

JULIUS KOLLER



ONE MAN
ANTI SHOW

A U.F.O.-NAUT IN THE TROPICS

Július Koller in South America

My aim is to artistically express the truth about the era and thus skip over it into the future.

Július Koller

At the height of the space race, in 1977, the spaceship Voyager was launched into space with a golden disc aboard. Conceived as a communication device, this disc contained a hundred images and a number of the sounds of nature. A musical selection from different eras of humanity was also included by the team under astronomer Carl Sagan, along with salutations spoken in different languages. It was not by chance that long-distance communication was the focus of numerous projects during the Cold War. This Cold War world, divided into economic blocks, antagonistic politics, and the repressive dynamic of control and censorship in countries plagued by dictatorial regimes, is a fundamental backdrop when looking at parallels between artistic practices in Eastern Europe and in Latin America during the 1970s. Between 1974 and 1976, Július Koller sent fourteen textcards from Bratislava to São Paulo, to participate in open-invitation exhibitions held in Brazil. As communication devices, his textcards brought distant places into contact with each other, and articulated microcosms and macrocosms, imaginary repertoires, and everyday situations, games, and fiction.

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Július Koller, *Universal Futurologic Organisation*, 1974
Collage, felt-tip pen on paper,
Museu de Arte Contemporânea a Universidade
de São Paulo

Július Koller's participation in exhibitions in South America and the possible correspondences from his works to those by other artists can be seen as a constellation of interrelations and also indicates the routes and the circuits in which these artists were orbiting in the 1970s.¹

In his work, Koller, as a *U.F.Ø.-naut*, articulates precepts of science for popular and pataphysical consumption, and portrayals from ancient civilizations and rites inherent to the practice of sports. References to Marcel Duchamp, Dada, the Surrealists, Fluxus, and the Situationists are all articulated in situations and actions that ironize daily life.

In only the three letters "U.F.Ø.," Július Koller synthesizes in a manifesto his programmatic and fictional *modus operandi*, which was to be extended over several decades after 1970. Koller wrote: "Subjective cultural actions—operations for (create) cultural situations (directed to the future) in universal objective reality. Instead of new art and aesthetics, 'U.F.Ø.s' give rise to a new subject, consciousness, life, production, i.e. Cosmo-humanist culture. Cultural situations are carried out via my action infiltration into everyday reality."²

In Koller's textcards, artistic and linguistic operation is presented as a space of representation that involves subject and culture, the organism (individual) and organization (social).

As Georg Schöllhammer observes: "With U.F.Ø., a complex reference and relationship system arises between the acts of designation and their possibility of mutating: in various works in subsequent years, the Ø. has assumed the names *object or ornament or orientation or observation or opustane abrazu* (release of the image) or *otaznik* (question mark), etc., etc.; the F. has mutated into *functional, folkloristic, factographic, filosofic, fantastic, flyer*, and so forth."³

ÓVNI (UFO):

a Cultural and Political Situation in Brazil in the 1970s

The importance of ÓVNI (Portuguese for UFO) in the collective imaginary at that time does not seem to be casual.

In Brazil, the ÓVNI theme reveals a spirit of a time in its contradictions. On the one hand, it represents the desire for contact with the unknown, within the expanding movement of planetary awareness, with resonances in Koller's ideas in *Cosmo-humanist Culture* and *non-anthropocentric significance*. On the other hand, mainly from a political point of view, it connotes the imperialist race to control and dominate space and signals advanced vigilance as the *modus operandi* of totalitarian regimes, which gains specific contours in Latin America. It is worth noting that the secret files at the Ministry of Brazilian Aeronautics prove that a specific department was in operation, between 1969 and 1972, to study UFOs. The task was to investigate the apparitions, register all incidents, and assess their characteristics and the reports, rich in details, of witnesses.

In these files, the sketches made by the military based on the reports gathered are particularly captivating.⁴ Such historical and political circumstances, which had been kept secret until the recent release of files, make the synthetic messages sent from Koller by mail to São Paulo in the 1970s even more intriguing.

Mail Art Network as a Cultural Situation

Experimental artistic practices and the desire for long-distance communication nourished exhibitions by non-hegemonic transnational networks in the 1960s and the 1970s. With the motto "no fees, no jury, no return," in Latin America and in Eastern Europe, this pre-internet net suggested what Michel Foucault called heterotopia. For Foucault, heterotopias are "counter-sites, a kind of effectively enacted utopia in which the real sites, all the other real sites that can be found within the culture, are simultaneously represented, contested, and inverted. Places of this kind are outside of all places, even though it may be possible to indicate their location in reality."⁵ In 1969, under the headline "Contact (Anti-happening)" Július Koller wrote of the "realization of cultural situations as communication means of cultural energy of non-professional practice."⁶ The network of artists, indeed, activated great creative energy from an economy of exchanges founded on relationships of solidarity and friendship. The links were established, most of the time, without the participants ever having personally met and served as one of the few possibilities for many of these artists to make their works public. The willingness to communicate was the safe foundation for these underground practices. The critic Viktor Misiano compares artistic activity in the 1990s (after the collapse of communist regimes) and in the last two decades, and observes how social and political processes engendered distinct forms of relationships in artist communities.⁷ For Misiano, confidential communities based on the principle of friendship were transformed into operative, more instrumentalized communities driven by the appeals of the global market. The economy of friendship moved that system in the 1970s and maintained a subversive relationship with the inexistent or incipient market paradigm in these parts of the world.



Prospectiva, 1974
Catalogue cover

A U.F.O.-NAUT IN THE TROPICS

Prospectiva = Protektive?

In Brazil under full military dictatorship, with the international boycott of the São Paulo Biennial as of 1969, the Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP) came to represent one of the few possibilities for artists in Brazil to exchange artistic information, thanks to the incentives of its director, Walter Zanini.⁸

The *Prospectiva 74* exhibition, in which Július Koller participated, is exemplary of an active international exchange program based on the network of contacts promoted by the museum. Conceived by Walter Zanini, together with Julio Plaza, a Spanish artist established in São Paulo, the exhibition ran for one month in 1974, and more than 150 artists from various countries participated by sending works through the postal service to the museum. The massive international presence was also a response to the requirement of the organizers that each participant would invite another artist. The presence of artists from Eastern Europe and Latin America is highly significant. Besides Július Koller, some of those who participated were Juraj Meliš, Dezider Táth, Petr Štembera, Krzysztof Wodiczko, Miroljub Todorovic, Jiří Valoch, in addition to the Mexicans Felipe Ehrenberg and Ulises Carrián, as well as the German Klaus Groh. Carrián and Groh played a fundamental role in this southern-eastern artistic network. The book *Aktuelle Kunst in Osteuropa* (Contemporary Art in Eastern Europe) by Groh, for example, published in Germany in the early 1970s, was one of the first sources of information about artists from Eastern Europe. Piotr Piotrowski writes: "Perhaps the greatest value of Groh's book from a historic perspective rests in the fact that the author was one of the first to notice the events taking place around 1970 that were changing the character of art in the region [...]. East and Central European artists were becoming more visible and active on the international art scene. Everyone sought contacts abroad trying to ignore the reality of international borders and political divisions."⁹

Groh's initiative to publish the International Artists Cooperation (IAC-INFO) bulletin worked, from 1969 and in the years to come, as a platform for exchange between artists from Latin America and Eastern Europe.¹⁰

Later, taking stock of those decades, Klaus Groh begins his recollections quoting the name of Július Koller in this particular network, and clarifying the role of networks. Groh explains: "Mail art is a method of setting creative forces free, to encourage, to publicly identify with one's action, to be ready to communicate with other about one's ideas. The decisive unit of measure for these kinds of new forms of artistic practice is not the idea—for letter writing or card sending is nothing revolutionary—but the analysis and expansion of sensory perception through unusual use of familiar media."¹¹

Use of the postal service became a device that engendered a new operative model for the museum, closer to the archive, which had implications for processes of documentation, conservation, and the exhibition of artworks as documents which museums are still struggling to assimilate into collections.

Traditional demands for quality, pertinent to modernism, and the autonomy principle of the unique artwork were definitely abandoned. In those mail art exhibitions, a plurality of proposals, frequently of a multimedia nature, was based on the absence of any kind of jury and on the lack of any relationship with the market. Censorship was also undermined, since mail meant that artists hailing from countries

under left-wing dictatorships in the communist East and the right-wing dictatorships of Latin America could participate in these exhibitions without having to travel, which was in many cases banned.

1968

In Brazil, 1968 marks the beginning of the most violent period of military dictatorship that was to last in all almost two decades (1964–1985). In December of that year, the democratic regime was suspended, universities were taken over, and intellectuals and artists were sent into exile. Censorship was commonplace and persecution and torture became part of everyday life. In Czechoslovakia, months earlier, in August, the Prague Spring was fighting in vain for a socialism with a human face. Subsequently, many artistic practices were banned and the socialist realism that had been implemented in the 1950s was imposed with greater force by the political authorities.

On both continents, artists sought for ways to evade oppressive realities and a bureaucratic, repressive environment. For some critics bureaucracy in the Eastern bloc (as well as in Latin America, we could add) was a form of what was imputed to be market manipulation in wealthy countries.¹²

The correspondence between economic precariousness and the use of simpler, more affordable means for the creation, reproduction, and circulation of art suggests analogies between the poetics of artists working in Latin America and in the countries of Eastern Europe. Along with artists from other parts of the world, this amounted to a transnational heterotopic community where artistic practices ignored or despised in their places of origin were mutually invigorated.

Július Koller remembered: "In 1969 I reacted to the cultural social, socio-political situation in Czechoslovakia. It was a year after the well-known political happening where there was the politico-military occupation of Czechoslovakia and when, clearly, the landscape and the possibilities for culture and artistic expression began to change. This led me to choose as my symbol the question mark, which actually asks generally not only about man's relationship with the cosmos, which I then used under the name U.F.□-naut, but also the individual's relationship to the collective, or the social situation.

I made the question mark as a symbol in various ways, putting it on various materials and at various places: in the countryside, in the urban space of towns, even all around the part of the world that I could still get to at that time. In that sense it has a lot to do also with the U.F.□-naut issue."¹³

Collective Exhibitions: Dialogical Cultural Situations

Július Koller participated in one of the first exhibitions organized along the principle of the net in the Americas, the *Creation/Creación* exhibition at the University of Porto Rico in 1972.¹⁴ The organizer was Julio Plaza, a Spanish artist, and Július Koller, Juraž Meliš, Dezider Táth, Petr Štembera, Jiří Valoch, Attalai Gábor, and many other names from an extensive list of international contacts were assembled to attend the show. This *Cultural Situation* reveals aspects related to the dynamic of the synergy that moved networks of artists, established alternative, real, or fictitious exhibition spaces, and nourished many archives. In this context, the artists' archives are in action and not mere repositories for storage and conservation, but devices for permanent invention.¹⁵

Like Koller, various artists created their own archives that, today, register particular universes and provide testimony of this heterotopic community of affections and meanings.

Furthermore, Koller assembled another region of consciousness in his collections, which emerges in the banality of things: matchbox stickers, cartoons, literature of fact, science fiction literature, magazines on art, UFOs, tourism, mountaineering, ancient civilization, sports. For Koller, the bricolage of affairs and the miscellanea of interests points to a kitsch attitude, as a way of being in the world. This attitude is revealed in his interest for the banality of things both hidden away in everyday life and visible on the surface.

Painter? Archivist? Sportsman? UFO-naut?

Taking Marcel Duchamp's example, Július Koller's performing attitude casts doubt on his own identity when he adopts the question mark as his signature. "Identity as praxis"¹⁶ operates both in the system of official art and in the experimental routes of exchanges. This split environment is characteristic of the cultural situation in Czechoslovakia at the time. As Piotrowski observes, the artistic system is divided into two adjacent zones: "the sphere of official art with its official venues, artists, critics and dignitaries; and the sphere of unofficial art, which was semi-private and shown in studios or outdoors, in places that, traditionally, had little to do with art. This unofficial parallel cultural sphere also had its own information distribution channels and its own hierarchies of value."¹⁷

As *U.F.O.-naut*, Július Koller distributed his textcards and propelled a parallel system of projects and real or imaginary exhibitions, capable of bringing art, fiction, and adventure together. The *Ganek Gallery*, the "first fictive gallery for cosmo-humanistic culture," built by the imagination and shared with his friends on the peaks of the Tatras Mountains, is exemplary. Thus, the *U.F.O.-naut* and painting teacher of amateurs lived inside Július Koller. As Daniel Grúň notes: "In the official exhibitions of the 1970s and 1980s, he presented his simple latex paintings that depicted an urban landscape in line with the widely distributed postcards and popular magazine reproductions. Realist landscape paintings styled after comic strips, monumental sights such as the Praha or Bratislava castles, the Red Army monument in Banská Bystrica, environmental and development issues or various features of the Slovak landscape—all these aspects projected Koller's official profile."¹⁸

Language Games

The game of identity is present in little games with names. "Rose Sélavy" (Eros c'est la vie), Duchamp's alter-ego photographed by Man Ray, is an archetype of contemporary art. For Július Koller, the relationship between name and identity is equally variable and is revealed as hidden, like in a word-search puzzle, in two adjacent letters of the alphabet: ABCDEFGHIJKLMNOPQRSTUVWXYZ.

The artist explains: "J.K. is my logo. In Slovak J and K are also the initials of Jesus Christ. They allude to the humanist culture that forms the fundamental concept of life."¹⁹

For Daniel Grúň, "Koller produced dialectical language games that he distributed as notices-text cards with stamped letters, manifestoes and conceptual statements proliferated via mail. His frequently mailed 'post-communication' replaces the gallery space and effectively reaches a wide spectrum of addresses. The use of anagrams and word games makes room for the linguistic expression of repressed phantasms."²⁰ His partners are defined, as in real or imaginary games, in every new situation, like every new season of the year.

As explained by Koller: "As U.F.O.-naut I was looking for that partner more and more in that large space of our surrounding cosmos, because the free communication really ceased to function here and actually these sports grounds and so on symbolized my attempt to prepare such a space in the way that preparations are traditionally made in the tennis context in spring, when the old surface is removed and repairs are made so that the new season can start. In the same way I prepared this space for playing, or for the arrival or anticipation of something which could come, for example, from the cosmos, from the extra-terrestrials who might become our partners—perhaps in a more communicative way than our terrestrials, our society of the time."²¹



Július Koller, *Universal Futurologic Organisation*, 1974
Felt-tip pen on paper,
Museu de Arte Contemporânea a Universidade
de São Paulo

Referring to mail art, Klaus Groh synthesizes the role of the network at that pre-internet moment (in 1991): "Where is anything done for human contacts, contacts among people, regardless of whatever political or social reality in such a simple or elementary way? And where do people have the opportunity to communicate with each other in such a broad and open form? *And where can one nowadays still 'play games' and within a worldwide play group as well?*"²²

By way of analogy to the game, mail art, as a communication tactic, involves rules, operates on the basis of action and reaction, and is based on exchange like games as artistic practices.

Word and Meaning

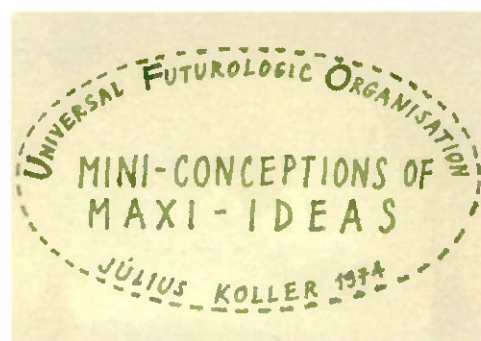
The word, for Jülius Koller, did not serve as tautology or for philosophical speculations, as in the Anglo-Saxon conceptualism of Joseph Kosuth or of the Art and Language group, for example. On the contrary, it worked as a hinge between distinct territories, the link of a privileged connection between the microcosm and the macrocosm, the individual and the social.

In his textcards Koller points out, or defines: *Mini-koncepcie maxi-ideí (U.F.O.)* (Mini concepts of maxi ideas [U.F.O.]).

The cards sent to Brazil integrate the *Universal Futurological Organization* trademark (1974) set. These are "invitation cards to ideas" and in this measure, the word is relational and contextual, responds to each situation and involves other domains of thought: history, mythology, archeology, science, astronomy, etc.

In a situationist strategy Koller plays, in this case, with the word *Prospectiva*, the title of the exhibition, comparing it to the word *Protektive* and the messages and concepts *Peace, Culture, Life Environment, Green-Verdure*—marking the cards in green.

As Petra Hánáková explains: "Greenness of ping-pong table or tennis as green sport conceptually metamorphosed into green transcriptions of his text-arts. It actually quite naturally grew into Koller's identity of a ufonaut, in folk imagery commonly depicted as a green creature from the space. Green became Koller's 'corporate' colour (in the meantime also a trademark of its kind)."²³



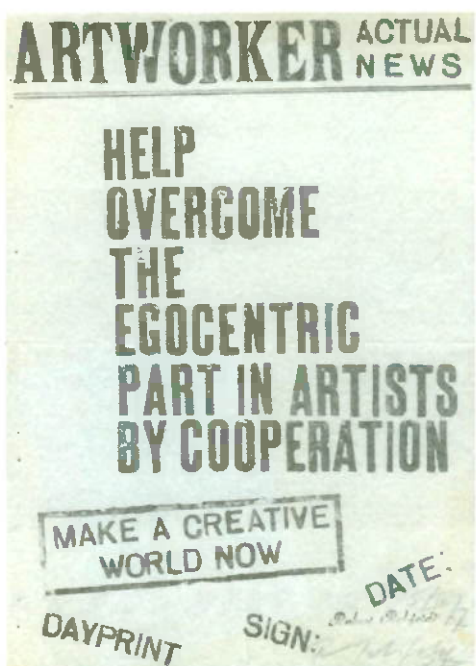
A larger text to be mounted upon the meeting of works from different artists, suggests aspects of the *unconscious* from a collection.²⁴ This is because the words express images of collective desire as fragments from a palimpsest to be deciphered. One reads, for example, on a textcard by Július Koller, *my ideas your ideas*.²⁵ The word *idea* separates territories and establishes domains (my, your).

In a more comprehensive assembling of texts and fragments, the absence of the verb, or the indefiniteness of actions, as seen in Koller's textcards, could be connected to the work of some other artists. The German artist, Robert Rehfeldt, for example, was under the constant surveillance of the repressive apparatus of East Germany and made good use of rubber stamps to stamp his cards, which were broadly distributed in the same network in which Koller participated. Rehfeldt established many friendly relationships in South America and launched *Art in Contact* (*Contart*) as his main artistic and communicative device. With his projects, he invited the international community of artists to unite. He published, as of 1977, the *Artworker News* bulletin, which reached Latin America by mail.



Július Koller, *Universal Futurologic Organisation*, 1974
Felt-tip pen on paper,

Museu de Arte Contemporânea a Universidade
de São Paulo



Robert Rehfeldt, *Artworker Actual News*, 1977
Print on paper, pencil,

Museu de Arte Contemporânea a Universidade
de São Paulo

Robert Rehfeldt, *Your Ideas Help My Ideas*, 1977
Print on paper,
Museu de Arte Contemporânea a Universidade
de São Paulo

Juraj Meliš, *Help*, 1974
Montage,
Museu de Arte Contemporânea a Universidade
de São Paulo

As Blume notes, "a selection of his succinct printed and stamped messages, sent in German to all corners of the earth, reveals the political relevance of his postal art:

Künstler rührt Euch, sonst werdet Ihr weggetreten

(Artists get going, otherwise you will be kicked)

Kunst ist heute grenzenlos

(Today art knows no boundaries)

Kunst ist, wenn sie trotzdem entsteht

(Art is when it happens anyway)

Sei Kunst im Getriebe

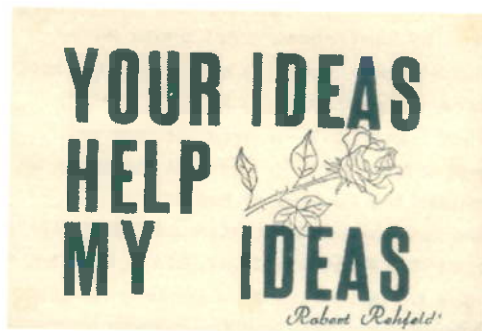
(Be art in the gearbox—in the sense of sand in the motor)

Künstler lebt Ihr im eigenen Land, bleibt am besten unbekannt!

(Artists, if your country is your home, it is best to stay unknown!)"²⁶

On Robert Rehfeldt's *Your Ideas Help My Ideas* stamp, the word "help" assembles the separated fields of the card by Július Koller. As a latent invitation, *Help* reappears, at the same time, in the photographic montages sent by Juraž Meliš, Koller's companion at the Ganek Gallery. In 1996, Július Koller traveled to Brazil as a representative of the Slovak Republic at the 23rd São Paulo Biennial. His contribution was entitled *The Slovak Intermedial Network* (1996), and contained further reference to sport as a symbolic element. In this installation, reflectors with colored filters illuminate a set of football nets trembling in a current of air driven by ventilators. A wall papered with tatters from the country's newspapers refers to the situation of information in Slovakia. For curator Aurel Hrabušický, this was an "image of a dynamic, constantly shifting 'cultural situation' which no 'information network' could adequately apprehend."²⁷

In the works presented at the Biennial, the sensitive protagonism of the net resurfaces in another dimension. The net is no longer abstract as in the flow of the mail art routes or the alternative exhibition circuits of the 1970s. The image of the net is visible in the web of Július Koller's paintings in the 1990s, like a blue, white, and red zigzag, which are the national colors of the Slovak Republic.



Hrabušický observes the importance of the net's image and notes referring to the 1990s: "In Koller's spatial installations, the net alone was a constituting and meaning-bearing element. However, there the net, the net structure, was placed in a quite different context reflecting Koller's new strategy, which crystallized in another line of Koller's work. [...] As is shown in his late anti-pictures, Koller achieved the net structures by weaving the wavy stripes together with a gradual increase in their density, all painted in symbolic colours and formally resembling an archaic abstract ornament—a zigzag or wavy line."²⁸

In a manifesto from the post-communist period (1994–1996) entitled "Up and Down (The Cultural Situation)," Július Koller explains that the zigzag "is a visible sign of a third cultural wave, which, in the changed reality of our cultural and existential space, successively acquires definite forms." He concludes: "The third wave is, after modernism and postmodernism, the third and concluding part of an historical time-space triangle, where art and the artist begin to disappear to 21. Century."²⁹

The question mark, Július Koller's poetic synthesis and sensitive signature, currently goes on pulsating while the spaceship Voyager continues its journey, a million light years from Earth, around the interstellar galaxies of the Milky Way.

Cristina Freire

¹ In Brazil, Július Koller participated in the collective shows *Prospectiva 74* (1974), and *Multimedia II* (1976), both at the Museu de Arte Contemporânea da Universidade de São Paulo (MAC USP). In Argentina, he exhibited in 1975 at Centro de Arte y Comunicación (CAYC) in Buenos Aires.

² Július Koller, "U.F.O.-textcards," in Petra Hanáková and Aurel Hrabušický (eds.), *Július Koller Science-Fiction Retrospective* (Bratislava: Slovenská Národná Galéria, 2010), 238.

³ Georg Schöllhammer, "Engagement Instead of Arrangement: Július Koller's Erratic Work on the Re-Conception of Aesthetic Space 1960ff," in Kathrin Rhomberg and Roman Dndák (eds.), *Július Koller: Univerzálna Futurologická Operácia*, exh. cat. Kölnischer Kunstverein (Cologne: Verlag der Buchhandlung Walther König, Köln, 2003), 129.

⁴ Rodrigo Cardoso, "A história oficial dos OVNIS no Brasil," in *IstoÉ*, July 22, 2009. Available at:

<http://www.istoec.com.br/reportagens/11862-A+HISTORIA+OFICIAL+DOS+OVNIS+NO+BRASIL> (accessed August 24, 2015).

⁵ Michel Foucault, "Of Other Spaces: Utopias and Heterotopias," translated by Jay Miskowiec, in *Architecture / Movement / Continuity* (October 1984). Available under <http://web.mit.edu/allanmc/www/foucault1.pdf> (accessed November 20, 2015).

⁶ Július Koller, "Anti-happenings," in Petra Hanáková and Aurel Hrabušický (eds.), *Július Koller Science-Fiction Retrospective* (see note 2), 156–57.

⁷ Viktor Misiano, "Como viver juntos: das 'comunidades confidenciais' às 'comunidades operacionais,'" in *27. Bienal de São Paulo. Seminários* (São Paulo: Fundação Bienal, 2006), 204–13.

⁸ Cristina Freire, "Territory for Freedom: a Museum of Contemporary Art under Military Dictatorship in Brazil," in Liam Gillick and Maria Lindt (eds.), *Curating with Light Luggage: Reflections, Discussions and Revisions*, Kunstverein München (Berlin: Revolver, 2005), 8–20. Walter Zanini ran the MAC USP between 1963 and 1978. He organized several international invitational shows through the mail art network. In 1981, as the general curator of the 17th São Paulo Biennial, he included the Nucleus of Mail Art. See Walter Zanini, "A Arte Postal na busca de uma nova comunicação internacional (1977)," in Cristina Freire, Walter Zanini, *Escrituras Críticas* (São Paulo: Annablume, 2013), 257–61.

⁹ Piotr Piotrowski, *In the Shadow of Yalta: Art and the Avant-garde in Eastern Europe, 1945–1989* (London: Reaktion Books, 2009), 242.

- ¹⁰ Jarosław Kozłowski, Klara Kemp-Welch, NET, Jarosław Kozłowski in Conversation with Klara Kemp-Welch, in *ArtMargins* 1, nos. 2–3, June–October 2012), 20.
- ¹¹ Klaus Groh, "Mail Art/Correspondence Art: a Marginal Activity of Little Artistic Significance, or a Serious Undertaking for Free International Communication," in Kornelia Röder and Katrin Mrotzek (eds.), *Mail Art: Eastern Europe in International Network* (Schwerin: Staatliches Museum Schwerin, 1996), 189.
- ¹² Piotr Piotrowski, *In the Shadow of Yalta: Art and the Avant-garde in Eastern Europe, 1945–1989* (see note 9), 253.
- ¹³ "Conversation between Július Koller and Roman Ondák," in Kathrin Rhomberg, Roman Ondák (eds.), *Július Koller: Univerzálna Futurologická Operácia* (see note 3), 136–37.
- ¹⁴ Julio Plaza, *Creación/Creation*, exh. cat. (San Juan: University of Puerto Rico, 1972).
- ¹⁵ György Galántai, "Active Archive," in György Galántai, Julia Klaniczay, *Artpool: the Experimental Art Archive of East-Central Europe: History of an Active Archive for Producing, Networking, Curating and Researching Art since 1970* (Budapest: Artpool, 2013), 15.
- ¹⁶ Georg Schöllhammer, "Engagement Instead of Arrangement: Július Koller's Erratic Work on the Re-Conception of Aesthetic Space 1960ff" (see note 3), 127.
- ¹⁷ Piotr Piotrowski, *In the Shadow of Yalta: Art and the Avant-garde in Eastern Europe, 1945–1989* (see note 10), 248–49.
- ¹⁸ Daniel Grúň, "Július Koller: Dialectics of Self-Identification," in Christian Höller, *L'internationale: Post-war Avant-gardes between 1957 and 1986* (Zurich: JRP/Ringier, 2012), 193.
- ¹⁹ "Conversation between Július Koller and Hans Ulrich Obrist," in Kathrin Rhomberg, Roman Ondák (eds.), *Július Koller: Univerzálna Futurologická Operácia* (see note 3), 144.
- ²⁰ Daniel Grúň, "Július Koller: Dialectics of Self-Identification," in Christian Höller, *L'internationale: Post-war Avant-gardes between 1957 and 1986* (see note 19), 192.
- ²¹ Roman Ondák, Július Koller, "Conversation between Roman Ondák and Július Koller," in Kathrin Rhomberg, Roman Ondák (eds.), *Július Koller: Univerzálna Futurologická Operácia* (see note 3), 138.
- ²² Klaus Groh, "Mail Art/Correspondence Art: a Marginal Activity of Little Artistic Significance, or a Serious Undertaking for Free International Communication Significance" (see note 11), 194.
- ²³ Petra Hanáková, "Cultural Trace JK," in Petra Hanáková and Aurel Hrabušický (eds.), *Július Koller Science-Fiction Retrospective* (see note 2).
- ²⁴ Here I refer to the MAC USP conceptual art collection, which emerged from the international invitational exhibitions organized by Walter Zanini in the 1970s.
- ²⁵ Work sent to *Multimedia II* (1976) at MAC USP.
- ²⁶ Eugen Blume, "Robert Rehfeldt: art worker and mail artist," in Kornelia Röder and Katrin Mrotzek (eds.), *Mail Art: Eastern Europe in International Network* (see note 11), 114.
- ²⁷ Aurel Hrabušický, "The Slovak Intermedial Network" in *23. Bienal Internacional São Paulo*, exh. cat. (São Paulo: Fundação Bienal de São Paulo, 1996), 142.
- ²⁸ Aurel Hrabušický, "Introduction," in Aurel Hrabušický, Alexandra Kusá, and Roman Ondák (eds.), *Július Koller* (Bratislava: SDGA, 1999), 10.
- ²⁹ Július Koller, "Up-Down," in Kathrin Rhomberg and Roman Ondák (eds.), *Július Koller: Univerzálna Futurologická Operácia* (see note 3), 234.

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