**ON COLLABORATION**
A series of events and talks on collaborative art practices

Trafó Gallery, Trafó – House of Contemporary Arts Budapest

23 March – 01 April 2006


On Collaboration is an international series of events investigating the phenomenon of collaborative artistic practice through lectures, art projects and panel discussions.

Collaboration is not a new phenomenon in visual art. Ever since artists have worked together in a common workshop or in colonies, through the avant-garde movements when artists with a similar view and goals have joined forces to clarify and promote the artistic ideas they stood for we find numerous examples. The idea of sharing authorship and of the participation of communities in the creative process has been for long introduced, too.
However, the radical change in the notion of the artwork and of the role of artistic individuality from the sixties on, moreover, the extensive development of communication technology throughout the last two decades, opened new dimensions for collaborative work. Civil rights movements, social problems and political context has also challenged artists to express themselves in new ways.
It is not just about working at the same place or in a similar style, not just about a common discourse based on a conviction alike; the project On Collaboration focuses on the phenomenon when it is the creative process that becomes a common act and experience so that the work born out of these efforts can be only attributed to a collective of creators and not to a single person.

What possibilities can collaborative work offer for extending individual creativity, what kind of new energies arise when working together? What could be the strengths and the weaknesses of such methods?
In which ways can a group organize itself, how can a certain autonomy be created as a basis for critique and resistance? How can a micro-society formed this way occupy alternative spaces of creation and action?
What are the motivations behind forming a collective at different parts of the world – like in Central Europe or in the United States – and what are the answers to the challenges by various economic and institutional models possibly provided this way?
Does the appearance and the spread of the Internet offer new models of collaboration, how can the experience gained by using the Internet be incorporated into the artistic creation?

It seems that the claim to re-write art history, in respect to socially and politically engaged group work, that traditionally has largely focused on artifacts and marketable tendencies is being acknowledged and promoted by a growing number of artists and cultural workers.  How can a line be drawn from early twentieth-century avant-garde movements and thoughts on collaboration, participation and social act on through the collaborative projects of the sixties and seventies to present tendencies? How can these activities be archived and presented, what are the possible strategies that curators and institutions could apply when dealing with process based collective projects – and what were and are the forms and results of such an incorporation of independent activities into the institutional and canonization system? Where would a discourse about the respective notions of art and activism lead us? How are these boundaries being dissolved in some of these projects?
Can we talk about a growing interest toward socially or politically oriented collective work, and if so, what might be the reasons for that?

These are some of the questions that On Collaboration seeks answers for through the contribution of artists and experts involved.

The program is curated by Hajnalka Somogyi.

**23 March**

**COLLABORATION IN MEDIA ART**
Organized by Edit Blaumann

6 pm          A lecture by **Hans Bernhard** /UBERMORGEN.COM / etoy.holding
7 pm          Panel discussion with **Massimo Banzi, Balázs Beöthy, Ákos Maróy, Ádám Somlai-Fischer**, moderated by **Edit Blaumann**


**Hans Bernhard** (etoy.holding/UBERMORGEN.COM) will talk about the infamous etoy.CORPORATION (a digital drug cult, identity exchange, corporate identity) and then browse through the self-organized funding-distribution experiment in Vienna (the community distributes money to community-members), about working as a internationally renowned artist-duo (UBERMORGEN.COM), about working together with a famous theatre- and film-director and artist (Christoph Schlingensief), about fruitful cooperations with Individuals (Jorgen Follestedt, SellTheVote.com, James Baumgartner, Vote-auction.net), about working with Corporations (Allianz Insurance, Skim.com, Esof Ltd.) and about collaborations within the non-hierarchical (net.)art community (UBERMORGEN with The Yes Men, Alexei Shulgin, Joshua Davis). Additionally, Hans will emphasize the new forms of collaboration through new technical solutions (Email, Skype/Voip) and the economic motivation behind collaborative working.

http://www.etoy.com
http://fanclub.etoy.c3.hu/tanksystem
http://mana.netznetz.net
http://www.ubermorgen.com
http://www.ubermorgen.net
http://www.ubermorgen.com/baby
http://www.SellTheVote.com
http://www.vote-auction.net
http://www.schlingensief.com
http://www.theyesmen.org/hijinks/salzburg/
http://www.fu-fme.com

**Blaumann Edit**

Art Historian, journalist, curator (media art and public art). Program editor of Radio Tilos. Set designer. Cinematography student.

**Hans Bernhard** (A/CH/USA, *1973)

Hans Bernhard is a Vienna and St. Moritz based artist working in the fields of digital and fine art. Using technology, computers and the internet as a medium since 1994, he exhibited and performed in venues like the Museum of Contemporary Art Tokyo (Japan), the Ars Electronica (Austria), the Konsthall Malmoe (Sweden) or the SFMOMA (USA). He is a founding member of the legendary etoy.CORPORATION and of UBERMORGEN.COM. He studied visual communication, digital art, art history and aesthetics in Vienna, San Diego, Pasadena and Wuppertal. Hans is a professional artist and creative thinker, working on art projects, researching digital networks, exhibiting and travelling the world lecturing at conferences and Universities.

www.hansbernhard.com
www.ubermorgen.com

**Massimo Banzi**
Massimo Banzi has fifteen years of experience in designing and developing enterprise applications. As one of the pioneers in commercial web development in Italy, he became webmaster for Italia Online. He then spent four years in London working as technical architect and project leader for customers such as the Labour Party BT, MCI WorldCom?, SmithKlineBeecham?, Storagetek, BSkyB? and boo.com. After returning to Italy he worked as senior technical architect for Sapient and chief technology officer of the Seat Pagine Gialle/Matrix Incubator. Mr Banzi also taught at the Masters programme in E-Business at University of Bergamo.
Currently he teaches Physical Interaction Design at the Interaction Design Institute Ivrea and consults designers on interaction design projects that involve electronics and technology.
www.potemkin.org

**Ákos Maróy** (*1973 Szeged, Hungary)

founding member of nextlab. founding member and former vice president of Emergent Systems Research Institute, Budapest, Hungary. Member and former courator for Tilos Radio, participant and lecturer of many international conferences and workshops in the last few years, consultant on information and communication technology solutions for non- and for-profit organizations, in commercial projects: responsible for technology and methodology for software development, conducted his Ph.D. studies about artificial intelligence, artificial life and agent architectures.

**Somlai-Fischer Szabolcs** (1976, Budapest)

Architect, founder of Aether Architecture, specializes in designing interactive architectural projects, physical computing and DIY alternatives of smart environments. His work has been exhibited internationally both at architectural and artistic contexts, including ISEA festivals and the Venice Biennale of Architecture; published in design magazines from the UK to India, featured in a number of cultural television programs in Sweden and Hungary, and receives regular posts at leading design blogs, such as WeMakeMoneyNotArt and Infosthetics.

www.aether.hu

**24 March**

**IT'S UP TO US!**
A presentation of the exhibition **On Difference #2** – Grenzwertig
and of the curatorial contribution **It's Up to Us!** by **Judit Angel**

Participants of *It's Up to Us!* are **Sándor Bartha, Balázs Beöthy, Big Hope** (Dominic Hislop, Miklós Erhardt), **CAB** (Curators' Association Budapest), **Tamás Kaszás / Viktor Kotun, Manamana UPDATED** (Tibor Várnagy, Miklós Erhardt, BiL)

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| 2-6 pm | The works of It's Up to Us! (except for the installation by Tamás Kaszás / Viktor Kotun) will be shown in the gallery |
| 6 pm | Presentation by Judit Angel and the participants |

**On Difference #2**

"On Difference is the (working) title of a series of projects initiated by Württembergischer Kunstverein and developed in close co-operation with numerous international curators and artists. (…) It focuses on the importance of independent formats of communication and presentation of contemporary art – Internet fora, magazines, archives, self-managed exhibition rooms etc. – whose actors engage in a critical analysis of social, political, economical and urban developments. The concept of difference is seen not as a thesis, but rather as a problem – and as a challenge – of "translation": for example between art, activism and institution, but also between various local fields of reference and "realities".

On Difference #2 has been developed in close co-operation with Ricardo Basbaum, Judit Angel, Galia Dimitrova, Alenka Gregoric, Nathalie Boseul SHIN and Raqs Media Collective – each of them creating independently their own section of the exhibition. The transformation processes in "post-communist" societies will be just as much a topic of the analysis as the links between artistic and activist practices in Brazil or Hungary. The focus is on urban developments in Indian metropolises or border politics between North and South Korea. In addition to artistic works, ranging from painting to interactive projects based on the Internet and mobile thelephony, the exhibition will also comprise contributions from activists, writers, critics, film-makers, architects and urban planners."
*From the webpage of Württembergischer Kunstverein Stuttgart, www.wkv-stuttgart.de*

**It's Up To Us**

"By taking civilian activism as its theme, Judit Angel's curatorial contribution wishes to stress the importance of this phenomenon in Hungary. It presents Hungarian artists and collaborative groups which have developed lasting contacts with the activist movement, reflect on issues of civic participation and aim at initiating changes in the institutional structure of contemporary art in Hungary. This growth in participatory demands signals rather a qualitative than a quantitative turn in local art and society and it may be ascribed both to the so-called "mental transition" that follows the economic, legal and political transformations of the post 1989 Central East European countries and to the expansion of globalization and neo-liberal economy which give rise to various forms of resistance."
*Judit Angel*

**25 March**

6 pm          **The Randomroutines: Chalk Caroussel**

"The artist group that calls itself the Randomroutines prepares narrative picture series, which receive their final form after they are filtered through a number of media, to be presented as parts of complex installations, fragments of the group's private mythology.
The works treat the chosen technique playfully and experimentally, deconstruct the linear narrative, recycle and reemploy elements, use personal contents and reflects on social problems.
The founding members regularly invite gues artists to participate in the group's work."
*The Randomroutines (Tamás Kaszás and Krisztián Kristóf)*

Please join the Randomroutines in Trafo Gallery where the artists will reveal and complete their new work, Chalk Caroussel.

**29 March**

**INCLUSIVE**
Three artist groups talk about their recent projects

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| 5 pm | **The Randomroutines** (Tamás Kaszás and Krisztián Kristóf) |
| 6 pm | **Version** (Gabriela Vanga, Mircea Cantor, Ciprian Muresan): |
| | On VERSION MAGAZINE and on nr 0.6 - COLORING BOOK |
| 7 pm | **IRWIN** (Dušan Mandič, Miran Mohar, Andrej Savski, Roman Uranjek, |
| | Borut Vogelnik): On East Art Map |
| 8 pm | A film compilation by East Art Map |

**The Randomroutines**

Founding members: **Tamás Kaszás, Krisztián Kristóf**
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*The Randomroutines*

**Version magazine**

Founded in 2001 at Cluj-Napoca, Romania.
The members Version were acting like artist group till January 2003, under the name of **Super Us**
Members: **Mircea Cantor, Ciprian Muresan**, **Gabriela Vanga**
Live and work everywhere.
[www.versionmagazine.com](www.versionmagazine.com)

**IRWIN – East Art Map**

Irwin, founded 1983
**Dusan Mandic** (Ljubljana 1954) / **Miran Mohar** (Novo Mesto 1958) / **Andrej Savski** (Ljubljana 1961) / **Roman Uranjek** (Trbovlje 1961) / **Borut Vogelnik** (Kranj 1959)
The collaborative artists' group IRWIN has been a dynamic force in contemporary Eastern European art for some 20 years. Comprising five artists from Slovenia, the group also co-founded the wider cultural collective, Neue Slowenische Kunst (NSK). [http://www.nskstate.com/irwin/](http://www.nskstate.com/irwin/)

„East Art Map Online is a tool that will lead you through the last 50 years of the history of visual arts in Eastern Europe.
You will get to know 250 artists/events/projects that are considered of major importance by the 24 invited art critics, curators and artists from the different ex-socialist Central, Eastern and South-Eastern countries invited to make an initial selection for the EAM.
East Art Map Online is now open for contributions by its users.
You are invited to participate in the selection of the ten most important artworks or crucial art projects from every country of Eastern Europe since 1945." [www.eastartmap.org](www.eastartmap.org)

The book East Art Map has been launched in April 2006.

**30 March**

**COLORING BOOK**
**A workshop by Version** with children based on Coloring Book
– in collaboration with the Children's Hospital in Angyal Street

**VERSION MAGAZINE 0.6 - COLORING BOOK**
**(english-french edition)**
Edited by Gabriela Vanga, Mircea Cantor, Ciprian Muresan
http://www.versionmagazine.com
info@versionmagazine.com

ISBN 2-915359-12-1
92 pages
A4 (8,26 x 11,69 inches)
Print run: 2000 copies
„We are glad to announce the release of a new issue of Version Magazine. This extraordinary issue is a very unusual coloring book for kids between 5 and 101 years.

Nedko Solakov tests to see if the parents did well their job, Michelangelo Pistoletto is inventing a new sign of infinity, Julieta Aranda provokes us to imagine new colors, Sandor Bartha makes us consider what symbols mean in the context of the war, Claude Closky measures our coloring time, Ioana Nemes multiplies diamonds for us, Pierre Bismuth leads us into the darkness, Robin Rhode imagines, together with his son, a landscape from South Africa, Dan Perjovschi invites us to find the colors of a perfect life, Matei Bejenaru shows us our future leader with Fred and Barney, Adel Abdessemed takes us into a cosmic trip of colors, Yona Friedman visits us at the zoo and Rebecca Gordon Nesbitt is telling us a beautiful fairy-tale about The Greedy Emperor.

There are also fantastic contributions to discover by Raphael Thierry, Jiri Skala, Koo Jeong-a, Ciprian Muresan, Davide Bertocchi, Alex Murarescu, Sandor Bartha, Ruth Barabash, Lawrence Weiner, Miklos Onucsan, Nicolae Ionita, Ion Grigorescu, Liam Gillick, Gabriela Vanga, Paola Pivi, Emil Grigorescu, Melik Ohanian, Adrian Paci, Mircea Cantor, Jonathan Monk, Chung Haessen, Arianna Panarella and Love Difference, Gruppo A12, Sislej Xhafa, Roman Ondak, Ram Katzir, Annika Ström, Marine Hugonnier, Tiffany Kleinbeck, Gabriel Kuri, Jeroen Jongeleen, Bertrand Lavier, Shimabuku, Geta Bratescu, Anton Vidokle, Christophe Boutin, Guy Rottier, Ilya Heintz, Ernesto Neto, Cristian Alexa, Kazanevsky Vladimir, Boris Achour, David Shrigley, Matts Leiderstam, Vlad Muresan, Sener Ozmen & Ahmet Ogut, Robert Stadler, Sumiko, Didier Heintz, David Michael Clarke."
*From the introduction on the webpage*

**1 April**

**FROM 2 TILL THE MASSES:**
**LECTURES ON COLLECTIVISM  IN THE U.S., IN CENTRAL-EUROPE, IN HUNGARY**
**– AND ELSEWHERE**

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| 4 pm | **Gregory Sholette:** Whistle This Tune With Me Herr Adorno? |
| | (Gossip, Autonomy and Collectivism in the Age of Enterprise Culture) |
| 5 pm | **WHW** (Ivet Ćurlin, Ana Dević, Nataša Ilić, Sabina Dabolović): |
| | What, How and for Whom: On Collectivity |
| 6 pm | **Katalin Timár**: Group Dynamics and Contiguity: The Fine Art of Collaborative |
| | Practices |
| 7.30 pm | Panel discussion with the lecturers and with the invited artist groups moderated by |
| | **Miklós Erhardt** |

### Gregory Sholette

Gregory Sholette is a NYC based artist, writer, and founding member of two artists' collectives, Political Art Documentation and Distribution (1980-1986) and REPOhistory (1989-2000). His past professional positions include, Chair of the Master of Arts in Arts Administration at The School of the Art Institute of Chicago (1999-2003), Curator of Education at the New Museum of Contemporary Art (1998-99), and the Distinguished Batza Family Chair of Art and Art History at Colgate University, Hamilton NY (Spring of 2004). Together with Nato Thompson he is co-editor of *The Interventionists: A User's Manual for the Creative Disruption of Everyday Life* (MIT Press 2004), and his book *Collectivism After Modernism* that is co-edited with UC Davis Art Historian Blake Stimson is due out in 2006 from The University of Minnesota Press. Sholette's critical writings have appeared in *Third Text*, *CAA Art Journal*, *Afterimage*, *MUTE*, *CIRCA*, and *The Oxford Art Journal*. A graduate of The Cooper Union (BFA, 1979) he received his MFA from The University of California San Diego (1995) and was a Critical Studies Fellow at the Whitney Independent Studies Program (1995-1996). He served on the Board of Directors of The College Art Association from 2001 to 2005 and now teaches in the School of Art and Art Professionals at New York University, Visual Culture Program. http://gregorysholette.com

### What, How and for Whom (WHW)

Artist and curator collective located in Zagreb. WHW sees itself as a platform for strengthening exchange and collaboration between cultural initiatives from a variety of backgrounds. In this context WHW organizes and stages exhibitions, readings and public discussions, featuring artists, curators, and cultural theoreticians from abroad.
**WHW:** Ivet Ćurlin, Ana Dević, Nataša Ilić, Sabina Sabolović

### Katalin Timár

Art historian, currently curator in Ludwig Museum Budapest where, among others, she curated Black Box with Dóra Hegyi in 2003. She studied art history and English at University ELTE Budapest and received her Ph.D in art history there in 1997.
http://www.artportal.hu/lexikon/muvtorteneszek/timar_katalin

For further information on the program see www.trafo.hu