
TECHNOLOGIE UND DAS UNHEIMLICHE



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HUNGAROFUTURIZMUS: KIÁLTVÁNY *(részlet)*

A hungarofuturizmus (HUF) a kulturális képzeletet kondicionáló mítoszfikció és esztétikai stratégia. Nemzeti és történelmi mítoszainkat megszállta a nacionalista ideológia, ezért vissza kell perelnünk őket, hogy újraépítsük a magyarságról való gondolkodás haladó formáit. A HUF célja a képzelet formáinak áthangolása térben és időben. Ez egyszerre történik az eredetnarratívák eltérítésével, kisajátításával, és a jövőre vonatkozó sejtések feletti monopólium birtokba vételével. A HUF ugyanis hisz az idő kikökkentésének erejében és az elmúlt, vagy talán sohasem volt jövőbe vetett bizalom helyreállításában.

(Teljes kiáltvány: <http://litera.hu>)

Hungarofuturism (HUF) is a mythofiction and aesthetic strategy designed to condition cultural memory. Nationalist ideology has occupied and co-opted our national and historical myths, therefore we must take them back, so as to rebuild the progressive forms of thinking Hungarianness. The goal of HUF is the transformation of imagination in both a spatial and a temporal sense. This can be achieved through the creative rechanneling of narratives of origin and a restoration of hope in futures past, or even speculative utopian futures that never have been or never will be.

1. COSMOLOGY

HUF is an experimental psychogeography that recreates the flora and fauna of the Carpathian Basin. The collapse of internal systematic critique has shown that instead of reformist transformation from within, we must create "alternative realisms", new creatures, races and worlds. Such a terraforming, however, demands a position of

exteriority, a distance from which myths of origin can be multiplied to the point of absurdity. We demand a Hungarian Outer Space instead of a Conservative Sky! This is not escapism; instead, it is a new Hungarian land-taking that does not so much suspend the previous one, but rather rewrites it, incorporating other narratives. Hungarian Outer Space in this context is not another place; instead, it represents a geophilosophical concept, a desire for another place. The New Land-Taking demands a national XENOPOLITICS and national XENOAESTHETICS! Similarly to Afrofuturism, this is an experiment in identitypoetical imagination, based on a radically ironic exaggeration of minority identity. As opposed to notions of Hungarianness currently hegemonic in Hungary, this is an alternative concept of what it means to be Hungarian, the discovery of a post-Hungarianism. The key to this Hungarofuturist mutational identity is the notion of metamorphosis as destination. Transformation is not a pathway: it is an end in itself. We arrived here as the People of Sirius, and it is there that we shall return! For now and forever! Within this xenoaesthetic transformation, national identity becomes a stranger to itself, and we come to live in a space of liminality, in which the search for exceptionality is deconstructed, along with humanist and universalist illusions pertaining to the importance of humanity in the cosmos. The shooting up of national identity into space loosens the temporality of the nation, allowing us to reimagine history, tearing spacetime apart, opening the Hungarian landscape to otherworldly encounters – from here on out, the fictive past and an even more speculative future shall have their rightful places. The Hungarofuturist landscape contains several different ways of becoming post-Hungarian. These ways of becoming can be structured along the following ontological order:

1.1. AQUATICS

1.1.1. The claustrophobic geography of the Hungarian national imaginary can be led back to the Trianon Peace Treaty of 1920. But what is a French palace as compared to the planetary oceans we have lost! Nothing! We do not wish to lessen this national tragedy, rather, to show its cosmic proportions. The radicalization of Hungarian mourning is our only hope and our most effective weapon!

1.1.2. Aquatic trauma entails a loss of our inner oceans: every post-Hungarian wants to return to the Original Ocean.

1.1.3. Miklós Horthy was the last Hungarian seapunk, who mourned the greatest national tragedy dressed in sailor's clothes. His dragon tattoo is the surest sign that being a Hungarofuturist = "tattooed existence" (Peter Sloterdijk)

1.1.4. Sándor Ferenczi recognized this well when he worked out the notion of thalassial regression, for slipping out the cosmic birthing channel is an original and traumatic experience for all nations. Hungarians want to reproduce, so that they may once again become oceans.

1.1.5. Atlantis is lost, Trianon is a joke. We demand Hungarian dolphins! Captain Nemo = Árpád.

1.2. LAND

1.2.1. As the house is a cultural construct built according to the "anthropocosmic image" (Gaston Bachelard), and the duality of basement/attic is arranged vertically, it also symbolizes an entire metaphysics centered around vertical existence. This metaphysics has collapsed, and therefore HUF must create a parasite-architecture from these ruins.

1.2.2. Long live the archaeology of zombie-media, long live the anarchy of necro-architectures!

1.2.3. The underground always strived to go "below", it was driven under the land. Like a Kafkaesque mole, the avantgarde has for too long hidden in the shadows, unable to break free of a paranoid psychogeography created by power to restrict its subversive potential. HUF deconstructs the Great Avantgarde Burrow, because it digs ceaselessly, until it uncovers the core of the Earth, transcending ideological distinctions between above and below.

1.2.4. In the center of our planet, the crystal spires of post-Hungarian cities emerge, while Hungarosaur-breeders

create and recreate new forms of life in Makovecz-cathedrals. From above and below, outside and inside, we produce a new Hungarian Homeland!

1.3. THE COUNTRY

1.3.1. The post-Hungarian carnival is the apocalypse of rural Hungary. The verticality of power manufactures the dichotomy of city and country, for the powers of abjection and basal materialism have been ejected from urban, inner-city settings by gentrification and the evil lizard-people intellectuals. But we will bring back the revenge of the peasants into the decadent city!

1.3.2. In the name of glocality, HUF destroys the hygienic differentiation of periphery and center.

1.3.3. GLOCALITY=local-global parasitism!

1.3.4. Neither WEST nor EAST: we demand interstellar invasion! Interstellar travel at the speed of light, Proxima Centauri, there and back. The xenopolitics of the Third Way, in which Árpád's people construct technoyurts from scrap metal upon a postapocalyptic, technologically advanced artificial landscape.

1.4. OUTER SPACE

1.4.1. "And wait for me, my new homeland, OUTER SPACE!" – writes Károly Tamkó-Sirató, one of the most essential poets in the HUF-canon. "TÜK TÜK NOVAPUTY!" – reads the same sentence in the ancient Sirius language, the original Hungarian code which is a sign of our extraterrestrial origin, an origin of which every Hungarofuturist is proud of. Discover your own inner HUF, and you shall learn to speak in a moment the language of your ancestors and your future grandchildren! Because the song speaks to us from both past and future, in which post-Hungarianness is not something to be, but an experience that has always been.

1.4.2. The desire to migrate back to Sirius is a central motif of Palóc, Sumerian and Dogon mythology, and is also a central aspect of HUF xenorhetoric. Sirius is a non-place in which imaginative practices guarantee ever more acceleration. Becoming post-Hungarian has already occurred within this imaginary space. It is not the Moon that gives rise to our desires, but ANOTHER deeper and darker constellation...

1.4.3. Becoming-alien makes you a stranger in your own homeland, but this is just a chance to discover a new land, somewhere between here and there.

2. XENO BIOLOGY

2.1. What does the post-Hungarian awakening entail? This is not a Kafkaesque goblinization, this is a proud transformation! We become a multitude of races, proliferating underneath the lights of Sirius, our new star, reuniting in the Virgin Mary's new country. Regnum Marianum! 2.2. The busós are with us, who were already present in the Carpathian Basin with their maces and rattles, even when the Székelys were mere Hungarosaurus.

2.3. But lo and behold: the Székelys and the Hungarosaurus are here as well!

2.4. We see their ancient lizard-eagle flights, as they orbit around the scaled Moon, sometimes coming to rest upon the shoulders of an Avar king!

2.5. Hungaroamazons, spirits, mages, shamans, witches and bear-men! Those who are not with us are also with us.

2.6. The technopeasant. "Being Hungarian means, first and foremost, being a peasant. There is nobody else who remains truly, essentially Hungarian, and anybody else who wants to be Hungarian can only be so through the Hungarian peasant" –writes Dezső Szabó.

2.6.1. What does this mean for Hungarofuturists? It means, first and foremost, that we must travel to Hungarian villages, and get to know rural Hungarians. Live and breathe like a peasant. You must have the Hungarian peasant within you, like bread and meat, like chloroform in plants, like belief in a Crusader. The Hungarian peasant is the root of your productivity and the brightest color in every flower. All our creativity is rooted in the Hungarian country. And anybody who thinks they can separate themselves from this vitality is building nothing but death.

2.6.2. But the tombstone is already finished. We must accept the possibility of producing the living-dead, so that the Hungarian nation may be reborn. We tear apart the remnants of Hungarian peasant culture as if it were a juicy, fatty piece of pork. Through a zombification of rural culture, we can regain the power of the Hungarian race. There are no essences, just technological remnants, photographs, sound recordings, caps and fake mustaches. We have made a theater from the cemetery, in which "népi" culture dances its death's dance.

2.7. Becoming-mammoth, becoming-Hungarosaur, becoming-technopeasant, we practice all of these non-referential metamorphoses, so that we may reconstruct a new race from multiple absences and methods of mourning. I mourn, therefore I am: our roots are nourished by specters, which give birth to aborted futures in an Anthropocene garden.

3. ANACHRONY

3.1. The HUF does not believe in the techno-utopia of the historical futurism. As retrofuturists we are not deleting the past. We are traveling back and forth in time in order to subvert the present!

3.2. Expulsion into Space and the return from the Outside do not represent a final transcendence of Earth and history, however, it does represent a fundamental separation of history and the world. This is the event of anachronism. Becoming post-Hungarian is the separation of the present from itself, a non-presence that is estranged from everything. Now is the time for phantoms! Hungarofuturists thrive in an environment characterized by phantom temporality. Visiting ancient Hungarians in Space, we come to occupy an Outside that cannot be reterritorialized by power. HUF does not believe in mere futurist technoutopianism, because we travel both back and forward, so that we may terrorize the present! Turner, a character in the 1970 film *Performance* portrayed by Mick Jagger, says it well: "we have to go much further... much further back! And faster."

3.3. The decomposition, reprogramming and rebuilding of the "nation-machine" (András Borbély) is a goal directed at the restoration of an everpresent anachronistic time. Such a bold goal demands a post-Hungarian spatial and temporal tactics.

3.4. Anachronism is a kind of Ludditism, but not in the Nietzschean sense of philosophizing with a hammer, for there is no question of destroying the nation-machine in this postglobal day and age. The hammer serves the goal of discovering the machine, testing it, checking for its reactions, caring for it, even "overidentifying" with it (Slavoj Žižek). This is the very definition of the love of the nation: the irritation of the "nation-machine" with the erotics of the hammer.

3.5. The reprogramming of the nation-machine does not create organic knowledges and narratives, but anachronisms, phantomlike events in which the incompatibility of the various elements hybridizes history and the cosmos until the very moment of "overidentifiacion". Thus, the Post-Hungarian does not neglects and/or parodizes the rhetorics of the nation-machine since, without the protection of the shield of irony, it over accelerates that until it final collapses.

3.6. One cannot be more Hungarian than the Post-Hungarian.

3.7. The result is a paradoxical sensuality, an ectoplasm composed of artificial meat, something that should not exist – yet is. This present absence is the mode of being specific to Hungarofuturism, because the post-Hungarian land-taking is nothing, if not a spectral haunting, in which the homeland becomes unholy, profaned and sacrilegiously

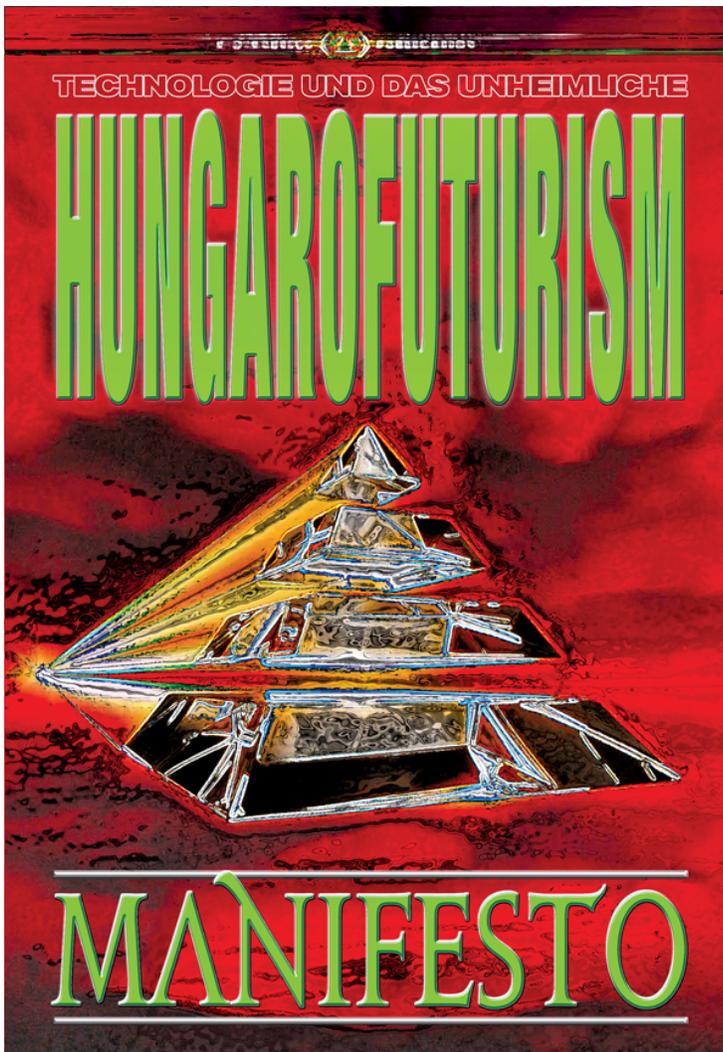
debased, uninhabitable until the point wherein another people, another Hungarianness can reoccupy its desolate remnants. Not once, not twice, and not thrice: there and back – on Sirius, anything can happen.

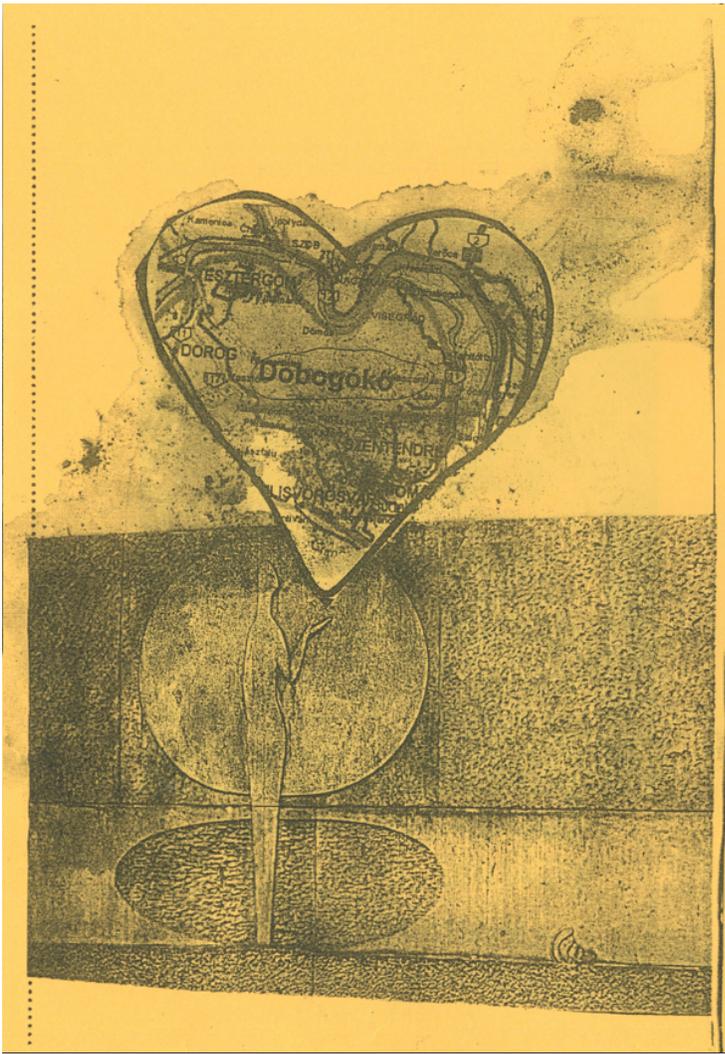
3.8. Long live Hungary, long live the homeland!

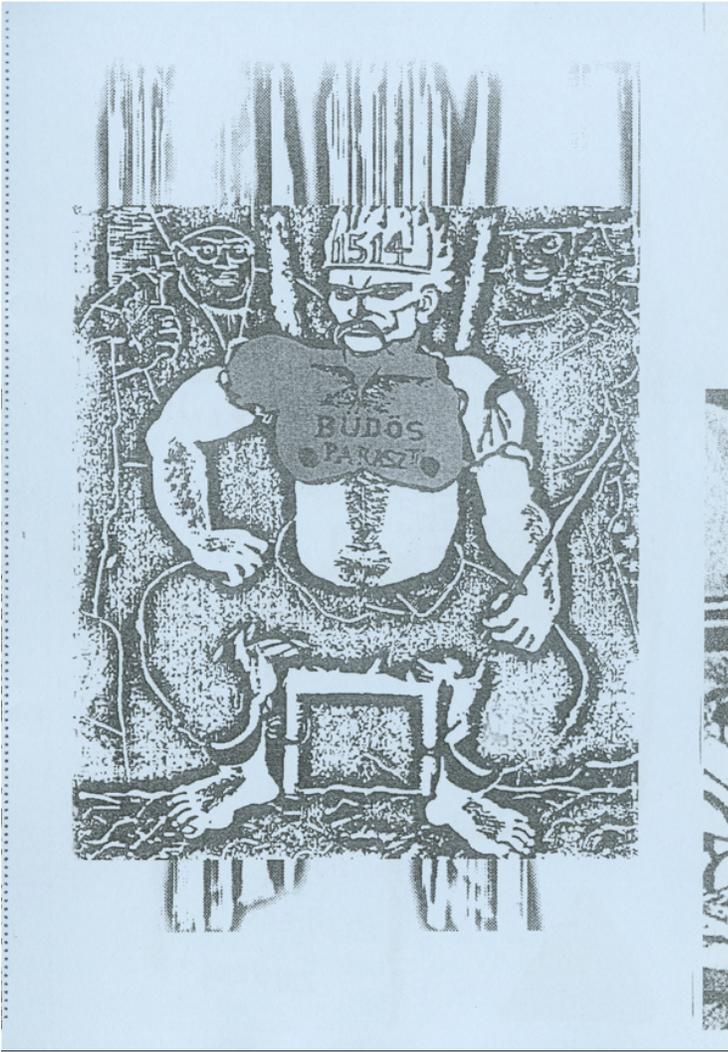
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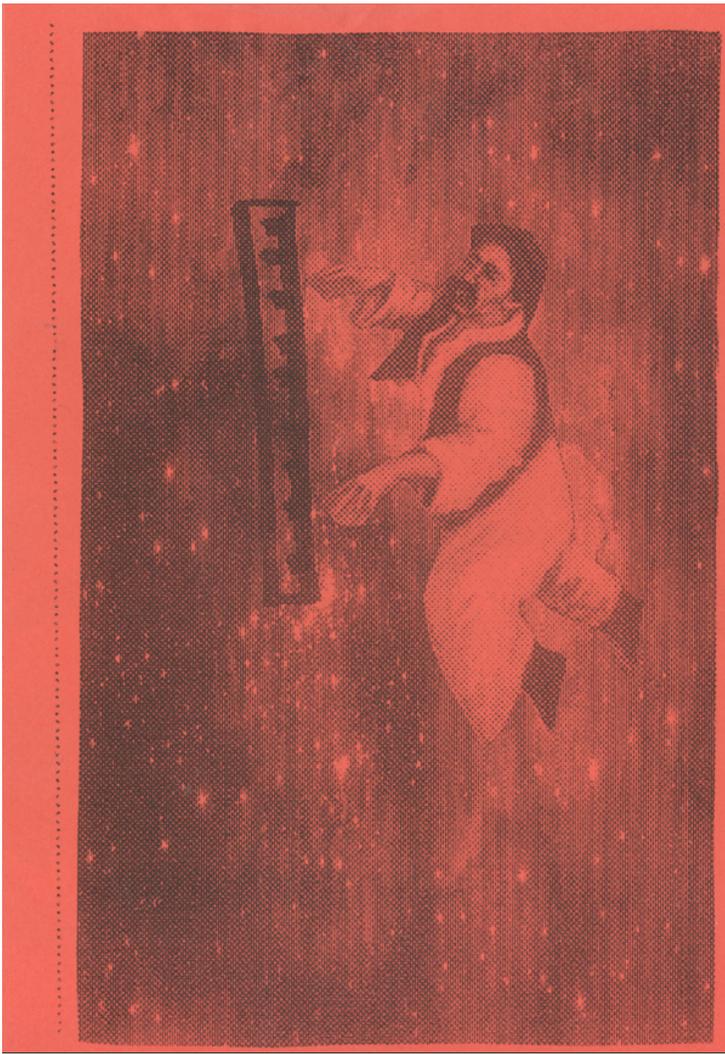


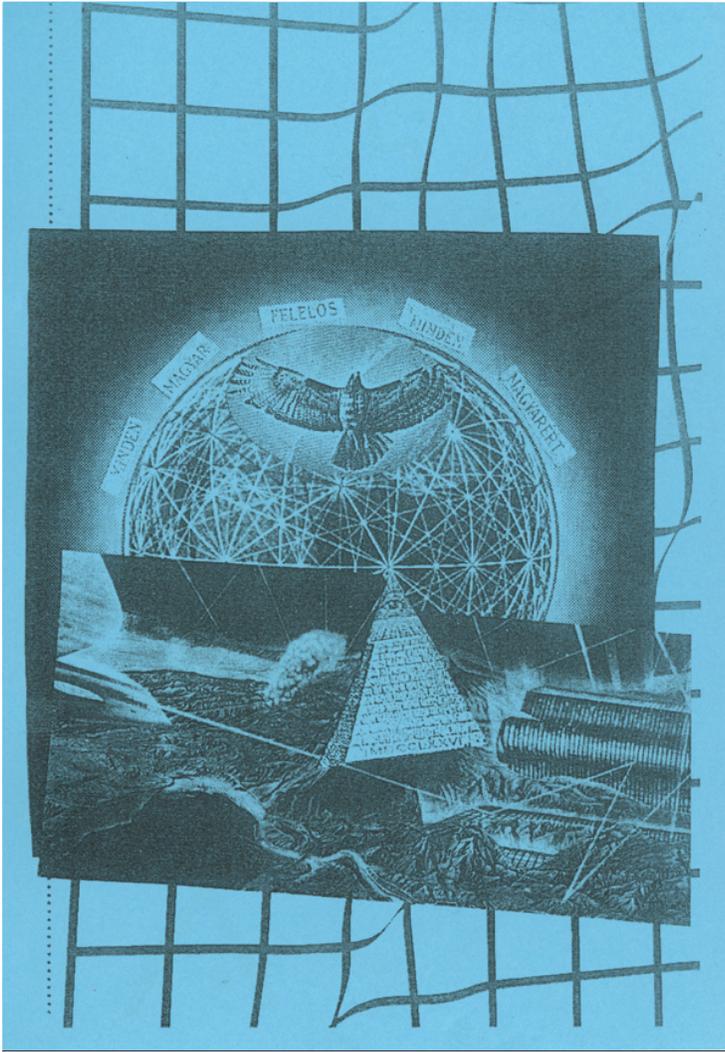












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