



SocialEast Seminar on *Networks and Sociability in East European Art*

9.20am - 6.00pm, Saturday 23 October 2010 (with registration from 9.00)

Kenneth Clark Lecture Theatre, The Courtauld Institute of Art
Somerset House, Strand, London WC2R 0RN

ABSTRACTS

Miško Šuvaković (University of Belgrade)

Early Networking in the 1960s & 1970s: East-West Out-In

Miško Šuvaković will discuss the 'drama' and ecstasy' of international communication in late socialism in East Europe, focussing on the socialist Yugoslavia. He will deal with policy of administrative cultural 'closing' and 'opening' in the context of Cold war politics. He will point to the differences in cultural politics and tactics of international networking of experimental neo-avant-garde and conceptual art. The focus will be on 'administrative controlled openness' of Yugoslav socialist international exchange, and on state projects that stimulated international neo-avant-garde manifestations such as: international exhibitions of New Tendencies in Zagreb, The Zagreb music biennale, BITEF (Belgrade international theatre festival), and Atril Meetings – Festival of expended media in Belgrade. Šuvaković will develop the 'theory' of cultural reservat, and 'theory' of free territory, pointing to the results of international conference held during the IV April meetings in Belgrade in 1974.

Šuvaković will focus then on the examples of networking in neo-avant-garde magazines Gorgona (Zagreb, Croatia), and Rok (Belgrade, Serbia). He will also discuss communication strategies of Group OHO (Ljubljana/Kranj, Slovenia) and their collaboration with American artist Walter de Maria. He will point to the alternative project Gallery French Window realized by Croatian curator Ida Biard in Paris, i.e., international exhibitions organized in Balatonboglar by Hungarian artist and curator György Galántai.

Miško Suvaković is a contemporary aestheticist, art theorist and ex-conceptual artist born in 1954 in Yugoslavia, Belgrade. He was co-founder and member of conceptual artist Group 143 (1975 - 1980), and is Professor of Aesthetics and Theory of Arts at Belgrade University. His many influential publications include: Paragrams of the Body/Figure (2001), Discursive Analysis (2006) and Impossible Histories: Historic Avant-Gardes and Post-Avant Gardes in Yugoslavia (2003). In 2007 he curated the exhibition Conceptual Art at the Museum of Contemporary Art Novi Sad.

Sarah Wilson (The Courtauld Institute of Art)

The Look of Libé: Cieslewicz and his Circles Between Warsaw and Paris

Extensive Polish immigration to France started after the First World War: from Apollinaire onwards a Polish elite was a constitutive part of the School of Paris. Paris, not New York, was the beacon for artists in Eastern European countries after 1945. Not only the great Pompidou exhibitions from 1977 onwards, but their precursors at the CNAC, the review *Opus International*, even the daily post 1968 newspaper *Libération* were designed by the poster artist and master of collage, Roman Cieslewicz. This paper situates him in a world which functioned on a Poland-Paris axis, involving figures such as Ryszard Stanislawski (with whom he shared the artist Alina Szapocznikow), the artists of the Malakoff suburbs (Boltanski and Messager), the group *Panique*, where Cieslewicz and Polish theatre producer Roland Topor were joined by French artists Fernando Arrabal and Alejandro Jodorowsky. Despite Szapocznikow's reticence as an artist and domestic joie de vivre one could argue she was part of a network of Eastern European female artist emigrés; her network around Chapel of the Polish Pallotines intersects with other Polish friends of Cieslewicz such as Jan Lebensteyn, whose exhibition catalogues he designed, or the great writer Czesław Miłosz. Cieslewicz's circle, extending later to his last companion, the artist Chantal Petit and her friends, symbolises the cosmopolitan elite intersecting with French institutions that define a Paris as brilliant as the Montparnasse 1920s. Deeply aware of crises in Poland – especially around 1968 – Cieslewicz nonetheless created the 'look' of an epoch.

Sarah Wilson is an art historian and curator whose interests extend from postwar and Cold War Europe and the USSR to contemporary global art. She is Reader at The Courtauld Institute of Art, where she will be Head of MA programmes from 2010-2012. In 1997, she was made Chevalier des Arts et des Lettres by the French Government for services to French art and culture. Following an initiation with Paris-Capital of the Arts, 1937-1957, at the Centre Georges Pompidou, Paris, Sarah Wilson was principal London co-curator with Germain Viatte for the Barbican Art Gallery's inaugural exhibition Aftermath, France, New images of Man, 1945-1954. She was also principal curator of Paris, Capital of the Arts, 1900-1968 (Royal Academy of Arts, London and Guggenheim Museum, Bilbao in 2001-2). Sarah Wilson's latest book, The Visual World of French Theory: Figurations, published by Yale University Press in 2010, is the culmination of a continuing interdisciplinary project investigating the direct links between French philosophers and artists of their times. It will be followed by The Visual World of French Theory: Interventions, exploring structuralism and psychoanalysis, in which female artists and philosophers will introduce a pertinent critique of the voices in the Figurations volume. Sarah Wilson is also working on Picasso/Marx, to be published by Liverpool University Press. In the context of current exhibitions Picasso, Peace and Freedom (Tate Liverpool), Picasso, Moscow (Pushkin museum) and recent international conferences on Marxism, it inscribes these figures into contemporary debates.

Jasmina Tumbas (Duke University)

György Galántai and Mail Art

This paper seeks to unpack some of the intellectual and actual contacts between underground artists and political dissidents that shaped Hungary's oppositional culture and its practices during the 1970s and 1980s. Focusing on György Galántai, who was particularly influential because he created exhibitions and events that generated dialogues within this oppositional culture and on an international scale, this paper will identify the conceptual and practical approaches he shared with the political resistance and the international experimental art scene. Galántai's position as an artist complicates this analysis; his practices were not only informed by the oppressive political climate under communism where non-traditional modes of art became heavily politicised, but

also by the international artistic currents such as Fluxus, a highly experimental and non-conformist movement. Tumbas' analysis is therefore challenged by three major issues: What were the connections between Galántai and the Hungarian political opposition? What relation did he have to the international Fluxus and mail art movements and how did these relations inform his practice? And lastly, how did Galántai build and sustain connections to other artists outside of Hungary? The analysis will address these questions by examining Galántai's relationship to the political opposition and its samizdat practices, shedding light on Galántai's major long-term project *Artpool*, which functions as archive, art institution, exhibition space and artwork.

Jasmina Tumbas is an international graduate student in the Art, Art History and Visual Studies department at Duke University, working with Professor Kristine Stiles. Her research focuses on art movements from the 1960s to 1989 in Hungary and former Yugoslavia, considering how artists began to counteract (self-) censorship with performance, conceptual, installation, and mail art practices. Tumbas grew up in former Yugoslavia before her family left for Germany in 1988 due to the impending war. There she completed the German Abitur and earned a B.A. in Art and Psychology at Maryville College, TN in the US. She pursued her M.A. in Art History at Savannah College of Art and Design, GA. Currently she is in her third year of PhD studies at Duke University and has completed research at the Artpool Research archive in Budapest, the Cotemporary Museum of Art archive in Belgrade, the Hanns Sohm archive in Stuttgart and Géza Pernecky's personal archive in Cologne.

Angelika Richter (independent scholar and curator, Berlin)

The East/West German Scene

“Why have there hardly been any structures for informal exchange between (fine) artists from East Germany and their colleagues in the socialist countries? Why is this one of the most striking features when looking at the subversive artistic practice in East Germany during the Cold War? What were the reasons for this lack of alternative communication from BOTH sides?

“I am not sure whether there is a (satisfying) answer. But in this context we need to pay attention to the following considerations:

- The GDR belonged to the most restrictive countries in the Eastern Block where almost no exchange or discourse could be established.
- The GDR had the most unusual cultural and political background in the Eastern Block: The division of the two Germanys and their two divergent cultural programmes that ignored and referred to each other over the period of the Cold War.
- If subversive artists were looking for collaboration and networks then this would be foremost with artists from West Berlin and West Germany.
- A few artists in the GDR preferred ‘inner emigration’, pursuing modern or conceptual art.
- The agents of the avant-garde left the country for West Germany where they highly influenced the Western culture like A.R. Penck, Gerhard Richter, Georg Baselitz.
- The younger generation that mainly became active in the late 70s and 80s was organised in numerous monadic and sometimes hermetical scenes in the cities of Berlin, Dresden, Leipzig, Karl-Marx-Stadt, Halle or Erfurt. Even the communication structures between the scenes were highly fragile or sometimes not permeable: ‘Betrayal was the law of the subcultural scene’. (Gabriele Stötzer)
- In return artistic production within these boundaries became more and more process oriented, time and body based. Art then, especially in the 80s, was a cross over of music, theatre, of performance, dance, Super-8-film, painting and writing. ACTION was the key word.

“What we witness today in current art history writing on the alternative art world in the GDR: it opens up the comparison between the similarities and differences of the art in East and West Germany (e.g. Art of Two Germanys) or it looks at its art isolated from any other country.

“First steps in publication and exhibitions have been taken for a contextualisation on an international level like *Body and the East*, *Gender Check* or the publication *In the Shadow of Yalta*. (When you take a look at the Fluxus East show you will find only one representative from the GDR, Robert Rehfeldt, in this broad network and movement in Eastern Europe.)

“Although numerous fine artists from East Germany and other countries of State Socialism have never met or heard about each other their works, especially in the field of body art, artistic action and performance, show many similarities in content, subject, in formal and aesthetic realisation”.

Angelika Richter is a curator and art historian based in Berlin. She currently is preoccupied with the field of contemporary art production, film – and media – art and the cultural sphere of the GDR. Her latest exhibition und jetzt. Künstlerinnen aus der DDR (curated with Beatrice E. Stammer and Bettina Knaup at Künstlerhaus Bethanien, Berlin 2009) was dedicated to female artists of the GDR. In 2008/2009 she conducted the East German research for Gender Check. Femininity and Masculinity in the Art of Eastern Europe at MUMOK Vienna (curated by Bojana Pejic). She is currently writing her PhD on Female Subversion in the Art of the Late GDR at Hochschule für Grafik und Buchkunst Leipzig. From 2003 to 2006 she was artistic director of the Werkleitz Gesellschaft, Centre for Media Art, in Halle (Saale). From 2007 to 2009 she has been visiting lecturer at the Academy of Visual Arts (HGB) in Leipzig, Germany. Her latest publishing activity include a research text on the relation between fine art, the artist's body and performance in the cultural production of female artists in the GDR.

Jutta Vinzent (University of Birmingham)

Exhibitions as a Public Site for German/German Grass-Root Collaborations

Penck mal Immendorff. Immendorff mal Penck is the title of an exhibition showing works by the Beuys pupil Jörg Immendorff (1945-2007) and the Dresden-based A. R. Penck (1939-) in a commercial, non-state funded Galerie Michael Werner in Cologne in 1977. While Immendorff and to a lesser degree Penck (in the light of the reception of East German artists a point of interest in itself) have received national and international recognition through exhibitions (including the Neue Nationalgalerie, Berlin in 2005/6 and the ESSL Museum, Vienna in 2008), this show seems to have been forgotten. This paper will look at the design and practicalities of the exhibition and its reception in the West and East as an example of public ways of contesting and undermining official cultures of the GDR as well as the BRD, establishing their so-called ‘German-German Action Alliance’ through friendship beyond the German/German border. Vinzent will argue that the exhibition created an imaginary, utopian space of publicly addressing the artists’ discontent with both the capitalist, so called-democratic West and the communist/socialist East. The paper will make use of the archival material relating to the exhibition and its reception at the Galerie Michael Werner at Cologne, as well as the exhibition ‘catalogue’ published two year after the show in 1979.

Jutta Vinzent's interest in the topic results from her participation as co-investigator in the EU-funded project Overcoming Dictatorships (15 Nov. 2006- 14 May 2009). The project, involving academics, artists and writers from seven EU countries, explored ways in which a variety of artistic production has dealt with the political changes in Europe, in particular the opening of former communist countries since 1989/90. Attempting to take a democratic approach in the form of dialogues and round-table discussions, the seven

workshops (held in each of the participating countries) led to an internationally shown exhibition with a publication (Overcoming Dictatorships. Contemporary East and West European Visual Inquiries, Leipzig: Kerber, 2008, 96 pp with 30 plates). Since 2001, first as lecturer then as senior lecturer (from 2007), Vincent has been teaching twentieth-century art and exhibition practices from a postcolonial perspective, which holds the two areas of interest together, at the Department of History of Art, University of Birmingham.

Dorota Monkiewicz (Contemporary Museum, Wrocław)

The Gallery as an Idea. Participation of Ewa Partum and her Gallery Adres in the Conceptual Network of the Artists from Eastern Europe

Being fascinated by the work of a Czech artist – Jiri Kovanda while visiting Krobath-Wimmer Gallery in Vienna, Monkiewicz glimpsed into his catalogue which was available in the Gallery. To her surprise, Monkiewicz discovered in the list of one-man exhibitions, that the first solo show of the artist was held in Warsaw in the Mospan Gallery in 1976, that means that Kovanda was exhibiting in the famous students' club of Polytechnic University in Warsaw. In the seventies in Poland that was not a unique situation. There were some galleries which unofficially maintained contacts and cooperation with the artists of the Eastern Block. These were mostly so called 'Authors' Galleries' attached to the universities and other types of high schools, which were allowed to run their activities under the political umbrella of 'students' culture'. 'Students culture' was understood as nothing really serious and therefore was able to enjoy more freedom, than the official 'responsible' state institutions.

However, the case Monkiewicz is going to deal with in her paper is slightly different. Ewa Partum, a conceptual and feminist Polish artist was running a gallery 'Adres' at her private apartment in Łódź in the years of 1973-1977. The gallery was active in organising exhibitions at the place, artistic actions in the public space of the city, and even an international film festival under a title *Film as an Idea, Film as Art, Film as Film*. The gallery was maintaining contacts with the artists from Czechoslovakia, Yugoslavia, Hungary as well as France, Germany and the United States. The question Monkiewicz is investigating in her paper is the notion of conceptual art including its special mail art medium in creating independent institutions in the countries of The Eastern Block and founding an artists' 'internationale' beyond the iron curtain and state borders.

Dorota Monkiewicz is an art historian, curator and art critic. For nearly two decades she has been working as a curator of modern and contemporary art at the National Museum in Warsaw. In the years of 2005-2007 she was working on the Programming Committee of the new Museum of Contemporary Art in Warsaw. Since March 2009 she is ahead of the project of founding a new museum of contemporary art in Wrocław, as a Deputy Director for Contemporary Museum Wrocław at the Culture Department of the City of Wrocław. Dorota Monkiewicz lectures at the Faculty of Culture Studies at Warsaw School of Social Psychology and at the Postgraduate Curatorial Studies at the Jagiellonian University in Cracow. She also curated numerous exhibitions and conferences on contemporary Polish and international art and published over one hundred texts, including essays, articles, catalogue entries, exhibition reviews, catalogues and books, on modern and contemporary art, museum collecting, and curatorial practice. Recently she has curated Zbigniew Libera retrospective exhibition and published an extensive monograph Zbigniew Libera. Works 1982-2008, Zachęta. Narodowa Galeria Sztuki, Warszawa 2009.

Maria Matuszkiewicz (Museum of Modern Art, Warsaw) and Ewa Borysiewicz (Warsaw University)

A Space Under Poetic License – Andrzej Partum's Bureau de la Poesie

Andrzej Partum was one of the most original and controversial conceptual artists in Poland during the socialist regime. In 1971 he brought into being the Bureau de la Poesie (the name ironically referring to the state bureaucratic institutions), an austere space in the artist's flat in Warsaw's city centre. Conceived as 'a space under poetic licence' (the title of our paper is borrowed from Ewa Partum's action – the first event that took place at the Bureau), it functioned as an exchange cell between international mail-artists and the representatives of the Polish neo-avant-garde.

"As an artist I can exist exclusively in a vortex of permanent change, not leaving any clues for those who do not follow the traces of art," that is how Andrzej Partum described his art practice in one of his manifestos. Although the artist declared an attitude of elusiveness and un-stability of the art object, the impressive archive of the Poetry Bureau he assembled and carefully arranged consists of over four hundred artists' portfolios. The archive is a unique record of a process of establishing a global artistic network as well as a document of the artistic activity in Poland, a country that seemed to be isolated from the international art world by the state apparatus.

The paper, based on research in the archive of Partum's Poetry Bureau and a series of interviews, aims to investigate the effectiveness of the artist's strategy of denouncing official institutions through provocative gestures and relocating his own activity in the semi-private sphere. Matuszkiewicz and Borysiewicz will also address Partum's legacy for the subsequent generation of artists and critics who questioned the dominant artistic canon by creating counter-histories of art.

Maria Matuszkiewicz is an art historian based in Warsaw. She is a PhD candidate at the School for Social Studies at the Polish Academy of Sciences in Warsaw. Her research focuses on the Polish neo-avant garde art practices in the 60's and 70's. Since 2009 she has worked at the Museum of Modern Art in Warsaw as a curator of the Archives programme.

Ewa Borysiewicz is a graduate from the Art History Department at Warsaw University and a post-graduate student in Eastern Europe Studies at Warsaw University. She is currently researching the archive of Andrzej Partum's Poetry Bureau and the impact of his work on contemporary Polish artists. Ewa Borysiewicz is a member of the research team for the exhibition Poland – Germany. A Thousand Years of Neighbourhood in Europe curated by Anda Rottenberg.

Zofia Kulik (Warsaw), Petr Štembera (Prague) and Goran Trbuljak (Zagreb) in conversation with Klara Kemp-Welch (The Courtauld Institute of Art)

Zofia Kulik is an artist. She graduated from the Sculpture Department of the Warsaw Academy of Arts in 1971. Between 1970 and 1987, she worked collaboratively with her partner Przemysław Kwiek, under the name KwieKulik, staging performances in informal spaces set up in contrast to mainstream or official exhibition sites. Their work entailed a unique form of socio-political engagement and an uncompromising criticism of their surrounding reality, pioneering approaches to film, photography, and multi-screen slide projection, using expanded cinema, and exploring photographic and video documentation of process-based, ephemeral actions. Their approach combined scientific rigor with openness to improvisation. KwieKulik's artistic strategies included Intuitive Interactions, Visual Games, Activities for the Camera, Parasite Art, Earn and Create, and Consciously Bad Art, among others. This 'New Red Art' (in contrast with the Soviet 'Soc Art') reflected on the dissonance between reality and its official representation.

KwieKulik's apartment in Warsaw became an important independent institution called the Studio of Activities, Documentation and Propagation (PDDiU), gathering documentation relating to Polish avant-garde art of the period and serving as a space for artistic encounters and discussions. In her current individual works Zofia Kulik creates symmetric photomontage patterns, which explore issues of identity and ideology, drawing on the iconography of both Communism and Catholicism. Her work, as a solo artist, has been exhibited internationally, including New York (Postmasters Gallery, 1990), Venice Biennale (1997) and XII Documenta Kassel (2007).

Petr Štembera (born 1945, lives in Prague). Petr Štembera works at the Museum of Decorative Arts, Prague, as Curator of Poster and Painting Collections. Between 1969 and 1980, he made conceptual works, then later on, actions, body art pieces, and performances. Between 1972 to 1980, individual exhibitions documenting his activities were held in Aalst, Copenhagen, Rio de Janeiro, Buenos Aires, Berlin, Pecs, Dijon, Warsaw, Krakow, Wroclaw, Poznan, Antwerp, Budapest, Torino, Genova, Padua, Milano, Karlsruhe, different Japan cities, Los Angeles and San Francisco. In 1977, he was awarded the Grand Prix Biennale des Jeunes at the Paris Biennale des Jeunes. In 1997, The Prague City Gallery held the most significant exhibition of his work to date, together with that of Karel Miler and Jan Mlčoch. Since the 1990s, Petr Štembera has participated in group exhibitions around the world and taken part in major exhibitions of performance art, body art, and East-European art, in Bonn, Marseille, Wien, Los Angeles, Ljubljana, New York. He has made actions, body pieces, and performances in Czechoslovakia (Prague, Brno, Bratislava, etc.) in all the major cities in Poland (Warsaw, Wroclaw, Krakow, Lodz, Poznań), Hungary (Budapest, Pecs), the USA (Los Angeles, San Francisco), East Germany (Berlin).

Goran Trbuljak is a conceptualist artist, photographer and cinematographer, who became active toward the end of the 1960s. Trbuljak was interested in the idea that in issues of authorship and anonymity, the originality of the work of art, and artistic context, particularly the gallery mechanism that determine the status of an artwork, everybody could be an artist.

Anda Kļaviņa (independent scholar and curator, Riga)

On the Edge of Art and Life: Meaning of Bohemia in Latvian Art from 60s to 80s

In her paper for the seminar *Networks and Sociability in East European Art*, organised by The SocialEast Forum, Anda Kļaviņa will explore the meaning of artistic bohemia in Latvia in the period of late 60s till early 80s in constituting deterritorialised territory where new meanings emerged that enabled creative alternative to Soviet reality. She will take a look at the unofficial artistic collectivities that developed around semi-authorised places like café 'Kaza' and 'Putnu dārzs' in Riga and individual residences of artists: 'Vāgūzis' in Liepāja, 'Ķēķis' in Valmiera, Andris and Inta Grīnberga's flat and Huberts and Biruta Delle's flat in Riga.

These places became not just cafe or party place but a source of information, books and ideas; a territory of mixed, open-ended and unpredictable exchange; a platform for interdisciplinary creative expression on the edge of art and life.

Using Alexei Yurchak's term "being vnye" (Alexei Yurchak, *Everything Was Forever, Until It Was No More*, Princeton University Press, 2007, pp. 126 - 158) Kļaviņa argues that these bohemian places and artistic production coming from them cannot be reduced to the discourse of non-conformism as these people distanced themselves from dissident discourses or political protests. Their position to the rhetorical field of authoritative discourse was neither in support nor simply in opposition to it. By being interested in "leading a very fun life" these bohemians created a deterritorialised space that helped to creatively transcend oppressive Soviet reality.

This research has been conducted as part of the major research project commissioned by the Latvian Museum of Contemporary Art – *And Others...: Unofficial Artistic Practices in Latvia 1960 - 1985*.

Anda Kļaviņa is art critic and curator based in Riga. Since 2008 she has organised lectures and seminars on political aspects of contemporary art together with the Latvian Center for Contemporary Art and art/science initiative e-text+ textiles. She is one of the researchers involved in the project commissioned by the Latvian Museum of Contemporary Art – And Others...: Unofficial Artistic Practices in Latvia 1960 - 1985. From 2000 – 2007 Anda Kļaviņa was an art critic for the national daily Diena, also contributing to the Latvian and international art press (Studija, Fotokvartāls, Satori.lv, Flash Art, Spike Art etc.). She has studied communication sciences in University of Latvia and holds a M.A. in philosophy from the Middlesex University, London.

Beata Hock (Central European University, Budapest)

Where Have all the Women Gone?: Women Artists? Networks and Trajectories within Central European Counter-Cultures

During her recently defended PhD project, Hock found evidence about informal connections and networking between women artists of the Central and South Eastern European region and beyond. Some of these connections reveal a feminist orientation or feminism-oriented inquiries. This is a valuable finding because the assessment of women artists' activities from a feminist perspective has been characterised by a "discourse of lack" in the region. This estimate is partially correct since – as Hock's interviews with Hungarian female artists active in the 1960s-80s testified – Western feminists' struggle for the equal rights of women was largely impenetrable for them. They have witnessed the enormous and in many respects appealing differences between their own lives and that of their mothers' generation and took the achievements of the state-socialist emancipation for granted.

Yet, Hock's research turned up documents (photographs, events brochures, manuscripts, tape recordings) that record short-lived connections between women artists from Hungary and other European countries throughout the 1970s:

- performing together at art festivals (Judit Kele [H] and Katalin Ladik [YU] at Bitef, Belgrade);
- attending feminist conferences and symposia in Linz at Ljubljana (at the latter event, Western participants included Lucy Lippard, Juliet Mitchel and Julia Kristeva);
- making contacts with feminist art groups abroad (Dora Maurer and the Viennese union of women artists *IntAkt*).

These occurrences have so far remained blurred in recent art historical narratives mostly focused on the rehabilitation of the male-dominated counter-culture of the period. Hock's talk intends to fill in a niche in existing accounts by presenting the above findings.

Beata Hock is a researcher and independent curator based in Budapest. She holds a PhD in Comparative Gender Studies. Currently she is Visiting Lecturer at the Department of Gender Studies at the Central European University, Budapest. Her research and curatorial interests include feminist cultural theory, the interrelation between social formations and cultural production, and the construction and representation of gender in state – and post-socialist societies. She published the book Nemtan és publikart: Lehetséges értelmezési szempontok az utóbbi másfél évtized két művészeti irányzatához (Women's Art and Public Art: Possible Interpretive Aspects for Two Kinds of Art Practice Emerging in the Past 15 Years, Budapest: Praesens Books, 2005) and is a frequent contributor to Hungarian and international scholarly journals and art magazines.

Anthony Gardner (The Courtauld Institute of Art)

Looking Forward, Looking Back: Re-presenting Sociability after Communism

What is the legacy in contemporary art practice of alternative or nonconformist modes of sociability from the late Communist era? How have artists addressed this legacy in their works? And what purpose might such an address or return to past aesthetics serve after the collapse of European Communism? Such questions have been central to the pressing need to remember and to re-evaluate the critical, alternative histories of art practice in East-Central Europe, and to refuse to let those histories become vanishing mediators since 1989. These questions also lie at the heart of much recent art practice, underpinning the historiographic turn in art from within and outside Europe's borders since the early years of Post-Communism. Through an analysis of specific works – the narrative depictions of the Moscow Conceptualism Circle in Ilya Kabakov's installation *NOMA* (1993), the restagings of Apt Art in the 1992 NSK *Embassy Moscow*, and particularly the globally-mobile studio that was Lia Perjovschi's *Center for Art Analysis* (1990-2007) – this paper will chart the transformation of nonconformist sociability into historiography since the early 1990s. Three modalities for re-presenting sociability will emerge – refusal, anamorphosis and embodiment – through which artists have sought to retrace alternative aesthetic politics from the past, and thereby critique the present, ongoing conditions of cultural authority and isolationism.

Anthony Gardner completed his PhD, titled Politically Unbecoming: Critiques of "Democracy" and Postsocialist Art from Europe, at the Centre for Contemporary Art and Politics, The University of New South Wales, Australia. He has written for such journals as Third Text, Artforum, IDEA, A Prior and The Australian and New Zealand Journal of Art, as well as the books Brook Andrew: Theme Park (Utrecht), Crossing Cultures (Melbourne University Press) and The Cambridge Companion to Australian Art (Cambridge University Press). His monograph Mega-Exhibitions: Biennales, Triennales, and Documentas (co-written with Charles Green) is forthcoming from Wiley-Blackwell.