

ÁDÁM JENESES

You must not call it research if this expression hurts you

aura, odor, fragrance, inhale, exhale, whiff, particles, tactile, material, redolence, pheromone, trail, stench, emanation, savor, tang, somacin, saliva, semen

action, reaction, dash, motion, area, arena, distance, location, installation, infrasound, territory, zone, expanse, interval, diagrammatic

sonic warfare, non - spaces, unmanned ariel vehicle, post-conceptual, survival tools, voice cloning, synthetic media remnants, neuran, deep-fake fragments, imperfeciton, technomaya, neurocromancy, nekyia, spectres, veiled, opaque, devour

ambush, camouflage, lurking, cloaking, suppressing, sociostatistics, particle spectrography, viroinformatics, iglic, pheoron, triaflorvonhane

survivalism, pepper tactics, endurance, adherence, bivvy, lookout, examination, vigilance, utilization, barrier, consumption, obstruction, consumability, depletion, WROL, in/organic, non-linearity, TEOTWAWKI, armaments, accelerationism

uncanny, supranormal, preternatural, apparatus, deceitful, illusive, chimerical, anti-ocularcentrism, non-seeing, xenolalia, indoctrination, ideology, antimetaphysics, commodity fetishism

intervention, interference, parallel timelines, futurology, hauntology, infrapolitics, red noise, disappearance, disintegration, dispersal, dissolution, evaporation, temporal, atemporal, conditioning, subjugation

NATURE MADE
VS.
MAN-MADE

DISTRICT 8, BUDA

"IF I SAY THAT I AM AN INDIVIDUAL
MEANS I AM CONCERNED WITH
WHICH IS VERY LIMITED"

KRISHNANURTI AND DAVID
- CONVI



Quinn, a society
not has lost
its features
to re-appropriate
what it has lost
while simultaneously
reclaiming that loss

Circuit
Charge
Stability (?)

Notes on gesture

The body on the mark
in space

MIS-EN-SCENE

The
grey
in-retention

Archeological
Geological

gestures
in time

It has already
been practised
in Canada?

Mythra

EREKLE CHINCHILAKASHVILI

The first meeting was short, direct, and full of agreeable gestures and sounds. The day began with listening and observing, with a realization that there would be a lot of friction on the way, which was full of the foggy mist of uncertain ideas, trivially lost in the congested exchange.

Then, we somehow relaxed and decided to take a stroll through the city, during which we conversed and revealed ourselves. We were able to share our feelings honestly, and this created a safe space or illusion, albeit a charming and healthy illusion of safety where it was acceptable to share and also be wrong.

In this co-existence, we had to be humble because we were *three* and not *one*. We tried to stay modest and keep the ego on low volumes, like an old radio humming along the white noise of dust. In this case, we thought the *three* could somehow co-exist as one.



Aa



Flower or Fire?



A történeteid



Kö...



ISTVÁN FELSMANN

Flower or Fire

In the building (Nyolcsésfél) where the BIP workshop was held, the original wall posters from 1975 can be seen in the stairwells. These posters depict idyllic landscapes, such as seascapes or mountain places. Looking back from the time of socialism, the posters seem particularly cynical, because under socialism travelling abroad from Hungary was a privilege.

A colleague brought it to my attention that on one of the posters there is a house in front of it you see a flower. The two together create the effect of a house on fire. I took the photo with my mobile phone, then used instagram's image editor to create the typography but I did not post this picture on Instagram.

The main question in the [IN]VISIBLE MEANING Photography Project by Mansour Forouzesh argues how meaning emerges in a photograph, while the reality that was captured as a photo did not happen for the sake of making meaning. The main issue in this series is not the transmission of a specific and understandable concept to the audience. Instead, the process of relating phenomena in the photograph that occurs in the audience's mind is the goal. "Getting meaning" or being "meaningful" in an artwork seems to occur through the emotional connection between the viewer and the artwork. This connection between phenomena presented in a photograph, which can lead to a particular meaning in the audience's mind, might not exist in the real world. Therefore, can we ask these questions, where do these meanings come from? Are they based on the human desire to discover and apply meanings in their lives? Is it accurate to say that the meaning that emerged in the audience's mind from a photograph depends on their mental and emotional states? The issue of shadows and the cave in Plato's Allegory of the Cave, or the case of the elephant in a dark room, by Maulana Jalaluddin Balkhi (known as Rumi), could further explain this discourse. The truth and reality that happened in these two examples were different for each individual as they could only comprehend things based on their personal grasp on the representation of the events. Ultimately, this series aims to present several regular moments on our daily lives that aims at not creating meaning but leading the audience to apply their own meanings. [IN]VISIBLE MEANING, as a photography project, includes two sets of photo series. The first series, titled "BLACK PIGEON", is a specific approach toward perceived meaning by the audience. The "FEAR" photo series that was created during Covid-19 lockdown (2020) is about the mental state of society in relation to the news about the outcomes of the pandemic. "Comfort Zone" is the second photo series about the human relationship with the surrounding urban area that has a specific effect on the social and psychological state of people.

WHITE PIGEON

GRAY PIGEON

FLYING BLACK PIGEON

AMAN SITTING

AMAN OF BEER

BLACK PIGEON

BLACK PIGEON

MANSOUR FOROUZESH

[IN]VISIBLE MEANING

The main question in the [IN]VISIBLE MEANING project argues how meaning emerges in a photograph, while the reality that was captured as a photo did not happen for the sake of meaning. The main issue of this project is not the transmission of a specific and understandable concept to the audience. Instead, the process of relating phenomena in the photograph that occurs in the audience's mind is the goal. "Getting meaning" or being "meaningful" in an artwork seems to occur through the emotional connection between the viewer and the artwork. This emotional connection might not exist in the real world.

In this poster I intend to transmit the textual information of a photo, to raise the question: is it the information that gives us the urge to interpret an image, or it is rather our mental process that creates a narrative by seeing a representation of reality?



NÓRA SZABÓ

Tech&Image D.

Rivers of words, flowing free,
In waves of shapes, we find our plea.
Image and technology, intertwined,
Bound by threads of human mind.

Body's form, a timeless trace,
Stored within, a sacred space.
Tools we wield, both beast and man,
Sharing knowledge, the grandest plan.

Bytes and pixels, data's surge,
Through the currents, we converge.
Yet within, our essence thrives,
Where the soul and meaning connive.

Let the words dance, swift and fleet,
Abstract rhythms, a visual treat.
In this fusion, worlds collide,
Where poetry and image coincide.

Unfolding paths, unknown terrain,
Through the river, we'll remain.
Image and technology, our guide,
In unity, our spirits glide.



ÖZGÜR ILTER

*“Because I know that time is always time,
And place is always and only place.”*

Ash Wednesday, T.S. Eliot

A profound and transformative action unfolded, nurturing a sense of belonging. Time flowed seamlessly, weaving moments of growth: *One* fearlessly explored the *other's* narrative, way of telling, and a journey, celebrated, uniting the pursuit of pushing boundaries. Boundaries dissolved within a shared space blended diversity harmoniously. The *space*, no longer confined, expanded into boundless horizons, revealing hidden discoveries and intricate details. Time stretched and broadened, beckoning *the one* and *the other* to explore non-verbal dimensions and bridge understanding. Illuminating the profound power of camaraderie, the celebration became an ode to the simultaneous existence in multiple realms — embracing here and there, then and now. Space has become a place. A timeless transition has unfolded, inviting one and *all* to embrace togetherness, transcending the notion of in-betweenness, intertwining time and space, and the essence of belonging.



AGATA JAROSŁAWIEC

How can we translate multiple artistic languages into a single work, a poster that encompasses the breadth of our perspectives and sensibilities? From our conversations an image began to emerge that was closely connected to the body, which turned out to be the base for our individual methodological experiences. The individual body, but also the group body, entered into a process of discovering, marking, adding and subtracting meanings and images. Our work produced a poster that served as a sort of trace, constituting a memory immersed in space and interacting with it. The concept of trace, which has always been associated with the human species, raises questions regarding accountability for the message it conveys. This message was an important part of our discussions.

“



”

ANTONINA LOREK

*ROBESPIERRE: You would not believe how sweet it is to know
that there is someone who trembles for me and not before me.*

(Stanisława Przybyszewska, The Danton Case)

The process of translating artistic ideas and research into a poster begins with the question of how to distill an idea into something that can be understood despite language barriers, where images can be understood as graphic signs rather than examples of illustrating reality. My PhD proposal, which involves translating theatrical plays into a series of sculptural objects is based on the same line of thought. When designing the posters, I tried to take the same approach as when researching, experimenting with both simplifying the ideas almost beyond comprehension and preserving the naturalness of “artistic gesture”, the most elusive but most important quality of art. I created something that communicates the idea in a minimalist, and thus enhanced manner by significantly limiting my color palette.



JAGODA DOBECKA

By complete random chance, we were matched into a group. Nora, Birgitta, Agata and me. We live in different places, we can't even pronounce each other's surnames correctly, our work methodologies are completely different, but the set of topics such as memory, loss and healing united our collaboration and became a theme to which we kept returning. It turned out that we have quite a few things in common. In the process of negotiation, we managed to create a work that is a record of our meeting. It's a bit like a festive table with a tablecloth prepared for a communal dinner, where each of us made a different dish, and the whole thing formed a wonderful four-course menu.



BIP



JAKUB ŚWIĘCICKI

When starting my research on how to showcase my thoughts and projects conducted as part of my doctoral studies I decided not to design a standard printed poster to hang on the wall. My main goal was to present the phenomenon of the Polish School of Posters using embroidered tactile graphics since my research targets blind and visually impaired individuals. I believe it would have been unfair if I created a typical graphic work as part of the BIP task. Therefore, it was important for me that my contribution to the group installation is based on a code that is not immediately understandable to anyone. The fragmented sentence „this is still research” has been presented using the Morse code, and raised studs attached to textiles define the area in which I work and the potential of haptic elements.



KAROL LIS

My artistic work focuses on the cross-section of Budapest, showcasing the unique elements and details found in its buildings, roads, and parks. As an art conservator, I carefully analyzed these elements, considering their historical and cultural value. Using the technique of creating a cross-section, I highlighted architectural details like adorned facades, winding streets, and vibrant parks. Through abstract compositions, I aimed to captivate viewers and ignite their imagination. This artistic endeavor allowed me to express my creativity while utilizing my scientific expertise. I aspire to inspire Budapest's residents to appreciate the beauty of their city by bridging the realms of art and science. By combining these disciplines, I hope to generate interest among art enthusiasts and conservation enthusiasts alike.

PERFECTION THROUGH MIRRORING

PERFECTION THROUGH MIRRORING

PERFECTION THROUGH MIRRORING

ETERNITY OF OBJECT

ETERNITY OF OBJECT

TRACES OF THE ART PIECE IN THE TOOL - TRACES OF THE TOOL IN THE ART PIECE

TRACES OF THE ART PIECE IN THE TOOL - TRACES OF THE TOOL IN THE ART PIECE

TRACES OF THE ART PIECE IN THE TOOL - TRACES OF THE TOOL IN THE ART PIECE

ICONOGRAPHIC VIDEOS

MAPPING THE PROCESS OF FUNCTIONALITY

MAPPING IS THE CONCEPTUALIZATION OF KNOWLEDGE

ART IS DATA

ART IS DATA

ART IS DATA

EMBODIMENT OF MULTIDIMENSIONAL IMAGE

EMBODIMENT OF MULTIDIMENSIONAL IMAGE

EMBODIMENT OF MULTIDIMENSIONAL IMAGE

ORIENTATION OF MEANING

ORIENTATION OF MEANING

ORIENTATION OF MEANING

THE FUTURE IS INTENDED

THE FUTURE IS INTENDED

BETWEEN BEFORE AND AFTER

BETWEEN BEFORE AND AFTER

BETWEEN BEFORE AND AFTER

YOU KNOW MORE THAN YOU CAN SAY

YOU KNOW MORE THAN YOU CAN SAY

UNTOLD KNOWLEDGE

UNTOLD KNOWLEDGE

IT IS NOT SCIENCE BUT IT'S STILL KNOWLEDGE

IT IS NOT SCIENCE BUT IT'S STILL KNOWLEDGE

EMBOBODIMENT PROBLEM

EMBOBODIMENT PROBLEM

SHOWING IS MORE PRACTICAL THAN DESCRIPTION

HOW YOU CAN KNOW WITHOUT THE WORDS

HUMAN TIME AND EFFORT CODED AS THEORY

HUMAN TIME AND EFFORT CODED AS THEORY

THIRD GENERATION OF HAMMER

THIRD GENERATION OF HAMMER

THIRD GENERATION OF HAMMER

SHOW AND TELL

SHOW AND TELL

HUMAN BEING IS LOST WHEN THE RESULT IS CERTAIN

HUMAN BEING IS LOST WHEN THE RESULT IS CERTAIN

FUNCTIONALITY DEFINES RIGHT OR WRONG

THE TOOL IS FINISHED WHEN I'M BORED

IS THE MACHINE IN SERVICE OF MAN OR MAN IN SERVICE OF THE MACHINE

IS THE MACHINE IN SERVICE OF MAN OR MAN IN SERVICE OF THE MACHINE

YOU LEARN HAVING FUN

YOU LEARN HAVING FUN

GOOD ERROR

GOOD ERROR

ERROR IS PRODUCING SOMETHING NEW

ERROR IS PRODUCING SOMETHING NEW

YOU SEE EVERYTHING AS OPPORTUNITY

YOU SEE EVERYTHING AS OPPORTUNITY

ERROR AS A PATHWAY

ERROR AS A PATHWAY

ERROR AS A PATHWAY

SERENDIPITY OF ERROR

SERENDIPITY OF ERROR

COLLECTION OF ERRORS

COLLECTION OF ERRORS

THE EPHEMERIC IS PRODUCING THE SOLID

EMBOBODIMENT OF HAPPENSTANCE

EMBOBODIMENT OF HAPPENSTANCE

GAP OF KNOWLEDGE

GAP OF KNOWLEDGE

GAP OF KNOWLEDGE

MULTIRELATIONAL SHAPE

MULTIRELATIONAL SHAPE

VISUAL RE ACT OF THE REPORTS

VISUAL RE ACT OF THE REPORTS

VISION TO VISION

EXCHANGE TECHNOLOGIES

EXCHANGE TECHNOLOGIES

EXCHANGE TECHNOLOGIES

ERROR IS PERSONAL

RE ACT RE SEARCH

RE ACT RE SEARCH

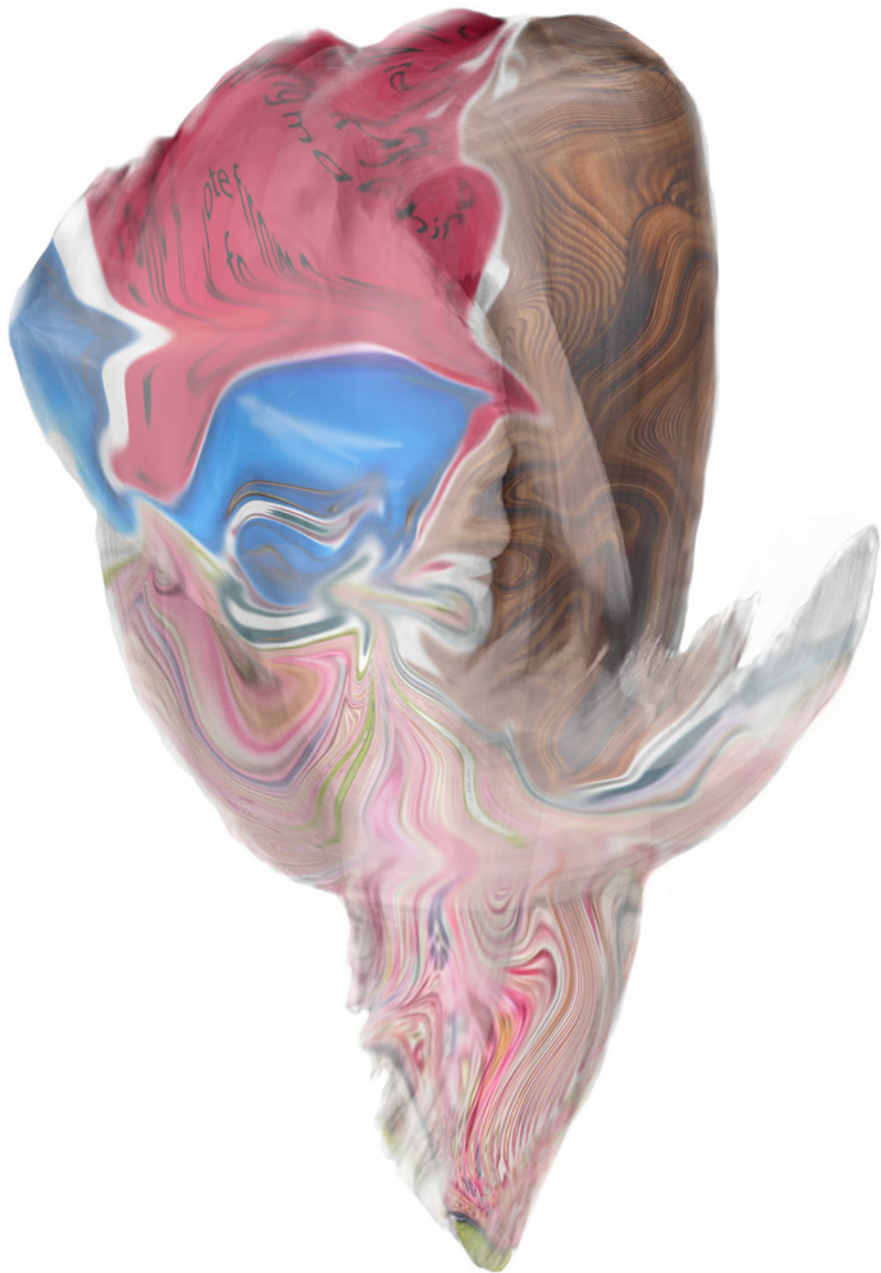
RE ACT RE SEARCH

RE ACT RE SEARCH

RE ACT RE SEARCH

KAROLINA HALATEK

The image is a result of collaborative work between me, Katarzyna Siwczyńska, Gustav Thane and István Felsmann. Each color labels a voice of one of us. The voices blended together, I lost track of who said what. A two-days discussion finalized in the form of a list of statements and definitions. The repetition of the same statements comes out of the sense of personal connection. We decided to individually underline the voices we found a resonance with. If the text is in three colors, it means that the three of us felt connected to it. If it's copied twice, then the two of us, and so on. The work focuses on commonalities we found with in each other, which nearly formed a lyric to an unknown song.



KATARZYNA FEIGLEWICZ-PESZAT

The subject of my artistic and research is currently a project entitled "The space of a sign – a sign in space. Sign language as a spatial language of visual arts." I analyze the phenomena typical of sign language, such as cultural signs, but also translation problems related to sound culture.

The main goal of my activities is to build cross-cultural communication that would take advantage of the opportunities offered by sign language, which due to its somatic nature, can be universal. *Sign language disrupts the basic dichotomies like word-picture, telling-showing, reading-watching, writing-speaking or listening-looking* (W.J.T. Mitchell)

The work consists of a compilation of images collected by a workshop group. The images here have adopted the smooth movement path of the sign "epp". It is a cultural sign used by deaf people in strange situations, misunderstandings and when encountering communication problems.

THE FUTURE IS INTENDED
THE FUTURE IS INTENDED

SHOW AND TELL
SHOW AND TELL

DISMEMBERMENT PROBLEM
DISMEMBERMENT PROBLEM

IS THE MACHINE IN SERVICE OF MAN OR MAN IN SERVICE OF THE MACHINE
IS THE MACHINE IN SERVICE OF MAN OR MAN IN SERVICE OF THE MACHINE

HUMAN BEING IS LOST WHEN THE RESULT IS CERTAIN
HUMAN BEING IS LOST WHEN THE RESULT IS CERTAIN

VISUAL REACT
VISUAL REACT

THIRD GENERATION OF HAMMER
THIRD GENERATION OF HAMMER

HUMAN TIME AND EFFORT CODED AS THEORY
HUMAN TIME AND EFFORT CODED AS THEORY

ORIENTATION OF MEANING
ORIENTATION OF MEANING

BETWEEN BEFORE AND AFTER
BETWEEN BEFORE AND AFTER
BETWEEN BEFORE AND AFTER

TRACES OF THE ART PIECE IN THE TOOL - TRACES OF THE TOOL IN THE ART PIECE
TRACES OF THE ART PIECE IN THE TOOL - TRACES OF THE TOOL IN THE ART PIECE
TRACES OF THE ART PIECE IN THE TOOL - TRACES OF THE TOOL IN THE ART PIECE

EXCHANGE OF EXPERIENCE
EXCHANGE OF EXPERIENCE
EXCHANGE OF EXPERIENCE

ART IS DATA
ART IS DATA
ART IS DATA

GAP OF KNOWLEDGE
GAP OF KNOWLEDGE
GAP OF KNOWLEDGE

WE ACT RE SEARCH
WE ACT RE SEARCH
WE ACT RE SEARCH

KATARZYNA SIWCZYŃSKA

The main poster was the result of a discussion between us and a conclusion that was born in our head. We transferred main clues to the paper in response to the question "What is the role of the photo in your creative process". As a result, we got essences: sentences that do not necessarily make sense and cannot be exactly translated into English. By strange colors, we also introduced the chaos that was the basis for the establishment of the master poster cuts. The common points extracted were selected and reflected on on the poster in the form of a repetition, which was supposed to evoke 3D texts, illegible without the use of special ecological 3D.

**igazán
ünnepi**

NADIA MARKIEWICZ

This poster is a result of following my visual desires within a collectively formed set of images and objects that we have been accumulated in a local thrift shop as a group. The experience of being together, talking about our random findings, asking for opinions, laughing and speculating about what we see and what can we hold in our hands, and pass along, became the core of the final installation, and this specific poster. I designed it from a magnified scrap of floral fabric and a graphic detail from a set of dish recipes found by Natalie. The words on the poster exclaim: –It's festive!, which was originally a comment about a type of dessert reserved for special occasions. This time they encapsulate the feeling of the out-of-the-ordinary but within the context of our spontaneous, temporary, yet important teamwork.



they have a completely different language, a different way of thinking...

NATALIA MECNAROWSKA- LEGUTKO

The poster is part of a group work. The artist's work on the posters was preceded by a discussion in which we exchanged our views on the role of images and words in our work. Our artistic practice in this field turned out to be very different (sometimes even extremely different). Then each of us chose three photos, which we merged, forming thus the basis on which everyone started working separately. My poster was created quickly, I worked intuitively and freely, allowing myself to express my visual language naturally. It turned out to be soft, melting patches of color. I added a short text and four black dots representing our different experiences. The most interesting part of the process was the final comparison of the finished posters, since they visually expressed our initial discussion.



OLGA KONIK

“Darning is small acts of care and paying attention.”

Celia Pym

The main research problem undertaken as part of the Doctoral School is to identify the potential of creative handwork as a strategy for producing more sustainable attitudes and creating identity. Primary consumption, or the independent production of everyday objects was usually associated with scarcity or lack of products on the market. But now it is making a comeback as a sustainable strategy, bridging the gap between the anonymous and distant producer and the consumer.

I'm mostly interested in repairing, as a way to consume more sustainably and to build relationships with everyday objects. My contribution to our collective installation was to bring it thrifted materials found in trash container as well as some mending tools and a little darn. Doing things together means to me a process of mediation, with all of its pleasures and struggles.



PAWEŁ BŁĘCKI

“Doing things together.” This is the sentence I wrote right before we sent files to print our posters. I used to make temporary projects, mostly around ten years ago. In that time I was using things found in the forest, like sticks, leaves, rocks etc. I was doing these projects mostly together, in a group. Our Erasmus project reminds me of that time, since we have prepared a small exhibition using things we had found in Budapest. In order to collect useful items we were digging in huge garbage containers, which sounds funny but it was a serious research and kind of consolidating action. I liked it a lot and I'm happy that we made a temporary project without wasting materials. For me it's important because of sustainable production of art.



BIRGITTA NORDSTRÖM

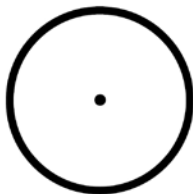
We talk about the body and body language, we talk about traces, signs carved in stone. We talk about the feeling of skin. We speak of a recipe for life and an encounter. We speak of the body that no longer is but never will be forgotten. Loss and memory are constantly present. Four researching perspectives meet and from that conversation a common poster is to be created. It is a challenge that is almost impossible. But slowly, listening in to our practices, we decide on an oblong format that can be placed on the floor. A woven structure as a background and shapes that form islands, cavities, new bodies. Imprints and negative imprints. The (eternal) human need to trace and to make traces?



CARINE KOLEILAT

Through my artistic exploration, I embark on a journey of profound contemplation and introspection. My aim is to ignite a genuine curiosity and challenge the notion of fixed and stable identity. This poster encapsulates the essence of a fluid existence, where the lines between various aspects of our being merge and intertwine gracefully. At the heart of my focus lies the delicate interplay of stillness within movement, shedding light on the hidden beauty residing in the spaces in between. It is within these liminal realms that sincere transformations occur, and where the true essence of self-discovery unfolds. By intentionally blurring both literal and metaphorical boundaries, I aspire to emphasize the intricacies of the self. The journey of self-discovery is a beautiful and uncertain process that deserves celebration and embrace.

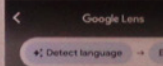
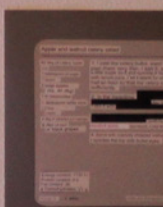
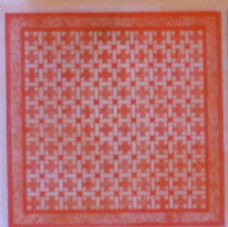
ART HAPPENS



WHENEVER

GUSTAV THANE

Art happens whenever art happens. Whenever meaning comes to be there is knowledge, but knowledge is not a singular event. The sort of meaning found in a piece of art may cause transformation in a viewer's mind, but also in the mind of its maker. This maker's meaning is a particular set of things, discernible in multiple ways, always by a maker, strengthened from within. The meaning makes sense in relation to art and that is the knowledge. Prior to art pieces are actions taken to reform materials. Post the pinnacle of art pieces, decay and death are delayed by a similar endeavor. Production and reproduction of meaning. At the center of it all there is no one event but a journey, a passage through every possibility, the happenstance, the multirelational meaning. Whenever art happens, there is knowledge. Whenever art happens, there is meaning. Art happens whenever there is transformation. Art happens whenever gaps of wonder are filled.



NATALIE NOVIK

In my research, I explore the concept of urban commons and the practices of “commoning,” an action that is often carried out through self-organized spatial practices. In a setting of collective gathering, the quest to uncover how we coexist, cohabit and co-create often comes into the light. In this case, even mundane objects of everyday life, such as paper napkins and recipe cards found at a flea market hold significance as they represent both nostalgic moments of imagined communal memories and serve as a means of practicing solidarity through hospitality. By viewing common spaces as sites for connection, we can draw links to the act of commoning as a subversive form of radical togetherness. How do we repair spaces through the communal assemblages of the home environments, particularly in this context through found objects? What are the means of “collective making” and its role in establishing the agency of commoning?



NKULE MABASO



HDK-Valand Academy of Art and Design,
University of Gothenburg Sweden

SANSKRITI CHATTOPADHYAY

Words illumine worlds. I live in one world, you live in another. When I moved to your world, I lost my rivers, some stars, some goddesses. My eyes see a different image and you ask me to draw yours. I carry the wound of this loss. In the depths of my vein, I remember vaguely the tune of the tales that have been living in my memory, my ancestor's memory. I shed my skin. I washed, shrugged, and woke up in this new realm. Now I am a child again.

I learn to listen to the lost tales, stars, skins. I learn to remember what I could see before I was divided in many. I am learning to draw again. I draw in my cinema. I draw what I could once see. You won your wars and I won the memories. I hold you, host you, harbour you in my stories.

I draw my stars, my worlds. In my cinema, I engulf you.