

ABSTRACTS

Mónika Dánél

■ ***Rebuilt Mountains – Political Borders, Medial Transformations, Symbolic Appropriations***

Keywords: *artistic re-enactment, docu-fiction, plastic arts, Szabolcs KissPál, video*

Szabolcs KissPál's docu-fiction video is part of his 2015–2016 project entitled "From Fake Mountains to Faith (Hungarian Trilogy)". The exhibition project consists of two docu-fiction videos (*Amorous Geography, The Rise of the Fallen Feather*) and an installation of a fictitious museum setting (*The Chasm Records*). According to Bernhard Siegert, "there is no space independent from cultural techniques of ruling spaces". Szabolcs KissPál's docu-fiction reflects on the cultural, ideological techniques and media conditions of historical and contemporary representations of space. His project focuses on the 1909–1912 rebuilding of the Transylvanian Great Rock (Egyes-kő/Piatra Singuratică) mountain in the Budapest Zoo. According to Zoltán Kékesi, this rebuilding situates "the architecture and the ethnographic space of the Budapest Zoo, as well as the Transylvania-discourse after Trianon within the long European (colonial) history of the objectification of the Other". The video can be interpreted as a visual archaeology of the layered visions projected onto the geographical space. Reflecting on the mediatedness and the ideological background of the projections, the video becomes a surrogate (common) place for contradictory, non-interlocking projections, for conflicting ideological discourses, for archive footages and fictive representations. This results in an artwork oscillating between historical and poetic truth. In my article I focus on media transformations, as well as on the way the video redraws and maps the emotional and atmospheric space constituted of

conscious and unconscious layers and imaginations related to the Trianon-discourse. I argue that this work can be seen as an artistic re-enactment because it enables the reflexive and emotional immersion of the viewer, and instead of an accurate reconstruction, it creates an emotional and somatic place for experiencing history.

Flóra Gadó

■ ***Play it Again...! Towards a Definition of Artistic Re-enactment***

Keywords: *artistic re-enactment, authenticity, memory, politics, historical re-enactment,*

The article examines contemporary artistic practices which focus on memory and politics, with the intention to analyse the different kinds of critical approaches that artists use to deal with the past. The strategy of artistic re-enactments is used as a critical tool when artists interpret a past event and the works can be created in a way that help to better understand our present. Artistic reenactments can be distinguished from historical re-enactments, which are organized by re-enactor societies and focus mostly on the authenticity of a specific event. Artistic re-enactments, on the other hand, usually take on a critical approach questioning historical representations, present missing narratives, voices, and emphasize the clash between personal and collective memory.

Gábor Hausner

■ ***Csontváry's Painting Zrínyi's Outburst in a Literary Framework***

Keywords: *Csontváry Kosztka Tivadar, Zrínyi's Outburst (The Siege of Szigetvár), painting, 1903, fine arts and literature*

In the 1820s and 30s, the figure of Miklós Zrínyi and the story of Szigetvár's siege has become a focus of attention in Hungarian literary discourse through the works of Ferenc Kazinczy, Ferenc Kölcsey, and Mihály Vörösmarty, followed by their promi-

nence in the fine arts, due to Peter Krafft and Bertalan Székely. In the 1850s and 60s, the topic of Zrínyi gained new actuality in Hungarian literature through Mór Jókai (and others), and at the very end of the 19th century, against the false historicisation of the Hungarian Millennium, Kálmán Mikszáth and Géza Gárdonyi made attempts to deconstruct the myth. The same objective was expressed in the fine arts through the

work of Csontváry. Scholarly literature is divided over his 1903 painting, entitled *Zrínyi's Outburst* (*The Siege of Szigetvár*). Instead of the grandiose Romantic conception, the painter has chosen an individual artistic solution, reminiscent of genre painting, by placing the hero in a somewhat petty historical reality. Zrínyi's qui-jotesque gesture, represented on this painting, sheds a rather peculiar, new light on the historical event.



SZÁMUNK SZERZŐI

A lapszámot szerkesztette:
Balázs Imre József

Ács Brigitta (1997) – egyetemi hallgató, BBTE, Kolozsvár
Ádám Szilamér (1997) – egyetemi hallgató, BBTE, Kolozsvár
Árkossy István (1943) – festőművész, grafikus, író, Budapest
Balázs Imre József (1976) – egyetemi docens, BBTE, főszerkesztő-helyettes, Korunk, Kolozsvár
Banner Zoltán (1932) – művészet-történész, író, Békéscsaba
Dánél Mónika (1976) – egyetemi adjunktus, ELTE, Budapest
Demény Péter (1972) – költő, szerkesztő, Látó, Marosvásárhely
Deres Kornélia (1987) – költő, Budapest
Gaal György (1948) – irodalom- és művelődéstörténész, PhD, Kolozsvár
Gadó Flóra (1989) – doktorandus, ELTE, Budapest
Gömöri György (1934) – költő, irodalomtörténész, London
György Árpád Botond (1992) – doktorandus, BBTE, Kolozsvár
Hausner Gábor (1960) – alezredes, PhD, Nemzeti Közszerkeleti Egyetem, Hadtudományi és Honvédtisztviselői Kar, Budapest
Kemenes Géfin László (1937) – költő, Budapest
Kerekes Eszter (1997) – egyetemi hallgató, BBTE, Kolozsvár
Kész Orsolya (1994) – mesterképzős hallgató, BBTE, Kolozsvár
Kovács Bea (1991) – esszéíró, Kolozsvár
Maior Máté (1997) – egyetemi hallgató, BBTE, Kolozsvár
Ódor László (1945) – nyelvész, irodalomtörténész, Budapest
Radnai Dániel Szabolcs (1995) – mesterképzős hallgató, BBTE–PTE, Kolozsvár–Pécs
Sherwood, Peter (1948) – műfordító, egyetemi oktató, London
Szabó Attila (1997) – egyetemi hallgató, BBTE, Kolozsvár
Vorzsák Gyula (1975) – festőművész, Csíkszereda
Vörös István (1964) – költő, Budapest
Zelei Miklós (1948) – író, szociográfus, Budapest

TÁMOGATÓK



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„Nos, az ésközösségi társadalom valóban ahhoz hasonló intermedialis művészetet művelt, mint amilyen a mi századfordulónk performance-ai, happeningjei, akciói, egyéb műfajai; hiszen a tűz mellett, amelyet az ismeretlen földöntúli hatalom tiszteletére vagy meggyőzésére raktak az elejtendő vagy elejtett, létfontosságú állat teteménél, a sámanok szertartásában irodalom, festészet, zene, tánc elemei elválaszthatatlan szimbiózisban együltek.

A reménység boldog hitében.

De csakis ez válhat IRÁS és JELEK új kötőjelévé.”

(Banner Zoltán)

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