

Kóstolni a szép-tudományba



Kóstolni a szép-tudományba

Tanulmányok
a Fiatal Művészettörténészek
IV. Konferenciájának
előadásaiból

KÓSTOLNI A SZÉP-TUDOMÁNYBA

*Tanulmányok
a Fiatal Művészettörténészek
IV. Konferenciájának
előadásaiból*

Kóstolni a szép-tudományba

Tanulmányok a Fiatal Művészettörténészek IV. konferenciájának előadásából

Főszerkesztő: Székely Miklós

Szerkesztők: Dragon Zoltán, Entz Sarolta Réka, Raffay Endre, Szerdahelyi Márk, Tóth Áron

Grafikai terv, tördelés: Papp Gyula

Szöveggondozás: Asztalos Emese

A borítón a berhidai Szent László templom belső kapujának részlete látható. Konceptió: Sidó Anna, fotó: Szerdahelyi Márk.

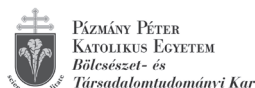
A kötet megjelenését támogatta:

Magyar Tudományos Akadémia

Bölcsészettudományi Kutatóközpont Művészettörténeti Intézet

Nemzeti Kulturális Alap

Pázmány Péter Katolikus Egyetem Bölcsész- és Társadalomtudományi Kar



© Szerzők

© Szerkesztők

© Fotósok

© Grafikusok

© CentrArt Művészettörténészek Új Műhelye Közhasznú Egyesület

© Fényképek intézményi jogtulajdonosai: Artur Żmijewski; Central Booking Gallery, NYC, USA; Elek István hagyatéka; ZKM | Center for Art and Media Karlsruhe, Németország; Erdélyi Unitárius Egyház Gyűjtőlevéltára, Kolozsvár, Románia; Fajó János; Foksal Gallery Foundation, Varsó, Lengyelország és Galerie Peter Kilchman, Zurich, Svájc; Forgács Péter; Forster Gyula Nemzeti Örökségvédelmi és Vagyongazdálkodási Központ, Fotótár, Műemléki Tervtár; Hargita Megyei Állami Levéltár, Csíkszereda, Románia; Jan de Nys, Aalst, Belgium; Kiel University Library, Kiel, Németország; London, The British Museum / Trustees of the British Museum, Egyesült Királyság; Magyar Építészeti Múzeum, Budapest; Márton Áron Gimnázium gyűjteménye, Csíkszereda, Románia; MTA KIK Kézirattár, Budapest; National Gallery of Art, Washington D.C.; Országos Széchényi Könyvtár Mikrofilmtár, Budapest; Petőfi Irodalmi Múzeum, Budapest; Róma, Scuola Lante della Rovere; Római Katolikus Gyűjtőlevéltár, Kolozsvár, Románia; Soproni Múzeum, Storno-gyűjtemény; Szépművészeti Múzeum – Magyar Nemzeti Galéria, Budapest; Laczkó Dezső Múzeum, Veszprém.

A kiadványban megjelent írások tartalmaért és a képek jogtisztaságáért minden esetben a tanulmány szerzője felelős.

The authors of the essays are responsible for the contents of the texts as well as for obtaining permission to reprint the images included in their essays.

ISBN 978-963-88825-5-4

CentrArt, 2014



CentrArt

Tartalomjegyzék

<i>Előszó</i>	7
ROSTÁS TIBOR	
<i>Graeco opere – görög modorban II.</i>	
<i>A veszprémi „Gizella-kápolna” és a lékai várkápolna 13. századi falképei</i>	9
KOVÁCS GERGELY	
<i>A felvinci református templom italobizánci stílusú falképei</i>	33
KÓNYA ANNA	
<i>Ikonográfiai összefüggések az alcinai templom falképein</i>	45
MEZEI EMESE	
<i>Hétköznapi jelenetek egy késő középkori kályhán¹</i>	61
PÁL EMESE	
<i>Rubens Szamosújváron?</i>	71
PÁSZTOHY JÚLIA	
<i>Pákei Lajos villa- és lakóház-építésze</i>	85
VARGA ORSOLYA	
<i>Lang Adolf Szegeden és Pécsen</i>	97
SALAMON GÁSPÁR	
<i>Tagok és ragok</i>	
<i>Építészet és nyelv kapcsolata Schulek Frigyes terminológiai kísérletezéseiben</i>	113
IMECS-MAGDÓ ESZTER	
<i>Borszékfürdő modernizációja a 20. század elején</i>	125
GÁL ZSÓFIA	
<i>A kolozsvári Arany János utcai bérvillák</i>	143
LADÓ ÁGOTA	
<i>Az Erdélyi Római Katolikus Státus csíkszeredai főgimnáziumának tervezéséről</i>	157
BALDAVÁRI ESZTER	
<i>A német korai Jugendstil hatása Körössy Albert Kálmán építőművészetére</i>	173
ZSOLDOS EMESE	
<i>A pécsi Jókai-ünnepély képi emlékezete</i>	187

F. DÓCZI ERIKA	
<i>A Betonszemle folyóiratról</i>	199
SEBESTYÉN ÁGNES ANNA	
<i>Molnár Farkas és az építészeti szaksajtó mechanizmusai a két világháború közötti Magyarországon</i>	211
JÁSZ BORBÁLA	
<i>Funkcionalizmus és racionalizmus között Adolf Behne elemzése a modern építészet hőskorából</i>	225
DÉNES MIRJAM	
<i>Ki a naiv? A Dallos Marinka kutatás alapvető kérdései a naiv művészet jellemzőinek tükrében</i>	235
BRUNNER ATTILA	
<i>A magyar játéktervezés történetének néhány kérdése</i>	251
SIMON BETTINA	
<i>Egy festménysorozat öndefiníciója. Károlyi Zsigmond Mérték-képei</i>	265
BRADÁK SOMA	
<i>A rendszerváltás performansa. Elek István köztéri akciói 1985 és 1993 között</i>	277
DUDÁS BARBARA	
<i>Globalizálódó művészet lokális problémákkal – avagy mi történt a művészet vége óta?</i>	295
GÁRDONYI LÁSZLÓ	
<i>A képregény metamédiuma</i>	307
KOSINSKY RICHÁRD	
<i>Michael Fried befogadáselmélete</i>	321
JAN ELANTKOWSKI	
<i>Replaying Memory. Holocaust and Video Art in Péter Forgács's "Meanwhile Somewhere... 1940-1943" and Artur Żmijewski's "The Game of Tag"</i>	331
Személy- és helymutató	343

Replaying Memory. Holocaust and Video Art in Péter Forgács's *"Meanwhile Somewhere... 1940-1943"* and Artur Żmijewski's *"The Game of Tag"* *Jan Elantkowski*

Representing the unrepresentable

The extermination of European Jews and the question of the function of art in a world marked by the cruellest crime of humanity became one of the most crucial problems that theoreticians and artists had to deal with after the end of the Second World War. This difficulty seems to be invoked by Dominick LaCapra in the context of a famous statement of Theodor W. Adorno. "Adorno's famous and often misunderstood comment about the barbarity of writing poetry after Auschwitz is itself best seen not as a *Verbot* (prohibition) but as a statement concerning the difficulty of legitimate creation and renewal in a posttraumatic condition, and it is also better applied to the role of the imagination as well as its interaction with memory than to poetry in any generic or delimited sense. Similarly, my own theoretical reflections do not assert absolute limits, much less prohibitions or taboos, but at most indicate obstacles and challenges with which writers and artists have had to come to terms in supplementing documentary with more 'artistic' approaches to the Shoah. These reflections also indicate the necessity of performing critical work on memory in the hope of renewing imaginative possibilities and reopening the question of the future – a necessity that brings art into a particularly close, provocative, and mutually questioning relation with history."¹ It is this critical work on memory and questioning the relationship with history which helps one to believe that, even if representing the Holocaust (in visual arts as well as in other fields) is an attempt condemned to failure, artists should persist in dealing with this topic. Artists engaging with this issue not only risk defeat by the magnitude of the problem, but also bear the responsibility tied to co-creation of remembering dramatic events from the last century. According to Ernst Van Alphen, "unlike other art that can claim autonomy or self-reflexivity, Holocaust art tends to be unreflectively reduced to how it can promote the Holocaust education and remembrance. Art,

teaching, and remembrance are thus collapsed without any sustained debate about the bond between these three cultural activities. In the context of Holocaust education and remembrance, it is an unassailable axiom that historical genres and discourses, such as documentary, memoir, testimony, or monument, are much more effective and morally responsible in teaching historical events than imaginative discourses. Accordingly, art in general is already problematic because it is imaginative, not documentary.”² Regardless of these difficulties, the problems of memory and visual representations of the Shoah are present and vivid in contemporary art, as if following some invisible imperative to do so. One cannot forget such great suffering, claims Adorno, and even if there is a constant risk of betraying the victims, there is no other place where this suffering could “find its own voice.”³

The Holocaust and remembrance – the Hungarian and the Polish case

In the catalogue for the recent – and largest – Polish art exhibition devoted to the Shoah, *“Polish Art and the Holocaust,”*⁴ Paweł Śpiewak, director of the Jewish Historical Institute in Warsaw, pays attention to this overwhelming inability: “We know, or sense, that some events, or experiences, cannot be approximated for the reason of their horrifying dimension. [...] However talented and experienced the artists, whatever the critics’ and viewers’ opinions, depictions of the Holocaust are doomed to fail not because they are poor art, but because they transgress the fundamental taboo of death, transgressing the act of the Holocaust itself, which in this case is perceived as almost sacred. It is, in this perspective, a holy act because it involves historically unprecedented suffering and events. Its unrepresentability is a result not so much of historical complexity, of our ignorance or cognitive difficulties as of its ‘moral horror, which goes beyond the ordinary, and perhaps any, modes of representation’ (Berel Lang).”⁵ The Holocaust as part of our common European tragedy has to be seen from both our common perspective, but also as a part of the national politics of all the countries who have experienced the destructive power of Nazism. Remembrance, to cite Péter György, “cannot take place elsewhere than in the national cultures of the countries in question, in their collective memories.”⁶ It is therefore a task of collective memory of the nation to support, propagate and conserve that which cannot be forgotten.

“Memory is never shaped in a vacuum; the motives of memory are never pure”⁷ writes James E. Young, and this seems to apply in particular to the tangled situation of the countries of East Central Europe, those marked by decades of Socialist regime – times of manipulation and distortion of the work of remembrance, decades of constant avoidance of the topic. Unlike in Western Europe, the collective memory concerning traumas of the genocide had no existence without manipulation and understatement in the countries of East Central Europe under the Communist regime. The wounds of the Second World War never had the chance to heal. Hedvig Turai,⁸ using Charles S Maier’s metaphor of ‘hot’ and ‘cold’ memory, applies it to illustrate memory processes concerning the Holocaust and Communism in Hungarian collective memory. As in Hungary, in Poland and also in other post-Communist countries, a process of memory

is particularly distorted and threatened by various confusions, since “notions like ‘historical distance’, ‘truth’ and ‘objectivity’ have been contested in theory and by practical problems of interpreting the historical past and present”.⁹

However, after decades of Soviet domination, Hungary, Poland, and other post-Communist countries have finally had the possibility to face their painful history, to save from oblivion what was not possible earlier. The willingness to remember the Holocaust in those countries has outlasted the Soviet regime and, at least in the field of the visual arts, seems to be vivid and present (although not acknowledged). Anda Rottenberg, in her book analysing Polish contemporary art since 1945, claims even that “stigmatising by war became one of the most characteristic features of Polish contemporary art”.¹⁰ Indeed, the war trauma appears as ever present in the memory of Poles. Every subsequent generation of artists since the end of the war has tried to confront the topic with the help of new means of artistic expression and to apply it to new realities, thus being involved in writing the collective memory of the nation.

Replaying Forgács and Żmijewski

In this paper I would like to analyse two works: the Hungarian Péter Forgács’s “*Meanwhile Somewhere... 1940-1943*” from the series “*The Unknown War*” (1994), and “*The Game of Tag*” (1999), a work by the Polish artist Artur Żmijewski¹¹. These films seem to reflect ideas and to present elements mentioned by LaCapra, and thus they seem to challenge and provoke memory. Their artistic and visual strength and importance is not to be underestimated in the discourse concerning memory within Hungarian and Polish contemporary art, respectively, or even in European art. Their crucial impact is based on their special attitude towards the Shoah and the problem of remembrance in contemporary arts. What Forgács finds interesting is the everyday life of people living their peaceful lives in Western Europe, unaware of the war atrocities (or not wanting to know), when at the same time in other parts of the continent, people are experiencing the cruelty of the ongoing Second World War. The artist focuses on what one cannot read in historical studies, presenting specific microhistory (“macro- and micro-levels of history”¹², as William C. Wees says to distinguish between small stories of single people involved in historical processes) by means of home-made, amateur films from the era. Żmijewski’s controversial attitude towards memory, on the other hand, is based on overcoming the taboo, stretching the borders by – as many would say – profaning memorial sites. The artist chooses the gas chamber of a former concentration camp as the setting of his video, aiming to “disarm” this crime scene.

Both works came into existence in East Central Europe, in the nineties, therefore after the transition –, in newly free democratic countries. As a result of democratisation in Poland, new Polish video art had a chance to develop expediently after 1989,¹³ originating inter alia in Zbigniew Libera’s “critical video art” films from the 1980s. However, not only the political situation co-creates the necessary context for the works of Forgács and Żmijewski. One has to mention here Marianne Hirsch’s term “post-memory”, describing vicarious, appropriated memory, since both artists were

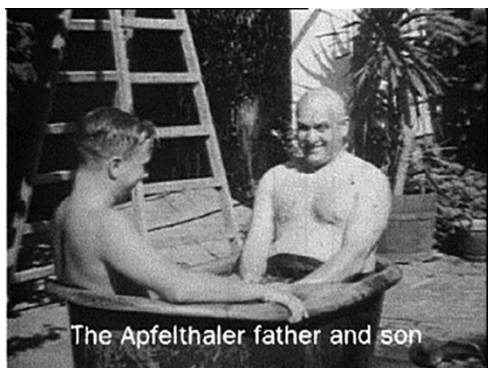
born after the war, which makes them a post-generation of the Shoah. This generation crosses the boundaries appointed by those who have experienced the atrocities of war,¹⁴ being capable of a more critical and broader approach.

Artur Żmijewski (born 1966) graduated from the Academy of Fine Arts in Warsaw as a pupil of Grzegorz Kowalski, together with Katarzyna Kozyra and Paweł Althamer. These artists began their careers in the nineties focusing on artistic activities which included a critical attitude towards the social, political, and economic situation in post-communist Poland.¹⁵ Żmijewski's works frequently feature uncomfortable topics, taboos, human corporeality, and the presence of "the Other" in society. His artistic activity closely and consistently refers to the problem of memory, to post-War trauma and Polish culture after the Shoah. As rightly observed by Katarzyna Bojarska,¹⁶ what seems controversial is not only the way he presents the above-mentioned problems, but also the process of the creation of inter-human relationships within his works. History as an experience is a crucial element of Żmijewski's art; dealing with it the artist uses and analyses repressed trauma and human corporeality, consequently reopening wounds of national memory.

Żmijewski prefers to call himself a researcher, rather than an artist. According to him, his methods are so similar to art that his audience and he himself may treat the results of his activities as art.¹⁷ Nor does Péter Forgács describe himself as an artist in the context of his home movie-films. "I'm an archaeologist in a way",¹⁸ says Forgács (born 1950), the video artist and filmmaker. Educated at the Budapest Academy of Fine Arts and the Hungarian College of Arts, after graduation in 1971, he became part of the Béla Balázs Film Studio in 1978. Five years later he established the Private Photo & Film Archives Foundation in Budapest, collecting amateur film footage from the 1920s. Like Żmijewski, he makes films, of which the best known is the series "*Private Hungary*", chronicling aspects of Hungarian history through elements of home-made film materials from the 1930s and 1940s. Both artists are internationally recognised for their artistic activity and their works have been presented at exhibitions all over the world. In 2005 Żmijewski represented Poland at the 51st Biennale of Art in Venice, and in 2012 he was the main curator of the seventh edition of the Berlin Biennale. Péter Forgács has received a string of awards at various film festivals¹⁹ and represented Hungary on the 53rd Venice Biennale in 2009 (curated by András Rényi).

Playing "meanwhile somewhere"

"*Meanwhile Somewhere... 1940-1943*" (1994) is the third instalment of a five-part project made for a European TV series commemorating the 50th anniversary of the Second World War, in addition to which, in a formal sense, it is also a continuation of Forgács's earlier "*Private Hungary*" series. The artist juxtaposes the extremely different lives of Europeans by showing images edited from idyllic amateur films shot in various European countries (**picture 1**) combined with disturbing scenes documenting tragic events of the War (**picture 2**). Peaceful and cheerful scenes from family archives, intertwined with disturbing ones depicting racial hatred, were both shot in the same



The Apfelthaler father and son

Picture 1



Picture 2



Picture 3



Picture 4

Picture 1-4. Péter Forgács: *Miközben valahol... 1940-1943 – Ismeretlen háború sorozat 5/3 / Meanwhile Somewhere... 1940-1943 – An Unknown War Series 5/3.*, 1994, 52', courtesy of the artist

period of time on the same continent. They are always assembled by contrast, creating a specific patchwork; subtitles and a commentary inform the viewer about the time, place and circumstances of the given images. Forgács shows the private aspects of war on one hand, and the everyday lives of happy families on the other, tragedies of others entangled in the “Grande Histoire”.²⁰ By combining them he presents the image of “Übermensch”, “Normal” and “Untermensch” among the characters of these home-made films.²¹ The film’s opening scene shows Dutch ice skaters on the Zuiderzee in Holland (**picture 3**) in what appears to be an idyllic, peaceful scene. The same fragment is used again in the closing scene of the film, after we have seen the patchwork of innocent and disturbing images, and is now perceived by the viewer in a diametrically different dimension. The main theme of “*Meanwhile Somewhere...*” is the story of a young couple, a Polish girl and a German boy, being humiliated in public in occupied Poland in 1941 by having their heads shaved in punishment for interracial contact, because contact with Poles, regarded as “Untermenschen”, was severely prohibited for Germans. Both young people are carrying cardboard signs. The text of the boy’s sign says “I am a traitor of the German people”, while the girl’s reads “I am a Polish pig”



Picture 5-6. Artur Żmijewski: *Berek / The Game of Tag*, 1999, 3'50", courtesy of the artist, Foksal Gallery Foundation, Warsaw and Galerie Peter Kilchman, Zurich

(**picture 4**). Visually the whole film appears dreamlike and surreal through the use of slow motion, freeze frames, tinting, and blow-ups, accompanied by various layers of sound like voice-over, monotonous music and other sound effects.

"*The Game of Tag*" by Artur Żmijewski also seems surreal, approaching the subject on a different level from the visual. Filming a group of naked women and men (aged 30 to 80) playing a game of tag in a sleazy room somewhere in a basement (**pictures 5 and**

6), he highlights the presence of history's traumatic stigma. We observe a group of people, at first scared and embarrassed by their own nudity, as they start to chase each other, and then we see how their behaviour and reactions change – little by little, they seem increasingly to enjoy the game, and forget about the presence of the camera. The film was shot in two locations. Only at the end does the text inform us that one of the sites of this childish game was an authentic gas chamber in a former Nazi concentration camp. Żmijewski compares the events present-



Picture 6

ed in the film to a therapeutic situation, in which one returns to the scene of traumatic events, giving rise to something complex by re-playing it as in a theatre.²² Finding out the whereabouts of the setting results in confusion and shock; still, for me the most terrifying feeling when watching it again was the knowledge that one of the actions was shot at the scene of a crime: one is simply not able to distinguish which of the rooms was the real gas chamber. (Moreover, any picture of naked people in a basement imposes a visual association to the traumatic events which might have happened within these walls.) This situation appears to us as a vicious circle: people chase each other, unable to leave, “just as we cannot escape from the historical images produced by our culture.”²³ As the artist claims, the aim of his work was not pious meditation, but an aggressive violation of this space: “We entered the place which was treated as sacred. [...] And they were chasing each other naked, laughing, panting and pushing themselves away from the walls. I had a feeling that their actions are some kind of devotion, a ritual that magically frees the walls from their past.”²⁴

Żmijewski seems to be aware of the assumption that the artist has a duty fully to understand the past, in order to understand the world around him and the present time in which he exists – his reality being a consequence of the past. This problem is also manifested in other works of his, such as *Pilgrimage* (2003), *Itzik* (2003), *Lisa* (2003), *Our Songbook* (2003) and *80064* (2004). Similar dependency is to be found in Forgács’s *Meanwhile Somewhere...* and in the circumstances under which the film came into being. The striking footage, shifting between amateur home movies and clandestine recordings depicting racial hatred, reveals a disturbing contrast; these images force the viewer to contemplate his/her own relationship to what is happening somewhere off camera, now as well as over fifty years ago. To quote the artist: “It was the 50th anniversary of the Second World War in Europe, so the war was on everybody’s lips. [...] This Second World War was of obvious maximum importance for the peoples of Europe. But what was important for me, coming from Budapest, where I was born and am still living, was that only 300 kilometres away there is a war going on in ex-Yugoslavia, and we are drinking wine like the Belgian woman in *Meanwhile Somewhere*.”²⁵ In other words, Forgács raises a question of social responsibility, of dangerous passivity, while wartime scenes represent not only specifically World War II, but evoke (in the viewer) disquieting similarities with our own time.

The Hungarian filmmaker calls his activity the “archaeology of the vanishing past,”²⁶ and his works, in turn, are an “excavation.”²⁷ Truly, this work might be associated with something which is dug up, just like Żmijewski, who is “digging” deep into the collective memory of Poles, trying to bring out those fields of memory which are unwanted and uncomfortable. “The past was destroyed and rewritten in an Orwellian way. The past is always a history rewritten: it is a common identity crisis in East Central Europe or, in other words, in Mitteleuropa... The greatest part of collective history, memory, and culture was completely manipulated, abolished, distorted and rewritten; in short, destroyed,”²⁸ as Forgács points out. Moreover, Żmijewski claims that memory often tends to be presented in a harmless, sanitised version, which does not intrude on anybody’s safety zone. “We in Poland prefer a more comfortable, painless memory [...] Therefore I wondered whether it were possible to return to memories that hurt, painful memories.”²⁹ The pain is hidden in many places: in the Hungarian responsibility for the

Arrow Cross Party and cooperation with Hitler during the Second World War; in the occupied Polish territory marked by the greatest number of Nazi concentration camps (with Auschwitz as a symbol of devastating annihilation); in the difficult Polish-Jewish, Hungarian-Jewish relations in the past – and nowadays, in the worrying presence of anti-Semitic language in these countries (called, in Polish literature, “anti-Semitism without Jews”);³⁰ in pain tied to usurping the right to be the only victim (“it’s not them, it’s us, who were suffering”); and finally in pain arising from the dangerous tendency of the so-called “nationalisation of history”.³¹

Perhaps the pain Żmijewski refers to occurs as a condition of art commemorating the Shoah. The horror, the atrocity, the enormity of traumatic events from the past can never be presentable; yet a “specific *danse macabre* in the gas chamber” (as Agata Araszkiewicz calls “*The Game of Tag*”)³² seems to be “less false”. Śpiwak claims that a Holocaust-related statement “needs to be almost repulsive”;³³ still, there is a temptation to aestheticise this evil subject.³⁴ The work of the Polish artist has nothing to do with aestheticisation; the film is raw, shot with a hand-held camera. Forgács, on the other hand, seems to play with aestheticisation; there are some beautiful images in “*Meanwhile Somewhere...*”, especially the only colour scene, in which marching women from the German Labour Front in Breslau are depicted. The whole work appears delusive and ephemeral (not only on the visual level, but also on the audio – we cannot hear what the people captured in those films are saying, we cannot hear their voices); however this kind of visual attractiveness serves here to provide emotional engagement. The work of the Hungarian filmmaker can also be understood as a critique of “conventional assumptions about beauty and beauty in cinema”.³⁵

Replaying makes sense

“*Meanwhile Somewhere...*” and “*The Game of Tag*” are specific artistic experiments that attempt to face up to various aspects of memory of the Holocaust, the War and the past. Experiment plays an important role in the artistic activity of both Forgács and Żmijewski. The Polish artist employs similar strategies to the one used in “*The Game of Tag*” in his other works (“*Them*” [2007]), “*Repetition*” [2005]): setting up a situation and the observing how things develop. There is no written scenario, since the artist stays in the background; he is activating – not directing – the situations. The result is comparable with some kind of social experiment. Forgács’s artistic attitude seems to be similar, yet it is more focused on searching, constructing and researching – which is also evident in his previous films (“*Private Hungary*” [1988-2002]), “*The Danube Exodus*” [1998]).

Both artists, by using film as a medium, deal with historical trauma and difficult past-present relations, yet “*Meanwhile Somewhere...*” and “*The Game of Tag*” represent different attitudes. The Hungarian artist pays attention to what is invisible in the context of World War II; Żmijewski, on the other hand, plays with taboos, dangerously balancing on the edge of “disarming” memory, aiming to take away the trauma from a tragic place, a site of the Holocaust. As Forgács obtains a contrast built upon a specific

compilation of idyllic family scenes alongside others picturing the cruelty of war, Żmijewski's discord relies on a juxtaposition of the Auschwitz gas chamber and the nudity of people and their "profaning" activity – playing an innocent children's game in a place steeped in historic tragedy. Forgács's neglect of collective historical discourse results in an exposure of the individual stories of specific people; short moments of cheerfulness versus tragic episodes. He builds upon them a whole untold story of the Second World War. The work carries socially engaged values by forcing the viewer to contemplate, to realise not only the past, but also the current world. Żmijewski's aim is the contemplation of the traumatic past, and the disarming of this trauma by violating the taboo. The "profaning" activity magically frees the gas chamber – the site of crime – from its past. Żmijewski is trying to reconcile himself with the past because he wants to understand the present. The same sense of presence appears in Forgács's film in the viewer's own "*Meanwhile Somewhere*".

There is a naive joy in watching the first scenes of "*Meanwhile Somewhere...*". All of a sudden, with the disturbing change of subject, one feels perplexed. The confusion of two places in "*The Game of Tag*" – the neutral one and the one stigmatised by annihilation – is somehow similar. Although the methods applied by Forgács and Żmijewski are different, they both manage to contribute very important statements to the discourse on the Holocaust and the problem of memory. They achieve this in a ludic way, and thus manage to influence collective awareness of the topic in both the Hungarian and the Polish process of reconciliation with the tragic past. In the end, perhaps this is the meaning of "replaying" memory.

Notes

- 1 LACAPRA, Dominick: *History and Memory after Auschwitz*. Ithaca, New York, Cornell University Press, 1998. 181–182
- 2 VAN ALPHEN, Ernst: *Playing the Holocaust*. In: Ed. KLEEBLATT, Norman L., *Mirroring Evil. Nazi imagery/Recent art*. New Brunswick, New Jersey, London, Rutgers University Press, 2002. 71.
- 3 EZRAHI, Sidra DeKoven: *Holokaust a zmieniające się granice sztuki i historii*. Transl. MICHALSKI, Maciej. In: *Literatura na świecie*. 390–391. (2004) 1–2. 167. After: ADORNO, Theodor W., *Noten zur Literatur* 3. Frankfurt/Main, Suhrkamp, 1963. 125
- 4 *Sztuka polska wobec Holokaustu – Polish Art and the Holocaust*, Jewish Historical Institute, April, 17th – November 30th, 2013, curator: Teresa Śmiechowska. About the exhibition – see: ELANTKOWSKI, Jan: *Emlékezés nyitott formák között. Lengyel művészet és a Holokaust*. In: *Balkon Kortárs Művészeti Folyóirat*. (2014) 1. 37–38
- 5 ŚPIEWAK, Paweł: *Representing the Unrepresentable*. In: Ed. BUDKOWSKA, Marta: *Sztuka polska wobec Holokaustu – Polish Art and the Holocaust* (exhib. cat.). Warsaw, Emanuel Ringelblum Jewish Historical Institute, 2013. 17–18.
- 6 GYÖRGY, Péter: *Perhaps it is not too late*. In: Ed. FABÉNYI, Julia: *Elhallgatott Holocaust – The Hidden Holocaust* (exhib. cat.). Budapest, Műcsarnok, 2004. 7.

- 7 YOUNG, James E.: *The Texture of Memory: Holocaust Memorials and Meanings*. New Haven and London, Yale University Press, 1993. 2.
- 8 TURAI, Hedvig: *Past Unmastered. Hot and Cold Memory in Hungary*. In: *Third Text*. 23. (2009). 1.
- 9 TURAI, 2009. 103. Since the Communist era and its role in the formation (oblivion) of remembering the Shoah in countries situated under the Soviet occupation is not the topic of this essay, I only would like to underline the importance of this problem and the special context it produces. For further information on the topic see: BRAHAM, Randolph L.: *The Politics of Genocide: The Holocaust in Hungary*. New York, 1981; ORLA-BUKOWSKA, Annamaria: *New Threads on an Old Loom. National Memory and Social Identity in Postwar and Post-Communist Poland*. In: Eds. LEBOW, Richard Ned-KANSTEINER, Wulf-FOGU, Claudio: *The Politics of Memory in Postwar Europe*. Durham and London, Duke University Press, 2006; WYMAN, David S.: *The World Reacts to the Holocaust*. Baltimore, Johns Hopkins University Press, 1996.
- 10 ROTTENBERG, Anda: *Sztuka w Polsce 1945-2005*. Warsaw, Wydawnictwo Stentor, 2007. 10.
- 11 Original titles respectively: "Ismeretlen háború. Miközben valahol... 1940-1943" and „Berek”
- 12 WEES, William C.: "How it was then": Home Movies as History in Péter Forgács's "Meanwhile Somewhere...". In: *Jump Cut. A Review of Contemporary Media*. <http://www.ejumpcut.org/archive/jc52.2010/wees-forgacs/index.html>, Accessed: 2014.04.10.
- 13 KLUSZCZYŃSKI, Ryszard W.: *Video Art in Poland*. In: Ed. ANDRÁS, Edit, *Transitland. Video Art from Central and Eastern Europe 1989-2009*. Budapest, Ludwig Múzeum, 2009. 148.
- 14 BOJARSKA, Katarzyna: *The Holocaust in the Works of Polish Artists*. Published: 2007.05.29. In: *Culture.pl*. <http://culture.pl/en/article/the-holocaust-in-the-works-of-polish-artists>, Accessed: 2014.04.10.
- 15 The definition of critical art also includes artists who weren't Kowalski's students, but those active in the 1990s dealing with social, economic, and political problems, to name some more: Paweł Althamer, Anna Baumgart, Grzegorz Kłaman, Konrad Kuzyszyn, Zbigniew Libera, Dorota Nieznańska, Joanna Rajkowska, Robert Rumas, Alicja Żebrowska.
- 16 BOJARSKA, 2007.
- 17 "Eigentlich bin ich kein Künstler – ich bin ein Forscher, dessen Methode jener der Kunst so sehr ähnelt, dass sowohl er selbst als auch seine Umgebung das Ergebnis für Kunst halten."
BEYN, Ariane: *Sozial Experimente und alternative Wirklichkeiten. Ein Interview mit Artur Żmijewski*. In: *Dokumenten- und Publikationsserver von der Humboldt-Universität zu Berlin*. Published: 2011.05.05. <http://edoc.hu-berlin.de/ilinx/1/beyn-ariane--179/PDF/beyn.pdf>, Accessed: 2014.04.10.
- 18 BOYLE, Deirdre: *Meanwhile Somewhere... A Discussion with Péter Forgács*. In: *Milennium Film Journal*. 37. (2001). <http://mfj-online.org/journalPages/MFJ37/DeirdreBoyle.htm>, Accessed: 2014.04.10.

- 19 See: Péter Forgács's official website: <http://forgacspeter.hu/english/curriculum+vitae>
- 20 But as Zsófia Bán rightly points to, private moments of people captured in those films, thanks to Forgács, "have become a part of collective universal history". See: BÁN, Zsófia: *Hide and Seek: Transformations of Photo and Film in Post-Holocaust Art*. In: Eds. KOVÁCS, András-MILLER, Michael L.: *Jewish Studies at the CEU*. VI. (2007-2009). Budapest, Central European University, Jewish Studies Project, 2011. 12.
- 21 Artist's official website: Forgács, Péter, "Meanwhile Somewhere ... 1940-1943". *An Unknown War* series 5/3." http://www.forgacspeter.hu/prev_version/eng/main/films/meanwhilesomewhere/meanwhilesomewhere.htm
- 22 JAKUBOWICZ, Rafał-ŻMIJEWSKI, Artur: *Ekstaza Pamięci. Z Arturem Żmijewskim rozmawia Rafał Jakubowicz*. In: KONARZEWSKA, Marta: *Żmijewski. Przewodnik Krytyki Politycznej*. Warsaw, Wydawnictwo Krytyki Politycznej, 2011. 128
- 23 KOWALCZYK, Izabela: *Podróż do Przeszłości. Interpretacje najnowszej historii w polskiej sztuce krytycznej*. Warsaw, SWPS Academica, 2010. 260–261.
- 24 JAKUBOWICZ – ŻMIJEWSKI, 2011. 122.
- 25 BOYLE, 2001.
- 26 SPIEKER, Sven: *At the Center of Mitteleuropa. A Conversation with Péter Forgács*. In: *Artmargins Online*. Published: 2002.05.20. <http://www.artmargins.com/index.php/5-interviews/354-at-the-center-of-mitteuropa-a-conversation-with-peter-forgacs> , Accessed: 2014.04.10.
- 27 SPIEKER, 2002.
- 28 SPIEKER, 2002.
- 29 JAKUBOWICZ -ŻMIJEWSKI, 2011. 127.
- 30 ZGLISZCZYŃSKI, Stefan: *Antysemityzm po polsku*. Warsaw, Instytut Wydawniczy Książka i Prasa, 2008.
- 31 FEIGELSON, Kristian: *The Labyrinth: A Strategy of Sensitive Experimentation, A Filmmaker of the Anonymous*. In: *KinoKultura*. Published: 2008. <http://www.kinokultura.com/specials/7/feigelson.shtml>, Accessed: 2014.04.10.
- 32 ARASZKIEWICZ, Agata-ŻMIJEWSKI, Artur: *Porozmawiajmy o „80064”. Dialog pomiędzy Agatą Araszkiewicz i Arturem Żmijewskim*. In: *Obieg*. Published: 2005.08.05. <http://www.obieg.pl/rozmowy/5691>, Accessed: 2014.04.10.
- 33 ŚPIEWAK, 2013. 19.
- 34 More on the topic: KOWALCZYK, Izabela: *Estetyzowanie Holokaustu?* In: *Obieg*. Published: 2008.02.11. <http://www.obieg.pl/artmix/4139> , Accessed: 2014.04.10.
- 35 MACDONALD, Scott: *A Critical Cinema (Book 4): Interviews with Independent Filmmakers*. Berkeley, University of California Press, 2005. 314; MACDONALD, Scott: *Péter Forgács. An Interview*. In: Eds. NICHOLS, Bill-RENOV, Michael, *Cinema's Alchemist. The Films of Péter Forgács*. Minneapolis, London, University of Minnesota Press, 2011. 30.

Image list

Picture 1-4.

Péter Forgács: *Miközben valahol... 1940-1943 - Ismeretlen háború sorozat 5/3*
/ *Meanwhile Somewhere... 1940-1943 - An Unknown War Series 5/3.*, 1994, 52',
courtesy of the artist

Picture 5-6.

Artur Żmijewski: *Berek / The Game of Tag*, 1999, 3'50", courtesy of the artist, Foksal
Gallery Foundation, Warsaw and Galerie Peter Kilchman, Zurich

Az emlék újrajátszása.

Holokausz és videóművészet Forgács Péter „*Miközben valahol... 1940-1943*” és Artur Żmijewski „*Fogócska*” című munkáiban

A II. világháború vége óta a művészek és a művészetteoretikusok számára megkerülhetetlen problémává vált az európai zsidóság kiirtása és a művészet funkciójára vonatkozó kérdések egy olyan világban, amely az emberiség legkegyetlenebb bűne bélyegzett meg. Minden egyes országnak, amely megtapasztalta a háború traumáját, meg kell birkóznia ezzel a témával a kollektív emlékezet szintjén is.

Dolgozatomban két video alkotásra szeretnék koncentrálni, Forgács Péter „*Miközben valahol 1940-1943*” és Artur Żmijewski „*Fogócska*” című műveire. Miközben Forgács Péter a háború láthatatlan aspektusait jeleníti meg a korabeli házi és amatőr filmfelvételeken keresztül, Żmijewski meztelen emberekkel fogócskát játszat egy volt koncentrációs tábor gázkamrájában, amivel megsérti a tabut, és a trauma színhelyének emlékeivel játszik. Bár a két film szerkesztése különböző, mindkettő „újrajátszás”, és nehéz kérdéseket vet fel a múlthoz való viszonyunkkal kapcsolatban.