

Miklós Erhardt

selected projects 2004-

Since my graduation from the Hungarian University of Fine Arts in the end 90ies, my work - interventions in public space, photo, video, mixed media installations - has been evolving within the overlaps of the social/political/artistic fields. Between 1998 and 2006 I was working in the Big Hope project group with Scottish artist Dominic Hislop and from 2003 also with German art critic Elske Rosenfeld; Big Hope did a series of participation-based social documentary projects and showed them in Europe and beyond; the first in the line, Inside Out - snapshots by Budapest Homeless, was included in the exhibition 'After the Wall - Art and Culture in Post-Communist Europe' in Moderna Museet, Stockholm, in 1999, while the last, Commonopoly, was on show in Hamburger Bahnhof - Museum für Gegenwart in 2004 and in the Iasi Biennial, Romania, in 2005. My individual work was included in exhibitions in Apex Art New York, Galerija Skc Belgrade, Galerie für Zeitgenössische Kunst Leipzig and Wiener Secession. From 1998 until 2000 I worked in the Budapest-based Balázs Béla film studio as a curator and producer. Among various literatures, I have translated books by Noam Chomsky Guy Debord and Jacques Rancière into Hungarian. Since 2008 I have been associate professor at the Moholy Nagy University of Art and Design in Budapest where my programs primarily focus on the relation between engaged art and design. I live and work in Budapest and Vienna.

TWO VIDEOS (2010)



Übersetztes Kreuzzeugen (The Sign of the Cross Translated)
DV Pal, 27 sec.



Parallax
DV Pal, loop





Installation
ICA Dunaújváros

with songs recycled from the project
Protest Songbook by Big Hope (2003)



AD HOC (AND NUNC) 2009

Collective environment, 2009.
Dorottya Galéria, Budapest

by Miklós Erhardt and Adrián Costache, Mónika Csete, Viola Fátyol,
Janka Gyapai, Doma Harkai, Csilla Hódi, Gábor Miló, Zsófia Perger,
Zsigmond Peternák, András Szurdi, Ádám Ulbert

Imagine that Dorottya Gallery, empty in form and content, survives intact in the pedestrian precinct dominated by Italian fashion stores, in the vicinity of luxury hotels. Authorities hitherto incapable of making a decision about its future now give up altogether, the cultural actors who worked on its former and present interim profile lose interest. It is this impossible situation that Ad Hoc (et Nunc), the last exhibition of the Interval series, tries to exploit conceptually.

The immediate precedent of the display was a workshop in exhibition design lead by Miklós Erhardt at the Moholy-Nagy Museum of Art, for students of the Department of Visual Communication. They wanted to see how a collective process can create an artistic reaction to a given theme and exhibition space as well as to the context represented by the space, using chiefly background design and installation elements. They studied the history of Dorottya Gallery and the Interval series, examined the space, assessed the available materials, and then set to the struggle that all joint (an essentially aimless) creative work is bound to involve.

(excerpts from the press release)





Installation shots, Dorottya Galéria, 2009.



RETROSPEKTÍV (2009)



Environment
Liget Galéria, Budapest
2009.





Unedited

Interview made by Sándor Kardos in the occasion of the *Inside Out* project by Big Hope (1998)
DV-video, 20 min

Recycled (Still)

Plaster, graphite, acrylic
(2000-09)



16 songs

self-recorded music





Paraphernalia

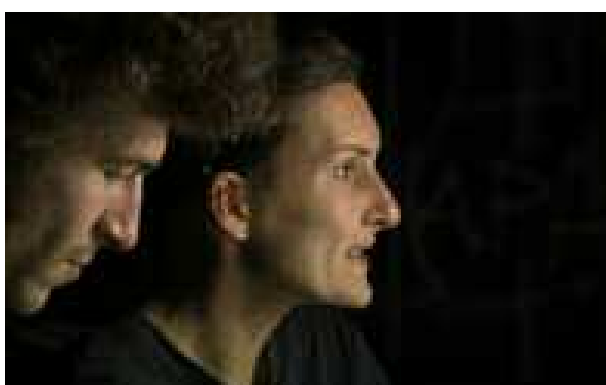
80 slides of flyers, magazines, books, snapshots and other written and printed references from the last 10 years, 2009. (slide projector, slides, black wall over paint)



THE SHIP OF FOOLS (2008)

Video (colour, sound, 30 min, Hungarian with English subtitles)

Collaborative project with Little Warsaw



The ex-Peterlini building in Rovereto, Italy, was occupied by a local anarchist group in 2002. They were instantly removed by the city authorities deploying large scale mobilization of special units of the police. In 2008, Manifesta 7, accepting the offer of the city authorities, occupied the same building as one of its exhibition sites. Within the framework of Manifesta 7, the artists attempted to appropriate the story of the anarchists and accommodate their resulting artwork - a filmed re-enactment of the squatting - in the ex-Peterlini building.

(press release, Manifesta 7)

"...an artistic initiative made in the very place where we had gotten evacuated from, in a place that had been wasted for years and has been empty since we got kicked out - and, what's more, the whole thing is being financed by the very people who had evacuated us... well, it's a bit paradoxical."

"In my opinion, unless you manage to give this initiative some kind of a break, a rupture - I don't know in what form or in what way -, it will become what we call a recuperation, that is, that a lived experience first gets repressed by the dominant power then it gets recuperated in a way or other, neutralized in the form of an artistic product."

"What Manifesta is saying is this: 'Okay, let's take away all the spontaneity and exhibit something that fits us because it stays within the limits we had established'. But art with that limitation doesn't have anything to do with us."

(Excerpts from preliminary interviews made with the participants of the 2002 squatting)



TEMPORARY SETTINGS (2008)



Environment
Wiener Secession, Graphisches Kabinett, 2008.

(video, colour, sound 15 min, English; diagonally positioned freestanding concrete wall 250 x 330 cm; two lambda-prints, colour, 19 x 25 cm each; mini LCD monitor, live stream audio-video installation)





The exhibition consisted in the presentation of the project **Havanna** (2006) in the Graphisches Kabinett and a live video/audio stream of the pictures from a surveillance camera recording the installation **Footnotes to Bare Life** concurrently on show in the Secession showcase in the nearby Karlsplatz underpass.

Installation shots by Wolfgang Thaler



FOOTNOTES TO BARE LIFE (2008)
26 Cardboard Boxes with (Arguably) All My Stuff to Date

Showcase installation
Wiener Secession, Vitrine
Karlsplatz Underpass
2008

"I was first of all motivated by the slick visual character of the Karlsplatz underpass network (in the west wing mostly marked by Ken Lum's installation) which I'm aiming at counteracting with the general scrappiness and also the subjective content of my sculpture. Such visual character can also be remotely connected with the situation of underpasses in Budapest (as opposed to the sterility of the site of the Secession Vitrine) inhabited by homeless persons and their belongings.

Secondly, by exhibiting and exposing 'myself' in the underpass (here a lot of trust is required from the visitors), I'm also reacting to the alienating effect of the omnipresent control through video-surveillance.

And, well, it can also be seen as an homage to the rich tradition of Hungarians emigrating to Vienna."

(excerpts from the original proposal)



THE SOCIAL ENGINE - EXPLORING FLEXIBILITY (2007)

DV-video, 30 min, colour
Hungarian sound with English subtitles
2007.

Interviews with people involved in flexible work environments either as employees or employers. The video was produced as part of the joint research -and exhibition project realized in 2007 in cooperation with the German artist group the Reinigungsgesellschaft. The project is summarized in a comprehensive publication containing contributions by Guillaume Paoli (theoretician/Berlin), Brian Holmes (art theoretician/Paris), Prof. Endre Sik (sociologist/Budapest) and Prof. Peter Richter (work-psychologist, Dresden).



Video stills



*Installation shot
Studio Galéria, Budapest, 2007*



Intervention in public space, video (colour, sound, 15 min, English) 2006.

Havanna was a two-months intervention in the Havanna housing project in Budapest in 2006, involving the rental, restoration and running as a 'Business Advice Seeking Office' of one of the many empty shops in the neighborhood.

The film consists in the subjective documentation of the intervention and a self-reflexive attempt to provide a creative failure with an aesthetically acceptable format.



Shops to Rent - Havana
20 Lambda prints, 20x20 cm each



Clients in the Office
Havanna str. 50/9
March-April, 2006

WITH OR WITHOUT ME (2006)

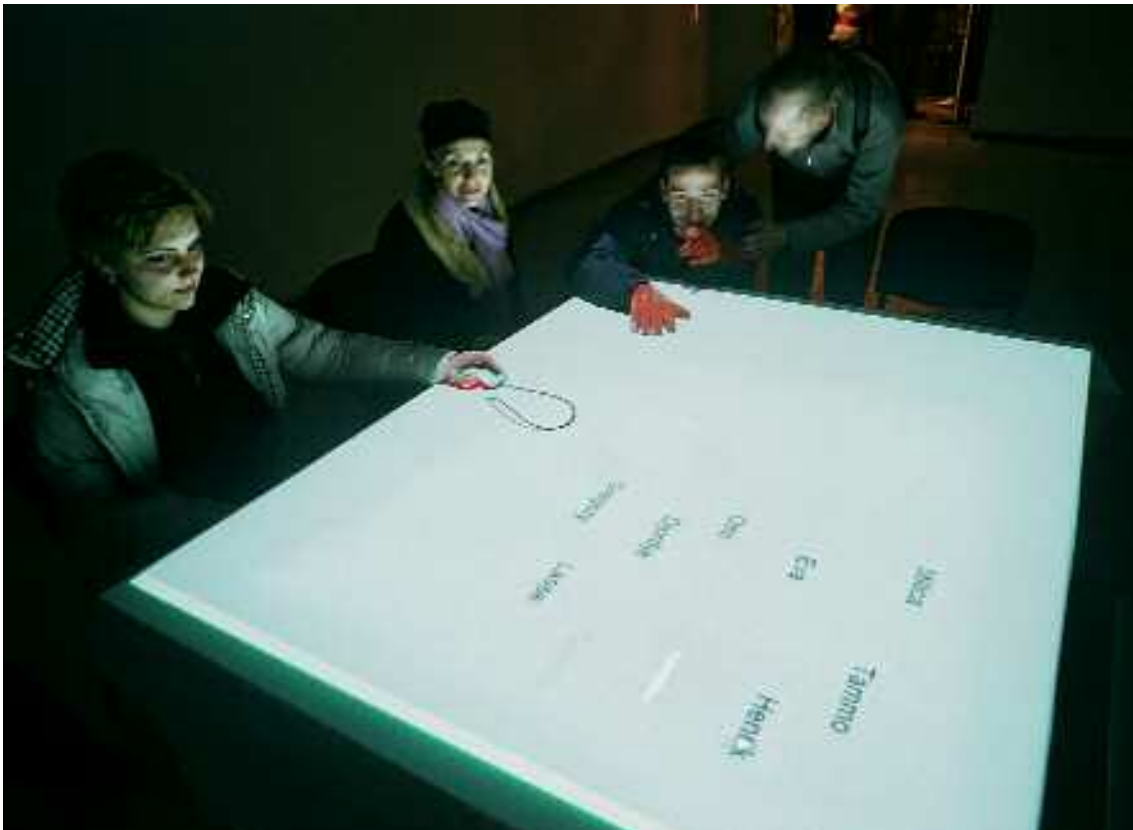


Interview -and book project; interactive installation (table, tablecloth, mouse, PC, beamer, mirror), 2006.

Installation shots, Galerija SKC, Belgrade.

'With or Without Me is an on-going interview project, investigating the dynamics of various collaborative practices and collective ventures in the field of contemporary visual arts, as perceived from the standpoints of the artists and cultural workers taking part in them. By laying stress on the specific subject positions of the interviewees, as taken in relation to their positions in the group or collective, on one hand, and to the art system and the system of social exchange on the other, it explores the conceptual, libidinal, emotional and practical aspects of joint creative work, which is grounded in shared intentions and collective authorship, but avoids falling into the routine of acting out of rationalized conformity of jointly constructed group values.'

(Stevan Vukovic)



'THE SOCIETY OF THE SPECTACLE' (2004)



The original installation in the Liget Galéria, Budapest, consisted in the printed pages of the artist's own translation into Hungarian of *La société du spectacle* by Guy Debord, glued on the walls around the gallery room, inviting visitors of making their corrections, comments on them.

Bellow an installation shot of the exhibition *Revolution I Love You!* in 2008 in CACT Thessalonika where the installation was completed with the printed Hungarian book (published in 2006) as well as with copies of the original French and the Greque editions.



Solo exhibitions

2010. **Instrumental**, "Éjszakai átszálló", ICA-Dunaújváros
2009. **Retrospektív**, Liget Galéria, Budapest
Miklós Erhardt, Galerija Alkatraz, Ljubljana, Slovenia
2008. **Havanna** - Film series at Ludlow 38, part one, Ludlow 38.
Temporary Settings, Wiener Secession, Graphisches Kabinet
Footnote to Bare Life, Wiener Secession, Vitrine/Passage
2007. **Béni soit qui bon y pense**, Studio Protocoll, Cluj Napoca, Romania
The Social Engine - Exploring Flexibility, Stúdió Galéria, Budapest
2006. **With or Without Me**, Galerija SKC, Belgrade
2004. **Talking about Economy (Big Hope)**, Goethe Institut Budapest
The Society of the Spectacle, Liget Galéria
2003. **Talking About Economy (Big Hope)**, Tranzit, Prague
Talking About Economy (Big Hope), Laden Für Nichts
Re:route (Big Hope), c3 Center for Culture and Communication, Budapest
2002. **Disobbedienti**, Liget Galéria
Manafest, Mucsarnok, Budapest
Points of Departure (Big Hope), Galerija PM, Zagreb
2000. **Big Hope**, Budapest Galéria Kiállítóháza, Budapest
1999. **L.A.B.**, Stúdió Galéria, Budapest
1998. **Inside Out - Photographs of Budapest's Homeless (Big Hope)**, Budapest Galéria Kiállítóháza, Budapest

Group exhibitions, film programs

2011. **It's Time We Got to Know Each Other - 52.** October Salon Belgrade, Museum 25th May - Museum of Yugoslav History
There Must Be an Exit! 'Art Stays 9' Festival, Ptuj, Slovenia
Alter///scrinium. 10 Theses on Architecture 9th International Film Festival "Pacific Meridian" Vladivostok, Russia
Processes 4. - Social Media, Videospace Gallery, Budapest
2010. **Taipei Biennial 10 - Screening program #1**, Taipei, Taiwan
Robotnicy opuszczaj' miejsca pracy (Workers Leaving the Workplace) - Museum Stuki, Lodz, Poland
Joy and Disaster - K-Haus, Vienna, Austria
A pult mögött - Over the Counter - Múcsarnok Budapest
Invisible Publics - Townhouse Gallery, Cairo, Egypt
Lukács-Event - Lukács Archive, Budapest
Új szerzemények (New Acquisitions) - Kiscelli Múzeum-Fővárosi Képtár, Budapest
2009. **Ad Hoc (et Nunc)**, Dorottya Galéria, Budapest
Amerigo Tot, Ludwig Museum, Budapest
Arbeiter verlassen die Arbeitsstaette, Galerie für Zeitgenössische Kunst Leipzig
Monument to Transformation, City Gallery, Prague
There Goes the Neighbourhood, Performance Space, Sydney, Australia
Gets Under the Skin, Storefront for Art and Architecture, New York City
Vidéos Europa, Le Fresnoy, Lille, France
Két darab (Two Pieces) - Little Warsaw, Kiscelli Múzeum, Budapest

2008. **Projected Visions - Hungarian Video Art**, within 'Meeting Europe - Hungary',
Strasbourg, France
Asking We Walk, Voices of Resistance, Den Frie Udstillingsbygning, Copenhagen,
Denmark
Manifesta7 - Principle Hope, ex-Peterlini, Rovereto, Italy
Revolution I Love You. 1968 in Art, Politics and Philosophy, CACT Thessalonika,
; Trafó Galéria, Budapest; International Project Space, Birmingham
2007. **Modes of Desire and Utopia**. Neighbourhoods, Communities and their Urban
Dreams., MoCA Belgrade
Living Magazine, Kunstverein Hamburg
The Other City, Romanian Cultural Institute, New York
On the Outside, ACC Galerie, Weimar
Ohne Hort, Collegium Hungaricum, Berlin
Arrivals<Hungary, Modern Art Oxford, GB
2006. **A másík város**, Trafó Galéria, Budapest
Lost & Found - Ungarn Im Spiegel Seiner Zeitgenössischen Kunst, Staatliche
Kunsthalle Baden-Baden, Germany
Grüner Tisch im Raum #02 WUK Kunsthalle Exnergasse, Vienna
Urban Contact Zone, Westwerk, Hamburg
Art at the Centre, Cittadellarte, Biella, Italy
Periferic 7 Biennial, Iasi, Romania
On Mobility, Trafó Galéria, Budapest; De Appel, Amsterdam
Geld!, Grazer Kunstverein, Graz
Re_dis_trans - Voltage of Relocation and Displacement, Apexart, New York
Donaumonarchie, Billboard Gallery Int., Bratislava
On Difference 2, Württembergische Kunstverein, Stuttgart, Germany
Points of View, Galerija Skuc, Ljubljana, Slovenia
2005. **Pingyao International Photography Festival**, Pingyao, China
Terepgyakorlat, Irokéz Galéria, Szombathely, Hungary
The Need to Document, Kunsthhaus Baselland, Basel, Switzerland
Wayward Economy, Main Trend Gallery, Taipei, Taiwan
2004. **Marx Update**, Ojo Atomico, Madrid, Spain
Economies, Artandgallery, Milano, Italy
Zadar Uzivo: Refresh, St. Dominic Church, Zadar, Croatia
EU-Positive, Akademie der Künste, Berlin
Permanent Produktive, Kunsthalle Exnergasse, W.U.K., Vienna
Trading Places, Pump House Gallery, Battersea Park, London, GB
Open House, O.K Zentrum für Zeitgenössische Kunst, Linz, Austria
Berlin North, Hamburger Bahnhof Museum für Gegenwartskunst, Berlin
2003. **Balkan Konsulat: Budapest**, Rotor, Graz, Austria
Unoccupied Territories - Hier und Hin, Galerie K&S, Berlin
Nomad Job, SparwasserHQ, Berlin
DEMO, ICA-Dunaújváros, Hungary
2002. **Intermuros** - Zadar Uzivo, Zadar, Croatia
Polis - urban /e/motions, Ex-Chiesa San Mattia, Bologna, Italy
BIG Torino 2002 - 'Big Social Game', Cavallerizza Reale, Torino, Italy
Cinema du Réel, 24. festival international de films ethnographiques et sociologiques,
Centre Pompidou, Paris
Egy perc egy képre, Institute of Contemporary Art, Dunaújváros, Hungary
2001. **Római vakáció**, Hungarian Academy in Rome, Rome
Service, Mucsarnok, Budapest
2000. **Cooperativ** - Kunstdialoge Ost-West, Stadthaus Ulm, Ulm
' **After the Wall**, Art and Culture in post-Communist Europe, Ludwig Múzeum, Budapest
1999. **After the Wall**, Art and Culture in post-Communist Europe, Moderna Museet,
Stockholm, Sweden
Kunst der neunziger Jahre in Ungarn, Akademie der Künstler, Berlin

Selected publications in English

Some Thoughts on the Exploitation of Childhood, Ciprian Muresan: Artists Book, Plan B, Cuj/Berlin, 2009.

Taking Part, catalogue preface, in !Revolution? Mucsarnok, Budapest, 2007.

The Social Engine - Exploring Flexibility, Galerie ACC-FKSE, Budapest/Weimar, 2007.

The Three Failures - on Michael Blum, catalogue text in Revolution is not a Garden Party, Manchester Metropolitan University, 2007.

With or Without Me - conversations on collaborations, Galerija SKC - Acax, Belgrade/Budapest, 2006.

Displaced, in: How To Do Things? catalogue, Revolver, Frankfurt am Main, 2006.

Ozunculuk talebi nasıl teröre dönüştürülebilir? / How can the Demand of Playfulness turn into Terror?, in Art-Ist magazine, "Situationist Internationale" supplement, Istanbul, 2004

BB and Shiva, Notes on Guy Debord and Attila Kotányi, exindex.c3.hu

ProtestSongbook (Big Hope), Idea magazine, Cluj, Romania, 2003/2

Re:route (Big Hope), Version issue04

Manamana - Beyond irrelevant illustrations of pseudo-struggles, Journal for Northeast Issues, Hamburg (2003/2) p. 43.

Vivisection, The HTV 50, Amsterdam 2003/Sept.

Crossing the Gap, nettime, subsol, 2002

The Art of Avoidance, with Duna Maver, Subsol Anarchitexts, Voices from the Global Digital Resistance, Edited by Joanne Richardson, Autonomedia Press, NY, 2003.

Inside Out. photos and commentary, in Variant, Glasgow, 2000/2

Selected international bibliography

Hornyik, Sándor, '**Aesthetics and Politics: Critical Art in Hungary Today**' ARTMargins, Focus Issue Hungary, 5th Dec. 2010.

Kékesi, Zoltán, '**A Short Guide to Hungary's Contemporary Art Scene**', ARTMargins, Focus Issue Hungary, 24th Oct. 2010.

Christa Benzer, '**Miklós Erhardt "Temporary Settings"**', in: Springerin XIV/4, 2008

Reuben Fowkes, '**Manifesta 7 - The European Biennial of Contemporary Art**', in: Art Monthly 2008/319

Maja and Reuben Fowkes, '**Three Colours Red - Miklós Erhardt, Thomas Hirschhorn and Isa Rosenberger at Wiener Secession**', in exindex.c3.hu, 2008.

Hegyí, Dóra, '**De ce lasi?/Why lasi?**', Idea art + society, Cluj, 24/2006

Christy Lang. '**The Need to Document**' Frieze, 2005/Oct.

Stella Rollig. '**Big Hope - Commonopoly**' Open House - Kunst und Öffentlichkeit, catalogue, Folio Verlag, Linz, 2004

Tordai, Attila. '**Unoccupied Territories**' Idea magazine, Cluj 2003/1

Lisa Parola. '**Re:route**', Derive, Vienna 2003/4

Keiko Sei, '**Disobbedienti**', interview, Umelec, Prague 2002/Nov

Angel, Judit. '**Demo**', Flash Art 2003/2

Silvana Silvestri, '**Una fabbrica rosso antico**', Il manifesto, Italy, March, 22th. 2002

Suncica Ostoić, '**Logo nije samo logo**', Vjesnik, Croatia, February, 2nd. 2002

Iva R., Janković, '**Gdje mi počinjemo, a oni završavaju?**', interview, with Dominc Hislop, Zarez, Croatia, February 28th. 2002

Joanne Richardson, '**Est-ethics of Counter-Documentary**', 46. Internationale Kurzfilmtage, Oberhausen, Festival Catalogue 2000

Dorthe Abildgaard, '**Down and Out in Budapest and Vollsmose**', Art India, 2001/4

Charity Crouse, '**Hungarian Homeless Capture Street Life**', Streetwise, Chicago, 27 oct - 9 Nov, 1998

Tillmann, J. A. '**Die Wahrnehmung der Rander**', Pester Lloyd, 3-6 June 1998