

FERENC GRÓF (1972, Pécs, HU) is a graduate of the Hungarian University of the Arts, Budapest, and since 2012 he has taught at the École Nationale Supérieure d'Art (ENSA) in Bourges (FR). His work considers ideological footprints, at the intersection of graphic design and spatial experiences. He is a founding member of the Parisian co-operative **Société Réaliste**—founded in 2004—whose work considers questions of contemporary political representations, ideological design, and text-based interventions. Société Réaliste's recent solo exhibitions include: *amal al-gam*, acb Gallery, Budapest, 2014; *Universal Anthem*, tranzit.ro, Cluj, 2013; *A Rough Guide to Hell*, PI, New York, 2013; *Thelema of Nations*, Galerie Jérôme Poggi, Paris, 2013; and *Empire, State, Building*, MNAC, Bucharest, 2012, Ludwig Museum, Budapest, 2012, and Jeu de Paume, Paris, 2011. Société Réaliste's work has also been included in numerous group exhibitions and biennials in Shanghai, 2012; Lyon, 2009; and Istanbul, 2009. Since 2015 Société Réaliste is on hiatus, Ferenc Gróf continues his work as an individual artist. His most recent solo exhibitions were *Without index* (Kiscelli Museum, Budapest, 2016), *X with a dot below* (acb Gallery / OFF Biennale, Budapest, 2017) and *or firing of a red star alert* (acb Gallery, 2018). Gróf lives and works in Paris.

EDUCATION

- > Hungarian University of Fine Arts, Budapest, 1996–2001.
- > Jan van Eyck Academie, Maastricht, 2008–2009.

RECENT PROJECTS

2018

- > *or firing a red star alert*, solo exhibiton, acb gallery, Budapest.
- > *Border lines. From History to stories*, CCC OD, Tours.
- > *Museum of a museum*, activation at IDEA-Z, Paris
- > *Persona grata*, Mac Val, Palais de la Porte Dorée, Paris (with Société Réaliste)
- > *The border is a state of mind*, Galerie Jérôme Poggi, Paris (with Société Réaliste).
- > *Related by sister languages*, Ludwig Museum, Budapest (with Société Réaliste).
- > *Studio'18*, Hungarian Academy of Arts, Budapest.
- > *Design resistance*, MODEM, Debrecen.

2017

- > *X with a dot below*, solo exhibiton, OFF Biennale, acb gallery, Budapest.
- > *Vanishing points 2*, 2B gallery, Budapest.
- > *Attention! Border*, Galeria Labirynt, Lublin.
- > *Leopold Bloom award*, Budapest Galéria, Budapest.
- > *Mettici la faccia!*, Accademia d'Ungharia, Rome (with Société Réaliste).
- > *Stopover - Ways of Temporary Exchange*, frei_raum Q21 exhibition space / Vienna
- > *L'Horizon des Événements*, La Box (Bourges), Glassbox (Paris).
- > *For & Against: Art, Politics and the Pamphlet*, Radar, Loughborough University Arts.
- > *Universal Hospitality 2*, Futura / Meetfactory, Prague.

2016

- > *Container Artist Residency*, ParaSite, Hong Kong.
- > *House of commons*, Portikus, Frankfurt.

- > *Without index*, solo exhibition, Kiscelli Museum, Budapest.
- > *The line (Járat)*, Herman Museum, Miskolc, HU.
- > *Cold wall #2*, Museum of contemporary Art, Novi Sad (RS).
- > *Worldless*, solo exhibition, Nick Gallery, Pécs.
- > *Statues of Rebels*, acb Gallery, Budapest.
- > *Labour day assembly - Conditions for new anti-fascism*, SlZ gallery, Rijeka.
- > *Universal Hospitality*, Alte Post, Wiener Festwochen, Vienna.
- > *News from nowhere*, Centre d'art les Capucins, Embrun, FR.
- > *InterKontinental*, Belmacz, London.

2015

- > OFF Biennale, Budapest.
- > *Moves & countermoves*, Hessel Museum of Art and CCS Bard Galleries.
- > *Tone-on-tone*, public artwork in the frame of the 20th century Taygetus project, Debrecen, HU.
- > *There is a Crack in the Museum of History. Is That How the Future Gets in?* Former West public editorial meeting, 13–14 May 2015, tranzit.hu, Budapest.
- > *The Pure Tongue*, Galeria Arsenał, Białystok.
- > *The world is not enough*, Les moulins de Paillard, Poncé sur le Loir, FR.
- > *PostContemporary*, Chimera-project, Budapest.
- > *Subtle Patterns of Capital*, Georg Kargl gallery, Vienna.
- > *Studio IN*, workshop and public presentation, Academy of Fine Arts and Design, Bratislava.
- > *Self-managed interest community*, collective exhibition, Kulturni Centar, Belgrade.
- > *(0)*, Placcc festival, Budapest.
- > *Cold wall*, collective exhibition, Stúdió gallery, Budapest.
- > *Prototype for a memorial*, Klauzál tér, Budapest.
- > *In the name of the father, and of the father, and of the father, some formulas about patriots and patrons, patrimony and patriarchy*, lecture at Berlinka, Slovak National Gallery, Bratislava.

PROJECTS WITH SOCIÉTÉ RÉALISTE (2004–2014)

SOLO EXHIBITIONS (selection)

2014

- > *x~torsions*, SIZ gallery, Rijeka.
- > *Mottopsy*, Tenderpixel, London.
- > *'amal al-ğam'*, acb Gallery, Budapest.
- > *Universal Anthem*, Tranzit.ro, Cluj.

2013

- > *The shape of orders to come*, Salon de Vortex, Athens.
- > *A rough guide to Hell*, Pl, New York.
- > *Thelema of Nations*, Galerie Jérôme Poggi, Paris.

2012

- > *Empire, State, Building*, MNAC, Bucharest.
- > *Komfortkampf*, Lokal_30, Warsaw.
- > *Empire, State, Building*, Ludwig Museum, Budapest.
- > *Monotopia*, Galerie Michel Rein, Paris.

2011

- > *Archiscriptons*, Anne Mosseri-Marlio Galerie, Zürich.
- > *The city amidst the buildings*, Akbank Sanat, Istanbul.
- > *Empire, State, Building*, Jeu de Paume, Paris.

2010

- > *Xenolalia*, kisterem, Budapest.
- > *The Fountainhead and other artworks*, Platform3, Munich.
- > *One-Way World*, Skuc Gallery, Ljubljana.

2009

- > *Transitioners: London View*, uqbar, Berlin.
- > *Transitioners: London View*, Hold & Freight, London.
- > *Pligatures*, Galerie Martine Aboucaya, Paris.
- > *Over the counter*, Buy-Self Art Club, Marseille.

2008

- > *Transitioners: Le Producteur*, your-space / Van Abbe-museum, Eindhoven.
- > *MA: Culture States*, Labor Gallery, Budapest.

2007

- > *Transitioners: Le Producteur*, Synagogue de Delme.
- > *Transitioners*, Galerie Martine Aboucaya, Paris.
- > *Transitioners*, Ze Dos Bois, Lisbon.
- > *Transitioners*, Kunstpavillon, Innsbruck.
- > *MA: Deuxième contact*, galerie Journiac, Paris.

2006

- > *Transitioners*, Trafó Gallery, Budapest.

2005

- > *IGM #3: Appendix*, Espace En Cours, Paris.
- > *IGM #2: Distal*, Usine des Taillandiers, Paris.
- > *IGM #1: MDCCLXX IX*, Karton Gallery, Budapest.

PUBLIC SPACE PROJECTS

- > *UN Camouflage*, Gare de Bourget, Le Bourget, 2015.
- > *Waiting for the mo(nu)ment*, Jardin du chalet, Paris, 2014. (Nouveaux commanditaires)
- > *UN Camouflage*, Passerelle Senghor, Paris, 2013.
- > *Cosmopolites de tous les pays encore un effort*, MGLC/ Aksioma, Ljubljana, 2010.

COLLECTIVE EXHIBITIONS (selection)

2014

- > *Private Nationalism*, Kunsthalle, Kosice.
- > *And I laid traps for troubadours who get killed before they reached Bombay*, Clark House Initiative, Bombay.
- > *Helsinki Photography Biennial*, Finnish Museum of Photography, Helsinki.
- > *Get up*, Mains d'Oeuvres, St-Ouen.
- > *Too much money...*, MuseumsQuartier, Vienna.
- > *Report on the Construction of a Spaceship Module*, New Museum, New York.
- > *Get up*, KCB, Belgrade.

2013

- > *Rendez-vous*, galerie Jérôme Poggi, Paris.
- > *Hyphology*, Sanatorium, Istanbul.
- > *Skills of Economy*, Finnish Academy of Fine Arts, Helsinki.
- > *Bookmarks*, B55 Gallery, Budapest.
- > *Get up*, Fabrica de Pensule, Cluj.
- > *L'art dans les chapelles*, Chapelle de La Houssaye, Pontivy.
- > *Footnotes to breakup*, Motorenhal / riesa efau, Dresden.
- > *The Gift of Betrayal*, Delire Gallery, Bruxelles.
- > *By Any Means Necessary*, acb Gallery, Budapest.
- > *Arte: Affari, Lavoro o Perditempo*, Furini Gallery, Rome.
- > *I have a dream*, Contemporary Art Center of Thessaloniki.
- > *Outer Space*, actions in front of Műcsarnok, Budapest.
- > *How high is the Moon?*, galerie Jérôme Poggi, Paris.
- > *The Beginning, continued*, Roonroom, Aachen.

2012

- > *The Beginning*, Wild West Active Space, Maastricht.
- > *Time(less) Signs*, Vienna Künstlerhaus.
- > *The Organism*, Open Systems, Vienna.
- > *One sixth of the Earth*, ZKM, Karlsruhe.
- > *Where do we migrate to?*, CACNO, New Orleans.
- > *The Collective Eye*, SUBTE, Montevideo.
- > *Kritik und Krise*, Situation Room / CHB, Berlin.
- > *Drifting Identities*, Muzeul Zemstvei, Chisinau.
- > *Reactivation*, 9th Shanghai Biennale, Shanghai.
- > *United Nations Camouflage*, public art project for "Loving Art, Making Art", at Einav, Tel Aviv.
- > *The eye never sees itself*, 2nd Ural Industrial Biennial, Ekaterinburg.
- > *The Vertigo of Freedom*, Situation Room / CHB, Berlin.
- > *I have a dream*, Wrocław Contemporary Museum, Wrocław.
- > *Chrématisique*, Centre d'art 360m³, Lyon.
- > *Paper Jam #2*, Cabaret Voltaire, Zurich, marke.6, Weimar, Treize & Ygrec, Paris, and Messy Shop, Bangkok.
- > *Half a dozen of the other*, Magma, Sfântu Gheorghe.
- > *The Golden Cage*, KunstBüroBerlin, Berlin.

- > *Patterns of Time*, acb Gallery, Budapest.
- > *La chispa que incendia la llanura*, CAC, Quito.
- > *Creative experiences*, ICA-D, Dunaujváros, HU.
- > *Atlas Critique*, Parc Saint Léger, Pougues les Eaux, FR.
- > *Enacting Populism*, Kadist Art Foundation, Paris.
- > *One sixth of the Earth. Ecologies of Image*, MUSAC, León.
- > *Art in the Parking Space*, PST, Los Angeles.
- > *Where do we migrate to?*, Sheila C. Johnson Design Center, New School, New York.
- > *State of affairs*, AMT Project, Bratislava.

2011

- > *Ai Weiwei is in China*, Fichtebunker, Berlin.
- > *Drifting Identity Station*, Open Space, Vienna.
- > *Architecture Film Festival*, Rotterdam.
- > *User Friendly Society*, Galženica Gallery, Velika Gorica.
- > *Lost Stories*, BWA Sokol, Nowy Sacz, PL.
- > *Hybridity in the Carpathians*, MODEM, Debrecen, HU.
- > *Alter//scrinium. 10 Theses Of The Architecture*, Vladivostok International Film Festival, Vladivostok.
- > *Trickster*, European Culture Congress, Wrocław.
- > *My Communism*, TOP Contemporary Art Center, Shanghai.
- > *Speaks for itself*, Hungarian National Gallery, Budapest.
- > *Parallel Chronologies. Invisible History of Exhibitions*, Latvian Centre for Contemporary Art - LCCA, Riga.
- > *Where do we migrate to?*, Center for Art, Design and Visual Culture, University of Maryland, Baltimore.
- > *For love not money*, 15th Tallinn Print Triennial, Kumu, Tallinn.

2010

- > *Hyper Real*, MUMOK, Vienna.
- > *Flagpole*, Plateforme, Paris.
- > *Transient Spaces - The Tourist Syndrom*, NGBK, Berlin.
- > *Pre-specifics: Access XI*, Onomatopée & Röda Sten Kulturförening, Göteborg/Eindhoven.
- > *Cooperation, not corporations*, ITS, Belgrade.
- > *Hostipitality: Receiving Strangers*, Muzeum Sztuki, Łódź.
- > *Chisinau-Art, Research in the Public Sphere*, Chisinau.
- > *Politique Zéro*, Espace Niemayer, Paris.
- > *Wealth of Nations*, Spike Island, Bristol.
- > *Practicing Memory*, Fondazione Pistoletto, Biella.
- > *Over the counter*, Műcsarnok, Budapest.
- > *Reasonable Force*, Room Gallery, Auckland - Aotearoa.
- > *Ce qui vient*, 2nd Rennes Biennial, Rennes.
- > *Geography of Trans-territories*, Walter&McBean Galleries of San Francisco Art Institute, San Francisco.
- > *Hypotheses Verification*, Laboratoria, Moscow.

2009

- > *ID: Ideology of Design*, Museum of Contemporary Art of Vojvodina, Novi Sad.
- > *Typopass - Critical design and conceptual typography*, Dorottya Galéria, Budapest.
- > *The spectacle of the everyday*, 10th Lyon Biennial, Lyon.
- > *What Keeps Mankind Alive?*, 11th Istanbul Biennial, Istanbul.
- > *28th Biennial of Graphic Arts*, Gallery Jakopic, Ljubljana.
- > *Splav Meduze*, Likovni salon, Celje, Slovenia.
- > *Rites de Passage*, Schunck Glaspaleis, Heerlen, NL.
- > *Bertha von Suttner Revisited*, Schüttkasten, Harmannsdorf.
- > *How many angels can dance on the head of a pin?*,

2nd Athens Biennial, Athens.

- > *Wouldn't be easier for the government to dissolve the people and elect another*, Gallery Nova, Zagreb.
- > *The man behind the curtain*, Mission 17, San Francisco.
- > *Katowice Biennial*, Silesian Centre of Culture, Katowice.
- > *The Inescapable Experience of Transition*, Le Magasin, Grenoble.
- > *Living Together*, Marco, Vigo.
- > *Les frontières invisibles*, Tri Postal, Lille.
- > *Living Together*, Montehermoso, Vitoria-Gasteiz.

2008

- > *Try again, fail again, fail better*, Kunsthalle, Budapest.
- > *Pancevo Republic!*, 13th Biennale of Pancevo, Serbia.
- > *The Aesthetic Center*, 6th Gyumri International Biennial of Contemporary Art, Gyumri, Armenia.
- > *Positive Critical Imagination*, Edinburgh Sculpture Workshop, Edinburgh.
- > *The Mechanics of the Canvas*, Ernst Museum, Budapest.
- > *Pro Eto*, National Centre for Contemporary Arts, Moscow.
- > *Be A Happy Worker: Work-to-Rule!*, g-mk, Zagreb.
- > *Na mi van?*, Kunsthalle, Budapest.
- > *L'Argent*, Le Plateau, Paris.
- > *World-ex-position*, Open Space, Vienna.
- > *MOBY Hosting*, Museums of Bat-Yam, Israel.
- > *Utopia Transfer*, Kiscelli Muzeum, Budapest.
- > *Economie 0*, La Ménagerie de Verre, Paris.
- > *Transmediale 08: Conspire*, HKW, Berlin.

2007

- > *Living Magazine*, Kunstverein in Hamburg, Hamburg.
- > *The Other City*, Hungarian Cultural Center, New York.
- > *AtL(e)As(T.) CoMpleX*, Studio Gallery, Budapest.
- > *Un_Space / Paraflows*, MAK, Vienna.
- > *Democracy? DIY!*, Mains d'Oeuvres, St-Ouen.
- > *The Embassy / Apocalypse Now*, Paris.
- > *Between white & black*, MKTCK, 2nd Moscow Biennale.

2006

- > *The Other City*, Trafó Gallery, Budapest.
- > *Article Biennale*, Sølvsberget Kulturhus, Stavanger.
- > *Intrusion / Apocalypse Now*, Paris.
- > *Transitory Operations*, UMA, Ulaan Baatar, Mongolia.
- > *How to do things? In the middle of (no)where...*, Kunstraum Kreuzberg/Bethanien, Berlin; Nikolaj, Copenhagen; CIAC, Bucharest; CCA, Kiev; Trafó Gallery, Budapest.
- > *Version 06 : Parallel Cities*, Iron Studios, Chicago.

COLLABORATIVE PROJECTS

- > *Whose water is it?*, in collaboration with Ulay, public art project, Maribor, 2012.
- > *Artist Pension Trust*, The Institute of Social Hypocrisy, Paris, 2011.
- > *Manifesta 6.1: M6 D3 Abschlussball*, WestGermany, Berlin, 2007.

PUBLICATIONS

- > **Without index / Mr B.A. in X**, Kiscelli Museum, Budapest, 2016.
- > **Société Réaliste: The Best American Book of the 20th century**, Onomatopée, Eindhoven, 2014.
- > **Société Réaliste: Empire, State, Building**, Editions Amsterdam / Jeu de Paume / Ludwig Múzeum, Paris - Budapest, 2011.
- > *New Alphabetical Order*, in Art Papers n°37/01, Atlanta, 2013.
- > *Life, Domain, Kingdom*, in Zootopia, London, 2012.
- > *State of Shades*, in IDEA #41, Cluj, 2012.
- > *The city amidst the buildings*, Akbank Sanat, Istanbul, 2011.
- > *Commonscript*, in Revue des livres, n°4, Paris, 2012.
- > *Commonscript*, in Scapegoat, n°02, Toronto, 2011.
- > *Experanto*, in TINA 7: Argent, Paris, 2011.
- > *Biblio*, in Manual de Practica Artistica, Protokoll, Cluj, 2010.
- > *Currencies*, in Volume One, Miami, 2010.
- > *Random Curating*, in No Order, n°01, Archive Books, 2011.
- > *EUGCL: Spécimens aléatoires*, in Art 21 n°24, 2009.
- > *Introductory Dialogue...*, SFAI MFA catalogue, San Francisco, 2009.
- > *Pligatures*, Multitudes n°35, Paris, 2009.
- > *EUGCL*, in Printed Project n° 10, Dublin, 2008.
- > *Gandhi Bürger*, in Journal of Visual Culture, vol. 7 n° 1, London, 2008.
- > *MA: Culture States*, in Rajzlap, n° 8, Budapest, 2008.
- > *Exclave (with Metahaven)*, in HTV, n° 72, Amsterdam, 2008.
- > *Manifesta 6.1: Abschlussball*, in Idea, n° 27, Cluj, 2007.
- > *MA: Soliton*, in Multitudes Icônes, Paris, 2007.
- > *MA: Deuxième contact*, in Biennale de Paris, Paris, 2007.
- > *IGM: Versade*, in Exindex, Budapest, 2006.
- > *The Great Karaoke Swindle*, in How to do things?, Revolver Publishing, Frankfurt/Main, 2006.
- > *Conspire / Dear*, in Action!, Sparwasser / Trafó, Budapest, 2006.
- > Vogue, Rome, April 2013.
- > ROSENMEYER Aoife, *Archiscriptons*, in Art in America, 02.2012.
- > SOMZE Catherine, *Dealing with Politics, History and Social Commitment*, interview, in Art Pulse, N° 10, 2012.
- > STEFAN Olga, *Archiscriptons*, in Flash Art n°140, Milan, 2012.
- > REHBERG Vivian Sky, *Société Réaliste*, in Frieze, n°141, London, 2011.
- > ALKEMA Hanna, *Empire of signs*, Idea, No.38, Cluj, 2011.
- > SCHONWALD Cédric, *Empire, State, Building*, in Art21, n°30, Paris, 2011.
- > KERÉKES Anna, *Palimpseste*, in exindex.hu, May 2011.
- > TREMEAU Tristan, *Empire, State, Building*, in Art Press, Paris, May 2011.
- > FOWKES Maja & Reuben, *In the Studio*, in Time Out Budapest, 08.2010.
- > RIEDER Gabor, *The science of social irrationalism*, in Artportal, Budapest, 07.2010.
- > HAUFFEN Michael, *Transitioners*, in Springerin 1/10, Vienna, 2010.
- > LUCCHETTI Matteo, *Random curating*, in undo.net, Milan, 2009.
- > SIM ESMEN Yasemin, *Drawing lines...*, in Hürriyet, Istanbul, 2009.
- > VAN TOMME Niels, *Siding with the Barbarians*, in Foreign Policy in Focus, Washington D.C., 2009.
- > LÉBOVICI Elisabeth, *Un projet de société*, in Multitudes n°35, Paris, 2009.
- > IHLER MEYER Sarah, *Pligatures*, in parisART, Paris, 2009.
- > STEPANOVIC Tijana, *Cultured States*, in Műértő, 11 / 5, Budapest, 2008.
- > CSERBA Júlia, *Triangular paranoia*, in Balkon, 2008 / 3, Budapest, 2008.
- > TREMEAU Tristan, *Nouveaux Entrants*, in Art21, n° 15, 2007.
- > BRUNEL Raphaël, *Bastille Days Collection*, in parisART, Paris, 2007.
- > SOMOGYI Hajnalka, *Chirurgie de l'illusion*, in Art21, n° 12, 2007.
- > WEITZEL Antje, *Some points about the Ponzi's project*, in How to do things?, Revolver Publishing, Frankfurt/Main, 2006.

BIBLIOGRAPHY (selection)

- > FÜLÖP Luca, *Société Réaliste*, in Elsewhere Magazine, Shanghai, 2014.
- > DE LA BAUME Maia, *Paris fair celebrates its forty*, in The International New York Times, Paris - New York, 24.10.2013.
- > GODFREY LARMON Annie, *Critics' Picks*, in artforum.com, New York, 10.2013.
- > BURLEIGH Paula, *A rough guide to Hell by Société Réaliste*, in The Brooklyn Rail, New York, 10.2013.
- > PLAGENS Peter, *Lyrical Forms, Social Commentary and Handiwork*, in The Wall Street Journal, 11.10.2013.
- > MARKUS David, *Rainbows to No Place: Société Réaliste and the Ayn Rand Apocalypse*, in Hyperallergic, New York, 10.2013.
- > ROSZKOWSKA Magda, *Praktyki Krytyczne*, in Notes, Warsaw, n°83, May 2013.
- > PIGA Angela Maria, *On The Fountainhead*, in Casa

M/3

S/1

FERENC GRÓF
REFERENCE PROJECTS
2015-18

M/A

M/A

S/2

S/3, S/4 nines

tartal
nem kerül



**It's good you have these slogans
on the walls.**

MUSÉE D'UN MUSÉE / MUSEUM OF A MUSEUM

Aide individuelle à la création 2018

Ayant émergé sur la scène internationale en tant que co-fondateur de Société Réaliste, une coopérative artistique principalement active entre 2004 et 2014, Ferenc Gróf mène un travail d'appropriation et de détournement des systèmes de représentation liés au pouvoir. Cartographies, typographies, films et photographies font partie des « outils » de communication dont il déconstruit les implications idéologiques et politiques. Par des opérations de déplacements et de rapprochements symboliques, ses oeuvres donnent à voir des évolutions et des tendances historiques, affirmant un regard critique sans pour autant basculer dans la dénonciation frontale. Soit une enquête au long cours sur les empreintes idéologiques, politiques et historiques, à l'intersection du design, du graphisme et de l'architecture que Ferenc Gróf poursuit avec son projet de recherche soutenu par la Drac. Celle-ci s'articule autour de deux axes. D'une part, l'ancien *Musée du Mouvement ouvrier hongrois* (1975-1989), ayant ouvert ses portes dans le château royal de Budapest en 1975, avant de voir ses portes fermées et ses collections dispersées

suite aux changements politiques de 1989. D'autre part, *Agitateurs*, un film de 1969 commandé pour le 50e anniversaire de la République des conseils, inspiré par le roman polémique d'Ervin Sinkó sur la révolution hongroise de 1919 (*Les Optimistes*, 1928), et censuré pour sa critique indirecte de la politique soviétique des années 1960. D'un côté, il s'agit pour l'artiste d'étudier les dispositifs de communication et de monstration qui étaient ceux du Musée du Mouvement ouvrier ; de l'autre, de mener une recherche approfondie sur les réalisateurs et acteurs d'Agitateurs, ainsi que sur les documents et oeuvres littéraires qui y figurent. La méthode de travail ici mobilisée relève moins de l'anastylose, consistant à recomposer un monument en ruine à partir de ses fragments, que d'une certaine « katastylose », terme inventé par l'artiste pour désigner l'analyse des procédures de (re)construction de l'Histoire, en l'occurrence celle des quarante dernières années en Hongrie, depuis le Socialisme d'Etat jusqu'au néo-conservatisme contemporain.

Sarah Ihler-Meyer





WITHOUT INDEX / Mr. A. G. in X

Kiscelli Museum – Municipal Gallery, Budapest, 28.10–31.12.2016

The exhibition is organised around two art pieces — a large panel painting having lurked in a repository for more than 50 years and a novel published more than fifty years ago —, both related to the years following the Hungarian Revolution and Freedom Fight of 1956. The fate of the two artists — Aurél Bernáth, a well-known painter and Tibor Déry, one of the most widely read novelists of the period — had been interlocked with the history of 20th century Hungary. Their lives were similar in many respects: they both came from upper class families; both were attracted by the activist avant-garde of Lajos Kassák; after WWII they earned high positions and as prominent artists soon experienced both the pull and the push of the politics. Their friendship went back to the 1920s and remained untouched by the disputes during the '50s. In August 1956 they were both entertained by a mutual friend, Vilmos Szilasi, in his house in Brissago, Switzerland, however their paths departed within a few months. Their life situations were never more different than in 1958: Déry was spending his sentence for participating in the Revolution, while Bernáth was shielding his students at the College of Fine Arts at the same time planning to reproduce works on art theory by western writers. Déry was writing his dystopic novel *G. A. úr X-ben* ('Mr. A. G. in X') — originally meant to be entitled 'A Clock without Hands' — in the prison hospital in a booklet on his lap, having no hope whatever to get his work published in Hungary. At the same time Bernáth was working on a huge and representative view

of Budapest to decorate the wall of the Hungarian pavilion at the Brussels World's Fair. While one of them was depicting claustrophobia, the other was painting a panel picture to show the Kádár era Hungary to the free world. The first piece of art displays dust, ruins and unbearable time, the other work was planned by its artist to reflect the blue skies of Brussels for several seasons. Déry's novel was published in 1964 while Bernáth's painting was confined to a repository; however the friendship of the two artists remained unbroken. The visitor book of Aurél Bernáth's exhibition in 1972 contains some appreciative lines by János Kádár under which Tibor Déry entered his signature.

The year 1958 — when looked back from our time — came to designate primarily a tragic moment of Hungarian history, the execution of Imre Nagy and his fellow martyrs. However it was also the time when Hungary first opened to the West after the Revolution. The participation at international events abroad was an attempt to legitimate the Kádár system. Besides national traditions the Brussels World's Fair — prominently presented in the Hungarian press as well — accentuated modernity and contemporary design not only in the pavilion design but in the selection of artworks as well. As in 1937 in Paris, an important aspect of the Hungarian presentation in Brussels was to show Budapest under restoration and rebuilding. Aurél Bernáth created a huge panel painting for the Brussels World's Fair pavilion painted on aluminium



sheets fixed on a wooden structure: a panorama of Budapest from the Gellért Hill. Tradition meets modernity in his picture: aluminium was considered at that time the material of 'the Hungarian future' while the skyline was the old one; the castle bastions, the reconstructed bridges and the factory buildings in the distance are represented side by side, looking equally important. The starting point and benchmark of Tibor Déry's novel written at the same time is also Budapest, while the imaginary city of X resembles Moscow of the 1920s the best.

The parallels and contrasts within these two works are now highlighted by a contemporary artist in the Church space of Museum Kiscell. Ferenc Gróf as a member of the Société Réaliste group has created a peculiar toolkit from linguistic and typographic elements, statistics and cartographic signs to examine social processes and to exhibit correlations between past and present. He preserved this approach and vision even after the dissolution of the artist group, however his focus turned towards earlier artworks and the intersection of the history of Hungarian fine arts and Hungarian literature. Re-interpreting earlier artworks has always been used as an artistic vehicle but the mid-20th century saw the notion of *détournement* ('rerouting, hijacking') emerge, while at the end of the century artistic strategies of 'appropriation' and 'intervention' brought novelty in this respect. Ferenc Gróf picks one element from a museum collection

and another from literary history and re-interprets them through his individual approach and toolkit. Bernáth's panel painting will be presented to the public for the first time after the 1958 World's Fair. The text and images of Déry's novel — though it was republished just a few years ago — were not much quoted during the past decades. Gróf puts the layers of meaning of both works onto one another to invite the public to recognise and reread the past. A subjective selection from the text of the novel 'Mr. A. G in X' appears in the exhibition space while the panels of Aurél Bernáth's painting are rearranged according to an algorithm that overwrites the artwork's original logic. The panel painting originally decorating the outside of a pavilion now will be presented indoors, while the book — closed, practically un-presentable in an exhibition — will be opened up through a selection of passages. Historic documents, newsreel excerpts, audio recordings give shades to the picture of the period and the context of the two artworks. Ferenc Gróf builds his analysis upon the idea that there is no such thing as a unique and obligate image of the past, or a singular narrative of history; past exists through after-constructions. Bernáth's painting will be reconstructed for the last two weeks of the exhibition; its panels will be rearranged according to the original logic.

József Mélyi



*and birth come freedom good his in
let me order play son teach thoughtful times
with words your*¹

The comedy of opportunism: neither light, nor darkness. (*Applause.*)² The logic of vague sets serves as a basis for such blurry, fuzzy, hazy systems that use not only yes and no values but also 'reality values' such as 'more or less', 'a little', 'to some degree', 'enough', 'greatly'. (*Interruption: Not enough... Exclamations: Fully!*) I would like to say, my dear comrades, that interruptions do not disturb me. (*Long, vigorous applause.*) Pitch-dark, dimmish, graying, looming, glittering, coruscant, radiant. (*Interruption: Glaring!*) Well, yes. The so called 'sorites paradox' is one of the most suggestive examples of a blurred system based on loose definitions: if I take away one grain of sand from a heap of sand, it is still a heap of sand. If I go on with it and take one grain after the other, when do I get to the point from which it is no longer relevant to call my handsome heap of sand a heap? If 1,000,000 grains are considered a heap of sand, then 999,999 grains can also be considered as such, as well as 999,998 grains. If... and now I continue my patient countdown... then 1 grain of sand is also a heap of sand. Obviously 'one million' is an arbitrarily selected number here and I have not mentioned the size of the grains either. We can imagine such tiny grains of which not even one billion bits could make up a heap, and on the other hand such a huge grain of sand that would itself amount to several heaps. More or less. (*Interruption: More precisely! Hisses.*) Tibor Déry's novel describes the to and fro travels, the indefinite vibrating motions of A. G. within a

blurred set i.e. the city of X. If we consider 100,000 houses a city then 99,999 houses can also be considered as such. If 99,999 houses constitute a city then 99,998 houses constitute a city as well. If... then one house constitutes a city. X houses, a stock of houses, not a city. A pile of houses. (*Interruption: Heap-house...*) Every edge wears off; every apex is rounded off; this city is a river-gravel shaped to fit a hand. Its inhabitants get chiselled to it, rolling along like a ball. (*Interruption: After me, comes the state. Laughter.*) But what will they do if they hit a wall? There are no more ardent enthusiasts than me of the idea that we should finish such works only whose benefit, reason and grace we see clearly to the last stitch or last hit of the hoe, so to say, and we should give up the whole thing even at the last but one step without any remorse should we lose our faith in it. (*Interruption: Compulsory sabbatical year to everybody!*) As if work could be a question of faith. I believe in work... (*Tramping, tu-whitting. Sing!*) It is right to complete something that we believe we need but then we destroy it because we consider it to be unnecessary... But why do we make it if we know beforehand that it is unnecessary? I found that we miss not only the tenderly pondering, prudent hesitation that is indispensable for making one's way in life, but I am afraid we do not even have the power to renounce our conviction. (*Interruption: Names! Laughter.*) Since in my opinion, naturally with the necessary reservations, human life expresses itself not in terms of achievements but rather through processes, I believe that everything that starts in our life also comes to an end with or without reaching its planned form. (*Increasing noise. Is mankind doomed to rise above*

itself upon the graveyard of its dead? *Interruptions:* Upon the graveyard of its imaginary dead! *Applause.*) Darkness is an unknown extension of space. (*Loud applause.* Depth of light!) Habituation is an unknown extension of time. I apologise to give, for the sake of clarity, my ideas a more definite form than my convincement. It is possible that the opposite is true of everything. (*Interruption:* True!) That everything I said is just an algorithmic pathos formula. (*Noise. Interruptions:* Put yourself into alphabetic order. Reconcile appearance with reality!) You cannot detect reality. The only reliable way to recognise it is to turn your back on it.

Ferenc Gróf

¹ *You bear me order* (after a poem by Attila József, based on the translation by György Gömöri and Matthew Zion), 2016.

² Excerpts, quotations and transliterations from the novel 'Mr. A. G. in X' by Tibor Déry and from the records of his speech at the meeting of the Petőfi Circle on 27 June, 1956.





15

Az ablakhoz ment. Mégsem az első emeleten kapott szobát, 20 vagy 30 emelet magasságból tekintett le az összezsugorodott utcai járókelőkre. Ablaka arra a széles sugárútra nyílt, amelyikről két napja, este, belépett a szálloda kapuján, részvét szembe egy másik felhőkárcsoló emelkedett, mellézte jobbról-burkoló öt-hat emeletes házak váltakoztak földszintes, kutyaházzal, apró épületekkel s beépítetlen telkekkel. A felhőkárcsolón túl, igen nagy távolságban hegyek látszottak, a hegyek lábánál egy nagy, zöldes-kék színű vízfelület terült el, melynek tőlé szőre át-áramlott a láthatárba. G. A. hetek óta először látott naplementét. Egy ideig előzárta a mosást hagyveket, aztán felhőzött s lement.

16

- Hogy érti ezt, kérdtem tusteleitelt, hogy a város központja? Földrajzi központja, vagy szellemi központja, vagy történelmi központja? A városnak egyáltalán, ha nem tévedek, nincs semmilyen központja. Így földrajzi központja sincsen. Bár a hasonlatok elszórtasztják az ember intellektusát, azt mondanám, utólagos jóváhagyása reménytelen, hogy ez a város olyan csúcs, mint a gumi. Hol kinyúlik, hol összezsugorodik. Az egyik színen beomlik egy egész negyed, mert lakói kiköltöznek belőle, nem tudni, miért, a másik színen meg egy új városrész keletkezik, azt sem tudni, hogy minek, mert nincs, aki beköltözzön. Úgy ám, de egy idő múlva észrevettél már megint annyit az ember a városban, hogy még a romhalmazokat is megtöltik. Földrajzi központja? Mire az ember szélénben hosszasan felmérné, addigra úgy megnő vagy összezsugorodik, hogy kezdhetné megint először a méréseket, hát istennek, mondanám, mert minek a méréseket ismerni? A tér- és időmérő szerkezetek csak arra valók, ha ugyan vannak még ilyenek, hogy megismerhesd a teret meg az időt.

17

Az után hirtelen, bűbájos fényrel ragyogott a nap, tűzta, felbőltött volt az ég, a nap körül világoskék, partján lángoló szőcs indigó. A hatalmas, széles sugárúton kevés ember járt és a nappali világítás telepte öltöztük szegényességét. Már-már rangyoska vesző kopottságot, polgári kérgesemmel ruházódó nő vagy férfi ugyiszólon egyáltalán nem lehetett látni. Kevés volt köztük a koros ember, az utcai járókelők szinte valamennyien fiatal vagy javakorabeli asszonyoknak s férfiaknak látszottak. Csak most figyeltem fel rá, hogy az emberek itt, a Sugárúton s a keskeny mellékutcákban is csak az egyik, az árnyékos oldalon járnak, a többi, napos oldalon végig, ameddig a szem ellátott, teremtett lelket sem lehetett látni.

18

Hatalmas épület volt, a Hotel Astor nagyobb, negyvenkét emeletet számban hetven nagy franciaágyakkal, a fölött még két, lapos tetőjű saroktorok közül az egyik négyet emeletet, s a másik két, kétszer olyan magas, látszólag elhelyezett, vöröses nyílászárók a földszinttől a legfelső emeletig három méter magas, amely most szikla, s részben fénybe merített ablakok s szemben levő házakat. A hatalmas mellett egy kis tálca „Kerületi börtön” - Be akar menni? - kérdezte tőle egy gyerek.

- Ére vágytam, amióta élék - mondta. A gyerek egy darabig nézte. - Nem is még elnéve, azért befojadják. Nyom a csongit a tábla alatt.

- Éljél elcsúszban erre vágytam, be-utassék, hát meg várhatok egy kicsit.

tervek egy napórához
studies for a sundial



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X [x with a dot below]

solo exhibition at the acb Gallery, in the frame of the 2nd Off Biennale, 2017.

X, a solo exhibition by Ferenc Gróf explores the connections between the human body and the written form of characters and texts utilizing the works realized in the past year from a series of tipographical experiments. Gróf's working method could most aptly be described as xenography. The original Greek expression *xenos* can stand for guest and host, as well as for stranger and friend, but the verb *gráphō* also has multiple meanings: to draw, to write, or to scratch. According to the spiritual tradition xenography is writing in a language unknown to the writer. On the title page of Thomas More's *Utopia*, first published five hundred years ago, beside a map of an imaginary country a utopian alphabet can also be seen. New world, new people, new writing system: *Utopiensium Alphabetum*. What does their hieroglyphic origin say about modern fonts? The eponymous character, the x with a dot below is part of the extended latin alphabet used in transliterations and in various languages now extinct, but it can also be interpreted as a pictogram: a symbol of a falling person. The *mise-en-scène* of early modern anatomical theatre underlie the display of works. As accents and punctuation in a text of a utopia that has to be reconsidered, the typefaces lie ready for dissection.

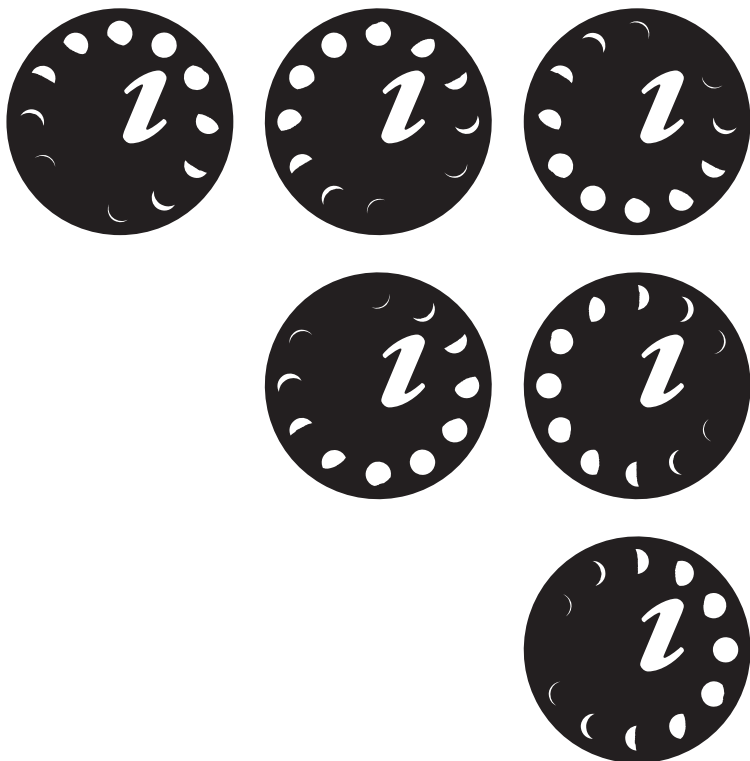
LOI

print, Dibond, 120 x 150 cm, 2017



HOMUNCULUS

photogravure plate, 15 x 21 cm, 2017



CURSIVE I

6 enamel plates, 50 x 50 cm each, 2016

ONE YEAR METER

engraved Dibond, 100 x 7 cm, 2017







FACELESS CHARACTER

found wooden sculpture, acrylic, 5 x 3 x 14 cm, 2017



GLOBAL MUSCLES

print, Dibond, 55 x 70 cm, 2017

WHOEVER WON, WE LOST (X ALPHABET)

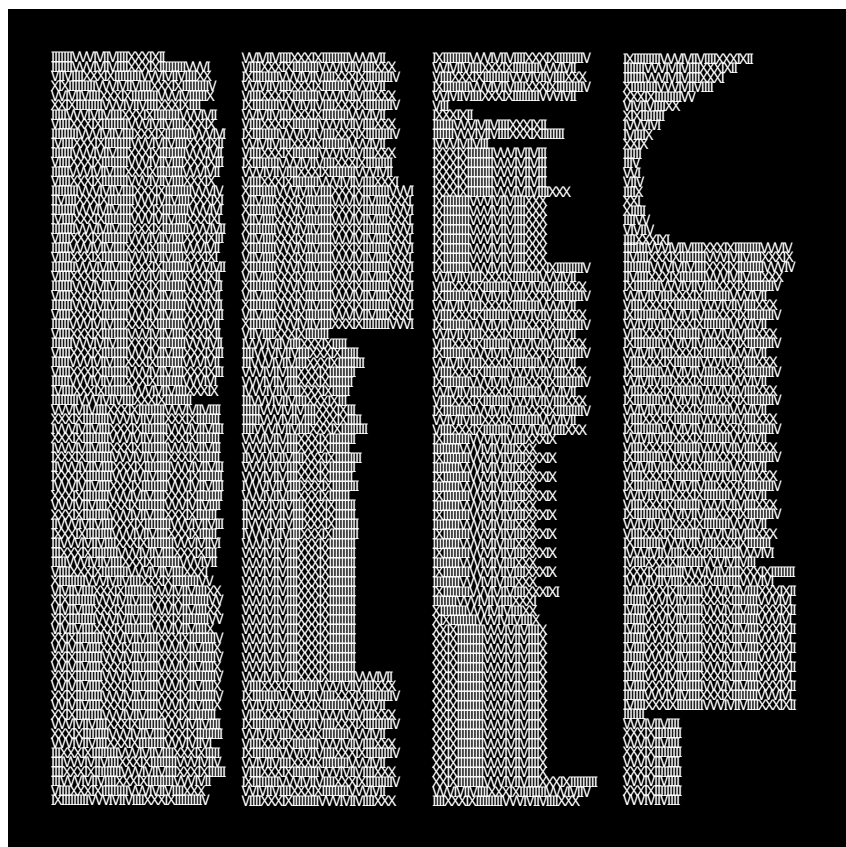
wallpainting, 550 x 340 cm, 2017





HEMISPHERE

sandstone, acrylic, 30 x 20 x 30 cm, 2017

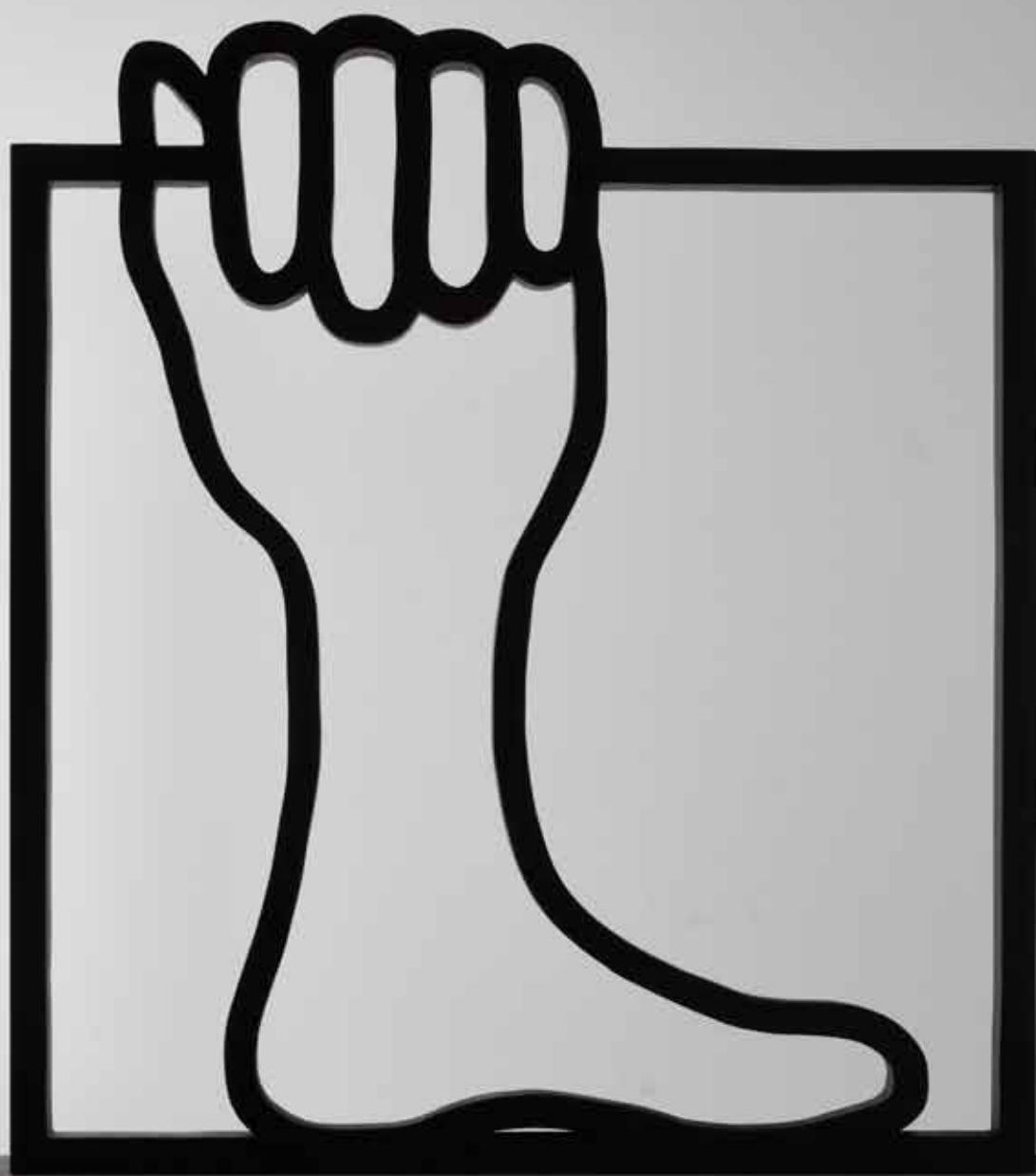


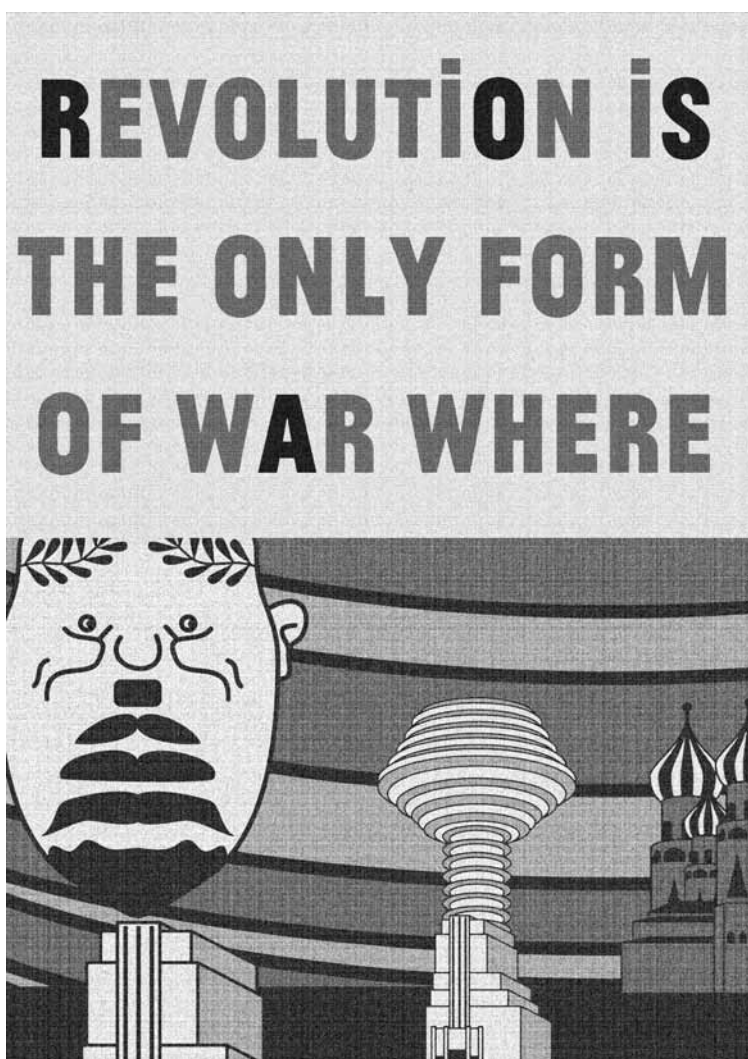
PERPETUAL CALENDAR

print, Dibond, 120 x 120 cm, 2017

INVISIBLE FOOT

MDF, acrylic, 100 x 113 x 6 cm, 2017





A STORYBOARD: ŠVEJK IN THE THIRD WORLD WAR

42 black & white digital prints on paper, 84 x 59 cm each, 2015.

Typeface: Jean-Luc by Atelier Carvalho Bernau.

Installation view, *The world is not enough*, collective exhibition curated by Simon Poulain, Les moulins de Paillard, Poncé sur le Loir, FR

Ferenc Gróf's ongoing graphic series examines the dynamics and the iconography of a new-old patrimonialism. This system supplemented with ethnic patriotism was always the best opiate for the masses around Central and Eastern Europe, under the camouflage of international workers' solidarity or today, under the boots of oligarchic capitalism. Using patterns and stereotypes of pater/patria/patriarchy, the main and only character of the graphics is Švejk, whose gorged face decorates hundreds of pubs and restaurants all around the former Austro-Hungarian Empire. As an echo to the general kitchification tendencies and as a probably unconscious critique of nationalism, one can find bronze statues dedicated to this literary figure on public squares from Saint-Petersburg to Prague. "The Good Soldier" of Jaroslav Hašek is a folkloric and commercial icon, his anecdotes and brave idiocy made him almost a timeless anti/super/hero. The popularity of his figure was helped by the prolific illustrator, Josef Lada, who created several hundred caricatures for the book. Following the sudden death of Hašek, his friend and colleague Karel Vaněk continued the First World War adventures of Švejk, guiding him through Russian captivity and the revolution of 1917. Several sequels were created already from

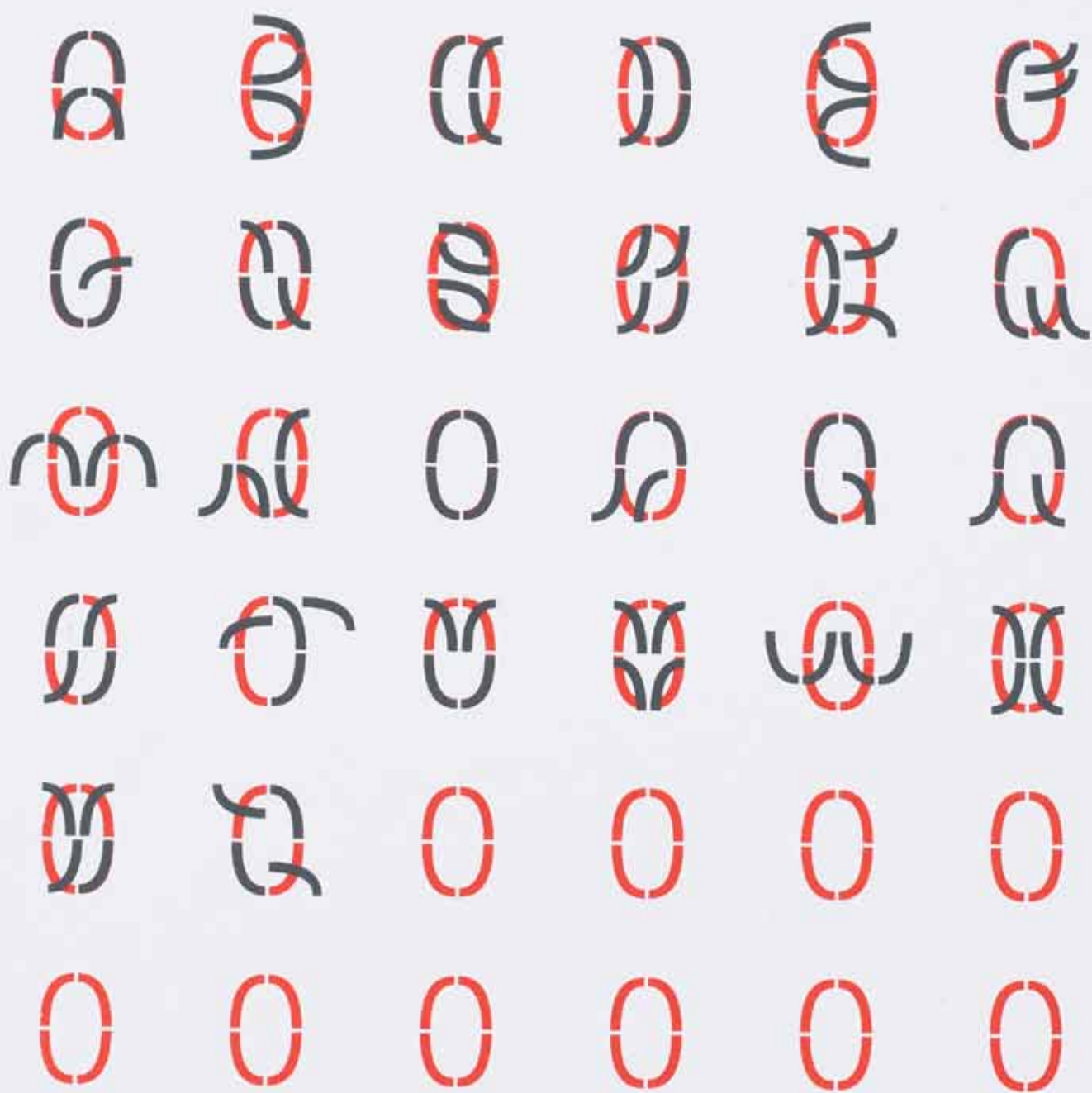
the 1920s, including the 1943 drama of Bertolt Brecht, written in exile in California, "Schweik in the Second World War". The textual part of the series evokes the spectres of '68, using pastiches and citations mainly from two films of the epoch: the longtime censored "Agitators" by Dezső Magyar, which reenacts the events and debates of the 1919 Hungarian council republic, and "La chinoise" by Jean-Luc Godard.

A STORYBOARD: ŠVEJK IN THE THIRD WORLD WAR

42 black & white digital prints on paper, wallpaper version, 2017.

Installation view, *Stopover - Ways of Temporary Exchange*, frei_raum Q21 exhibition space, Vienna.







THE REAL CHARACTER / ZERO ALPHABET

stencil painting, 3 m x 12 m, 2015
 Installation view, *Pure Tongue*, collective exhibition curated by Agata Chinowska, Gallery Arsenal, Białystok, PL.



The real character / Zero alphabet borrows its title from John Wilkins' 1668 book, entitled *An Essay towards a Real Character, and a Philosophical Language* which was one of the early proposals for a universal language. Following the logic of Josef Albers' *Kombinationsschrift*, a typeface composed by almost interchangeable geometrical forms, a zero (0) was cut into four parts and each letter of the basic 26-letter Latin alphabet was composed using solely these four "zero fragments".



únsilence

painted wood and aluminium, 160 x 200 x 30 cm, 2015
Installation view, Vanishing points project, Budapest,
photo: Zsuzsanna Simon



Klauzál square was the biggest space inside the Budapest Ghetto. When the ghetto was hermetically sealed between December, 1944 and January, 1945 the square was used as a temporary cemetery. The approx. 3000 bodies were later moved to the garden of Dohány Street Synagogue and to the cemeteries on Salgótarjáni street and Kozma street.

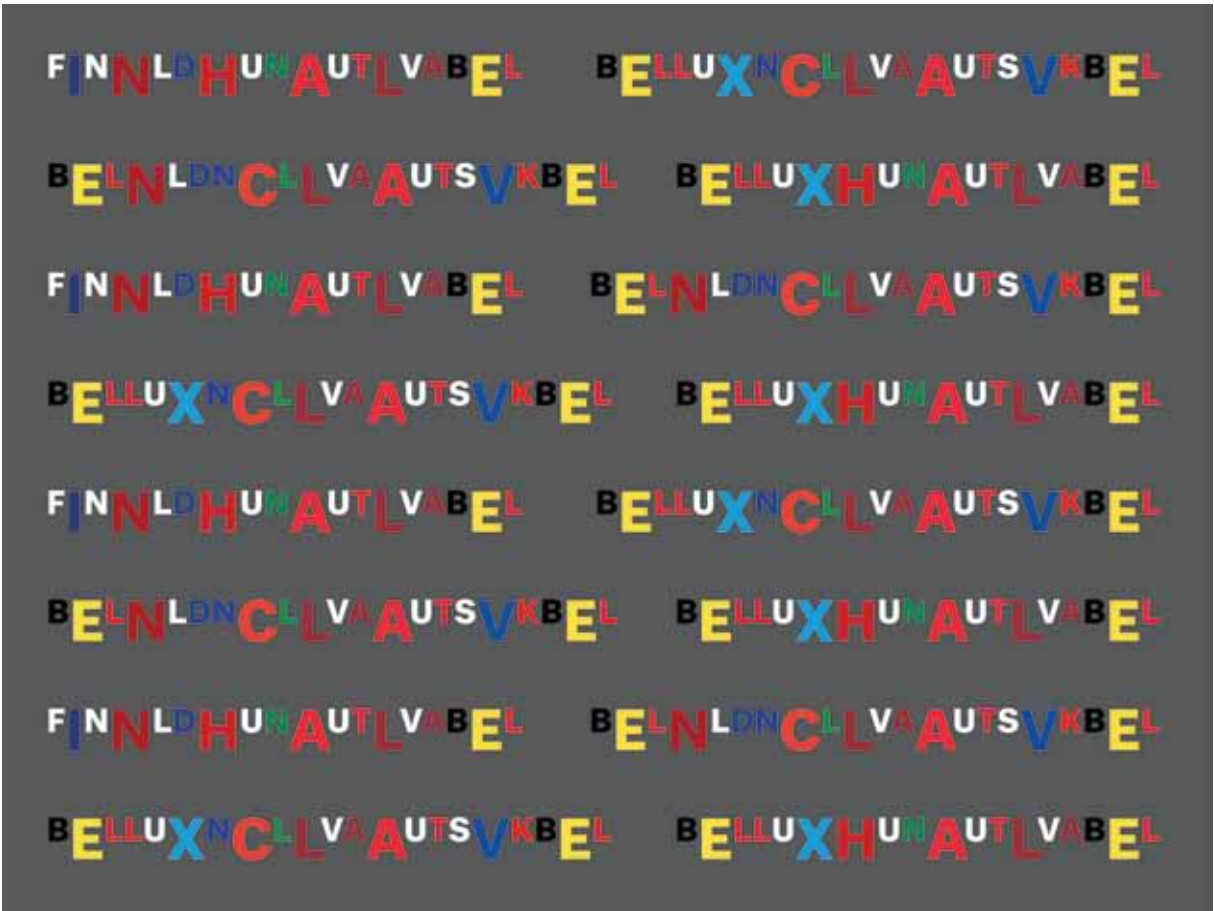
As a memorial for Klauzál square Ferenc Gróf designed a horizontal acoustic mirror laid on the ground. Acoustic mirrors are the precursors of the radar: these passive devices are capable of intensifying and concentrating soundwaves. The large, vertically installed objects were used to predict incoming enemy aircrafts. Visitors of the memorial can lay down inside the hollow surface of the horizontal acoustic mirror, listening the sounds of the city reflected by the sky. The visitor is positioned right in the focus of the acoustic mirror, making the noise of the nearby playground and the traffic seem distant. The eyes are directed towards the sky.







FLAG ALPHABET (EU)
digital print on textile, 150 x 75 cm, 2015

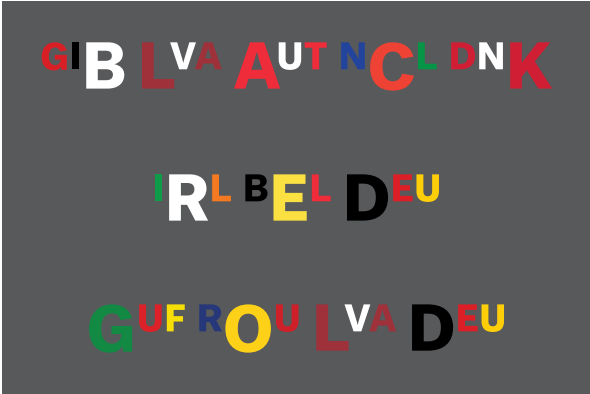


INHALE, EXCLAVE (FROM THE FLAG ALPHABET SERIES)
digital print on textile, 80 x 60 cm, 2015



AND THE PURSUIT OF (FROM THE FLAG ALPHABET SERIES)

digital print on textile, 80 x 60 cm, 2015



**BLACK RED GOLD
(FROM THE FLAG ALPHABET SERIES)**

digital print on textile, 80 x 60 cm, 2015

The **Flag alphabet** is a writing system based on the three-letter codes of EU member states and their dependencies as published by the International Organization for Standardization. One of the letters of the countries is bigger, while the two others in the three-letter codes are in superscript. For example, the letter A is based on the code of Austria, AUT, where the capital A is highlighted and the U and the T are in superscript. The corresponding national colors were used for each selected ISO code. The Flag alphabet writing system in itself emphasizes the supremacy of the Latin alphabet, because the so-called, very ideological, “neo-Kultturkampf” concept of the “clash of the civilizations” can be deconstructed by following the rupture of scripts: Latin vs Cyrillic, vs Arabic, vs Any Other Barbarian Scribble. The series based on the Flag alphabet presented below reflects more closely the migrants’ routes towards Western Europe and the Syrian crisis, constructed as a fragmentary, saccadic textual pattern made out of “naional characters”, such as a Schengen script, written in Frontex language.

**THE END OF THE WEST
(FROM THE FLAG ALPHABET SERIES)**

digital print on textile, 80 x 60 cm, 2015

PRTHUNBEL

BELNDDEU

ROUFLK PRTHUNBEL

SWEBELSVNPRT

AUTNDDEU PRTHUNBEL

IRBELSVNPRT

ROUFLK PRTHUNBEL

BELNDDEU

ROUFLK



A MODEST PROPOSAL / CURRENCY ALPHABET

A5 brochure, 500 copies, produced by Radar, Loughborough University Arts, UK, 2016.



CURRENCY ALPHABET POSTERS

A2 poster series, produced by Radar, Loughborough University Arts, UK, 2016.

₪ 元 € ₹ €

A B C D E F G 元 H I K L M N O P Q R S T U V W X Y Z

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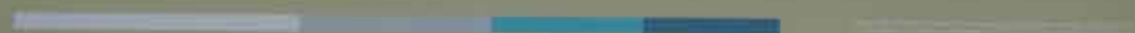
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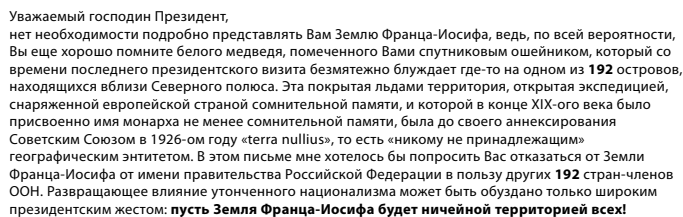
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GBP CAMOUFLAGE
offset on paper, 2016.

USD CAMOUFLAGE
offset on paper, 2015-2016.



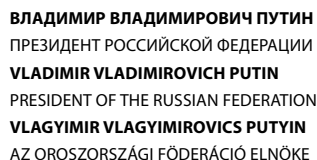


Dear Mr. President,
There is no need to introduce Franz Joseph Land to you, since you still undoubtedly remember the polar bear that you fitted with a transponder chip during your last presidential visit and which continues to roam around undisturbed on one of the **192** islands of the arctic archipelago. This ice-covered territory, discovered in an expedition launched by a dubious European state and named after a no less dubious monarch, remained for decades a *terra nullius* belonging to no sovereign state until the Soviet Union annexed it in 1926. I am now writing to you, Mr. President, to request that you renounce Franz Joseph Land in the name of the government of the Russian Federation in favor of the other **192** member states of the United Nations. Only a magnanimous presidential gesture can counter the corrupting effects of refined nationalism. **Mav Franz Josef Land become everyone's no man's land!**

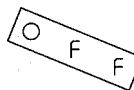
Tisztelt Elnök úr,

Nem kell Önnek részletesen bemutatni a Ferenc József-földet, hiszen minden bizonylan tisztán él emlékeztében az az Ön által jelöltá megjelölt jegesmedve, mely a legutóbbi elnöki vizit ó háborítá-
lanul barogol valohal az Északi-sark közelében található 1921 sziget egyikén. Ez a jéggel borított terület,
melyet egy kétes európai állam által indított expedíció fedezett fel és nevezett é a 19. század
végén egy nem kevésbé kétes emlékü uralkodóról, évtizedeken át *terra nullius*, azaz „senkinek sem
tartozó” földrajzi entitás volt, míg a Szovjetunió annéaktla 1926-ban. E levéllel szeretném felkérni Önt,
hogy mondjon le az Orszoroszági Föderáció kormányának nevében az orosz fennhatóságt alatt álló Ferenc
József-földről az ENSZ 1922 többi tagállama javára. A szofisztikált nacionalizmus korrupt hatását csak egy
nagyvonalú elnöki gesztus fekézheti meg: **legyen mindenki senkiföldje a Ferenc József-föld!**

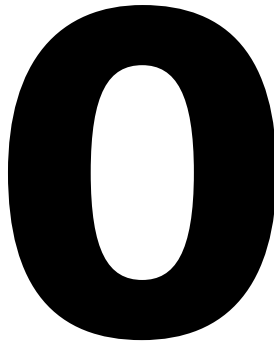
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УЛ. ИЛЫНКА, Д. 23 / 23, ILYINKA STREET
103132
МОСКВА / MOSCOW / MOSZKVA
РОССИЯ / RUSSIA / OROSZORSZÁG



Test.
NEWTON SZERET TÉGED.
Merev test.
NEWTON SZERET TÉGED.
Egy merev test mozgását a háromdimenziós térben hat szabadságfok jellemzi.
NEWTON SZERET TÉGED.
Minden merev test szabadon mozoghat előre-hátra, jobbra-balra, fel és le.
NEWTON SZERET TÉGED.
Billenhet, fordulhat, megpördülhet.
NEWTON SZERET TÉGED.
Merev testekként három egymásra merőleges tengely mentén megbillenhetünk, elfordulhatunk, pöröghetünk.
NEWTON SZERET TÉGED.
Távolságunk a Naptól ebben a pillanatban egy egész két ezred csillagászati egység, azaz száznegyvenkilencmillió-nyolcszázkilencvenhét ezer-hatvanhat kilométer.
NEWTON SZERET TÉGED.
A budapesti nulla kilométerkövet a római limestől ezerkilencszázhuszonhat év és nyolcvannégy méter választja el.
NEWTON SZERET TÉGED.
A római birodalom volt fővárosa nyolcszázötvenegy egész hét tized kilométerre található a keleti limes ezen szakaszától.
NEWTON SZERET TÉGED.
Vorkuta, a kontinentális Európa legkeletibb városa, innen háromezer-háromszázhatvanhat kilométerre található.
NEWTON SZERET TÉGED.
Vorkuta távolsága a Vénusztól ebben a pillanatban hetvenegy millió-háromszázötvennyolcezer-száznyolcvannégy kilométer.
NEWTON SZERET TÉGED.
Damaszkusz a római limes ezen szakaszától ezerkilencszázhuszonhat évvel ezelőtt is kétezer-százhuszonegy kilométerre volt.
NEWTON SZERET TÉGED.
Távolságunk a Naptól ebben a pillanatban száznegyvenkilencmillió-nyolcszázkilencvenhét ezer-hatvanöt kilométer.
NEWTON SZERET TÉGED.
Az emberi test hőmérséklete harminchat és harminchét Celsius-fok között ingadozik.
NEWTON SZERET TÉGED.
A Nap felszínének hőmérséklete öt ezer-hétszáznyolcvan Celsius-fok.
NEWTON SZERET TÉGED.
Az emberi test maghőmérsékletének nyolc-tíz Celsius-fokos ingadozása halálhoz vezethet.
NEWTON SZERET TÉGED.
Távolságunk a Marstól ebben a pillanatban háromszázhatvanmillió-kétszázharmincegyezer-hatszázhatvenkét kilométer.
NEWTON SZERET TÉGED.



kilométerkö
Budapest
2015.09.26.
00:00
Gróf Ferenc

A nulla egy önnön forrásába torkolló folyam medre.
NEWTON SZERET TÉGED.
A Vorkutai árnevelő munkatáborot negyvenkilenc évvel Karl Marx halála után alapították.
NEWTON SZERET TÉGED.
Minden út egy nulla kilométerkőhöz vezet.
NEWTON SZERET TÉGED.
Távolságunk a Naptól ebben a pillanatban száznegyvenkilencmillió-nyolcszázkilencvenhét ezer-negyenkét kilométer.
NEWTON SZERET TÉGED.
Minden merev test mozgását egy nulla kilométerkőhöz rendelt, gépirással kitöltött hivatalos okirat szabályozza.
NEWTON SZERET TÉGED.
Az ENSZ százkilencvenhárom tagállamát és a tizenegy nemzetközileg el nem ismert országot számolva, kétszázötven darab nulla kilométerkő kering a Nap körül.
NEWTON SZERET TÉGED.
Kétszázötven-féle „zero”, „nullus”, „null”, „nula”, „nolla”, „nul”, „nulo”, „zero”, „sifir”.
NEWTON SZERET TÉGED.
Távolságunk a Holdtól ebben a pillanatban a Föld rádiuszának ötvenkét egész egy tized-szerese, azaz hárommillió-hatszázharminchétezer-nyolcszáznegyvenegy méter.
NEWTON SZERET TÉGED.
A merev test bármely két pontjának távolsága időben állandó.
NEWTON SZERET TÉGED.
Tegnap, három éve, négy másodperc múlva, „időszámításunk szerint” után.
NEWTON SZERET TÉGED.
A nulla előre-hátra, jobbra-balra, fel-le, billeg, fordul, pördül.
NEWTON SZERET TÉGED.
Akár a merev testek.
NEWTON SZERET TÉGED.
Nem kezdődik el, nem fejeződik be.
NEWTON SZERET TÉGED.
A „zero” megjárta Babilont, Indiát és Perzsiát mielőtt Európába érkezett volna.
NEWTON SZERET TÉGED.
A nulla kilométerkövek átlagos távolsága a Föld középpontjától hatezer-háromszázhatvenegy kilométer.
NEWTON SZERET TÉGED.
Kronstadtból Vorkutába nem vezetnek utak.
NEWTON SZERET TÉGED.
Távolságunk a Naptól ebben a pillanatban száznegyvenkilencmillió-nyolcszázkilencvenhét ezer-negyenkét kilométer.
NEWTON SZERET TÉGED.
Nulla kilométerkő minden útkereszteződésben.
NEWTON SZERET TÉGED.



(0)

Intervention at the Zero Kilometre Stone of Budapest,
26.09.2015 00:00, Teleport gallery.



EVERYONE'S NO MAN'S LAND

in the frame of the Franz-Joseph-Land project (2002-). Postcards realized for the 1st OFF-biennale of Budapest in 2015.



Fürge^[1] szék^[2]

„Könnyebb a világ végét elképzelni, mint a kapitalizmusét.”
Mark Fisher

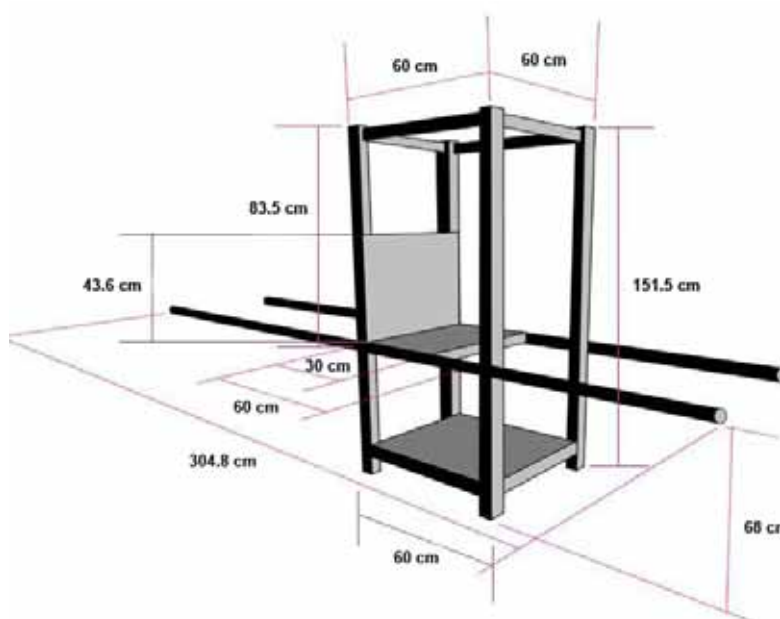
Szuzuki Oszamu, a Suzuki Motor Corporation elnöke szinte az összes 1990 óta megválasztott miniszterelnökkel fotóztatta már magát. Állnak egymás mellett, kezet fognak, futószalagról levezetik a járművet. A volánnál mindig a politikus ül, mellette az üzletember. Az egymás mögé állított Suzuki gépkocsik által hordozott szék az elmúlt évtizedek kapitalista (ir)realizmusának efemer emlékműve.

[1] *swift*, melléknév, proto-germán eredetű szó (swip-), gyorsan mozgó, sebesen haladó.

[2] *sedan*, főnév, a dél-itáliai eredetű sede (szék) kifejezésből, jelentése hordszék, gyaloghintó.

SWIFT SEDAN

installation with two Suzuki sedan cars, Bánkitó Fesztivál, Bánk, 2016.







CONTAINER ARTIST RESIDENCY, 2016

FLAGS OF CONVENIENCE

digital prints on satin, 150 x 100 cm each
 Creative Operational Solutions, Para Site, Hong Kong, 2016.

Photos taken on board of ZIM Shekou, similar to the civil ensigns of certain states with open registries, such as Antigua, Bahamas, Belize, Bermuda, Cambodia, Cayman Islands, Cyprus, Gibraltar, Liberia, Malta, Marshall Islands, Panama (incomplete enumeration based on the list of the International Transport Workers' Federation). Since the 1920's, ship owners can register their vessels under a flag of convenience for business related issues, in order to operate them under the laws of their flag state. As of today, more than half of the world's merchant vessels fly a flag of convenience. The flags fallen on the floor recall an iconic painting of Soviet socialist realism, the central piece of a triptych of Geliy Korzhev.

MALTA			MARSHALL ISLANDS		
ANTIGUA			CAYMAN ISLANDS		
BELIZE			BAHAMAS		
BERMUDA			PANAMA		
CYPRUS			LIBERIA		
CAMBODIA			GIBRALTAR		





FLAGS OF CONVENIENCE (CAYMAN ISLANDS)
digital prints on satin, 150 x 100 cm each



HARMONIZED SYSTEM
custom typeface, wallpaper, approx. 6 x 2,3 m

The Brussels-based World Customs Organization developed the Harmonized Commodity Description and Coding System in 1988. The 200 member states of the WCO use this standardized method of tariff nomenclature to identify traded products. If the “Figurative system of human knowledge” by Diderot and d’Alembert is a fine example of philosophical taxonomy, the Harmonized System could be identified as the Encyclopédie of customs, a taxonomy of commodities. The typeface which renders the last available version of the Harmonized System is based on the “unknown value”, the “x”. Every letter of this writing system is an alloy of “x”.

FLAGS OF CONVENIENCE & HARMONIZED SYSTEM
installation view (detail), Creative Operational Solutions,
Para Site, Hong Kong, 2016.





OR FIRING OF A RED STAR ALERT

solo exhibition, acb Gallery, Budapest, 2018.

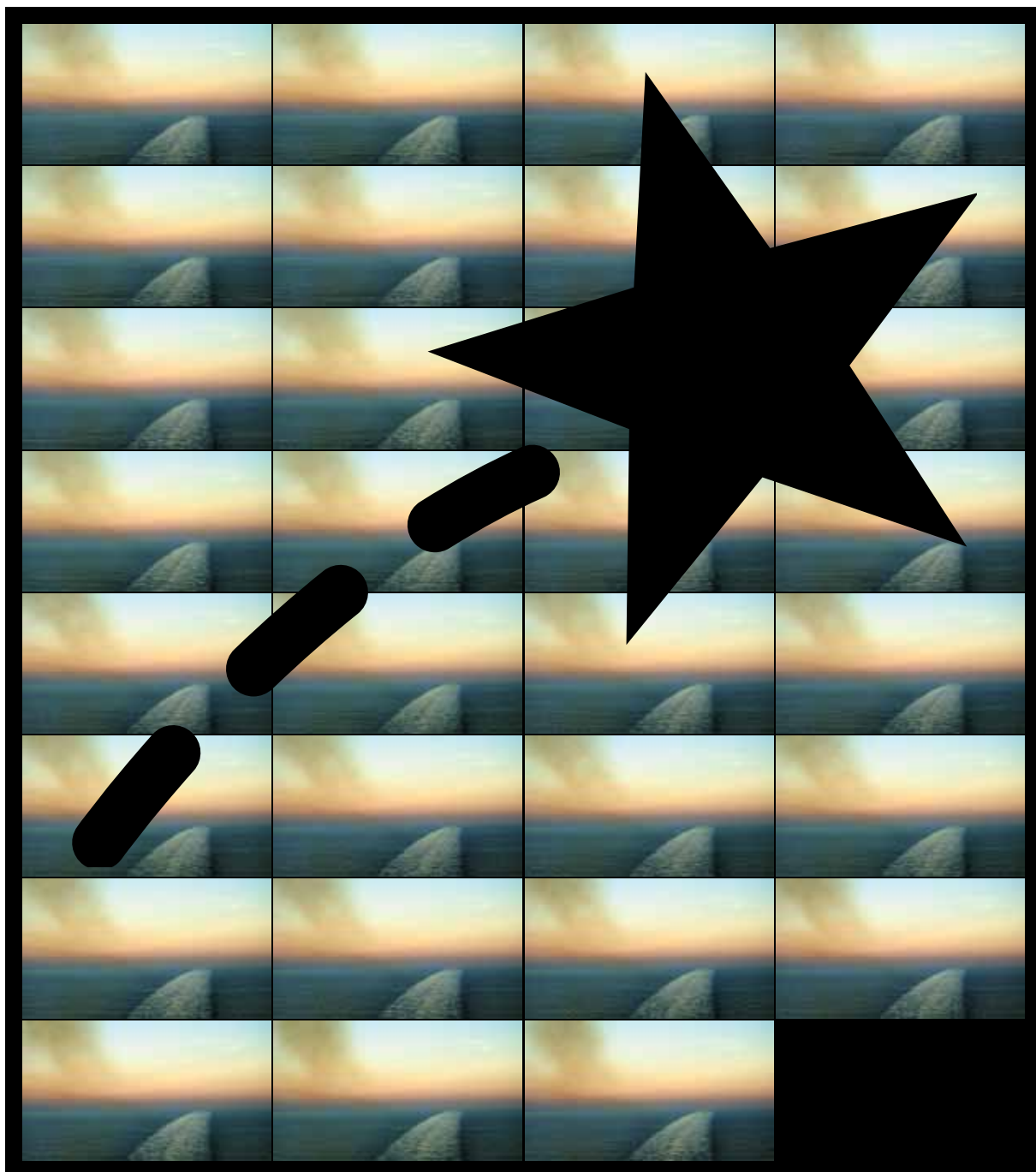
In 2016/2017, Ferenc Gróf was a participant of an extraordinary residency programme. The recipients of the international open call of Container Artist Residency voyaged on the cargo company ZIM's container ship on different sea routes. The projects made by the artists working in their container-studio were presented in the group exhibition of Para Site, in Hong Kong. As its summer exhibition, acb Attachment shows, for the first time in Europe, Gróf's works inspired by the journey through Haifa, Istanbul, Novorossiysk and Odessa.

The exhibited graphic interventions deal with the semiotics of maritime shipping and shed light on its systems of reference, some aspects of which constitute the base of this global industry. The large format piece entitled **Harmonized projection** is a montage of the Harmonized Commodity Description and Coding System and the Dymaxion map invented by Buckminster Fuller. The full text of the encyclopaedia of tariff nomenclature that forms the base of international commerce fills the world map projected on an icosahedron. Fuller's projection represents the continents as an island almost contiguous, while the tariff articles listed in the twenty-one categories of the Harmonized system embrace almost all the items

that can be subject to trade, from livestock products to works of art.

The photos taken on board of the ZIM Shekou appear in the series entitled **Flags of convenience**. They show parallels in composition and motifs with the flags of countries which have an open registry for commercial vessels. More than half of all existing vessels circulate under these "flags of convenience", including those of Antigua, the Bahamas, Cyprus, Malta and the Marshall Islands, referred to by the exhibited flags. Moreover, not only does Gróf evoke the collapse of national borders and closed identities, he also references the iconic work of Soviet painter Geliy Korzhev by throwing the flags on the ground.

From the video shot during this sea route, Gróf made still sequences on which he painted signs used in maritime shipping. These signs compose the visual synopsis of a never-to-be-realized film, and references the film script of Moholy-Nagy's *Dynamic of the Metropolis*. The exhibition features the first piece of the series (**Container film, seq.01**) showing the photos taken from the aft of the container ship in the Aegean Sea, with the pictogram that gave the title of the show.



CONTAINER FILM, SEQ.01.

digital print mounted on Dibond, acrylic paint,
80x90 cm, 2018

<<

FLAGS OF CONVENIENCE

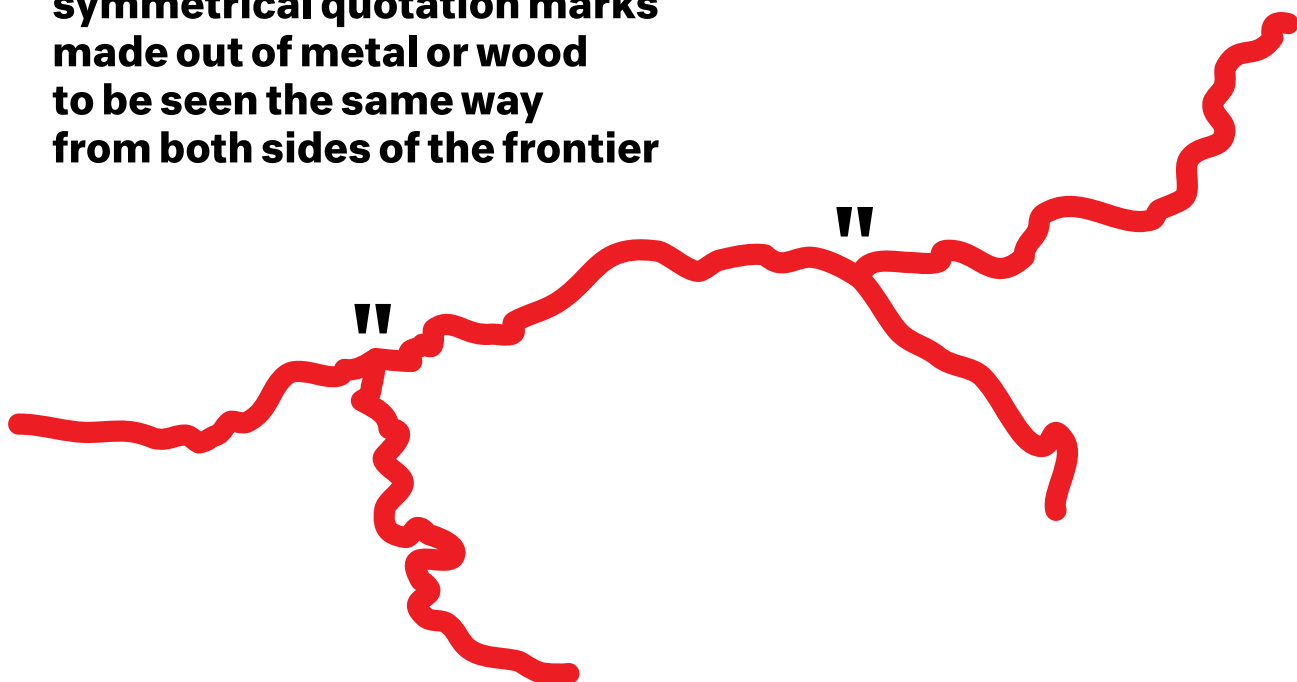
digital prints on satin, 150 x 100 cm each

HARMONIZED PROJECTION

8 panels of 105x105 cm each, digital print on Dibond,
framed, installation view, acb Gallery, 2018.

**"emphasis"
after tamás szentjóby's
"emphasis/kiemelés/5"
18.08.1969**

**whereas article 13 of the universal
declaration of human rights
cannot be enforced
please go to the intersections of the
serbian X hungarian X croatian
and the
serbian X hungarian X romanian
borders
and place at eye level
30 x 13 cm
symmetrical quotation marks
made out of metal or wood
to be seen the same way
from both sides of the frontier**



**action to be repeated
at every schengen frontier
thanks
paris / budapest
29.06.2015**

ferenc gróf



FOREIGNERS (AFTER SUPERFLEX)

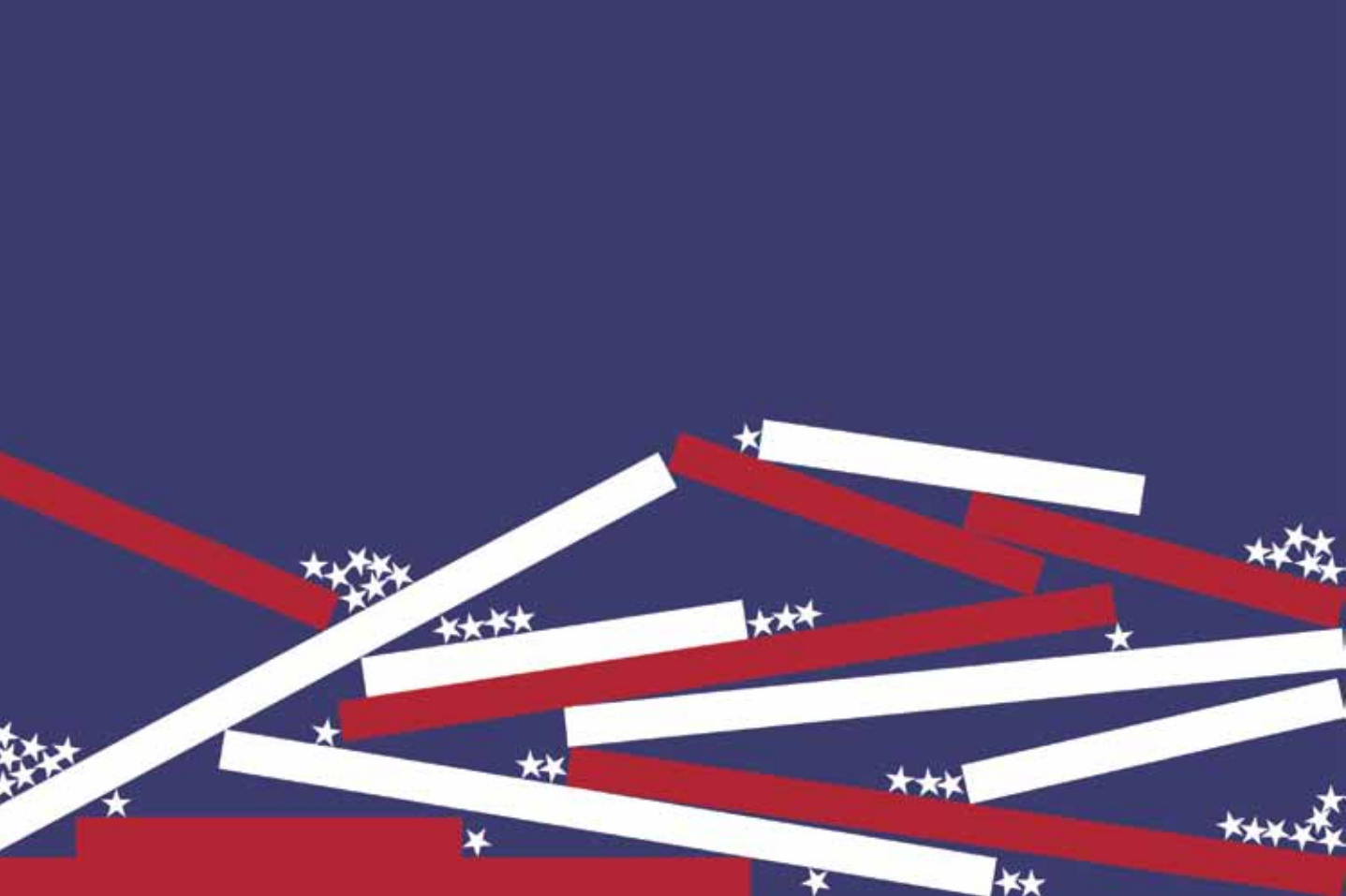
banner, digital print, Bánkitó Fesztivál, Bánk, 2015.



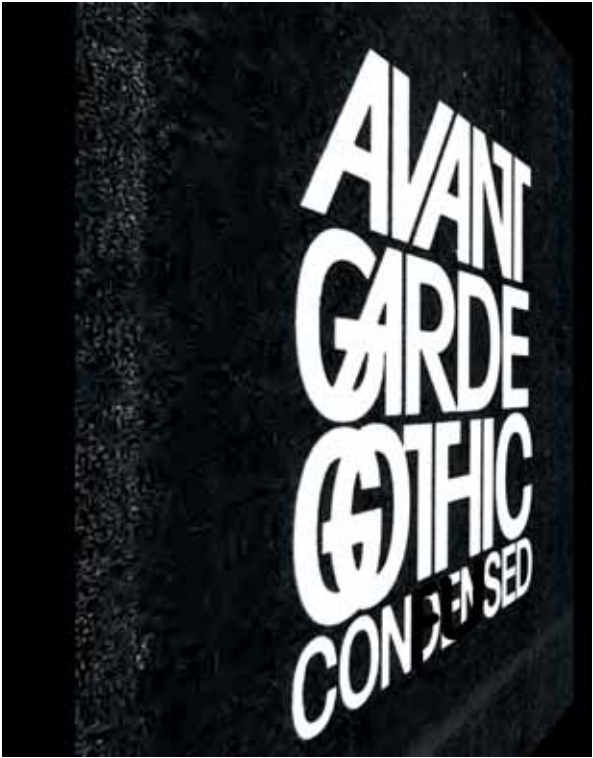
WHO CANNOT (AFTER STILINOVIĆ)

Flocking on textile, 150 × 75 cm, 2015.

EMPHASIS (AFTER ST.AUBY)
digital print, variable dimension, 2015.



FALLING (US FLAG)
digital print, variable dimension, 2015.

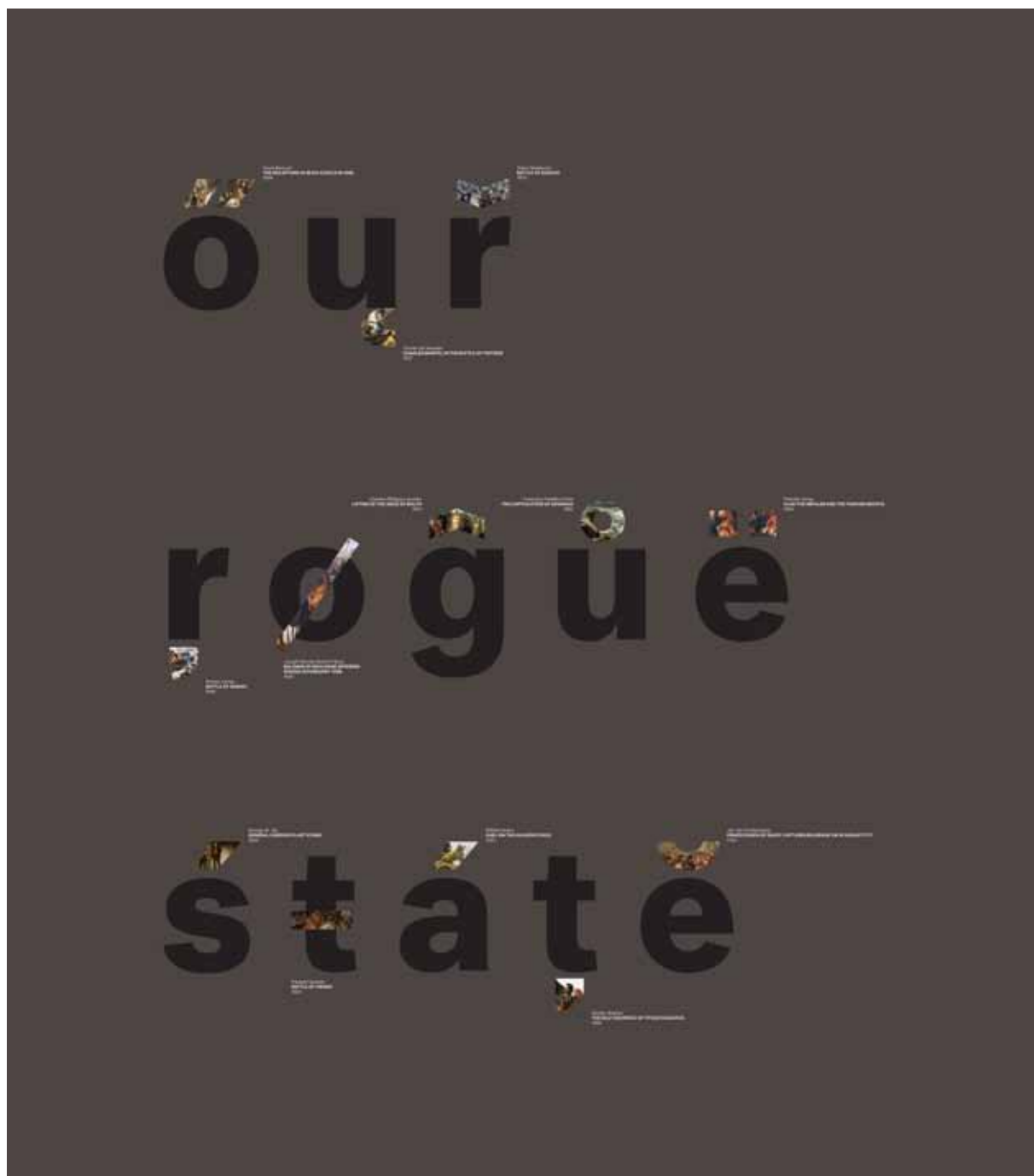


CON - DEN / FU - SED
digital print, variable dimension, 2015.
Contribution to the *PostContemporary* project, curated
by László Beke, Chimera gallery, Budapest, 2015.



/I (AFTER KRUGER)

digital print, variable dimension, 2015.



OUR ROGUE STATE

digital print, variable dimension, 2015.
from the “extended latin alphabet” project

Mikhail Avilov: Duel on the Kulikovo Field, 1943
Antoine-Jean Gros: The Battle of Abukir, 25 July 1799, 1807
Jan van Huchtenburg: Prince Eugen of Savoy captures Belgrade on 16 August 1717, 1720
Pauwel Casteels: Battle of Vienna, 1683
Joseph-Nicolas Robert-Fleury: Baldwin of Boulogne entering Edessa in February 1098, 1840
Horace Vernet: Battle of Somah, 1840
Gyula Benczúr: The Recapture of Buda Castle in 1686, 1896
Adam Stefanovic: Battle of Kosovo, 1870
Charles de Steuben: Charles Martel in the Battle of Poitiers, 1837

George W. Joy: General Gordon's Last Stand, 1893
Francisco Pradilla y Ortiz: The Capitulation of Granada, 1882
Charles-Philippe Larivière: Lifting of the Siege of Malta, 1843
Theodor Aman: Vlad the Impaler and the Turkish Envoys, 1864
Sándor Wagner: The Self-Sacrifice of Titusz Dugovics, 1859



Joseph-Nicolas Robert-Fleury
**BALDWIN OF BOULOGNE ENTERING
EDESSA IN FEBRUARY 1098**
1840

DON'S LAST STAND



Pauwel Casteels
BATTLE OF VIENNA
1683



Mikhail Avilov
DUEL ON THE KULIKOVO FIELD
1943





TONE-ON-TONE

public artwork in the frame of the
 “20th century Taygetus” project, self-
 adhesive vinyl lettering on glass ceiling,
 Debrecen, HU, 2015.

[...] elismerve, hogy
 a fogyatékoság egy
 változó fogalom, továbbá,
 hogy a fogyatékoság
 a fogyatékosággal
 élő személyek és az
 attitűdök, illetve a
 környezeti akadályok
 kölcsönhatásának
 következménye,
 amely gátolja őket a
 társadalomban való teljes
 és hatékony, másokkal
 azonos alapon történő
 részvételben [...]

[...] recognizing that
 disability is an evolving
 concept and that
 disability results from
 the interaction between
 persons with impairments
 and attitudinal and
 environmental barriers
 that hinders their full and
 effective participation in
 society on an equal basis
 with others [...]



COLD WALL

A COLLECTIVE VISUAL ANSWER ON FENCES AND MEN

FIRST EDITION: STUDIO OF YOUNG ARTISTS' ASSOCIATION, BUDAPEST, 17.11.2015. > 10.12.2015.

SECOND EDITION: MUSEUM OF CONTEMPORARY ART VOJVODINA, NOVI SAD, 08.07.2016. > 31.07.2016.

COLD WALL was realized in Budapest in November 2015 as a collective visual piece on the burning topic of fence-building, migration, and the international geopolitical interests lying behind them, leading to them and constantly reshaping the territories of war and peace. COLD WALL was initiated by curator and art

historian Róna Kopeczky and the artists Ferenc Gróf, Vladan Jeremić and Volodymyr Kuznetsov who have been dialoguing to imagine and realize together a common mural piece directly on the walls of the Studio of Young Artists' Gallery as an ephemeral reflexion and reaction to an issue which has been, during Summer and Autumn 2015, the centre of a passionate, inflamed and Manicheist debate in Hungary, fed among other things by irritating official communication of facts by the Hungarian media, by the hypocritical discourses of the European Union, by the fear of the local population fed by populism and nationalism as well as by individual political ambitions veiled by the march towards national grandeur and the importance given to foreign





policies. Several months later, a new border regime has been established under the lead of the European Commission, and implemented by the states across the so-called Balkan route. Migrants fleeing war, persecution and extreme poverty have now become objects of political deals between the stakeholders of a new European order that relies on alliances with repressive regimes and phantom states, with the most powerful actors being Germany and Turkey.

The second edition of the exhibition will be hosted by the Museum of Contemporary Art of Vojvodina in Novi Sad, where the artists will develop, together with invited colleagues, an updated approach towards local and European migration policies, focusing on the context of

Serbia, with the aim to produce a visual language and tools for resistance and protests against established hostile conditions.

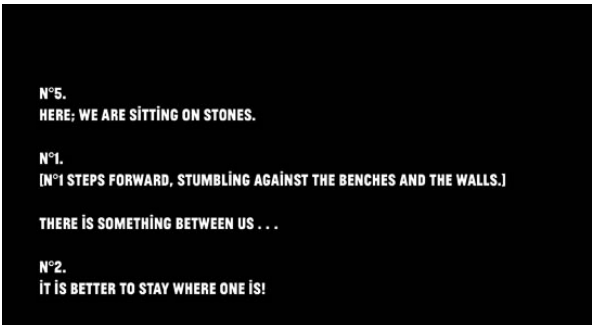
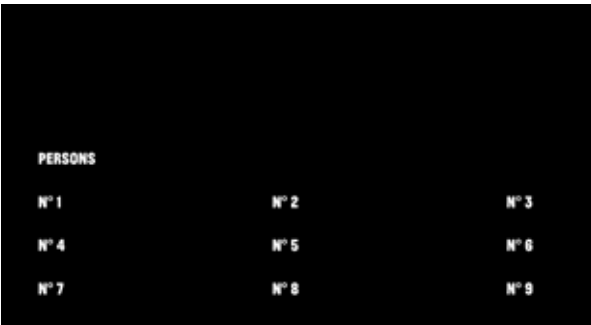
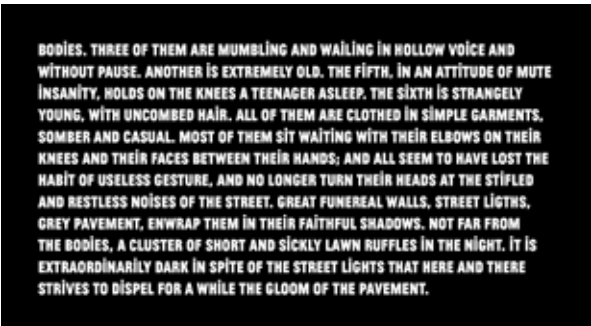
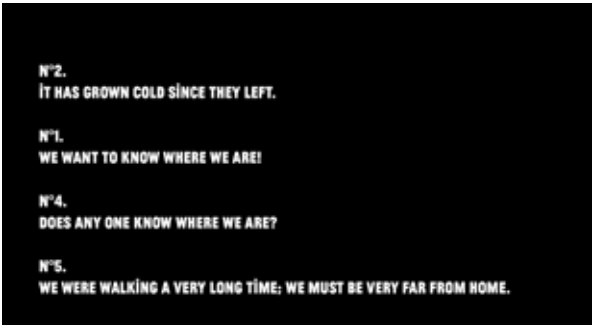
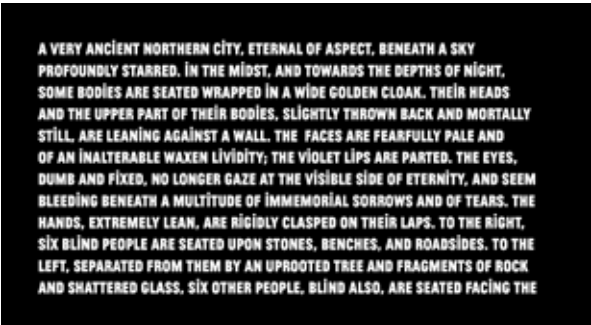
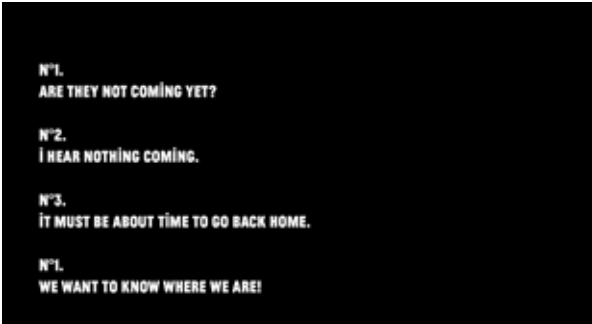
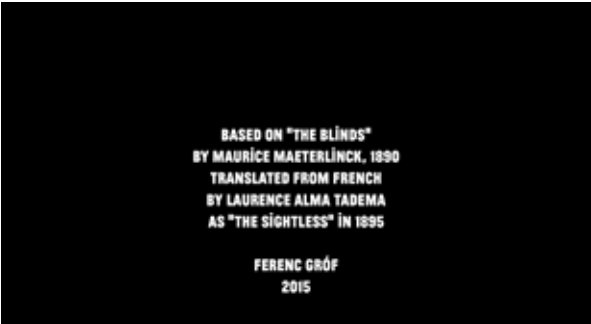
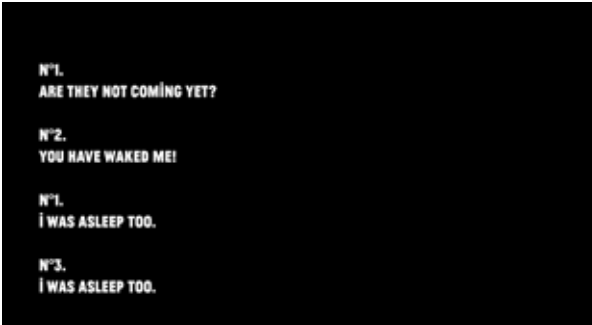
The participants of the second edition of COLD WALL – a collective answer on fences and men are Róna Kopeczky, Ferenc Gróf, Vladan Jeremić and Rena Raedle, Volodymyr Kuznetsov, Babi Badalov and škart. The exhibition will be accompanied by talks with the artists and invited activists.



.NEPÉSZ MÖNÖSZÖK .GEM KOLALÓSZ MEN TRÉIM GYOH ,RÖTÖGY MEGNE TSOM
IMA SÉ SILÁUTKA TSOM IMA ,KOGOF INLOSZALÁV ARBBASILÁUTKAGEL A SÉ TÁ
METLÉ TEMETELÉ NÉ ZA NÉ GYOH ,NEBDNERROS SÉ
.NEPÉSZ MÖNÖSZÖK .INRÍALA MODUT ROKKA KACS NÉ TREM .LEPERESZ MEN
NEBMESÉZEKÉLMEASSZIV NÉ ZA ,TIMALAV MATDNOM GIVÉ KOS NÉ ROKIMA
,ÓSZ ATSIMITPO TTÖZGÖRGEM AGYOH ,KANNA NAV AKO AHTÁH TREM ,MES
TIKNES KOTÍLÓSZ MES KANSRÁTVLE SÉ ,KNUTNÁRI NAV LATTALUDNIÓJ MEN
IKA ,GEM KEZEVEN ES TÖFMALLÁ GÉM GYOH ,KOZIKAB GELTESE AH GYOH
,KISZEV LUSÁMODUT TZE AH TÁHET .KOLÁNJAS TIKNEDNIM NÉ ROKKA ,MEZÉN
LÓBÁTALVÁT VÉ CNIMRAH NÉ AHGYOH ,MÁNADNOM TZA NATDOGUNY SI NÉ
ROKKA,MEZÉNGELIMLENÉTRÖTMENGYOH,ÓSZNAVLÓRRAAHTREM.TEKÉÉRM
GYAN A TNIM ,GEM KÉTLÖ BBÖLE TAKOZA SÉ .KETLÖGEM NÁJPALA MORGOP
TEKEREBME NELETREVGYEF AVTATUMÁR ERIM MODUT MEN ,ERNÍSZRÖB
,ARÁHUR ROKIMA ,ZA TTÖDÖDZEK LÓTÁKIDACLONYOSZUH A ,METTÖJÁR RÁM
TSOM,TEZLYEHAZATREM.METLÉSZEBGYOHA,GYÍMETLÉSZEBTRÉIMNÉ GYOH
,ITRÉ MEN IKNES NEBNÖLÜK TREM ,SI ERÉTENEM GOLOD A SÉ SI ERKÖVEVTSZÉR
A METTETRÉ TZE .KANMOLADARROFNELLE ELÉFIMMES METTETÍSÖNIM MEN
SÉ ,SÉLEKLÖF ,SÉTETNÜTKÁID SÉKÉB :NASOTNOP SZÉGE MATDNOM TZA
ROKKA ,TOTAZOKTALINY A MATDNOMLE ROKIMA NÉ TREM .SÉLEKLEF IPÉN
GYAV ,MOLADARROFNELLE TAHNEVTÖ GYOH ,IKNES ATLÁRÍB MEN AHOS TZA
SÉ ,ELÉFNEDNIM ,KNÜTELZEKETRÉTRÁP GEM TLOV KNUSUSSZERGNOK INNYA
RÁM TREM ,SÉDRÉK NELYI GYE LÖF LÜREM NÁTLÚM VÉ TÉCNIMRAH GYOH
,KETEHET MEN LÓRRA NÉ ED .LÉ MEN IKA ,MES ARÚNAT ÖZEKNELLE SÉ MES
ARÚNAT ÓTÍNYOZIB ,SRÁTVLE MEN GYOH ,MODNOM NESEVÍSZ MEN NÉ TZA ED
.MEN IK SÉ ,SRÁTVLE ZA IK GYOH ,LE METSZEVÉT MEN ,KOGYAV TTÖZGÖRGEM
SONYOZIB NELYI NÉ TREM ,ZA MEN IKA ,KOTÍLÓSZ MES TIKNES KANSRÁTVLE SÉ
,GEMMEZZEVEN TNIRESZJÁTGÁLIVNALYOKACS,KIDEKLESIVLUSSZORNOGYAN
IKA ,TÖFMALLÁ TTETERESZ MEN NABÁNATSOM SONYOZIB GYOH ,ZOHHA
MODOKSZAGAR NÉ GYOH ,NAV ZA ROKKA SÉ .TELYI MATLÁNICS NÉ RESZGYE
RÁM ,ARMOTAZÁKCOK TÁJAS A NÉ TREM .MATDARÁFLE SI NÉ ,KATDARÁFLE
KUGAM AH TREM .KESZEL DIVÖR NOGYAN RÁM TSOM ROKKA SÉ .KIRÉK GYOH
,SOGÁLIV TREM ,TOTAZOKTALINY LÁNÓINUTEJVOSZ A MATDA SI LÁNÉPÁKME
SEVÉNAVTAH A NÉ LÜVÍKNOZA SÉ .INADNOM MEREM NABÁVKSZOM KACS MEN
TZE NÉ GYOH ,ZOHHA MATDOKSZAGAR NEBTESE ZE .SI NOGÁSZRORAGYAM
TLOV SUKILBUP ZE TREM ,INTÖK E-TEHEL ELEB ABKOTAZOKTALINY A EBKEZE
,MODUT MEN .MAJLÁGLOSZ TEGÉSGYE ZA EN GYAV ,KEGYEL EN ÓTNOBEKÉB
GYOH ,INLÜREKLE MATDUT MEN SIGÉM SÉ ,INADNOM TAZAGI MEN MATDUT
MEN SÉ .AJGAT KOGYAV EVÉ TÉHNEVTÖ KENÉPMEÁK SEVÉNEVTEH A NÉ ED
,INNEL KORAKA ÓTNOBEKÉB MEN NÉ GYOH ,LÖRMESZÉR A KENKKIC TTODA
KANGÁSZRORAGYAM A SÉ KANTSZINYUMMOK A ZE E-TLELEFGEM MODUT
MEN ,TATLÚM A AJLALLÁV Ő GYOH ,AJNÁSZ KANKOLATAIF A GYOH ,TTODNOM
SAZÁHNÍSZBÁB A ZA KUJDNOM ,REBME LYOMOK MEN A ZA TIMA ,TAMAGAM

HCEEPS TSAL

based on the transcription of the last speech of János Kádár, sound recording, 30' and A4 publication, 2015.

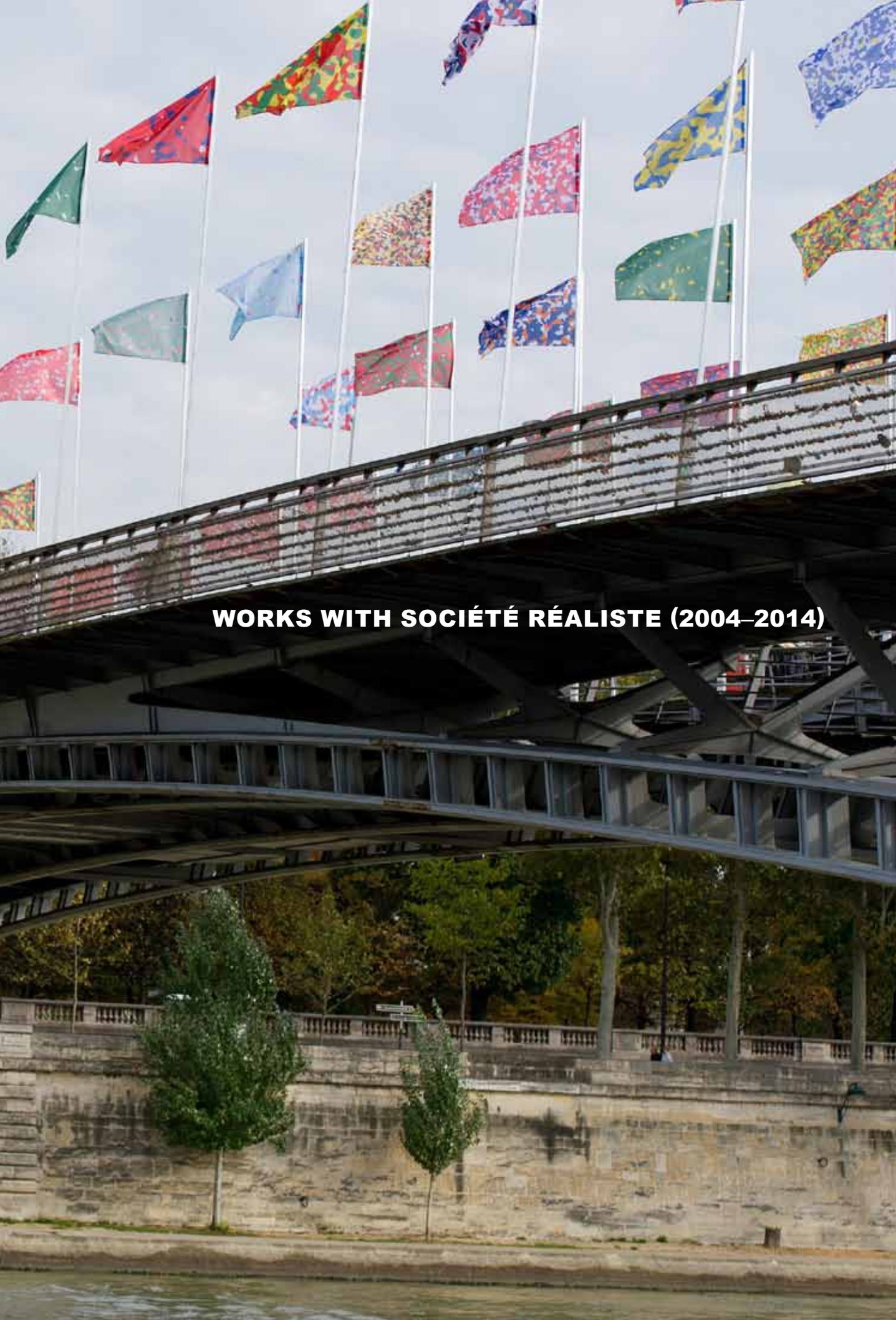


WORLDLESS
based on *Les aveugles / The Blind* (1890) by Maurice Maeterlinck, 2015.
Text for reader's theatres (9 actors), A5 brochure and projection.



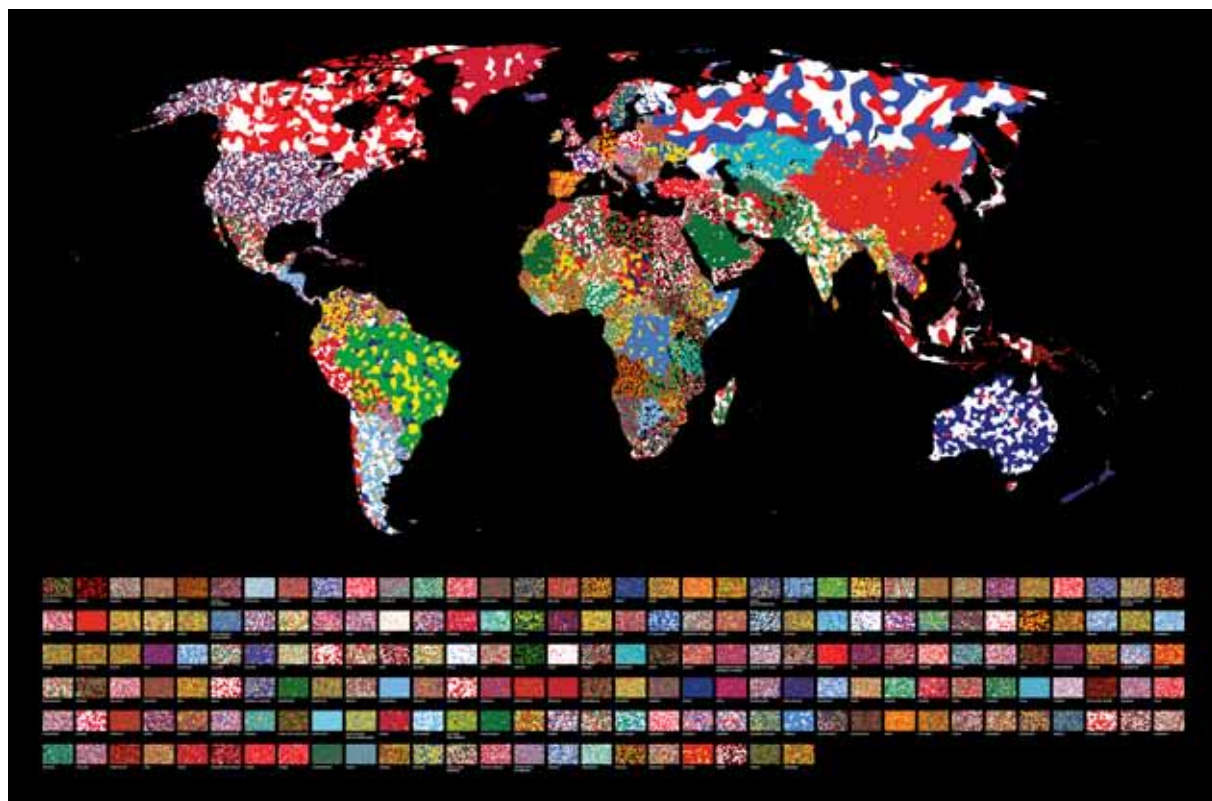
UN Camouflage

installation view, FIAC Hors-les-murs, Passerelle Senghor,
Paris, 2013. Photo: Marc Damage.



WORKS WITH SOCIÉTÉ RÉALISTE (2004–2014)

UN Camouflage



UN Camouflage is a monumental work by Société Réaliste, initiated in 2012-2013. Using a pattern software, Société Réaliste has systematically converted national flags of the United Nations member states into camouflage patterns, while respecting the original color tones and proportions. The result is a collection of 193 camouflage flags, presented as an ensemble, mimicking national flags installations that can be seen nearby official buildings of international organisations. From Afghanistan to Zimbabwe, flags lose progressively their link to identity representation, while remaining strangely familiar. Ideological, political or cultural particularities are melted into a common shape, the one of camouflage. There are various way to produce a camouflage effect, in biology as much as in textile, the main one being called with the Greek term « cypsis » (« hidden »), and characterized by a combination of colorations blending with their background. If the colors of the nations are symbolic of their national conception, then their camouflage version should harmonize with their colorimetric atmosphere.

UN Camouflage was presented for the first time in September 2012 in Tel Aviv within the frame of "Loving Art, Making Art" festival. In October 2013, on the occasion of FIAC's 40th anniversary, the work was installed in the centre of Paris, Passerelle Léopold-Sédar-Senghor, a bridge linking Musée d'Orsay and Jardin des Tuileries.

UN Camouflage map

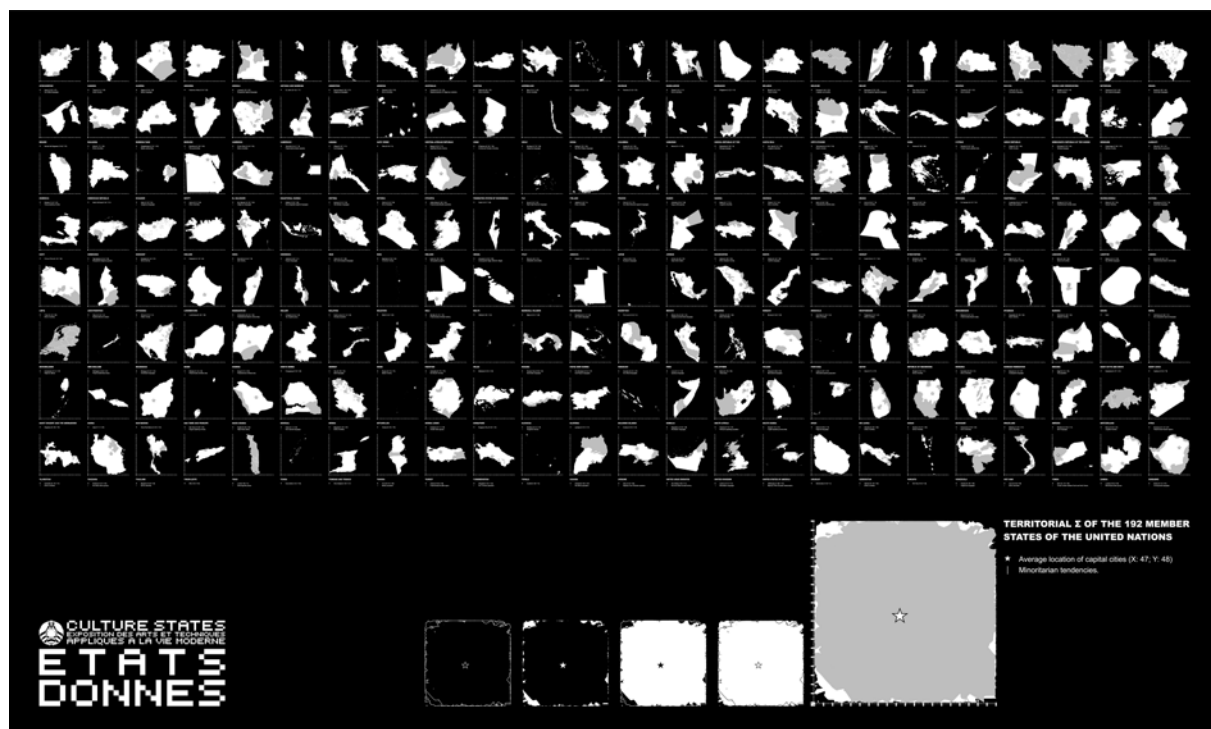
digital print on fine art paper, mounted on aluminium, Diasac, shadow box frame, 190 x 125 cm, 2013.

UN Camouflage >

Digital print on textile, 150x100 cm each, aluminium flag poles, installation view, FIAC Hors-les-murs, Passerelle Senghor, Paris, 2013.
Photo: Illés Sarkantyu.



Cosmopolites of all countries, yet another effort



Etats-donnés

digital print mounted on Dibond, 200 x 120 cm, 2009.

Cosmopolites of all countries, yet another effort >

engraved aluminium, 180x180x35 cm, 2010.

In 2010, Aksioma, in collaboration with the International Centre of Graphic Arts (MGLC), has asked Société Réaliste to propose a monument to be displayed on an empty pedestal at the outside entrance of the MGLC, in the Tivoli Park of Ljubljana. Société Réaliste has created a cognitive see-through model under the title of Jacques Derrida's book **Cosmopolites de tous les pays encore un effort / Cosmopolitans of all countries, yet another effort**. The model is the result of the superimposition of the topographic forms of the 192 member-states of the United Nations. All these sovereign states were put on the same scale using only two main information: their specific shape and the location of their capital city, with the intention to produce the synthetic form of potentially any state. The result is an eroded square, the average capital city lying almost in the geometrical center of it, the chaos of the frontier lines covering nearly its entire surface. Parallely to the calculation of the shape of a "model state", Société Réaliste started to work on a textual corpus which incorporates all the national anthems of the aforementioned 192 UN member states. Using the English translation of every anthems, Société Réaliste established a global compilation of national(ist) vocabulary. All words are marked with the three letter

ISO code of the corresponding country, for example SVN for Slovenia, FRA for France, HUN for Hungary, etc. Presented vertically, one of its side is carved with the calculation method with the superimposition of all the national frontiers of the world and the emplacement of its 192 capital cities, while on the other side is carved a textual composition using the compiled adjectives of all 192 national anthems. The complete list of 1839 hymnic adjectives - which form line from the word ABLAZE from the Turkish anthem, to YOUTHFUL, from the Jordanian one - can be applied to any sovereignty of any time. This monument stands in the confrontation between the majestic and ceremonious sculpture, the abstract figuration of the notion of state and the methodology of its construction. « Cosmopolitans of all countries, yet another effort » intends to evoke and to represent the necessary escape and excess from detention within historical forms of political domination and to remain in the same time the parody of a monument.

This monument was inaugurated on September 27th, 2010, and removed at the end of December 2010 to be shown in various exhibitions.

Address: MGLC, Grad Tivoli, Pod turnom 3, Ljubljana, Slovenia.





Marka: 1 euro coin

detail, bronze and engraved copper, 50x50x5 cm, 2008.

PORTFOLIO (SELECTION)

TURKEY

S Y R I A

NORTHERN CYPRUS

LEBANON

ISRAEL

GAZA STRIP

EGYPT



Empire, state, building

The Fountainhead

video, 111 min, 2010.

In its first exhibition at Jeu de Paume, Paris, **Empire, State, Building** has been constructed around two pivotal pieces: *The Fountainhead* (2010) and *Cult of She-manity* (2011).

The Fountainhead is Société Réaliste's first feature-length film, and is based on the eponymous Hollywood film made by King Vidor in 1949, itself based on the best-selling novel by Any Rand (published 1943), the champion of radical liberalism. In the film, Rand's views are embodied in the character of a highly individualistic architect, Howard Roark, played by Gary Cooper. Rand's faith in the ability of market forces to deliver economic prosperity and her rejection of all forms of collectivism make her the founder of philosophical and political objectivism, as well as a prophet of contemporary capitalism. The uncompromising individualism and integrity with which the phallocratic, Promethean and egocentric Roark pursues his idea of modernism makes him the epitome of the qualities admired by Rand, and the standard-bearer of modern capitalism. How do buildings express and perpetuate ideology? How does urban space image the relation between the modern state and culture? These are the kinds of questions raised by Société Réaliste in its critical analysis of the connections between architecture and history, buildings and political power.

In their reworking of the *The Fountainhead*, Société Réaliste have removed not only the sound track but also, using digital technology, the characters of the original film, leaving only 111 minutes of pure architectural setting, devoid of narrative. The effect is to objectify a film that is more than ideological, but also to reveal a web of the sites that constitute the politico-economic environment of each citizen and each spectator. Emptied of narrative, *The Fountainhead* is made to reveal its underlying layers, woven by the links between capitalism, architecture and modernism, like a palimpsest-made-film. As Giovanna Zapperi points out, "The aim of this operation [...] is to apply a principle of productive deconstruction capable of bringing out, in all their complexity, the deep-seated relations between architectural space and the ideology of capitalism, between the Promethean will of the architect and the doctrine of modernism. In fact, the emptied spaces of *The Fountainhead* show how architecture asserts itself with a force that goes beyond the different characters' power to act. The film's final sequence, for example, when we see Howard Roark standing triumphantly at the top of his skyscraper, suggests a correspondence between the architect's body and the building, as if the strength of the former depended on the latter – as if it was its extension.



Cult of She-manity

exhibition view, Jeu de Paume, Paris, 2011.

Cult of She-manity (2011) is the new collection of colours from the political trends bureau, *Transitioners*, created by Société Réaliste in 2006. After previous series inspired by the French Revolution (*Bastille Days collection*, 2007), pre-Socialist utopians (*Le Producteur collection*, 2008) and the European revolutions of 1848 (*London View collection*, 2009), *Transitioners* is presenting its new trends, inspired by the strange transformation of Auguste Comte's scientific and political positivism into a thoroughgoing religion, notably with the publication of his *Positivist Catechism* (1852). During the last ten years of his life, Comte pursued what he called his "religion of humanity" in an attempt to achieve a synthesis of all his different theories. Hence his creation of the Church of Humanity, dedicated to his lover, Clotilde de Vaux, who died in 1846. Raimundo Teixeira Mendes, the high priest of positivism in Brazil, is also the man who designed the flag of that modern republican state. While retaining the old imperial colours of yellow (for the Habsburgs) and green (for the House of Braganza), he added the positivist motto "Order and Progress" and, by way of an ornament, the starry sky seen over Rio de Janeiro on the night of 14 November 1889 – the foundational, legendary night that witnessed the proclamation of the Brazilian Republic. It is the starry sky from another foundational night that Société Réaliste has chosen as

the starting point for its new collection, *Transitioners: Cult of She-manity*, which takes the form of a map of the night sky over Paris. For the artists, *Cult of She-manity* "is meant to serve as rationalist astrolabe providing orientation in the almost monochrome sky of a grand soir" [a moment of revolutionary fulfilment]. The grand soir represented in this installation is a very particular one, being that of the night of 5 October 1789, when the women of Paris, led by the prostitutes of Palais-Royal and the market sellers of Les Halles, marched on "the State" – or rather, on the royal château of Versailles, where they made the king and queen their prisoners and brought them back to the Tuileries Palace in Paris. These Parisian women constituted the first modern political force to mount an assault on monarchic absolutism in the name of the legitimacy of the people; the first to collectively profane power. Société Réaliste design of its "Empire, State, Building" exhibition is based on its calendar-cum-map. The walls are painted with combinations of black, white and grey squares, following an equatorial heavenly and date line taken from *Cult of She-manity*. The walls of the exhibition space organise the works in accordance with the shades of this median line, this median black.

In conclusion, what Rand's objectivism (*The Fountain-head*) and Comte's positivism (*Cult of She-manity*)



have in common is that both justify the dominant order and argue for the necessity of its accomplishment as a global project in the name of its own naturalised, sanctified reason. The style is cold and pragmatic in Rand, elegiac and morbid in Comte. It is in this speculative space, opened by *The Fountainhead* and ornamented by *Cult of She-manity*, that Société Réaliste has installed a number of its critical apparatus, and applied them to the certain forms through whose variation power is produced and reproduced: its systems of signs (from typography to cartography); its fabrication of values (from numismatics to the religion of profit); its models for the construction of space (from church to skyscraper, from the utopian city-state to the borders of the empire); its methods of construction of time (from the rewriting of History to the determination of the most remote projects for the future). And as Olivier Schefer writes, "We can be thankful to Société Réaliste for having put the question of politics at the forefront of the artistic scene by questioning the forms that underpin the ideologies of the modern and contemporary worlds. By deploying a seemingly heterogeneous ensemble of objects and theories – almost a political cabinet of curiosities – this young artistic cooperative sets itself the task of thinking through the connection between the production of forms and its economy, thereby, in their own way, extending the political concerns of Art & Language. [...] For these young artists, thinking is all

about hybridisation, an operation carried out on several fronts, notably those of language and visual form. It is a matter of grafting, combining, combining identical or parallel forms, spanning highly diverse historical periods the better to grasp continuities that often go unnoticed."

Empire, state building

exhibition view, Jeu de Paume, Paris, 2011.



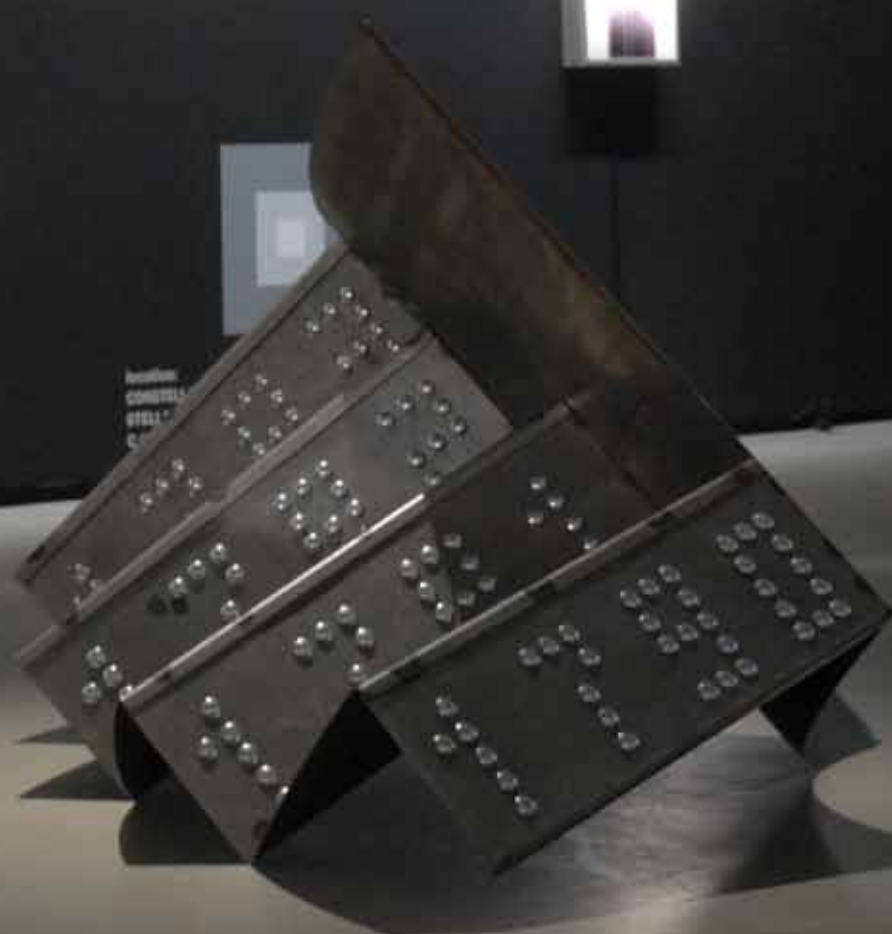
WALL: SAINT PAUL
WALL: REMAINS OF CLAUDE
RAY SAINT DOMINGUE



location:
CONTELLANO L'ITALIA NOSTRA
STELLA (Pied)
C 01 M 01 Y 01 R 10%



location:
CONTELLANO CANES VERGATCI
STELLA La Superba
C 01 M 01 Y 01 R 10%





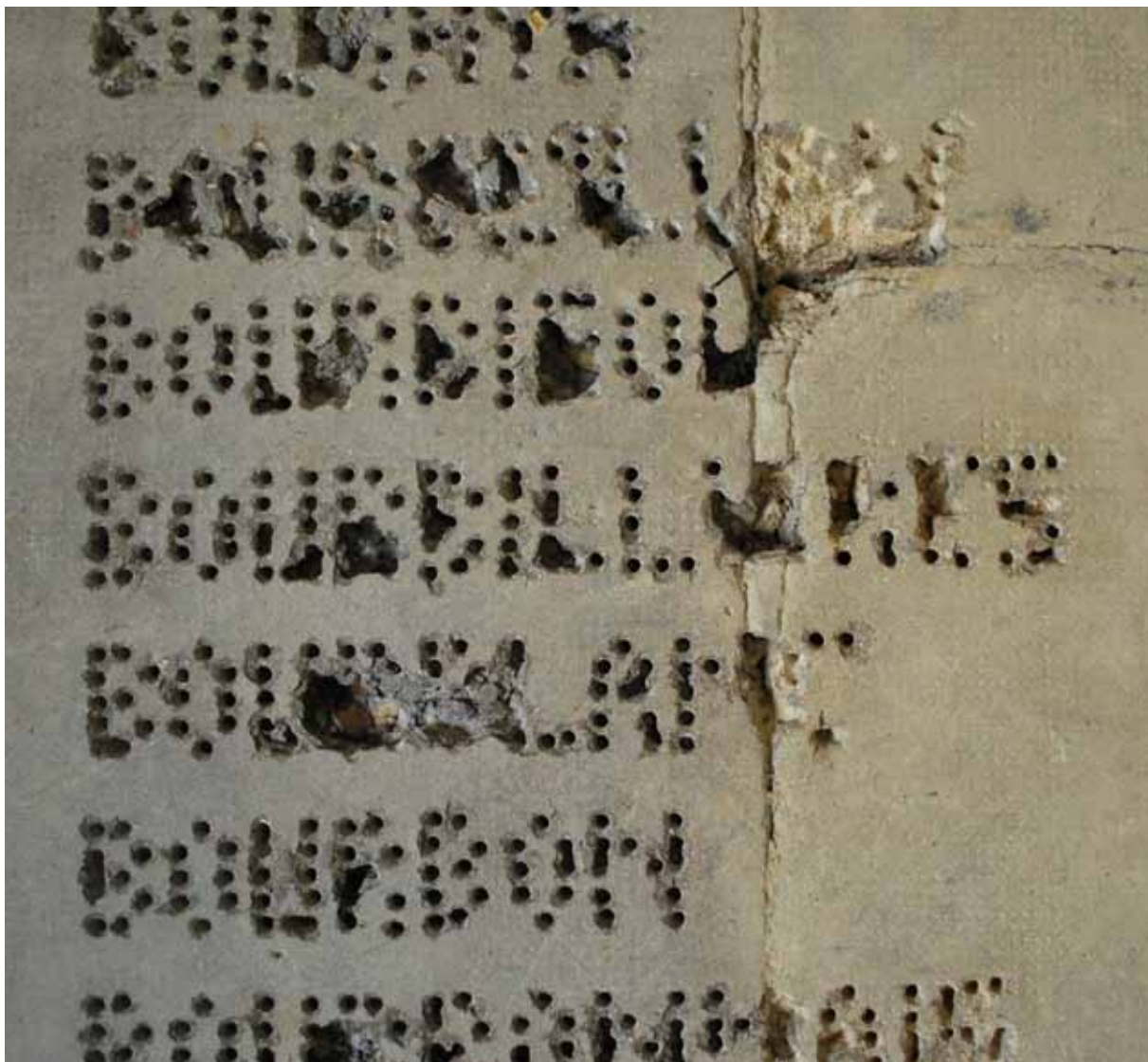
State of shades

wallpainting, captions and self-adhesive inscription,
installation view at the "Empire, state building" exhibition,
Ludwig Museum, Budapest, 2012.

Photo: Tamás Bujnovszky.



L'avenir dure longtemps, Appendix, Rennes



For *What Comes*, 2nd Biennial of Rennes, Société Réaliste took a close interest in the Couvent des Jacobins, the main venue of the exhibition. They gave the people of Rennes the opportunity to repossess the building which has long been part of their heritage and which was closed for a long time, by intervening physically on its architecture. Superimposing a list of the 30 000 surnames currently existing in Rennes on the surface of the convent, they will inscribe certain names in a newly invented typescript (Appendix) by means of an electric drill in different areas of the convent. This work suggests a voyage through time: a snapshot of the present moment, it also refers to the convent's rich past history and to its architectural future which has been decided. It also forms a collective modern vanitas, projecting the visitors into their future disappearance, just as their names drilled into the concrete floor will disappear when it is destroyed to leave way for the future Congress Centre.

L'avenir dure longtemps, Appendix, Rennes

floor drilling, 2nd Biennial of Rennes,
Couvent des Jacobins, 2010.



A rough guide to Hell



"A rough guide to Hell" spans several of Société Réaliste's recent works revolving around figures and forms of capitalist utopianism. Pitting two discrete discursive investigations against each other — the typographic language of global-local media communications and the architecture of anarcho-capitalist modernism — the exhibition resolved into a singularly strange and unsettling total installation. "A rough guide to Hell" premiered a new typeface. Combining the logotypes of international newspapers that include geographic locators in their names, *media police* (2013) is a Frankensteinian font that belies its diverse origins through a fractured assemblage. All communications about the show used the typeface; this included the storefront awning signage, which hijacked a quotation from Dante's *Inferno*. A new room-sized piece, *Circles of Errors* (2013), introduced a recursive poetic text of common computer error messages. The second axis of the show revolved around Ayn Rand and her provocative political and spatial philosophies. *The Fountainhead* (2010) is a 111-minute long appropriation of the 1949 feature film written by Rand. While the original film lionized New York as the stronghold of the brave, free world, Société Réaliste have digitally removed all human characters to present an empty narrative. Transforming the film's heroic buildings into its sole protagonists, this intervention turns Rand's original view into a nightmarish vision of capitalism's architecture.

The final work in the exhibition, *Laissez-Faire City* (2013), is a new proposal based on a 1995 advertisement published in *The Economist*. The original full-page ad promoted investment in a speculative city in Costa Rica, based on Ayn Rand's principles of self-rule and the rugged free-market. *Laissez-Faire City* will be on sale in the exhibition for the price of \$62,124.75 (£40,050). This cost covers re-publishing the ad in today's edition of *The Economist* — a quixotic memorial to capitalism's idealistic moment.

A rough guide to Hell
exhibition views, PI, New York, 2013.

Spectral Aerosion

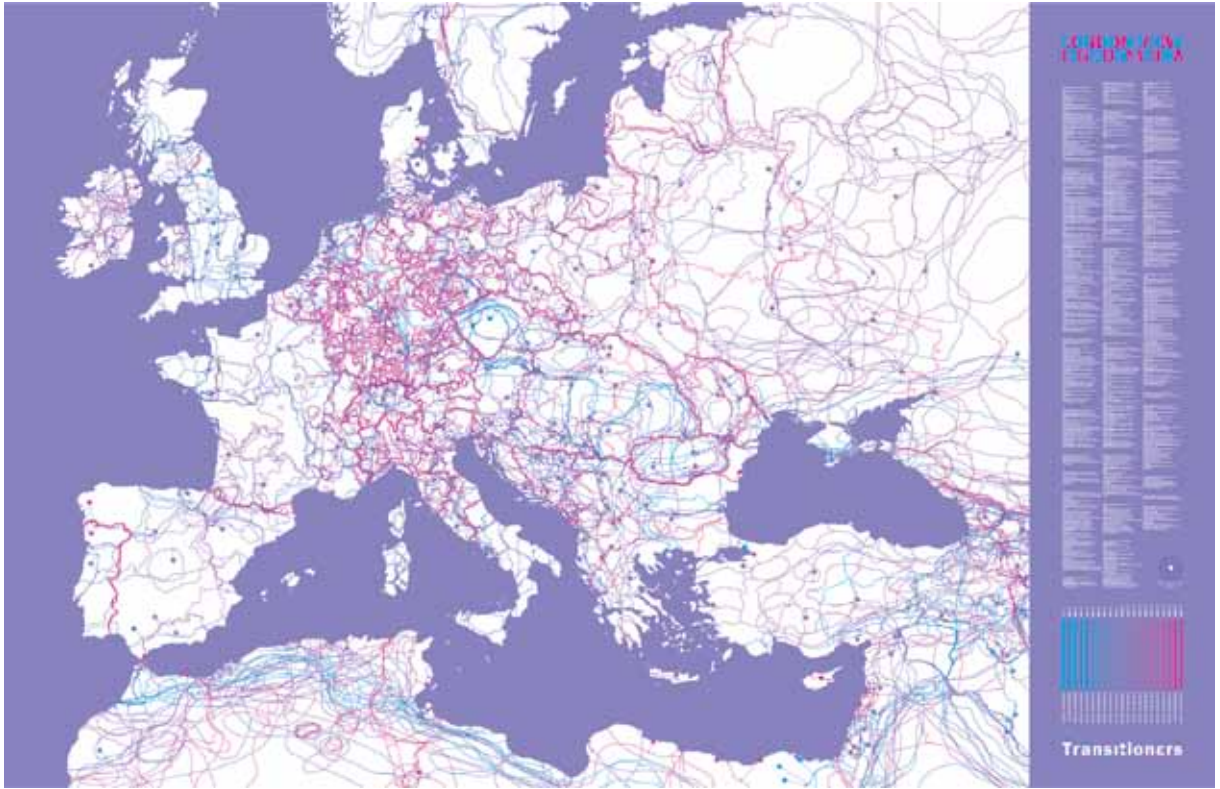


Spectral Aerosion

engraved Necurite, 75x75x5 cm, 2011.

Spectral Aerosion is the third objectual occurrence of a cartographic process, started in 2009. Within the frame of its political trends design bureau, *Transitioners*, Société Réaliste has issued in 2009 its annual collection under the title *London View*. In order to design the colour range of this collection, Société Réaliste imagined *Strata map*, a cartographic device of the European peninsula, on which all the political frontiers that existed at the turn of each century between year 0 and year 2000 would be visible in the same time. All the frontiers were distinguished following a colorimetric denomination and figuration, producing a complex coloured lines' entanglement. Then, on this map were placed the 250 more important European peninsula zone metropolitan areas, and a specific colour was attributed to each of them, by defining the average colour of all the frontiers passing next to the city, in a circle of 100 kilometres around. Some months later, in

the context of Société Réaliste's project on the politics of space, *Ministère de l'Architecture: Exposition des Arts et Techniques appliquées à la vie moderne*, a new occurrence of this map appeared, under the title of *Superimposition of political frontiers at the turn of each century between year 0 and year 2000 on the European Peninsula and its surroundings*. Using the same information, this time in a black and white outfit, the effect produced was an amalgamation of different time scales, and the pulverisation of the "continent". Société Réaliste has transformed this transchronic mapping process into a relief carving one, and to exhibit the object as a sculpture, *Spectral Aerosion*. The frontiers of this Common Aerea are carving out a geopolitical canyon, excavating its inner tectonic plates. Exhaustion of time and saturation of space as an ideological handling, as a representational and thus political handling.



Transitioners, London View: Strata map
digital print, variable dimesions, 2009.



MA: Culture States: Superimposition of political frontiers at the turn of each century between year 0 and year 2000 on the European peninsula and its surroundings
digital print, 200 x 120 cm, 2009.

MA: Culture States



The **Culture States - Exposition des arts et techniques appliquées à la vie moderne** project takes its subtitle from the historical "Exposition internationale des arts et techniques appliquées à la vie moderne", held in 1937 in Paris. This fair has been one of the most spectacular example of the relation between Culture and Nation, from the confrontation between Nazi and Soviet pavilions to the display of imperialist cultural conceptions of France or UK through their colonial pavilions. Seven decades after this key-moment, what is the relation between political and cultural entities in nowadays Europe? In its ability to inquire about the politics of the space, *Ministère de l'Architecture* (MA) has commissioned a research and production study in the field of territorial ergonomics. This study focuses on the multi-layered principle of spatial re-qualification, that continues to affect any cultural zone. Intending to curate a world exhibition on the model of the 1937's one, *Culture States* is dedicated to disappeared states of the European peninsula, and examines the state as a constructed level of space representation, an thus as a deconstructable one. Scale of control in itself, the state obstructs territorial observation and restrict cultural patterns. *Culture States* designs analyse devices aspiring to disclose the nocuous dependence of cultural constructions on the logic of states. This logic vitally calculates the extension, the maintenance and the lengthening of the state's exercise of inclusive power. The instrumentalisation of cultural forms is plainly part of this exercise. This instrumentalisation is the core theme of *Culture States*.

MA: Culture States

12 digital prints, 200x120cm each, vinyl lettering,
Try again, fail again, Kunsthalle/Műcsarnok, Budapest, 2008.

MA: Culture States >

digital prints, 200x120cm each, vinyl lettering,
11th Istanbul Biennial: What Keeps Mankind Alive?
Istanbul. 2009.



**SURVEY OF STATES ESTABLISHED AND DISESTABLISHED
DURING THE 20TH CENTURY IN NORTHERN EURASIA**

**ÜBERSICHT VON GEGRÜNDETEN UND AUFGELOSTEN
STAATEN WÄHREND DES 20. JAHRHUNDERTS
IM NÖRDLICHEN EURASIEN**



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MA: Culture States: Limes New Roman, enamel plates, 15x30 cm each, 2008-2012.

Universal Anthem



Universal Anthem

installation view, tranzit.ro, Cluj, 2013.

In the summer 2013, Société Réaliste in cooperation with computer engineer Frédéric Maucière, has developed a software calculating average musical notations from MIDI files. The artists used this new software to calculate the average national anthem of the 193 member states of the United Nations. It is known that although the UN is an organization born from the union of nations according to its name, does not have an anthem, a song which is going beyond the nation states self-image and self-definition. The software, of course, carries out the operation by decomposing track by track all these anthems. It means that the very first note is the average of all the 193 first notes, the second note is the average of all the 193 second notes, etc. until the last note of the longest anthem. The *universal anthem* containing every anthem is born as such, but being rendered only out of machinic algorithms, it remains unplayable by traditional instruments and living people.

In December 2013, at the exhibition space tranzit.ro/Cluj, after arranging the algorithmic score with composer Cora Miron, Société Réaliste has attempted the inevitable human interpretation: the Agile orchestra, under conductor Dalma Lidia Kovács, has performed the composition generated for 12 instruments. In the exhibition, besides the *Universal Anthem* interpreted and performed by the orchestra, the scores written by the computer program for 12 instruments were also on view. The contradiction and incompatibility between the performed and generated universal anthem shows the nature of the project, the instrumentalization of political representation, even orchestral, according to any cultural formations.



Universal Anthem

performance, OFF Biennial, Liberty square, Budapest, 2015.





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