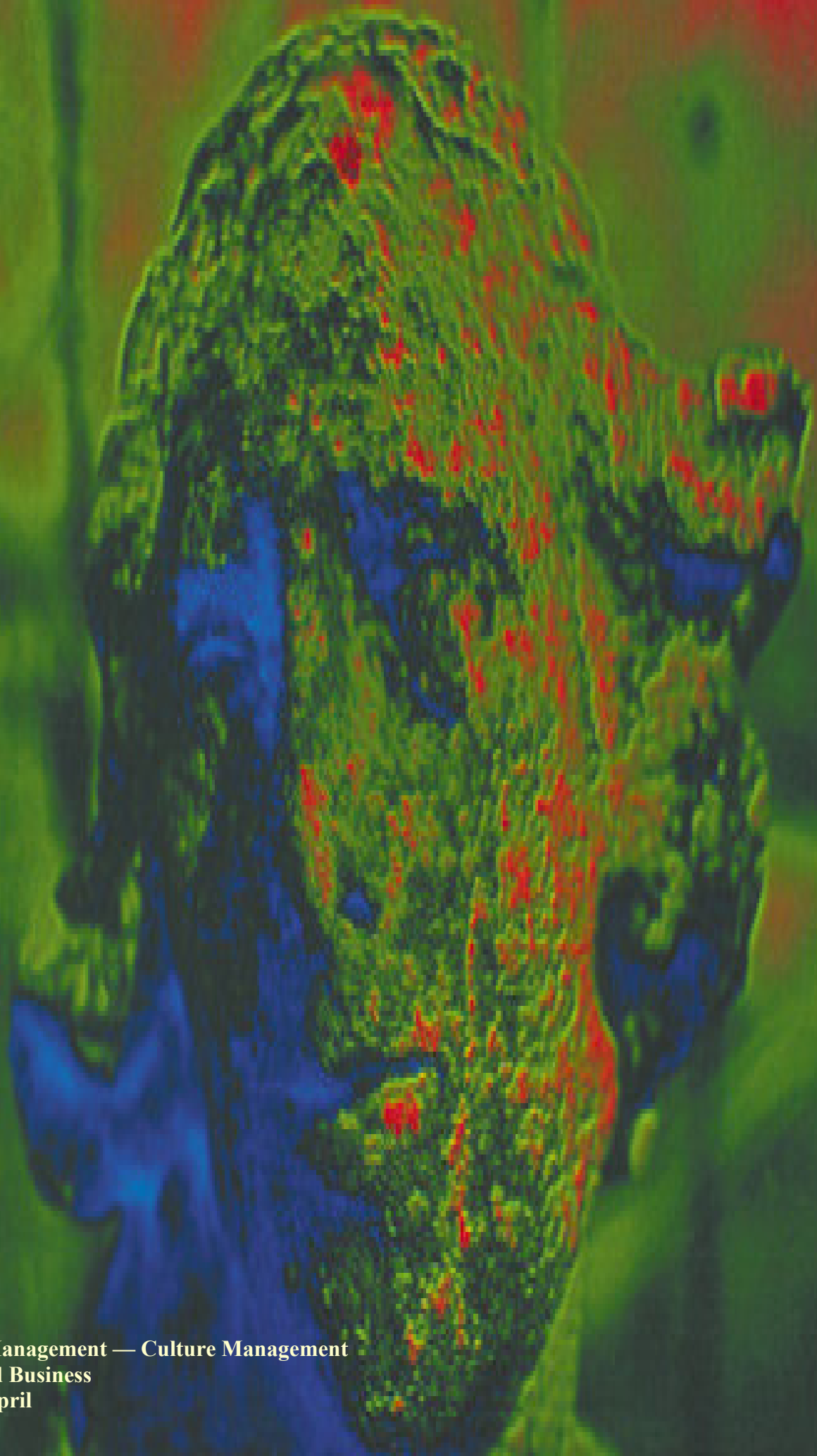
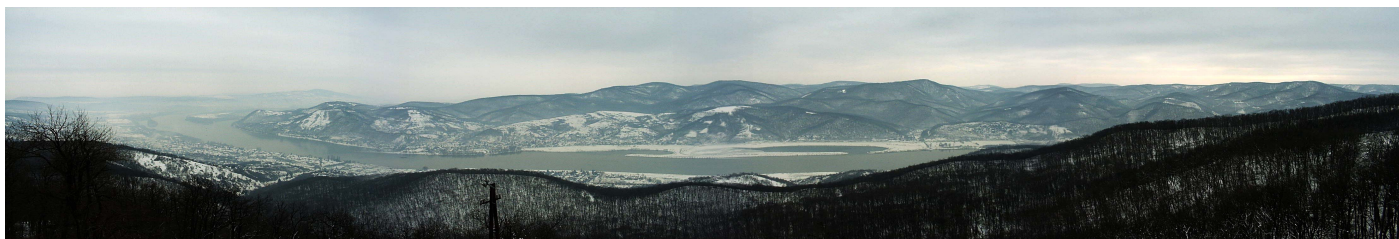


KÓDEX

BULLETIN

International Management — Culture Management
Art, Society and Business
Nr. 2 2007 April





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Photo on front page:

Saint Franciscus
by Németh Zoltán Pál

Next:

The language that does not need translation— Music in all aspects

Classical Music and Jazz Professionals and Amateurs Music for Children and Youth, Hungarian Musicians in the Netherlands, Dutch Musicians in Hungary Music in Communication Methods and Life Styles Music for Therapy

Art is a bridge between image and realism. Image is driven by emotion. Emotion leads us to act in real life; still we need *Art* to admit it. Through art we can put our fear and happiness on stage, we dare to say or to show those, we learn to read between lines. In an absurd environment we are free to create, to show and to see the absolute truth that we are not able to show and to see in our controlled day-life.

An artist is a free child while we are adults, tutors, dictators or adopted children. He is free to show us as we are. But he is also free to show the others as they are. He is able to montage both of them in one and present it in his work in harmony or in disharmony depending on whether he wants to focus on similarities or on differences.

When we want cooperate we must always focus on similarities; at the same time we may never forget that we are different, and that must be respected. (*elk*)

Tordai Csilla: Agora Program Importance of Culture in the European Union



The Education and Culture sector of the European Union organised the conference of *A Sound of Investment to the EU* in December 2006. The Conference was chaired by Mr. Jan Figel and Mr. José Barosso. About 300 participants arrived from all countries in Europe representing both the governmental and the cultural operators or organizations.

Hungary was represented by cultural operators: Edit Andor (Theba) and Rózsa Tóth (Forte Production), but not the government. Holland was represented widely by the different departments of the government, education and artistic organizations and other cultural operators. Such cultural

operators in the Dutch—Hungarian cultural relationship were represented by Eva Lilla Kronauer (Kódex) and dr. Csilla Tordai (TCH).

Mr. Jan Figel, the chairman of the European Cultural Committee opened the session. In his speech he emphasized that all national governments should have supported the mobility of art and culture at all possible fields. According to him the chance should be given to all cultural operators equally in all European Union countries. An organised way, a framework of cultural cooperation should be established in the field of culture and education.



A Sound of Investment Conference, Education and Culture Program, Brussels 4 December 2006 Foto: elk

For realization all participants were requested to share ideas and proposals.

In the morning session of *European Tasks for Realisation of the Aim and Challenges of the Cultural Program* very important issues were raised such as cooperation within the EU; different aspects and cooperations of international organizations; the importance of the communication and exchange in the cultural field.

Participants of the conference arrived mainly from the Netherlands, France, Denmark, Belgium and England (65%). Therefore the key message that was born in the conference reflected their opinion. However, it was well recognized by any other representatives of the other EU countries. They pointed out that after the political success of Europe, the culture requires to be in focus in the coming European Program. Art and culture are the ones who express the actual reality and the collective identity, therefore those are determinant in the formation of the European thinking, awareness and common respect.

The European Union placed the following to be the main task, namely to built smaller projects by initiation of smaller cultural operators into its bureaucratic structure in such a way that those are establishing balance between the creative industrialized politics and the non-profit cultural section which, by

the way, has a great influence on the economic welfare.

They agreed that more EU platforms should be formed for dialogue, sharing and exchanging knowledge. It was commonly recognized that they need more concrete actions to perform art to the wide public. Culture should be considered as the engine of innovation, and so it should be prevent that significant cultural works are marginalized in the international environment.

The conference aimed to integrate cultural dimensions in agreements of cooperation with third countries; furthermore that those initiations should be encouraged by financial tools as well, such as tax deduction or permission for using private belongings to support cultural activities.

It was highly recognized that an improved management and governmental coordination are necessary when a European cultural unit with national identities is under formation. Ideas were raised as the *European Cultural Days, or the European Cultural Heritage* etc. All participants found important to establish cultural centers in Europe wide in order to learn each other's cultures better.

The Agora Program, the cultural program of the European Union (2007-2013) will be the framework, a common platform of this great scale plan of our community. It wants to ensure a platform of communication and exchange, Centrum of Expertise, furthermore alignment of organizations with common interest.

During the conference I had an opportunity to talk to Mr. Jan Figel personally, who has already known my activity, therefore we could also discuss my future plan and the effect of the new program on it. He agreed that different cultures should not separate but with a common curiosity those should bring people together within the European Union. He found necessity to point out that the local government should recognize the local initiations and they should support them from the beginning through local facilities.

He asked me to send my plan regarding to the improvement of the cultural exchange between Hungary and the Netherlands, specifically in Amsterdam, which until now has been on quite a moderated scale. He found the initiation reasonable to support knowing that Amsterdam is always a place to those who are looking for something new, something with free spirit and mind. If anyone who could enjoy success in Amsterdam, it is more than sure that he would be successful wherever he would be in the world.

In the afternoon, Mr. José Barosso, the former chairman of the European Committee had a presentation about the *Culture and Europe*. He pointed out that he found this program extremely important. The culture is a bridge between nations. That is important not only politically but to keep Europe united. The unity of the cultures must be established on such a way, national identities of the individual member states are preserved, but promoted. One of the main tasks of the chairman of EU should be to enclose the Cultural Program to the Program of the European Union and to make it common in our daily life.

We are to summarize the coming conferences and workshops of the Education and Culture Program (2007-2013). In the next issue you can read about the workshop with the members of the cultural committees.

The Maastricht Agreement and the Article 151.

Culture Policy

The Treaty of Maastricht (1992) establishing the European Community, defines the competence of the Community in the cultural field and indicates it in the Article 151, where it says: *'the Community shall take cultural aspects into account in its action under other provisions of this Treaty, in*

particular in order to respect and to promote the diversity of its cultures.'

This article defines the role of the EU in the cultural field and sets out its main objectives such as to preserve the cultures of the Member States, and to respect national and regional diversity and at the same time to bring common cultural heritage; to encourage cultural creation;



The conference room, where the Treaty was signed on 2 Feb. 1992 in Maastricht

to take the cultural aspects under consideration in all EU policies and to encourage cooperation between the member states and with third countries. (elk)

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http://ec.europa.eu/culture/eac/index_en.html

Culture and Community Policy

http://ec.europa.eu/culture/eac/sources_info/compolitics/politics_en.html

Education and Culture Program

http://ec.europa.eu/culture/eac/sources_info/pdf-word/BrA4_cult_07_13_en.pdf

The Maastricht Treaty and the Origins of the EUR and the Cultural Policy

http://ec.europa.eu/economy_finance/euro/origins/origins_4_en.htm

Hungarian Film Club Evening in Leiden on Hungarian Culture History

7 November 2006 7 November 2006

17:00 Bacsó, Péter: A tanú (The Witness) 19:30 Natural and Cultural Heritage of Hungarian

12 December 2006 12 December 2006

17:00 Tímár, Péter: Egészséges Erotika (The Healthy Erotics) 19:30 The Conquest of the Carpathian Basin

6 February 2007 6 February 2007

17:00 Tímár, Péter: Csinibaba (Pretty Girl) 19:30 Jewish Architecture in Hungary

6 March 2007 6 March 2007

17:00 Pálffy György: Hukkle 19:30 The "Golden Age" at Rex Sigismund Luxembourg, the Hungarian King

3 April 2007 3 April 2007

17:00 Lulu's Return, about a film that must be born 19:30 Lulu, Hungarian Children in the Netherlands
19:30 Lulu, Hungarian Children in the Netherlands and Belgium after the WO I.
and Belgium after the WO I.

15 May 2007 15 May 2007

17:00 Nimród, Antal: Kontroll (Control) 19:30 Báthory, the King of Hungary and Poland and the dream of the Commonwealth



Location:

Leiden University , Studentencentrum Plexus, Spectrumzaal rood
Address: Kaiserstraat 25, 2311 GN Leiden Presentation

entrée: EUR 7.50 (student: EUR 5)

We present the movies in English or with English subtitle with the introduction of film experts, directors, film critics in cooperation with the Cultural Institute in Brussels.

See information on the films <http://www.imdb.com/>

<http://kulturhaz.blogspot.com>

Hungarian Film Club and Cultural Heritage in Leiden

Continue in 2007/2008 years

After the Hungarian movies please joint to our cultural heritage evenings about Kodály Zoltán, and the music in the society; Hungarian language discovered by Dutch, Renaissance in the Carpathian Basin, Covina's and Great Libraries etc.

See our website and subscribe to our newsletter.

<http://kulturhaz.blogspot.com>

Bridges on the river Ipoly - Land'arts

47 BriDgeS! „Inner and Over the River Ipoly...”

Based on the article by Péter Németh Mikola

„Golden bridge between me and you...” (mykwla)



River Ipoly

Foto: Nordtour.hu

The River Ipul/Ipoly/Ipel'/Eipel turned to be *River of the Fairy Tales* after the Peace Treaty of the World War I. and II., when it became a border

river of Hungary and Slovakia. Later under the Communism and industrialization they tried to modernize it for shipping. Troubled and shipped.... Well, yes it became troubled but shipped in the stormy 20th century. We all know that fishing in a troubled border water might be dangerous. Unfortunately that is the case. When we face to some “facts” and objects in the deep of the history, in the political atmosphere, it might cause pressure and more trouble unnecessarily, which no one wants.

This is a risk you run by investigating the case of the River Ipoly. In the first phase it became a border-river. The border-river broke the strong relationship of the more centuries of local cultures: the archaic community of Palóces, Slovaks, Hungarians, Jews, Russians, Polish, Gypsies. This period a long artificial border-zone was built along the natural banks of the river with removing the natural paths, the old wooden, iron and concrete-bridges, and so the cross-paths to families, relatives and friends. Furthermore, due to the industrialization project, the environment suffered this century very much: pollution, animals, special species, the natural rhythm of the river and so on.

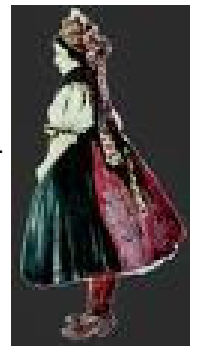
„Golden bridge between me and you...” Through the classical Old-Greek spirit, the Christian Europe is able to build bridges between different people, nations by creating such a life-situations, where the

BriDgeS receives a metaphorical meaning i.e. bridges between banks and souls. Yes, because a BRIDGE is an instrument of good-will, it delivers love and respect towards each other, rather than dislike. That is why we built the House of Ipoly, and so we believe in it. (mykwla)

But what can we do? And if we can do anything, what are the realities?

The ones who live in the Ipoly-Cultural Area they feel, they know in their genes, that the reality is far beyond the area of the river Ipoly. They established the HOUSE of IPOLY, a framework of the Hungarian natural and cultural heritages along the River Ipoly, which linked them to the River Duna (Danube), the main artery of the Carpathian Basin.

In this area different nations, cultural or ethnic communities—the archaic community of Palóces, Hungarians, Slovaks, Germans, Jews, Russians, Polish, Gypsies—had lived together for centuries. That symbiosis created harmony in their own traditions, ideas, cultures. In the last century this harmony was interrupted and let them stay isolated on a cultural island in many cases; This—now, in the early of the new century—can be reestablished through the free-streams of people and the spirit of Europe.



Palóc girl

There used to be 47 bridges on the 169.7 km of the river. Today you can cross it on 4 bridges in the areas of Letkés >< Salka, Parassapuszta >< Ipolyság / Sahy, and Balassagyarmat >< Ipolytarnóc. Every 4 km you used to be able to cross from the left side of the river to the right side and *vica versa*. Now you must go around 45 km at least to come over. That means not only a long distance to cover, but also the given culture-area is still isolated not having cross-roads on river, asphalt or rails. That vacuum has a negative influence on the communities in culturally, but also economically

having inadequate infrastructure. That needs to recover urgently using the facilities both in Slovakia and Hungary being now EU members.

The first step has been already made. In 2004 the Ipoly Euregion requested an investigation and proposal for the most efficient solution. The proposal prioritized the needs of the bridges, therefore the most crucial crossing—points are covered in the first phase, whereas those bridges can already raise the infrastructural situation of the area to an adequate level, while other bridges based on the local requirement can be built in a later phase. Experts in infrastructure design have made their proposal for the first 8 bridges to build with a budget of EUR 13.5 mln, which should be covered by the national—Hungarian and Slovakian—funds and EU funds such as the Interreg III, for instance.

(1.) Ipolydamásd >< Helemba/Chl'aba



Carneval in Helemba and Ipolydamásd Photo: Mikola

There used to be a military bridge that was seriously damaged by the flood in 2000. Despite the renovation the government demolished it, however, an international bicycle path was

on it. Since the 1990s the local clubs of cultural heritages have been holding their traditional celebrations like the Carneval in Damasd. To rebuild the bridge, all permissions, plan and budget are available, but the construction work must have been stopped due to the protest of the National Park of Duna-Ipoly. According to the Natural Reservation Park there are very special species of frogs, that might be extinct as a result of the planned infrastructure. Experts are still looking for a solution that can satisfy the interest of the villages and the nature.

(2.) A Vámosmikola >< Ipolypásztó/Pastovce or Vámosmikola >< Ipolybél/Bielovce

The local people, especially the local protestant communities, that had an organic relationship between these settlements, has an interest in recon-

structing the bridge urgently. Beyond the network the local people lived here in a relative good harmony even in the difficulties of the last century. That harmony is wished to be reestablished. You can still find the footprint and bit of the old road to Pásztó that leads to the bridge, although that is in a very bad condition. There is an alternative to build the bridge between Ipolybél/Bielovce >< Vámosmikola. Here you can find the road to the bridge in relative good condition, that makes the financial needs moderated.

(3.) At Viskovce >< Ipl'om/Ipolyviska, the bridge is still standing at the Slovakian side; the road to the bridge in Hungary is in a fairly good condition. Therefore the reestablishment of the bridge is possible without any problem at low cost.

(4.) Drégelypalánk >< Ipolyhídvég / Ipel'ské Predmostie. The road stops 150 m from the river. That means that a complete reconstruction is required, including the dam, the road and the bridge itself.

(5.) Kóvár/Koláre >< Újkóvár—Hardly anything remained from the old bridge and its infrastructure, therefore a complete reconstruction is required, including the dam, the road and the bridge itself.

(6.) Órhalom >< Ipolyvarbó/Vrbovka

About 1 km of the asphalt road is available, and the dam is also in good condition. Due to the wide flood-area, a low dam is enough, which moderates the investment significantly.

(7.) Pöstyénpuszta >< Pető/Pet'ov

The village in Hungary is quite close to the river, while on the Slovakian side about 1 km of the asphalt road leads to the bridge. Although the bridge exists, improvement of the bridge and the dams are necessary.



Pöstyénpuszta preparation for the new bridge Photo: Felvidekforum.com

(8.) Rárósmulyad/Mul'a >< Nógrádszakál

A bridge and a road to the bridge are necessary in the Hungarian side, while in Slovakia the renovation of the current road is enough.

Funds for infrastructural development are available, plans and permissions especially in the Province of Pest, Hungary have been issued. Unfortunately for the completion of the permission some bills of the national and public roads need to be issued by the Slovakian government, furthermore other bilateral meetings and conferences between Hungary and Slovakia should be taken place in the matter of the BRIDGES. Good-will, time, patient and fore (and free) thinking are definitely required from all involved participants.

And until THEN?

order to make Europe, the EU a democratic and highly developed community where each citizens regardless its own culture feel home, wealth and in security.

To rationalize this, education, cultural exchange programs, governments and business must work together. In Europe there are people, in business people works, the culture is about people. It is about us.

*In one hand, you can draw the map of the differences of the economic standards in Europe. Here you can find extreme differences although each member states - we are referring to the new member states in 2004 and 2007— must have reached the minimum economical standards in order to join the community. For a more efficient cooperation these economics should be supported to reach the average. Therefore a **Regional Policy** was issued. On the other hand, where the cultural diversity is most obvious and concentrated it is the place of the*

Kronauer— Regions in EU: Regional Policies and the Euregions

Europe is one of the most colorful society amongst the continents in the point of culture. You can find large cultural communities like Germans or French, and very tiny groups of cultural communities like Basks or Catalans. However even within one cultural communities you can find sub-cultures or other cultures in symbiosis. This multicultural Europe signed a contract to cooperate for a highly developed European Union that delivers the highest life-standards and security that is possible. In order to achieve this great goal education, cultural transparency and cooperation, furthermore similar economical standards are required.

The EU—until now—has been focusing mainly on the equalization of the economical standards, however it has been realized and a very strong step has been made towards to integration of the culture and innovation, economic development programs by calling for the EU Education and Culture project in

*border area. In order to escalate the cooperation, the understanding and the joint effort for a better infrastructure and economical benefits the EU established the institute of **Euregions**. What is that instrument? Briefly you can read about the policies and the institute with the special focus of the Ipoly area in Hungary and Slovakia as an example.*

Regional Policy

Although the EU is one of the richest parts of the world, there are striking internal disparities in income and opportunities between its regions. The entry of new member countries in 2004 and the others in 2007, whose incomes are well below the EU average, has widened these gaps. Regional policy transfers resources from affluent to poorer regions. It is both an instrument of financial solidarity and a powerful force for economic integration.

The Regional Policy promotes solidarity and cohesion. It aims to benefit citizens and regions that are economically and socially at a lower level compared to EU averages. Because of the positive benefits the gaps of income and wealth narrow between the poorer countries and regions and wealthy ones. This policy does not apply only to the new member states, due to before the enlargement this difference could be recognized, as well.

One of the current priorities is to bring living standards in the new member states closer to the EU average as quickly as possible. Inequalities have various causes. They may result from longstanding handicaps imposed by geographic remoteness or by more recent social and economic change, or a combination of both. The impact of these disadvantages is frequently evident in social deprivation, poor quality schools, higher unemployment and inadequate infrastructures.

In order to mitigate the inequality the EU raised four structural funds for the regions as the cost of success.

- European Regional Development Fund;
- European Social Fund;
- Common Agricultural Fund;
- Common Fisheries Policy.

These funds will pay out roughly one third of total EU spending. Besides the Structural Funds, the EU established a Cohesion Fund to finance transport and environment infrastructure in certain member states.

The Interreg III, the Urban II, Leader + and the Equal Funds are supporting the cross-border and inter-regional cooperation—**Euregions**; sustainable development of cities and declining urban areas; rural development through local initiatives; and combating inequalities and discrimination in access to the labour market.

With enlargement, the area and population of the Union has expanded by 58% while GDP has in-

creased by less than 5%. The GDP of the newcomers varies from about 85% of Union average to about 35-40%. In order to narrow the gaps between the income of the poorer countries and the rest of the Union, the EU created tailor-made financial programs. These programs are worth billions of EURs in total, with further funding available for the post-entry period. These financial programs are the ISPA (the Instrument for Structural Policies for Pre-accession) that finances environment and transport projects; or the SAPARD (Special Accession Program for Agriculture and Rural Development) that concentrates on agricultural development ; or an addition to the former PHARE program a budget is to strengthen the administrative and institutional capacity of the members states.

['Regulatory Aspects.' European Cultural Portal](#)
['Regional Policy.' European Commission.](#)

Euregions along the River Ipoly

Along the Hungarian - Slovakian border five Euregions were established: Vág-Duna-Ipoly Euregion, Ipoly Unio Euregion, Ipoly Euregion, Kárpátok Euregion and the Western Pannonia Euregion. The Euregions are operating and co-operating with the neighbouring regions in the field of integration, education, infrastructure, environment, development and culture. Their activities are supported by the Structure Fund and other EU funds such as Interreg, Phare CBC and Program and Project. The Euregions were established by civil initiation and turned to administrative groups building up relationships with other Euregions in the EU. For instance, the Kárpátok Euregion has an intensive relationship with the Rijn-Maas Euregion, while the Ipoly Euregion has a relationship with the Elzas Euregion. The Ipoly Euregion voted for membership of the Association of Euregions in the EU as the first one from this area. The advantage of Euregions is multilateral. They initiate direct cooperation between councils and settlements, and represent their interests at higher governmental and academic level. Such an initiation

drew lack of the bridges along the Ipoly to the attention of the governments. The Euregions are the largest civil initiators of environmental problems, too. They raise their voices against, for instance, the damages caused by the unfinished Gabčíkovo-Nagymaros Dam System or the pollution by industries, and by power stations, like the Nuclear Power Station in Southern Slovakia.

However, the local Euregions have still a lack of operating experience. Many Euregions were established in the border areas, some of them even in the same territory with the same interest, however the differentiation of political views diverges them from each other. They try to operate alone instead of together. The other lack that makes the Euregions operation difficult is to draw financial support of the specified EU funds. The financial budget is available, the aim of the operation is positively approved, the banks are starting the finance, but the government does not show full cooperation at the final approval. This leaves the projects open.

The Bridges



Mária Valéria bridge in 1945

In World War II, the Mária Valéria bridge between Esztergom (Hungary) and Párkány (Sturovo, Slovakia) was bombed. For almost 60 years the ruins of the bridges had been left standing on the banks of the River Duna (Danube). In 2004, the bridge was renovated and opened as a symbol of good neighbourhood of Hungary and Slovakia. According

to the governmental decision further bridges will be built using governmental and EU development funds in Pöstyénpuszta, Kővár, Komárom, and Ipolytarnóc in the close future. As Ms. Katalin Szili, the chairman of the Hungarian Parliament says: *'the new bridge will connect two countries, two regions and: Hungarian people to Hungarian people.'*



Maria Valeria Bridge Today

Not only bridges but new roads are also planned to connect the two states. The EU Infrastructure projects such as *TINA-TEN corridors* provide funds for train and road development both in Slovakia and Northern Hungary. While these projects are meant to support the economic viability of the EU as a whole, the infrastructure also services to bring Hungarians and Slovaks, Hungarians in Slovakia closer to Hungary, Slovaks in Hungary to Slovakia themselves.

Projects have also been started to renovate the destroyed Ipoly-valley rail-road that operated before the World Wars. Such an example is the project of the Ipoly Unio where a cut in the railway line at the border for a length of 6,5 km has to be repaired to revigorate the transport possibilities of the local inhabitants. 10 years ago, the complete project was prepared, and received full theoretical support; however financial support has not arrived yet. Such trains are in the interest of all inhabitants at the two side of the border.

Politics, however, has not been ready for it yet. And until then artists and citizens are building Land`Arts and Bridges over the River Ipoly connecting countries, cultures & people.

Expanzió

Performance of Modern Arts without Boundaries

Based on the article by

Németh Péter Mikola: Expanzió – Weekend >< Expanzió >< Expanzió >< Ekszpanzió

Antistrophic story of an experimental film series being in progress

The 20th century ended in that very year of 1989 when the story of Expanzió had just begun with an “explosion” on that very hot summer day in the first week of July. The axis mundi of the festival was a brightly white Baroque aisle in a Greek Orthodox church in Vác, Hungary. That had been already “desecrated” and used as an exhibition-room by that time; and which has been emptied, but, it has turned to a sacred place time to time.

If we can believe in the intuition of Joan Lukács, we must admit in our testimony – with the term of Eco Umberto in his *New Middle-Age* - that we have been – and stay forever - victims of an apocalyptic-plan of the last century, in which – according to Francis Fukuyama speaking on “*the end of the history and the last man*” – ideologies come to nothing, while the religion lives its renaissance, and the man became a subject of the non-historic reality. The century, when we could have delivered evidences to prove the “real and believed truth of the simplicity of the life” against our “fears on the World’s End” and in its culture and its civilisation we were born, was mutilated in space and time.

It lasted 75 years from 1914-1989. The modern intellectuality is primary formed by the almighty strength of the scientific thinking, for example, the relativity theory (1905-1920) by Albert Einstein that has had an enormous influence on the modern society. However, the two events, which had the most effect on the society were the World War I and II. The century was featured by the huge “idea-quakes”, furthermore the effect of the Soviet revolution in



“Post Morten” at the Eastern Railway Station
Ekszpanzió, 2005

1917; the Peace Treaties in Paris 1920 and 1945; the discovery of the atomic fission by O.Hahn, F. Strassmann and L. Meitner with the assistance of E. Fermi, L. Szilárd and J. Wigner in 1939. A. Einstein sent a letter of protest to the President F.D. Roosevelt, in which he had described the nightmare of a potential atomic disaster. (The letter had been never responded). Some years later, a research group led by R. Oppenheimer executed the first test of atomic explosion (15. 07. 1948), which was followed by the bomb attacks in Hiroshima and Nagasaki on 9 August 1945; the end of the colonisation (1919-50); the formation of the communist countries (1919-1950); the two super-power of the world: USA and the Soviet Union exercised power above the globe; the divided Europe... all these are the results of the world wars.

...

And today. We hear hardly anything about the Russia, the ex-Soviet Union, more about the USA ...

and the European Union is expanding.

“Vác - in Abdéra, former two good friends” < Bar - Do Sih & Mycoola >< Mycoola & Bar - Do Sih > artistic “entrepreneur” aiming the future.

Ekszpanzió Weekend >< Ex - Panzio >< Expansion >< Ekszpanzió International Modern Art Festival, or as it is also called: Alternative Festival. In such a happening, artists and audience experiences some

This is a process: through transcendent organism of a performer, the performer creates the art. That is why he or she is capable to create a transcendent bridge between the witness (i.e. audience) and the "Something" or "Nothing". A performer is a man of action, a pontifex i.e. the spirit of a bridge-builder. The performance as a type of art is suitable to perform actual problems of the current society authentically.

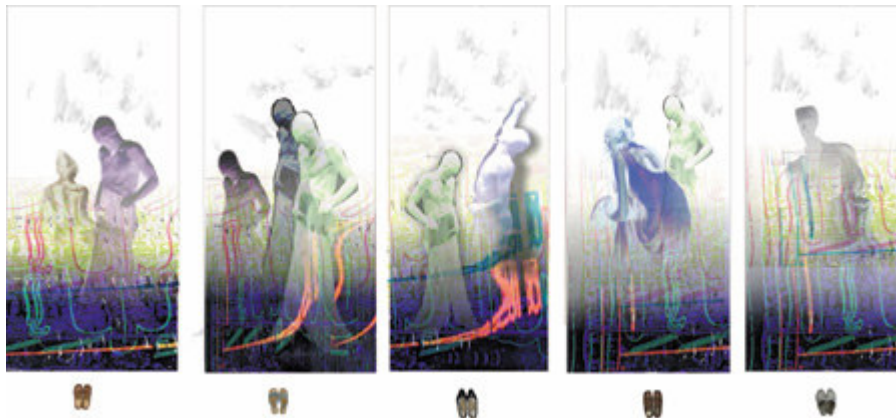
Poets, the performers:

Ladik Katalin
 Kelényi Béla
 Németh Péter Mykola
 Mészáros Ottó (S)
 Konczek József

Fine artists, the performers:

Kovács István
 fe. Lugossy László
 Szirtes János
 Dzuigas Katinas & Linas Lansbergis (L)
 Michail Olos (R)

Today the team of Ekszpanzió is working on an experimental film series about the performances in the last 15 years, analysing and artistically directed



HAász Ágnes: Turkish Bath

Ekszpanzió, 2005

.Musicians and orchestrs, the performers:

Szabados György
 Binder Károly
 Szabó Sándor
 Szőke Szabolcs
 Markus Eichenberger (CH)
 Nikolay Ivanov (BG)
 Semző Tibor

attempting to answer the question of the effect and re-effect of the positive and negative influences of certain social processing and modern art.

Each year Ekszpanzió rises a question and explored thematically: "Music", "Neoism", "Hermit", "Union<>Bridge", "Saman", "Fortress", "Belvedere", "Saint Fransiscus", "Islam", "Dream". Through the performances you can experience how the the ethos is forming and deforming locally and globally in our expend

Independent, alternative theatres, the performers:

Csetneki Gábor > SZÁRNYAK SZÍNHÁZA
 Olescher Tamás Multi Média Színháza
 Lantos László (Triceps) > APHASIA
 TEÁTRUM former OPÁL SZÍNHÁZ

Exhibitions of :

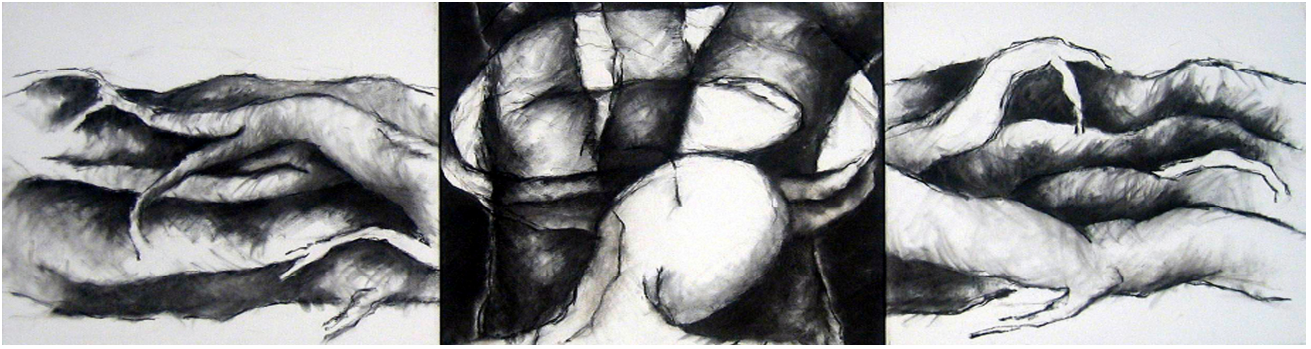
Gaál József
 Csorba Simon
 Haász Ágnes
 Baksai József
 Bogdándy Zoltán Szultán

Art historians, theorists, criticsists, publishers of Expanzió:

Bárdosi József, art historian
 Bohár András , philosiphist, esseyist
 Köpöczi Rózsa art historian
 Nagy Pál writer, criticus

You can see some image and artist on the magazin Napút (Sun-way, Hungarian)

<http://www.inaplo.hu/na/tarlat.html>



BEATY CZETŐ:
FROM HUNGARY WITH LOVE
The language of visual art

It started with an interview. Journalist-musician Cornelis Pons went to Budapest with Mari Mészáros and Beaty Czető, two Hungarian artists living and working in the Netherlands. His aim was to interview them back home, to confront them with their past. He was falling in love with the city and the idea for a project was born: “From Hungary with love”. Result: a trans-cultural project, where not only the artworks, but also the artists met each other. Fierce discussions took place between writers, journalist, visual artists, art critics and musicians about art and politics, about differences and similarities. Cities like Vlaardingen and Budapest are opposites like herring and bull-blood (the well-known Hungarian red wine). The exhibition proved that the combination of those two things can be a true challenge.

Europe was divided after WO II, and Hungary had to wait 50 years for real freedom and democracy. Now, as a member of the EU and the NATO, the country is reaching out for international contacts. Borders are fading or disappearing completely, but the barrier of language still exists, making communication difficult sometimes.

Art is the perfect tool to bridge this barrier. Visual artists, musicians and dancers can communicate without words, just with images, sound and motion. Globalisation doesn't mean the end of the cultural diversity. Trans-cultural projects can enrich our life, inspire artists and spectators. Unexpected encounters and reflections lead to new inspirations and challenges, to a better understanding be-

tween countries with different historical backgrounds and cultural traditions.

2004 was the year of the Hungarian cultural season in the Netherlands. “Hongarije aan zee” – hundreds of events designed to introduce all fields of contemporary art and culture to the Dutch and European audience.

So I started a new project, this time with Rob Geenen and Bálint Szombathy. The opening of the Main-Danube Canal in 1992 has provided an open waterway route, connecting the North Sea with the Black Sea. The historical and geographical contradictions along the waterway have set the motivation to follow the route and to discover new sources of interpretation by new confrontations and artistic reflections.

7 Dutch and 7 Hungarian artists were asked to reveal on the idea of a journey along the waterway route Meuse-Rhine-Main-Danube. This system of rivers creates a connection between the two partner-cities: Budapest, the “Paris of the East” and Rotterdam, the “Manhattan at the Meuse”.

Artists are communicating in the context of an urbanizing environment, in which existing borders are fading. The waterway as the physical opposite of the global stream, the internet.

The latest Hungarian-Dutch project I organized with Ágnes HAász and Ad van der Kouwe.

One of Hungary's greatest poets, Attila József (1905-1937), was born 100 years ago and committed sui-



Counsellor press and cultural affairs of the Hungarian Embassy Mrs. Márkus, chairman HEAA Ágnes HAász, Beaty Czető

cide at the age of 32. The HEAA asked 32 Hungarian artists to make new electrographic work, inspired by the poet and his poems. The exhibition of 32 works was traveling around the country for a whole year and then we decided to bring the show to the Netherlands.

Searching for a Dutch poet, we found Piet Paaltjens (1835-1894), a priest-poet-self-murderer.



Reception in Budapest, with the Dutch ambassador Mr. Nouhuys, Beaty Czetö, Cornelis Pons, the Dutch alderman of culture in Vlaardingen Mr. van der Velde, Péter Orosz and Mrs. Nouhuys

12 Dutch artists reflected on the poet and his work.

A posthumous meeting between two melancholic poets, a poetic encounter of rough reality and tragic humor. At the same time new contacts between Dutch and Hungarian visual artists, poets, performers and musicians, living and creating in the 21st century, searching for conjunctions, while learning about each other's cultural heritage.

Organizing projects costs a lot of time and energy, but it is every time a big challenge, so I'm just going on and on. Many thanks for the Hungarian and the Dutch Embassy, the city halls of the participating cities, organizations, companies and all co-workers. Without them it was totally impossible to go on.

CURRICULUM VITAE

Beaty Czetö

Beaty Czetö (1958, Nyíregyháza, HU) lives and works since 1980 in the Netherlands.

She is visual artist, making paintings, drawings, etchings and electrographique (graphique made with digital tools). She teaches at the Free Academy of Vlaardingen, gives team-building workshops in her studio, organizes art-projects.

Projects – a selection:

“From Hungary with love” - a Dutch-Hungarian trans-cultural project with Cornelis Pons, 2002

“Wired Banks” - a Dutch-Hungarian project

of the Ataraxia Foundation Rotterdam and the Magyar Műhely Gallery Budapest, 2004-06

“Attila József-Piet Paaltjens / a poetic encounter” - an art project of the HEAA (Hungarian Electrographic Art Association) Budapest and the Kunstwerkt Foundation Schiedam, 2006

She had several exhibitions in Hungary and in the Netherlands.

A selection from Hungary:

Budapest: FMK Galéria, Galéria IX, Vasarely Múzeum, Kiscelli Múzeum, Csók Galéria, Miskolc: Rákóczi galéria

Exhibitions – a selection:

FMK Galéria, Galéria IX, Vasarely Múzeum, Kiscelli Múzeum,

Csók Galéria Budapest, Rákóczi galéria Miskolc / HU Stedelijk Museum Schiedam, Hollandia Galerie Vlaardingen, galerie Dutch-Art Rotterdam, Grafiekwinkel Inkt the Hague, Museum Rijswijk, Korenbeurs and Pand Paulus Schiedam, 't Oude Slot Heemstede, galerie Hüsstege den Bosch, Gorcum Museum, galerie Buddenbrooks den Haag, Las Palmas Rotterdam / NL

Cornelis Pons wrote about her: “Strength, emotion, drama, vitality. The work of Beaty Czetö is like “flamenco puro”.

A fierce dance of paint, charcoal, pencil and ink. A fight on canvas and paper. Beaty is virtuously wrestling with the material. Just like haar figures, monumental and strong, are wrestling with their own feelings and motives...

Everything in the work of Beaty Czetö is tension, conflict and a cry for freedom. She lives since 1980 in the Netherlands, but she stayed Hungarian in her heart. Figuration - in Hungary after 1956 regarded as “politically correct” thus compulsory – and abstraction are no opposites in her work.

She always starts with a line, with a drawing, it's growing until a new, more abstract, but still recognizable composition arises.

Form and content are one. Each line, each movement on paper or canvas is emotion. Each movement, each pose is an accurate expression of complex emotions.

Beaty Czetö can convert her fascination for movements, poses and gestures of the miraculous machine of the human body into a fascinating, e-motioning artwork.”



Beaty Czetö: Sub Rosa

Anna van Duin : Sounds from Hungary



In 2004 I was in Hungary, it was my first time. I stayed in a traditionally elongated house, in the village Borsosberény. It was a little bit like jumping back into my childhood. (I had a lovely childhood): only very few cars, and so much life in soberness. It felt benevolent too, because all Western abundance also ensures a lot of restlessness. That restlessness has being reflected in our sounds. We have lost sounds in the Netherlands and have won others. Whether that is a loss or profit?

In Borsosberény I enjoyed the silence, and the sounds which emphasised silence. I had a small digital recorder with me and I recorded soundpictures that sounded characteristic to me: the church bells in the morning (only one car passed during the long clacking of the bells), the chickens and the pigs of the neighbour/mayor, the sound of the water pumps in the village (from the time that not everyone had running water), an iron fence moved by the wind, a thumping engine of a ferry, a village-festival, a nightingale in the silent night. Only when you tape sounds, you realise how many disturbing sounds penetrate. Only when you tape sounds, you realise that almost everything has a characteristic sound. And how beautiful real silence is!

I have used parts of these sounds in my multimedia art project "*JAZZ/ Art in times of Crisis*", and possibly I will see use them as well in the future. Return to Hungary and Borsosberény again for some

ARTicle

weeks is a wish, to look at and listen to the present situation. Because there is much more what I cannot find in the Netherlands (anymore). It is an inspiration for art directly and indirectly.

CURRICULUM VITAE

J.A.M.M. (Anna) van Duin
Utrecht

Studies:

- 1973 Academy for visual arts, Utrecht (HKU)
Fashion-designing
- 1985 Academy for visual arts, Amersfoort (HKU)
First degree painting and drawing
- 1987 Post-academic course "Filosophy of Art"
by Hans Koopman

Anna is an artist, a docent and a former fashion-designer. Nowadays she is giving art related coachings to people with a handicap and organises workshops for artists, students and children.

Exhibitions:

Her first exhibition was in 1985 NV Huis: Installation/performance "Broken Statues". Later she had several exhibitions all over the Netherlands and abroad such as in Amsterdam, Utrecht, Heineken Zoeterwoude, Rhenen, Almelo, Durgerdam in the Netherlands, in Paros, Greece, Royal Academy of Art, London, UK.

In 2005 she presented her multimedia project „*JAZZ / Art in the time of Crisis*” in Utrecht and Durgerdam.

See for more information:

<http://www.annavanduin.nl>



Anna van Duin : Jazz Portrait 4



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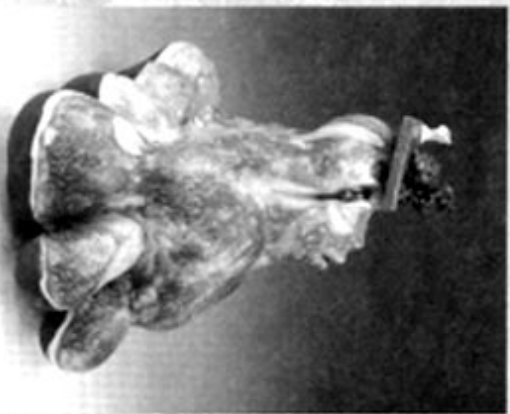
OPENING OP ZATERDAGMIDDAG 7 APRIL

Een prettige opening van een prachtige presentatie van recent werk van Beaty Czeto, Christian Wisse en de Belg Jef van Buggenhout. Aanvang 16 uur en U bent van harte welkom.

KLAS VIJF en PASEN

Uw galerie is ook geopend tijdens de Paasdagen van 13.00-17.00 uur

CHRISTIAN WISSE



Christian Wisse (1956 Terneuzen - opleiding Academie Amersfoort en Rietveldacademie Amsterdam) maakt keramische beelden die min of meer verbeeldingen zijn van mensfiguren, aangetast, verwrongen, aangedaan.

Een weergave van de onbegrijpelijkheid dat een mens zo onwaarschijnlijk wreed kan zijn en tegelijkertijd tot het allermost instaat.

Lelijkheid waarmaast ook de schoonheid ligt

Openingsdagen galerie Klas Vijf: donderdag, vrijdag,

JEF VAN BUGGENHOUT

Jef van Buggenhout (1937 St. Agatha - Berchem, België, opleiding Koninklijke academie voor schone kunsten te Berchem) behoort tot een selecte groep van alom geroemde en gewaardeerde Vlaamse kunstenaars.

Hoewel optimistisch voor zichzelf tonen zijn schilderijen zijn pessimisme over de hem omringende wereld.

De mensen en het nieuws van elke dag zijn een constante inspiratiebron.



BEATY CZETÓ

Beaty Czeto (1958 Hongarije, opleiding Vrije Academie te Den Haag)

is een veelzijdig kunstenaar; schilderijen, tekeningen, grafiek en beeldhouwwerk. Het centrale thema is de mens.

Alles in haar werk gaat over spanning, conflict, pijn, emotie en een schreeuw om vrijheid.

Meestal gebruikt zij voor haar schilderijen slechts één of twee kleuren, want haar sterke composities en de trefzekere lijnen hebben niet meer nodig dan dat.



zaterdag van 12 tot 17 uur - zondag van 13 tot 17 uur

Cultural Evenings in Leiden: Lulu and the Children-Train

3 April 2007

The film project and the Association of Lulu's Return were presented to the public on 3 April in Leiden for first time in the frame of the Hungarian Film Club and Cultural Heritage Evenings Program.

After the welcoming, the history of the Children Train was presented by MA. Kronauer. The presentation was fairly interactive as children of the "train-children" were sitting in the audience. Theory and life experiences met in the room.

In the second phase of the presentation the diplomacy by Ms. Ildikó Márkus, cultural attaché and the representation of the Hungarian Culture Institute in Brussels by Ms. Krisztina Reményik were talking about the human and European values of the help organization and that the project was to build also a monument of this great charity movement by the Netherlands and Belgium.

In the final part, the stage was for Benedict Schillemans, an art director, a screen-writer. Mr. Schillemans's idea was to make the feature of *Lulu's Return*. He was telling us the story and the development of the characters, especially the main character's, Lulu, who was a 5-year-old Hungarian girl having come to the Netherlands in 1925.

The facts and history was getting to go to the background of the mine. Slowly the audience saw only the little girl and the woman later on. They felt her fear and sick and love... of the child... of the woman ... the one who had left her motherland to her "vaderland".

We were on the train in our emotion, as we all are on the train in an entire life when we live in a country where we were not born to. ...

Benedict Schillemans: Production Designer

- 2006 DE UITVERKORENE, Theu Boermans
- 2002 PIETJE BELL, Director Maria Peters
- 2001 SNAPSHOTS, Director Rudolf van den Berg
- 2000 DISCOVERY OF HEAVEN, Director Jeroen Krabbé
- 1996 CHARACTER, Director Mike van Diem
(Conceptual Design)
- 1987 MIND SHADOWS, Director Heddy Honingman
- 1986 THE GOOD HOPE, Director Guido Pieters
- 1985 THE ICE CREAM PARLOR, Director Dimitri Frenkel Frank
- 1983 CISKE THE RAT, Director Guido Pieters
- 1978 BAROCCO, Director Andre Techine
- 1976 MAX HAVELAAR, Fons Rademakers
- 1975 CATHY TIPPEL, Director Paul Verhoeven



In the break—Benedict Schillemans and the audience

AWARDS

- 1990 AWARD 'FEDERICO FELLINI', EUROPE CINEMA 1990, FESTIVAL OF VIAREGGIO, BEST PRODUCTION DESIGN FOR 'WINGS OF FAME'
- 1984 THE GOLDEN CALF, Dutch Film Award for Best Art Director, (Lifetime Achievement)
- 2003 THE GOLDEN CALF, FOR BEST PRODUCTION DESIGN FOR 'PIETJE BELL'

(partial) more information on www.imdb.com

Association “Lulu’s Return”

Information on the subject of Lulu’s Return i.e. the story of the Orphan-trains from Hungary to the Netherlands and Belgium after the World War I.

After the World Wars I. and II, ten thousands of Hungarian children came to the Netherlands and Belgium to recuperate their health and to escape for a while the hardships at home.

They travelled by the so called "children-trains" which drove from Budapest to Utrecht and Brussels and vice versa from 1920 till 1938, and from 1946 till 1949. This charity initiative was organized in the Netherlands and Belgium by the Children's Protection League, the Red Cross, amongst other Christian and private organizations, and was supported by the Royal Family. Most of these children returned home after a few months, but many of them were adopted, The Netherlands and Belgium became their new homes. What happened to them?

Not much is known about them and the people involved:

Who organised this immense undertaking? What were the circumstances of these children at home? How did they experience the long journey? What feelings and thoughts did they have about leaving their family and country? Who accommodated, cared for and raised them? What happened to those, who stayed ? How did they grow up in another culture? How did they cope with homesickness ? How did they later establish their own families and homes? How did they experience the tragedies of the 20th century, the World Wars, the Hungarian Revolution in 1956 and the Iron Curtain? How do they remember their experiences?

So many questions which need to be answered will the memories of this particular and interesting occurrence not be forgotten. Where can they be found?

Official documents lay untouched in our national archives and are shattered amongst them. The most interesting memories however are in the possession of individual people who lived it, or in those of their children, in the form of diaries, letters, photos, mementos and spoken

or written testimonials.

The Association 'Lulu's Return' collects and shares these precious memories.

The idea was born in the Netherlands. The association has set itself three goals;

[1] to do wide-range research on the "children-trains" and collect spoken, written or visual material of it.

[2] to archive the collected material to offer it to the proper cultural, social and historical institutions.

[3] to initiate with the results of the research publications, an exhibition and a feature film about the topic.

The association wants to initiate, participate in the development of the goals and take care of the public relations in all three countries. For the financing of this first phase funds will be needed and it will address private and governmental institutions, cultural organisations, companies and private donors to contribute. The association made a budget and will keep sponsors informed about spending and developments.

For the second phase of the project which involves the production of publications, an exhibition and feature film the association wants to lay the fundamentals by bringing the right people together, help to find the financing in all three countries and remain connected in the realisation as go between and consultants.

Who supports our initiative on a non material level?

The association has the support of an advisory/ recommendation committee with expert members from all three countries. Several governmental, historical and scientific institutions have pledged their commitment. The ambassadors, consuls and cultural attachés of the different countries consider our initiative both precious and important. They have assured the association of their support and confirmed that an exploration of this part of our common history is of significant social, cultural and historical value, not only for the countries involved but also for Europe as a whole.

But we need material support too in order to realise our incentives. If you consider our initiative to represent values that are useful for society, for the individual and for

the next generations, please support our association. Your participation will be mentioned on all material to be published, in the exhibition and on the credits of the movie.

Please be the Friend of Lulu and support our association financially and with your memories .

Sponsors and investors
are kindly requested.

Vereniging "Lulu's Terugkeer"
Address: Liemers 14, 3524 TK Utrecht , Nederland
Website: www.kodex.nl/lulusterugkeer.html
Email: lulusreturn@gmail.com

Bank account: Postbank, Utrecht 4557131
From outside the Netherlands: Postbank, Utrecht
BIC PSTBNL21 IBAN NL46PSTB0004557134

You can follow our progress on:
<http://lulusreturn.blogspot.com/>

See and publish your cultural events in
KULTURHÁZ

Online cultural agenda of
Hungarian - Dutch cultural events

<http://kulturhaz.blogspot.com>

Galleries in the Netherlands

Galerie De Boog Kloosterstraat
10, 3401 CR IJsselstein. Tel.: 030-6882342.
<http://www.galeriedeboog.nl>

Galerij van het Fulcotheater
Overtoom 3, 3401 BK IJsselstein.

Tóth Ikonen Galerie
Nieuwe Spiegelstraat 68, 1017 DH Amsterdam

See other galleries and artists on www.federatio.org

The Leiden Hungarian Culture
History and Film Club is organised
and supported by

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3439 NS NIEUWEGEIN
the Netherlands
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<http://www.balatonwines.com>

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