

A SMOOTH SEA DOES NOT MAKE A SKILLED SAILOR

TELEPORT GALLERY RETROSPECTIVE

Teleport Gallery is a Hungarian mobile exhibition space, realizing its projects in different venues, meaning that it doesn't have a permanent, geographical location. As a curatorial collective, we mainly collaborate with young, emerging artists on projects that primarily reflect on current social and political problems.

Three years after the first project of Teleport, the format, the members and the areas of interest have changed a lot. The invitation of abc gallery gave us the opportunity to reflect on our previous projects, our current position and the notion of collaboration, and also to decide how we could move forward. This is the reason why we decided that instead of creating a completely new project, we would give a short summary of what we've been doing so far by showing a couple of iconic objects and documentation of each project. This way we would present to the Slovak art scene the different approaches, formats and collaborations in which we have worked in the past years. From a cultural center through a summer festival to a classical white cube gallery, we will show fragments and some details of each project of Teleport, including our unsuccessful ones. Besides evoking of our past projects, we also invited Kötöde, a Hungarian artist group to create a new work which reflects on the anomalies of Hungarian University of Fine Arts; a topic which fits in the framework of this year's theme: the situation of Hungarian artistic institutional system.

The foundation of Teleport Gallery came in such a political and institutional environment, where the opportunities to realize independent and progressive art projects became more and more difficult. As the situation has not improved in a better direction ever since, we decided that our projects this year would discover some absurd ideas this political climate induced. With irony and some black humor, we intend to show how something that at a first glance might seem ridiculous, can actually be a completely valid response - like organizing a retrospective to a semi-institution that has only been existing for three years.

ABOUT TELEPORT GALLERY

At the foundation of Teleport Gallery, besides thematizing contemporary questions, it was also our intention to discover how today's society and art scene relate to the socialist past, and how this remembrance appear in the memory culture of contemporary art. In this early period, we planned to realize our projects in community centers, with this gesture evoking the "neo-avantgarde" exhibition practice of the '60s-70s era in Hungary. Lately, we've been putting a bigger emphasis on experimenting with different formats: we presented media (such as video) – generally exhibited in white cube spaces – in the public sphere, or by using the framework of popular online platforms, we intend to challenge the well-known genres like art criticism or interview.

Current members of the Teleport Gallery:

Tamás Don,
Flóra Gadó,
Ferenc Margl,
Vanda Sárai

LEITNER LEVENTÉ: VIP @ BÁNKITÓ FESTIVAL

A VIP tent something that you don't expect to see at Bánkitó Festival. As Teleport Gallery, we always aim to be present in a surprising form, so in the framework of Einstand, the art program of the festival's 2017 edition, we created a grotesque and parodistic venue.

At the entrance of the VIP area, Leitner, his friends and the volunteers of the festival made the arbitrary decision who can enter to the party in the VIP tent based on their current mood.

DÁVID DEMETER: TRIANON REMIX (9'43'')

The video of Dávid Demeter analyzes the question of Trianon from a different approach than the personal works of the participating artists. The artist who lives and works in Hungary created a selection out of archive material of 30 hours, which juxtaposes public and personal statements showing the characteristic tendencies of the Hungarian Trianon-discourse. The people appearing in the video not only speak about the peace treaty from a scientific perspective but cover a wide spectrum of topics concerning the annexed territories (education, linguistic difficulties and the desire of gaining territories back - just to mention a few.) They provide an overview on how different social groups relate to the peace treaty of 1920. The relativity of different historical narratives becomes perceived in Trianon remix, which shows personal histories and official standpoints parallelly.

CSÖNGE BALLA: (0), 2015

be a conscious citizen, censor the 0 km stone.
point of departure? doesn't matter, as it looks like a vagina and it's not befit.
reality only corrupts, do against it. crisis of callies? thanks, but I don't want it. a
decent Hungarian person sees what they want. The rest we should cover, hide,
distort. homeless people from the public space, LGBTQI-people to behind closed
doors, poverty under the carpet, breastfeeding mothers in the toilets, unemployed
ment behind numbers, people with disabilities away from our eyes, radioactive
waste under the earth. god, homeland, domestic violence.
there's.
nothing.
wrong.

GABRIELLA KAMONDI: RED-WHITE-GREEN FIRE-EXTINGUISHER (2015)

Historical and political context never provided Hungary a chance
to form and consolidate a well-functioning institutional system of
contemporary art. Since the change of regime, it's being ques-
tioned whether the long-desired change has really gone through.
Fire extinguishing is a very typical symptom of last 25 years' cultural
politics: filling the holes, renovation, and some sort of transformation
of the barely functioning funding system. The most important word
of cultural politics in the past 5 years is national. Gabriella Kamondi's
"national fire-extinguisher", took out of its context, painted in the
Hungarian national colors and placed on a postament, evokes this
process with an ironic gesture.

SPACE EXPANSION (TÉRTÁGÍTÁS)

Venue:

TIT Stúdió Egyesület

1113 Budapest, Zsombolyai u. 6.

2. floor

Date:

June 29- July 10, 2015

Opening speech:

Zsófia Frazon

Exhibiting Artists:

Bernadett Alpern,

Mátyás Erményi,

Gabriella Kamondi,

Laci&Balázs,

Levente Leitner,

Bence György Pálinkás,

Klára Rudas,

Adrienn Seemann,

György Szimán,

Zsófi Szemző

Research:

Kata Balázs, Lóránt Bódi

Graphic design:

Dániel Bozzai

Curators:

Tamás Don, Flóra Gadó, Bea Istvánkó

Supported by:

Artpool Art Research Center, Dr. Végh László Archive,

Hungarian Jewish Museum and Archives

Special thanks to:

Emese Kürti, János Sugár

SPACE EXPANSION (TÉRTÁGÍTÁS)

Space Expansion is the first project of Teleport Gallery, which could be understood as a „state-ment exhibition”: it presents the two main ideas of our mobile institution. We are interested in realizing our projects in such places which were relevant in the 1960-70's progressive discourse, but today their meaning is less visible, such as community centres. Beside that we consider it important to work with young, mostly upcoming artists. As a conclusion, Space Expansion will be held in a former synagogue, now TIT Studio with the focus on young artist's reflexions towards institutional critique and the changes related to that.

In the past couple of years there were several exhibitions which were based – in same parts – on the same idea as Teleport. The projects curated by the students of the University of Fine Arts Art Theory Department are important in this sense. These were, just to mention a few: Terra Nova (Gólya) UNDER RECONSTRUCTION – ÚJLAK, 1989-1995 (former Flórián cinema), Rejtett Víziók (Csepel Industry), a MONITOR live 2 (Kesztyűgyár Community Centre). Also, the Studio of Young Artist's Associations annual exhibition in 2014 was an outstanding example: the projects took place in several spaces usually not used for exhibition purposes. From the examples one could see that among young artists and curators it become essential to “expend the space” and to present exhibitions outside of the familiar venues of contemporary art. The OFF-Biennale which just finished last month is also a great inspiration for us in this sense.

The exhibition venue of Space Expansion, TIT Studio is crucial for us in another sense as well. We consider it an important question how contemporary society and the art scene relates to the Kádár-system and to the socialist past, how is the remembrance of this period is visible in their artworks. To examine this situation the TIT Studio is quite suitable: the building which also has Bauhaus elements was originally a synagogue which was rebuilt in the 60's according to the era's socialist style and was bought by the state. From 1969 it started to function as a community centre.

Within the exhibition we consider it important to present in a visitor friendly way the researches about the Kádár-era made by students or young researchers. This is why the history of the TIT Studio as well as another important venue in the period, the Petrigalla Pál salon becomes visible. From the archive documents, photos and excerpts from the texts the history of the two spaces evolves and it gives a frame and context to the exhibition.

The contemporary reflexions are the most important part of the exhibition. We asked young artists to reflect on what the current institutional system means to them, what they think about being part of it, our existing outside of it. We were also interested in their relation towards the socialist period: how can the younger generation relate to its heritage. There is an emphasis on the diversity of works, that is why Space Expansion presents various artistic positions. It ranges from documentarist, historical approach through symbolic use of objects until the redefinition of the gallery space.

(0) KM

Venue:

Clark Ádám square, 0 km stone

Date:

Midnight, 24th, 25th and 26th of September, 2015.

As a part of PLACC Fesztivál, Teleport Gallery created unique performance-based happenings, which were set in Clark Ádám tér near the 0 km stone, the very center of Hungary's road system. A place that seems to disappear amid the construction sites, renovations and floods of tourists in the city, though itself has already gone through many changes in the 20th century. For the Teleport group the 0 km stone marks a point of reference, symbolic of peace and mathematical precision, while the zero itself – especially in today's Hungarian political climate – symbolizes loss, going backwards, returning to naught.

With their three performances the creators ask the question: what is the moral center of today's Hungary? Does one even exist? The 0 km stone should be a constant center, a neutral point of reference, that the political powers always try to redefine, trying to decide what can be a pillar of society and what cannot.

Teleport transported the guests of the PLACCC 2015 Festival into the night. During the third weekend of the festival the group organized their performances every night at midnight – and everytime they redefined the cityspace, its history and their relationship to it. The project emphasized the social, historical and artistic significance of the 0 km stone, which was the center of PLACCC 2015.

Artists:

**Csöngé Balla,
Andi Schmied,
Ferenc Gróf**

Curators:

**Tamás Don,
Flóra Gadó,
Bea Istvánkó,
Eszter Óze**

FAILED PROJECTS

MÉMLEPÉNY

Mémlepeny (Hungarian pun, untranslatable) is Teleport Gallery's bi-weekly online project. In its framework Hungarian contemporary artists reflect on the most interesting political, social, public or personal events of the given period with the help of the media of the online folk art, in short: with memes, gifs and videos.

The goal of the project is to step out of the professional scene of contemporary art and become visible for a bigger audience. The spread of memes put those artists in an interesting position who generally use their artistic practice to reflect on social and political happenings, because as anybody can create memes, they also have the opportunity to react faster and in some cases even more creatively to a certain public event than the artists themselves.

The project run between October and December, 2016.

WHY IT FAILED

Unfortunately, we have to admit that this project was born to be a failure. Most of the young artists who we worked with in this project were simply overthinking it, and their memes lost their flexibility, which otherwise is the most important element of a meme to go viral on the web.

140

The point of departure of 140 is the recognition that in days of 21st century, dominated by social media, the users have to process a huge amount of information day by day, which makes it difficult to generate such online content that hits the threshold of the potential recipients and also manages to keep their attention. Art criticism is in an even more difficult situation, as the genre of the analytical, oftentimes hard to process, terminologically burdened text is foreign to the online environment. The goal of 140 is to use the limit provided by Twitter (140 character) to create posts about contemporary art projects.

WHY IT FAILED

There were multiple reasons why we had to cancel this project. The first was lack of time, because we should have published content more frequently (at least 2-3 posts per week). Unfortunately, we didn't have enough time to do this. One might think that it is easy to write short critiques, but eventually it is truly challenging to have wit and clearance in 140 character. The other reasons is that Twitter is not as popular and widespread in Hungary as it is in the US, so we couldn't have reached the desired audience. It wouldn't have made sense to post the tweets on our Facebook page, so we had to bid farewell to the 140 project.

FOR ME, TRIANON

Participating artists:

**Anca Benera & Arnold Estefan,
Anetta Mona Chişa & Lucia Tkáčová,
Dávid Demeter, Nikita Kadan,
Csilla Nagy, Olja Triaška Stefanović,
Lana Stojićević**

Curators:

Teleport Gallery (Tamás Don, Flóra Gadó, Ferenc Margl, Vanda Sárai)

Graphic designer:

Júlia Nizák

Venue:

Chimera-Project Gallery, Budapest, Klauzál tér 5, 1072

Vernissage:

5 October 2017, 19.00

Special thanks to:

**Szabolcs Kissspál, Livia Páldi, Martin Piaček, Katalin Székely,
Chimera-Project Gallery**

The newest project of Teleport Gallery investigates the impact of the Treaty of Trianon from the perspective of young and mid-generation artists of the region, asking whether Trianon today has any meaning for the artists of the neighboring countries, and if yes, to what extent is it visible in their oeuvre? Can we talk about the loss of these territories while avoiding nationalist discourses? Do the ethnic Hungarian groups have different approaches to the topic than those citizens of the state who don't belong to ethnic minorities? How relevant are these questions for the contemporary art practices focusing on dealing with the past? Topics like the disappearance and reappearance of borders, the questions of emigration and immigration, the dual citizenship and the possibility of being more open with the neighboring countries provide a broader frame for our project.

We asked the participating artists to send us some personal relics or images (with a written description why they chose them), grabbing and summarizing the idea and importance of Trianon in their everyday lives and artistic attitudes. We will present this extremely personal and incidental collection in the format of an exhibition. This collection of objects can draw a special mental map, influenced by their perspective as a member of minority or majority group, generational affiliation or political beliefs.

Through the reflections of the invited artists our goal is to trigger dialogue about the possibility of peaceful cohabitation of different communities and the importance of overcoming of old grievances. While the question of Trianon is mostly thematized by conservative and radical right-wing groups, the project provides an opportunity to initiate new perspectives for the topic in the context of contemporary art.

The exhibition is part of OFF-Biennále Budapest.

CINEMA TELEPORT

Participating artists:

János Brückner, Mátyás Erményi, Viola Fátyol, Máté Fillér, Márk Fridvalszki, Dániel Gáspár, Dávid Gutema, Gideon R. Horváth, Csaba Árpád Horváth & Eszter Sipos, Barbara Ipsics, Zsolt Keserue, Szabolcs Kissspál, Victor Lima, Csaba Nemes, Hajnal Németh, Société Réaliste, János Sugár, Nóra Surányi, Zsófia Szemző

Installation:

Dániel SZAPU

Graphic design:

Ivett LÉNÁRT, Dániel BOZZAI, Júlia NIZÁK

Curators:

Tamás DON, Flóra GADÓ, Ferenc MARGL, Vanda SÁRAI

Locations:

Bánkító Fesztivál, Trafóklub, Collegium Hungaricum Berlin

Cinema Teleport was first introduced at Bánkító Fesztivál where visitors could sit down and watch TV between two events at the festival. Next year, for a one-day-long event, it was presented in Trafóklub where an hour-long performative commentator show accompanied the event. For the third time, it was introduced at Collegium Hungaricum Berlin at its 5-days-long festival, FORMS.

The project was triggered by the idea that contemporary video installations, usually found in white cube spaces, and sometimes the length of a movie, cannot maintain the attention of the audience for the whole duration of the piece. The goal of the mobile video gallery is to experiment with new ways of presenting video art, with a focus on whether a sense of comfort could motivate the audience to watch longer pieces.

As opposed to white cube installation techniques, Teleport Gallery decided to create a living-room like backdrop to provide a more cosy environment for watching the presented videos, as if they were episodes of TV series on channels which could be changed as desired by using a remote control. The three thematic channels (History, Reality and Music) consist of works by Hungarian artists, all of which are introduced in the accompanying TV Guide.

Cinema Teleport aims to evoke the nostalgia of the '90s television culture, where the freedom of switching channels also meant missing out on other programs being broadcast at the same time. Cinema Teleport elaborates on the changing habits of consuming media and video art in the digital age. In a living room-like setting, the audience has the opportunity to explore the video selection on their own, and switch between the channels whenever they feel like to. In the age of Netflix, YouTube and similar, online stream-based production and distribution companies, the old-fashioned way of watching TV can feel unfamiliar with its impossibility of pausing and returning to where we finished off temporarily. As in the case of commercial breaks, when the viewer checks other programmes and then forgets to return to the movie in time, the freedom of switching channels here also comes with the price of missing some crucial details – and this way, probably the key – to the understanding of the video work.

TELEPORT AFTERWORK

Curators:

Tamás Don,
Bea Istvánkó,
Flóra Gadó,
Ferenc Margl,
Vanda Sárai

Conversation series about art with artists – after work and outside the institutional system.

The unofficial venues of the Hungarian artistic institutional system are the cult pubs of the Budapest nightlife, where important but invisible discussions take place night after night. Teleport Afterwork uses this parallel platform. Twice in every month, strictly after work, the five curators of Teleport Gallery meets an invited artist for a loose discussion, while the essences of these dialogues are published in the online sphere. Focus is on the plans, possibilities, problems and experiences of young artists and curators. Serious dilemmas combined with pleasant boozing.

KÖTÖDE: INSTITUTION & IDENTITY

Hungarian University of Fine Arts is the oldest institution of the artistic higher education in Hungary, thanks to this position, its history is burdened with stories and myths that contribute to constructing its identity. Such institutions, influenced by their own historical past, don't pay attention to the subjects who happen to exist inside its territory. There's an antagonism between the logic of the internalized history of the institution and the practical construction of the university. An extreme example of this institutional identity is the tattoo of the university emblem that its students wear.

In 2016, the rector of the Hungarian University of Fine Arts commissioned the Kötöde Group to design a new logo for the institution. However, the new logo used some elements of the institution's previous identity, it also radically differs from it. This tiny visual intervention generated the clash of heterogeneous opinions. The identity of the institution collided with the internalized identity of its users. The university as the dominant agent of the process ignores the thrive of the other agents who would aim for a change and it also ignores those views that can't be integrated into its own ideology.

With this installation, we represent that complex space where these different narratives aim to overwrite each other.

