

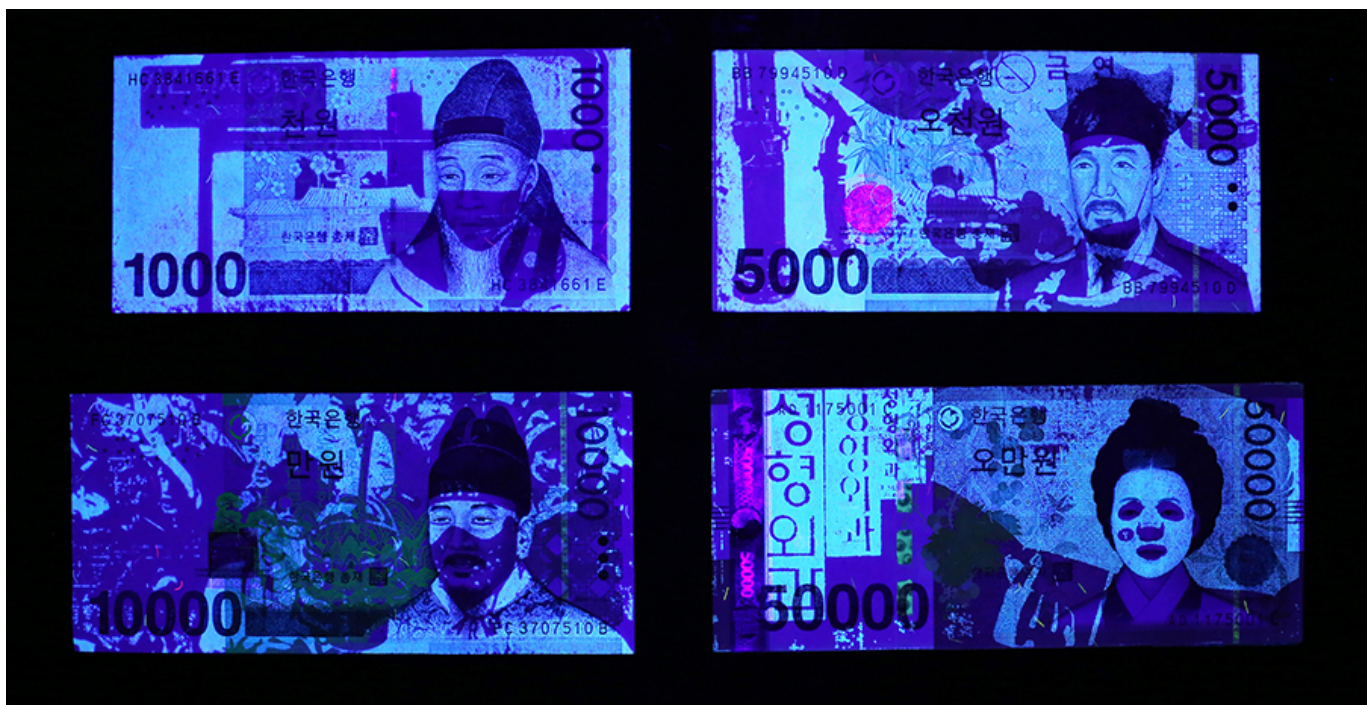
□□□ □□□□ Roľand FARKAS



Roland FARKAS was born as a member of the Hungarian community in the closed society of the former socialist Czechoslovakia. He has experienced the transition from a communist society to a capitalist one in his early

teens. After years of musical experimentation in different punk rock bands FARKAS's interest gradually shifted towards visual arts. The artist moved to Budapest, Hungary ten years ago where he recently lives and works. During his art studies the artist became interested in the issues of contemporary life's effects on interpersonal values and human condition

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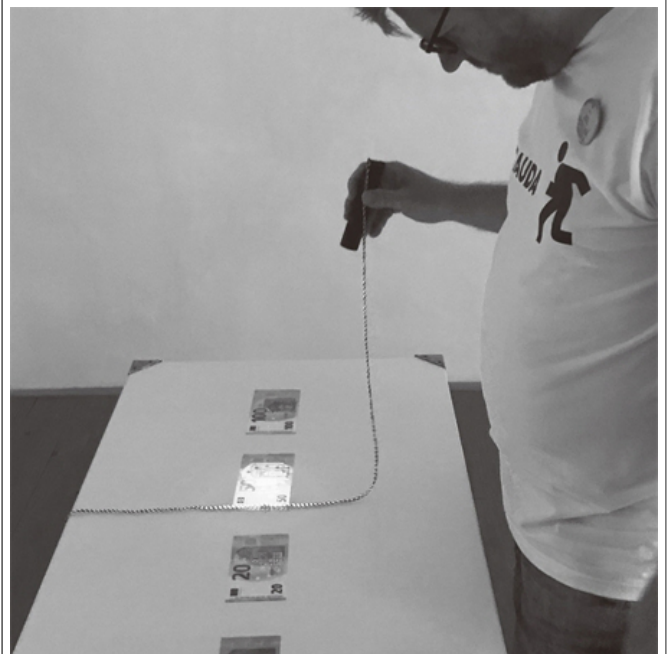
CHANEGE, 12min 19sec, video installation, 2019

Q. What is your representative work/exhibition? And why do you think so?

A. In my latest solo exhibition entitled 'Bank of the Future Limited' I focused on the society of "achievement-subjects" as it is defined in the book 'The Burnout Society' by philosopher Byung-Chul Han. I was interested in the symbolic places and characters representing today's society that can't be depicted anymore by the characteristic places of Michel Foucault's disciplinary world of hospitals, madhouses, prisons, barracks and factories. It has been replaced by the society of shopping

malls, fitness studios, airports, banks, etc. Because of their overflowing positivity, these symbolic environments are almost perfectly capable to exclude the possibility of any kind of revolt against the new regime of achievement society. Rather the increasingly threatening climate catastrophes are concluding the job worldwide instead of retired revolutionists with Molotov cocktails, having the only potential – however literally – to set our world on fire.

As one of the consequences of climate change is the migration of people that is envisaged in massive proportions in the future. Migrating middle class to economically more prosperous countries is substituted with even cheaper workforce from even poorer countries. Crises – either economic or ecologic – dissolve the order that regulates relationships among people. For this project I used special transparent pigment – active only under ultraviolet light – to transform the design of banknotes and integrate ‘invisible’ scenes. I was inspired by one of Jorge Luis Borges’ allegoric stories. In the novel there are beings who are detained behind the mirror and one day they refuse to fulfil their punishment: the servile imitation of human gestures. In this project I was interested in the simultaneous depiction of the ideals of contemporary society and the broken reflection caused by the self-destructive chase for ultimate positivity.



BANK OF THE FUTURE LIMITED, transparent UV-active ink, stamps, banknotes, 2019

Q. How do you think about communication between art and spectators?

A. Ultimately my artistic practice is based on the opposition of intellectual property vs. the current regime of late capitalism. Let me be clear in saying that I do believe in art's role in shaping of society and its potential to reach its audiences. Firstly, in the most basic level, it is evident that without art the world would be an infinite grey desert of bleakness. Secondly, most people agree that so called 'high art' is consumed only by a narrow elite. It might be so. But



ÉGALITÉ, LIBERTÉ, FRATERNITÉ, 210×245mm (3 pieces), engraved plexiglass with LED lighting,

2016

Q. Your wishes as an artist./ Your long-term plans./ Your goals and concerns, etc.

A. As an artist I wish to create more *'open works'* as Umberto Eco referred to the topic in his book *'The Open Work'*. The book discusses the powerful concept of "openness", the

artist's decision to leave arrangements of some constituents of a work to the public or to chance. I would like to improve my future works in that direction.

In one of my earlier performance art projects I decided to relax in a deck chair in the middle of the busy main square of a city. On a sign next to me the following text was readable: 'An artist has the right to just lay around all day gazing at the sky'. I was trying to draw attention on the rights of individuals (not only artists) for a fulfilling and dignified life in a world that leaves less and less space for contemplation. One of my concerns aims to the cultural policies worldwide. I wish that the decision makers will have better understanding of the artist's role in society – who creates cultural value in most cases free of charge – providing proper conditions for their creative functioning without ideological restrictions and predefined expectations.





NEW WORLD EXCHANGE, performance, Seoul Art Space Geumcheon, Seoul, 2018

Q. 어떤 것들이 어떤 것들을

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ARTIST HAS THE RIGHT TO

JUST LAY ALL DAY AND WATCH THE SKY, performance, Czech, 2002

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