

Société Réaliste is a Paris-based cooperative created by Ferenc Gróf (1972, Pécs, HU) and Jean-Baptiste Naudy (1982, Paris, FR) in 2004.

HTTP://ACBGALERIA.HU + HTTP://GALERIEPOGGI.COM

SOLO EXHIBITIONS (selection)

2014

- > *x~torsions*, SIZ gallery, Rijeka.
- > *Mottopsy*, Tenderpixel, London.
- > *‘amal al-ğam’*, acb Gallery, Budapest.
- > *Universal Anthem*, Tranzit.ro, Cluj.

2013

- > *The shape of orders to come*, Salon de Vortex, Athens.
- > *A rough guide to Hell*, Pl, New York.
- > *Thelema of Nations*, Galerie Jérôme Poggi, Paris.

2012

- > *Empire, State, Building*, MNAC, Bucharest.
- > *Komfortkampf*, Lokal_30, Warsaw.
- > *Empire, State, Building*, Ludwig Museum, Budapest.
- > *Monotopia*, Galerie Michel Rein, Paris.

2011

- > *Archiscriptons*, Anne Mosseri-Marlio Galerie, Zürich.
- > *The city amidst the buildings*, Akbank Sanat, Istanbul.
- > *Empire, State, Building*, Jeu de Paume, Paris.

2010

- > *Xenolalia*, kisterem, Budapest.
- > *The Fountainhead and other artworks*, Platform3, Munich.
- > *One-Way World*, Skuc Gallery, Ljubljana.

2009

- > *Transitioners: London View*, uqbar, Berlin.
- > *Transitioners: London View*, Hold & Freight, London.
- > *Pligatures*, Galerie Martine Aboucaya, Paris.
- > *Over the counter*, Buy-Self Art Club, Marseille.

2008

- > *Transitioners: Le Producteur*, your-space / Van Abbe-museum, Eindhoven.
- > *MA: Culture States*, Labor Gallery, Budapest.

2007

- > *Transitioners: Le Producteur*, Synagogue de Delme.
- > *Transitioners*, Galerie Martine Aboucaya, Paris.
- > *Transitioners*, Ze Dos Bois, Lisbon.
- > *Transitioners*, Kunstpavillon, Innsbruck.
- > *MA: Deuxième contact*, galerie Journiac, Paris.

2006

- > *Transitioners*, Trafó Gallery, Budapest.

2005

- > *IGM #3: Appendix*, Espace En Cours, Paris.
- > *IGM #2: Distal*, Usine des Taillandiers, Paris.
- > *IGM #1: MDCCLXX IX*, Karton Gallery, Budapest.

PUBLIC SPACE PROJECTS

- > *UN Camouflage*, Gare de Bourget, Le Bourget, 2015.
- > *Waiting for the mo(nu)ment*, Jardin du chalet, Paris, 2014. (Nouveaux commanditaires)
- > *UN Camouflage*, Passerelle Senghor, Paris, 2013.
- > *Cosmopolites de tous les pays encore un effort*, MGLC/ Aksioma, Ljubljana, 2010.

COLLECTIVE EXHIBITIONS (selection)

2014

- > *Private Nationalism*, Kunsthalle, Kosice.
- > *And I laid traps for troubadours who get killed before they reached Bombay*, Clark House Initiative, Bombay.
- > *Helsinki Photography Biennial*, Finnish Museum of Photography, Helsinki.
- > *Get up*, Mains d'Oeuvres, St-Ouen.
- > *Too much money...*, MuseumsQuartier, Vienna.
- > *Report on the Construction of a Spaceship Module*, New Museum, New York.
- > *Get up*, KCB, Belgrade.

2013

- > *Rendez-vous*, galerie Jérôme Poggi, Paris.
- > *Hyphology*, Sanatorium, Istanbul.
- > *Skills of Economy*, Finnish Academy of Fine Arts, Helsinki.
- > *Bookmarks*, B55 Gallery, Budapest.
- > *Get up*, Fabrica de Pensule, Cluj.
- > *L'art dans les chapelles*, Chapelle de La Houssaye, Pontivy.
- > *Footnotes to breakup*, Motorenhalle / riesa efau, Dresden.
- > *The Gift of Betrayal*, Delire Gallery, Bruxelles.
- > *By Any Means Necessary*, acb Gallery, Budapest.
- > *Arte: Affari, Lavoro o Perditempo*, Furini Gallery, Rome.
- > *I have a dream*, Contemporary Art Center of Thessaloniki.
- > *Outer Space*, actions in front of Műcsarnok, Budapest.
- > *How high is the Moon?*, galerie Jérôme Poggi, Paris.
- > *The Beginning, continued*, Roonroom, Aachen.

2012

- > *The Beginning*, Wild West Active Space, Maastricht.
- > *Time(less) Signs*, Vienna Künstlerhaus.
- > *The Organism*, Open Systems, Vienna.
- > *One sixth of the Earth*, ZKM, Karlsruhe.
- > *Where do we migrate to?*, CACNO, New Orleans.
- > *The Collective Eye*, SUBTE, Montevideo.
- > *Kritik und Krise*, Situation Room / CHB, Berlin.
- > *Drifting Identities*, Muzeul Zemstvei, Chisinau.
- > *Reactivation*, 9th Shanghai Biennale, Shanghai.
- > *United Nations Camouflage*, public art project for “Loving Art, Making Art”, at Einav , Tel Aviv.
- > *The eye never sees itself*, 2nd Ural Industrial Biennial, Ekaterinburg.
- > *The Vertigo of Freedom*, Situation Room / CHB, Berlin.
- > *I have a dream*, Wrocław Contemporary Museum, Wrocław.
- > *Chrématisitique*, Centre d'art 360m³, Lyon.
- > *Paper Jam #2*, Cabaret Voltaire, Zurich, marke.6, Weimar, Treize & Ygrec, Paris, and Messy Shop, Bangkok.
- > *Half a dozen of the other*, Magma, Sfântu Gheorghe.
- > *The Golden Cage*, KunstBüroBerlin, Berlin.

- > *Patterns of Time*, acb Gallery, Budapest.
- > *La chispa que incendia la llanura*, CAC, Quito.
- > *Creative experiences*, ICA-D, Dunaújváros, HU.
- > *Atlas Critique*, Parc Saint Léger, Pougues les Eaux, FR.
- > *Enacting Populism*, Kadist Art Foundation, Paris.
- > *One sixth of the Earth. Ecologies of Image*, MUSAC, León.
- > *Art in the Parking Space*, PST, Los Angeles.
- > *Where do we migrate to?*, Sheila C. Johnson Design Center, New School, New York.
- > *State of affairs*, AMT Project, Bratislava.

2011

- > *Ai Weiwei is in China*, Fichtebunker, Berlin.
- > *Drifting Identity Station*, Open Space, Vienna.
- > Architecture Film Festival, Rotterdam.
- > *User Friendly Society*, Galženica Gallery, Velika Gorica.
- > *Lost Stories*, BWA Sokol, Nowy Sacz, PL.
- > *Hybridity in the Carpathians*, MODEM, Debrecen, HU.
- > *Alter///scrinium. 10 Theses Of The Architecture*, Vladivostok International Film Festival, Vladivostok.
- > *Trickster*, European Culture Congress, Wrocław.
- > *My Communism*, TOP Contemporary Art Center, Shanghai.
- > *Speaks for itself*, Hungarian National Gallery, Budapest.
- > *Parallel Chronologies. Invisible History of Exhibitions*, Latvian Centre for Contemporary Art - LCCA, Riga.
- > *Where do we migrate to?*, Center for Art, Design and Visual Culture, University of Maryland, Baltimore.
- > *For love not money*, 15th Tallinn Print Triennial, Kumu, Tallinn.

2010

- > *Hyper Real*, MUMOK, Vienna.
- > *Flagpole*, Plateforme, Paris.
- > *Transient Spaces - The Tourist Syndrom*, NGBK, Berlin.
- > *Pre-specifics: Access XI*, Onomatopee & Röda Sten Kulturförening, Göteborg/Eindhoven.
- > *Cooperation, not corporations*, ITS, Belgrade.
- > *Hostipitality: Receiving Strangers*, Muzeum Sztuki, Łódź.
- > *Chisinau-Art, Research in the Public Sphere*, Chisinau.
- > *Politique Zéro*, Espace Niemayer, Paris.
- > *Wealth of Nations*, Spike Island, Bristol.
- > *Practicing Memory*, Fondazione Pistoletto, Biella.
- > *Over the counter*, Műcsarnok, Budapest.
- > *Reasonable Force*, Room Gallery, Auckland - Aotearoa.
- > *Ce qui vient*, 2nd Rennes Biennial, Rennes.
- > *Geography of Trans-territories*, Walter&McBean Galleries of San Francisco Art Institute, San Francisco.
- > *Hypotheses Verification*, Laboratoria, Moscow.

2009

- > *ID: Ideology of Design*, Museum of Contemporary Art of Vojvodina, Novi Sad.
- > *Typopass - Critical design and conceptual typography*, Dorottya Galéria, Budapest.
- > *The spectacle of the everyday*, 10th Lyon Biennial, Lyon.
- > *What Keeps Mankind Alive?*, 11th Istanbul Biennial, Istanbul.
- > *28th Biennial of Graphic Arts*, Gallery Jakopic, Ljubljana.
- > *Splav Meduze*, Likovni salon, Celje, Slovenia.
- > *Rites de Passage*, Schunck Glaspaleis, Heerlen, NL.
- > *Bertha von Suttner Revisited*, Schüttkasten, Harmannsdorf.
- > *How many angels can dance on the head of a pin?*,

- 2nd Athens Biennial, Athens.
- > *Wouldn't be easier for the government to dissolve the people and elect another*, Gallery Nova, Zagreb.
- > *The man behind the curtain*, Mission 17, San Francisco.
- > *Katowice Biennial*, Silesian Centre of Culture, Katowice.
- > *The Inescapable Experience of Transition*, Le Magasin, Grenoble.
- > *Living Together*, Marco, Vigo.
- > *Les frontières invisibles*, Tri Postal, Lille.
- > *Living Together*, Montehermoso, Vitoria-Gasteiz.

2008

- > *Try again, fail again, fail better*, Kunsthalle, Budapest.
- > *Pancevo Republic!*, 13th Biennale of Pancevo, Serbia.
- > *The Aesthetic Center*, 6th Gyumri International Biennial of Contemporary Art, Gyumri, Armenia.
- > *Positive Critical Imagination*, Edinburgh Sculpture Workshop, Edinburgh.
- > *The Mechanics of the Canvas*, Ernst Museum, Budapest.
- > *Pro Eto*, National Centre for Contemporary Arts, Moscow.
- > *Be A Happy Worker: Work-to-Rule!*, g-mk, Zagreb.
- > *Na mi van?*, Kunsthalle, Budapest.
- > *L'Argent*, Le Plateau, Paris.
- > *World-ex-position*, Open Space, Vienna.
- > *MOBY Hosting*, Museums of Bat-Yam, Israel.
- > *Utopia Transfer*, Kiscelli Muzeum, Budapest.
- > *Economie 0*, La Ménagerie de Verre, Paris.
- > *Transmediale 08: Conspire*, HKW, Berlin.

2007

- > *Living Magazine*, Kunstverein in Hamburg, Hamburg.
- > *The Other City*, Hungarian Cultural Center, New York.
- > *AtL(e)As(T.) CoMpleX*, Studio Gallery, Budapest.
- > *Un_Space / Paraflows*, MAK, Vienna.
- > *Democracy? DIY!*, Mains d'Oeuvres, St-Ouen.
- > *The Embassy / Apocalypse Now*, Paris.
- > *Between white & black*, MKTTK, 2nd Moscow Biennale.
- 2006**
- > *The Other City*, Trafó Gallery, Budapest.
- > *Article Biennale*, Sølvsberget Kulturhus, Stavanger.
- > *Intrusion / Apocalypse Now*, Paris.
- > *Transitory Operations*, UMA, Ulaan Baatar, Mongolia.
- > *How to do things? In the middle of (no)where...*, Kunstraum Kreuzberg/Bethanien, Berlin; Nikolaj, Copenhagen; CIAC, Bucharest; CCA, Kiev; Trafó Gallery, Budapest.
- > *Version 06 : Parallel Cities*, Iron Studios, Chicago.

COLLABORATIVE PROJECTS

- > *Whose water is it?*, in collaboration with Ulay, public art project, Maribor, 2012.
- > *Artist Pension Trust*, The Institute of Social Hypocrisy, Paris, 2011.
- > *Manifesta 6.1: M6 D3 Abschlussball*, WestGermany, Berlin, 2007.

PUBLICATIONS

- > *The Best American Book of the 20th century*, Onomatopee, Eindhoven, 2014.

- > **Empire, State, Building**, Editions Amsterdam / Jeu de Paume / Ludwig Múzeum, Paris - Budapest, 2011.
- > *New Alphabetical Order*, in Art Papers n°37/01, Atlanta, 2013.
- > *Life, Domain, Kingdom*, in Zootopia, London, 2012.
- > *State of Shades*, in IDEA #41, Cluj, 2012.
- > *The city amidst the buildings*, Akbank Sanat, Istanbul, 2011.
- > *Commonscript*, in Revue des livres, n°4, Paris, 2012.
- > *Commonscript*, in Scapegoat, n°02, Toronto, 2011.
- > *Experanto*, in TINA 7: Argent, Paris, 2011.
- > *Biblio*, in Manual de Practica Artistica, Protokoll, Cluj, 2010.
- > *Currencies*, in Volume One, Miami, 2010.
- > *Random Curating*, in No Order, n°01, Archive Books, 2011.
- > *EUGCL: Spécimens aléatoires*, in Art 21 n°24, 2009.
- > *Introductory Dialogue...*, SFAI MFA catalogue, San Francisco, 2009.
- > *Pligatures*, Multitudes n°35, Paris, 2009.
- > *EUGCL*, in Printed Project n° 10, Dublin, 2008.
- > *Gandhi Bürger*, in Journal of Visual Culture, vol. 7 n° 1, London, 2008.
- > *MA: Culture States*, in Rajzlap, n° 8, Budapest, 2008.
- > *Exclave* (with Metahaven), in HTV, n° 72, Amsterdam, 2008.
- > *Manifesta 6.1: Abschlussball*, in Idea, n° 27, Cluj, 2007.
- > *MA: Soliton*, in Multitudes Icônes, Paris, 2007.
- > *MA: Deuxième contact*, in Biennale de Paris, Paris, 2007.
- > *IGM: Versade*, in Exindex, Budapest, 2006.
- > *The Great Karaoke Swindle*, in How to do things?, Revolver Publishing, Frankfurt/Main, 2006.
- > *Conspire / Dear*, in Action!, Sparwasser / Trafó, Budapest, 2006.
- n°141, London, 2011.
- > ALKEMA Hanna, *Empire of signs*, Idea, No.38, Cluj, 2011.
- > SCHONWALD Cédric, *Empire, State, Building*, in Art21, n°30, Paris, 2011.
- > KEREKES Anna, *Palimpseste*, in exindex.hu, May 2011.
- > TREMEAU Tristan, *Empire, State, Building*, in Art Press, Paris, May 2011.
- > FOWKES Maja & Reuben, *In the Studio*, in Time Out Budapest, 08.2010.
- > RIEDER Gabor, *The science of social irrationalism*, in Artportal, Budapest, 07.2010.
- > HAUFFEN Michael, *Transitioners*, in Springerin 1/10, Vienna, 2010.
- > LUCCHETTI Matteo, *Random curating*, in undo.net, Milan, 2009.
- > SIM ESMEN Yasemin, *Drawing lines...*, in Hürriyet, Istanbul, 2009.
- > VAN TOMME Niels, *Siding with the Barbarians*, in Foreign Policy in Focus, Washington D.C., 2009.
- > LEOVICI Elisabeth, *Un projet de société*, in Multitudes n°35, Paris, 2009.
- > IHLER MEYER Sarah, *Pligatures*, in parisART, Paris, 2009.
- > STEPANOVIC Tijana, *Cultured States*, in Műértő, 11 / 5, Budapest, 2008.
- > CSERBA Júlia, *Triangular paranoia*, in Balkon, 2008 / 3, Budapest, 2008.
- > TREMEAU Tristan, *Nouveaux Entrants*, in Art21, n° 15, 2007.
- > BRUNEL Raphaël, *Bastille Days Collection*, in parisART, Paris, 2007.
- > SOMOGYI Hajnalka, *Chirurgie de l'illusion*, in Art21, n° 12, 2007.
- > WEITZEL Antje, *Some points about the Ponzi's project*, in *How to do things?*, Revolver Publishing, Frankfurt/Main, 2006.

BIBLIOGRAPHY (selection)

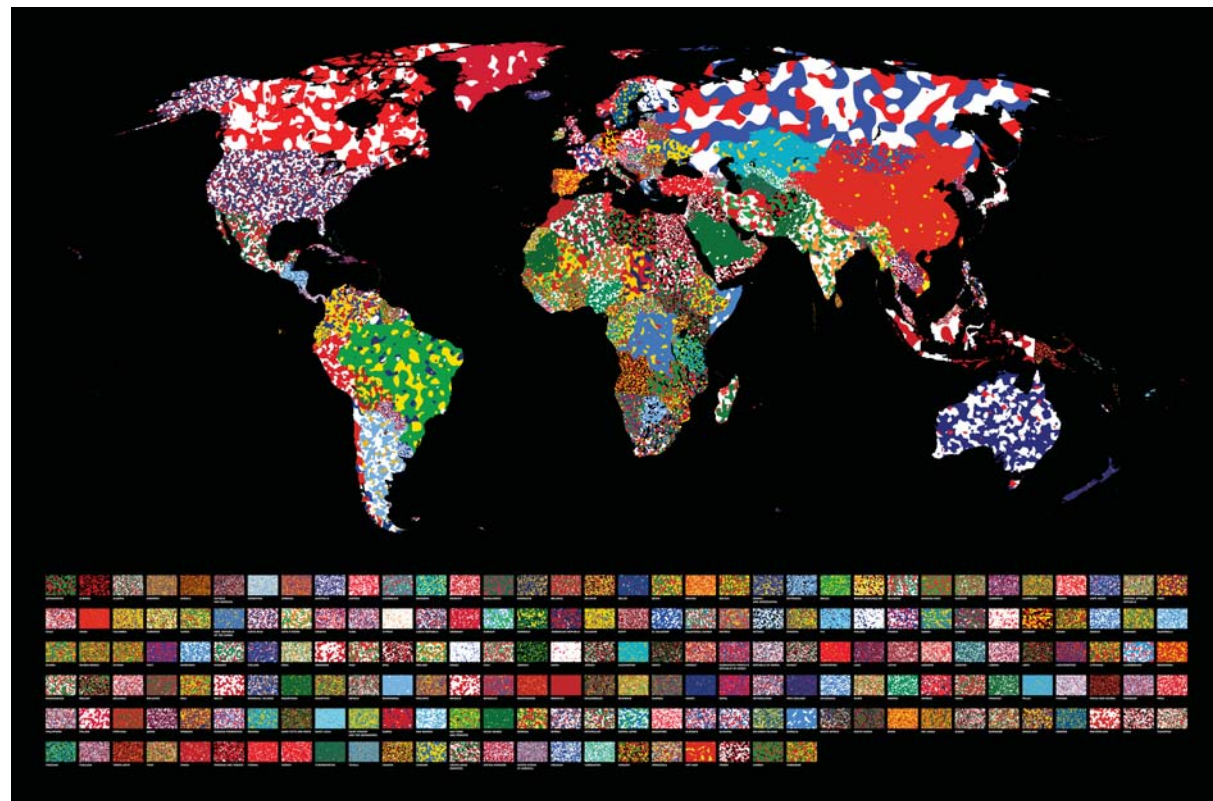
- > FÜLÖP Luca, *Société Réaliste*, in Elsewhere Magazine, Shanghai, 2014.
- > DE LA BAUME Maia, *Paris fair celebrates its forty*, in The International New York Times, Paris - New York, 24.10.2013.
- > GODFREY LARMON Annie, *Critics' Picks*, in artforum.com, New York, 10.2013.
- > BURLEIGH Paula, *A rough guide to Hell by Société Réaliste*, in The Brooklyn Rail, New York, 10.2013.
- > PLAGENS Peter, *Lyrical Forms, Social Commentary and Handiwork*, in The Wall Street Journal, 11.10.2013.
- > MARKUS David, *Rainbows to No Place: Société Réaliste and the Ayn Rand Apocalypse*, in Hyperallergic, New York, 10.2013.
- > ROSZKOWSKA Magda, *Praktyki Krytyczne*, in Notes, Warsaw, n°83, May 2013.
- > PIGA Angela Maria, *On The Fountainhead*, in Casa Vogue, Rome, April 2013.
- > ROSENMEYER Aoife, *Archiscriptons*, in Art in America, 02.2012.
- > SOMZE Catherine, *Dealing with Politics, History and Social Commitment*, interview, in Art Pulse, N° 10, 2012.
- > STEFAN Olga, *Archiscriptons*, in Flash Art n°140, Milan, 2012.
- > REHBERG Vivian Sky, *Société Réaliste*, in Frieze,



SOCIÉTÉ RÉALISTE (2004–2014)

UN Camouflage
Installation view, FIAC Hors-les-murs, Passerelle Senghor,
Paris, 2013. Photo: Marc Damage.

UN Camouflage



UN Camouflage is a monumental work by Société Réaliste, initiated in 2012-2013. Using a pattern software, Société Réaliste has systematically converted national flags of the United Nations member states into camouflage patterns, while respecting the original color tones and proportions. The result is a collection of 193 camouflage flags, presented as an ensemble, mimicking national flags installations that can be seen nearby official buildings of international organisations. From Afghanistan to Zimbabwe, flags lose progressively their link to identity representation, while remaining strangely familiar. Ideological, political or cultural particularities are melted into a common shape, the one of camouflage. There are various way to produce a camouflage effect, in biology as much as in textile, the main one being called with the Greek term « crypsis » (« hidden »), and characterized by a combination of colorations blending with their background. If the colors of the nations are symbolic of their national conception, then their camouflage version should harmonize with their colorimetric atmosphere. UN Camouflage was presented for the first time in September 2012 in Tel Aviv within the frame of "Loving Art, Making Art" festival. In October 2013, on the occasion of FIAC's 40th anniversary, the work was installed in the centre of Paris, Passerelle Léopold-Sédar-Senghor, a bridge linking Musée d'Orsay and Jardin des Tuileries.

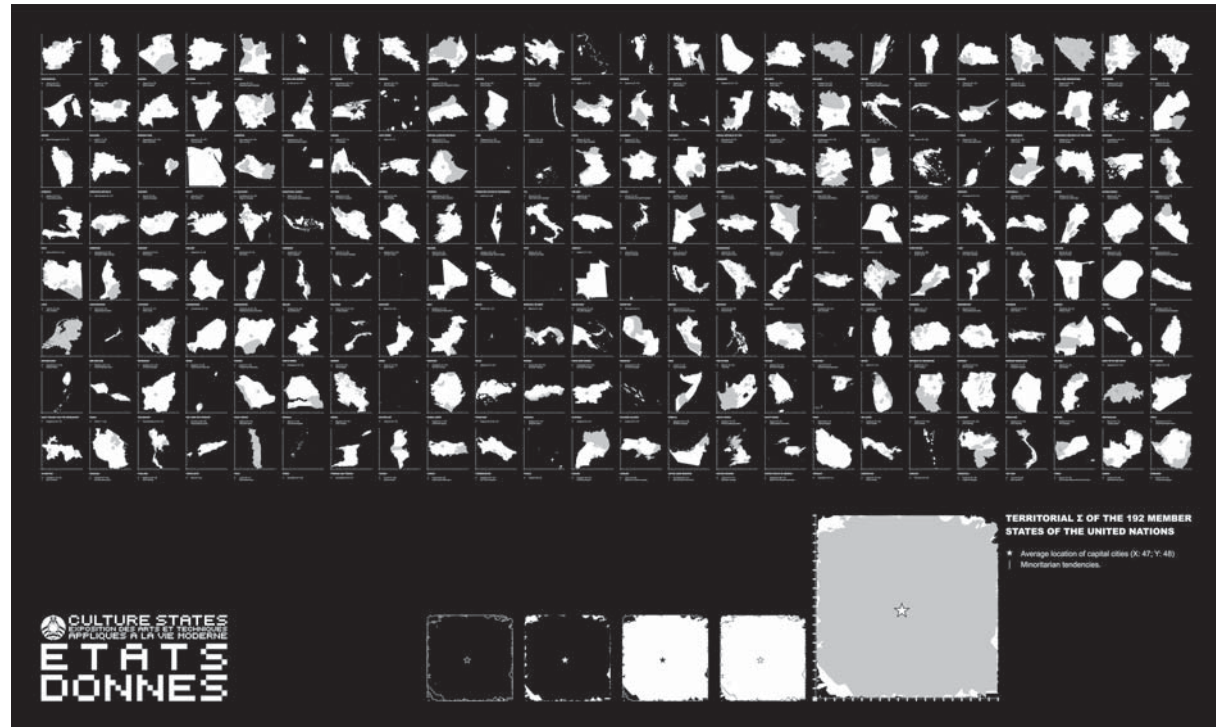
UN Camouflage map
digital print on fine art paper, mounted on aluminium, Diasac,
shadow box frame, 190 x 125 cm, 2013.

UN Camouflage >
Digital print on textile, 150x100 cm each, aluminium flag
poles, installation view, FIAC Hors-les-murs,
Passerelle Senghor, Paris, 2013.
Photo: Illés Sarkantyu.





Cosmopolites of all countries, yet another effort



Etats-donnés
digital print mounted on Dibond, 200 x 120 cm, 2009.

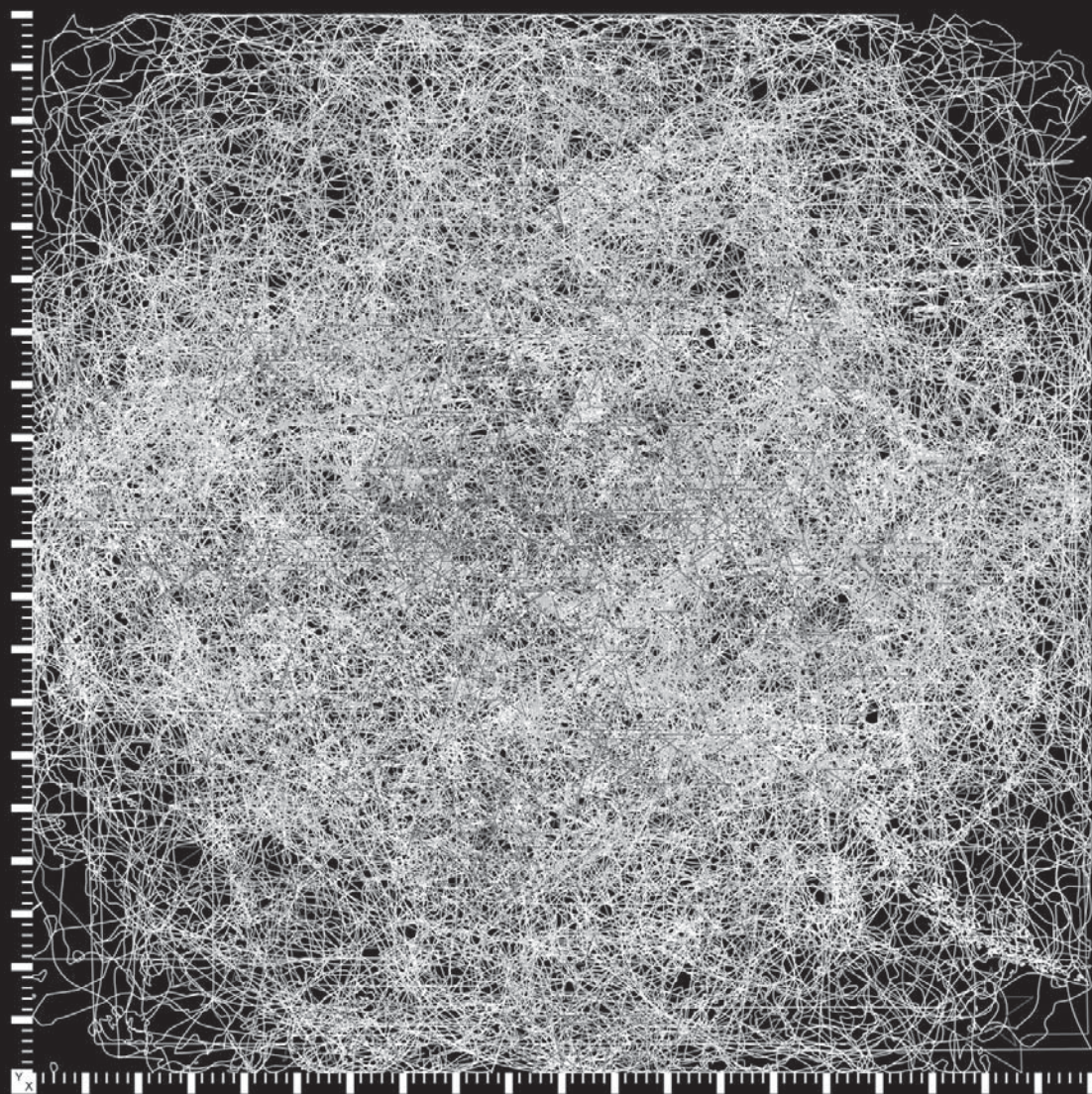
Cosmopolites of all countries, yet another effort >
engraved aluminium, 180x180x35 cm, 2010.

In 2010, Aksioma, in collaboration with the International Centre of Graphic Arts (MGLC), has asked Société Réaliste to propose a monument to be displayed on an empty pedestal at the outside entrance of the MGLC, in the Tivoli Park of Ljubljana. Société Réaliste has created a cognitive see-through model under the title of Jacques Derrida's book *Cosmopolites de tous les pays encore un effort* / *Cosmopolitans of all countries, yet another effort*. The model is the result of the superimposition of the topographic forms of the 192 member-states of the United Nations. All these sovereign states were put on the same scale using only two main information: their specific shape and the location of their capital city, with the intention to produce the synthetic form of potentially any state. The result is an eroded square, the average capital city lying almost in the geometrical center of it, the chaos of the frontier lines covering nearly its entire surface. Parallely to the calculation of the shape of a "model state", Société Réaliste started to work on a textual corpus which incorporates all the national anthems of the aforementioned 192 UN member states. Using the English translation of every anthems, Société Réaliste established a global compilation of national(ist) vocabulary. All words are marked with the three letter

ISO code of the corresponding country, for example SVN for Slovenia, FRA for France, HUN for Hungary, etc. Presented vertically, one of its side is carved with the calculation method with the superimposition of all the national frontiers of the world and the emplacement of its 192 capital cities, while on the other side is carved a textual composition using the compiled adjectives of all 192 national anthems. The complete list of 1839 hymnic adjectives - which form line from the word ABLAZE from the Turkish anthem, to YOUTHFUL, from the Jordanian one - can be applied to any sovereignty of any time. This monument stands in the confrontation between the majestic and ceremonious sculpture, the abstract figuration of the notion of state and the methodology of its construction. « *Cosmopolitans of all countries, yet another effort* » intends to evoke and to represent the necessary escape and excess from detention within historical forms of political domination and to remain in the same time the parody of a monument.

This monument was inaugurated on September 27th, 2010, and removed at the end of December 2010 to be shown in various exhibitions.
Address: MGLC, Grad Tivoli, Pod turnom 3, Ljubljana, Slovenia.





★ *Etats-donnés - calculation*
 (15)79)
 ...men.

Etats-donnés - calculation
 digital print mounted on Dibond, 102 x 120 cm, 2009.
 Superimposition of the shapes of the UN member states,
 reduced to the same scale, with their capital cities.





TURKEY

SYRIA

NORTHERN CYPRUS

LEBANON

ISRAEL

GAZA STRIP

EGYPT

LIBYA

TUNISIA

Marka: 1 euro coin
detail, bronze and engraved copper, 50x50x5 cm, 2008.

Empire, state, building



The Fountainhead
video, 111 min, 2010.

In its first exhibition at Jeu de Paume, Paris, *Empire, State, Building* has been constructed around two pivotal pieces: *The Fountainhead* (2010) and *Cult of She-manity* (2011).

The Fountainhead is Société Réaliste's first feature-length film, and is based on the eponymous Hollywood film made by King Vidor in 1949, itself based on the best-selling novel by Any Rand (published 1943), the champion of radical liberalism. In the film, Rand's views are embodied in the character of a highly individualistic architect, Howard Roark, played by Gary Cooper. Rand's faith in the ability of market forces to deliver economic prosperity and her rejection of all forms of collectivism make her the founder of philosophical and political objectivism, as well as a prophet of contemporary capitalism. The uncompromising individualism and integrity with which the phallographic, Promethean and egocentric Roark pursues his idea of modernism makes him the epitome of the qualities admired by Rand, and the standard-bearer of modern capitalism. How do buildings express and perpetuate ideology? How does urban space image the relation between the modern state and culture? These are the kinds of questions raised by Société Réaliste in its critical analysis of the connections between architecture and history, buildings and political power.

In their reworking of the *The Fountainhead*, Société Réaliste have removed not only the sound track but also, using digital technology, the characters of the original film, leaving only 111 minutes of pure architectural setting, devoid of narrative. The effect is to objectify a film that is more than ideological, but also to reveal a web of the sites that constitute the politico-economic environment of each citizen and each spectator. Emptied of narrative, *The Fountainhead* is made to reveal its underlying layers, woven by the links between capitalism, architecture and modernism, like a palimpsest-made-film. As Giovanna Zapperi points out, "The aim of this operation [...] is to apply a principle of productive deconstruction capable of bringing out, in all their complexity, the deep-seated relations between architectural space and the ideology of capitalism, between the Promethean will of the architect and the doctrine of modernism. In fact, the emptied spaces of *The Fountainhead* show how architecture asserts itself with a force that goes beyond the different characters' power to act. The film's final sequence, for example, when we see Howard Roark standing triumphantly at the top of his skyscraper, suggests a correspondence between the architect's body and the building, as if the strength of the former depended on the latter – as if it was its extension.



Cult of She-manity
exhibition view, Jeu de Paume, Paris, 2011.

Cult of She-manity (2011) is the new collection of colours from the political trends bureau, *Transitioners*, created by Société Réaliste in 2006. After previous series inspired by the French Revolution (*Bastille Days collection*, 2007), pre-Socialist utopians (*Le Producteur collection*, 2008) and the European revolutions of 1848 (*London View collection*, 2009), *Transitioners* is presenting its new trends, inspired by the strange transformation of Auguste Comte's scientific and political positivism into a thoroughgoing religion, notably with the publication of his *Positivist Catechism* (1852). During the last ten years of his life, Comte pursued what he called his "religion of humanity" in an attempt to achieve a synthesis of all his different theories. Hence his creation of the Church of Humanity, dedicated to his lover, Clotilde de Vaux, who died in 1846. Raimundo Teixeira Mendes, the high priest of positivism in Brazil, is also the man who designed the flag of that modern republican state. While retaining the old imperial colours of yellow (for the Habsburgs) and green (for the House of Braganza), he added the positivist motto "Order and Progress" and, by way of an ornament, the starry sky seen over Rio de Janeiro on the night of 14 November 1889 – the foundational, legendary night that witnessed the proclamation of the Brazilian Republic. It is the starry sky from another foundational night that Société Réaliste has chosen as

the starting point for its new collection, *Transitioners: Cult of She-manity*, which takes the form of a map of the night sky over Paris. For the artists, *Cult of She-manity* "is meant to serve as rationalist astrolabe providing orientation in the almost monochrome sky of a grand soir" [a moment of revolutionary fulfilment]. The grand soir represented in this installation is a very particular one, being that of the night of 5 October 1789, when the women of Paris, led by the prostitutes of Palais-Royal and the market sellers of Les Halles, marched on "the State" – or rather, on the royal château of Versailles, where they made the king and queen their prisoners and brought them back to the Tuileries Palace in Paris. These Parisian women constituted the first modern political force to mount an assault on monarchic absolutism in the name of the legitimacy of the people; the first to collectively profane power. Société Réaliste design of its "Empire, State, Building" exhibition is based on its calendar-cum-map. The walls are painted with combinations of black, white and grey squares, following an equatorial heavenly and date line taken from *Cult of She-manity*. The walls of the exhibition space organise the works in accordance with the shades of this median line, this median black.

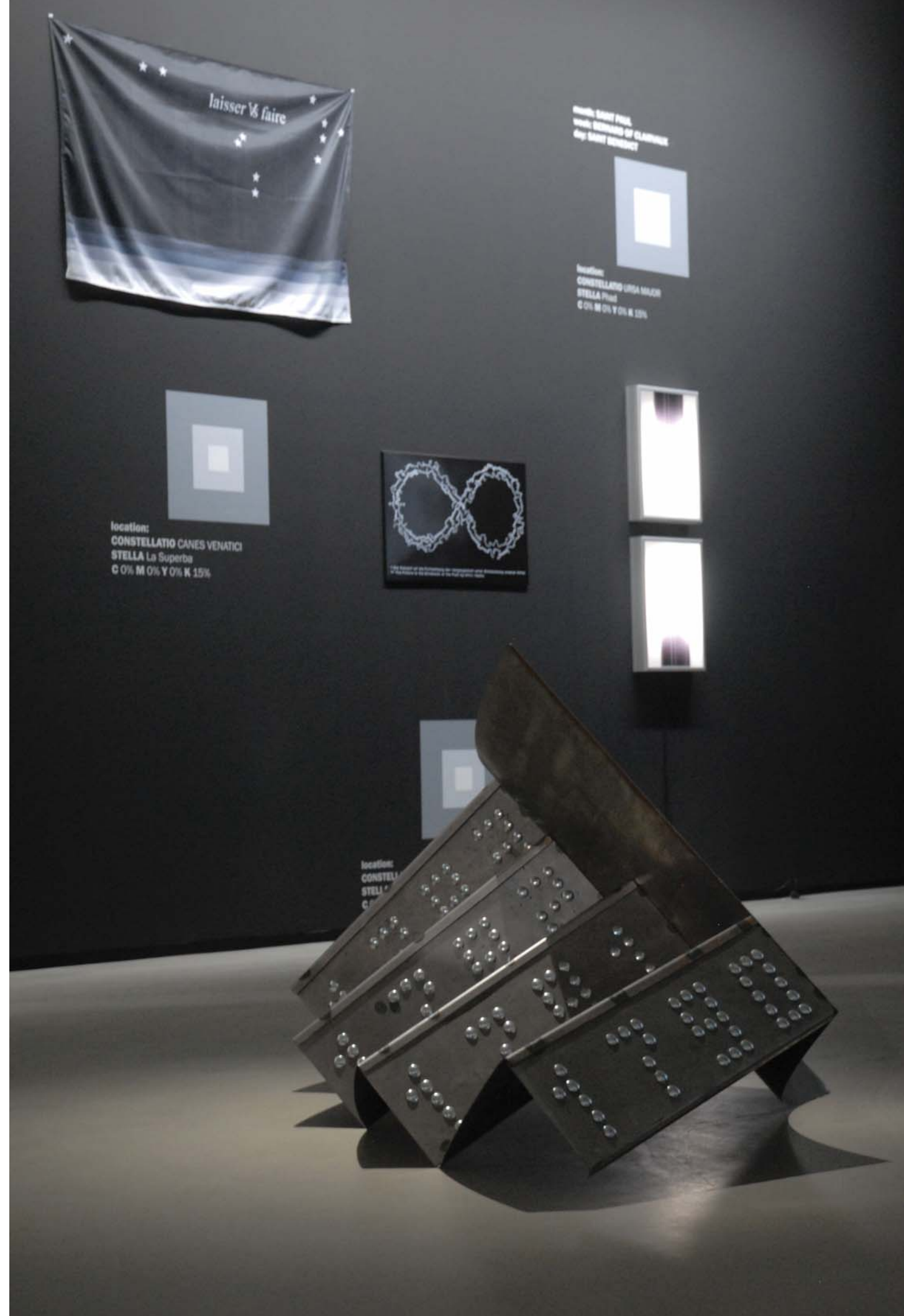
In conclusion, what Rand's objectivism (*The Fountainhead*) and Comte's positivism (*Cult of She-manity*)

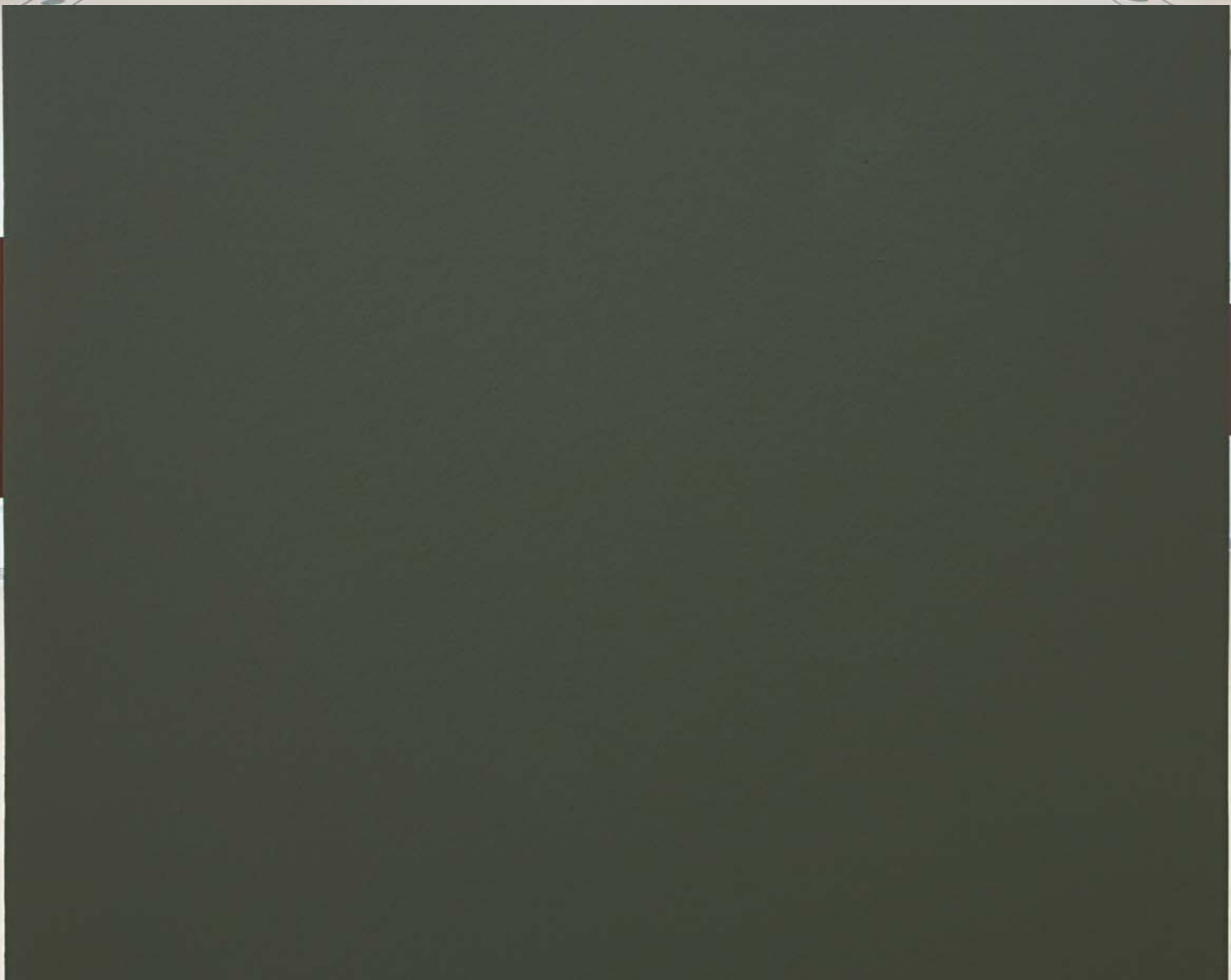


have in common is that both justify the dominant order and argue for the necessity of its accomplishment as a global project in the name of its own naturalised, sanctified reason. The style is cold and pragmatic in Rand, elegiac and morbid in Comte. It is in this speculative space, opened by *The Fountainhead* and ornamented by *Cult of She-manity*, that Société Réaliste has installed a number of its critical apparatus, and applied them to the certain forms through whose variation power is produced and reproduced: its systems of signs (from typography to cartography); its fabrication of values (from numismatics to the religion of profit); its models for the construction of space (from church to skyscraper, from the utopian city-state to the borders of the empire); its methods of construction of time (from the rewriting of History to the determination of the most remote projects for the future). And as Olivier Schefer writes, "We can be thankful to Société Réaliste for having put the question of politics at the forefront of the artistic scene by questioning the forms that underpin the ideologies of the modern and contemporary worlds. By deploying a seemingly heterogeneous ensemble of objects and theories – almost a political cabinet of curiosities – this young artistic cooperative sets itself the task of thinking through the connection between the production of forms and its economy, thereby, in their own way, extending the political concerns of Art & Language. [...] For these young artists, thinking is all

about hybridisation, an operation carried out on several fronts, notably those of language and visual form. It is a matter of grafting, combining, combining identical or parallel forms, spanning highly diverse historical periods the better to grasp continuities that often go unnoticed."

Empire, state building
exhibition view, Jeu de Paume, Paris, 2011.

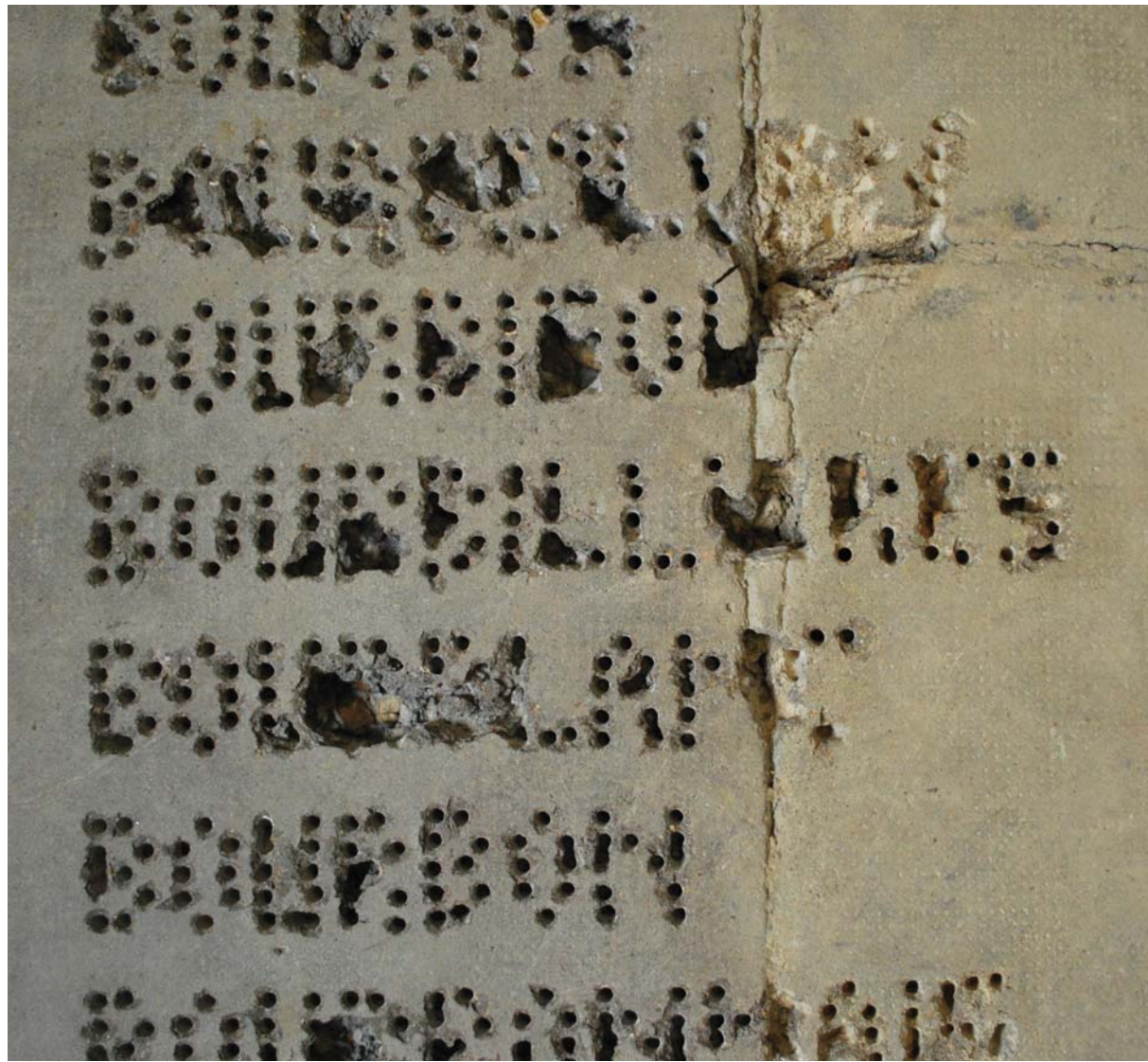




State of shades
wallpainting, captions and self-adhesive inscription,
installation view at the "Empire, state building" exhibition,
Ludwig Museum, Budapest, 2012.
Photo: Tamás Bujnovszky.

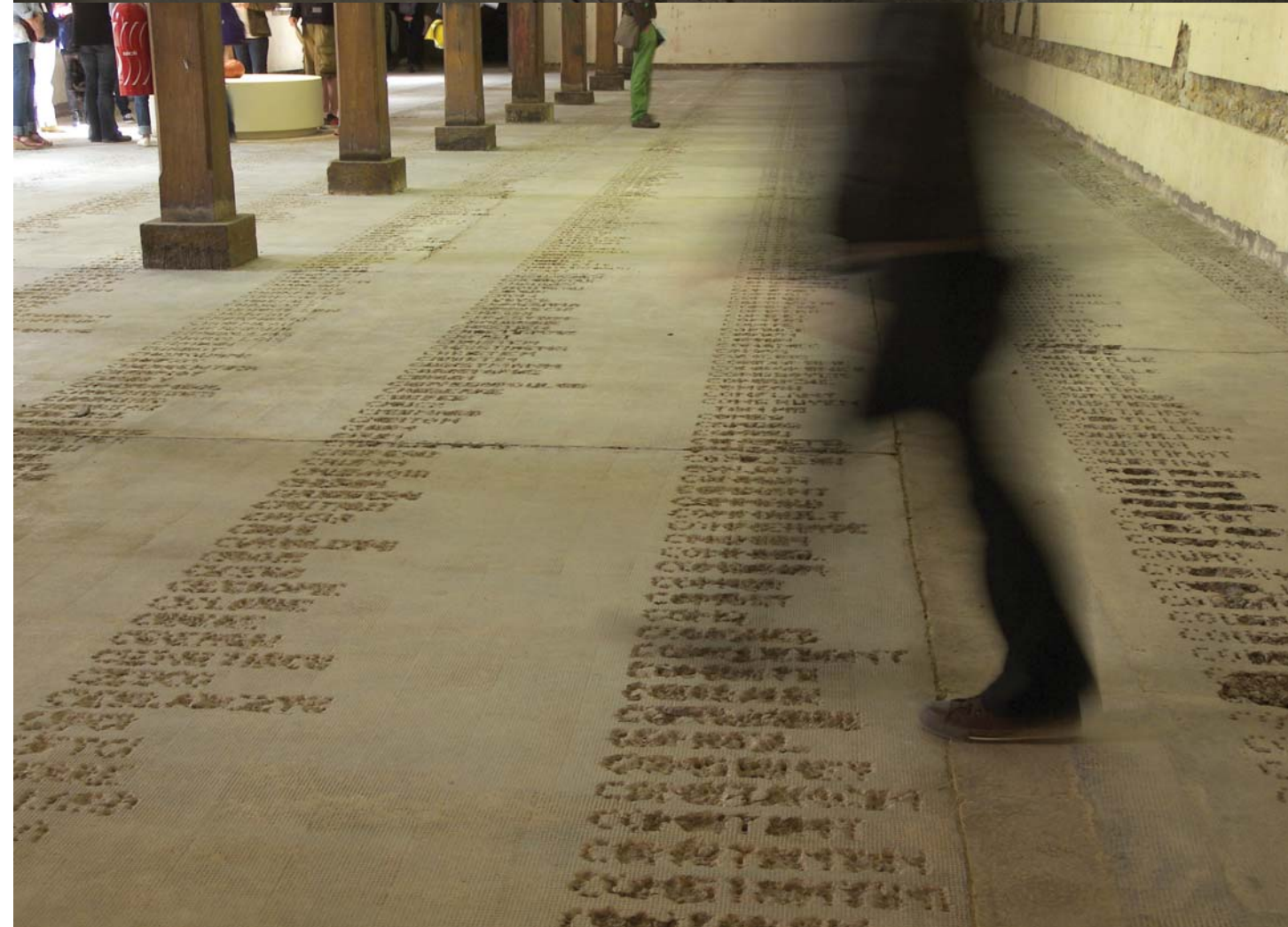


L'avenir dure longtemps, Appendix, Rennes



For *What Comes*, 2nd Biennial of Rennes, Société Réaliste took a close interest in the Couvent des Jacobins, the main venue of the exhibition. They gave the people of Rennes the opportunity to repossess the building which has long been part of their heritage and which was closed for a long time, by intervening physically on its architecture. Superimposing a list of the 30 000 surnames currently existing in Rennes on the surface of the convent, they will inscribe certain names in a newly invented typescript (Appendix) by means of an electric drill in different areas of the convent. This work suggests a voyage through time: a snapshot of the present moment, it also refers to the convent's rich past history and to its architectural future which has been decided. It also forms a collective modern vanitas, projecting the visitors into their future disappearance, just as their names drilled into the concrete floor will disappear when it is destroyed to leave way for the future Congress Centre.

L'avenir dure longtemps, Appendix, Rennes
floor drilling, 2nd Biennial of Rennes,
Couvent des Jacobins, 2010.



A rough guide to Hell



"A rough guide to Hell" span several of Société Réaliste's recent works revolving around figures and forms of capitalist utopianism. Pitting two discrete discursive investigations against each other — the typographic language of global-local media communications and the architecture of anarcho-capitalist modernism — the exhibition resolved into a singularly strange and unsettling total installation. "A rough guide to Hell" premiered a new typeface. Combining the logotypes of international newspapers that include geographic locators in their names, *media police* (2013) is a Frankensteinian font that belies its diverse origins through a fractured assemblage. All communications about the show used the typeface; this included the storefront awning signage, which hijacked a quotation from Dante's *Inferno*. A new room-sized piece, *Circles of Errors* (2013), introduced a recursive poetic text of common computer error messages. The second axis of the show revolved around Ayn Rand and her provocative political and spatial philosophies. *The Fountainhead* (2010) is a 111-minute long appropriation of the 1949 feature film written by Rand. While the original film lionized New York as the stronghold of the brave, free world, Société Réaliste have digitally removed all human characters to present an empty narrative. Transforming the film's heroic buildings into its sole protagonists, this intervention turns Rand's original view into a nightmarish vision of capitalism's architecture.

The final work in the exhibition, *Laissez-Faire City* (2013), is a new proposal based on a 1995 advertisement published in *The Economist*. The original full-page ad promoted investment in a speculative city in Costa Rica, based on Ayn Rand's principles of self-rule and the rugged free-market. *Laissez-Faire City* will be on sale in the exhibition for the price of \$62,124.75 (£40,050). This cost covers re-publishing the ad in today's edition of *The Economist* — a quixotic memorial to capitalism's idealistic moment.

A rough guide to Hell
exhibition views, PI, New York, 2013.



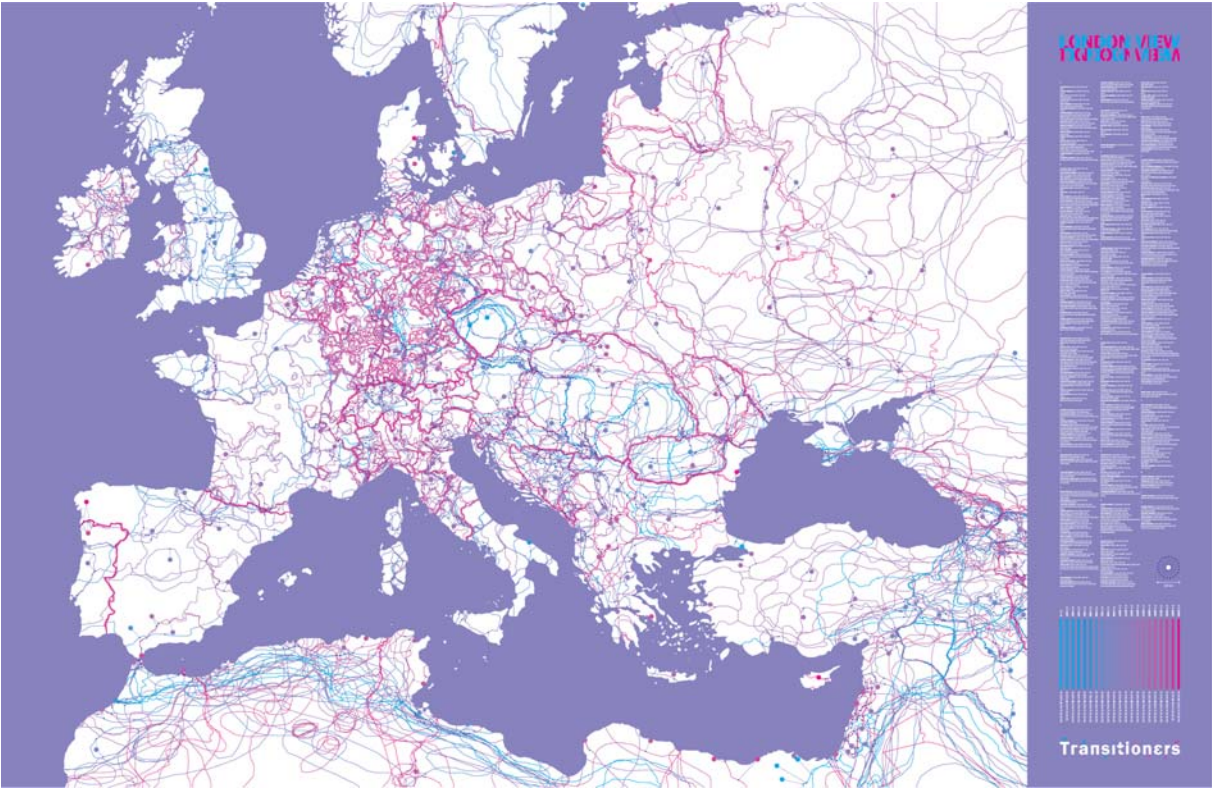
Spectral Aerosion



Spectral Aerosion
engraved Necurite, 75x75x5 cm, 2011.

Spectral Aerosion is the third objectual occurrence of a cartographic process, started in 2009. Within the frame of its political trends design bureau, *Transitioners*, Société Réaliste has issued in 2009 its annual collection under the title *London View*. In order to design the colour range of this collection, Société Réaliste imagined *Strata map*, a cartographic device of the European peninsula, on which all the political frontiers that existed at the turn of each century between year 0 and year 2000 would be visible in the same time. All the frontiers were distinguished following a colorimetric denomination and figuration, producing a complex coloured lines' entanglement. Then, on this map were placed the 250 more important European peninsula zone metropolitan areas, and a specific colour was attributed to each of them, by defining the average colour of all the frontiers passing next to the city, in a circle of 100 kilometres around. Some months later, in

the context of Société Réaliste's project on the politics of space, *Ministère de l'Architecture: Exposition des Arts et Techniques appliquées à la vie moderne*, a new occurrence of this map appeared, under the title of *Superimposition of political frontiers at the turn of each century between year 0 and year 2000 on the European Peninsula and its surroundings*. Using the same information, this time in a black and white outfit, the effect produced was an amalgamation of different time scales, and the pulverisation of the "continent". Société Réaliste has transformed this transchronic mapping process into a relief carving one, and to exhibit the object as a sculpture, *Spectral Aerosion*. The frontiers of this Common Aerea are carving out a geopolitical canyon, excavating its inner tectonic plates. Exhaustion of time and saturation of space as an ideological handling, as a representational and thus political handling.



Transitioners, London View: Strata map
digital print, variable dimesions, 2009.



MA: Culture States: Superimposition of political
frontiers at the turn of each century between
year 0 and year 2000 on the European
peninsula and its surroundings
digital print, 200 x 120 cm, 2009.

MA: Culture States



The Culture States - Exposition des arts et techniques appliquées à la vie moderne project takes its subtitle from the historical "Exposition internationale des arts et techniques appliquées à la vie moderne", held in 1937 in Paris. This fair has been one of the most spectacular example of the relation between Culture and Nation, from the confrontation between Nazi and Soviet pavilions to the display of imperialist cultural conceptions of France or UK through their colonial pavilions. Seven decades after this key-moment, what is the relation between political and cultural entities in nowadays Europe? In its ability to inquire about the politics of the space, *Ministère de l'Architecture* (MA) has commissioned a research and production study in the field of territorial ergonomics. This study focuses on the multi-layered principle of spatial re-qualification, that continues to affect any cultural zone. Intending to curate a world exhibition on the model of the 1937's one, *Culture States* is dedicated to disappeared states of the European peninsula, and examines the state as a constructed level of space representation, an thus as a deconstructable one. Scale of control in itself, the state obstructs territorial observation and restrict cultural patterns. *Culture States* designs analyse devices aspiring to disclose the nocuous dependence of cultural constructions on the logic of states. This logic vitally calculates the extension, the maintenance and the lengthening of the state's exercise of inclusive power. The instrumentalisation of cultural forms is plainly part of this exercise. This instrumentalisation is the core theme of *Culture States*.

MA: Culture States
12 digital prints, 200x120cm each, vinyl lettering,
Try again, fail again, Kunsthalle/Műcsarnok, Budapest, 2008.



MA: Culture States >
digital prints, 200x120cm each, vinyl lettering,
11th Istanbul Biennial: What Keeps Mankind Alive?
Istanbul. 2009.



ÜBERSICHT VON GEGRÜNDETEN UND AUFGELÖSTEN STAATEN WÄHREND DES 20. JAHRHUNDERTS IM NÖRDLICHEN EURASIEN

- [illegible]



CULTURE STATES
EXPOSITION DES ARTS ET TECHNIQUES
APPLIQUES A LA VIE MODERNE

GREATER EUROPE





Windroad
aludekor, silkscreen print on steel, metal tubes and fixation rings,
150 x 200 x 150 cm, 2011.

Orientation structure with the direction signs of 50 states that
have emerged and disappeared during the 20th century in
Europe.



Mesomemorial: March of Victory



March of Victory: silhouettes
acrylic painting on photo, 70x53 cm, 2014.

The starting point of *Mesomemorials* is a curious and oxymoronic urban monument situation that Société Réaliste have discovered in Budapest. At the centre of the city, there is a very symbolic area called Freedom Square (Szabadság tér). One specific street, Vécsey utca, is oriented towards the Hungarian Parliament, making of the whole location a dense assemblage of political symbols. It is in full consciousness of this emblematic tangle that the Red Army build as soon as 1945 on this square a monument to its victory, on the location of a destroyed irredentist memorial that was standing there before the war. The gigantic monument is an obelisk-type on an architectonic pedestal, seemingly an in-between ancient Rome classical victory memorial and a Malevich-style "architekton". Those kind of monuments were produced in series by the Soviet Army and were implanted in every Eastern European major city liberated from the Nazi troops. It is important to say that this Soviet Army Memorial is the last major socialist sculpture still placed in the city. In 2011, another very political sculpture has been implemented on the same square, some 20 meters from the Soviet monument: a little bigger-than-real-scale figurative statue of Ronald Reagan.

An oppositional symbol of victory, Reagan is depicted walking from the Parliament in the direction of the 1945 memorial. The confrontational presence of those two icons is a rich metaphor of the Hungarian haunted memory, divided between two figures of exogenous victors.

The project "Mesomemorials" is based on the will to find a visual form for the expression of such symbolic oppositions, a plastic process to explicit political schizophrenias, historical heritage splits. The Freedom Square in Budapest is the first situation on which the artists have applied their "Mesomemorials" methodology. Based on 3D technology, Société Réaliste has modeled the two sculptures, keeping their size ratio. Applying to them a morphing process, they have tried to find algorithmically the middle form between the Soviet Army Memorial and the Ronald Reagan Statue.

Mesomemorial:
March of Victory
aluminium, based on 3D morphing,
102 x 43 x 30 cm, 2014.



Universal Anthem



Universal Anthem
installation view, tranzit.ro, Cluj, 2013.

In the summer 2013, Société Réaliste in cooperation with computer engineer Frédéric Maucière, has developed a software calculating average musical notations from MIDI files. The artists used this new software to calculate the average national anthem of the 193 member states of the United Nations. It is known that although the UN is an organization born from the union of nations according to its name, does not have an anthem, a song which is going beyond the nation states self-image and self-definition. The software, of course, carries out the operation by decomposing track by track all these anthems. It means that the very first note is the average of all the 193 first notes, the second note is the average of all the 193 second notes, etc. until the last note of the longest anthem. The *universal anthem* containing every anthem is born as such, but being rendered only out of machinic algorithms, it remains unplayable by traditional instruments and living people.

In December 2013, at the exhibition space tranzit.ro/Cluj, after arranging the algorithmic score with composer Cora Miron, Société Réaliste has attempted the inevitable human interpretation: the Agile orchestra, under conductor Dalma Lidia Kovács, has performed the composition generated for 12 instruments. In the exhibition, besides the *Universal Anthem* interpreted and performed by the orchestra, the scores written by the computer program for 12 instruments were also on view. The contradiction and incompatibility between the performed and generated universal anthem shows the nature of the project, the instrumentalization of political representation, even orchestral, according to any cultural formations.





Universal Anthem
performance, OFF Biennial, Liberty square, Budapest, 2015.

