

**Antal LAKNER** 1966, Budapest

**Education | prize | residency | teaching**

**Somatic City, workshop** Institute of Urban Planning, Faculty of Architecture, STU Bratislava [SK] 2016 | **PhD Researcher, Moholy-Nagy University of Art and Design, Budapest** 2015 - | **Monthly Guest/workshop, Studio for Immediate Spaces Sandberg Instituut**, Amsterdam [NL] 2015 | **FusiCity, International Workshop**, System D Academy – Téréltérítés Munkacsoport, Budapest, 2014 | **Guest professor, Moholy-Nagy University of Art and Design**, Budapest, 2015-17 | **Founder of Téréltérítés Munkacsoport [Space Detournement Working Group]**, 2009 | **Munkácsy prize**, Budapest, 2008 | **Guest professor, Architectural department, University of Technology**, Budapest, 2007-2014 | **Art in General, artist in residency, New York, [USA]**, 2006 | **Drac Ile-de-France aide individuelle á la creation**, Award, Paris, [F] 2004 | **Le Recollets- Grant** by Direction des Affaires Culturelles, Mairie de Paris, [F], 2004 | **Eötvös Grant**, Budapest, 2004 | **Residency Cité Internatinal des Arts, Paris, [F]** 2002-2003 | **Künstlerhaus Bethanien, International Studio Programme, Berlin, [D]** 2001-2002; **D.C.A. – Gammel Dok, Artist in Residence Programme, Copenhagen, [DK]** 2000 | **Derkovits Grant**, Budapest, 1999-2002 | **In and out of touch, Artist in Residence Programme, London, [UK]** 1996 | **Koninklijke Academie van Beeldende Kunsten, The Hague, [NL]** 1993 | **Post – Graduate in Painting, 1992-1995** | **Degree in Painting, Academy of Fine Arts, Budapest, 1988-1992**

**Selected Solo Exhibitions | Projects**

**Workstation, Ludwig Museum Budapest**, 2012 | **HTM Haptic Training Machine**, Kisterem, Budapest, 2009 | **INERS- Elevator stretching**, Art in General, New York, [USA] 2006 | **States of micro- and double gravity**, Trafo Gallery, Budapest, 2005 | **PASSIVE DRESS – habit de gravitation double**, Galerie Frank Elbaz, Paris, [F] 2005 | **HER– Plankton class marine unit**, MEO Contemporary Art Collection, Budapest, 2004 | **Art Mobile**, Künstlerhaus Bethanien, Berlin, [D] 2002 | **INERS – Passive Working Devices, Art Mobile-Human Powered Biennale Vehicles**, Hungarian Pavilion & Giardini di Castello, XLIX. Venice Biennale, Venice, [I] 2001 | **EUROFARM**, Hal Antwerpen, [B] 2000 | **HER – The Icelandic Army**, Zenit Gallery, Budapest, 1999 | **Altered states**, Skuc Gallery, Ljubljana [SK] (with Attila Csörgő) 1999 | **INERS – the power**, Studio Gallery, Budapest, 1998 | **UGAR**, Neuer Berliner Kunstverein, Berlin [D] 1997 | **Bartók Travel**, Bartók 32 Gallery, Budapest, 1994 | **Pope Collection**, Gallery '56, Budapest, 1993 | **Emmental Expedition**, Studio Gallery, Budapest (with Georg Winter)1993

**Selected Group Exhibitions | Projects**

**Curated by vienna – Subtle Patterns of Capital**, Georg Kargl Gallery, Vienna [A] 2015 | **„Ekstase – Askese“. Mehr von Weniger!**, Vögele Kultur Zentrum Pfäffikon, [CH] 2015 | **Salon de L’astronautique de Plaisance**, Halles de Schaerbeek, Brussels [B] 2015 | **Buildering: Misbehaving the City**, Contemporary Arts Center, Cincinnati, [USA] 2014 | **Social Design**, Emil Filla Gallery, Ústí nad Labem [CZ] 2013 | **Sport In Art**, MOCAR The Museum of Contemporary Art, Kraków [PL] 2012 | **Auf die Plätze**, Die Sportausstellung, Deutsches Hygiene-Museum, Dresden [D] 2011 | **Examples to follow**, Mumbai, India [IND] 2011 | **Examples to follow**, Uferhallen, Berlin [D] 2010 | **Sk-interfaces**, Casino Luxembourg [L] 2009 | **Return to Function**, Madison Museum of Contemporary Art, Madison, [USA] 2009 | **Na mi van**, Múcsarnok, Budapest, 2008 | **Résidents**, Espace Electra, Paris [F] 2007 | **Leibesübungen**, Kunsthalle Göppingen [D] 2007 | **10th Triennale Kleinplastik**, Fellbach [D] 2007 | **Made in, made out**, Projectroom, Berlin [D] 2007 | **Dorchester Festival**, [UK] 2007 | **27th Sao Paulo Biennale**, [BR] 2006 | **Lost and found**, Kunsthalle Baden-Baden [D] 2006 | **Big City Lab**, Art Forum Berlin [D] 2006 | **Positioning - In the New Reality of Europe**, Museum of Contemporary Art Tokyo [J] 2006 | **Post\_modellism**, Kunsthall, Bergen [N] 2006 | **DOMICILE: Privé/Public**, Musée d’Art Moderne, Saint-Etienne [F] 2005 | **Positioning - In the New Reality of Europe**, Museum of Contemporary Art Tokyo [J] 2006 | **10th Triennale Kleinplastik**, Fellbach [D] 2007 | **27th Sao Paulo Biennale**, [BR] 2006 | **Lost and found**, Kunsthalle Baden-Baden [D] 2006 **Call me Istanbul**, ZKM Karlsruhe [D] 2004 | **MANIFESTA 4**, Frankfurt am Main [D] 2002 | **Body Power / Power Play**, Württembergischer Kunsverein, Stuttgart [D] 2002 | **After the Wall**, Hamburger Bahnhof, Berlin [D] 2000 | **5. International Istanbul Biennial**, Istanbul [TR] 1997

**background and motivation**

Exploring spatial relations and dislocations on various scales has always been central to my work and academic endeavors. These activities have included the mapping of cultural products and transactions and the dealing with the ambiguities of spatial existence, from human relationships in public spaces to local and national identities. On the level of theory, these interests are reflected in my artistic research PhD studies in Design Culture at MOME—Moholy-Nagy University of Art and Design and in the educational experiment and art collective, SDWG.



*Cultural Bridges; Over Here / Over There; Ugar final phase with the smoking machine at n. b. k., Berlin; Art Mobile at the 2001 Venice Biennale*

Performing an anatomy of international exchanges, *Cultural Bridges* (1994) dissected the dental tourism from Austria to Hungary, while *Over Here / Over There* (1993) on Budapest’s Danube Elizabeth Bridge, connecting West and East, played with the exactitudes and ambivalences one may project into such points of view. Projects like *The Emmental Expedition* or *UGAR* traced back particular products—Swiss cheese and obsolete Hungarian handmade cigar—to their origins to explore the phases of their production and their embeddedness, to eventually expose them to an alien context. As though condensing such journeys between regions and cultures, *Art Mobile* at the Venice Biennale—the global art show in the fin de siècle scenery of “civilized nations”—moved the emphasis from the national pavilions to the routes and spaces between them.

A string of projects combined “what if” and reality in the frameworks of local identities. The corporate ID elements of *Graz Olympic Games 2012* (2003), spread all around the Austrian city, made people consider the sweeping effects of a candidacy they had never heard of without hinting at its fictitious nature. *Metro Istanbul* (1997), a lightbox map at Sirkeci Station, based on detailed research, displayed an extended network presaging a line connecting Europe and Asia at a time when there were no metro network in Istanbul. *HER—The Icelandic Army* developed the curious situation of a NATO member state without an army into an actual series of military classes and units incapable of aggression, while *Bundesberg* proposed a 1000 m high mountain over a historically loaded area of Berlin.

Finally, the *INERS* series investigate the meaning of work and leisure, the active and passive states of the body. This series includes machines that turn work into exercise, environments that create altered somatic conditions, tools that help regain agency during our parcel-like flow in the mass transport systems and devices that tackle the loss of the physical in the ever-unfolding virtual spaces.



*Plankton Class Unit of the Icelandic Army at Manifesta 4; Frankfurt, Berlin mayor Wowereit over the plans of Bundesberg; INERS Forest Master at Droog’s Open Borders, Lille; the INERS room with 1st Life Devices at Ludwig Museum Budapest; 2g Double Gravity Suit*

*shaping places by simple means*

The above works may be characterized by minute execution but the contingencies emerging from the configurations of users, contexts and unpredictable events always play an important part in their effect. No one could foresee the hidden meaning *Over Here / Over There* would gain due to the prime minister's televised funeral procession crossing the bridge, leading to its temporary removal. Similarly, no public space can ever reach a complete equilibrium of meanings.



Student works from the course 2007-2008: *Public Bathroom; Bench Correction; Mobile Crossing; Public Hanging; Clock-Sundial*

This is why we may exert agency in public spaces with minimal material investment or without our own tools and even with no tools other than our bodies. Developing a still running course on the philosophies and practices of spatial thinking at the Budapest University of Technology and at the Moholy-Nagy University of Art ten years ago has convinced me that students from various fields can provide spot on ideas for pointing out and fixing issues in public spaces. This experiment has since developed into a collective, Space Detournement Working Group (SDWG, 2008-), creating both complex projects—including an algae-based air cleaning station reanimating a dysfunctional square (2009); *High on Art*, a climbing wall making passers-by climb straight into Ernst Museum (2010), or operating a nonprofit Budapest project space, *Work Area* (2013-)—and projects that focus on the appropriation of tools and infrastructure. Such projects included *fusiCITY*, a workshop (2014) organized with System D Academy from Rietveld Institute, Amsterdam, on the topic of *fusi* (a Hungarian concept of creative illegal work, also discussed by de Certeau) and right now we are preparing for a workshop with Alfredo Brillembourg on the alternate uses of Budapest's infrastructure.



*Smogreducer; High on Art at Ernst Museum; fusiCITY workshop with Jurgen Bey; Forklift Race organized during fusiCITY*





INERS the power exercise room  
Ludwig Museum, Budapest, 2012



### Passive Working Devices

Working passively with transformed devices



**HANDYPRESS 1999**  
the mobile bench

**PASSIVE DRESS 2005**  
double gravity suit



*iners gravity*

**FOREST MASTER 2000**  
the sawing bench



*iners classic*



**WALLMASTER 1998**  
the painter bench

**HOME TRANSPORTER 1999**  
the wheelbarrow bench



**FREEHAND 1998**  
the mouse bench



### Training in moving spaces

for speed-paralysed urban passengers

**escalator riding 2006**  
the urban horse



**walkway gliding 2007**  
the urban flying



**tunnel surfing 2006**  
the urban drysurf



**elevator stretching 2006**  
for vertical passengers



*iners extreme*

### Active Perceiving Devices

Physical derivation of cultural event

**PERCEIVER ACTIVE 2000**  
active theater seats



**ART MOBILE 2007**  
Human Powered Bizarre Vehicles



**BLACK HOLE 2005**  
microgravity cabin



*iners gravity*

### FIRST LIFE

the physical web therapy

**webtrainer 2012**  
the web therapist



**zoom glove 2012**  
the web therapist



*iners web therapy*

### HTM 2009

Haptic Training Machine



**scroll master 2012**  
the web therapist



**torrent 2012**  
the web therapist







**PASSZÍV  
MUNKA  
ESZKÖZÖK**

**Iners**  
THE POWER

**PASSIVE  
WORKING  
DEVICES**



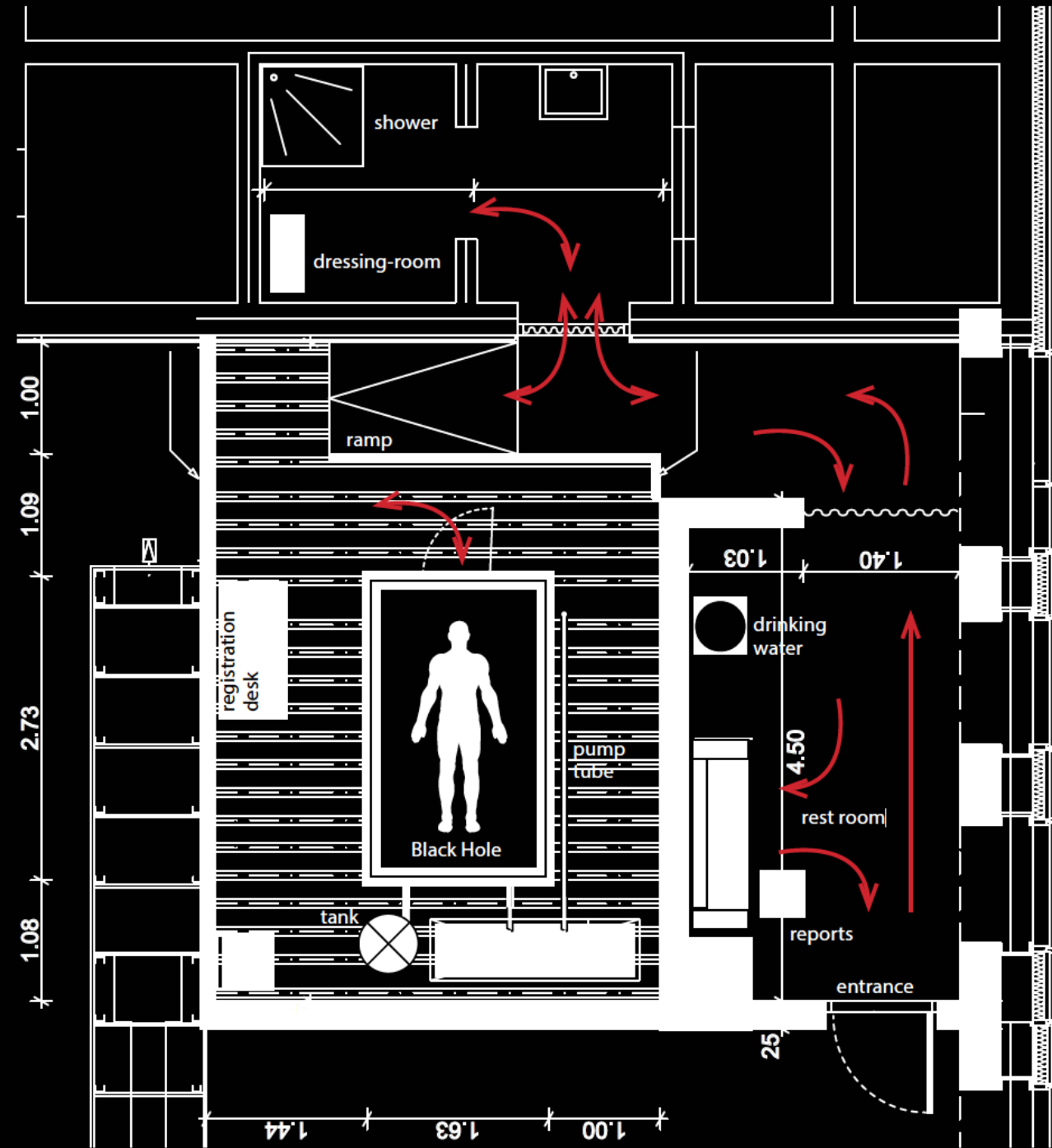


*INERS - Forest Master*  
*Buildering: Misbehaving the City*, Contemporary Arts  
Center, Cincinnati, [USA] 2014



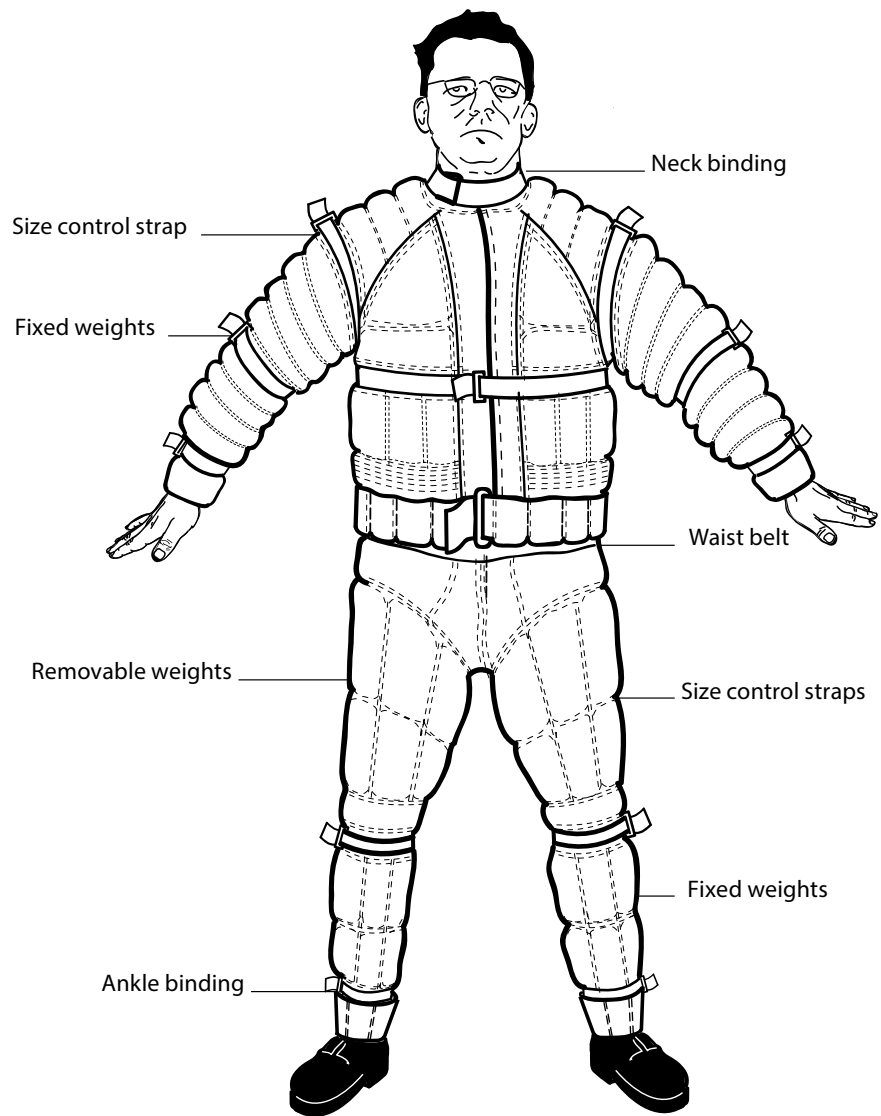


Space layout at Ludwig Museum, 2012





## Passive Dress – double gravity suit, 2005



The development from INERS, the Passive Dress puts to the test one of the human body's fundamental functions – holding itself in position against the gravitational force of the planet where we live.

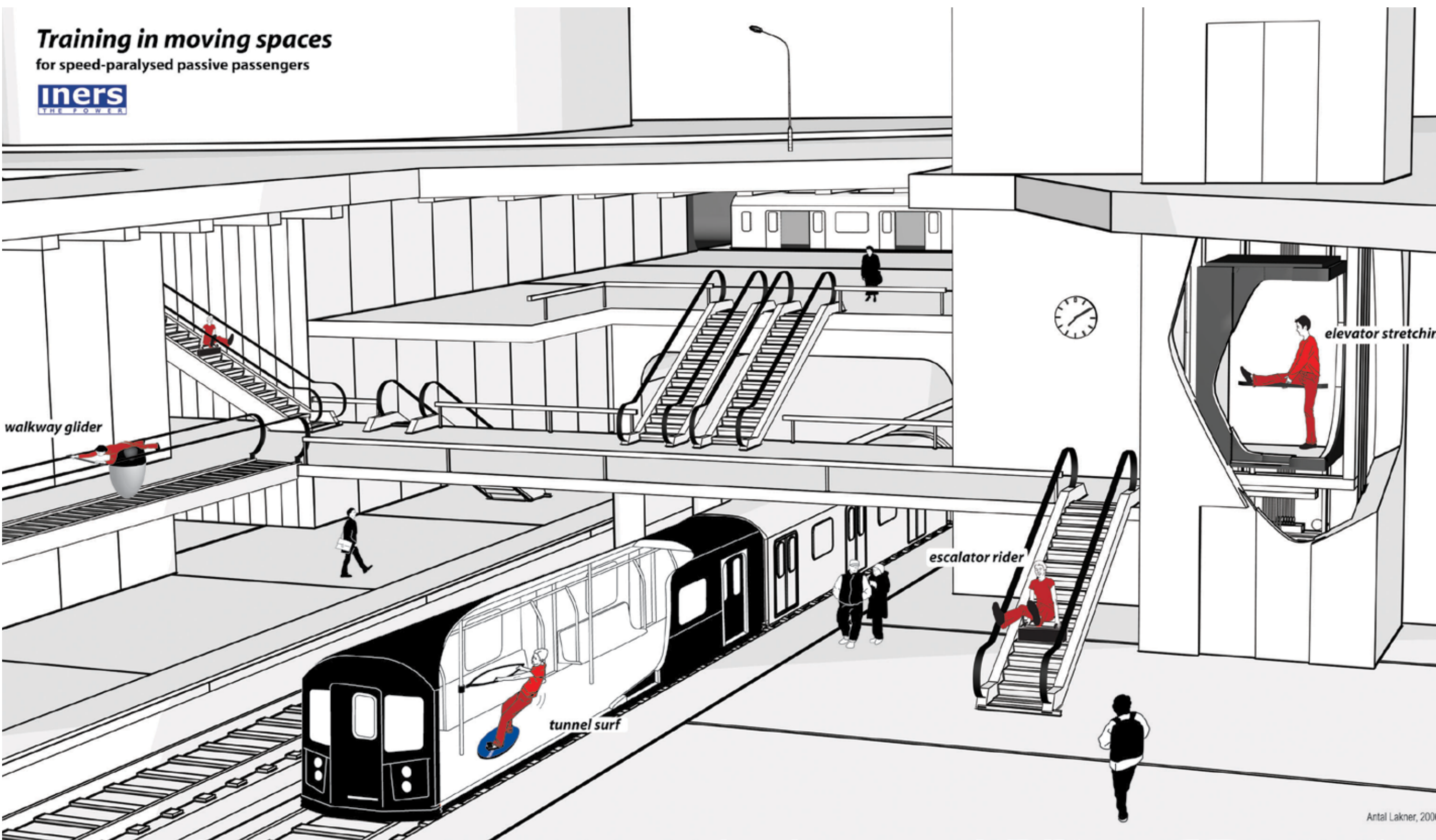
The 2g Passive Dress developed by INERS is a new simple-to-wear suit that increases personal gravitation. The weights fitted ergonomically to its various parts act as integral parts of the suit, and the wearer perceives 1.5–2 times the normal earthly gravitation weight. Passive Dress changes the maintenance of normal posture and stabilisation of the body, i.e., the musculoskeletal load of pure involuntary existence, and simple movements, into hard physical effort. When the weight-suit is applied to the body, maintenance of the basic posture, i.e., the erect position, and every movement demand special efforts from the muscles and coordination from the nervous system, and sensomotor motion becomes a conscious activity.

PASSIVE DRESS, visitor experience prototype testing  
Ludwig Museum, Budapest, 2012



# Training in moving spaces

for speed-paralysed passive passengers

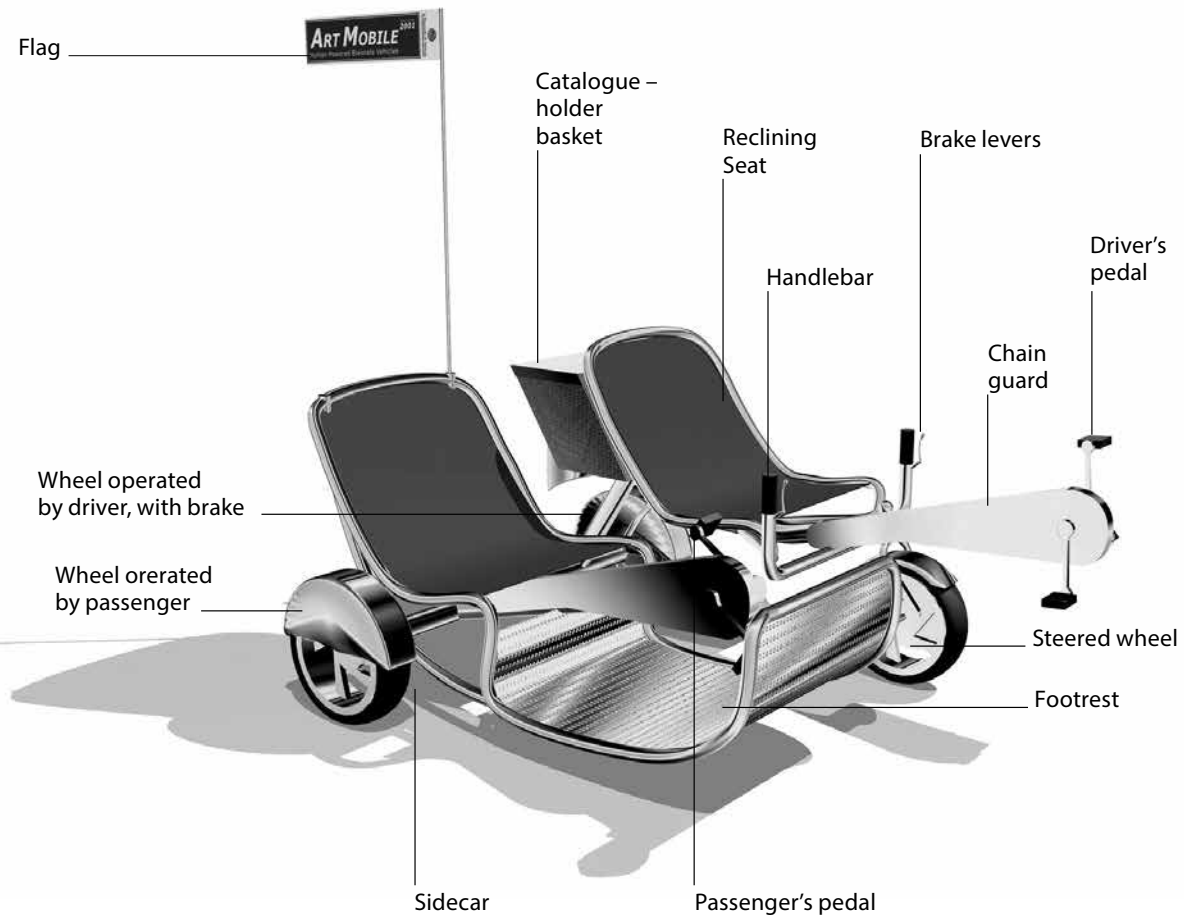






# ART MOBILE

Antal Lakner  
2001  
Human Powered Biennale Vehicles



Art Mobile vehicle rental  
49<sup>th</sup> Venice Biennale, Hungarian Pavilion, 2001

Art Mobile is an active perceiving device used by visitors during the perception of a cultural event. It facilitates the perception process and provides an outlet for one's impulses to act.

Art Mobile is an experimental workout vehicle which provides the visitor full mobility between the national pavilions in the intercultural zones of the Giardini.

The collective movement of art tourists and professionals who use the vehicles will reveal the links between perception and work, the evaluation processes of contemporary international art in a system that presents art along geographical and national lines.





Screening



Carding



Cashing

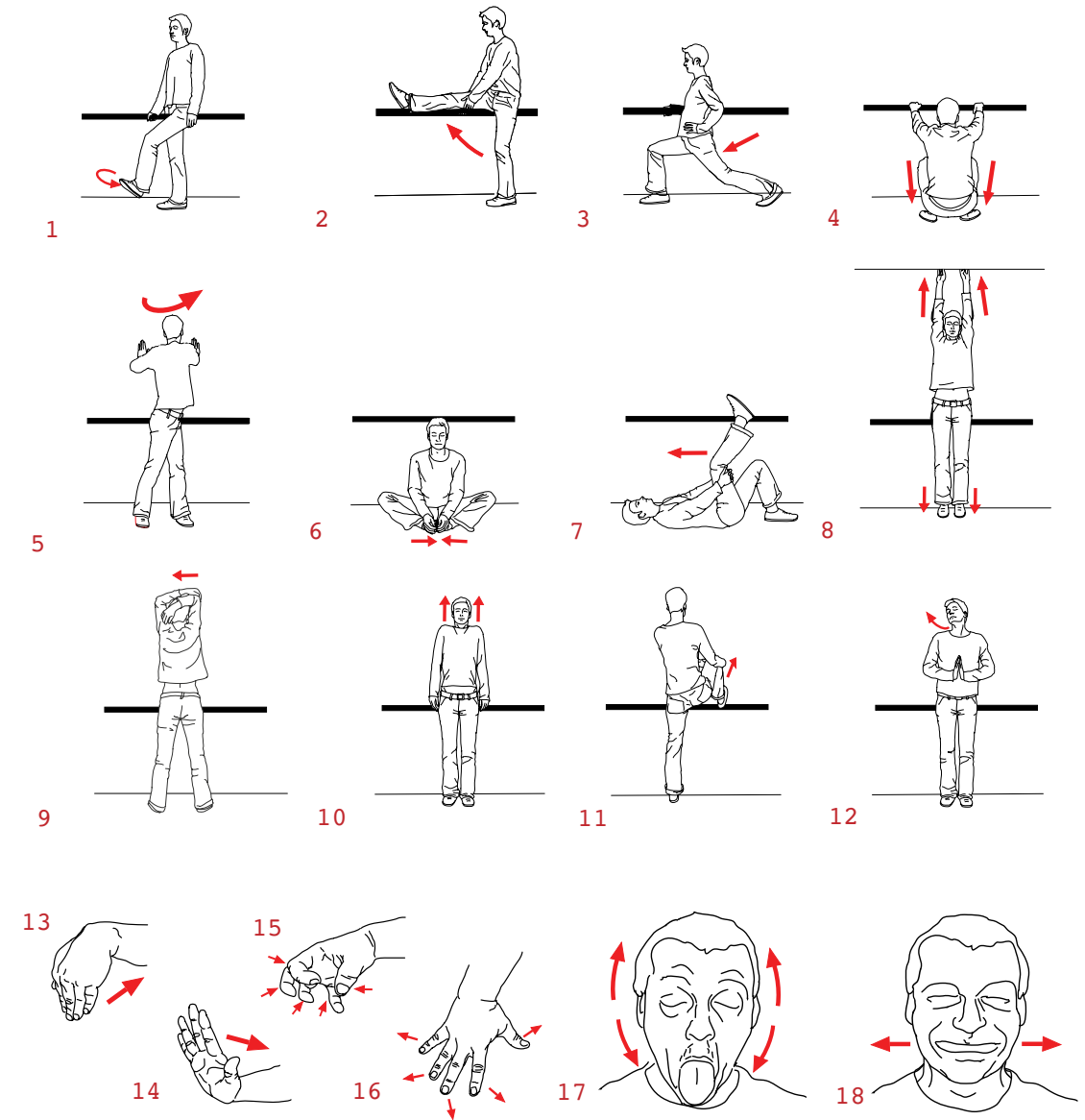




L'Espresso/Anselmi, 2005

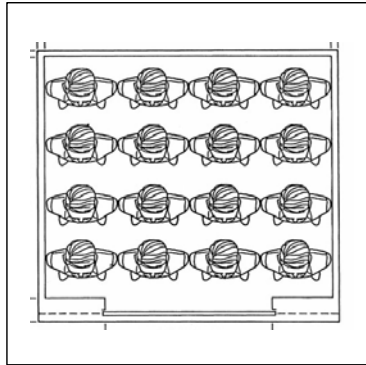
# New York City ELEVATOR STRETCHING PROGRAM

This training program is developed for passengers of Manhattan's vertical transportation system. The Elevator Stretching Program helps you relax. It helps you get to know yourself. To avoid physical passivity and to develop body awareness during your trip in this cab, please follow our instructions. When stretching, your breathing should be slow, rhythmical, and under control. If you are bending forward to do a stretch, exhale as you bend forward and then breathe slowly as you hold the stretch. Do not hold your breath while stretching.

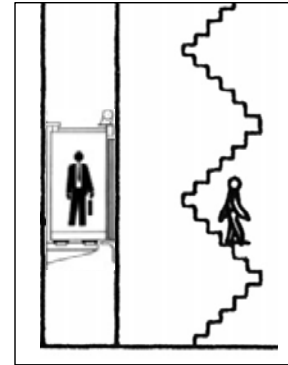




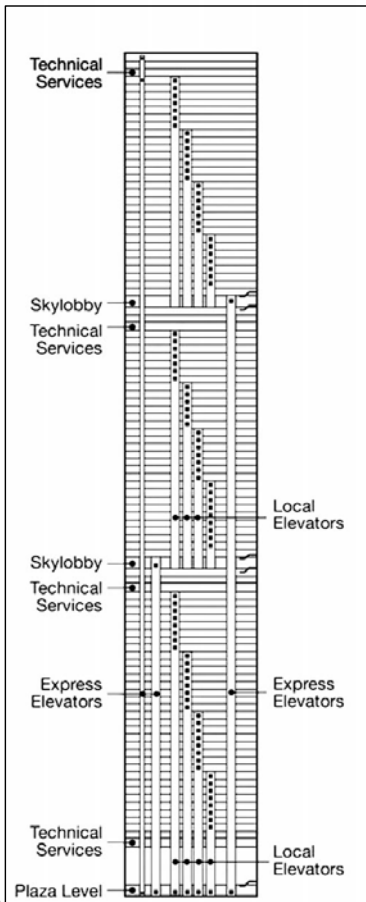
**ELEVATOR STRETCHING** for vertical passengers, 2006



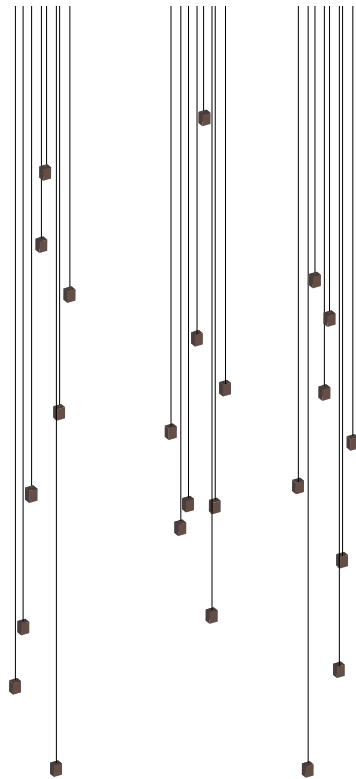
"Passenger-shaped" non-place



Paralysed in moving space      Moving in space



Passenger traffic efficiency — vertical transportation system



ELEVATOR STRETCHING, visitor experience test cabin, Art in General NY, 2006



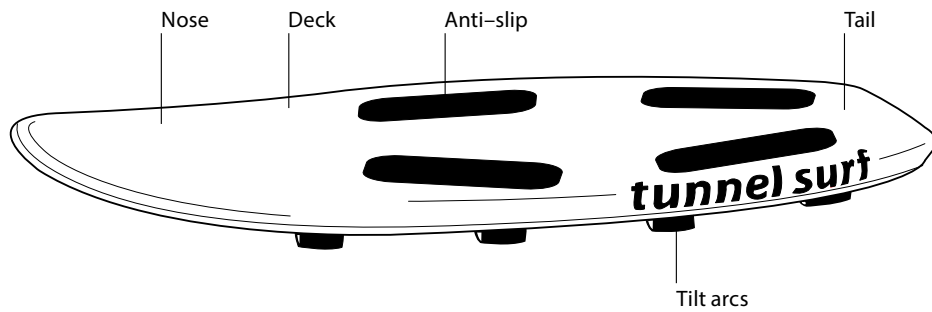
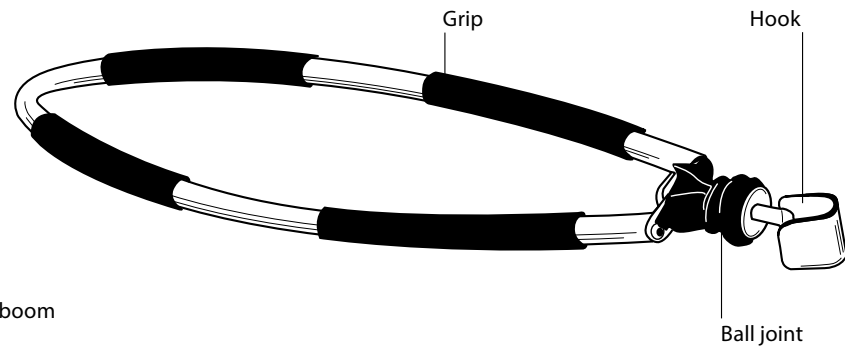
ELEVATOR STRETCHING, visitor experience test cabin, Ludwig Museum, Budapest, 2012







**TUNNEL SURFING** the urban drysurf, 2006



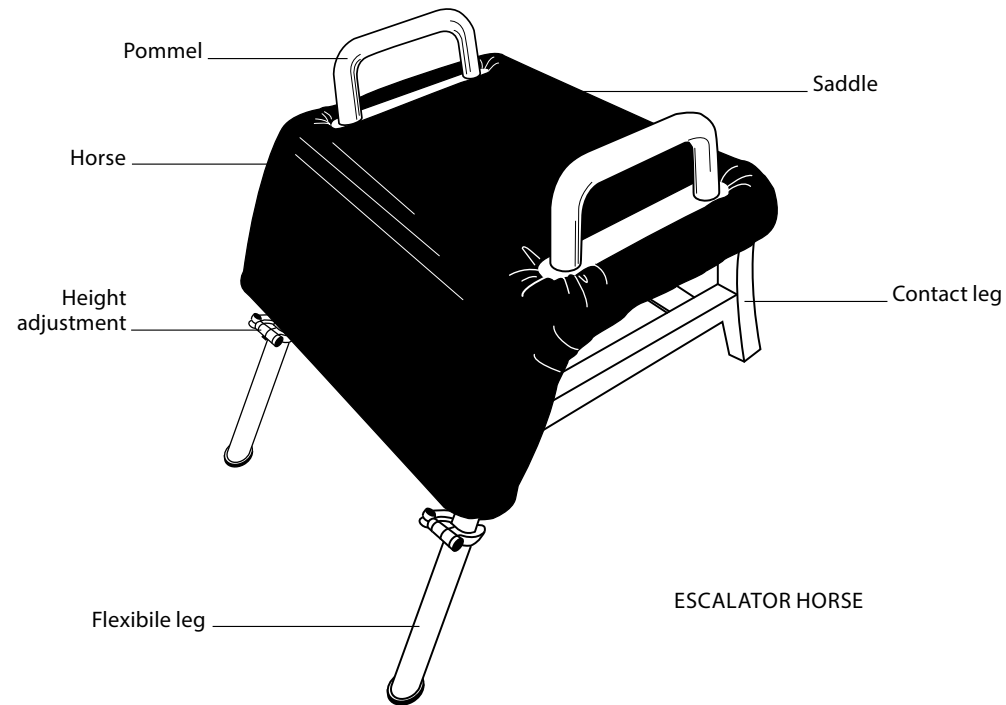
Researching horizontal transportation, a INERS Training in Moving Spaces developed the Tunnel Surf Device that affords the experience of surfing a leisure activity in the underground and other modern urban horizontal means of transportation. Tunnel Surf is a special dry surfing device, a city alternative to traditional surfing. The specially developed Tunnel Surf board rocks on the floor of a moving car instead of the sea waves, and the Tunnel Surf boom can be connected to the vertical poles.

The balancing manoeuvres and sensations involved in Tunnel Surfing are surprisingly similar to those of wave surfing.





## ESCALATOR RIDING the urban horse, 2006



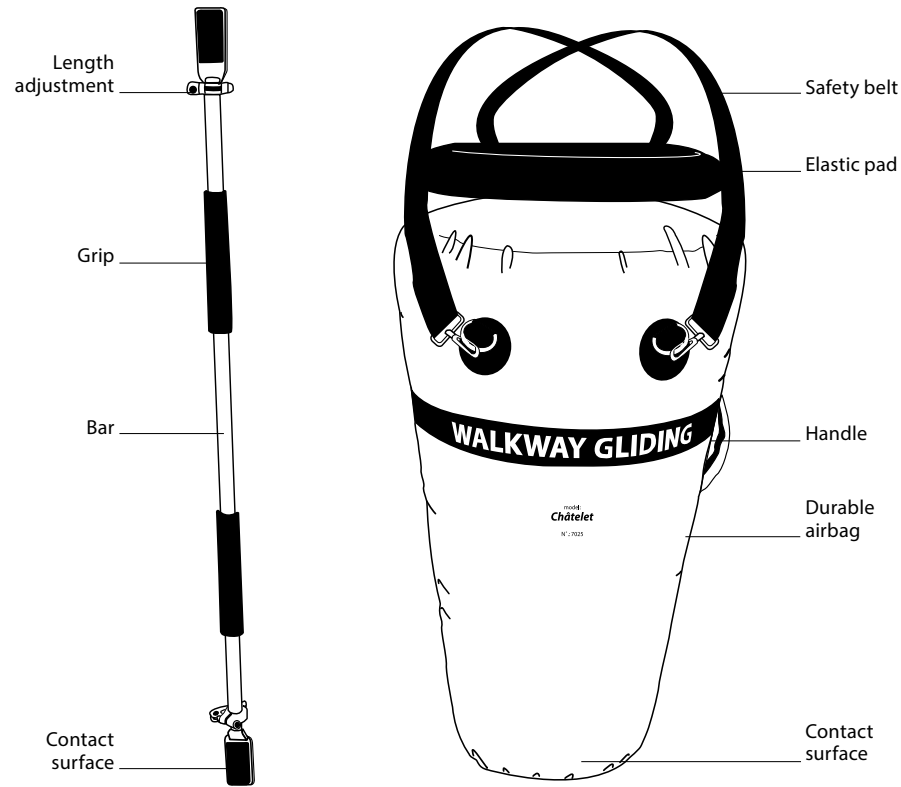
The next development of INERS Training in Moving Spaces is a device escalators. The escalator transformed the most ancient architectural tool of ascension – the stair – into a machine. For passengers paralyzed by this monotonous transportation facility (frequently of extreme lengths) a change in life quality is made possible by the Escalator Riding device. It adapts the pommel horse routine – a successful sport for Hungary in the Olympics – to the context of the mechanical transportation environment. This small-sized, portable device perfectly fits on an escalator, and with its two handles it provides almost unhindered possibilities to practice pommel horse routines, depending on their level of skills.



ESCALATOR RIDING  
user experience prototype testing  
M2, Moszkva square station  
Budapest, 2013



**WALKWAY GLIDING** the urban flying, 2006



WALKWAY GLIDING  
user experience prototype testing, 2007  
Place du Châtelet subway station in Paris  
moving walkway length: 132 m



The last development in the INERS Training in Moving Spaces program affords the experience of underground flying. Another open-space public transportation facility, the moving walkway is mechanised ground that replaces the most elementary means of displacement – walking – and inexorably transforms human motion into human cargo transport. Walkway gliding offers a revolutionary new solution to this everyday urban transportation paralysis. The device adapts the popular extreme leisure sport of hang gliding – which affords an experience of freedom – to long moving walkways.

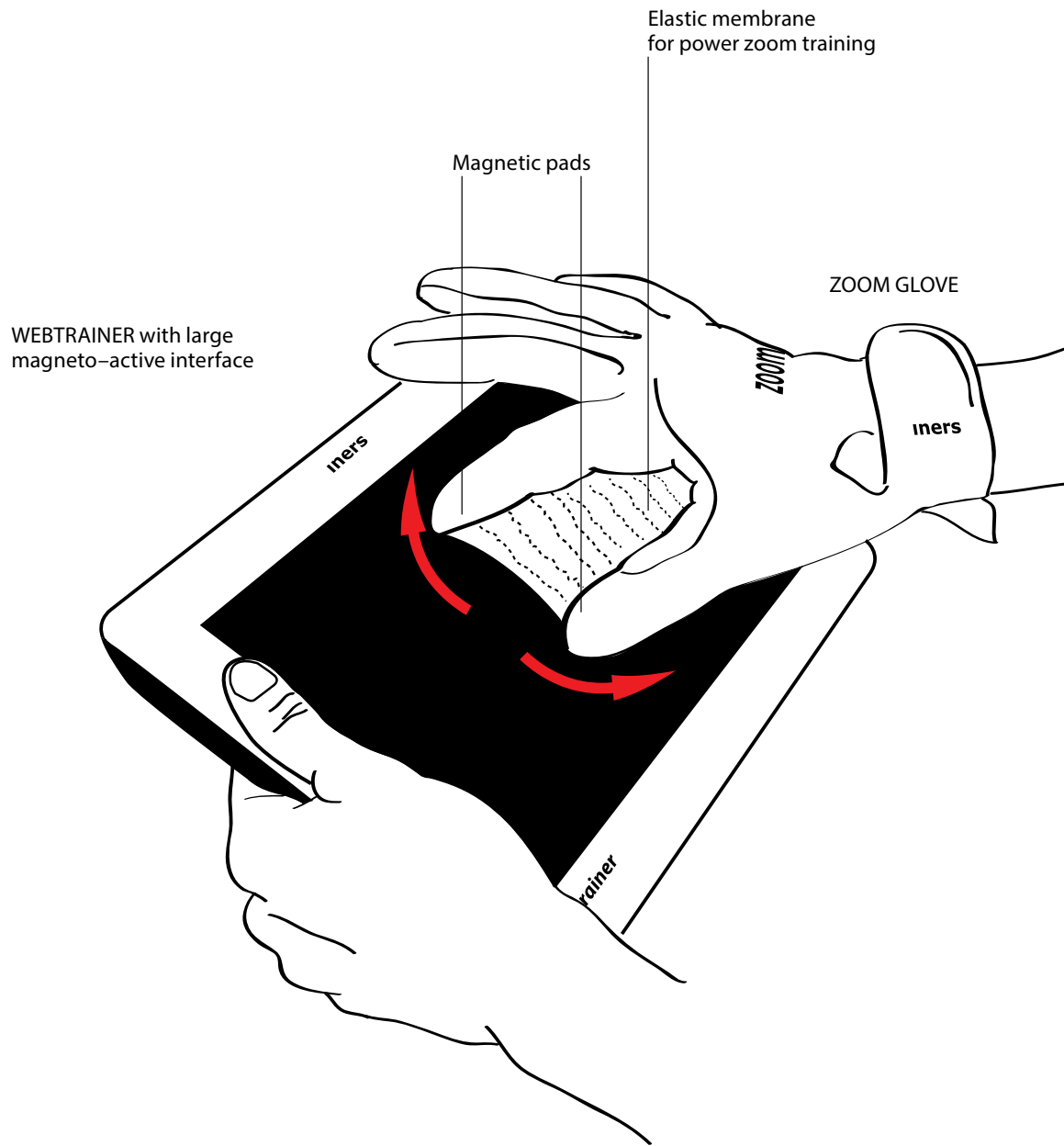
The main component of Walkway gliding is a special airbag that is placed on the surface of the moving walkway, offering the user lying on the airbag the experience of floating. The second part of the device is an adjustable bar that clings to the moving rubber handrail, so that the gliding passenger can hold onto it. Walkway gliding affords a euphoric experience. However, its use requires a fair amount of skill and is therefore recommended for more experienced users.





ZOOM GLOVE 2012

WEBTRAINER  
user experience prototype testing  
street of Budapest, 2013



A specially designed, haptic training glove that can be used with versions of the Scroll Master and the web trainer that come with the magneto-active interface. The magnetic fingertips of the elastic glove help realistically practice virtual zoom movements.



Antal Lakner's projects can be interpreted as attempts to fill gaps in reality. With the credible, realistic appearance of his works he seeks to directly interfere with the processes of society. His art is rather subversive; apparently conforming to the operation of the system, he in fact works against it. The characteristic traits of his works are a critical attitude, absurd humour and irony.

One of his long-term projects, expanding since 1999, gaining a new topicality in each of its new contexts, is the creation of the equipments of the Iceland Army. The uniforms, the "Turtle" type armored tent, the map with military posts, the on-location photographs, a photo of the Iceland Ministry of Defense and



HER The Icelandic Army, since 1999  
Ludwig Museum,  
Budapest, 2012

the maquettes made in small series were followed by the "Plankton" class floating naval observation tower, introduced at the 2002 Frankfurt Manifesta, and what is presented at this exhibition, the naval cutlery. The interest of the prototypes now exhibited comes from their alternative function, and the reference value of the concept "the Icelandic Army." In Lakner's interpretation this military is pacifist, serves only purposes of defense, has no arms, its ground forces and navy occupies observation and defense posts. What is more, this army is environmentally friendly, energy-saving, uses no motors, its equipments are not automotive, each can be operated by a single person. But can an army be pacifistic and environmentally friendly? If so, is it still an army? If we go for the absurdity of Lakner's statement, the critical quality of the work becomes most conspicuous. How could you go against the trend of excessive armament otherwise than by claiming the very opposite, as authentically as possible? Note that Iceland has been a member of NATO since 1949, though has no actual army, only makes its territory available for the group's armed forces. Lakner's statement can in this sense be considered an alternative utopia. If we confront aggression in the same channels but with a completely different quality, we might prevent the clash, as the two systems are incompatible. Ingenuity is only the next step, as many inventions originally seemed completely utopian. It is a thought-provoking coincidence that thanks to the reorganization of NATO, Iceland now, after several decades, has to consider establishing an army of its own. We don't know as yet what their decision is, but Antal Lakner seems right when claiming art as the vanguard of society has proved its "use" again.

Judit Angel | 2003



HER – The Icelandic Army since 1999  
Plankton class Marine Unit  
Manifesta 4, Frankfurt am  
Main, 2002



# METRO İSTANBUL

DÜNYANIN İLK KİTALAR ARASI METRO SİSTEMİ  
THE FIRST INTERCONTINENTAL METRO SYSTEM IN THE WORLD



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ASIA

AVRUPA  
EUROPE

- M1** AVRASYA1 HATTI  
EURASIA1 LINE
- M2** AVRASYA2 HATTI  
EURASIA2 LINE
- M3** BATI HATTI  
WEST LINE
- M4** KUZAY-GÜNEY HATTI  
NORTH-SOUTH LINE
- M5** RİNG HATTI  
CIRCLE LINE
- M6** ANADOLU HATTI  
(İNŞAATI DEVAM ETMEKTEDİR)  
ANATOLIAN LINE  
(UNDER CONSTRUCTION)



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### Climbing the ERNST – High on Art

Ernst Museum, Budapest, 2010, as part of the exhibition Related Spaces

Related Spaces focused on the relationships between space, history, architecture, and on the phenomenology of cultural sites, including the Ernst Museum itself. Ernst opened in 1912 as a luxurious private museum with a patriotic, historical, and a contemporary section, and with apartments, studios, and a cinema. Later it was nationalized and turned into a white cube, and was still a gallery of Műcsarnok / Kunsthalle at the time of the exhibition. By 2010, the museum had been facing a complex series of problems for a long time. In contrast to the well preserved art nouveau foyer and staircase, the facade was dilapidated, still – classified as cultural heritage –, simply placing a banner outside required lengthy negotiations by the museum with authorities and residents. Ernst was difficult to even notice from the street without prior knowledge, and lacked a walk in audience to the point that its small café was eventually walled off and turned into a staff kitchen.

SDWG decided to set a paradox in motion: luring passers-by to the museum by making access a challenge. Thus came the idea of a collaboration with a group of mountaineer to create Climbing the Ernst – High on Art, a climbing wall at the border of institutional and public space, leading from the street to the windows of the 1<sup>st</sup> floor. It accentuated the efforts the audience has to make when facing art, but also compensated for their struggle: visitors could enter the museum in a state of flow, being high. It could also be seen as a reflection on experience-oriented museum trends, and on the heated debates about museum extensions and new entrances, as well as an ironic take on the fact that because of the valuable interior it is impossible to make the building accessible for the disabled. Entering the exhibition through the windows was free, and 76% of the visitors opted for climbing, many of them in the spirit of George Mallory's "Because it's there", realizing the existence of Ernst Museum for the first time.

Participants: András Beke, Dóra Dobi, Heni Fiáth, Bogdán Funk, Sára Gink-Miszlivetz, Olivér Horváth, Gergely Hory, Antal Lakner, Dóra Máthé, Máté Pacsika, Zsófia Paczolay, Zsigmond Peternák, Ágnes Vigh



**Antal LAKNER** is one of the Hungarian artists emerging in the 1990s, who have achieved international recognition. Working at the border between reality and fiction, he creates works of a subversive nature, integrating visual arts into quotidian reality, or querying the traditional approach to art objects and the monotonous rituals of audience behaviour by transforming the institutional environment. His works, with both a critical attitude and a sense of humour, have been presented at numerous domestic and international solo and group exhibitions, including major international contemporary art events, such as the *Hungarian Pavilion at the Venice Biennale*, the Istanbul and *Sao Paulo Biennial*, the *Fellbach Small Sculpture Triennial*, and *Manifesta 4*, held in Frankfurt am Main.

One of the most versatile practitioners of post-conceptual art, Antal Lakner discards the notion of art as exclusively viable within a closed institutional environment. Rather than envisioning the creative process as the solitary work of an artist under inspiration and full of pathos, he approaches his work with the attitude of an engineer: adapting the precise planning process characteristic of industrial production or scientific research, he focuses on the conceptual content conveyed, rather than on the techniques utilised. By placing the two inscriptions, **OVER HERE – OVER THERE**, on the overhead beams of Budapest's Elizabeth Bridge, he indexed the historical, geographical, social and cultural divide of the Hungarian capital on a mental map (*Direction Signs*, 1993). He examined the dental surgery tourism of Austrians to Hungary, exhibiting their dental X-rays under the title, *Personal Culture-Bridges* (1994). He created revolutionary new forms of vegetal life, new species of plants living either in symbiosis with the human skin, or growing exclusively under the ground (*Eurofarm*, 2000). For the *Istanbul Biennial*, he created the map of the first intercontinental subway system (*Metro Istanbul*, 1997). The map placed at Istanbul's main railway station proved to be a utopian project: confronted with the sign, passengers were mistaken, believing that travelling by subway was a real possibility (the subway system in Istanbul has been introduced since then), not least owing to the precise and authentic design and execution, which is characteristic of Lakner's works from the outset.

Such an engineer's approach became especially typical of the series of interactive constructions he created under the title *INERS Passive Working devices* (from 1998), which only reveal their complex and surprising mode of action when the viewers start using them. As an idiosyncratic overlapping of work and leisure time activities, the objects resembling fitness machines allow visitors to practice the motions of manual labour (wall painting, wheelbarrow pushing, sawing, etc.) without creating a final product. The INERS equipment Lakner created later are based on the new modes of behaviour and patterns of movement, generated by digital tools and the most recent internet systems, such as *Handypress*, a heavy mobile phone made of iron from 1999. Through these tools, Lakner explores the rituals of everyday life, such as using a cash machine (*HTM, Haptic Training Machine*, 2009), as well as the radical transformation of our living space and interpersonal contacts in the wake of web communication tools (*First Life series*, 2012). Visitors at his the exhibitions may test the *Passive Dress –double gravity suit* (2005) and the *Black Hole micro-gravitation flotation cabin* (2005), enabling them to experience the radical change that a shift in the gravitational circumstances may cause in our relationship to space.



Lakner's works seem to be real, everyday objects, which re-tune the space around us, along with our understanding of the nature of an art object, or our notions of reality and fiction. He created, for example, the fictitious army of NATO-member Iceland, devising its absurd-looking military equipment totally incapable of fighting, thus questioning the omnipotence of modern military engineering (*HER – The Icelandic Army*, from 1999). The *Plankton class Marine Unit*, for example, is an observation tower that can only be used for peaceful meditation and contemplation. His extreme sports devices for use on escalators, in the subway, or in elevators (*INERS – Training in Moving Urban Spaces*, from 2006), are tools specially developed for the urban passengers of our modern civilisation, who are deprived of the ability of independent movement, enabling them to perform those leisure-time activities that have become separated from workaday actions, while travelling on public transport vehicles. In his project, entitled *BUNDESBERG*, he designed a one-thousand-metre mountain for the city of Berlin, to be built at the site of Tempelhof Airport from blocks of compacted waste material collected from all over Germany over a period of several years. The planned process was modelled in an animated film and in the form of a raised-relief map. The technical innovation and precision and careful preliminary research marking Lakner's development projects are also characteristic of the practice of the *TÉRELTÉRÍTÉS MUNKACSOPORT [Space Detournement Working Group (SDWG)]*, featured at the exhibition as the guest of the artist. The group was originally founded in 2008 by students of the Budapest University of Technology, who took part in Antal Lakner's course, called *Téreltérítés [Space Detournement]*. The members of the group are students who study the practical and theoretical issues of architecture, design, and art. The main focus of the group is the re-interpretation of new forms in the uses of public space. One of the group's most renowned projects was the *Smog Reductor* (2009), set up at Blaha Lujza Square, Budapest, whereby they sought to preserve the urban ecosystem, saving urban space with the help of algae.