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**Tamás Kaszás,
Krisztián Kristóf**
and the **Randomroutines**

26 October 2023
to 7 January 2024

A Dream on Lucids

ENGLISH VISITOR GUIDE

EXHIBITION

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kisterem



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The pseudo-group exhibition by Tamás Kaszás, Krisztián Kristóf, and the *Randomroutines* presents works from both artists' individual oeuvres while centring around their collaborative, grand-scale, multi-channel video and sound installation. *A Dream on Lucids* (2016–2023) is an ongoing project authored by Kaszás and Kristóf's collective, the *Randomroutines*, and occupies the entirety of the upper floor of the Edith-Russ-Haus. The complex narrative of the work is inspired by, and celebrates, a special journey undertaken decades ago—an experiment in collective living and thinking and in making art from everything and about everything, fuelled by the question, "Why can't we live the way we want to?"

The script is a confabulation on the fictional sect of Lucids, whose members practice techniques of semi-sleepwalking in their mutually shared, conscious dreams. Within these dreams, they create a new space for collective action and respond to fabricated events as though they had taken place in reality. The flow of audio narration is accompanied by video fragments, slide collages, and archival footage, creating a dreamy visual landscape that is entirely captivating and borderline psychedelic in effect.

The second level of the exhibition is designed like a museum of ethnology that presents Kaszás's and Kristóf's art objects, sculptures, light installations, and paintings as if they belong to the curious tribe of the Lucids. Through the carefully orchestrated installations we learn about the Lucids' lives, hopes, practices, and knowledges as they try to lure us into imagining the future in a radically different way.

The *Randomroutines* collective was founded in 2003, exactly 20 years ago by Tamas Kaszas and Kristof Krisztian. The duo has been active and worked together ever since, hence this pseudo-group exhibition would like to celebrate this anniversary by presenting their individual and collective works side by side highlighting the artistic conversation that influenced both of their oeuvres.

Outside, in front of the house, the show is accompanied by a special public sculpture by the Randomroutines titled *Saveable People*, which incorporates seating, a plant exchange station, and figures rendered from painted steel rebar. The main character—a mother of twins—links closely to local history, as the offices of the Edith-Russ-Haus served as a birth house until the beginning of the twentieth century.

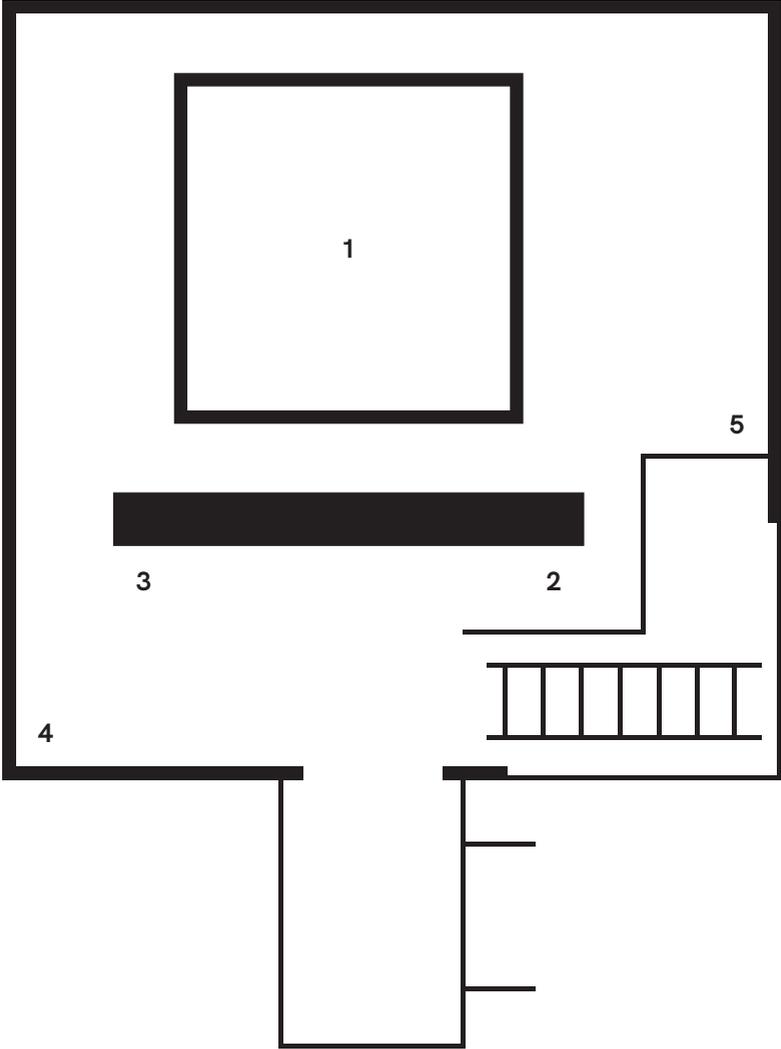
On Randomroutines

"Randomroutines functions as a loose association of two artists who are significant in their own right, with occasional media works and installations created by bringing together the two artistic worlds. However, Kaszás and Kristóf always created a new quality in the works in such a way that the path of their visual ideas can be traced backwards: which idea came from which head.

Over the two past decades, Randomroutines have created a distinctive, well-defined world - their use of media and their worldview have become unmistakably unique. They are characterized by a deliberate 'nomadisation' of media, or by the way they blend into one another. The work is associatively based, often improvisational, sometimes reminiscent of theater set design. The result is often ephemeral. The dream-like visual world, some elements of which are taken from slide films, memories of old book illustrations or the everyday visual environment of the Kádár era, (ed: the socialist times in Hungary is generally called by the name of its party leader between 1956-1989). The themes of the images are nature, violence, threat - utopian ideas mixed with disillusioned dystopias. At times, it is as if Kaszás and Kristóf are attempting to create a new kind of folk art from a recovered child's perspective - as if they are inventing new visual folk poems for a lost world."

- József Mélyi

GROUND FLOOR



1

RANDOMROUTINES ***A DREAM ON LUCIDS***

2016–2023

Site-specific multi channel
video installation
62:03 min

A Dream on Lucids (2016–2023) is a project authored by the collective, *Randomroutines*, and occupies the entirety of the upper floor of the Edith-Russ-Haus.

It is a strictly timed-video installation that should be experienced from the beginning till the end and we advise not to enter in the middle as the linear narrative would be hard to follow. Because of this feature of the *A Dream on Lucids*, the overall script of the exhibition was constructed in a way that it should be experience with starting in the downstairs spaces in which the individual pieces by the two artists are on display.

The script is a confabulation on the fictional sect of Lucids, whose members practice techniques of semi-sleepwalking in their mutually shared, conscious dreams. Within these dreams, they create a new space for collective action and respond to fabricated events as though they had taken place in reality. The flow of audio narration is accompanied by video fragments, slide collages, and archival footage, creating a dreamy visual landscape

that is entirely captivating and borderline psychedelic in effect and fuelled by the question, “Why can’t we live the way we want to?”

“By stepping out of the private corners of the dream scape, dreamers are able to connect their different dreamscapes and form a new shared landscape, which is on the one hand a space of infinite fantasy without fears or imprints of past traumas, but also a violent, frightening and oppressive space, full of revenge-dreamers and fleeing hordes. During the narration we can follow how a collective evolves, how the individual dissolves into it, and how both become unfulfilled promises by the end.

The theme of possibilities, detours and dead-ends of collectivism continues beyond the isolated dreamscape of the screening room. “

– OFF Biennial curatorial team

2

RANDOMROUTINES

THE INCREDIBLE MONTAGE MAN (SECOND VERSION)

2005–2019

a human size wooden object with rebar sticks and hanged laminated prints

The sculpture in this exhibition is welcoming the audience in the entrance of the space, as a rather cunning and ironic self-portrait of the artist duo. The piece originally was conceived for an exhibition in Amsterdam using waste materials found on the street as installation props for the "Life and Science" montage series. The role and position of the main figure is a kind of balancing act and a lamentation between science and spirituality. The strategy of the work is a peculiar type of montage of found images, that are dealing with science vs/and mysticism, exoticism, cultural colonialism.

3

RANDOMROUTINES

COLLAPSIIST LANDSCAPES

2010

giclée print on paper

The drawing provides a poetic mind map for the *A Dream on Lucids* videoinstallation. in which certain protagonists, line of narrative, topics and motives are already recognizable who all play a major role in the piece right behind the wall.

"This is also the result of a joint drawing session. Although it was made way ahead of the video of he Lucids, it is in fact one of its first sparks. It was made in the same year as most of the video fragments. It depicts the post/inter-collapse exodus as a spiritual transformation. Like in Siberian shamanism, the shaman becomes a shaman through a disease, while in a trance-dream he experiences this as being eaten and spat out by a bear, or traveling to a higher/lower world to be cooked and have his bones counted, etc. It is also such a dream-like transcendence in a landscape on the edge of a collapsing world."

- Randomroutines

4

RANDOMROUTINES

REFLEX PUZZLE

2016–2023

laser cut plywood pieces painted with acrylic paint and fixed on a canvas
100 × 75 cm

Like most of the Randomroutines works, this piece is the result of a typical random routine method, consist of a conversational, spontaneous collaborative drawing session, etc. Originally, ReflexPuzzle was a coloured paper cut-out, made in the studio during the invention of Lucid and eventually in the first installation of Lucid, it was on the table top holding the projector, under glass with a circle cut-out where the light from the projector was shone onto the mirrors.

This version, that is a laser-cut wall panels, is like a puzzle and functions like a metaphor, as it depicts a dream-like scene or fragmented landscape with a central figure who could be the lucid dreamer himself.

5

RANDOMROUTINES

WORKPLACE ACCIDENTS OF THE

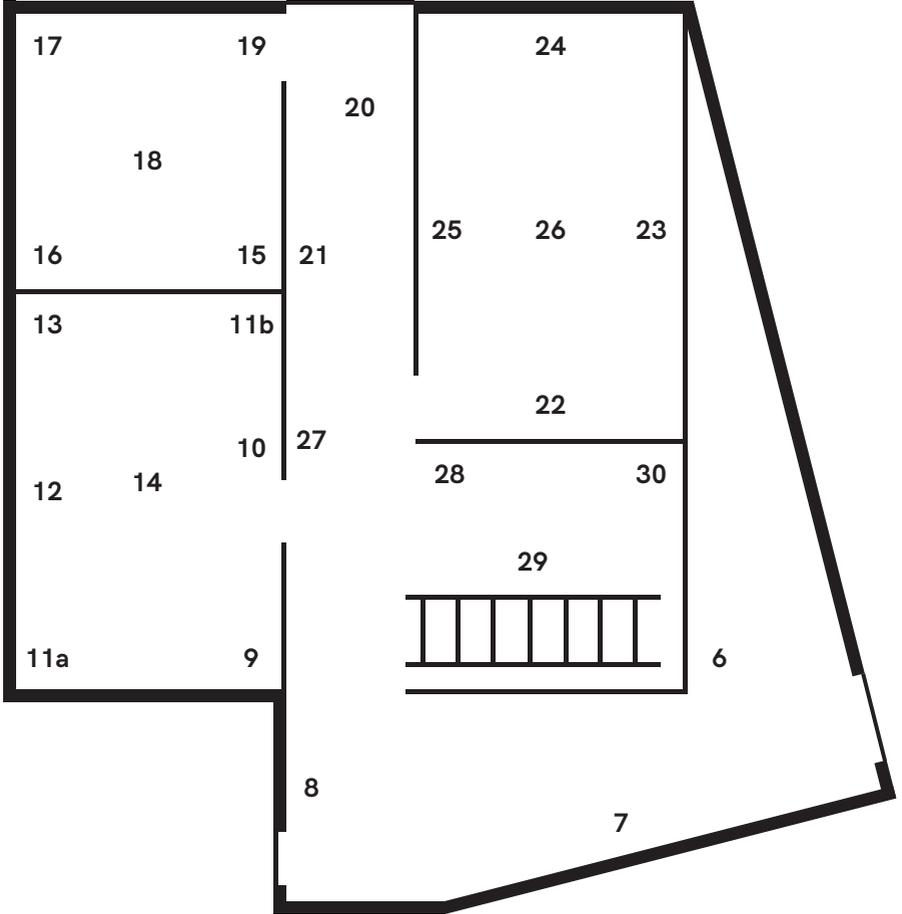
LUDDITES

2018–2023

laser cut steel plate
80 × 100 × 70 cm

The rusty steel “drawing” is one frame from a comic-sculpture that was designed by the group in 2013 but hasn’t been realized in full scale yet. The frames of it contain a narrative scenes that shows how an imagined tribe of Luddits are fighting against machines of a factory by primitive weaponry. The visual language they use was inspired by graphic illustrations from manuals that was produced during socialist time in Hungary and dealt with possible accidents in the workplace and taught the ways and strategies to avoid them.

BASEMENT



6

**RANDOMROUTINES
THUNDER-CONDUCTOR**

2018-2023

metal sculpture
height 250 cm , base 60 × 60 cm

The sculpture is a model version of the grand sculpture Randomroutines erected for documenta15, and has a public permanently placed version in the Czech Republic, in Trinec

The sculpture was accompanying the A Dream on Lucids installation, when one stepped out from the hypnotic experience of the video installation and ran into the sculpture that was standing on the way out. In its original size the more than eight meters high steel sculpture is a wobbling human tower, a fictive group of people, whose members are climbing up on each other's shoulders in an attempt to repair and hold the shattered, soon-to-fall sky."

- Borbála Szalai

This new version is not just smaller in scale but its narrative is slightly different. The figure on top holds a rod in her hand up to the sky with a wire rope attached to it. In this way, the object operates as a functional piece of applied art, like a fancy, designed lightning rod.

7

**KRISZTIÁN KRISTÓF
EMPATHETIC LANDSCAPE
(WITH COUNTERWEIGHT 2)**

2022 & 2017

200 × 500 × 100 cm
sheet film, rebar, steel block,
rope, photograph

"The self-identical man is ready"
(photograph of a mural on a building in Újpest, in a book)



This work, and the mural photograph beside it is a companion piece to a pseudo-scientific experiment. You can watch the video documentation by scanning this code.

The 1st International Phosphene Conference was attended by six researchers only - all of them Hungarian. The researchers articulated the following statement: Phosphene is a phantom-light phenomenon, which can be perceived in complete darkness or even with closed eyes, as it doesn't need real light.

In the future, the controlled form of this inner sparkling will give back the sight to the blind! Until now, humans could not find a bridge between real life and the life they wish to live.

Hence, this year the topic of the researchers centered around an elementary experiment, which maps the so called 'plane of self-identity'. In present day this plane is not portable yet, and can be only simulated among laboratorial circumstances, but the first results are promising. When the experimental field will be stabilized, we will open it for the society. This test footage shows the scientists approaching the plane for the first time.

8
KRISZTIÁN KRISTÓF
PERFORMANCE BLUEPRINT +
OBJECT FOR VERTICAL WALKING
2016-2023

printed diagram on the wall
(A1 giclée print, china ink) + object:
rebar undercoat, leather, rope, (bent
body brace sculpture) on pedestal

Diagram text by Krisztián Kristóf:
"1.

The meeting is after dark, under the light of a street lamp post in the Folimanka park. The spectators are waiting, looking at a display case-like box under the lamplight: a climbing rope tightly coiled inside. At the front of the box, through a small hole in the broken glass, the rope slides gently and slowly outwards like a snake. Strangely, it exits skywards, towards the bridge over the park. But the rope can only be seen in the light under the lantern.

2.
From far away, from the other side of the park, a slow-moving shaft of light approaches, first its descending into the park, then moving across the grass. It is moving in sync with the movement of the dripping rope. When it is only about twenty meters away from the box, it becomes visible that the light is coming from a headlamp - it is on the head of a floating figure walking horizontally. He is only touching the ground with his big toes, looking at the grass as he walks.

3.
We're running out of rope in the box! Just as the end of the rope slips out of the hole, the figure reaches it, just in time to catch it. He slowly turns back and heads off into the darkness, taking the end of the rope with him. The rope bends gently towards the dark sky. I think this was an educational forty minutes."

9
KRISZTIÁN KRISTÓF
ORIGIN STORY
2018

painted beech, linoleum, lamp

This work is the part of a series titled Moulting Drawings. The installations in this cycle deal with the possibilities of bringing different timelines in synchrony with the actual present, in playful, simple diagrams. The sculptures are improvised time-totems,

originally all of them were made twice, so they could be destroyed by hungarian "busó" (boogeymen(~actors), attacking a gallery opening. The video-documentation of the destruction was to be exhibited on a second, 'real' opening, where the ruined objects would anyway still be intact, as they were switched to their doubles.

'Origin Story' depicts a situation which is usually impossible in real life - where the relationship between past and present, cause and effect is clearly visible.

'Either was or will be' (13) shows an alternate reality where it's possible to compare a brand new, and the decayed form of the same exact object. It also shows, that this pairing is only readable as something from the past in comparison with something from the present - never something from the future. We never see anything from the future, only what is current, and things of the past. This feels illogical.

'It will fall' (17) represents a group effort against individual effort to move an object which appears to be a switch above the ground, but it's connected to a subterranean network, which if it were to be moved, all this nonsense would be destroyed.

In this thought-cloud 'Icebreaker' (24) portrays a character rowing bravely on the corpse of his old self, heading into a welcoming future.

But these are just words to describe. I constructed these scenarios for the

widest possible association chain with as compressed as possible elements in mind.

10
TAMÁS KASZÁS
PROPA DHARMA

2016

animation and video on screen

The animation was originally a subnote for an installation which was inspired by the project of an avant-garde propaganda kiosk, designed by the constructivist artist Gustav Klutssis. In the moving visualization of the model the propaganda content and advertisements are replaced by a text, assembled from plagiarized excerpts from sources explaining dharmic ideas. Many of them come from the works of Hindu philosopher Jidd Krishnamurti devoted to contemplation practices and ways to achieve freedom of mind.

"immediately
without any effort
not for something to gain
nor something to achieve
nor something to experience
not seeking
without any movement
completely still

that state of stillness
which is beyond time
beyond experience
beyond knowing
which cannot be put into words

free from the known
which is not translatable
that is not recognized

laying the foundation instantly
a movement of the unknown
bringing about naturally
a creation which has no motive
not the creation of the painter
not the creation of the poet
that creation is love and death
which has no expression"

11A
TAMÁS KASZÁS
OCCUPIED DOMINOS
2015–2017

installation, plasterboard, steel profiles,
models from mixed materials
185 × 87 × 52cm

11B
TAMÁS KASZÁS
OCCUPIED DOMINO HOUSE
2019

plywood, acrylic paint, mock ups
from mixed materials
50 × 90 × 50 cm

The installation titled as Occupied Domino is based on the Domino-house which is an open plan structure designed by Le Corbusier in 1914–1915. As many similar, or even much larger scale megastructures constructed from reinforced concrete, it was also conceived as an open and permanent framework

on which the inhabitants could design their homes according to their own needs and ideas. This is also how Kaszás came to construct this skeleton with living units plugged into it, like a never finished yet already ruined building occupied by handmade shanties resembling nomadic yurts.

12
TAMÁS KASZÁS
PERIPHERAL HOUSING ESTATE
2016

installation from mixed
recycled materials
85 × 100 × 30 cm

"Tamás Kaszás' works often use the visual language of the Hungarian, Russian and international avant-garde, while at other times he draws on the utopian megastructures of the 1960s, their modernism and the fact that they fetishise technology. These forms are also transposed into realism when the artist focuses on self-built spaces, in a more and more desperate economic and ecological situation. As part of the exhibition, several sculptures, models and designs form a world, within which the pieces are plotted as if on an architect's planning table. Following the constructivist heritage, however, built from readily available, found and recycled materials, together they create the sense of a kind of favela.

While obviously being fond of modernist and constructivist architecture and he is using their language in his work, he also questions how these concepts came about and what they represent today. The avant-garde architecture was often institutional, monopolized by architects, landlords and investors, while their designs, regarded as high art, were to be realized by workers. Later cheap prefabricated buildings in a modernist style were spread all over the world and much criticized by people for their low quality and boring structure. When combining the ideas of avant-garde design, with images of shelters and self-built architecture, it is interesting to consider that traditional, practically designed buildings, and modern architecture resemble and can even inspire each other. "

- Bori Soos

13

KRISZTIÁN KRISTÓF
EITHER WAS OR WILL BE

2018

Linoleum, beech, tar, steel, plexiglass

see 9

14

KRISZTIÁN KRISTÓF
SLEEPERS AT THE STREAM

2021

white clay, birch, plexiglass, driftwood, petrified loess, volcanic rocks, prehistoric oyster, steel, led, wire, epoxy

Sleepers at the stream is a memorial. It is also an easily reproducible situation: you just have to sleep together with someone in a live-stream, in different parts of the planet. You place your laptop on a separate pillow beside yours, this way the scale of the faces stay close to reality. Strangely the light, which the sleeping face in the image baths in, is emitted from the light created by the image of your own face. If you suddenly wake up, the only detail you can tell by that you're watching a happening - not a photograph, - is the moving grains of the image.

15

KRISZTIÁN KRISTÓF
EXTRACORPOREAL (DESTROYED)

2023

Rosin, white ink, white clay, led

"Portrayed in the mass of pine rosin sit two figures on separate rock formations, with interlocking pinky toes. Being together is an intimate secret, that's the nature of being prisoners of separate bodies. It's hard to see unity from the outside. Maybe that is the reason why it's

impossible to move this brick of tree sap from my living room to Oldenburg without breaking it to pieces. Nothing touched it, still it collapsed. Only two of us have seen it while it was intact, and no one else can.”

16

TAMÁS KASZÁS

SPECIAL CONSTELLATION (2050)

2019

Tire, concrete, crystals, on welded rebar rack, with animated light

The crystals stand out of the surface of the concrete which is framed by a tire. The patterns of the crystals show planets, stars and deep sky objects in a constellation which will be visible from the middle of Europe on the night of winter solstice of 2050.

2050 is the year pointed by many different, sometimes even contradictory prognostications about the economy, the ecology and the society in the future.

(The constellation will be seen from Pilisszentkereszt, Hungary, in 2050. 12. 21. 23:59:52 pm)

17

KRISZTIÁN KRISTÓF

IT WILL FALL

2018

painted beech, steel

see 9

18

TAMÁS KASZÁS

SPACE COLONIALISM

2017

steel sculpture

Inspired by 18th century slave-ship diagrams and manuals the sculpture *Space Colonialism* confuses and portrays the dystopian space-colonial working class of the future. The structure of the sculpture works like a puzzle that can be taken together and apart, the figures are modeled after the Isotype designed by Otto Neurath and Gerd Arntz, as first designed pictograms to visualize complicated societal situations that also served an educational project.

19

KRISZTIÁN KRISTÓF

VERACIOUS SUBSTANCE

2021

steel, felt, wood, lamp

Text:

“when you leave you are missing”

“When one uses a two dimensional

material (single steel plate) to depict a three dimensional scenario (opening a door) – one finds that by bending a plane, the material itself points out a double twist: the character opening the door cannot really leave – as his cold trace is still there, missing from the wall. In the material world, if i want to create such a simple scene without loss, i have to weld two different metal plates together, which are two planes, not one. That would be a lie.”

– Krisztián Kristóf

20

KRISZTIÁN KRISTÓF SCULPTURE FOR THE NEARSIGHTED

2021

balsa, steel, plexiglass, motor,
bifocal lens , lamp

Firstly: thinking back on situations when I was really observing something, I begin to suspect that when I look very closely, I myself cease to exist.

Then: a person’s point of view is located in their head. I can’t stand there in order to understand it; that spot is already taken. But is it visible when I look into their eyes?

21

TAMÁS KASZÁS WOODS ON FIRE

2021

painting, acrylic on canvas, wood
stick and rebar hooks
120 × 169 cm

“*Woods on Fire* is one of Tamas Kaszas works that is set in a kind of fictional future: we don’t know exactly where or when. We are somewhere in the “post-collapse” future. We are looking back to the past, but this past has not happened yet. It is still ahead of us. Our possible near future. Burning forests, dried-up rivers, thawing icy lands; societies torn apart by disasters and conflict. There is nothing to embellish. We are in it; yet it is as if we cannot see it clearly enough. It is on this optic that this collection of works is set: it displaces time and space, combining them with fiction and philosophy, creating whispering narratives, radicalizing our gaze. At once visual art, literature, theater, propaganda, agitation and time travel. A visit to a museum of the future, where works of art confront oblivion. Sci-fi agit-prop, as Tamás Kaszás calls his own practice.”

– Zsófia Frazon

22

TAMÁS KASZÁS**WILD PERIPHERALS**

2021

painting, acrylic paint on wood board
100 × 150 cm

This image is based on a woodcut that is a reworking of an earlier work of his own, which was a billboard. A Translation. The original work was created in 2016 for the Bucharest Biennale, and was advertised in a subsequent exhibition in Poland (curated by Joanna Sokolowska). The central element of the image is a group of seven people, whose identities are little known. The texts help us to think. In the handwriting of French ethnologist Claude Lévi-Strauss, the key idea of the poster is *La Pensée Sauvage*; the wild thought. At the bottom of the poster is the English inscription: "They, who know the truth do not advertise it."

In 1955, Lévi-Strauss published a book of blurred genre, entitled *Sad Tropics (Tristes Tropiques)*, in which he touched on the idea of "wild thinking". However, he did not develop the concept further until almost a decade later in *La Pensée Sauvage* (1962).

'Wild thinking', which can be understood as non-European, 'tribal', indigenous societies, is a kind of 'concrete science' or 'non-scientific form of cognition' in which representatives of a culture construct

their own models of reality from the natural, social reality of their own world. The ethnographer's task is to describe these "surface patterns" as well and as detailed as possible. He then arranges them into a structure. However, indigenous people also organize the particularities they perceive around them into immediately understandable structures, by analogy. This non-canonical science depicts local society as a kaleidoscopic world in which cultural patterns are both diverse and reorderable. Understanding other, distant, alien cultures is therefore not achieved through words alone, but through the observation and description of personal motivations and practices. This is of the intriguing interests of Tamas Kaszas using the ethnographers gaze and attention.

23

KRISZTIÁN KRISTÓF**ICEBREAKER**

2018

wax, wood, tar, rope, steel

see 9

24

RANDOMROUTINES

RADIO REBUS

2017

china ink, burnt paper

A design used to weld an iron drawing that burned out during welding. The drawing is a puzzle question with letters readable in hidden order. It is as difficult as reading someone's thoughts. But how does it go when someone wants her or his thoughts to be understood without words said out loud?

25

TAMÁS KASZÁS

FROZEN LANDSCAPE

2021

painting, acrylic on OSB board
with animated light
108 × 192 × 10 cm

"A young couple are whispering in the exhibition hall, standing in front of this painting:

Man: – Well, here we are, tell us why we had to come back to this picture!

Woman: – There is something I have to tell you, I couldn't talk about it before. But when we saw this exhibition, I was completely frozen at this picture, because I already knew this view, I had visited this landscape in my dreams.

Man: – How could you not say that? I thought we discussed everything...

Woman: – Don't turn this into a jealousy argument, listen to me: in my dream I had to flee because the climate crisis had hit overnight, and war had broken out. There were armed men running around the city. We escaped with a group of people into the mountains, and there we found ice caves and hid in them. They had a strange structure, as if they had not been created by nature but by people, but they didn't fit in with any architectural technology I knew. I don't know why, but here I felt completely at ease after the escape. We started to settle in... and then the picture was interrupted. In the next phase of the dream, that same night, I was in my old studio trying to paint this cave structure. It sounds weird now, but the point of this in my dream was to act as a map or a key if I ever needed it...

Man: – Okay, but it's an abstract picture, it could be anything...

Woman: – Yes, yes, but I painted it specifically. I remember every detail, the apex of every triangle...

Man: – Couldn't you have dreamt this after we first came here?

Woman: – I'm not stupid, I remember it for sure. You don't believe me?

Man: – But I do, because I love you, but I'm afraid that if you tell others,

they'll think you're crazy. They'll think you've lost your mind.

Woman: – That's just it, that's why I wanted to come back, because I didn't know what to do. I was thinking about contacting someone, the organisers or the artist, but in the meantime I think it's totally par for the course. It's hard to imagine that they believe me...

And it seems like something very important, some kind of sign that I shouldn't keep to myself.

Man: – Listen baby, let's go home and calm down, let's go look it up on the internet and then we'll figure it out."

26 RANDOMROUTINES RABBLE

2013-2023

site specific installation, soot,
glass, neon tubes

Installation from broken glass pieces built around a lying and lit neon tube, the glass pieces are covered with lampblack and drawn scenes, scratched into them. fixed with silicon.

This is the second time that this ephemeral work is built. The images of the first version are appearing among the video projections of the *Dream on Lucids*. The original drawings were made with the wish to

imagine the darkest future possible and then one can realize that the present is still not too bad. For this new version the artists were selecting drawings which are dealing with surrealistic life situations can be associated with the dream scenes of the *Dream on Lucids*.

27 TAMÁS KASZÁS GIFT FOR EXES

2004

lighted shelf with matchbox object
30 × 15 × 15 cm

The piece comes from a board game that young people used to play. The match is lit at the other end and must be held until the whole stem is burned, but the head does not catch fire. This requires a last-minute blowout, but by then you'll usually burn your hand and drop it.

This is a metaphor for situations where great potential remains untouched, but the path to its utilization is consumed or burned out too soon.

28
TAMÁS KASZÁS
SINUOSITY

2017

steel board
100 × 200 × 3 mm

The drawing on the rusty iron plate shows a human character looking for a way out from under a seemingly endless blanket covering everything. The originally photo-based fine pencil drawing was enlarged to the size of a mural work with industrial tools. While the figure is made with a welder that connects the parts, the medium that covers it is made with a flame cutter that usually separates things.

The original photo captures the same person who inspired the character of the guru in the story of *The Dream on Lucids*.

29
KRISZTIÁN KRISTÓF
COUNTERWEIGHT

2017

corrugated paper roll, plastic
and copper knife
80 × 150 × 150 cm

Counterweight is a simple experiment to show that for a wave, it doesn't matter what made it happen, the result is the same: it becomes a circle. It also features a toy knife I lost in my childhood, but

found 1 meter under the ground level in the garden of my parents as an adult – and a functional metal cast made of the same knife.

30
KRISZTIÁN KRISTÓF
REALITY-PRAISING LENSES

2022

wood object
40 × 70 × 50 cm

Unused casting positive for cast iron eyewear. Sometimes it would be nice to see everything with small interpreters glued to the landscape, adoring it – proving this life to be the most beautiful, despite everything against it.

Tamás Kaszás was born in Dunaújváros in 1976, Hungary's first Socialist planned city (formerly called "Sztálinváros", "Stalin's Town"). He lives and works on the Szentendre Island near Budapest. Kaszás graduated from the Intermedia Department of the Hungarian Academy of Fine Arts where he is currently a professor at the Intermedia Department. Kaszás usually creates complex projects inspired by theoretical research. He applies both traditional and new media in his works. By mixing poetic images with useful inventions in his exhibition practice, individual works of art appear mostly as constellations within the larger framework of the installation (or as he likes to call them, visual aid constructions). His projects are generally based on social issues and spiritual practices. Keywords like collectivity, collapse and survival, living in nature, self-sustainability and autonomy, theory vs. practice, folk science, home-made homes, cargo cult, fictional anthropology, visual aid might give an idea about his most prevalent topics.

Krisztián Kristóf lives and works in Budapest. The roots of his art practice were developed at age six, when he noticed that he could ignite a hypnagogic narrative image stream – by rubbing his eyes first. The fastest way of documentation, he found – especially of such fragile phenomena is by drawing. Since then he studies the possibilities of image/text work, and overall, visual storytelling. He keeps up a daily habit of meditative automatic drawing, most of the works

EXHIBITION WALK

**Wednesday, 8 November,
5 p.m.**

with Edit Molnár – director Edith-Russ-
Haus (in English language)

**Wednesday, 13 December,
5 p.m.**

with Marcel Schwierin – director Edith-
Russ-Haus (in German language)

GUIDED TOURS

Every Sunday during the exhibition at 3
p.m. (Attendance free, regular entrance).
Group tours on request.



OPENING HOURS

Tuesday till Friday

2 a.m. – 6 p.m.

Saturday and Sunday

11 a.m. – 6 p.m.

Monday closed

ADMISSION

2,50 Euro / 1,50 Euro

Free admission on 28 October,

25 November and 23 December 2023

Closed on 31 October, 24, 25, 31 December 2023

and 01 January 2024

Open on 26 December 2023

Admission is free for pupils, visitors under 18 years,
and students of the Universities of Oldenburg.

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