

Mark Fridvalszki

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1981, Budapest

Lives and works in Berlin

Email: [markfridvalszki@gmail.com](mailto:markfridvalszki@gmail.com)

Studio: 12099 Berlin, Industriestr. 38, Germany

Gallery representation: [Vintage Gallery](#), Budapest

Website: [www.markfridvalszki.com](http://www.markfridvalszki.com)

Instagram: [www.instagram.com/mark\\_fridvalszki](https://www.instagram.com/mark_fridvalszki)

T+U: [www.technologieunddasunheimliche.com](http://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).

## Statement

My work explores the potential of envisioning and experiencing alternative futures through engagement with archival imagery. This method challenges the notion of utopian thinking in contemporary society, aiming to uncover the contradictions between the longing for escape and the pervasive sense of powerlessness that define current social and cultural realities.

In a self-centered world, where solidarity has faded, the sense of the public good is lost, and politics seem to offer no way to act beyond the dominant narratives, I turn to the encouraging spirits of the past. I am particularly interested in how the postliberal turn of the late 20th century, coupled with the growing dominance of capitalism, has overshadowed and ultimately, eroded community-centered forces within counter- and subcultures. My artistic practice can be described as archeo-futurological, as my collages are composed of cultural sediments from lost collective futures.

I work with pigment transfer processes on canvas, as well as graphic techniques such as screen printing, photocopying, digital, and offset printing, to create compositions from appropriated components. The foundation of my practice lies in an ever-growing collection of images, continuously expanding through books, record covers, printed matter, and other ephemera from the 1950s to the 1990s. Similar to the 'crate-digging' process employed by DJs who search for samples in vinyl records, I seek out motifs and objects in antique shops, flea markets, and online archives, assembling and collaging them to construct alternative narratives.

Through these recycled components, I evoke cultural memory, the spirit of future-oriented thinking, psychedelia, sci-fi scenarios, solidarity, and the idea of planetary consciousness. The resulting collages – blending image, shape and text – conjure a nostalgic aura that invites the spectator to imagine possibilities beyond the present.

## 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)

## Exhibitions

2024

*Geisterknochen* by T+U, Trafó Gallery, Budapest (solo)  
*Uforia*, Vintage Galéria, Budapest (solo)  
*Industry*, a project by Neuer Berliner Kunstverein and Uferhallen, Uferhallen, Berlin

2023

*Greetings From Tomorrow*, Galerie SPZ, Prague (solo)  
*Home Page* w/ Anna Tudos, /rosa, Zentrum für Netzkunst (ZfN), Berlin (solo)  
*Archives of Futures III* by Montag Modus, Tanzfabrik Berlin  
*Imagine a Breath of Fresh Air*, Teatr and Galeria Studio, Warsaw  
*Constellation*, Yuan Art Museum, Chongqing; Being Art Museum, Shanghai

2022

*Meeting of the Spirits*, Szentendre Gallery, Szentendre (solo)  
*Unforeseen Forces of Occulture (U.F.O.)* by T+U, The Július Koller Society, Bratislava (solo)  
*A World Without Any Future?*, Kunstraum Lakeside, Klagenfurt (statement)  
*Works 21–22*, Horizont Gallery, Budapest (solo)  
*I Went Through That Door and I Never Came Back*, MeetFactory, Prague  
*Geisterpop/ulation*, Kunstverein Eisenstadt

2021

*Forward and Up!*, Kunstverein am Rosa-Luxemburg-Platz, Berlin (solo intervention)  
*Ad Futura, Ad Inexplorata*, ISBN books+gallery, Budapest (solo)  
*Iskra Delta*, 34th Ljubljana Biennale of Graphic Arts, MGLC, Ljubljana  
*Esterházy Award*, Ludwig Museum, Budapest  
*Gdansk 2080. Futurological Congress*, 12th Narracje Festival, Gdansk  
*Peaks, Pics and Other Inconsistencies*, Liptovská Galéria, Liptovský Mikuláš

2020

*Future Perfect*, Contemporary Art (ICA-D), Dunaújváros (solo)  
*Escape to Forever*, Gallery TIC, Brno (solo)  
*Homeless Between Yestermorrows*, Horizont Gallery, Budapest (solo)  
*Flagge zeigen*, Storkow (intervention)  
*Leaning on the Past, Working for the Future*, Kunsthalle Exnergasse, Vienna

2019

*An Out of this World Event III*, Karlin Studios, Prague (solo)  
*Conditio Inhumana*, Hungarian National Gallery, Budapest  
*Research Network/Connections*, Schafhof, Freising

2018

*If you are manipulated, manipulate back!*, Kunstverein Kunsthaus Potsdam  
*:-)*, D21 Kunstverein, Leipzig  
*Dome*, Zeiss-Grossplanetarium, Berlin

2017

*Take Me Back*, Artkartell Projectspace, Budapest (solo)  
*9,81*, Art+Text Gallery, Budapest (solo)  
*Rosebuds – Hidden Stories of Things*, D21, Leipzig  
Leopold Bloom Art Award, New Budapest Gallery, Budapest

2016

*New, Grey, Polished Chrome*, Chimera Project, Budapest (solo)  
*Interference*, Trafó Gallery, Budapest  
*Intermarium*, BWA Sokól Gallery, Nowy Sacz  
*The Portent of Light*, Gallery Meetfactory, Prague

2015

*Only Ruins Left*, HIT Gallery, Bratislava (solo)

*Inverz*, Kisterem Gallery, Budapest

*Bewahren Speichern Präsentieren*, Lage Egal, Berlin

*Accumulation of Matter*, Lehrter 17, Berlin

*Around Analogies w/ T+U*, Akademie Schloss Solitude, Stuttgart

#### Residencies

2019 Futura, AiR, Prague

2018 7th Symposium Litomyšl, Litomyšl

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

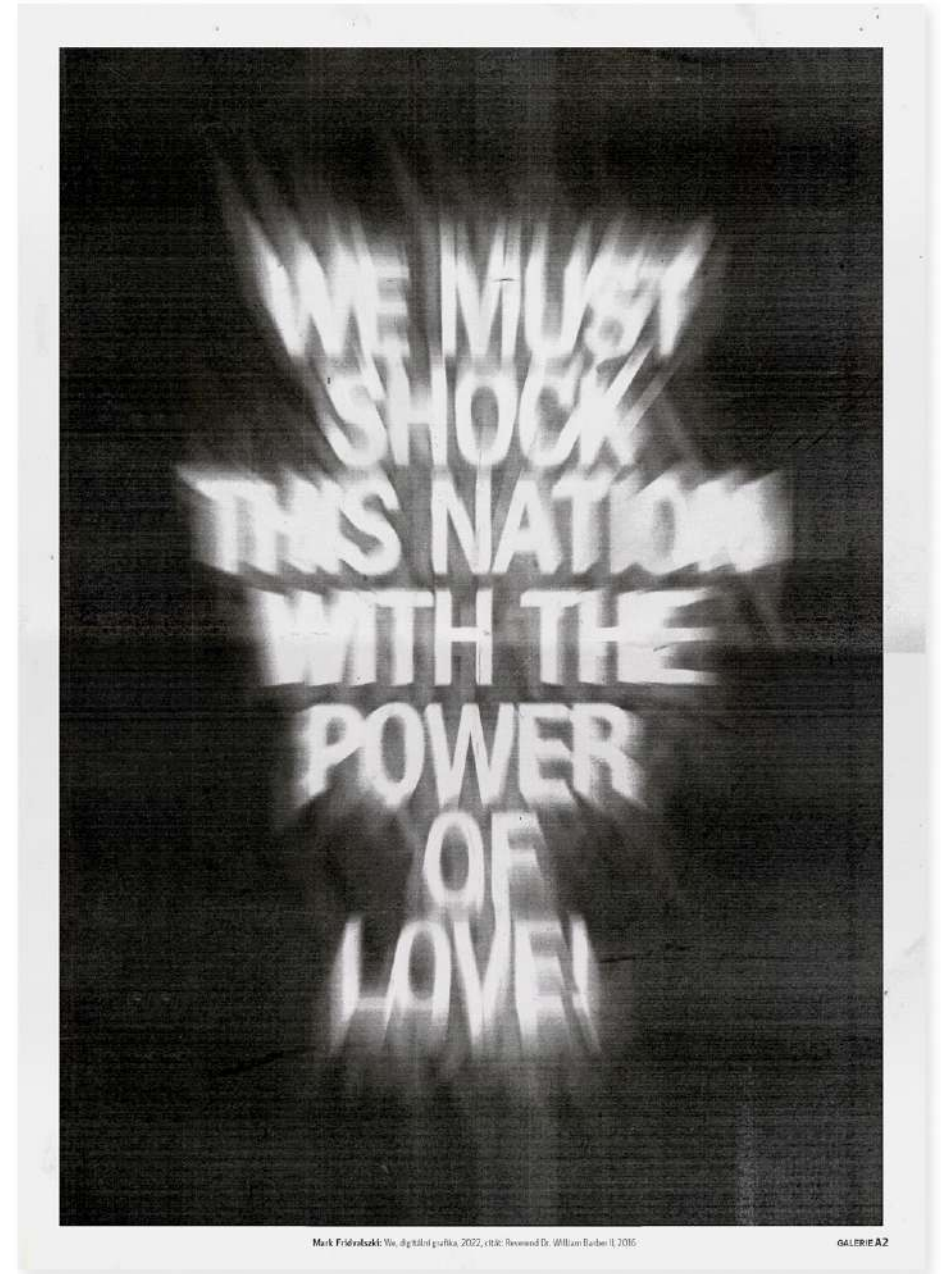
2021 Nomination for Esterházy Award, Budapest

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 Barbara Antal, Leontína Berková, Dávid Biró,  
Polina Davydenko, Balázs Deim, Paula Gehrman, Renato Ghiazza,  
Zoltán Kerekes, Milan Mikulástík, n.b.k./dotgrain.info, Ludger Paffrath, Johannes  
Puch, Benedek Regös, Eva Rybárová, Tomáš Soucek, Anna Zagrodzka



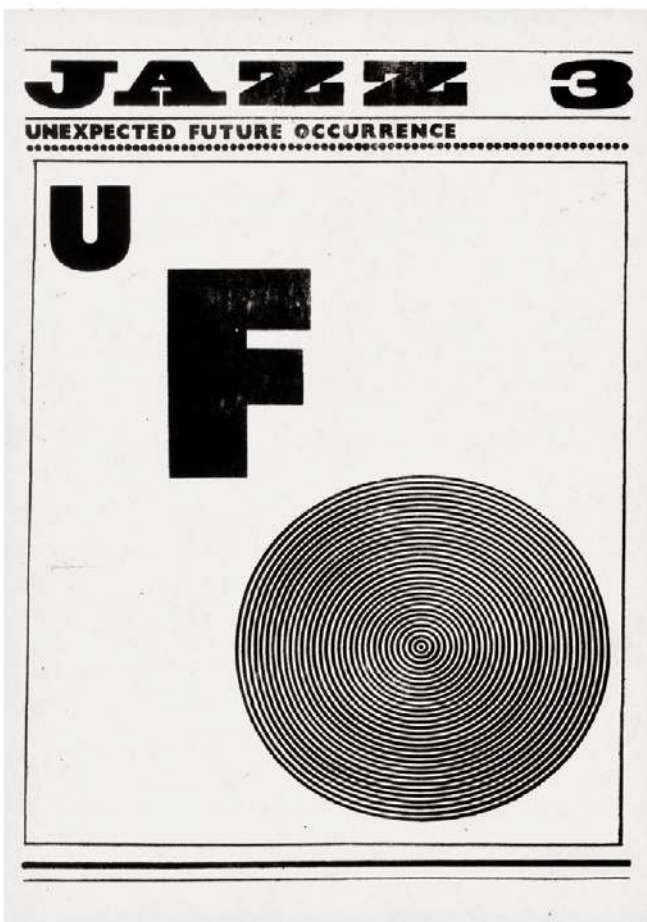
*We*, 2022, digital graphic, quote by Rev. Dr. William Barber II  
Poster in A2, independent cultural magazine, Prague



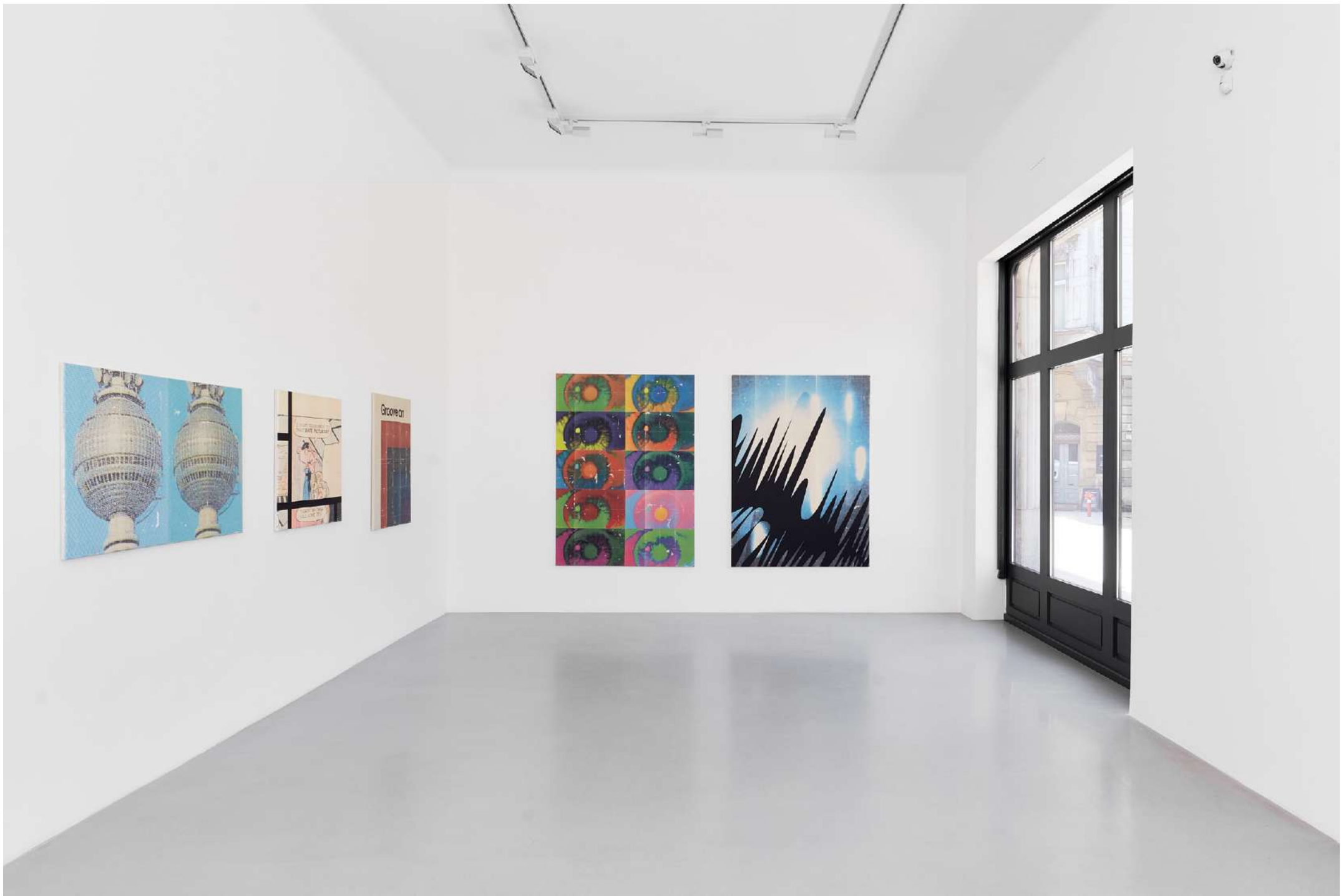


*INDUSTRY, 2024*, a project by Neuer Berliner Kunstverein and Uferhallen, Uferstudios, Berlin; curated by Arkadij Koscheew



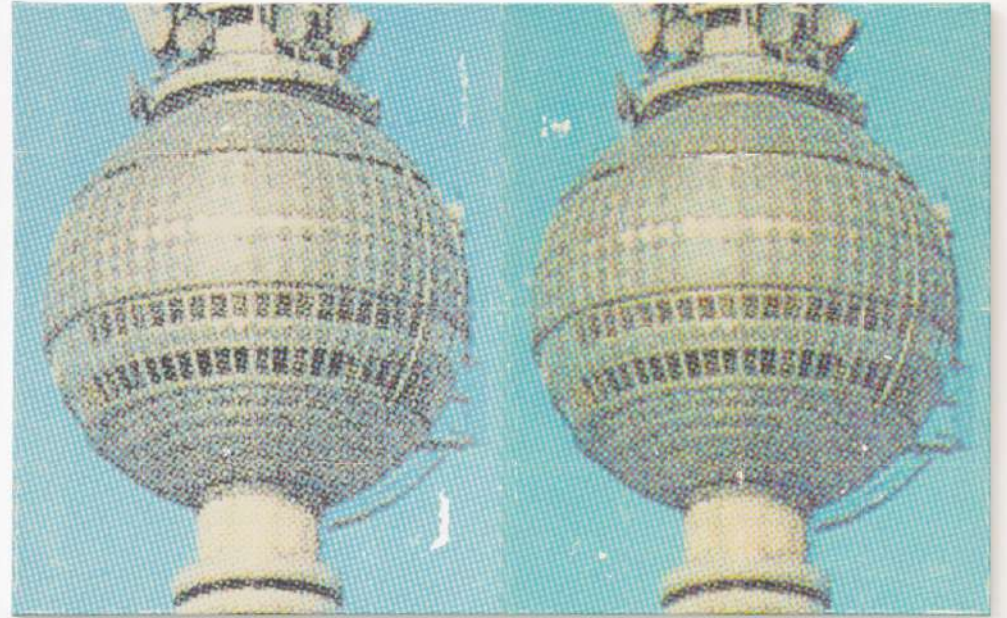


Jazz - UFO, Jazz - Solidarity, Jazz - Acid, 2024, Gestetner 466 stencil print on 200 g Munken paper, each 21x29,7 cm  
Ed. of 25 + 5, source: Bulletin Jazz by Jazzová sekce, 60s-70s



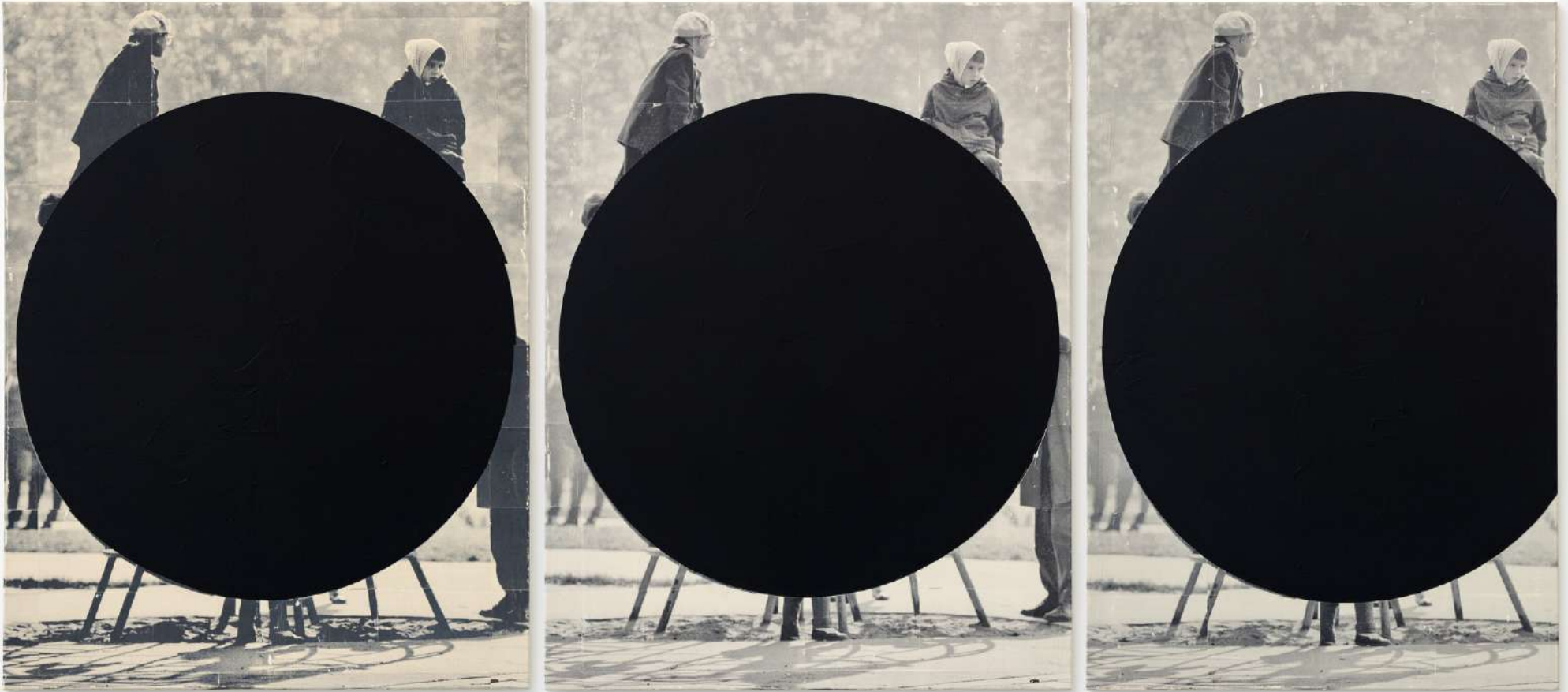
*Uforia*, 2024, solo show at Vintage Galéria, Budapest





*Black Hole Sun*, 2024, pigment transfer, acrylic on canvas, 100x100 cm  
*Untitled (Fernsehturm, 1988)*, 2023, pigment transfer, acrylic on canvas, 75x120 cm

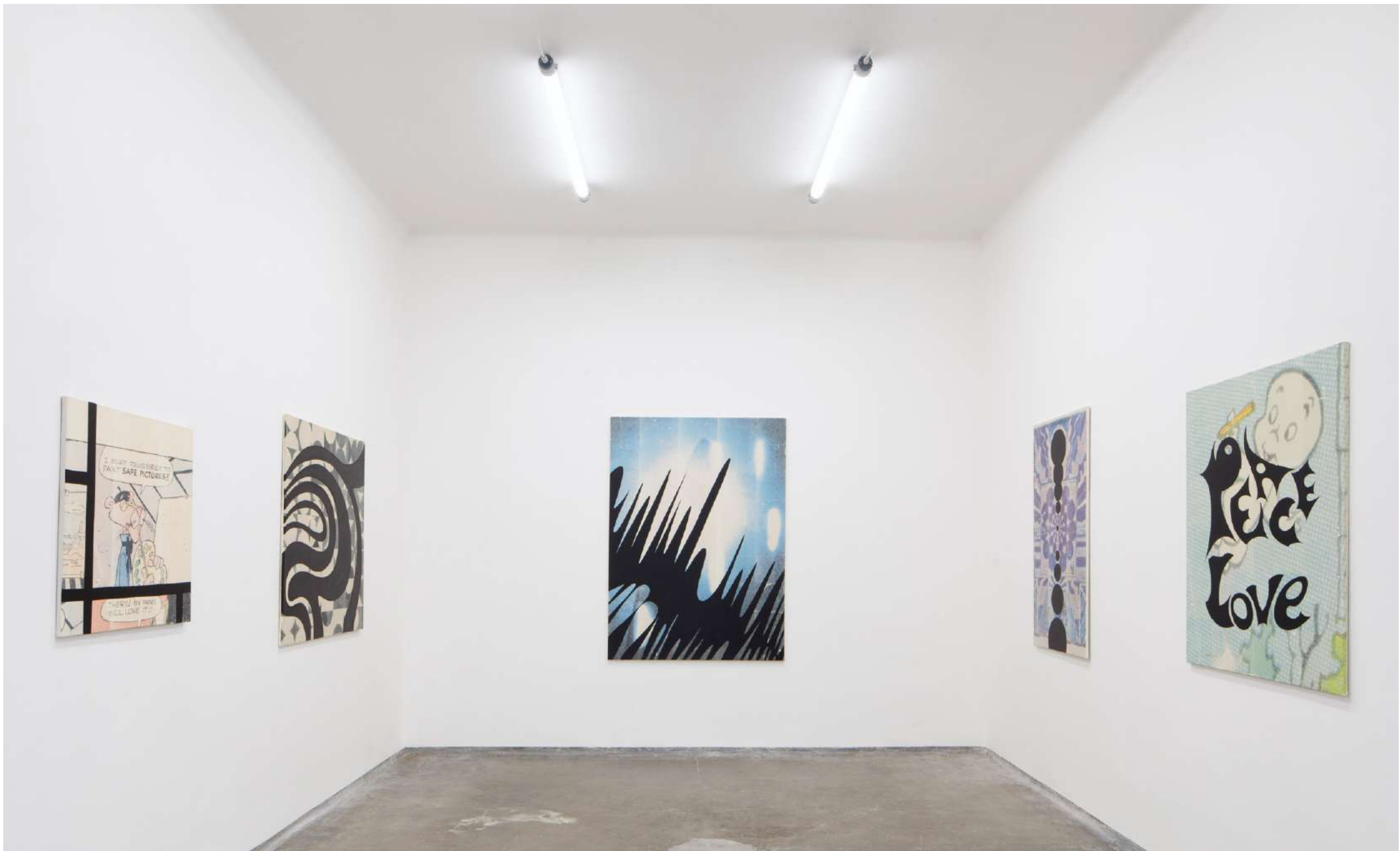




*Take My Hand*, 2023, pigment transfer, acrylic on canvas, 95x120 cm, 95x120 cm, 85x120 cm



*Archive of Futures III* by Montag Modus, 2023, performative dinner with some of my recent works at Uferstudios Tanzfabrik Berlin  
W/ Kajet Journal, Otucha Collective, Kasia Wolinska, Léna Szirmay-Kalos



*Greetings From Tomorrow*, 2023, solo show at Galerie SPZ, Prague; curated by Piotr Sikora





*Untitled (UFO by G. Adamski, 1951)*, 2023, pigment transfer, acrylic on canvas, 130x180 cm; source: *UFOs So rund wie Untertassen*, Weltbild, 1992  
*Untitled (Aquarius, 1975)*, 2023, pigment transfer, acrylic on canvas, 80x140 cm; source: *The Pink Panther*, No. 30, comic ad, 1975





*Ad Futura, Ad Inexplorata*, 2023, mixed-media installation, group show at Galeria Studio, Warsaw; curated by SJCH Collective





*Together – We*, 2022–23, group show at MeetFactory Gallery, Prague; curated by Tereza Jindrová





*Meeting of the Spirits*, 2022, solo show at Szentendre Gallery, Szentendre; curated by Brigitta Muladi  
Featuring works by Hungarian late modern artists from the collection of the Ferenczy Museum



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





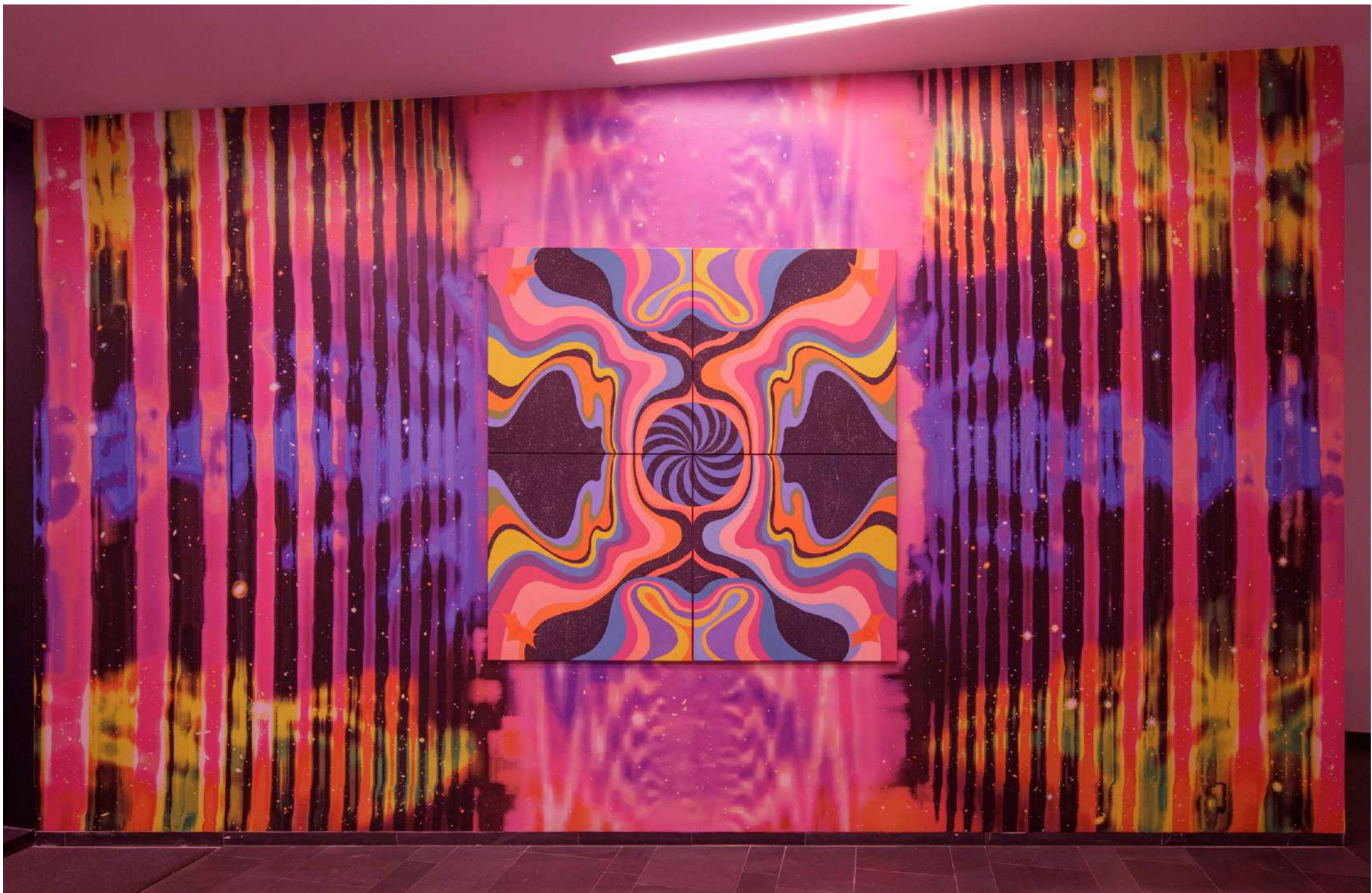
*Works 21-22, 2022, solo show at Horizont Gallery, Budapest*





ISKRA DELTA, 34th Ljubljana Biennale of Graphic Arts, MGLC, Ljubljana; curated by Tjasa Pogacar  
*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





*Future Perfect*, 2020–21, solo show at ICA-D, Dunaújváros; curated by Barnabás Zemplényi-Kovács





*'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



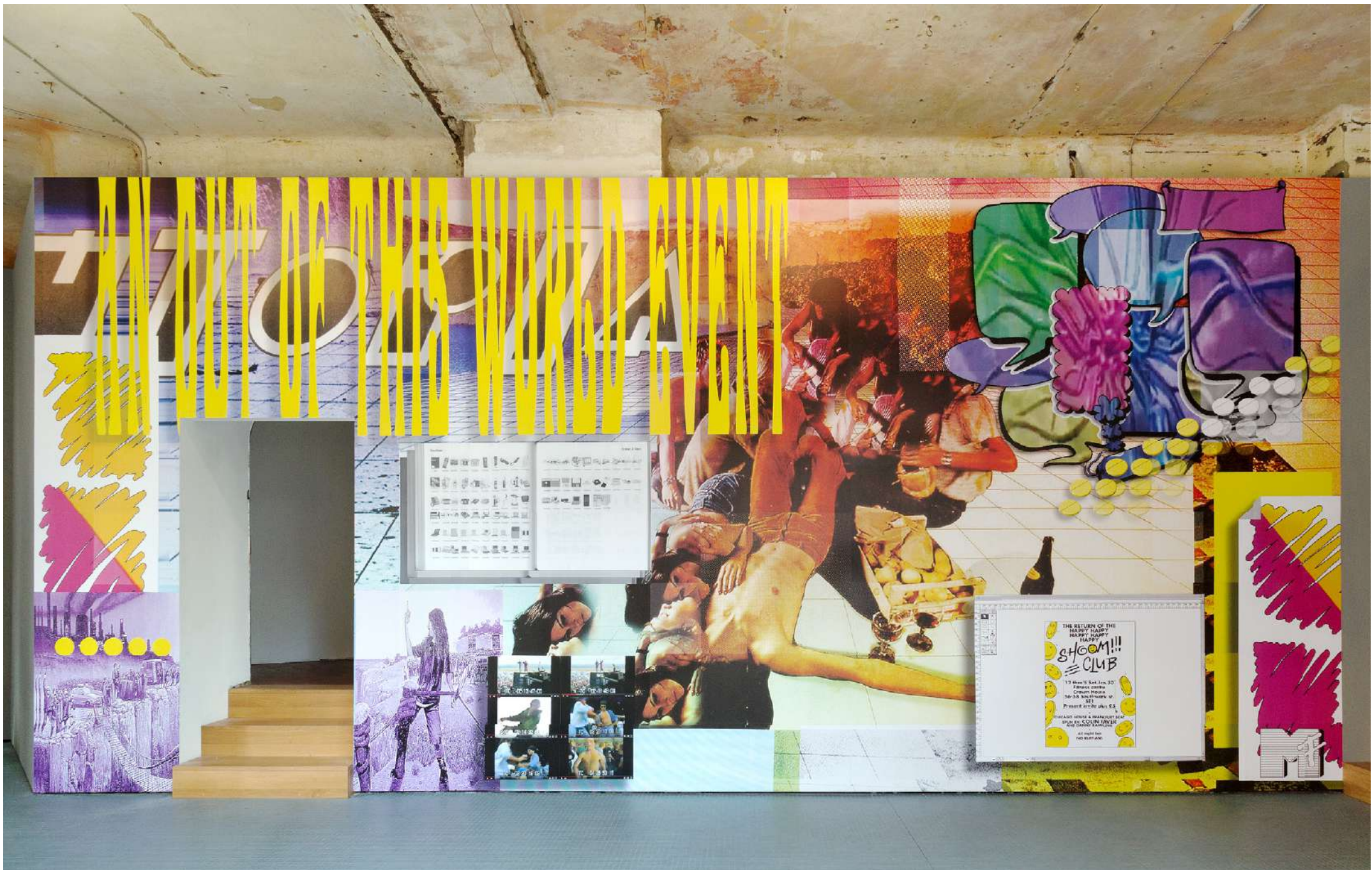


*Escape to Forever*, 2020, solo show at TIC Gallery, Brno; curated by Piotr Sikora



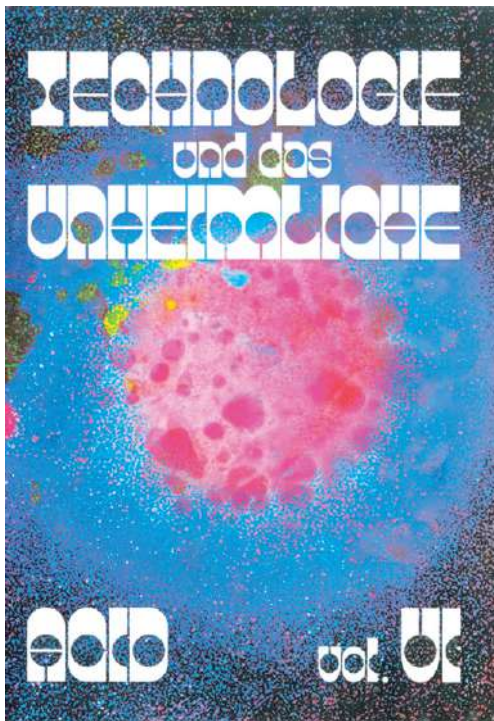
*An Out of this World Event III*, 2019, solo show at Karlin Studios, Prague; curated by Piotr Sikora



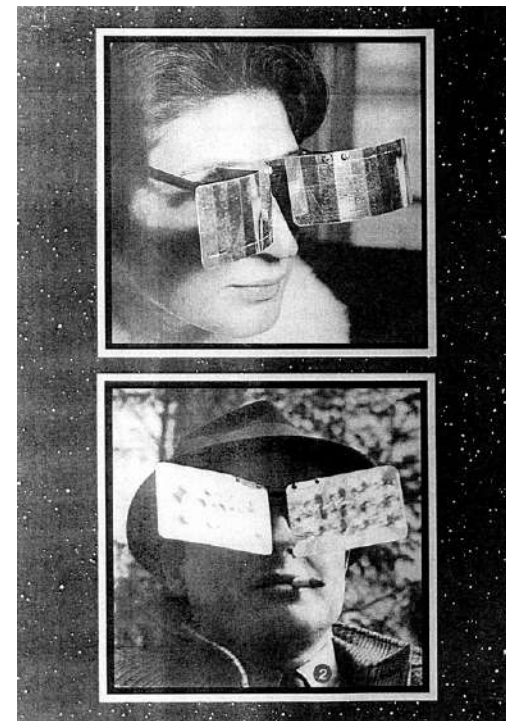
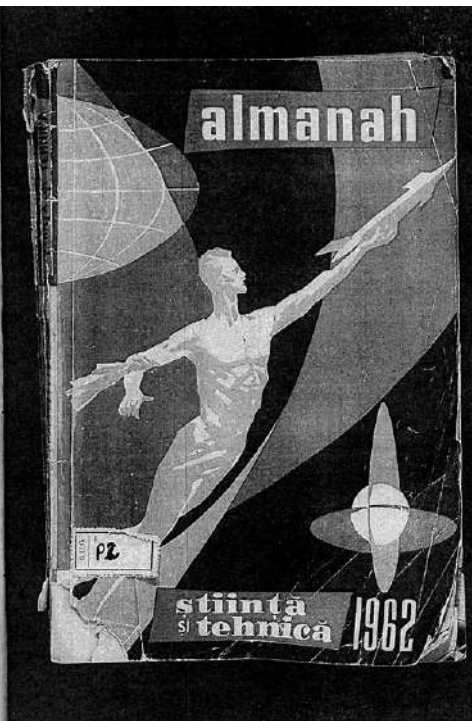


*An Out of this World Event I, 2018*  
Digital print, 360x740 cm, D21 Kunstverein, Leipzig; curated by Lena Brüggemann





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 march party alert

Let's have enough police for parties

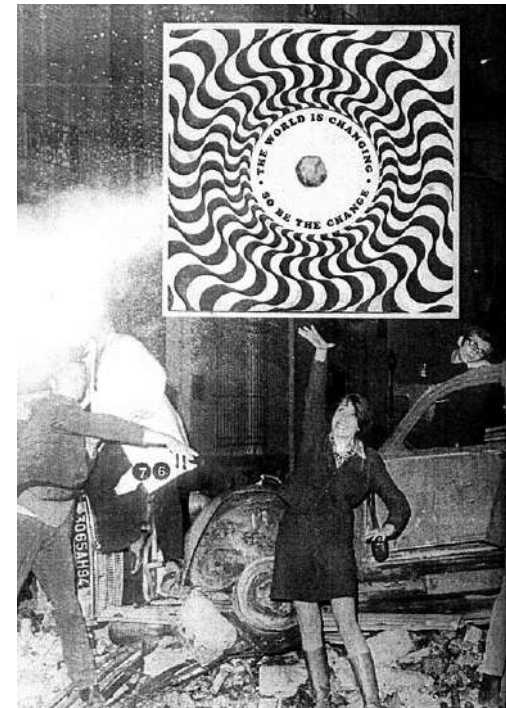
What if the counterculture was only a stumbling beginning, rather than the best that could be hoped for?

**Curb on pay rises**

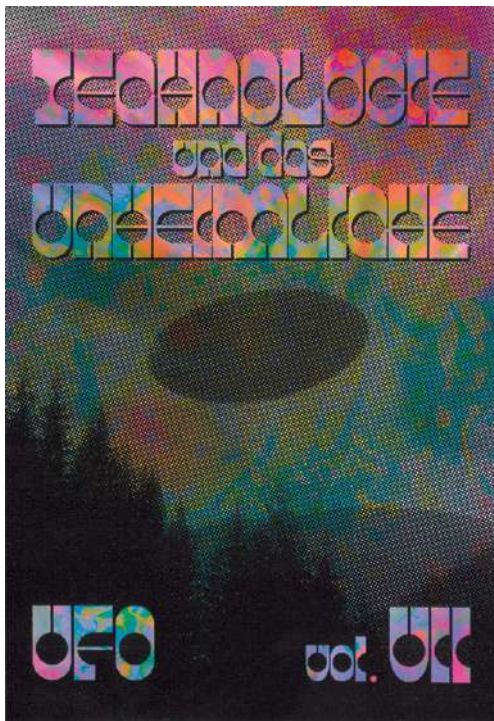
**I ONLY BELIVE ON ACID HOUSE**

**Tippling's Top 10**

30  
31







# Acid Ufology <sup>2</sup>

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 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

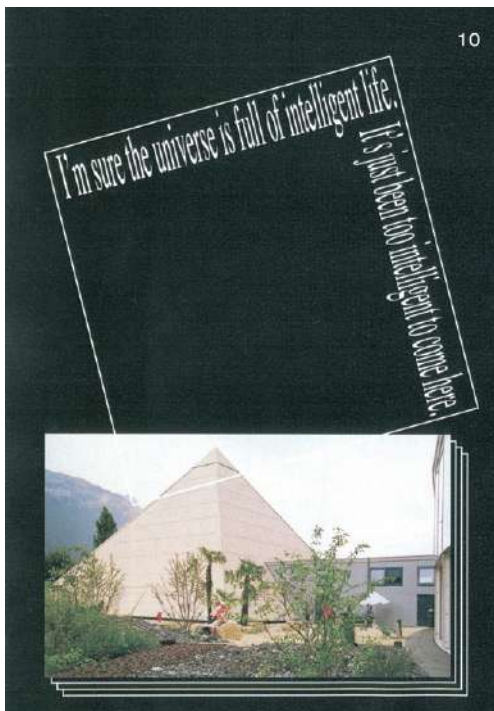
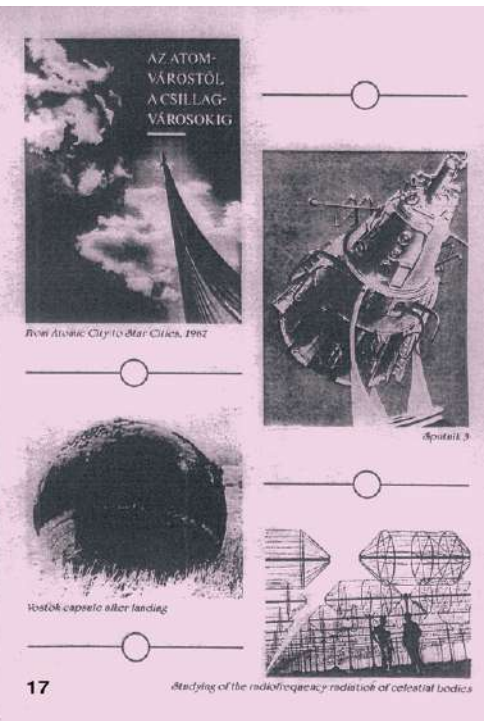
# f Everyday Life

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 xenopolities 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 thremim.

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 Gallery<sup>1</sup>. The early eras represented by archaeological finds are confronted with the present

# AbductionN



One of the obvious explanations for the UFO phenomenon is the externalization of social libido, during which the global struggle between Eros and Thanatos acquires an ecological horizon. But then why are abduction reports so melancholic and lonely?  
- David A. Klinsky, *Ufologist, occultist, professor emeritus, Beograd*  
Author of the best-seller *U.F.O. - The postmodern struggle between Eros and Thanatos*, Gaslight Press, London, 2009