

Underground Realism. György Galántai's Institutional Strategies

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"We say that poetry is able to organise itself without outside interference.

It is possible to obstruct this self-organisation – and people have always been doing just that –, but after a certain interval of time poetry moulds these obstructing elements along the lines of its own nature and gradually incorporates them.

Its organisation is not merely formal but simultaneously formal and conceptual – hence it is called poetic.

Humans are left with the task of, on the one hand, noticing the existing poetic features, and on the other, by adding and projecting their conceptual stock-pile, transforming into poetry the already extant formal-aesthetic beauties (pebbles, landscape, etc.)"

Miklós Erdély

Titled “Poetry as a Self-Assembling System”, Miklós Erdély’s above-cited text, along with a plethora of other achievements by the Hungarian neo-avant-garde, is connected to artist György Galántai’s Chapel Studio in Balatonboglár.¹ The metaphor of the self-assembling system, which to Galántai also incorporates the significance of chance and the claim to autonomy beyond poetic values, is readily applicable to the self-organised institutional model represented by Balatonboglár. The Chapel Studio in Balatonboglár (operating between 1970 and 1973) was an emancipatory experiment in unofficial art in Hungary, aimed at broadening the confines of socialist modernism with spontaneous and improvisational methods that were at once both strategic and in line with artistic practices. As Hungarian theoretician Péter György phrased it, by regarding both Balatonboglár and from 1979 its continuation Artpool as art, Galántai in fact laid the foundations of the neo-avant-garde infrastructure² and continued to manage it using techniques of self-management untested till that time. More broadly speaking, the establishment of these two institutions signalled the Hungarian neo-avant-garde’s readiness to leave the zone of underground marginality in order to achieve a public and larger scale *modus operandi*.

Conceived in the year the Studio was banned by the authorities, Erdély’s text also reveals that it is possible to approach the history of Balatonboglár from the perspective of counterculture narratives, institutional critique and cultural political conflicts, because as a result of retributions, Galántai became increasingly radicalised, along with his institution.³ Interpreted in the context of the Cold War, this dissident ethic as method is what the

- 1 Miklós Erdély’s text piece was featured at *Szövegek/Texts*, an exhibition of experimental poetry in Balatonboglár in 1973 (curated by Dóra Maurer and Gábor Tóth). ERDÉLY, M.: Poetry as a Self-Assembling System. In: GALÁNTAI, G. – KLANICZAY, J.: *Artpool: the Experimental Art Archive of Central-Eastern Europe: History of an Active Archive for Producing, Networking, Curating and Researching Art since 1970*. Budapest: Artpool, 2013, p. 186.
- 2 Péter György in the video interview *téma/subject: Galántai 70 – György Péter*, made for György Galántai’s 70th birthday by Dóra Halasi and Márton Kristóf, 2011. <https://www.youtube.com/watch?v=vMhBULPBHek> [in Hungarian].
- 3 The radicalisation of the artistic programme and the critical attitude ran simultaneously in the history of the Chapel Studio, but above all I am referring to the process that constantly forced Galántai to make hard decisions following the attacks by the press in 1971. It has to be noted that the banning of Balatonboglár and the blacklisting of Galántai caused serious disruption in the artist’s individual career and existence, and the consequences of his marginalisation are yet to be explored.

majority of publications issued since the regime change have focused on.⁴ In this case, instead of focusing on his role as a member of the dissident intelligentsia and the opposition, I shall define the institutional operation of György Galántai and his Chapel Studio in Balatonboglár rather as an intellectual space of self-organisation and self-management, one which regarded itself more as a participant than an outsider during socialist times. Not only was Galántai well aware of the theoretical apparatus of Marxism, but he regarded Balatonboglár as a socialist project, marking its discursive place in the transitory zone between the old and new left.⁵ For this reason, instead of a binary division of the cultural space (“authoritarian”/“opposition” or official/unofficial),⁶ I focus on aspects of institutionalisation that functioned with the intention of staying within the bounds of “normalisation”, seeking grounds for collaboration, and which would later have to experience the political impossibility of doing so. Galántai’s project coincided with the positive general mood related to the short-lived socialist reform in Hungary, which had made the realisation of a traditional extra-institutional programme conceivable in the years after 1968. This seemingly flexible political situation offered the illusion of collaboration and participation to artists, counting on the imminent realisation of the socialist program as a reality. In this period, which lasted only up until 1971, the real conflicts of artistic life became polarised, not so much in terms of the ideological rejection of the cultural policy, but more regarding the overbearing bureaucracy and unreliable operation of institutions. György Galántai, who had gone through the institutional stages of official artist training, appears to be a renegade from today’s perspective, one who argued as an inside critic of socialism using the available Marxist terminology and positions as his bases. His contradictory relationship to the official ideology of the regime was not rooted in his discarding of the ideology, but instead in the critique of practice, similarly to the approach expressed by the WHW curatorial collective: “The political practice of art was realised as a fight for

- 4 *Törvénytelen avantgárd. Galántai György Balatonboglári Kápolnaműterme 1970–1973.* Eds.: KLANICZAY, J. – SASVÁRI, E. Budapest: Artpool – Balassi, 2003; SASVÁRI, E.: A Moment of Experimental Democracy in the Kádár Era. György Galántai’s Chapel Studio in Balatonboglár and the Social Mileu of Counter-Culture in Hungary in the 1960s and 1970s. In: *Removed from the Crowd. Unexpected Encounters.* Eds.: BAGO, I. – MAJAČA, A. – VUKOVIĆ, V. Zagreb: BLOK, 2011, pp. 82–101; TUMBAS, J.: International Hungary! György Galántai’s Networking Strategies. In: *ARTMargins*, 1, 2012, no. 1–2, pp. 87–115.
- 5 Galántai’s statement from his youth is an early formulation of contemporary cultural research as a life program: “I wish to deal with the true inner (not fake cloak) problems of man living in society, in 20th century society, in socialist-communist society.” Galántai’s diary, 10. November 1970. I hereby wish to thank Júlia Klaniczay and György Galántai for assisting my research with unpublished resources, interviews and their confidence. My research was realised with funding from the Artpool Foundation.
- 6 Cf. VEŠIĆ, J.: Post-Research Notes: (Re)Search for the True Self-Managed Art. In: *Art and Theory of Post-1989 Central and Eastern Europe. A Critical Anthology.* Eds.: JANEVSKI, A. – MARCOCI, R. – NOURII, K. New York: The Museum of Modern Art, 2018, pp. 41–42.

the complete self-realisation of individuals and culture, against real bureaucratic limitations, and taking socialist ideology more seriously than the cynical political elite in power did.”⁷ Galántai was interested in the contemporaneous antagonism of reconciling the ubiquity of art with the ubiquity of the social. In other words, “how it would be possible to be socialist realist in an avant-garde way.”⁸ In a local context, this speculation was not much of a philosophical dilemma, as the majority of neo-avant-garde artists and theoreticians kept a distance from Marxist dialogues.⁹ In this sense, in the Hungarian context, his approach can best be compared to that of Tamás Szentjóby, who was also interested in the “reappropriation” of leftist discourses in the interaction of the notion of realism.¹⁰

Appearing to be merely private ambitions towards the end of the sixties, Galántai’s intentions and principles, pertaining to the interpretation of social functions and consequently notions of information sharing, underwent a change in scale with the Artpool project from 1979.¹¹ As one of the most important experimental archives of Central and Eastern Europe, Artpool Art Research Centre is among the art initiatives that, “for want of appropriate collective history” (Zdenka Badovinac), endeavoured to create a parallel or alternative narrative using the tools of self-documentation and self-historicisation. Artist-run galleries, alternative and peripheral exhibition spaces, fictive institutions or gestures querying the legitimacy of the system of art institutions at once indicated both the desire for institutionalisation and a critical approach to it.¹² In this dialectical institutional dynamic, where information was “social capital” (Pierre Bourdieu), Artpool has a kind of positivistic utopian character. This character not only distinguishes the pragmatism of Artpool from the

- 7 What, How and for Whom: Artist’s Books in (What Was Formerly Known as) Eastern Europe. In: *Printed Matter*, <http://www.printedmatter.org/researchroom/>
- 8 The context of the retrospectively phrased thought was the following: “...I intended to use the great ready made and Marcel Duchamp’s relations for instance, to understand socialist realism and what sort of thing it was. How it would be possible to be socialist realist in an avant-garde way, for instance.” Gabriella Sárváry’s interview with György Galántai, manuscript, 2015, Artpool Art Research Centre.
- 9 Answering the poll about the Eastern European possibilities of Marxism, László Beke, for instance, resorted to irony: “I am also Marxist in the sense of the Marx Brothers – particularly in the sense of Harpo Marx.” Kovács, A.: *Marx a 4. évtizedben* [Marx in the 4th Decade], Budapest, 1977, p. 7.
- 10 Szentjóby retrospectively linked Fluxus with socialist realism in 1993: “To me one of the most important functions of Fluxus then was that it was indeed made for everyone, and thus it would become a reformer of socialist realism. (Not incidentally, I consider myself a neo-socialist realist to this day.)” St. Auby, T.: Az 1993. május 12-re tervezett és betiltott Fluxkoncert dokumentumai. In: *Orpheus*, 1993, 1, p. 55.
- 11 György Galántai co-founded Artpool in 1979 with Júlia Klaniczay, as the first archive of Hungarian experimental art.
- 12 GRUŇ, D.: A Guide to Ganek Gallery: The Archive of Július Koller’s Fictive Institution. In: *Július Koller: Galéria Ganku*. Ed.: GRUŇ, D. Wien: Schlebrügge, 2014, p. 36.

fictive institutional practice of the seventies, but also aligns it with the few institutions of the region that have survived the liberal paradigm shift.

At the same time, the Chapel Studio in Balatonboglár and the Artpool Art Research Centre can be considered works of institutional process art in Galántai's praxis that, looked at from the perspective of several decades later, correspond to some sort of conceptual life strategy, despite the forced breaks. The communicational space initiated by Balatonboglár was carried on by Artpool's approach, akin to Fluxus, insofar as the main epistemological device of both institutions is the notion of public interest and public good. Galántai's efforts, along with the considerable amount of conflict he engaged in for the institutionalisation of the neo-avant-garde, and for the archiving and activation of knowledge in the service of giving rise to communicational situations, were all "socially" engaged. Worn out in Eastern Europe, with his life strategy this notion encountered the Fluxus of "Western" origin, and their unusual synthesis gave rise to an ontologically interpreted social role.¹³ At once an artist, institutional manager and archivist, Galántai continues to argue in favour of the liberation and accessibility of knowledge, the dialogical situations of the concept of "active archive".¹⁴

It is apparent that one of the key points of reference for Galántai's concept regarding art and institutions is Marcel Duchamp, whose portable museum was interpreted by Benjamin Buchloch as follows:

„All the functions of the museum, the social institution that transforms the primary language of art into the secondary language of culture, are minutely contained in Duchamp's case: the valorisation of the object, the extraction from context and function, the preservation from decay and the dissemination of its abstracted meaning. ... [With it Duchamp] also changes the role of the artist as creator to that of the collector and conservator, who is concerned with the placement and transport, the evaluation and institutionalisation, the display and maintenance of a work of art.”¹⁵

Galántai had not only conceptually reinterpreted Marcel Duchamp's notion of ready-made at the Chapel Studio in Balatonboglár,¹⁶ but also continued

13 "All of what man creates is connected to existence and makes sense in relation to existence, but without a function, existence makes no sense either. For the sense of the 'game' is that we exist in this world for our own sake - what else? (...) Human life is about how I react to what. What I react to is me. What I don't react to is not me. So I slowly learn who I am." Az elfelejtett idő. James Mark: Lét-interjú [Forgotten Time. James Mark: Existence Interview], manuscript, 2009, Artpool Art Research Centre.

14 GALÁNTAI, G.: Active Archive. In: GALÁNTAI - KLÁNICZAY 2013 (see in note 1), p. 15.

15 FILIPOVIC, E.: *The Apparently Marginal Activities of Marcel Duchamp*. Cambridge, MA: The MIT Press, 2016, p. 131.

16 At Balatonboglár, Galántai treated the first Marcel Duchamp monograph published in Hungarian (MEZEI, O.: *Marcel Duchamp*. Budapest: Corvina Kiadó, 1970) as a ready-made and exhibited it as an object.

to practice his curatorial-institutional functions in keeping with Duchamp's legacy. In organising the Surrealist exhibition in Paris in 1937, Duchamp's official function was "générateur-arbitre" (generator-arbitrator), which is to say that the artist took part in organising the event as a sort of catalyst, being its motor, "referee", or to use today's term, its curator. The final result, which contravened every former convention of organising exhibitions, confronted visitors used to the sterility of semi-official exhibitions with a serious challenge.¹⁷ In the threefold Duchampian function of artist-archivist-curator, Galántai also put those perceptions to the test, which insisted on the notion of the traditional artwork as well as linear narratives and the norms of market orientation. His role as "generator" is predominantly connected to the Hungarian reception of conceptual art and Fluxus, and their interpretation in an exhibition situation. In these terms the *Impossible Realism* exhibition in 2001 was a key example of the Hungarian neo-avant-garde's attempts at self-historicisation.¹⁸

Self-Management within the Confines of Socialism

In Hungary in the late sixties, the careers of young artists were determined by the paternalism of the state's institutional system, which offered no opportunities for deviation, but provided in exchange relative comfort and traditional career opportunities for emerging artists. The regular path would lead from the Academy of Fine Arts through the Studio of Young Artists, which is still functioning today, to the Fine Art Fund, where in addition to the perks of membership, purchases by the Képcsarnok Vállalat [Picture Gallery Company] substituted for the role of the liberal market.¹⁹ Every professional artist who was admitted to the Academy of Fine Arts would take this path. Those who were not admitted, such as some neo-avant-garde artists, would automatically find themselves marginalised. The case of György Galántai differed from either model, as even though he had started out traditionally, he gravitated towards unofficial institutionalism even before he would have finished the Academy. The reason for this is to be found mainly in an information-deprived environment that restricted access to contemporary art and reduced public artistic life to informal channels.²⁰ The claim to living in a contempora-

17 FILIPOVIC 2016 (see in note 15), p. 97.

18 *Impossible Realism*. Study exhibition about the Hungarian relevance of international Fluxus and Concept Art, 2001. http://artpool.hu/lehetetlen/real-kiall/kiallitas_in.html

19 The most recent publication on the art and cultural policy of the era: 1971. *Parallel Nonsynchronism*. Exhibition catalogue. Ed.: HEGYI, D. – LÁSZLÓ, Z. – LEPOSA, Z. – RÓKA, E. Budapest: BTM Kiscelli Museum – Municipal Gallery, 2019.

20 This was how György Galántai could indirectly and randomly be informed of such paradigm-shifting events as the first Hungarian happening in 1966. Galántai's gathering of information was further hindered by the sociocultural division of the art scene in Hungary into artists of Budapest and artists of the countryside; rural descent strongly inhibited the development of already informal relations.

neous reality, an understanding and reflection of the correlations of past and present, in other words a sort of propensity to research, motivated Galántai to initiate the establishment of an alternative institution, an open and non-selective space.²¹

In August 1968, he quoted German neurologist Paul Matussek on the criteria for intellectual creativity in his diary: “ability to think flexibly/inquisitive mind/ability to examine known things from new points of view/rejecting traditional solutions/intuitive sensitivity/striving for perfection/critical mind/immersiveness/perseverance and patience.” Another important reference for him was a book by the Hungarian-born natural scientist János Selye,²² which guided Galántai away from the traditional role of the artist towards more distant, Duchampian “marginal activities”, artistic research and curatorial functions. Still in manuscript form, the artist’s diaries, in themselves cases of documentation and self-documentation, make it possible to keep track of Galántai’s programmatism and focus, which were often formulated in the first person plural: “We may obtain impulses from poetry and music (but all of it), through which we can shape our vision and our thought. We must become seers, and we must hold the laws like reins in our hands and we must gather (focus) all our conscious and subconscious and emotional power, coupled with the strictest discipline and a consequently obstinate perseverance that is not restrained by narrow-mindedness.” Furthermore: “However small the new discovery, we must improve it further, or recognise the possibilities for its improvement.”²³ Although he did not use the term *avant-garde*, overcoming the status quo by individual and collective intellectual development defined his way of thinking, one which was more than a mere rhetorical turn of phrase expressing Cold War competitiveness: Development is dynamic insofar as no closed categories are created. Closed categories freeze development. Then, only starting over can help. The denial of the old. Normal development in starting over takes place by way of denying denial. Mere denial means nothing; it must be coupled with the affirmation of something else. The artist must, by all means available, remain in a dynamic state.”²⁴

Balatonboglár’s background in terms of intellectual history was characterised by the modernist paradigm of social progress, shaped by Galántai – in keeping with contemporaneous discourses – into a dialectic interpretation

21 “They would tell me I wasn’t an artist as I sought reality, or an informative equivalent of it, from the beginning; perhaps this was the way to put it. For art meant nothing to me; social realism, mannerisms, isms. I was interested not in the period but the period changes. Why did Baroque ensue from the Renaissance? This was what interested me, not the story – I was actually interested in the change of thought, I was interested in the way thought changed.” The author’s interview with György Galántai, January 2019.

22 SELYE, J.: *Álomtól a felfedezésig*. Budapest: Akadémiai Kiadó, 1967.

23 Galántai’s diary, 13. January 1968., Artpool Art Research Centre.

24 Galántai’s diary, 18. September 1970., Artpool Art Research Centre.

of art as social action.²⁵ The terrain of social functions was a community space unregulated by external (social) expectations. In 1968, he signed a lease agreement for fifteen years with the Catholic Church, thus launching a series of events in the chapel that was entirely independent of the state institutional system, while maintaining the possibility of state funding.²⁶ As far as the content was concerned, in the first year events were organised with the contribution of visual artist Attila Csáji, who at that time had a more extensive social network than Galántai, although mostly in more traditional artist circles. So despite the fact that Galántai wished to invite artists of the internationally oriented so-called Iparterv-generation to Balatonboglár, the spirit of experimental art only came to define the Chapel's programming from the second year onward. The history of the Chapel Studio delineates two different conceptions of art: on the one hand a painting-oriented approach that preferred local values, and on the other hand, an event-based conception of art related to the immaterial approach of the international avant-garde, while providing space for all 'unofficial' tendencies. Galántai's unprecedented institution gave opportunity for comparison, dialogue and debate, while providing an infrastructural framework for contemporary culture's self-interpretation.²⁷

During the four years of the Chapel Studio in Balatonboglár, there were altogether thirty-five exhibitions, happenings, concerts, performance theatres, film screenings and readings, including a number of works that would come to define the 'image' of the Hungarian neo-avant-garde. Besides the Hungarian debut of several new media, the significance of Balatonboglár lies in its international, transnational mode of operation.²⁸ The infrastructure this required, from renovating the chapel to operating it, was provided by Galántai

- 25 "Creative artistic activity is social action". Galántai's diary, 2. February 1970. Artpool Art Research CenterCentre.
- 26 "I was aware that the 'chapel issue' was a task too great for me to solve alone, so I made a few approaches to the Art Fund and the Studio of Young Artists, but I failed. While I could not count on 'social' support, I did not wish to abstain from my socially engaged intentions and I conceived of the launch as a sort of self-organisation. For the time being, I imagined an institution as a thought experiment, to which I gave the official-sounding name - based on the model of the Cellar Exhibition in Budapest - Chapel Exhibition. The name seemed suitable either for cooperation with official authorities, or for deceiving them." KLANICZAY - SASVÁRI 2003 (see in note 4), p. 46.
- 27 "There was not a place, page, or space where these events could have transpired and been exposed, where it would have been possible to talk about them, and this was practically the only institution of this - let us retrospectively name it avant-garde, alternative, underground - culture, one which could stay afloat for years, and Gyuri could maintain it. He could run it at full throttle all the time, and this thing existed. So the chapel was practically this culture's first own institution." - Endre Székárosi, *ibid.*, p. 198.
- 28 RAMDOMSKA, M.: Correcting the Czech(oslovakian) Error: The Cooperation of Hungarian and Czechoslovakian Artists in the Face of the Warsaw Pact Invasion of Czechoslovakia. In: *Art Beyond Borders. Artistic Exchange in Communist Europe [1945-1989]*. Eds.: BAZIN, J. - DUBOURG GLATIGNY, P. - PIOTROWSKI, P. Budapest - New York: CEU Press, 2016, pp. 369-380.

from his own as well as community resources, cooperating with the local system of institutions, which had appeared to be open even to the expansion of the venue before the political attacks.²⁹ In 1970, the irregular hybridity of state sponsorship (for instance, in the form of scholarships) and self-financing had still seemed to be a realistic, viable option to Galántai. For lack of forthcoming sponsorship however, he launched the institution as a sort of self-managing business venture which he hoped would give him financial liberty, put an end to the necessity for side jobs and ensure free intellectual practice. According to his diary entries, he had carefully planned revenues and costs, and developed a multi-tier financing and funding model for the maintenance and operation of the chapel.³⁰ He had developed functioning rules for the friends of the chapel, counting on resources from membership fees and the significance of the members' 'activity' in the community, as well as revenue from the sale of artworks.

Galántai was aware that within the confines of socialism, commercial activity may have legal repercussions.³¹ Art trade other than state purchases was banned in socialism, and the Picture Gallery Company monopolised the field and adjusted it to the obscure aesthetic criteria of socialist realism. Still, the Picture Gallery model was the only one functioning that provided some orientation in the socialist version of art trade, and gave guidelines in a technical sense to Galántai's transgressive "enterprise".³² Balatonboglár was basically the site of art trade in the market economy sense, with the particularity that sales served as a kind of crowdfunding to maintain the chapel's infrastructure and realise its exhibition programme.³³ The self-management project at Balatonboglár served as a correction to the state's deficient and ideological engagement, extending the benefits of institutionality to artists who were not favoured by the regime. The biased operation of the latter was assessed critically by Galántai: "There is a great problem with the cultural policy. Some painters are marginalised. Only those who follow the traditional

- 29 The initial optimism and the support of local authorities inspired Galántai to expand the existing capacities, and he involved two architects in drawing up plans for an artist residency and workshop complex in Balatonboglár. On account of the political attacks growing more severe from 1971, the local government withdrew its support of the project.
- 30 Galántai's 'managerial' competencies and initiating pragmatism can be traced back to his family heritage of commerce and his studies in construction management before the Academy of Fine Arts. Sometimes, however, he would become upset over his unwillingly undertaken commercial activity: "I hate business. I only care about art. Business makes me inhuman." 15. November 1970.
- 31 "According to the law I would probably be committing a double crime, but it would be their task. [see the management of the artists.]" *Balatonboglár journal*, 5. October 1970.
- 32 "...it could be exhibited like in the Picture Gallery, so it can be flipped. Between two sheets of glass. 20 graphics on a stand, 20 stands, ca. 40 pieces." 23. September 1970.
- 33 20% of the revenue, mainly from printed graphics, supported the Chapel, and the rest went to the artist.

trend can live in comfort, with no chance for innovation. What is least unusual is to be voted out by the jury,” he wrote in his diary in February 1971.³⁴ The relation of art to authority, to the individual and political dimensions of the abuse of power, to the fluidity of authority and the dilemmas of its metamorphoses, emerged in his contemporaneous texts as universal philosophical dilemmas beyond the quotidian reality of socialism. He described contemporary reality itself as a pseudo-regime that was a terrain of conflict between authoritarian communication and reality, running simultaneously alongside the conflict of interests between the individual and society, even though ideally these two interests, especially in the case of art, should have converged. Bertolt Brecht uses the notion of collective man to describe the role that may be ascribed to Galántai’s Marxist idealism: “Collective man does not confront the mass with his group mechanism, but instead integrates it with the mass. Men have an effect on one another. The mass is made up only of agents. Collective man regards humanity as a so far only partially organised mechanism.”³⁵

The commitment to “social interests”, which Galántai took much more seriously than the official ideologues, became practice by way of “agitation” and organising, as also proposed by Brecht. Galántai introduced diverse creative promotional techniques (from various printed publications and postcards, through stencilled T-shirts and on to posters and signs) at Balatonboglár to make the institution as widely accessible to the public as possible. The series of events had quickly become popular amongst the broader public, including those on holiday at Lake Balaton. Even foreign tourists visited it, purchasing catalogues and works of graphic art.³⁶ It is less widely known that amidst the negative press campaign, part of the media related positively and supportively

34 At other places he phrased it even more radically and without illusions: “This pub atmosphere governing the art scene is terrible. Unbelievable. No thought, no quality. Then what? Clique, pub, drinking, dumb life, lagging behind. Why in art of all scenes? When we have good artists who have no voice. Who either leave or wither away. This here is no socialism. This is a pigsty. A garbage dump, or what you will!” Galántai’s diary, 22. October 1971.

35 BRECHT, B.: *Individuum und Masse* (1929). In: BRECHT, B.: *Werke. Große kommentierte Berliner und Frankfurter Ausgabe*, vol. 21. Berlin und Weimar: Aufbau-Verlag; Frankfurt am Main: Suhrkamp Verlag, 1992. p. 359.

36 “Visitor proportions are better this year. Last year there were more girls from the construction camp and more random older visitors. This year half of the visitors were German, and far fewer Czechs. We would have really needed a promo card to put on cars and share. In ’73, ca. 10 000 with programme. Foreigners keep changing. More East than West Germans watch FDR TV. Plus French, English, Italians, etc. Cards in foreign languages (English, German). Booklet on the 3 years of the chapel, and catalogues with lots of pictures. Preferably free or cheap circulation. The chapel must be fixed up! Technical equipment! Better organising. Posters – more, one for each action, and one for the whole. Screen printed (perhaps also T-shirts). Catalogue – offset printed, relief printed card, changing, perhaps colour, fun and crafty! More zest, better organising in execution.” Galántai’s entry in the Balatonboglár journal, 22. August 1972.

to the community, and TV and radio reporters and newspaper journalists gave regular accounts of the events at the Chapel. Balatonboglár had become part of the public consciousness, and unofficial art in Hungary had obtained an institution, which was in turn assessed by official cultural policy as subversive provocation, and every attempt was made to incriminate it with constant police harassment and efforts to turn public opinion around. In these circumstances, Galántai's strategy continued to be directed at maintaining a negotiating position, minimising confrontation and evading official institutions, using Marxist rhetoric to confuse the authorities. Nevertheless, in the course of a process that would lead to its banning, the Chapel Studio in Balatonboglár was transformed from a parallel institution into a counter-institution. This shift of status was the pretext for Galántai's marginalisation as an artist, as well as the political intervention that suppressed the Hungarian underground's emancipatory efforts into official confinement.

A "holonic" system of self-archiving

In 1979, Galántai documented a fictive exhibition he would have organised for the Italian networker Guglielmo Achille Cavellini at Balatonboglár. The "cover letter" read as follows: "I have curated a show for you, curated by you. I had originally curated a bunch of shows in which you could've participated. Unfortunately I didn't know you back then. Since then, the option to use the venue has been lost. However, the documentation of continued operation is still feasible. I congratulate you on your show: György Galántai"³⁷ With the closing of the Chapel Studio, Galántai's interest turned towards fictive institutions and virtual relations, while seeking possibilities to transform his museum concept.³⁸ One of the many undertakings of Artpool, co-founded by Galántai and Júlia Klaniczay, was the archiving of the events at Balatonboglár and the creation of a discursive space for them; in other words, solidifying the local continuity of neo-avant-garde institutionality.³⁹ In the course of the decades to come, the status of the institution changed along with its context, shifting from the underground towards official institutionality, but Artpool remained

- 37 *Galántai Fluxus Lifeworks 1968-1993*. Eds.: GALÁNTAI, G. – KLANICZAY, J. Budapest: Artpool – Enciklopédia Kiadó, 1996, p. 242.
- 38 In the year of foundation, he still used the metaphorically interpreted notion of the museum instead of the archive, in a proposal that could be read as a Fluxus event: "Archive activity as experience, and make it accessible in multiple ways (exhibition, publication, etc.), so as not to come up with the same thing over and over, while time is passing us by. I suggest a multiplied museum. Everyone interested should make themselves a museum. Their own museum as leisure centre. Let's organize inter-museum competitions, etc. (Who can make a better museum?) Museum network!" Galántai, 1996, p. 249.
- 39 Galántai planned to hold two presentations on the events at Balatonboglár with slide-shows in 1979, one in Budapest and one in Dunaújváros, but both were banned by the authorities. A year earlier, upon invitation by Ulises Carrión, György Galántai had edited the Hungarian issue of the periodical *Ephemerá*, for which he used the documentation of exhibitions in the Chapel Studio.

an open art project with its “quasi-archiving logic”⁴⁰ (Hal Foster). In the sense of the Duchampian conception of the museum, self-archiving is inseparable from art; Duchamp’s museum, the miniature objects of *La boîte-en-valise* and the very process of archiving are to be considered art.⁴¹ Galántai also adhered to the conceptual field of art as lifestyle, but by taking a sociocultural course, he extended the individualistic operation of self-archiving to local, and later international, experimental art.

Direct communication between artists at Balatonboglár was replaced by the practice of postal exchange actions in Galántai’s praxis from the late seventies. By this time, he was well prepared and well aware of international analogies of alternative institutions, which empowered him to embark on the construction of an archive. These experiences were typically Western-European oriented and pertained to such institutions as the Depot in Cologne, Ulises Carrión’s bookshop in Amsterdam, the gallery, bookshop and meeting point *Vitrine pour l’art actuel* in Paris, and *documenta* in Kassel. With Júlia Klaniczay, he made journeys across Western Europe in 1979 and 1982, visiting France, Belgium, Germany and Italy, and joined networks of contemporary art in person (via G.A. Cavellini, Adriano Spatola, Romano Peli, Rod Summers, Vittore Baroni, Peter Below, Julien Blaine, Monty Cantsin [István Kántor], Giancarlo Politi, Ben Vautier, to name a few).⁴² By collecting documents and sharing archival materials with the Hungarian public, Galántai and Klaniczay attempted to rewrite local discourses on art. The counter-archives of countries in the former socialist bloc (including such private archives as the practices of the Romanian Lia Perjovschi, the Polish Zofia Kulik, the Slovakian Július Koller or the Slovenian IRWIN), and the alternative institutions counterbalancing the state’s narrative (Foksal Gallery in Warsaw, Akumulatory Poznan and the Student Cultural Centre (SKC) in Belgrade) emerged for similar reasons. However, Artpool’s mission was not merely the gathering and storage of information and the establishment of relations beyond the Iron Curtain. At least as important was the liberalisation of “knowledge” and overwriting the neo-avant-garde’s insider rituals, like the control and withholding of information. Eliminating the ‘secret’, that is to say, giving rise to a democratic approach to information, is a crucial element of the Artpool project’s self-identification, rooted in the horizontal approach of Fluxus and correspondence art, based on sharing, exchange and collaboration.

“The resourcefulness of necessity will somehow be able to circumvent the information lock-down and find opportunities to come into contact with

40 FOSTER, H.: *An Archival Impulse*. In: *The Archive*. Documents of Contemporary Art. Ed.: MEREWETHER. London – Cambridge, Mass.: Whitechapel – The MIT Press, 2006, p. 145.

41 GIANNACHI, G.: *Archive Everything. Mapping the Everyday*. Cambridge – London: The MIT Press, 2016, p. 135.

42 The circle of collectors around Artpool was initially defined by correspondence art and mail art, but the focus was continuously shifted towards collecting and archiving other mediums also represented in mail art, like concrete and visual poetry, Fluxus, conceptual art, experimental theatre, etc.

what is essential, and what has become obsolete will lose its validity in the light of some new discovery, or at least in the hope of it,”⁴³ asserted Miklós Erdély in a text important to Galántai. In the counter-archive concept of Artpool, information only has value in an active relationist sense, in which it continuously questions, overwrites and surpasses itself. Operating with the seemingly contradictory notions of autonomy and cooperation, Galántai’s theoretical framework concept of the “active archive” stands for a dialogical work of institution-art that is continuously in motion. The institution’s model differs from classical archiving practice insofar as it not only collects documents that classify as experimental art and saves them for the future, but also acts proactively. In other words, using diverse methods of cultural organising, such as projects, exhibitions and events, it gives rise to situations that ‘evoke’ materials to be archived by creating dialogical situations. Therefore, the organic growth of Artpool is targeted at more than mere material growth: it intends to give rise to relations and interactions between agents thinking along the lines of similar premises.

In all of its streamlined and articulated conceptuality, Galántai’s archive program almost conceals the fact that the idea represents a consistent evolution of the Balatonboglár Chapel project. Although in the cases of both institutions Galántai stresses the comprehension of the present and the art of the present, his vision in fact focuses on the future and the “ideal” institution to be perfected in the future, “the generalisable model of a cultural network.”⁴⁴ The active archive functions in the present and uses present means, but as process art and as a medium that creates a scene, it intends to influence the future. More precisely, by way of the future, it intends to provide a context more ideal than the present for art and society. In Galántai’s words: “The two main benefits of the ‘ACTIVE ARCHIVE’ are that an art oriented toward visions of the future will not be separated from its past, and that a dynamic approach to history will replace a hermetic, futureless one. These two factors represent the basic principles and conditions of paradigm shift in the world of art.”⁴⁵ The voluntary individual and institutional responsibility beneath the concept that essentially undertakes, as well as the interpretive historicisation of art, resonates with Derrida’s classical interpretation of the archive: the „question of the archive is not [...] a question of the past [...] It is a question of the future, the question of the future itself, the question of a response, of a promise, and of a responsibility for tomorrow”.⁴⁶

43 ERDÉLY, M.: *Optimistic Lecture* (1981). Cited by: GALÁNTAI, G.: *Behavior-Art as „Samizdat Culture”*. In: GALÁNTAI – KLANICZAY 2013 (see in note 1), p. 276. [This translation by D.S.]

44 GALÁNTAI, G.: *Hogyan tudott a művészet az életben elkezdődni? Adalékok a boglári történehez*. In: KLANICZAY – SASVÁRI 2003 (see in note 4), p. 43.

45 GALÁNTAI, G.: *Active Archive*. In: GALÁNTAI – KLANICZAY 2013 (see in note 1), p. 15. http://artpool.hu/archives_active.html.

46 DERRIDA, J.: *Archive Fever: A Freudian Impression*. Trans. PRENOWITZ, E. Chicago: University of Chicago Press, 1996, p. 36.

The paradigm of the “socialisation” of art, emphasised by Galántai to this day, marks not only the horizontality of the two components, as in Western Fluxus, but also outlines an active position for the institution that is equivalent to the „transformation (of the work) from *practice* to discourse.”⁴⁷ The conviction of the capacity of change, the claim to discursively shaping the future notion of art delineates a modernist view that failed to acknowledge the scenario of postmodern disillusionment. In his concept of Artpool, Galántai continues to represent and assert the leftist philosophical legacy of the modernist future, with the “Eastern” vehemence described by Boris Groys: “Communist-ruled societies might have been, by all means available, hermetically closed societies, but they were also utterly modern, asserting the credo of progress even more aggressively than did liberal democracies in the West, and combating the residue of premodern cultural identity with far greater vehemence.”⁴⁸ However, communist societies appropriated the idea of cultural dynamic constituting social progress from the fundamentally utopian nature of the Soviet revolution, as did the avant-garde art to which Galántai relates intellectually.

Besides the concept of the active archive, in the 2000s György Galántai introduced a parallel theory, or more precisely, a formula to define the conceptual framework of Artpool. The $n+1$ formula was used by the dimensionist Károly Tamkó Sirtó (Charles Sirtó), a lesser known author of Hungarian classical avant-garde poetry and literature, to manifest the observation that every medium of art has an extra dimension. In other words, it exceeds itself.⁴⁹ On a historical scale, the theory of dimensionism constitutes a correctional possibility for the future insofar as it continuously exceeds the past and extends past knowledge, transforming a given ‘ n ’ knowledge to ‘ $n+1$ ’. Galántai also came across the same formula in the theoretical writings of another Hungarian-born author, Arthur Koestler, who had resolved the internal structural contradictions of hierarchical reality by introducing the notion of “holon”.⁵⁰ In line with particle physics and linguistic theories, the notion of holon and the holonic system, or holarchia, deconstructs the world into part-whole relations, which only exist in relation to one another and not in their absolute value. As Galántai says, the horizontal quality of the holon is its capacity for autonomy and cooperation, but its vertical quality is critical, insofar as it strives to deconstruct existing knowledge in a re-interpretive way: “The holon has a characteristic (...) [...] that, in accordance with the $n+1$ formula, means that if we have x knowledge, marked with n , let us call it knowledge. And if we wish to exceed this knowledge and create $n+1$ knowledge, we must

47 BUCHLOH, B. D.: Since Realism There Was...(On the Current Conditions of Factographic Art). In: *L'Exposition imaginaire: The Art of Exhibiting the Eighties*. Hague: Rijksdienst Beeldende Kunst, 1989, pp. 96–117.

48 GROYS, B.: Back from the Future. In: *Third Text*, 14, 2003, no. 4. <https://www.tandfonline.com/doi/abs/10.1080/0952882032000166152>

49 *Dimensionism. Modern Art in the Age of Einstein*. Ed.: MALLOY, V. V. Cambridge, Mass.: The MIT Press, 2018.

50 KOESTLER, A.: *The Ghost in the Machine*. New York: Macmillan, 1967.

deconstruct our knowledge. And we must discard what is not needed to exceed it. If we fail to do this, we cannot exceed ourselves.”⁵¹ In Artpool’s case this holonic world view serves as a metaphor that keeps knowledge and information in continuous referential motion in the interest of a utopian future and a sort of cultural evolution.

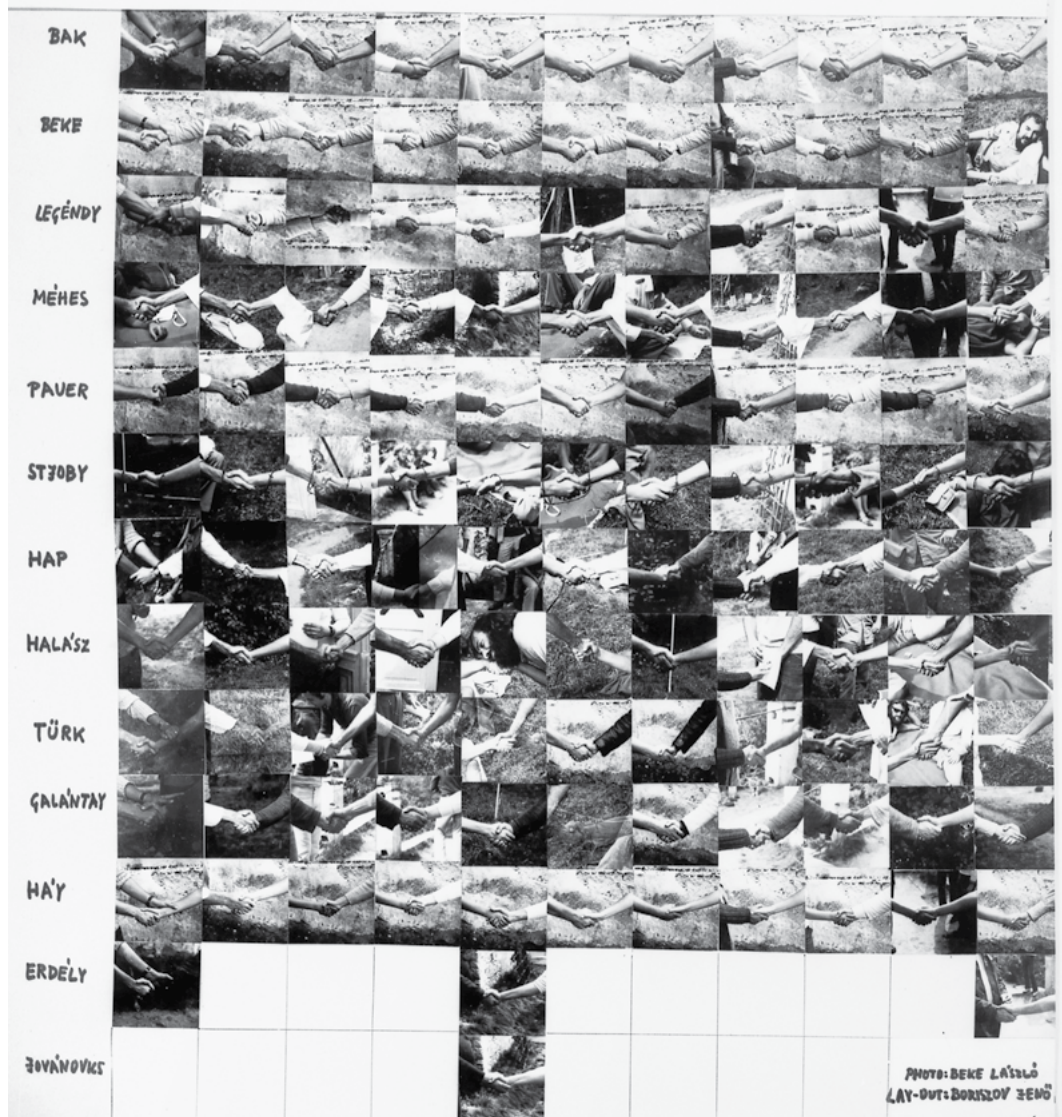
Galántai’s obsessive quest for the balance between the inherent content of art and its social function, realised after the termination of the institutional experiment at the Balatonboglár Chapel Studio in Artpool’s several decades of operation, can be considered exceptional in a number of aspects. What most of all renders it atypical is the sheer fact of its realisation, which was supported by a favourable constellation of collectively oriented individual ambition, adherence to the vision of an institution independent of changing contexts, and private life. Galántai was a realist reserving his idealism for the avant-garde concept of Artpool’s institutional universe. The scale on which he positioned Artpool as a “study track” was no less ambitious than the historical consciousness of 20th century modernist progression, an organic part of which was the need for continuity and aspiration for future.

English translation by Dániel Sipos.

51 Gabriella Sárváry in conversation with György Galántai, manuscript, 2015.

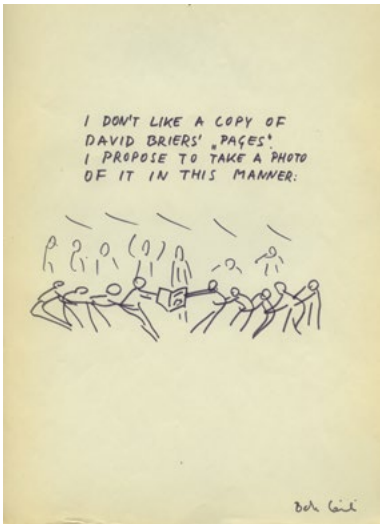
BALATONBOGLÁR 26-27.8.72.

POPOVIČ GINDL KOČMAN VALOCH POSPÍŠILOVÁ FILKO SYKORA BARTOŠ ŠTEPĚRA FILKOVA SYKOROVA



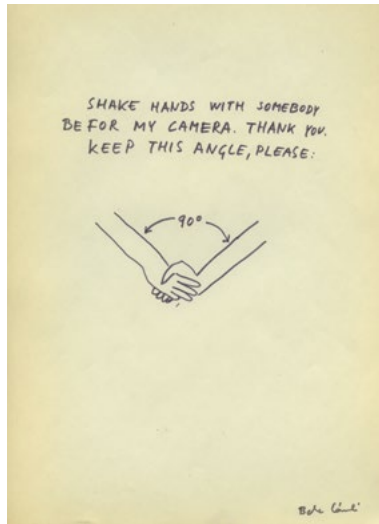
László Beke, Akcia podávania rúk, 1972,
fotografie a rukopis na papieri. S láskavým
dovolením Artpool Art Research Center.

László Beke, Handshake Action, 1972,
photographs and ink on paper. Courtesy
of Artpool Art Research Center.



László Beke, Pretahovanie (inštrukcia), 1972, rukopis na papieri. S láskavým dovolením Artpool Art Research Center.

László Beke, Tug-of-War Contest (Instruction), 1972, ink on paper. Courtesy of Artpool Art Research Center.



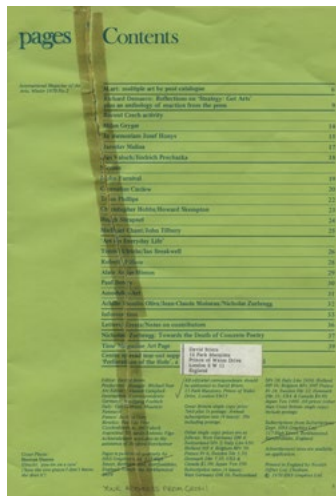
László Beke, Akcia podávania rúk (inštrukcia), 1972, rukopis na papieri. S láskavým dovolením Artpool Art Research Center.

László Beke, Handshake Action (Instruction), 1972, ink on paper. Courtesy of Artpool Art Research Center.



Pages, č. 2, zima 1970. S láskavým dovolením Artpool Art Research Center.

Pages, No. 2, Winter 1970. Courtesy of Artpool Art Research Center.





*Atelier Kaplnka v Balatonboglári, 27.
august, 1972, čiernobiely fotografie.
Foto: György Galántai. S láskavým
dovolením Artpool Art Research Center.
The Balatonboglár Chapel Studio,
August 27, 1972, b/w photographs.
Photo: György Galántai. Courtesy
of Artpool Art Research Center.*



Atelier Kaplnka v Balatonboglári, 27. august, 1972, čiernobiely fotograf.
Foto: György Galántai. Sláskovým dovolením Artpool Art Research Center.
The Balatonboglár Chapel Studio, August 27, 1972, b/w photograph.
Photo: György Galántai. Courtesy of Artpool Art Research Center.



Pretahovanie, 1972, čiernobiele fotografie.
Foto: György Galántai. S láskavým
dovolením Artpool Art Research Center.

Tug-of-War Contest, 1972,
b/w photographs. Photo: György Galántai.
Courtesy of Artpool Art Research Center.



Ateliér Kaplnka v Balatonboglári, 27. august, 1972, čiernobiele fotografie. Foto: György Galántai. S láskavým dovolením Artpool Art Research Center.

The Balatonboglár Chapel Studio, August 27, 1972, b/w photographs. Photo: György Galántai. Courtesy of Artpool Art Research Center.



Diár Györgya Galántaia, 27. augusta 1972

Sobota: rozhovor vonku. Základným plánom stretnutia je dokumentácia samotného stretnutia. Zúčastnilo sa na ňom približne 15 maďarských a 15 československých umelcov. Boli spolu od 14:00. V sobotu do 14:00 v nedeľu. Medzitým sa uskutočnili akcie.

Beke: na troch stenách obrátených k dverám

Česko – Slovensky – Maďarské

slová – slová – slová

Na veľkej stene: Bekeho koncept podávania rúk

Bekeho akcia: približne 15x15 fotografií českých a maďarských umelcov potriasajúcich si rukami.

Pauer: pseudo-karty na pravej strane dverí spolu s účastníkmi

Szentjóbý: Rob Nieco Aby

Som Mohol

Pomahať!

Imre Bak priniesol zošity a rozdával obálky; všetci vložili odtlačky prstov dovnútra, potom ich zapečatili a umiestnili na ne svoje mená a dátum, Balatonboglár, 27. 08. 1972.

12.03

Fotografia Miklósa Erdélyho na pravej strane dverí, na stĺpiku vedľa Pauerovej steny: tri fotografie dievčat (portréty), spodná a horná sú x, stredná y (dvojčatá) J. H. Kocman Stamp Activity

Love karty na stene, vľavo od vchodu.

Stena sťažnosti Pétera Türka

Telegram Endreho Tóta

László Méhes napísal text s bielou kriedou na bielom podklade

Legény: vyplnené odvolanie

Stano distribuoval Filkove katalógy

Návrh Pétera Halásza sa nerealizoval: všetci by šli ku kaplnke so zaviazanými očami a držali sa za ruky. (Dokumentované fotografiami).

Rozhovor s Lászlóm Bekem, 1998

V tomto období som sa snažil pracovať v limiálnych poliach. V Boglári už bolo niekoľko vecí, ktoré som urobil, aby som preukázal, že aj keď som nebol umelcom, kritik by mohol tvoriť umenie tiež. Zvláštne ma priťahovala aj stredná a východná Európa, a vždy som bol podráždený skutočnosťou,

že hoci sa zdá, že Slováci a Maďari sa nenávidia už 150 rokov, kedykoľvek sa bližšie pozrieme na veci, môžeme spolupracovať skutočne produktívnymi spôsobmi. Začal som sa učiť po slovensky, pretože som chcel osobne urobiť niečo, aby sa toto napätie rozpustilo. To je tiež dôležité, pretože si myslím, že na to sa stále spolieha 10 až 15 Maďarov a možno ešte viac slovenských umelcov: že by mohli a môžu mať spoločne také veľké nápady. Z tohto dôvodu bola táto udalosť tiež iniciovaná. Nejakým spôsobom som narazil na anglické periodikum so špeciálnym vydaním o Československu. To predstavovalo fascinujúcu fotografiu spojeneckých vojsk, ktoré práve pochodovali do Československa, a zoradili sa tak, aby si zahrali hru „preťahovanie“, bezprostredne pred alebo po obsadení dediny. Preto som v Balatonboglári zorganizoval na tento účel tableau vivant. Celá vec bola samozrejme zostavená veľmi naivným spôsobom: namiesto toho, aby používali povraz, maďarskí a československí umelci, rozdelení do dvoch skupín, hrali preťahovanie s týmto vydaním – touto fotografiou – vyššie uvedeného periodika. Príbeh je trochu vnútený, keďže som si náhle uvedomil, že nejde iba o politickú narážku, ale v istom zmysle aj o magické zničenie fotografie, zatiaľ čo ide aj o scenár obrazu v obraze. Bolo to podobné komponovaniu tableau vivant, aby sa rekonštruovala udalosť pre historickú maľbu. Strávil som skvelý čas, keď som uvažoval nad touto myšlienkou a celkovo je dobré, že sme to urobili.

Rozhovor s Gyulom Pauerom, 1998

Víkend organizoval Beke a bol to skvelo strávený spoločný čas. Skoro som sa naučil hovoriť česky a slovensky a oni sa takmer naučili maďarsky. Udalosť sme uzavreli fotografickou akciou, kde si všetci potriasli rukami so všetkými ostatnými, a odfotili sme to, podávajúc si ruky, jeden po druhom, a malé štvorce sme umiestnili vedľa seba ako mozaiku. Nakoniec všetci, ktorí si potriasli rukami, podpísali fotografie. Touto akciou sme symbolicky uzavreli mier medzi sebou v čase, keď bol náš politický systém stále v konflikte s Československom. Uzavreli sme mier, a to je dôležité.

Texty pôvodne uverejnené v Júlia Klaniczay – Edit Sasvári (eds.): *Tövénytelen avantgárd. Galántai György balatonboglári kápolnaműterme 1970–1973 [Illegal Avant-garde. Štúdio kaplnky Balatonboglár v György Galántai 1970–1973]*, Artpool–Balassi, Budapešť, 2003, s. 141–142.

Anglický preklad uverejnený v Dóra Hegyi – Sándor Hornyik – Zsuzsa László (eds.): *Parallel Chronologies. How art becomes public – “Other” revolutionary traditions*. An exhibition in newspaper format, Tranzit.hu, Budapest, 2011, s. 33.

S láskavým dovolením Artpool Art Research Center.

György Galántai's diary, 27th August, 1972

Saturday: a conversation outdoors. The basic plan of the meeting is the documentation of the meeting itself. There were approximately 15 Hungarian and 15 Czech artists who took part. They were together from 2 p.m. on Saturday until 2 p.m. on Sunday. There were actions in the meantime.

Beke: on three walls facing the door

Czech – Slovak – Hungarian

words – words – words

On the big wall: Beke's handshake concept

Beke's action: approximately 15x15 photos of Czech and Hungarian artists shaking hands.

Pauer: pseudo-cards on the right-hand side of the door, made together [with the participants]

Szentjóbby: Rob Nieco Aby

Som Mohol

Pomahat!

Imre Bak brought exercise-books and handed out envelopes; everyone put their fingerprints inside, then sealed it and put their names and the date on it, Balatonboglár, 27. 08. 1972. 12.03

Miklós Erdély's photo on the right-hand side of the door, on the column next to Pauer's wall: three photos of girls (portraits), the bottom and the top are x, the middle one y (twins)

J. H. Kocman Stamp Activity Love cards on the wall, to the left from the entrance.

Péter Türk's complaint wall

Endre Tót's telegram

László Méhes wrote a text with white chalk on a white base

Legénydy: filled in the appeal

Stano distributed Filko's catalogues

Péter Halász's suggestion was not realised: everyone would have gone to the chapel, blind-folded, holding hands. (Documented by photographs).

Interview with László Beke, 1998

In this period I tried to work in liminal fields. There had been a few things in Boglár already that I made in order to demonstrate that even though I was not an artist, a critic could produce art, too. I was and am also oddly attracted to Central Eastern

Europe, and I had always been irritated by the fact that while Slovaks and Hungarians have seemed to hate one another for 150 years, whenever we take a closer look at things, we can co-operate in really productive ways. So I began to learn Slovak, because I wanted to do something personally to melt this tension. This is also significant, as I think that 10-15 Hungarians and perhaps even more Slovak artists still rely on this: that they could and can have such great ideas together. This event was also initiated because of this. I somehow happened to come across an English language periodical with a special issue on Czechoslovakia. It featured a fascinating photo of the unified troops, which had just marched into Czechoslovakia, lining up to play a game of "tug-of-war", immediately before or after occupying a village. Thus, I organised a tableau vivant to this effect in Balatonboglár. The whole thing was put together in a very naïve manner, of course: instead of using a rope, Hungarian and Czechoslovakian artists, separated into two groups, played tug-of-war with the issue – this photo – of the aforementioned periodical. The story is a bit forced, as I suddenly realised that this was not only a political allusion but also, in some way, the magical annihilation of a photograph, while also being a scenario of a picture within a picture. It was similar to composing a tableau vivant to reconstruct an event for a historical painting. I had a great time coming up with this idea and, all in all, it is good that we did this.

Interview with Gyula Pauer, 1998

The weekend was organised by Beke, and we had a great time together. I almost learned to speak in Czech and Slovak, and they almost learned Hungarian. We closed the event with a photo demonstration, where everyone shook hands with everyone else, and we took photos of this, hands holding hands, one by one, and put the small cubes next to one another like a mosaic. In the end, all those who were shaking hands signed the photos. By this action, we symbolically made peace with each other, at a time when our political system was still in conflict with Czechoslovakia. We made peace, and that's what was important.

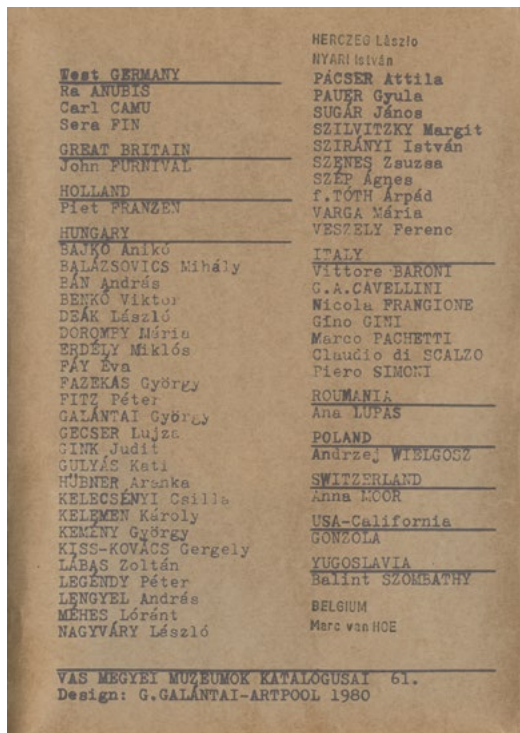
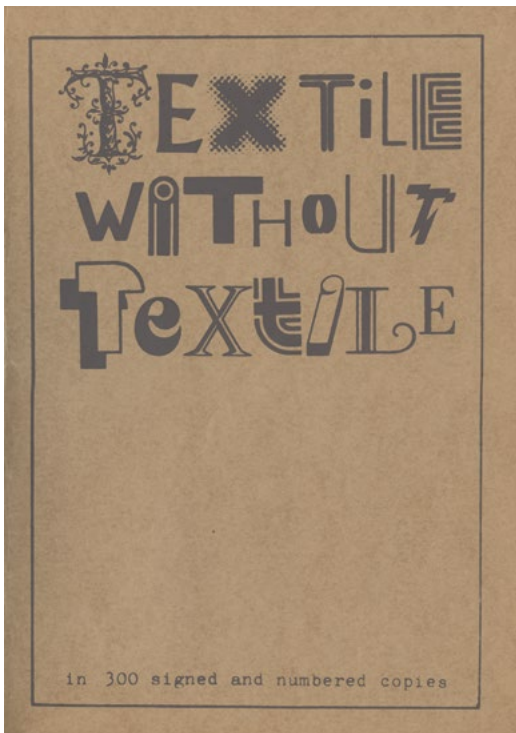
Texts originally published in Júlia Klaniczay – Edit Sasvári (eds.): *Törvénytelen avantgárd. Galántai György balatonboglári kápolnaműterme 1970–1973 [Illegal Avant-garde. The Balatonboglár Chapel Studio of György Galántai 1970–1973]*, Artpool–Balassi, Budapest, 2003, pp. 141–142.

English translation published in Dóra Hegyi – Sándor Hornyik – Zsuzsa László (eds.):

Parallel Chronologies. How art becomes public – "Other" revolutionary traditions.

An exhibition in newspaper format, Tranzit.hu, Budapest, 2011, p. 33.

Courtesy of Artpool Art Research Centre.



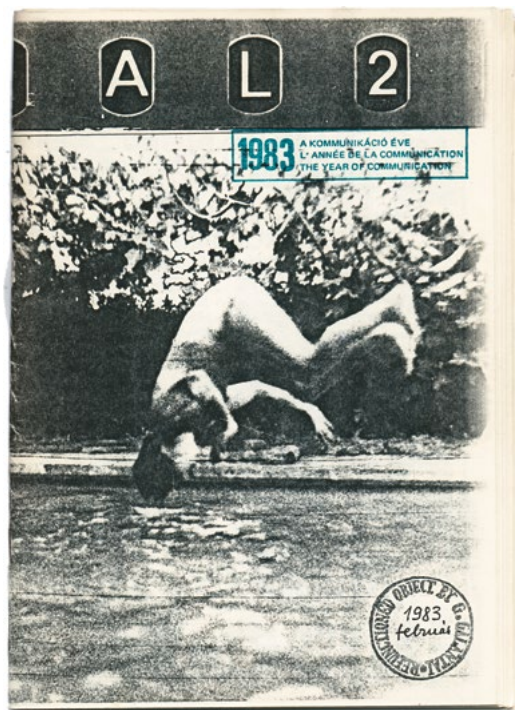
György Galántai (ed.): Textile without Textile, 1979. Predná a zadná obálka prvého maďarského súboru, dizajn a tlač: György Galántai. S láskavým dovolením Artpool Art Research Center.

György Galántai (ed.): Textile without Textile, 1979. First and back cover of the first Hungarian assembling designed and printed by György Galántai. Courtesy of Artpool Art Research Center.



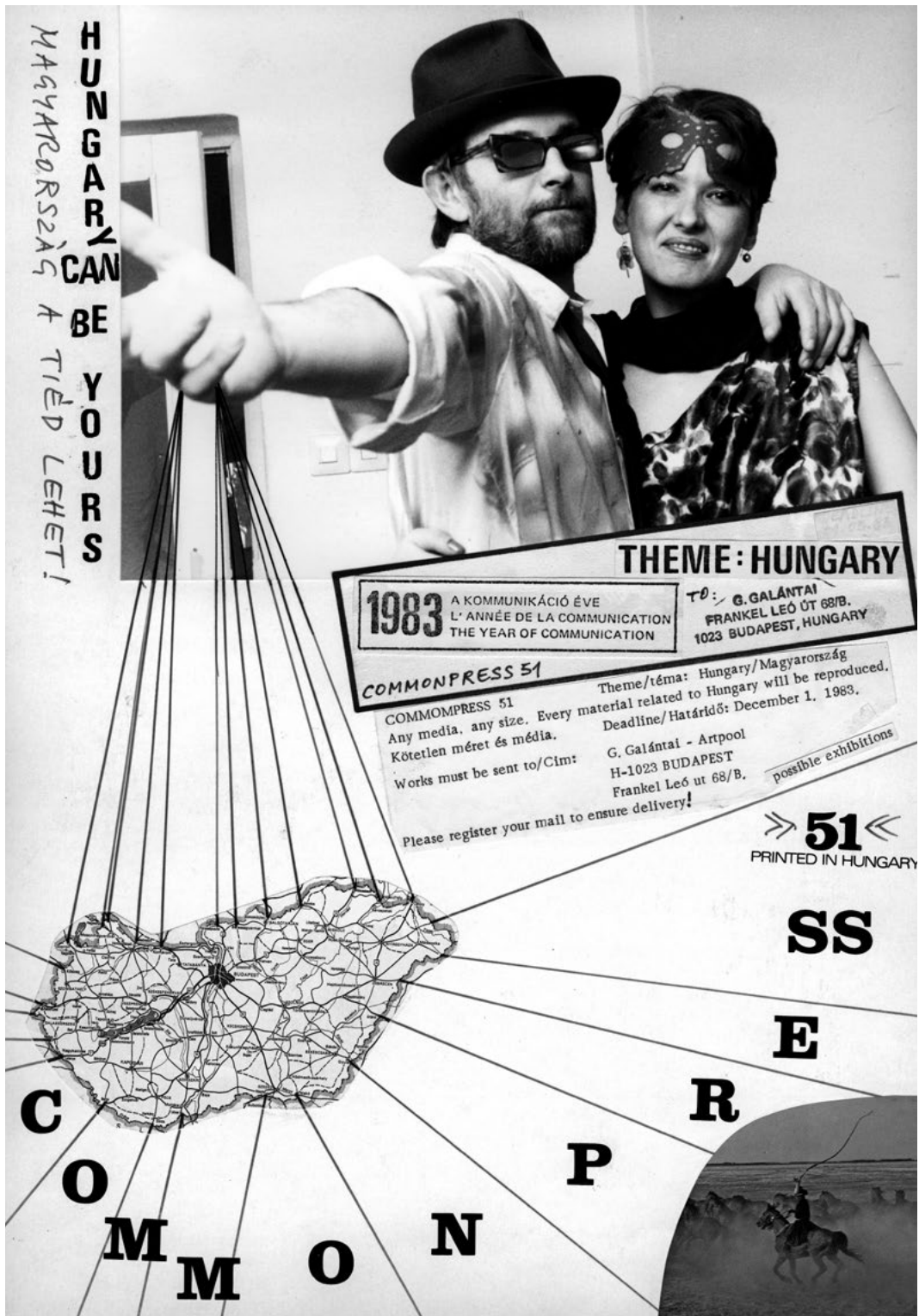
Obálka edície audio keziat Artpool Radio No. 5., 1983 (dizajn: György Galántai). S láskavým dovolením Artpool Art Research Center.

Cover of the audio cassette edition Artpool Radio No. 5., 1983 (designed by György Galántai). Courtesy of Artpool Art Research Center.



Obálky prvých štyroch čísel samizdatového časopisu AL (Artpool Letter), 1983 (dizajn: György Galántai). S láskavým dovolením Artpool Art Research Center.

Title pages of the first four issues of the samizdat magazine AL (Artpool Letter), 1983 (designed by György Galántai). Courtesy of Artpool Art Research Center.



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Výzva pre Commonpress 51/Hungary Can Be Yours, 1983 (dizajn: György Galántai, foto: István Jávör).
S láskavým dovolením Artpool Art Research Center.

Call for the Commonpress 51/Hungary Can Be Yours, 1983 (designed by György Galántai, photo: István Jávör).
Courtesy of Artpool Art Research Center.