

Mark Fridvalszki

Mark Fridvalszki

1981, Budapest

Lives and works in Berlin

Email: markfridvalszki@gmail.com

Studio: 12099 Berlin, Industriestr. 38, Germany

Website: www.markfridvalszki.com

Instagram: www.instagram.com/mark_fridvalszki

T+U: www.technologieunddasunheimliche.com

Mark Fridvalszki graduated from the Academy of Fine Arts in Vienna in 2011 and was a post-graduate *Meisterschüler* student at the Academy of Fine Arts in Leipzig (HGB, 2014 – 2017).

Fridvalszki is the co-initiator and graphic editor of the art collective and publishing project Technologie und das Unheimliche (or T+U, since 2014).

Archeo-futurology, the excavation of visual remains of lost futures and modernist visions in a post-futuristic, atemporal age, has become the prime method in the art of Mark Fridvalszki. After the uncanny sediments of Cold War aesthetics, visionary yet threatening intersections of deep past and deep future from speculative geology to post-apocalyptic “haggard geometry” that defined the first decade of his work, this archeo-futurological impulse has brought a 180-degree turn: paranoia has been replaced by utopia, claustrophobic bunker-existence expanded into vertiginous virtual perspectives, grayscale imagery gave way to a psychedelic palette, future-fears turned into future-fascinations.

The meta-collages, composed of visual materials of two distinct but in many ways parallel futuristic periods – the years around 1968 as the culmination point of “Popular Modernism” and the years of 1989 with a special emphasis on the Rave movement’s struggle against the neoliberal invasion of cultural and political imagination – are the sensual results of a seemingly paradox strategy of digging up the past in search of the future, unearthing the still potent utopian impulses repressed by the antimodern consensus. Fuelled by a nostalgia for the future, what Fridvalszki creates are artistic devices for a spectropolitical strategy to summon the exorcised ghosts of Modernity in order to break through the temporal claustrophobia of our presentist age.

Barnabás Zemlényi-Kovács

Education:

2014 – 2017 *Meisterschüler*, postgraduate studies at
Academy for Visual Arts Leipzig (HGB) – Media Arts
2011 Diploma with distinction at Academy of Fine Arts Vienna
2008 – 2011 Academy of Fine Arts Vienna – Graphic Arts and Printmaking
2004 – 2008 University of Applied Arts Vienna – Graphic Arts and Printmaking

Membership:

Since 2019 Professional Association of Visual Artists (BBK), Berlin
Since 2009 Studio of Young Artist Association (FKSE), Budapest

Collective:

Since 2014 Technologie und das Unheimliche (T+U)

Solo shows, projects (selection):

2022 *Meeting of the Spirits*, Szentendre Gallery, Szentendre, H
2022 *Unforeseen Forces of Occulture (U.F.O.)* by T+U, The Július Koller Society, Bratislava
2022 *Home Page*, C³ Center for Culture & Communication Foundation, online
2022 *Works 21–22*, Horizont Gallery, Budapest
2022 *A World Without Any Future?* w/ Zsolt Miklósvölgyi, Statement #16, Kunstraum Lakeside, Klagenfurt, A
2021 *Ad Futura, Ad Inexplorata*, ISBN books+gallery, Budapest
2021 *Forward and Up!*, Kunstverein am Rosa-Luxemburg-Platz, Berlin
2020 *Future Perfect*, Contemporary Art (ICA-D), Dunaújváros (H)
2020 *Escape to Forever*, Gallery TIC, Brno (CZ)
2020 *Homeless Between Yestermorrows*, Horizont Gallery, Budapest
2019 *An Out of this World Event IV*, Horizont Gallery, Budapest
2019 *An Out of this World Event III*, Karlin Studios, Prague
2017 *Material Study (Sonic)* feat. Sam Conran, Super+ Centercourt, München

Group shows, projects (selection):

2023 *Constellation*, Yuan Art Museum, Chongqing, CHN
2022 *I Went Through That Door and I Never Came Back*, MeetFactory, Prague
2022 *Geisterpop/ulation*, Kunstverein Eisenstadt, A
2022 *Zero Point*, Artrooms Moravany, Moravany nad Váhom, SK
2022 *Youhu*, Kieselbach Gallery, Budapest
2021 *ISKRA DELTA*, 34th Ljubljana Biennale of Graphic Arts, MGLC, Ljubljana
2021 Esterházy Award, Ludwig Museum, Budapest
2021 *Gdansk 2080. Futurological Congress*, Narracje Festival #12, Gdansk
2021 *Peaks, Pics and Other Inconsistencies*, Liptovská Galéria, Liptovský Mikuláš
2021 Ostrale Biennale, Dresden
2020 *Flagge zeigen*, interventions in public space in Storkow (DE)
2020 *Leaning on the Past, Working for the Future*, Kunsthalle Exnergasse, Vienna
2020 *Close Friends*, B2 Gallery, Leipzig
2020 *The World Is Flat and Square*, Raum Vollreinigung, Berlin
2019 *Conditio Inhumana*, Hungarian National Gallery, Budapest
2019 *Research Network/Connections*, Schaffhof, Freising (D)
2018 *Reading the Cities*, interventions in public space in Leipzig
2018 *If you are manipulated, manipulate back!*, Kunstverein Kunsthaus Potsdam
2018 *:-)*, D21 Kunstverein, Leipzig
2018 *DOMÉ*, Zeiss-Grossplanetarium, Berlin
2017 *Rosebuds – Hidden Stories of Things*, D21, Leipzig
2017 Leopold Blood Art Award, New Budapest Gallery, Budapest
2016 *Interference*, Trafó Gallery, Budapest
2016 *INTERMARIUM*, BWA Sokół Gallery, Nowy Sacz (PL)
2016 *The Portent of Light*, Gallery Meetfatory, Prague
2015 *Inverz*, Kisterem Gallery, Budapest
2015 *Bewahren Speichern Präsentieren*, Lage Egal, Berlin
2015 *Accumulation of Matter*, Lehrter 17, Berlin
2015 *Around Analogies* w/ T+U, Akademie Schloss Solitude, Stuttgart

Residencies:

2019 Futura, AiR, Prague

2018 7th Symposium Litomyšl, curated by Jan Zálesák, Litomyšl (CZ)

2018 *The Last Amazonian Congress*, curated by Lucia Tkáčová, Polana Forest (SK)

2018 Ebenböckhaus, AiR, München

2018 Schafhof, AiR, Freising

2015 Meetfactory, AiR, Prague

2014 Igor Metropol, AiR, Budapest

Awards, prizes:

2022 Working scholarship, Stiftung Kunstfonds, Neustart Kultur

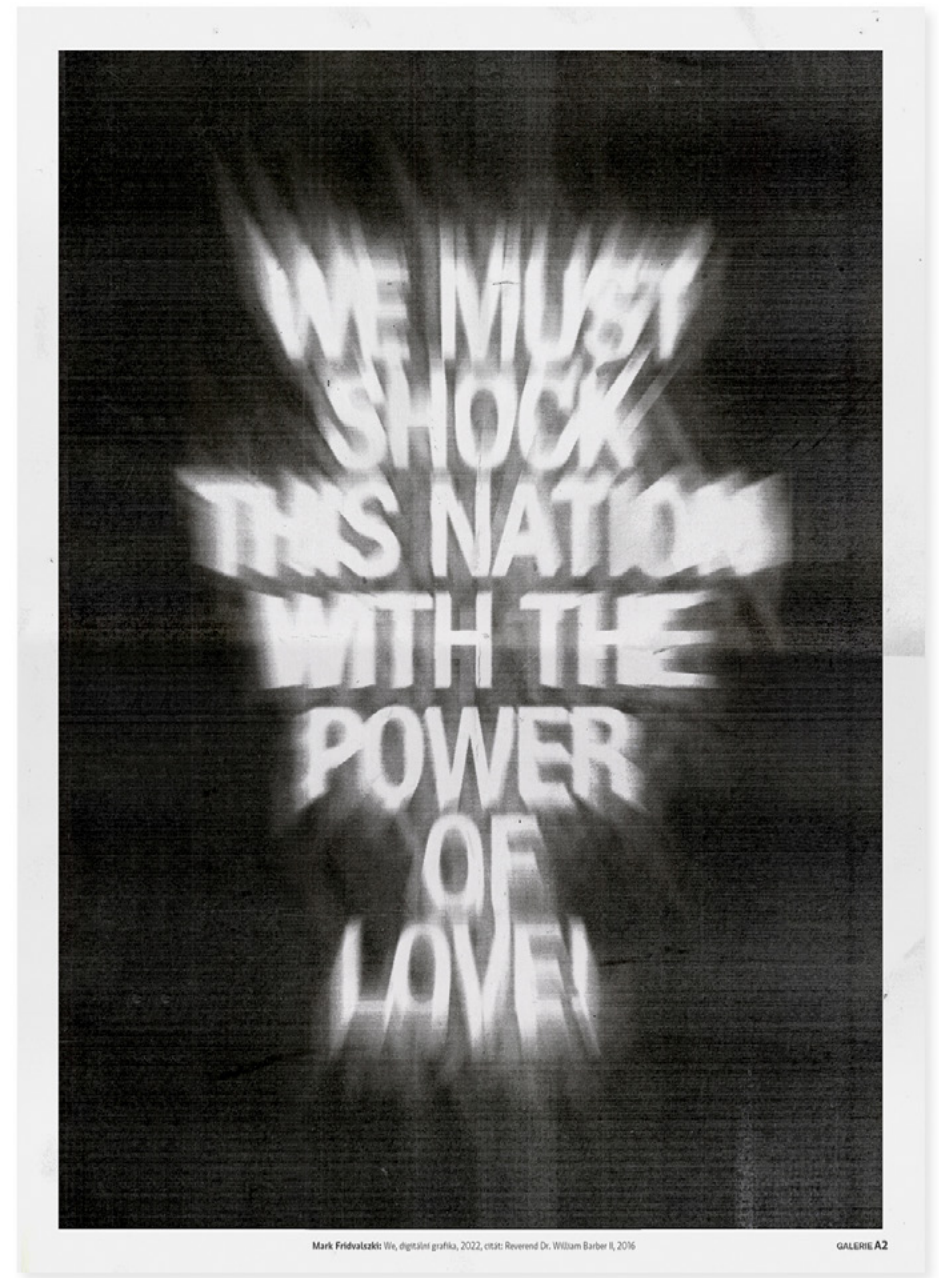
2021 Nomination for Esterházy Award, Budapest

2019 Nomination for Esterházy Award, Budapest

2018 Working scholarship, Kulturstiftung des Freistaates Sachsen (KdFS), Leipzig

2017 Nomination for Leopold Bloom Art Award, Budapest

Photos of the following works by: Leontína Berková, Dávid Biró, Polina Davydenko, Balázs Deim, Paula Gehrmann, Renato Ghiazza, Zoltán Kerekes, Milan Mikulástik, Ludger Paffrath, Johannes Puch, Eva Rybárová, Tomáš Soucek



We, 2022, digital graphic, quote by Rev. Dr. William Barber II
Poster in A2, independent cultural magazine, Prague



Constellation, 2023, group show at Yuan Art Museum, Chongqing, CHN



Together—We, 2022–23, group show at MeetFactory Gallery, Prague



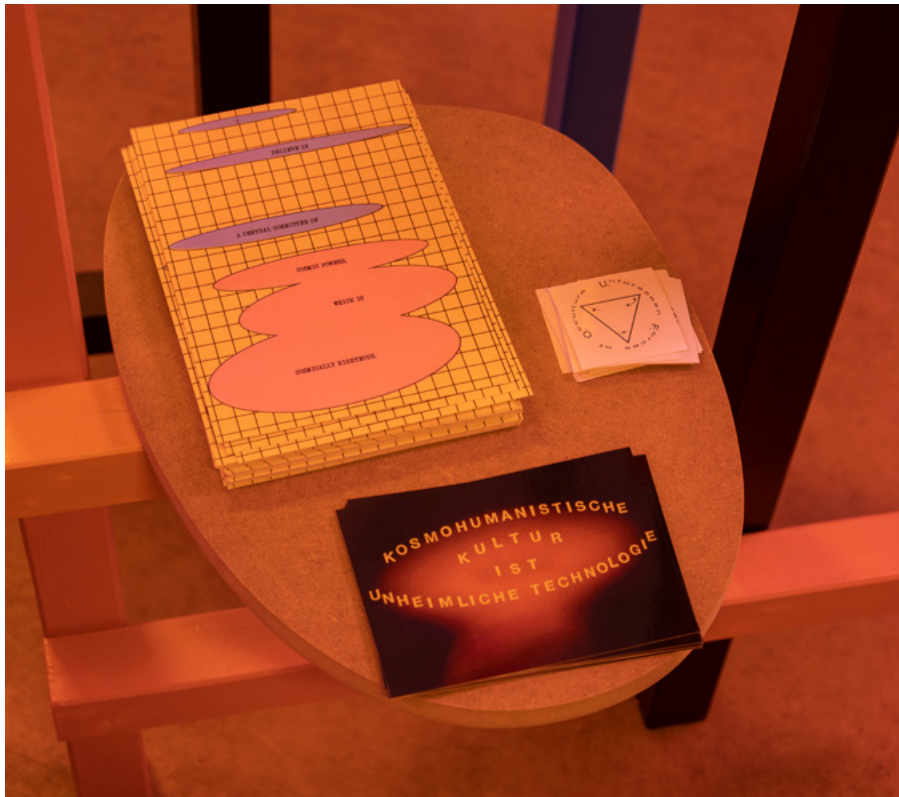
Meeting of the Spirits, 2022, solo show at Szentendre Gallery, Szentendre, H
Featuring works by Hungarian late modern artists from the collection of the Ferenczy Museum



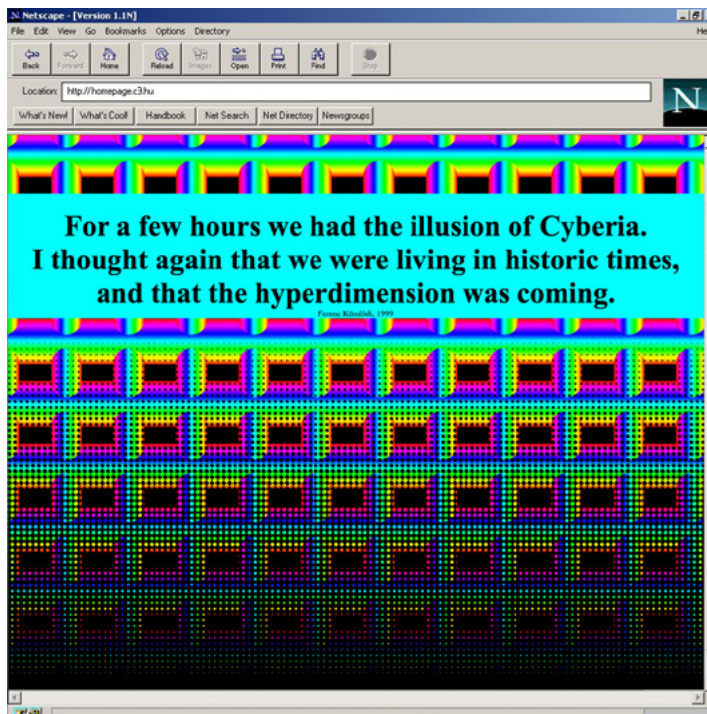
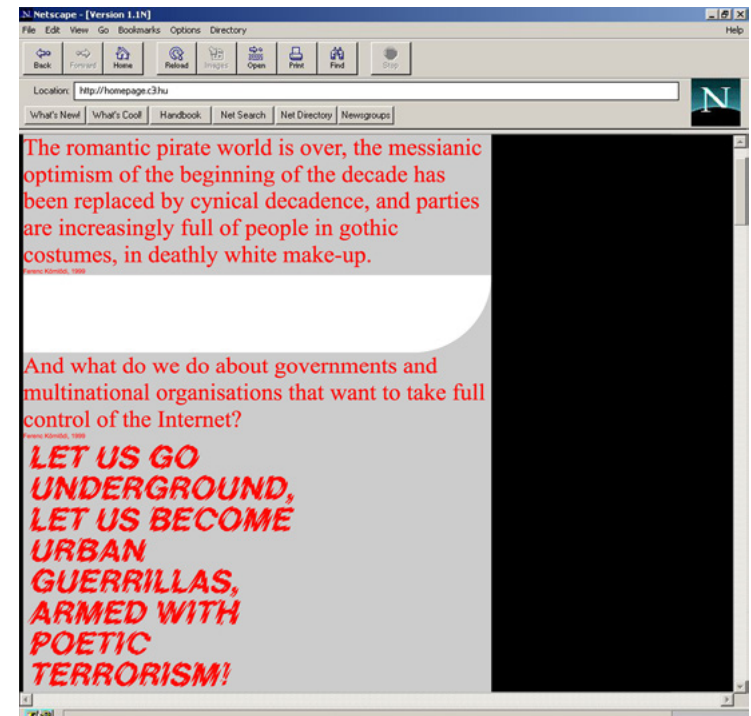
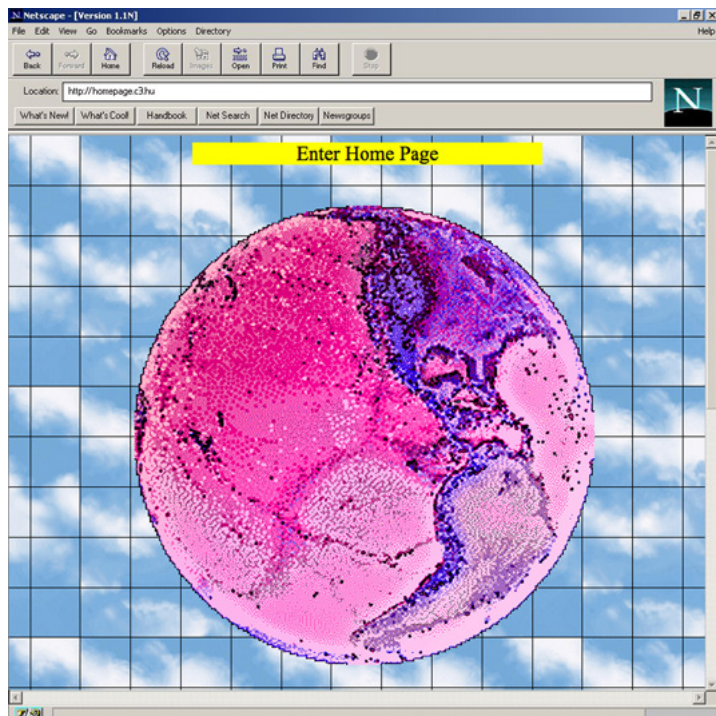
Two Suns I, 2022, acrylic transfer on canvas, 50x70 cm



Unforeseen Forces of Occulture (U.F.O.) by T+U, 2022, solo show at The Július Koller Society, Bratislava



Unforeseen Forces of Occulture (U.F.O.) by T+U, 2022, solo show at The Július Koller Society, Bratislava



Home Page, 2022, net based artwork on C³, curated by Anna Tudos; [ONLINE](#)
This project was developed in the framework of New Media Museum, Olomouc Museum of Art



Out There, 2022, digital print on backlit polyester, adhesive foil, color foil, quote by Alfa Mist, 165x190 cm, Posta Space, Sofia



Flowing Forms, 2022, digital print, cardboard, each 100x180 cm
Zero Point, Artrooms Moravany, Castle Moravany, Moravany nad Váhom, SK



A World Without Any Future?, Statement #16 w/ Zsolt Miklósvölgyi, 2022, solo show at Kunstraum Lakeside, Klagenfurt, A



Works 21-22, 2022, solo show at Horizont Gallery, Budapest



Cosmic (A)cidism, 2021, Esterházy Art Award, Ludwig Museum, Budapest



Ad Futura, Ad Inexplorata, 2021, solo show at ISBN books+gallery, Budapest



Ad Futura, Ad Inexplorata, 2021, CWU-1/P overall, metal construction, 160x60x60 cm
Get High, 2021, digital print, 800x250 cm, solo show at ISBN books+gallery, Budapest



ISKRA DELTA, 34th Ljubljana Biennale of Graphic Arts, MGLC, Ljubljana
Can We Feel It?, 2021, site specific installation



Forward and Up!, 2021, intervention in public space at Kunstverein am Rosa-Luxemburg-Platz, Berlin
Gouache on canvas, 180x180 cm, digital print on blueback paper, 350x580 cm, colored neon filter



'Perfect Lines, Perfect Forms', 2020, installation, 28 pieces of Tam Tam stools, size variable
MF & Barnabás Kovács-Zemlényi: *1968-69: A Time Odyssey*, 2020, digital print on blueback paper, 314x814 cm



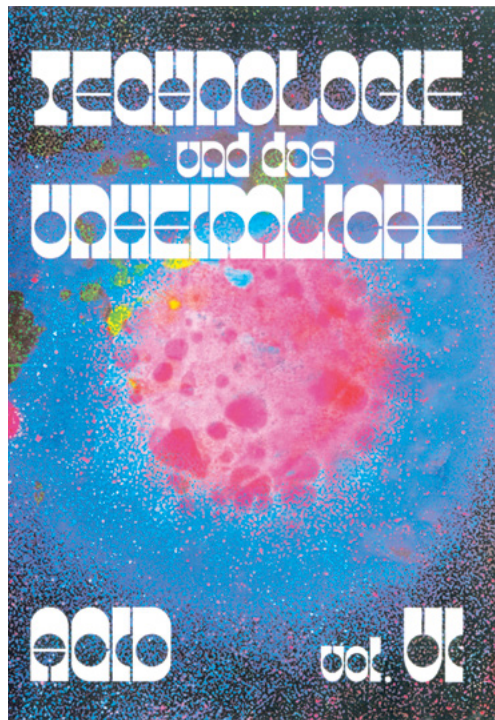
Escape to Forever, 2020, solo show at TIC Gallery, Brno



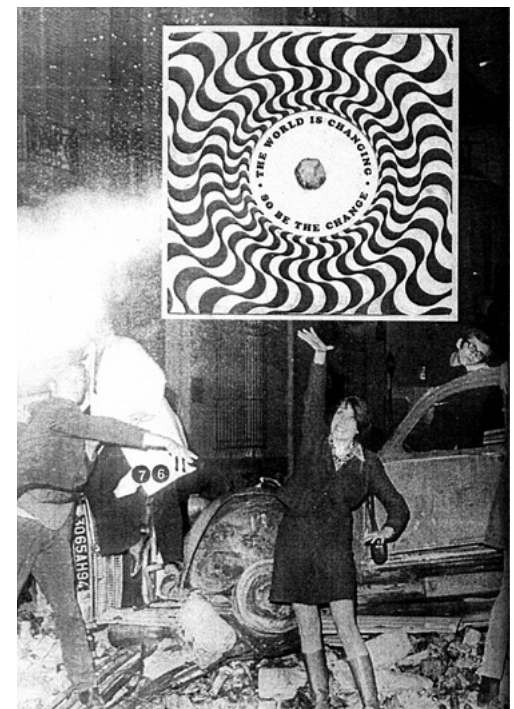
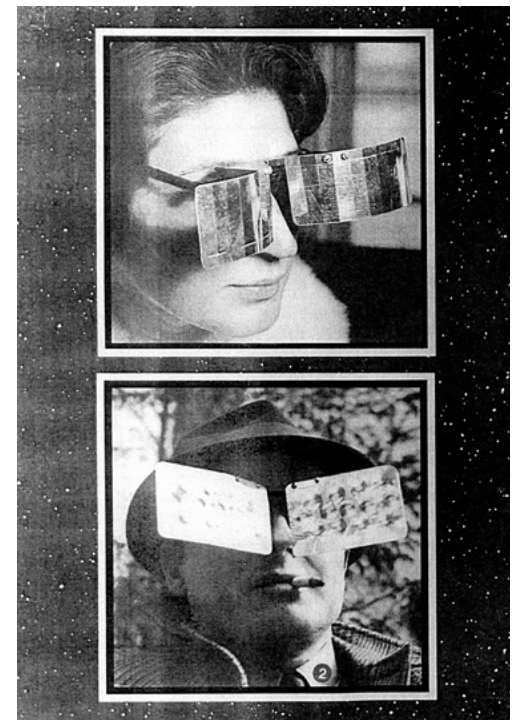
An Out of this World Event III, 2019, solo show at Karlin Studios, Prague

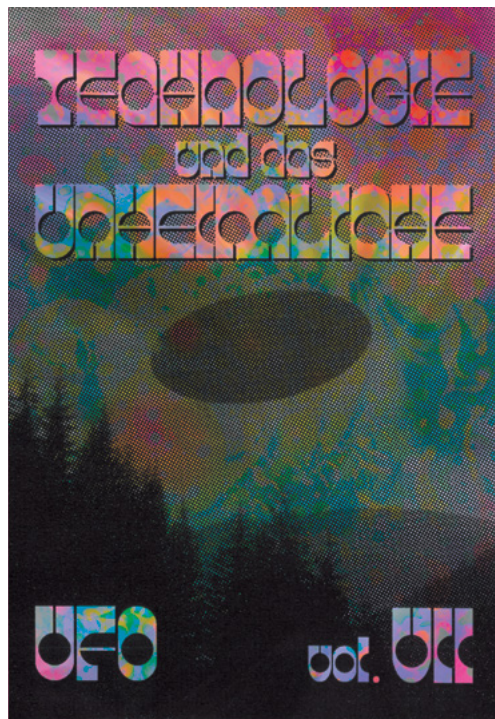


An Out of this World Event I, 2018
 Digital print, 360x740 cm, D21 Kunstverein, Leipzig



The Sixties have come to seem at once like a deep past so exotic and distant that we cannot imagine living in it, and a moment more vivid than now – a time when people really lived, when things really happened. Yet the decade haunts not because of some unrecoverable and unrepeatable confluence of factors, but because the potentials it materialized and began to democratize – the prospect of a life freed from drudgery – has to be continually suppressed.





Acid Ufology ²

What is a UFO in the context of Július Koller's artistic oeuvre? What is the relevance of occulture to contemporary art? How to approach the legacy of Eastern European neo-avantgarde beyond the hindrances of current identity crises?

These were the initial questions posed by the Budapest and Berlin-based art collective Technologie und das Unheimliche (T+U) when they started to work on their artistic research project titled *Unforeseen Forces Of Occulture (U.F.O.)*. In the early summer of 2022, in collaboration with the JKS collective (The Július Koller Society), an exhibition was set up in the cultural center Nová Cvernovka, located in a former chemical school in the suburbs of Bratislava. As a part of a series that features sci-fi phantasms absorbed into an acid hyper-collage against a psychedelic backdrop, the eponymous exhibition presented works using archival materials from the collection of the The Július Koller Society. After the exhibition, members of the JKS and T+U collectives started to work on the said collaborative project of a zine intended to tackle topics related to the show in the form of T+U's series of publications dedicated to cultural theory.

Occulture is the big Other of culture, even though this role is traditionally reserved for Life or Nature. From Július Koller's perspective, this is not a contradiction, as to him paranormality was inseparable from normality. The term para in the sense of "excess" does not encourage a rejection of normality as the form of everyday life, but rather its expansion towards a cosmo-humanist acceptance of the limitlessness of normality.

In this context, a UFO can be anything. Accordingly, banality itself could also become miraculously alien. In other words, if the petty bourgeoisie of the (post)socialist Eastern European society adopts a Ufonautic perspective, then the existing socialism is ultimately transformed into an alien civilization in which we are all visitors or spies from far away. Consequently, this not only shifts the Marxist motif of

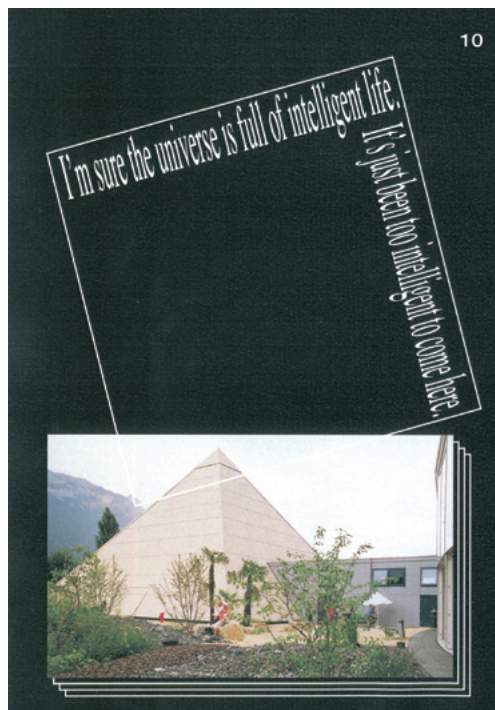
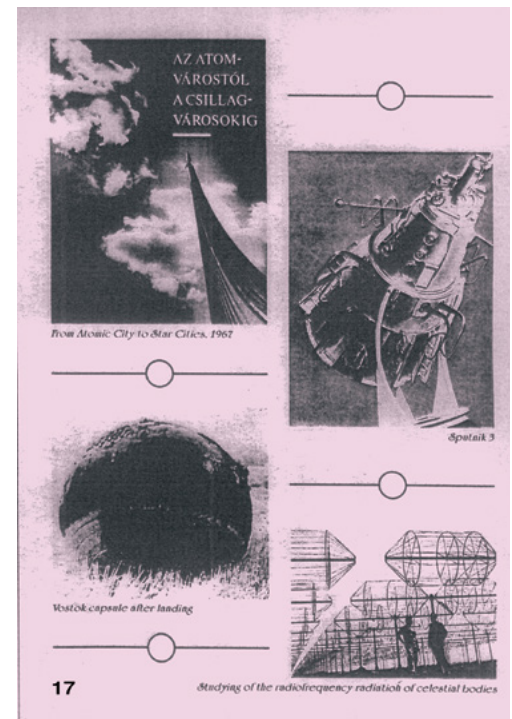
f Everyday Life

alienation from the framework of relations related to production to cosmic relations, it also transmutes the xenologist subject into an archaeologist of everyday life. As a result, we start to interpret the functioning of the xenotopia founded by ancient aliens (Marx, Engels, and Lenin) with a mixture of admiration, paranoia, and curiosity.

Different types of xenopolitics fight each other, since UFOs are discovered not only by cosmo-humanists, but also by the paranoid machinery that manufactures enemies. At the same time, the beauty of becoming a UFO is that it twists the friend-enemy logic, since, with the exaggerated alienation, an occult tangle of worldviews electrified with cosmic conspiracies also emerges. This is in turn reminiscent of the alien being in John Carpenter's *The Thing*, one that is formless, shapeless, classless, limitless.

Listening to and understanding Koller's suggestion, the editors of this zine agreed that it is no longer a specter but rather an actual UFO that haunts Europe. In an era of utopias turned dystopias, we need something that has not been realized yet. Something that is still so unreal that it can keep reality vibrating like a galactic theremin.

When fantasy becomes capital, we need a new gold cover for the market of dreams, which resists the psycho-capitalist logic that sees the unconscious as a material resource for economic exploitation. Turning anything into a UFO is a post-secular practice of political and alchemic gold-creation. For Július Koller, UFOs functioned as para-political miracle weapons of the everyday, echoing and mutating the discourse of the Situationists, who tried to turn everyday life unfolding in the ruptures of the spectacle into a field of revolutionary resistance.



U.F.O. Therapy and Archaeology

The *Unforeseen Forces of Occulture*, an exhibition of the T+U collective, connected geographically close territories that even today remain separated by estranged national narratives. The peaks of the High Tatras and the Balaton lake are not merely places that attract tourists, their topography is included in mythological narratives. One way of producing an imaginary map of Central Europe would be having new discoveries take place on the line connecting these two localities and have the country become a scene of unidentifiable encounters of the third kind. U.F.O. cannot be turned into a ruin, the way many monuments end up. U.F.O. is a flash of light or a series of unexpected encounters with radical otherness. U.F.O. can be practiced as a routine activity, whereas it becomes an act of therapy and healing ...

Július Koller saw the U.F.O. activities from a very personal standpoint, to the extent when he would even come up with *Portrait of the U.F.O.-naut J.K. (1970–2007)*. This, one of his last portraits, realized in 2003, represents identification of the author with a reproduction of the head of a Celtic druid. The stone head of the druid from Mšecké Žehrovice in Bohemia, found in 1943, is among the most important objects in the collection of the National Museum in Prague. Koller had been studying the head since as soon as the 1980s, as documented by sketches in his notebooks. The head was created most likely in the late 3rd to early 2nd century BCE and its design represents the most perfect artifact among similar sculptures created outside of the sphere of Classical civilizations. Due to his attributes, the druid is considered a person of extraordinary social importance.

His flat face has prominent protruding eyes, set close to each other and connected on both sides by joined eyebrows forming a single wave. This line is paralleled by a conspicuous, twirled mustache and stylized hair. The position of these prominent personalities in the spiritual world of the Celtic society is also related to the neck torc, a typical form of Celtic jewelry. Koller considered Celts to be descendants of the mythical sunken civilization of Atlantis, as described by Plato in his dialogues *Timaeus* and *Critias*. Koller was interested in the hypothesis which claims that after the destruction of Atlantis, those who survived preserved the secret teachings and became spiritual guides to other nations. In his archive, he gathered a large amount of pictures, scientific, and especially popular articles dedicated to the problem. He focused on disappeared civilizations, and Celts in particular. In the ornaments of their material culture, he found many motifs and symbols whose transformations he would then investigate in detail.

The world-famous paleontological site of Sandberg in Slovakia was once part of the Tertiary sea that covered the whole area of the present day Vienna Basin. Today, it is located on the foothills of Devínska Kobyla in Devínska Nová Ves. At that time, this territory was located quite close to the borders of the Iron Curtain. On this spot, Július Koller realized his *U.F.O. Expedition (1982)*, recorded in the form of a comic book, wherein he described two observations of instances of communication with a U.F.O. civilization. The first case involved contact with a subterranean U.F.O.-naut, the second involved the peak of the Sandberg hill floating in air. Flying mountains are a motif found in mythological narratives. Hinduist mythology often depicts the monkey god Hanuman carrying a mountain with medicinal herbs which he tore off the ground. Separation and transport of mountain peaks is also a part of the project of the fictitious Ganek Gallery¹. The early eras represented by archaeological finds are confronted with the present

