

# DADA 100 L L O O

2016. december 16. – 2017. január 31.

A Magyar  
Képzőművészeti  
Egyetem  
Doktori  
Iskolájának  
kiállítása  
az 1916-ban  
alapított  
zürichi  
Cabaret  
Voltaire  
centenárium  
alkalmából

Magyar Képzőművészeti  
Egyetem, Barcsay Terem, 1062 Budapest,  
Andrássy út 69–71.

*Hungarian University  
of Fine Arts, Barcsay Hall, 1062 Budapest,  
Andrássy út 69–71.*

*An exhibition  
by the Doctoral  
School  
of the Hungarian  
University  
of Fine Arts,  
on the occasion  
of the centenary  
of Cabaret  
Voltaire,  
founded  
in Zürich  
in 1916*

**Kiállító művészek / Exhibiting artists:**

BORSOS LŐRINC, BÖGŰS Loránd, Jivens O. BREEWENSES, Igor & Ivan BUHAROV, FAJGERNÉ DUDÁS Andrea, FERNEZELYI Márton & KAPPANYOS András & LEPSÉNYI Imre & SZEGEDY-MASZÁK Zoltán, HAÁSZ Katalin, HECKER Péter, IZSÁK Előd, KICSINY Balázs, KOLLER Margit, István KOVÁCS, KÖNIG Frigyes, K.U.T.A.Cs. (MÉCS Miklós & VÁNDOR Csaba) & VirágJudit Galeri (BOGYÓ Virág & FISCHER Judit), LACZKÓ Juli, PETERNÁK Anna, Katarina ŠEVIĆ & Tehnica Schweiz (LÁSZLÓ Gergely & RÁKOSI Péter), SZELLEY

Lellé, SZILÁGYI Kornél & VÁNDOR Csaba, SZTRUHÁR Zsuzsa, TANGL Edit, TASNÁDI József

**Kurátorok / Curated by** KICSINY Balázs,  
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Margit KOLLER's site-specific sound installation *Lichthof Symphony No.17*  
in the toilet adjacent to the Barcsay Hall

## DADA AS CURRICULUM

“‘50 francs reward to the person who finds the best way to explain DADA to us,’ read the leaflet *Dada soulève tout* (Dada Stirs Up Everything), published in Paris in 1921 and signed by all prominent Dadaists. The leaflet is a typical Dada-paradox: anyone who would actually respond to the call evidently does not grasp the teasing Dadaist gesture built into it and therefore has no real concept of what Dada is. Consequently, s/he who really understands Dada would not come forward with an answer—and indeed, we have no record of any respondents. However, with its inherent challenge, the task set by the leaflet is still tempting even today: if taken seriously, it is a rather difficult puzzle, made to be so by the Dadaists themselves.” These are the opening sentences of András Kappanyos’ online *Dada Anthology*<sup>1</sup> that attempts to create a collaged unity out of textual excerpts and tries to define Dada while at the same time acknowledging the fundamentally contradictory nature of this task.

Due to its special format, *Dada Anthology* is an attempt at definition that does not provide a synthesizing, factual, historical account, but takes a freer approach to its subject and aims to conjure up an impression of it. This collection of excerpts gives the reader the opportunity to collate different viewpoints on Dada by the artists who played important roles in the movement’s history. Therefore, the material compiled along the lines of the editor’s interpretation also gives space to individual readings.<sup>2</sup> Besides the texts, we also have more fact-like information about Dada at our disposal: dates, names, and locations that all feature in the introductory chapters to *Dada Anthology* and were also discussed by Kappanyos in his lecture series, held in the spring semester of 2015/16 at the Hungarian University of Fine Arts’ Doctoral School (HUFA DLA).

Kappanyos’ introductory lecture series, a direct precedent to the *DLADLA100*<sup>3</sup> exhibition, can be seen as another Dada-definition. Had the original 1921 riddle not also been a dismissal of every attempt at its own resolution, Kappanyos would probably deserve special praise for his arduous effort, because he tried to define and pass on Dada in a context that is itself struggling/playing with similar issues of self-definition. Besides workshops, participatory experiments, and debates, the more traditional, academic forms of knowledge transfer (like Kappanyos’ lecture

1 <http://www.artpool.hu/dada/antologia.html> (last accessed: 16. 01. 2017.)

2 There are as many Dada-definitions as there are readers.

3 “DLA” stands for “Doctor of Liberal Arts”, or “Doctor Liberalium Artium” in Latin. This academic degree is currently only available in the field of art.



Jivens O. BREWENSES's video work *Valid* at the entrance of the Barcsay Hall



series) only represent a fraction of the academic program at the HUFA DLA. Yet, they may be a good starting point for understanding the controversies of the curriculum, which raises some of the following issues: Can the non-academic, non-scientific method, inherent to art practice, prevail in the framework of a doctoral program that has to comply with certain academic criteria? Can a system based on the repeatable, exact research methods of science be applied to the “extra-territorial territory” of art?<sup>4</sup> “Doctors of the Arts” (both students and alumni) can of course be expected to have the kind of knowledge that lives up to academic expectations and is essentially an understanding of the historical predecessors and contemporary context of their own practice. However, it is rather tricky to test this knowledge, as the students’ primary means of communication is not verbal in nature; their ideas take shape in their artworks, which are difficult to measure objectively. This difficulty of definition and methodology leads us to a critical review of knowledge production, “which aims to research the possibility to discover new ways, modes and unorthodox methods of knowing.”<sup>5</sup>

The “untransferable knowledge/untestable student” equation was concluded in this experimental semester by the *DLADLA100* group exhibition in the University’s Barcsay Hall. The Directorate announced an open call among students and alumni of the Doctoral School. Some of the works on view were submitted to this call, others were requested specifically by the organizers or were works by the members of the Directorate. Balázs Kicsiny and Zoltán Szegedy-Maszák announced the call to commemorate the centenary of the Cabaret Voltaire in Zürich. They were looking for artworks that represented the on-going influence of Dada as an artistic movement and its contemporary reinterpretations and possible criticisms.

Some of the reactions to the open call took the form of deliberate non-attendance, embodying the idea that *DLADLA100* had been an inherently faulty concept because both the academic environment and the centenary festivities were alien to the spirit of Dada. This position actu-

4 Tünde Varga: *DLA*. In: Ágnes Előd, Balázs Kicsiny, Miklós Peternák, Zoltán Szegedy-Maszák, Réka Szűcs (eds.): *Hungarian University of Fine Arts Doctoral School*, Hungarian University of Fine Arts, 2013, p. 31.

5 In her review of the literature on the contradictions of non-academic knowledge and knowledge production, Tünde Varga remarks that the critical practice of knowledge production is well exemplified by “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.” *Ibid.*



DLADLA100: exhibition view with works by Márton FERNEZELYI & András KAPPANYOS  
& Imre LEPSÉNYI & Zoltán SZEGEDY-MASZÁK; Katarina ŠEVIĆ & Tehnica Schweiz;  
Balázs KICSINY; Juli LACZKÓ; Péter HECKER



ally implies a deep understanding (the introduction to this essay and the definition-paradox of Dada should be sufficient explanation as to why that is), but the exhibition proved that the production of artworks can also provide very valid claims that aid the exposition of Dada. The display was based on a similar logic to that of the *Dada Anthology* referred to above, but instead of a compilation of textual excerpts, it was an overview of contemporary artworks (and accompanying descriptions)<sup>6</sup> that provided a collage-like image of what Dada meant for Hungarian DLA alumni and students in 2016.

The exhibited works presented the legacy of Dada in various ways and on different levels, from an elaboration of certain aspects of Dada's history, through a contemporary application of the motifs and artistic toolkit typical of Dadaism, to an interpretation of the literary and typographic characteristics of the movement.<sup>7</sup> Certain works, which can also be interpreted as forms of homage, brought into play the oeuvre of some of the most important Dadaists, including Hugo Ball,<sup>8</sup> Marcel Duchamp,<sup>9</sup> and the women artists (Emmy Ball-Hennings, Jacqueline Chaumont, Baroness Elsa von Freytag-Loringhoven, Hannah Höch, and Sophie Taeuber-Arp)<sup>10</sup> who took part in the movement. Other works focused on the historical context of the beginnings of Dada, the era of WWI.<sup>11</sup> What, however, most emphatically proved the validity of Dada one hundred years after its inception, was the fact that characteristic Dadaist techniques could be detected in the artistic practice of every exhibiting artist without any kind of forcefulness or anachronism. The exhibition featured works that crossed traditional boundaries,<sup>12</sup> such as image poems mixing the literary and the visual,<sup>13</sup> or readymades, the outcomes of a transgressive and recontextualizing act.<sup>14</sup> Besides

6 The descriptions were compiled from edited versions of the *Dada Anthology's* introductory texts and a summary of Kappanyos' experimental typology of Dadaist practices that was presented in the framework of his lectures at HUFA DLA.

7 Igor & Ivan Buharov: *The Inarut Prophecy*, 2014; Jivens O. Breewenses: *Jivens' Tales*, 2015; Balázs Kicsiny: *About My Dada*, 2016

8 Jivens O. Breewenses: *Valid*, 2016

9 Katalin Haász: *Chess Variety*, 1997-2016

10 Andrea Fajgerné Dudás: *DADA DOLL*, 2016

11 Péter Hecker: *Prosthetic Beard*, 2014; Balázs Kicsiny: *Opportunist Revolutionary*, 2016

12 Lellé Szellej: *Extract I-V.*, 2016; Anna Peternák: *Abscence Report*, 2016

13 Márton Fernezelyi & András Kappanyos & Imre Lepsényi & Zoltán Szegedy-Maszák: *Instant Phono-Visual Poetrizator (Pseudo-Chaotic Dadamaton)*, 2016

14 Lőrinc Borsos: *Helicon*, 2015



*Huff Huff Time* by K.U.T.A.Cs. and VirágJudit Galeri; on display during the opening by the entrance of the University

experimental film,<sup>15</sup> photomontage,<sup>16</sup> and collage,<sup>17</sup> other compilation techniques were also displayed.<sup>18</sup> Performative works were mostly encountered through their documentations presented as artworks.<sup>19</sup> Interactive, variable pieces, aimed at undoing the static permanence of the artwork, incited the viewer to take action and as a result, become more cognizant of the world around him/her.<sup>20</sup>

Two of the exhibited works were based on cooperative projects in other educational institutions and, similarly to the DLA itself, developed alternative pedagogical models.<sup>21</sup> Within the framework of the exhibition, these works created a situation that can best be described as a form of *myse-en-abyme* (an educational project within another educational project). *DLADLA100* was therefore also an exercise in experimental pedagogy. This aspect of the exhibition was further underlined by the choice of Barcsay Hall as its venue. The hall is the primary exhibition space of the University, the antechamber to the process of canonization, and also one of the reasons some artists chose not to partake in the show. The use of installation techniques<sup>22</sup> that feature the University's furniture, each piece with its own inventorial number on an aluminum plate, also adds to the exhibition's reflection on pedagogy. On the one hand, *DLADLA100* continued Kappanyos' paradoxical experiment to define Dada, while on the other, it offered an alternative model of knowledge transfer, much like the DLA program itself.

15 The films of Igor & Ivan Buharov (*Is the Killer Going to the Cemetery?*, 2001; *Hotel Tubu*, 2002; *Воскресенье*, 1994; *The Price of Memory*, 2015)

16 Előd Izsák: *Expiration Date of Milky Way*, 2016

17 Frigyes König: *Virtuos*, 1974; Margit Koller: *Lichthof Symphony No.17*, 2016

18 Péter Hecker: *Israeli Drone over Hortobágy*, 2010; István Kovács: *What Is Good Art, what Is Dada?*, 2016; Juli Laczkó: *Berlin—Freie Stadt 2020. Looking at the Present from the Future—Dada News*, 2016; Zsuzsa Sztruhár: *Musica Taverna ("Buf-fetmuzik")*, 2016

19 József Tasnádi: *The Visitor 1–3.*, 2013; Kornél Szilágyi—Csaba Vándor: *"Cobblestones: Weapon of the People!"—Oppression Test*, 2012; Loránd Bögös: *Inner Circle*, 2010

20 Edit Tangl: *Dada Central*, 2016

21 K.U.T.A.Cs. (Group Based on the Experience of Egresses; Miklós Mécs & Csaba Vándor) & VirágJudít Galeri (Virág Bogyó & Judit Fischer): *Huff Huff Time*, 2016; Katarina Šević & Technica Schweiz (Gergely László & Péter Rákosi): *Alfred Palestra*, 2014-2015

22 By the request of the artists, Katarina Šević & Technica Schweiz, an old school bench was brought into the exhibition space as a feature of the display, which later proved to be an important source of inspiration for the final exhibition design.









## ANDRÁS KAPPANYOS: DADA AS A FEELING<sup>1</sup>

“A murderous madness was on the rampage when in 1916, in Zürich, Dada emerged out of the primaevaeal depths,” writes Hans Arp at the beginning of one of his memoirs. Only a few Dadaists acknowledged (in writing at least) that Dada was a creation of war. It is true that mankind had been through many wars and had already experienced the weapons of modern warfare in the colonial wars at the turn of the century, but this was something else. The battle of Verdun, for example, consisted of two armies, dug deep into their trenches, shooting at each other for almost a whole year. The front essentially did not move, but a million people perished. This was something that a sane mind could not comprehend. The traditional military values of courage, valour, and patriotism lost their validity. A soldier was nothing more than ammunition and he was aware of this if he had any remaining soundness of mind. Therefore governments made an effort to eliminate this last little bit of sanity as well. Patriotic, wartime propaganda became overwhelming as it attempted to create a moral duty out of something that went directly against the Ten Commandments, the bedrock of European culture.

The propaganda was not without effect. It was not only the nationalist, pro-government intellectuals who welcomed the war with great excitement and not only the Futurists who sang its praise, but even Apollinaire himself marched off into the slaughter enthusiastically. Many saw a great common purpose in war, a form of purgatory that would bring about a never-ending era of peace and freedom. Later, many realised that they were living a monumental, collective lie that was impossible to escape from. The only way for the mind to fend off madness was to become attracted to the demons of war and death. The war came to be seen as an apocalyptic festivity, a danse macabre, because Europe entered a moral vacuum much like it had done at the time of the Great Plague.

Documentary films often feature the scene of heroic French soldiers proceeding from Paris to the front in taxis, as if they were off to work. This is, however, not an example of heroism and manly virtue, but rather of the fateful enervation of a sound moral sense and the will to live. He who does not fear death (violent, meaningless, untimely death) is not brave but ill. This disease is described poignantly by Wilfred Owen, one of the best English poets of his generation, who also lost his life in the war.

1 The full Hungarian text of András Kappanyos' essay can be found in the online version of his *Dada Anthology* on Artpool's website: <http://www.artpool.hu/dada/antologia.html>



Péter HECKER's *Prosthetic Beard* in the Barcsay Hall



*Out there, we've walked quite friendly up to Death,-  
Sat down and eaten with him, cool and bland,-  
Pardoned his spilling mess-tins in our hand.  
We've sniffed the green thick odour of his breath,-  
Our eyes wept, but our courage didn't writhe.  
He's spat at us with bullets and he's coughed  
Shrapnel. We chorussed when he sang aloft,  
We whistled while he shaved us with his scythe.*

*Oh, Death was never enemy of ours!  
We laughed at him, we leagued with him, old chum.  
No soldier's paid to kick against His powers.  
We laughed, -knowing that better men would come,  
And greater wars: when each proud fighter brags  
He wars on Death, for lives; not men, for flags.*

It was WWI that spun the first Dadaists to Zürich and New York. Hugo Ball was a deeply religious man and a radical pacifist. He refused to undertake military service and left Germany with fake travel documents in 1915. A few months prior to this, his partner, Emmy Hennings had to serve a prison sentence for providing conscientious objectors with fake papers. In the beginning, Ball was hassled by the Swiss authorities as well; he was even prosecuted once. They had no work, no income; in their desperate situation, Ball was assailed by suicidal thoughts. Later on, they were able to join a travelling ensemble (Emmy had been a cabaret actress in München), which then inspired the idea of founding their own cabaret.

As Alsace was still a German territory at the time, it was the German authorities who wanted to conscript Hans Arp. He travelled to Paris where he was soon hassled because of his German origins and would have been imprisoned had he not escaped to Zürich. The others had a similarly visceral relation to the war and they all agreed that they wanted nothing to do with it. Those who behave normally in times of insanity are often labelled mad. It was this situation that spurred the Dadaists to conquer the domain of madness in the name of art.

They were immune to wartime propaganda. However, this propaganda was based on the real human principles of religion, homeland, family, civilization, etc. that, until then, had been core values for every sensible person. If they were to keep their integrity, the Dadaists had to eliminate every corruptible value from their art. And as everything had become corrupted during the war, they had to detach their art from all



Jivens O. BREWENSES's *Valid* at the entrance of the exhibition

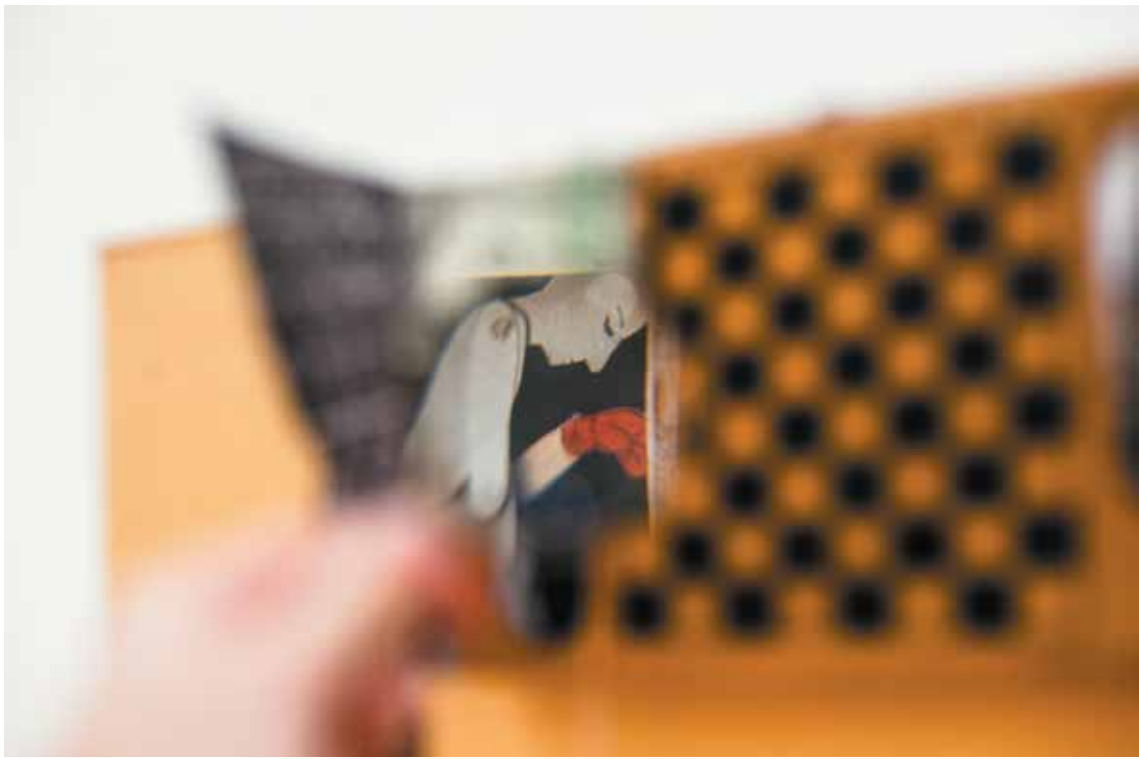
values. This is where the Dadaist independence war of art began.

Art thus revolted against every form of predetermination, dogma, or established norm and therefore also rejected the social functions of the artist. This decision was validated by the moral degradation of artists who supported the wartime propaganda. When Tzara demanded that artists should have the freedom to urinate in the colors of the rainbow (which obviously no one contested), he was not using the Hegelian-Marxian notion of freedom: he was not willing to recognize or acknowledge necessities and he clearly demanded the impossible. At the same time, however, he did gain artists the right to speak about absolutely anything (urination, for example) and to say complete gibberish if they chose to. This tactic proved to be very effective.

Doing away with the social function of art also meant a blurring of the line between life and art, but in a way that also abolished their referential relationship (in which art played a subservient role and always referred to life). This process had the following variants:

**Radical l'art pour l'art.** The artist creates independently from the world around him/her and regards his/her creations (with no reference to the outside world) to be on par with life. It was essentially this principle that the Zürich Dadaists followed and Hans Arp and Tristan Tzara developed it further. It was in this spirit that Hugo Ball wrote his sound-poems in a nonexistent language. If all existing words and images can be corrupted, then new words and images need to be invented, ones that carry nonexistent meanings or transfer all their possible meanings to the viewer's sphere of responsibility. The world thus created is an alternative to reality, i.e., art is elevated to the status of life. The method certainly passes judgement on reality (which can no longer be saved); this is where, to quote Hans Arp, the "deep, transcendent realism" of Dada lies.

**Guerilla art.** The recipe followed by the Berlin Dadaists; a unique interpretation of the concept of the "war of independence". The furtherance of social independence war is designated as art's sole function, which means a radical elimination of the autonomy of art. It would be a mistake to claim that Dada served the Communist agenda in Berlin. It did not serve it, but rather took its place in Dadaist circles. We can safely say that here, for the first time in history, an artistic movement endeavoured to alter the whole spectrum of life. At many points (eg. "progressive unemployment"), the demands made by Dadaists differed significantly from the demands made by Communists. The border between artistic and social revolution was obliterated; they aimed to turn life itself into art. At the same time, their demands were just as impossible as rainbow-colored urination. Consequently, their murderous irony



Katalin HAÁSZ's *Chess Variety* in the Barcsay Hall

did not only target the social order that was to be changed, but also all “realistic” attempts at making a change.

**Anti-art.** Both the outsider attitude of the Zürichians and the commitment of the Berliners involved some kind of a moral stance, but the standpoint taken by the New York Dadaists was completely amoral, or, if you like, totally free. Duchamp experimented with the possibilities of art like a child tearing out the legs of a bug one by one: incredibly creatively, methodically, and without any scruples. Duchamp’s most Dadaist works, the readymades, were basically experiments in art theory and sociology, testing the relationship between artwork and viewer, artist and bourgeoisie. When placed into an art context, does the object transform into a work of art? What is the role of reworking a piece and giving it a title? Is the bourgeoisie willing to pay for literal “nothingness”? It was indubitably Duchamp who went the furthest in this process. He was able to declare not only the rainbow-colored, but also the very ordinary urine (precisely, the urinal) as art; a gesture with which he basically eliminated the “art” component from the relation of art and life. If the artist is able to elicit the bourgeois’ admiration (and his/her willingness to spend money) with a urinal bought in a shop, then all artistic effort from Pheidias through Leonardo and Rembrandt to Cézanne has been in vain. As a result, Duchamp also gave up on exerting himself, but he accumulated a great number of ideas that still feed whole movements today.

There is only one way to go further than Duchamp did: by eliminating life instead of art. The futility of all activity, that is, the futility of life itself, followed logically from the negation of every value. From the very same standpoint, it was just as easy to get to Ball’s and Arp’s idealistic, anti-war life-affirmation as it was to reach Vaché’s or Rigaut’s ultimate and fateful spleen. These were, however, individual conclusions, suicide does not actually follow from Dadaism. (Vaché did not know about Dada, while Rigaut defied even Dada itself.)

When the legacies of all three versions of the “Dada independence war” are compared, it becomes evident that the first one, radical l’art pour l’art, primarily created artworks; the second one, guerilla art, came up with methods; while the third one, anti-art, resulted in theoretical insights. All of these have been incorporated into universal culture as Dada’s legacy.

An especially interesting feature of Duchamp’s artistic experiments is that they were also able to prognosticate the slow death of Dada. Parisian Dada unified the spectacular originality of Zürich’s radical l’art pour l’art and the methodical destructivism of New York’s anti-art, presenting it to an already “acclimatised” Parisian audience. Dada



Katarina ŠEVIĆ & Tehnica Schweiz (Gergely LÁSZLÓ & Péter RÁKOSI)'s installation *Alfred Palestra* in the Barcsay Hall, with Péter HECKER's work in the background





showed its most scandalous side, but Dadaist scandals had also become fashionable. Dada was bought. It became cool to throw tomatoes and Dada had no power left to offset the self-confidence of its audience. After all, what was Dada's absurdity compared to the fact that soldiers took a taxi to go to war?

Duchamp experimented with the same thing and realised that he cannot come up with anything that the bourgeois would not want to buy. S/he would literally be up for buying nothingness itself. This is the bourgeoisie's way of protecting itself from provocation. Out of pure snobbery, the bourgeois takes the artist's side, claiming to partake in the freedom of art. Duchamp might have intended his ready-mades to be a form of anti-kitsch, an antithesis to the garden gnome, yet, his urinal ended up receiving a very garden gnome-like treatment: someone bought it (for the price of multiple gnomes) and is now parading it in front his/her dinner party guests. They are all sufficiently jealous of course, as its price is on the increase. It is a great investment.

I believe, however, that it was Kurt Schwitters who managed to come up with the real antithesis to the garden gnome. The *Merzbau* was an unmoveable, unfinishable, organic formation. To buy it, one would have had to buy the whole house and Schwitters himself as well. As this did not work, history had to take shape in a way that Schwitters was forced to escape and the house with the *Merzbau* inside it was bombed and destroyed. Not really the fate of your typical garden gnome.

A situation that is difficult to interpret: Schwitters was a maker of anti-gnomes, but he was also anti-Duchamp. While Duchamp blurred the boundary between art and life by undoing art and declaring his life to be art, Schwitters went in the other direction: he transformed everything he could lay his hands on into art. If we call Duchamp's practice "anti-art", Schwitters' should be labeled "pan-art". He was obviously a more traditional artist who did not even surrender meaning. He kept taking patterns from the disintegrating reality around him and, with manic diligence, attempted to put the pieces together in a new formation, hoping things will make sense that way.

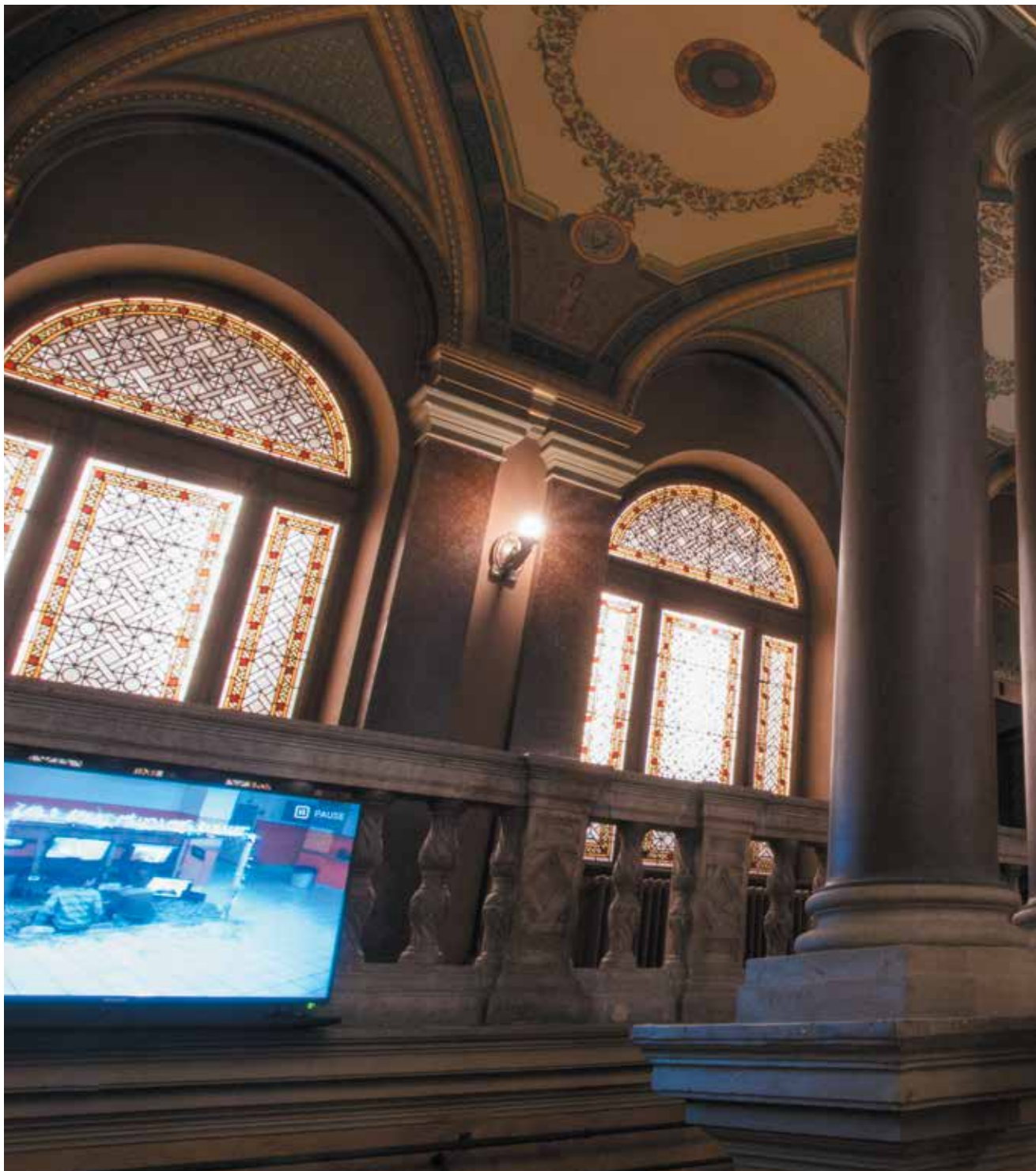
Blurring the border between art and life was probably the most important battlefield of the Dada independence war. In fact, other Dadaist achievements can also be interpreted along the lines of "blurring borders". Firstly, borders between nations: Dada was founded by people from countries that were at war with each other. It was to become the first art movement that, even at the moment of its inception, had no ties to one particular nation. The blurring of artistic movements: although Dada mocked Cubism and Futurism as forms of academism and said even worse things about Expressionism, it still managed to maintain a



Márton FERNEZELYI & András KAPPANYOS & Imre LEPSÉNYI & Zoltán SZEGEDY-MASZÁK's work *Instant Phono-Visual Poetrizator (Pseudo-Chaotic Dadamaton)* in the Barcsay Hall, adjacent to Balázs KICSINY's *Opportunist Revolutionary*

friendly relationship with every movement of the time and was happy to accept their members and artworks within its ranks. The blurring of lines between artistic mediums: poets painted, painters wrote poems, everyone danced, sang, performed. These intermediary zones became artistic manifestations in their own right. The line between the sexes: never before had women played such an important role in the foundation of a movement. Emmy Ball-Hennings and Sophie Täuber-Arp in Zürich and Hannah Höch in Berlin (and later Hannover) played indispensable roles in the movement and (especially the latter two artists) created some of the most important Dadaist works. Naturally, Dada also blurred the boundaries of sense and reason: to complement the images with no meaning (abstraction), it also created poems without meaning. Dada's reasoning was something along these lines: "take a look at what you have done to the world in the name of your much-celebrated values!"—but this is something I have already discussed.

Dada changed the landscape of art forever (and to some extent, that of life as well). It fought some battles that we now no longer need to fight. Precisely because of this, it is somewhat laughable to relate to Dada as a tradition—it is as if the French set up and operated a guillotine every year to commemorate their revolution. However, no worthwhile artist can avoid building on the achievements of Dada, in the same way that since the French revolution (and the abolition of titles), every woman is called "mademoiselle" or "madame" and every man "monsieur". This is not a form of living up to some tradition, it is simply how the world is for them. It might be taken for granted now, but it can inevitably be traced back to a certain point in history.





## LŐRINC BORSOS

### Helicon

2015

readymade

rain gutter guard, solar powered lamp, wood board

40x40x10 cm

Electronics: Márk RADICS

Collaborators: Kata OLTAI curator, art historian;

Gábor SZENTELEKI painter

“If this was the only work the two of you made in your whole lives, it still would have been worth it.” (M.E.)

“And what does that have to do with Dada?” (F.F.)

„Narnia is a f.cking lie.” (J. B.)

One day, Borsos and Lőrinc went to a DIY store and bought themselves an object each: Lőrinc got a rain gutter guard, Borsos choose a solar powered lamp for the garden. Later on, they assembled the objects randomly in their studio. The work's title is a result of free association. In Greek mythology, Helicon was the mountain where the Muses lived. The work is part of the *Self Critical Portrait* series (2013-2016).





**Loránd BÖGÖS**

**Inner Circle**

2010

video documentation, manifesto

video, print

1' 44"

My works used to follow a linear compositional principle. For many years, in formal transliterations repeated to the point of absurdity, I would try to turn an ichnographical thesis into a three-dimensional form. I was thus attempting to extend the domain of architecture, but as a sculptural minimum, with only a formal toolkit left. After this had been exhausted, I shattered all my works and concreted them into a flat, circular space, 5 meters in diameter. I built a scaffolding 3 meters above the circle, from which I recorded a sequence of movements using an 8mm fisheye lens. The lens turned the circle into an illusionary spherical surface; an optical alteration that gave me the opportunity to see myself in a space that is significantly different from reality and overwrites my former planar ideas. In turn, movement provided a new sculptural equivalent to the otherwise destroyed works. After the shooting, I imagined the film to be projected back onto the original surface, but this did not happen there and then, so I am currently facing new problems of documentation and exhibition. I hope that the elimination of the original scene will present me with a more stable set of criteria with less personal bonds.

After all, simply wanting to illustrate a destructive and constructive gesture, something that may have crystallized into an explanation over the years, can also be regarded as a "thesis" of some sort.

Loránd Bögös







## Jivens O. BREEWENSES

### Valid

2016

video blog post

video

3' 05''

Contributor: Bence CSOBAY

In the video, we hear an excerpt from

Hugo BALL's *Flight Out of Time*

Translated by Eugene JOLAS



Jivens O. Breewenses, the internationally acclaimed ethologist and ethnologist professor, researches urban lifestyles. The Professor, who is also the creator and presenter of *On the Paths of the Concrete Jungle*, first published this video on his Facebook page, where he regularly updates his followers on the details of his research and the depths of his scientific experiences. The Professor was delighted to make the video available for the current exhibition.



Since no art, politics or religious faith  
seems adequate to dam this torrent,

**Jivens O. BREEWENSES**

**Jivens' Tales**

2015

collection of tales

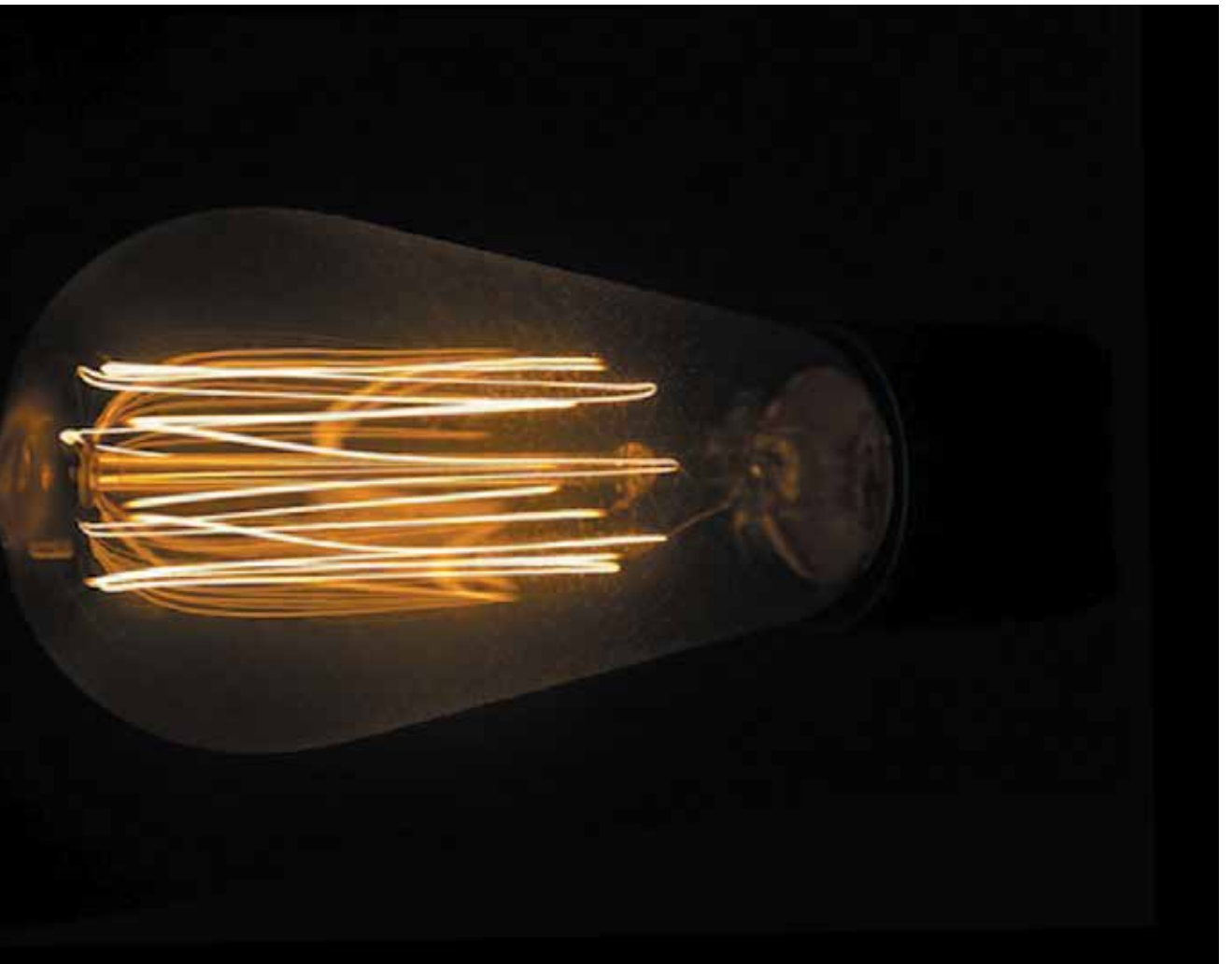
video

3' 59''

Narrated and directed by Jivens O. BREEWENSES



Jivens O. Breewenses, the internationally acclaimed ethologist and ethnologist professor, researcher of urban lifestyles, and creator of the series *On the Paths of the Concrete Jungle*, is also a collector of urban tales. In the current exhibition, he narrates his favorite tale from the concrete jungle in his mother tongue.



## Igor & Ivan BUHAROV

### Hotel Tubu

2002

color short film

35 mm film transfer to video

4' 00''

Since 1995, Igor and Ivan Buharov (Nándor Hevesi and Kornél Szilágyi) have been working together and creating experimental works that lie between visual art and film and are inspired, among others, by musical performances.

Their surreal short films, with a unique atmosphere and grotesque visual world, convey today's Eastern European reality mixed with philosophical and transcendent ideals and necro-realistic humour. Shot with analogue filmmaking technique and featuring mostly amateur actors, these short and feature films have been shown at numerous international film festivals and exhibitions.

"Most of the souls living here will move to a higher dimension. The workers of the Cosmos want nothing else but what the Divine will wants and the Karma allows. This force should not work in any other way. If it worked in another way, it should stop, it should not work."





**Igor & Ivan BUHAROV**

**The Inarut Prophecy**

2014

video installation

16mm film transfer to video, cupboard

75x50x75 cm, 2' 19"

Starring Mrs. Marika BAGDI

Camera: Marcell RÉV



"Shame is practiced as the highest state of consciousness."





**Igor & Ivan BUHAROV**

**Sunday**

1994

color short film

super 8 film transfer to video

4' 00''



"Sunday, the weather is normal,  
I kiss the wind, feed pigeons,  
eat a hamburger,  
then go home."



Igor & Ivan BUHAROV

**The Price of Memory**

2015

color short film

super 8 film transfer to video

11' 17"



"The memory of commodity."



Igor & Ivan BUHAROV & Hans BLUME (László CSÁKI)

**Is the Killer Going to the Cemetery?**

2001

short film

super 8 film transfer to video

8' 00''



"He is. Or isn't he?"



Andrea FAJGERNÉ DUDÁS

## DADA DOLL

2016

performance, installation

mixed media

dimensions variable

The history and work of women artists takes central stage in my work. I reinterpret and reappropriate their works from my own perspective, with contemporary ideas attached. The installation *DADA DOLL* consists of a dress, a photo album, and a video. With this work, I reflect on five women artists who were defining figures of the DADA movement and created significant works. Emmy Ball-Hennings' performance outfits, poems, and DADA-doll were important starting points for my work. Ball-Hennings was a defining figure of Swiss DADA and the wife of Hugo Ball, with whom they founded Cabaret Voltaire. Sophie Taeuber-Arp was also a member of the Swiss DADA and the wife of Hans Arp. Taeuber-Arp's performance outfits, the painterly set of motifs that also appear on her costumes, and her Dada-dolls were the main sources of inspiration for my work *DADA DOLL*. I also evoke the dancer Jacqueline Chaumont, an active participant of the Parisian DADA, by attempting to learn and perform her movements. During her performances, Chaumont wore outfits by Sonja Delaunay. The fourth artist is Hannah Höch, member of the Berlin DADA, whose collages and photo albums have already surfaced in my work from Dresden (2010). Höch also had a Dada-doll, made after her first abortion. When the doll was exhibited, she named herself and Raoul Hausmann as its parents. My work also refers to the performances, dances, and poetry of Baroness Elsa von Freytag-Loringhoven, a Dadaist artist of German origins who worked in New York. I also recite one of her poems. Almost all of the above-listed women artists had their own DADA-doll and took pictures of themselves with it. As I already have my own DADA-doll (a goldfish), there was no need to prepare a new one for this occasion. In the framework of *Biodiversity and Supernatural* (with Ágnes Eszter Szabó), I attached this goldfish to the shirt we designed, and breastfed it throughout the performance. I consider the breast-feeding of a goldfish to be a DADA gesture.

In my dance movements, I also reflect on Orsolya Drozdik's work and free dance titled *Individual Mythology*.

Andrea Fajgerné Dudás







**Márton FERNEZELYI & András KAPPANYOS &  
Imre LEPSÉNYI & Zoltán SZEGEDY-MASZÁK**

**Instant Phono-Visual Poetrizator  
(Pseudo-Chaotic Dadamaton)**

2016

Pseudo-Chaotic Dadamaton  
dimensions variable

This work reinterprets the tradition of Dadaist image poetry and “free” typography in an interactive form. It is inspired by the way such Dadaist works (usually ephemeral in nature, intended for leaflets or newspapers) attempted to illustrate or “transcribe” the emotional dynamics of oral presentation, using methods developed by the Futurist tradition of *parole liberta*. *Instant Phono-Visual Poetrizator* is based on digital speech recognition: it identifies words or speech fragments uttered nearby, and turns them into typographic signs. Depending on the way the identified word sounds, an algorithm pairs it up with a matching typographic pattern and displays it on the screen. The words are deposed on top of each other, forming a dynamic image poem (a visual verse, a poetry film) that is constantly changing in time, yet in each moment, it is offering itself for visual and verbal perception simultaneously. Perception is further enriched and contextualized by the acoustic memory of the original utterance and the comical tension resulting from imperfect speech recognition.

The conceptual roots of Dada go back to the experience of WWI, especially to the propaganda that robbed words (and with them, the moral principles of human culture) of their meaning.

Hugo Ball’s sound-poems point out the inflation of expression by introducing new, previously nonexistent words, a new, “pure” form of verbal currency. We refer to this heroic gesture in our choice of Kossuth Rádío’s\* live broadcast as the *Phono-Visual Poetrizator*’s default input.

\*the primary government-controlled news channel of Hungary

Márton Fernezelyi & András Kappanyos &  
Imre Lepsényi & Zoltán Szegedy-Maszák



**Katalin HAÁSZ**

**Chess Variety**

1997–2016

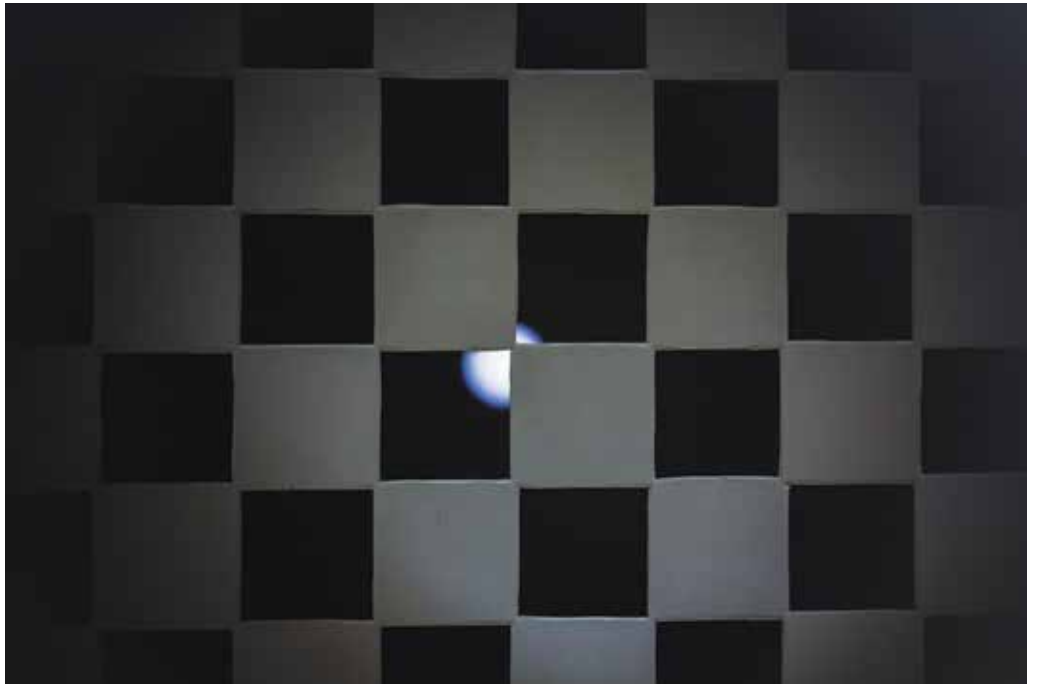
object

mixed media

30x25x70 cm

Dada for me is a benchmark, a signpost that should be nailed on your studio's door (if you have one), similarly to the way the old woman in the fairytale asked the figure of Death to write "tomorrow" on her door. *Chess Variety* is a square-shaped peep-box that was part of my 1997 diploma work. From the two sides of the box, you can peek into a space bordered by a chess-lattice cutout, lit by a single source of light. As a result of the interior lighting and the two peeping holes, the scene inside the box has two different, opposing views: negative and positive, male and female, if you have got this far in reading, you may receive a dada-present, you can claim it at katihaasz at gmail dot com. The exterior front piece of the box will feature a recently-made collage (the original one showed a scene mounted on a chessboard, but has been destroyed), made up in part of reproductions of my work, which is my way of paying homage to the 100-year-old Dada. My thesis, also written in 1997, is closely related to *Chess Variety*, reflecting upon a photograph of Duchamp playing chess with the nude Eve Babitz: "The scene can also be looked upon as one of many interpretations of *Large Glass*. The woman stands for the nude and Duchamp for the thinker. The relationship between the two is transposed to the playing field and the chess clock; they are separated like a bride from her bridegrooms. On the two hemispheres of the *Large Glass*, the relationship between the two protagonists is the arc of a complex structure. Desire gains fulfillment through the process, as in cyber-love".

Katalin Haász



**Péter HECKER**

**Israeli Drone over Hortobágy**

2013

painting

acrylic on canvas

114,5x190 cm



I intended this image to be an illustration of the anti-semitic conspiracy theories about the Jewish pursuit for world power (cf. the cursing of bankers or figures like George Soros). The starting point for this painting was János Tornyai's *Rueful Hungarian Fate* (*Bús magyar sors*). The gloomy horse represents the utterly anguished Hungarian nation, unable to rejoice anymore, not even at the sight of a shadoof.\* On top of it all, the weather has turned lousy. The enemy is lurking in the sky.

The painting has been inspired by József Szolnoki's idea.

\*shadoof or *gémeskút*—a type of well typical of the Hungarian plains

Péter Hecker



**Péter HECKER**

**Prosthetic Beard**

2014

object

wood, leather strap, metal buckle, metal rivet

dimensions variable



According to the *Encyclopaedia of Symbols*, the beard is an expression of strictness, manliness, unlimited power, and wisdom. In Europe, before the First World War, women did not have the right to vote, were not allowed to attend universities, could not freely choose a career, and were in a subordinate position within the home as well. For my work *Prosthetic Beard*, I created a wooden replica of the beards of WWI's most prominent figures (Franz Joseph I, Nicholas II, George V, Nedeljko Čabrinović, and Grigori Yefimovich Rasputin). These dark-tinted, slightly larger than life-sized carved beards can be attached to the face with the help of leather straps. In this sense, they are similar to the prostheses, featured in paintings by the likes of George Grosz and Otto Dix, of the wounded, crippled soldiers who were a recurring sight on the streets of post-WWI Europe.

It was from the horrors of WWI that the Dadaists escaped to peaceful, neutral Switzerland. They had no militant feelings, they did not give a damn about authority or influential people. Among members of the movement, we find both men and women, which made me realize that, apart from a few exceptions, the Dadaists typically did not have beards.

Péter Hecker





## Előd IZSÁK

### Expiration Date of Milky Way

2016

digital photomontage

print

40x40 cm each



The work consists of dates layered on top of each other.

They refer to the expiration dates of milk products (categorized by type) I regularly purchased and consumed in the course of a year (2015).

The calendar-like triptychon alludes to the *modus operandi* of our current consumer society, according to which the survival of this society is limited to certain conditions. These conditions—such as the expiry date of a product—are becoming increasingly determinative these days, acting as important points of orientation in choosing the food products we consume in our lifetime.

Like the Milky Way is comprised of multiple smaller systems, which are thus components and operators of increasingly larger and larger systems, the Earth, our more immediate environment, is also home to smaller societal structures with different values, acting as components and operators of a larger societal whole. The “expiry date”, i.e. the survival, of the parts that make up society is dependent upon that society’s main guiding principle.

Előd Izsák



**Balázs KICSINY**

**About My Dada**

2016

handwritten text

ink on paper

21x30 cm

My Dada protected me from reality, because it was unbearable. My Dada protected me from art, because it became the prey of bastards. My Dada is neither real, nor art. My Dada is an island. Once upon a time, it is to her that I escaped from time. There is no sea around her anymore. Now, they are teaching my Dada, they are profiteering from my Dada, they are dealing with my Dada. There is no reason, no place, no time to find my way back to my Dada. Without her, I will be a star on the filthy sky or a stray dog in the flock of the unsuccessful. She was there with me, however, when I was born.

Balázs Kicsiny

Translated by Karina Horitz

## A dadámról

A dadám megóvott a valóságtól,  
mert az elviselhetetlen. A dadám  
megóvott a művészettől, mert az  
gazemberek prédája lett. A dadám  
nem valóság és nem műtárgy.  
A dadám egy sziget. Az időből  
egykor hozzá menekültem. Da-  
dám körül nincs már tenger. A  
dadámat most már tanítják, da-  
dámmal üzérkednek, dadámmal üz-  
letelnek. Nincs miért, nincs hol, és  
nincs mikor visszatálnom a da-  
dámhoz. Nélküle sztar leszek a moos-  
kos égen vagy köbor kutya a  
sikertelenség farkájában. Pedig  
ő ott volt, amikor megszülettem.

Kicsiny Balázs

**Balázs KICSINY**

**Opportunist Revolutionary**

2016

installation

pyjamas, traffic cone, rubbish bin, selfie stick, handheld

scythe, motorized handheld scythe, harness, astroturf,

wooden structure

80x170x100 cm

In 1987, I went to find Franz Kafka's grave in the New Jewish Cemetery in Prague. I saw a strimmer at work right next to the grave. Never before have I seen such a technique for cutting grass. In my confusion, I first thought that it was the Kafkaesque spirit—still taboo in the Czechoslovakia of the time—that materialized in front of me in a way I could not grasp. This memory often comes to my mind at the sight of laborers\* cutting grass by the side of the road. And their sight, in turn, makes me wonder who the *contemporary artist* really is. The *Opportunist Revolutionary* is neither human, nor sculpture. If it wasn't for its objectified nature, this figure, frozen in action, would be considering ways of self-elimination.

\*Kicsiny here alludes to *workfare*, a system characteristic of contemporary Hungary.

Balázs Kicsiny



**Margit KOLLER**

**Lichthof Symphony No.17**

2016

site specific sound installation

mp3 file

immeasurable

sounds gushing down the fake plughole  
flushing down the sound-image of the toilet's shadow  
I would shut up the crying echo of the babyinfant  
torn away the whistling phone cord is mute  
in the sizzling of fake and bygone fried eggs  
catching some kind of age of the human presence  
the voyeur soundthief's stimulus-treshold-stumbler  
and the „already long-passed humans' recorded laughs“  
flight of stairs' curse is the must of talking to each other  
- Just having a quarrel, what a pleasure!  
*Dasein* escaped through the lichthof  
tion-zation-nization-dehumanization!!!

Translated by Adrián Czuczumanov





**István KOVÁCS**

**What is Good Art, What is Dada?**

2016

reportage

video

6' 31''

Editor, reporter: István KOVÁCS

Camera: Áron NAGY

Creative editing: Máté FILLÉR



As correspondent of the Hungarian television in Berlin, István Kovács has been making reports on events and incidents in Hungary for over 10 years. His main audience is comprised of the inhabitants of the Hungarian Quarter in Berlin. As it is now possible to share film footage online, his reports have become accessible to audiences in Hungary as well. In his videos, Kovács portrays the relation of local to international culture, their characteristics and various points of interaction, thus showing how communication between cultures is enhanced or hindered.

In the episode shot exclusively for this exhibition, Kovács asks passers-by in Budapest about what is good art, who is a good artist, what a good artist makes or paints, what makes good art good, and what Dadaism might be.



## **Frigyes KÖNIG**

### **Virtuos**

1974

collage

collage, paper

50x70 cm

The work was made in 1974. At the time, I was working as an assistant at the Fejér County Printing Corporation's zincography workshop. I often took part in the making of the Fejér County Newspaper. This work was technical; I had no influence on the content of the paper. The *Virtuos* aimed to counteract this tension.

Frigyes König

Adacok kocorposak  
Vorra porreus kre'ndsoe  
no zodac papua kakadu s  
Van átok rátok!

# VIRTUOS

9898  
Anekotkud 36  
Vásuk  
983 duáket  
36 CÍKRC

Ú POCGYUE UEDeY UG OGDou GYUGGDU U GóDA EDDOG E DOYUGDOGYU

## Vossek upa kadesuncp so carukto scade eckpundá! Yadara o koctaká nakst'oinunedáep nokte kodcandás eukla!

Adacok kocorposak  
Vorra porreus kre'ndsoe  
no zodac papua kakadu s  
Van átok rátok!



Adacok kocorposak  
Vorra porreus kre'ndsoe  
no zodac papua kakadu s  
Van átok rátok!



### Udug Co 71029



### 2897 289802828

Adacok kocorposak  
Vorra porreus kre'ndsoe  
no zodac papua kakadu s  
Van átok rátok!

### Ge'andá Ek píaláot chá'edá Uta wó'áep

Adacok kocorposak  
Vorra porreus kre'ndsoe  
no zodac papua kakadu s  
Van átok rátok!



Adacok kocorposak  
Vorra porreus kre'ndsoe  
no zodac papua kakadu s  
Van átok rátok!



Adacok kocorposak  
Vorra porreus kre'ndsoe  
no zodac papua kakadu s  
Van átok rátok!

### Acsorudátk

Adacok kocorposak  
Vorra porreus kre'ndsoe  
no zodac papua kakadu s  
Van átok rátok!

## Vadák ocskopek usuraké Venodr oekis rounk a sorrecoú

Adacok kocorposak  
Vorra porreus kre'ndsoe  
no zodac papua kakadu s  
Van átok rátok!

Adacok kocorposak  
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Van átok rátok!

Adacok kocorposak  
Vorra porreus kre'ndsoe  
no zodac papua kakadu s  
Van átok rátok!



Ge'andá Uagge Omasátk  
E'at' 29083 nozko E'6666

Adacok kocorposak  
Vorra porreus kre'ndsoe  
no zodac papua kakadu s  
Van átok rátok!



Adacok kocorposak

Vorra porreus

kre'ndsoe

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Van átok rátok!

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Van átok rátok!

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Vorra porreus kre'ndsoe  
no zodac papua kakadu s  
Van átok rátok!



**K.U.T.A.Cs. (Group Based on the Experience of Egresses,  
Miklós MÉCS & Csaba VÁNDOR) & VirágJudit Galeri  
(Virág BOGYÓ & Judit FISCHER)**

**Huff Huff Time**

2016

installation

photos, videos, objects, texts

dimensions variable

The Green Cock Lyceum is a school for kids who can't tolerate conventional educational institutions and are not tolerated by them either.

Already at the age of six, they are defying society.

Last year, a primary school class was also launched, with a single student and eight to ten non-teachers. We don't teach classes, we simply just spend time together like we "normally" would.

These kids are used to being the rebels, but in a school which is itself rebellious, this becomes a bit more difficult.

Our aim is to convince everyone that there's always something to revolt against. If we're done with teachers, we can take down the doctrines.

This year, we have three kids and two classrooms. The smaller one has transformed into an permanently dark combat-room. In this immaterial and extra-curricular space, we mull things over, draw and plan stuff in candlelight, fidget about in strobe light, or settle down and philosophize in pitch dark. Recently, we've started having lunch here as well.

Friday is creative day, and kids from other schools can also take part in the life of the Green Cock Lyceum. This is an ideal "unschooling" situation, where "educators" busy themselves with the same thing they'd be fiddling with even if the school was empty, thus following their hearts' deepest desires. Some build electronic gadgets, some experiment with animation, others make music, cook, or give massages to each other. In the meantime, the kids run from one place to the other and have a go at everything that catches their attention or engages them for the moment.

We've had a birth-day, where the birthday girl gave presents to everyone else.  
A funeral, where the dead person preached to the survivors from his coffin.  
(Only talk ill of those who are alive!)



We buried a leopard print hat that was hit by a car.  
We built the Holy Crown of Hungary out of salty snacks.  
We made an explosion. We created bifurcating protest signs out of fallen branches.  
The bindis on our foreheads got infected.  
We scrubbed the toilet with a fake Christmas tree—maybe we can call that a peaceful, happy p.c. brush.  
We wrote kind words on our middle finger in order to confuse our—often wrongful—aggressors.

...

We regard these Friday occasions as upside-down celebrations that exhaust the Dada heritage. Exhausting this heritage is not necessarily prodigality. Although the word refers to something else, it is not eternal. Or only in the sense that energy is. It is not created or destroyed, rather, it transforms from one form to another, rearranges itself or turns into its negative. It's a strange thing to revere a movement based on a lack of respect for everything.

Virág Bogyó & Judit Fischer & Miklós Mécs & Csaba Vándor

**Juli LACZKÓ**

**Berlin – Freie Stadt 2020**

**Looking at the Present from the Future – Dada News**

2016

fanzine

print, newsgrripper

25x35 cm

In 2020, Trump's America and Merkel's Europe are at war with Putin's Russia, but in the moment of German intervention, an extremist anarchist revolt erupts in Berlin. The punks take over from the moderates, the city breaks away from the Bundesrepublik, and turns into a radical, free-spirited community with no central governance. *Berlin—Freie Stadt 2020* shows this future historical moment in the form of a daily newspaper, available both digitally and in printed format.

In 2016, Berlin is home to a number of excessively nonconformist, off-grid lifestyles, dispersed throughout the city, ranging from closed anarchist spaces through house projects to festival-like trailer caravans. I started documenting these settlements from two perspectives: Google Maps location, with the help of Street View, validates my documentary photographs from the scene.

The work *Berlin—Freie Stadt 2020* is a fictitious newspaper with a contemporary look, available in both printed and digital format. The articles feature my own photographs alongside Google Street View images of the same location, placing the paper's content somewhere between fiction and reality.

Juli Laczkó







# NÉPSZABADSÁG

"a nők jogai addig terjednek amíg nem sérülnek a férfiak jogai"

Levél a kormányhoz: Kérlek, ne vedd ki a német autonóm zónát!

# NÉPSZABADSÁG

"a nők jogai addig terjednek amíg nem sérülnek a férfiak jogai"

Német autonóm zóna



# NÉPSZABADSÁG

"a nők jogai addig terjednek amíg nem sérülnek a férfiak jogai"

Német autonóm zóna



**Anna PETERNÁK**

**Absence Report**

2016

installation

black and white prints, plastic board sheets

dimensions variable

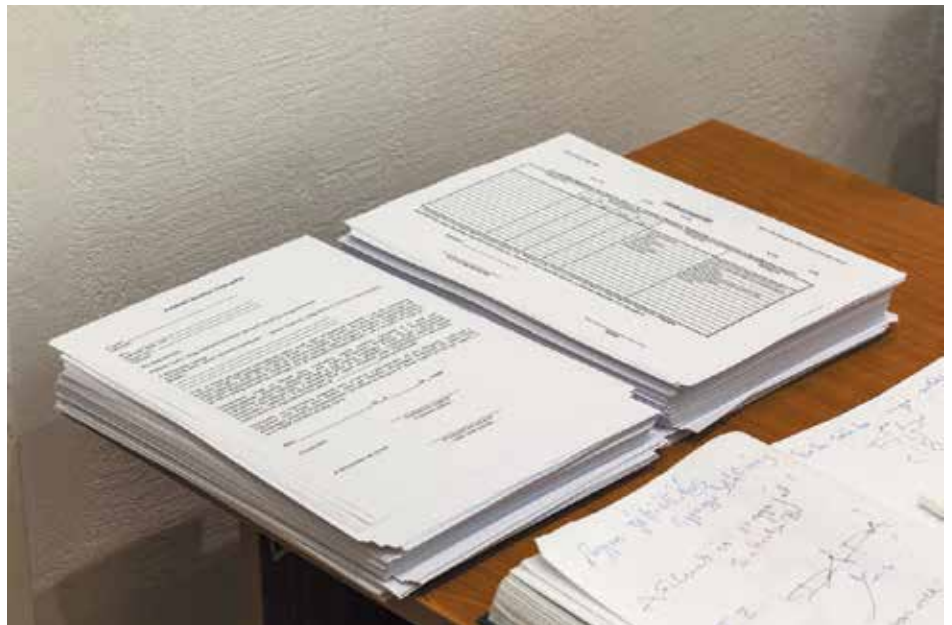
The *Absence Report* is basically an everyday object, let's say an official document: in its original function, it is meant to relay information to those capable of decoding its semiology. It reports on people who are absent. It is issued on a monthly basis. Failing to prepare the document entails a number of warnings, followed by reprimands. Although the *Absence Report* might look modest and reserved at first sight, it actually contains sophisticated messages of literary profundity. Until now, the *Absence Report* operated only under limited institutional circumstances, its single journey leading from "issuer" to the HR office. It therefore had no chance to flourish or to reach a wide enough audience. But we shall change this. In its new function (as a work of art), it will finally fulfil the role it is cut out for.

We encourage everybody to approach the *Absence Report* as s/he would approach a work by Jókai, Dickens, Defoe, or Beckett. And if you liked it, please repeat the same procedure with the *Professional Fulfillment Certificate* and the *Immediate Dismissal Notice*.

Downloadable documents:

<http://www.mke.hu/dladla100/en/muvek.html#peternak>

Anna Peternák



**Katarina ŠEVIĆ & TEHNICA SCHWEIZ**  
**(Gergely LÁSZLÓ & Péter RÁKOSI)**

**Alfred Palestra**

2014–2015

installation

leather bag, books, Alfred Palestra book

100x60x40 cm, dimensions variable

At the end of the 19th Century a school in Rennes (France), today referred to as the Lycée Émile Zola, became a point of intersection of two historical tendencies: the birth of the avant-garde – through the presence of Alfred Jarry as a pupil – and the crisis of the Republic – through the 2nd Dreyfus Trial that took place there.

Was it a mere accident that the creation of Jarry's *King Ubu*, which is commonly referred to as precursor of Dada and Surrealism, the forerunner of the avant-garde, coincided with the culmination of the Dreyfus Affair in time and space? It is this concomitance that the project reflects on.

The complex project was realised with the participation of the schools' student drama circle, in the gym, which once served as the location of the trial. The aim of the work conducted with the students was to confront participants – through the persons of the two Alfreds – with the ghosts of the place and the era and the meaningful heritage of the school. At the workshop, the artists and the students partook in an exercise of interpreting excerpts from texts of two parallel literary canons: the books of Alfred Dreyfus, which he read between 1895 and 1898, during his imprisonment on Devil's Island, and Jarry's library – a collection of the 27 books that appear in one of his most important works, the *Exploits and Opinions of Dr. Faustroll, Pataphysician*.

About 20 different costumes and symbolic, moving wooden objects, were created for the performance and the workshop.

In the *DLADLA 100* exhibition, Alfred Palestra's *School Bag* and books belonging to the Alfred Palestra Canon are displayed, among the *Alfred Palestra Book* – a printed manifestation of the project.





**Lellé SZELLEY**

**Extract I–V.**

2016

drawing

pencil on paper

29x42 cm each

By the fact that these texts that do not back the figures on the pictures even so get along with the works and together they form a whole, this poetry-description juxtaposed with the images corroborates and confirms the concept. It may be considered DADA in a rather gratuitous way.

Limestone pieces

But it is not

Two green leaves

Two calyxes

Slower than it takes to utter

Resolved

28/09/2016 04/10/2016

Chance

The sound

Of the aircraft taking off

Reaches into my dive

The rooster's howl

Shears the darkness

Stones are swimming

Up

16/09/2016

Fate

From this moment on

It eases

In the perceptible world

It relents

By a simple glance

It lifts

With notorious hope

It stretches

With echoing regard

It unbinds

15/11/2016

Lellé Szellely

Translated by Zsuzsanna Bodóné Hofecker





**Kornél SZILÁGYI & Csaba VÁNDOR**

**“Cobblestones: weapon of the people!” - Oppression Test**

2012

installation

video, cobblestone rubble

dimensions variable

Two artist-researchers collected cobblestones from the streets of four Central-East European cities, then had a pressure test performed on them in the laboratory of the Budapest University of Technology. The test's results show that Hungarian cobblestones are much better at enduring pressure than the others. It seems like a fairly obvious conclusion that Hungarian people are by far the best at enduring oppression.

“You can chop wood on a Hungarian's back”\*

\*literal translation of a Hungarian idiom referring to an extremely meek and patient person.





## Zsuzsa SZTRUHÁR

### **Musica Taverna („Buffetmuzik“)**

2016

installation

iron, glass, acrylic paint, industrial fan, singer motor,

plexyglass, copper, plastic

60x60x120 cm

This playful, bohemian work was made for the Hermina Gallery's first birthday, in May. Beer bottles, sounded by a transformed central fan, go round and round on a plexiglass. The plexi is moved by a foot-controlled sewing machine engine with the help of a v-belt pulley. The beer bottles' sound, roughly a quint or an octave in range, can be modified by adjusting the water level in the bottles. When the plexi is moved, a faint musical scale can be heard. The color scheme and mood of the work somewhat recalls the French riviera, where, in certain orangeries, Duchamp and the others probably had a great time relaxing and "dandying about".

Zsuzsa Sztruhár



**Edit TANGL**

**Dada Central**

2016

video installation

video, Kinect sensor

dimensions variable

*A play with shabby debris*, a play with film. Where does it begin? Where does it end? Does it have an ending at all? Or a beginning? This work cannot be grasped from one position, you have to keep jumping and fussing in front of it, fanning it, and then it will react to you. But where do you actually get to? That is never certain. Forwards or backwards, it is only up to you what story you will receive.

With the help of a Kinect sensor, we can assemble scenes reminiscent of Dadaist films, in a totally undetermined and illogical sequence. We can create our own Dada film with the movement of our hands and feet. There are no right answers; the toolkit of scenes and movements is to be discovered. The work's title refers to a popular Kinect game.

Edit Tangl





## József TASNÁDI

### The Visitor 1–3

2013

video documentation of the kinetic installation titled *The Visitor*

video

*The Visitor 1* (1' 55'')

*The Visitor 2* (2' 18'')

*The Visitor 3* (1' 49'')

Concept: József TASNÁDI (2011)

Planning: József TASNÁDI (2011) & BIMATIK Ltd. (2012)

Contractor: BIMATIK Ltd. & Terézia TASNÁDI (2012)

Location: Csepel Island, Óbuda Island, Heroes' Square, City Park; Budapest, Hungary

Date: February-May 2013

Camera: Zsolt BREDÁR

Music: *The Visitor 1* – Erik SATIE: *Gymnopedie 1*,

*The Visitor 2* – Erik SATIE: *Gymnopedie 3*,

*The Visitor 3* – Erik SATIE: *Gnossienne 1*

Is it only possible to make images in a static position? Is it only by making a stop that I allow myself to see consciously?

Movement is not image-friendly. Still, perception of reality mostly occurs in movement. I perceive the moving world while I am moving. I perceive it mostly inaccurately. In such inaccuracy, the scene is much more atmospheric than visual. Still, the image does have an atmosphere. So does movement. Nevertheless, movement is not image-friendly.

When I make a stop to contemplate, reality offers itself to me largely as an image, even though the image is only one dimension of reality. The image is but a fragment of reality.

The fragment is able neither to carry, nor to mediate the atmosphere of a moment. The image never shows reality—yet, it as though it invoked the atmosphere of reality.

*The Visitor* is the story of my pilgrimage towards my centre. An irrational and happy excursion that only has a reason (motive) but no explanation. An adventure in which fiction and invention, romanticism and humor mix with the tragicomedy of my defenselessness in front of myself. A cluster of subtle references to the dauntless obsession of Fitzcarraldo, to Ulysses, and to the 'visitadoras' of Vargas Llosa. To those lacks that fuel our incessant desire for transcendence. It is an autobiographical installation-performance in which my proxy is a bed.

József Tasnádi, Translated by Miklós Erhardt









DLADLA100 – An exhibition by the Doctoral School of the Hungarian University of Fine Arts, on the occasion of the centenary of Cabaret Voltaire, founded in Zürich in 1916.

16 December 2016–31 January 2017

Barcsay Hall of the Hungarian University of Fine Arts, Budapest

Exhibiting artists: Lőrinc Borsos, Loránd Bögös, Jivens O. Breewenses, Igor & Ivan Buharov, Andrea Fajgerné Dudás, Márton Fernezelyi & András Kappanyos & Imre Lepsényi & Zoltán Szegedy-Maszák, Katalin Haász, Péter Hecker, Előd Izsák, Balázs Kicsiny, Margit Koller, István Kovács, Frigyes König, K.U.T.A.Cs. (Group Based on the Experience of Egresses, Miklós Mécs & Csaba Vándor) & VirágJudit Galeri (Virág Bogyó & Judit Fischer), Juli Laczkó, Anna Peternák, Katarina Šević & Technica Schweiz (Gergely László & Péter Rákosi), Lellé Szellej, Kornél Szilágyi & Csaba Vándor, Zsuzsa Sztruhár, Edit Tangl, József Tasnádi

Curated by Balázs Kicsiny, Emese Mucsi, Zoltán Szegedy-Maszák

Coordinator: Réka Szűcs

Graphic design: Imre Lepsényi

Website of the exhibition: <http://www.mke.hu/dladla100/>

Catalogue:

Written by András Kappanyos, Emese Mucsi, and the artists

Edited by Emese Mucsi, Zoltán Szegedy-Maszák

Translated by Júlia Laki

*Extract I-V* was translated by Zsuzsanna Bodóné Hofecker

*Lichthof Symphony No.17* was translated by Adrián Czuczumanov

*The Visitor 1-3* was translated by Miklós Erhardt

*About My Dada* was translated by Karina Horitz

Proofreading: Emese Mucsi, Tom Woodgate

Designed by Imre Lepsényi

Photo: Benedek Bognár – Zsuzsanna Simon, Mária Pecsics, and the artists

Published by the Hungarian University of Fine Arts, 2017

Rector: Judit Csanádi

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Printed in 150 copies

Printed at: MPB Hungary

ISBN 978-963-7165-67-2

The exhibition was realized with support from the National Cultural Fund of Hungary.

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