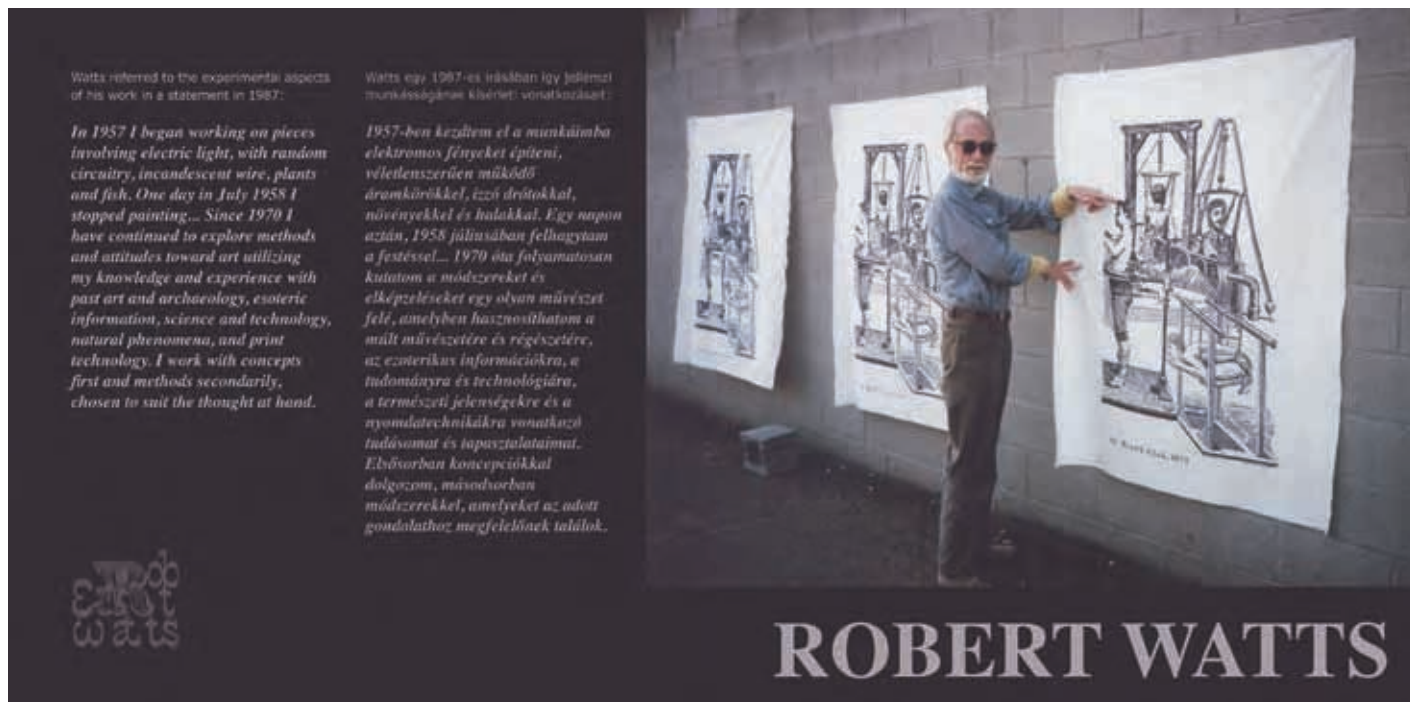
BIBLIOGRAPHY: Francesco Conz: *Flux Med & Doctor Bob* (foreword), in: Robert Watts: *Flux Med*, Artpool, Budapest, 2008, pp. 3–6. (► p. 454.) ■ Larry Miller: *Doctor Bob: X-Ray Eyes*, in: Robert Watts: *Flux Med*, Artpool, Budapest, 2008, pp. 7–23. ■ Geoffrey Hendricks: *From Job Interview to FluxLux, a 32 year friendship with Bob Watts*, in: Robert Watts: *Flux Med*, Artpool, Budapest, 2008, pp. 31–38. ■ *Half a century of Life in Fluxus, Adèle Eisenstein looks at the Eastern Bloc take on the Fluxus movement*, The Budapest Sun, May 1–7, 2008, p. 7. ■ Robert Watts: *Flux Med*, Exit, May 7–14, 2008, p. 87.



Opening of the exhibition
György Galántai, Júlia Klaniczay, Geoffrey Hendricks



Back and front cover of the catalog



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)

- **Presentation** of the book **FLUXUS. Interjúk, szövegek, események – esetek** [Fluxus. Interviews, Texts, Events] by Júlia Klaniczay, János Sugár, Annamária Szőke.

- **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 [YouTube](#)

WEB-DOCUMENT: www.artpool.hu/2008/080418e.html ■

www.artpool.hu/2008/080520.html (book presentation)

PUBLICATION: Klaniczay Júlia – Szőke Annamária (eds.): *FLUXUS. Interjúk, szövegek, események–esetek*, Artpool – Ludwig Múzeum, Budapest, 2008, 350 p.

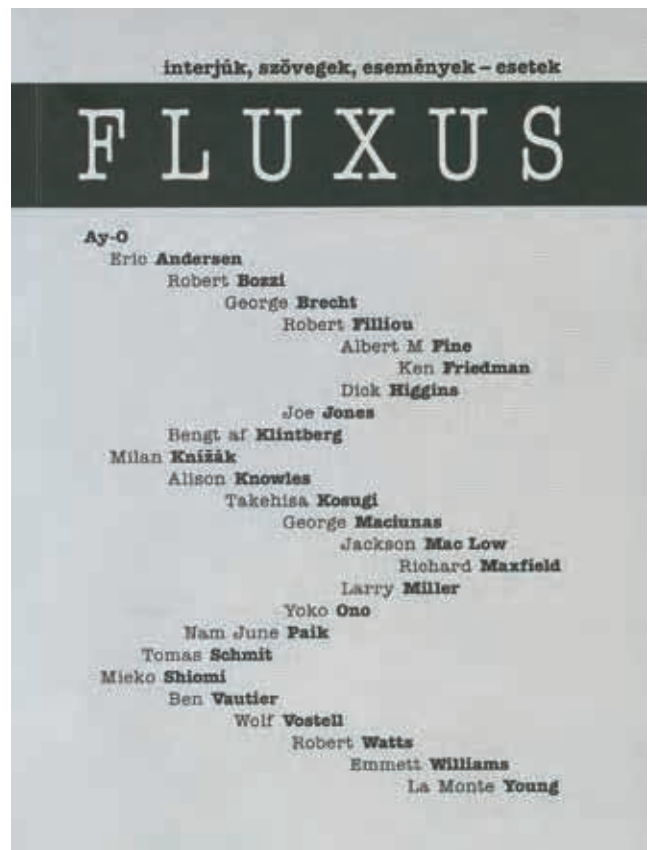
BIBLIOGRAPHY: A "folyékony pillanat művészete" a Ludwigban, Kultura.hu, April 17, 2008 ■ Götz Eszter: *Artists go home!*, Kultura.hu, April 18, 2008 ■ Götz Eszter: *Ludwig Museum Shows Fluxus*, Culture.hu, April 19, 2008 ■ Szabályár Eszter: *Álom fluxuskivitelben*, Népszabadság (Kultúra), April 19, 2008, p. 10. ■ Sasvári Edit: *Művészet, mint archívum*, tranzit.blog.hu, April 21, 2008. ■ *Fluxus East*, Unit, May 2008 (notice with illustration) ■ *A folyékony pillanat művészete*, Magyar Demokrata, Budapest April 23, 2008 ■ *Az Artmagazin ajánlja: Fluxus East*, Pesti Műsor, April 24, 2008 ■ *Fluxus könyvben*, Magyar Narancs, May 22, 2008, p. 6 (notice) ■ Adèle Eisenstein: *Half a century of Life in Fluxus*, The Budapest Sun, May 1–7, 2008, p. 7. ■ Marcos, Maria: *Pódium vagy kordon? "Valami mást kell találnunk"*, exindex.hu, May 15, 2008 ■ Angyal Mária: *Fluxus East. Ludwig Múzeum*, terasz.hu, April 22, 2008 ■ *Fluxus East – előadás*, Magyar Narancs, May 15, 2008, p. 61 (notice) ■ Pernecky Géza: *Intermédiá-művészet az uborkafán*, Élet és Irodalom, May 16, 2008, p. 17. ■ Kardos Rozsi: *Ha egy kis (f)luxusra vágysz*, Exit Magazin, April 30 – May 7, 2008, p. 98. ■ Martos Gábor: *Minden elfolyik*, Népszava, Budapest, May 17, 2008 ■ *Fluxus East-est*, Magyar Narancs, May 29, 2008, pp. 52–53 (notice) ■ *Fluxus. Interjúk, szövegek, események – esetek*, Pesti Műsor, June 19, 2008 ■ Kótun Viktor: *Fluxus Film Antológia*, exindex.hu (Szabad kéz), July 3, 2008 ■ Bak Árpád: *Álom fluxuskivitelben*. Az Artpool Művészettudató Központ 16 éve, Impresszió – A Magyar Újságírók Országos Szövetsége, 2008/II, pp. 24–25.



Opening performance by Geoffrey Hendricks



Fluxus – book presentation by Júlia Klaniczay and János Sugár
(on Ben's fluxus podium from 1993)



Cover of the anthology *FLUXUS. Interviews, Texts, Events*
published by Artpool and Ludwig Múzeum

28 May 2008 ♦ Műcsarnok / Kunsthalle, Budapest

Transart Communication
Performance & Multimedia Art,
Studio erté 1987-2007

The book by Gábor Hushegyi and Zsolt Sörös, 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
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 észtfővárosban*, infovilag.hu, September 3, 2008 (notice) ■ *Exhibition: Fluxus East. Fluxus networks in central eastern Europe*, Kumu Art Museum online, www.ekm.ee, Tallinn, September 5, 2008 ■ Trilupaityte, Skaidra: *Fluxuse "tagasitulek"* Leetu. Skaidra Trilupaityte küsitleb naituse "Fluxus-East" kuraatorit Petra Stegmanni seoses Fluxusega 2008. aastal, kunst.ee, Tallinn, 2008/3, Autumn



Artpool's Flux Ping-Pong and documents at Fluxus East in Tallinn

Photos: Stanislav Stepashko

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 [YouTube](#) ♦ WEB-CATALOG: www.artpool.hu/2008/Metro/

BIBLIOGRAPHY: *Metróart*, Magyar Narancs, October 9, 2008, p. 8 (notice) ■ Valaczkay Gabriella: *Metrópolisz*, Népszabadság, October 13, 2008, p. 10. ■ Kelemen Éva: *Érdekel, érdekel, érdekel az asszisztencia?*, kultura.hu, October 12, 2008

Érdekel?Érdekel.Érdekel! Ez nem mese [Gudtunóju] 1. KIS MAGYAR METRÓ BIENNÁLÉ
Reklamáció-lamentáció
Részemről. Számomra. Szerintem.

Az Artpool szeretettel meghívja Önt
a Magyar Képzőművészeti Egyetem hallgatóinak
1. KIS MAGYAR METRÓ BIENNÁLÉ
című kiállítására.
Megnyitó időpontja: 2008.10.10. 18h
A kiállítást megnyitja: Maurer Dóra
Artpool P60
Budapest VI., Paulay Ede u. 60.
A kiállítás előzetes csoportos időpont-egyeztetéssel megtekinthető október 22-ig
Artpool Hírvérlőszolgálati Hivatal
1277 Budapest, Pf. 32.
Tel: 266-0304, Fax: 323-0883
aripol@artpool.hu
www.artpool.hu

kiállítók:
antalaci, Bereczki Kata, Béres Pálma,
Bodolóczki Linda, Bolla Rita, Brückner János,
Csábi Ádám, Gosztola Kitti, Gyalog Eszter,
Gyimesi Andrea, Hollós Ádám, Hegedűs Anett, Kroó Anita,
Kendra Bea, Lakatos Áron, h-power, Nádas Eszter,
Nemes Márton, Peternák Anna, Takács Róbert,
Tóth Angelika, Tóth Anna, Vasvári Márta, Zakar Viktória

Translation of the text from the back of the invitation:

1st Little Hungarian Metro Biennial

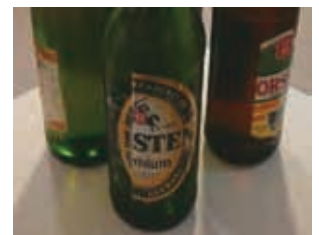
The works featured in the show are placed in a space immersed in sound. Having drawn on Dóra Maurer's idea, the participants decided to create this soundscape as the core and basis of the exhibition. Four artists, riding on metro escalators, read and recorded the texts of ads posted there on the rhythm 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.



Dóra Maurer opening the exhibition, on the left Eszter Radák



Installation by Pálma Béres, 2008



Aron Lakatos: *Bottle post*, 2008

2009 – THE YEAR OF THE LAST NUMBER – AT ARTPOOL

7 March – 17 May 2009 ♦ Kunsthallen 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.

DOCUMENT: loan agreement, list of the loaned artworks, invitation, press documentation, photo
WEB-DOCUMENT: www.artpool.hu/2009/090307e.html

BIBLIOGRAPHY: Bøgh Sørensen, Lise: *Flydende FLUXUS i fast form*, kunsten.nu, March 13, 2009

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.
Discussion and excerpts from the documentary movies *Kultúr / Galántai / Domb* (1992) by György Galántai and *Vakáció (Vacation. The Story of the Chapel Studio of Balatonboglár 1970–1973)* (1998) prepared by Edit Sasvári. (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 (laptop), Oli Mayne (vibraphone) and Jerry Wogens (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

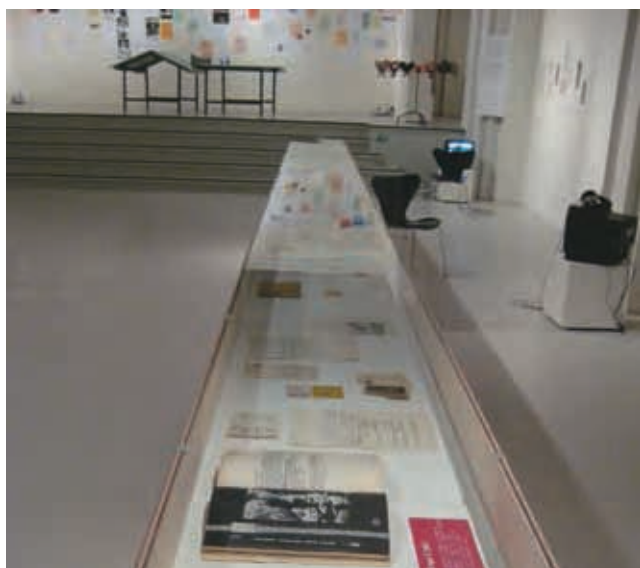
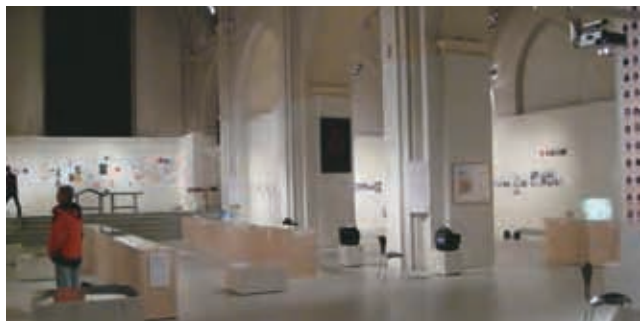
Study trip and workshop at Artpool, as part of the Modernity Cultural Science Program of the Doctoral School for Literary Science of the University of Pécs.

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

Photos: Petra Stegmann




Exhibition interior with Artpool's *Flux Ping-Pong* and Galántai's bookworks at *Fluxus East* in Copenhagen

25 March – 20 April 2009 ♦ Artpool P60, Budapest
(prolonged till 28 December 2009)

30 YEARS OF ARTPOOL
(and its antecedents)
AZ ARTPOOL 30 ÉVE
(és előzményei)

Exhibition-event: selection from the visual and sound material of Artpool's Hungarian and international projects, video-installation of documents and artworks. Curator: György Galántai.

DOCUMENT: invitation, email invitation, photo, video 
WEB-DOCUMENT: www.artpool.hu/2009/090325_1e.html

BIBLIOGRAPHY: Valaczkay Gabriella: *Az Artpool az én szobrom! Egy európai jelentőségű dokumentációs bázis – saját pénzből*, Népszabadság, Kultúra, April 4, 2009, p. 9. ■ 30 éves az Artpool, Magyar Narancs, Kultúra, March 26, 2009, p. 6 (notice) ■ Cs. O.: *Harminczéves a budapesti Artpool Művészeti Kutató Központ*, pestimisor.hu, May 13, 2009 ♦ TV-RADIO: M1, April 2, 2009 (Kultúrház) , May 7, 2009 (Kultúrház Extra) ; RTL Klub, July 9, 2009 (Infománia) ; Kossuth Rádió, April 11, 2009 (Mentés másként / Művészeti figyelő)

2009. március 25., 18 óra - Artpool P60 - április 20-ig alkalmi nyitvatartással

AZ ARTPOOL 30 ÉVE (és előzményei)

Tavaszi projekció, kiállítás-esemény,
válogatás az Artpool magyar és nemzetközi projektjeinek vizuális és hangzó anyagából, dokumentumok és művek videó-installációja.



motó 1: Akik a fejlődő művészet rügyezését szeretet és becsülés nélkül veszik, azok számára kukacos lesz a gyümölcse. (Egry József)

motó 2: Ki látja meg, hogy már látszanak kilógó nyelvünkön az ígért utak. (József Attila)

A kiállítás-eseményt meghatározó fogalmak összhangban az Artpool reflexív és önreflexív gyakorlatával: integrál szemlélet, globális identitás, hétköznapi művészeti esemény, együttműködés és önállóság, felbomlás és önmeghaladás, holarchizáció

A holarchizáció az egyre nagyobb egészek létrehozásának és az előzők beépítésének folyamata.
<http://artpool.hu/2009/holon.html>

Artpool fő támogató: Budapesti Kölcsey Gyűjteményi Vállalat az Országos Kulturális Minisztérium
Artpool kiállításvezetői kapuja (József Attila, József Eger, J. J.)
szomszédok: 1275 Budapest 22. Pf. 30. tel: 266 0114 - fax: 331 0662
Artpool Gyűjteményi Vállalat - www.artpool.hu




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 Sirtó'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:



motó 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)

motó 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.)

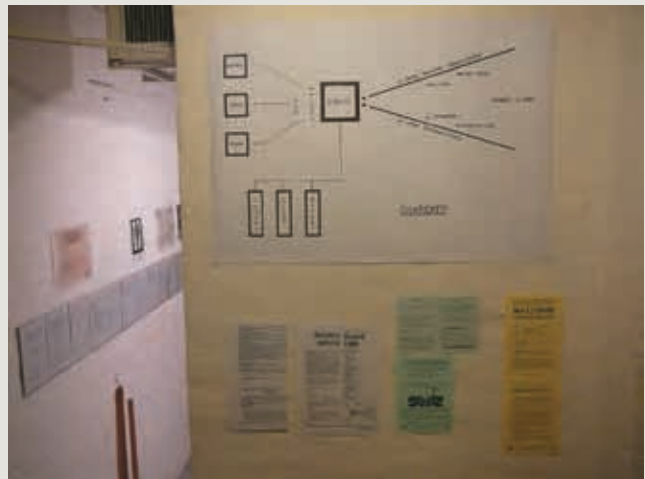
30 YEARS OF ARTPOOL (and its antecedents)



At the entrance: two signposts from *Evergreen Doubts* (2002) (► p. 313)

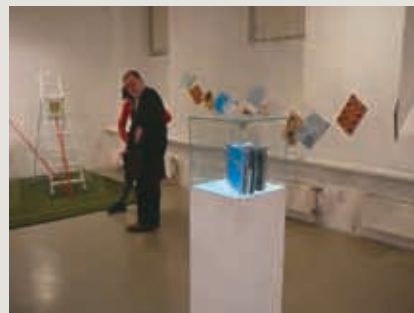


Installation with a walking stick in memory of Miklós Erdély's *Hűség* [Loyalty] (1979) (► p. 360)



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)



Exhibition interior: in the background reconstruction and actualization of Miklós Erdély's installation *Rágalomkristályok. A műtrágyán kell gondolkodni* [Crystals of Libel. Artificial Fertilizer Must Be Thought About] (1981), in the middle *Memory Mill* (1985) – sculpture by György Galántai



László Szlauskó (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

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 

WEB-DOCUMENT: www.artpool.hu/2009/Banana_en.html

BIBLIOGRAPHY: *Egynapos kiállítás nyílik a banánművésznő alkotásaiból, ugyanitt banánlakoma*, origo.hu, April 22, 2009



Banana performance at Paulay Ede street



Completing of the *Banana Research Response Forms* at Artpool P60, on the walls: works by Anna Banana

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, Livia Páldi, Ivet Curlin.

DOCUMENT: invitation, abstracts of the lectures, photo, video
CATALOG: *Art always has its consequences. What, How & for Whom / WHW*, Zagreb, 2010 ♦ BLOG: <http://exhibition-history.blog.hu/>

BIBLIOGRAPHY: Hegyi Dóra – László Zsuzsa: *A kiállítások láthatatlan története – párhuzamos kronológiák*, Korunk, September 2009, pp. 48–57 [pp. 56, 57]

22–26 July 2009 ♦ Kossuth Lajos u. 55., Kapolcs, Hungary

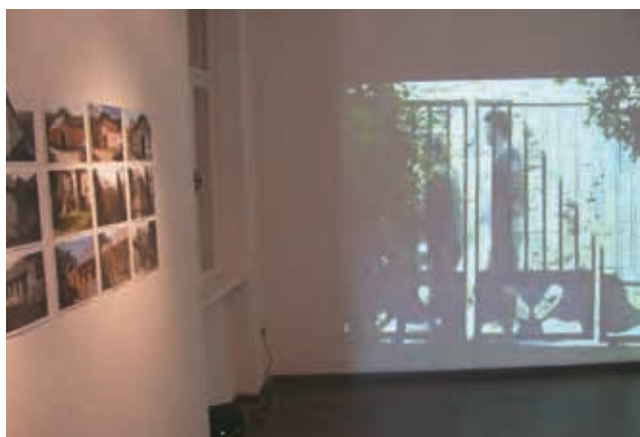
Galántai House, directly
Artpool / Kapolcs memori/al
Galántai-ház, közvetlenül
Artpool / Kapolcs emlék/mű

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.

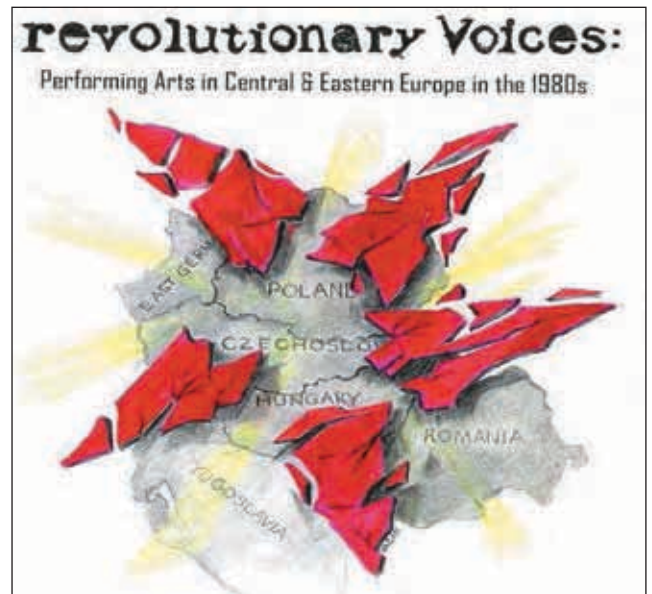
DOCUMENT: list of the loaned artworks, invitation, poster, handout, photo, video ♦ PUBLICATION: Angel Judit – Hegyi Dóra – László Zsuzsa (eds.): *Typopass – kritikai design és konceptuális tipográfia / Typopass – Critical Design and Conceptual Typography*, Transzit Hungary, Budapest, 2010, 118 p.

WEB-DOCUMENT: www.artpool.hu/2009/091021e.html

BIBLIOGRAPHY: *Typopass – kritikai design és konceptuális tipográfia / Typopass – Critical Design and Conceptual Typography*, in: Angel Judit (ed.): *Köztes idő / Interval*, Dorottya Galéria, 2009. January–December, Műcsarnok, Budapest, 2010, pp. 77–119 [Artpool: 77, 95, 98, 104–105.] ■ Angel Judit – Hegyi Dóra – László Zsuzsa (eds.): *Typopass – kritikai design és konceptuális tipográfia / Typopass – Critical Design and Conceptual Typography*, Transzit Hungary, Budapest, 2010, pp. 53, 56, 64–65, 108, 112.



Typopass – exhibition interior with Artpool's material



Revolutionary Voices exhibition interior with posters from the Artpool Archive

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

BIBLIOGRAPHY: *Kontroll csoport menni New York*. Interjú Bárdos Deák Ágival, www.a38.hu (2009) ■ Patrick Healy: *When Courageous Artists Ripped Holes in the Iron Curtain*, New York Times, Weekend Arts, November 11, 2009 (about the festival)

Photo: Karen Burke

2009

13 November 2009 – 14 February 2010 ♦ MUMOK, Vienna

... **GENDER CHECK**
... **Femininity and Masculinity**
... **in the Art of Eastern Europe**

During the preparations of the exhibition research of Edit András in Artpool's archive. Shown in the exhibition among others: the series of photos documenting the performance by György Galántai: *Homage to Vera Muhina* (Heroes' square, Budapest, 1980, with Júlia Klaniczay and G. A. Cavellini ► pp. 52–54).

Second venue of the exhibition: 20 March – 13 June 2010, ZACHETA, Warsaw.

DOCUMENT: loan agreement, invitation, photo, video

CATALOG: Pejić, Bojana (ed.): *Gender Check. Femininity and Masculinity in the Art of Eastern Europe*, Museum Moderner Kunst Stiftung Ludwig, Wien – Buchhandlung Walther König, Cologne, 2009, 392 p.

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

Photos: Dóra Halasi



Photos of the *Homage to Vera Muhina* performance (1980) at *Gender Check*

TELEMATIC REALITY – HOLONIC SYSTEM

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."¹

"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."²

Source of the quotes:

¹ Vilém Flusser: *Vom Ende der Geschichte*, 1991 (*On the End of History*, in: V. F.: *Writings*, University of Minnesota Press, Minneapolis, 2002)

² Vilém Flusser: *Die Informationsgesellschaft als Regenwurm*, [The Information Society as Earthworm], in: G. Kaiser et al. (eds.): *Kultur und Technik im 21. Jahrhundert*, Campus Verlag, Frankfurt – New York 1993, pp. 69–78.

HOLONIC SYSTEM – TELEMATIC ART

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."¹

"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."²

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."³

"Today Koestler's conception of holons plays an important role in concepts about holonic 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."⁴

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.

Source of the quotes:

¹ Vilém Flusser: *Für eine Philosophie der Fotografie*, 1983
(*Towards a Philosophy of Photography*, Reaktion Books, London, 2000)

² Vilém Flusser: *Die Schrift: Hat Schreiben Zukunft?*, 1987 (*Does Writing Have a Future?*, University of Minnesota Press, Minneapolis – London, 2011)

³ Forgács Tamás: *A Kozmosz (sic!) evolúciója*, [The Evolution of Cosmos (sic!)], Szabadkőműves Előadások a Galilei Páholyban [Masonic Lectures at the Galilei Lodge], November 19, 2004, www.galilei.hu/rajzolat/holon.htm

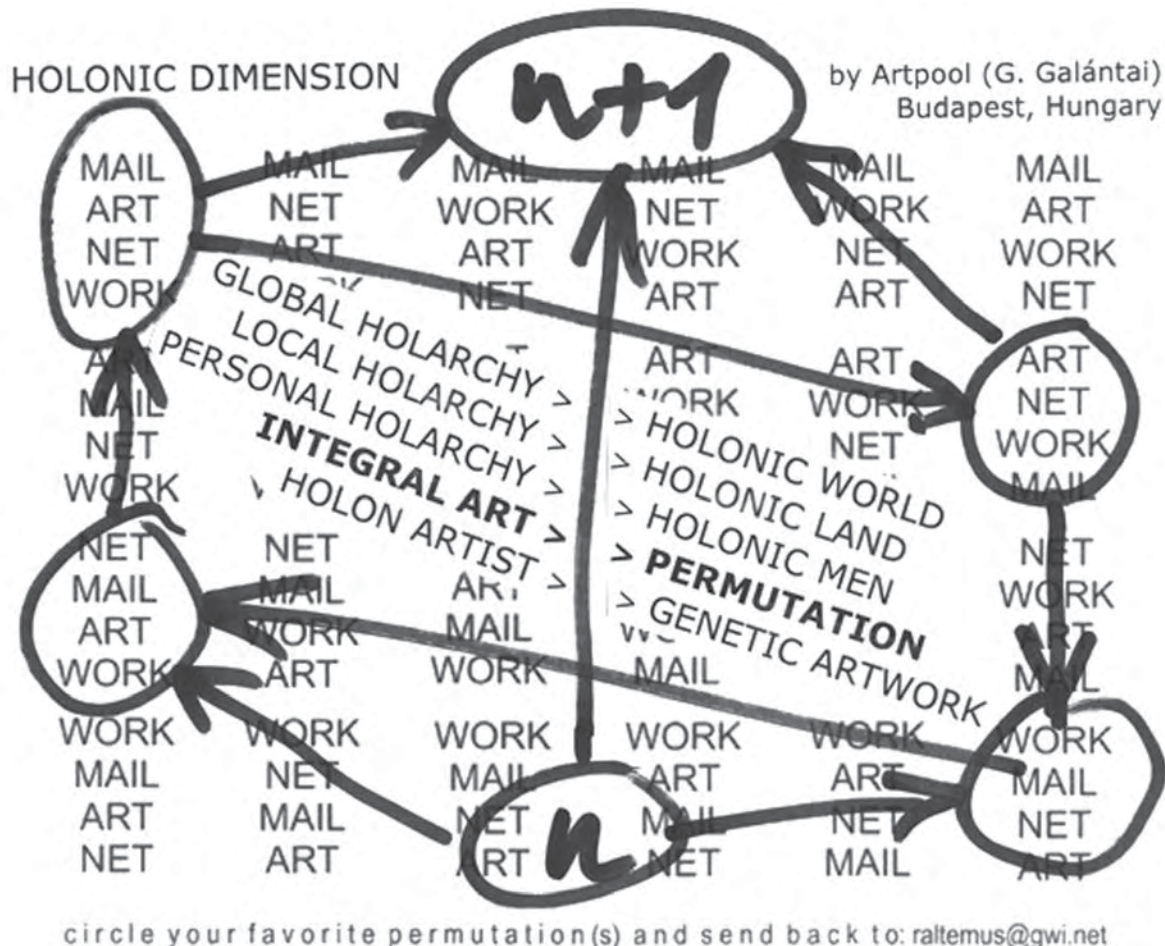
⁴ Kollár József: *A kiterjesztett elme mint holonikus rendszer (Koestler és a kognitív tudomány)* [The Extended Mind as Holonic System (Koestler and Cognitive Science)], Iskolakultúra, 2005/8, pp. 108–113.

2010 – ARTPOOL ART RESEARCH CENTER (HOLONIC SYSTEM)

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)

Starting webpage for Artpool's 2010 year projects, www.artpool.hu/Defaulte2010.html

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/2010/100325e.html

10 April – 22 May 2010 ♦ Printed Matter, New York

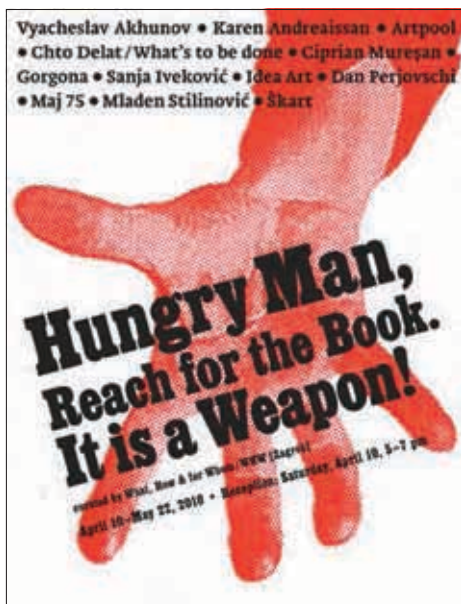
... **Hungry Man,**
... **Reach for the Book**
... **It is a Weapon!**

Exhibition of artists' books. Curator: What, How & for Whom (WHW).

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

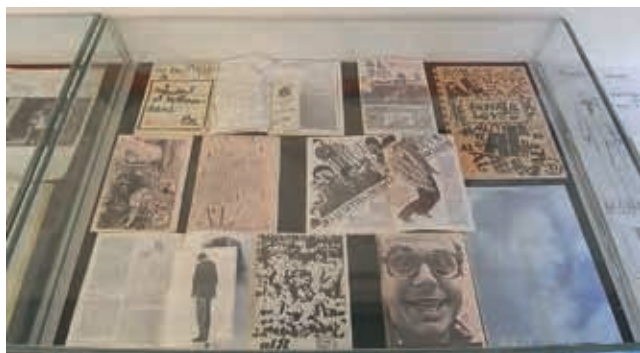
BIBLIOGRAPHY: *Éhes ember, fogd a könyvet, ez fegyver!*, Magyar Narancs, May 6, 2010, p. 6 (notice)



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)

Photos: Katarina Šević



Issues of AL (Artpool Letter) on the exhibition at Printed Matter

25 May 2010 ♦ Írók Boltja (Writer's Shop), Budapest

Charles Tamkó Sirató: The History of the Dimensionist Manifesto

Tamkó Sirató Károly:
A Dimenzionista Manifesztum története

Album I of DIMENSIONISM (non-Euclidean arts)
The Systematization of Avant-garde Arts

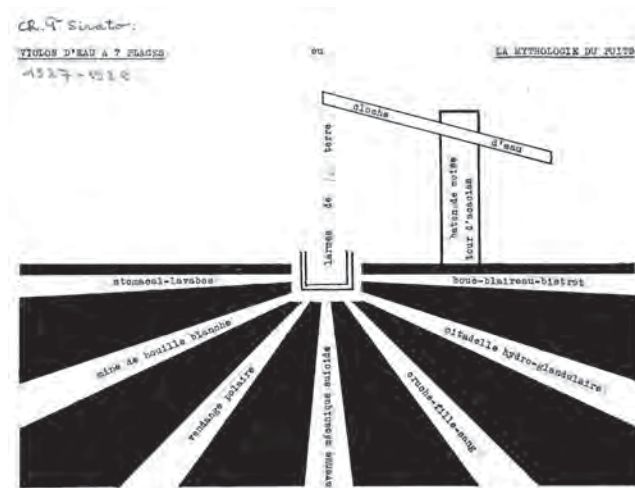
Book presentation

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 Keserü, György Galántai, Tibor Papp, Bálint Szombathy, Gábor Tóth.

DOCUMENT: email invitation (Hu, En), press release, photo, video [YouTube](#)

PUBLICATION: Tamkó Sirató Károly: *A Dimenzionista Manifesztum története. A DIMENZIONIZMUS (nemeuklidészi művészetek) I. ALBUMA. Az avantgárd művészetek rendszerbe foglalása*, (Texts edited and notes written by: Júlia Klaniczay. Afterword by: László L. Simon), Artpool – Magyar Műhely Kiadó, Budapest, 2010, 198 p.
WEB-DOCUMENT: www.artpool.hu/TamkoSirato/book.html

BIBLIOGRAPHY: Csordás Lajos: *Tamkó Sirató manifesztuma. Negyvenöt év után lett könyv a dimenzionista albumból*, Népszabadság, Kultúra, June 1, 2010, p. 18. ■ Somogyi F. Anikó: *Egy varázslatos költő újrafelfedezése*, Magyar Hírlap, Kultúra, June 9, 2010, p. 16. ■ [Több-éves kutatómunka eredményeképp...], Magyar Lettre Internationale, Summer 2010, p. 80 (notice) ■ Szombathy Bálint: *Tamkó Sirató Károly manifesztuma. Az öt érzékszerv dimenziója*, Műértő, September 2010, p. 7. ■ *A dimenzionizmus (nemeuklidészi művészetek) I. albuma. Az avantgárd művészetek rendszerbe foglalása*, Magyar Narancs (Snoblesse Oblige), May 20, 2010, pp. 4–5 (notice) ■ Kumin Mónika: "N+1", avagy "egy ember élete". *Tamkó Sirató Károly: Dimenzionista manifesztum*, Balkon, 2010/10, pp. 2–8. ■ *A költői alkotásvágy manifesztuma és a művészet új dimenziói*, Múzeumcafé, October–November 2010, p. 19. ■ Balázs Imre József: *EX LIBRIS* (Tamkó Sirató Károly: A Dimenzionista Manifesztum története), Élet és Irodalom, November 4, 2010 ■ Lengyel Imre Zsolt: *Prokrusztész vagy Prometheusz? Tamkó Sirató Károly: A Dimenzionista Manifesztum története*, Petőcz András: *Dimenzionista művészet*, Jelenkor, October 2011, pp. 1099–1103. ■ Vanja V. Malloy: *Rethinking Alexander Calder's Universes and Mobiles: The influences of Einsteinian Physics and Cosmology*, Immediations (The Courtauld Institute of Art Journal of Postgraduate Research), Vol. 3., No. 1., 2012, pp. 9–26. ♦ TV–RADIO: M1, May 23, 2010 (Ma reggel); Duna TV, May 26, 2010 (Kikötő, Friss) [YouTube](#); Klubrádió, May 25, 2010 (Kultúrtipp); Bartók Rádió, May 29, 2010 (Irodalmi Újság)



Charles Tamkó Sirató: *Violon d'eau à 7 places ou La mythologie du puits* [Water Violin with 7 Seats or the Mythology of Wells], 1927–1936



Bálint Szombathy, Katalin Keserű, Júlia Klaniczay, László L. Simon, Gábor Tóth, Tibor Papp and György Galántai at the book presentation

Translation of the flap text:

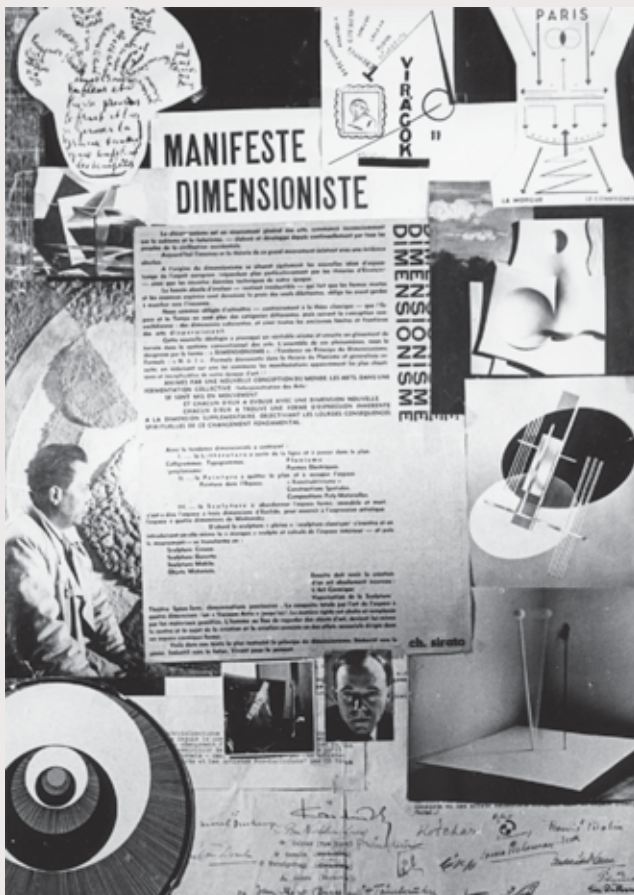
Charles Tamkó Sirató – an unfairly forgotten figure of Hungarian intellectual, art and literary history – systematized the Avant-garde arts in a unique fashion, applying it to his own poetry (Planism) and the history and the future of literature and the arts.

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 Keserű)



Back and front cover of *The History of the Dimensionist Manifesto* by Charles Tamkó Sirató published by Artpool and Magyar Műhely, 2010

DIMENSIONIST CIRCUMSTANCES

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.



A picture from the *Szövegek/Texts* exhibition (Chapel Studio of György Galántai, Balatonboglár, 1972), in the middle: suspended from the ceiling is Gábor Tóth's interactive hanging mobile made from the letters K and T, which goes beyond the framework of planar poetry since it exits the two-dimensional plane; it is also kinetic, thus dimensionist. (Gábor Tóth said that he turned to poetry under the influence of Charles Tamkó Sirató's planar poems, but this new work represents a step further.)

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 Szkárosi, 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 $(n + 1)$ 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. (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)

⋮ “From A to A – New Directions”
⋮ Peter Haining’s archive moving project

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 Hirka, Stewart Home, Pete Horobin, etc. The more important Hungarian names: György Galántai / Artpool, István Kántor, Georg Ladányi, Géza Perneczky, Bálint Szombathy, Gábor Tóth.

DOCUMENT: correspondence, photo documentation, letter of donation, email report (Hu, En), video 
WEB-DOCUMENT: www.artpool.hu/DATA/index_en.html
ARTWORKS: in Artpool’s collection

BIBLIOGRAPHY: *Skót gyűjteménnyel gazdagodott a magyar Artpool*, skocia.hu, September 2010 ■ *DATA – Daily Action Time Archive in Budapest*, in: *Street Level Photoworks Research Visits Diary*, slpresearch.wordpress.com/2012/04/06/data-daily-action-time-archive-in-budapest/ ■ Mulholland, Neil: *Daily Action Time Archive. I Do Not Belong, I Participate*, in: *DATA. A self-historification project by Pete Horobin*, exhibition leporello, Street Level Photoworks, Glasgow, 2012 ■ *Performing Worlds* (Stephen Willats, Pete Horobin, Tracy Mackenna and Edwin Janssen, DUO /Dundee Urban Orchard/), Hannah Maclure Centre, University of Abertay, Dundee, Scotland, 2012, n.p. [p. 5].



Peter Haining with the small gold suitcase at Artpool’s door

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. [...]

(Excerpts from the project description by admin – a.k.a. Peter Haining, June 2010)

24 July – 1 August 2010 ♦ K55 – AMT (Alternatív 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
 ♦ WEB-DOCUMENT: www.artpool.hu/K55/2010/index_en.html

BIBLIOGRAPHY: “A 69 éves fiatalok fesztiválja”, Magyar Narancs (Snoblesse Oblige), July 22, 2010, p. 1. ■ 69 éves fiatalok, Népszabadság (Kapolcs 2010 supplement), July 23, 2010, p. 5. ■ Az Artpool fényűjság Vilém Flusser szövegével kezdi meg működését, Népszabadság (Kapolcs 2010 supplement), July 23, 2010, p. 5. ■ Az Artpool Művészetkutató Központ projektje: a 69 éves fiatalok fesztiválja, Fidelio Est (különszám), 2010/11 (notice)



28 October 2010 – 27 February 2011 ♦ Henie Onstad Kunstsenter, 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

BIBLIOGRAPHY: Pedersen, Bernt Erik: *Ping pong med kunstbegrepet*, Dagsavisen, Oslo, October 28, 2010, pp. 30–31. ■ *Fluxus East coming to Oslo along with lecture and collection of V. Landsbergis*, Kamane.lt, October 28, 2010 ■ Hatterud, Bjørn: *En skikkelig ryddesjau*, Kunstkritikk.no, November 19, 2010 ■ Elton, Lars: *Stillferdig frigjøring*, VG, Oslo, December 3, 2010 ■ Toth, Kine: *Siste sjanse til å se “Fluxus”*, budstikka.no, February 17, 2011



Joan Baez (b. 9 January)



Captain Beefheart (b. 15 January)



Richie Havens (b. 21 January)



Aaron Neville (b. 24 January)



Wilson Pickett (b. 18 March)



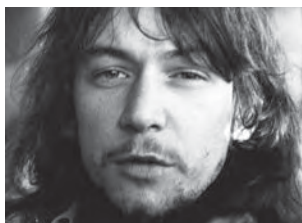
Richard Dawkins (b. 26 March)



J.J. Jackson (b. 8 April)



Markus Lüpertz (b. 25 April)



Eric Burdon (b. 11 May)



Bob Dylan (b. 24 May)



Paul Anka (b. 30 July)



Jon Lord (b. 9 June)



Chubby Checker (b. 3 October)



Bruce Nauman (b. 6 December)

Photos taken from the www

K55 - AAS (Alternative Art Space) project of Artpool Art Research Center

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.

http://www.artpool.hu/K55/2010/index_en.html

Artpool Art Research Center, Budapest VI., Liszt Ferenc tér 10., I. 1
Mailing address: H-1277 Budapest, Pf 52, Hungary

24 Juli - 1 August 2010, Kapolcs, **Kossuth utca 55** - Galántai House
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)

November 2010 ♦ San Diego – Artpool Art
Research Center, Budapest

⋮ The Collection of ⋮ Mario Lara

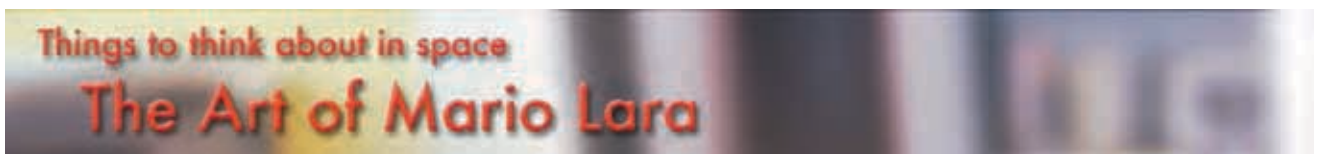
San Diego-based architect-networker Mario Lara donated documents to Artpool on the network activity he carried out in his youth as well as numerous original works (bookworks, mail art, postcards from the early 1980s), including the original materials of Commonpress 37 (*Things To Think About In Space*), which he himself organized.

DOCUMENT: correspondence, CD
WEB-DOCUMENT: www.artpool.hu/Lara/ and
www.artpool.hu/Lara/Commonpress37/
ARTWORKS: in Artpool's collection

BIBLIOGRAPHY: Lara, Mario: *Mail Art Musings*, November 2010,
www.artpool.hu/Lara/



Artiststamp sheet by Mario Lara and Vittore Baroni, 1981 (detail)



Mail Art Musings

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.



Mario Lara: Artiststamp 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."

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)

21, 28 March 2011 ♦ Artpool P60, Budapest

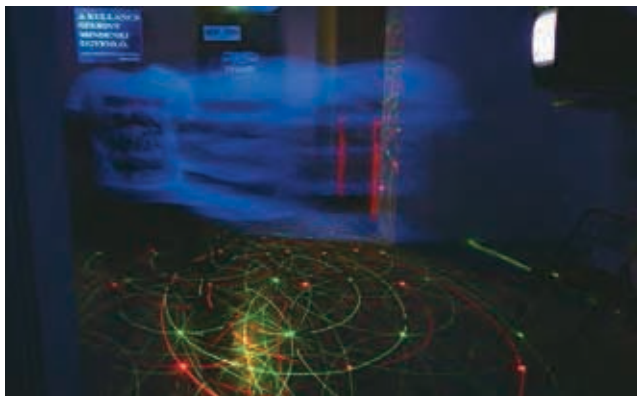
“Liszt Ferenc Square” the art of remembrance remembrance-artistic case for cool poets Details Placed in Space

“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.

DOCUMENT: invitation, photo, video ♦ WEB-DOCUMENT: www.artpool.hu/laza/megnyito/ ■ www.artpool.hu/laza/szlogenek.html#2011

BIBLIOGRAPHY: *Liszt Ferenc tér – az emlékezet művészete*, www.epiteszforum.hu, March 23, 2011 (notice)



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 Szkárosi 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 Márton 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 [YouTube](#) ♦ WEB-DOCUMENT: www.artpool.hu/G70/event.html WEB-CATALOG: www.artpool.hu/G70/ ♦ ARTWORKS: in Artpool's collection

BIBLIOGRAPHY: Kozák Tibor: *Galántai70*, www.artportal.hu, June 20, 2011 (notice) ■ *Galántai70*, www.tranzit.blog.hu, June 29, 2011 (notice) ■ *Galántai70*, www.plagium2000.wordpress.com, July 6, 2011 (notice)

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 Dörner, IRWIN and Mladen 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 [YouTube](#) WEB-DOCUMENT: www.artpool.hu/MACBA/english.html

BIBLIOGRAPHY: Debeusscher, Juliane: *Museum of Parallel Narratives. In the Framework of l'Internationale*, Springerin, Band XVII, Heft 4, 2011, pp. 61–62. ■ Borsos Roland: *Az emlékezet művészete. Galántai György és Klaniczay Júlia útja a Balatonboglári Kápolnától az Artpoolig*, Múzeumcafé, August–September 2011, pp. 91–93, *Art that remembers – György Galántai's and Júlia Klaniczay's Journey from the Chapel in Balatonboglár to Artpool* (English summary), p. 109.

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. (► pp. 292–300.) Hence the reference to personal holarchy in the title of the recycled theme: “fluxus (sport) events”. (► pp. 484–490.)

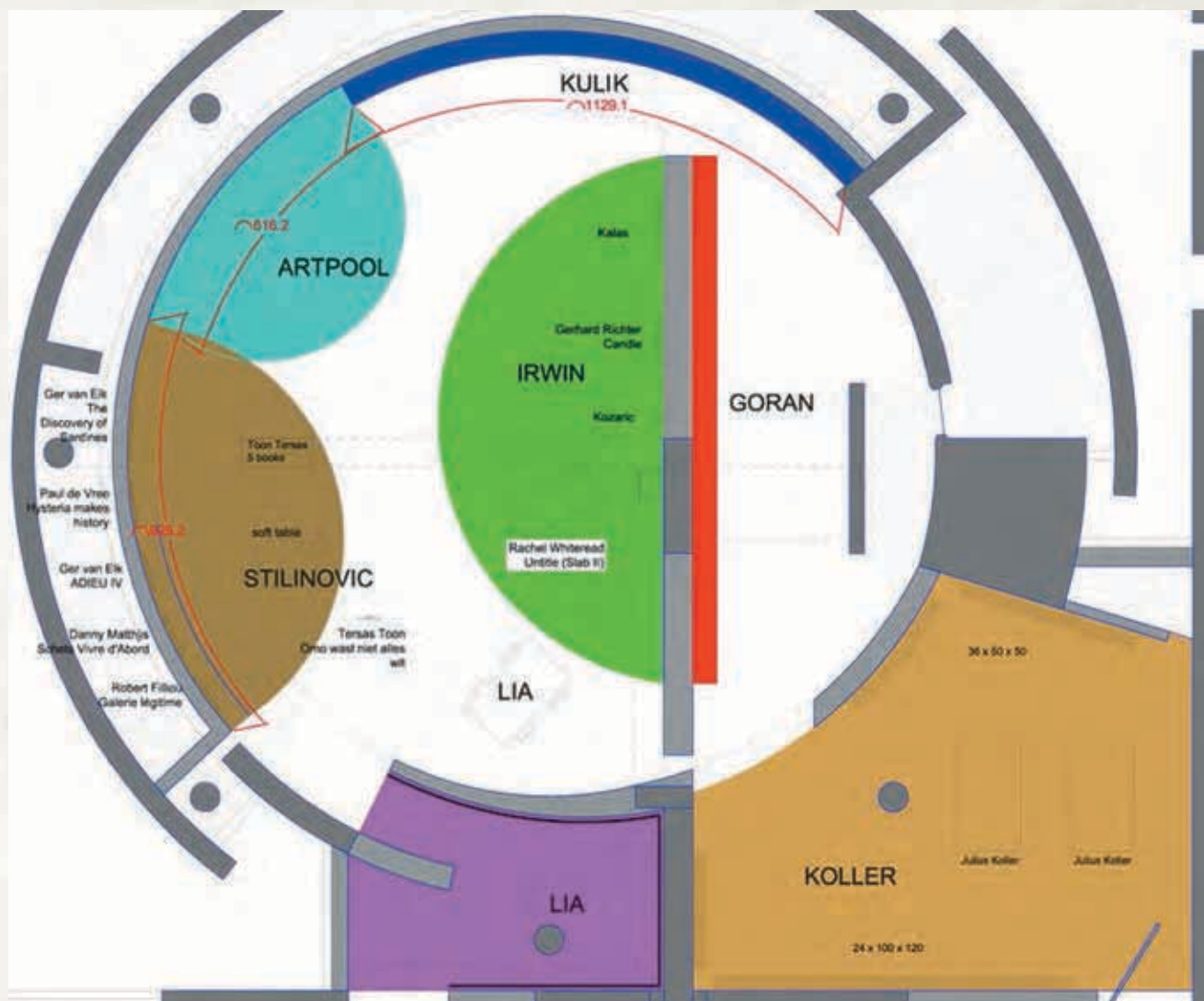
See the list of participants on the invitations reproduced on pp. 485, 489

DOCUMENT: invitation (Hu, En), email invitation (Hu, En), photo, video [YouTube](#) WEB-DOCUMENT: www.artpool.hu/K55/2011/index_en.html

BIBLIOGRAPHY: *Kiállítások Kapolcson (Hello Wood, Artpool Kapolcson, Etnomobil 2.0)*, www.artportal.hu, 20 July, 2011 (notice)

Museum of Parallel Narratives

Museu d'Art Contemporani de Barcelona (MACBA)



Installation plan of the exhibition by Zdenka Badovinac (detail)



On the wall: Photos of the *Hommage à Vera Muhina* 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)

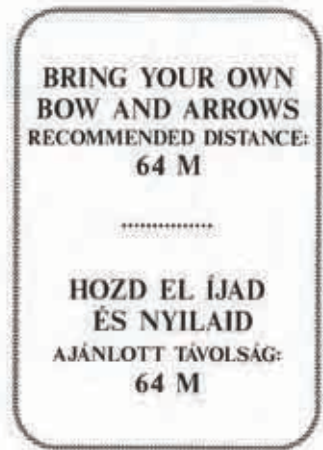


Buda Ray University, 1982–1987 (► pp. 59–64) • Remembrance of a Message, 1987, performance by G. Galántai in the memory of Miklós Erdély



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: *U.F.O.-naut*, 1970–1990 (project)



Julius Koller: *Flux Flag*, 1992



Milan Adamčiak: *Play Tennis in the Little River*, 1979 (drawing)

K55 – AAS (Alternative Art Space) - project of Artpool Art Research Center
22 - 31 July 2011, Kapolcs, **Kossuth utca 55** - Galántai House

fluxus (sport) events

<http://www.artpool.hu/lehetetlen/realizmus/idek.html>

personal holarchy - holonic men - installation - **between 6PM and 8PM**

football (Gábor Attalai, Tamás Komoróczy, 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)



prepare George Maciunas multicycle during Flux Game Fest, 1973

classical fluxus scores

<http://www.artpool.hu/Fluxus/workbook/>

az Artpool Művészetkutató Központ (Budapest) fő támogatója a Nemzeti Erőforrás Minisztérium

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. (1966)

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 coll 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)

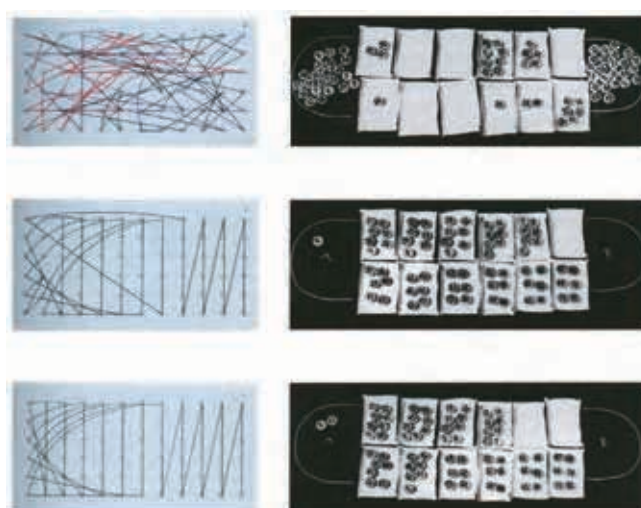
MIEKO SHIOMI: Piece for a Small Puddle - This piece is performed by several performers. Each performer takes position around the puddle. Each stands or squats according to ones own chosen rhythm looking at the surface of the puddle. (1964)

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)

fluxus (sport) events



Exhibition interior – in the background: screening of *Kalah*



Dóra Maurer: *Kalah*, 1980 (diagrams and photos)



Performance by BMZ / Miklós Zoltán Baji
BMZ is pushing the nine pins 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.

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.

Source of the text: Peter Weibel (ed): *Beyond Art: A Third Culture. A Comparative Study in Cultures, Art and Science in 20th Century Austria and Hungary*, Springer, Wien–New York, 2005, p. 397.

◀ 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.

fluxus (sport) events



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: *Kézze-lábbal* [On All Fours], 1979



György Galántai: *Élenjáró* [A Step on the Edge], 1985

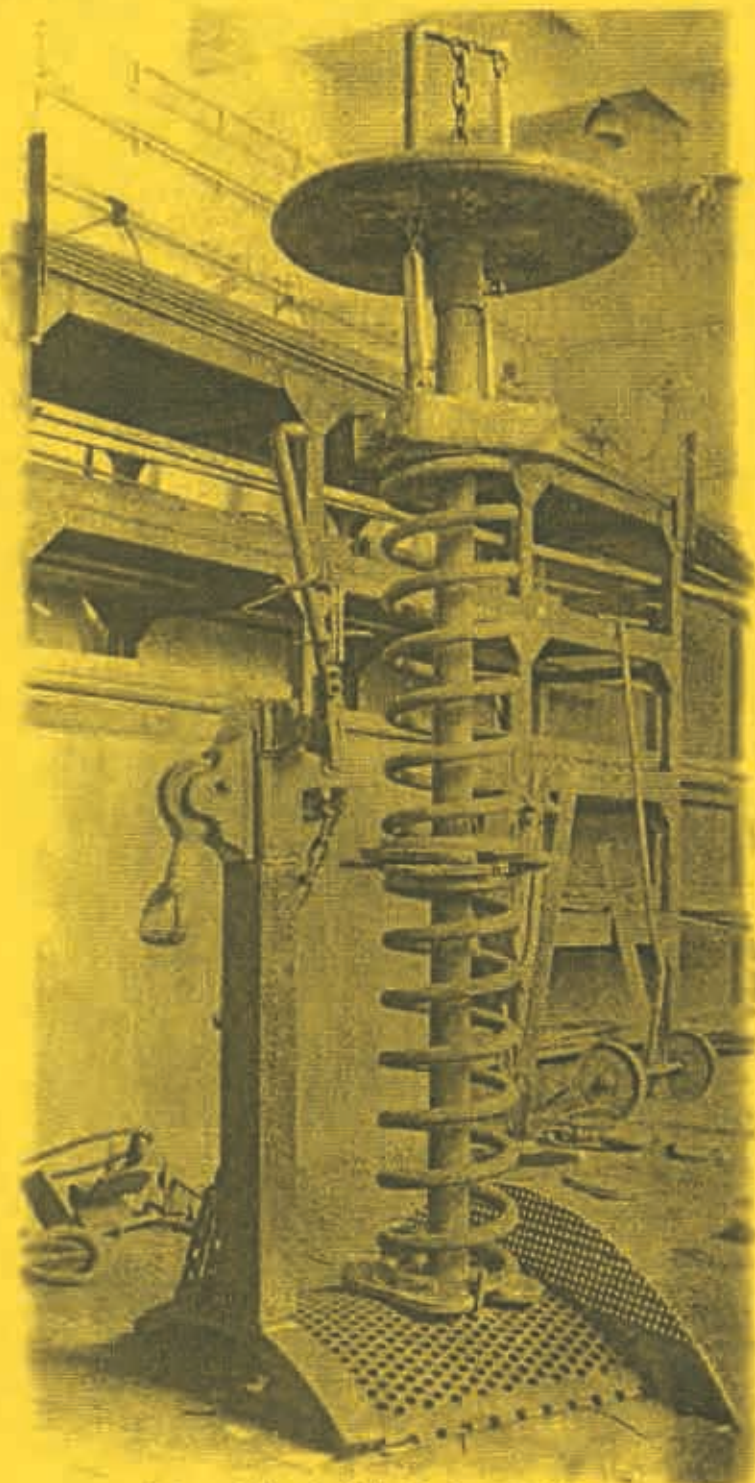


Antal Lakner: INERS – Passive Working Devices. *HOME TRANSPORTER*, 1999 (poster)

K55 – AAS (Alternative Art Space) - project of Artpool Art Research Center
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fluxus (sport) events

personal holarchy - holonic men - installation - **between 6PM and 8PM**



György Galántai: Make Me Jump 1985

football

Gábor Attalai
Tamás Komoróczy
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/lehetetlen/realizmus/videk.html>

az Artpool Művészetkutató 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 implicativeness
- 9 exemplativism
- 10 specificity
- 11 presence in time
- 12 musicality

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



GALÁNTAI 70

Szervezetünk folyamatosan újraépíti önmagát; mintegy hét év alatt az összes sejt kicserélődik. Galántai sejtjei élete során már tízszer kicserélődtek.

Kicsoda valójában Galántai György?

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

to be held on 17 June, 2011
free size and medium
deadline: 20 May

send to:
Plágium2000
Budapest PF. 718
1462 Hungary



Preparations by Viktor Kótun (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?" ►

Who is György Galántai?

GLOBAL HOLARCHY > HOLONIC WORLD



IN THE ARCHIVES



WE'LL KEEP ART MOVING
KO DE JONGE

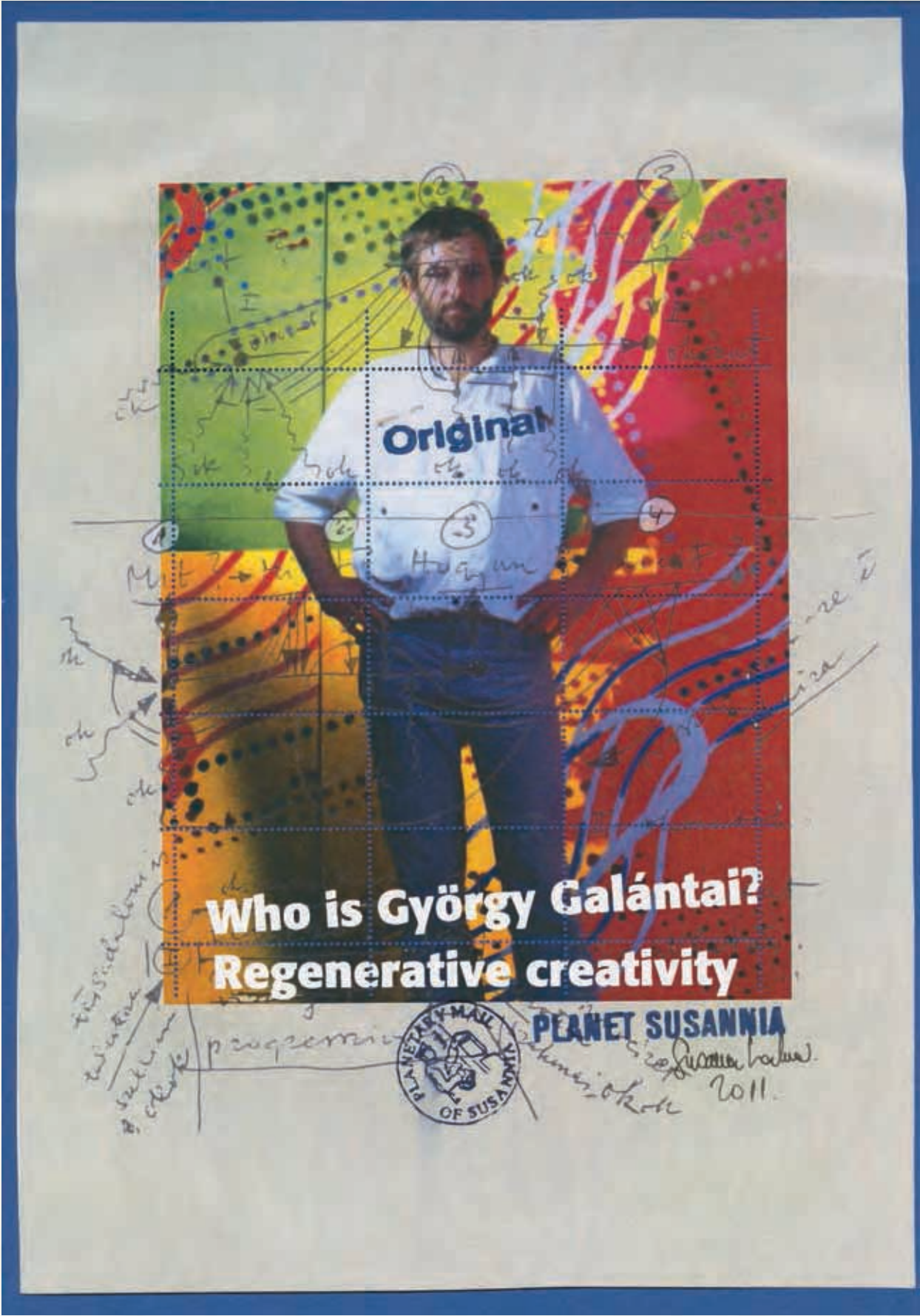


GALÁNTAI IN THE ARCHIVES

Ko de Jonge 2011

KO DE JONGE - PAULUS TORI
NL - 4320 GD - NIJMEGEN

Who is György Galántai?
GLOBAL HOLARCHY > HOLONIC WORLD



Susanna Lakner (Germany)

Who is György Galántai?

GLOBAL HOLARCHY > HOLONIC WORLD



Seiei Jack (Japan)



Clemente Padin (Uruguay)

Who is György Galántai?
GLOBAL HOLARCHY > HOLONIC WORLD



Reid Wood (USA)

Who is György Galántai?

GLOBAL HOLARCHY > HOLONIC WORLD



Carl T. Chew (USA)

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 Pácsér, 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 Szőnyei). 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:

- Complete materials of the "*Museum of Hungarian Avant-garde Art*" project by András Bán from 1979 with the participation of 46 Hungarian artists – donated to Artpool in 1991.

- "*Buda Ray University*", a network project by György Galántai based on his correspondence with Ray Johnson (1982–1988). The number of participating artists over the years reached 580.

- 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).

Collection of *Hungarian Samizdat Art* (art and literary reviews, publications, about 200 items).

- The great majority of the archived materials of the ten-year "*DATA – Daily Action Time Archive*" (1980–1989) project by Pete Horobin (aka Peter Haining) from Scotland – donated to Artpool in 2010.

- 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 Attalai, Imre Bak, Vera Baksa-Soós, András Bán, 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

- POOLWINDOW / POOL-LETTER (one page mail art newsletter, 30 issues [1980: 1–5, 1981: 6–18, 1982: 19–30], A4, photocopy) (► pp. 39, 44, 47–50)

- AL (Aktuális / Alternatív / Artpool Levél) [Actual / Alternative / Artpool Letter], 1983–1985, 11 issues, (Nos. 1–9, A5, photocopied, Nos. 10, 11, 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)

- *Textile Without Textile (Textil – textil nélkül)*, Galántai–Artpool, Budapest, 1980. Original works in an A4 format silk-screened folder, in a variety of techniques by 54 artists from various countries, 300 numbered copies (► p. 43)
- *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 Kovács 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 artiststamp 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 artiststamps 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)
- *Commonpress 51, “Hungary”*, Artpool, Budapest, 1984, 15 copies (cover: silk-screened plastic foil and a color offset tourist prospectus, inside: photocopy) – catalog of the exhibition “Hungary Can Be Yours! / International Hungary”
- *Commonpress 51, “Hungary”*, Artpool, Budapest, 1984–1989, 300 copies, offset. Printed version of the original catalog (► p. 83)
- *The Artpool – Documentation 1979–1984*, edited and produced by György Galántai, Artpool, Budapest, A4, ca. 70–80 pages, photocopy eventually with collaged photos, artiststamps, rubber stamp prints. 1984: series I–IV, (5 copies each), 1985: V (10 copies), VI (6 copies), 1986: VII (6 copies), 1987–88: VIII (22 copies)

PUBLICATIONS FROM 1992

Documentary yearbooks

- *Artpool 1992* ■ *Artpool 1993* ■ *Artpool 1994* (A4 spiral bound, with original documents, photocopy)

Artpool booklets

(A5 booklets with Hungarian translation of source texts)

- Friedman, Ken: *Fluxus 1992*, Artpool, Budapest, 1992, 20 p.
- *Network utópiák. A mindenüttlét művészete. Részletek az 1993-as On Line szimpózium anyagából* [Network Utopias. The Art of Being Everywhere. Excerpts from the On Line Symposium, 1993], selected by Robert Adrian X., Artpool, Budapest, 1993, 16 p.
- *Válogatás Ben Vautier írásából* [Texts by Ben Vautier, a selection], Artpool, Budapest, 1993, 36 p.
- Maciunas, George: *Írások, diagramok* [Writings, Diagrams], edited by Annamária Szőke, Artpool, Budapest, 1993, 24 p.
- *Hangköltészet* [Sound Poetry], anthology edited by and introductory study: Endre Szkárosi, Artpool, Budapest, 1994, 42 p.
- Kaprow, Allan: *Assemblage, environmentek & happeningek* [Assemblage, Environments & Happenings], edited by and afterword: Annamária Szőke, Artpool, Budapest, 1996, 42 p.
- *Hyper text + Multimédia*, edited by and afterword: János Sugár, Artpool, Budapest, 1996, 64 p. (second corrected edition: Artpool, Budapest, 1998)

Catalogs and project documentations

- *Artpool's Fazine*, Artpool, Budapest, 1992 (A5, 24 pages, photocopy, English), booklet documenting the Networker Congress Budapest event, designed, edited and produced by György Galántai (► pp. 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*, Artiststamp Museum of Artpool, Budapest, 1992–93 (A4, photocopy, 100 pages in a folder, 150 copies). Stamp sheets, with 5x4 artiststamps each, by 100 artists (► p. 143)
- *FLUXMOST*, Artpool, 1993 (A4, offset, 4 pages), test issue of a planned review (► pp. 151–152)

- *Polyphonix 26 – Budapest*, Artpool, Budapest, 1994 (A4, offset, 16 pages, English–Hungarian). Catalog of the Sound Poetry Festival organized by Artpool and Polyphonix Association (Paris) in Budapest, 1994, with biographies and photos of the participating artists (► pp. 190–191)
- *Networker Bridge*, Artpool, Budapest, 1994 (A5 booklet assembled from 8+1 A4 sheets folded in two, b&w and color photocopy). 64 tarot-card images, a bookwork by György Galántai in homage to the networker friends of Artpool (► p. 143)
- *Sajnos István szövegei* [István Sajnos texts], Artpool, Budapest, 1995 (A5, photocopy, 44 pages, Hungarian), booklet documenting the *sajnos [alas] project* (► p. 207)
- *Video-Expedition in the Performance-World*, Artpool, Budapest, 1995 (A4, offset, 32 pages, English–Hungarian). Catalog of the performance-video festivals organized by Artpool and summary of the Year of Performance including description of, and information on, the videos, photographs, brief introductory notes by some experts of the topic, with index. Edited by Júlia Klaniczay, designed by György Galántai (► p. 206)
- *Monument Square Postcards*, Artpool, Budapest, 1997 (an edition of 56 cards selected from the 134 works received for the project to transform a postcard showing Budapest's Heroes square) (► p. 222)
- *The Year of Installation at Artpool: Installation Project 1998*, Artpool, Budapest, 1999 (A4, 32 pages, offset). Catalog of the project and the events held during "The Year of Installation" (English–Hungarian) (excerpts ► pp. 228, 237–240)
- *Marcel Duchamp Szimpozium 1987* [Marcel Duchamp Symposium 1987], Artpool, Budapest, 2007 (A4, digital print, 62 pages, Hungarian), publication with the "Five minute lectures" held at the symposium in 1987 by 21 leading Hungarian artists and art critics
- *Hommage à Marcel Duchamp*, Artpool. Budapest, 2007 (A4, color digital print, 100 copies, 143 pages + insert: English summary of the "Five minute lectures"). A bookwork-catalog, an imprint of the website documenting the event (symposium, concerts and exhibition) "In the Spirit of Marcel Duchamp" organized by György Galántai (Artpool) and Péter György (Department of Aesthetics at the Eötvös Loránd Univ.) in 1987 (► pp. 91–93)
- *Robert Watts: Flux Med*, Artpool, Budapest, 2008, 48 pages. Exhibition catalog with essays by Francesco Conz, Larry Miller and Geoffrey Hendricks (English–Hungarian) (► p. 456)

Books

- Galántai, György – Klaniczay, Júlia (eds.): *Galántai, Életmunkák / Lifeworks 1968–1993*, Artpool – Enciklopédia Kiadó, Budapest, 1996, 318 p. (English–Hungarian)
- Kaprow, Allan: *Assemblage, environmentek & happeningek* [Assemblage, Environments & Happenings], Artpool – Balassi Kiadó – BAE Tartóshullám, Budapest, 1998, 75 p. (edited by and afterword: Annamária Szőke)
- Koppány, Márton (ed.): *Idegen az ajtóban*, [Stranger at the door], Artpool – Balassi Kiadó, Budapest, 1999, 124 p.
- Szőke, Annamária (ed.): *A performance-művészet* [Performance Art], Artpool – Balassi Kiadó – Tartóshullám, Budapest, 2000, 346 p.
- Beke, László – Bálint, Anna (ed.): *Poipoi*, Artpool – Műcsarnok, Budapest, 1998, 40 p.
- Szőke, Annamária (ed.): *Diagramok: Gondolat-térképek* [Diagrams: Mind Maps], Artpool – Műcsarnok, Budapest, 1998, 51 p.
- Havasréti, József – K. Horváth, Zsolt (eds.): *Avantgárd: underground: alternatív. Popzene, művészet és szubkultúris nyilvánosság Magyarországon* [Avant-garde: Underground: Alternative: Pop Music, Art and Subculture in Hungary], Kijárat Kiadó – Artpool Művészetkutató Központ – PTE Kommunikációs Tanszék, Budapest – Pécs, 2003, 239 p. (► p. 343)
- Klaniczay, Júlia – Sasvári, Edit (eds.): *Törvénytelen avantgárd. Galántai György balatonboglári kápolnaműterme 1970–1973* [Illegal Avant-garde, the Chapel Studio of György Galántai in Balatonboglár 1970–1973], Artpool – Balassi, Budapest, 2003, 460 p. (► p. 325, excerpts ► pp. 23–32, 326)
- Klaniczay, Júlia – Szőke Annamária (eds.): *FLUXUS. Interjúk, szövegek, események–esetek* [FLUXUS. Interviews, Texts, Events], Artpool – Ludwig Múzeum, Budapest, 2008, 350 p. (► p. 457)
- Havasréti, József: *Széteső dichotómiák. Színterek és diskurzusok a magyar neoavantgárdban* [Dichotomies Falling Apart. Scenes and Discourses in the Hungarian Neo-avantgarde], Gondolat Kiadó, Budapest – Artpool, Budapest – PTE Kommunikáció- és Médiatudományi Tanszék, Pécs, 2009, 256 p.
- Tamkó Sirató, Károly: *A Dimenzionista Manifesztum története. A DIMENZIONIZMUS (nemeuklidészi művészetek) I. ALBUMA. Az avantgárd művészetek rendszerbe foglalása* [The History of the Dimensionist Manifesto. Album I of Dimensionism (non-Euclidean arts). The Systematization of Avant-Garde Arts], Artpool – Magyar Műhely Kiadó, Budapest, 2010, 198 p. (in Hungarian). Texts edited and notes written by: Júlia Klaniczay. Postscript by: László L. Simon. Book supplement: *Manifeste Dimenzioniste*, 1936, 2 p. (reprint of the French original) (► p. 473)
- *Artpool 30 kronológia 1979–2009* [Artpool 30 Chronology 1979–2009], edited by Júlia Klaniczay, Artpool, Budapest, 2010, 100 p.
- Abajkovics, Péter – Székely, Ákos (eds.): *Leopold Bloom Planetoida*, Artpool, Budapest – Magyar Műhely Kiadó, Budapest, 2012, 240 p. (English–Hungarian)

Indexes, Bibliographies

(compiled from materials and documents preserved in the Artpool Art Research Center)

- Bényi, Csilla: *Művészeti események a Bercsényi Klubban 1963–1987* [Art Events in the Bercsényi Klub 1963–1987], Ars Hungarica, 2002/1., pp. 123–165.
- Bényi, Csilla: *A Bercsényi 28–30 című kiadvány repertórium* [Index of the periodical “Bercsényi 28–30”], Ars Hungarica, 2002/2. pp. 387–410.
- Bényi, Csilla: *A hetvenes–nyolcvanas évek alternatív zenei életének dokumentumai az Artpoolban* [Index of the documents on the alternative music scene in Hungary in the seventies and eighties], in: Havasréti, József – K. Horváth, Zsolt (eds.): *Avantgárd: underground: alternatív. Popzene, művészet és szubkulturális nyilvánosság Magyarországon* [Avant-garde: Underground: Alternative: Pop Music, Art and Subculture in Hungary], Kijárat Kiadó – Artpool Művészetkutatató Központ – PTE Kommunikációs Tanszék, Budapest – Pécs, 2003, pp. 122–131.
- Bényi, Csilla: *A konferencia témájához kapcsolódó alternatív/underground zenei események 1977–1989. Válogatott kronológia az Artpool archívumában található dokumentumok alapján*, [Chronology of alternative / underground concerts 1977–1989, based on documents to be found in the archives of Artpool], in: Havasréti, József – K. Horváth, Zsolt (eds.): *op. cit.*, pp. 225–239.
- Bényi, Csilla – Galántai, György – Sasvári, Edit: *Eseménytörténet 1966–1974* [Chronology of Events 1966–1974], in: Klaniczay, Júlia – Sasvári, Edit (eds.): *Törvénytelen avantgárd. Galántai György balatonboglári kápolnaműterme 1970–1973* [Illegal Avant-garde, the Chapel Studio of György Galántai in Balatonboglár 1970–1973], Artpool–Balassi, Budapest, 2003, pp. 91–190.
- Bényi, Csilla: *Underground/alternatív/szamizdat irodalmi és képzőművészeti periodikumok bibliográfiája* [Bibliography of Underground/alternative/samizdat periodicals of art and literature], in: Deréky, Pál – Müllner, András (eds.): *Né/ma? Tanulmányok a magyar neoavantgárd köréből* [Né/ma? Studies about the Hungarian Neo-avantgarde], Aktuális avantgárd 3., Ráció Kiadó, Budapest, 2004, pp. 348–366.
- Bényi, Csilla: *AL / Artpool Letter – Aktuális Levél 1983–1985 (Repertórium)* [Index of AL / Artpool Letter 1983–1985], Ars Hungarica, 2004/2., pp. 406–433.
- Galántai, György: *Művészeti kapcsolat és kapcsolatból művészet. Kísérlet a magyar kapcsolat- és küldeményművészet kronológiájának összeállítására* [Art correspondence and art from correspondence. An attempt to compile a chronology of Hungarian correspondence art and mail art], in: Beke, László (ed.): *Mail Art*, Műcsarnok, Budapest, 1998, pp. 21–59. (Updated version online at: www.artpool.hu/MailArt/krono.html)
- Galántai, György: *AL 1–11 tematikus tartalom* [AL 1–11, thematic index], www.artpool.hu/Research/ALonline.html, 2007
- *Irodalomjegyzék (a Balatonboglári Kápolnaműterem történetéhez)*, [Bibliography of the history of the Chapel Studio in Balatonboglár], in: Klaniczay, Júlia – Sasvári, Edit (eds.): *op. cit.*, pp. 443–449.
- Sasvári, Edit: *Levéltári forrásjegyzék (a Balatonboglári Kápolnaműterem történetéhez)* [List of Source Documents (related to the history of the Chapel Studio in Balatonboglár)], in: Klaniczay, Júlia – Sasvári, Edit (eds.): *op. cit.*, pp. 407–441.

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,

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 Kulturális Alap [National Cultural Fund], Österreichisches Kulturinstitut Budapest, Polish Institute Budapest, Pro Helvetia, Raiffeisen Bank, The Royal Netherlands Embassy, Soros Foundation, Summa Artium Kft., Szépművészeti Múzeum / Museum of Fine Arts (Budapest), Szerencsejáték Zrt. [Hungarian Lottery Company], Transz Hungary Association

STAFF

ARTPOOL ART RESEARCH CENTER'S STAFF IN 2012

artistic director: György Galántai
director / managing director: Júlia Klaniczay
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 Klaniczay (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.):

Katalin **Aknai** (1993), Annamária **Bálint** (1996–2000), Zsófia Beke (1995–1996), Beáta Bencsics (2003–2004), Kata Benedek (2012–), Csilla Bényi (1999–2003), Pál Bial (2001–2005), Judit Bodor (1999–2000, 2002–2004), Viktória Boros (1999–2000), Livia **Cases** (1999), Krisztina **Dékei** (1992–1993), Ibolya **Erdős** (1995–1996), Judit **Fischer** (2006, 2007), József Fülöp (2003–2004), Júlia **Gergely** (1996), Xénia Golub (2001), Eszter Greskovics (2010–), Zsolt **Hájos** (2001–2003), Dóra Halasi (2005–), Dóra Hegyi (1993), Beáta Horváth (1993–1994), Marianna **Ivanics** (1992–1993), Katalin Izinger (2001), Tímea **Junghaus** (1994), Viktória **Kassai** (1997–1998), Tamás Kaszás (2000–2007), Zsuzsanna Kiss (2004–2007), Krisztián Kolozsvári (1998–1999), Bálint Komenczi (1999), Márton Kristóf (2006–), Viktor Kótun (2008–), Helga **László** (1991–1992), Eszter Lázár (1994–1996), Fruzsina Lengyel (2008), Enikő **Meleg** (2009), Edit Molnár (1994–1996), Annamária **Németh** (2009–2011), Dóra **Pelczer** (2010), Tünde Pintér (1998), Bernadett Piskolti (2000), Fatime Plótár (1996–1998), Márta **Rácz** (2004–2006), Emese Rajsli (1993–1995), Anna **Sebő** (2002–2004), Emese Süvecz (1994–1996), Dóra Gabriella Sós (2012), Ágnes Szikra (1999–2001), Szilvia Szabó (2003, 2006), Tekla Szabó (2001), Andrea **Tarczali** (2001), Katalin Timár (1987, 1993), László Tölgyes (1995–1996, 2008–2009), Koppány **Varga** (1992–1993)

■ **informatics** (database, system administration): Róbert Balázs P. (1993, occasionally till 2000), Csaba Tornyosy (2004–), László Tölgyes (1995–2004)

■ **administration, finance assistants**: Márta Antal (2005–2006), Ágnes Sali (2006–2011), Emil Tóth (2011–)

Internship / Professional training

■ **from Hungary** (mostly students in Art History or Communication at the Eötvös Loránd University and the Pázmány Péter Catholic University): Katalin **Aknai** (1993), Eszter **Balogh** (2008), Beáta Bencsics (2003), Kata Benedek (2012), Csilla Bényi (1999), Andrea Berei (2011), Pál Bial (2000), Lóránt Bódi (2008), Judit Bodor (1999), Rebeka **Erdei** (2010), Barbara **Follárd** (1999), Ágnes **Galántai** (2004), Xénia Golub (2001), Eszter Greskovics (2010), Lilla **Habók** (2009), Dóra Halasi (2005), Orsolya Hangyel (2002–2003), Dóra Hegyi (1993), Zita Heim (2007), Veronika Hermann (2009), Viktória Horváth (2003), Eszter Hörcher (2007), Andrea **Illés** (2012), Katalin Izinger (2001), Linda **Katona** (2008), Zsuzsanna Kiss (2004), Orsolya Kolozsi (2005), Viktor Kótun (2008), Eszter **Lázár** (1994), Fruzsina Lengyel (2007), Anna Lukácsi (2000), Enikő **Meleg** (2009), Edit Molnár (1994), Annamária **Nagy** (2010), Annamária Németh (2009), Eszter Neuberger (2011), András Gergely **Pálffy** (2007), Dóra Pelczer (2010), Marianna Péntek (2007), Nóra Petrovics (2001), Bernadett Piskolti (2000), Viktória Popovich (2009), László **Ruszt** (2010), Éva **Schulze** (2000), Anna Sebő (2001), Dóra Sitku (1995), Dóra Gabriella Sós (2009, 2011–2012), Szilvia Szabó (2002–2003), Tekla Szabó (2001), Viktória Szabó (2009), János Szoboszlai (1993), Andrea **Tarczali** (2001), Katalin Timár (1986), Tünde Török (2008), Éva Tüzes (2002), Anna **Unyatszki** (2008)

■ **from abroad**: Alessandro **Carrieri**, 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); Christina Erin Wallace, Education Abroad Program of University of California and Wisconsin (2005–2006)

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*), Júlia Katona (*Research on performance art in Hungary*), Mária Katona (*World Art Post documentation*), Klára Kiss-Pál (*Correspondence art of Ray Johnson*), Hajnalka Kovács (*Cataloging the artistamps at Artpool*), Viktor Kótun (*Fluxus videos*), Eszter Lázár (*Artists' publications*), Edit Sasvári (*The Chapel Studio in Balatonboglár; art samizdats*), Zoltán Sebők (*Memetics, cultural viruses*), Zsolt Sörös (*Avant-garde film*), Bálint Szombathy (*Szombathy Art 1969–1999*)

Occasional contributors (for the participants of art projects, see the chronology)

■ **preparing, organizing, curating exhibitions or art events:** Ágnes Bárdos Deák, Kata Bodor, Judit Geskó, György Jovánovics, Dóra Maurer, Eszter Radák, Endre Szkárosi, István Szigeti, Erzsébet Tatai

■ **exhibition assistants:** Levente Bálványos, Péter Tamás Halász, Ádám Kokesch, Géza Nyíry, Anna Szigethy

■ publications

(photo, video, DTP, etc.): Imre Arany, Balázs Czeizel, László Lugosi Lugó, György Makky, Attila Pácser (translation, editing): Eszter Babarczy, Gabriella Bartha, László Beke, Judit Borus, Katalin Cseh, Klára Csűrös, Orsolya Dézsán, Péter Fuchs, Adrian Hart, Beáta Hock, Attila Horányi, Ágnes Ivacs, Péter Klaniczay, Márton Koppány, Ágnes Madarász, József Maleczki, Éva Pálmai, Annamária Róna, Tamás Sajó, Krisztina Sarkady–Hart, Edit Sasvári, György Somogyi, János Sugár, Andrea Szekeres, Ágnes Szikra, Endre Szkárosi, Annamária Szőke, Jasmina Tumbas, Gábor Thurza

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 Cantsin, Guglielmo Achille Cavellini, Joseph Celli, Christophe Cherix, Binna Choi, Buster Cleveland and Diane Sipprelle, Thanos Chrysakis, Piermario Ciani, Colm Clarke, Ryosuke Cohen, Gaetano Colonna, Cosmin Costinas, David Crowley, Philip Dadson, Juliane Debeusscher, Robert Delford Brown, Kirsten Dehlholm, Richard Demarco, Ana Devic, Malcolm Dickson, Pascal Dombis, Lucrezia De Domizio Durini, Doyon/Demers, Arnold Dreyblatt, Charles Dreyfus, Övül Durmusoglu, Paul Dutton, Mauricio Dwek, Danilo Eccher, Fritz Emslander, Leif Eriksson, Wolfgang Ernst, members of the group Factor44, James Warren Felter, Silvie Ferré, Roksana Filipowska, Giovanni Fontana, Branko Franceschi, Nicola Frangione, Peter Frank, Jean-Yves Fréchette, Cristina Freire, Ivan Ladislav Galeta, Izabel Galliera, Katarina Gatialova, Alain Gibertie, Michel Giroud, Malcolm Goldstein, Ewa Gorzadek, Gustavo Grandal Montero, Natalie Gravenor, Lucia Gregorová, Daniel Grúň, Trevor Hagen, Peter Haining, Heidrun Hamersky, Volker Hamann, Al Hansen, Bernard Heidsieck, John Held Jr., Geoffrey Hendricks, Jon Hendricks, Michael Hernandez de Luna, Wulf Herzogenrath, Dick Higgins, Judith Hoffberg, Jens Hoffmann, Sophie Hope (B+B), Michel Hosszú, Joël Hubaut, Roddy Hunter, Grita Insam, members of Inter/Le Lieu, Seiei Jack, Ernst Jandl, Janis Jefferies, Jean-Baptiste Joly, Joan Jonas, József R. Juhász, Judit Kele, Klara Kemp-Welch, Ed and Nancy Kienholz, Alison Knowles, Július Koller, Franz Krahberger, Wojciech Krukowski, Angela and Peter Küstermann (Netmail), László Lakner, Jean-Jacques Lebel, Ginny Lloyd, Niels Lomholt, Barbara London, Miguel Lopez, Arrigo Lora-Totino, Christine Macel, Jackson Mac Low, Mamax (Margarete Jahrmann and Max Moswitzer), Francesco Masnata, Bartomeu Mari, Richard Martel, Tonya McMullan, Kenneth McRobbie, Jonas Mekas, Werner Meyer, Eugenio Miccini, Meda Mladek, François and Vera Molnár, Emilio & Franca Morandi, Michael Morris, David Moss, Joanna Mytkowska, Paul Nagy, Maurizio Nannucci, Phil Niblock, Boris Nieslony, Rea Nikonova, Orlan, Hélène and Paul Panhuysen, Tibor Papp, Ben Patterson, Géza Perneczky, Nathalie Perreault, Emily Pethick, Natasa Petresin-Bachelez, Ignas Petronis, Stefania Piga, Piotr Piotrowski, Malgorzata Potocka, Daria Pyrkina, Radio Free Dada (Turk LeClair), Magdalena Radomska, Christian Rattemeyer, Annett Reckert, Pierre Restany, Alain-Martin Richard, Péter Rónai, Barbara Rosenthal, Colette and Günther Ruch, Piotr Rypson, Ruth and Marvin Sackner, Jean-Claude Saint-Hilaire, Robert Saunders and Kala Ladenheim, Sharla Sava, Wolfgang Schlott, Astrit Schmidt-Burkhardt, Walter and Maria Schnepel,

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, Marinko Sudac, Miško Šuvaković, Anne Tardos, Patricia Tavenner, Anne Thurmann-Jajes, Inna Tigountsova, Andrej Tisma, Jean-Pierre Thibaudat, Chico Toledo, Endre Tót, Vincent Trasov, Julie Andrée Tremblay, Jasmina Tumbas, Tjebbe van Tijen, Edwin Varney, Ben Vautier, Gretchen Wagner, Jon Wakeman, Patryk Wasiak, Karen Wattson, 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

- Ladányi, József: *1970-es évek magyar művészete. Egy avantgarde kiállítás-sorozat eseménytörténete: Balatonboglári kápolnatárlatok 1970–73* [Hungarian Art in the 1970s. The Story of an Avantgarde Exhibition Series: Balatonboglár Chapel Exhibitions 1970–1973], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 1985
- Timár, Katalin: *Kapcsolatművészet* [Correspondence Art], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 1990
- Dékei, Krisztina: *Szövegtípusok a magyarországi konceptuális művészetben. A kezdetek (1970–1974)* [Texts Types in Hungarian Conceptual Art. The Beginnings (1970–1974)], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 1992
- Kapitány, András: *Erdély Miklós (CD-rom)* [Miklós Erdély], Hungarian Univ. of Fine Arts, 1996
- Hornyik, Sándor: *Kreativitás és képzőművészet. Az INDIGO csoport tevékenysége, 1978–1986* [Creativity and Visuality. The activity of the INDIGO Group, 1978–1986], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 1998
- 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 avanguardia ungherese e la poesia sonora* [Hungarian Avant-garde and the Visual Poetry], Università degli Studi di Roma “La Sapienza”, 2001
- Novák, Petra: *Hogyan kapcsolódik a XX. század művészete a gyerekrajzokhoz?* [The Connection between 20th-century Art and Children’s Drawings], Apór Vilmos Catholic College, Dept. of Visual Education, Zsámbék, 2001
- Bodor, Kata: *Yoko Ono és a Fluxus: „Játsz bizalommal!”* [Yoko Ono and Fluxus: “Play with Trust!”], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2002
- Radomska, Magdalena: *Erdély Miklós – Miklós Erdély*, Uniwersytet imienia Adama Mickiewicza Poznań, 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
- Izinger, Katalin: *A székesfehérvári Szent István Király Múzeum művészkönyv-gyűjteménye*, [The Artists’ Books Collection of the King Stephen Museum of Székesfehérvár], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2003
- Hangyel, Orsolya: *Nicolas Schöffer munkássága, valamint a kinetikus 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
- Földeáki, 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
- Cziráki, Szilvia: *Vizuális költészet és képzőművészet kapcsolata Magyarországon 1945 után*, [The Connection between Visual Poetry and Visual Art in Hungary after 1945], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2008
- Kelecsényi, Krisztina: *A Stúdió 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.

- Vass, Norbert: *"Különben mindenkit csókoltatunk!" A punk születése és fogadtatása Magyarországon* ["Anyway, Hi to You All!" The Birth and Reception of Punk in Hungary], Pázmány Péter Catholic Univ., Faculty of Humanities and Social Sciences, Piliscsaba, 2008
- Brouillette, Amy: *Remapping Samizdat: Underground Publishing and the Hungarian Avant-Garde, 1966 to 1975*, Central European Univ., Dept. of History, Budapest, 2009
- Eke, Mónika: *Montázs* [Montage], Univ. of Pécs, Faculty of Music and Visual Arts, Painting Dept., Pécs, 2009
- Hansági, Dorottya: *A samizdat periferiáján* [On the Periphery of Samizdat], Univ. of Szeged, Dept. of Communication and Media Studies, Szeged, 2009
- Meleg, Gábor: *Az új érzékenység filmjei és azok előzményei a 80-as évek magyar filmtörténetében*, [The Films of the New Sensibility and their Antecedents in the Hungarian Film History of the 1980s], Eötvös Loránd Univ., Faculty of Humanities, Institute for Art Theory and Media Studies, Budapest, 2009
- Tóth, Laura: *L'Internationale situationniste et Attila Kotányi*, Eötvös Loránd Univ., Faculty of Humanities, Dept. of French Studies, Budapest, 2009
- Véri, Dániel: *Major János* [János Major], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2009
- Bálint, Vera: *A szerb–magyar neoavantgárd művészek kapcsolata a 70-es években* [The relation between Serbian and Hungarian Neo-avantgarde Artists in the 1970s], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2010
- Brückner, János: *Intermediális jelenségek a neoavantgárd irodalom és képzőművészet terén*, [Occurrences of Intermedia in the Neo-avantgarde Literature and Visual Art], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Hungarian Language and Literature, Budapest, 2010
- Fehér, Dávid: *Lakner László munkássága 1970–1980 között* [Oeuvre of László Lakner 1970–1980], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2010
- Fehér, Dávid: *Festői tradíció és az avantgárd kihívása Lakner László korai művészetében* [Painterly Tradition and the Avantgarde Challenge in the Early Art of László Lakner], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Aesthetics, Budapest, 2010
- Fejes, Veronika: *Performance-kultúra Magyarországon. Az első hazai happening megszületése az 1960-70-es évek "másshírházi világában"* [Performance Culture in Hungary. The Birth of the First Hungarian Happening in the Alternative Theatrical World of the 1960s-70s], Univ. of Pannonia, Faculty of Modern Philology and Social Sciences, Theatre Studies, Veszprém, 2010
- Horányi, Anna: *A performansz történetének kezdetei Magyarországon „Kis magyar performancia"* [The Early History of Performance Art in Hungary, "Little Hungarian Performancia"], Pázmány Péter Catholic Univ., Faculty of Humanities and Social Sciences, Institute of Communication and Media Studies, Piliscsaba, 2010
- Komjáthy, Zsuzsanna: *„Szellem gyökén" Megvalósítható-e a Kegyetlen Színház?* ["The Root of Intellect", Can the Theatre of Cruelty Be Realised?], Univ. of Pécs, Faculty of Humanities, Department of Modern Literature, Pécs, 2010
- Kovács, Anna Franciska: *A nagyvárosi műfaj vidéken. Az elmúlt évtized budapesti és vidéki public art projekteinek összehasonlítása, elemzése* [A Big City Genre in the Provinces. A Comparative Analysis of the Past Decade's Public Art Projects in Budapest and in the Provinces], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Aesthetics, Budapest, 2010
- Kutasy, Mercédesz: *A CAYC története és magyar kapcsolatai* [The History of CAYC and its Hungarian Connections], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2010
- Lakatos, Gabriella: *Kultúra és társadalom kapcsolata az A38 Hajó bemutatásán keresztül*, Budapest College of Communication and Business, Faculty of Communication, Budapest, 2010
- Matykó, Károly: *Lo sviluppo della relazione di poesia e di suono nella letteratura Italiana nel novecento*, Eötvös Loránd Univ., Faculty of Humanities, Dept. of Italianistic Studies, Budapest, 2010
- Paréj-Nagy, Mária: *Identitás-partitúra (Ladik Katalin)* [Identity-score (Katalin Ladik)], Univ. of Szeged, Faculty of Arts, Szeged, 2010
- Rózsás, Livia: *Háy Ágnes művészete – Háy Ágnes animációs és kísérleti filmjei* [The Art of Ágnes Háy – Animation and Experimental Films of Ágnes Háy], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2010
- Sós, Dóra Gabriella: *Intermediális és interdiszkurzív jelenségek az Új Hölgyfutár című folyóiratban*, [Occurrences of Intermedia and Interdiscursivity in the Review Új Hölgyfutár], Eötvös Loránd Univ., Faculty of Humanities, Budapest, 2010
- Véri, Dániel: *Medievalism in Contemporary Hungarian art (1990–2010)*, Central European University, History Department, Budapest, 2010
- Fodor, Györgyi: *Hajas Tibor szépirodalmi munkásságának kanonizációs lehetőségei* [Opportunities to Canonise the Literary Oeuvre of Tibor Hajas], Babes-Bolyai Univ., Dept. of Hungarian Language and Literature, Kolozsvár / Cluj-Napoca, 2011
- Kovács, Anna: *A rendszerváltás előtti underground szubkultúra korabeli sajtó reprezentációja avagy "Minden nemzedéknek a maga földalattiját"* [Underground Subculture in the Contemporaneous Media before the Change in the System, or "Every generation Has Its Own Underground"], Pázmány Péter Catholic Univ., Faculty of Humanities and Social Sciences, Institute of Communication and Media Studies, Piliscsaba, 2011

- Kovács, Zsolt: *"Az ellenzék ellenzéke". Az Inconnu-csoport politikai tevékenysége* ["The Opposition of the Opposition". The Political Activity of the Inconnu Group], Pázmány Péter Catholic Univ., Faculty of Humanities and Social Sciences, Dept. of History, Piliscsaba, 2011
- Lukács, Nóra: *Magyar művészek Berlinben: DAAD ösztöndíjasok 1963 és 1989 között* [Hungarian Artists in Berlin: DAAD Grantees between 1963 and 1989], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2011
- Szántó, Ildikó: *Rezeption des Strukturalismus in der ungarischen Konzeptkunst* [Reception of Structuralism in Hungarian Conceptual Art], Humboldt-Universität zu Berlin Philosophische Fakultät III, Institut für Kunst- und Bildgeschichte, 2011
- Szilágyi, Zsuzsanna: *Magyar Universitas Program* [Hungarian Universitas Program], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2011
- Timár, Sára: *Culture socialiste et pratique sociale sous le régime de Kádár en Hongrie. L'exemple d'une maison de la culture de Budapest dans les années 1970*, L'École des Hautes Études en Sciences Sociales, Spécialité "Territoires, espaces, sociétés", Paris, 2011
- Titz, Noémi: *Performansz és Dokumentáció a 70-es évek Magyarországon* [Performance and Documentation in the 1970s in Hungary], Eötvös Loránd Univ., Faculty of Humanities, Institute for Art Theory and Media Studies, Budapest, 2011
- Vilcsek, Andrea: *Könyvtervezés – Könyvművészet – Könyvesztétika. A könyv mint műtárgy*, [Book Design – Book Art – Book Esthetics. The book as artwork], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Aesthetics, Budapest, 2011
- Árki, Tibor: *Személművészet, aljakultúra és trash a főszórbeli ízlés világában* [Trash Art, Low Culture and Trash in the World of Mainstream Taste], Univ. of Pécs, Faculty of Music and Visual Arts, Pécs, 2012
- Filipowska, Roksana: *Please Add to: The Mailing Practice of Ray Johnson and György Galántai*, The Univ. at Buffalo, State Univ. of New York, 2012
- Greskovics, Eszter: *Az "R-kiállítás", 1970* [The "Exhibition R", 1970], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2012
- Majsai, Réka: *A hang alkalmazása a XX. századi képzőművészetben, különös tekintettel az Új Zenei Stúdió tevékenységére* [Using Sound in 20th-century Fine Art, with Special Focus on the Activity of the New Music Studio], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2012
- Öze, Eszter: *Gulyás Gyula – Body traces*, Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2012
- Tóth, Zsuzsanna: *A Helyettes Szomjazók tevékenysége. A kulturális ellenállás formái a Helyettes Szomjazók művészetében* [The Activity of Helyettes Szomjazók / Substitute Thirsters. The Forms of Cultural Opposition in the Art of Helyettes Szomjazók / Substitute Thirsters], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Media and Communication, Budapest, 2012
- Tóth, Zsuzsanna: *Türk Péter munkássága 1989-től napjainkig* [The Oeuvre of Péter Türk from 1989 till our Days], Eötvös Loránd Univ., Faculty of Humanities, Dept. of Art History, Budapest, 2012
- Zerza, Béla Zoltán: *Hangfellelgyártás és hangfellelgyadás a szocialista Magyarországon* [Gramophone Record Production and Publishing in Socialist Hungary], Eötvös Loránd Univ., Faculty of Humanities, Dept. of History, Budapest, 2012

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
- Röder, Kornelia: *Topologie und Funktionweise des Netzwerks der Mail Art. Seine spezifische Bedeutung für Osteuropa von 1960 bis 1989*, Univ. Bremen (seit 2007 Jacobs Univ.), 2006.
- Schwarz, Isabelle: *Archive für Künstlerpublikationen der 1960er bis 1980er Jahre, Schiftenreihe für Künstlerpublikationen*, Univ. Bremen (seit 2007 Jacobs Univ.), 2006.
- Kemp-Welch, Klara: *Figures of Reticence: Action and Event in East-Central European Conceptualism 1965–1989*, Univ. College London, 2008
- Fowkes, Maja: *Central European Neo-avant-garde Art and Ecology under Socialism*, Univ. College London, Art History, London, 2012
- 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
- Kopeczky, Róna: *Le Cercle de Zugló. Un groupe informel d'artistes abstraits en Hongrie entre 1958 et 1968. Antécédents, activité et résonance (1945–1990)*, Université Paris-Sorbonne, 2013
- Morsányi, Bernadett: *Fejezetek Dobai Péter írás- és filmművészetéről*, [Chapters about Péter Dobai's Writing and Cinematics], Eötvös Loránd Univ., Faculty of Humanities, Doctoral School of Literary Studies, Budapest, 2013

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.

- 1985:** *Cartoline e grafica ungherese tra Art Nouveau e New Wave* (Rome) (► p. 89) ■ *101 tárgy. Objektművészet Magyarországon 1955–1985* [101 Objects. Object Art in Hungary 1955–1985] (Óbuda Gallery, Budapest)
- 1987:** *Kép-vers / vers-kép* [Picture-poem / Poem-picture] (Petőfi Literary Museum, Budapest) ■ “A surprise for our readers!” *International artists’ book exhibition* (King Stephen Museum, Székesfehérvár) (► p. 91)
- 1990:** *Hidden Story. Samizdat from Hungary & Elsewhere* (Franklin Furnace, New York, USA) (► p. 101)
- 1993:** *Poésure et Peintrie* (Marseille) (► pp. 147–150)
- 1994:** *Tibor Csiky oeuvre exhibition* (Hungarian National Gallery)
- 1995:** *L’Art du Tampon* (Musée de la Poste, Paris) ■ *Horizontál Radio* (Radio Bartók, Budapest) (► p. 205) ■ *András Halász retrospective exhibition* (Ernst Museum, Budapest)
- 1996:** *Mail Art. Osteuropa im Internationalen Netzwerk* (Staatliches Museum, Schwerin) (► p. 211) ■ *A művészetén túl / Jenseits von Kunst* [Beyond Art] (Ludwig Museum, Budapest)
- 1997:** *Jenseits von Kunst* (Neue Galerie am Landesmuseum Joanneum, Graz)
- 1998:** *A magyar neoavantgard első generációja, 1965–72* [First Generation of the Hungarian Neo-avantgarde] (Gallery of Szombathely, Szombathely) ■ *Donáth Péter – memorial exhibition* (King Stephen Museum, Székesfehérvár) ■ *Prague spring, Prague fall 1968* (Galeria Centralis, Budapest) ■ *Miklós Erdély – oeuvre exhibition* (Kunsthalle, Budapest) ■ *Rózsa presszó 1976–1998* (Ernst Museum, Budapest) (► p. 244)
- 1999:** *Transmit. Fluxus, Mail Art, Net.works* (Queens Library Gallery, Jamaica, NY, USA) (► p. 247) ■ *The Commissar vanishes* (Galeria Centralis, Budapest) ■ *Interarchiv* (Kunstraum der Universität Lüneburg) (► p. 252) ■ *Global Conceptualism: Points Of Origin, 1950s–1980s* (Queens Museum of Art, New York City) ■ *Hommage à Dick Higgins* (Ernst Museum, Budapest) (► p. 262)
- 2000:** *A második nem – Nőművészet Magyarországon 1960–2000* [The Second Sex. Women’s Art in Hungary 1960–2000] (Ernst Museum, Budapest) ■ *Média Modell...* (Kunsthalle, Budapest) ■ *Global Conceptualism: Points Of Origin, 1950s–1980s* (Walker Art Center, Minneapolis; Miami Art Museum, Miami, Florida; Vancouver Art Gallery, Vancouver) ■ *Type Writer* (Galeria Centralis, Budapest) ■ *Samizdat. Alternative Kultur in Zentral- und Osteuropa. Die 60er bis 80er Jahre* (Berlin, Akademie der Künste) (► p. 271); 2002: National Museum, Prague; European Parliament, Bruxelles) ■ *La Ville / Le Jardin / La Mémoire* (Académie de France à Rome – Villa Medici, Roma)
- 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)
- 2004:** *Samizdat. Alternatív kultúrák Kelet- és Közép-Európában 1956–1989* [Samizdat. Alternative Cultures in East and Central Europe 1956–1989] (Millenáris Park, Budapest) (► p. 342)
- 2005:** *Tibor Hajas “Emergency Landing”* (Ludwig Museum, Budapest) ■ *Gyula Pauer – oeuvre exhibition* (Kunsthalle, Budapest)
- 2006:** *Interrupted Histories/Historiae Interruptae* (Moderna Galerija Ljubljana) (► p. 387) ■ *‘I Confess that I Was There: Art, Archives and Location[s]’* (Switch Room, Belfast) (► p. 410)
- 2007:** *Klipzensored – 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)
- 2008:** *Himmlischer Frieden 1919–2008 / Heavenly Peace 1919–2008* (CHB – Moholy-Nagy Gallery, Berlin) (► p. 458) ■ *Concept Conception, Extracts* (Vasarely Museum, Budapest) ■ *The Last Sticker Show* (Tűzraktér, Budapest)
- 2009:** *Hungary: Art and Subcultures – series of lectures* (CEU, Budapest) (► p. 460) ■ *Subversive Praktiken. Kunst unter Bedingungen politischer Repression 60-er–80-er / Südamerika / Europa* (WKV / Württembergischer Kunstverein, Stuttgart) ■ *Invisible history of exhibitions. Parallel chronologies – exhibition and international symposium* (LABOR and Krétakör Bázis, Budapest) (► p. 465) ■ *Typopass – Critical design and conceptual typography. Anti- and parallel design* (Platan Gallery, Budapest) (► p. 467) ■ *Revolutionary Voices / Performing Revolution in Central and Eastern Europe* (New York Public Library, New York) (► p. 467) ■ *Agents & Provocateurs* (ICA, Dunaújváros) ■ *GENDER CHECK. Femininity and Masculinity in the Art of Eastern Europe* (MUMOK, Vienna; 2010: ZACHETA, Warsaw) (► p. 468)
- 2010:** *Hungry Man, Reach for the Book. It is a Weapon!* (Printed Matter, New York) (► pp. 471–472) ■ *Promises of the Past. A Discontinuous History of Art in Former Eastern Europe* (Centre Pompidou, Paris) ■ *Invisible History of Exhibitions. Parallel Chronologies* (Badischer Kunstverein, Karlsruhe) ■ *Pauer: Pseudo 40/70* (Picture Gallery of the Hungarian Academy of Sciences, Budapest)
- 2011:** *Parallel Chronologies – “Other” revolutionary traditions* (Riga Art Space, Riga) ■ *Museum of Parallel Narratives* (MACBA, Barcelona) (► pp. 481–483) ■ *Maps. Art Cartography in the Centre of Europe 1960–2011* (Galeria mesta

*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.

Bratislava, Slovenska národná galéria, Bratislava) ■ *"YOU'LL BRING THE DEATH OF ME"* Bizottság Goes to Kunsthalle (Műcsarnok / Kunsthalle, Budapest)

2012: DATA. *Daily Action Time Archive. A self-historification project by Pete Horobin* (Street Level Photoworks, Glasgow) ■ *Contactzone. Juraj Meliš and the Slovak-Hungarian Relations* (Kassák Museum, Budapest) ■ *Betűk kockajátéka*. [Dice of characters. Five Decades of the Hungarian Atelier in Paris] (Petőfi Irodalmi Múzeum, Budapest) ■ *Sounding the Body Electric. Experiments in art and music in Eastern Europe 1957–1984* (Muzeum Sztuki w Łodzi, Poland) ■ *Mutually. Archives of non-institutionalized culture of the 1970s and 1980s in Czechoslovakia* (Tranzit dielne, Bratislava, Slovakia) ■ *Paris Budapest Wien Transfer "Magyar Műhely 50"* (Vasarely Museum, Budapest) ■ *The Freedom of Sound. John Cage behind the Iron Curtain* (Ludwig Museum, Budapest)

FILMS

- *Stampfilm*, 1982–1983, 16 mm, b&w, 36 min., directed by György Galántai, Balázs Béla Stúdió (► pp. 73, 75)
- *Kultúr Domb* [Culture Hill], 1992, 40 min., directed by: György Galántai, MTV V. Stúdió, Friz production
- *Vakáció I–II. A Balatonboglári Kápolnatárlatok története 1970–1973* [Vacation. The Story of the Chapel Studio of Balatonboglár 1970–1973], 1997–1998, 52+54 min.; and a 66 min. version with English subtitles, dir. by Árpád Soós, edited by Róbert Római, script and reporter: Edit Sasvári, Magyar Televízió Dokumentumfilm Stúdió
- *JAVA – György Galántai (Artpool)*, 2002, 41 min., directed by and camera: János Fodor, Balázs Béla Stúdió
- *VHK. Akik móresre tanították a halált* [The Galloping Coroners. Who taught Death a Lesson], 2012, 70 min., directed by: Júlia Nagy, HVD Corps production
- *Plusz egy dimenzió – Kései Sirató* [Plus One Dimension, documentary about the life of Károly Tamkó Sirató, directed/edited by András Kroó, camera Lajos Nádorfi, Abszolút 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.): *Ephemera* No. 11, 1978, *Special Issue: Hungary* (guest editor: György Galántai) (► p. 18)
- 1980:** Cavellini, G. A.: *Cavellini in California e a Budapest*, Brescia, 1980, 76 p. ■ Cavellini, G. A.: *Cavellini in California and in Budapest*, Brescia, 1980, 77 p. (► p. 42)
- 1982:** Spatola, Adriano — Maurizio Spatola (eds.): *Geiger 9 – Antologia ipersperimentale*, Geiger, Mulino di Bazzano, Parma, 1982, ca. 50 p. (► p. 40)
- 1983:** Grundmann, Heidi (ed.): *Art + Telecommunication*, Western Front–BLIX, Vancouver–Wien, 1983, 140 p.
- 1988:** *Bélyeglexikon* [Encyclopedia of Stamps], Gondolat, Budapest, 1988, 668 p.
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PUBLISHED IN 500 NUMBERED COPIES

THIS VOLUME IS

No.

Published by Artpool Art Research Center
H-1277 Budapest, Pf. 52.
www.artpool.hu
artpool@artpool.hu

Layout: Imre Arany / Layout Factory Grafikai Stúdió
Printed by *mondAt Kft.*, www.mondat.hu

ISBN 978-963-08-7225-6

