

## ABSTRACTS

Panna Adorjáni – Anna Keszeg

■ ***Innate Artist, Marketing Genius or Monster? Lady Gaga as Star and Visual Construct***

Keywords: *social imagery, freakery, gender roles, celebrity types*

This study offers a general presentation of the Lady Gaga-phenomenon from the point of view of the role of Gaga in contemporary social imagery. On the one hand, the main questions are: how to situate Lady Gaga on the field of contemporary celebrity-culture? Which are the main components of her entirely reflected identity? On the other hand, the authors' aim is to present an overview of the researches dedicated to Lady Gaga. The analysis is based on the visual and textual content analysis of Lady Gaga's lyrics, videos and some public appearances.

Árpád-Róbert Berekméri

■ ***The Collective Archive of the Transylvanian Reformed Church's Diocese of Marosvásárhely***

Keywords: *Collective Archive of the Transylvanian Reformed Church, diocese of Marosvásárhely, Teleki-House*

The Collective Archive of the Transylvanian Reformed Church's diocese of Marosvásárhely is situated at the upper level of the Teleki-House (Bernády Street 3, Marosvásárhely) since 1961, when it was moved there. In the collection of the archive there are more than 170 linear meters of documents from the years between 1567 and 1987, preserved in proper conditions. The archive contains mostly documents and records of local deaneries (ex. Maros, Görgény, Bekecsalja and Ludas), parishes and other major institutions of the Reformed Church. The documents can be studied with the help of typed and manuscript versions of the archive guide. The archive conducts a massive document saving and preserving project, but it is open for researchers and historians at a defined period of time. The editing of the inventory guidebook of the archive is in progress. Since 2003, the archivist of the Collective Archive of the Transylvanian Reformed Church's diocese of Marosvásárhely is Árpád-Róbert Berekméri.

Gábor Ébli

■ ***Professional Completion, Touristic City Planning or State Representation?***

Keywords: *contemporary art, museums and national galleries, East-Central Europe, national representation*

Badly neglected under Communism, the representation of contemporary art in museums over East-Central Europe has markedly improved since the fall of the Iron Curtain. With the number of independent new states multiplied in this region during the past quarter-century, there is today a variety of national canonising institutions of contemporary art. However, the professional level of these collections and their presentation, either as part of large monolithic national art galleries or in separate museums of contemporary art, show vast differences. This paper looks in a comparative approach at the diverging motifs, ranging from international politics to local urban development, and the various solutions that the nearly two dozen countries between the Baltic region and the Balkans have adopted for placing contemporary art in old or new museums.

Réka Nagy

■ ***From the Metropolitan to Bilbao***

Keywords: *cultural and arts management, marketing, PR, museums, trends, (social)media*  
The aim of the article is to present the strategies which help museums or other cultural institutions like galleries to get to be known. Museums are establishments which were funded and sustained by the government. This has changed with the political alterations, and they are forced to attain their own funds, mostly by sponsorship and projects for attracting visitors. How can they do that? Is there a need for people specialized in Arts or Cultural Management and PR? Here you will find some examples for museums and galleries which gained recognition by introducing new strategies, and changed their view of propagating their work and their whole existence by becoming a place where it is trendy to go.

Noémi Sipos

■ ***The Paintbrush Factory Phenomenon***

Keywords: *cultural centre, industrial space, contemporary art, cultural management*

The study focuses on a world-wide cultural phenomenon's Romanian example. The phenomenon itself is paradoxical: the abandoned, rusty industrial spaces are transformed to attractive cultural centres. Far away from the cultural crowded city centres, alternative cultural places appear on the urban periphery, with a qualitative cultural offer, mostly focusing on contemporary art. In Romania the first initiative came into existence in 2009 at Kolozsvár (Cluj-Napoca) under the name "Fabrica de Pensule" (Paintbrush Factory). Beside the artistic content, there must be non-artistic activity, as well as a cultural management practice, which brings forth possibilities for creation and consumerism. The study analyzes this management activity based on the Threefold Balanced Scorecard model.

**Ákos Sivadó**

■ ***The Metaphysics of James Hetfield and René Descartes, Or How and How Not to Popularize Philosophy***

Keywords: *philosophy, PR, popular culture, metaphysics*

There has been a PR-problem in philosophy for the past centuries – or so says the homepage of Wiley-Blackwell's book series called *The Blackwell Philosophy and Pop Culture*. This essay examines and evaluates the merits and demerits of various attempts to solve this problem, focusing on two different ways of popularizing philosophy: publications that try to summarize the most important philosophical theories and relate them to our everyday lives – and books that

aim to show how products of popular culture can ultimately lead us to ask and hopefully answer philosophical questions.

**Mihály Szajbély**

■ ***Text + Acoustics = Mediated Culture?***

Keywords: *electronic media, secondary orality, physiognomy, sensuality, and performativity of voice, culture mediation vs. culture creation, acoustic art*

Originally, the radio has been considered a simple medium and thought to be to solve the problem of the propagation and levelling of culture at a high level, dating back to the Enlightenment. The study tries to answer the question concerning the association between this belief and the technical sensation of the new medium, respectively the characteristics of live speech. At the same time, the author also asks how the frustration of this faith can be associated with the recognition of McLuhan, according to which the Medium is the Message, or, in other words, there are no merely transmitting media. The recognition of the possibilities inherent in acoustics was favoured by the widespread use of the tape recorder, which offered the possibility of sound manipulation. Recorded sounds have become raw material and a loose medium for the form emerging from them, the acoustic production which is broadcasted. The invention of the radio signified not merely a new way of transmitting culture, but a new segment of culture itself, which, of course, can aid the transmission of other cultural segments.



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## Támogatók



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„...a modern művészet világszellemének lokális képviselője csak metropoliszokban elképzelhető, s a tulajdonképpeni verseny egyik lényeges pontja épp ebben áll: a globális médiatérben bizonyítani, hogy az adott város a világszínpad maga.”

(György Péter)

„...mivel az egykori keleti blokk országában ma sem fejlett a vizuális nevelés, a kortárs művészet iránti fogékonyság mind a médiában, mind az állami és önkormányzati politikában korlátozott, s állandó a forráshiány, miközben a terjedő privát finanszírozás konfliktusba kerül a kortárs művészet és intézményei önállóságigényével, kritikai szemléletével.”

(Ébli Gábor)

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