Artpool 40

Active Archives and Art Networks

International Conference

February 20–21, 2020

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International Conference of the Artpool Art Research Center

February 20-21, 2020

Budapest, Museum of Fine Arts, Schickedanz Hall

The international conference celebrates the fortieth anniversary of the foundation of Artpool and its concurrent relocation to KEMKI, the Central European Research Institute for Art History at the Museum of Fine Arts, Budapest.

It aims to map the cultural-political-historical contexts of Artpool's activity by bringing together scholars and practitioners interested in transnational research on artist archives, progressive curatorial and museological practices, and the historiography of Cold War art scenes and networks.

The conference takes Artpool's 1979 concept of an "Active Archive" as a starting point to explore its contemporary interpretations and applications, its similarities with, and differences from other artist archives. As Artpool's founder György Galántai puts it, an active archive "generates the very material to be archived" through calls for participation, cooperation, exchange, and building of non-hierarchical networks, as well as through combining art historical and artistic methodologies of research. An active archive is future-oriented and employs a dynamic approach to history "as an open artwork and as an activist artistic practice." The main activity of Artpool to this day is to conduct non-medium specific research into the role of art in ever-changing social and political contexts.

In this spirit, we invited scholars and practitioners to propose new museolo-gical, curatorial, academic or artistic perspectives and methodologies that allow the consideration of archival practice as a creative and active form of researching art and artistic visions of the future.

P R O G R A M

F e b r u a r y   2 0 ,   T h u r s d a y

09:30–10:00 Registration

10:00–10:10 Opening Remarks

10:10–13:30 / Session 1

Archive as Institution – Questions of Methodology and Institutionalization

Chair: SVEN SPIEKER

EMESE KÜRTI: Artpool in Motion: The Archive's Path from the Underground to the Museum

ZDENKA BADOVINAC: Self-Historicization Artists' Archives in Eastern Europe

JASNA JAKŠIĆ – TIHANA PUC: Artists' Networks in the Context of Institutional and Personal Archives – Museum of Contemporary Art, Zagreb

11:30–12:00 Coffee break

SARAH HAYLETT: Beyond an Archival Impulse: Re-Examining the Artist Archive at Tate

LINA DŽUVEROVIĆ: Historicizing and Archiving Collectivity: Collaborative Actions, Continued Omissions – A Feminist Revisiting of Yugoslav Collectives in the 1970s

LÍVIA PÁLDI: Active Archive – Slow Institution (2017–2020)

Discussion

13:30–14:30 Lunch break

14:30–17:30 / Session 2

Artistic Strategies of (Self-)Documentation and Archiving

Chair: KLARA KEMP-WELCH

SVEN SPIEKER: Self-Documentation as Artistic Practice in Eastern Europe

TOMASZ ZAŁUSKI: The Alternative Official? KwieKulik's Studio of Activities, Documentation and Propagation as a State Financed Performative Archive under Real Socialism

KAJA KRANER: Anti-Archive and Memory Politics in the Work of Walid Raad

15:40–16:00 Coffee break

DANIEL GRÚŇ: Discrepancy between History and Self-Historicization: Stano Filko in the 1970s

KATALIN CSEH-VARGA: The Art of (Self-)Reflection: An Intellectual Journey across György Galántai's Mind

KAROLINA MAJEWSKA-GÜDE: Life and After-Life of the Archives: Ewa Partum's and Valie Export's Archives

Discussion

18:15–19:30 Artpool visit

Artpool Art Research Center
1061 Budapest, Liszt Ferenc tér 10, bell: 65, 1st floor

F e b r u a r y   2 1 ,   F r i d a y

9:00–9:30 Registration

9:30–11:15 / Session 3

"Collecting the Future" – Strategies of Self-Historicization

Chair: BEÁTA HOCK

KRISTINE STILES: Collecting the Future: Kristine Stiles' Archive at the David M. Rubenstein Rare Book and Manuscript Library, Duke University, Methods, Theories, Self-and-Other Historicization, and a Special Focus on East European Artists

HENAR RIVIÈRE: Fluxus and the Archive as Agent Provocateur

DAVID CROWLEY: Archiving the Infra-Ordinary in Late Socialism

Discussion

11:15–11:45 Coffee break

11:45–13:30 / Session 4

Archive as an Artistic Medium / Media of Archiving

Chair: DAVID CROWLEY

MEGHAN FORBES: The Art Magazine as Archive: Underground Print Culture in 1980s East Germany

ELISABETH ZIMMERMANN: Ö1 Kunstradio and Its Never Finished Online Archive

RODDY HUNTER – JUDIT BODOR: artpool.hu – a user's guide

AGUSTINA ANDREOLETTI: Shadow Libraries: Distributed Models for the Creation and Circulation of Digital Archives

Discussion

13:30–14:30 Lunch break

14:30–16:15 / Session 5

Network Theories

Chair: RODDY HUNTER

JOHN HELD: Harboring Hidden Histories: Mail Art's Reception in United States Institutional Archives

KATALIN TIMÁR: Theorizing Mail Art: Frameworks and Approaches

MELA DÁVILA-FREIRE: "Constructive Contact between Us": Other Books and So by Ulises Carrión

KLARA KEMP-WELCH: Networking the Bloc: Critical Reflections on Art Historical Method

Discussion

16:15–16:45 Coffee break

16:45–17:45 Final discussion

Optional program:

18:00 Visit to Artpool's future venue (Central European Research Institute for Art History)

ABSTRACTS AND SPEAKER BIOGRAPHIES

A g u s t i n a   A n d r e o l e t t i

Shadow Libraries

Distributed Models for the Creation and Circulation of Digital Archives

Shadow libraries are defended as a way to take back the autonomy of knowledge production and rebuild grounds of solidarity. Based on previous library configurations, shadow amateur librarians revise their values in the digital age to demonstrate that the library is neither a monolithic system nor an abandoned utopia, and they demand new readings of its organizational frameworks. Under this idea, the shadow library turns into a social space for communication and information, which houses a body of knowledge and experience organized by the community that is using it. The opportunity to participate is something institutional libraries could learn from: users having a say in the catalog and collection process.

This new hybrid model is based on the cheap availability of digital books and allows different access to knowledge, one that can be unrestricted, explorative and nomadic. Due to their disregard of copyright, cultural resources of the shadow libraries exceed the relevance of most official libraries complying with the law. In this way, the purpose of these projects is at least twofold: knowledge circulation and conservation. Although their impact is different in the Global North and the Global South, shadow libraries and amateur librarians emerge as forms of self-education to counteract spaces of privilege.

The debate around shadow libraries demonstrates that the phenomenon cannot be reduced only to its copyright infringing aspects. On the contrary, it needs to be contextualized within a more extensive socio-political debate that positions the requests for free and unrestricted access to knowledge within efforts against the logic of capital, which currently aims to commodify all aspects of life. Given the imbalance between educational requirements, copyright law, and technical possibilities, it is not surprising that private initiatives are being established to collect and preserve cultural memory. These initiatives make use of the affordability and availability of digital technology and its infrastructures, and they take responsibility for the preservation of cultural goods.

With a focus on online shadow libraries, this paper frames the projects "Memory of the World / Public Library" and "AAAAARG" as sites of resistance to traditional notions of value. Both projects draw on the *autonomy of art*, which gives art its own laws and to not be controlled by external forces (Stakemeier and Vishmidt 2016). The claims of autonomy create a shielding cover of untouchability, using the public status of art institutions to com-municate free access and circulation of knowledge. This kind of publicity intensifies the influence shadow libraries could have in the public sphere

without jeopardizing or risking their existence. In his way, they explore the grey zones of copyright laws, engaging with loopholing strategies (Wright 2013). Loopholing connects shadow libraries with previous models of resistance, such as sabotage. It rejects the idea of withdrawal or exit, and moves out from the arrangements and subjectivities of capital. Aligned with the undercommons (Harney and Moten 2013), amateur shadow librarians loophole the system without being against the institutions to disarticulate the for-or-against logic in institutional critique. In this way, they propose a double agent model, engaging both the institution and the crime.

Agustina Andreoletti is an Argentinian cultural worker based in Cologne, Germany. Working within the realms of research, writing, discussion, publishing, and exhibition-making, she reflects on the unstable overlaps between material, discursive, social, and political practices. Andreoletti completed her postgraduate degree at the Academy of Media Arts Cologne, where she currently serves as a researcher. She is the director of the non-profit project space Gemeinde Köln. Since 2019, Andreoletti is working on her Ph.D. titled *Distributed Biennialism: Alternative Biennial Models in Latin America for New Institutional Ecologies* at the University of Cologne.

Z d e n k a   B a d o v i n a c

Self-Historicization
Artists' Archives in Eastern Europe

Self-historicization is an informal system of historicization practiced by artists who, due to the absence of any suitable institutional work, are themselves compelled to search for their own historical/interpretive context. My contribution will reflect on the impact that artists' archives have on changing the understanding of historicizing, and consequently, of the museum.

Museums and collections are still too classified and made to the measure of the collective memory of the dominant communities. We will need different, more hybrid institutions in the future so that art and other diverse material can formulate stories together, no longer being restricted by the classification systems of collections. Museums based on the principles of artists' archives will be better suited to such stories.

Zdenka Badovinac is a curator and writer, who has served as the director of the Moderna galerija in Ljubljana since 1993, comprised of two locations since 2011: the Museum of Modern Art and the Museum of Contemporary Art Metelkova. In her work, Badovinac highlights the difficult processes of redefining history alongside different avant-garde traditions within contemporary art. Badovinac's first exhibition to address these issues was "Body and the East – From the 1960s to the Present" (1998). She also initiated the first East European art collection, Arteast 2000+. Her most important recent projects include "NSK from Kapital to Capital: Neue Slowenische Kunst – The Event of the Final Decade of Yugoslavia," (Moderna galerija, Ljubljana, 2015; traveled to Van Abbe Museum, Eindhoven in 2016; Garage Museum of Contemporary Art, Moscow in 2016; and the Museo Reina Sofía, Madrid in 2017); NSK State Pavilion, 57th Venice Biennale (2017), co-curated with Charles Esche; "The Heritage of 1989: Case Study – The Second Yugoslav Documents Exhibition," (Moderna galerija, Ljubljana, 2017), co-curated with Bojana Piškur; "Sites of Sustainability: Pavilions, Manifestos, and Crypts" in the context of "Hello World: Revising a Collection," (Hamburger Bahnhof – Museum für Gegenwart – Berlin); "Heavenly Beings: Neither Human nor Animal," (Museum of Contemporary Art Metelkova, Ljubljana, 2018) co-curated with Bojana Piškur. Her most recent book is *Comradeship: Curating, Art, and Politics in Post-Socialist Europe* (New York: Independent Curators International [ICI], 2019).

D a v i d   C r o w l e y

Archiving the Infra-Ordinary in Late Socialism

In the mid 1980s researchers in Moscow – including philosopher Mikhail Epstein – investigated the rise of religious sects amongst Soviet intelligentsia, citizens of a society which had declared its commitment to atheism. The project resulted in an archive and "reference manual" documenting "New Sectarianism": the esoteric beliefs of physicists who, for instance, attributed special meaning to light; or philologists who saw divine meaning in particular words.

In this talk, David Crowley approaches Epstein's manual as a guide to the "post-atheistic religiosity" of Soviet artists in the 1970s and 1980s. Sharing a fascination with what might be called "bureaucratic aesthetics", Viktor Pivovarov, Ilya Kabakov and Andrei Monastyrski among others, acted as archivists of the ordinary. However the ordinary did not mean the mundane: even the most unremarkable Soviet things seemed capable of what Pivovarov called "sacralization".

David Crowley teaches at the National College of Art and Design (NCAD) in Dublin. His books include *Warsaw* (2003) and three volumes co-edited with Susan Reid: *Socialism and Style: Material Culture in Post-war Eastern Europe* (2000); *Socialist Spaces: Sites of Everyday Life in the Eastern Bloc* (2003); and *Pleasures in Socialism: Leisure and Luxury in the Eastern Bloc* (2010). Crowley also curates exhibitions including "Cold War Modern" at the Victoria and Albert Museum in 2008–2009 (with Jane Pavitt); "Sounding the Body Electric: Experiments in Art and Music in Eastern Europe" (Muzeum Sztuki, Łódź, 2012 and Calvert 22, London, 2013); and "Notes from Underground: Art and Alternative Music in Eastern Europe 1968–1994" (Muzeum Sztuki, Łódź, 2018 and Akademie der Künste, Berlin, 2018), both with Daniel Muzyczuk. His edited volume *Ultra Sounds: The Sonic Art of Polish Radio Experimental Studio* was published by Kehrer in 2019.

Katalin Cseh-Varga

The Art of (Self–)Reflection

An Intellectual Journey across György Galántai's Mind

When asked about his general attitude towards art-making, György Galántai, founder of the Balatonboglár Chapel Studio and the Artpool Art Research Center in Budapest, turns out to be a self-taught personality who had wandered in both the Hungarian and the international art world with an intellectual thirst to discover and to understand his mission as a poly-artist. Galántai's notebooks and diaries from the early to mid-1970s reveal a person who was in continuous search for an intellectual forum for discussion (and encouragement!) and who reflected on what he had seen and read recently. The range of topics he touched upon in those very notes reached from semiotics, conceptual art, organic structures, Marxism and Leninism to communication theory. The (self-)reflexive researcher attitude is visible when one looks at Galántai's exhibition drafts and book excerpts in the notebooks and diaries.

In the early years of his artistic career, Galántai was already looking for the purpose of art and artists keeping an eye on the "greater picture." Conversations with Galántai had shown that he was always in search for the work of theorists and scientists who provided an explanation to him about human purposefulness pointing towards a Gesamtkunstwerk, similar to the Chapel Studio in Balatonboglár.

My paper aims to reach back to the very sources of the Artpool Art Research Center and the conception of the "active archive" through its intellectual history. At the vantage point of this history stands György Galántai and his reception and interpretation of comprehensive theoretical works. With my paper, I invite the audience on tour, with stops such as János Selye's *From Dream to Discovery*, Vilém Flusser's works on the philosophy of communication and of artistic production, and Arthur Koestler's *The Ghost in the Machine*. What I would like to point out is the interconnection between these "networked" personalities, their highly complex world view and Galántai's (self-)reflexive and thought-through concept of the archive.

Katalin Cseh-Varga currently works as a Hertha Firnberg Fellow at the Academy of Fine Arts in Vienna and holds a lecturer position at the Department of Theatre, Film, and Media Studies at the University of Vienna. She is about to finish a book entitled *The Hungarian Avant-Garde in Late Socialism: Art of the Second Public Sphere* (I.B. Tauris, forthcoming). Her research focuses on the theory of public spheres in the former Eastern Bloc, the intellectual history of really existing socialism, archival theory, creative practices of Hungarian

samizdat, and performative and medial spaces of the Hungarian experimental art scene from the late 1960s to the early 1990s. Katalin's publications include "The Troubled Public Sphere: Understanding the Art Scene in Socialist Hungary" in *New Narratives of Russian and East European Art: Between Traditions and Revolutions* (Routledge, 2020); *Performance Art in the Second Public Sphere: Event-based Art in Late Socialist Europe* (co-edited with Ádám Czirák, 2018), and "Documentary Traces of Hungarian Event-Based Art" in *Promote, Tolerate, Ban: Art and Culture in Cold War Hungary* (2018).

M e l a   D á v i l a   F r e i r e

"Constructive Contact between Us"

Other Books and So by Ulises Carrión

In the 1960s and 1970s the Mail Art movement, with practitioners in many Latin American and European countries, managed to construct a broad network of collaboration on both sides of the Atlantic. Significantly, one of its main promoters, Ulises Carrión, split his life between Mexico and Holland, in the heart of Europe.

Ulises Carrión was born in the Mexican town of San Andrés de Tuxtla (Veracruz) in 1941 and, after studying literature in Mexico and England, in the early 1970s, he settled in Amsterdam, where he lived until his death in 1989. Carrión's work as a writer and artist expands across different media: theoretical writings, interviews, criticism, essays, notes, translations, poetry, narrative, "bookworks," projects, drawings, language performances (combining experimental poetry, sound art, and conceptual theatre) and videos. His work spans a period of 24 years of production, from his early experiences with writing to his role as a publisher. He began as a fiction writer, then turned towards experimental poetry, developed his "bookworks" concept (set out in his influential essay "The New Art of Making Books," 1975), started to publish of magazines, and in the 1980s conceived projects compiling materials and making videos about them.

Ulises Carrión's practice also involved the bookshop he managed, the art exhibitions he set out or curated, the international and personal networks that he successfully built, and the massive archive that resulted from all of these activities.

Upon his arrival in Amsterdam in 1972, Carrión founded three alternative art spaces: first the In-Out Center (1972–1974), then the Other Books and So bookshop (1975–1979) and, after closing down the bookshop, the Other Books and So Archive (1979–1982/1989). The Other Books and So Archive became the final recipient of the various materials that Carrión gradually put together, thanks to his constant exchanges with artists as well as to his own artistic and organizational activities.

The Other Books and So Archive included a collection of artist's books and "bookworks," numerous dispatches of Mail Art, multiples, magazines, and the correspondence accumulated during Carrión's years while in charge of the three art spaces he ran. In these spaces, Carrión showed not only his own works but also curated exhibitions about artist's publications, "Mail Art and Stamp Art," among other projects.

Between 1977 and 1978, Carrión published the magazine *Ephemera* (Amsterdam, 1977–1978). The eleventh issue was devoted to Hungary and

included contents selected by György Galántai and Júlia Klaniczay, both of whom were involved in running Artpool, a similar artist's initiative to Carrión's, resulting in a relevant archive. However, Other Books and So Archive, unfortunately, had a very different fate to Artpool's archive.

This presentation will recount the history of Ulises Carrión as a "network builder" and "art agitator." He continuously established links between Latin America, Western and Eastern Europe, as his many activities and correspondence attest. The primary focus of this presentation will be on the connections between Carrión's Other Books and So and the alternative art scene in Hungary in the 1970s and 1980s.

(The quote in the title comes from a letter sent by Árpád fenyvesi Tóth to Ulises Carrión in the 1970s.)

Mela Dávila Freire combines in her professional development the performance of institutional responsibilities with researching the (conceptual and physical) intersection between contemporary art and archives, as well as the genre of artist's publications. As an independent consultant and researcher, she has collaborated, among others, with the documenta Archive (Kassel), Museo Reina Sofía (Madrid), Lafuente Archive (Santander), Deutsches Historisches Museum (Berlin) and Universidad de las Artes (Guayaquil, Ecuador). She has also curated activities and exhibitions; her most recent show, "No Order, No Neatness: Books and Magazines from the 1980s" will be on view at MUSAC (León, Spain) until June 2020. She has had several different positions in contemporary art museums, among others, at the Museu d'Art Contemporani de Barcelona (MACBA) she was the first director of the Study Center, and more recently she was director of public activities at the Museo Reina Sofía. Mela Dávila Freire holds a degree in Anglo-Germanic Philology and a postgraduate diploma in Publishing. Since 2012, she lives in Hamburg.

L i n a   D ž u v e r o v i ć

Historicizing and Archiving Collectivity

Collaborative Actions, Continued Omissions –
A Feminist Revisiting of Yugoslav Collectives in the 1970s

This paper contributes to my multiannual research and publishing project "Collaborative Actions, Continued Omissions," which examines the mechanics of gender-based exclusion in the historicization of collective practice. The case studies I will discuss are centered on Yugoslav collectives and collaborative initiatives in the 1970s, including groups OHO, Bosch+Bosch, the Podroom initiative (Zagreb) as well as informal gatherings around the Student Cultural Centers in Belgrade and Zagreb. The paper focuses on the gradual erasure of Yugoslav female artists from historical narratives of collective practice, in the context of broader fundamental discrepancies between collectivity and visibility. Through a series of interviews with artists and close examinations of case studies of artists' collectives, the project foregrounds a feminist perspective in the study of artists' collectives by examining ways in which we archive and historicize collective practice, and by highlighting cases of protagonists who systematically remain written out of art historical narratives.

Women were heavily underrepresented in the activities of the now well-known artist groups or collectives (a dominant modus operandi for artists in Yugoslavia across the twentieth century) across the history of Yugoslav avant-garde. They also frequently remained uncredited or their names gradually "dropped off" participants' lists in the process of the historicization of these practices. Many artists' groups and collectives such as Zenit, Gorgona, The Group of Six, Exat 51, and Red Peristyle did not include any women – a phenomenon worth analyzing in its own right. Nevertheless, other artists' groups such as Traveleri, Bosch+Bosch, OHO, the initiative Podroom, and others did indeed include female protagonists, but they frequently took a less prominent role or were eventually omitted from the most visible historical narratives of these collectives. For instance, the artist Katalin Ladik's name is rarely found in historical accounts of the collective Bosch+Bosch. By her report (in the interview I conducted with the artist in 2013) while collaborating with Bosch+Bosch she was frequently asked to work specifically on the sound elements of their projects – an input regarded to be of lesser importance in the sphere of visual arts.

Female artists and cultural workers faced a complex situation in Yugoslavia of the 1970s, navigating between "public patriarchy" (the state) and "private patriarchy" (the family), garnering little visibility and having limited agency, often being relegated to secondary roles or being present as "supporters" in the role of girlfriends or wives of male artists. The gradual erasure from narratives of these groups was (and continues to be) not only a result of

the difficulties women faced in maintaining their artistic practice, as they tried to fulfill multiple roles assigned to them in society but also as a result of the gradual process of art historical omission in a field that prioritizes singular (preferably male) authorship in the development of artists' careers.

The erasure of female members of collectives and group endeavors is an issue that is by no means unique to the history of Yugoslav collectives. This paper situates the cases of Yugoslav collectives in a broader narrative of the erasure and instrumentalization of female artists in collective settings, in which their presence as performers, prop-makers and facilitators rarely received the recognition it deserved. Examples amongst many include the work of Alvin and Mary Lucier, various unattributed support roles held by female Pop artists (the Pop artist Patty Mucha sewed all of her then husband's Claes Oldenburg's soft sculptures. Oldenburg did not know how to sew and would not have been able to make his famous *Hamburger* piece himself).

This paper proposes a feminist revisiting of collective practice in Yugoslavia and draws on new data collected through interviews I conducted with artists, curators and art historians between 2013 and 2019. These include interviews with David Nez, Marika and Marko Pogačnik (OHO), artists Sanja Iveković, Katalin Ladik, art historians and curators Beti Žerovc, Jasna Tijardović, and others. The interviews will form a basis of a critical analysis of the process of historicization of collectivity, drawing attention to the way personal narratives are articulated in relation to the official, public narratives.

Lina Džuverović is a curator and Lecturer in Arts Policy and Management at Birkbeck College, University of London. Her research focuses on ways in which the sphere of contemporary art can become a site of solidarity and community-building. Previously Lina Džuverović taught at the University of Reading; at IZK – Institute for Contemporary Art, and University of Technology (TU), both in Graz; was artistic director of Calvert 22 Foundation in London; founding director of the London-based agency Electra; and has held curatorial roles at ICA and the Lux Centre, London; and at Momentum Biennial, Norway. She was the 2006 Decibel Mid-Career Curatorial Fellow of the Arts Council England. Selected curated and co-curated projects include "Monuments Should Not Be Trusted" (Nottingham Contemporary, 2016), "Sanja Iveković – Unknown Heroine" (South London Gallery and Calvert 22 Foundation, 2012–2013), "IRWIN – Time for a New State" (Calvert 22, 2012), "27 Senses" (Chisenhale Gallery, London, 2010; Kunstmuseet KUBE, Alesund, Norway, 2009), "Favoured Nations" – Momentum, 5th Nordic Biennial of Contemporary Art (Moss, Norway, 2009), "Perfect Partner" by Kim Gordon, Tony Oursler and Phil Morrison (Barbican Centre, London and across Europe, 2005) and "Her Noise" (South London Gallery, 2005).

M e g h a n   F o r b e s

The Art Magazine as Archive

Underground Print Culture in 1980s East Germany

To situate the magazine as archive is an enticing, if now somewhat familiar, argument.[*] It constitutes the art magazine as an autonomous agent (and its creators, thereby, autonomous agents) in collecting, preserving, and presenting an art historical record that might otherwise be lost. In the context of Central Europe during the Cold War era, these magazines were often produced underground; maintaining a level of invisibility was a necessary modus operandi, in order to avoid the punitive control of the censor. Today, thirty years out from the fall of the Berlin wall, these unofficial magazines are both art-historical objects in their own right, and likewise, serve as an archive that can be consulted to help reconstruct artistic movements that were not actively supported in their own time by local cultural institutions.

Looking specifically at the case of East Germany, a notable set of publications cropped up in the 1980s, especially in Berlin, Dresden, Halle, and Leipzig that occupy a specific place within the broader framework of counter-cultural production during this period in Central and Eastern Europe. This paper will examine a set of such publications, such as *Anschlag*, *Schaden*, and *Common Sense*, to show how they operated as platforms for an artistic exchange on the local and international level through creative assembly and distribution methods, and enable us now to reconstruct otherwise unrecorded, even hidden, histories. These magazines both elide models of capitalist serialization and the socialist censor, and freely experiment across media, genre, and form in fascinating ways. For instance, poetry and art criticism alike appear as typed on typewriters in Samizdat fashion. They are presented alongside photographs of gallery installations and concerts, screenprints, Xeroxed concert fliers, and glued-in pieces of paper and twine.[**] The broad collection of editors and contributors, and advertisements for other publications and events, evidence of participation by East German artists in more extensive international networks, related to the Fluxus mail art continuum.

Within the theme of "Active Archives and Art Networks" and drawing on recent approaches to a critical discourse of the archive (Spieker, Assmann, Giannachi), I will consider how the alternative publications of the GDR were documents of the unfolding vibrant underground art scene in East Germany as well as how they serve now as invaluable primary documents

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[*] I address this topic in greater detail in the introduction to *International Perspectives on Publishing Platforms: Image, Object, Text* (London: Routledge, 2019), a collected volume which I edited.

[**] I have also presented an introduction to some of these magazines in a recent publication for *post* (August 14, 2019): https://post.at.moma.org/content_items/1323-underground-publishing-in-the-last-decade-of-east-germany.

for reconstructing the understudied history of that period. Actively archiving their contemporary moment, these magazines are unique to the context of the final decade of the GDR, while also connected with concurrent publications in other parts of Central and Eastern Europe.

Meghan Forbes is a postdoctoral fellow in the Leonard A. Lauder Research Center for Modern Art at the Metropolitan Museum of Art in New York, where she is completing a book manuscript that documents the adaptation of new print technologies by the Czech interwar avant-garde in their book and magazine publications. Forbes has received numerous fellowships in support of her research, including a Fulbright Award to Berlin, Germany (2014–2015). She is the editor of *International Perspectives on Publishing Platforms: Image, Object, Text* (Routledge, 2019) and co-curator of *BAUHAUS ↔ VKhUTEMAS: Intersecting Parallels* (Museum of Modern Art Library, 2018). Forbes is also the founder and co-editor of harlequin creature, a not-for-profit arts and literary imprint of handmade books and magazines since 2011. She holds a Ph.D. in Slavic Languages and Literatures from the University of Michigan, Ann Arbor.

D a n i e l   G r ú ň

Discrepancy between History and Self-Historicization

Stano Filko in the 1970s

Stano Filko devoted the 1970s almost exclusively to exploring the limits of perception by means of pure art. Using a radically reduced act of painting with white latex and the mechanical motion of a roller, he abandoned the individual signature of the artist. *White Space in White Space* (1973–1974) emerged in collaboration with two younger artists, Miloš Laky and Ján Zavarský. The mechanical work of the paint roller and repetitive means of production created a potentially infinite surface, which was meant to evoke a non-material white space in an infinite white space. The inner dynamic of the infinite was expressed in the individual stages of realization. For the first time, the project was exhibited in 1974 in a one-day exhibition at the House of Arts in Brno, in 1975 at Biennale de Paris, and in 1977 in Budapest. Subsequently, in 1977–1980 Stano Filko continued working on the *White Space* independently. The manifestation of the Absolute in the recurring sequences of white surface was an antithesis to the ideology of materialism and a resistance to the conventions of not only socialist but also contemporary art. After his emigration to the US, Filko interpreted the entire project anew in a three-color system: White (Ontology), Blue (Cosmos), Red (Biology), and further "zoning" his works and concepts into the color spectrum of the chakras.

The paper will examine the archives of Stano Filko and other artists (Július Koller, Jiří Valoch, Ján Zavarský, Miloš Laky) in order to reconstruct the project's periodization. A further focus will be on resonances in the international art scene of the time. *White Space in White Space* raises several interesting questions due to its "anachronism" and incompatibility with the Western art-historical paradigm of abstract art and minimalism. Stano Filko later antedated and constantly recomposed the initial project, which makes its reception even more complicated. On the other hand, it is often interpreted as one of the key projects of East European neo-avant-gardes. In the paper, I will look more into detail on how the periodization of its development creates contradictions with the project's self-historicization by Stano Filko.

Daniel Grúň is an art historian, curator, and writer. He studied art history at Trnava University (Slovakia). In 2009, he completed his Ph.D. thesis on art criticism of the 1960s in Czechoslovakia. He co-curated the first international retrospective "Július Koller: One Man Anti Show" and has been writing on artist's archives, self-historicization, and legacy of neo-avant-gardes. Currently, he teaches at the Academy of Fine Arts and Design in Bratislava, and conducts research at the Institute of Art History, Slovak Academy of Sciences. He is in charge of the Július Koller Society, lives and works in Bratislava.

S a r a h   H a y l e t t

Beyond An Archival Impulse

Re-Examining the Artist Archive at Tate

This paper will present the current discussions being held as part of the project *Reshaping the Collectible,*[*] about how Tate navigates archival art-works. It will use two artworks from Tate's collection that embody György Galántai's idea of the "active archive" to examine what both the contemporary art museum, and the archivist can learn from artistic interpretations of "the archive."

In *An Archival Impulse,* Hal Foster has positioned the artist-as-archivist as a contemporary mode of artistic practice. As this practice evolved, it has blurred the boundaries between artwork, documentation and archive, and therefore the archival and museological methodologies used to define that which it produces. Beyond offering "critiques of representational totality and institutional integrity,"[**] Foster made no reference to the perspective of institutional practice in exploring the artist-as-archivist. The museum archive, as a repository, is set apart from other institutional archives in both principle and practice; they are more likely to hold challenging, non-traditional material, and items that have no other place in the museum. Material moves through the collections as collecting practices evolve and the parameters of value change. As Tate's archive turns fifty, a parallel artistic archive is entering the collection that is challenging even the museum archive.

Tania Bruguera's *Tatlin's Whisper #5* (2008) is a performance that generates a new archive at each presentation. Collected by the museum rather than the creator, this "active archive" questions Tate's collecting boundaries and definitions. In her practice, Bruguera demonstrates an expansive understanding of archival theory and practice beyond an "archival impulse" that is challenging the contemporary art museum, and the archivist to expand their thinking.

Pawel Althamer's *Film* (2000) was acquired as a performance. The acquisition also included the complete archive of the work and previous presentations, including documentation, drawings by the artist, storyboards and photographs. *Film* is different at each activation, and also generates a new archive

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** Hal Foster, "An Archival Impulse," *October* no. 110 (Fall 2004): 5.

each time. This archive remains alongside the work in the main collection, but Althamer explains that this material is not part of the work itself, further blurring institutional boundaries.

Archival practice is rooted, if not stuck, in the end of life mentality of archival material, by proxy, this has influenced museum practice. This paper asks: How can Tate be flexible enough to bend to the will of the artist, but engaged enough to negotiate and navigate the artistic appropriation of archival methodologies?

Sarah Haylett is a professional archivist. She joined Tate in June 2018 having previously worked at Zaha Hadid Architects, The Photographers' Gallery and for a private collector. As part of the *Reshaping the Collectible: When Artworks Live in the Museum* project team, her research interests are rooted in the relationship between archival and curatorial theory and how, beyond a culture of compliance, Tate's record-keeping can be more intuitive to research and collecting practices. She is very interested in sites of archival creation and intention, and how these are represented in artistic practice and the contemporary art museum.

J o h n   H e l d ,   J r .

Harboring Hidden Histories

Mail Art's Reception in United States Institutional Archives

> "Archiving the past is the art (history) of today."
> – Vittore Baroni

The acceptance of Mail Art in United States museums, university libraries, and national archives has been long and arduous. It has been hindered by its private non-commercial nature, neglect by galleries, and the inability of museum curators to fully appreciate the impact of the field on contemporary art practice. Lacking the promotional resources normally serving as gateways to cultural preservation, Mail Artists have taken it upon themselves to conserve materials obtained through the post in cross-cultural collaborative exchange.

The collection of incoming correspondence and attendant materials (publications, catalogs, visual poetry, faux postage, etc.) is often an unintended result of active participation. Each archive is different from the next. Its overall composition reflects the particular vision and commitment of the artist/collector. The archive is shaped as much as an artwork is created; with unbridled passion crafted and nurtured over a sustained period of time.

Closely allied with Fluxus, Mail Art now experiences similar growing pains endured in finding a home for the materials generated and received by artists in the field. Examples are the sale of the Jean Brown Archive to the Getty Research Institute, and the formation of the archive (by Steven Leiber) placed with the Walker Art Center, which formed the basis of the first major Fluxus exhibition (*In the Spirit of Fluxus*), spawning a catalog and reviews in major art periodicals, making the movement more visible to the general art public.

Due to the aging of Mail Art participants, decisions are becoming necessary to retain these materials for future research, often in the face of institutional neglect. In 2016, Mail Artists convened *A Year of Archives in Motion,* to consider the following questions. How does challenging cultural material, considered marginal by establishment institutions, eventually move into the mainstream? What types of Mail Art materials do institutions favor? Where are the cultural institutions collecting Mail Art? Should Mail Art be sold or donated to cultural institutions? What has been done with prior placement of Mail Art in museums, libraries, and national archives?

Recent exhibitions of Mail Art donated to the Archives of American Art at The National Portrait Gallery and a major photography exhibition at the

San Francisco Museum of Modern Art, incorporating both historical and contemporary Mail Art, point the way to increased institutional attention in the United States. The assertion that Mail Art is a predecessor to the Internet in analog form is beginning to gain traction in wider cultural circles.

Previous to the Internet, Mail Art served as a major link between culturally diverse artists. In particular, East European and South American artists embraced the medium to circumvent the limitations placed upon them by authoritarian political regimes. Contemporary research reveals that Mail Art can be seen as a harbor for hidden histories of East European and South American visual poetry, artist's books, multiples, assemblings, rubber and postage stamps, zines, exhibition catalogs, political dissent, performance, and other previously overlooked artistic creations.

In many ways, this follows a familiar history of institutional collections. Important personal contacts and cooperative projects, occurring away from mainstream glance, are now coming to light with the inclusion of these works in major cultural venues, finally available through sale or donation for exhibition and scholarly research. Museums rely on active participants to assemble formally low priority materials. Collectors sensitive to the artistic currents of the day, much like avant-garde artists, are able to anticipate future concerns, only later coming to the attention of previously inattentive institutions.

John Held, Jr. is an artist and writer based in San Francisco, who has authored *Mail Art: An Annotated Bibliography* (1991), *Rubber Stamp Art* (1999), *Small Scale Subversion: Mail Art and Artistamps* (2015) and most recently *Archiving Advanced Art* (2020). He has contributed to *Dictionary of Art* (Grove, 2000) and *At a Distance: Precursors to Art and Activism on the Internet* (MIT, 2005); lectured at the V&A Museum (London, 1991) and the Museum of Communications (Berlin, 2004); organized exhibitions at the National Palace of Fine Arts (Havana, 1995) and the State Museum of V. V. Mayakovsky (Moscow, 2003). Portions of his Mail Art collection have been placed at the Getty Research Institute (Los Angeles, CA) and the Museum of Modern Art (New York). His personal papers are in the Archives of American Art, Smithsonian Institution (Washington, DC). In 2019, he loaned over eighty works to the San Francisco Museum of Modern Art exhibition "snap+share: transmitting photographs from mail art to social networks."

Beáta Hock

Beáta Hock – chair of Session 3 – is a Senior Researcher at the Leibniz Institute for the History and Culture of Eastern Europe (GWZO) in Leipzig. She completed her doctorate in Comparative Gender Studies at the Central European University, Budapest in 2009. Her areas of research and teaching include East-Central European art history, feminist cultural theory, and the cultural dimensions of the global Cold War. Her current research explores foreign cultural sponsorship in Eastern Europe after the political changes of 1989. Besides scholarly articles published in international journals, Beáta is the author of the monograph *Gendered Creative Options and Social Voices* (Stuttgart, 2013). She recently co-edited *A Reader in East-Central European Modernism 1918–1956* (with Klara Kemp-Welch and Jonathan Owen) and the volume *Globalizing East European Art Histories* (with Anu Allas). She also occasionally works as an independent curator; her latest exhibition *Left Performance Histories* was on view in Berlin's nGbK in 2017.

R o d d y   H u n t e r   a n d   J u d i t   B o d o r

artpool.hu: a user's guide

Where Artpool's self-identification as an "active archive" began in 1979, its virtual presence, artpool.hu, emerged online in 1996. Consistent with the self-generating capacity of the "active archive," artpool.hu was conceived as more than a repository of digitized ephemera of pre-internet network art practices such as mail art. Instead, artpool.hu is arguably itself a technology through which artistic production becomes the dissemination and exchange of information or, as we would be more likely to say today, data. Artpool's systematic mode of operation depends on György Galántai's ongoing request, "please send me information about your activity," through which multi-directional dialogues have occurred. Exchanges which exemplify this net-worked method of production have included those with artists such as Ray Johnson ("Please Send to …" and "Please Add to & Return") and Pete Horobin (DATA: Daily Action Time Archive). This focus on information and data as the currency of exchange, systems, and networks suggest Artpool was always primarily digital in conceptual – if not initially material – terms, and in being so augured the ubiquitous digital conditions of cultural production relevant today. Questions concerning the future ontology of artpool.hu are therefore quite distinct from those related to the passing of Artpool's physical holdings into the Museum. This paper will provide an outline historical, critical and philosophical "sitemap" of artpool.hu to identify its core properties, position within the field of contemporary network art practice and discuss issues and implications of its potential futures.

Judit Bodor is a curator and researcher. She holds a BA in Art History (ELTE, Budapest, 2002), MA in Arts Management (Dartington College of Arts, 2005) and a Ph.D. in Curating (Aberystwyth University, Wales, 2017). She has taught in higher education institutions in the UK since 2006 and is currently Lecturer in Curatorial Practice at The Glasgow School of Art. She also held positions in artist-led art organizations such as Artpool (Budapest), East Street Arts (Leeds) and currently at WAVE*particle* (Glasgow). Her areas of research are artists' archives, histories and practices of the neo-avant-garde, and performative modes of curating. Her recent projects include "Contexts, Festival of Ephemeral Art" (Sokołowsko, 2019), "Left Performance Histories" (Berlin, 2018) and "Silent Explosion: Ivor Davies and Destruction in Art" (Cardiff, 2015–2016). She co-founded the UK-based small press Gordian Projects in 2014. Her writings have been published by Palgrave Macmillan, Taylor & Francis, Occasional Papers and Brill's Studies in Art & Materiality.

Roddy Hunter is an artist, curator, educator, and writer. Following formative performance art interventions in urban spaces in Glasgow in the early 1990s, performances and exhibi-tions of his work have since taken place across Europe, North America and Asia. In the mid-nineties, he was a member of Hull Time Based Arts and developed an intertwined curatorial practice including projects in a range of art spaces, galleries, and museums. He gained an

MA Contemporary Arts from Nottingham Trent University in 1998 and his Ph.D. from Duncan of Jordanstone College of Art and Design, University of Dundee in 2019. His most recent work engages with art, curating, networks and performance after the internet, such as through his curatorial project, "The Next Art-of-Peace Biennale" (www.peacebiennale. info). He has held a number of academic roles in English universities and is presently Director of Teaching and Learning, School of Art, Design and Architecture, University of Huddersfield.

J a s n a   J a k š i ć   a n d   T i h a n a   P u c

Artists' Networks in the Context of Institutional and Personal Archives

Museum of Contemporary Art, Zagreb

The creation of digital archives of modern and contemporary artists, along with archives of exhibitions and art catalogs, has grown significantly over the past decade. Not only has the accessibility of visual and textual material improved, but the structured data produced has encouraged the application of quantitative and computational methods in the analysis of artistic phenomena. These analyses, using data from artist and exhibition archives, have brought valuable insights into circulation, with the configuration of networks arising from the connections between those involved. However, despite the remarkable growth of digital resources, there are still gaps that reflect global unevenness. In particular, this affects the visibility of artists, art production and research from outlying regions. The impact on research is both quantitative (research foci correlate significantly with the availability of data) and qualitative (potentially biased results due to inaccurate, incomplete or missing data).

With regards to the outlined context, the paper focuses on artists in Croatia active after the 1950s, in the context of the holdings of the Documentation and Information Department of Museum of Contemporary Art in Zagreb. The Museum's archive holdings include an institutional archive of exhibitions and various events and several personal archive collections. Part of the institutional collection is the personal archive of Božo Bek. He was a former director of the Museum of Contemporary Art in the progressive period of the 1960s when the New Tendencies international movement was founded, and the 1970s, when conceptual art gained institutional recognition and support. Moreover, the personal archive of the artist and designer Ivan Picelj, which was donated to the Museum in 2011, is the largest in the Museum's holdings. Since Picelj collaborated with the Museum as a designer for several years, his personal archive is a valuable complement to the institutional archive. The institutional archives were partially digitized through specific projects such as Digitizing ideas, Baunet – Experiment with the Avant-Garde, Didactic Exhibition and New Tendencies.

The aims of the presentation are twofold. In the first part, we review the available digital archives of modern and contemporary Croatian artists and the potential for using them as sources for exploring artists' networks. In the second part, we focus on the overlap between personal and institutional archives as sources for studying the complex artists' networks that developed mainly through personal contacts within the institutional framework.

Finally, some of the archives mentioned gained international recognition through the activities of artists and researchers launched in the 1990s. At that time, the first digital collections were produced, and historical works were treated to new readings. They became part of interpretative constellations reflecting new curatorial and art-historical approaches and the specific networks in the 1990s.

Jasna Jakšić is a curator and art critic based in Zagreb. She graduated in Art History, Italian Language and Literature, and Librarianship from the Faculty of Humanities and Social Sciences, University of Zagreb. She has been working in the Museum of Contemporary Art Zagreb (MSU) since 2004, where she manages the Library, Documentation and Information Department. She curated numerous exhibitions and coordinated international collaboration projects such as "Digitizing Ideas" (2010–2012) (www.digitizig-ideas.org) and "Performing the Museum" (2014–2016). In her curatorial work, she focuses on the presentation, accessibility, and mediation of artist's books, magazines, visual poetry, archival documents, and the borderlines between the artwork and artistic documentation. Since 2007, she has been working on the digitization of MSU publications and archival collections. She has recently curated or co-curated the following exhibitions: "Your Presence is Requested," (MMW, Wroclaw, 2015); "Paolo Scheggi: Opla- Stick 1969 – 2019," (Museum of Contemporary Art, Zagreb, 2019); "Damir Očko: Human Scale," (Museum of Contemporary Art, Zagreb, 2019); "Vlado Martek: Being a Piece of Paper Next to a Museum," (Museum of Contemporary Art, Zagreb, 2019).

Tihana Puc graduated with a degree in Art History and Ethnology from the Faculty of Humanities and Social Sciences, University of Zagreb, Croatia. She holds a Ph.D. in Management and Development of Cultural Heritage from the IMT – Institute for Advanced Studies Lucca, Italy. She worked as a research assistant at the Department of Art History, Faculty of Humanities and Social Sciences, University of Rijeka, as a curator at the Educational Department of the Museum of Contemporary Art in Zagreb, and she is currently employed as a senior expert advisor at the Ministry of Culture of the Republic of Croatia. She was awarded several scholarships for studies in Croatia and abroad (the University of Zagreb Scholarship, the Italian Government Scholarship for doctoral studies), as well as for study visits and research periods abroad (Université de Haute Bretagne-Rennes 2, Musée national d'art moderne, Centre Pompidou, Paris). She regularly participates in museum, exhibition and research projects.

K l a r a   K e m p - W e l c h

Networking the Bloc

Critical Reflections on Art Historical Method

This paper seeks to elucidate the methodological challenges of studying international artists' networks, with attention to the specificities of the late Cold War context. My focus will be on the questions I confronted while working with living artists, personal and institutional archives researching and writing the book *Networking the Bloc: Experimental Art in Eastern Europe 1965–1981* (published in 2018). Looking back at the project, I discuss how its working structure evolved over the course of ten years, and how its final shape related to my research questions and methodology, considering the advantages and limitations of the book's approach. The main aim of the paper is to explore *Networking the Bloc* in relation to the question of "grounded theory" and recent developments in art historical methodology more broadly.

Klara Kemp-Welch is Senior Lecturer in 20th-Century Modernism at the Courtauld Institute of Art in London, where she teaches undergraduate and postgraduate courses on the cultural Cold War, countercultures and experimental art. She is the author of *Antipolitics in Central European Art 1956–1989* (London: I.B. Tauris, 2014), *Networking the Bloc: Experimental Art in Eastern Europe 1968–1981* (Cambridge Massachusetts and London, England: MIT Press, 2018), co-editor of a special issue of the journal *ArtMargins* on "Artists Networks in Eastern Europe and Latin America," *ArtMargins* 2, nos. 2–3 (June–October 2012) and of the open-access online publication *A Reader in East-Central-European Modernism 1918–1956* (London: Courtauld Books Online, 2019), see at https://courtauld.ac.uk/research/courtauld-books-online/a-reader-in-east-central-european-modernism-1918-1956

K a j a   K r a n e r

Anti-Archive and Memory Politics
in the Work of Walid Raad

The presence of the so-called archival impulse (Foster 2004) or archival fever (exhibition "Archive Fever" in 2008, New York) can be detected almost globally within contemporary visual arts since 1989. The fascination of artists with history, memory, collecting, archiving, that is, with various forms of dealing with the past throughout the 1990s, has generally been interpreted as a symptom of the "post-historical era," and specifically in the art context as "post-historic art" (related to the proclamation of the end of art and art history during the 1980s). In contrast, some interpreters (such as Boris Buden and Svetla Kazalarska) argued that dealing with the past was particularly characteristic of the art of the former socialist countries, and closely linked to the change in the political and economic system after 1989 and the so-called phenomenology of transition. The thesis that the archival impulse within contemporary art has something to do with radical socio-political changes also seems adequate in relation to the specific context of contemporary art in Lebanon from the 1990s onwards, which is, after the end of the Lebanese Civil War, most often dated between 1975 and 1990. The 1990s, on the one hand, represented a period of reconstruction, pri-vatization and "neoliberal optimism," in the war-divided and demolished capital and on the other hand a period of re-establishing the contemporary art scene in Beirut. Precisely this (newly) established contemporary art scene during the 1990s that was generated mainly by the so-called war generation of contemporary artists from Lebanon (born between the 1960s and 1970s), became an important haven for critical discourses. Most notably, the gene-rator of a "collective discourse on memory," can be viewed as a counterpoint to the "state-sanctioned amnesia" that followed the end of the Lebanese Civil War, the General Amnesty Act, and the reconstruction project of Beirut.

The work of Lebanese artist, Walid Raad was during the 1990s highly connected to the Arab Image Foundation (initiated by artists in 1997). His most known project, The Atlas Group, can namely be understood as an anti-archive of AIF. AIF itself is most often interpreted as a reaction to the lack of existing history of visual culture in Lebanon and the wider region, the lack of public, cultural, and artistic institutions as established generators of collective memory, and a potential tool for building alternative historical narratives. The majority of Raad's work uses historical documents but offers more conceptual considerations on their status and function. His typical interweaving of history, memory, and fiction can be understood as a research on how memory and history are being (re)produced in the specific socio-political context marked with the lack of strong homogenizing force of the historical narrative (due to Lebanese sectarian political system). It can also

be interpreted as an effect of trauma and violence on memory. As the paper will try to show, Raad in his work challenges the prevailing memory model present in contemporary art that prefers the memory over classic history-making based on externalized documents.

Kaja Kraner holds a Ph.D. in Humanist Sciences (AMEU-ISH, Ljubljana, 2019). In the past, she was active as an art critic and theoretician, associate of the Pekarna Magdalenske mreže, and independent cultural space in Maribor, and also as producer and curator of contemporary art. Currently, she is a member of the editorial board of ŠUM – *Journal for Contemporary Art Criticism and Theory* and works as an independent researcher and writer in the field of contemporary arts. Her research interests are narratives of contemporary art, cultural policy, paradigms of aesthetical education from modernity onwards and relation of art (theory) and epistemology. She is based in Ljubljana.

E m e s e   K ü r t i

Artpool in Motion

The Archive's Path from the Underground to the Museum

In the last five years Artpool Art Research Center has been operating as a separate unit of the Museum of Fine Arts, but its transformation into a state funded institution can be considered just another, challenging period in its entire, long institutional history. Founded by György Galántai and Júlia Klaniczay in 1979 Artpool acted as an underground archive based on principles of self-management and self-institutionalization, with a special focus on international experimental art. After the political transition of 1989, Artpool functioned as an NGO relying on state, municipal and Soros Foundation support, and strengthened its profile as a project based institution and as a conceptual art project as well. Due to changing financial conditions, in the post-socialist period, Artpool was facing similar uncertainties as other independent institutions in Europe, forced to reconsider its future operational possibilities. Finally, after long years of instability and negotiations, the archive has been integrated into the Museum of Fine Arts, thus resolving the recurring of discontinuity and suspension in its professional activities, or the possible dissolution of the collection.

Shifting its institutional status from the underground to the state-run public sphere, Artpool is facing another discursive framework today, markedly different from its original one. How contradictory this conceptual change could be? How can we interpret Artpool's current transition towards musealization in the framework, logic, and methodology of its own experimental past? In my lecture I will argue that Artpool's strategy employing the "performativity of knowledge" (after Foucault) extends beyond narratives based on established dichotomies and stable historical concepts. Focusing on the self-institutional strategies and occasional cooperations with the Museum of Fine Arts from the eighties on, I will show that Artpool historically ambitioned first public sphere presence and normalization of the local art context, while insisting on its formative underground values.

Emese Kürti is an art historian, researcher, and art critic, affiliated with Artpool Art Research Center – Museum of Fine Arts in Budapest. She worked in the Ludwig Museum – Museum of Contemporary Art (2009–2015), later she was the founder and head of the private research institution acb Reasearch Lab (2015–2018), and a visiting professor at CEU (2019). In 2013 she received the best art critic prize of the Hungarian Section of AICA. She holds a Ph.D. in Film, Media and Contemporary Culture from Eötvös Loránd University, Budapest. Her dissertation, published in 2018, grounds a new narrative for Hungarian actionism based on a musical genealogy. In the last few years, she has been focusing on the transregional artistic collaborations between Hungary and Yugoslavia, and the self-historicization and institutional ambitions of the neo-avant-garde.

K a r o l i n a   M a j e w s k a - G ü d e

Life and After-life of the Archive

Ewa Partum's and Valie Export's Archives

My presentation focuses on a comparative study of Ewa Partum and VALIE EXPORT Archives. These seemingly parallel artistic practices, feminist, conceptual, and performative at the same time, existed in various political and institutional contexts until 1989. My presentation aims to enclose the meanings of these differences and concentrates on ways in which both artists used the infrastructure of the archive in their artistic practices.

The Ewa Partum Archive, unlike many meticulously preserved archives of East European neo-avant-garde artists concerned with the problem of self-historicization, is heterogeneous and fragmentary. The VALIE EXPORT Archive, on the other hand, is characterized by a transparent structure that has been maintained over the years. Both archives, however, include a moving collection of documents and their reconfigurations; works made and re-made for exhibitions, revealing not only how both artists worked on individual projects, but also their ways of conceptualizing the relationship between documentation and performative action.

The Ewa Partum Archive incorporates the Galeria Adres Archive, run by Partum between 1972 and 1977, and the material related to Ewa Partum's artistic practice. However, the boundaries between both sets of materials are fluid. The material gathered in the Galeria Adres Archive not only became a source for Ewa Partum's practice. Galeria Adres became yet another artistic medium that enabled Partum to develop conceptual art understood as communicating the idea of art. On the other hand, the gallery functioned as an apparatus of self-historicization in the chosen transnational context, produced through its publishing, production and exhibiting activities.

The VALIE EXPORT Archive, recently institutionalized in the form of the VALIE EXPORT Research Center, contains materials related to VALIE EXPORT's practice as an artist and academic teacher, as well as a collection of books with notes and comments that constitute the intellectual/theoretical basis of her practice.

In my presentation, I will focus on the histories of Partum's and EXPORT's Archives, and I will discuss their specificity in the local (Polish and Austrian) contexts. The archive will be problematized as a liminal space on the threshold between the private and public spheres. I will characterize the modes of their existence at different stages of the artistic careers of Partum and EXPORT, also considering the strategies of their presentation. Finally, I will problematize how Partum and EXPORT appropriated the infrastructure of the Archive within their artistic practices.

Karolina Majewska-Güde is a researcher, art critic, and curator. She works as an Assistant Professor at the Institute of History and Theory of Art at Katholische Privat-Universität Linz. She is the Head of Archive of ARTUM Foundation, ewa partum museum. Her research focuses on the Central and East European neo-avant-gardes, feminist art history, contemporary issues of circulation, translation, and production of knowledge through art-based research. In 2019, in collaboration with Berenika Partum, she curated an exhibition: "ewa partum. my gallery is an idea. galeria adres archive" at the Galeria Studio in Warsaw. In 2015, she co-curated with Dorota Walentynowicz an exhibition and lecture series at Poznań's pf gallery "Techniques of Release**,"** presenting photographic and video works by Tomislav Gotovac, Ewa Partum, Dóra Maurer, Annegret Soltau, Suzy Lake, among others in a dialog with recent works by Ann Collier, Verena Dengler, Jakob Lena Knebl, Salvatore Viviano, Mathilde ter Heijne, and Marina Faust. Majewska-Güde is a member of the curatorial collective pisze/mówi/robi devoted to curating talks, exhibitions, and designing and conducting workshops focused on artistic knowledge production and translations of artistic archives. https://karolinamajewska.wordpress.com/, https://piszemowirobi.tumblr.com/

L í v i a   P á l d i

Active Archive – Slow Institution
(2017–2020)

The paper proposes to look at how the archive can be a space, material, and vehicle of production and examines working with the archive as a multi-layered process that happens partly through the continuous interrogation of the conditioning of research to extract evidence.

Active Archive – Slow Institution is a long-term research I initiated in 2017. It delves into the Project Arts Centre's history of more than fifty years, to look at what future proposals for transformation are inscribed within the manifold history of one of the oldest multi-art centers in Ireland and temporarily transforms the gallery into a space for productive withdrawal to slow-down from its serial exhibition production.

Organized into a series of interconnected exhibitions and events, the first presentation of the research was framed early last year by the exhibition "The Long Goodbye", a changing installation of documents, moving image, sound, and photographic works including new commissions by artists who revisited their own archives with a particular focus on the late 1990s that was seminal in the Centre's history.

The rereading of PAC's archive is to enhance a more nuanced understanding of the changes and stagnation in a post-colonial society through culture, and to catalyze discussions about the still prevalent issues such as precarious conditions in culture, gender biases, or censorship. Active Archive also looks at how an archive, as a way of non-uniform exchange, makes us re-articulate roles and responsibilities within the context of research, production, and dissemination.

During the talk, I would also refer to some artistic and curatorial projects organized at Project Arts Centre that served as catalysts to the Active Archive project. Furthermore, I will discuss how these archival displays and shared temporal spaces emerge in communication with particular artistic, curatorial, and academic fields and areas of competencies.

Lívia Páldi is the Curator of Visual Arts at the Project Arts Centre in Dublin. Previously she was director of BAC – Baltic Art Center, Visby between 2012 and 2015 and chief curator of the Műcsarnok (Kunsthalle) Budapest between 2005 and 2011. She has organized talks, discussions, workshops and numerous exhibitions, and edited several books and exhibition catalogs. Páldi was one of the curatorial agents of dOCUMENTA (13). During 2016 she was a member of the OFF-Biennale Budapest curatorial board. She lives and works in Dublin.

H e n a r   R i v i è r e

Fluxus and the Archive
as Agent Provocateur

Some of the main Fluxus archives, today housed at established cultural institutions such as the Getty Research Institute in Los Angeles (USA) and the Staatsgalerie Stuttgart (Germany), were assembled under the stimulus and guidance of first-generation Fluxus artists (George Maciunas and Wolf Vostell in the cases mentioned). This tells us that these pioneers of network-based art practices were keenly aware from the very outset of the crucial role played by the document in – and within – their artistic praxis. Moreover, it indicates the importance they placed on the archive as a space where these documents were compiled and preserved in the expectation that they would eventually be activated as devices for a new approach to art history.

The purpose of this paper is to show that understanding the archival practice as a creative process aimed at redefining the past, transforming the present, and envisioning the future was inherent to the new artistic developments taking place under the Fluxus umbrella from the early 1960s onwards. The early forms of performative and network-based art practices posed a challenge, both to the historiography and the economy of art, that would naturally extend to the archive as an alternative cultural institution: a sort of foreign body pushing from outside the walls of the official art system that would eventually succeed in opening up a crack by infiltrating established cultural institutions. These, which we can call Other Archives (paraphrasing Ulises Carrión), required, and still do so, other stories and histories of art, other research methodologies, and historiographical constructs, as well as other curatorial and museological practices. Insofar as this step emanates directly from the very artistic practices they bear witness to, these Other Archives can be seen as channeling the transformative power of those artistic practices to the historiographical, curatorial and museographical practices.

A selection of case studies from the Fluxus network, ranging from Mail Art and collective projects to Artists' Archives and publications, will illustrate how the transformative power of the early forms of performative and network-based art practices was largely based on a documental approach aimed at shifting the rules of the game of the art system.

Henar Rivière is Research and Project Manager at Archivo Lafuente, Santander (Spain). She holds a Ph.D. in Art History and researches Fluxus, new artistic practices, and hybrid media developed from the end of the 1950s onwards, which were pioneering performance, conceptual and sound art in a broad sense. She has been awarded postdoctoral and post-graduate scholarships and contracts at the Getty Research Institute (Los Angeles, USA),

the Universidad de Castilla-La Mancha (Spain), and the Freie Universität Berlin (DAAD), among others. She has curated exhibitions such as "FLUXUS ABC" at Galerie Krinzinger (Vienna, 2019–2020) and "TLALAATALA: José Luis Castillejo and Modern Writing" (MUSAC, León & CAAC, Sevilla, Spain, 2018) and was co-curator of "'The lunatics are on the loose…' EUROPEAN FLUXUS FESTIVALS 1962–1977" (Akademie der Künste, Berlin; Nikolaj Kunsthal, Copenhagen; MOCAK, Krakow; Contemporary Art Centre, Vilnius; Staatsgalerie Stuttgart; National Gallery, Prague).

S v e n   S p i e k e r

Self-Documentation as Artistic Practice in Eastern Europe

My talk will consider the problem of self-documentation as an artistic practice in the 1960s–1980s, with emphasis on Eastern Europe. I will be interested in the (counter-)institutionalizing implications of self-documenting, as well as its performance-related extensions in the work of KwieKulik, Tomislav Gotovac, and others. Crucially, I want to consider to what extent our understanding of self-documentation is underwritten by an understanding of "documents" that is specific to Eastern Europe and its socio-political context, or not. More broadly speaking, and with a view to the ongoing discussions around global art history, I will make an effort to locate my topic within the discussion concerning the "documentary turn" in art and curatorship.

Sven Spieker teaches in the Comparative Literature Program at the University of California, Santa Barbara. He specializes in modern and contemporary art and culture, with an emphasis on Russia and Eastern Europe, and a special interest in issues related to documentary and knowledge production. Spieker has lectured and published on topics ranging from the historical avant-garde (Malevich, Rodchenko, Dziga Vertov) to late twentieth-century art practice, from Wolfgang Kippenberger to subREAL. His books and articles have appeared in German, Korean, Russian, Swedish, Polish, and English. Spieker's latest book publication is an edited volume devoted to the relationship between art and destruction (MIT Press/ Whitechapel Gallery, 2017). The monograph *The Big Archive* focused on the archive as a crucible of European modernism (MIT Press, 2008; Korean translation, 2014). Spieker is the founding editor of ARTMargins Print and <u>ARTMargins Online</u>. Current projects include a *Critical Anthology of Conceptual Art in Eastern Europe* and a study of education-based art in the 1960s.

Kristine Stiles

Collecting the Future

Kristine Stiles' Archive at the David M. Rubenstein Rare Book and Manuscript Library, Duke University, Methods, Theories, Self-and-Other Historicization, and a Special Focus on East European Artists

The act of collecting is one of amassing – in the present – an archive for the future without knowing the value that it might accrue on a yet unknown and capricious distant time. In this talk, Stiles reflects upon the decisions she made about collecting, in the now past-present, and the unpredictable effect the results of that collection had on the enigmatic changes in relationships that ensue over the decades. She will discuss her collecting habits; the collection's theoretical relationship to the representation of self and others, which an archive inevitably produces; and the impact these practices have had on her and the East European artists and intellectuals she collected. She will also ponder how, when one arrives at the heretofore inscrutable future, the now of the past-present reveals the semi-transparent trace that augured that becoming.

Kristine Stiles (Ph.D. 1987, University of California at Berkeley) is France Family Distinguished Professor of Art, Art History and Visual Studies at Duke University. She holds an Honorary Doctorate of the Arts from Dartington College of Arts and the University of Plymouth in England (2005). She is an art historian specializing in contemporary art (especially performance and conceptual art), artists' writings, interdisciplinary experimental art, and has taught "Trauma in Art, Literature, and Film" for twenty-five years. She co-authored with Peter Selz, *Theories & Documents of Contemporary Art* (1996, 2012). Other books include concerning *Consequences: Studies in Art, Destruction, and Trauma* (2016); and *Correspondence Course: An Epistolary History of Carolee Schneemann and Her Circle* (2010). Stiles is the author of over a hundred published essays, and she wrote "Uncorrupted Joy: International Art Actions," a monograph-length catalog essay for *Out of Actions: Between Performance and the Object 1949–1979* (LAMoCA, 1998). She authored the catalog *Raphael Montañez Ortiz: Years of the Warrior, Years of the Psyche, 1968–1988* (1988). With Kathy O'Dell, she is working on *World Art 1933 to the Present: Enduring and Emerging Themes* (forthcoming, 2022). Stiles curated "States of Mind: Dan & Lia Perjovschi" (2007); "Jean Toche: Impressions from The Rogue Bush Imperial Presidency" (2009); and "Rauschenberg: Collecting & Connecting (2014–2015)": http://shuffle.rauschenbergfoundation.org/exhibitions/nasher/essays/Stiles_intro duction/ She is an equestrian.

K a t a l i n   T i m á r

Theorizing Mail Art
Frameworks and Approaches

Exactly thirty years ago, I wrote my MA thesis on Mail Art while working at Artpool as an intern. I had a twofold aim. On the one hand, I intended to examine Mail Art from a strictly theoretical viewpoint in order to demonstrate its radicalism in comparison to neo-avant-garde artistic practices. On the other, discussing important characteristics of correspondence art, I wanted to show the deficiencies of contemporary Hungarian art theory that mostly formulated its arguments in dualisms which, in my view, were not apt to analyze such artistic practices as Mail Art. At the same time, contemporary debates about the reception of postmodernism in Hungary created a con-voluted subtext for my arguments.

In the proposed paper, I would like to revisit my dissertation from 1990 and examine its thesis from the theoretical position I inhabit now. Thirty years ago, I was highly critical of the state of art theory in Hungary, yet I was not able to propose a framework for Mail Art that went beyond the existing schemes. (In that sense my ideas were also the products of my locality and university education.) I would very much like to give this endeavor a second try and propose a new theoretical account of this artistic movement.

Katalin Timár works as a curator in the Ludwig Museum – Museum of Contemporary Art in Budapest where her more recent projects include "Ludwig Goes Pop + The East Side Story" (2015), "Economize!" (2017) and most lately "Tamás Király: Out of the Box" (2019). She was the curator of the Hungarian Pavilion at the 52nd Venice Biennale in 2007 – with the participation of Andreas Fogarasi, which received the Golden Lion Award for Best National Pavilion. She holds a Ph.D. in Linguistics and teaches art history and theory at the Depart-ment of Aesthetics at Pázmány Péter Catholic University. She has been a Member of the Board of IKT (International Association of Curators of Contemporary Art) since 2015.

Tomasz Załuski

The Alternative Official?

KwieKulik's Studio of Activities, Documentation
and Propagation as a State Financed Performative
Archive under Real Socialism

Pracownia Działań Dokumentacji i Upowszechninia (PDDiU) – Studio of Activities, Documentation, and Propagation was an authored, private, alternative artist gallery formed and run by the KwieKulik duo in the 1970s and 1980s in socialist Poland. It became – and is widely known today as – an exercise in artistic self-organization, a performative archive working beyond established institutional systems. However, it was not meant to be such an unofficial place. What KwieKulik wanted to create was an official art-and-research institution that would work under the aegis – or be part of – a state cultural institution. Therefore, I would like to shift my focus from the actual workings of PDDiU, as one of the authored unofficial neo-avant-garde galleries, to the project, program, and potential of PDDiU as a state-financed unit within an official art institution. I want to show its general concept as an active or performative archive which was to organize and produce processual artistic activities, document them, built a visual and textual database, do research on ephemeral art and publish its findings in the form of books and educational movies. Going beyond the opposition of "official" versus "unofficial," I will try to interpret the generative concept of PDDiU as an active or performative archive in terms of the "alternative official." I will argue that behind this concept was an attempt to create a modernized art institution, which needs to be analyzed not only within the context of new artistic tendencies but also within the context of structural changes of the official art system in the 1970s socialist Poland. I will also reflect on the reasons why KwieKulik could not find support for their initiative at the turn of the 1970s and 1980s. Finally, I will show the artists' failed attempts to cooperate with the Center for Contemporary Art Ujazdowski Castle and donate their private archive to this official institution which was established to document contemporary art and propagate infor-mation about it. The "odyssey" of PDDiU, from the concept of alternative official active archive unit, through the reality of a private unofficial artist-run archive, to making the archive part of an official institution, will be finished only now, as KwieKulik's archive is in the process of being transferred to Museum of Modern Art in Warsaw. Even as part of the museum collection, the archive will regain its generative potential and certain "private," "alter-native" or at least "authored" dimension as Zofia Kulik will be able to use its elements to produce new works.

Tomasz Załuski is an art historian and philosopher, assistant professor at the Department of Media and Audiovisual Culture at the University of Łódź and at the Department of Art History and Art Theory at the Wladyslaw Strzeminski Academy of Fine Arts in Łódź, Poland. His research interests include modern and contemporary art; social, political and economic contexts of artistic culture; artistic activism and self-organization; documentation and artistic archives. He is the author of the book: *Modernizm artystyczny i powtórzenie. Próba reinterpretacji* [Artistic Modernism and Repetition: An Attempt at Reinterpretation] (2008); and the editor of the volumes: *Sztuki w przestrzeni transmedialnej* [Arts in Transmedial Space] (2010); *Skuteczność sztuki* [The Effectiveness of Art] (2014); *Socrealizmy i modernizacje* [Socialist Realisms and Modernisations] (with Aleksandra Sumorok, 2017); *Wideo w sztukach wizualnych* [The Video in the Visual Arts] (with Ryszard W. Kluszczyński, 2018); *Galeria Wschodnia. Dokumenty 1984–2017* [Documents 1984–2017] (with Daniela Muzyczuk). He is also an editor of the journals: *Art and Documentation* and *Hybris: The Online Philosophical Magazine*.

E l i s a b e t h   Z i m m e r m a n n

Ö1 Kunstradio and Its Never Finished Online Archive

In 1987, KUNSTRADIO, a weekly radio art program on Österreich 1, the cultural channel of Austrian National Radio, ORF was founded by the journalist, curator and art critic Heidi Grundmann. Conceived as a space for radio art, an art that reflects the radio medium itself, almost from its beginnings, this weekly program has become much more than just that. One of its primary functions became to serve as a point of access for international visual artists, media artists, composers, and writers, also to the transmitting means of the ORF and the international exchange and cooperation infra-structure of the National Public Radio worldwide (mainly through the Ars Acustica group at the EBU).

Artists perceived the fundamental changes that digitalization, the conver-gence of media and the rapid proliferation of the internet imposed on the medium of radio before many of the broadcasters inside big broadcasting corporations did. These artists made very innovative use of these access potentials of KUNSTRADIO, as it facilitated collaborations between inter-national artists and with the vibrant world of radio-art, produced outside the big institutions, such as in independent university and cooperative radios or by independent artists' initiatives.

In 1995, a group of artists (Robert Adrian X, Horst Hörtner, Martin Schitter, and Gerfried Stocker) created KUNSTRADIO ON LINE (http://kunstradio.at), as a means of announcing and archiving the weekly program and as an additional site of radio art and as an archive at the same time. In 1996, KUNSTRADIO ON LINE started to stream not only the projects scheduled for the weekly program (especially the increasing number of live projects) but also the occasionally very long or even potentially unending online elements of innovative complex networked radio-art projects. These soon started to be named "on-air – on line – on-site" to characterize the complex context they were created for and unfolded in. The projects, in some cases, were at an astonishing number of real and virtual networked locations/channels around the world, and with the participation of many international artists. The relatively easy access to possibilities to stream resulted in a shift from performance- to installation-oriented work.

KUNSTRADIO has also encouraged artists' reflections on the historical roots of radio art, on the combination of old and new technologies, (routinely offering the use of short- and medium-wave broadcasting), the ramifications of the changed definitions of the concepts of author as well as the work and the role of the listener/recipient, the transference of knowledge between collaborating artists, technicians, producers or theoreticians. Recently KUNSTRADIO has

invited artists to curate series of radio-art projects, thus delegating part of its curatorial responsibility to artists.

Elisabeth Zimmermann will focus on networked Kunstradio projects before the Internet using the infrastructure of the ORF and its regional studios for exchange and experimentation such as the Chipradio in 1992 or Realtime in 1993, which also was broadcast live on the Austrian television. These projects have been influenced by the early Telecommunication art projects of the late 1970s and early 1980s, such as The World in 24 Hours by Robert Adrian in 1982; Wiencouver IV" in 1979–1983; or Telephone Music, in 1983 between Artpool in Budapest, Blix in Vienna, and Aufbau-Abbau in Berlin.

Elisabeth Zimmermann is a cultural manager living in Vienna. She studied at the International Centre for Culture and Management (ICCM) in Salzburg and has been involved in organizing, coordinating, and curating radio art projects, symposia, CDs, publications, and international telematic art projects. She has held various presentations and lectures on radio art projects at national and international festivals. Since 1998, she has been the producer of the weekly radio art program Radiokunst – Kunstradio (http://kunstradio.at) on the cultural channel of ORF (Austrian national radio). In 1999, she founded werks – an art association dedicated to the realization of artistic projects in telecommunications media –, which published the book *Re-Inventing Radio – Aspects of Radio as Art* (eds. Heidi Grundmann, Elisabeth Zimmermann, et al, Frankfurt am Main: Revolver, 2008). She has been part of the international curatorial team for the Festival Radio Revolten in Halle (Saale) in 2016.