

Curators' Network was founded in 2010 by several European art institutions. Between 2011 and 2013 we organised field trips, curatorial meetings and exhibitions in the countries of the founding members. We created several platforms that offer opportunities to interconnect the valuable local knowledge of the curators together, to address and facilitate in the promotional needs of young and emergent artists and subsequently further curators' interest in talent from foreign countries.

At ArtPlacc, Tihany we organise a publication project, an intervention, a dinner-event in a public space, a two-day long workshop about parasitism and several screenings. The programs are organised by Stefan Flunger (AT), Gawęł Kownacki (PL), Andrea Löbel (AT), Sören Meschede (SP), Anca Verona Mihuleț (RO), Szalai Borbála (HU), Jürgen Tabor (AT), The Bureau of Melodramatic Research (RO) and Johanna Tinzl (AT).

All are welcome!



#### **VIDEO SCREENINGS**

Selection and presentation by Gawęł Kownacki (PL), Sören Meschede (SP) and Anca Verona Mihuleț (RO)

Place: ProjektPlacc

**16th July**, Wed. 6.30 pm // **17th July**, Thurs. 6.30 pm // **18th July**, Fri. 6.30 pm



#### **GENERAL PARASITISM WORKSHOP**

**Bureau of Melodramatic Research (RO) and Anca Verona Mihuleț (RO)**

Place: ProjektPlacc

**18th of July**, Friday 10.30 am - 1 pm and **19th of July**, Saturday 10.30 am - 1 pm



**'TABLE IN THE SPACE'** intervention + talk + dining table in public space

with Johanna Tinzl (AT) and Stefan Flunger (AT)

organized by Andrea Löbel (AT) and Jürgen Tabor (AT)

Place: gastroPlacc

**19th July**, Saturday 8 pm

## DESCRIPTIONS



### GENERAL PARASITISM WORKSHOP

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On the shore of the lake two barely discernible silhouettes, a lively conversation in the fading light of the summer sun. Are they really two or can you make out a third one sneaking in, hiding behind, hardly discernible in the narrow space between them? Michel Serres tells us there can never be two, there is always a third present in every exchange. Invisible, cheeky, yet indispensable. The parasite, the noise. You're trying to have a pleasant chat and a third man barges in and interrupts. Back from the waterside, sitting down at the dinner table, more parasites. Why try to get rid of them and not welcome them instead? Open the door wide, invite them in, steal their garments then run out like the wolf in sheep's clothing to parasite other meals. Parasiting the parasite, and so on endlessly.

They say the artists are the parasites of society, but how about trying something slightly different: the parasites are the artists of society. Everyone is an artist and everyone a parasite. In a time of industrial hyperproduction and widespread scarcity, instead of further fabrication, localization. Instead of playing the contents, playing the location. Infiltrating already established channels of transmission. The interruption, the cut, the power of affect: in each point the potential is there for it to veer off in another direction. The micro-jerk, the nano-spasm: not fully breaking the continuity of the movement, and yet not leaving it completely undisturbed either. The parasite, the one who takes without giving anything in return yet not killing the host, interfering minutely.

The workshop will use Serres' text as a starting point to reflect on the ways art leeches philosophy and the other way around, humans become microbes to other humans and non-humans alike and how any of these, rather than being dreaded and shunned, can be used as performative strategies for action.

A proposal by Irina Gheorghe (The Bureau of Melodramatic Research) and Alina Popa (The Bureau of Melodramatic Research) and Anca Verona Mihuleț (Curators' Network), in various 2+1 parasitic pacts.

 **Irina Gheorghe** founded the Bureau of Melodramatic Research with Alina Popa in 2009 to infiltrate the affective modulations of politics and embody the emotional performance of labour in the current economy. They employ a practice of exaggeration, amplifying and scattering affect rather than obstructing it, germinating enormous chasms in the cast of our solidified everyday life. As special agents of the Bureau, they also follow the intricate workings of alien, anonymous passions which connect us to an unhuman world at the core of ourselves. This connects to their secret activities within the Bezna group (an obscure Slavic word for intense darkness), whose methodologies are based on uncertainty and diffuse fear to investigate areas ranging from the Apocalypse to the Netherworld and the Unknown itself. Between these engagements their recent actions have taken the shape of Lovegold Contemporary Alchemy - a cosmic cooking show, mixing up essential ingredients of the new economy (CDA Istanbul and BAK Utrecht, 2013), Protect Your Heart at Work - a safety training for the post-fordist emotional workplace (Technical Museum Warsaw, 2012) and Radio Prolife - a pirate radio station trying to hack life back from Prolife and expand it to a non-reductionist spectrum (Salonul de Proiecte and MNAC Bucharest, 2012-2013).  
[thebureauofmelodramaticresearch.blogspot.hu](http://thebureauofmelodramaticresearch.blogspot.hu)

 **Anca Verona Mihuleț** is a freelance curator based in Sibiu and Bucharest (RO). As a curator, Anca Verona Mihuleț has been supporting young Romanian artists to research on topics such as the implications of knowledge, history, margins or landscape, and produce new works of art that talk about these issues. Starting with 2011, she has been interested in questioning and theorizing various curatorial contexts, by participating in several fellowships and residencies - at the National Museum of Contemporary Art Seoul (KR), at the Seoul Art Space Geumcheon (KR) or the Curatorial Intensive seminar on curating institutions held by Independent Curators International at the Ullens Art Center, Beijing (CN). Between 2006 and 2013, together with Liviana Dan she has curated the exhibition program of the The Contemporary Art Gallery of the Brukenthal National Museum in Sibiu, with projects such as: Teodor Graur - 3 X The Totalitarian, The Modernist, The Balkanian Museum; Adi Matei - Moon Shuffle; Napoleon Tiron - solo exhibition; The Congress Dances. The Elephants Have Gone Crazy - a collective project of Micha Payer & Martin Gabriel, Katharina Gruzei, Andrea Winkler; Matei Bejenaru - Projects 2008 - 2010; Mihai Olos - solo exhibition; Pavel Brăila - Chișinău - Sibiu - Brăila. In 2011, together with Apparatus 22 and Olivia Mihălțianu, she worked on the research project and exhibition Situated Knowledge. I Follow Rivers of Thoughts at the Romanian Institute for Culture and Humanist Research in Venice (IT). In 2013, she was the curator of the exhibition Reflection Center for Suspended Histories. An Attempt, presented as one of the two Romanian Pavilions at the 55th edition of the Venice Biennale. In 2014, she organized in collaboration with S-AIR Sapporo and Japan Foundation an artistic residency in Sibiu under the title Conditional Landscape.

To participate a registration is required ([curators.network.hu@gmail.com](mailto:curators.network.hu@gmail.com)), but uninvited guests are welcome to chime in at any time.



## TABLE IN THE SPACE

intervention + talk + dining table in public space

with Johanna Tinzl (AT) and Stefan Flunger (AT)

organized by Andrea Löbel (AT) and Jürgen Tabor (AT)

Place: gastroPlacc

19th July, Saturday 8 pm

The 'Table in the space' project in Tihany presents the photo series 'Framing the Fringe' (2013) by the artists Johanna Tinzl and Stefan Flunger. The photo series is based on a road trip along the eastern borders of the European Union. Each border (between Estonia-Russia, Lithuania-Kaliningrad, Poland-Kaliningrad, Lithuania-Belarus, Latvia-Russia, Latvia-Belarus, Poland-Belarus, Poland-Ukraine, Romania-Ukraine, Romania-Moldova, Ukraine-Hungary, Slovakia-Ukraine, Greece-Turkey) is transformed into a conceptual image in which the open, fenceless landscape is superimposed with a conventional navigation device as a representation of the invisible technologies with which territorial borders are defined at this moment in time. "It makes the walls and the fences that secure the so-called Fortress Europe appear anachronistic so that the humanistic face of Europe does not get threatened to become blemished, while one insults the fences and walls of other countries." (*Katharina Rettelbach*)

'Table in the space' is held as a format of art education, developed by Kunsthalle Exnergasse, Vienna with temporary interventions in unusual, but familiar places of everyday life in public space, thus generating a new attention for artistic works. Guests who investigate diverse phenomena of the art field present an artistic position that is relevant in their work and enter into a dialogue with another invited guest. The evening closes together with the audience at a dinner table. The dining table as a recurring element invites without barriers, fear of contact and participation fees. The audience, invited to take a seat freely and stimulated to involve in informal discussions with the artists as well as the random seatmate about art and beyond, is an active part of the staging.

If you are willing to participate at the dinner, please write an email to [curators.network.hu@gmail.com](mailto:curators.network.hu@gmail.com)



The works by **Johanna Tinzl and Stefan Flunger** are based on a conceptual approach. In particular on the analysis of the relationship of formal and political structures that are unfolded on the concepts of power and space, technics and politics. They develop their ideas on the basis of research and often transform them into site-specific interventions as well as into installations.

They obtain their material from on-site research like video recordings and interviews, from archives and virtual information sources and from theoretical texts. Collecting observations and information, encounters with people on site and critically reflecting on image production are the basis on which they develop non-linear, multifaceted and polyvocal narratives.

[www.tinzl-flunger.net](http://www.tinzl-flunger.net)

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