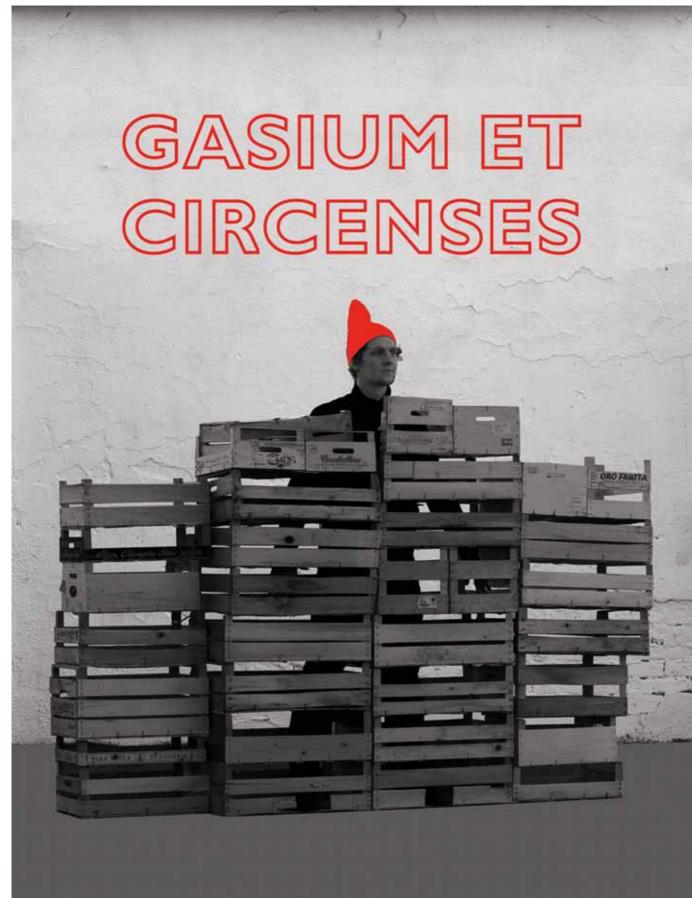
GASIUM ET CIRCENSES project by Katarina Šević and Tehnica Schweiz (Gergely László and Péter Rakosi) project documentation



Gasium et Circenses / costume prototype, poster, 69.5 x 90 cm, silk-screen print, 2012

about the project:

Gasium et Circenses is complex art project by Katarina Šević and Tehnica Schweiz. The research project focuses on the Óbuda Gas Factory Cultural Centre's forsaken open air stage and its immediate surroundings. The artists explore the questions of historical remembering, the site's connotations and "forgotten past", as well as the "layering" of the eras. The layers reach back as far as the Roman Empire. The buildings of the factory premises – the Gas Factory Housing Development (built in the 1910s), as well as the Gas Factory itself and the Gas Factory Cultural Centre – are located in the area referred to in ancient Rome as Aquincum. As the area has been a site of significant historical and cultural development from ancient times until today, it has become a historical stage of sorts, representative of peripheries. In recent years, for instance, the abandoned cultural centre has been used as an artefact storage facility by the Budapest History Museum.

The project is an experiment in historical reconstruction simultaneously realized in a number of media: outdoor tableau vivant performance, photo series and installation. Its basic questions are contained in a correspondence, which, in the context of the project, has been transformed into a choir piece. This correspondence raises fundamental questions about the relationship between artist and museum, about historical canonization, and about the politics of remembering. Based on this research the Gasium and Circenses tableau vivant performance was created and was performed by the Heroes of the Shaft Company at the open air stage of the Gas Factory Cultural Centre. The performance was documented.

Simultaneously with the project, a booklet has been published with the title of Gasium et Circenses, containing the photo documentation of the project and the libretto of the performance. The publication has been issued by Lumen Station, the publishing program of Lumen Photography Foundation.

Gasium et Circenses, performance, tableau vivant, 2013



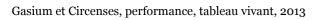








Gasium et Circenses, 15' HD video, 2013, stills from the video







Gasium et Circenses, performance, tableau vivant, 2013



This is why I need your help. Please, inform me about Please, inform me about Please, inform me about what kind of finds are what kind of finds are what kind of finds are stored there, from which stored there, from which stored there, from which excavations.

I have already exchanged correspondence with the competent Head of Department and he suggested that I turn to you, I know that my request is complicated and the Head of Department has mentioned that the artefacts come from various locations. I will be very happy if I can learn more about the origin of the artefacts stored at the Culture House, based on the information already at your disposal.

> Yours sincerely. the Artist

Dear Artist.

As I pointed out earlier,

You may find more You may find more information on the information on the history of the Culture history of the Culture House at our permanent. House at our permanent. House at our permanent. exhibition.

information on the history of the Culture exhibition. exhibition.

Besides, I strongly recommend our publications containing our yearly reports on the research and excavations of the Museum, fulfilling our legal obligation. The entry of an archaeological find into the Museum is the result of lengthy excavation work, the process involving a variety of scientific fields simultaneously. The archaeologist in charge of the excavation will be able to provide information about particular finds.

As regards questions As regards questions As regards questions Museum's material. Museum's material, Museum's material,

the competent Head of the competent Head of the competent Head of Department is in charge, Department is in charge, Department is in charge,

he will give you all available answers.

he will give you all available answers. available answers.

> Best regards Madam Director

Dear Head of Department,

Madam Director redirected me to you, and you have also received the

Can I expect any more detailed information?

Yours sincerely the Artist

Dear Artist,

Not only have I received it, but I spoke to her in person, because she replied without having seen my previous responses to you. She asked me to make a "statement" completely identical in content to my previous response, so I cannot serve you with more detailed information. I may make this more formal if you require.

> As regards their age. The Museum stores ages. The excavations include ceramic recovered have all animal bones, glass taken place within the and metal objects, administrative area of

they can be dated from archaeological finds the Palseolithic era in the building, which through the late middle in terms of material, during which they were fragments, human and animal bones, glass architectural ceramics our city since the mid- and carvings, mural fragments, frescos, soil samples and organic

Why did Studio K choose Electra for putting on show at the Culture House?

Tamas Fodor: "I have always been intrigued by the most intense conflicts, knots that are almost impossible to until. Dramas within the family, which expended the bounds offered by consensus and dogmas. Practices of power, vulnerability, compromise and ntiessness. Violence and resignation. Electra and generally the Atreides are the basis and starting point for all dramas to come."





bet as the turnery supplied the gatworks and the surrounding estate with owers, the workers also received flowers for free to plant in their window-boxes. This may seem like a generous gesture, however, it also mesuit a certain obligation for the workers. If one stood in the centre of the square, one could see who was a carry and conscientious person by observing where the peonies were blooming. This could even lead to impaines as to whether someone was entitled to be a torust here.



From If I didn't do anything all year, just six and smalle and year, I would have been just as good a people's educator as anyone.

atore: Celebration in accordance with "The Great Half" concept, Gasworks Culture House, 1960s.

Gasium et Circenses, Lumen Station #2, 2013, pages from the publication

online: http://issuu.com/katarina_sevic/docs/gasium_station_eng_web

Michrus rult distinguished between seven grades of initiation. These are, sun numer, and the final highest grade that of the father, the pater. These are the stages of a learning process – a process of enlightenment. A part of the ritcal was the pouring of the blood of the sur-ficial bull over the initiate, which was usually carried out in a pix in front of the Misteria remple The condition was covered in blood, as a symbol of knowledge, of gnosts.



Phrygian cap, part of the ritual dress of the Mithras caremonies.







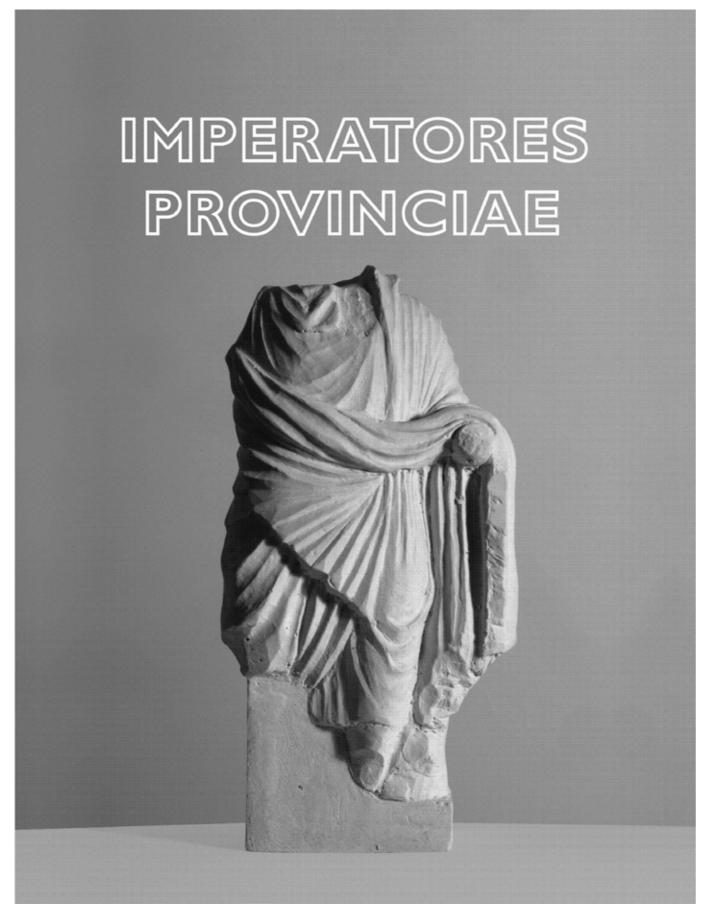


The Culture House made a list of independent activities possible. It has to be noted that the members of these mostly came from the neighbourhood, residents of the housing project and workers at the geometric, which remained so until the factory was shut down.

The Machanic, the Contractor and the Chimney Sweep, 1983



reite page: Unknown scene in gas masks, 1930s Family days by the open-air stage, Gasworks Culture House, 1921 munity life in the the Gasworks Culture House , 1975s.

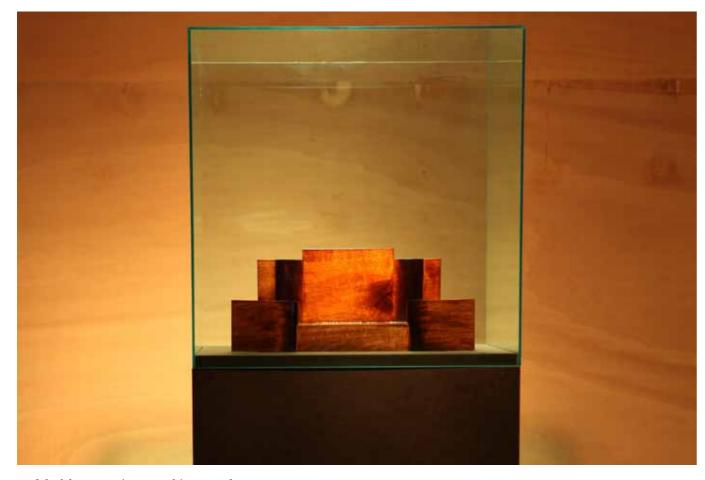


Imperatores Provinciae / sculpture prototype, poster, 69.5 x 90 cm, ink-jet print, 2013

This scuplture is a miniature replica of an important find from the Aquincum excavation. Rome sent the statue of the emperor to the provinces the head of which was replaceable.



Imperatores Provinciae / installation - plastic vegetable crates, 30 sculptures, $25 \times 8 \times 5$ cm each, plaster, 2013 installation view, exhibition 'Gasium et Circenses', acb gallery, Budapest, 2013



model of the open-air stage, object, wood, 35 x 20 x 15 cm, 2012



Gasium et Circensens, costume, wood, textile, 2 x 1.7 x 0.6 m, 2012

