

Reconstructing Neo-avant-garde works

DLA paper summary

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Appropriation is „such a philosophical attitude and aesthetic position which fills any expressive medium.” Beside the mere appropriation and reconstruction of neo-avant-garde artworks I am going to investigate deeply into the fields of this attitude.

The starting point of my research is the almost blank map of Hungarian neo-avant-garde. Up till now this part of art history was only mapped by a handful of initiatives. This thesis is going to show you processes of brainstorm and creative work, furthermore structures at such a terrain of culture which is mostly invisible for the discourse written by art history. I'm going to map certain localities, meetings and events which exist parallel to the institutional and market based showcase.

According to my hypothesis it is possible to reconstruct certain art works in a way that updating with additional contemporary contents is possible, too. So that the new work will exist with at least two different layers of content: on one hand a historical reference to certain dimensions of the canon, on the other hand an active reference to certain dynamic parts of contemporary context.

Of course it is important to study the original work's material, the process of it's production based on any documentation existing. However the next step should be to think about the differences between the socio-historical contexts in order to choose the materials most suitable.

In my thesis I'm going to highlight the potentials lying in the self-organized initiatives and strategies of the art system. I am going to talk about the forced underground period of the socialist political system and it's effects on the artists who were working outside the state's frameworks establishing a certain counterculture. I'm going to underline the benefits of a community based art culture.

Reconstructions or appropriations of neo-avant-garde works give them new meanings, furthermore provoke new works to be born effecting Hungarian pioneer circles in a

positive way. To present art history as a production process of originals is a mere ideological lie. I'm arguing through examples of important individuals and collectives (both Hungarian and international) that copies and reconstructions generally have richer content than the originals. There is no need to work out totally new works to form and articulate new meanings since already existing works are many times good enough to quote, plagiarize or recycle.

"It is no longer a matter of elaborating a form on the basis of a raw material but working with objects that are already in circulation on the cultural market, which is to say, objects already *informed* by other objects. Notions of originality (being at the origin of) and even of creation (making something from nothing) are slowly blurred in this new cultural landscape marked by the twin figures of the DJ and the programmer."¹

Fine art shouldn't focus anymore on single artworks, objects. And to go further: artists shouldn't serve these purposes. Even if academic art education has been focusing on copying of great masters' works since the beginning, copying as such serves only educational purposes. On one hand degrading the practice of copying, on the other hand degrading the original as dead, untouchable value.

Mostly in my paper I will not deal with single artwork's status since I see them as byproducts of artistical processes. In my eyes creative process as an action has the revealing potential for the author (whether a collective or only an individual). In my discourse I suggest that the emphasis should be moved from the product to the process.

Similarly to other arts (for example theatre, dance etc.) there should be a space designed for process based artworks (as there has been already various examples let us only think about pioneers of Fluxus) beside the endproduct or the verbal and/or visual documentation. Photography is just not enough to understand different layers of meaning in most of the cases.

¹ Bourriaud, Nicolas: Postproduction. Culture as Screenplay: How Art Reprograms the World, in: Lukas & Sternberg, New York, 2005, p. 6., in: <http://www9.georgetown.edu/faculty/irvinem/theory/Bourriaud-Postproduction2.pdf>, utolsó letöltés: 2013.12.31.