

KissPál Szabolcs (1967) változatos médiumokban dolgozik, a fotográfiától a videóig, az installációtól a konceptuális beavatkozásokig. Fő érdeklődési fókusza az új médiumok, vizuális művészetek és társadalmi kérdések metszésterülete. Több egyetemen tanított, jelenleg az MKE Intermédia tanszékének docense.

Munkái változatos magyar és nemzetközi kontextusban szerepeltek galériákban, különböző művészeti intézményekben, fesztiválokon és biennálékon, mint például a Velencei Biennálé, Múcsarnok Budapest, Apexart New York, Stedelijk Museum, Seoul International Media Art Biennale, stb. Művei olyan intézmények gyűjteményeiben lelhetők fel, mint a Ludwig Múzeum Budapest, Román Kortárművészeti Múzeum, Muzeum Współczesne Wrocław, Kaddist Art Foundation Paris, stb.

További információ művekről 2012-ig **LINK:** <http://www.intermedia.c3.hu/~kspal/>

Aktivista tevékenység:

2012 *NeMMA* blog **LINK:** <http://nemma.noblogs.org/home/>

Szabad Művészek csoport alapító tagja **LINK:** <http://nemma.noblogs.org/2013/08/21/free-artists-who-they-are/>

2014 *Eleven Emlékmű* csoport alapító tagja **LINK:** <https://www.facebook.com/ElevenEmlékmu/?fref=ts>

2015 *Harmadik Szektor* csoport alapító tagja **LINK:** <http://harmadikszektor.hu/>





Életrajz:

Tanulmányok: 2014 habilitáció (MKE) 2007 DLA doktori fokozat MKE Budapest / 1997-98 MKE Budapest - Intermedia (posztgraduális képzés) / 1993-94 MKE Budapest - Festő tanszék (posztgraduális képzés) / 1992 Ion Andreescu Művészeti Egyetem Kolozsvár - MA fokozat / 1986-1992 Ion Andreescu Művészeti Egyetem Kolozsvár

Egyéni kiállítások:

- 2016 *On Building nations*, Edit Russ Haus für Medienkunst, Oldenburg (DE)
Hatikva, 2B Galéria Budapest
- 2015 *Máskor, máshol, remélem...* (radiójáték), Off Biennale Budapest
Suspended Explosion - Public Postament, Nameste Slobode, Bratislava
- 2011 Werkleitz/Halle – Videorama (screening)
- 2010 Open Studios – ISCP New York
One by 1 – National Museum for Contemporary Art Bucharest (RO)
- 2009 *Legkisebb közös többszörös* – Ernst Múzeum Budapest
- 2008 *The Tool, The Image, The Action* - HIT Gallery, Bratislava (SK)
- 2007 *The Dance* – Turner Contemporary, Margate (UK)
- 2006 *Video Works* - Galerie van Gelder, Amsterdam
Rendezői változat - Deák Erika Galéria, Budapest
- 2005 Galerie van Gelder, Amsterdam
Erika Deák Gallery, Budapest
Lukadó képek, Liget Galéria, Budapest
HAL - (Gage Festival Kingston Upon Hull (UK)
- 2004 KvadraT Galéria - St. Petersburg
Gallery By Night, Studio Gallery Budapest (with Beate Ratmayr)
- 2003 Gastateliers KulturKontakt Austria - Wien
Vár Gallery – Duett Marosvásárhely (RO)
- 2002 Közelítés Galéria - Pécs (HU)
- 2001 Óbudai Társaskör Galéria Budapest (HU)
Francia Intézet Budapest (HU)
- 1999 Artec London, MAMŰ Gallery Budapest (HU)
PPP Projekt Budapest (HU)
MAMŰ Galéria Budapest

- Stúdió Galéria – Budapest (HU)
- 1998 ROOT festival — Hull (UK) /
- 1992-95 *My roads* – 3 year lasting performance
- 1991 “Pseudo-reproduction” performance, Cluj (RO)
- 1992 Museum of Art Cluj (RO)
- 1992 Museum of Donations Cluj (RO)
- 1983 Apolló Gallery (Pál Szacsva Y) – Marosvásárhely (RO)

Tanítási gyakorlat:

- 1992-93 Ion Andreescu Művészeti Egyetem Kolozsvár - óraadó
- 2002 Svenska Yrkehogskolan – Nykarlaby (FIN) workshop
- 2008 University of Fine Arts Bratislava (SK) stúdió vezető vendégtanár
- 2002- folyamatos - MKE, Intermedia Tanszék, adjunktus
- 2013-15 University of Fine Arts Bratislava (SK) - stúdió vezető
- 2016 Carl von Ossietzky Universität Oldenburg, blokk-szeminárium

Díjak, ösztöndíjak:

- 2015-16 Stipendium für Medienkunst am Edith Russ Haus, Stiftung Niedersachsen
- 2010 ISCP New York
- 2008 Munkácsy-díj
- 2004 Nam June Paik Award (nevezés)
- 2003 KulturKontakt Austria - residency
- 2002 Henkel Youth Artist Prize
SY stipendium, Nykarleby - (FIN)
- 2001 FKSE éves díja
- 2001 London-Budapest csereprogram
- 2000 NOVACOM Kortárművészeti díj
Római Magyar Akadémia (IT), residency
- 1999 EMARE residency ARTEC – London,
SUBOTNIC Stipendium
(Akademie Schloss Solitude – Ukio Camera Systems)
- 1998 EMARE residency HTBA – Hull (United Kingdom)

Csoportos kiállítások: 2016 On the Edge – Tabacka Gallery Kosice, Slovakia / Universal hospitality – Alte Post/Wiener Festwochen - Vienna / Private Nationalism - Apartman Project Gallery Berlin **2015** OFF Biennale Budapest - Harmadik Szektor (csoport) / Private Nationalism – Kiscelli Museum Budapest / Siliconwalse – House of Arts Brno / Close Up – etc Gallery Prague / Examples for Non-universal Chair – Magma Contemporary Medium, St. George (RO) / Private Nationalismus - Open Gallery, Bratislava / Accumulation of matter - Lehrter Siebsehn, Berlin **2014** Monument to cold war victory – Cooper Union, New York / Unicorn is more than Nation - Knoll Gallery, Wlen / Hot Pixels – Magma Sfintu Gh. (RO), Pensive Pictures - Higgs Field Budapest / Art under dangerous circumstances – tranzit.hu, Budapest / Die große Illusion - CHB Berlin / Private Nationalism - Kosice (SK), Pécs (HU), Drezden (DE), **2013** Like a bird – Trafó Gallery, Budapest, Tranzit.ro, Bucharest/ All you do is put it together - Higgs Field Budapest / Out of the museum and into the street – Pavelhaus (A) / Conceptualism Today – Paks Gallery (HU) / By any means necessary – acb Gallery (HU) / Crowd Protection – Backstage Gallery (HU) **2012** In Duplo – Stúdió Gallery Budapest / Magic Cube - CSP Tel Aviv **2011** Point 0 - Krokus Gallery Bratislava / Joy and Disaster, Bunkier Sztuky Kraków / Rhythmic Exercises, BWA Sokol, Nowy Sacz (PL) **2010** Documenta 2010, Regensburg / Transitland Space Gallery Bratislava, Three colors I know... Nassauischer Kunstverein Wiesbaden, Regards Projetés – Apollonia European Art Exchange, Strassbourg / ...on the eastern front, video art from central and eastern europe 1989–2009 - Ludwig Museum Museum of Contemporary Art **2009** Inhabitants of the melon-field Írókéz Gallery, Szombathely / Transitional Status - City Gallery Marosvásárhely, Bucuresti (RO) / Low-tech, Videospace Gallery, Budapest / Contemporary Hungarian Video Artists Janos Gat Gallery, New York / Another time, Katzen Arts Center Washington / New acquisitions Rarely seen works, Ludwig Museum-Budapest **2008** Concrete Constructive wanted I., Vasarely Museum, Budapest / What's Up, Múcsarnok, Budapest / Reloaded - FKSE Gallery, Budapest **2007** Time print 08, HCI – Bruxelles, Lightbox – Videospace Budapest / Say it isn't so – Neues Museum Weserburg, Bremen, Seeing through – Szent István Király Museum, Székesfehérvár (HU) **2006** Körút Fesztivál (FKSE) Budapest / Hungarian Focus – Galeria Yubin, Belgrade / Artist studio: from 180' to 360' - Moscow Museum of Modern Art / Whitstable Biennial - UK / Re_Dis_Trans – Apexart New York / Regardless on the wheather – Karton Gallery Budapest / Points of view – Skuc Gallery, Ljubljana **2005** Private matters – Kunsthalle Budapest / Loop Festival - Barcelona / Field-works – Írókéz Collection Szombathely (HU) / Video Duo, Erika Deák Gallery – Budapest / Art in the Age of New Technologies - Armenian Center for Contemporary Experimental Art / Active Image NCCA Moscow / Softmanipulations Roxy Arthouse Edinburgh / For SomeReason Maerz Gallery, Linz / Directors Lounge Club el Cultrún, Berlin / Kunst en Passant Collegium Hungaricum Vienna / Longtime Trafó Gallery Budapest / 18th Stuttgarter Filmwinter Exhibition **2004** 3rd Seoul Media Art Biennial, South Korea / Travelling Without Moving W139 Amsterdam / To Far, Too Close - IG Bildende Kunst, Vienna / Freedom Borders - Gallery Van Gelder, Amsterdam / EU Positive Akademie der Kunste Berlin / Nam June Paik Award show, Hartware Dortmund / Softmanipulations. Budapest Galéria / Revolutions Reloaded, Artra Milano, Play Gallery Berlin / 2003 Softmanipulations Atelierraum Martin Vesely, Wien / Aura – Millenaris Exhibition Hall / Poesis – Kunsthalle Budapest / ID Vaasa Finland / Prague Biennial / Creme **2003** - MEO

Contemporary Art Collection / Unoccupied Territories, K&S Gallery Berlin (contribution) **2002** Vision – Kunsthalle Budapest / Unstable Narratives - HartwareKunstverein Dortmund / On my way to Timbuctoo IFA – Berlin/Bonn / KMKK (with Julien Maire) - Budapest **2001** Mind The Gap - Studio Gallery Budapest / Climate -Kunsthalle Budapest / Context - 49. Venice Biennial Romanian Pavillon (IT) / The unique way of reading - Artpool Gallery Budapest / 14. Stuttgarter Filmwinter - Stuttgart (DE) / Media Model - Kunsthalle Budapest / Unplugged - Marosvásárhely / "Mimi..." – Trafó Contemporary Art House Budapest / Alapzaj 7 - Dunaújváros (HU) / Kurskurrektur-Qualitätsicherung (with G. Winter) - Staadtbucherei + IFA Stuttgart / Solitude in Museum (K. Sander) – Staatsgalerie Stuttgart, Musee d'Art Moderne de Saint Etienne / Medzi International Media Festival - Skalica (SK) / **2000** Intermedia/Inventions/Innova-tions - Kunsthalle Budapest / New Topics Kunstverein Neuhausen - Stuttgart **1999** Toot Festival HTBA Hull (GB) / Break 21 International Festival of Young Independent Artists - Ljubljana (SLO), Perspective - Kunsthalle Budapest (HU) **1998** ROOt Festival HTBA Hull (GB) / Inter/Media/Art – Ernst Museum Budapest / Aritmia - ICA, Dunaujváros **1997** Drug - Bartók 32 Gallery Budapest **1993** Ex Oriente Lux SCCA – Bucharest (R), **1991** State without title —Timisoara (R) **1989** First Triennial of Graphic Art — Vaasa (FIN) / Atelier 35 Marosvásárhely (R)

Vetítések: 2015 (DE)MARCHES, PARCOURS URBAINS- Espace en cours, Paris / Amorous Geography - Screen Saver Gallery, Prague (online) / (DE)MARCHES, PARCOURS URBAINS- Espace en cours, Paris / There is a Crack in the Museum of History – Tranzit conference, Budapest **2014** Pandamonium Berlin CHB Berlin **2013** THRESHOLDS - TRAFÖ Center for Contemporary Art, Szczecin / Whatever happened to Hungarian Theater – Heinrich Böll Foundation, Berlin / Crosstalk Festival Budapest **2012** Pärnu Videofest **2011** 57. Internationale Kurzfilmtage, Oberhausen **2010** Open Air-Open Source, IH Paris, Transitland, Moscow International Film Festival, Museo Nacional Centro de Arte Reina Sofia **2009** Focus Ungheria - Trieste Contemporanea, Transitland Europe **2008** Irongrass - Miskolc Gallery **2007** New Arrivals – Modern Art Oxford **2006** Videoblock 2- Peng, Mannheim, Videokunst aus Ungarn - NBK Berlin / Black Box - Brno House of Arts, Tschech Republic / Videt 06 – Vilafranca, Spain **2005** LIVRAISON #5, Rhinocéros - Nouveau Théâtre du Huitième / Video Art Week , NBK Berlin / Traumzeit Festival, Duisburg **2004** Taste Vienna / Kunst-En-Passant, Kunsthalle Wien / The Oneminutes Salto TV- Amsterdam / Academie Libanaise des Beaux Arts - Beyrouth / Cubacine 2004. Cuba **2003** Videobrasil XVI. - Sao Paolo / A+A Gallery Venice / IntVs03 Vaasa - Finland / Odeon Art-Budapest / Emergeandsee Budapest, Trafó - London, Curzon Soho Cinema 2002 Video 20xx Deak Erika Gallery-Budapest **2001** Csomópont Project-Budapest / Maison Euro-péenne de la Photographie- Paris **2000** TRANS-MEDIA 2000 - Toronto (CAN), Tram-poline 2000 - Nottingham (UK), L'Imagine leggera IV. - Palermo (IT), CJC Paris (F) **1999** EMAF '99 - Osnabrück (DE), Champ Libre - Montreal (CAN), Hull Screen (UK).

Művek közgyűjteményekben: Ludwig Museum, Museum of Contemporary Art Budapest, Szent István Király Museum Székesfehérvár (HU), Ostrobothnian Museum Vaasa (FIN), Museum of Contemporary Art Bucharest (RO), Paks Collection (HU), Kadist Art Foundation Paris, Budapest Kiscelli Historical Museum, Muzeum Współczesne Wrocław

rever > various locations > 2000–2006

Installation: camera, flag, monitor, dimensions variable

Rever consists of an outdoor object and an indoor installation. The object is a *negative* banner (the local national flag in negative colors) placed outdoor. A videocamera is pointed through the window upon the object in a large frame composition which shows the flag together with a part of the environment. As the camera is set up to invert the colours of the video feed, inside the space a live negative image can be seen, with the (straight) image of the local national flag in the middle.

The installation is part of a series in which colour inverted national flags are installed all over the world. 9 projects have already been completed (Germany, Hungary, Italy, Finland, Moldavia, Romania, Slovakia, USA, The Netherlands)

More: <http://www.intermedia.c3.hu/~kspal/reveri.htm>



utopia battery > 2008

installation: two channel video (two monitors), knitted red flag, motion sensor, mechanism

In the presence of the viewer the motion sensor turns on the mechanism which unravels the flag creating regular, reusable reels.

Once one flag is finished it is replaced by a new one while the reels ('batteries') are gathering in the corner.

(Shows: Rhythmic Exercises BWA SOkol, Nowy Sacz PL / *Donumenta 2010*, Regensburg / *Three colors I know...* Nassauischer Kunstverein, 2009 Wiesbaden / *Inhabitants of the melon-field* Irókéz Gallery, 2009 Szombathely / *New acquisitions Rarely seen works*, Ludwig Museum-Contemporary Art Museum, 2009 Budapest / *One by 1* - National Museum for Contemporary Art, 2010 Bucharest / *What's Up*, Műcsarnok, 2008 Budapest. Collection of Ludwig Museum Budapest)

More: <http://www.intermedia.c3.hu/%7Ekspal/flv%20videok/akkumulator/utopia.htm>



lifesize draft (utopia battery) > 2009

installation: polystyrene ball covered with red wool (diameter 100 cm), wooden staff with finial, digital animation (3' loop)

(Shows: *Smallest Common Multiple* - Ernst Museum, 2009 Budapest. Collection of Kadist Art Foundation Paris)

More: <http://www.intermedia.c3.hu/~kspal/flv%20videok/draft/draft.htm>



emt (european mean time) > 2009

installation: six radio controlled wall clocks, text
600x250 cm

(Shows: 2009 *Smallest Common Multiple* - Ernst Museum, Budapest, 2011 *Joy and Disaster*, Bunkier Sztuky Kraków, 2014 *Turning Points*, Hungarian National Gallery)

The six radio controlled clocks show the local time for the six european timezones.
The name of the capitals of the countries or regions are listed in alphabetical order below each one of them accordingly.

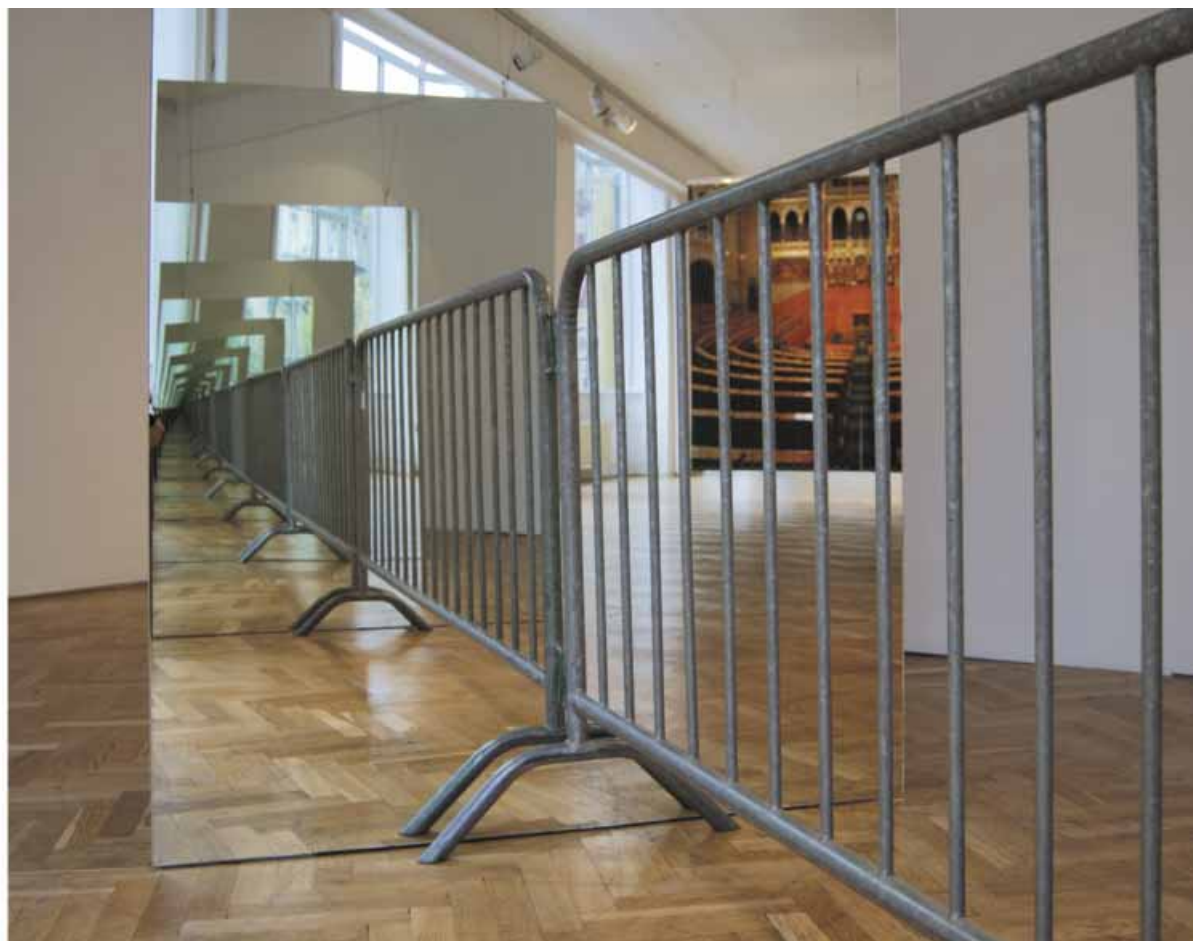


the other crowd > 2009

installation: mirrors, police cordon

270x150x200 cm

Shows: 2013 Out of the museum and into the street – Pavelhaus (A) / 2010 *Donumenta*, Regensburg /
2009 *Smallest Common Multiple* - Ernst Museum, Budapest



surplus > 2010

installation: embroidered gloves, wall clock, shopping bags, prints

(Shows: 2010 ISCP *Open Studios* , New York, 2011 Joy and Disaster, Bunkier Sztuki Kraków)

More: <http://www.intermedia.c3.hu/~kspal/iscp.htm>



parallel gazes > 2011

lambda prints (various dimensions)

Parallel Gazes investigates publicly shared identity and memory through inverting the gaze of the 'tourist'. As opposed to the regular pictures taken on the sites of memorials the photographs are shot from another perspective and show the 'gaze' of the public monuments and statues of historic figures to whom these sites are (or once were) dedicated. The second chapter of Parallel Gazes is dedicated to Karl Marx's memorial in London's Highgate Cemetery and is paired with the reconstructed points of view of Marx statues in Budapest, where, after the fall of the Soviet Empire, all Marx statues have been removed and some of them are relocated in a sculpture park (known also as 'sculpture cemetery') on the outskirts of the city.

(Shows: Hungarian Cultural Centre, 2011 London)

More: <http://www.intermedia.c3.hu/~kspal/parallel%20web.pdf>



suspended explosion > 2014

public intervention

The intervention articulated the abeyance of the collective memory in the post '89 Slovak society. The fragmented pieces of the removed Gottwald memorial were brought back in the space that once hosted it: the Freedom Square of Bratislava (Námestie Slobody). The 'exploded' fragments of stones reappeared as ghost of the suppressed and confused collective memory which struggles to redefine its own perspective and ritual objects of public commemoration from an utterly changed post socialist situation.

On the stones the names of nine historical, political and cultural personalities were engraved as suggestions for a possible new public monument, leaving one untouched to make room for further suggestions. The intervention aimed at generating a public debate on the participatory and consensual formation of a collective memory space, which succeeds to embody both the pre- and post-socialist condition.

Following a poll co-organized with the online magazine Dennik N, the personality acquiring the majority of the votes (32%) was Gisi Fleischman, a Zionist activist and leader member of the Jewish rescue group: Bratislava Working Group (1940's), therefore the stone carrying her name remained on the square for one year.



hollywood ten > 2012

Project proposal for 'Monument to cold war victory' which is a conceptual project by the artist Yevgeniy Fiks, taking the form of an open-call, international competition for a public, commemorative work of art. <http://coldwarvictorymonument.com/> Selected for shortlist by the jury (Vito Acconci, Susan Buck-Morss, Boris Groys, Vitaly Komar, Viktor Misiano, Nato Thompson) to be presented and completed in 2017 in the Wende Museum, Los Angeles (US). The monument consists of an intervention: to the well-known iconic landscape-text on the hillside of Mount Lee in the Hollywood Hills the word "TEN" would be added. The material (metal painted in white) shape and size of the letters (14m high) would coincide with those of the original text.

The project refers to the group of people working in film industry known as the Hollywood Ten, cited in 1947 for contempt of Congress and blacklisted after refusing to answer HUAC (House Committee on Un-American Activities) questions about their alleged involvement with the Communist Party. The group was only a small part of the hundreds other blacklisted entertainment professionals who were denied employment in the field because of their political beliefs or associations, real or suspected. These various blacklists together with other measures such as banning their names from movies' credit lists, harassment, intimidation and so on, besides being part of the ideological warfare, also manifested an anti-Semitic aspect by targeting many immigrants from the Soviet Union with Jewish background .

The monument highlights the role of the media in shaping the cold war narrative expressed in the cinematic cultural propaganda of the worldwide victorious Hollywood film production. This contributed significantly to the creation of both the ideologies of the cold war and modern consumerism, which finally achieved its global victory in the Western world.

(Shows: 2014 Cooper Union, New York)



NeMMA blog > 2012

I started up this blog to articulate and to make visible the problems raised by the actual cultural governance in Hungary, to document the protest actions, interventions, statements, petitions, etc which are critical in relation to these processes, to make visible the connections between the cultural and socio-political problems in HU and to translate both linguistically and culturally the situation for a European audience by contextualizing it against the background of similar EU issues.

more: <http://nemma.noblogs.org>

Protest MMA#1 video (rendezői változat / director's cut)

MMA#1 video (rendezői változat / director's cut)

ma1-video-rendezoi-valtozat-directors-cut/

New Edit Post

AUTONOMY OF ART IN HUNGARY! NEMMA MŰVÉSZETI AUTONÓMIÁT MAGYARORSZÁGON!

about magyar hírek szabad művészek taktika/tactics EN DE FR other languages occupy LUMJ ELSŐTÍTÉS

← Oktatói Hálózat szegedi bölcsésztagozata Az MKE doktoriiskolájának petíciója →

Protest MMA#1 video (rendezői változat / director's cut)

Posted on December 23, 2012 by eteenopus

Tweet Recommend +1

A [Szabad Művészek](#) 2012. december 15-i tiltakozásának dokumentációja.
The documentation of the protest by [Free Artists](#) on 15th December 2012.
La documentation de la protestation par les [Artistes Libres](#) le 15 décembre 2012.
Die Dokumentation vom Protest von [Freien Künstlern](#) am 15. Dezember 2012.

(Hungarian, English, French and German subtitles)

This entry was posted in [actas](#), [interventions](#), [akciók](#). [DE](#). [EN](#). [FR](#). [free artists](#). [Freie Künstler](#). [interventions](#). [magyar](#).

MMA-visszaszámláló

-11
maradék 236

MMA countdown – Free Artists welcomes the resigned MMA-members!

TRANSPARENCIÁTI

TRANSPARENCIÁTI

December 2012

M	T	W	T	F	S	S
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20	21	22	23
24	25	26	27	28	29	30
31						

Nov Jan

Linkek - HU

- [AICA Magyar Tagozata](#)
- [Az MMA botránya FB-csoport](#)
- [Összefogás a Kortárs Művészetért](#)
- [Egységet a művészekért, és a művészet jövőjéért! \(FB\)](#)
- [Free Műcsarnok](#)
- [Humán Platform](#)
- [Kívül / Tágas](#)
- [NMA](#)
- [Pluszminusz](#)

free artists > 2012

Free Artists (Szabad Művészek) is an open gathering of university students and teachers in the arts, artists, art historians, aestheticians, curators and civilians, who demand the restitution of the independence and freedom of Hungarian culture, which started its activity with a protest performance during the General Assembly of Hungarian Academy of Arts, a newly established extremely conservative institution.

the first performance:

<http://nemma.noblogs.org/2012/12/21/protest-mma-1-2/>

more on Free Artists:

<http://nemma.noblogs.org/2013/08/21/free-artists-who-they-are/>

Occupy LUMU > 2013

In May 2013 together with some fellow artists I initiated the protest occupation of the Ludwig Museum Budapest, the most significant venue for contemporary art in Hungary. Thus the United for Contemporary Art group was formed. We stayed in the building for 12 days (2013.05.09-05-12.) organizing forums, debates, discussions, workshops.

more on occupation:

<http://nemma.noblogs.org/category/occupy-lumu-international/>

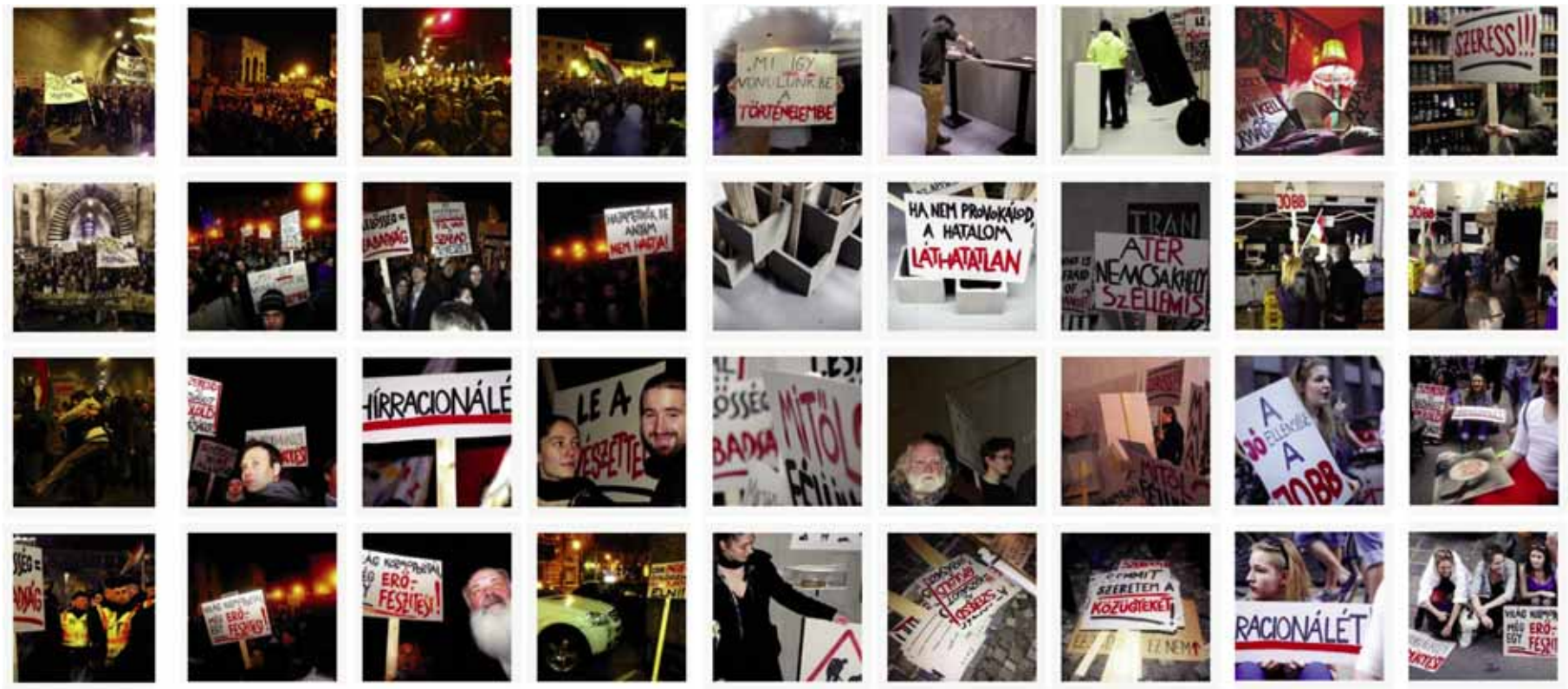


protest sign forest 2.0 > 2013

In the first months of 2013 many street demonstrations took place in Budapest organized by students and various civil groups opposing the government policy on social issues and education. Invited to take part in a show in those weeks I sent out an email to artists asking them to write a slogan they considered important to be shown in public. The more than 50 various slogans were converted into protest signs and exhibited with the instruction to the visitors to take them if they wish, thus the signs started their own life reappearing on several different protests. A series of photos were later collected from the electronic media which documents their path.

(Shows: Tömegbiztosítás, Backstage Gallery, Budapest, 2013)

LINK: <http://nemma.noblogs.org/2013/04/29/tuntetotabla-erdo-2-0/>



identity correction > 2013

public intervention

Recent legislative steps in Hungary (since the year 2010) point towards an authoritarian transformation of the institutional structures and funding system of cultural life, by giving an ultra conservative artist group close to the rightwing government an unassailable position of power. As a result of these decisions, the government has endangered the long term autonomy, professionalism and democratic procedures of Hungarian contemporary art. Hungary's most important exhibition venue, the The Kunsthalle Budapest was also given to the above mentioned group. Since the beginning of the year 2013 a weekly series of artistic interventions has started, which expresses the indignation and protest of some of the most important Hungarian contemporary artists.

intervention: on 21 November, 2013 I exchanged one out of the two national flags in front of the Kunsthalle Budapest with the EU-flag, as a protest intervention against the conservative and nationalistic cultural policy of the actual government which outlaws the critical art.

LINK: <http://www.kivultagas.hu/kisspal-szabolcs/>



hatikvah / hope > 2014

8 channel synchronized sound installation, dimensions variable,
sound recordings (4:00 min loop), PC, speakers, prints

The Hope is a temporary public audio-monument, which has been produced in a collaborative way.

During the official Holocaust Memorial Year in Hungary (2014) I sent a request of collaboration to 23 Hungarian radio stations asking them to broadcast a special recording of the Hatikvah song (a 19th century song, since 1897 the anthem of the Zionist Movement and since 1946 the national anthem of the state Israel) on the same day, at the same time.

Fragment from the request letter: *„The different groups of the Hungarian society interpret differently the historic events of the past, the grievances they suffered, the deprivation of their rights, their humiliation or even the gravity of their failures and sins. (...) therefore the fragmentation of the collective memory augments further, which cannot and will not be absolved by any political remembrance act practiced by the state. The citizens of Hungary do not form a community of memory.”*

Because of the socio-political controversies around the Memorial Year only two stations joined the project by broadcasting the song in time, two stations broadcasted it at different hours, the rest of the stations either replied negatively with various excuses, or didn't reply at all.

Sequences of 8 broadcasted recordings of the given day and time are played synchronized in the installation.

Shows: 2016 2B Gallery Budapest, 2013 Private Nationalism Pécs M21 Gallery (HU), Ostrale'14 Dresden (DE)



from fake mountains to faith (hungarian trilogy) > 2015/2016

research and exhibition project

The project was completed on the commission of Edith Russ Haus für Medienkunst Oldenburg, supported by the grant of Stiftung Niedersachsen and “is in line with his previous works that belongs to an artistic strategy that investigates political communities not as inherited or essentialist rather as complicatedly constructed entities. Through several different media and representational techniques he revisits and manipulates a series of problematic and ever changing symbols that supposed to create a homogenous and rather oppressive idea of the nation. In the center of his investigations stands the authoritarian ‘illiberal’ Hungarian state policy: the project aims to analyze, describe and translate internationally the anatomy of the actual political and cultural philosophy, which stands as an ideological basis for it.

It is composed of two docu-fiction videos (Amorous Geography, The Rise of the Fallen Feather) and an installation as a fictitious museum setting (The Chasm Records), which establish interconnections in a larger historical and cultural framework between the three major elements of the above mentioned philosophy: the symbolism of ‘ethnic landscape’ and political geography, the romantic historiography of national myths of origins, and the ‘turanism’ as a reemerging form of political religion.” (ERH/e-flux)

Shows: 2016 Edith Russ Haus für Medienkunst - Oldenburg (DE)



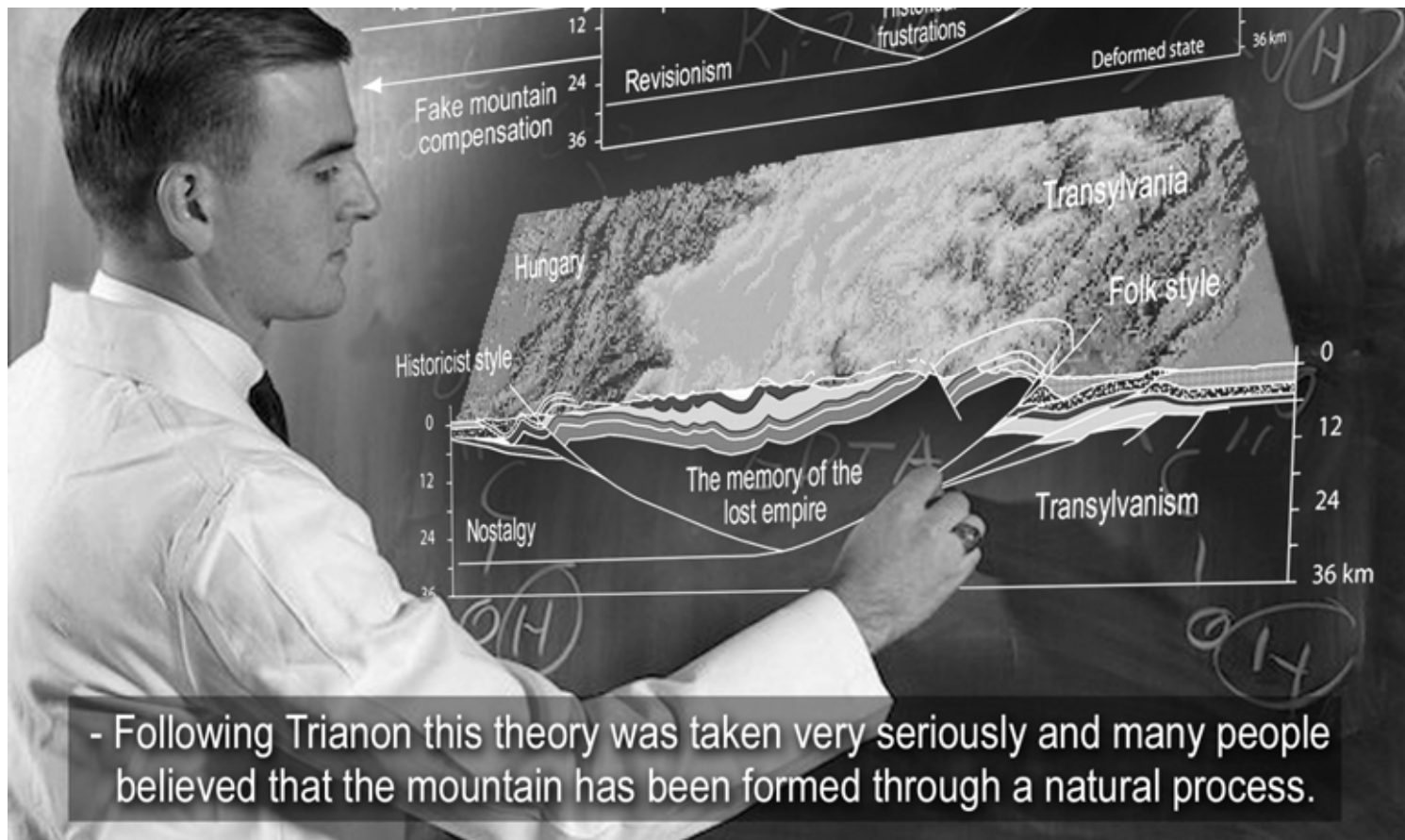
from fake mountains to faith (hungarian trilogy) > amorous geography > 2012/2016

video HD, 17 minutes, (German, English subtitles)

A docu-fiction which recontextualizes the wider history of man-built mountains zoological gardens, early human zoos and entertainment parks in order to explore the underlying ideological and cultural implications on the postcolonial construction of national and ethnic identities.

The piece deals with one of the most persistent – though repressed - motif of the Hungarian historical memory: the trauma caused by the Trianon Treaty (1920) which together with the Hungarian Holocaust (1941-45) had a long lasting effect on the development of the Hungarian society by shaping its socio-political structure, defining its cultural positions and fueling its socio-cultural frustrations throughout the twentieth century up to the present times.

Shows, screenings: 2012 - ISCP New York, Ludwig Museum Budapest 2013 All you do is put it together - Higgs Field Budapest / Out of the museum and into the street – Pavelhaus (A), 2014 Private Nationalism - Kunsthalle Kosice (SK) - Ostrale'14 Dresden (DE), TRANZIT HU (FKSE), CHB Berlin (DE), 2016 Edith Russ Haus für Medienkunst - Oldenburg (DE)



from fake mountains to faith (hungarian trilogy) > the rise of the fallen feather > 2016

video HD, 19 minutes (German, English subtitles)

The associative chain of historical references looks at how the symbolics of a totem bird affected 20th-century Hungarian history through an amnesic, yet magic collective memory from the very early times, through the founding of the Turul Fellowship Association in 1919, up to the present ideology of 'blood and motherland'. The video follows a genuine structure of the Turul's iconography as something that steps out of historical time into the realm of political mysticism.

Shows, screenings: 2016 Edith Russ Haus für Medienkunst - Oldenburg (DE)

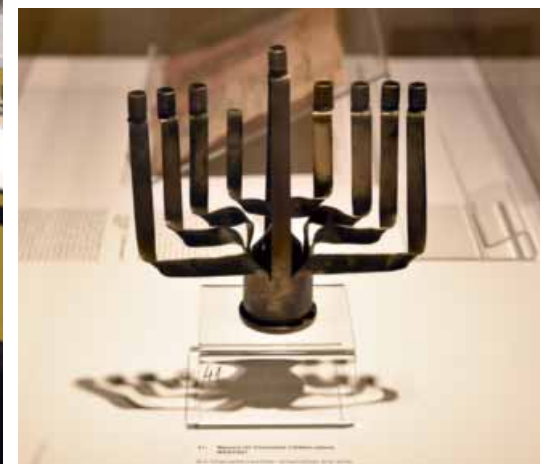


from fake mountains to faith (hungarian trilogy) > chasm records > 2016
 installation (objects, photos, videos)

The Chasm Records takes the form of a museum display presenting the items of a fictitious archeological find. Through the references of the historical objects and relics dating from the interwar period of Hungary the political formation of the nation is revealed, a process, which is being completed in the present days Hungarian society. The narrative presentation of the records identifies the two main constitutive elements of the national becoming: the political religion as a tool, and the exclusion from the collective memory as an objective.

The collection consists of 70 genuine objects, 46 printed and 11 video documents contextualizing the items.

Shows: 2016 Edith Russ Haus für Medienkunst - Oldenburg (DE)



Publikációs és hivatkozási jegyzék:

1990

1. The Fifth International Triennial of Graphic Art Vaasa (Vaasa: 1990) 16

1993

2. Ex Oriente Lux (Soros Center for Contemporary Art, 1993) 45-47 (photos)

1998

3. Space-Formations VI. (Budapest: Budapest Galéria, 1998) 20-21 (text+photos)

1999

4. Osnabrück Media Art Festival 1999 (Osnabrück: EMAF 1999) 48 (photo+ text)

2000

5. A nézett látvány, Maria Marcos interview (Budapest, Magyar Műhely 112, 2000) 62-73
6. Media Modell (Budapest: Műcsarnok, 2000) 84-87 (text, photos)
7. Unplugged (Tirgu Mures: Art East, 2000) 20-21 (text+photos)
8. L'immagine leggera (Palermo: citta di Palermo, 2000) 29
9. Mimi nem felejt (Budapest: FKSE, 2000) 44 (text: Ágnes Berecz) 18-19 (photos)

2001

10. Perspective (Budapest: C3-Műcsarnok, 2000-01), 64-65 (photo), 509
11. Solitude im Museum (Stuttgart: Academie Schloss Solitude 2000-2001) 147
12. Vacanze a Roma 1999-2001 (Rome: Hungarian Academy Rome 2001) 2-3 (text: Zsófia Beke), 20-21 photo
13. Context Network – Romanian Pavillon Venice Biennial (Bucharest: RMCC, 2001) 15 (photo)
14. Zsolt Petrányi: Klíma (Budapest: Műcsarnok, 2001) 103, 44-47 (photos)
15. 2001: science+fiction (Budapest: C3, 2001), 19-21 (photos)
16. C3 –Center for Culture and Communication 1996-2001 (Budapest: C3 Foundation 2001) 28 (photo)
17. 14th Stuttgarter Filmwinter (Stuttgart: Wand 5. V. 2001), 178, 182

2002

18. Unterwegs nach Timbuktu (Berlin: IFA, 2002) 44-47 (text: Agnes Berecz + photos)
19. Vision 2002 (C3 Budapest, 2002) 42 (photo)

2003

20. Poesis: The everyday differently (Budapest: Műcsarnok 2003) 10 (text: Judit Angel), 26-29 (photos+text)

21. Aura (Budapest: C3-Millénáris Kht, 2003) 12 (text+photos)
22. Angel Judit, Idea arts+society, nr. 15-16/2003, p 46., 48.
23. Idea Magazine (Cluj: Idea, 2003/15-16) 54 (text: Krisztina Szipőcs tendencies and works) 46 (photos)
24. Prague Biennale 1 (Prague: 2003) 341 (text: Judit Angel), 48-49

2004

25. Digital Homo Ludens – The 3rd International Media Art Biennial (Seoul: Myung Bak Lee Mayor of Seoul, 2004) 48 (text: Hans D. Christ), 72-73 (photos)
26. Anikó Erdősi, Too far too close (Budapest, Praesens 2004/2) 66
27. Hongarije an Zee (Budapest: Hungarofest 2004) 29 (photo), 47
28. Nam June Paik Award 2004 (Kunststiftung NRW Dortmund, 2004) 42-45 (text: Miklós Peternák, photo)
29. Too far too close (Wien: IG Bildende Kunst, 2004) 18-19 (text, photo)
30. Amiel Grunberg, Hongrie (Beaux Arts Magazine 239 April/2004) 68
31. Slavko Kacunko: Closed Circuit – Videoinstallationen (Berlin: Logos Verlag 2004) 747-748 Lexikon!!!

2005

32. Erzsébet Tatai: Neokonceptuális Művészet Magyarországon a kilencvenes években (Praesens Budapest, 2005) 138, 157, 252, 423 (ref), 158 (photo)
33. Rhinocéros – Livraison, Autumn 2005 (Strasbourg, 2005), 46-49 (photos)
34. 18th Stuttgarter Filmwinter (Stuttgart: Wand 5. V. 2005), 61-62
35. Evening news, Livia Páldi (Cluj: Idea, 2005/22) 22-27 (text)
36. Active Image (Budapest: C3, 2005) 7 (text: Miklós Peternák) 18-19 (photos)
37. Szombathy Bálint, Lyukon túl és lyukon innen (Budapest, Exindex.hu 2005)
<http://exindex.hu/index.php?!=hu&page=3&id=274>

2006

38. W139 – Amsterdam Report of an Ongoing Journey (Amsterdam: Roma Publications 2006) 150, 155 (photo)
39. Shared Motions, Ágnes Berecz (Budapest, Praesens 2006/2) 57
40. Private matter? (Budapest: Műcsarnok, 2006) 22-23 (photo)

2007

41. Suzanne Cotter-Andrew Nairne-Victoria Pomery (Ed): Arrivals – Art From the new Europe (Moder Art Oxford, Turner Contemporary 2007) 170 (Miria Swain), 180-183 (photos)
42. Say it isn't so (Weserburg: Museum für Moderner Kunst,

- 2007) 160-65 (text: Julianne Elmenhorst, photos)
43. Henkel Art Award 02-07 (Vienna, 2007) 25-25 (photo)
44. Kálmán Rita-Bakos Gábor, 1x1 tábla (Budapest FKSE, 2007) 16. (photo)
45. Petra Stegmann, Coincidence of two worlds (Berlin: Culturebase, 2007)
<http://www.culturebase.net/artist.php?3996>
46. Nulla dies sine linea (Budapest, Praesens 2007) 185-190 (study: Erzsébet Tatai)

2008

47. Judit Angel-Zsolt Petrányi: What's Up? – A panorama of Contemporary Hungarian Art (Műcsarnok, 2008) 74-79 (photos), 231, 237, 243 (photo)
48. 21. Stuttgarter Filmwinter, Festival for Expanded Media (Stuttgart, 2008) 1031 (jury member)
49. Constructive-Concrete wanted (Budapest: OSAS, 2008) 38-42 (photo)
50. Lodown Magazine nr. 61. (Berlin: Thomas Marecki, 2008/May-June) 113 (photo)
51. Rencontre L'Europe – Regards Projeté (Strasbourg, Apollonia 2008) 24, 60 (text: Eszter Lázár)

2009

52. In the studio - Time Out Budapest (Budapest: September 2009, Nr. 8.) 68 (Interview by Maya and Reuben Fowkes)
53. Transitland (Budapest: Ludwig Museum, 2009) 103 (ref), 110 (text: Miklós Peternák) 238, 239 (text: Kathy Rae Huffman) 264, 272 (photo)
54. Zsófia Bán: Lótek (Budapest, Mozgó Világ, 2009)
55. A jelentés terei, Interview by Hedvig Turai (Budapest: Műértő 2009 November) 11
56. József Mélyi, Emlékművek a jelennek (Budapest, ÉS 2009, LIII 41.) 29
57. Emese Kürti, A többség helye (Budapest, Magyar Narancs 2009, XXI. 40) 33
58. András Földes, Démoni hatalmak megfigyelése az utcafényképezőgéppel (Budapest, Artmagazin 2009/4) 62-65 (text+ photo)
59. Miklós Peternák in Transitland, video art from central and Eastern Europe, exhibition catalogue 2009, p.110
60. New Acquisitions –rarely seen works (Budapest: Ludwig Museum, 2009) 8
61. SPAC (Scoala Populara de Arta Contemporana Vol. I. (Protokoll Cluj, 2010) 12-13 (teaching concept)

2010

62. Regina Hellwig-Schmid (Ed): Documenta 2010 Hungary, (Regensburg, 2010) texts: 42-43, 45, 48, 100-103 (photos)

63. A gyűjtemény (Budapest: Ludwig Múzeum-Kortárs Művészeti Múzeum 2010) 178, 264
64. ...On the Eastern Front (Budapest: Ludwig Museum, 2010) 15-16 (text)
65. Zoltán Kékesi: A Short Guide to Hungary's Contemporary Art Scene (Artmargins 10 October 2010) (text)

2011

66. Ulrike Ferm – Maria Angerman: Don't look back (Vaasa: Platform, 2011) 43-45 (contribution)
67. Kontekst Miejsca – Wspolczesna Scena Wegierska (Dominik Art Projects, 2011) 33, 38-39 (photo)
68. Rhythmic Exercises, BWA Sokol (Nowy Sacz, 2011) 28 (text: Michal Kolecek), 86-91 (photos), 148
69. Maja and Reuben Fowkes: A kevesebb gyönyörű (Budapest, Visszacsatolás – Exindex antológia, C3, 2011) 247
70. M-Ikon – interview, DVD 2011/2

2012

71. Eszter Seierhoffer (Ed.), Zoo-Topia: Zoo architecture as taxonomies of representation (London: Balassi Institute, 2012) (contribution 6 pages, photo, text: Zoltán Kékesi, Hungary's miniature replicas)
72. Overlapping Biennial – Bienala Tinerilor Artisti, ed. V. (Bucuresti, 2012), 76., 82.
73. Zoltán Kékesi: Kicsiny hasonmásaink (Budapest, Magyar Lettre 2012/fall) 62 (+ 12 photos as a contribution)

2013

74. Tarka ellenállás (Budapest, Napvilág Kiadó 2013) 387-88 (text: Gergely Nagy), 405 (photo)

2014

75. Ed Ewa Mazierska, Lars Kristensen, Eva Naripea: Postcolonial Approaches to Eastern European Cinema – Portraying Neighbours on Screen - (London, IB Tauris 2014), 162

2015

76. Lénárd Anna: Körbejárók, Balkon, 2015-3., 11, 14
77. War On Memories, Tranzit HU
78. Fehér Dávid: A nemzet kontúrjai, ÉS 47.
79. Dékei Kriszta: A rovásírástól a migránsokig, Revizoronline (<http://revizoronline.com/hu/cikk/5861/privat-nacionalizmus-budapest-kepzelt-kozsegek-magankepzetek-kiscelli-muzeum-fovarosi-keptar>)
80. „Elborult az agyam” - interjú (Dékei Kriszta), Magyar Narancs, 2015. 20.
81. Gisi Fleischmann bude mať symbolický pamätník na Námestí slobody - Jana Német dennik.sk (2015.12.22) <https://dennik.sk/327542/gisi-fleischmann-mat-symbolicky-pamatnik-namesti-slobody/>

Saját szövegek (nyomtatásban, Maria Marcos álnéven is):

1. Maria Marcos (pseudonim): Ha soha senkinek nem lett volna tévéje, Pódium vagy kordon? Kontextus-légyapír, Az utópikus test, Intenzív passzivitás / Visszacsatolás – Exindex antológia (Budapest: C3, 2011) 69-81 transl, 211-14, 232-34, 272-84, 309-13 mm
2. „An artist who cannot speak English is no artist.” Budapest: Balkon 2013/5. p 40-43.
3. Felemás forradalom – Videóhasználat a BBS-ben, in. BBS 50 (Budapest: Műcsarnok, 2009) study, p 191-200
4. Nam June Paik Reader 1. (Gyeonggi-do: Nam June Paik Art Center, 2010)
5. Videóreneszánsz, Maria Marcos (pseudonim) (Budapest: Új Művészet 2008/2, XIX.7.) p 39-41
6. Művészetbeszéd, in: Master and disciple3 (Saint George: Magma 2011)
7. A hiányzó név, Képaláírások – Művészek a művészetről (Budapest: MAOE, 2004) p 120-127
8. Art/research (Budapest: Jelenlét, 2006) ed/org
9. Ofensiva artelor media (Bucuresti: Observatorul Cultural 2001/68, Iunie)
10. ROOT '98 (Hull: HTBA, 1998) p 16
11. Context Network – Romanian Pavilion Venice Biennial (Bucharest: RMCC, 2001) 5-17 (interview with Alexandru Patatic and Sebastian Bertalan)
12. Intés (co-author Zoltán Kékesi), Index Link no. 68. (May-June)
13. In conversation with art critic Edit András - The Brookly Rail/AICA International special issue (New York, 2014)

Saját magyar nyelvű szövegek**(online, Maria Marcos álnéven is):**

1. KissPál Szabolcs interjúja Maria Marcos-szal (Budapest, exindex.hu 2001.04.03.) <http://exindex.hu/index.php?l=hu&page=3&id=697>
2. Loopni vagy nem loopni? Skandináv mozgókép-bemutató a Ludwig Múzeumban (Budapest, exindex.hu 2002.03.27.) <http://exindex.hu/index.php?l=hu&page=3&id=58>
3. Maria Marcos: „A kaotikus figyelem kiszámíthatatlan közegében” - A kmkk-ról Sugár Jánossal beszélget M. Marcos (Budapest, exindex.hu 2002.04.09) <http://exindex.hu/index.php?l=hu&page=3&id=160>
4. Maria Marcos: Timbuktu fölött az ég - A nomadikus öntudat anatómiája (Budapest, exindex.hu 2002.10.04.) <http://exindex.hu/index.php?l=hu&page=3&id=73>
5. Maria Marcos: Hideg a bőr alatt - A fantázia mint realizmus

(Budapest, exindex.hu 2002.10.25)

- <http://exindex.hu/index.php?l=hu&page=3&id=178>
6. Maria Marcos: Kontextus-légyapír - A láthatatlan radikalizmus (Budapest, exindex.hu 2003.02.10) <http://exindex.hu/index.php?l=hu&page=3&id=94>
 7. Maria Marcos: A Kontextusbrigád és a rokkant emlékezet - Raktár vs. Gyűjtemény (Budapest, exindex.hu 2004.11.23.) <http://exindex.hu/index.php?l=hu&page=3&id=263>
 8. Maria Marcos: Játszani is engeddd... Digital Homo Ludens - III. - Médiaművészeti Biennálé, Szöul (Budapest, exindex.hu 2005.01.05.) <http://exindex.hu/index.php?l=hu&page=3&id=266>
 9. Maria Marcos: Intenzív passzivitás - Szubverzió és kontempláció (Budapest, 2005.04.12.) <http://exindex.hu/index.php?l=hu&page=3&id=276>
 10. Maria Marcos: Az utópikus test - Camera obscura, rés nélkül (Budapest, exindex.hu, 2006.01.19.) <http://exindex.hu/index.php?l=hu&page=3&id=294>
 11. Maria Marcos: Ha soha senkinek nem lett volna tévéje - A konkrétól a tünékenyig és vissza (Budapest, exindex.hu, 2006.06.29.) <http://exindex.hu/index.php?l=hu&page=3&id=333>
 12. Maria Marcos: Getürkt? Gép az emberben (Budapest, exindex.hu, 2007.05.04.) <http://exindex.hu/index.php?l=hu&page=3&id=443>
 13. Maria Marcos: A lokális kontextus foglyai - Mire nem jó a GPS? (Budapest, 2007.10.26.) <http://exindex.hu/index.php?l=hu&page=3&id=523>
 14. Maria Marcos: Ki fektet be többet? A rezidenciaprogram és a lóttó (Budapest, exindex.hu) <http://exindex.hu/index.php?l=hu&page=27&bid=379&category=kotottfogas&title=ki-fektet-be-tobbet>
 15. Maria Marcos: Effekt-politikum - A remake Remake-je (Budapest, exindex.hu, 2007.12.11.) <http://exindex.hu/index.php?l=hu&page=3&id=543>
 16. Maria Marcos: Pódium vagy kordon? „Valami mást kell találnunk” (Budapest, exindex.hu, 2008.05.15.) <http://exindex.hu/index.php?l=hu&page=3&id=571>
 17. Maria Marcos: Köz(é)pontok (Budapest, exindex.hu) <http://exindex.hu/index.php?l=hu&page=27&bid=6&category=kotottfogas&title=kozeppontok>
 18. KissPál Szabolcs: Disztópiából utópiába 1., 2., 3.

- (Budapest, tranzit.blog.hu, 2008.07.15., 2008.07.16., 2008.07.22.)
http://tranzit.blog.hu/2008/07/22/disztopiabol_utopiaba_1
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19. KissPál Szabolcs: Tömeg, arccal és anélkül (Budapest, tranzit.blog.hu, 2008.07.23.)
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 20. Maria Marcos: Hamu vagy gyémánt? Telekritika (Budapest, exindex.hu)
<http://exindex.hu/index.php?l=hu&page=27&bid=292&category=kotottfogas&title=hamu-vagy-gyemant>
 21. KissPál Szabolcs: Mátyás király és a metró (Budapest, tranzit.blog.hu, 2008.07.21.)
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 22. KissPál Szabolcs: Akár egy turista (Budapest, tranzit.blog.hu, 2008.07.27.)
http://tranzit.blog.hu/2008/07/27/akar_egy_turista
 23. KissPál Szabolcs: Blog a blogról, avagy képéhség a linkalagútban, (Budapest, tranzit.blog.hu, 2008.02.06.)
http://tranzit.blog.hu/2008/02/06/blog_a_blogrol_avagy_kepeshseg_a_linkalagutban
 24. KissPál Szabolcs: Stuttgarti graffitileltár: Hitler, RAF, Street culture (Budapest, tranzit.blog.hu, 2008.02.04.)
http://tranzit.blog.hu/2008/02/04/stuttgarti_graffitileltar_hitler_af_street_culture
 25. KissPál Szabolcs: Kiterjesztett képiség (Budapest, tranzit.blog.hu, 2008.02.08.)
http://tranzit.blog.hu/2008/02/08/kiterjesztett_kepiseg
 26. KissPál Szabolcs: Művészek, bontatlan csomagolásban (Budapest, tranzit.blog.hu, 2008.06.26.)
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 27. KissPál Szabolcs: Retrospektív 30,6 nm-en (Budapest, tranzit.blog.hu, 2009.10.01.)
http://tranzit.blog.hu/2009/10/01/retrospektiv_30_6_nm_en
 28. KissPál Szabolcs: Természet vs. Természet (Budapest, tranzit.blog.hu, 2009.10.07.)
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 29. KissPál Szabolcs: Láthatatlan mű és láthatatlan hatalom (Budapest, tranzit.blog.hu, 2009.10.18.)
http://tranzit.blog.hu/2009/10/18/lathatatlan_mu_es_lathatatlan_hatalom
 30. Maria Marcos: Forгатókönyv nélkül A közösségi esemény kerete - interjú Szacsva y Pállal (Budapest, exindex.hu, 2010.04.02.)
<http://exindex.hu/index.php?l=hu&page=3&id=747>
 31. Maria Marcos: Videófilm, videóbeszéd - Orosz és lengyel videók Budapesten (Budapest, exindex.hu, 2010.07.15.)
<http://exindex.hu/index.php?l=hu&page=3&id=763>
 32. Maria Marcos: Bonyolult többség - Csoportok a táma mélyén (Budapest, exindex.hu, 2011.04.19.)
<http://exindex.hu/index.php?l=hu&page=3&id=804>
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<http://exindex.hu/index.php?l=hu&page=3&id=832>
 34. KissPál Szabolcs – Maria Marcos: Mintha nem történe semmi - Vádak, verziók, viszonyok (Budapest, exindex.hu, 2012.06.12.)
<http://exindex.hu/index.php?l=hu&page=3&id=854>
 35. Maria Marcos: Világ kozmopolitái, még egy erőfeszítést! (Budapest, tranzit.blog.hu, 2012.07.05.)
http://tranzit.blog.hu/2012/07/05/vilag_kozmopolitai_meg_egy_erofeszitest
 36. Maria Marcos: A kelepccétől a szavazatig - A DOCUMENTA (13) terei (Budapest, exindex.hu, 2012.10.15.)
<http://exindex.hu/index.php?l=hu&page=3&id=867>
- Saját angol nyelvű szövegek (online, Maria Marcos álnéven is):**
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LINK: <http://exindex.hu/index.php?l=en&page=3&id=854>
 2. Maria Marcos: Politics of effect - The Remake of Remake (Budapest, exindex.hu, 2007.12.11.)
LINK: <http://exindex.hu/index.php?l=en&page=3&id=543>
 3. Maria Marcos: The Utopian Body - Camera Obscura, without an Aperture (Budapest, exindex.hu, 2006.01.19.)
LINK: <http://exindex.hu/index.php?l=en&page=3&id=294>
 4. Maria Marcos: The Context Brigade and Crippled Memory - Repository vs. Collection (Budapest, exindex.hu, 2004.11.23.)
LINK: <http://exindex.hu/index.php?l=en&page=3&id=263>
 5. Maria Marcos: Without a Script The frame of social events - interview with Szacsva y Pal (Budapest, exindex.hu, 2010.04.02.)
LINK: <http://exindex.hu/index.php?l=en&page=3&id=747>
 6. Artist Szabolcs KissPál in conversation with art critic Edit András (New York, Brooklyn Rail 2014.05.16.)
http://brooklynrail.org/special/ART_CRIT_EUROPE/reports-and-interviews-from/artist-szabolcs-kisspl-in-conversation-with-art-critic-edit-andrs
 7. The rise of the Fallen Feather - E-flux Journal #56,
<http://www.e-flux.com/journal/the-rise-of-a-fallen-feather-the-symbolism-of-the-turul-bird-in-contemporary-hungary/>
- Hozzájárulások:**
1. Context Network – Romanian Pavillon Venice Biennial (Bucharest: RMCC, 2001) 36-37 (print space)
 2. Evening News (Cluj: Idea 2005/22) 28-41
 3. Sparwasser HQ (Budapest, Trafó, 2006) 31
 4. Szerelmes földrajz (Budapest, Magyar Lettre 2012/fall) 4, 5, 13, 15, 19, 21, 27, 29, 34, 35, 40, 58, 59
 5. Amorous Geography, in.: Zoo-Topia: Zoo architecture as taxonomies of representation (London: Balassi Institute, 2012) 6 pages.
 6. 20 Years KKA artists in Residence (Wien, Kulturkontakt Austria, 2013)
 7. Is the future boring? Hit Gallery (Bratislava 2014) p 91-101
- Saját katalógusok, kiadványok:**
1. Parallel Gazes (London: Art Network Agency, 2011) 10,5x14,8 cm, b&w, (texts: Eszter Steierhoffer, David R. Morris, Péter György)
LINK: <http://www.intermedia.c3.hu/~ksspal/kisspal%20web.pdf>
 2. The smallest common multiple (Budapest, Műcsarnok 2009) 12x16 cm, color, 36 p. (text: Judit Angel)
LINK: <http://www.intermedia.c3.hu/~ksspal/KissPal%20Erms%20musum%202009%20150%20do.pdf>
 3. Videos (Budapest: 2006) 11,5x18,7 cm, color+ DVD, 24 p., (texts: Miria Swain, Maria Marcos)
LINK: <http://www.intermedia.c3.hu/~ksspal/katalogus.pdf>
 4. Duett (Tirgu Mures: ArtEast, 2003) 15x13 cm, 32 p., color, (text: Hajnalka Somogyi)
 5. Works 2000-01 (Budapest: 2002) 24x30 cm, color, 32 p. (texts: László Beke, Ágnes Berecz, Susanne Jacob, Gábor Kaszás, Erzsébet Tatai, Maria Marcos, József Mélyi)
LINK: <http://www.intermedia.c3.hu/~ksspal/kisspal%20works%202002.pdf>
 6. Works (Budapest: 2000), 12x12 cm, color+CD-ROM (Tibor Várnyag, Gillian Dyson, Katalin Timár, Maria Marcos, Zsuzsa Megyesi, Gábor Bakos, David Sinden)
LINK: <http://www.intermedia.c3.hu/~ksspal/kisspal%202000.pdf>