



la Biennale di Venezia

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Internazionale  
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SUSTAINABLE  
IDENTITIES

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# SUSTAINABLE IDENTITIES

Kinga German (Ed.)

## Foreword

Monika <b>Balatoni</b> : Welcoming Thoughts	6
Gabriella <b>Uhl</b> : Introduction	8

## Sustainable Identities

Kinga <b>German</b> : <i>Sustainable Identities</i> – A Framework	13
Fritz <b>Emslander</b> : The Moved Self. Szilárd Cseke's Kinetic Spaces of Thought	25
Julia <b>Fabényi</b> : Sustainability, Identity and the Ratchet	41

## Expert Pages

Kinga <b>German</b> : Foreword to the Expert Pages	49
Albert-László <b>Barabási</b> : Predictable Identities, or Your future is more valuable than your past has ever been	50
Andrea B. <b>Braidt</b> : Gender Identities	56
Ferenc <b>Erős</b> : Identity Discourses	59
Péter <b>Álmos</b> : The Boards of Identity	64
Gábor <b>Ébli</b> : Squeezed between National and Civic Demands. Contemporary Museums as Projections of Identities in Eastern Europe	69
Felix <b>Ekardt</b> : Sustainability, Justice, and Climate Change	74
Tom <b>Bieling</b> : <i>Sustainable Identities</i> and the Politics of Design	78
Paul <b>Ekins</b> : Policies for a Green Economy	83
Sebastian <b>Baden</b> : The Sustainable Effect of Eco-Images	86

## Expert Pages in between

Attila <b>Cosovan</b> : The Sustainable Identity of Clichés	94
Anna <b>Baróthy</b> / Janka <b>Csernák</b> : It's like a...(Thoughts on some kind of sustainably-shaped thing)	100
Tamás <b>Waliczky</b> : Identity Collage (Art, Computer and I)	104
András <b>Visky</b> : The End of Mainstream. Notes on After Theatre's Identity	110
János <b>Lackfi</b> : Homo Hungaricus Away From Home	115

## Afterword

Daniela <b>Gottschlich</b> : Creative Confusion as a Starting Point for Reflection and Interaction. A Comment on " <i>Sustainable Identities</i> "	118
Curriculum Vitae: Szilárd Cseke	124

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## Welcoming Thoughts

*"No man is an island, entire of itself, every man is a piece of the continent, a part of the main."<sup>1</sup>*

These are the words of John Donne, a 17<sup>th</sup> century English poet – words that ring as true today, at the start of the 21<sup>st</sup> century, in connection with the winning entry for the Hungarian pavilion of the Art Biennale 2015, as they did in Donne's musings 400 years ago.

There could hardly be a more impressive metaphor for humanity today, which finds itself bound by shrinking distances in space and time, living in a virtual metropolis of the network that links and fragments at the same time, than this work of art, a result of the cooperative efforts of artist Szilárd Cseke and curator Kinga German, the central piece of the Hungarian pavilion in the Giardini.

*Sustainable Identities* is more than a mere exhibition.

This is a work of art that intentionally provokes serious ideas and thoughts; one that communicates a message and issues a warning, but does not wish to impose any solution – *if there is one* – on the visitors. It creates situations and spaces, allowing anyone to take part in the paradox of this peculiar phrase. This is an exciting game at the Venice Biennale, a contemporary art event that has been drawing significant crowds from all over the world for decades.

.....  
<sup>1</sup> DONNE, John: Devotions upon emergent occasions and seuerall steps in my Sicknes. Meditation XVII. London 1624. [http://www.gutenberg.org/files/23772/23772-h/23772-h.htm#Page\\_107](http://www.gutenberg.org/files/23772/23772-h/23772-h.htm#Page_107). (20.03.2015).

Hungary – and Hungarians, the people of this land – have an array of links to Venice – whether we are speaking of shared history or simply geographical proximity.

And these links never ceased to exist, though they have continuously assumed new forms.

Now, with this spectacular muster of contemporary art, Venice provides a gate to an accelerated world, with its ever changing perspectives on time and the individual.

In his speech, Okwui Enwezor, the Head Curator of the Central Exhibition, focused on the possibility of a search for global dialogue. To what extent will this bring about a paradigm shift in the history of the post-postmodern?

This we will only see after the Biennale.

What we can report on today is the preparations of a distinctly diverse, resolutely inspirational corpus.

The central concept of the Biennale reflects on the major issues and problems facing the world. The Hungarian project fits into this core concept nicely: it will touch anyone who contemplates the conflicts and relationships between an increasingly globalised world and individual existence.

The complex world of Szilárd Cseke and Kinga German contains the ideas and questions raised by Mr. Enwezor.

It uses the power of art to depict the entropy of the geopolitical and social world, without ever being direct or cliché.

Instead of offering explanations or messages, it provokes realisation. The fact that we are also part of this interesting and exciting system fills us, Hungarians, with eager anticipation.

**Monika Balatoni**

National Commissioner

## Introduction

by **Gabriella Uhl**

The dual structure of the International Art Exhibition in Venice is unique. Following the transformations that took place in the world of contemporary art, a new central exhibition based on strong and defining curatorial approaches emerged alongside the system of national pavilions that was established at the foundation of the Biennale. Every two years, one of the most important European events of contemporary art takes form out of the interplay, balance, and indeed rivalry between these two approaches. The power of shaping identities in this monumental muster of European culture is undeniable, as individual countries from Africa, Asia and America expect to attain and establish the official representation of their art by joining the network of national pavilions.

Although the maintenance and sustainability of the traditional system has been thrown into question on several occasions during the more than one-hundred-year history of the Biennale, the expression of this latent national identity remains defining in the global order of relations.

Hungary was among the first countries to participate in the Art Biennale. Even as part of the Austro-Hungarian Monarchy, Hungary had an independent pavilion, in other words it had independent national representation. The importance of and indeed the mythos surrounding participation in Venice that is so palpable in the Hungarian art world is due

in large part to this history, and this importance is affirmed not only by the desire of artists to exhibit, but also by the development of an entire institutional system (offices, the system of selection, the juries).

The exhibitions in the Hungarian pavilion have always conformed to international trends, and both tradition and radicalism (in the presentation of new movements) have always been present simultaneously.

The emergence of the dual system signified a new challenge for the Hungarian pavilion (and all the national pavilions).

The Hungarian practice, as the awards and acknowledgments clearly illustrate, were superbly attuned to the challenges of the central theme. Hungarian curators and artists always endeavoured (and continue to endeavour) to craft exhibitions that are integrated into and organically connected to the central idea.

The theme conceived by head curator Okwui Enwezor in 2015 ponders the possible futures of the world(s).

The goal is not to devise a utopia, but rather to take stock of and analyse all the questions and issues that emerge. The exhibition in the Hungarian pavilion does just this, as it reflects on the question of sustainable identities in the global world, on the complex mental and cultural determinedness, which plays a fundamental role in the moulding and formation of our environments.

The project *Sustainable Identities* is connected in a complex manner with Hungary's previous undertakings in that it too uses the tools of the visual arts in its striving first to establish national identity, then to reveal international problems, conflicts and possible solutions.

Dr. **Gabriella Uhl**, curator of the exhibition *Fired but Unexploded* presented at the Hungarian pavilion during the 55. International Art Exhibition la Biennale di Venezia.

Sustainable

Identities |.

# Sustainable Identities – A Framework

by **Kinga German**

With his selection of the theme *All the World's Futures*, Okwui Enwezor, head curator of the 56. International Art Exhibition la Biennale di Venezia, invited the participating countries and their artists to examine the possible futures of the world. The underlining concept of the Art Biennale was already known at the time of the invitation to submit applications for the Hungarian pavilion,<sup>1</sup> and it therefore provided a foundation for the creation of a unique space installation. The main question was phrased in the following manner: How can a message that transcends national and personal narratives be expressed in a large, already discursive and transcultural exhibition? If we accept that “the appearance of things” and the “state of things” are always interpreted on an individual basis, the goal is not to articulate messages so much as to form a framework for free associations. As a university lecturer, I have always given preference to the viewpoints of the young adult generation, and I sought notions that are overused or ambiguous for them. At the same time, it was important that the exhibition at the Hungarian Pavilion be valid both on a communal and a personal level. Transforming the identity constructions and sustainability into an adjectival phrase – *Sustainable Identities* – became an interpretive, reflective framework.

In this context, artist Szilárd Cseke considers the foundational concepts. His space installation centres on notions of identity formation and sustainability, while being closely connected to the essence of his previous work. For decades, the artist has been creating objects and systems which incorporate movement and which, through their materials, appearance and titles, function as associative

.....  
<sup>1</sup> An open competition was announced in the autumn of 2014 by the Ministry of Human Capacities. Applicants presented their ideas to a jury of experts. The members of the jury were: Géza Boros, Imre Bukta, Pál Gerber, Katalin Keserű, Gábor Kopek, Ilona Lovas, Zsolt Petrányi, János Sturcz and Gabriella Uhl.

elements and raise questions and problems concerning the individual or East-Central European society, either with sharp pungency or irony. Here too, art generates unusual situations with its distance-creating force, offering the viewer new approaches.

Works and installations such as "Sustainable Development", "Dual Identity", "Substance and Phenomenon" or the "Illusion of Progress" reveal Cseke's critical attitude through their titles. His large-scale solo exhibition at the Kiscell Museum (2013) asserted:

"We are moving abroad", but the space installation appeared as a closed system "only" capable of moving within itself. Here Cseke combined the migration issue, a topic of current relevance in Hungary, as elsewhere, with the question of anxieties over the instrumentalisation of our environment: in the monumental space of a former church, the visitor, by switching on a crane, could lower a pine tree (which had been removed from its habitat) into a bucket of water.<sup>2</sup>

The curatorial concept for the exhibition at the Hungarian pavilion envisions a *cognitive space* by enlarging Cseke's objects or models and by moving identity paths.

At first glance, this system consists of a fabric of abstract and mobile structures, while at the same time, as if elucidating itself, it gestures towards more distant, comprehensive interrelations that touch on the individual and the community. While we might have believed that, due to globalisation, the question of identity would have been democratised and would have become largely irrelevant by the early 2000s, Manuel Castells' idea remains valid, and it plays a role in the unravelling of the space installation: "(...) identities are stronger sources of meaning than roles because of the process of self-construction and individuation that they involve.

In simple terms, identities organise the meaning, while roles organise the function."<sup>3</sup>

In the site-specific space installation *Sustainable Identities*, white balls continuously moving back and forth inside

.....  
2 The visitor exerted a futile act of semblance, as is characteristic of the initiatives of numerous "environmentalists" today...

3 CASTELLS, Manuel: *The Information Age. Economy, Society, and Culture. Vol. II. The Power of Identity.* 2<sup>nd</sup> ed., 2010, p. 7. Unfortunately, the consequences of the phenomenon defined as "new Islamic identity", published in 1997, belong to the realities of our present age. See pp. 13-23.



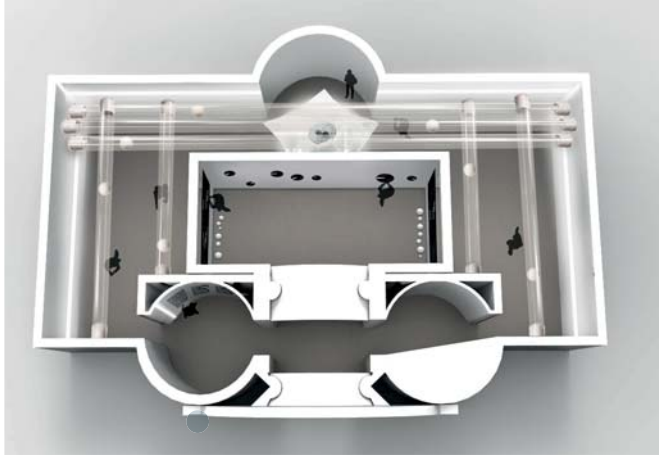
seven translucent tubes call attention to identity formations. The translucence of the tubes notwithstanding, the balls are nonetheless enclosed in them, and while their paths traverse the space, they can only travel from wall to wall. Their range of motion is ultimately finite, much as thought itself moves within the confines of the predetermined. The tunnels stretched across the space can be interpreted as routes of identity, not as finished products.

Identities, after all, are not static formations, but rather figure as continuously constructed images in motion that are subject to a given milieu and cultural condition. At the same time, the system of tubes above the visitors' heads in the Venetian space divides the space into segments, and these segments are illuminated by the straight lines of fluorescent lamps, alluding to the ways in which construction, building and artificial "illumination" take possession of the environment around us.

The light-emitting tubes, which consist of LED lamps, further

Szilárd Cseke:  
*Sustainable Identities*,  
2015, Detail;  
photo: UV Group





enrich the installation as spatial straight lines. These paths may be understood as marking escape routes, such as those to which we have grown accustomed in closed spaces, like airplanes.

The seemingly simple idea may be raised at this point that identity is only alterable, malleable, in other words "sustainable" as

long as we have an environment in which we can subsist if we find a way out of the climate crisis. "*Buckminster Fuller gave a precise formulation of the most important prerequisite for man to remain on board the Earth spaceship: the passengers were not given an instruction manual, presumably so that they would decipher the mystery of their situation on their own.*"<sup>4</sup> Although Peter Sloterdijk also regards *climatic socialism* or the hope of an *ethics of moderation* on a global scale as illusory,<sup>5</sup> he nevertheless noted at the UN Climate Change Conference in Copenhagen that "technology has yet to give the final word".<sup>6</sup> At the same time, contemporary designers write about new possibilities<sup>7</sup> when they connect social issues with questions of the sustainability of the environment, so Fuller was also not mistaken when he appealed to the ethos of creativity... Cseke addresses similar issues with his own toolbox.

Hungarian Pavilion  
2015, Sketch by Szilárd  
Cseke and Brigitta  
Nachtmann

4 SLOTERDIJK, Peter: Wie groß ist „groß“? [How big is "big"?]. In: Das Raumschiff Erde hat keinen Notausgang. Energie und Politik im Anthropozän. Sonderdruck edition unseld. Berlin 2011, p. 95. The text cited was delivered in Copenhagen on December 9, 2009 and was published by the daily Die Welt.

5 SLOTERDIJK 2011, p. 106.

6 Ibidem, p.108. "We do not yet know which developments will be possible when the Geosphere and the Biosphere are further developed through an intelligent Technosphere and Noosphere." [Wir wissen noch nicht, welche Entwicklungen möglich werden, wenn Geosphäre und Biosphäre durch eine intelligente Technosphäre und Noosphäre weiterentwickelt werden.]

7 RABY, Fiona/DUNNE, Anthony: Speculative Everything: Design, Fiction, and Social Dreaming. Massachusetts 2013 and Tools for the Design Revolution. Design Knowledge for the Future, edited by the Institute of Design Research Vienna, Sulgen 2014.

As a central element, in the apsis-like space of the pavilion in Venice is a large-scale foil cushion illuminated from below which imitates the motion of breathing. Bearing the title "Sustainable Development," it alludes to this life-giving motion. In this artificial environment, like the white balls rushing through the tubes, this amorphous entity is also fed by fans and a source of electricity, clearly referring to the fact that our world is fragile, easily damaged and requires attention.

While this is implicit in the words "sustainable" and "development," it is all too often placed in parentheses in the shimmer and glimmer of daily life. What is the natural or artificial respirator of our world today? The answer is not obvious, so the visitor must formulate his/her own ideas as to what it is that the body, lit from below, enlarging and then shrinking in front of us, might allude. It is not only here in the exhibition space that the public has an opportunity to do this, as we have turned the inner atrium, which is open to the sky, into a participatory space.<sup>8</sup>

Szilárd Cseke:  
*Sustainable Identities*,  
2015, Installation in the  
Hungarian Pavilion;  
Sketch by Szilárd  
Cseke and Brigitta  
Nachtmann



8 Alongside the curator and the artists, 12 students of the Moholy-Nagy University of Art and Design (MOME) shouldered a considerable part of the concept. In the framework of a workshop, the students elaborated on the installation elements and produced the prototypes. Special thanks to associate professors Dóra Balla and Attila Cosovan, who also collaborated in the workshop.



Hungarian Pavilion, Inner Courtyard 2015;  
Sketch by Brigitta Nachtmann

The elements of the inner courtyard call on the visitors to write, draw and move; with ball-shaped pieces of chalk of seven different sizes, everyone can "hold" in their hands the white balls of the foil tubes and mark the fact of their sustainable or momentarily transforming identity on blackboards.<sup>9</sup> There are seven black circles on another wall of the courtyard where visitors can vary the meanings of concepts related to this topic, from sustainable development to cultural, sexual, national, or religious identities, by searching for new word-pairs that better reflect their current situation. The audience can also indicate which concepts are the most sustainable for them: a just and equitable society, the economy, a comfortable existence, love, a liveable working environment, architecture, independent thinking, freedom...?

.....

<sup>9</sup> The chalk balls, with their various sizes, refer to different dispositions and approaches and wear away to different degrees during the exhibition.

On an interface located at the entrance, visitors can select one of the various spherical forms that has been worn to the point of becoming amorphous and print it at home in 3D as a personal object. The goal of the application<sup>10</sup> is not solely to address or entertain the homo ludens, but rather to enable him/her to find personalised yet abstract "answers" in the comprehensive structure of the exhibition's system. It is not the artist who presents the visitor with different identity constructions, but the visitor him or herself who chooses one by accident or by his exercising the freedom of choice.

A further element of the unified concept is the art video by Szilárd Cseke entitled *Spaces*,<sup>11</sup> a sort of "gift" to those who are unable to be present in Venice. It offers them an opportunity to marvel at the experience and expands the possibilities of reception.

The webpage of the exhibition *Sustainable Identities*<sup>12</sup>

.....

<sup>10</sup> Concept: Students of MOME; production and manufacturing: POSSIBLE Budapest.

<sup>11</sup> Realised 2015 in collaboration with Mihály Lukács.

<sup>12</sup> [www.sustainableidentities.com](http://www.sustainableidentities.com)



*Spaces*, 2015,  
video by Szilárd Cseke  
in cooperation with Mihály Lukács,  
video still; photo: Mihály Lukács

documents, informs and extends the project's conception in space and time, as it presents the partial results of the creation of the exhibition. An essay by a specialist will be published on the webpage every month for the duration of the exhibition.

When we were working on the exhibition catalogue, a regrettably unrealised plan of Walter Benjamin was at the back of our minds, namely the periodical he envisioned entitled *Angelus Novus*, in which various ideas would have found a place.<sup>13</sup> For this reason, we are holding in our hands a catalogue in which various invited experts have contributed texts on the subject of sustainability and identity stemming from their diverse creative and scientific backgrounds. These constitute *raw materials* which assert and validate the present while also gesturing to the future, and with which readers can continue the work.

Living in a global world as individuals with our multiple identities, we have difficulty comprehending the seemingly antiquated absurd reality of tensions, wars and murderous attacks that flare up from time to time due to sectarian, national, or regional identities.

As individuals observing one another and our environments, we perceive and experience the pluralism of identities. Cseke's constructions exhibited in the Hungarian pavilion, including the sound of fans and the resonances of a sound installation,<sup>14</sup> as well as the new art video on the website, cannot provide naïve, didactic, conclusive answers and solutions.

Rather they remain associative artworks and spaces. They can only subtly suggest that rigidly formulated identities that exclude others and disregard the fragility of our environment will in all likelihood be unsustainable in the future.

Dr. **Kinga German** is an art historian, associate professor at the Moholy-Nagy University of Art and Design Budapest.

.....  
<sup>13</sup> He announced his plan to launch a periodical in 1922. See BENJAMIN, Walter: *Gesammelte Schriften* [Collected Works]. Edited by Theodor W. ADORNO and Scholem GERSHOM. Frankfurt am Main 1972-1989, Vol. 2., p. 241-242.

<sup>14</sup> Realised for the exhibition *Sustainable Identities* in cooperation with Ábris Gryllus.

***"As individuals observing one another and our environments, we perceive and experience the pluralism of identities."***

# The Moved Self. Szilárd Cseke's Kinetic Spaces of Thought

by **Fritz Emslander**

*"We are entirely made up of bits and pieces, woven together so diversely and so shapelessly that each one of them pulls its own way at every moment. And there is as much difference between us and ourselves as there is between us and other people."*

Michel Montaigne, *Essais*, 1580<sup>1</sup>

## I am someone else, I am many

In June 1917, Marcel Duchamp, together with Francis Picabia and Beatrice Wood, goes to a photo studio on Broadway<sup>2</sup>. He sits down in a setting with hidden mirrors and has a photo postcard made, a "multiple portrait of Marcel Duchamp". In the photo, he is sitting at a table together with four other versions of himself.



Unidentified photographer, *Five-Way Portrait of Marcel Duchamp*, 1917, Gelatin silver print on postcard, photograph courtesy Francis M. Naumann Fine Art, New York

Behind the charm of an intriguing fairground trick is the cornerstone of Duchamp's concept of the encounter with the Self through the medium of art. Duchamp includes the multiple portrait as a photographic ready-made in his

1 MONTAIGNE, Michel de: *The Complete Essays*, transl. M. A. Screech. London 1991, p. 380 (Essay II:1: "Of the inconstancies of our Actions").

2 cf. McMANUS, James W.: *Mirrors, TRANS/formation and Slippage in the Five-Way Portrait of Marcel Duchamp*. In: *The Space Between IV:1* (2008), p. 125 ff.



œuvre and uses it in his artistic activity in what appears in retrospect to have been programmatic of his efforts to undermine the traditional conventions of portrait art.<sup>3</sup> Based on an insight into the diverse nature of personal identities and their unsteadiness and brokenness, he starts to form his own identity by means of his art. In 1921, he has Man Ray portray him as Rose Sélavy in a set of photos.<sup>4</sup> This draft-set of a female alter ego, “with a social, cultural and sexual identity which seems to be convertible from all aspects,”<sup>5</sup> was continued and varied for several years and exemplifies Duchamp’s playful approach to self-construction. The portrait of the human being has become fragile in the course of the 20<sup>th</sup> century. Freud’s psychoanalysis has taught us to search for the unknown in ourselves.

Arthur Rimbaud’s often quoted sentence of 1871, “Je est un autre” (“I am someone else” or “I is something else”) is an allusion to one of the “central problems of contemporary sensitivities”, the problem of the “boundlessness, change, objectification, separation and dissolution” of subjective identity.<sup>6</sup> Contemporary brain research confirms the experience of Ernst Mach (*Die Analyse der Empfindungen [The Analysis of Sensations]*, 1886), according to which the “I”, the Ego, is not an unchangeable, specific and strictly limited entity.<sup>7</sup> According to Wolfgang Welsch, in the age of reproducibility and manipulability, in the age of media reality and genetic engineering, “identity is less and less monolithic and is now only possible in the plural”.<sup>8</sup> The ‘real’ self, which philosophers for centuries had assumed to be the essence of the human being, is now replaced by

3 cf. GOODYEAR, Anne Collins/ MCMANUS, James W. (Ed.): *Inventing Marcel Duchamp: The Dynamics of Portraiture*. Cat. The National Portrait Gallery, Washington D.C. 2009.

4 The name in French is pronounced “Eros, c’est la vie” (“Eros, such is life”).

5 KRÖGER, Michael: ICH bin viele. Körper in Aktion. In: *That’s Me. Fotografische Selbstbilder / Photographic Self-Images*. Cat. MARTa Herford 2011, pp. 39–42, quotation p. 39.

6 cf. ZWEITE, Armin: Ich ist etwas Anderes. In: *Ich ist etwas Anderes. Kunst am Ende des 20. Jahrhunderts*. Cat. Kunstsammlung Nordrhein-Westfalen, Dusseldorf 2000, pp. 27–51, quotation p. 28.

7 cf. METZINGER, Thomas: *Being No One. The Self-Model Theory of Subjectivity*. Cambridge 2003.

8 WELSCH, Wolfgang: *Ästhetisches Denken*. Stuttgart 1991, p. 171.

a “dazzling, multi-faceted and multi perspective ‘I’”.<sup>9</sup> After a true “epidemic” and psychological “movement” of the multiple personality in the 1980s and 1990s,<sup>10</sup> psychologists today – on this side of pathologic symptoms and beyond – speak of different ego states which mingle in our consciousness into something that makes up our ‘I-feeling’ and ‘self-idea’.

Today, the ‘I’ seems to be “an imaginary field of powers”,<sup>11</sup> to use the words of Imre Kertész, “a fiction of which we cannot be more than co-authors”.<sup>12</sup> Identity proves to be an equally unsettled and complex process based on choices<sup>13</sup> where the subjects change and develop differently in different spaces and constellations<sup>14</sup>. And yet: “The old notion that man is held together mentally by a supervisor named Self is not refuted.”<sup>15</sup> If we want to develop an I-concept and find (invent) ourselves in a more or less exhaustive identity-work,<sup>16</sup> we need to apprehend ourselves first, to confront the “I” with the “Me”, which can issue a subjective testimony for it.<sup>17</sup> The view from the outside, with the associated assertion “That’s me” is delegated primarily to the camera in the 20<sup>th</sup> century – and to an inflationary extent in the selfie-generation; as was the case with Duchamp, this view is connected to the question: Is that really me?

9 cf. PRECHT, Richard David: *Who Am I: And If So, How Many. A Philosophical Journey [Wer bin ich und wenn ja, wie viele? Eine philosophische Reise]*. [Munich 2007] London 2011 (chapter “Vienna: Mach’s Momentous Experience: Who Is ‘I’?”).

10 cf. HACKING, Ian: *Rewriting the Soul. Multiple Personality and the Sciences of Memory*. Princeton 1995.

11 ZWEITE 2000 (as footnote 6), p. 31.

12 KERTÉSZ, Imre: *Valaki más. A változás krónikája [I – another: Chronicle of a metamorphosis]*. Budapest 1997, p. 13.

13 As early as 1922, André Breton spoke in connection with Duchamp about a “personnalité du choix”; cf. ZWEITE 2000 (as footnote 6), p. 33.

14 cf. ZWEITE 2000 (as footnote 6), p. 49.

15 cf. PRECHT 2012 (as footnote 9).

16 cf., for example, KAUFMANN, Jean-Claude: *L’invention de soi – Une théorie de l’identité*. Paris 2004; SIEFER, Werner/ WEBER, Christian: *Ich. Wie wir uns selbst erfinden*. Frankfurt 2006.

17 cf. PRECHT 2012 (as footnote 9).



Niklas Goldbach, *Ten*, 2010, video, 12 min.,  
video still shot

### To observe one's own condition with the eye of an artist

Friedrich Nietzsche, who "in everything he did" was concerned about "turning his own existence (*Dasein*) into a work",<sup>18</sup> thought it was "an admirable skill to be able to observe one's own condition with an artistic eye".<sup>19</sup> When photography became *the* predestined "location and cause of self-animation",<sup>20</sup> of self-fictionalisation and critical soliloquy for artists, it did not necessarily aim to anathematise the self in the way Nietzsche did; he imagined "even in pain and suffering [...] [to] have the Gorgon gaze that instantaneously petrifies everything into a work of art".<sup>21</sup> Since the 1960s, photo and video artists have rather confronted us with a virulent dissolution of the subject that is no longer identical with itself.

These early subject-critical approaches of video art are echoed in contemporary pieces such as Niklas Goldbach's video *Ten* (2010), in which the artist sent ten substitutes of himself into a luxury hotel suite in a drama of digital proliferation.

18 cf. SELJAK, Anton: Friedrich Nietzsche. Wegbereiter der philosophischen Moderne. Eine Annäherung. Norderstedt 2012, p. 171.

19 NIETZSCHE, Friedrich: Nachgelassene Aufzeichnungen. In: Nietzsche. Werke. Ed. Giorgio COLLI, Mazzino MONTINARI, Abt. 1, Vol. 4, Berlin-New York 1999, p. 437 f.; cf. PRECHT 2012 (as footnote 9).

20 KRÖGER 2011 (as footnote 5), p. 41; cf. also ERMACORA, Beate: Positionen zum Ich. In: Positionen zum Ich. Kamerabilder. Cat. Kunsthalle zu Kiel 1994, pp. 7-17.

21 NIETZSCHE 1999 (as footnote 19) [Translated by Shelley Frisch].



Almost a hundred years after Duchamp's experimental portraits, in a period in which, on the one hand, virtual play with multiple identities has become part of everyday life in social networks, and on the other Facebook has increased the number of options to specify one's own gender to 56 alternatives to simply stating "man" or "woman" in order to provide users with an adequate description of their own selves, Niklas Goldbach, by cloning himself, ironically plays with the search for authenticity.<sup>22</sup>

Goldbach's substitutes move like personifications "of fractions of a single self, isolated from one another" through an aseptic black-and-white space. In their inability to communicate, they acquire a somewhat tragic-comical note when two of them, in a conjugal bed, almost come into contact with each other, but then, in a milieu of control and observation by the others, do not dare.<sup>23</sup>

22 cf. OSSWALD, Anja. In: What's the time? Cat. Zentrum für Kunst und Urbanistik Berlin 2014; quotation [http://www.niklasgoldbach.de/\\_WORKS/TEN\\_info.html](http://www.niklasgoldbach.de/_WORKS/TEN_info.html) (28.02.2015).

23 cf. ERMACORA, Beate: Niklas Goldbach. Zehnfaches Ich. In: Der Spiegel des Narziss. Von mythologischen Halbgott zum Massenphänomen. Cat. Galerie im Taxispalais, Innsbruck 2012, pp. 80-81.

Szilárd Cseke,  
*Kettős identitás /*  
*Dual Identity*, 2012,  
acryl tube, electric  
fans, polystyrene ball,  
electronic control, 12 x  
12 x 185 cm; Courtesy  
Ani Molnár Gallery,  
Budapest



Szilárd Cseke,  
*Beállítás / Adjustment*,  
 2013, electronic fans,  
 polystyrene ball,  
 fluorescent tube,  
 cardboard, wood,  
 260 x 350 x 33 cm;  
 Courtesy Ani Molnár  
 Gallery, Budapest;  
 photo: Miklós Sulyok

The Frenchman Duchamp, who lived in New York from 1915 onwards, was drawn into a photo studio in a phase of – partly self-generated – uncertainty regarding his own identity; during a long stay in England, the Hungarian Szilárd Cseke had a look around British employment agencies. These are the contact points for many of his compatriots in their search for a successful biography as an immigrant, for a new identity in another country. The main theme of Cseke's 2012 exhibition *Jobcentre East* was increasing labour migration, not least among

Hungarians, who meet an ever larger share of the demand of West European labour markets, sometimes living their life as commuters between two countries.<sup>24</sup> With the participatory and at the same time reserved and self-reflective perspective of the artist,<sup>25</sup> Cseke in his sculpture *Deep Look* (2012) condenses the model of the job centre processes into a compact form: small balls whirl up inside six tyres, tellingly reminiscent of the random principle of a lottery. Instead of presenting exemplary cases, Cseke uses electric fans to propel a number of identical white balls representing job seekers into the circular movements of a system that the balls will never be able to leave on their own.

*Adjustment* (2013), a wall installation by Cseke, resembles an allegory of a curriculum vitae full of twists and turns, a DIY biography with repeated but futile attempts to achieve a specific goal. Without ever actually achieving the adjustment or reorientation implicit in the title of the work, a white ball is propelled through a course of plastic and cardboard tubes, striving upwards with great effort, only to miss its target and fall back through various stages to the starting point.<sup>26</sup> Similarly, in his previously mentioned works, such as the seemingly simple constellation of a ball driven through a transparent pipe between two poles (*Dual Identity*, 2012), Cseke connects a relatively high degree of abstraction and the playful components of kinetic objects with the additional meaning evoked by the titles. He builds on a specific tradition within kinetic art which uses the poetry and dynamism of movable parts<sup>27</sup> in mobiles and environments in order to create “images of thought” for complex social, economic or ecological processes.

24 Ani Molnár Gallery, Oct. 4 – Nov. 30, 2012.

25 György Konrád spoke of “the third glance” that enables artists capable of distancing themselves to take a complex view; cf. EMSLANDER, Fritz: *Fundstücke aus der ungarischen Gegenwart*. In: *Lost & Found. Ungarn im Spiegel seiner zeitgenössischen Kunst*. Cat. Staatliche Kunsthalle Baden-Baden, pp. 10–23, esp. 10 f.

26 The reviewer of the exhibition *I have great desire* (Ani Molnár Gallery 2014) compared the work with a Rube Goldberg machine, which turns physical mechanisms into allegories of the experience of futility which emigrants have; cf. ROBERTSON, Nick: *Dream Catchers: new art by Szilárd Cseke captures modern migration*. In: <http://welovebudapest.com>, 25.6.2014.

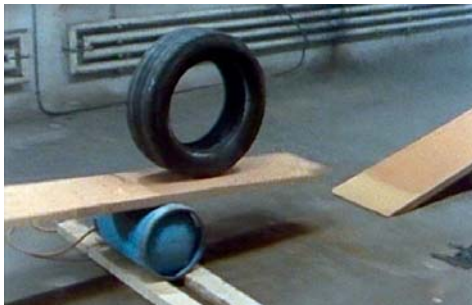
27 On the relevance of kinetic and machine art from the mid-20th century up until the present: *Bewegliche Teile. Formen des Kinetischen*. Cat. Kunsthaus Graz; Museum Tinguely, Basel, Cologne 2005.



## In motion: The Way Things Go

In 1987, Peter Fischli and David Weiss presented the video *Der Lauf der Dinge (The Way Things Go)* at the Venice Biennale: spectators stood back in astonishment at the grotesquely comical inevitability of a chain reaction following the laws of physics and chemistry, which became a metaphor for Modernist progress. What was to be read there as the irresistible course of the world unfolding as a self-processing catastrophe gives way in Szilárd Cseke's works to the clarity and inevitability of closed systems.

In a ceaseless toing and froing of tailwind and headwind or moved in hopeless circulation, the small plastic balls in his installations stand for the tireless commuter (*Commuting Tendencies*, 2012) or the agent of alleged progress on the way (*Illusion of Progress*, 2012).<sup>28</sup> As early as 1994, Cseke presented a version (*Message*) with a ball moving in a foil tube that spanned the whole exhibition space in the Barcsay Hall of the Budapest University of Fine Arts.



Peter Fischli David Weiss, film still from *Der Lauf der Dinge /The Way Things Go*, 1986/87, 16 mm film, 30 min.; Courtesy Galerie Eva Presenhuber, Zürich; Sprüth Magers, Berlin, London; Matthew Marks, New York, Los Angeles

Like a group of emigrants, the balls rush through a bricolage course made of household waste (*We are moving abroad*, 2013), or installed on a table of plexiglass and metal plates (*Good Shepherd*, 2013) equipped with neon lights for

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<sup>28</sup> On early works of Cseke: DÖME, Gábor: Introduction. In: Cseke Szilárd. Cat. Budapest 2014.



Szilárd Cseke,  
*Külföldre Költözünk /We are moving abroad*,  
2013, Museum Kiscelli, Municipal Picture Gallery,  
Budapest 2013, mixed media;  
photo: Miklós Sulyok





Szilárd Cseke,  
*Külföldre Költözünk*  
*/We are moving*  
*abroad*, 2013, Museum  
 Kiscelli, Municipal  
 Picture Gallery,  
 Budapest 2013, mixed  
 media;  
 photo: Miklós Sulyok

potential permanent use – fully in line with Jean Tinguely's motto of kinetic art: "Immobility does not exist" (manifesto *For Statics*, 1959).<sup>29</sup>

Tinguely consciously included the spectator in the kinetic process and assigned him an active role.

His machine *Rotozaza I* (1967) twirls balls via a conveyor belt into the hall, where they are picked up and put back into circulation by the spectators.

Through his playful instinct, the observer is drawn into a flow of events, an indirect reference to the constant overproduction of industrialised societies inexorably pouring their more or less useful products on consumers.<sup>30</sup>

29 Tinguely had 15,000 copies of the manifesto printed on leaflets that were released from an aeroplane and dropped over Dusseldorf; cf. Jean Tinguely. *Stillstand gibt es nicht*. Cat. Kunsthalle Mannheim, Kunsthalle Emden, Munich 2002, p. 156.

30 The kinetic sculpture first appeared in action in 1967 in the Paris art gallery of Alexandre Iola. *Rotozaza II* was constantly shattering beer bottles in 1967 during a happening at the Second World Congress on Communication in a Changing World in New York. The Tinguely Museum dedicated an exhibition to these machines in 1999/2000 (*Rotozaza I and II*) and displayed *Rotozaza I* in 2014 within the exhibition *Play Objects - The Art of Possibilities*.



While Tinguely's ball game machine today appears to resemble an interactive model of the flows of product delivery and returns fuelled by Internet trading, the large ball track installation *Distance* (2004) by Jeppe Hein creates a strong moment of identification: every spectator entering the hall sets off a sensor, thereby releasing a white ball into a spacious rollercoaster. When the observer tries to follow 'his' ball, he will soon realise that he must leave the whole process to the technical apparatus and that even in his own movements he is conditioned by that machine.

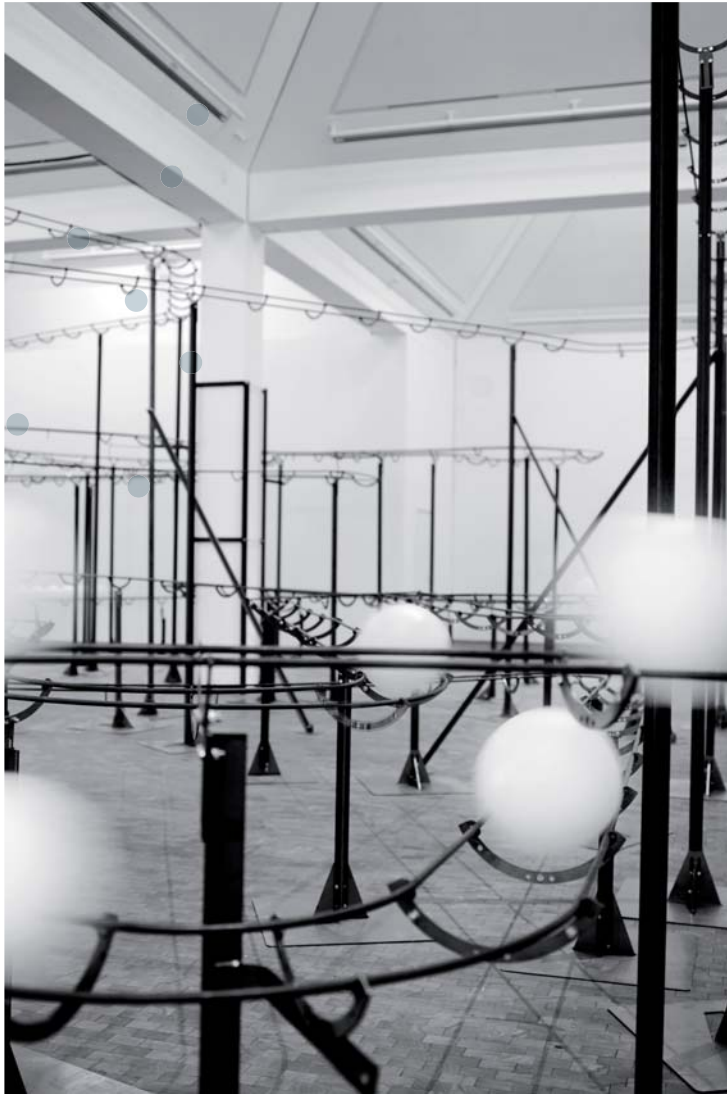
Jean Tinguely,  
*Rotozaza I*, 1967, iron  
 rods, steel plates,  
 wooden wheels,  
 metal wheels, rubber  
 bands, metal tubes,  
 balls, electrical motor;  
 exhibition view  
 Museum Tinguely,  
 Basel, 1999; photo:  
 Christian Baur

In Jeppe Hein's interpretation, this piece is "a visual metaphor for the impotence of the individual facing the anonymous

mechanisms of the capitalistic system", of a "supra-personally controlled functionalism".<sup>31</sup>

Animated in a similar way and yet subordinated, the table tennis balls in Szilárd Cseke's *Good Shepherd* were meant

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31 On the first installation of this work in Ludwig Forum für Internationale Kunst, Aachen 2004: PUVOGEL, Renate: Jeppe Hein. 'Distance'. In: Kunstforum International 171/2004, pp. 354-356, quotation p. 355.



Jeppe Hein,  
*Distance*, 2004, iron,  
electrical motor,  
PVC balls, sensors,  
technical apparatus;  
balls ø 25 cm, circuit:  
dimensions variable;  
Courtesy Johann  
König, Berlin and 303  
Gallery, New York;  
photo: Simon  
Ladefoged

to form a "critical model" of contemporary social systems.<sup>32</sup> The individual (ball) is pushed along within strictly marked boundaries of a track, but will still face the danger of falling through the meshes of the net.

Only when this happens will the observer, whom Cseke gives the metaphorically powerful perspective of an overview, have the chance to interact: like the "good shepherd", he can bring the erring "sheep" back to the zone of conformity, the herd.

Szilárd Cseke,  
*Jó Pásztor /Good Shepherd*, 2013,  
fluorescent tubes,  
electrical fans, steel,  
plexi, 110 x 200 x  
120 cm; Courtesy  
Ani Molnár Gallery,  
Budapest

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32 Cseke in: KAPLÁR, Tina: Hungary at the 56. Venice Biennale of Art. Interview with artist Szilárd Cseke and curator Kinga German. In: <http://artguideeast.com/main-news-stream/2015/02/16/interview-56thvenicebiennale-hungary/> (16.2.2015).





## Limits to growth

With the display in the Hungarian Pavilion entitled *Sustainable Identities*, Szilárd Cseke merges different contents and strands of form from his previous works into a spacious, mature installation rich in allusions. He opens up the pavilion to the viewer as a kind of mental space, where, as in the case of the works of Jean Tinguely or Jeppe Hein, he steers the interpretation of kinetic objects to pressing contemporary questions and puts up his installations as critical models for discussion. Through moments of motion and impulses for interaction, he creates a dialogue between objects of art, space and the observer, generating reflections on the identity of the individual and the collective and on the sustainability of these identities.

The transparent tubes leading the white balls convey the impression of a pulsing organism, like a space filled with eventful inner life. Below the constantly circling balls is an airbed-like sculpture rising and falling like a breathing object, like a pump. Yet what seems to be animated and organic is upon closer inspection far from being self-propelled or sustainable: it consists mainly of plastic and is driven by a machine. From an adjacent sound chamber as from an engine room one hears the concentrated noise of the balls moved by the electric fans, added up and composed into a sound piece by Ábris Gryllus. The airbed object (an early predecessor of 1994 by Cseke was entitled *End of Growth*) grows again and again to the limits of its extensibility, only to slacken and collapse. You may view Cseke's exemplary installations as the picture of a single person whose multiple identity is tirelessly attempting to choose between a growing abundance of options and to develop in a multitude of ways, or as a picture of a (more or less globalised) society whose members are driven by impulses and forces and ceaselessly commute between different (geographical, political, social or cultural) poles. Whichever way one looks at it, the movements presented contradict the claim of the sustainable development of the personality made by the title of the installation. While keeping the focus of his kinetic

objects on individual processes and clear-cut forms – a position which has been described as “kinetic minimalism” in relation to Jeppe Hein<sup>33</sup> – Cseke impressively demonstrates this. Instead of developing sustainably, the balls, with which we have learned to identify, are caught in restless twists and turns. On their confined tracks, they find neither sustaining support nor the scope to follow individual routes. We need to recognise the irony, if not cynicism, used by Cseke in replacing the catchword of multiple identity that circulated towards the end of the 20<sup>th</sup> century with the slogan-like term of sustainable identity now forming the headline over his own model of a development which lags far behind its own pretensions; the superficial picture of bright, bustling activities in lofty heights turns into a sinister scenario, an obsessive and unsettling mobility.

Jeppe Hein,  
*360° Presence*, 2002,  
steel, electrical motor,  
battery, sensor, ø 70  
cm; Courtesy Johann  
König, Berlin and 303  
Gallery, New York;  
photo: Ludger  
Paffrath

33 cf. GAUTHIER, Michel: Action! Jeppe Hein's Kine-Minimalism. In: Jeppe Hein. *Sense City*. Cat. ARoS Aarhus Kunstmuseum 2009, pp. 67-77.





Szilárd Cseke,  
*Spaces*, (Work in  
 progress), 2015,  
 photo: Máté Lukács

With his battery operated steel ball (*360° Presence*, 2002), which starts moving when a sensor detects physical presence in the space, knocks into the walls of the exhibition room, and not only draws a line on the walls by moderate abrasion but also destroys skirting boards and electrical sockets, Jeppe Hein created “an image of thought for the climatic disaster”,<sup>34</sup> for the ecological footprint human beings leave behind. In his video work *Spaces*, published on the website of the Hungarian Pavilion<sup>35</sup>, Szilárd Cseke presents a similarly closed system, but he turns the pending collapse against the actors themselves, who are being moved on a game table. Like playthings of vague external forces, the balls are kept in motion by paint streaming from cans.

The opposing forces imprint the individual balls with white or black paint, turning and spraying them until the accumulated layers of paint make them lose their shape and capacity to roll: the end of the line.

Dr. **Fritz Emslander**, art historian, is vice director and curator at the Museum Morsbroich, Leverkusen.

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 34 cf. STANGE, Raimar: *ClimART Change. Zur Ästhetik einer “Klimawandel-Kunst”*. In: *Kunstforum International 199/2009*, pp. 62–77, quotation p. 70.  
 35 [www.sustainableidentities.com](http://www.sustainableidentities.com).

## Sustainability, Identity and the Ratchet

by **Julia Fabényi**

The concept of sustainability is a principle founded on the interdependency of nature and society and originating in the 18th-century Protestant mentality. This concept of sustainability arose out of concerns regarding the exploitation of nature, and it urged proportional compensation and rejuvenation. In other words, it is directed at the preservation of the union of nature and society. The extended concept of recent times addresses sustainability and development simultaneously: the inclusion of “development” is clearly a result of experiences of unsustainability with regards to societal, scholarly and economic development, of which the cultural factor is a defining element, both ethically and intellectually. From this it follows that sustainability finds expression of the constituent elements of its identity the most rapidly – as so long as we take the cultural factor seriously and regard it as an element influencing dynamic progress – through art. Thus art is both a tool and a mirror. It maps an analysis of society. In a good case scenario, it touches on a real problem, deliberately thematising the flawed or flawless (positive) elements of the moving/developmental processes.

In the case of Szilárd Cseke, I first came across the idea of sustainability in his installation presented in the Carmelite

monastery in Frankfurt in 1999. The underlining concept behind the exhibition was the motif of "remembrance", which Szilárd summarized with a concentrically moving sphere – possibly the icon of the Globe – inside a large cylinder.

Szilárd Cseke:  
*Sustainable Identities*,  
2015, Work in  
progress, LUMÚ  
Budapest;  
photo: UV Group

In this work, remembrance, a reflection that is in active movement and therefore continuously changing, signified ever-prevailing sustainability.

Not a perpetuum mobile, but a concentric motion which embraces, guards, and assumes in its entirety the encased elements, the building, the works and also the viewer. He proceeded in a similar fashion with his work for the Art Biennale 2015. Except that while in Frankfurt the perpetually moving ball meandered in a serpentine manner on the ground, here the path, which has been lifted into the air, has a uni-directional (or unambiguous?) mission: "sustainability" and "identity" can only be formulated as questions and only with an abstract, artificial sign, which as it moves back and forth horizontally feigns floating. There is no progress and no identity, only sustainability. The noise, the sounds and the design – the visual bearers of messages – were born in a communal form, the work (and its message) at this presence at the Biennale is the bearer of the notion of open, communal culture.

Is Cseke's work a rational answer to an irrational question? While the ideas and practices of the art of Central-East Europe are defined by – or if I were to express myself poignantly, fettered by – the history of the last 25 years, the trauma of the democratic transformation, the perpetually, concentrically emerging questions, in Szilárd's case we remain pleasantly distant from these problems.

The task of contemporary art – and of the contemporary art museum – is to reflect on what happens to us here, but, as we shall see in Venice, this can also be done in a universal manner, rising above our traumas, providing an interpretation in a wider context. The "engineering fiction" characteristic of Szilárd Cseke's works brings specifically this independence from contexts, this fresh position when examining the question of identity which is necessary for the exploration of this irrational question.



This kind of “engineering aesthetic” helps us understand that Knowledge and the Arts are not just parts of identity, and they contribute not just to development, but also to sustainability. And as such, they find manifestation in the large communal pool of cultural remembrance, the museum. Our question is therefore not what the sustainable museum is, but what role the museum assumes in sustainability. The role of the contemporary museum as a communal space in the formation and sustainment of identities is extremely complex. Identity is not static: it perpetually changes depending on the historical, social and cultural contexts. It therefore demands continuous revision. The museum’s task is not to amass objects (works of art) in its storage spaces and display them from time to time in its cabinets. Rather, its task is to research and reinterpret their identity histories, the changes which have taken place in the identities they bear, and to reflect on this historical process. The responsibility of the contemporary art museum is even more significant in this process, as it deals with the recent past and the present and therefore greatly contributes to the construction of identity(ies). Let’s phrase it differently: it “meddles” in the question of identity. If it does this well, it instigates a communal discourse and helps us understand our own identity. The emergence of the beholder, the committed user who assumes an active role, is necessary for this. One of the clearest symbols of sustainability is the small, albeit very loud folk instrument, the ratchet. Its function is universal: it drives away winter, birds, and it works by creating a horrible noise. You only need to swing it vigorously and due to its own weight and the built-in small gearwheels the person using the ratchet turns his/her cheerfulness into an effective tool to drive away winter. It sustains itself. In questions of identity, it is unambiguous: we drive away what is currently here so that which is not here will come.

Dr. **Julia Fabényi** is an art historian, director of the Budapest Ludwig Museum – Museum of Contemporary Art.

***“Identity is not static:  
it perpetually changes  
depending on the historical,  
social and cultural contexts.”***

# EXPEDIENT PAGES

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## Foreword to the Expert Pages



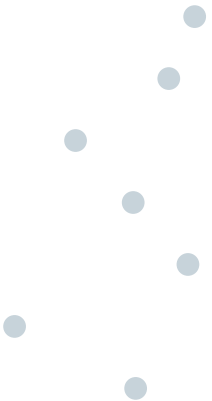
*“These ‘in-between’ spaces provide the terrain for elaborating strategies of selfhood – singular or communal – that initiate new signs of identity, and innovative sites of collaboration, and contestation, in the act of defining the idea of society itself.”<sup>1</sup>*

One could think of the second part of the catalogue as a sort of “third space”, in which the experts and artists who were invited to participate express various viewpoints and self-identities connected with the concepts of identity and sustainability. They do this with eloquent brevity in order to ensure that their ideas remain easily accessible to the visitors of the 56. International Art Exhibition- la Biennale di Venezia. It is important that readers allow themselves to be “carried away” on a stroll by these authors, who, despite their many engagements, kindly accepted our invitation to share their ideas with you here.

The catalogue is not completed. For the duration of the exhibition, the website [www.sustainableidentities.com](http://www.sustainableidentities.com) will be enriched with the addition of a new expert- essay every month. We hope you will enjoy the thought-provoking reflections and insights you find here.

**Kinga German**

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<sup>1</sup> BHABHA, Homi K.: The Location of Culture. London, New York 2004, p. 2.



## Predictable Identities Or Your future is more valuable than your past has ever been

by **Albert-László Barabási**

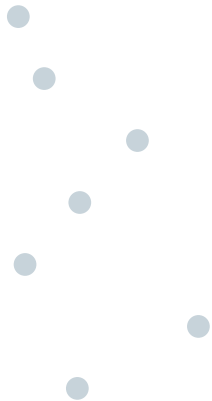
When it comes to humans, it's not at all obvious what we mean by predictability. Am I expected to predict what you will shop for tomorrow? Or whether you will get that bonus at the end of the year? Or do we need to fulfill Isaac Asimov's dream, whose famous imaginary character, the mathematician and psycho-historian Hari Seldon, calculated the fate of human society thousands of years into the future? The fact is, when it comes to predicting anything human, we are entering a controversial territory with seemingly endless possibilities and just as many challenges.

This issue has fascinated me for years. So, in the summer of 2007 I purchased a loud anti-fashion accessory, a brick-sized grey wristwatch with a built-in GPS that recorded my precise location every few seconds. I was willing to wear the hideous timepiece because I wanted an objective record of where I went and what I did on a daily basis. How regular my patterns are may ultimately be the answer to how predictable I am. There is a deeper question beneath all these: How predictable are human actions in general?

I am a physicist and I find it perfectly natural that my colleagues can predict to a picometer the trajectory of a proton, or that rocket scientists can launch a satellite that nine months later gently lands a rover on Mars. Unlike protons or satellites, which follow (mostly) deterministic trajectories, we humans tend to seek new experiences in a continually changing world, an innate spontaneity that makes our long-term actions impossible to foresee. Indeed, given my hectic travel schedule, until recently I found any attempt to predict my whereabouts a few weeks in advance to be a hopeless exercise. Lately, however, I have begun to have my doubts.

To predict anything, you need data. Lots of data. Anyone who tells you that he can predict without buckets of data is either a palm reader or a business consultant. Hence, it was up to my brick-sized wristwatch to collect enough information on my past whereabouts to launch my career in predictive sciences. Yet, as the data accumulated on my computer's hard drive, I realized that a different technology could provide not only *my location*, but the time-resolved whereabouts of millions of others as well. Indeed, our mobile phone carrier always knows where we are. Each time we make a call, for billing purposes it records our current location, along with the number we called.

Of course, carriers are extremely protective of this information, urged to be so by law and by the desire to maintain their consumers' trust. Yet, there is significant value in this data, so it is often shared with industrial partners to develop location-based applications, and researchers, like me, who use it to study everything from social networks to human behavior. Naturally, the data that arrives in our research lab is anonymous, which means that we do not know the name or the phone number of the consumers. From our perspective each individual is like an atom in a gas that moves apparently randomly in space and interacts at seemingly unpredictable moments with other 'atoms,' a familiar territory to anyone trained in statistical physics. So we used mobile phone records to ask a simple yet loaded question: if I have access to your mobility over the past few months, how accurately could I foresee where you will be at noon tomorrow?



Regular office-bound employees are pinned to their desk for at least eight hours each workday. Add to that about eight hours of rest at home, and we're left with about one third of our time to be spontaneous. That is, someone mildly familiar with your daily schedule could accurately predict your whereabouts about 66% of the time.

Yet, for individuals without a desk to return to every day, from traveling salesmen to truck drivers, and for most of us on weekends and holidays, all bets are off. This is why the results of our research surprised us all: we found that an algorithm with access to our past mobility could correctly predict our future whereabouts 93 percent of the time. Equally surprising, we could not find anyone with less than 80 percent predictability among the mobile phone users.

We tend to exaggerate the differences among us, believing that we are much less or far more regular than our friends or neighbors. The truth is, however, that you could be a rocker, an accountant or a CEO of a major corporation, when it comes to your daily patterns, you are likely to be only a few percent different from the guy next door. Never ceasing thrills and spontaneity, the currency of TV shows and cheap novels, is a mirage at best. Instead, a deeply comforting regularity drives our whereabouts to a much higher degree than we are willing to admit.

This high predictability opens the door to myriads of applications with significant societal benefits. Indeed, as recent headlines about the H1N1 virus remind us, the mystery about the next deadly pandemic is not if it will happen—but when and how many people will be affected?

How to halt the next outbreak is not a question of biology and virology: as the recent Ebola outbreak has reminded us, vaccines against new strains take months or even years to hit the market, by which time, if we do nothing, there might be no one to cure. The best short-term defense is to isolate the infected individuals and to prevent the virus' spread. To succeed at this we must first understand how people move. The existing computational models that rely on airline and ground transportation data can accurately predict the number of individuals to be infected in major

cities. Using such models, Alessandro Vespignani and colleagues at Indiana University warned in July 2009 that the H1N1 epidemic would peak in October, and not January or February, as the conventional wisdom (and the Centers for Disease Control and Prevention) expected, thus making the planned November H1N1 vaccination campaign largely futile.

The underlying predictability of individual mobility means that with proper data, like those routinely collected by mobile phone carriers, one could trace the next pandemic down to your doorstep, offering individualized predictions on the likelihood of you catching the disease given your mobility pattern. Similar individualized predictive models could be indispensable for urban planning and traffic prediction as well, helping city planners explore the mobility and economic consequences of new highways and road closures.

Location based mobile services, from restaurant recommendations to traffic alerts, abound these days. Yet, the information I most often seek does not pertain to where I am now, but where I am heading soon. Given the high predictability of our mobility patterns, the next generation of smartphones could seamlessly cater to our future needs, automatically uploading on our handset the maps and services pertaining to our destination.

The value of this data foreshadows major changes in the mobile industry: while the current business model values primarily the infrastructure and the consumer base, increasingly the real value of mobile carriers lies in their intimate access to their users' behavior, information that can be turned into priceless predictive tools. Used properly, this data could turn mobile providers into the information brokers of the coming decades. It's no wonder Google invested aggressively in the Android operating system and the G phone—after all, with more smartphones to be sold than desktops, our handsets are turning into the dominant information portal.

Yet, predictability also indicates that by allowing unsupervised access to our records, we are not only


surrendering our past—and for most of us who have little to hide, this may not appear to be a big deal—but we are revealing our future as well. Take for example our DNA, an amazingly accurate journal of our distant past—it not only traces our ancestry, but their migrations, alliances, and malignancies. Yet, the vigorous debate about its sanctity is never about this distant past, but our future instead: our DNA carries information about our potential diseases, allowing employers and insurance companies to discriminate based on our future well-being.

The truth is that the sea of digital records that exists about us, from mobile phone to email and credit card data, offers far more predictive power than our health records.

In fact, the subtle behavioral changes recorded by our phone's accelerometer or the adjustments in our mobility patterns could tell our doctor more about our imminent diseases than our DNA. And these behavioral patterns could be rather discriminative: whom would you hire as an assistant, the applicant with a predictability bordering one-hundred percent, an indication of a regular, stable lifestyle, or the one with a highly irregular daily pattern? And what would you weigh more—the tiny chance the applicant will develop skin cancer in a twenty-year timeframe, or the likelihood that she will show up each day at her desk at 8<sup>a</sup>m?

As we ponder access to the digital breadcrumbs that trail our life, we must also consider that this debate is not only about our past, but, given our predictability, it is our future that is at stake. And as any businessman, marketing executive or military strategist can tell you, our future is far more valuable than our past has ever been.

Prof. **Dr. Albert-László Barabási** splits his time between Boston, where he directs the Center for Networks Research at Northeastern University and does research at Harvard Medical School, and Budapest, at the Central European University. He is the author of *Bursts: The Hidden Pattern Behind Everything We Do* and *Linked: The New Science of Networks*.



*"The truth is that the sea of digital records that exists about us, from mobile phone to email and credit card data, offers far more predictive power than our health records."*

## Gender Identities

by **Andrea B. Braidt**

Until roughly the middle of the 20<sup>th</sup> century, the notion of “sustainability” was not regarded as applicable to identities, gender identities in particular. With Simone de Beauvoir’s famous dictum concerning the constructed nature of femininity (“one is not born, but rather becomes, a woman”), the naturalness of gender identity was thrown into question. But the social construction of gender was not something that could simply be discarded or easily altered or thought about in a manner that raised the question of (un)sustainability. The second women’s movement, which gathered momentum with the Civil Rights movement of the 1960s, put female identity centre stage. A radical reevaluation of femaleness was formulated, and feminists of all classes, colours and nationalities believed that it was essential, in the fight against patriarchal oppression of women, describe characteristics traditionally defined as female as essentially wonderful qualities bestowed by nature. French feminists wrote about a femaleness of writing, thinking, living, indeed of everything. A view emerged according to which a celebration of allegedly given differences between men and women and new affirmations of the value of female characteristics would help bring about the end of patriarchy or at least offer a productive way forward.

The trouble with this kind of sustainability was that it did not allow for differences within gender. What about people

who did not fit into the categories of treasured femininity? What about women who wanted to discover their “male” characteristics? What about women who were not fond of what was characterized as “truly” feminine, who did not want to participate in menstruation rituals or back-to-nature art practices? What about women who did not define themselves first and foremost by what they were in terms of gender but rather by whom they found sexually desirable? Were lesbians to be considered women? Or the women who rejected altogether the notion of identity as difference and difference as identity and started to promote the idea of deconstructing these differences and their functions instead of reifying them (differences from men, or between women)?

Identity politics of the 1980s started to backfire badly. The idea of the promotion of sustainable, fixed identities that could be labelled and validated (by asserting the rights of these identities) produced hierarchies within the movements. It became more important to stick to the label (woman, lesbian, feminist) than to formulate a sustainable theory of oppression and of the nature of difference and/or patriarchy. This dilemma became particularly virulent with the emergence of the AIDS crisis in the middle of the 1980s. Identity politics was turned against gay men in the perverse construction of the “risk group,” and sexual activity of a certain kind was stigmatized, associated with suicide and/or murder. To belong and to identify, sustainably, to one group meant to feel the wrath of society at large.

In 1989, Judith Butler put an end to the idea that gender identity is something fixed, something stable, something remotely natural or biological. Not a given at all, Butler writes, gender identity is interpolated. It is the effect of a performative act (naming is doing), an act that is reiterated (repeatedly put into a never-ending chain of signification, a sign-chain) again and always. Gender identity and sexual identity are linked in a matrix, writes Butler, a matrix of heteronormativity. And this matrix of heteronormativity – a discursive (Foucault) set of norms, practices, images, marketing strategies, artworks, family relations, fashion items, ways of holding a cocktail glass, conventions, school book illustrations, computer codes, framing devices, song texts,

television moderations, press freedom and censorship – produces the frames in which the acts of interpolation – the gender performances – can take place. But it is not us, the individuals, who do the deed, as Butler says, or who can decide whether we want to perform a given “gender” act. There is no actor behind the act in gender performativity; gender identity is not a play on a stage. The performance is acted out through us, or as in the case with queers, on us (a swear word being reused, the power of the curse as interpolation made redundant).

Intersex and trans, bi, gay and lesbian, all at once, one after the other or none of it. Gender identities have a history. They mark us, they guide us, they help us make sense of the world – of one another and of ourselves. They make us do what we do and they let things be done (to us). Although it is not up to us to decide which gender to perform, we do and re-do gender always and always already, again and again. Gender identities are only to be had in the plural. And gender identities, thank God, are not sustainable.

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## Identity Discourses

by **Ferenc Erős**

Over the course of the past years, as I have studied and taught the problem of identity from various approaches – psychoanalytic, social psychological, anthropological and sociological – I have been struck by a certain naiveté with which the term “identity” is used in standard psychoanalytic studies – but also in most of the social psychological studies. Identity usually refers to something you *do* have or you do *not* have – if you do not have it, you have to *find* it, even if the process of finding it can be extremely painful and may eventually lead to a dead end. Nevertheless, one must endeavour to search for identity in his/her whole life cycle. Identity seeking is a *normative* demand: as Erik H. Erikson writes in his *Young Man Luther*, quoting the *old* Luther – “Alas, if a fellow can only be at one with himself – it won't work otherwise.”<sup>1</sup>

This essentialist and normative, “lost and found” concept of identity has been challenged in recent years from several sides. Social psychologists look at identity as a construction created in the process of social interactions and intergroup relations; sociologists and political scientists tend to study identity as a tool in the fight for acknowledgement for groups in modern societies, where influence, power and the assertion of group interests are strongly related to the

1 ERIKSON, Erik H.: *Young Man Luther*. New York 1958, p. 250.

symbolic possession of identity. Modern psychoanalytic theory is also reformulating the classic notions of identity and identification into a non-Cartesian, non-essentialist concept; this is particularly true for the Lacanian theory, but a similar concept of a non-essentialist identity emerges in so-called object relation theory too, in the works of Melanie Klein, Donald Winnicott, Wilfred Bion, and their followers.

Without going into theoretical details, my starting point is that identity is created within a particular social context within a specific historical period. Identity is not something "inside the person" as such; it is processed, used, applied, manifested or hidden – depending on the position of the person as someone who speaks, writes, or acts as a life-historical agent – someone who creates her or his identity through narratives. This point is expressed most clearly by the French philosopher Paul Ricoeur with the concept of *selfhood* as narrative identity that is deployed and changes over time – as contrasted with *sameness*, the temporal permanence of the person as a "thing."

These developments force us to rethink the problem of Jewish identity as well. One of the experiences which emerges from our study on second-generation Jewish identity, as well as from other studies, is that – depending on the specific social and historical context – there are various ways of talking about identity, various "identity languages". The dominant ways of talking about identity may be very different in different historical periods – both on the private and the public level. I would refer to these dominant ways of talking about identity as *identity discourses*. I have to note, however, that "discourse" is something more than simply talking, simply using a language, since it may determine the self-awareness and the subjective self-experiences of the person regarding her/his identity, in short, identity discourse is something which is part and parcel of the process of identity construction.

In this respect it seems to be instructive to differentiate the following three fundamental forms of identity discourse in the ways of talking about post-Holocaust Jewish identity:

1. *The discourse of silence*, 2. *The psychotherapeutic*

*discourse*; 3. *The discourse of identity politics*.

1. *In the discourse of silence*, two kinds of silence may be differentiated (following the Israeli psychologist Dan Bar-On): the silence of the *indescribable* and the silence of the *undiscussable*. For Holocaust survivors, it is the *primary* pain which is indescribable, even if the person is fully aware of what was happening to her or him or to her or his family. This *unintentional* silence, however, can be easily transformed into an *intentional* silence, especially under circumstances in which the surrounding society – including the bystanders, the perpetrators and the accomplices – are not willing to acknowledge what happened; rather, they do everything to deny or to relativize the facts. Bar-On quotes a Warsaw ghetto survivor: "When I arrived in London after the war, my relatives who met me at the train station told me right away "don't tell us, we don't understand."<sup>2</sup>

In an earlier study, we referred to this "discourse of silence" as the "strategy of silence", a conscious effort to avoid facing identity problems on the part of the parents as well as the children.

2. The silence was first broken by *the psychotherapeutic discourse* in the conceptual framework of the survival syndrome and the second generation syndrome. In this discourse, identity problems are contextualized as *identity pathology*, as identities being in severe crisis. In this therapeutic discourse, the problem of Jewish identity had been postulated as massive pathology, in which the Holocaust experience, direct or indirect, leads to serious psychological crises. The resulting symptoms and syndromes defy comparison, they are unique manifestations of a self that is severely injured and permanently jeopardized, and consequently left groundless, laden with anxiety, fear, guilt, depression, and aggression. The massive psychological violence that the survivors had to endure became the starting point for the identity-pathology of the offspring as well: it indirectly deprived the second generation of early identification patterns,

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<sup>2</sup> BAR-ON, Dan: *The Indescribable and the Undiscussable. Reconstructing Human Discourse after Trauma*. Budapest 1999, p. 208.



attachments and object relations that are indispensable to normal identity formation and development. The aim of psychotherapeutic studies is to reconstruct each individual case by penetrating the deepest possible layers of a life history and find similarities and dissimilarities between the cases. Nonetheless, there is a long debate regarding the extent to which the results of such an investigation can be generalized to a population as a whole – to the majority who never go to therapy, or to cases never 'compiled' into a case history. Of course, the issue cannot be decided on an empirical basis, though evidence from the international literature suggests that it would be a bold overstatement to label the whole second generation 'sick'. Opinions also vary on the specificity of the post-Holocaust symptoms. We now have abundant literature on 'Post-Traumatic Stress Disorder' syndrome. It suggests that the psychological aftermath of the most diverse disasters, wars, deportations, massacres, ethnic cleanings and genocides show structural similarities. The trauma of the Holocaust, however, seems to be beyond comparison in the profound and long-term nature of its overall psychological consequences.

However debatable the validity criteria of the case history approach may be, psychotherapeutic discourse has engendered a paradigm shift in mainstream psychological research on the Holocaust and has significantly changed its language. This new language was then found to offer a viable means of conceptualization and interpretation of the Holocaust syndrome, and in this respect, it contributed significantly to the process in which the concept of a real, classifiable disease had itself grown into an almighty metaphor. 'Holocaust as a disease' thus became a component of a peculiar 'bio-politics': the Holocaust victim, with a tormented, humiliated, and stigmatised body and endlessly tortured psyche, loses his/her human identity in the same way as the offspring who is born into this trans-generational trauma. Even if s/he denies or ignores it, or if s/he tries to find some kind of compensation for her/his situation, the person's whole effort will be labelled pathological and thus s/he will find herself/himself in an endless "psychological labyrinth". In other words, "sickness"

is the private affair of the patient, and the success of the cure depends on the relationship between the doctor and the patient. The psychotherapeutic discourse, in general, does not take into account the societal mediations of the trauma and the crises of identity; it does not recognize the societal conditions by which the problem of traumatization is exiled from public discussion into the confines of the therapist's office.

3. The main goal of *identity politics* is to attain public acknowledgement of identity traumata and threats, their anchoring in social remembering and representation. In the discourse of identity politics, post-traumatic "symptoms" are not end points of a process; rather, they create only a starting point for elaborating a narrative model in which "symptoms" are organised into stories, and, as part of these stories, they participate in the process of public remembering, discussing and witnessing. Therefore, the main vehicle of identity politics is remembering: the autobiographical memory and its various forms, oral history interviews, testimonies, fictions and documentaries, – and, of the course, *les lieux de mémoire*, the museum, the memorial, the public remembrances. Remembering and witnessing as a strategy of identity politics may seem to be the most powerful vehicles of keeping the memory of the Holocaust alive. As James E. Young has put it in his book *Writing and Rewriting the Holocaust*: "It is only after the survivor has affirmed his own existence that he can then perceive himself as a witness or trace of events to which he testifies. In this way, the witness attempts desperately to extend 'I write therefore I am' to 'I write therefore the Holocaust was'".

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## The Boards of Identity

by Péter Álmos

When you change all parts of a ship to exactly identical parts, would it remain to be the same ship, or we should talk about another ship then? And what happens if we build another ship from the dismantled parts which looks exactly like the original one? Theseus' paradox concerns the objects of the physical world. But what happens to the humane essence when we dismantle, exchange and rebuild the building boards of humane identity? How these "boards" carry with themselves the perpetual; would identity change when the material that builds us up is transformed?

In recent years by the means of experimental models neuroscience tried to answer the question whether our present identity would be attainable for us if our existence were set back into its primordial point (the moment of conception). As it was predictable both inner faculties and surrounding conditions influence ontogenesis. If we manage to hold both under control, however, by placing genetically exactly identical individuals into exactly identical surrounding conditions, then all of them would have the same potential to develop their identities. In the recent past

an experiment on mice<sup>1</sup> showed that in such a situation not only different identities are produced, but physically different individuals can be distinguished by their brains' neural networks and by the number of new neurons. Based on the case of these "Theseus mice" we might demonstrate that identity should be treated psychologically as a holistic concept with temporal dimension. The identity construct's skeleton is drawn by our brains' neural networks and their plasticity. During our lifetime this skeleton transforms, its details became more specialized as it is influenced by the attainable other elements, other identities in its surroundings. The microscopically interpretable substratum and its product (behavior) always come into being as a part of the unreleasable bio-psycho-social unity.

The evolving brain might develop a number of self-identical types from the possibly given core identities. In the beginning, during social learning the child identifies her-/himself with different behavioral forms and other identities, s/he takes them as models. This process is neither contingent nor automatic. The child filters, analyzes the taken patterns, reacts to them, and fills them with emotional tones in a self-reflexive way according to inner needs.

During the process of identification the environmentally formed, more flexible (*character*) and genetically determined more rigid (*temperament*) systems choose from among the emerging possibilities of personal structures. Versions of these structures are loosely integrated in the beginning, later our identity is continuously being formed during our life, and becomes structured in several layers. After young adulthood – in European culture – the power of the personal self dominates, but in some cases (e.g. during wide-range social changes) the foregrounding of social identity might help to adapt more actively to social processes or social roles. This frequently calls forth the untimely termination of personal identity development,

1 FREUND, Julia; BRANDMEIER, Andreas M.; LEWEJOHANN, Lars; KIRSTE, Imke; KRITZLER, Mareike; KRÜGER, Antonio; SACHER, Norbert; LINDENBERGER, Ulman; KEMPERMANN, Gerd: Emergence of individuality in genetically identical mice. In: Science 340 (2013), pp. 756-759.

or the formation of such an identity that is in discord with inner desires. However, as a primary factor of identity-development social role might emerge in therapeutic processes: in therapeutic communities of alcohol- or drug-rehabilitation this dominance might save an otherwise unsustainable life which falls and falls again.<sup>2</sup>

A sustainable identity is such a system that is able to change, to adapt, and to resonate to environmental influences even on the level of neural networks. Negative life events, such as diseases might emerge as parts of identity without any difficulty, adaptively experienced loss might even be a factor of identity-development.

The situation is much more complex, as in the case of psychiatric diseases, when the disorder occurs in those layers that organically determine identity, or when the sequela of a disease influences the structures responsible for the functioning of identity. It might be the effect of any causal relation whatsoever, but when the system that helps to build the world from perceived data is being harmed, then the world itself, or its inner representation – and thus our reaction to it changes.

The significance of identity-building neurological structures is clearly shown in Alzheimer's disease, in which in parallel with the dissolution of neurons the man whom we have known so far disappears from the body. With the loss of autobiographical memory paths of the past are eliminated, self-identity loses its traces degree by degree, and no new identity is formed. It is not necessary to have such a devastating disease like Alzheimer's in order to lose one's identity, however. One of the milestones of cognitive neurosciences and the brain-personality relation is the description of the nineteenth century case when a railway construction worker, Phineas Gage survived (which was very unlikely then) a brain damage resulting in the loss of his left frontal lobe, and though all his physical abilities remained untouched to continue his earlier life, his

2 BUDA, Béla: Az identitás koncepciója. Eredet – változatok, alkalmazás, elméleti problémák. [Concept of identity - versions, application, theoretical issues] In: Mentálhigiéné és Pszichoszomatika 4 (2003), pp. 5-11.

personality changed to such an extent that, according to his acquaintances "he was no longer Gage".<sup>3</sup> This area, the prefrontal cortex is responsible for such high-order cognitive operations choreographing humane-specific behavior as measuring the long-term consequences of actions, or as the inhibition of socially unacceptable motives. In a number of psychiatric diseases a deficit connected to this area might be distinguished. It plays a key role in short-sighted decision-making patterns characteristic for addictions, or in the way of thinking that is attributed to depression, and can be characterized by the distortions of self-monitoring, and leads to the destructive and painful loss of self-identity. It is also discernable during the process of pharmaco- and psychotherapy as well that the transformations in neurological structures occur hand in hand with the restitution of the integrity of identity.<sup>4</sup>

The complex problem of identity damage is exposed by the change of self-experiences that is characteristic of the schizophrenic syndrome and by the treatment of this disease. The disease does not mean the development of multiple identities. Its name, the 'split mind' implies the disorder occurring in the organic relationship between the individual and the outside world: the nervous system is detached from its vitalizing environment and begins to fall apart to its elementary pieces. Some self-experiences that are detectable in the disease precede the development of clinically perceivable symptoms; they provide the core-symptoms of the disease.<sup>5</sup> Psychopharmacology opened new perspectives for the people fighting with schizophrenia to preserve their premorbid identities in spite of the fact that currently available drugs on their own will not restore identity. They are not causal but symptomatic therapies, and they are effective biomedically speaking in surfacing layers of biological paths, but they are able, and this is not the least, to support the system in its critical points, to help

3 DAMASIO, Antonio R.: Descartes tévedése. Érzelem, értelem és az emberi agy [Descartes' Error: Emotion, Reason, and the Human Brain]. Budapest 1996, p. 240.

4 LINDEN, David E.J.: How psychotherapy changes the brain—the contribution of functional neuroimaging. In: Molecular Psychiatry 6 (2006) pp. 528-38.

5 PARNAS, Josef; HENRIKSEN, Mads Gram: Disordered Self in the Schizophrenia Spectrum: A Clinical and Research Perspective In: Harvard Review of Psychiatry 5 (2014) pp. 251-265.

it to reconstitute itself, to reconnect the detached self to its environment. The therapist has this latitude in which s/he can move, to focus on the treatment of identity damage in the relation of the endowments determined by nature and by the social environment (nature vs. nurture). S/he seeks to place psychopathologic phenomena in the personal and social projections of phylogeny apart from the condition of neural networks responsible for the regulation of behavior.

Cognitive remediation techniques, social skills trainings are such therapeutic ways that seek to compensate received damages. Community based forms of rehabilitation foreground the freedom, self-competence and the integrity of the layers of self-identity during the recovery of the individual.<sup>6</sup>

In spite of all efforts, however, patients<sup>7</sup> often recover with a modified identity from the active period of the disease. This might be caused by a residual deficit during the reconstruction or the operation of the nervous system which results in difficulties of adaptation; the modified identity might also develop as a secondary effect of the disease with the foregrounding of patient-roles. We cannot pass in silence over the fact that there is a strong stigmatization of psychiatric patients, resulting in a social identity built on stereotypical patterns which overwrites personal identity as a forced role. Thus, the “boards of the ship” might be reassembled, but the pressure of the community withers the potential residing in the constructive elements. In Europe, in a social system based on personal identity, this paradox is unsustainable.

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6 HARANGOZÓ, Judit: A pszichiátria missziója a XXI. században. [The Mission of Psychiatry in the XXI. Century] In: Magyar Tudomány 8 (2009), pp.906-907.

7 GOFFMAN, Erving: Stigma: Notes on the Management of Spoiled Identity. New York 1986, p. 3.

## Squeezed between National and Civic Demands.

### Contemporary Museums as Projections of Identities in Eastern Europe

by **Gábor Ébli**

Never before has Eastern Europe been as jumbled with independent nation states as it is today. From the Baltic to the Balkans, there are over twenty countries in this region, locked between Western Europe and Russia, and many have only recently secured autonomous statehood for the first time. With governments keen to herald newly-won national identities, high expectations are placed on museums in most of these countries to produce and express national sentiments.

Fuelled initially by a mixture of the – often conflicting – ideas of 18th-century Enlightenment thought and 19th-century Nationalisms, ever since their inception museums have served as a means with which political powers have articulated ideologies, yet over the past few decades in the international arena these institutions have gained increasing sovereignty from state programmes, evolving into a balanced forum for the artistic expression of different views. In contrast, while apparently set to share in the global museum boom, politics in Eastern Europe tends to promote these centres of material culture on the condition of loyalty to the agendas of the state.

Demands on museums by civil society are no less strident. As democracy has only recently become part of social practice, the public sphere is often – mildly or severely – restricted in these countries; numerous topics are difficult to discuss fairly, if at all, in the political arena, the media and the broader social context. Diverse groups justifiably feel unaccounted for in public life and seek more opportunities for representation in the cultural field. For lack of a better alternative, culture is seen by many groups of society standing up for non-mainstream values as a substitute for politics, which they feel is manipulated and/or closed to representatives of these alternative streams. And since museums assume pivotal positions, these culture wars strongly affect them.

At the heart of this conflict lie museums of contemporary art, as their focus, contemporary art, is by nature of a provocative, underground kind. In countries with a strongly controlled political domain, artists come to voice the concerns of various social strata that would under normal circumstances be discussed openly in the free public sphere. As private patronage for the arts by civil society, foundations, wealthy individuals and businesses is still only budding in this region, these dissident artistic positions seek expression in museums and major exhibition centres, which, however, are often under the influence of the same political interests against which the artists revolt: a clash of positions with no simple resolution.

Museums are left without much room for manoeuvre. State funding, control by the ministries and political expectations on the one hand, strikingly varied artistic and civic promptings to respond to on the other.

Ideally neither a mouthpiece for power nor a refuge for dismissed intellectuals and opposition artists, a good museum should be a place for the articulation of manifold points of view in order to ensure that it will motivate members of the public body to reflect on the diverse stakes and learn to make up their minds on their own, instead of passively adopting inculcated interpretations of the questions at hand. Although challenging, this professional

autonomy is not impossible to achieve; and I will cite a few examples of museums of the region which have successfully staged complex identities.

The Great Guild Hall in the medieval centre of Tallinn, which is managed by the Estonian History Museum,<sup>1</sup> is my favourite way of telling a national narrative and at the same time refraining from artificially forging images of a cohesive national identity. By using questions rather than statements, falling back on irony and wit instead of heroism and romantic self-pity, and boldly mobilising contemporary art (for instance with animation that is visually superb and subversive in its content) to enliven events and personalities of history, the exhibition curators quickly engage the viewer, whether she be a local or a foreigner, in self-reflection. While we do learn a great deal about Estonia (and ourselves), we are spared the propaganda-like vision of a small yet brave nation, and we come to understand instead how multi-layered identities are. The host nation in this exhibition is little more than a clever pretext with which to show the public how tricky the logic behind the identity of any nation is.

Avoiding essentialist notions of identity is also a key to the consistency of museums of ethnography. As most societies in Eastern Europe had characteristically rural backgrounds up until the recent past, one finds major institutions of local ethnography in these countries. Yet few of them go so far as to present the dichotomies of folk culture, seeking instead largely to cement stereotypes of agrarian households and floral embroidery. A good example to follow is the Museum of the Romanian Peasant in Bucharest,<sup>2</sup> the permanent exhibition of which (winner of the European Museum of the Year Award in 1996) guides the viewer through puzzles posed in each room, using thought-provoking displays to present the structure of the peasant mind-set. Instead of defining it as our „Other,” this view familiarises us with patterns of our rural and pre-modern roots that one may well still discern in life today, only in a new garb. Not surprisingly, the installation has an unmistakable artistic

1 <https://www.ajaloomuuseum.ee>. (14.03.2015)

2 <https://www.muzeultaranuluiroman.ro>. (14.03.2015)

touch: conceived by artist and museum director Horia Bernea, it relies on a metaphoric and symbolic language.

Ethnicity is likewise a delicate issue. Ruled by foreign empires for centuries, the new nation states now often prefer a simplified mono-ethnic view of their country, whereas in reality ethnic groups have been widely mixed across this region. Art museums in particular run the risk of staging the canon of national art, while the artists themselves may have had very different conceptions of their own identities. A welcome exception is the National Gallery of Lithuania in Vilnius,<sup>3</sup> the permanent exhibition of which astutely presents the history of modern art in the country (not the history of „Lithuanian modern art“) as a melting pot of artists with Polish, Belorussian, Russian, Ukrainian, Lithuanian, and, more often than not, Jewish identities.

A conglomeration of religious, cultural, historical and other facets, Jewish identity is perhaps the most contested identity in Eastern Europe. Suppressed during Communism, the memory of the Holocaust and of alternating waves of integration/segregation have forcefully erupted in many countries now, with latent anti-Semitism that is often tolerated by the political elites even today. Scattered over numerous countries, Roma have also experienced a lack of recognition for a long time now, with intolerance by the ruling national groups turning recently into violent discrimination as the economic crisis that began in 2008 has provided further impetus for the search for scapegoats. As hate rhetoric against both minorities spreads, issues related to their identities can often only be expressed in art – once in flagship institutions (Hidden Holocaust, 2004, Kunsthalle),<sup>4</sup> now increasingly in off-scene venues (Roma Holocaust in Contemporary Art, 2013), also in Budapest, in the Gallery of the European Roma Cultural Foundation.<sup>5</sup>

Gender is a further aspect of identity that is controversial in Eastern Europe. As communication in politics and the media is still dominated by masculine and paternalist

3 <https://www.ndg.lt>. (14.03.2015)

4 <https://www.mucsarnok.hu>. (14.03.2015)

5 <https://www.gallery8.org>. (15.03.2015)

tones, alternative approaches are often relegated to art exhibitions. Particularly in a country with a markedly Catholic influence, such as Poland, body art, sexual identities and feminist positions find homes first and foremost in museums, public (Museum of Contemporary Art, Cracow)<sup>6</sup> and private (Grazyna Kulczyk Collection, Poznan).<sup>7</sup>

Alongside a slew of other questions, as a final example, I would mention the identity of the East European artist, which is endorsed by some, declined by others. While most museums in this region turned their back on Eastern Europe in the aftermath of the fall of the Wall and aimed to highlight the historical and cultural ties their countries had to Western Europe, the past decade has borne witness to the rediscovery by some institutions of the art of Eastern Europe as a common ground for the region. Notably, with their strategies of collecting and exhibiting, the new Museums of Contemporary Art in Zagreb, Croatia (2010)<sup>8</sup> and Ljubljana, Slovenia (2011)<sup>9</sup> argue for a nuanced perception of artists' identities. This can be conceived of in concentric circles of national, ex-Yugoslav, East European, European and, finally, global identities for local artists. This message of adhering to a joint European and universal identity while acknowledging our multiple local involvements is another example of a complex approach to identities pronounced far more powerfully by artists, their artworks and art institutions than by the political elite.

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6 <https://www.mocak.pl>. (14.03.2015)

7 <https://www.artstationsfoundation5050.com>. (14.03.2015)

8 <https://www.msu.hr>. (15.03.2015)

9 <https://www.mg-lj.si>. (14.03.2015)

## Sustainability, Justice, and Climate Change

by **Felix Ekardt**

Sustainability has ever more often been named as a key policy objective for 20 years, whether by the UN, the EU or the German Government. It is not, however, always taken very seriously. The notion of sustainability represents the extension of justice (laws, morals, politics) in an intergenerational and global respect. In contrast, according to one of the prevailing understandings of the term, sustainability is simply a balanced pursuit of the three pillars of environmental, economic and social issues, even without, if necessary, any consideration of spans of time or space. This is at best misleading in that it sticks to the demand for, in the full sense of the word, eternal (!) growth in a physically finite world.

But what does justice mean – under what circumstances can we call social life “just” or the law “right”? This is the ultimate question of all thinking about politics, morals, and the law. This question is also relevant when it comes to the question of how we deal with sustainability issues such as scarce energy resources and climate change, how we balance conflicting interests (for instance between contemporary and future generations). Conceptually, the term justice is concerned with the normative validity of a society’s basic order. Thus, a normative *theory of justice* (or ethics) answers

the question: How should humans behave or how should the founding order look? This must be strictly distinguished from the question of how humans factually do act and what the factual reasons for these acts are (and what humans factually “deem right”) – this is a question of descriptive action theory, or *anthropology*, or simply the theory of society. From the perspective of both ethics and constitutions (in international, European, and national law), the topic of sustainability is characterized by colliding human rights: On the one hand, the freedom rights of consumers and companies – on the other hand, the right to the elementary preconditions of freedom, such as food, water, climate stability, security, energy access, a basic supply of essential resources, an absence of wars and civil wars, etc. Generally speaking, any normative conflict can be regarded as a conflict of competing interests and thus as a problem of balancing. This is a fundamental task of law: to find a just balance of conflicting interests, for instance with regard to climate change. Since politics allows the emergence of an industrial society and the construction of industrial facilities and approves traffic permits, etc., it knowingly accepts statistical deaths in some decades, i.e. impairment of the right to the elementary conditions of freedom as a result of the emission of air pollutants etc., infringing on the rights of young people in particular. This is done in an effort to balance those interests (or rights) with our freedom to consume and the economic liberties of the contemporary consumer. The framework for arriving at legislative balancing is usually referred to as the proportionality test. The administration is mainly determined by legislative acts, and its balancing authority is initially (mostly) limited to the interpretation of the factual requirements of the standards that the legislature has enacted as an expression of its balancing (if those standards leave room for interpretation).

The starting point always has to be the idea of the right to freedom as a classical-liberal guarantee of self-development. So far, there is no need to criticize the prevailing view. But freedom also has an intergenerational (and global) dimension. Why? In a nutshell: At their stage of life, younger generations and generations of the future



are of course people and therefore are protected by human rights – today this already applies to people in other countries. And the right to equal freedom must be directed precisely in the direction where this right is threatened – in a technological, globalized world freedom is increasingly threatened across generations and across national borders. Therefore it is clear that fundamental rights also apply intergenerationally and globally, i.e. in favor of the likely main victims of environmental damage.

The classical-liberal understanding of freedom, which focuses primarily on the economic freedom of those living here and now, must be supplemented in other ways, too.

For instance, liberties must be interpreted unambiguously so as to include the elementary physical conditions of freedom – thus, not only a right to social welfare, but also to the existence of a relatively stable resource base and a corresponding global climate. For without this subsistence level – which includes access to energy and a stable global climate – and without life and health, there is no freedom.

This fundamental right to the elementary conditions of freedom is explicitly provided by European law in the case of life and health. In all other cases, it must be based on the interpretation of the general right to freedom. Based on what has been said so far, this right to life, health and subsistence also applies inter-generationally and globally, and it is the subject of human rights protections e.g. against environmental damage.

“Protection of freedom where it is endangered” also means that freedom includes a right to protection (by the state) against fellow citizens (and not only under exceptional circumstances) – not only for people today but also for future generations. This is a protection, for example, against environmental destruction, which is threatening my freedom and its conditions, like climate change, protection by the state against my fellow citizens. Without this guarantee, there is no human rights protection against intergenerational damage such as climate change, since states are not the primary emitters of greenhouse gases.

The legislature may make different choices in its efforts to

balance this “new” freedom against the good old “classical liberal freedom”, and the task of constitutional courts is (only) to control the framework of those decisions on the basis of a set of balancing rules which can be derived from the very liberties. The issue is always that some institution of control such as a constitutional court reviews adherence to rules of balancing. The balancing rules in themselves are not up to the political discretion of the legislature.

And one very important balancing rule prohibits destroying the system of liberal-democratic balancing itself. Since climate change, for instance, may lead to situations where this balancing cannot take place any longer, the question of battling climate change cannot be one of political discretion.

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## Sustainable Identities and the Politics of Design

by **Tom Bieling**

Design as an innovative cultural practice, is deeply entangled in our everyday life and is therefore intrinsically connected to the social sphere. In recent years, the social and political dimensions of design have seemed to gain increasing importance.<sup>1</sup> Critical and cross-cultural as well as inclusive and socially-informed design approaches have helped form an understanding of design as a practice with a high potential for societal transformation.

A “social active design,” as Alastair Fuad-Luke has called it, focuses on society and its transformations toward a more sustainable way of living, working and producing.<sup>2</sup> Ezio Manzini describes the necessity for cultural change that can be propelled by a new awareness in society and by establishing new models of behavior.<sup>3</sup> As such, design is required to reflect on the scope of its actions and the responsibility of the designed artifact’s possible effects. It is a question of the social responsibility of design and the potential to design social responsibility.

1 BIELING, Tom/ Joost, Gesche/ Sametinger, Florian: Die soziale Dimension des Designs [The Social Dimension of Design]. In: Die Geschichte des nachhaltigen Designs, ed. by Fuhs, Karin-Simone/ Brocchi, Davide/ Maxein, Michael & Draser, Bernd.: Bad Homburg 2014, pp. 218 – 229.

2 FUAD-LUKE, Alastair: Design Activism: Beautiful Strangeness for a Sustainable World. London 2009.

3 MANZINI, Ezio: Leapfrog – designing sustainability. In: Domus 1 (1997), pp. 43-51.

Understanding design as a (social) process, rather than as a(n artificial) product, one of its major tasks is naturally based upon a crucial social challenge: namely, how to deal with diversity in every day life. A strong characteristic of humans is their diversity.<sup>4</sup> This variety is also reflected in man-made artifacts and can, by implication, also be addressed by looking at the design of such artifacts.

Thus, an awareness that society is diverse can also be of aid in the design process in developing new and alternative concepts and approaches for “use”, extending far beyond the stereotypical image of so-called standard users.<sup>5</sup> Such a standard or “normal” user stands in contradistinction to diversity and is thus far from reality.

But diversity in everyday life also entails calling “identity” and the existing constructs of normalcy into question: that is, which body, which situation, which space is “normal”, or which behavior is “socially acceptable?” The conception of “normal” is often reinforced by design, not only by means of the images produced by advertisements, but also due to the fact that the design itself excludes certain users from using specific services and technologies.

There is a fundamental relationship between design, identity and socially constructed normalcy. This means, in particular, that there are strong links between artifacts, people and their relationships to one another.<sup>6</sup> When confronted with social inequity or exclusion, designers might have to focus on the culture-dependant settings that produce such exclusiveness. However the designer is thereby confronted with a dilemma: design for identity always simultaneously designs identity.

More concretely, this can be broken down into a further dilemma: the question arises whether to make the identity

4 HEIDKAMP, Philipp et al.: Learning from Nairobi Mobility – a cultural library Project. Cologne 2010, p. 8

5 JOOST, Gesche / Chow, Rosan: Design Research in University-Industry Collaborative Innovation: Experiences and Perspectives. In: Applied Technology and Innovation Management, ed. by Arnold, Heinrich / Emer, Michael / Möckel, Peter / Schläffer, Christopher: Berlin, Heidelberg 2010.

6 MOSER, Ingunn / Law, John: Good passages, bad passages: In: Actor Network Theory and After. The Sociological Review and Blackwell, ed. by Law, John / Hassard, John. Oxford 1999, pp. 196-219.



visible or to hide it. This can be posed in regards to formal aesthetic or functional conditions, and thus has an inevitably normative effect on the manifestation of societal definitions and processes of identification.

Design plays a fundamental role in developing, understanding and sustaining identities. And so it is often (if not generally) responsible for social and cultural inclusion or exclusion.

To understand normality as a design playground, in which more parties are involved than just the designers, is a special point of view that indirectly allows a fundamental reinterpretation of widely anchored social evaluations and understandings of identity.

One such playground can be identified in the complex network of identities around privacy and public space: On the border of private and public spaces, the "private people, assembled to a public"<sup>7</sup> actively take part in the design of public space. Aspects of use in private or public space generally lead to questions of access settlement.<sup>8</sup> The discourse on intellectual property in the context of ongoing technological change and new media might here be taken as a source of inspiration for changing perspectives on the idea of spatial property.

Given various concepts evolving in the digital context, such as Open Source, User generated Content, Social Software, Free and Shareware or Creative Commons, Rifkin refers to shift from a concept of property to a concept of access.<sup>9</sup> The proceeding fusion (or also differentiation) of digital-material, analogue-virtual, private and public spaces, has been diversifying the patterns, infrastructures and identities of use and behaviour.

Historically, general understandings of public space have been as a site of "gathering". Fundamental definitions of the public sphere from that perspective are most of all found in

7 HABERMAS, Jürgen: Strukturwandel der Öffentlichkeit [The Structural Transformation of the Public Sphere]. Frankfurt a. M. 1999.

8 KANTZOW, Wolfgang / Oswald, Philipp: Eigentum - Wem gehört die Stadt [Ownership - Who owns the City]. In: Schrumpfende Städte, Band 1, Internationale Untersuchung. Osterfildern 2004, pp. 693 - 699.

9 RIFKIN, Jeremy: Access. Das Verschwinden des Eigentums. Frankfurt am Main 2000. 319 ff. (The Age of Access. Ken Tarcher/Putnam 2000).

the works of Jürgen Habermas<sup>10</sup> or Hannah Arendt<sup>11</sup> which are both associated with the "ideals of citizens meeting each other in order to discuss the public issues, to produce an open and free public debate and to formulate public concern."<sup>12</sup> In recent years, such single focus on the "gathering" aspect has been thrown into question by various social philosophers, ethnologists and thinkers on urban public space who criticize a missing aspect of "moving through"<sup>13</sup> among the general discourse on public realm and space.

Design might play a key role in this juncture, e.g. to stimulate participatory planning and city making or to develop, document, visualize or trigger collaborative development strategies, as well as public or spatial identities, especially when it comes to disrupting the conventional, top-down approaches of urban planning by bringing its essence – the design and programming of physical space – back to the actual users. This can also require a redefinition of "users", "decision-makers", "actors" or "target-groups".

Addressing certain target groups confirms and reinforces a binary thinking which is often insufficient to inform on the requirements for design. Binary thinking means to contrast the attributes of one group with the attributes of another in order to sharpen the requirements and provide a basis for design decisions. Such an approach might be limited, in that it leaves out the progression in which people define themselves in a process of appropriation that results in a diversity of needs and requirements.

An inherent conflict in such an approach to design is that any attempt to define as clearly as possible the way in which any need has to be respected will also induce the reduction and uniformization of the possible variety in design

10 HABERMAS, Jürgen: The structural transformation of the public sphere: an inquiry into a category of bourgeois society. Cambridge, Massachusetts 1962/1989.

11 ARENDT, Hannah: The Human Condition. Chicago 1958.

12 PACHENKOV, Oleg / Voronkova, Lilia: Urban Public Space in the Context of Mobility and Aestheticization: Setting the Problem. Workshop Introductory Speech; Institute for European Ethnology. Berlin 2010, p. 1.

13 Ibidem.

– the underlying moral obligation left out. And *including* people also means declaring the previous exclusion of someone – which again entails critical debates.

After all, Design in the context of sustaining identities should not be reduced to the purpose of a technique to *distinguish* user groups and customer segments while aiming to reveal new markets - this understanding of diversity all too often represents itself in one-dimensional reproductions of role models and stereotypes. By considering the ambiguity of normality and identity, we challenge the concept of normalization and standardization to serve the idea of diversity. This has consequences for the role perception of users, who are often targeted as majority or minority representatives, as well as for designers. And it opens up important questions with regard to the general politics of design, one of which is how to clarify the positions design can have in the social sphere and its construction, and thus in structuring of society.

For future observations it will be particularly interesting to understand the political implications of modes of collaborations in the processes of development, especially when reflecting on how these practices of working together tie into their technological materialization.

In the coming years, it will be important to entrench such questions more firmly in the design discourse and to problematize them in design education. Thus, critical reflection on one's responsibility as a designer should play a more integral role in education in order both to understand and operate the social and political aims of design itself as it attempts to identify and sustain identities.

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www.tombieling.com

## Policies for a Green Economy

by **Paul Ekins**

In policy discourse, the green economy goes in and out of fashion. Partly this is because it is rarely defined, so the discussion is mired in misunderstanding. Partly it is because different interest groups exaggerate aspects of it that seem to support their interests and come up with analyses and arguments that diverge so strikingly that the term loses credibility. And partly it is because, like other issues, it is driven up and down the policy agenda by events.

At the moment, there is much concern in many countries about extreme weather events: floods in the UK, droughts and storms elsewhere. Given that these are the kinds of events that climate scientists have been saying for years are likely to become more extreme and more frequent as global warming increases the amount of energy in the atmosphere, it is probable that these events are linked to climate change, albeit in complex ways.

The reduction of greenhouse gas emissions to mitigate climate change is one of the key objectives of a green economy. Others are to enhance resource security by making much more efficient and productive use of resources and by recycling and reusing them when products reach the end of their lives and contribute to human well-being by delivering a high level of environmental quality, including clean air and water,

urban green space, nature conservation and biodiversity. Climate stability, resource security, environmental quality – these are obvious ‘goods,’ and one would imagine that people and societies, especially those that do not fall beneath some threshold of poverty, would be prepared to bear some costs in order to benefit from them. One interesting and remarkable aspect of the green economy is that there is substantial evidence that these costs are very likely to be small, and in some instances could be negative. This is one of the main conclusions of a major study of these issues: Greening the Recovery: the Report of the UCL Green Economy Policy Commission (GEPC), published in February 2014.<sup>1</sup>

It is probably easiest to illustrate this with the example of reducing carbon emissions, which is a key green economic priority. Firstly, it is clear that low-carbon supply technologies are currently more expensive than high-carbon incumbents, which may lead to the conclusion that carbon emission reduction must be costly. However, low-carbon efficiency technologies can have negative net costs. Going low-carbon will therefore have net short-term benefits if the implementation of efficiency technologies can balance out the higher costs of supply, and these costs may be further reduced if carbon pricing to stimulating the introduction of low-carbon technologies allows more distorting taxes to be reduced, a process known as environmental tax reform, which is a key recommendation of GEPC.

In the longer term going low-carbon would lead to net benefits if it stimulated innovation that reduced the costs of low-carbon energy production below those of high-carbon alternatives or resulted in the development of new, or more efficient, technologies, products and processes; or if other countries also go low-carbon, providing export markets for these technologies, products and processes; or if there are further increases and volatility in fossil fuel prices; or if it yields substantial secondary benefits in terms of reduced air pollution. Above all, the UK going low-carbon would be beneficial if it helped persuade other countries to

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<sup>1</sup> [https://www.ucl.ac.uk/public-policy/policy\\_commissions/GEPC/GEPC\\_report\\_ES\\_FINAL.pdf](https://www.ucl.ac.uk/public-policy/policy_commissions/GEPC/GEPC_report_ES_FINAL.pdf). (2015.03.14.)

go low-carbon too, thereby reducing their emissions and limiting damages from climate change.

This example of the possible net economic benefits of going green, quite apart from the environmental and resource benefits that are its principal objective, has implications for broader areas of policy for a green economy. The keywords of such a policy are *innovation*, technological and organisational, to develop the technologies and institutions that will be needed to deliver higher resource productivity across the economy; *infrastructure*, to support resource-efficient urban renewal and associated networks of energy, transport, and water; and appropriate *information* about natural capital and material flows through the economy, resulting in a knowledge system that matches the national economic accounts in detail and sophistication.

Government needs to play a key role in each of these areas, both in terms of committing its own resources and, more importantly, in terms of leveraging private sector investment in the new green infrastructure that is required. However, it will only be successful in persuading the private sector to invest in creating a green economy if its policies have credibility and command confidence that the Government will support, maintaining this agenda in the long term. Recent confused messages on energy policy, for example over the implications and roles of shale gas and renewables, and on energy bills have shown how difficult it is for politicians to maintain a clear sense of direction under the pressure of events. Issuing bonds with interest rates linked to government’s environmental performance, another GEPC recommendation, might help convince investors of government’s long-term commitment to building a green economy, without which rhetoric in its support, which is forthcoming from time to time, will not produce the necessary shift in the market priorities of production and consumption.

Prof. Dr. **Paul Ekins**, Director; Professor of Resources and Environmental Policy; UCL Institute for Sustainable Resources; University College London. <http://www.bartlett.ucl.ac.uk/sustainable>

## The Sustainable Effect of Eco-Images

by **Sebastian Baden**

*"Sadly, however, just before the critical moment of read-out, the Earth was unexpectedly demolished by the Vogons to make way – so they claimed – for a new hyperspace bypass, and so all hope of discovering a meaning for life was lost for ever."*<sup>1</sup>

Douglas Adams,  
The Restaurant at the End of the Universe

We are still lucky, because the Earth has not yet been demolished to make space for an inter-galactical bypass as described by Douglas Adams in his famous science-fiction comedy *"The Hitchhiker's Guide to the Galaxy"*, first published in 1979. However, it might give us Earthlings a bit of insight if we were to adopt for a moment another perspective on how we live on this "utterly insignificant little blue-green planet whose ape-descended life forms" we are, just to refer to the *Hitchhiker's Guide* again.

While fiction is "Mostly Harmless" and the novel comes with the slogan "Don't Panic!", it seems like real life does not share the *Hitchhiker's Guide's* Irony. But Adam's story is a fertile projection for any argument about the survival

1 ADAMS, Douglas: *The Ultimate Hitchhiker's Guide*. New York 1996, p. 149.

of this planet "called the Earth."<sup>2</sup> The only difference lies in the fact that the upcoming bypass will not be conducted by Aliens, but rather will be manmade. The self-extinction of historic civilizations on Earth has been revealed in detail in the non-science-fiction bestseller *"Collapse"* by geographer and anthropologist Jared Diamond.<sup>3</sup> In contrast, already in 1968 the American artist and architect Richard Buckminster Fuller used the term "Spaceship Earth" in his manual on sustainable handling of resources.<sup>4</sup> He most prominently reinforced awareness of the precarious state of human life on Earth by proliferating this "absolute metaphor",<sup>5</sup> comparing the planet to a spaceship that only has a finite amount of resources which cannot be resupplied. Fuller also drew up plans to create a new form of architecture, a house both as domicile and scientific space, which he demonstrated to an international audience through the construction of the US-pavilion at the 1967 World Exposition in Montreal.

He built a so-called Biosphere, a geodesic dome symbolizing Earth as a model, just one year before Earth was seen by humankind as a whole sphere from outer space for the first time. In comparison, the artist Szilárd Cseke has chosen to install a system of floating white balls in transparent tubes that cross the exhibition space. He has also put a deflating and inflating foil cushion right in the centre of the ambulatory passage in the Hungarian Pavilion at the Venice Biennale. Here, the topos of "sustainable identities" is the leitmotif of Szilárd Cseke's installation and hence can be referred to Fuller's concept of a planetary symbol.

Correspondingly, the visitors might get an inter-galactical feeling when they wander between the planetary constellation of floating spheres. A rest on the cushion is not an option, there is no comfort zone available, except for outside in the centre hall of the pavilion.

2 ibd.

3 DIAMOND, Jared: *Collapse. How societies choose to fail or succeed*, New York 2005.

4 FULLER, Richard Buckminster: *Bedienungsanleitung für das Raumschiff Erde und andere Schriften, veränderte Neuausgabe*, Ed. Joachim Krausse, Dresden 1998.

5 BLUMENBERG, Hans: *Paradigms for a Metaphorology*, translated by Robert Savage, Ithaca 2010 (1957), p. 3. Concerning the "ship" as a metaphor, see: Blumenberg, Hans: *Shipwreck with Spectator. Paradigm of a Metaphor for Existence*, translated by Steven Rendall, Cambridge/Mass. 1996 (1979).

Instead, the translucent object resembles a spaceship ready for "Lift-off." The technological and experimental installation alludes to the hallmark in the discourse of sustainability, visualized by the first extra-terrestrial expedition of mankind and broadcast on television worldwide in 1968.

When the American astronauts Frank Borman, James Lowell and William Anders looked out of their *Apollo 8* Spaceship on Christmas Eve, behind the horizon of the grey and dusty surface of the moon they discovered the appearance of a sunny and bright planet in the black void of the Universe and instantly took a photo. This "Earthrise" image was also delivered live on television and became a global icon.<sup>6</sup>

But it was during the last mission to the moon in 1972 that another icon, the "blue marble", would come to replace the "Earthrise" as hypericon. On the photographs sent back to Earth by the *Apollo 17* Mission and published on December 23<sup>rd</sup> by NASA, the planet became fully visible for the first time in its absolute loneliness within the Universe. As Astronaut Eugene Cernan is cited as having remarked, mankind reached out to explore the moon but in the end discovered Earth.<sup>7</sup> A new icon of Earth as a precious eco-sphere had been created, and the image of a new ecologist mankind that would have to take care of this *oikos* (Greek: household) was about to gain traction. Thus, the era of 1968 was revolutionary not only in terms of politics, but also in terms of technology and ecological awareness.

At the same time in California in 1968, Stewart Brant published the "Whole Earth Catalogue",<sup>8</sup> a kind of handbook to provide profound knowledge and skills for all people on Earth and any hitchhikers through the Galaxy who might arrive.

On the cover of the first issue, Brant printed the iconic image of the "Earthrise", and in addition the subtitle promised "access to tools".

A new crafts movement was combined with contemporary

6 GROBER, Ulrich: Die Entdeckung der Nachhaltigkeit. Kulturgeschichte eines Begriffs. [The Discovery of Sustainability. A Term and its Cultural History], München 2010, pp. 23-27. See also Grober, Ulrich: On the Way to Happiness. A Foray Across the Field of Meaning of Sustainability. In: Exhibition Catalogue: Examples to Follow! Expeditions in Aesthetics and Sustainability, ed. by Adrienne Goehler, Ostfildern 2010, pp. 143-147.

7 Ibidem.

8 <http://www.wholeearth.com/back-issues.php> (05.03.2015).

scientific research. From survival-kit user manual to hallucinatory experiments, an encyclopaedia of everything has been published by the magazine. Till 1984 it should appear in several issues – but just until that moment, when the first world wide web will be capable of providing the "Whole Earth Catalogue" online.

But Brant was not alone with his project on counterculture. Victor Papanek also became one of the godfathers of an emerging design culture against consumerist exhaustion. In "Design for the Real World" the author emphasizes the responsibility of ecological design: "We are all citizens of one global village and we have an obligation to those in need."<sup>9</sup> Papanek drew no major distinction between design, art, and crafts, as they all address human needs. "Design will be needed when man establishes himself on our ocean floors and on planets circling distant suns. But man's leap to the stars and his life beneath the seas is heavily conditioned by the environment we create here and now."<sup>10</sup> Influenced by Papanek's "Green Imperative" and his demand for "artistic individualism", contemporary design culture is very much aware of the causes and effects that it has to deal with and that it produces.<sup>11</sup>

The priority, of course, still lies in the revelation of awareness for sustainable action, writes Stephan Bohle: "The real challenge lies in altering people's behaviour patterns. What is required is a cultural transformation that includes altered values, rules, and habits.

What we really need is an Eighth Wonder of the World to finally be able to transform our society on a large scale into a sustainable one."<sup>12</sup> Eco-Images are part of this process of sustainable development, add Birgit Schneider and Thomas Hocke in their book about the visualization of climate change. "Therefore climate pictures have a key role

9 PAPANEK, Victor: Design for the Real World. Human Ecology and Social Change, Second Edition Completely Revised, London 2009 (1971), p. xix.

10 ibid. p. 284.

11 PAPANEK, Victor: The Green Imperative. Ecology and Ethics in Design and Architecture, London 2003. (1995), p. 135; Chick, Anne; Micklethwaite, Paul (eds.): Design for Sustainable Change. How design and designers can drive the sustainability agenda, Lausanne 2011.

12 BOHLE, Stephan: The Eighth Wonder of the World. In: Cause and Effect. Visualizing Sustainability, ed. by Sven Ehmman, Stephan Bohle and Robert Klanten, Berlin 2012, pp. 2-3.





“Der verheizte Planet. Wie die Gier nach Wachstum unser Klima zerstört” [The Burnt Out Planet. How the Greed for Growth Destroys our Climate], cover page, Der Spiegel Nr. 9/21.02.2015.

in making the future imaginable.”<sup>13</sup> In a recent issue of the German news magazine *SPIEGEL*, the cover explicitly makes use of an eco-icon by setting the “blue marble” on fire in order to create an image of contemporary unsustainable management on Earth. In a *SPIEGEL* interview, American activist Naomi Klein emphasizes the necessity of ideological change on a global scale,

13 SCHNEIDER, Birgit; Nocke, Thomas: Image Politics of Climate Change. Introduction. In: ibd. (eds.): Image Politics of Climate Change. Visualizations, Imaginations, Documentations, Bielefeld 2014, p. 18.

without which ecological change is not possible.<sup>14</sup> From the first “Earthrise” image to the “Whole Earth Catalogue” and the internet today, the concept of sustainability can be found in worldwide communication. It has become a keyword for environmental responsibility and proposes a complete new identity for mankind, based on the episteme of self-reflexive anthropocentrism. But only when humans can transcend their self-centred point of view will a new political ecology be possible, explains philosopher Bruno Latour.<sup>15</sup> His request for an unbiased symbiosis of culture and nature can be seen as one symptom of such reflection on decentralized identities. As a first result, the term “Anthropocene”<sup>16</sup> has been widely discussed in Science and Art in order to find a new definition for “the current epoch in which humans and our societies have become a global geophysical force.”<sup>17</sup> Hence, eco-images like those from the viewpoint of *Apollo 8* and *Apollo 17* both evoked an unfamiliar perception of a familiar place. They should be given as extraordinary visual starting points for how to see the self from another angle.

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14 KLEIN, Naomi: “Der Kaputte Planet” [The Wrecked Planet] In: Der SPIEGEL Nr. 9/21.02.2015, pp. 64–67.

15 LATOUR, Bruno: Politics of Nature: How to bring Sciences into Democracy, Cambridge, Mass./London 2004.

16 The Anthropocene Project. A Report, ed. by Haus der Kulturen der Welt, Berlin, October 16th - December 8th 2014; URL: [http://www.hkw.de/en/programm/projekte/2014/anthropozoenprojekt\\_ein\\_bericht/anthropozoenprojekt\\_ein\\_bericht.php](http://www.hkw.de/en/programm/projekte/2014/anthropozoenprojekt_ein_bericht/anthropozoenprojekt_ein_bericht.php) (23.02.2015).

17 STEFFEN, Will; Crutzen Paul J.; McNeill, John R.: The Anthropocene: Are Humans Now Overwhelming the Great Forces of Nature? In: *Ambio* Vol. 36, No. 8, December 2007, pp. 614–621, 614; URL: [http://mfs.uchicago.edu/public/institutes/2013/climate/prereadings/steffen\\_et\\_al--the\\_anthropocene.pdf](http://mfs.uchicago.edu/public/institutes/2013/climate/prereadings/steffen_et_al--the_anthropocene.pdf) (23.02.2015).

Expert  
Pages in  
between III.

# The Sustainable Identity of Clichés

by **Attila Cosovan**

## The conceited

I am Attila Cosovan, designer.

There are some appendages affixed to my name that buttress, SUSTAIN, reinforce, or even weaken IDENTITY, appendages that are perchance antipathetic, pitiful, able to be captured in words, like associate professor, or DLA (doctor of liberal arts), habilitated doctor and the founder of Red Dot + many other award winning international design studios...

**This is how (also) today a HUMAN BEING (can) look(s).**

I can be proud of the SUFFIXES, yet at the same time I feel ashamed of them. Why is this so? Let me see if I can find an explanation for this...

When I say LOVE, AFFECTION, FAMILY, SUNSHINE, RAINBOW, SUMMER SHOWER, DESIGN, TRUTH, SURVIVAL-SUBSISTENCE-DEVELOPMENT, OPENNES, FREEDOM, COMMUNICATION, COOPERATION – what do we/I think?

Well, let us put these words aside, we know them, they are all discredited, worn-out, tawdry and tautological expressions; merely empty words.

We, HUMAN BEINGS invented and used them and now we almost feel ashamed of returning to them...

Why do we have to feel ashamed of them?

Because they are **clichés** (clichés and banalities feed on acts and are based in general on well-established interaction). And we can also be afraid that there may be no reality (no truth) behind these words.

(But what is reality? But we cannot discuss this here.)

There are some who do not fear CLICHÉS (most politicians, for example), because clichés are what they live on, and there are others who are terrified of them (some scientists, philosophers, artists, designers, unique or extravagant people). Those who are not afraid lead (sometimes undeservedly) communities, countries and worlds and would often bring millions into war. While those who have fears are mostly the ones with a clear vision; who often perceive or know the solution but are afraid to speak out because it would be (truly a) CLICHÉ – they are the ones whose self-reflection may perhaps be too strong – and exactly for this reason, nothing will change...

Does this mean that a (our) personal sense of shame overrides the overall truth factor of clichés..?

I am angry with CLICHÉS, because they occurred to me before I started to write, and I am angry with myself because I decided to create – now – their IDENTITY (this is my profession, after all).

## The copy-cat

According to Wikipedia, a cliché *“is an expression, idea, or element of an artistic work which has become overused to the point of losing its original meaning or effect.”*

LOSING ITS ORIGINAL MEANING OR EFFECT!!!

**What are we doing; we who are seemingly or truly educated people?**

We do not use clichés, indeed we avoid them.

Still, if we focus on their *original impact* and *meaning* we would achieve just the opposite: we would PROTECT them.



According to N. Chamfort:

*"It can be taken for granted that all generally accepted ideas or customs are foolish, as they appeal to most of the people."*<sup>1</sup>

Let us take a look at three standard highlights of world literature, of our civilisation and culture:

The Divine Comedy by Dante, Goethe's Faust and Bulgakov's The Master and Margarita. (HELL, PURGATORY, PARADISE / HEAVEN, EARTH, HELL / SATAN, LOVE, CRIME, PUNISHMENT // the bargain between GOOD and EVIL.

These writers do not seem to fear clichés or copying one another (in this chronological triad I cannot dwell on the sources of Dante). These writers thought they had the right and the responsibility to use clichés, they concentrated bravely on the original impact and sense of clichés and freed and liberated themselves from all – contextual – accusations of cultural plagiarism.

Let me walk from one word to the other and cite small treasures from *Gustave Flaubert's Dictionary of Accepted Ideas*:

*"FOUNDATION: All news is without foundation.*

*HEALTH: Excess of health causes illness.*

*RESTAURANT: You should order the dishes not usually served at home – when uncertain look at what others around you are eating.*

*CELEBRITIES: Celebrities!! Concern yourself about the least details of their private lives so that you can run them down. –*

*Belittle celebrities, point to their deficiencies. Musset was a drunkard. Balzac was always in debt. Hugo was stingy.*

*IDIOTS: Those who differ with you.*

*LITERATURE: Idle pastime.*

*DECORATION: The Legion of Honor: make fun of it but covet it; when you obtain it say it was unsolicited.*

*ARTISTS: All charlatans. Praise their disinterestedness (old-fashioned). Express surprise that they dress like everyone else, (old-fashioned). – They earn huge sums and squander them.*

*Often asked to dine out. What artists do cannot be called work...*

1 <http://www.inaplo.hu/nv/200110/11.html> (13.02. 2015).

*SCIENCE: on religion: "a little science takes religion from you, a great deal brings you back to it."*

*MUSICIAN: The characteristic of a true musician is to compose no music, to play no instrument and to despise virtuosos."*<sup>2</sup>

But in *Madame Bovary* Flaubert says: "as if the fullness of the soul did not sometimes overflow in the emptiest metaphors, since no one can ever give the exact measure of his needs, nor of his conceptions, nor of his sorrows; and since human speech is like a cracked tin kettle, on which we hammer out tunes to make bears dance when we long to move the stars."<sup>3</sup>

In my book entitled *Disco*, published in 2009, a childhood friend of mine, (with the pseudonym) Postulate, writes the following: *"...you can pour WORDS media-wise, you can spit with thousands of intentions on father, son and the Holy Spirit, you can swallow words without any water, and you can whisper them for greater impact...Impact! Intention stands at the very beginning, the intention of making an impact. Johnny, watch out, a car!... and Johnny stays alive. And hopefully, he will become something of an ally to us. One day, maybe he will save our lives. Maybe, he will not forget us completely. The impact..."*<sup>4</sup>

## The concluder

In conclusion to this – impulsively written – brief literary stroll, I will outline a cliché statement and formula.

CLIMBING ROPE = GUIDING THREAD = CONSTANT = CLICHÉ

CLIMBING HOOK = SPONTANEOUS NECESSITY = VARIABLE = CLICHÉ

In spite of the constantly changing world (the hooks), the safe and reassuring identity and guidance (with constant characteristics) of the HUMAN BEING is based on clichés: **on the original intention, sense and impact of clichés.**

2 <http://www.scribd.com/doc/187244/Flaubert-Gustave-Dictionary-of-Accepted-Ideas-1954#scribd> (20.02.2015).

3 <http://mek.oszk.hu/09500/09550/09550.htm> (13.02.2015) and <http://www.gutenberg.org/files/2413/2413-h/2413-h.htm> (20.02.2015).

4 [http://issuu.com/cosovan/docs/ca\\_disco\\_web](http://issuu.com/cosovan/docs/ca_disco_web) (13.02.2015).

## The rhythm changer

Designcommunication = communication integrated in development (progress).

This is my guiding thread (or cliché) as a designer, which is fully realized in the [www.coandco.cc](http://www.coandco.cc) and [www.mome.hu](http://www.mome.hu) communities.

(Design communication is the result of the differentiated and integrated – i.e. complex – approach of the designer: It is the formulation of a new domain through which creative behaviour becomes the general approach. IN PLAIN(ER)

LANGUAGE: How can differentiated human behaviour diminish if we talk about integration and integrated design? Why do we need the *either/or* if we can also speak about *both/and*? For ordinary people, design is not a general or eternal human manifestation. Design is a job, a profession, – while in reality, it should be and also could be more, if design as information node was in line with its communication ...)

## Kitschy accomplishment, or world peace

In the 21<sup>st</sup> century, in the age of information and knowledge, this is shamefaced idiocy itself, especially for intellectuals, is it not? No, it is not!! This is not a cliché; this is an undeliverable promise... Why? Because (so as not to repeat myself) our personal shame linked to the cliché of world peace (and extended by pre-images, pre-clips and pre-sentences) is stronger than the general truth factor and intention of the cliché, and so instead we make war...

Two brotherly nations – in our close vicinity – are killing each other at this moment (as well). I do not care for the past, the historical (un)truth, I do not care for borders or the fatherland if one person has to die for it.

Let us not romanticize wars, heroic deaths, historical justice or revenge, because this would be little more than the projection of our own self-murdering disposition on others. The right to life is the most basic human right and the most basic cliché...

=

DESIGN = LIFE (let us replace the word *design* – 2 paragraphs earlier – with *life* so as better to understand what design communication is about).

design = do good | communication = say good

good is = what is good for me  
and does not hurt others

subjective good = because it is in my own interest  
not to consider the interest of others

objective good = because it is in my own interest  
to consider the interest of others.

Dr. habil. **Attila Cosovan**, designer at [coandco.cc](http://coandco.cc) and associate professor at the Moholy-Nagy University of Art and Design Budapest.

## It's like a...

(Thoughts on some kind of sustainably-shaped thing)

by **Anna Baróthy** and **Janka Csernák**

*Captain: 'You know, Inspector, Love is like  
Inspector: ... a .... son of a b\_tch'*<sup>1</sup>

– this is how the captain's unfinished cliché is summed up by the Inspector, who is the hero of the story, and a Finnish country music fan. The story also tells us that happiness gained through a long journey is never safe, strange situations always come up; and only True Love, solid plumbing work, and pure, honest curiosity can make the dynamics of the Universe livable and amusing. We think we can agree with this idea. We can agree with the 'son of a b\_tch,' and with the 'love.' Also the 'gained happiness,' and 'never safe.' Even the earnest happiness of Finnish country music, and definitely pure honest curiosity. We'll leave the Universe for now. Things happen and issues come up. Some important things happen to us, but not necessarily *because of us, or for us.*

1 UJJ MÉSZÁROS, Károly: Liza, a rókatündér (Liza, the Fox-Fairy. Hungarian film, 2014). Liza, a 30-year-old naive, lonely nurse living in the capital of a fictionalized 1970s capitalist Hungary. She has taken care of Marta, widow of the former Japanese ambassador, for the last 12 years. While she's away, Marta gets killed by Liza's imaginary friend, Tomy Tani, the ghost of a Japanese pop singer from the 1950s. Relatives report Liza to the police for having murdered Marta. Sergeant Zoltan is put on the case, and slowly falls in love with Liza. She gains confidence, but all her dating efforts end in fatal accidents. Liza is convinced that she has become a fox-fairy, a deadly demon from Japanese folklore who rob men of their lives. The battle for Liza's life begins between the mysterious pop singer and Sergeant Zoltán.

Therein still lies a question, whether we realize when we are a part of something, or if we only notice that we are related to it. And yet, even if we don't know it (dömdödöm),<sup>2</sup> we are still involved, as we are part of it.

We find it easier to write about the sustainable designer in a DIY tutorial style, like 'how to turn a concrete mixer into a huge disco ball' or 'why moulding concrete is more fun in a group,' than to write about sustainable design itself. It's true that sustainability became a basic and essential discussion for mankind. Design CAN be the tool with which we can hammer a bio-nail into an eco-wall, only to hang a biodegradable plastic bag on it filled with paleo buns. It is important and necessary to think consciously!

It really is. It's important to see that there are rules, relations, effects, time and whatnot in the rabbit hole.

As we travel with our thoughts, we come to the idea of printed meat. It's exciting, progressive, sexy; it's important. But we have no idea whatsoever how it will affect our body in the short or long term. If it becomes accessible, which will make us crave it more? If they shape it like sausages? Or if some McBurger puts it on its menu? That will probably happen either way. And yes, it will make us feel much better to know that less animals have been killed for our meat, and our 3D printed leather shoes and gloves won't hurt anyone. However, true sustainability, after all, is an illusion, considering the whole picture. Instead of the idea of 'sustainability' we would rather say, 'let's try to slow down the otherwise inevitable, and try to feel good at the same time as well.' If we see it that way, then next to Google Glass, nanorobotics, 3d printers in space, Second Life, and bitcoins, sustainability is just a finely designed package in our fridge. The content does taste good. We want it, and it feels great to be able to prefer it over other things, because it's healthier, tastier and more natural than the GMO equivalents.

CALTROPe is a good and honest example of sustainable design practice. It is a simple bio-architectural structure, which can help tropical river deltas protect themselves against the rising sea level. The modular structure, which is made of degradable concrete, forms a dam parallel to the

2 LÁZÁR, Ervin: The Four-square Round Forest. Budapest 1985. Dömdödöm is a character in the book, who is only capable of saying his one quote 'dömdödöm'.

CALTROPe  
bioarchitectural  
structure. Distant view.  
Computer graphics.  
Courtesy: S'39.

coastline, then implanted young mangrove trees start to catch and keep the sediment transported by the river. It is the exact same thing that happens in nature, but with a catalyst that makes processes adequate to react to the slow progress of climate change. This problem effects approximately 5000 000 km<sup>2</sup> of land, and 500 million people. But it does and will effect everyone else, directly or indirectly. Knowing this, we are constantly working on verifying our concept, pushing it closer to its pilot every day. The design aims to work with the given circumstances – both the limited resources and the advantages of the specific flora of the climate. It is not overcompensating with powerful defense, but rather, adapting to the dynamics of the otherwise given process, working *with*, and not *against* natural forces. We really enjoyed creating this project. It was fantastic to see how new combinations of clear connections emerged from the playful brainstorming of this diverse group of people. Shaping or designing was more of a question of articulation. Such a creative process is an extremely intense and joyful state. We could say it is catharsis, the reward and drug of contemplation.



We believe the human race is a colourful entity, full of curiosity and joyous thinking, marching on its determined path. This path is filled with strange creatures, spectacles, correlations, dragons and gods. We have suspicions and instincts, but in the end we're good where we are. And after all, if we can get used to the thought that nothing belongs to us and nothing lasts forever, we are more keen to the amazements of the technological boom that surrounds us, the boom of which we are part, whether we like it or not. When we buy groceries at the farmers' market, or when we design a dam to protect tropical river deltas.

The terms natural and artificial merge, micro and macro meet in eternity. And we actually enjoy thinking about this and finding more and more challenges to solve. There is no way to hide from this fact. This is just another answer to a given problem in the complicated and sensitive network of coexistence. Among these correlations, despite all the great ideas and good will, there is no certain happy ending. We cannot know with certainty that the geese will heal, but it doesn't do any harm if we come up with a few more ideas to try to save them.

**Anna Baróthy** is the leader of S'39 Hybrid Design Manufacture, a design and art studio based in Budapest. **Janka Csernák** has worked with the studio as a designer since 2012. [www.szovetseg39.hu](http://www.szovetseg39.hu)

CALTROPe  
bioarchitectural  
structure. Distant view.  
Computer graphics.  
Courtesy: S'39.



## Identity Collage (Art, Computer and I)<sup>1</sup>

by **Tamás Waliczky**

One day, **Tomiczky** met himself in a crowded square among people rushing by. They stared at each other, waved, then turned their backs and walked off in opposite directions.

I would like to call attention to the fact that there is no such thing as a "natural" or an "unnatural" work of art. A Greek vase, a Renaissance fresco, a Shakespeare sonnet, or a work of art made on a computer are all equally undecipherable for, let's say, a cat. Mona Lisa's smile can only be found interesting by a human-sized, human-shaped, and human-minded being.

Why should we think that better equipment will result in better works of art? Good equipment is by all means justified, but it is only secondary to the force and clarity of concept.

If one does film, video, or computer work, the machines one works with become extremely important in one's life.

The limitations of the machine have always been more important to me than its potentials. When you have a personal relationship with your machine, you are able to do things with it that its designer never even dreamed of.

.....  
<sup>1</sup> The text is compiled from various publications of Tamás Waliczky.

The computer is just a means. We are wrong if we want to use it to conceal a lack of vigor in our message under a more fascinating guise.

People say the computer will transform the world. By this they mean what people meant when they made similar proclamations about radio and television; that the communication of ever larger masses of information can only be a positive development.

For me, the most important aspect of the institutions ... is *community*. I am talking about a group of intelligent, enthusiastic professionals who have welcomed me among them and with whom the shared work, discussions and disputes help me realize my ideas in accordance with the highest possible standards. In my experience, such a team is a very rare thing, and I consider myself lucky to have been a member of such a community on more than one occasion.

In reality, though, the computer can be one of the most effective means of increasing the danger of war and the stress on mankind. It is also a means of further manipulation in the mass media.

I have noticed that whenever I attempt to express ideas of general concern, my notions reveal more about myself than anything else. The sentences beginning with "People ..." or "Most people..." could in fact begin with "I ..."

I'm prepared to agree with anyone who curses the direction of developments at the moment and states that humanity is rushing towards its own doom, if that person is ready to acknowledge that this rush has been going on ever since we became human, and every horrible new invention and discovery is based on one in the past.

In addition to the qualities of each machine, its form, the sound and smell, it is this that influences me in what I do.

...my artistic work is surely not useful, or at least not in such a rational way, and while producing the work of art, I cannot see my purpose clearly. What I find is often surprising even for me.

My job is connected much more to the abstract, to intuition instead of knowledge, to the mysterious instead of light. And in this sometimes slow, fumbling process, in the course of my work, which is sometimes a sudden discovery that is surprising even for me, sometimes despairingly insecure, the materials and tools I am using may be of immense help, due to their nature, resistance and sobriety.

The computer was not invented for us artists. The computer was made for military purposes. It has served scientific purposes, and when a flicker of hope for artistic use appeared for the first time, the computer immediately fell prey to propaganda and commercial film-making.

I am on very good terms with technology, in the case of commissioned work, I am able to solve questions easily, rapidly and in accordance with high standards. The problem I always have is what I want to say through my work. Or, to be more exact, I must wait for the idea to overwhelm me completely before it becomes clear to me what it should be about. Sometimes this takes a very long time. And since it is not really up to me, I cannot rush it. I always try to, of course, because I would like to create in abundance and with ease, but I have the impression that all my sophisticated tricks are in vain; I have to wait for it to ripen to maturity.

**Tomiczky** suddenly loses knowledge of everything he has ever known. He is in a vacuum. He doesn't know how to use his limbs. He tries them out, but doesn't know how to move his body parts, and he ends up bruising himself in his attempt. He writes in the middle of nowhere, because he has also forgotten how to see, and he bumps into solid objects that he cannot sense. He tries his voice because he has forgotten how to speak. He squeals, bellows, and howls.

I have a very strong feeling that my work is entering a new period, but to find the words to describe what it will be like is a more difficult matter.

We can make another go at the eternal subject, perhaps shooting the film from a slightly different angle.



Sculptures | Time/  
Space, Karlsruhe, 1997  
(Copyright © 1997  
Tamás Waliczky &  
Anna Szepesi)

...any kind of technology only inspires me if it reaches a certain level of visual complexity. Obviously, in my work I am directed not by conceptual but by sensory considerations.

To this day, I don't consider myself a computer professional. I approach software from an artist's way of thinking.

How strange that I never had any real personal relationships with video machines. I actually don't care too much for video techniques and use them only out of necessity.

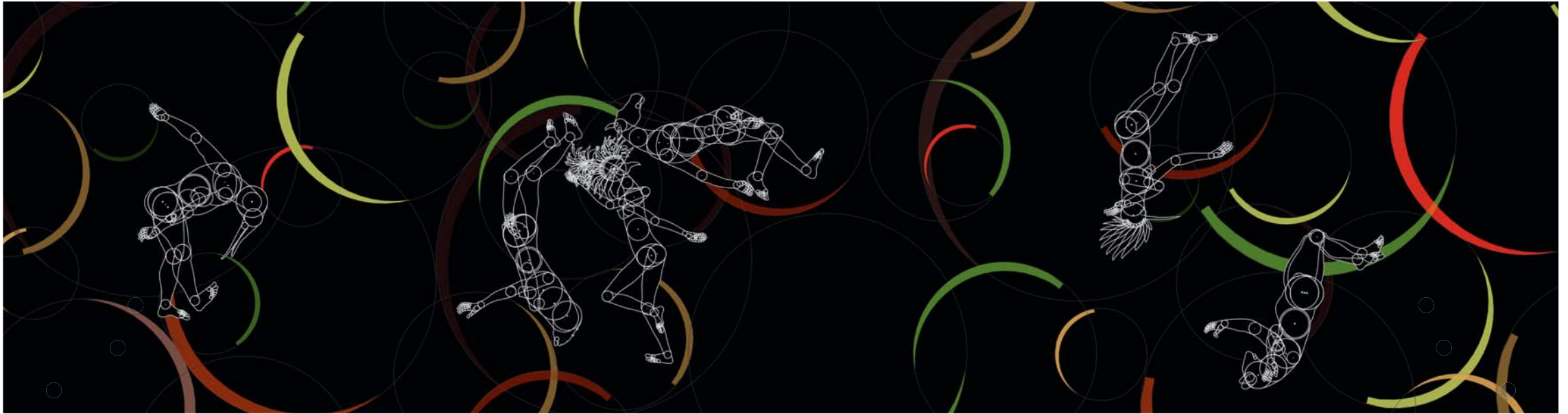
In order to create art with a computer, we will have to cast off all clichés of present commercial forms.

It is questionable whether I will be able to produce a real work of art about real problems using the virtual tools of a virtual reality, enjoying the virtual success gained from the virtual responses of the audience...

...it turned out to be a life-altering experience. When I looked into the Rolleiflex viewfinder, I saw an upside down, miniature, enchanted world which to me appeared more beautiful than reality. There was this magic mirror inside that machine...

**Tomiczky** pulls up the shutters in the morning. First there is only a small gap, so that only one or two colors appear. Tomiczky now collects himself and pulls the shutters up with one or two forceful pulls. The light floods into the room with incredible strength and covers every surface in color within seconds. A beautiful day begins, full of color.

Taking a picture of an object with this new medium might bring to light some details never seen before, and the familiar ones might be put into a new perspective.



Wheels, Hong Kong,  
2013  
(Copyright © 2013  
Tamás Waliczky &  
Anna Szepesi)

If we approach the computer with our old way of thinking, grounded on old means and devices, we will be knocking our heads against brick walls and miss a magnificent opportunity to create a new world.

One of the most important components of the arts for me is the freedom they possess, that they can emerge at the most unexpected places and can resist categorization.

There is a kind of circulation: artists attempt to show what is lively, unclassifiable, unique, and thereby are excluded from the received norm. In a while, the norm itself is altered and embraces the works of art that just yesterday were not digestible.

The computer is a typical example of an instrument that man has created and now does not know how to use.

When I purchase a machine today I am not really buying an object but rather an obligation. From that day forth I agree to buy new parts for it at regular intervals, to freshen up its software biannually and to uphold the continually changing ideals of PC ownership...

We may lose the unique unrepeatable stroke of the artist, but we will gain a new way of thinking. Perhaps we will realize that the artist's stroke might not even be of such great value, and that works of art have always shone through with their content.

My job, as an artist, is not that clear or obvious. It cannot be, due to the nature of art.

**Tomiczky** and his friend talk. ... They converse like the deaf and dumb, with fervent movements, touching each other with wild and exaggerated gestures. The buzzing of an alarm clock breaks their silent dialogue.

**Tamás Waliczky**, new media artist, lives in Hong Kong, where he teaches at the City University of Hong Kong | School of Creative Media, website: <http://www.waliczky.com>

## The End of Mainstream. Notes on after theatre's identity

by **András Visky**

After *what*? Among many afters, let's focus in this inquiry on only two: after the theatre of *mise en scène*, and after the totalitarian political experiments of the 20<sup>th</sup> century, in the context of today's social media society.

"The theatre is a device for the construction of truth," says Alain Badiou in *The Century*, speaking about the birth of theatre as an independent art form. A new species of artist, the stage director, like a new demiurge of the laboratory of history, gave form to the genuinely theatrical, but frighteningly shapeless "irruption of the masses onto the stage of History".<sup>1</sup>

The theatre, for a short century, became the mass medium of the epoch. Political totalitarianism found its representation in the dictatorship of the theatre director and, vice-versa, the theatre of the *mise en scène* took as a universal model the dictatorial structures of modern times. He – almost exclusively he, and rarely she – reigned over the community of players and other collaborative artists, and he – exclusively – owned the spectacles, regardless of the sometimes very long period of searching for the final

1 Badiou Alain, *The Century*. London and New York, pp. 42-43.

form of the performance, and regardless of the amount of creative and intellectual investment by the entire team of artists. The rehearsal room remained a private and, mostly, a secret space of the director, the father of all, and the actors offered themselves as obedient and pliable matter for his divine imagination and magical hands.

The poetics of *mise en scène* is about owning, controlling, replicating, and re-making. It's about sacrificing the personal creativity and freedom of the participating individuals (actors, designers, composers, technicians, *et al.*) on the altar of the director's artistry. The history of the late 19<sup>th</sup> and at least three-quarters of the 20<sup>th</sup> century's theatre coincides with the artistic biography or, in many cases – even autobiography – of a few outstanding stage directors. Endless anecdotes about the despotism of Strehler, Grotowski and Brook became sacred *logions* of strong institutionalized hierarchies. These stories also served as highly regarded "testimonies" to the "religious" co-dependencies of other artists, those few who were blessed by the Master, and who narrated many versions of their own enlightenment. The director created the actors in "the very image of His substance";<sup>2</sup> everybody was a dependent, most probably a Son, who embodied the creative power of the Father.

The self-celebration of a spectating bourgeoisie has been transformed, slowly, into a representation of individual narcissism. The socially-politically irrelevant artistic gesture has become an interchangeable product of the international festival market; infinite shades of grey and predictable styles and expressions on various stages, with a few recommended, if not mandatory, themes for often generously subsidized theatre companies.

From the perspective of notable theatre makers, the post-Brookian art theatre in the Romania and Eastern Europe of our days has fueled a hidden nostalgia for the dictatorship, a time when theatre, attributed exclusively to the director, spread the light of wisdom and free thinking, while a large and faceless crowd of spectators consumed the spectacles

2 Letter to Hebrews 1, 3. American Standard Version.



offered with no judiciousness, replacing real political activism with poor mythologies of personal resistance.

What remained after Strehler, after Grotowski and after Brook, after the theatre of the 1990s, in a post-religious era of theatre?

The identity of theatre makers, as well as theatre institutions, built up according to the model of the recently vanished dictatorships, demonstrated their unsustainability very soon after the quasi-revolutionary political changes of the late 1980s, but the residual mental infra-structures proved extremely durable. The beloved and silent tumult of the late 1970s and 1980s, which accompanied faithfully the soporific surrogate-theatres, after a short period of transition, suddenly disappeared. The emptied and useless metaphorical language of the time tended to create a sort of elite of theatre goers, instead of addressing more directly the new issues of a dramatically transformed social life. The proximate community was sacrificed in the name of an abstract "European mainstream" theatre. As a result, the most significant and representative theatres created a vague international identity, which could not be assimilated by their own audiences. This gap between the companies and their forgotten audiences has become largely unbridgeable.

The communication of the most established, the so called "state" and "national" theatre companies in Romania has been focused on the image of the "big" and "important" theatre of the cultural elite, disseminating the message that the proper mainstream can be found exclusively outside of our cultural and political borders. There, too, are located the "good" and "sensitive" audiences that value the new, progressive international orientation, in contrast with our own highly provincial spectators, who are not considered sufficiently educated to receive and understand real art. The symbolic, ritualistic replacement of the audience has worked out perfectly. The incipient and, at the beginning, nevertheless positive international orientation became, in a surprisingly short period of time (even by the end of the 1990s) a very identifiable "new provincialism".

Alongside their disdain, the emblematic companies have forgotten about their obvious appurtenance to the immediate community of potential and existing theatre-goers and they fail to address hot, contemporary, local issues in their performances.

As a reaction to these tendencies and in order to find an audience, many companies have turned back to a restoratively traditionalist theatre. In contrast, other companies have denied, often dogmatically, the potentials of performances based on classic texts and predominantly poetic discourses. The first reaction cultivates a self-forgetting, populist worldview, and has been enthusiastically embraced and generously supported by a new conservative generation of politicians. A certain new consumerism has found its own form among the ruins of dictatorial and self-worshipping structures.

Another, essentially new, category of alternative theatre companies embraces a radical avant-garde activism by rejecting everything which is considered classic, in other words, "old" and "dated". It cultivates the immediate: newly written texts, devised and documentary theatre, and theatrical events in mostly non-conventional spaces. Many have created new public spaces of direct contact with the audience, encouraging participation, debates, and live intervention. The "art theatre" in their case is looked upon ironically or not addressed at all.

The question is whether a third category can be identified as a descendent of the abovementioned post-Brookian one, something in between the new consumerism and the theatre of immediate reality? Is the "art theatre" sustainable? Many theorists argue that the epochs of identity transitions of a society are the most fruitful for theatre, and the "in between" status, the need for new and authentic meanings, the exposure, that sort of existential nakedness are the genuine subject of theatre art. The no-mainstream situation imposes, no doubt, an egalitarian approach to the act of creating theatre.

The social media age and the post-totalitarian societies confront theatre makers with the challenge of defining the unique and distinct identity of their art.

The real presence in a shared space of both the audience and players: probably this is the uniqueness of the theatrical experience. The value of that bodily presence in the real time of the participants, and the specific ephemerality of the event, might offer a valuable and real encounter of individuals, breaking the false and romantic hierarchy of mystically blessed creators and passive receivers.

There is an increasing need for a "new intimacy", the closeness of the other and the event of *anagnorisis* (recognition), when the Other is recognized as an obvious and dramatic component of one's own identity; the audience as a participative presence and partner, instead of a faceless and well-domesticated consumer.

Dr. **András Visky**, playwright, dramaturge, associate professor of performance studies at Babeş-Bolyai University of Cluj and Károli University of Budapest.

## Homo Hungaricus Away From Home

by **János Lackfi**

Magyar man is a student in 1956, and he would have been shot in the head outside the radio building if his sweetheart hadn't pulled him into a doorway. He'd never make it over the border with the girl of his dreams, who would go on to give him the gift of ten offspring and faithfulness to the grave. He'd never be on the board of a mammoth concern that manufactures medical prosthetics. His battered American automobile, driven in haste to a company dinner, would never be ushered to the end of a red carpet rolled out of a grand hotel entrance, where a uniformed valet would graciously open the door only for it to creak its last and fall with a clank onto the sidewalk. And he'd never be able to recount the laughable tale with a tear in his eye of how his lady wife elegantly extricated herself from the car in an evening dress crafted by her own fair hand and quipped to the laddie left holding the dislocated door: "Oh leave it, it's not important!"

Magyar man slips across the border in 1956, gets a degree in Pennsylvania, serves in the US Army, and teaches gun-wielding immigrant kids in suburban high schools about the beauty of the English language and its rich literature. The basement of his house is his own little empire, wonderful rums run down his gullet, he pens poems about life as a Hungarian away from home, and he publishes a literary journal packed with the poetry of fellow émigrés.

He often drives hundreds of miles to work in the morning and back home at night. He's always sure to take a bottle of Coca-Cola with him to quench his thirst, and, in order to avoid wasting time pulling up and missing his place in the line to look for a convenient place to pee, he (with typical Hungarian ingenuity) discretely refills the bottle as he drives. He complains behind his wife's back that the sexual liberty of the American poet is nothing more than an empty legend, so he finds himself forced to make the occasional journey back to Hungary for a little "mother-tongue" training.

Magyar man is an atomic physicist and, bored out of his mind with life in the Budapest lab, he wins himself a French stipend and stays there, starts a new family to replace the old one at home, produces a measuring device that analyses matter invisible to the eye in a manner unfathomable by the brain of most mortals, and fills days months and years travelling to and from various working installations in Tokyo, L.A., Berlin, Grenoble and back again. He huffs at the fact that a measly tennis player earns enough to buy a chateau, while a prominent scientist only makes enough to secure a largish mansion.

And all this time Magyar man sits at home in Hungary, wears his seventies shoes and sixties jeans, and, on the rare occasion that he is granted a passport, drools over scented washing powder and unlimited supplies of bananas, and feels quite sick at the sight of television sets conversing in seven languages and preaching crumbling capitalism from Vienna's shop windows. If he happens to be trickier, he strikes a deal with the boys on the border, wrangles with relatives in the West, and stocks his second-hand clothes shop with the paradisiacal garments cast off by Austrian cousins. He waits with glee for parcels packaged by Hungarian kin on the other side of the border. He never unwraps as much as they have wrapped up, but he is not the type to look for trouble, because postmen are Magyar men as much as he, and they get by as best they can.

From time to time he enjoys a visit from Hungarian brethren popping back to the motherland, who show up with chewing gum and a Snoopy t-shirt, Lindt chocolate

and single malt whisky, oh, and the faint scent of freedom. They rush to remind him of how small his little country looks from above, and how socialism is getting it wrong, and where. But neither do they forget to mention that capitalism is no stroll in the park either, and that it is all very well having ninety shades of socks to choose from, but wear any pair for long enough and they still start to smell. They bemoan the fact that public education churns out ne'er-do-wells, that private tutors cost a small fortune, that the welfare plan is catastrophic and the unions corrupt.

Our Magyar man kind of believes this and kind of doesn't, when the haze of whisky wafts out of his head the next morning. The cold light of day makes it all seem so surreal, as if he's just chatted with Neil Armstrong about how chilly it was when he stepped onto the Moon, and if a man drops his lighter he can't stop to pick it up, because the rocket won't wait if he is ever late.

**János Lackfi**, poet, writer and literary translator. He lives in Zsámbék, near Budapest with his wife and five children.

## Creative confusion as a starting point for reflection and interaction.

### A comment on *"Sustainable Identities"*

by **Daniela Gottschlich**

When I read the title of the project for the first time and had a quick glance at the pictures of Cseke's abstract space structure, my spontaneous association was: "Sustainable identities? What will that be? If there is hardly anything like a fixed, homogenous identity how could it even be sustainable? This pair doesn't match!" – but it does. By linking two concepts as popular and well-known as "identity" and "sustainability", artist Szilárd Cseke and curator Kinga German have succeeded in causing creative confusion. Disturbing the "normal" order is a productive method of providing a point of departure from which to question what we take as evident. Both on the conceptual and the physical-material levels, using the actual space of the Hungarian Pavilion Cseke and German create a cosmos for reflection, association and interaction. They open the concept of sustainability and identity to processes of rethinking, and they remind us of what they are: contested concepts of ambivalence. As a white, feminist, transdisciplinary political scientist in the field of sustainability science from the Global North, I have

analyzed the discriminating power of identity categories like "race", "ethnicity", "gender", and "class" (among others), that build and rebuild hierarchical dichotomies which are used to legitimize unjust, uncaring and unsustainable political, economic and cultural structures. Fundamental restructuring is necessary. Without reflection on the mechanisms through which the "other" (e.g. women, people of colour, indigenes, future generations, non-humans) is excluded and marginalized, there will be no pathways to sustainable futures. Art exhibitions like *"Sustainable Identities"* represent the "other" par excellence. As critique of power, Cseke's installations offer the possibility to create space to contemplate and remind us that we are travelers: Like the moving balls propelled by fans in Cseke's wall-to-wall foil, we travel between different groups and self-identifications. However, there are limits to the ways in which we can escape identity categories (the balls will remain in the installation), our egos are not determined by nature but rather are multiple and complex. Cseke's work addresses both the question of how the personal self relates to the social-ecological environment and how identity tracks can move interdependently but in various directions. (We have the choice and we have to choose to stop violating the rights of others.) The open invitation to the visitors to express their views on the exhibition's subjects and to collect the most significant identity offers particularly powerful ways to rethink sustainability in theory and practice. Since its inception through the Brundtland-Report in 1987 and the UN conference on environment and development in Rio de Janeiro in 1992, "sustainability" has become one of the most important discourses of the twentieth century, inspiring efforts of different stakeholders to transform local and global governance, as well as economic paradigms. However, the question how the future should look is still open and needs to be explored. There are endless possible "futures of the world". Thus, what sustainability actually means is situated in a highly contested field of meanings. In it, some strands of discourse are marginalized while others gain dominance, often along the lines of already

established power relations.<sup>1</sup> Therefore an ongoing, critical reflection is needed with regards to the effects of dominant sustainability discourse, with the goal of increasing its democratic and transformative potential. Different critiques of dominant sustainability discourse have been put forward not only by many scientists and activists, but also by artists. These critical contributions are today more important than ever, as sustainability discourse is gaining prominence with consequences on multiple levels:<sup>2</sup>

- I. Global public perception as well as political decisions shaped by sustainability knowledge are produced predominantly in the Global North. This poses questions as to who can participate in knowledge production and discursive developments. Unfortunately, the equal importance of various forms of knowledge does not permeate the dominant discourse. Natural science often gets priority, although art as a sensual practice forms a rich source of inspiration for sustainable livelihoods. The “noise space”, the sound installation of media designer Ábris Gryllus, offers an opportunity to experience the themes of sustainability and identity not only through a cognitive analysis but with the entire body.
- II. Governance for sustainability is often reduced to mere environmental governance, emphasizing above all technological transfer and efficiency strategies. Critical voices of the environmental justice movement emphasize, for instance, the connections between social, environmental and ecological justice and propose participatory democracy as a strategy in its own right towards sustainability. Art has great democratic potential. It is surprising how little light has been cast on the cultural dimension in sustainability discourse so far. Experimental space for

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1 E.g. Global North and Global South; resource extractivism industries and indigenous communities; non-feminist and feminist approaches to sustainability; economic growth and radical economic transformation.

2 GOTTSCHLICH, Daniela/ BELLINA, Leonie: Justice and Care: critical emancipatory contributions to sustainability discourse. In: Agriculture and Human Values. Symposium on feminist perspectives on human-nature relations (forthcoming). The following argument was also partly inspired by this article.

democratic dialogue is missing, opportunities to reflect our socially and ecologically destructive behavior are pretty rare. The curatorial concept of German and Cseke seems to me not only to constitute a contribution to politicized art, but also to reclaim public space for processes of self-determination.

- III. And last but not least, the dominant economic system is not only influenced by sustainability discourse, it also appropriates this discourse and in turn shapes it. Although there have been different notions of economy (from neoliberal to radically transformative) in the discourse from the very beginning, one powerful discursive strand conceptualizes sustainability as “sustainable growth”. The discursive reframing of sustainable development as ‘green economy’ “preserves the economic structure and profit-making capitalist logic of the existing system”.<sup>3</sup> Feminist economists observe that care and nature, the living bases of every economy, are continually destroyed. This critique, voiced since the 1990s, is as relevant today as it ever has been.

These multiple strands characterize the sustainability discourse not only as highly contested but also as a possibility to question the unjust structures and uncaring rationalities of our current dominant system and to contribute to the discourse by offering critical-emancipatory alternatives, re-envisioning possibilities, and developing practices. Cseke’s installation and the interactive inner courtyard are as dynamic as processes of sustainability ought to be.

Thus, sustainability, its aims and the methods of achieving it must be constantly rethought and practiced in new ways, with an open invitation to new participants; such a process allows for new understandings of problems and new solution strategies to emerge. I have expressed this

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3 BIESECKER, Adelheid/ Darooka, Priti/ Gottschlich, Daniela et alii: A caring and sustainable economy. A concept note from a feminist perspective; ed. by Friedrich Ebert-Stiftung/ Căcilie Schildberg. Berlin 2014, <http://library.fes.de/pdf-files/iez/10809.pdf> (10.03.2015), p. 2.

view in the concept of "sustainability to come";<sup>4</sup> a term coined by taking the cue from Jacques Derrida's concept of "democracy to come".<sup>5</sup> This analogy captures the inconclusive nature of an open-ended societal search process, which is never free of conflicts or power struggles. Like democracy to come, the concept of sustainability to come represents the ongoing questioning of current power relations and their influence on different views of sustainability. It functions both as a tool for critical analyses and as visionary target knowledge for the creation of societal framework conditions for the transformation of unjust and therefore unsustainable relations.

The exhibition in the Hungarian Pavilion can be understood as a marvelous piece that contributes to the idea of sustainability to come. We need more such sensual, carefully contemplated experimental spaces to reflect the future we want.

Dr. **Daniela Gottschlich**, political scientist, substitute professor for Climate Change and Sustainable Development at the Geography Department of the Humboldt-Universität Berlin and member of diversu, institut on diversity, nature, gender & sustainability, Lüneburg. [www.diversu.org](http://www.diversu.org)

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4 GOTTSCHLICH, Daniela: Kommende Nachhaltigkeit. Bausteine für ein kritisch-emanzipatorisches Konzept nachhaltiger Entwicklung aus feministischer, diskurstheoretischer Perspektive [Sustainability to come. Building blocks for a critical-emancipatory concept of sustainable development from a feminist, discourse-theoretical perspective]. Osnabrück 2013 (Dissertation).

5 DERRIDA, Jaques: Rogues: Two Essays on Reason. Stanford 2005, Chapters 3 and 8.



# SZILÁRD CSEKE

(1967)

Lives and works in Budapest. Having finished his master studies in painting, Cseke graduated from the University of Pécs in 1995.

He started to create mobile objects in the mid 90s. His works demonstrate processes in society and economics with special emphasis on the themes of migration and search for identity.

Szilárd Cseke's works have been exhibited in several galleries, museums and international art fairs, so his works can be found in well-known private and public collections.



## STUDIES

- 1992-1995 Master's School of Fine Arts, University of Pécs, Faculty of Painting
- 1987-1991 University of Pécs, Faculty of Fine Arts

## PRIZES, SCHOLARSHIPS

- 2014 Mihály Munkácsy Prize
- 2013 NKA Scholarship (National Cultural Fund of Hungary)
- 2007 Art Scholarship of the Kunststiftung Baden-Württemberg (organized by the Budapest Gallery)
- 2006 Strabag Painting Award (organized by Ludwig Museum, Budapest)
- 1998 NKA Scholarship (National Cultural Fund of Hungary)
- 1997 Derkovits State Fine Arts Scholarship
- 1996 Art Scholarship of the Hungarian Academy in Rome

## SELECTED SOLO EXHIBITIONS

(that consisted of space installations)

- 2014 *I have Great Desire*, Ani Molnár Gallery, Budapest
- 2013 *We are Moving Abroad*, Museum Kiscell - Municipal Gallery, Budapest
- 2012 *Jobcentre East*, Ani Molnár Gallery, Budapest; *Illusion of Progress*, Park Gallery, Project Space of the Ani Molnár Gallery, Budapest
- 2010 *Race for hope*, Ani Molnár Gallery, Budapest

Works by Cseke have recently been shown at, for instance, THE ARMORY SHOW New York, Art Brussels, Artissima Torino, ARCO Madrid and VIENNAFAIR.

See more: <http://www.molnaranigaleria.hu/htmls/artists.html>

**56. International Art Exhibition  
– la Biennale di Venezia  
Hungarian Pavilion**

**Exhibiting Artist**

Szilárd Cseke

**Curator of the Exhibition  
*Sustainable Identities,*  
Hungarian Pavilion**

Kinga German

**National Commissioner**

Monika Balatoni

**Sound installation**

Ábris Gryllus and Szilárd Cseke

**Artistic Organizer**

Kinga German, Szilárd Cseke,  
Team of Ludwig Museum Budapest  
(LUMÚ), Anna Karády, Sándor Fodor  
and István Puskás (Office of the  
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and Zsolt Hiripi.

**Assistant to the Curator for the  
Exhibition and Research**

MOME Students:  
Lilla Al-Assir, Dorottya Magyar

**Visual Identity**

Gita Elek, Hajnalka Illés,  
Benedek Gulyás

**Architecture Design and  
Modelling Conception**

Szilárd Cseke, Kinga German, Attila  
Cosovan, Tamás Fogarasy.

Courtyard and Exhibition Design:  
Kinga German, Szilárd Cseke, Attila  
Cosovan, Tamás Fogarasy, Dóra  
Balla and students of the Moholy-  
Nagy University of Art and Design  
Budapest (MOME): Dénes Sátor,  
Benedek Gulyás, Hajnalka Illés, Gita  
Elek, András Fakó, Eliza Mikus, Brigitta  
Nachtmann, Zoltán Fehér, Mihály  
Lukács, Márton Budai, Boglárka Mázsi

**Exhibition and Architecture  
Design Conception**

Szilárd Cseke, Kinga German  
Realisation: Béla Bodor and Team of  
LUMÚ Budapest

**Constructing Team  
(Hungarian Pavilion)**

Béla Bodor, István Dóczy, Albert  
Zelena, Zoltán Inácsi, László  
Könyvászó, Márton Walch (LUMÚ  
Budapest) and Patent-Dekor Bt.

**Web design**

Tamás Fogarasy  
www.sustainableidentities.com

**Web application**

Concept: Eliza Mikus, Zoltán Fehér,  
Tamás Fogarasy  
Realisation and Developing:  
POSSIBLE Budapest  
Sponsor: POSSIBLE Budapest

**Videofilm Spaces  
on the Website**

Szilárd Cseke in collaboration  
with Mihály Lukács

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