



**HUNGARIAN UNIVERSITY OF FINE ARTS  
DOCTORAL SCHOOL**



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The Doctoral School of the Hungarian University of Fine Arts was accredited in the field of visual arts in 2002, concurrently with other doctoral schools run by Hungarian universities. The DLA (Doctor of Liberal Arts) degree it offers corresponds to the PhD degree familiar from scientific terminology.

Since the DLA degree programme started, the question has often been raised as to what doctoral education means in the field of visual arts. Or to put it another way: Does the phrase artistic research make any sense? Does research, which is usually regarded as a privilege of science, have any relevance in the context of art, which is seen as a counter point to science even today? Do academic qualifications make any sense in a context in which everything is essentially dependent on a non-quantifiable quality? Without any doubt, even though the quality of an artwork may be judged on a quantitative scale by the art market, the qualities of an individual artist are not determined by quantitative indicators. As a matter of fact, how can you measure artistic quality?

A simple answer to the question is provided by the fact that the emergence of graduate art education – namely, the international practice of university-level arts education, European equivalence experiments, and the requirement of a universally valid qualification for university instructors – seem to automatically generate the institutionalisation of art in this field too.

More nuanced replies follow from the artistic changes of the past century. Naturally, one may refer to the fact that artistic research has been present since the discovery of perspective, not to mention the continuous presence of anatomical exercises, ever since the notion of autonomous art emerged in the modern sense. However, what we call ‘visual art’ today has undergone radical change, owing to the appearance of experimentalism and technological images in art – a change often referred to as the expansion, or altered function, of art. Visual art has ceased to merely function as decoration for apartments and buildings; it is present in everyday life, in all spheres of communication and the public domain. Its repository of means has been expanded and its methods have been transformed so that contemporary artists’ studios often resemble laboratories or technological studios. No matter what technique an artist chooses to work with, his or her decision has to be respected: from a multitude of options, the artist has chosen the technique that was suitable for the given task. This choice-based situation may itself illustrate the nature of the changes.



LILI CSEH:  
GATEWAY  
water-based resin, 150x320x160 cm, 2007

Beyond all this, the changes that have occurred in the fields of graduate and postgraduate education, including 'the imposition of time limits, make it imperative to offer time and space for profound research and free experimentation, which is an essential prerequisite to the development of original ideas, artworks and explorations, and which is both the essence and the task of doctoral-level education. A doctoral school has to offer this exceptional period of time and create these conditions, as this is the only way to make this educational context engaging and fruitful for professional artists active in both the national and the international art scenes.

What does the Doctoral School of the Hungarian University of Fine Arts offer, then, to professional artists? Does it have unique features that make it different from similar forms of education? First of all, the Doctoral School provides opportunity for concentrated creative work and research for a span of three years. It encourages students to think freely, inviting them to an intellectual adventure shared by tutors and doctoral candidates, where only the results count. It offers a framework within which the most varied approaches to art, differing trajectories and generations can meet and interact in a mutually rewarding way. It offers a programme that is not unduly burdensome and that provides intense inspiration for a long period of time. The school organises lectures by local and international lecturers on topics chosen by general consent of the heterogeneous community of the Doctoral School. It creates a community, where participants can meet on a weekly basis to learn about one another's work, monitor and discuss the development of individual projects, with a special emphasis on collaborations (exhibitions, workshops, study tours, etc.). While the Doctoral School does not insist on scholastic requirements, it evaluates the outputs resulting from productive freedom. In light of these results, it grants a doctoral degree, which is a minimum requirement in Hungary for teaching jobs at the university level.

The Doctoral School of the Hungarian University of Fine Arts places importance on individual creative activity, the result of which is validated by a completed diploma work. With a view to the fact that the successful candidates become qualified university teachers, a written thesis, communicating new results, is also a mandatory requirement of the school, corresponding to the forms and conventions developed in various fields of scientific research.

Through its international contacts and extracurricular educational programs, such as the Social Renewal Operational Programme project realised between 2011 and 2013, the Doctoral School continuously develops and expands the scope of the programs it offers, seeking to develop a dynamic structure that is able to respond to the new challenges of our age.

**SELECTED EXHIBITIONS OF THE DOCTORAL SCHOOL**

**WORKS MADE THROUGH HUMAN INTERVENTION**

Group exhibition, Kunsthalle Paks, 2011

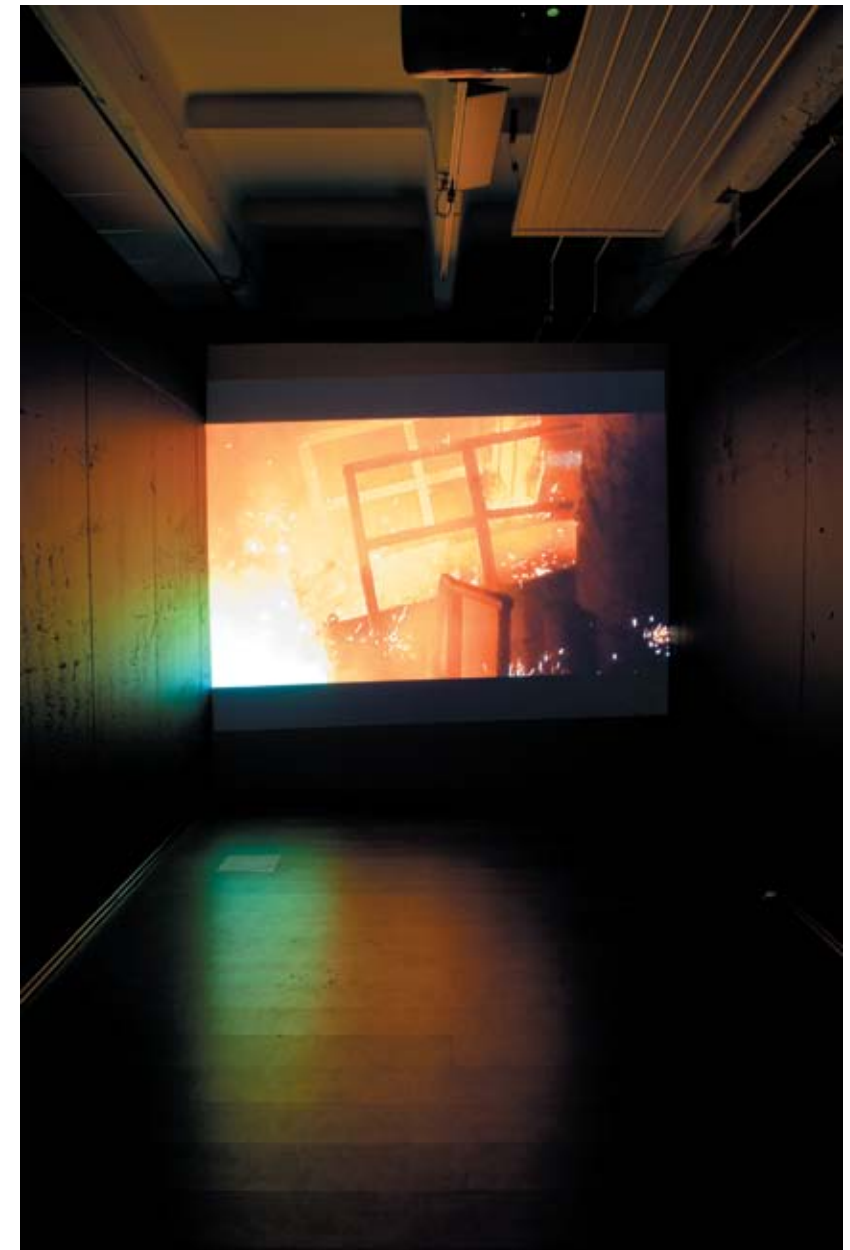
Exhibiting artists:

GÁBOR ÁFRÁNY, RÉKA HARSÁNYI, IMRE LEPSÉNYI,  
SZABOLCS TÓTH ZS., ZOLTÁN SZEGEDY-MASZÁK,  
ESZTER SZÜTS



From left to right:  
IMRE LEPSÉNYI: MY TIME, video, 2011  
GÁBOR ÁFRÁNY: TV, video, 2011  
RÉKA HARSÁNYI: ECCE HOMO, video, 2006





RÉKA HARSÁNYI:  
D.201106V  
video installation, 2011

COMMON UNKNOWN

Group exhibition, MAGMA,  
Sfântu Gheorghe, Romania, 2012

Exhibiting artists:

ELŐD IZSÁK, TAMÁS KASZÁS,  
TAMÁS KOMLOVSZKY-SZVET, VIKTOR KOTUN,  
RÓBERT LANGH, IMRE LEPSÉNYI, RÓBERT NAGY,  
LAURA SOMOGYI, LELLÉ SZELLEY, KAMILLA SZÍJ,  
KORNÉL SZILÁGYI, ESZTER SZÜTS – PATRIK IVÁN  
KUND, HAJNAL TARR, CSABA VÁNDOR



Left:  
KAMILLA SZÍJ: TWO CLOUDS, installation  
of a 110x190 cm sized pencil-drawing and art-book, 2010

On the opposite wall:  
IMRE LEPSÉNYI: LENTICULAR PHOTOGRAMS, 2012



COMMON UNKNOWN  
Group exhibition, MAGMA,  
Sfântu Gheorghe, Romania, 2012



On the opposite wall:  
VIKTOR KOTUN: I AM READING A BURNING NEWSPAPER + INSTANT  
POEMS + NEWSPAPER CAKE, installation, 2011 – 2012

On the right:  
TAMÁS KASZÁS: AFTER OIL, installation, 2012

ERIK MÁTRAI, RÓBERT NÉMETH,  
TAMÁS SZVET AND SZILVIA TAKÁCS:  
C.1.1. / C.1.2.  
installation, 2010

Initiated by the former director of the Doctoral School, Tamás Körösnéyi, this work was realised by a group of artists under the auspices of the Doctoral School's *Collaboration* program. The installations, presented on two occasions at the Feszty House, were created by the projection of light onto smoke. The exhibition presented a continuously changing space, with its transformations based on the visitors' guided movements and attention. The spatial divisions created through the exhibition projections engender architectural associations, as well as historical (time-related) references. Ushered into a dark, smoky room, visitors could also interpret the spectacle emerging from the light as a non-referential, sacred phenomenon. These penetrable walls of light challenged the traditional approach to space by either opening up expansive spaces or pushing the visitor into a seemingly closed, narrow corridor, thereby generating the feeling of being locked in.

Generating different visions from different directions, the work assumed a playful character owing to the use of light. Depending on how the source of light was approached, one could perceive forms, or walls, that were either translucent in different ways, or covered the real space completely. Beyond experimentation with light, smoke and colour-blending, the aim was to create an interactive installation in space, pointing beyond the traditional perception of space.



In the framework of a creativity exercise, a collective artwork was created at the Doctoral School of the HUFA, under the title, *Process Work*. The rules of participation were laid down by the team: every week, assistant professor Balázs Kicsiny selected a student to re-interpret or re-orientate the previous student's work through interventions. There were no specifications as to the medium. Each participant was also required to write a short text, explaining the reasons for his or her interventions.

The first participant in the collaborative work was Katarina Šević, who wrote the following sentence on the wall of the Large Studio: "We still remember the difficulties of the start, the first faltering steps we took". The last participant, Gábor Tálosi, modified Katarina's text as follows: "We no longer remember the initial enthusiasm and the sincerity of the start." The collaboration was marked by self-reflection and the desire of a community to define itself. During the joint work, the students' interventions generated a more and more complex artwork, through found objects, videos, inscriptions and applied objects. Certain elements within the scene of creative work, the Large Studio of the Feszty House, also gained new meaning. The black-and-white patterned floor was turned into a chess board, with continuously changing elements that either occurred accidentally or were arranged intentionally. *Process Work* can be seen as a participatory creative process, whereby artistic responses to one another's activity resulted in a communal narrative, in which both the students and the teacher of the Doctoral School found their own roles.



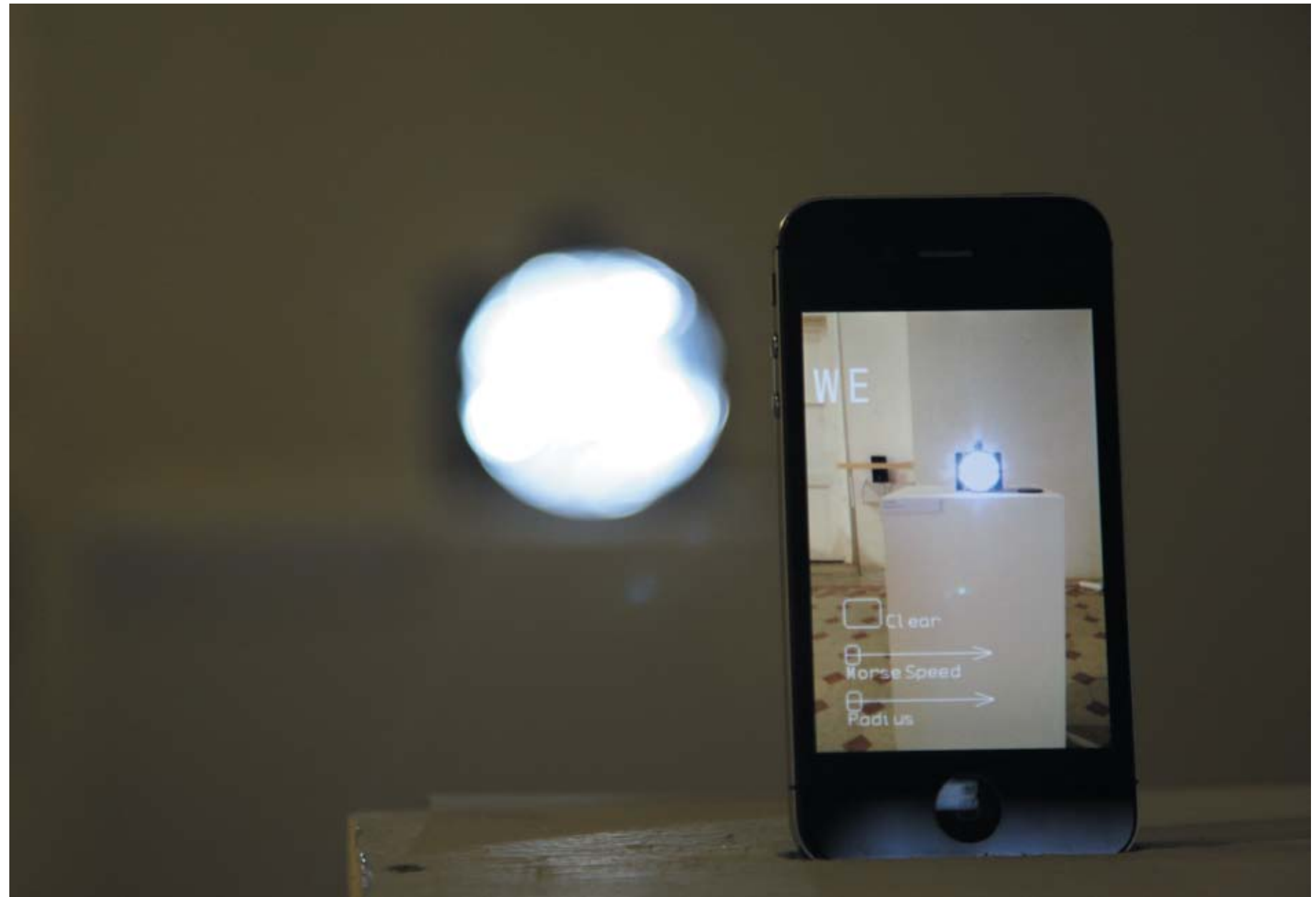
## DATA IS BEAUTIFUL

Group exhibition, Körösényi Hall, Budapest, 2012

### Exhibiting artists:

MARIAN DÖRK, BEN FREETH, DAVID GAUTHIER,  
DAVID GREEN, RÓBERT LANGH, IMRE LEPSÉNYI,  
TOM SCHOFIELD, LÓRÁND SZÉCSÉNYI-NAGY,  
KORNÉL SZILÁGYI, CSABA VÁNDOR,  
PENGFEI ZHANG, BRIGITTA ZICS

Data visualisations are new knowledge practices that aim to make complex information accessible through visual means and discover new patterns and meanings in life. Whilst the data boom of recent years has generated huge amounts of unprocessed data, at the same time more and more creative tools have emerged that make it simpler to access and work with digital data. Bridging the arts, science and design, data visualisation has become one of the most prominent creative practices. With its origin in info-graphics and scientific visual analysis, this emerging cross-disciplinary territory presents us with new challenges. Our aim is to draw attention to this rapidly evolving body of practice by bringing together creative communities and sharing inspiring ideas, new findings, critical theories and contemporary approaches. Events and activities will create a diverse platform of knowledge exchange for the artists, scientists and designers participating in this exhibition.



TOM SCHOFIELD:  
NULL BY MORSE 2011, 2012  
interactive installation, 2012



The Hungarian University of Fine Arts Doctoral School, in the first semester of academic year 2010/2011, investigated the relationship of collective and individual memory. A series of lectures, entitled *The memory of the incommunicable* were joined through the international workshop: *Csepel – Chelsea Project*, which has become an on-going collaboration between CCW Graduate School, University of the Arts London, and the Hungarian University of Fine Arts, Doctoral School, Budapest.

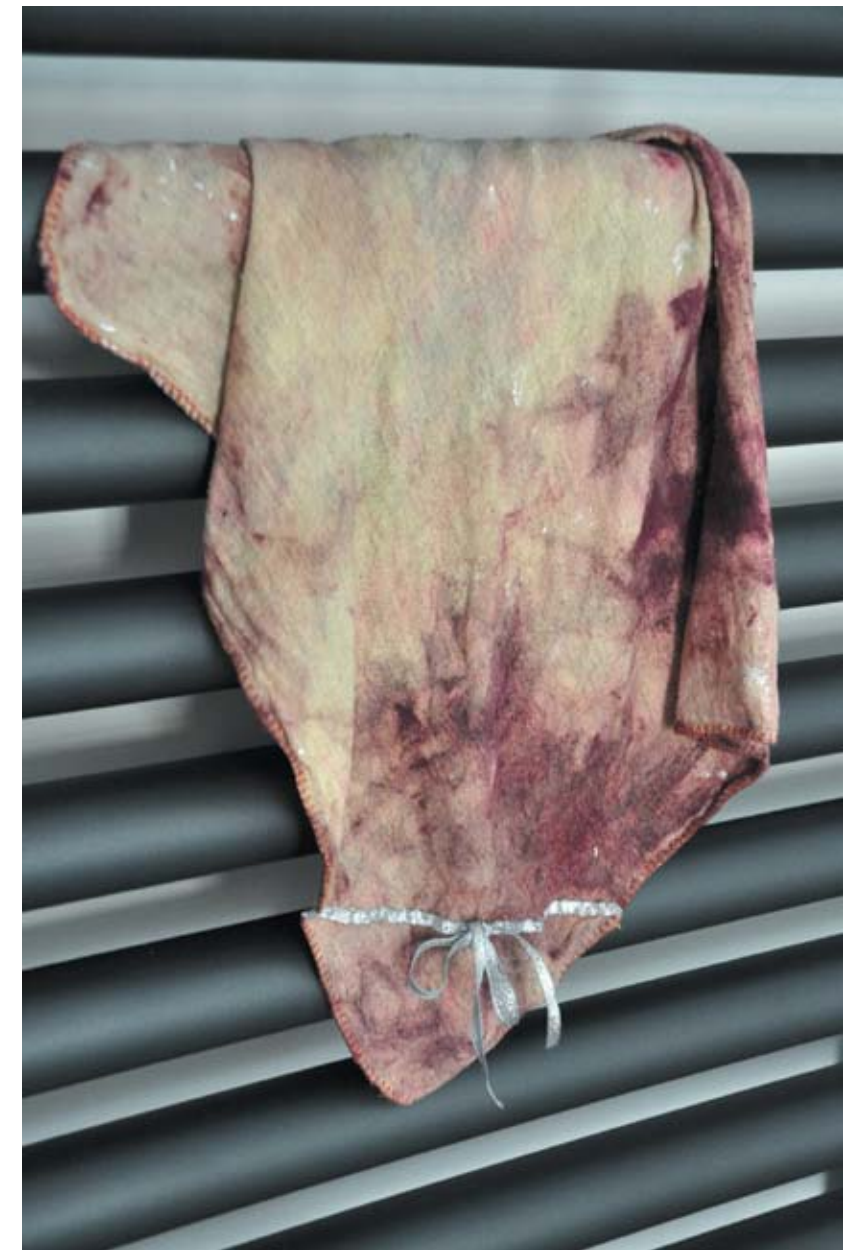
The collaboration has been sustained by a series of workshops in Budapest and London focussed on sites of historical and contemporary interest. The site of interest was the Csepel Island industrial region of Budapest, which up until the late 1980s was the city's industrial powerhouse, but has since undergone a period of decline and renewal. This workshop resulted in an exhibition entitled *Csepel Works* at the Labor Gallery in Budapest, May 2011.

In July 2011, a second workshop took place in London that focussed on the institutional legacy, i.e., penal, medical and artistic, of the Millbank site. An outcome both of this workshop and the legacy of the collaboration resulted in the *Recalculating* exhibition at the Triangle Space, Chelsea College of Art and Design in April 2013.

The title of the exhibition derives from satellite navigation systems, where it refers to recalculating a route following user deviation from expectation. In the context of the collaboration between CCW Graduate School, University of the Arts London, and the Hungarian University of Fine Arts, Doctoral School, Budapest, the term is viewed more generally as referring to navigation in an ever changing social, economic and ecological world, inscribed with traces of history and communal trauma. To navigate such conditions invites investigation of the relationship between collective and individual memory. Whilst the artworks produced during the collaboration show fundamentally different artistic approaches they all connect with the invisible layers of historical and traumatic events. Two one-day events accompanied the *Recalculating* exhibition in London, the first entitled *Contextualising Recalculating* and the second entitled *Budapest-London: Exchanging artistic research*.



ANA LAURA LOPEZ DE LA TORRE:  
CENSUS  
installation, 2011

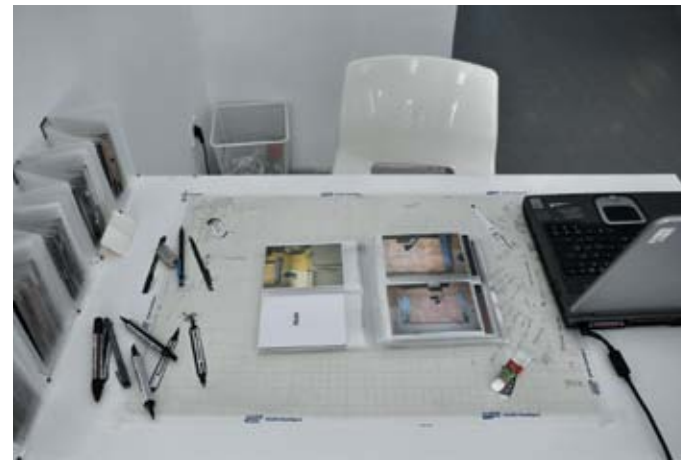


HAYLEY NEWMAN:  
DOMESTIQUE (HN)  
hand-decorated cleaning cloths, 2011





STEPHEN SCRIVENER:  
I HAVE NOTHING TO SAY #1: CSEPEL  
detail from the installation, 2011



STEPHEN SCRIVENER:  
I HAVE NOTHING TO SAY #1: CSEPEL  
detail from the installation, 2011



MARIA ISABEL ARANGO:  
YESTERDAY, TODAY  
postcards, 2011



PROJECTION OF THE VIDEO  
FILMS BY LAURA SOMOGYI,  
SZABOLCS SÜLI-ZAKAR  
AND NEMERE KEREZSI



KATA SOÓS:  
SCHOOL, ORDER, DISCIPLINE  
installation, 2011



STEPHEN SCRIVENER:  
I HAVE NOTHING TO SAY #1: CSEPEL  
installation, 2011



JÓZSEF SZOLNOKI:  
UPDATE 57/90  
found objects, 2013



KATA SOÓS:  
REWARD MORSEL  
multimedia installation,  
variable dimensions, 2013



KORNÉL SZILÁGYI,  
JÓZSEF SZOLNOKI,  
CSABA VÁNDOR:  
PARANOIA RECYCLE  
analog film performance, 2013

The Doctoral program (DLA) of The Hungarian University of Fine Arts is construed to meet the requirements of the Bologna system. The contradictory nature of such programs by now is hardly deniable. In one of the studies of this present book *Where is the artistic research community* Stephen Scrivener, and in a paper for an international seminar (entitled the Triangle-project) Balázs Kicsiny reflect on the problems which derive from fostering the research based, scholarly framework of doctoral programs on art practices and the frustrating limitation it forces on artists. The question as to what extent these prescribed academic protocols of research mean a hindrance and a barrier is under constant debate on the practical, and also on the theoretical level since the Bologna system was introduced. Firstly, how to imagine such non-academic, non-scientific methods which are the very nature of art practices within the framework of a doctoral program. Secondly, whether methodology meant as repeatable, scientific research modelled on the sciences can be applied or productively translated to the “extraterritorial territory” of art.<sup>1</sup>

A number of texts on alternative, non-academic knowledge production and its contradictions have appeared by authors like Sarat Maharaj, David Beech, Jan Verwoert, Irit Rogoff, Maria Lind, Mick Wilson.<sup>2</sup> These texts examine the possibilities of

searching for new modes of expression or for further prospects of art practices. One such prominent approach is the critical reflection on knowledge production, which aims to research the possibility to discover new ways, modes and unorthodox methods of knowing. This also entails a shift in focus to art education. To mention one example, the query partly emergent in the cross section of art and curatorial practices, coined as the “educational turn”, whose major claim is that artistic thinking and methods can produce specific forms of knowledge production ranging from exhibition projects to adult education, which otherwise is not necessarily recognized, and unfortunately suppressed in general education.<sup>3</sup>

Thus, these texts reflect, on the one hand, on the problem of artistic production, and corollary, on the role of art education from the aspect of the artist, moreover from the aspect of educating the viewer through art projects, on the other. Although there are more questions than affirmative answers about the role, the method of execution, or about the outcome of these projects, especially when longitudinal outcomes or influence are considered, collaboration is a productive method for DLA courses to build on due to the experimental nature of their working method.

Irit Rogoff argues that the academy should be thought “through ‘potentiality’” and not only as self-expression or the liberation of creativity, and resultantly it can “become a model for ‘being in the world’”.<sup>4</sup> In this form the “artist-students” become

1 Stephen Wright, *Towards an extraterritorial reciprocity*, 2008, <http://northeastwestsouth.net/node/66>

2 Sarat Maharaj, “Know-how, no-how, stopgap notes on ‘method’ in visual art as knowledge production”, in *Art and Research*, 2009 <http://www.artandresearch.org.uk/v2n2/maharaj.html>; Irit Rogoff, “Academy as Potentiality”, 2007, Maria Lind, “The Collaborative Turn”, in Johanna Billing, Maria Lind and Lars Nilsson, ed., *Taking the Matter into Common Hands: on Contemporary Art and Collaborative practices*, Black Dog Publishing, 2007, 15–31. Mick Wilson, “Four Theses Attempting to Revise the Terms of a Debate”, in *Artists with PhD: On the new Doctoral Degree in Studio Art*, ed. James Elkins, New Academia Publishing, 2009, 57–71, [\[summit.kein.org/node/191\]\(http://summit.kein.org/node/191\); Jan Verwoert, \*Lessons in Modesty: The Open Academy as Model\*, 2006, <http://metropo- lism.com/magazine/2006-no4/lessen-in-bescheidenheid/ english>. David Beech, “Weberian Lesson: Art, Pedagogy and Managerialism”, in \*Curating and the Educational Turn\*, Paul O’Neill and Mick Wilson, eds., London, Amsterdam, Open Editions/de Appel, 2010.](http://</a></p></div><div data-bbox=)

3 Jaques Rancière, “On Ignorant Schoolmasters”, in Bingham és Biesta, *Jaques Rancière: Education, Truth, Emancipation*, Continuum, 2010, 1-25. *Education, Documents of Contemporary Art*, ed. F Allen, White Chapel-MIT Press, 2011.

4 Rogoff, *Op. cit.*

co-producers, and research is an ongoing experimental learning process. Claire Bishop referring to Anton Vidokle's practice notes that the artist becomes a student with every artwork since s/he is an amateur in the fields s/he incorporates, thus, due to the extraterritorial or interdisciplinary adventures, the researcher-artist immerges into an indeterminate process in which s/he produces through learning and experimenting. This makes the demand of exact and repeatable research as it is prescribed by doctoral programs a hindrance in the field of art practice. In order to avoid this trap, doctoral programs in art should be seen as potential sites for experimenting with new models which are not necessarily repeatable, scientific, or of utility.

For Sarat Maharaj the problem primarily is embedded in the demand of disciplinary research. In her view in art "exact repeatability" not only "unlikely but undesirable", it is rather a practice where "each rerun would spawn unique, one off variants – where repetition amounts to unpredictable generation of divergence and difference".<sup>5</sup> Art practices are better to be imagined as "agglutimatives" for which "the scene of learning becomes like a 'lab without protocol'".<sup>6</sup>

Paul O'Neill and Mick Wilson claim that art education in fact is itself a form of unorthodox research which should be "processual", open-ended rather than "procedural", repeatable and taxonomical like the outcome-based science programs.<sup>7</sup> The advantage of such experimental schools lies precisely in the possibility of challenging the boundaries of artistic knowledge—through creating "common erudition"—as well as the tradition of specialized-disciplinary research, canons and competence.<sup>8</sup> In Mick

5 Sarat Maharaj, *Op. cit.*

6 Sarat Maharaj, *Op. cit.*

7 Paul O'Neill and Mick Wilson, "Introduction", in *Curating and the Educational Turn*, de Appel, 2010.

8 Mick Wilson refers to the ideal learning situation of the research-based Humboldtian university, which in his view is not the site of disciplinary compartmentalization, but that of

Wilson's view "it is apparent that a narrow discipline-specific conception of visual art is at odds with the breadth of practice and the multiplicity of engagement evident in current art".<sup>9</sup>

The present DLA program of the HUFA functions as a workshop based collaborative research program, in which "artist-students" are participants and knowledge is produced as the outcome of their ongoing longitudinal debate, collaboration and the bravery of risking the try and fail method in searching for forms, possible methods of production or models of perception, interpretation, visions of the social. Contrary to PhD courses the Hungarian DLA program is not a direct continuation of the MA studies that the Bologna system promotes, since entering the program beside their research proposal, students are required to gain a previous experience of the art world through their own practice, and to present at least a few years' artistic production. As a result, students are not only experienced about art world requirements, but they have an excellent background knowledge of how to put their ideas into practice, experience of failures and successes, and strong views of theoretical and artistic creation. A further advantage is that experienced, recognized as well as emergent artists work and experiment together on certain topics, which creates a surplus not necessarily present in regular (practice based) PhD courses. The mutual influence, therefore, which derives from these sometimes heated and not necessarily resolution (or common agreement) centred sessions is productively incorporated into the practice of individually working artists or of collaborative groups. The debates and discussions promote a non-method of common "learning" or, as Wilson notes, a way of experimenting in order to come to "common erudition" through practice and theory, and a certain commonality of understanding about the flexibility and mu-

experimental learning and generating "common erudition" among fellows. Mick Wilson, *Op. cit.*

9 Mick Wilson, *Op. cit.*, 60.

tability of the reference or interpretative framework of artistic practice. The result of this multifaceted boundary or territory crossing practice is manifest in the works of the present book.

This productivity of lab-like, collaborative non-method is present in the initiative and the "preparatory" phase of the two important workshops and research based DLA group exhibitions. One is the exhibition and joint workshop project with The London School of Arts CCV graduate school, entitled Budapest-London: Exchanging research. The concept of the project Tracing the Layers of Historical Traumatic Events, (the concept of Balázs Kicsiny, and Stephen Scrivener) was built on the historically charged scenes of the two cities.<sup>10</sup> The two selected sites served as a material and inspirational background for the works. In Hungary, it was the Csepel Ironworks, Budapest, while in London, it was the present site of the Chelsea School of Art and Design, the Millbank Penitentiary, which was a prison during the 19th century, and after its demolition an army hospital was erected in its place.<sup>11</sup> The sites served for the artists as the inspirational, and in some cases the material sources of the works. It was part of the research to explore the cultural and social history of the two sites,

10 The DLA school held a lecture series entitled *The memory of the uncommunicable—the relationship of art and trauma*, followed up by a workshop and exhibition entitled *Tracing the Layers of Historical Traumatic Events*. These were followed by lectures and visits to the sites which allowed for a loosely understood research of archival traces still preserved at the site, as well as an inquiry into their cultural-history.

11 The site at Millbank was originally purchased in 1799 on behalf of the Crown by the philosopher Jeremy Bentham, for the erection of his Panopticon prison as Britain's new National Penitentiary. Although the original plans were dismissed in 1812, the Penitentiary was built in 1821. It was closed in 1890, the site was given over to build the National Gallery of British Art, the present building of Tate Britain, and to the Queen Alexandra's Military Hospital, presently housing the London School of Art and Design. For further reading see: Simon Thurley, *Lost Buildings of Britain*, Viking, 2004, and Sharon Shalev, *Supermax: Controlling Risk through Solitary Confinement*, Willan, 2009.

in the case of the Csepel project it meant site-specific archaeological mining, that is, the discovering the traces still to be found from the Ironworks' past.

In Budapest, the Csepel project traces the turbulent times and their ideological constructs: the factory (the Weiss Manfred Ironworks) functioned as a defence plant during the first and later the second World War. It did in fact flourish during the two wars. Between the two wars the production was repositioned and planned to be restimulated by purchasing new patents, like a certain type of bicycle or sewing machine. It is also the factory, which had the strongest workers trade union during the Commune of 1919, with its own political vision and "communality", and also where the Revolutionary Workers Council was set up during the 1956 revolution diverging from Stalinist socialism and from the capitalist West as well. The political change of the 1990's did affect the Ironworks as well: due to the faltering of industrialism in (Western) post-Fordist service society the production conspicuously fell and the factory has since decayed. The different plants were transformed into small workshops, shops, car services or artist studios. The decay of the factory is a symbolic memento of the disappearance of the imagined self-conscious worker, of a never reached or fulfilled promised future based on equality as well as of the trauma of redundancy and vulnerability.

The concept of *Tracing the layers of historical and traumatic events* serves as a framework for common rediscovery of the past to direct attention to the traces of this multi-layered history. This archeological "mining" took place in the spaces of the Csepel Ironworks which has partly been preserved since the 1940s. For example, in an atomic bunker which was in use till the 1980's. This recovery with the help of notice boards, sign systems and pictograms, the illustrative pictorial narratives from the past, allowed for the revisiting of past modes of utopian or practical thinking, or the traumas of history. The gallery space of Labor Gallery functioned as a particular "lieu de memoir", in which the "incommunicable"

and inexplicable side of the historical past charged with traumas and the multiple forms of oppression manifest and traverse through time.<sup>12</sup> The juxtaposition of the works in the Labor exhibition enhanced the effect of the individual works and rendered possible the different aspects of traumatic or historic past work in the visitor.

The Labor Gallery exhibition also showed how a non-academic research in (cultural)history can be made present by non-academic, non-scholarly means or formats like art and how it can reinterpret or in this case make the historical past palpable through art.<sup>13</sup> The history of the Csepel Ironworks is present in various media in an imaginary mode of re-enacting the past memories for the present generation. The works (some of them interactive, participation based) enhance and engender a feeling of lived experience and thereby encourage the visitor to create narratives of a lost history in the imaginary. The past is thus recalled like spectres, reveals itself and haunts through the layers of the works at different levels according to the visitor's interpretative horizon. The advantage of these works in contrast to narrative memory is that the re-enactments offer a palpable and sensual way of facing and experiencing unpleasant and often silenced memories.<sup>14</sup> These works are not only the recycling of old forms of design of creative minds (which were put to the use of ideologies), but a productive way of utilizing past forms of creativity, even on the level of social design, thus they can be interpreted as a

12 Pierre Nora, "Between Memory and History: Les Lieux de Mémoire", *Representations* 26, 1989, 7–25., <http://www.history.ucsb.edu/faculty/marcuse/classes/201/articles/89No raLieuxIntroRepresentations.pdf>

13 Compare Derrida's term: "iterability". For the question of archive see, Jaques Derrida, *Archive fever*, The University of Chicago Press, 1998.

14 For the question of the haunting of past see: Jan Verwoert, "Apropos Appropriation: Why Stealing Images Today Feels Different", in *Art and Research*, 2007. <http://www.artandresearch.org.uk/v1n2/verwoert.html>, or Jaques Derrida, *The Specters of Marx*, Routledge, 1994.

re-enactment of the past memory through sensual experience.

Laura Somogyi reflects on the contradictory and double sided nature of industrial production which was the reality of the Weiss Manfred Ironworks during the wars: the production of creative means, like that of the sewing machine, by which the non-canonical, unrecognised creativity of women could manifest, is smuggled into the maintenance work of the everyday that makes life go on. This is juxtaposed with the production of military equipment, arms, and weapons, which were also produced in the same factory in each other's neighbourhood. The destructive power of guns, a reference to death drive as well as to violent and sheer power are thus juxtaposed in the installation with the sewing machine, a symbol of life drive, as a reference to the past in order to oscillate the two contradictory poles present in the production line of the factory.<sup>15</sup> This effect is enhanced by the video installation in which the noise of the sewing machine means an associative link to the rattle of the machine gun. As a further interpretative layer, the installation offers a socio-political reading: it evokes the still presiding miserable condition of seamstresses working in near slave like conditions in Eastern-Europe, and refers to their exploitation and inhuman working condition the workers union (also at Csepel Ironworks) fought against.

Kata Soós's work *School, Order, Discipline* started from images and schools desks found in the basement of the buildings in Csepel. The school desks stand as *pars pro totos* for the actual experience of discipline (and punish) at schools students

15 Ukeles applies the term "maintenance work" for the unrecognized, hidden background work which keeps up life going and therefore renders possible the production of art, and connects it to Freudian life drive, whereas she connects the canonical art production with death drive. Compare: Mierle Laderman Ukeles, *Manifesto for Maintenance Art*, 1969, [http://www.feldmangallery.com/media/pdfs/Ukeles\\_MANIFESTO.pdf](http://www.feldmangallery.com/media/pdfs/Ukeles_MANIFESTO.pdf)

have to go over.<sup>16</sup> Soós's work is a stage of her longitudinal project and field-work based research on the disciplinary rules of schools. She examines the school as the part of the ideological state apparatuses and as an institution of control where the approved forms of social behaviour is passed on, and which forces the individual to fit into society through its micro-community.<sup>17</sup> Yet, as Soós notes each such institutional framework produces a certain amount of creative resistance on the level of the individual. The installation at Labor Gallery builds on the visitor's participation to go through the process of cleaning: the sponge near the desk is a call on the visitor to act. This promotes a certain symbolic act of erasing past traumatic memories, or, to the contrary, the symbolic act of resistance, the erasure of disciplining power as s/he goes through the repetitive process with the sponge.

The collaborative exhibition projects' framework is also flexible enough to incorporate works which were not primarily designed during the workshops but can fit into the concept. This also allows for a turn in perspective or as an apropos for the artist-students to rework or re-contextualize the work. An example could be the video of the Szerencs Sugar Factory by Szabolcs Süli-Zakar: it detects a similar exploitation and unvoiced vulnerability of workers, the reality of post-socialist Hungary.<sup>18</sup> Süli-Zakar made palpable the loss and disorientation of the workers as the factory was gradually closed down. Their symbolic gathering is a silent protest, of those who had no time to become "cool"<sup>19</sup> or for reflexive life planning<sup>20</sup> while they struggled to survive.

16 Michel Foucault, *Discipline and Punish: The Birth of the Prison*, Knopf Doubleday Publishing Group, 1977.

17 Louis Althusser, "Ideology and Ideological State Apparatuses", in *On Ideology*, Verso, 2008.

18 <http://www.suli-zakar.com/cukorgyar.html#bookmark3>

19 A reference to the Former West lecture of Hito Steyerl, 2013.03. formerwest.org, <http://vimeo.com/64703899>

20 Compare Manuel Castells, *The Power of Identity*, Wiley-Blackwell, 2010, 11.

The central theme of the exhibition in London organised by the Chelsea School of Art and Design is built on the question of discipline and education which came up with the historical inquiry of the Millbank Penitentiary. The title of the Chelsea exhibition is *Recalculation*. Originally the exhibition was based on the Bentham's Panopticon design of the building: it would have been divided accordingly to separate functional rooms in which different forms of disciplinary knowledge or its criticism was emphasised. Yet, although this arrangement is not kept, the exhibition presents divergent forms of dissident knowledge, otherness or changed, non-conform selfhood. From the participating Hungarian artists both Kata Soós's and Laura Somogyi's works play with the initial idea of the Csepel project and they reappear in an altered way in the Chelsea exhibition, thus they present how common research can be linked through a chain or network of imaginative creation. Kata Soós's installation *Reward Morsel* (2011) refers back to the topic of schools from the Csepel project, but this time instead of the study desks and disciplined behaviour, the focus is directed toward the nurturing kitchen (of the institution). The kitchen, ideally as a place for possible commonality, for a communal rite of receiving nurturing food for the body and the mind or for communal interaction, at mass institutions, like that of the school canteen, becomes a place where the necessary minimal fuel for the body is feedstock in a fast and effective way. The nurturing food from this perspective is only fuel to survive, the kitchen and the canteen in the context of the school is the place which reinforces the engineered biopolitics, and instead of the emotional needs, the efficiency of the process is stressed. In the context of the exhibition place Soós's work gains further layers: it is a reference to the disciplinary workings of institutions in general like that of the Millbank Penitentiary.

Laura Somogyi's installation (*Sew As*, 2012, pp. 84-85) is an interactive projection which returns to the Csepel project with the theme of sewing. This time the emphasis falls on the disciplinary means applied



in schools and penitentiary institutions. The mundane, repetitive work was designed to discipline and regulate the body, since the precision of the stitches require attention and discipline. In the Middle-Ages embroidery was considered to be a female task not only because of its decorative function, but because it served to present the chastity of noble women, since it indicated the time spent with stitching while the Lord was away.<sup>21</sup> The work points at a twofoldedness: despite the fact that the task was designed to control the individual by enforcing a form of self-control through the repetitive movement of the hand and the mind to pay attention to the stitches, it was a problem, cultural historical research also pointed at, that even the laborious work embroidery required was not sufficient to control the rambling fantasy or “thoughts” of women. Although it meant to be a guarantee for chastity, spiritual decency was not guaranteed by it. As Somogyi points out, the voids of disciplinary power disclose themselves in one form or another, like in the form of school children’s creativity. The inspiration for Somogyi’s installation was an old image of a school depicting a class of girls who learn from the teacher how to sew. In Somogyi’s installation the visitor has the place of control of the teacher: if s/he takes up the designed active role and picks up the needle placed into the installation, s/he becomes the instructor who can direct the pace of stitching. Yet, because the installations presents only the diligent hands and therefore defaces the individuals, it does not only reflect on the reductive, unifying view of power on individuals, but makes clear that the controlling power, although not negligible, can only be partial. Moreover, since the whole apparatus of the installation is made transparent for the visitor, the usually hidden power mechanism reveals its operation: it functions as a distancing device (as is also indicated by Soós’s installation).

21 A. R. Jones and P. Stallybrass, *Renaissance Clothing and the Materials of Memory*, Cambridge UP, 2000, for a later source on the necessity of embroidery compare Joseph Addison, *The Spectator*, 1714. no 606. <http://www.gutenberg.org/files/12030/12030-h/SV3/Spectator3.html#section606>

The flexibility of the exhibition’s conceptual framework also proved to be productive in the case of the Chelsea exhibition. The video installation of Csaba Vándor and Kornél Szilágyi *Oppression Test* (2012, pp. 92-93) does not reflect on the Penitentiary, yet it can be seen as a reference or link to the concept of the Csepel project.<sup>22</sup> Taking research in a metaphorical way, the artists examine how much “pressure” the cobblestones of cities with important revolutionary past can take. The test presents a quasi-scientific result: it points out the exact compression force necessary for smashing a certain type of cobblestone, but due to its symbolic meaning (as the available weapon of resistance for the poorest) it points at both, how long people can tolerate the pressure of political injustice and oppression and at the same time, how effective their weapons can be, and thereby it points towards a possible menacing future of social unrest.

Another large-scale group exhibition with the contribution of the DLA students *Works Made by Human Intervention* took place at Paks in 2011 (pp. 10-14). The starting points of the exhibition were Walter Benjamin’s *The work of Art in The Age of Mechanical Reproduction* (1936) and the notion of aura,<sup>23</sup> which is read parallel with the WIPO-UNESCO copy right of digital images.<sup>24</sup> The two texts did not only serve as sources of inspiration, but as a loose organizing principle for the exhibition. The close reading with the juxtaposition of the two texts promotes a critical examination of such basic and traditional questions of art which mean an urging and indispensable problem with the emergence of contemporary digital media. Such questions are the relationship of the original and its copy in an age and media where this

22 “Cobblestones: weapon of the people” – Oppression Test.

23 Walter Benjamin, “*The Work of Art in the Age of Mechanical Reproduction*”, in *Illuminations. Essays and Reflections*, ed. Hannah Arendt, New York, Schocken Books, 1968.

24 UNESCO/WIPO/CGE/PHW/3. Ld.: “Copyright”, 1988. June, 262–281. Quoted by Zoltán Szegedy-Maszák, Paks, exhibition catalogue. [http://paksikeptar.hu/res/ebkm\\_paks\\_s.pdf](http://paksikeptar.hu/res/ebkm_paks_s.pdf)

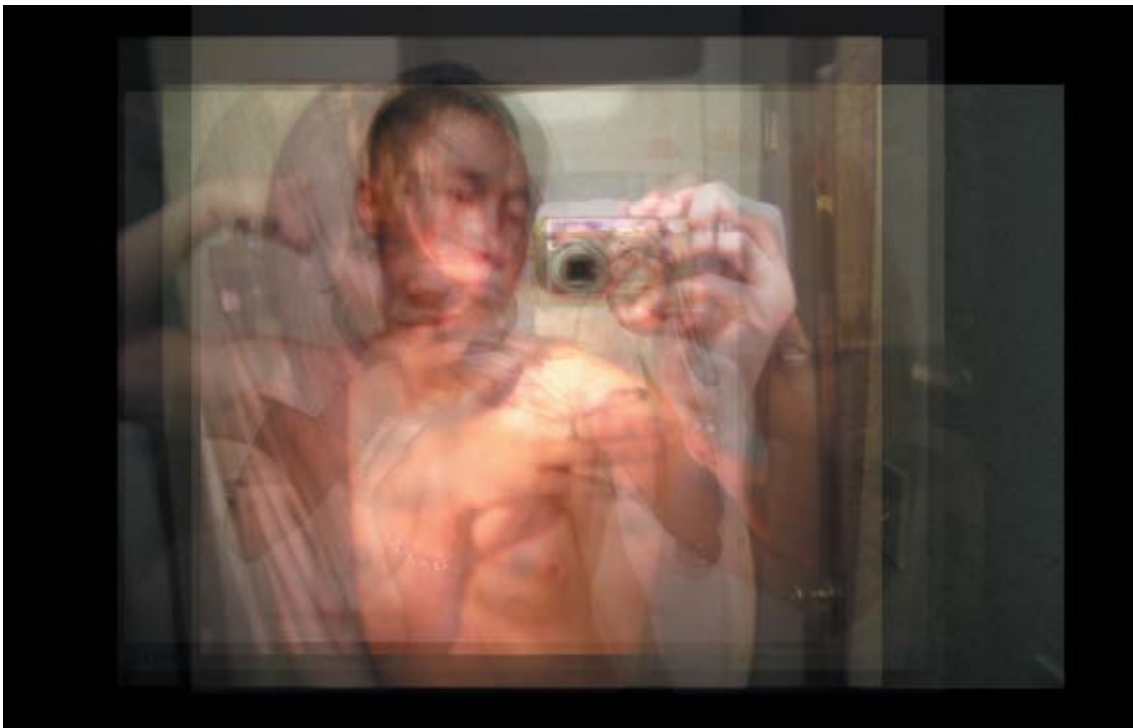
question is hardly conceivable in the traditional way, and points at the outdated presumptions behind copyright laws and regulations. The question in turn reflects on (and affects) the conceptual tradition (established during the 19th century) which defines the work of art as original. The problem indicated by the two texts points at the theoretical outdatedness of the 1988 copy right directive. This is indicated by the irony incorporated into the title: as Zoltán Szegedy-Maszák underlines, if the copyright act of 1988 on digital media is taken by word, it practically means that any photograph taken by a human being is determined by the author’s intention (thus it has the attribute of originality), except for the ones which deploy already existing photographs. The human intervention present in most of the exhibition works would not count as an act of originality, or as original creation in the sense of the copyright directive. The exhibition confronts the visitor with a pointed criticism of this regulation on originality, and, instead of a detailed legal or aesthetic textual analysis, it examines the question through a number of experimental works. The concept of the exhibition provides a loose framework for re-examining such questions from a multiple points of view. Although most works were created before the conceptual framework of the exhibition was developed, that is, they do not reflect on the questions of a previous research or workshop, the exhibition as a whole presents different approaches to this critical and inspirational-associative method of unorthodox close reading. Most works reflect on insights present in the Benjamin text and extend or update them to the present questions raised by the emergence of digital media. At the same time most works are a form of experimental research, which combine scientific, engineering and artistic knowledge through technical experimentation whose aim is not to create a patent or to develop a function, but on the contrary, the discovery as to what a certain technology as a medium can render possible and how the medium as well as the works created are embedded in the tradition of art. The works, although

most of them experiment with digital technology, do also consider the material and physical reality of the analogue world.

Due to the diversity and complexity of the works exhibited, I would mention only a few, as an example. It is Réka Harsányi’s work which reflects most transparently on Benjamin’s notion of aura: her work *Aura* can be seen as a special close reading of Benjamin’s text which accentuates one aspect, namely, it plays with the idea of presence and absence, connected to the question of the aura, through the evoked human presence.<sup>25</sup> This presence is evoked by the immateriality of light which plays on the lifeline of a human palm, and with this the work points at a possibility beyond how Benjamin conceives artistic materiality. Her experimental film, *Ecce Homo*, is a documentary-historical research into the micro-history, that is, into the traces present in communal knowledge, which are not represented in (or thrust to the margins of) grand narratives of history writing. The video also plays with the idea of absence and presence. Harsányi takes Iris Dissie’s radio drama *The Death Dances as Well* for the inspirational source of her film. Dissie’s work adapts the story of the arse-nious women of Nagyrév through sound bits and memory shreds, which plays with moods and feelings instead of providing a narrative account. The cruel story of the women who could not find any other way to escape their fate and liberate themselves from the miserable, rigid tradition than to poison their husbands or lovers was also documented by Astrid Bussink *Angelmakers* in the Tiszazug region a year before (2005).<sup>26</sup> Harsányi however chose a form which is closer to Dissie’s approach and instead of the documentary rediscovery of the events, she plays again with presence and absence and filmed the objects of a village house as if they were the

25 For the question of presence and absence from the aspect of the trace see: Jaques Derrida, *Writing and Difference*, trans. Alan Bass, Routledge, 1978, 393.

26 The *Angelmakers*, Astrid Bussink, 2006, Tiszazug, 1920s, <http://index.hu/kultur/cinematrix/kritika/szemlekompl>



traces of the scene of the crime. As the movement of the camera slowly scans the rooms, it re-enacts and awakens memory by applying a memory technique which was well-known in the Middle-Ages (claimed to derive from Simonides): the objects of the room evoke a memory trace from which the story (as the texts in the Middle-Ages) could be reconstructed.<sup>27</sup> In Harsányi's work, the story of the women is present symbolically, only in its absence as it is paralleled with the typical objects of the village houses, that is, with those material vehicles, which are piled up during a lifetime. From the aspect of grand narratives, the facelessness of these people and the similarity of their domestic objects, the insignificant and forgettable lives are in stark contrast with the scandalous and

27 Compare: Mary Carruthers, *The Book of Memory: A Study of Memory in Medieval Culture*, Cambridge UP, 1990, or Francis A. Yates, *The Art of Memory*, Routledge and Kegan Paul, 1966.

GÁBOR ÁFRÁNYI:  
SELFSHOT  
still from the single channel video installation

infamous murders. The story shows how desperate and futureless these women were to take such cruel action. From another aspect, Harsányi's piece is also a critical re-examination of the relationship of documentary films and memory: as Bussink acknowledges the people interviewed later confessed that they did not recall their own memories, in fact they hardly had any memories of the events, rather they recite the stories they always tell the curious reporters.<sup>28</sup> Harsányi's work resolves this contradiction or fallacy by presenting the objects as silent witnesses, as traces of what is absent. The trace, however, is required to be read and interpreted and just like writing, objects only refer to the story, whose complete reconstruction, that is, its availability, just like pure presence, is a myth.<sup>29</sup>

Áfrány's work *Selfshot* examines the notion and problems of authorship, originality, property law, and copy right, problems which came into new light with the emergence of digital media. These questions are also indicated by the title of the exhibition. Áfrány had collected a number of random images of the popular form of schematic self-exposure to the newly emergent public sphere of the internet, the self-portrait with a camera, shot in the mirror. The found images are projected after each other at such a speed that it is impossible to see the individual persons clearly, and thereby the images that would reinforce the well-known, gendered, media stereotypes (which was presumably the aim of the self-representations) are washed as the figures blur into each other. The only seemingly stable object is the camera, which, due to the pose, is held at more or less the same place, and it seems to move slowly, only to a slight extent, compared to the speed of the figures, thus it gives the impression that the place of the camera was a consciously fixed point and it did not stand forth from the effect of the projection.

28 <http://vimeo.com/19796893>

29 See Rosalind Krauss, "Clock Time", in *October*, 2011, Spring, 213–217.

The speed of the projection also creates a whirlpool effect in which the bodies seem to move, that is, due to the artist's intervention, the images are animated (even literally) and raise the illusion of the "here and now". Áfrány's work can be interpreted at several levels. From the aspect of artistic tradition, because it plays with the images from a fixed camera, it can be seen as an homage to Ivan Ladislav Galeta's work, *Water pulu*. With the fact however that Áfrány uses found and not self made images for his work, he refers back to the questions of artistic authorship, of originality of artistic representation as it was claimed in the refereed 1988 copy right directive, since the images are not the artist's, only the projected arrangement of the used images bear the intervention of the 'artist's hand'. Áfrány deals with the question in a number of his works, for instance in the *Photo Recycling* (pp. 42-43), or the TV. From the aspect of the Benjamin text, Áfrány's work is an experiment with the tradition of art as social critique: the typical image of self-representation whose presumed purpose is to show the individuals at their best (form) projected after each other in such a number provides a sharp critique, not only on the influence of media in reinforcing gender stereotypes, but on the question what is it that the individual wants to represent. The collected images depict a form of selfhood or self-representation which follows the scheme of mass media representation, the ideality of the self thus depicted can be seen as a fixation of the imaginary perfection of the mirror-stage. With this aspect Áfrány refers to the long and problematic tradition of criticism on the correspondence between body and self, outer and inner qualities.<sup>30</sup> The

30 Jacques Lacan, "The Mirror Stage as Formative of the Function of the I as Revealed in Psychoanalytic Experience", in *The Norton Anthology of Theory and Criticism*, ed. Vincent B. Leitch, Norton & Company, 2001, 1285–90.

The critique of reinforcing gender roles built on Freud and Lacan's ideas see Laura Mulvey, "Visual Pleasure and Narrative Cinema" (1975), *Screen* 16.3, Autumn 1975, 6–18. On the question of the correspondence between outer and in-



speed with which these figures are projected onto each other and which blurs their singularity, faces the visitor—by counteracting this imagined singularity—with the schematic nature these depictions follow, even if the individuals, who fit themselves to this image, consider the depictions unique, outstanding, from the aspect of self-representation, and presumably ideal, since they post these images on the internet.

An important aspect of the artists of the exhibition is that their works do follow tradition and make use of the notion of the interface in an extended way: for example Lepsényi examines how traditional networks and materials can function as interface. His site-specific works, which take the site,

ner qualities see for example John Locke, *An Essay Concerning Human Understanding* [1690] <http://www2.hn.psu.edu/faculty/jmanis/locke/humanund.pdf>, or the criticisms concerning the case of Sarah Bartmann e. g. Sascha Renner, *Anatomy of Power*, in *A modell*, Magyar Nemzeti Galéria, 2005, 110-113.

IMRE LEPSÉNYI:  
HOW MUCH IS THE SOUP GOING TO COST?  
installation, 2011

namely, the Nuclear Power Plant of Paks as a starting point, are the critical reflection on two poles of the atomic power: the immense lethal and longitudinal destructive power on the one hand, and the life sustaining energy which primarily comes in the form of electricity, on the other. The complexity of Lepsényi's works at first are not transparent for the visitor. The seemingly simple and everyday task of cooking soups however is not only part of the catering provided by the exhibition, and neither it is only a reference to previous relational works, though it can be fitted into a series of communal food projects from Gordon Matta-Clark's *Kitchen*, or *Open House*, (1972) to Rirkit Tiravanija projects (*Untitled Free* 1992, *Utopia Station*, 2003) or SZAF/AMBA, Miklós Mécs and Judit Fischer *Intervall: Come*, 2008, Dorottya Gallery), to the Cellux Group's Children's Kitchen, or Eszter Ágnes Szabó – Andrea Dudás, *Bread* (FKSE, 2012) to the DOCUMENTA (13) and and ...-group's communal garden or their *Food Kiosk*. The collaborative cooking although engenders a 'feel-good' communality and participation, in Lepsényi's work points beyond this question of relational aesthetics and directs the attention to the energy politics of the German State which aims to stop all nuclear plants in the country by 2022. Lepsényi reflects on the socio-ethical problem involved: if the German state is consequent, then it should not even purchase energy generated by nuclear power plants in other countries (e. g. from France). In that case by 2022 the German state should be ready to substitute that energy fallout: in order to counterbalance effects, the German state has subsidised the erection of wind farms, yet, these projects are not without social drawbacks (there are regions where complete villages had to be moved out to give place to a wind farm). Lepsényi's work instead of creating new ways of energy production calls for an attitude change to eco-centred, sustainable practices for the everyday: to reconsider cooking so as to cut the cooking time, or the energy need of the ingredients used. For this Lepsényi chose different typical national soups and

measured their cooking time in quasi-laboratory like circumstances. Such direct use of the quasi-scientific research can be conceived as a playful criticism of the artificiality of the laboratory as a place of research, and that of scientific research itself.

Lepsényi's other work, the *Truly Unpleasant Places* directs attention to the destructive potential of atom energy: both places, the Fukushima and the Chernobyl were atomic plants and were not designed for destruction, however the inbuilt risk that these plants carry is always a potential, as it was in these two cases. Lepsényi's work uses an analogue infrastructure, the post as a network for his experimental research to document which places had become uninhabited after the disaster. The postcards were sent out to previously existing addresses which were the part of the village infrastructure like cafés, cinemas, swimming pools, and the lack of this infrastructure is indicated by the "nonexisting address" returned card, and hence the lack of human presence. The warning thus incorporated in the work, works through a sign that serves as the trace of the catastrophe in the form of the returned stamped postcards. The work also shows that material based technologies in certain cases can be more simple and reliable sources of information than new technologies. The postcards at the same time are presented as the documentation of the research.

Instead of summing up I would claim that the two projects this study surveyed that the creativity, diversity and artistic attitude of the artists of the HUFA DLA program, their divergent approaches engender fruitful debates and can generate progressive artistic methods. Through the work of the DLA and the diversity of the interests its artist's point back to the initial theoretical problem which claims that instead of rigid scientific research methods the DLA programs should be conceived as a site of free experiment. The practice of these artists present several important and interesting examples for this free experimental and creative attitude, the present book serves as its documentation.



## ARTISTS AT THE DOCTORAL SCHOOL

### Selected Works by DLA Graduates and Present Candidates

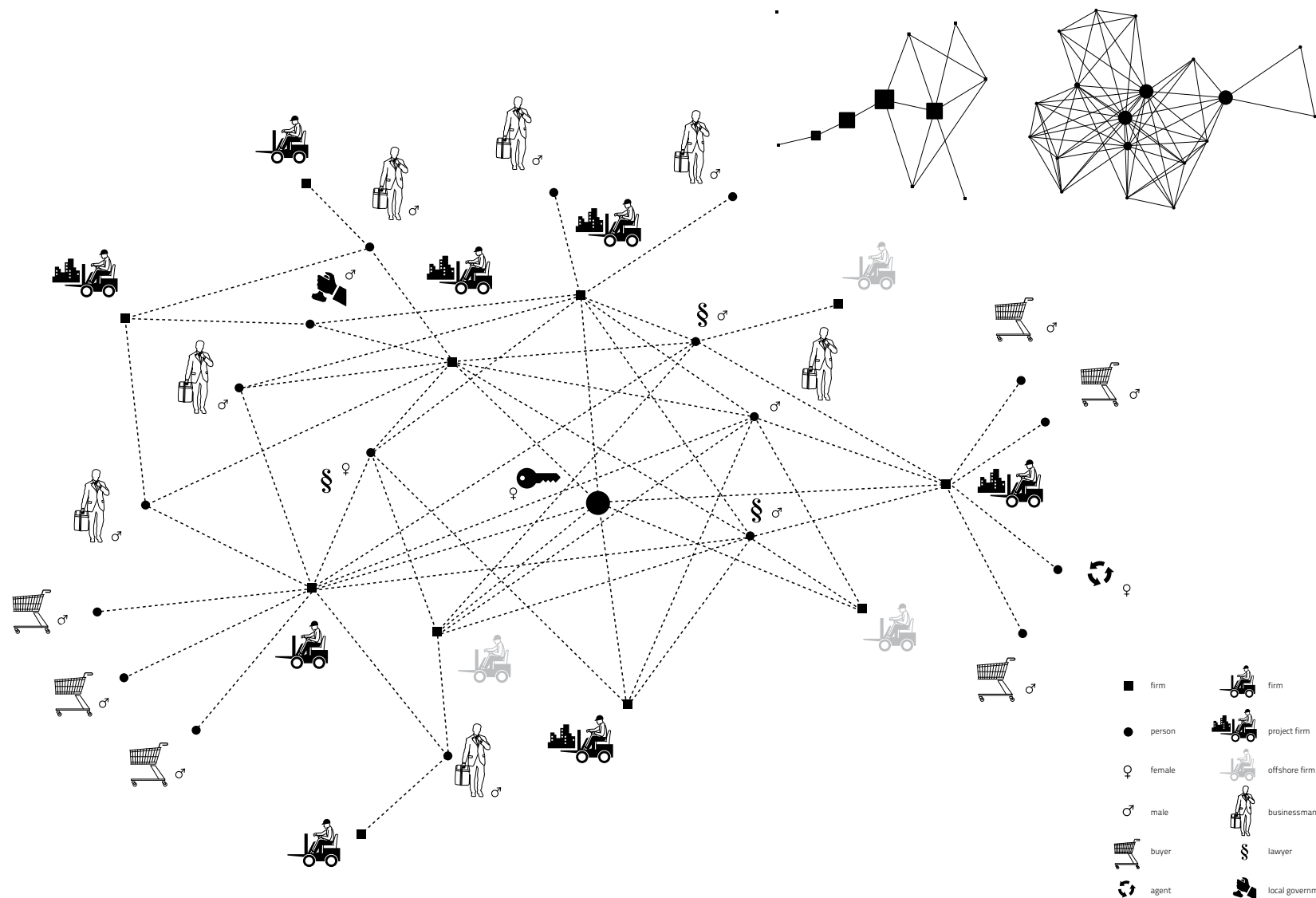
GÁBOR ÁFRÁNY:  
PHOTO RECYCLING  
detail of a series of six,  
lambda print, 70x100 cm, 2011

Since the appearance of the first photograph up to the present day, approximately 3,5 billion photos have been taken. Based on accessible data, it seems possible that from this amount, only one or two million photos come from the 19th century. World-wide quantifiable data is available since the existence of the Kodak Brownie camera, which marked the beginning of mass photography. With the technical evolution of photo cameras, photography became increasingly popular. The year 2000 marked both the peak and, at the same time, the end of analogue photography, with 85 thousand million paper prints made world-wide. This year, in the age of digital images, 70 thousand million images were uploaded to Facebook alone, and this amount is estimated to be only the 20 per cent of the 2,5 thousand million images made with digital recording devices (including mobile phones). By today, about 140 thousand million images have accumulated in this collection of photos. To store such an amazing quantity of images, coming to tens of petabytes, huge data server parks are required, with a power usage equivalent to that of a metropolis. Having polluted the environment from the very beginning, this technology's ecological footprint has not decreased today. The stupefying amount of images available on the Internet can be seen as a type of secondary reality. While the majority of uploaded images are not composed pieces created with an artistic intention, they excellently visualise and "map" the surrounding world. It is not necessary to increase this deluge of megapixels; by observing those photos taken from millions of viewpoints and cropping details out of them, one is able to acquire images of exotic locations without having to visit and photograph them.

As if with a virtual camera, Áfrány has visited those scenes by cropping existing photos to, for example, enlarge a neglected, 21x30-pixel detail behind a child positioned in the centre and playing with a ball in the sand. The selection of the photos to be recycled and the composition of the cropped images imply a conscious process, but their painterly aesthetics are the accidental result of mathematical interpolations. Gábor Áfrány's series is connected to one of his video works, which is also based on the enlargement of extremely low definition images through fractal algorithms. Both works pose the question, what is the lowest definition, the smallest pictorial information that can still be perceived and understood?



ÁDÁM ALBERT:  
 HUNT THE KEY – GLOBALIZATION  
 AND REAL ESTATE IN “THE MOST EMBLEMATIC  
 BUDAPEST STREET” SOCIAL NETWORK VISUALIZATION  
 enamel/iron plate, 200x140 cm, 2010



Running on the border of the 6th and 7th districts of Budapest, Király street was famously called in the past century “the most emblematic (Buda)Pest street” by the writer Gyula Krúdy. The neoclassical buildings on Király Street – some of them belonging to the national heritage list – now all await renovation or demolition. Amongst others, 25–29 Király Street, three nationally “protected” buildings adjacent to each other were for sale.

This visualization is based on 27 newspaper articles published since 2004 in 12 different papers, written by journalists committed to meticulous research on some of these processes and manipulations of the increasing globalization of Király Street. Analysis of the relationship of different companies, firms and people who were involved in one way or another in the procedure of selling these real-estate reveals a vastly complex network. The visualization displays people’s and companies’ affiliations differently, aiming to reveal a particular kind of power, decoding a convoluted, not at all transparent process which was applied in other 13 cases in the past 6 years along Király Street in Budapest.

The network analysis of Király Street 25–29 reveals a pattern that served as a model for the privatization of several buildings in Budapest, which greatly contributed to the fact that the capital city lost part of its important architectural heritage without realizing and any profits, financial gains.



ERIKA BAGLYAS:  
COMMUNITY AS A DOCTOR<sup>1</sup>  
Óbudai Társaskör Gallery, Budapest

Conception: Erika Baglyas, Zsuzsanna Tóth, Zsolt Zalka

Group Leaders: Piroska Milák and Zsolt Zalka

At this time, the everyday exhibition-situation at the space of the Óbudai Társaskör Gallery will be suspended. Thus, not only the function of the exhibition space will be temporary changed, but the creator/artist and the viewer/recipient/participant roles and definitions will be altered, the gap between them will be decreased. Now the 'creator' means one or more artists no more; the 'product' is not pre-established, therefore the presentation of this – in classical sense – will not be made. The exhibition space in this case functions as an offered space; the artist is the catalyst of the process, and the organizers of the project are the developers of the framework of the events. The roles of 'artist' and 'audience' would be re-evaluated. In this case, the 'exhibition visitor' becomes a collective creator, and her feelings and thoughts become content.

Each participant has the chance at the four specified time to sit down, talk or listen for 1 ½ hour at the exhibition room. Like in all Large Group, here will be what we bring and what we make out of this. This project is to provide a model to a situation in which the members of a larger community form an ad hoc group, where, as strange or familiar persons, they could experience and endure the less personal world of the Large Group, the deep uncertainty and abandonedness, and could create a small world where the touching of Personal and Common become palpable. If we try to share with each other our feelings and thoughts occurring there, we could have a picture of the fantasies organizing our wider community, and of the possible lines of force of dialogue. This jointly purchased common knowledge might be able to heal the disturbances of the relations of larger human communities.

<sup>1</sup> Robert N. Rapoport, *Community as a Doctor: New Perspectives on a Therapeutic Community*, Tavistock Publications Ltd., London, 1960.



LŐRINC BORSOS:  
EXHIBITION FOR OUR PARENTS  
King Saint Stephen Museum, Székesfehérvár, 2012

Sounding like the name of a real person, we created the persona Lőrinc Borsos in 2008. Put together from our last names (János Borsos, Lilla Lőrinc) it is like a new personality with four arms, four legs and two heads, so that it is able to appear at two places at a time and be engaged in two different, harmonised activities. It works in several media, poking both its noses into topical and universal social, religious and political affairs.

Lőrinc Borsos has roots in the city of Székesfehérvár, as both of its “constituents” were raised and educated in the city, and currently live there again. So the choice of the scene for the project was not coincidental. An interesting element of the mini retrospective exhibition is that our parents are its curators.

In the course of our work, we often realise that our desire to satisfy our parents has infiltrated our work. We would like to assure them that they did not make the wrong decision when they allowed us as children to engage in what we truly loved, and to enter an artistic career. Ever since, they are our major sponsors – in both a material and a psychological sense. They support us even when they do not understand what we deal with, and why. They feel increasingly motivated to understand and discuss our artworks, touching upon issues of art and the judgement of artists. By now they have become bold enough to initiate a discourse about our concepts and even rack their brains for new ideas. In the beginning, we could not decide how to handle the situation, but now we feel that the time has come to give them free rein over an exhibition, allowing them complete insight into the process of creation.

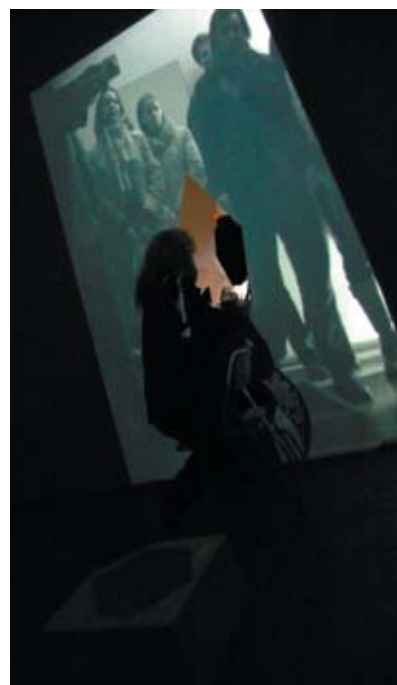
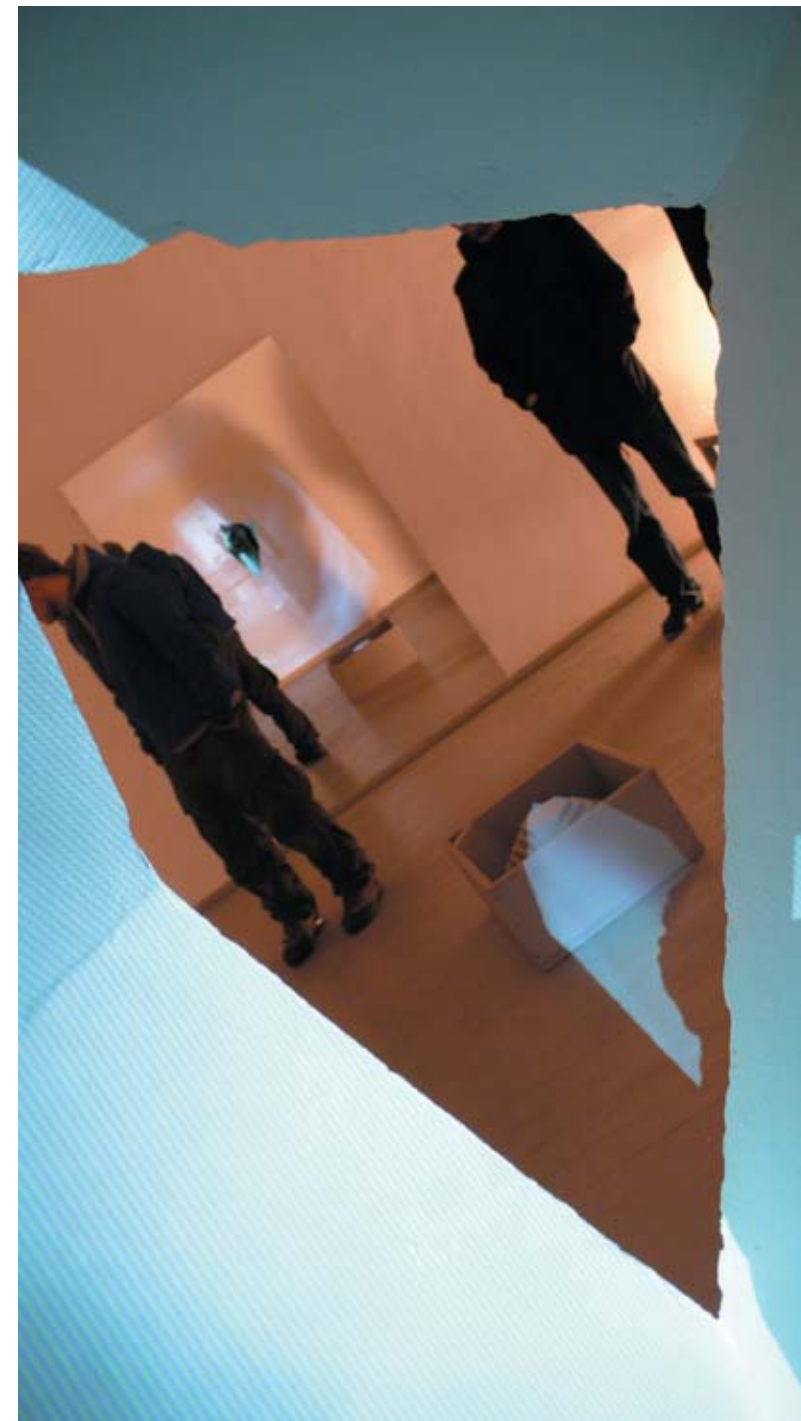
With the inclusion of the parents as curators, we sought to create a situation that allows for mutual understanding. Where is the borderline between expectation, the constraint to satisfy expectations and healthy motivating forces? How will the parents, who are not experts in the arts, address the task of arranging an exhibition? On what basis will they make selections, and where will they place emphasis? What kinds of emotions are aroused in them, and how do they make the most of the opportunity?

All the works presented at the exhibition were chosen by the parents as the result of a long and difficult selection process necessitated by the dimensions of the exhibition space. They had to omit things, which they were often reluctant to do. The showcased awards and prizes also reflected their preferences. They needed advice regarding the installation, but the colour of the wall was their choice. We fully documented the process of our nearly one-and-a-half-year collaboration, from which we edited a 30-minute video. Based on the sound recordings, we also created labels to accompany certain exhibited pieces, with texts reflecting the individual parental language, bringing new elements to the reception of the artwork through a personal story.

Curators: János Borsos, Sr. and Mrs Borsos, née Báborka Katona; László Lőrinc and Mrs. Lőrinc, née Rózsa Paksi. Arts Consultant: Katalin Izinger, art historian



ISTVÁN M. DABI, JÁNOS HÜBLER AND NEMERE KEREZSI:  
PRE-VISIO  
3 AUTHOR – 2 HALLS – 1 ARTWORK  
Labor, Budapest, 2007



PRE-VISIO stands here for formation of space, as a result of which the gallery space is turned into a single collaborative artwork. By means of cameras, projectors, mirrors, soap, particle board and other materials, as well as sculptural methods, we redefined the architectural qualities of the space. More precisely, instead of adapting our thoughts to the venue, we adapted its spatial features to our thoughts, wherever it was possible. Combining creative processes and working methods, we gave inspiration to the space and let it inspire us both at once. We interpreted absence as absence.



As a sculptor visiting Roma wicker basket weaver József Kakas, I saw coils of boiled wicker bundles in his workshop. When I touched the material, I was surprised to feel how high its coefficients of plasticity and solidity were as compared to other materials used in sculpture or industry; how strong the surfaces and objects made from such a light structure were; and how economically those woven wicker objects utilised wood, a material that has become so valuable. This openwork structure uses far less material than a solid board; it could even replace many objects made of plastic. I use computers, cameras and other devices on a daily basis. I thought that out of willow wickers or natural fibres, one could produce fine and elastic, nature-friendly bags for this equipment. As a long-term plan, this natural material could be used to produce the cases themselves for certain electronic devices. This idea needs a long time to be developed, as well as new methods of moulding and processing. For the time being, bags and sleeves as packaging are practicable.

There are still many Roma craftsmen living in deep poverty in Hungarian villages who have not forgotten this traditional handcraft. The global market, including mass production, not only threatens but makes the livelihoods of basket weavers impossible. Their knowledge, this still existing tradition, is atrophying and will vanish in no time, even though it signifies a value that is possible to build on. Seeking to combine eco-friendly development with an endeavour to improve the situation of an unemployed and impoverished Roma minority, my project is called: No Corruption Social Brand.



RÓZA EL-HASSAN:  
WICKER CUBE  
made in the basket weaving workshop of the romani artist  
and craftsman József Kakas, 2009

ÁGNES EPERJESI:  
COLOUR ISSUES: 3 EXHIBITIONS AT 3 VENUES – CENTRED ON 1 THEME AT 1 TIME

*There Will Always Be Fresh Laundry* (Hungarian House of Photography  
in Mai Manó House, Budapest, 30 April – 21 June 2009)  
*Nothing Beyond Colours* (Nessim Gallery, Budapest, 5 May – 5 June 2009)  
*Small Prayer* (King Saint Stephen Museum, Székesfehérvár,  
9 May – 20 September 2009)

“A complex artwork that combines various media, often transgressing the usual boundaries between them, *Colour Issues* tends to query and reconfigure the traditional notion of the artwork through its structure. It can also be seen as a combined work in terms of its relationship to the audience, and regarding its inclusion of both static and interactive elements. An open and self-reflective artwork that lends itself to different interpretations, even transgressing the boundaries of art in a certain sense, it can also be conceived as scientific research.

So, what exactly is *Colour Issues*? Is it an exhibition or a series of exhibitions; an exhibition or an artwork; one work or several?” György Cséka, *Goethe, Hegel, Washing Machine*, in *Fotóművészet*, 3/2009



ÁGNES EPERJESI:  
COLOUR FADE-OUT WASHING MACHINE  
interactive installation, 2009  
detail of the exhibition, *There Will Always Be Fresh Laundry*

The image of laundry rotating in a washing machine is projected on the wall: a double-layered coloured text, with one layer constantly rotating. The colours of the two layers are complementary, i.e., there is a moment in the cycle when the letters perfectly overlap and the colours suddenly fade to grey. The speed of rotation can be adjusted by opening the door of the washing machine and at one point it can be stopped completely as to freeze the total colour fade-out.



JÁNOS MIHÁLY HÜBLER:  
NATURA NATURANS  
corrugated cardboard, individual technique,  
dimensions variable, 2006

I am engaged in exploring the perception of space emerging through the movement of light. I see it as the most elemental experience, the basis of all human emotions and thoughts. In addition to imagination, which is a pre-condition for perception, I rely on the atmosphere of art theory and the knowledge of art history in developing my individual art world. I visualise the desire for depicting three-dimensional qualities in quasi-complementary architectonic relationships. Through the process of formation, I seek to explore the combined interactions of absent, empty spaces that emerge when positive, active elements are built on top of one another.

My works are brought about by technique, through form-giving. This corresponds to the logic according to which I do not establish an order of importance between idea, technique and formation. For me, technique is not a means to serve some higher idea; it is the basis of my works. My work is a process of construction instead of subtraction: cutting – choosing – assembling. I do not deny classical tradition or the sculptural method of addition, I just reinterpret them. My work is not focused on technical virtuosity: instead of the technical perfection that is needed for the realisation of a work, I lay the emphasis on the conscious use of technique, without excluding poor or clumsy elements. A certain level of control is required over the material, but it is not a goal to achieve; I am aware of the fact that inspirations arising from the utilised materials and their associations are beyond my control.

I approach my method of formation by turning the visible inside out; I question what is inside and what is outside, which is the interior and which is the exterior. This is the way negative space and its turned-out forms become positive without losing their negative sign. The internal continuously turns out toward the external, and in the process of attaining a fixed form, the dialogue between the raw state of nature and the artistic work affecting it becomes apparent, creating a symbiosis that may be described as highly artificial.



ELŐD IZSÁK:  
REPOSE  
found drawing, c-print, 150x72 cm, 2011



*Repose* illustrates the visual imprints of situations related to relaxation.

It is a process-art work, which visualises actual activities that were originally meant as moments of inactivity at spots for relaxation: the soleprints left by people leaning against the wall while waiting, imprints left by legs of chairs in the asphalt, or the traces of fidgeting. Of course, it remains a question whether these imprints are the traces of boredom, an attempt to find certain positions, or signs of feverish discussion.



KATA KÁLDI:

IRON

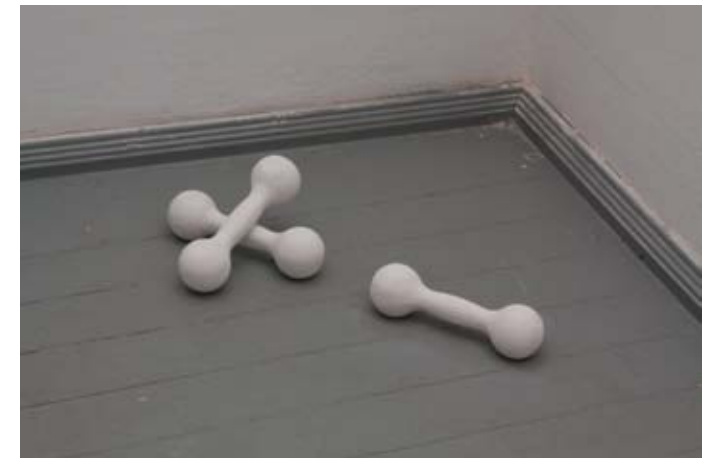
84 pcs. plaster bar-bells, dimensions variable, 2012

In early 2012, I made 84 plaster casts of a 2-kg iron bar-bell, using a silicone mould. I arranged them in small, distinct groups on the floor, with each group based on the composition of one of my earlier paintings, but the compositions were this time not separated by picture edges or walls. On the one hand, the initial object (the bar-bell) evokes associations of bones, and on the other hand, it has been used as a tool for physical training since ancient times (it can be seen in a mosaic from ancient Roman times in exactly the same form). Although I changed the medium, my intention remained the same: to present different signs through a real, everyday object, by repeatedly replicating an element until the individual piece (the bar-bell) becomes dissolved in the delineated sign, like sugar in water. The signs themselves are of different types: + and – signs, relation signs, a year number, ellipses (a shape that always suggests the trajectory of dynamic movement), a heart shape, or just a simple juxtaposition, a row.

How is it possible for order, regularity, to develop and manifest itself in eventuality, in the particular and momentary? Order ultimately differs from disorder in that we can recognise the rule. Consequently, we have to pay attention to the arrangement, i.e., ordering, the way one attempts to create a minor illusion of order as reassurance and comfort to oneself or others.

We should pay special attention to the relation of this constructional mode to time, in that the replication of an element marks successive units of time and successive moments, which means that we strive to feel good in time – both in our own, allotted, personal time and in eternity; to find our bearings through a comprehensible, graspable and controllable structure. It is not a particularly critical attitude – it is desire itself, a wish.

To be able to examine the phenomenon of repetition, we have to observe the numbers: the numerous and the numberless. We should also notice the number of elements that constitute a given structure. Repetition starts with two, and by counting further on, I would like to get to the numberless, when the countless begins to assume form, or expands and accumulates chaotically without taking shape.



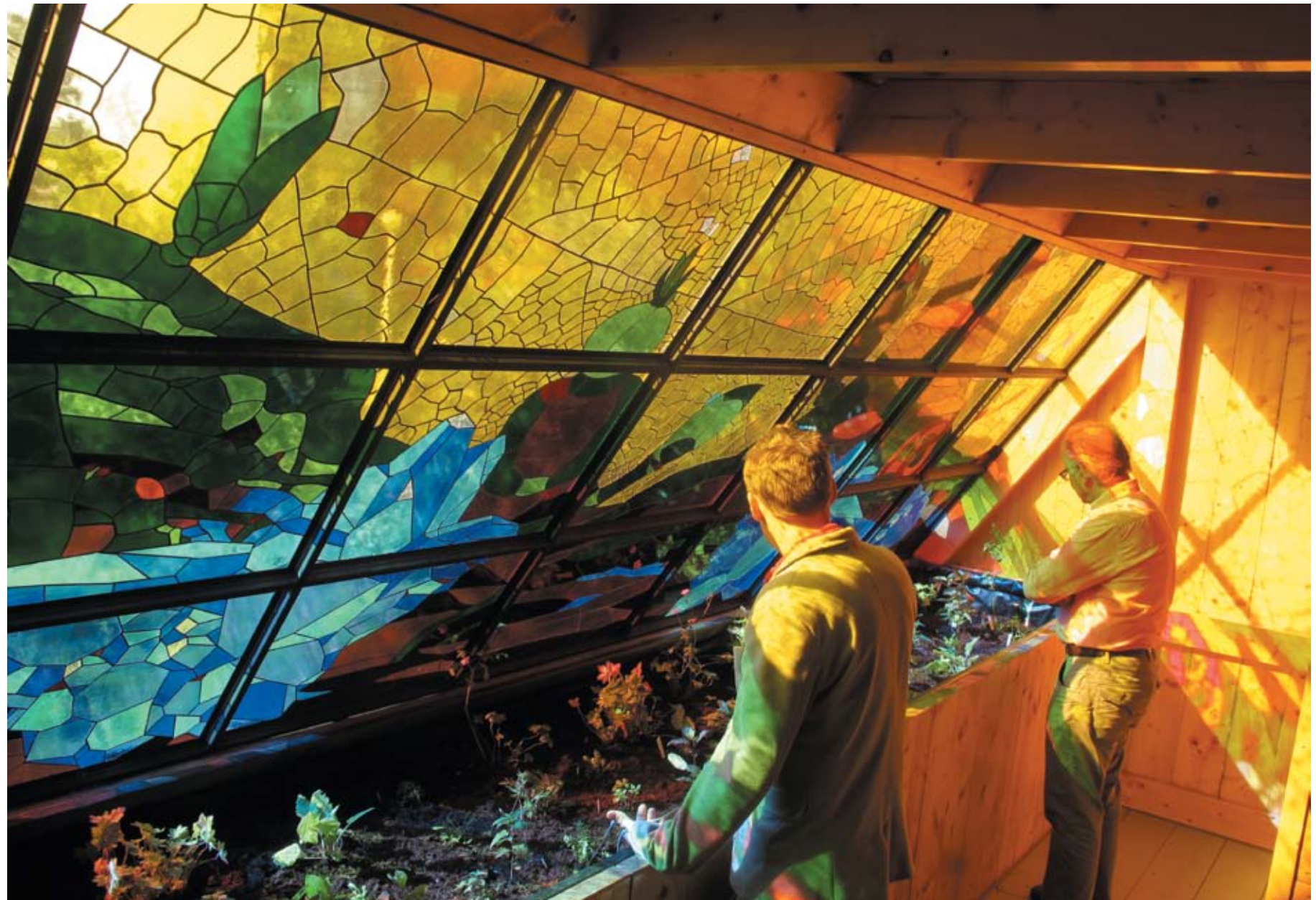
TAMÁS KASZÁS:  
SHELTER FOR DIVERSITY  
outdoor installation as part of the COLORS  
ARE THE DEEDS OF LIGHT research project  
wood, metal and glass, soil, plants,  
500x320x380 cm, 2010

*Shelter for diversity* is a functional green house built with coloured stained glass (like the windows of churches for instance) and is used to grow plants, mostly herbs and medical plants. One aim is to produce an infusion of plants as a result of the different vibration of the coloured light. However the space is also to create a meditative and contemplative atmosphere while taking care of living organisms.

This interdisciplinary project has many different aspects, which are part of the artist's research:

- bio-physical aspect by studying the effect of different coloured light on plant's growing.
- physical aspect by studies on coloured light how it can purify the air with ionisation.
- ecological aspect by organic or bio-dynamic way of gardening inside, and by the sustainability and biodiversity issues as well.
- spiritual-scientific aspect based on Rudolf Steiner's studies of Goethe's theories about light, colors, and the metamorphosis of the plants.
- iconographic, architectural, and other aspects might be studied via this project as well.

The Shelter for Diversity greenhouse is the first realized version of the Colors are the deeds of light\* research project. (There are other versions designed and under development.) This first one was built up in Utrecht for Kaap (an open air contemporary art biennial addressed especially for children). After the exhibition the Shelter for Diversity is going to be transported and rebuilt in The Hague (Den Haag) in a non-profit bio-dynamic public garden where mentally ill people can work and cure themselves. (Mens en Tuin: Hillenraadweg 352532 AD Den Haag, [www.mensentuin.nl](http://www.mensentuin.nl))





NEMERE KEREZSI:

ALLIANCE – PRISM STAMP

base prism: six 2,1 cm long slides with the diameter of 4.2 cm,  
height: 7 mm + column prism: 7mm sides with the diameter  
of 1.4 cm, total height: 5 cm, 2007



Just as observation-based simulation is a method of scientific cognition, artistic work, for me, is a way of understanding reality more profoundly. It holds true for both methods that they can be understood by outsiders, not only by their creators. *Prism Stamp* demonstrates the combination of scientific modelling and subjective creation, based on the Biblical meaning of the word. The material part of the work is an optical object produced in accordance with the demands of scientific simulation. It is paired with a subjective artistic idea, endowing the object with additional symbolic meaning.



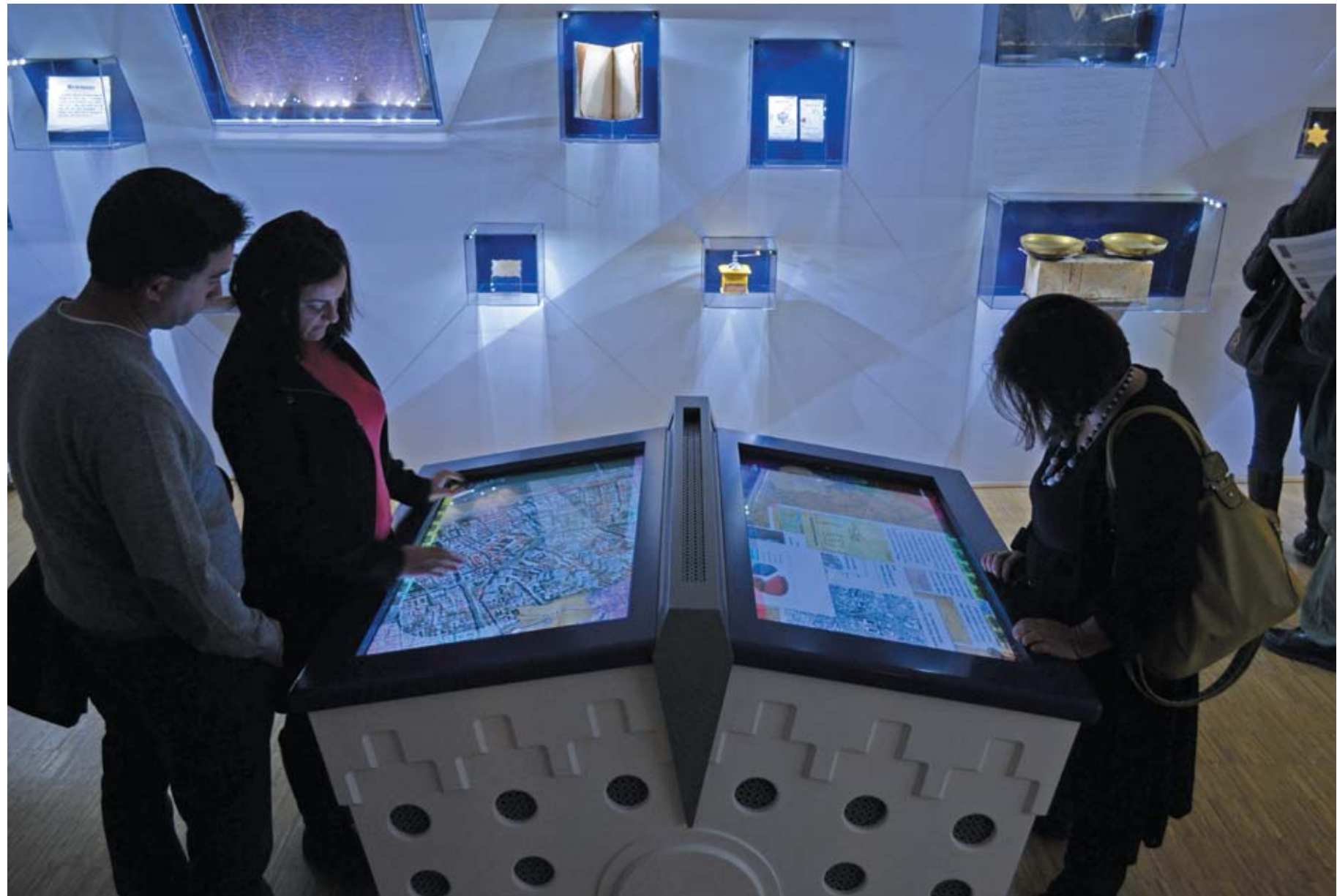
VIKTOR KOTUN:  
I AM READING A BURNING NEWSPAPER + INSTANT  
POEMS + NEWSPAPER CAKE  
2011–2012



All the pieces within this group of works are built from the same material: newspaper, the print media product offered to us every day, which we buy into and “consume”. This is symbolised by *Newspaper Cake*, a multiplication work based on Miklós Erdély’s idea (this idea of Erdély has been realised on several occasions by Gábor Altorjay, Tamás St.Auby, Tamás Kaszás, and Dóra Kangiszer); *I am Reading a Burning Newspaper* is an action heated by a pyromaniac gesture characteristic of childhood, seeking to illustrate tensions related to media. For my instant poems, I cut headlines from various political/tabloid daily and weekly papers, read the scattered strips to look for combinations, and pasted them into poems from the panels that lent themselves to being assembled, thus creating poems that bear the characteristics of Dada, Fluxus or punk visuals.

RÓBERT LANGH:  
REFLEXIVE, PASSIVE AND CAUSATIVE IMAGE TYPES  
interactive multimedia applications, 2010–2011

With the spread of touch-screen multimedia, it is time to develop some type of analytical approach that would make it easier to understand what is meant by interactive, retroactive, reactive or non-interactive communication models, how communication is built between the audience and the graphic interface, and why this connection is asymmetric. The three software implementations that I marked as my diploma work (*Budapest20*, exhibition of urban history, BTM/Budapest History Museum, 2010 – *Rosenthal Lived Here*, History of the Pest Jewish Quarter, permanent exhibition, Goldmark Hall – *Archaeological Excavations in Budapest*, permanent exhibition, BTM) are conceived as a trilogy. Thus, it can be seen as one unit, comprising as many similarities as differences in their mutual references, facilitating their common reading. The multimedia programs running at the exhibitions, with their visual and functional design realised in line with the interior designer's concepts, present exceptional examples of transdisciplinary collaboration and dialogue between elements of form. What are the inconsistencies that the three connected works strive to reveal? Interface as a "reflection of the software's soul" might be a problematic metaphor for an instance in which the image on the monitor is not a narrative type of animation, but is rearranged by an "animated" visitor's touch. As the linearity of film is absent altogether from multimedia software, the latter can only strive to attain an independent narrative through the mask of the interface. As opposed to the spirituality of animated film, this is a fully realist standpoint: it attributes negative or neutral meaning to the vegetative and sensitive capacities of the soul, while its aim is to bring about an intellectual communication that is controlled in a way similar to animation. This type of visual discourse without animation is comprised of elements such as visual verbs, which serve to communicate the content that can be acquired through the artwork in a realistic, or at least authentic, manner, and which fulfil this task in an environment that is abstract – just like linguistic structures, but can also be comprehended in cultural terms. Consequently, new analogies and new terminology are required for the analysis of graphic software products. The unique data, photos and museum rarities of local history, which appear in the image of the geographic information system (GIS) are interconnected thematically, chronologically and in various other ways that exclude visualisation as an end in itself. Within such an associative environment that allows for changes of viewpoints and scales, an objective approach often proves to be more attractive than imaginary space. As opposed to CGI's synthetic reality, GIS is the synthesis of reality.



IMRE LEPSÉNYI:  
NIASONO  
interactive sound installation, 2012

hunting horn, war horn, loudspeaker,  
trumpet, saxophone, siren,  
ship horn, air horn, bagpipe.

hunt, battle, alert,  
concert, firestorm, school radio,  
demonstration, riot control, jazz.

the acoustic funnel is an invention  
("Erfindung", see Nietzsche) for the amplification of sound  
which helps its user stand out among equals.

what is the sound of power?  
how is the murmur of the crowd,  
our voice (nia = our, sono = voice),  
turned into a clang of authority?

I'm making a digital tone-instrument inspired by this topic.



ERIK MÁTRAI:  
PORTICUS  
site-specific installation, smoke and light, 2012

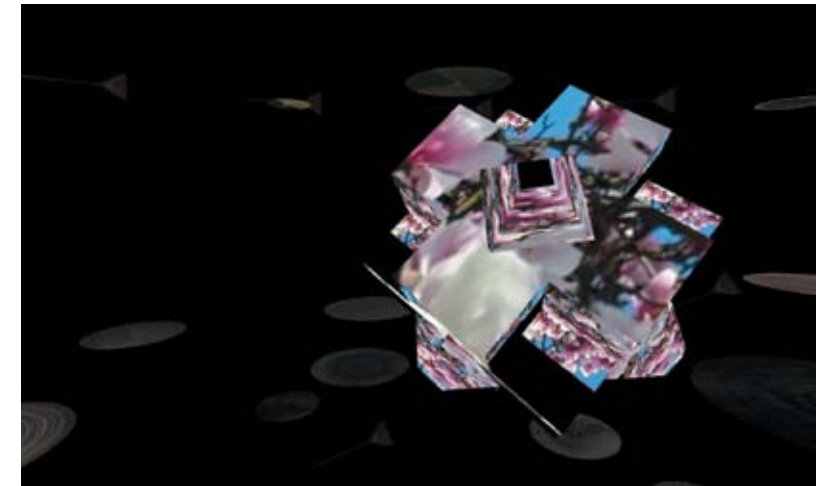
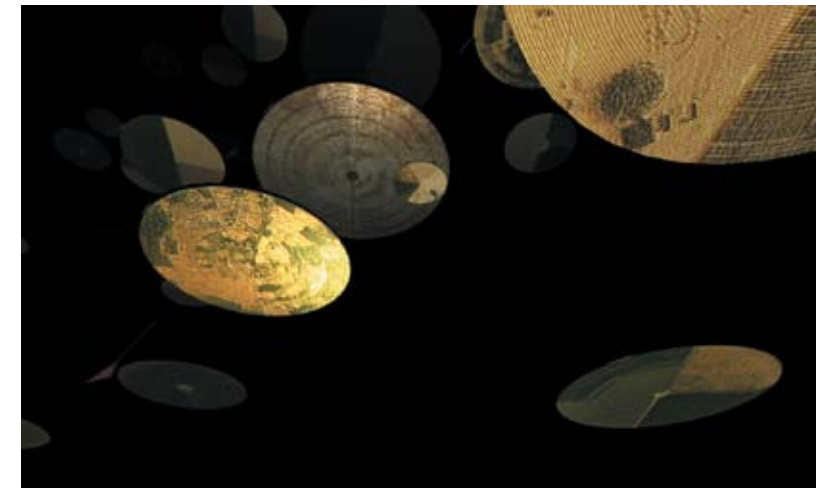
The three-year time span that I spent at the Doctoral School was almost completely devoted to experiments with light and smoke, as well as creating installations. My first experiments were focused on the effects of graze lights appearing on walls. Later, I filled the space completely with smoke, whereby the works entailed three dimensions. The shafts of light delineated lines, planes, and even complex spatial formations in the room filled with smoke.

These installations allow for three-dimensional projections. Instead of an image appearing on a monitor, the space is made to transform into an analogue interface. This method may be seen as a possible direction of three-dimensional image creation: the smoke enveloping the space becomes the image's support, on which points, lines and planes can be represented in three dimensions within the space. As instead of a virtual image, it is virtual space with a three-dimensional expansion, no special glasses or other tools are needed, and visitors can also walk freely in the space. For *Porticus*, I constructed special, disk-shaped lamp pairs, approximately 45 cm in diameter and 25 cm high. By means of mirrors and perforated boxes, I transformed the light of each lamp bulb into 12 vertical shafts of lights. The pairs of lamps were positioned facing one another on the floor and the ceiling of the gallery. The shafts of light coming through the perforations and facing one another appeared as continuous lines in the smoke-filled space, creating the effect as if they were the fluted structures of illuminated antique columns. The columns of light were arranged across three rooms in the form of a peristyle that occupied the entire space.





RÓBERT NAGY – GERGELY HORVÁTH:  
SUB TENTORIUM / UNDER THE TENT  
interactive installation, dimensions variable, 2013



The installation is the result of collaborative work. The virtual space of *sub tentorium* encompasses the exhibition space.

Under the tent, there is an interactive playing field: a model of the universe. Exhibition visitors may explore this universe by entering the tent and moving along with it around the exhibition space. Any change of place within the physical space is followed closely by the virtual-reality images projected in the tent's interior space. The experience of reality is enhanced by three-dimensional ambient sound. To be able to explore the different narrative spaces, the players need to choose different discovery strategies.



RÓBERT NÉMETH:  
TRANSLOCATION EXPERIMENT 1–2  
site-specific installation, 2011

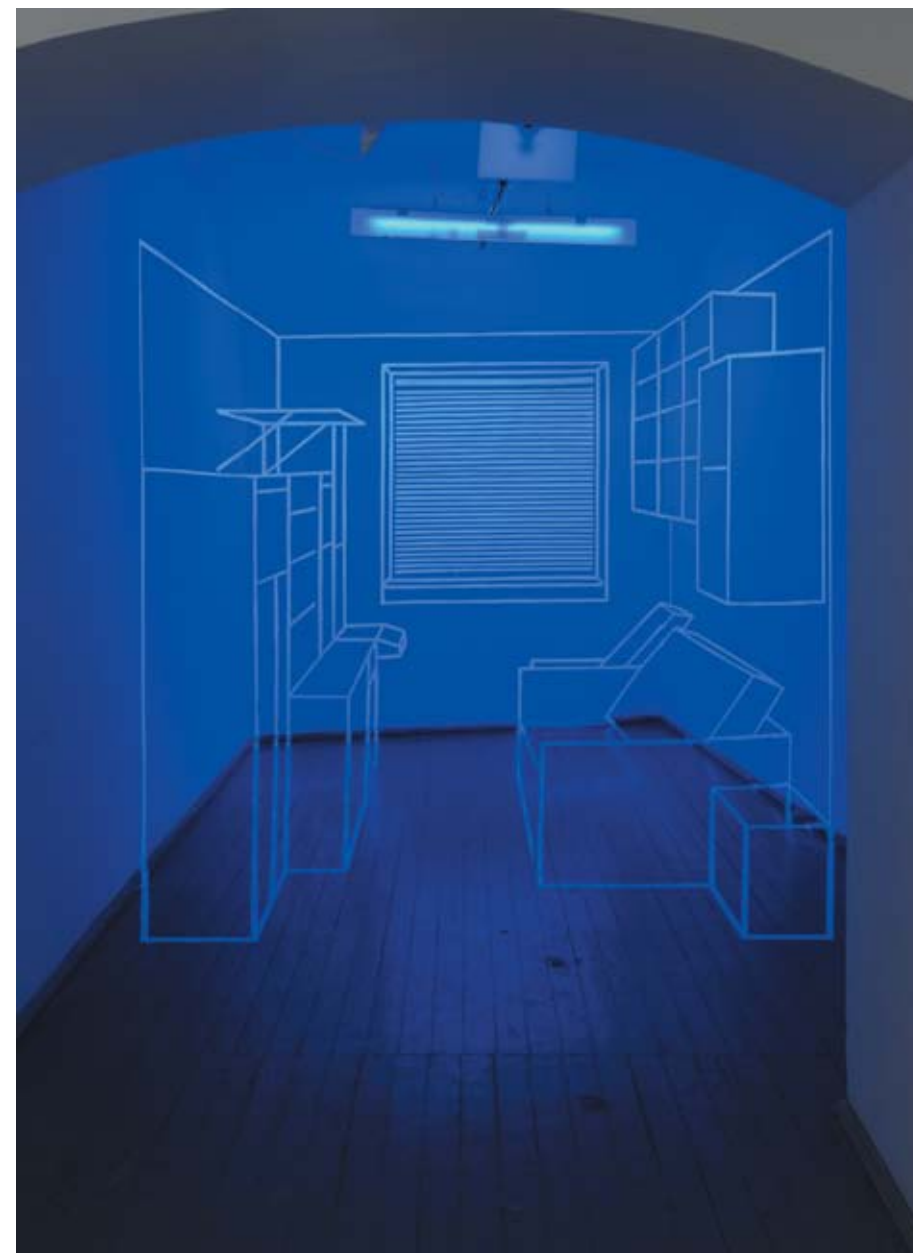
At the exhibition of my DLA diploma work in 2011, my bedroom was presented in the gallery using two different approaches on large-sized drawings that were painted onto the wall in UV paint. In the inner room, which was devoted to anamorphic illusion, I transposed the perspective image of the room's view onto the wall, as seen from the entrance. On the floor, I made the life-sized ground plan of the room, and with the help of planar laser imaging, plotted the image that the room's side walls projected onto the wall. I transposed the drawing onto the walls in three-centimetre lines of UV paint. In daylight or artificial light, the gallery space appeared as usual. In black light, however, the life-sized anamorphic drawing appeared. The right point of view was at approximately a two-meter distance from the entrance. Standing there, the viewer was able to see the three-dimensional image of the room emerging in the centre of the inner space. On entering the room, this illusion disappeared, and only distorted geometric drawings were visible on the walls. The illusion of space was to be created so that the drawing did not leave the plane.

I intended to make a drawing in the traditional sense, rather than an installation comprised of three-dimensional lines.

The two-dimensional line never leaves the supporting surface, yet under certain conditions it creates a three-dimensional illusion. In the absence of UV lights, the gallery space can be seen, while in its presence, the illusion of another space emerges.

In the outer room, I drew the projections of the pieces of furniture to be found in the room onto the walls. As I used subdued artificial light, visitors could not see anything on the walls on entering the room. They had to "search" for the drawing made in UV paint. As the lamps' beams of light only made a small detail of the picture visible at a time, they were unable to see the complete drawing. They were only able to put together the image from successive details in their imagination.

The installation made on the wall is by its nature temporary, with only its documentation remaining. It is a singular, unrepeatable event that can only be seen while the exhibition is open.



RÉKA NEMERE:  
TRAINING II.  
oil on canvas, 60x70 cm, 2012



My paintings are concerned with the events of my environment, the sights to be experienced there. I avoid highly spectacular scenes and direct messages, as well as symbolic content. Even in my football-themed paintings, I focus on less dynamic or less heroic meanings. I would like show the beauty that may be noticed in what appears to be trivial and quotidian.

I often employ different solutions of perspective, bringing about different levels in the work by combining central perspective with minimalist approaches. On the one hand, I experiment with perspective in a composition constructed as a point of departure. On the other hand, I often overpaint my works, so that the perspective might well change at the last moment, enhancing the spontaneity of representation.

BOTOND POLGÁR:  
LILITH  
limestone from Nagyharsány, 50x75x55 cm, 2011



The goddess of the edge of great heights, Lilith, is a mythical figure; the first wife of Adam – an unruly, assertive and carnal demon, a temptress, a night witch. The statue represents one of the accessory figures from “The Creation of Adam” scene in the Sistine Chapel. It is a quote, a fragmentary and affectionate recollection of art’s heroic age; the nostalgia of tradition.

KATARINA ŠEVIĆ:  
NEWS FROM NOWHERE  
series of objects, wood, lacquer, 2009

News from Nowhere is a series of objects, handcrafted, made from wood.

The title is taken as a reference and it originates from the visionary novel, 'News from Nowhere', written by William Morris, British artist, designer and writer. The book was published in 1890s and is an example of utopian futuristic vision informed and inspired by early radical socialist ideas.

As a point of departure this series of objects revolves around the issue of Craft and it's relation to/role in the (today's) society. Although Craft is rarely included in the general critical theories, nor is it acclaimed as an essential segment of an ideology, it still holds in itself many political and economic aspects and is abidingly present in the materialization of ideologies and in the initiatives for ideological change.

In the project 'News from Nowhere' I experiment with an anachronistic combination of commonly known forms (and their mutations) and a particular craft technique, in order to point at the (dys)functional symbolism present in our society and embodied in (everyday) objects.

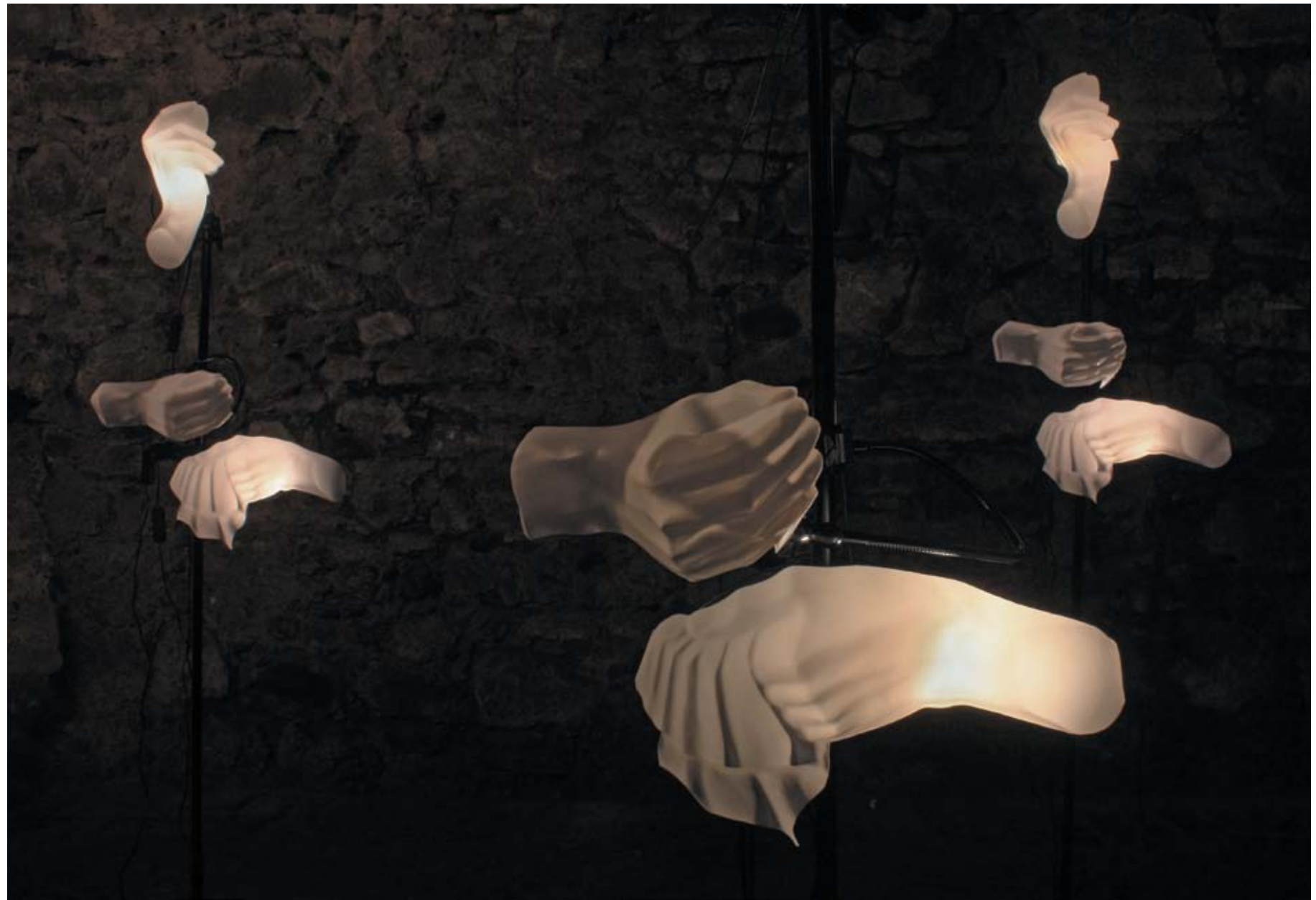
The objects are hand-crafted out of wood, stained and polished. Dimensions vary from the series of small size objects, of around 20x25x30 cm, to large size individual pieces up to 2x4 m.

The objects play around the idea of the possible future models of certain forms (than out of use), or the possibility of future 'reconstruction'.

This is an ongoing project.



LAURA SOMOGYI:  
SEW AS  
interactive installation, dimensions variable, 2012



A vision is presented in the form of an interactive installation, modelled on a drawing that depicted a needlework lesson in a classroom. If you follow the instructions, you can be part of the scene. Even if you participate, the sewing hands only imitate two of your movements, so you will learn the required movements in no time. On both parts, the same pattern is followed, encoded in a system. The installation's open structure exposes its own construction, whereby the mechanical operation of this system is instantly revealed.



KATA SOÓS:  
RECITAL  
installation, dimensions variable, 2011

The toughest thing in school was gym class. I hated that I was excused from precisely this – from the game. When I finally got in line, after a long time, at the front, because I had quickly grown tall, I was proud that I could handle the most important task so well. But what happened between the bookends of falling into line was insanity itself: vaulting on a horse that is not even a horse, Indian running that has nothing to do with Indians, while the aim of dodge-ball is to hit the others so hard with a wizened rubber ball that it is guaranteed that a red bruise tending toward purple will smudge their legs. What is there to like about this? I can hardly wait to tuck the clammy nylon suit and my gym shoes smelling of rubber into my gym bag and drag my way up to maths class.

It is interesting that we have these schools, where we can pressure each other until we finally form a community. Either with success or not. It is obligatory and common. Compliance with the rules and adapting them to the individual require creativity. This is especially bizarre, almost tragic.

In this installation, I turned the classroom inside-out into a space shaped like a corridor. I displayed my own paintings on the walls of this corridor in a regular order, on the dark ochre band separating the familiar green institutional wall paint from the white, just as children's drawings are displayed in school above the baseboard.

I copied the paintings in silk-screen form, which are almost identical, differing only in their titles. The titles indicate names and classes, e.g.: Enikő Bódis 2/A, Éva Kovács 2/B. This is the essential difference between them. The gallery(-corridor-hall)-installation is made up of school benches, chairs, rulers, pencils, a blackboard, sponge, and flickering fluorescent lights. The paintings and graphic works constitute part of a material world that is a complex of experiences familiar to everyone.



SZABOLCS SÜLI-ZAKAR:

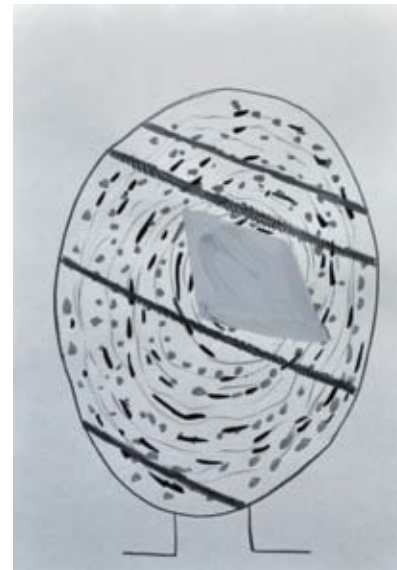
MONUMENT

installation, concrete, soil, grass, traffic light,  
sign boards, 2240x1450cm, 2009



In my monument, I examined – through the visible traces – the daily routine of a man spending his everyday life working, as well as the efficiency of the work carried out. I was observing him for two years as he was walking up and down all day long, persistently reading newspapers, winter and summer alike, on both weekdays and weekends. He was always in a good mood, kidding the passers-by. Many demanded his presence while others were markedly disturbed by the unclouded cheerfulness of the man in a hopeless situation. Only his monotonous shuffling was more characteristic, by which he transformed his place of work just like a river reshapes its bed. It was winter 2009 when the site under examination became vacant. I wish to raise a monument to the memory of this man.

LELLÉ SZELLEY:  
THE MAGIC HAS BEEN BROKEN DOWN  
picture-series, paper, mixed technique, 2010



The form of brightness, disturbing the eye.  
The way it would like – to Be.  
To make Behindness visible.

or:

Its free movement – the keen repetition of subtle revelation.  
This spiritual material – to touch that which is inarticulate.  
Its resonance is a gift from translucent empty emotional Space.



KORNÉL SZILÁGYI – CSABA VÁNDOR  
COBBLESTONE IS THE WEAPON OF PEOPLE. OPPRESSION TEST  
video installation, four pedestals of the size 30x30x110 cm,  
LCD screen, four cobblestones, 2012



Two researching artists collected cobblestones from four countries in Central and Eastern Europe, and then had load tests carried out on the stones in the laboratory of the Budapest Technical University. In addition to demonstrations, these paving blocks had to withstand the weight of battle tanks during the past decades in all four countries.

The test results showed that the Hungarian cobblestone has an outstanding capacity to withstand mechanical pressure. So it seems to be an obvious conclusion that Hungarians are easily the best in enduring oppression.

“You can chop wood on a Hungarian’s back”.





HENRIETTA SZIRA – ESZTER ÁGNES SZABÓ:  
IMPLANT



*Implant* is a critical project that we started as our DLA research in 2012. Its primary aim is to take an active part in transforming non-functional exhibition spaces, along with the institutional system, and direct attention to the multifaceted problem that has led to the current situation. Our utopian idea is that by directing the public's attention, it is possible to cause the institutional system to resume its functionality, flexibility, mobility and openness to dialogue. In terms of form, it is a caravan, which we look on as an independent, mobile institution. In addition to the rehabilitation of paralysed venues, we also strive to reactivate the information "stuck" in these arts institutions and communicate it to the broadest audience possible. As the first station of the project, we re-opened the Dollhouse in the city of Székesfehérvár, under the auspices of the Night of Museums.

HENRIETTA SZIRA, ESZTER ÁGNES SZABÓ:  
REOPENING THE DOLLHOUSE OF SZÉKESFEHÉRVÁR,  
2012

ESZTER SZÜTS – IVÁN PATRIK KUND:  
AUTONOMY WITHOUT SILENCE  
a Memorial to the Victims of Family Violence  
proposal for public spaces, 2011–2012



We concerned ourselves with violence in the family.  
Seeking to involve a wider public, we ran into a stone wall and taboos.  
We still believe though that space is needed for awareness and mourning.  
This search, this failure and the continuation of efforts constitute our work.

TAMÁS SZVET:  
RESEARCH  
installation, dimensions variable, 2012



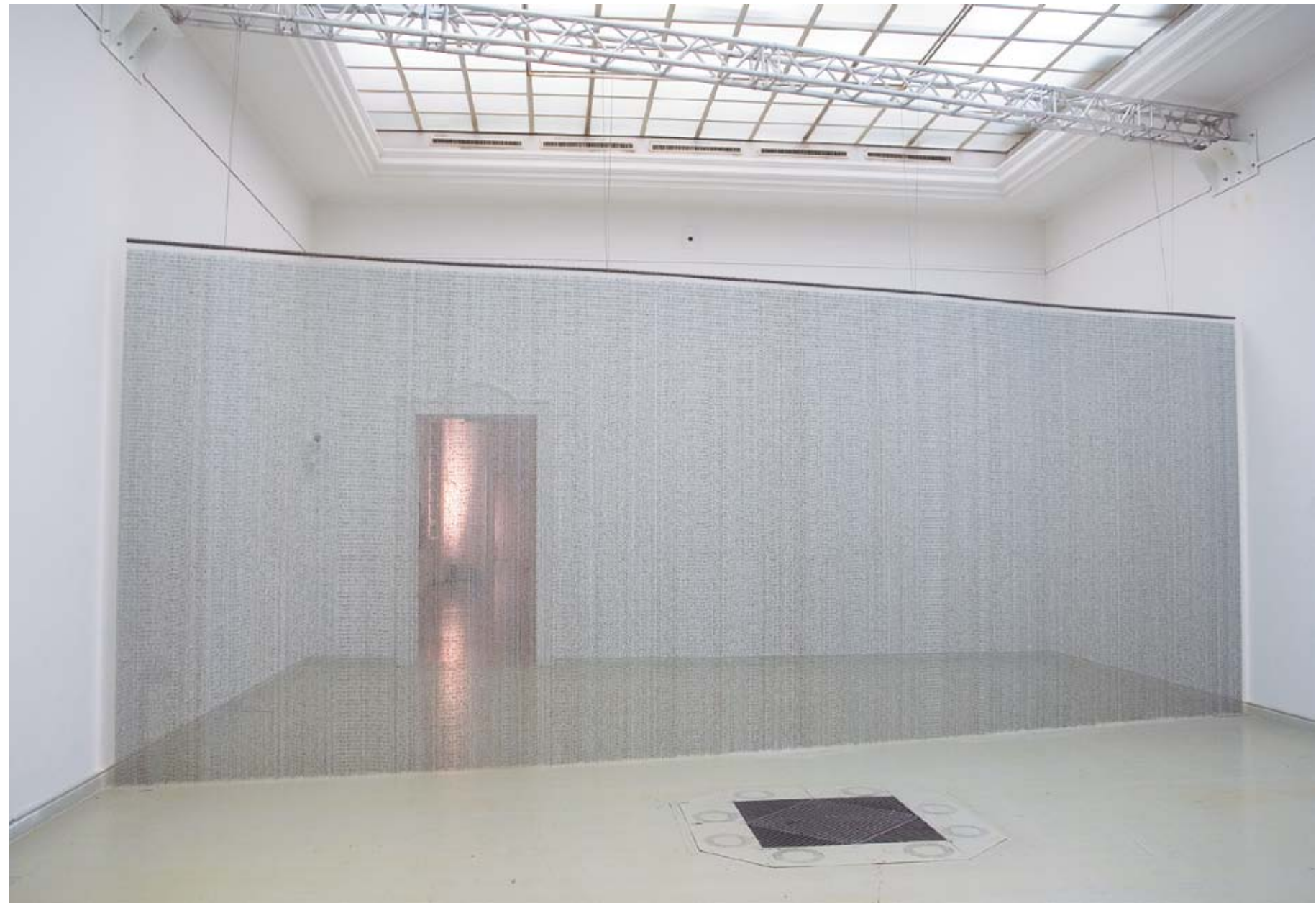
My work reflects on research, doing it in such a trivial manner that at first sight it seems to be an astronomical telescope. In this way, it is a model of contemplation through observation and focusing. At the same time, the telescope functions differently from what one would expect; it does not have lenses or optical devices; and what is more, it has a perforated surface. When one looks inside, these negative forms constitute an image.

In the exhibition space, I place a drop box beside the work, inviting visitors to write to me about what they are looking for in the exhibition or the museum. The collected comments will be my point of departure for future telescopes/tubes.



HAJNAL TARR:  
ATTACHMENT  
installation, paper clips, 350x900 cm, 2008

Consisting of 700 000 paper clips and exhibited at Múcsarnok/Kunsthalle Budapest, this “wall” was strung together in collaboration with patients of the Department of Psychiatry and Psychotherapy at the Budapest Semmelweis Medical University, within the framework of a month-long project. I planned to create a wall that is penetrable, while retaining the characteristics of an impassable wall; it would be massive (250 kg metal), but could be moved with a touch. The work strove to present the dual nature of mental walls, which are unreal, but may often be felt as much too real. The repetitive movements involved in stringing the paper clips together to form a wall presented our tendency to automatically reinforce our own mental and emotional reflexes until the given thought or feeling (fear or ideation) appears in front of us like a towering wall. The clients of the clinic are people whose mental walls have come to present an obstacle course for them, so much so that they can only attempt to break them down with medical assistance. While the group was active in clipping together the paper clips, the participants carried on a spontaneous conversation. A characteristic feature of these conversations was that they found the others’ mental ‘walls’ easier to demolish than their own and gave advice to one another, while they continued to stand helplessly face to face with their own walls. For me, this presented a typical phenomenon, seeing that we can easily gain insight into others’ lives and obstacles, since we view them from a distance, but we are hardly able to distance ourselves from our own internal processes. The title of the work refers to both something coming from the outside, which seems to be attached to us, and “affection”, which is in fact the reason for the mental/emotional pressure that we feel as a burden coming from the outside.





EMESE UDVARDY:  
LUCID DREAM  
oil on canvas, 100x120 cm, 2010

“We are continuously being born and dying. That is why the problem of time touches us more than the other metaphysical problems, because the others are abstract. The problem of time is our problem. Who am I? Who is each one of us?” (Jorge Luis Borges)

I painted this work for the group show, entitled *Evanescence*. The title’s notional complexity led me to think through the given problematic from various perspectives. In addition to the experience linked with death and loss, the feeling of separation and isolation, and the process of something becoming outdated or obsolete, it also prompted me to think of our experience of time. This became my point of departure in *Lucid Dream*.

For me, the experience of “evanescence” implies and specifically emphasises the feeling of temporality. Something that I have perceived as homely and somewhat beyond time – and hence, it seemed to be unchanging – is broken all of a sudden. Sometimes I get this feeling when I am travelling. Then, my personal experience of time, united as a life story through my memories, becomes unusually strongly connected to other people’s personal and similarly time-embedded histories, whether they are present in their corporeal reality or through objects belonging to them.

In my works, I strive to depict personal life experience in the frame of a more general message. *Lucid Dream* shows a scene that I have visited during a journey to France, which is deliberately not made identifiable in the painting. It is a memorial site in both the real and the abstract sense: the site of my own and other people’s memories. What can become a memorial site? To what extent can historical and personal memories entwine? Wouldn’t the one become a backdrop for the other?



CSABA VÁNDOR:  
"I'LL GO DOWN TO LIVE UNDER GROUND"  
video installation, 2012–2013



A little-known, old Hungarian folk song can be heard  
in the video included in the installation.

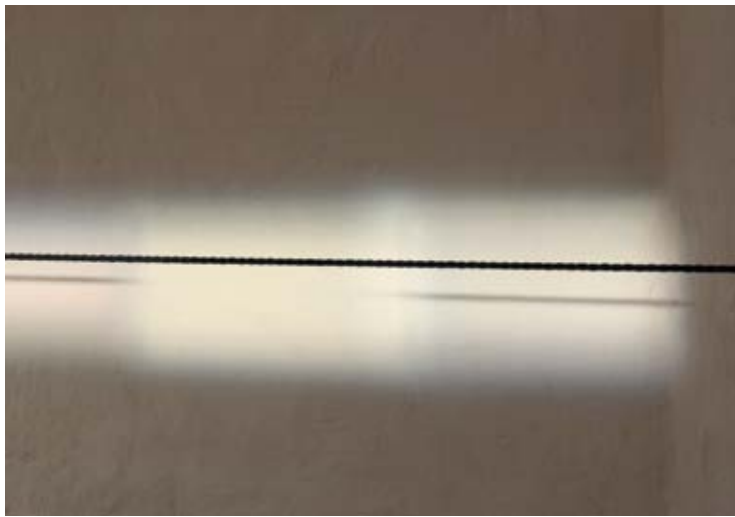
"I'll go down to live under ground, so nobody will push me around.  
I'll have a house built that will have no window made."

ESZTER VARGA:  
PARLOUR  
installation of sand and building bricks,  
carpet on the wall, 1000x600x30 cm, 2012



Virtual spaces and places are made to appear one by one out of the carpet's pattern, as they were suggested to me by the pattern. In its wake, a structure emerges, changing day by day. The venue where my installation was presented, The Parthenon-Frieze Hall, was built by sculptor Alajos Stróbl in 1889. The space that served as a reception room for visitors originally included an indoor fish pond, surrounded by palm trees and carpets under the skylight. In the installation *Parlour*, I positioned the pond in the centre of the toy-block city, at the site of the one-time fish pond. The installation transformed the floor into a carpet covering the entire hall, with sand rendering its softness sensible. The carpet's central medallion in the centre of the floor was turned again into water, an oasis, and the pattern flanking it was transformed into a city.





## STEPHEN SCRIVENER: WHERE IS THE ARTISTIC RESEARCH COMMUNITY?

### Academising the art college in the UK<sup>1</sup>

In 1967, after leaving school at the age of 16 and idling away a few years in undemanding work that generated the resources necessary for the real business of the weekend, I became seduced by art and enrolled on what was then called a pre-diploma course at the Banbury School of Art in Oxfordshire, England. At the end of the one-year course, with a decent body of work behind me, I applied to various colleges of art for admission to a Fine Art diploma course only to find that the rules had changed during my pre-diploma year such that I was no longer eligible to apply: the course now required more and higher level academic qualifications than had previously been required. Disappointed, but not defeated, I repeated the pre-diploma course whilst undertaking the required number “O” and “A” level programmes required for higher level study and in September 1969 duly commenced a diploma course at Leicester. Thus I commenced my artistic life in the UK at the moment when the historically distinct educational trajectories of the artist and the other, for example the scientist, began to come together: art education started to become academic.

If we look at English definitions of the adjective “academic” we find that it pertains to the educational institution; the non-vocational or applied; the theoretical or hypothetical, that is to say, the not practical, realistic or directly useful; the learned or scholarly as opposed to the worldly, commonsense and practical; and that which conforms to rules, standards or traditions. With adjectival uses of the word in mind, the academising of art can be under-

<sup>1</sup> Throughout this text my observations are restricted to the UK context and, hence, when I talk about artistic research I mean artistic research from the UK perspective of a UK academic.

stood as the delivery of art training into the universal system of education through the development, expansion and transformation of its theoretical, hypothetical, learned, scholarly, detached and formulaic dimension. Put another way, art education in the university now gives the same – some might say greater – attention to the cognitive and reflective dimensions of artistic practice as it does to the sensory, perceptual, material, tacit, active, and unreflective.

Now, as my academic career draws to a close, I am participating in what can be understood as the predictable culmination of this process, which will see art education constituted by exactly the same ladder of bachelors, masters and doctoral courses offered by the other disciplines making up the university. A distinctive feature of the final stage of this process, the development of doctoral level programmes, is that it explicitly introduces into the world of art the idea that some artists, those that is that choose to enter into the arena of research, are concerned with the acquisition and communication of new knowledge and understanding that transforms that which is already in circulation. When the academising process is brought to fruition, the art academy, like other academies, e.g., those of science, engineering and medicine, will be able to claim a knowledge producing dimension.

### The unattached artistic research doctoral project

Before 1992, very few artists had completed doctoral research degrees and most of the small number that had done so, had not done so in departments of art. However, changes in UK science and educational policy in the early 1990s accelerated growth of doctoral (and masters) programmes. This expansion in doctoral research degree student number was accompanied by a now longstanding and, at times, acrimonious discourse around the theory and practice of what has been called practice-led or practice-based research and more recently, owing to a new wave of European countries entering into the

KAMILLA SZÍJ:  
NOT MORE, NOT LESS  
installation: curtain-strings, lamps, variable dimensions, 2012



arena, artistic research. One can see this discourse as theoretically bounded by two propositions: at one end by the claim that art is research and, at the other, that art and research are completely distinct enterprises. In practice, there are few, if any, advocates of either proposition, but a wealth of opinion distributed between them that prescribes a wide variety of modes of research in which artistic practice and products function in one way or another and to a lesser or greater degree in the production of new knowledge.<sup>2</sup> What this discourse points to, however, is that the introduction of the doctoral degree in fine art is not going to be simply a matter of developing an educational programme that inducts artists into a practice already evident in life. Art educators looked around and couldn't find a practice in the world that matched theoretical expectations of artistic research: artistic research was going to have to be made in the academy<sup>3</sup> and launched into world. Consequently, this third stage in the academising of the art academy has to be understood as radical, rather than incremental: it is the promise of a new form of life whose effects when introduced into the existing environment cannot be predicted.

The burden of creating this new mode of artistic life has been borne most heavily by the fine art doctoral student. Whilst, one can argue that to commence a doctoral degree is to enter a liminal space in which one will be transformed from one who receives and applies prior knowledge to one who acquires and communicates new knowledge, in most disciplines the rites of passage from one social category to the other, e.g., from scientist to scientific

<sup>2</sup> Scrivener, 2009

<sup>3</sup> In the UK, the term "academy" has often been used to refer to the historical educational site of art, e.g., the Royal Academy. Here I have used the term "college" to refer to this tradition as, for the remainder of this text, I want to use the term "academy" to refer to art education in the university, as post-1992, either by special arrangement with existing universities or act of parliament, the majority of pre-1992 institutions, or "colleges", offering BA, MA and PhD degrees has been absorbed into the University sector.

researcher, are known and embodied in a wealth of local experience of the practice of research that is brought to bear in assisting the student's passage into the world of research. This is only possible in a discipline if research, as a way of life, pre-dates the development of educational programmes designed to induct novices into it. In such fields, doctoral education can be seen as being differentially reproductive<sup>4</sup> in the sense that it brings to bear past experience to form agents of future experience. In contrast, doctoral education in Fine Art is constructive and speculative, in that it has to create something that breaks away from the differentially reproductive cycle of art to force into the world a related but distinct and differentially reproductive cycle of artistic research.

Hence, Fine Art doctoral students find themselves in a position where they must break with the past, since by general consent art is not artistic research, and they must break with their anticipated future, as being an artistic researcher is not being an artist. Furthermore, they cannot expect their doctoral advisors to offer clear guidance on how to make this change, as most will not have undertaken a Fine Art doctoral degree or will have a doctorate in a subject other than Fine Art. In each individual Fine Art doctoral project, research student and advisors are all in the same boat: together they must make an instance of artistic research. Artistic research

<sup>4</sup> Hans-Jörg Rheinberger, in his book, *Toward a History of Epistemic Things* (Stanford, California, Stanford University Press, 1997) describes what he calls an experimental system as a system of differential reproduction because to differentially reproduce what Rheinberger calls an experimental system is to maintain "an ongoing and uninterrupted chain of events through which the material conditions for continuing this very experimental process are maintained" with a difference; it is a "material process of generating, transmitting, accumulating and changing information. The generation of new phenomena is always and necessarily coupled to the coproduction of existing ones. Without this coproduction, there would be no basis for comparison; no precedents against which the unprecedented would stand out." Ibid., 75.

is instantiated when the team agrees that which it sees before it is artistic research. Viewed in this way, artistic research is the local, situated, collective and bounded (by the nexus of beliefs about art and research operating in the collective) appreciation of an activity and its outcomes as contributing to knowledge and understanding. What I'm suggesting is that artistic research, in its present manifestation, can be understood as a mass of as yet unconnected events, each claiming, if tacitly, to be a component of that which has yet to come, i.e., the differentially reproductive cycle of artistic research. If there is to be a system of differential reproduction that we might call artistic research, a form of life needs to be constituted embodying the connected, digested, aggregated, and preserved achievements of individual doctoral artistic research programmes, together with the on-going practices and work of artistic researchers. The present lack of such a cycle can be made more concrete by asking where are the records, archives, discourses and communities in which the outcomes of past artistic research are located, reactivated and processed; where are the practices of artistic research being reproduced so as to make a difference; and where are the discourses in which the new artistic research findings arising in these practices are circulating? In my opinion, if asked now, the answer to each of these questions is hardly anywhere or, more precisely, nowhere with any real sense of differential reproduction.

What I see, at present, is that the UK Fine Art doctoral student enters into a doctoral research degree programme; struggles to generate something that becomes understood by the local team as a contribution to knowledge and understanding; succeeds, usually, in bringing peer assessors external to the team to the same conclusion; only to exit the process with nowhere to go, or at least nowhere in which the same kind of practices and discourses operating in the team are reproduced. Where artists with doctoral degrees tend to go, if transformed, is back into the life form that they detached them-

selves from when they entered the doctorate, i.e., the artworld, and the practice of artistic research developed in the micro-world of the doctoral project, or what is left of it, is bounded by the individual and, where it operates, operates privately (often as a kind of guilty secret as most artists choose not to reveal their artistic research credentials in the public arena of the artworld).

### **The art academy as a system of differential artistic research reproduction**

Perhaps all of the above is to be expected; perhaps the future is a matter of the survival of the fittest. Yes, if the idea of artistic research is about creating something that will come to be seen as new, then it is reasonable to argue that with time an artistic-research-world will be clearly visible and the subject of historical, philosophical, sociological and other modes of inquiry in its own right. Alternatively, it is also reasonable to argue that artistic research needs no life beyond the art academy; it reasonable to argue that it plays a part in preparing the artist for the worlds beyond its confines and for the artist's return to the art academy as teacher. And, yes, a good test of the significance of artistic research might be to release each instance into the world beyond the academy and leave it to the nature of things to determine whether it is absorbed into existing bodies or conjoins with other of its kind to form a sustained mass, replenished by new accretions over time, which might come to be named artistic-research-world, i.e., the differential reproductive system of artistic research.

However, if each artistic research project can be viewed as an experiment, it is not one in which a project operates without external constraint and force. When the art academy entered the university, it entered an institution familiar with the practices of research, e.g., in the natural, human and social sciences, etc., and operating structural, administrative, regulatory and fiscal policy and procedure

governing the activities of its student and researchers. For example, the University of the Arts London (UAL) inherited its research degree regulations from those established by the Council of National Academic Awards, which, prior to the unification of the non-university higher education sector with the university sector, was responsible for regulating and awarding doctoral degree in the former sector. These regulations were consistent with those operating in the university sector, which, as noted above, had been negotiated by non-artistic research fields and have not undergone significant re-negotiation following unification.

Whilst the function of these regulations is to attain a degree of standardisation in the treatment of research across the university and, in their partial replication, across universities, and, whilst not descriptive of the actual practices of research, their application constrains and forces practices. To illustrate the point, at UAL the two pre-examination processes of registration and confirmation (which determine whether the student is permitted to continue their studies at PhD level) demand a textual account of the research; the former prohibits the submission of visual material and the latter involves an interview in which the textual account is critiqued. Whilst creative works can be submitted for examination, only a written thesis is required. The net effect of these conventions is that they pull activity to those that might be said to concern the disembodiment of concepts; the abstraction of concepts from things. The regulations also operate in a more insidious manner in that, given the absence of practices of artistic research that negotiate the relation between the real practices of research and university systems of governance, students find it all too easy to read them as being emblematic of how research does and should proceed and come to believe that they are being forced to work in a way that makes little sense to them and must be accepted or resisted. Furthermore, when artistic research leaves the academy it does not enter a neutral environment

where it will be left to itself to adapt to stable conditions. Rather, it enters an environment where it must compete with other life forms more or less willing to kill it off, absorb it into themselves, or live with it.

To provide, in the manner of a “What if...” experiment, the opportunity for an artist to create an artistic research project within the confines of the art academy is not merely to open up a neutral space in which a future can take its own shape: the future is already partly determined by the present worlds of the art academy and beyond. In this sense, non-intervention is not the gifting of total freedom. The recognition of this fact is behind our development from hunters and gatherers to cultivators. Thus, notwithstanding a commitment to the speculations that artistic research is, as yet, not identifiable as a life form and that becoming such will involve the integration of what is a widely dispersed and loosely connected field of individual artistic research practices and products, the opportunity exists for the art academy to initiate experiments in cultivation.

In the first place, an art academy might seek to evolve its own reproductive cycle of artistic research. This would seem to require that the art academy take and hold an initial position with respect to the nature of artistic research, such as, for example, that the work of and works of art are central to the acquisition and communication of knowledge and understanding. If such a positing is to have real consequences in the academy’s research practice, thought will need to be given to its implications for the modes of exchange operating within and across project teams; the appropriateness of the operative research governance systems; and the means by which its past artistic research practice is reproduced in the present of its artistic research world, i.e., the on-going artistic research regulatory policies and procedures, talk, practices, laboratories and projects active at any given moment in time. In the second place, an art academy can look to establish inter-academy artistic research collaborations nationally and internationally.

What then is the state of affairs at my art academy, i.e., CCW, which is constituted by the combined colleges of Camberwell, Chelsea and Wimbledon? At the moment of writing, 60 research students have successfully completed doctoral degrees, most of which are claimed as artistic research by the successful candidates; at the very least, we have a history of artistic research. The number of students enrolled on doctoral programmes stands at almost 100; thus we constitute a substantial body of artistic research in the making and the promise of its future realisation. This research is being supervised by more than 40 academy staff, many of whom were involved in the research represented in our completed research degrees; and this number does not include supervisors from other UAL colleges and colleges external to UAL. Thus, given my analysis above, we can claim to be a site of artistic research and, assuming that experienced supervisors of artistic research are drawing on that experience in their current dealings with the students under their direction, we can make some claim to reproductive cycles of artist research practice, if only reproductive cycles of individual supervisory practice. Furthermore, there is a broad commitment to the view that the work of and works of art are central to the acquisition and communication of new knowledge in this field. It would be going too far, however, to claim that this sense of shared purpose represents my academy’s shared and stated position vis à vis artistic research or that my academy stands as an exemplar of the kind of system of differential reproduction of artistic research imagined above. There is still much that we have and want to do.

#### **The CCW – Hungarian Academy of Art collaboration**

I have suggested above that the active art academy should not restrict its activities of documenting, archiving, collaborating, consolidating, conducting and communicating its artistic research experience to itself, but should look to reach out to other nation-

al and international academies of art that are also grappling with the evolution of a practice of artistic research. In my view, international collaboration is especially important because science and education policy, practice and traditions are often significantly different from one nation to another and limit and afford the development of artistic research in different ways, or seem to do so. As an academic who has been invited into, amongst others, the Austrian, Danish, Estonian, Romanian, Norwegian, Swiss, Belgian, Dutch and Hungarian worlds of the practice, theory and delivery of artistic research, I have come to appreciate how much the thinking, doing and being of artistic research is shaped by local context. These local conditions cannot be avoided and yet, ultimately, we will want to create a global system of artistic research; a global system of differential reproduction in which all artistic researchers can participate. However, engagement with academies in other countries is not merely about shaping the long-term future of artistic research, it often has an immediately liberating effect. Instant discoveries can be made: for example, one can discover that what seemed to be a matter of the essence of artistic research in your home context, e.g., the need for a thesis, is actually a matter of habit and tradition, when you recognise something as artistic research in another context where a thesis is not demanded. I have found that international artistic research collaboration has enriched my thinking about the theory and practice of artistic research, and I believe that my colleagues at CCW would concur with this sentiment.

Of particular interest here, then, is the ongoing collaboration of the CCW Graduate School, London, and the Doctoral School, Academy of Fine Art, Budapest. To date the collaboration has resulted in a workshop trip of doctoral students from both colleges to the Csepel industrial region of Budapest, which up until the late 1980s was the city’s industrial powerhouse, but has since experienced a period of decline and renewal. This workshop led to

an exhibition in May 2011, entitled Csepel Works at the Labor Gallery in Budapest (images of the exhibition can be found at: <http://www.flickr.com/photos/csepelproject/>). In July of the same year the team reconvened in London, where the topic of focus was the history of CCW's Millbank campus as an institutional site, the centre piece of which was a one day event in which histories of the three primary institutions that have occupied the site were presented and discussed (and video-recorded for further research purposes). We are currently planning an exhibition and related events for April 2013, which will explore and develop the interests stimulated during the July 2011 event. The long-term ambition is to maintain an on-going cooperation between the two graduate schools through the addition of new participants and inter-college events on both sides that further the theory and practice of artistic research.

The collaboration demonstrates that although individual creative and research interests differ, as do histories, culture and local traditions of art education and artistic research, a community of artistic researchers is possible in which theories, practices and products are circulated and reproduced with a difference. The collaboration allows us to explore different conceptions of artistic research, different practices for its realisation and different ways of communicating amongst ourselves and the world beyond. The collaboration has a past and a present in which the past is reproduced with a difference that sets a course for the future. In this sense, it is an experiment in the development of a system of differential reproduction. Put another way, it is an experimental artistic research world: an active, changing and persisting network of artistic research that touches and overlaps with other artistic research networks, such as those operating at Chelsea and Budapest. If, in the fullness of time, this network of networks becomes widely distributed, then it will become visible as a form of life, called artistic research, related to but distinct from the form of life we call art. For the present, collaboration such as

that between our two colleges provides a sense of community, a welcome relief from the isolation of the doctoral degree process, and a promise of community after its completion.



VERONIKA JAKATICS-SZABÓ:  
Fluttering  
mixed media, water-color on paper, 48x63 cm, 2012



## **INTERNATIONAL MASTER COURSES AND WORKSHOPS, 2011–2013**

### **Art as Knowledge**

Professor Stephen Scrivener is the Head of Research at the CCW Graduate School, Chelsea College of Art & Design. The collaboration between the CCW Graduate School and the Doctoral School of the HUFA dates back several years. Stephen Scrivener has been a visiting lecturer at the Doctoral School on several occasions. The central theme of his master course in May 2012 was art as research. By means of comparative art historical analyses, Stephen Scrivener's lecture sought to answer the question of whether art can be seen as knowledge in the context of scientific research. If this proposition is viable, then practice-based research can also be interpreted in a scientific context, but it does not necessarily have to, nor is it able to, correspond to the strict criteria of scientific research. To illustrate his argument, he gave a presentation on the works and theses of doctoral candidates at the University of Arts London, who approached research methodology and the relationship between creative work and research in different ways. Workshops and consultations were an important part of the workshop.

### **Artistic Research**

Professor Jan Kaila is the Vice Rector of the Finnish Academy of Fine Arts and the Head of its Doctoral Studies Programme. Presenting examples of doctoral students' activities, his lecture was an introduction to the Doctoral Studies Programme of the Finnish Academy of Fine Arts, which differs from Anglo-Saxon practice-based research in that it subordinates theoretical research to artistic practice. From this perspective, artistic research does not necessarily have to comply with the basic principles of scientific research. While different to the practice-based research concept of the preceding master

courses, this approach proved to be most helpful to the HUFA Doctoral School in defining its educational concept within art-as-research discourse. The workshops and consultations accompanying the master course facilitated the doctoral students' work regarding the elaboration of their research topics and the theoretical approach to their art practice. Jan Kaila's master course culminated in a symposium, which resulted in the establishment of collaboration between the Doctoral Studies Programme of the Finnish Academy of Fine Arts, the Postgraduate Research Programme of the School of the Arts, Loughborough University, UK, and the Doctoral School of the Hungarian Academy of Fine Arts.

### **Visual Systems, Interactivity and Human Perception**

*Practice-based Research Strategies, Methodologies and Applications*

The lectures and complex workshops held by Dr. Brigitta Zics, Tom Schofield, David Gauthier and Jamie Allen may be summarised as a way to confront the hackneyed phrase, changing art in a changing world, with new types of practical and theoretical approach, i.e., a subversive action built on examples of good practices. In addition to offering insight into the Anglo-Saxon concept of doctoral education – the practice-oriented attitude vs. artistic research methods and critical textual analysis, the workshop was an occasion for concrete activities, such as working with open-source software (processing), experimenting with eye-movement sensors in the context of data visualisation, and using new devices (e.g. Arduino). It also provided an opportunity for the participants to examine this experiential work within the theoretical framework offered by contemporary art, as well as reflecting on its philosophical implications. The sensory and notional framework of the two-week session was provided by sensors, human perception vis-à-vis machine perception, experience



with real-time applications, and exchanges of critical ideas regarding these processes.

### The Digital State of the Image

Zbigniew Rybczyński made a presentation on the radical transformation of technological images during the last forty years in the context of his own career, artworks, technical inventions, patents and their application. As Rybczyński has proposed in his essay *A Treatise on the Visual Image*, the situation of our visual world (of images) might be compared to the status of writing and its replication before the invention of print. Our technological environment, our devices – from the photo camera, through film and video apparatuses, monitors and optics, to computer-assisted machines – are based on a model of image creation that was defined by Renaissance perspective. Perspectival representation, however, does not correspond to human vision, and owing to the computer, any sensory fact can be digitally transposed, controlled and manipulated. Artistic research – the experimental approach as a re-defined research attitude in art – faces new kinds of challenge. Experimentation can be seen as testing the definition of the relationship between imagined and existing reality, and as such, it provides the basis for innovation and invention.

### Data is Beautiful

*Symposium and Workshops on Data Visualisation*  
<http://dataisbeautiful.c3.hu/symposium/>

Symposium participants George Legrady, Brigitta Zics, David Link, Nina Czeglédy, Marian Dörk and Gyula Kovács discussed various aspects of the subject. Their presentations focused on artistic and design approaches, artworks based on data visualisation, addressed historical and media-archaeological aspects, as well as ways of handling scientific data with regard to brain research, thus providing

a comprehensive view of this new, transdisciplinary field. Parallel workshops held by David Gauthier, Marco Donnarumma, Ben Freeth, Christos Michalakos, Tom Schofield and Marian Dörk contributed to the understanding of the altered form of handling and using (digital) data through collaborative work focused on data transmission, the sensory transformations of sound and image, the technical and cognitive potential of various interfaces, i.e., practical and productive possibilities based on the usage of these new tools and devices, which require an innovative form of thinking.

### Tactical Media

*Rethinking Imagination and New Media Design: Network and Publicity, Learning from the History of Institutional Critique in Theory and Art.*

Eric Kluitenberg and Tatiana Goryucheva examined contemporary “networked societies” from two perspectives and in a critical light. The term “tactical media”, introduced by David Garcia and Geert Lovink in the early 1990s, lends itself to a productive reinterpretation of the transdisciplinary artistic and communicational activities of our time, with special regard to the changing context of commercial and political practices. As a theoretical and historical background, 1960s institutional critique and the achievements and propositions of Conceptual Art may provide new, inspiring and useful points for consideration in the analysis of media design practices within the field of public and community web interfaces. In this sense, the process of institutionalisation, along with the habitual behaviour of designers and users that develop alongside, are illuminated in surprising and unusual ways by imagination, the enlivening of conceptual notions and confrontation with current realities.

### AnArcheology – Variantology

*On Deep Time Relations of the Arts, Sciences and Technologies*

Professor Siegfried Zielinski is one of the initiators of media archaeological research, a pioneering thinker who advocates taking a complex approach to the ongoing processes within science, technology, media, theory and art that involves examining their interconnections and ongoing interactions in a broader perspective, independent of the habitual disciplinary approach. Characterised by the reinterpretation of the “deep time” of the media, which comprises facts and achievements that have been forgotten or relegated from mainstream developments, the method of an-archaeology revisits the paths leading to the present day, to show them in a new light. The study of seeing and hearing by technical means, as well as the exploration of real historical facts, will shatter the belief in linearity and the teleological concept of development to demonstrate, in turn, the variability of the processes of experimentation and research – along with their essential nature, which is independent of the age as regards its direction – despite undergoing changes over time, and which has remained effective up to the present day. In the spirit of this openness, Zielinski in *Variantology*, a research project that he started five years ago and that has resulted in five volumes of essays, rearticulates our – globalised – media-related concerns.

According to Siegfried Zielinski, “Study at the academy should be more than ever the offer of a protected time and space where original thoughts and idea can be developed and tried out. The possibility of failure belongs to experimentation. That is nothing other than the idea of a contemporary laboratory, whose windows and doors must above all not be closed.” Siegfried Zielinski, in an interview: <http://turbulence.org/blog/2007/08/08/interview-with-siegfried-zielinski/>

### EndArt. The Mistake, as a Basis for Creativity

Ivan Ladislav Galeta, one of the defining artist-filmmakers of the second half of the 20th century, guided us through the major phases of contemporary visual arts and the artistic utilisation of technological images via his art practice and its major stages of development over a period spanning more than forty years. His presentation embraced the conceptual photography of the 1970s and the first televised action-experiments, as well as the new potentials of the moving image, from expanded cinema to films re-shot frame by frame on a rostrum camera. In addition to the personal and technical background of his thinking and form-giving, with processes that often took many years, we were acquainted with the intellectual context that has made his works renowned in the international art scene as exceptional individual creations. A crucial element of Galeta’s recent work is linked to a change in his mode of life. Since he moved close to nature in a rural environment, his life and art practice is centred on the landscape, agricultural work, the cycles of the seasons and the world of plants and animals, as a continuous meditation coupled with work. The workshop and presentations afforded an insight into the consistent structuring of his opus, showing this seemingly surprising artistic and personal decision as an organic continuation of his art practice. His avant-garde ideal – the unity of art and life, as well as the elemental experience and metamorphic exploration of boundaries (in the *Deep End Art* videos) were revealed through an exceptional and inspiring direct experience, owing to his sometimes highly performative presence.

## RESEARCH PROJECTS IN THE DOCTORAL SCHOOL

The foremost mission of the Doctoral School of the Hungarian University of Fine Arts is to create the possibility for exchange across individual candidates' artistic and research activities. With this aim in view, the school has organised programmes to encourage collaboration and team research.

The extracurricular programme *New Interfaces, Interactive Technologies* was launched in 2011 in line with this endeavour, with support from the New Széchenyi Plan. Within the framework of the TÁMOP (Social Renewal Operational Programme) 4.2.2-B funding scheme, we organised educational programs and workshops, with the participation of invited Hungarian and international experts, to present the historical and theoretical background to the technological devices that are used in the visual arts, as well as to provide an opportunity to learn how to use cutting-edge technologies through practical workshops.

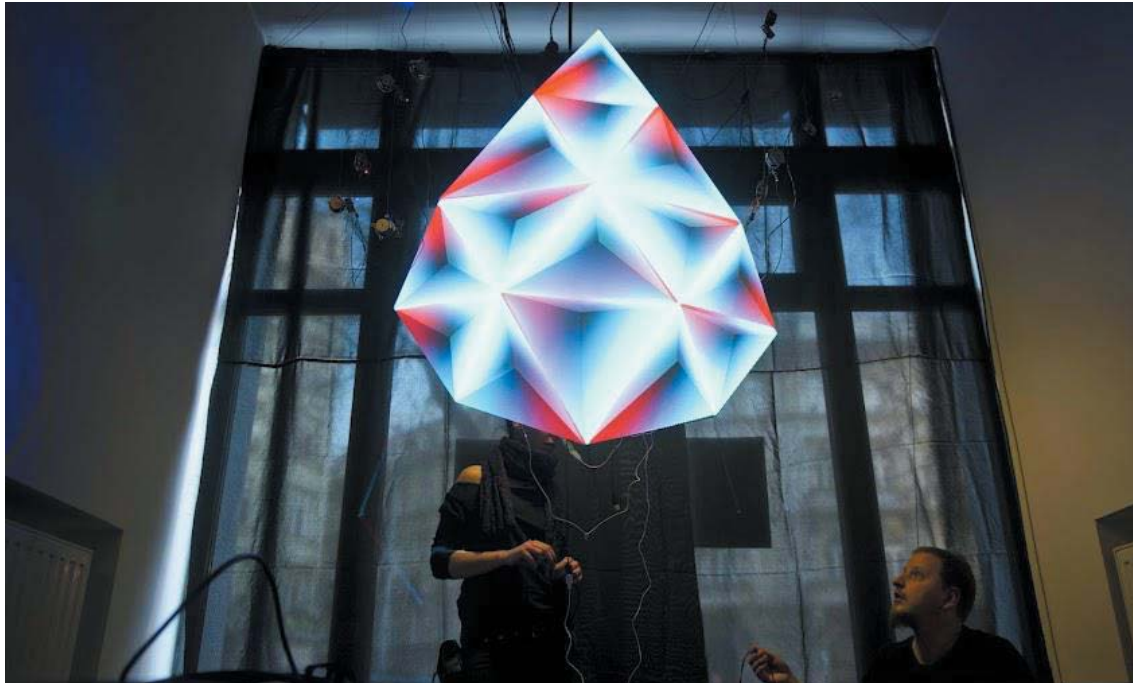
The computerised sculpture programme lead by Ágnes Előd boasts perhaps of the most spectacular results. This programme involved building up a computer lab, which was a unique achievement in itself. Equipped with 12 terminals and the Leonar3Do interface, a platform developed in Hungary, this lab is suitable for both experimentation and creative work. Any work made there may be directly integrated into the work of an artist attending the course, and the knowledge acquired in the lab may also inspire independent artistic projects.

The scheme also provided an opportunity for the candidates to create artworks that demanded experimental technological developments. In his interactive multimedia works, Róbert Langh has researched the application modes of touch-screen interfaces (pp. 68-69). In addition to creating his own artworks, he has collaborated with numerous students, providing feedback on the results of our programmes at both doctoral and graduate levels. A number of works by Imre Lepsényi were realised through the support of the TÁMOP project. *Niasono*, his interactive sound in-

stallation presented on pages 70-71, is an audiovisual environment based on purely digital computer devices, yet it renders the artificial acoustics based on algorithms experienceable intuitively, as a real musical instrument. Erik Mátrai's installation, entitled *Porticus*, visualises the virtual in the physical space of the gallery by means of light effects (pp. 72-73). Róbert Nagy and Gergely Horváth's installation utilises the virtual reality of computer games and makes it traversable in the exhibition space (pp. 74-75). Laura Somogyi's interactive installation, entitled *Sew As* (pp. 84-85) was made and presented in several versions during the past two years (*Common Unknown*, 2012, pp. 14-17, and *Csepel-Chelsea Project*, 2012–2013, pp. 24-28). In their research programme, Réka Harsányi and Andrea Sztojánovits have surveyed the possibilities of utilising biosensors in visual arts installations (pp. 122-123). A selection of the artworks created as the result of the research programme was presented at an exhibition realised in the framework of the *Data Is Beautiful* event series in October 2012 (pp. 22-23).



ANDREA SZTOJÁNOVITS:  
BRAIN "CRYSTAL" MAPPING / CYBERFIELD  
installation, dimensions variable, 2012–2013



Brain "Crystal" Mapping is an experimental installation based on the principle of duality (stereoscopic, binaural). With the help of brain-wave examinations, it maps the complex processes of seeing and hearing – processes that are in mutual interaction, as well as affecting the viewer. As a research project, the functioning installation seeks to answer the following three questions: How does viewing a stereoscopic image affect brain function or is it modified by the joint visual effects arising from the architectural duplicity of the stereo image? How is the projected, active image made to transform by the effect of binaural sounds influencing brain function? What is the effect of the common presence of a stereo image and binaural sounds on the functioning of the brain?

RÉKA HARSÁNYI:  
ALPHA  
Interactive video installation, 2012



The central element of the installation is a video, controlled by means of a brain sensor. I divided the data coming from the sensor into six groups, from a relaxed state to the state of focused attention, assigned to six video loops. The intensity of brain waves within the given group of frequencies alters the intensity of the fading-in video loops, thus the image will become more discernible where brain activity is stronger. As the viewer who is operating the system is only able to relax with eyes closed (and then the alpha and beta waves will increase and the gamma wave will decrease), s/he cannot see the result that s/he generated. Only those viewers who are standing in front of the monitor are able to actively watch the image, because as soon as the visitor who has generated the change begins to watch the monitor, his/her brain waves return to the gamma level of activity.

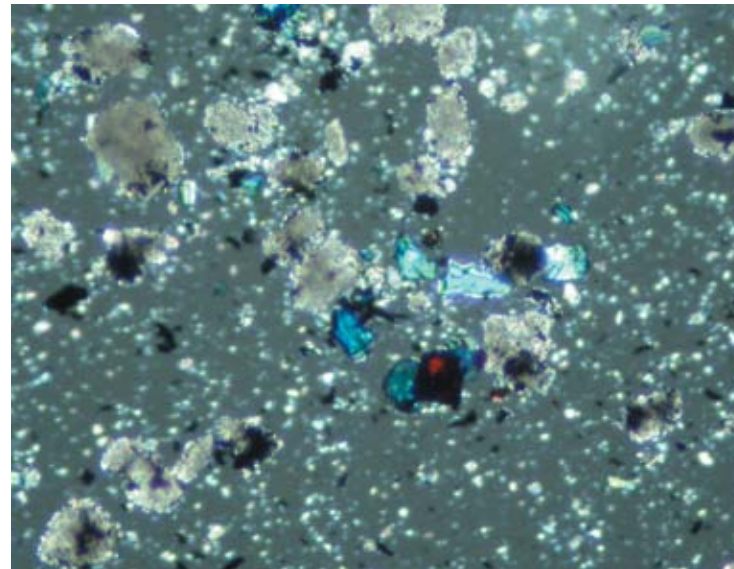
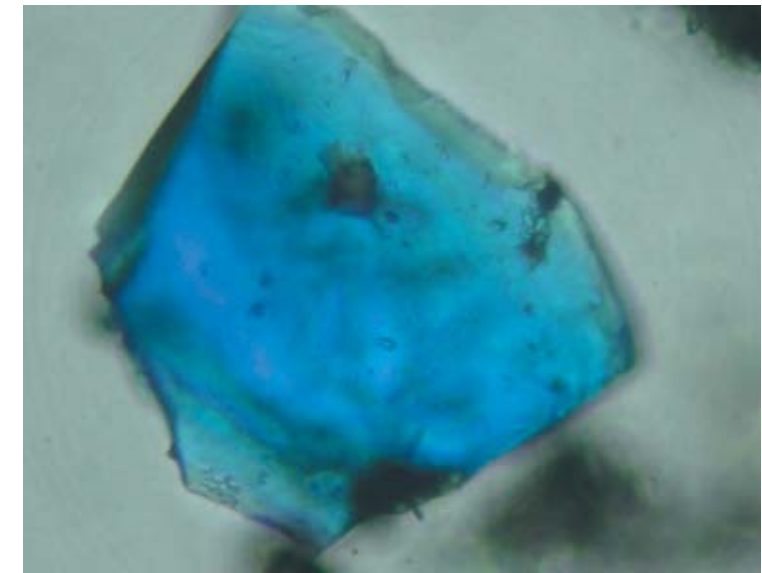
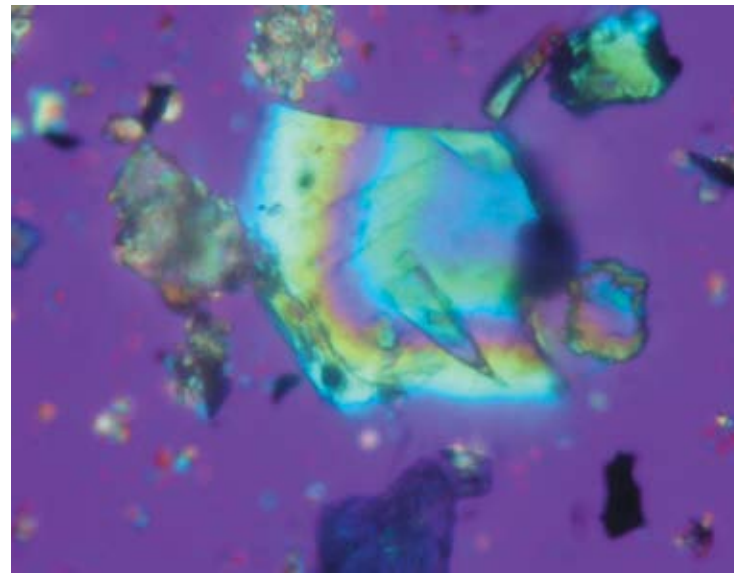


DR. ÉVA GALAMBOS – DR. ANNA VIHART:  
BASELINE RESTORATION ANALYSES OF INORGA-  
NIC PIGMENTS OF PAINT LAYERS WITH POLARI-  
ZED LIGHT MICROSCOPY AND PUBLICIZING  
A PIGMENT DATABASE IN HUNGARY

The objective of studies and analyses carried out by a conservator-restorer is, among others, to explore the layers of paint. One of the main constituents of a layer of paint is the pigment making up its colour. The microscopic analysis of inorganic pigments is not only an independent analytical method, but also a baseline examination that may be important to carry out prior to any other instrumental analyses, to be able to decide what type of more expensive analysis would be necessary and appropriate.

During the two-year period of basic research, we drew up the Hungarian protocol for the polarization-microscopy-analysis technique, and developed the pigment database required for the practical application of this technology, as it was not available in Hungarian. The database comprises the most significant data of inorganic pigments: the pigments' name, precise composition, characteristics, optical properties, methods needed for their identification, as well as photographs of the analysed pigments, with the majority of samples taken from actual Hungarian artworks.

A significant function of pigment analysis is that it connects the cultural fields of usage with the scientific fields of material testing. The results of the analyses carried out in line with the protocol can be utilised by conservators, art historians, archaeologists and scientists, among others. With a view to ensuring its extensive usage, the full content of the database will be made freely accessible to professionals, as well as utilised as a teaching aid in university education. Our aim, pointing beyond the completion of the project, is to further develop the database in the future by allowing researchers to upload the results of their own analyses to the online database. <http://www.pigmentum.hu>



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