

VOLUME I

2

THE SOROS
CENTERS
FOR CONTEMPORARY
ARTS

QUARTERLY



ALCHEMIC SURRENDER MEDIA SWEET MEDIA POLYPHONY KIEV ART SCENE ICE ART TROJSTIT I AM YOU THE
HOUSE NEW MEDIA ART LAB TEARS FOR THE THIRD WORLD LANDSCAPE MACEDONIAN INSTALLATION ART
MELEG MOSCOW CONTEMPORARY ART SUBSTANCE UNSUBSTANCE PILOT PROJECTS CORRIDOR OF TWO
BANALITIES ASPECTS OF YOUNG LITHUANIAN PHOTOGRAPHY LABIN ART EXPRESS NEW CROATIAN ART

Q QUARTERLY

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The SCCA *Quarterly* highlights the cultural activities of the Soros Centers for Contemporary Arts (SCCA), a network of arts offices located throughout Central and Eastern Europe, the former Soviet Union and the Baltics. The SCCA network is a part of the Soros Foundations, which are active in twenty-two countries in Central and Eastern Europe, as well as South Africa, helping to build the infrastructure and institutions of an open society through the support of a variety of education, cultural and economic restructuring activities.

Launched by the international philanthropist and financier George Soros, the centers are devoted to the development of contemporary visual arts in the region, as well as to the integration of the Central and Eastern European art communities into the international art world.

The first SCCA was established in Budapest in 1985. In 1992, offices were opened in Prague and Warsaw and in 1993, Bratislava, Bucharest, Kiev, Ljubljana, Moscow, Riga, St. Petersburg, Tallinn, Vilnius and Zagreb joined the network. In 1994, Belgrade, Kiev, Sofia and Skopje joined the network.

Each local SCCA enables artists and arts professionals within the country to have access to the international art world, and each facilitates individual artists' and local art institution's development. The SCCA offices promote collaboration on local arts projects between the various organizations within the region. As a network, the SCCA provides the international art world with access to the arts community within each country. The SCCA is used by a number of foundations and institutions to channel information, projects and finances to local arts groups, thus facilitating strategic and/or financial collaboration with other reputable worldwide arts organizations.

The SCCA *Quarterly* includes reviews of SCCA organized and/or funded projects and programs, listings of upcoming exhibitions and events in the region and, annually, a list of SCCA awarded grants and commissioned artists' documentation. Other non-profit organizations are encouraged to contribute information about non-commercial international arts opportunities, such as study fellowships, artist residencies, and international festivals.

The *Quarterly* is forwarded free of charge to arts organizations, museums, galleries, educational institutions, freelance curators and critics in the countries of the network and also internationally, with the aim of increasing cultural exchange, inviting pluralism, and promoting international cooperation.



ON THE COVER

A headless statue in a tutu is part of Arsen Savadov and Jurij Senchenko's video installation on board the Flagship Slavutych, designed to offer an escape from tensions between Ukraine and Russia. Cover story about *Alchemic Surrender*, by Marta Kuzma, appears in Artifacts section. Page 10

Artifacts

Polyphony curator Suzanne Meszoly discusses the issue-based show from Budapest. Page 12

Although the Kiev art scene is cut off from the international circuit of curators and exhibitions, it is undergoing transformations of international significance. Page 15

Calendar

Meleg II, Bucharest Annual Exhibition and Media Sweet Media are among the upcoming events. Page 16



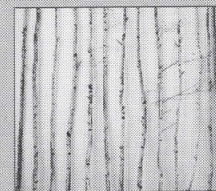
Davor Maticевич

Dispatches

from Belgrade highlight the performance group *Ice Art* (Page 3); in Bratislava a group of artists search for their own artistic growth with *Trojstít* (Page 3); in Kiev an art action against violence, written in English and German, excludes local artists in Odessa (Page 4); "A tailor for houses" dresses a 17th century house with different garments in Ljubljana (Page 4); New

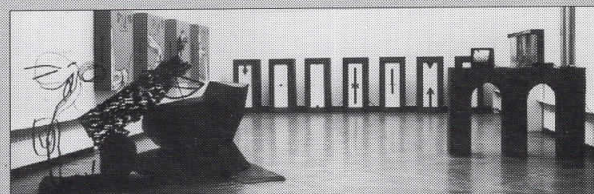


Media Art Lab opens in Moscow after numerous setbacks (Page 4); Prague sponsors fine arts student to gather tears from Czechs to take to the people of the Third World (Page 5); Contemporary artist in Riga combines work with turn-of-the-century Latvian master through landscape (Page 6);



Installation art in Macedonia calls for individualistic approach (Page 6); An unlikely pair: St Petersburg and Moscow join for contemporary art

show and humanities, arts and culture program in St. Petersburg gives a boost to Russian education through pilot projects (Page 7); Controversy over Tallinn's inaugural exhibition causes unexpected press analysis of Estonian art (Page 7), also George Soros meets with arts professionals in Tallinn (Page 8); *Aspects of Young Lithuanian Photography* in Vilnius continues an earlier exhibition (Page 8); Labin Art Express rejuvenates mining tradition in Podlabin, writes Zagreb and uncertainty and danger don't stop a group of curators from presenting *New Croatian Art* in various Zagreb galleries (Page 9).



AUGUST 5, 1945 - MAY 13, 1994

Davor Maticевич, long-time curator and director of the Museum of Contemporary Art in Zagreb and SCCA-Zagreb board member, died on May 13, 1994.

His last exhibitions, held in 1993, were *Croatian Photography From 1950 to Present* and *Marijan Jevsover: A Retrospective of Drawings*, both

were shown in the Museum of Contemporary Art in Zagreb.

Curator of numerous exhibitions in Croatia and abroad, among them *Avant-garde Yugoslavs* in France (1989-90) and *Contemporary Croatian Art* in Budapest (1992), Mr. Maticевич devoted his whole life to art and his death is a great loss.

BELGRADE

Frozen creativity

Does creativity in the face of civil war make sense?

This is the question explored by a group of artists living through the social changes of Serbia and Montenegro. While changes in much of Eastern Europe are contributing to a freer, more open society, their situation is increasingly closed.

The expression of individuality, or "openness," has become a criminal act. It is a situation in which officials are seeking to purify society and freeze it in time.

The group *Ice Art* finds this metaphorical freezing unacceptable. Thus they've taken a stand on it through uninhibited expression. But the road to their stand was not an easy one, they first had to formulate their position, one they felt must be flexible and unconstrained.

Two problems presented themselves. The first problem was how to remove creativity from so-called limited art institutions. This was solved by moving the activities to alternative urban environments.

The other problem was less concrete, as it involved finding a creative expression to reflect the group's resistance to the senselessness happening around them. Their approach to this problem was to create a new vision of the world for themselves, one where human existence is neither individual nor multitudinous.

After initial discussions, *Ice Art* decided to test its creative theories through six projects.

The first, entitled *Frozen Art*, was held in Belgrade, on May 15-16, 1993. It focused on the right to pose questions about the moment in which one lives.

The next phase, *The Wall and the Deluge*, held in Novi Sad on October 16, 1993, examined a similar theme. This time the group sought out the consequences of existential inquiry.

Official data on sufficient quantities of foodstuffs per capita gave birth to a third form of inquiry, that of an "art cookbook." Some of the book's recipes were unveiled in a run-down garage in the heart of Belgrade on December 17, 1993.

Then the *Ice Art* expedition embarked on a search for entirely new locations. The first such location was found in Subotica on February 18-19, 1994.

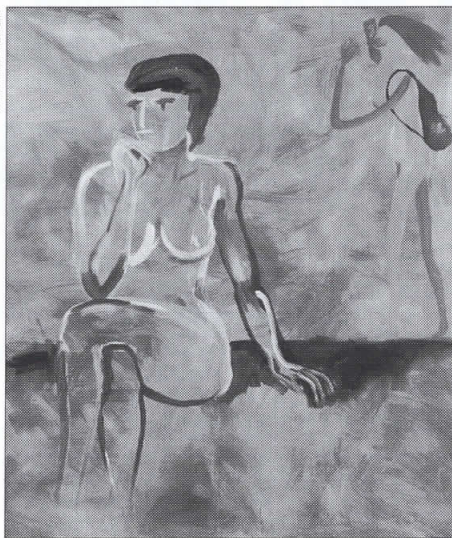
Next, artifacts of timeless value were revealed in a "blizzard" on the ice of a skating rink. Finally, a similar event took place at a Belgrade ice rink a week later.

These projects and the questions that spurred them confirmed the disintegrating effect brought on by traumas marking the art and culture of Eastern Europe. The supposition that art from societies that confirm their humanist orientation by civil war deserve attention was also validated.

And finally, through the real experience of their senseless existence surrounded by civil war, they felt their art became a "primal scream of the moment."



MARTIN MARENCIN



VESNA PAVLOVIC



Top: Artists Martin Knut, Laco Teren and Ivan Csudai appeared on billboards in Bratislava, accompanied by the word "trojstít," a Slovak pun meaning both triple shield and triple peak. Left: Martin Knut, *Stories of a Sad Woman*, 1994, acrylic on canvas, 190X190 cm. Right: The group *Ice Art*, uses ice to symbolize the actual and metaphorical freezing of art in Belgrade.

BRATISLAVA

Triple inspirations

In the beginning of February, photographs of three artists appeared on Bratislava's billboards, accompanied by a mysterious symbol called "trojstít," a pun in Slovak meaning both triple shield and triple peak. No further information was given.

The only way to find out more was to go to Bratislava's Municipal Gallery. Once there, one could unravel the mystery of the *Trojstít* exhibit, through clues about its history, philosophy and its artists. The original idea of *Trojstít* began in 1988. Its primary intent, which went through many mutations, was to test the feasibility of a joint meeting of ideas, experiences, and inspirations. It gradually took on the added dimension of a confrontation in socio-historical space and time.

Trojstít, originally began with artists Martin Knut, Laco Teren and Ivan Csudai, later came to include four others: essayist and poet Jiri Olic, art theoretician Katarina Kisova, scientist and mathematician Jozsef Kelemen, and cultural historian, Maria Hlavajova.

Knut and Teren concentrated their creative energies into a free search for their own artistic growth, while Csudai presented a collection of free-standing pieces, which searched the more rational realm of mathematical games.

Parallel to this dialogue of art works were the literary aphorisms of Jiri Olic's *Thus Spoke the Great Guardian* Jozsef Kelemen's essay *Society*, and Maria Hlavajova's *Reflections*. Katarina Kisova's accompanying texts explored the roots of the spiritual forces propelling each artist in *Trojstít*.

In keeping with the spirit of this exhibit, its authors chose to highlight a series of personal feelings through a series of mediations on daily lives and the objects in them. They used several joint installations made up from artifacts of reality. Three plush teddy bears were the material for *Homesickness*, a five-pointed star made from chili peppers became *Slovakia* and a skull and tie, conceived by L.Teren, made up *Night in the Desert*.

The show also included a short film, by Miro Sindelka, which was shot throughout the installation of the exhibition.

— Katarina Kisova, visual arts program coordinator SCCA-Bratislava

KIEV

Art against violence

A notable exhibition took place last October on the Potemkin Steps in Odessa. *I Am You: Art Against Violence* was the creation of two German Artists, Ugo Dossi and Tom Barth. Their intention was to invite artists from all over Europe to participate in different cities and then publish a book dedicated to the "action," as they called it. The Odessa installation was supported by the Goethe Institute in Brussels and the Museum van Hedendage Kunst in Antwerp.

Among the artists who created billboards for the dramatic site were Marina Abramovic, Jan Hamilton Finlay, Marie Jo Lafontaine and Les Levine. Tom Barth's billboard, a color photo of a human brain and the words *I Am You*, summed up the theme. The political messages tended to be pure and unadulterated, as in Lafontaine's billboard, a black and white photo of a child aiming a toy gun at the viewer, with the words *Als das Kind noch Kind war*.

The billboards attracted a lot of attention, but most local citizens were completely puzzled by them. The German and English phrases were unintelligible and the images incomprehensible. The meaning of Les Levine's *Win the Race*, for example, with a drawing of black, brown, and white hands reaching for a coin, wasn't as obvious in Odessa as in New York. The issues seemed remote from the realities of everyday life in Odessa and many believed that the billboards were advertisements for Western companies. Rosemarie Trockel's color photo of children of different races closely resembled the United Colors of Benetton posters.

The organizers decided not to allow Odessa artists to participate, so the artists put their own show on the walls of the seaport, across the street from the steps. The result was a symbolic division between the well-meaning artists from abroad who wanted to fight violence and the Odessans, who are so accustomed to it.

A future book about the action may feature attractive photos of the exhibition mixed with shots from the film. But the inhabitants of this old Black Sea port might want to ask the organizers of the show, "Am I You?"

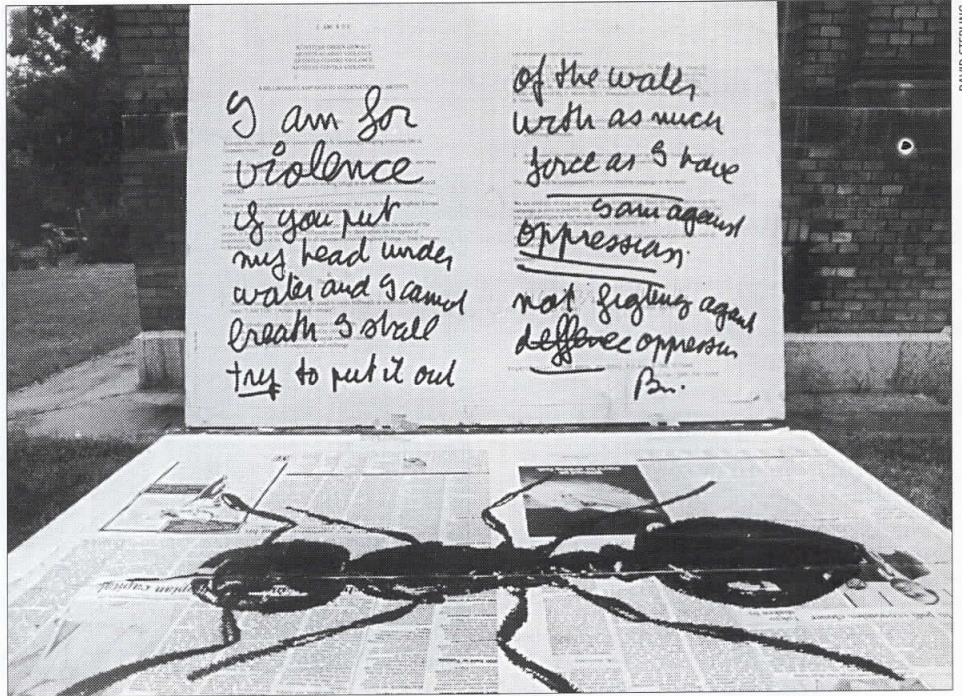
I Am You was also shown in Kiev at the Ukrainian House this spring and at the Mucsarnok-Palme Haz in Budapest this summer.

—This review, written by Konstantin Akinsha board member, SCCA-Kiev, first appeared in the February issue of *ArtNews* where Akinsha is a contributing editor.

LJUBLJANA

Urban context

In an old city neighborhood of Ljubljana, a young artist called Matej Andraz Vogrincic dressed one of the 17th century houses situated along the Ljubljana quay in different garments. For more than a



Above: Printed billboards from *I Am You*, shown in Odessa, Kiev and Budapest, were often mistaken for Western ads.

month, during the fall of 1993, the front of the building, which was in the process of restoration, was covered with every type of clothing: pants, pajamas, socks, bras, ties, nylon stockings, bathing suits, skirts, dresses, shirts, coats, jackets, trousers and shoes.

A year before this young student of art history had his first exhibition in SKUC Gallery. Under the title *Ready Made*, several ordinary objects were displayed in an unusual way. A refrigerator, a postbox, a trash can, a bicycle and a bathtub were all dressed and painted in shiny colors and vivid patterns. Their metal was a sign of robustness and duration, while their cloth was a disguise of fragile impermanence.

Similarly, *The House*, as it came to be known, showed that clothes and houses are all related to history. They are bearers of memory and the civilizing objects of exchange. Each of them tells its own story, the story of people, their lives and their behavior. Thus what is public, is also private, and vice versa.

It seems more appropriate to relate *The House* project to a live performance rather than to a traditional art work. A house and a dress, two examples of the practical and functional, became an art work representing the fusion of the intimate fibre of the city and the human being. The house's exposure to the Fall weather further stressed its setting in real time and environment.

As a work in a state of change it was a metaphor for the ongoing process of life. In the context of Slovenian art, *The House* is a part of an art practice on the fringe of the established mainstream, one that has never been accepted, interpreted or had any direct continuity.

Only a few similar projects have been actualized: the happenings of the OHO group, the only Slovenian conceptualist movement (late 60s), street rituals and actions of some theatre groups (late 70s and early 80s), street art performances of Marko Kovacic (early 80s), poster actions of

the Laibach group and Novi kolektivizem (80s and 90s), Jure Zadnikar's happening on the old city bridge (1990), the project of young sculptor Nika Span at the Plecnik public cemetery (1994), and Petra Simoncics project *Nose to Nose* at the Metelkova Street (1994).

The sporadic practice of outdoor urban projects and actions in Ljubljana has nevertheless established in the words of Rastko Mocnik - a city as an aesthetic phenomenon.

—Barbara Borcic, assistant director SCCA-Ljubljana

MOSCOW

Doors open to artists

Difficulty in finding a site and corporate sponsorship, coupled with a lack of open production access to computers, multi-media and video technology, nearly shut the doors on New Media Art Lab and the annual exhibition in Moscow.

It was a difficult task to create a studio and workshop for artists, but in spite of this a jury of Russian media experts, SCCA exhibition curators Vladimir Levashov and Victor Misiano, and SCCA Media Arts Consultant Kathy Rae Huffman, convened last December in Moscow to select artists' projects for the SCCA Moscow exhibition.

From more than 70 applications, representing over 90 artists, twelve projects were selected for production support. Twenty-two artists were selected as participants in the workshops at the yet to be established New Media Art Lab.

In February 1994, after successful negotiations with six organizations in Moscow, The SCCA-Moscow New Media Art Lab opened its doors to artists.

The official partners of The Lab are the Soros Center for Contemporary Art (SCCA), the Institute of Technology of Art (ITA), the Animation Center Pilot, the Contemporary Art Center, the Institute of Contemporary



ALJOSA REBOUT



Left: Like Slovenian art, Matej Ardaz Vogrinic's *The House* is an art practice on the fringe.

Above: In the first part of his project entitled, *Tears for the Third World*, Jiri Cernicky collected tears from Czech townspeople in the glass dispensary pictured above. In the second part, he delivered them to a chief priest in Ethiopia.

P R A G U E

Tears of sympathy

Only in rare cases does the SCCA-Prague award grants to fine arts students and even more rarely does an art students' work demonstrate the precocious maturity of Jiri Cernicky's work. Previously selected for SCCA-Prague's annual exhibition, *Land-scape*, Cernicky was given a grant to go to Africa with an unusual project: to deliver Czech tears, contained in a special glass container, to the suffering people of Africa.

After gathering tears for *Tears for the Third World* from the Czech town of Usti nad Labem, Cernicky wandered on foot for five months searching for the recipient of his gift. In Ethiopia, he found him and offered the tears to a chief priest in the Lalibela Church, during a ceremony with the church congregation. This was appropriate because Cernicky believes that one part of his project belongs to God and the other part belongs to the Third World, for whom the tears fell.

Cernicky's artistic attitude is best characterized by his own will and personal vision in the midst of real-world conditions. Unlike the individualists of older generation of Czech artists, he does not feel compelled to make distinctions between criticisms of certain spheres, e.g., technology, financial market, mass culture, etc. Insisting, instead, on the unity of spiritual and material values.

Having recently returned to the Czech Republic, Cernicky is preparing a public presentation of his project to be held at the SCCA-Prague's new offices.

—Ludvik Hlavalek, director SCCA-Prague

Art, the joint stock company "Create" and the Russian Ministry of Culture.

The first of its kind in Russia, the New Media Art Lab is a cooperative venture for creativity and studio access for artists. It is a means to make the first step in the development of a new artistic world outlook, in a new model of artistic education and in the realization of several radical artistic projects.

The New Media Art Lab will be the production center for the multi-media installation works at the annual SCCA exhibition to be held in Moscow in November.

Its educational programs, which began in January, have included several international experts who have brought their knowledge to members of the New Media Art Lab. Philippe Estienne of France conducted a one-month hands-on Amiga workshop, while lectures have been given by John Hanhardt, from

the Whitney Museum, New York, and Heidi Grundmann, ORF Kunstradio, Vienna.

The next international workshop leader will be Christine Meierhofer of HILUS, Vienna. She will conduct a series of PC, Amiga, computer animation and electronic mail sessions in September.

Future participants in the workshops will include Louis Bec, Jeffrey Shaw, Barbara London, Sanja Ivekovich, Marina Grzinic, Michael Bielicky, Erkki Huhtamo, Brian Eno and Nina Czedledy.

Two bilingual, Russian-English, catalogues will be published by the SCCA-Moscow. The first is a compendium of the workshops. The second is a catalogue of the annual exhibition.

—Kathy Rae Huffman is the SCCA project consultant for *Media Sweet Media*. To find out more about the project turn to pages 18-19.



Above: Janis Mitrevic's installation on landscapes combined the tonal paintings of fellow Latvian, Vilhelms Purvitis, with his own works, which use pastel tones of leather and small masses of grain.

R I G A

Mixed with an old master

At both ends of this century, Latvian artists have struggled to create art that expresses a national identity.

In the first part of this century, Vilhelms Purvitis became one of the first professional Latvian artists. Responsible for the start of the Latvian Academy of Art, as well as the Latvian academic tradition known as "tonal painting," Purvitis sought to find an appropriate form of expression for his country during a difficult time.

Purvitis had a great challenge before him, for it was a time of difficulty and of earnest exploration for Latvians as they tried to free their country from the overt domination of German and Russian influence. He achieved his aim of self-expression with great success, creating his identification in the Latvian landscape. In time, the old master's achievements subtly altered the population's perceptions. Latvians began to associate actual landscapes with Purvitis. People were likely to say things like, "Look at the birch tree in the snow, it looks just like a Vilhelms Purvitis painting."

Now, nearing the end of the century, an artist similar to Purvitis lives and creates in an atmosphere that recalls this earlier time. Janis Mitrevics, a graduate of the Art Academy founded by Purvitis, joins fellow Latvians as

they undertake a new process of self-identification in today's Latvia, which is heavily dominated this time not by Germans, but Americans and Russians.

Mitrevics asks, "What is uniquely Latvian? The landscape, the language, the ethics?"

As time moves faster at the end of this century than at its beginning, an onslaught of information and open aggression destroys self-orientation, making the search for understanding even more important. Against a background of artist's internal relationships and searches, one can analyze the importance of art historians, critics and curators. Purvitis occupies a unique position in this cultural heritage, making the title of this exhibition, "Janis Mitrevics exhibits Vilhelms Purvitis," abundantly clear.

For Mitrevics, a representative of the Latvian academic school, this exhibition marks a logical conclusion to an evolution of his work. It is a return to painting via a spiral of self-experience and self-created experience.

In this exhibition, the Purvitis' paintings and Mitrevics' spatial arrangements prove that everything is an image. Mitrevics paints with color, which doesn't drip from the brush, but originates from small masses of grain and pastel tones of leather.

His painting process is fascinating in its organization and arrangement. The masses of grain piled in the space are similar to pointillism's overlay of layers, but the tac-

tile, gentle calf hide reminds one of ochre smudges made with a palate knife.

Mitrevics' environment within itself utilizes many of his paintings progressive stages from the hanging examples of classic work materials, canvas, stretchers, frames of the completed work, which takes over the White Hall of the State Museum of Art.

Purvitis is also involved in this exploration of the painting process in that his work gives us hints about the inspirations for his art.

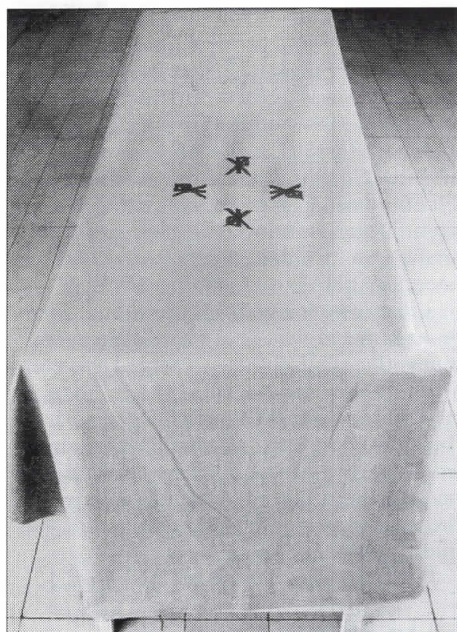
The task of interpretation today, however, retains the form of a question, the only escape from inert academism. For of course, it is impossible to dissect the era, or atmosphere of contemporary art into specific ingredients and then, in some tasteful way, place them in an art "temple." Throughout this exhibit, we are left with utopian ideas of Latvia.

—Helena Demakovo, art critic and SCCA-Riga board member

S K O P J E

Distinctive approaches

After periods of cupids and children and painted neo-expressionism, today's post-conceptualism announces its return to Macedonian installation art. The recent work of three young artists recalls the use of unexpected materials and environments, breaking through the enforced



Above: Zaneta Vangelis's *Gate* exemplifies new Macedonian installation art.



Above: An exhibition of contemporary Muscovite art in St. Petersburg, featured *Life on the Snow* by E. Elaguina and I. Makarevich who are the main representatives of conceptual art in Moscow.

ropes of the art gallery.

Mirna Arsovska's *Installation*, displayed in front of the gallery of the Youth Cultural Center, in May 1994, represents Macedonian art at its newest and most pragmatic. A welded iron sheet, coal, parts of a disassembled iron rotation brush and ice took on different meanings. The ice temporal, the coal neutral, the iron sheet transformable and the iron brush constructive. While this display explored the relationship between the aesthetic and artistic, Zaneta Vangelis' *Gate*, on June 12, explored the relationship between aesthetic and ideal, with its linen drawings of Runic writing, glagolic signs and christograms laid on wooden platforms.

Ylatko Trajkovskis' installation consisted of six groups of pre-produced and used objects, placed in the central exhibition hall of the Museum of the City of Skopje. The objects belonged to the artist - clothes, pictures, extracts from newspapers, old photographs - represented the way in which everyday objects such as a Coca-Cola bottle are elevated to the state of a fetish.

This is the new reality of Macedonian art. A call for a distinctive and individualistic approach to installation art.

—Nebojsa Vilib, director SCCA-Skopje

ST. PETERSBURG

Soviet consciousness

The art of Moscow and St. Petersburg have long been known for their incompatibility, but in June 1993 a program brought them together in St Petersburg. Though the site was unusual one because contemporary Muscovite art has never been shown in St. Petersburg, the idea fit with the aim of showing "art foreign in its essence."

The opening display featured E. Elaguina and I. Makarevich's *Life in the Snow*. This represented conceptual art in Moscow and reflected the disintegration of

Soviet consciousness. The exhibition included two displays, *The Fishing Exhibition*, a reconstruction of an earlier exhibition, *Achievements of Fishing*, an example of the politicized discourse, which included a catalogue in braille, and *The Sorz of Buratino*, a metaphor for the Soviet hero who appears as a member of the avant-garde of the 20s and saves himself from the Soviet purges of the 30s.

A second exhibition presented post-conceptual artist Anton Olshwang, who concerns himself neither with social critics nor political problems. His *The Iron Century* in the Stroganov Palace compared the ruins of European culture with the destroyed interiors of the 18th century palace. *Polyesters* was a display of Soviet polished furniture with the portraits of the owners engraved on the cupboards and tables with a dentists drill. This was a reference to the Soviet analogy for death and was considered by some to be the first truly Russian installation.

—Ekaterina Alpatova, director
SCCA-St. Petersburg

ST. PETERSBURG

Pilot projects

The International Cultural Initiative Foundation-St. Petersburg Branch, part of the Soros Foundations, has been developing a number of pilot projects in the area of humanities, arts and culture. These projects are linked with the Initiative's main priorities for all of Russia, namely in education reform, management and infrastructure development, as well as arts and culture.

The program was first begun in the summer of 1993, when the Cultural Initiative-St. Petersburg gathered a group of arts and education experts to discuss possible project ideas that would effectively address the cultural developments during the transition period. The outcome of this planning session was a program to provide

support to culture in the following areas: 1) non-profit management for the arts; 2) cultural policy and law; 3) development of critical thinking curricula through the arts; 4) illustration of new humanities textbooks; 5) support to major cultural institutions.

The initiative to develop a new arts curriculum for schools is the first project launched under the humanities, arts and culture program. The curriculum is a joint effort between the International Cultural Initiative Foundation and the Museum of Modern Art's (MoMA's) Department of Education. In January 1994, a team of teacher trainers and museum educators from St. Petersburg visited the MoMA staff in New York to begin the first steps of adapting their "visual thinking curriculum" for use in Russian schools. This visit was followed by the MoMA staff traveling to St. Petersburg to work with a larger group of educators to further develop the curriculum. The curriculum will be ready to be tested in St. Petersburg schools this fall.

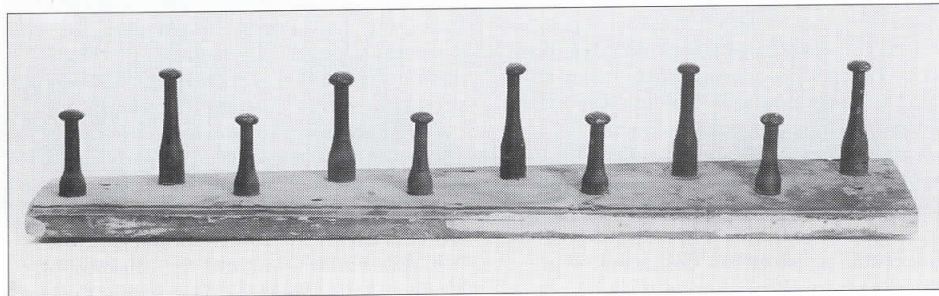
TALLINN

Controversy of substance

The inaugural exhibition of the SCCA-Tallinn was not only a major event for the center, but also proved to be detonator of explosive public opinion.

The controversial exhibit, *Substance-Unsubstance* included several works displayed in Tallinn's Freedom Square and the surrounding galleries in November-December of last year. Approximately 20 projects were chosen by painter Ando Keskkula, on the basis of how the art challenged the spectrum between "substance" and "unsubstance."

At one end of this spectrum, artists touched on the question of their relationships with "substance," with material reality. At the other end, ephemeral ideas of aesthetics and social issues were dealt with.



JIRI HAIN

Top: Tallinn's controversial exhibition, *Substance Unsubstance*, included Toivo Raidmet's installation *Automobile ZIM and green neon lights*. Middle: *Rack*, by Alyvdas Lukys was a departure for the young Lithuanian photographer, who previously worked with photo reportage and avoided artificial products and environment. Below: George Soros during his June visit to the SCCA-Tallinn, Estonia.

The first extreme was represented in several different pieces. *Automobile Zim and Green Neon Carpet*, by Toivo Raidmet, an old Soviet car supported three meters high on stilts against a bed of green neon lighting, offered a possible solution to Tallinn's parking problems. *Early Spring*, flashed images of chaos, formed from the "the binary code

system," onto a screen accompanied by hypnotic music. The sensory disorder of *Experiment 21E67*, was created through a mélange of music, videos, incense and fans. And there was the conceptual chaos of *Walls*, a brick wall lined with fur.

The other extreme, "unsubstance," was realized in an unforeseen way when city authorities and others showed strong opposition to a project titled *A Streetcar Named Flesh* and crushed it in its initial stages. The project, masterminded by Destudio, would have involved a city tram painted pink and decorated with sexual slogans. Inside, a video was supposed to play films ranging from hard-core pornography to sex-education, while representatives of the local "sex culture" mingled with the passengers. Freedom of expression won in the end, however, as Destudio introduced an improvised exhibit, a video documenting the controversy over *A Streetcar Named Flesh*, on the opening exhibit.

Experimental art, often obscure and pretentious to the uninitiated, has historically been a seed from which public debate regarding the place of art in the society grows. In the wake of the exhibition, a debate was arranged by the Estonian National Art Museum on March 30, on the position of painting as an art form.

In the press flurry surrounding the exhibit, the SCCA was mentioned as a champion for a "new line of thought." And

in the discussions that followed the exhibition, a proposal to arrange a seminar on the topic *The Changing Paradigms in Estonian Art* was drafted. The tentative date is October 1994 and the prospective organizers are the SCCA, the Estonian Section of the AICA, and the Tallinn Art University.

Many newspapers initially carried friendly and even jovial articles, any serious analysis was avoided. *Substance-Unsubstance*, prodded them into analyzing Estonian art in all its complexity, from traditional treatment of art to decadent necromancy. For many, the exhibition represented the point at which the moral decline of art and art criticism was halted. For the organizers, the exhibition was a kind of yardstick by which to measure whether art in Estonia had sufficient potential, mental energy or the wish to deal with the fundamental questions of its essence.

—Sirje Helme, director SCCA-Tallinn

TALLINN

Difficult transition

During his official visit to Estonia, George Soros, accompanied by Mall Hellam, executive director of the Open Estonia Foundation, visited the office of the SCCA-Tallinn on June 2. Also in attendance were representatives of Tallinn Art University and a representative of Estonian artists.

At the meeting's introduction, Sirje Helme described the activities of the SCCA during its first year. One of its main tasks, he said, was to help Estonian artists and art institutions survive a difficult transition. Mutual cooperation between art institutions was also stressed.

After the introduction, Soros led a discussion about modern art, the crises facing modern civilization and about the energy that can be found in art from East-block countries. After viewing some catalogues and visual arts documentation, he talked about his interest in cultural problems.

VILNIUS

Different aspirations

The exhibition *Aspects of Young Lithuanian Photography* was shown at the Institute for Foreign Cultural Relations gallery in Berlin from March 25 through May 1. The curator, SCCA Director, Raminta Jurenaite, compiled the collection as the continuation of an earlier exhibition *Aspects of Lithuanian Photography*, shown in the same venue a year ago, which introduced the artistic work of experienced Lithuanian photo artists. The different aspirations of a younger generation suggested the subject of the new exhibition *Vanishing Things*. Alfonsas Budvytis, Vytautas Balvytis, Gintautas Trimakas, Alyvdas Lukys and Remigijus Zolubas abandoned the field of reportage and came close to conceptual art. Their focus is artificial products and the environment. Because there is no longer a concept of one truth, the reality of their pictures is immersed in dust, mist, hoarfrost or disintegrated into many pieces.

WARSAW

Talks at the table

The *Corridor of Two Banalities* consisted of 130 tables and 260 chairs, arranged in two rows to highlight the contrary opinions of American-born artist Joseph Kosuth and the self-proclaimed "Soviet Artist," Ilya Kabakov.

The subject of their installation was two ideological discourses: the official and the common. On the uneven surface of tables, gathered from private flats and various institutions, two asymmetric monologues took place in the Ujazdowski Castle.

The tables on Kosuth's side were painted gray. Against this background aphoristic quotes from philosophers, writers, politicians and heads of state were spelled out in elegant white letters. The text brought together statements from Mao, Wilde, Hitler, Chaplin, Walesa or Gromyko.

On his tables, Ilya Kabakov placed xeroxed-collages of postcards with monuments of Soviet heroes and typewritten text. The texts were taken from hundreds of informants found in the archives of the regional court in Moscow, liquidated years ago. In the 60's inhabitants of "communal apartments" denounced one another in this form. Here Fufajev, Kurochtn and Gribkov complain of cockroaches, upstairs neighbors, queues to the common bathroom and thousands of other trivial conflicts that appear inside a society of people crowded together against their will.

The idea of Kosuth and Kabakov seemed to be simple - the conversation carried on at the conference table in Warsaw is a dialogue between different worlds. It could be East and West, the world of authority and the world of the ruled, or, as Kosuth suggested, the past and the future of our part of the word

—Katarzyna Szotkowska, program coordinator SCCA-Warsaw

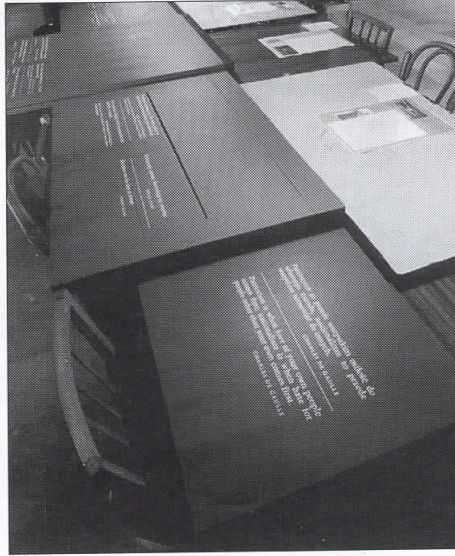
ZAGREB

Mines revisited

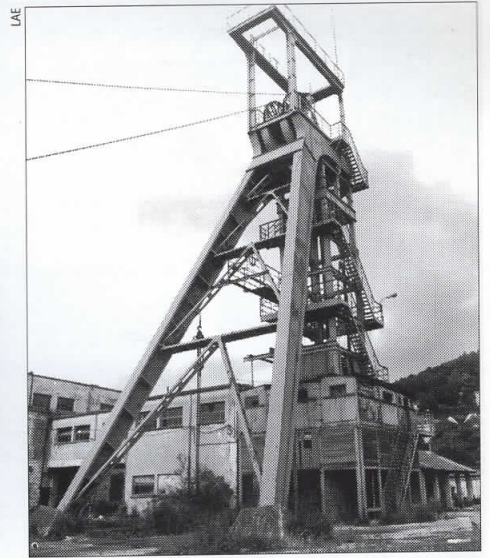
For 200 years the coal mines of Labin have been the motor of economic prosperity. The mining pit in Podlabin, built in 1935, was the best in Europe, producing more than 50 million tons of coal. But it was also one of the most dangerous mines, with constant threats from coal dust explosions, earthquakes and flooding. Consequently the mine was closed in 1989 and the 10,000-square meter buildings were left vacant.

Thus, in 1991 *Labin Art Express* - the largest cultural movement in the region - was established around the abandoned mines of Labin. Founded by 12 people of various professions and interests, the group wanted to restore dignity to the 200-year long mining tradition through the preservation of the Podlabin site.

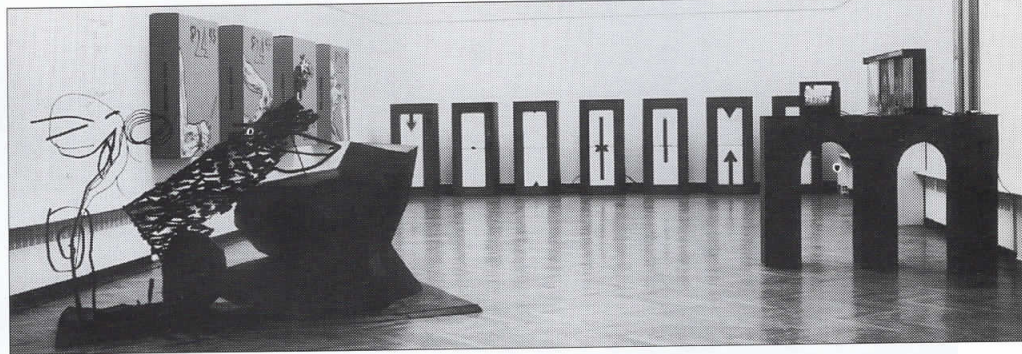
With hopes of gaining the mutual trust of the Labin community, the group chose Zagreb for their initial presentation in December 1992. In September 1993 they organized a workshop in the Cultural Center Lamparna (a lamparna is a room



ERAZM CIOLEK



LAE



Right: Two asymmetrical monologues were brought together in Joseph Kosuth and Ilya Kabakov's installation *The Corridor of Two Banalities*. Left: The entrance to the Podlabin shaft serves as a space for art auctions. Below: At a time of war and unrest, some curators resisted the urge to pack up and turned the empty spaces of the Art Pavilion, Zagreb into the exhibition *New Croatian Art*.

where miners keep their lamps) and invited artists such as Max Auffischer from Graz, along with art students from the region. The workshop operated for two weeks, producing works mostly made from the mine's waste materials.

Late in the fall of 1993, they organized an exhibition in Ljubljana, Slovenia, at the SKUC Gallery and went on to open an independent radio station, which broadcast for 16 hours a day from the mine premises.

Lamparna, the multi-media center in Labin, hopes to be a generator of cultural activity for young people in the region. The LAE believes only through art can we understand our surroundings and only through art can we be young, modern, fierce, moral and syncretical.

—Janka Vukmir, assistant director SCCA-Zagreb

ZAGREB

Brave optimism

At a time when other museums have packed their collections in crates and stored them in shelters, Igor Zidi, director of the Modern Gallery in Zagreb, broke new ground with a survey of explorative and innovative art in Croatia.

The exhibition, entitled *New Croatian Art*, was shown in December 1993 and is followed later this year with a catalogue explaining the concept of the exhibition with introductory texts by art historians, color reproductions and information on the artists.

With collaborators Mladenka Jolman and Zdenko Rus, Zidi felt that the vast empty spaces of the museum were a challenge, preparing an ambitious exhibition that provides an insight into Croatian contemporary art. Aware of the importance of artistic expression as an outlet in times of war and unrest, the team attempted to answer many regional questions using a variety of mediums, avoiding so-called great names. While Croatia struggles in the face of adversity, when cultural monuments have been destroyed and museum collections devastated, the exhibition reflected the brave optimism and dedication of its organizers.

Selecting 112 artists and also inviting Croatian artists who live abroad, the exhibition spanned the main exhibition premises of Zagreb: the Modern Gallery, the Art Pavilion and the Croatian Association of Artists.

Included were painted canvas circles by Dubravka Rakoci, spiral paintings by Boris Demur, politically inspired works by Antun Marai, monochromes by Jelena Peri and Ante Jerkovi and photographs by Meljko Jerman and Vlado Gudac.

The SCCA Board deemed *New Croatian Art* the most significant art project of the year and the museum hopes to purchase a number of the works for permanent display. The team traveled throughout Croatia under hazardous conditions to select the works and Zagreb has thus acquired a new, modern and dynamic institution at a time of uncertainty and danger.

—Branka Stipancic, director SCCA-Zagreb



JAMES HILL

Installation view of a sailor mopping the deck before Mikhailov and Briatkov's *Sacrifice to the God of War*, which underscored man's inclination toward blood and war.

ALCHEMIC SURRENDER

Power relations

A flagship in the port city of Sevastopol, Crimea may seem like an unusual place to hold an art exhibit, but for an exhibit centered on power relations, it was an appropriate one.

Given present tensions between Russia and the Ukraine, the July 1994 exhibition entitled *Alchemic Surrender* provided a provocative look at power relations in terms of language, politics and war, although the primary motivation was to remove the art and exhibition space from any political context.

With references most famously to Foucault's theories on power and knowledge, the exhibition dealt with the role of the artist "not to resolve the issues of power relations, which should be left to politicians and tacticians to resolve," but, as the artist's

prerogative, to underscore them.

By circling the Flagship Slavutych's deck with white flags of surrender - flags carrying images of war as viewed by Soviet photo journalist, Dmitri Baltermants - the artists removed the ship from its original context as harbinger of battle and death.

If the alchemist attempts to transform something common into something unique, so the artists emasculated the Slavutych, disorientating the context of the ship and its inclination towards power - contained within a political climate where "p" has risen to its capital status.

It was unrealistic to organize an exhibition of contemporary art on a ship docked in the waters of Sevastopol without military metaphor, be it in terms of war or language. Some art work created for the event departed from such metaphor, other work served as a provocation of this issue. Iliya Chichkan's *Mutant in Porthole* concerned itself with the seemingly grotesque and taboo but was purely esthetic, intending neither to shock, horrify, or entertain,

while Hnilitski's *Direct Line to The President* transformed a portion of the ship's deck into a public space, dealing humorously with the contemporary issues of public opinion polls and the psychology of the individual who assumes the role of the voter and responsible citizen. A telephone booth was placed on the lower deck, inviting the viewer to lift the receiver and answer questions relating to the political situation in Crimea. What the viewer perceived would be said in privacy was actually broadcast on the upper deck of the ship on a large format screen for the remainder of the viewing public.

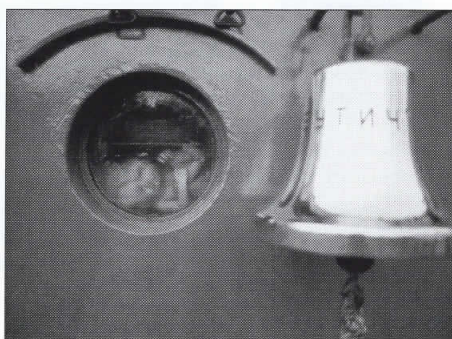
The contrast between war and language was emphasized in the collaborative work of photo-artists, Borys Mikhailov and Serhiy Briatkov, who addressed socio-political issues by merging photography, objects, and video. Viewers were invited to peer into *The Box for Three Letters*, on the lower deck of the ship. Drawing from political tensions associated with the ownership of the Black Sea Fleet, the box contained the



Installation view of *The Flag of Surrender* with Dimitri Baltermant's image, *Calvary in Winter*, 1941, designed to remove flags from their original war-like context.

three letters which distinguish the Ukrainian language from the Russian language alphabet. Emphasizing the power relations of language, the accompanying video presented the artists' personal interviews with local cultural organizations and citizens of Kharkiv, who talked about the contents of the box. The video, tinted in acid blue, yellow and red, dealt with issues related to the definition of Russian and Ukrainian cultural identity.

Mikhailov and Briatkov's second project, *Sacrifice to the God of War*, related to man's inclination toward blood and war, with hand-tinted photographs hung on walls of battleship gray, accompanied by rolls of cotton and a plastic waste bag, the contents of which were alluded to by the presence of a single specimen — a tampon — displayed beneath a sheath of glass. The photographs — two rosy-cheeked soldiers with a teddy bear and a portrait of a fifties "beach beauty," a canon from which hung a torn fragment of red fabric — illustrated the juxtaposition of aggressive versus passive blood, asking the viewer to question



Iliya Chichkan's, *Mutant in a Porthole*, on the Fleetship Slavutych.

the concepts of menstrual blood as opposed to blood produced by war and aggression.

Arsen Savadov and Georgii Senchenko explored the crossing of gender roles in the context of a machismo environment. Their video integrated various aspects of the military ship and broke down movement into mechanized-like repetitions indicative of the regimented infrastructure

- cadets are roped onto rotating cylinders in which they proceed in full revolution, tutu-clad sailors are affixed opposite one another on seats at the commander's viewing station, lifelessly alternating from one position to another around a single axis. A youth proceeds erratically through the ship's portholes and coveted spaces.

It's unlikely the exhibition eased tensions between Russia and the Ukraine. The artists were accused of being a "group of parasites on a political conjuncture" and there were terrorist threats.

But refreshingly, when asked exactly why he had allowed such an event to take place on his ship, the second Lieutenant in command replied, "if artists may portray our everyday lives in a way so that others may better understand it, then it seems only logical to make this unique opportunity possible."

The Captain of the Slavutych added, "Self-revelation, may be a better way to explain it."

—Marta Kuzma, director SCCA-Kiev. See related article on Kiev art scene, page 15.



Dr. Bela Marias, *Alone at the Zero Square* (above) and *Abandoned Building Site at Szilagy Street 20* by Csaba Lodi, Tamas Szigeti and Gabor Valc (right), were part of the *Polyphony*

manifestation that took place in Budapest last fall. The exhibition attempted to provide Hungarian artists with a forum to express their broadest social commentaries.

POLYPHONY

Issue-based work

The rat of politics always gnaws at the cheese of art. The trap is set.

—Robert Smithson, *Artforum*, The Artist and Politics: a Symposium.

In 1970, *Artforum* surveyed artists to ascertain their position regarding the political activities facing artists. This questionnaire was spurred by the 60s Civil Rights Movement, the Vietnam War and a growing awareness of the role of women as "minorities." In response to the questionnaire, Jo Baer explained that "art which mirrors the present ... is unidealized, displaying both the good and bad aspects of the now." Similarly in the 90s one would expect these questions to again be mirrored, given the

political shake-up in the region occupied by the former Soviet Union.

The dramatic disintegration of the Soviet Bloc, with its repercussions - the tidal wave of new freedoms, the advance of capitalization, the development of new democracies, the rapid growth of corruption and crime, the flood of information, products and people - has undoubtedly created major social, political and geographical alterations not only in the fabric of Europe, but in the "new world order." The fall of the Berlin Wall, the breakup of the Soviet Empire, the war in the former Yugoslavia and the end of apartheid in South Africa may be issues that curators and artists, with their ears to the current rap of social awareness in the contemporary art world, would expect to be explored via visual arts, especially in those regions specifically affected.

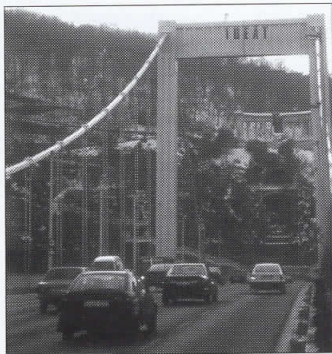
For artists and curators of the opinion that the arts are a formidable channel of social and political expression and that art should reflect the current status quo, the

ammunition is plentiful.

Much of the visual art of the sixties through to today, not only in Hungary, but of many East and Central European countries, has dealt with social and political issues. It is obvious that avant-garde or underground work of all disciplines, performing, literary and visual arts during the Soviet regime dealt with current pertinent elements. Certainly the younger generation, artists in their twenties and thirties today in Hungary are concerned with these problems, however they are often less overt, less dogmatic in construction than examples from "Western" sources.

Victor Burgin in 1976 wrote in *Studio International*, *Socialist Formalism*: "A task for the socialist artist is to unmask the mystification's of bourgeois culture by laying bare its codes, by exposing the devices through which it constructs its self-image. Another job for the socialist artist is to expose the contradictions in our class society, to show up what double-think there is in our nature." *Continues on next page*





Pal Gerber's *Sentence on the Side of Bus Number 4*, made its rounds in Budapest for a month, saying, "My day is ruined if I don't vanquish three evils" (top). *Over Here-Over There*, by Antal Lakner, was seen by over 40,000 commuters a day when they crossed the Elizabeth bridge which links Buda and Pest (left). Csaba Nemes' fictive advertising campaign, *Almost Everywhere*, appeared in several Hungarian newspapers and magazines (right).

Burgin also reminds us these two jobs can only "be done by the same man." Interdependence of society and art - art as the manifestation and mechanism of social action and amelioration - is the doctrine of social realism, the dogma of leaders such as Stalin, Lenin, Mao Tse Tung and Ceausescu and the various dictators of our recent history, whose halls were decked with the products of "socially functioning art" - the so-called mirrors of their conceived utopias.

Hoping to be free from these dogmatic constraints, the *Polyphony* manifestation, which took place in Budapest last fall, was an attempt to provide contemporary Hungarian artists with a forum to express their broadest social commentaries. Artists were invited to forward proposals for site specific works dealing with issue-based visual art, provided they "did not consider daily politics, concrete persons, institutions interest groups, ideological trends, and interests of the state."

The exhibition planned to confront the public in a number of public spaces and in the major contemporary art exhibition space in Budapest, the Mucsarnok. After reading the exhibition concept, however, the director of this state-funded exhibition space refused to present the *Polyphony* exhibition, explaining in her opinion, not the State's, that political art was not art and that the exhibition incited Marxist ideals, not appropriate to our new era of democracy.

Still trembling from the quick whip of censorship, the exhibition advertisement

was released. The text was re-adjusted and the artists were invited to propose works for any public or private space; the SCCA ensured cooperation in obtaining the appropriate permissions. The site specific works were barely advertised, to nullify the function of the "Art Event," "the Artist as Elite" and the "Art Viewer as Privileged." The arts community, anxious to participate in the event was essentially denied the privilege of being informed. Thus the power of information access and usage was subtly accentuated. No one person saw every *Polyphony* event, not even the curator or the exhibition organizers. In effect, *Polyphony* was organized by a vast number people - funders, organizers, secretaries in government offices, managers in public spaces - all of whom played the role of "curator."

They were all expected to confront, stumble over, meet with art works without them being grossly over-identified (as in a museum). The Hungarian public could meet with *Polyphony* when they opened a newspaper, a magazine, rode a bus, drove a car, used a public telephone booth, received an officially-stamped envelope, shopped at a greengrocer, walked on the street, looked at an electronic billboard, visited a bomb shelter, an empty block of land, the banks of the Danube, institutes of learning, an artist's flat, a business center, a museum and a private gallery. Upcoming events were advertised in a labyrinth format in a daily newspaper. Events were indicated by an enamel sign,

similar to the advertising signs used by small businesses, including the same labyrinth motif and a brief description of the project.

From bureaucrats who granted special permission to cab drivers who passed the electronic billboard that asked, "Would you work for nothing?," the responses to these contemporary art projects were all fundamental to the inverted concept of social commentary.

What is the role of the artist in Hungary? What should it be? What affect should the collapse of the Soviet Union have on the art world? What is your relationship with politics? This is what *Polyphony* asked and found, for certain, that artists are concerned with these problems.

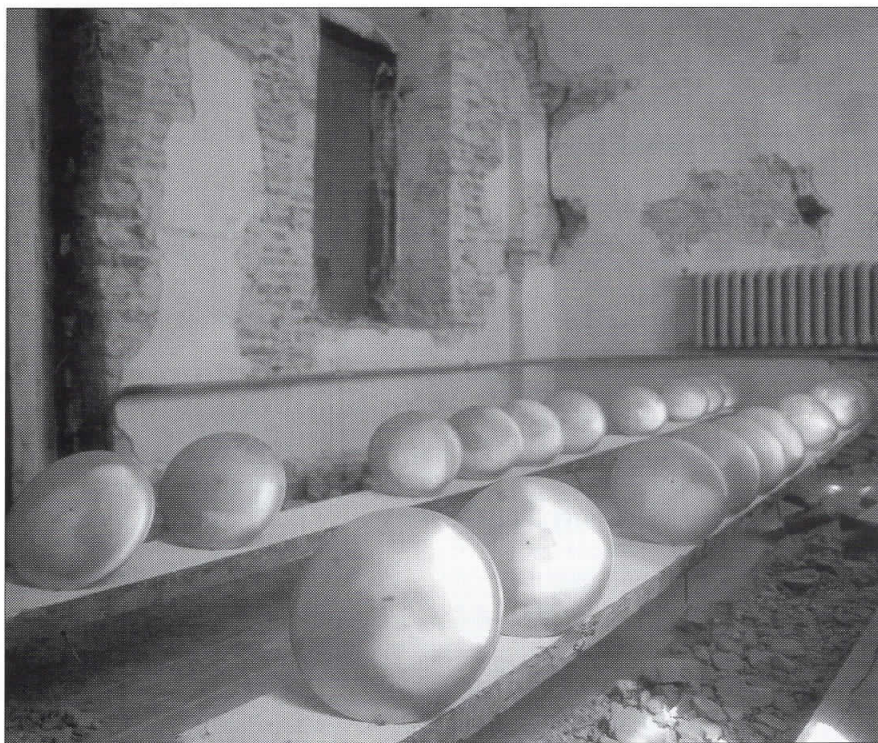
In total the show included 29 projects, with titles such as *Alone at the Zero Square*, Dr. Bela Marias, *Abandoned Building Site at Szilagyi Street 20*, Csaba Lodi, Tamas Szigeti, Gabor Valc and *Szinte mindenütt*, Csaba Nemes. The latter appeared in several Hungarian newspapers and magazines with a picture of a decrepit building and words that translate to "almost everywhere."

Many of *Polyphony's* site-specific installations were mistaken for advertisements, which is not surprising in a land where new and even more bizarre advertising campaigns woo potential consumers. Antall Lanker's words "over here-over there," crowned the top support of the Elizabeth bridge, which prompted a Hungarian radio station to request its callers to identify the company and the product it was advertising. Responses to this installation were varied, but the most striking was the telephone calls to the SCCA office that requested the text be removed prematurely for the funeral procession of late Prime Minister Jozsef Antall.

Polyphony culminated in natural death with an invited public symposium, the privileged few were able to view slides and video documentation of all completed projects. After two guest speakers, Kim Levin, critic and curator and Andras Szanto, sociologist, New York-Budapest, described various developments on the American the scene a number of panels debated the validity of issue-based work. The panelists, distinguished Hungarian artists and curators of varying generations succeeded in canning the concepts and philosophy of the manifestation. The curator was accused of "Americanizing the Hungarian art world," and of encouraging the presentation of debate of work more than a decade too late.

Interesting, too, was the contrast of opinion expressed by Hungarians living abroad and by visiting foreigners who perceived the manifestation a collection of works only tangentially socially or politically motivated. Miklos Sukosd, a sociologist now studying at Harvard, attributed the exhibition's problems to the absence of social movements like feminism in Hungary. The voices which comprised *Polyphony* continued well after the closure of the exhibition itself.

—Suzanne Meszoly, executive director of the SCCA Network and director of SCCA-Budapest, was the curator of *Polyphony*.



A piece representative of an exhibition held in May of 1993 at the Kiev Mohyla Academy, (left) and Boyrs Mikhailov, *Crimean Snobbism*, 1991, (below) are examples of the reawakening of contemporary art in the Ukraine.



THE KIEV SCENE

Struggling revival

Art critic and philosophy professor, Arthur Danto, in his 1988 Lecture, "Old New, and Not So New Art History," emphasized that we are living in times "when every concept that figures in the way we represent the practice of art, the meaning of art and the artist and the institutions by which art is taught, mastered, displayed, written about, paid for, and appreciated, is under intense and angry discussion." In his speech, he cited an American museum symposium where art historians and curators gathered to discuss a concept and rather than doing so, found every way to circumvent the topic.

Dialogue and Discourse, the first conference held on issues related to the development of contemporary art in the Ukraine at the SCCA-Kiev, produced a similar effect. The conference, held late last fall, produced heated and often chaotic discussions. The audience was interspersed with critics, who were held in contempt by artists for their supportive views, art academics who were criticized by students for their inappropriate attempts at reforming the curriculum, and curators, who were criti-

cized by the academics for the creation of an art monopoly. The Soros Center itself was criticized by one established artist for attempting to destroy the so-called normal cultural life that he perceived in his country. Despite the crossfire, the success of the conference was in its provision of a public forum for the symphony of voices, which for years had existed as solo performances in underground outlets.

While the conference awakened important issues in Ukrainian contemporary art, not stimulated since the late 1980's rise of young painters such as Arsen Savadov and Juriji Senchenko and Alexander Hnilitski, the Ukraine is still struggling to revive itself.

The lack of non-profit making galleries and a commercial art scene has also challenged contemporary artists in the Ukraine and prompted the creation of independent groups such as The New Art Association in Odessa, The Decima Gallery in Lvov and the Creative Art Association in Kiev. Despite these developments, there was a tendency on behalf of the conference participants to dwell on the subject of the "situation," without attempting to define what it was the art community potentially wished to gain from it.

Recent exhibitions such as *Angels over the Ukraine*, *Steppes of Europe* and *Dialogue With Kiev* have emphasized the geo-political situation and serve to perpetuate the status quo of the previously-mentioned situation. This approach places the viewer within in

the position of voyeur and that which is being viewed within an environment of captivation, providing only an alluring glimpse without offering any revelations as to how the art was formed, the theories behind the art, the background, psychology or concept.

Only several years have passed since the East opened to the West and the idea of internationalism is being questioned. The criticism of last year's Whitney Biennial left the art world in a slumber in hopes of reawakening in a lost horizon east of New York and Cologne.

Ilya Kebakov is an example of an artist who plays his own rules and the world follows. It is important to keep this in mind when the Ukraine's art is still cut off from the international circuit of exhibitions and curators. However, at the same time it is impossible for any critic, curator, educator and theorist within the Ukraine to ignore the body of theory that already exists in the West regarding contemporary art.

An excerpt from Danto's 1988 lecture may serve as an inspiration for those seeking to improve the so-called situation in contemporary art within the Ukraine. If the artist is to undergo a lexicon transformation, so must art, artwork and art history. As Wittgenstein said, to imagine a language is to imagine a form of life. The activist's corollary would then state - if you wish to change the form of life you must change the language.

—Marta Kuzma, director SCCA-Kiev



Scene from *Poison*, which appeared in last year's film festival, MELEG I.

BUDAPEST

Gay and Lesbian film fest

MELEG, literally translated as "warm," is the Hungarian slang for the word homosexual. It is also the title of a film festival slated for November 25 - December 1, 1994 (World AIDS Day).

As part of a continuing endeavor to promote awareness and education regarding AIDS and gay and lesbian issues, MELEG II, is the Second Budapest Gay and Lesbian Film Festival.

The First Budapest Gay and Lesbian Film Festival, MELEG I, which took place last fall at the Toldi Cinema in Budapest, was the first event of its kind and scale, not only in Hungary, but throughout Eastern and Central Europe. The festival was comprised of six evenings of over forty international films and short subjects with homosexual themes. Seminars and discussion groups with international panels were also included. At the conclusion of the festival, *Electric Blanket*, an ArtsLink project organized through SCCA-Budapest, flashed messages on the topic of AIDS.

With MELEG II, a special effort is being made to balance the number of works from the East and West, therefore an open call for entries is being sent to all of Eastern and Central Europe.

If you wish to submit a film or video for review, please send a copy on a video cassette (preferably Pal or NTSC VHS, or U-Matic) to: Adele Eisenstein, Balazs Bela Studio - Toldi Mozi, Pf. 734 H- 1369 Budapest 5, HUNGARY. Tel/Fax: (36 1) 111-2809 or 131-8129

BUCHAREST

The new frontier

An international jury selected 19 projects for the Second Annual Exhibition, SCCA - Bucharest, according to the theme, "the artist as a reflection of the community" and on the following objectives: To research the capacities of the artists to assume a social identity beyond the limits of their profession; to focus on the developing crisis of minority issues in society, including minorities of all kinds - ethnic, religious, cultural, political, sexual and so on; and to explore the interactive potential of areas usually excluded from the cultural and informational circuit, such as villages, small towns, factories, mental institutions, slums, hospitals, orphanages, prisons, etc.

Plans for a related symposium are set for November 2-4. Included in this event will be performances, slides projections, films, videos, music, documenting the artist's three-month work. An international jury of specialists will judge all the projects via Internet. A prize will be awarded to the artist who best fulfills the expectations of social interaction and effective communication. The event will be accessible by Internet and Transpac.

Anyone interested in discussing political correctness in Central-Eastern Europe and media space and art limitations in the electronic era are invited to log on.

For details, contact the SCCA-Bucharest staff: Calin Dan, Artistic Director/Curator of 010101010101, Corinne Fery, Managerial Director, or Irina Cios and Mirela Dauceanu Exhibition Assistants.

Belgrade

Festival of contemporary Yugoslav artists and artists from the former Yugoslavia Through October 1994 Plavi dvorac, 81250 Cetinje, Montenegro, YU

Budapest

MORE THAN 10 YEARS
September 30-October 23
Ludwig Museum
Exhibition to commemorate 10 years of the Soros Foundation. Documents two artists from each year since 1984; 22 artists in all.

Ljubljana

SEPTEMBER
JAKOB SAVINSEK (1922-1974)
September 6-October 16
Retrospective of the Slovene sculptor Moderna galerija
Tomsiceva 14, Ljubljana, Slovenia

ROMAN MAKSA
September
Sculpture Galerija Eqrna, Gregoriceva 3, Ljubljana, Slovenia
Open Mon-Fri 10am-1pm, Sat 10am-1pm

SANDI CERVEK
September
Paintings Rastavni salon Rotovz Trg B. Kraigherja 3, Maribor, Slovenia

TACITA DEAN (LONDON)
September
Installations and film screenings Ottomat (Vencenca, Italy)
Documentary installation and performance Galerija SKUC, Stari trg 21, Ljubljana, Slovenia
Open Mon-Sun 12am - 8 pm

JANI BAVCER
September 12 - October 9
Photographs by Slovene graphic designer Cultural and Congress Centre Cankarjec dom Presernova 10, Ljubljana, Slovenia
Open Mon-Sat 12am - 8pm, Sun 3-6pm

MLADEN STILINOVIC
September 15 - October 16
Recent works by the artist from Zagreb Mala galerija, Slovenska 35, Ljubljana, Slovenia
Open Tue-Sat 10am-6pm, Sun 10am-1pm

HERMAN GVARDJANCIC
September 16 - October 7
Paintings Mestna galerija Mestni trg 5, Ljubljana, Slovenia
Open Tue-Sat 10am - 6pm, Sun 10am - 1pm

GROUP MI
September 29 - October 10
Exhibition of young painters and sculptors from Maribor Galerija SKUC, Stari trg 21, Ljubljana, Slovenia
Open Mon-Sun 12am - 8 pm

MARJETICA POTRC
End of September - October
Installation/sculpture (gallery and the gothic chapel) Likovni salon, Trg celjskih knezov 9 Celje, Slovenia
Open Tue-Fri 10 am-1pm, 4pm-7pm, Sat 10am - 1pm

OCTOBER
METKA KRASOVEC
October
Retrospective exhibition Galerija Eqrna, gregoriceva 3,

Ljubljana, Slovenia
Open Mon-Fri 10am-1pm, Sat 10am-1pm
14TH BIO-BIENNIAL OF INDUSTRIAL DESIGN
October 10 - November 11
Jakopiceva galerija, Slovenska 7, Ljubljana, Slovenia
Open Tue-Sat 10am-2pm, 3-6pm, Sun 10am-1pm

READY-TO-BE-MADE
October 11-29
Exhibition by architect Rok Pernus KUD France Preseren, Karunova 14, Ljubljana, Slovenia
Open Tue-Sat 11am-10pm
EMERIK BERNARD
October 13-30
Paintings - retrospective Galerija sodobne umetnosti Trg celjskih knezov 8., Celje, Slovenia
Open Tue-Fri 10am-1pm, 4pm-7pm, Sat 10am-1pm

Prague

SEPTEMBER
* SPONSORED BY THE SCCA-PRAGUE:
ALFONS MUCHA
Through October 30
Pastels, posters, drawings and photographs; Prague Castle

JOSEF KOUDELKA,
Through September 30
Black Triangle, a collection of black and white photographs taken in coal mines by a member of the Magnum Photo Agency, during his stay in North Bohemia Salmovsky Palace, Prague Castle
CESTMIR KAFKA (1922-1988)

Through November 13
First representative posthumous retrospective of an artist who helped shape the Czech art scene after the fall of Social Realism in the second half of the 50s. The exhibition includes works until the end of the 80s. National Gallery, Wallenstein Riding School, Valstejnsk 3, Prague

H. BRANDL, A. OEHLER, CH. WOOL
Through November 13 (Austria, Germany, USA)
Contemporary world painting Riding School of the Prague Castle
RENAISSANCE OF MODERNISM:

CZECH ART 1956-1963*
Through October 23, 1994
Municipal Gallery of Prague, House at the Stone Bell,
NEW SENSIBILITY*

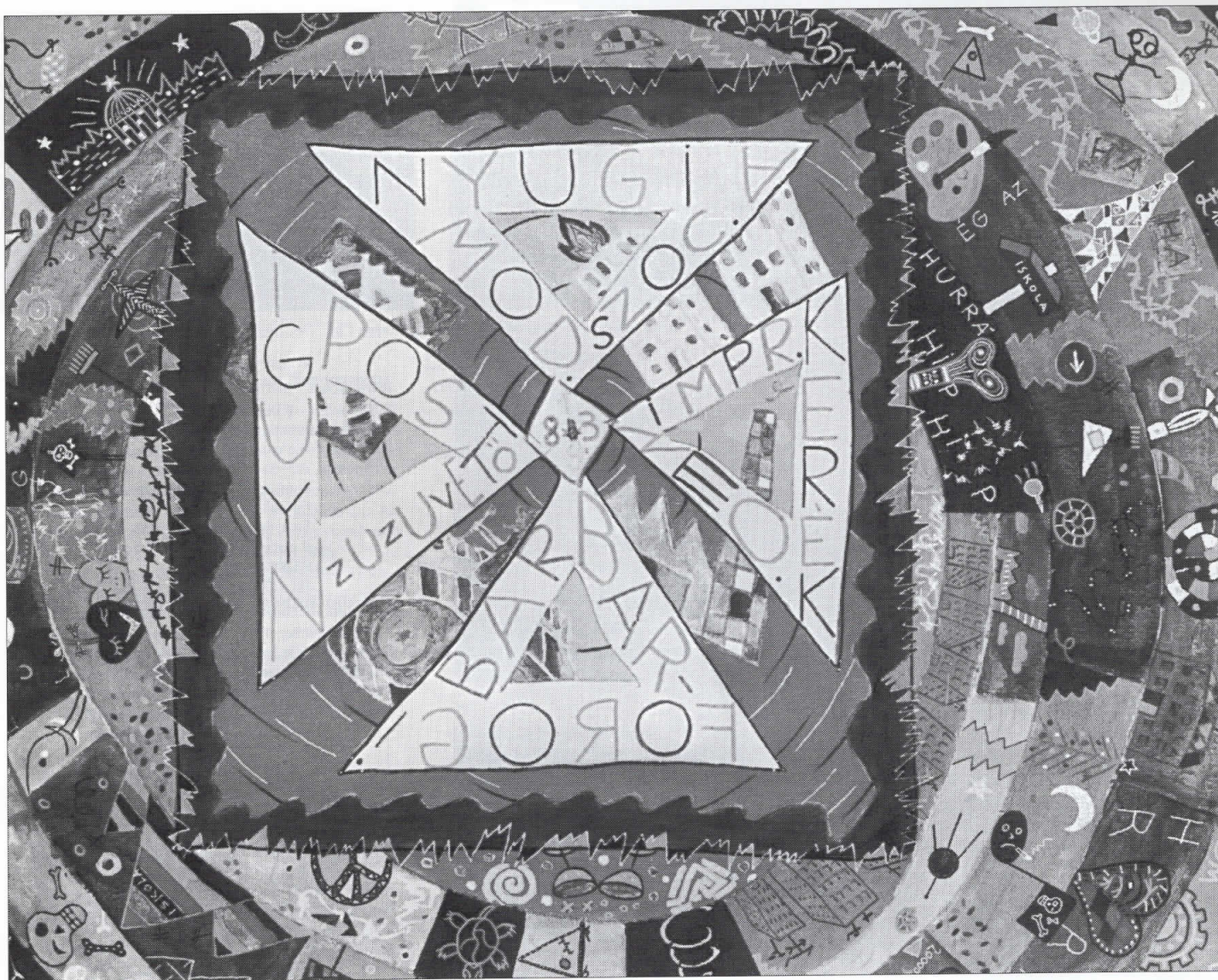
Through September 29, 1994
Exhibition and symposium on the art of the 60s. Museum of Visual Arts in Litomerice.
THE IMAGE OF ST. WENCESLAS IN 17TH- AND 18TH-CENTURY ART

Through November 13
This year has been dedicated to Saint Wenceslas, the patron saint of Bohemia. St Georges Abbey, Prague Castle
JIRI SEIFERT, VERTICAL

Through October 30
Installation of sculptures inspired by the architecture of the Prague Castle. Old King's Palace, Prague Castle
CHRISTIAN BOLTANSKI

Through November 30
Selected works from the French conceptual artist, 70s-present. Belveder, Prague Castle
KAREL MALICH

Through October 30
Sketching Pads Prague Old Town Hall
ADRENA SIMOTOV*
September 20 - October 16, 1994
Color 1970 - Touch of Color 1990,



Janos Veto and Lorant Mehes' *Take it Easy, the Wheel Keeps Turning* is part of *More Than 10 Years*, scheduled to open in Budapest later this month.

exhibition hall Manes,
Masarykovo n-br. 250, Prague

OCTOBER MICHAL GABRIEL

October 11 - January 8, 1995
Sculptures and installations,
Prague Old Town Hall

NOVEMBER VLADIMIR MERTA*

November 3 - 23, 1994
One-man show, Gallery of Vaclav Spala,
Narodni str., Prague

Skopje

SEPTEMBER GRAPHIK DES DEUTSCHEN EXPRESSIONISMUS

Through September 22
An exhibition with 120 original prints
from the most important German expres-
sionists. Museum of the City of Skopje
Mito Hadzivasilev b.b., 91000 Skopje

OCTOBER 50 YEARS OF ASNOM - MACEDONIAN FINE ARTS IN THE 20TH CENTURY

October 6-30
Museum of Contemporary Arts
Samoilova b.b., 91000 Skopje, Macedonia

NOVEMBER

IN THE ROOM

November 15 - December 15
An exhibition of installations by 36
Muscovite artists in 36 rooms
Museum of Contemporary Arts
Samoilova b.b., 91000 Skopje, Macedonia

DECEMBER SIMON SHEMOV

December 20
A retrospective exhibition
Museum of Contemporary Arts
Samoilova b.b., 91000 Skopje, Macedonia

Tallin

SEPTEMBER ESTONIAN ART IN THE 1960S

Through November 6
Estonian Art Museum, 1 Kiriku plats,
Tallin, Estonia.
Open daily 1 a.m. - 6 p.m. (except Tuesday)

SWISS PAPER ART

Through October 3
Estonian Museum of Applied Art,
Lai 17, Tallin.
Open daily 11 am-6 pm (except Tuesdays).

WOMEN ARTISTS

September
An exhibition of Swedish and Estonian
female artists, together with a conference
on feminist critique and an analysis of art
and literature
Swedish Institute, Tallin

OCTOBER CHANGING OF PARADIGMS IN ESTONIAN ART.

October
The joint conference of the SCCA-Estonia
and the AICA Estonian group.

Vilnius

SEPTEMBER THE NON-TRADITIONAL COFFEE-POT

September 13 - October 13
Artists from nine countries working with
one theme. Kaunas Picture Gallery

INTERNATIONAL TEXTILE SYMPOSIUM "FLAX"

September 8-22
The Exhibition of Miniature Textile.
Gallery Arka

OCTOBER MINDAUGAS NAVAKAS

October 3-24
New works by last year's SCCA Lithuania
annual exhibition main prize-winning
sculptor. Gallery Lietuvos

RIMVIDAS JANKAUSKAS (KAMPAS) (1957-1993)

October 7 - November 6
Sculpture
Kaunas Picture Gallery

PREJUDICES

October 2 - November 1
Works by fourteen young artists - seven
Swedish and seven Finnish.

Contemporary Art Center SITUATION

October 3
The Peripheral Look and Sculpture in Old
Town Situation, with eight painters and
three video artists.
Contemporary Art Center

Warsaw

GALLERY'S COLLECTION

Through September
Galeria Zderzak, Cracow, Poland

Zagreb

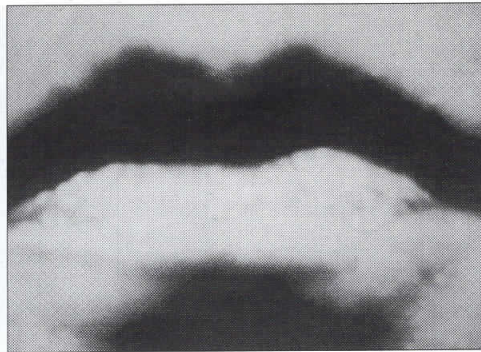
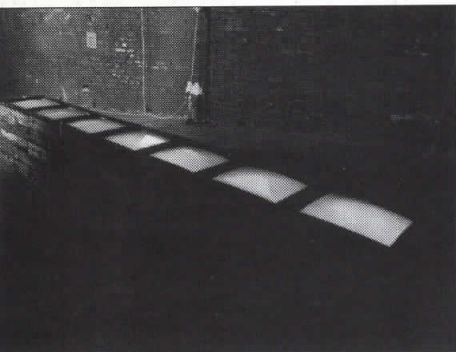
SEPTEMBER 100 YEARS OF PHOTOGRAPHY IN CROATIA 1850-1950

Through November 20
Museum for Art and Applied Art
Zagreb, Trg Marsala Tita 10,
LJUBOMIR PERCINIC

September
Paintings and Drawings 1959-1993
Museum of Contemporary Art,
Katatarini trg 2, Zagreb,

REMODELED MATTER

September
Group exhibition of 31 contemporary
artists. Gallery of Croatian Association of
Artists. Trg hrvatskih vellkana bb. Zagreb



Ex Oriente Lux stills from left to right: Sorin Vreme, *Self-Portrait at 30*, Vera Frenkel, *This is Your Messiah Speaking*, Stefan Cios, *Untitled*.

MEDIA SWEET MEDIA

Giving support

The rapidly developing diversity of the media arts are of increasing interest to the SCCA Network program. The Media Sweet Media Regional Project, created in response to interest by artists and SCCA board members, is intended to bring international media arts information, expertise and resources to SCCA exhibitions and exchange programs. Equally important, Media Sweet Media is a new network and support system for media expertise and communication between SCCA Network programs for media development, information and exchanges.

During the Spring of 1993, discussions about a program for media art development began among the a few SCCA Network offices. Responding to their media concerns, Suzanne Meszoly helped organize a series of meetings between SCCA directors from Moscow, Ljubljana, Zagreb, Bucharest, Budapest and Kiev. The first informal meeting took place during the annual SCCA Arts Network conference, on the occasion of the Venice Biennial. Two week's later in Linz, Austria, an in-depth working session was held and the Regional Project title Media Sweet Media was chosen.

Goals and objectives for Media Sweet Media were discussed. Kathy Rae Huffman was appointed to be the SCCA Media Arts Consultant in July 1993.

The first projects centered around two SCCA exhibition programs: a video installation exhibition and symposium in Bucharest and a multi-media education project and exhibition in Moscow. The primary aim was to assist the development of these projects and to expand the information about these programs to Regional and International centers. In September 1993, a special meeting, which culminated in the successful video installation exhibition *Ex Oriente Lux*. The accompanying symposium was an excellent example of how to connect the regional media experts in Romania with an international audience (*a related story on Ex Oriente Lux appeared issue no. 1 of the Quarterly and stills from the installation appear above*).

At the February 1994 Annual SCCA Directors meeting in New York, new regional interests in media art were expressed by the several SCCA directors. Special interests include developing exhibitions with new

technology, building collections of regional media art, assisting regional media art festivals and expanding regional cooperation. The next Media Sweet Media Regional Project meeting will take place in Moscow, during the SCCA exhibition. See below for a calendar of future media arts events.

—Kathy Rae Huffman is the SCCA project consultant for Media Sweet Media.

Festivals/Exhibitions

Note: Festival dates and deadlines are subject to change. Contact festivals before sending materials or traveling.

EUROPEAN MEDIA ART FESTIVAL - Osnabruck (D)

7-11 September, 1994

Started in 1988, this annual festival includes film and video screenings, a juried competition, a symposium, interactive installations, an exhibition & special projects.

Contact: EMAF
Postfach 1861, D-49998 Osnabruck
TEL (49.541)216.58 FAX 283.27

6. BONN VIDEONALE - Bonn (D)

13-18 September, 1994

An annual international video festival held at the Bonner Kunstverein. A jury awards the Videonale prize, and the WDR prize.

Contact: Bonner Kunstverein
Hochstadenring 22, D-53119 Bonn
TEL (49.228)21.5961 FAX 65.4137

15. INT. FILM AND VIDEO FESTIVAL VIPER '94 - Luzern (CH)

18 - 22 October, 1994

The 10th anniversary program will feature a retrospective "Art of Music Video" and an exhibition "Sound & Vision".

Contact: VIPER
Postfach 4929, CH-6002 Luzern
TEL (41.41.5)17.407 FAX 528.020

MEDIENBIENNALE LEIPZIG '94 - Leipzig (D)

22 October - 1 November, 1994

The second Medienbiennale in Leipzig, this year with the Motto "Minna Media" or "low tech = big fun".

Contact: Medienbiennale e.V.
Nonnenstr. 17-21
D-04229 Leipzig
TEL (49.341)491.5512 FAX 491.5220
e-mail: media @uni-leipzig.de

The 7th INT. WOMEN'S FILM FESTIVAL - Cologne

29 September - 3 October, 1994

An international program of new films and videos by women, also Lesbian Films, Animated Films, Women Film Directors from the Maghreb States, a Film Market and a Youth Film Forum.

Contact: Feminale e.V.
Luxenburger Str. 72
D-50674 K*ln
TEL (49.221)416.066 FAX 417.568

DOORS OF PERCEPTION 2 - Amsterdam (NL)

5-7 November, 1994

"Home" is the theme of the second international forum into the challenges and meanings of interactive media design and implementation. Featured will be the movers and shakers of the present and future electronic environment.

Contact: The Netherlands Design Institute
Keizersgracht 560/562, Postbus 15797
1001 NG Amsterdam
TEL (31.20)38.1120 FAX 620.1031

e-mail: home@-mediamatic.hacktic.nl

ARTIFICES 3 - St. Denis (F)

5 November - 4 December, 1994

The third international Biennial de Saint-Denis Artifices will explore the relationships between art and new media technology, especially interactive technology.

Contact: Jean-Louis Boissier and Anne-Marie Duguet,
Co-commissioners
Salle de la Legion d'Honneur
6 place de la Legion d'Honneur,
93200 Saint-Denis
TEL (33.1.43)38.2323 FAX 4338.0532

9th CADIZ INTERNATIONAL VIDEO FESTIVAL - Cadiz (E)

14-19 November, 1994

Spain's premiere independent video forum, a wide range of thematic programs, installations, exhibitions and workshops will take place.

Contact: 9th Muestra Internacional de video de Cadiz
Plaza de Espana s/n ed. Roma
11071 Cadiz, Spanien
TEL (34.56.)240.103/211.254
FAX 240.195

DIAGONALE - Salzburg (A)

1-8 December, 1994

The Austrian national festival of independent film and media art held at the Central Kino, Das Kino and the Galerie 5020. At the festival center, media art installations by Austrian artists will be presented, organized by Anna Steininger (Medienwerkstatt Wien).

Contact: Diagonale, Austrian Film Commission
Stiftgasse 6, A-1070 Wien
TEL (431) 526.33.23-210
FAX 526.6801

1994 DEADLINES (for 1995 participation):

8. VIDEO FEST - Berlin (D)

9-19 February, 1995

An annual festival of video and new media, held concurrently with the Berlin Film Festival at the Podewil. The program features an invitational exhibition, screenings, a competition and special events. Focus is given to national surveys of video art, retrospectives, and pioneering work in media and television. Deadline: Applications are available in Fall 1994.

Contact: Videofest 8.
Mediopolis Berlin e.V.
Potsdamer Str. 96, D-10785 Berlin
TEL (49.30)262.3039

VIDEO POSITIVE - Liverpool (U.K.)

1 April - 1 May, 1995

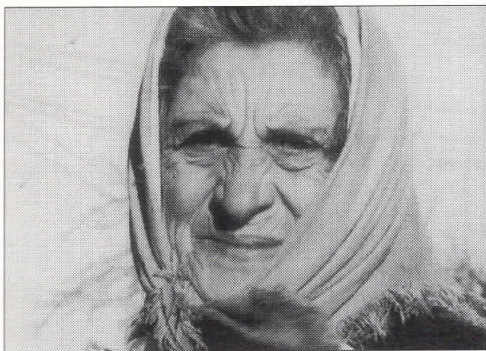
An international media art festival since 1989, held concurrently with the VIDEO POSITIVE biennial invitational exhibition in Liverpool. The festival does not award prizes or host a competition. A number of commissions will be available for the creation of new video installation and multimedia based works with a maximum of 10,000 British Pounds available for any individual work. Contact Moviola immediately.

Contact: Moviola / Video Positive
Bluecoat Chambers, School Lane
Liverpool, L1 3BX U.K.
TEL (44.51)709.2663
FAX 707.2150

WORLD WIDE VIDEO FESTIVAL - Den Haag (NL)

24-30 April, 1995

Annual media art festival, with screenings, a juried competition, installations and special projects in Den Haag since 1978. Deadline: Entry forms for submitting videotapes and project proposals will be available in December 1994.



Egon Bunne's still *Cogito*, from *Ex Oriente Lux*.

Contact: World Wide Video Center
189 Spui, 2511 BN Den Haag, Netherlands
TEL (31.70)364.4805
FAX 361.4448

ARTEC'95 - Nagoya (J)

28 April - 25 June, 1995

The Fourth International Biennial in Nagoya, Japan is an international invitational exhibition at the Nagoya City Art Museum; a concurrent exhibition of the international open competition; and a symposium April 28-29, 1995. Approximately 50 pieces out of all submitted demos and promotional materials will be chosen for exhibition at ARTEC'95

Deadline: November 10, 1994

Contact: The Council for the Nagoya Int. Biennial
The Chunichi Shimbun,
1-6-1 Sannomaru, Naka-ku
Nagoya 460-11, Japan
TEL (81.52)221.0753
FAX 221.0739

WRO - Wroclaw (P)

3-7 May, 1995

The 5th International Sound Basis Visual Art Festival will explore the visual representation of sound in various fields of media art, especially video, computer, and new technologies. Since 1989, WRO has featured performance, a competition and special screenings. In 1995, some events will be broadcast live by Telewizja Wroclaw and a seminar with on Art and Creative Technologies will be organized. Deadline: Contact immediately

Contact: Open Studio Cooperative - WRO
P.O.Box 1385, 54-137 Wroclaw, Poland
TEL and FAX (48.71)448.369

MULTIMEDIALE - Karlsruhe (D)

17-20 May, 1995

The second invitational biennial exhibition exhibition in Karlsruhe. Projects and proposals will be reviewed year-round for multi disciplinary performance, multimedia projects, computer music, CD ROM, interactive installations & video art projects.

Contact: Zentrum Kunst und Medientechnologie (ZKM)
Kaiserstraße 64, D-76133 Karlsruhe
TEL (49.721)9340-0
FAX 9340-19

ARS ELECTRONICA - Linz (A)

20-24 June, 1995

"Mythos Information: Welcome to the Net Worlds" is the 1995 theme of Ars Electronica, an annual international media event since 1979. Proposals for installation, performance, and network or television projects are accepted year round.

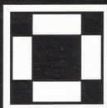
Contact: Ars Electronica - LIVA
Brucknerhaus, Untere Donaulände 7
A-4010 Linz
TEL (43.732) 7612.244
FAX 7612.350

PRIX ARS ELECTRONICA - Linz (A)

20-24 June, 1995

The world's most generously endowed computer competition. Since 1987, awards are selected by an international jury in the following categories: Computeranimation, Computerimages, Computermusic and Interactive Art. Deadline: entry forms will be available in Winter 94-95.

Contact: ORF Landestudio Obersterreich
Europlatz 3, A-4010 Linz
FAX (43.732) 6900.270
e-mail: schoeber@jk.unilinz.ac.at



The following is an updated list of all the SCCA offices. For additional information about individual centers' activities or if you would like to receive a free copy of any of the annual exhibition catalogues mentioned in this issue of the *Quarterly* send your request to the appropriate center listed below. For more information about SCCA aims and activities, comprehensive documentation, artists' files, libraries, or grants and exchanges please turn the page.

SCCA NETWORK OFFICE

Ms. Suzanne Meszoly, Executive Director
Szilagyí Dezso ter 7/III/13
1011 Budapest, HUNGARY
(36 1) 201 6684

e-mail: sccanetwk@gn.apc.org

Network staff:

Ms. Teresa Solomon, Assistant Director
Mr. Angus Schaal, Program Officer

SCCA-BELGRADE, YUGOSLAVIA

Dejan Sretenovic, Director
11000 Belgrade YUGOSLAVIA
Tel (381 11) 686 064, 687 648
Fax (381 11) 688 362

SCCA-BRATISLAVA, SLOVAKIA

Ms. Ada Krnacova-Gutleber, Director
811 03 Bratislava, SLOVAKIA
Tel (42 7) 316 662
Tel/fax (42 7) 313 316

SCCA-BUCHAREST, ROMANIA

Mr. Calin Dan, Co-Director
Ms. Corinne Fery-von Arx, Co-Director
c/o National Museum of Arts
Str. Stirbei Voda, nr. 1
CP 1-827, 70731 Bucharest, ROMANIA
Tel (40 1) 311 2192
Tel/fax (40 1) 311 2193
e-mail: calin@csac.buc.soros.ro

SCCA-BUDAPEST, HUNGARY

Ms. Suzanne Meszoly, Director
Mucsarnok
P.O. Box 35
1046 Budapest, HUNGARY
Tel/fax (36 1) 142 5379
Tel (36 1) 122 7405, ext. 15

SCCA-KIEV, UKRAINE

Ms. Marta Kuzma, Director
Vul Prorizna 18/1, apt. 11
252034 Kiev, UKRAINE
Tel/fax (7 044) 229 4532

SCCA-LJUBLJANA, SLOVENIA

Ms. Lilijana Stepancic, Director
Cankerjeva 11/1
61000 Ljubljana, SLOVENIA
Tel (386 61) 126 2195
Tel/fax (386 61) 126 2192

SCCA-MOSCOW, RUSSIA

Ms. Irina Alpatova, Director
ul. Chernyakhovskogo, 4A
Moscow, RUSSIA
Tel (7 095) 151 8706
Fax (7 095) 151 8816 or 242 1410

SCCA-PRAGUE, CZECH REPUBLIC

Mr. Ludvik Hlavacek, Director
Sdaromestske Nam 22
11000 Prague CZECH REPUBLIC
Tel/fax (42 2) 242 27 451

SCCA-RIGA, LATVIA

Mr. Janis Borgs, Director
11. Novembra Boulv. 35-201
LV-1475 Riga LATVIA
Tel (371 2) 228 478/228 366
Fax (371) 882 0252

SCCA - SKOPJE, MACEDONIA

Mr. Nebojsa Vilic, Director
Ilindenska bb., Room 310
91000 Skopje MACEDONIA
Tel (389 91) 227 108 Fax (389 91) 116 534
e-mail: scca@soros.mk or nvilic@soros.mk

SCCA-ST. PETERSBURG

Ms. Ekaterina Andreeva, Director
c/o International Cultural Initiative
Foundation, Box 217
St. Petersburg 190000 RUSSIA
Tel/fax (7 812) 273 1128
Tel/fax (7 812) 273 06490

SCCA-TALLINN, ESTONIA

Ms. Sirje Helme, Director
c/o Estonian Artists Association
Vabaduse valjak 6
Tallinn EE0101 ESTONIA
Tel(372 2) 443 542
Tel/fax (372 2) 446 859
e-mail: post@skkke.ee

SCCA-VILNIUS, LITHUANIA

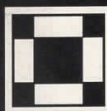
Ms. Raminta Jurenaite, Director
Vilniaus 22
2001 Vilnius, LITHUANIA
Tel (370 2) 222 997
Tel/fax (370 2) 222 888

SCCA-WARSAW, POLAND

Ms. Anna Rakowska, Acting Director
Al Ujazdowskie 33/35
Warszawa 00-540 POLAND
Tel (48 2) 622 12 89
Tel/fax (48 2) 622 12 80

SCCA-ZAGREB, CROATIA

Ms. Branka Stipancic, Director
Museum Gallery Center Grdec
Katarinin Trg. 5
Zagreb 41000
Tel (38 541) 432 786
Tel/fax (38 541) 429 061



The Soros Centers for Contemporary Arts are a network of offices devoted to the development of contemporary arts in Central and Eastern Europe and the former Soviet Union. As of May 1994, centers have been officially opened in Budapest (1985), Prague (1992), Warsaw (1992), Bratislava, Bucharest, Ljubljana, Moscow, Riga, St. Petersburg, Tallinn, Vilnius, Zagreb (1993), Belgrade, Kiev, Skopje, (1994).

The functions and activities of the SCCA are described in full detail below. Please contact the SCCA Network office if you require any further information about the SCCA network; address your correspondence to:

SCCA Network
Budapest 1011,
Szilagyí Dezső ter 7. III. 13
Tel/Fax: (36 1) 201-6684
email: sccanetwk@gn.apc.org

AIMS AND ACTIVITIES

- CULTURAL PROGRAMS
- COMPUTERIZED VISUAL ARTS INFORMATION
- VISUAL ARTS DOCUMENTATION
- EXHIBITIONS & EVENTS
- NATIONAL GRANTS FOR VISUAL ARTS
- INTERNATIONAL OPPORTUNITIES INFORMATION
- EXCHANGE & EDUCATIONAL PROGRAMS
- INTERNATIONAL NETWORKING
- SOROS CENTERS FOR CONTEMPORARY ARTS NETWORK

Promotion of local visual arts nationally and internationally via comprehensive documentation, artists file slide registry, catalogue library, video library, exhibitions database, exhibitions, catalogue publication, bulletin publication, symposia and conferences, visitors programs and studio visits, lectures and presentations

Information concerning national and international opportunities, study opportunities and fellowships concerning the visual, applied and performing arts.

Information concerning upcoming exhibitions, events, competitions, artist exchanges, art student exchanges.

Establishment of an efficient arts network functioning in Central and Eastern Europe and the former Soviet Union.

The SCCA functions as a cultural Center for the Soros Foundation

in each country. It is a resource and promotion Center for local visual and performing arts, and it also provides international information for the local arts community. Visitors to the SCCA include both foreign and local arts administrators, museum representatives, art dealers, journalists, students, scholars, and artists. They receive comprehensive, up-to-date information through such resources as computer databases, slide registries, individual artists documentation files, catalogues, audio-video libraries, international grants programs files, and listings of current exhibitions and events.

VISUAL ARTS COMPREHENSIVE DOCUMENTATION

is prepared for modern and contemporary artists residing (or, if the artist is deceased or resides elsewhere, formerly residing) in each country where an SCCA office is located. The SCCA Board selects these artists, and commissions local art historians to prepare the documentation. Each documentation is a comprehensive account of the artist's work, including biographical details, bibliography, copies of relevant articles, published catalogues, a list of group and solo exhibitions, a brief account of the artist's activities, and a list of works in private and public collections. Between twenty to forty works are selected from each artist's oeuvre. One written page is devoted to the description of a single work, which is accompanied by a black-and-white reproduction and a color slide. The documentation is available in both the local language and English, and is updated biennially. In the near future, these visual and textual documentations will be stored on CD.

VISUAL ARTS ARTISTS' FILE is a comprehensive, computerized slide registry of contemporary local artists. The SCCA maintains an alphabetically organized file of slides and documentation, including up to twenty slides of each artist's current work, current addresses, biographies, lists of exhibitions, catalogues, photographs, and published articles.

The artists provide slides and other information for the Artists' File, then select two slides which they consider to be most representative of their work for inclusion in a more selective file. This selective file provides a comprehensive

overview of all artists in the Artists' File for visitors to the SCCA. A visitor may view the selective file and then request additional slides and documentation from the Artists' File. Artists wishing to be represented in the Artists' File are requested to fill out an information sheet and categorize their art work into the listed categories or to state others. This sheet is then entered into a computer database which facilitates easy cross-referencing. The SCCA also assists visitors who wish to establish contacts with local artists.

A CATALOGUE LIBRARY of local and international artists and exhibitions is also maintained by the SCCA. The collection concentrates on contemporary publications.

ANNUAL EXHIBITIONS of local contemporary art are organized by the SCCA. The shows are located in various galleries or museums. Each year the exhibition explores a different medium, introducing new ideas, media, artists, and theory. Participation in these exhibitions is open to competition, and is publicized nationally. An Exhibition Committee consisting of the SCCA Board and/or people chosen by the SCCA Board selects fifteen to twenty-five artists for the exhibition. The Center organizes and curates the exhibition, and publishes a bilingual catalogue in English and the local language. If necessary, the SCCA also organizes further sponsorship for the show. Each year prizes are awarded by an international jury as invited and financed by the SCCA.

GRANTS are made available to local artists and institutions in priority areas according to the local needs in each country. The scope of the grants is designed by the local SCCA Board. In general grants are made available for the production of catalogues including text in English, to assist with exhibition preparation, and to assist in the finance of an art event. The SCCA Board is responsible for selecting the grantees. The guidelines and amounts of the grants are nationally publicized for three months. The grants are not large amounts of money, but rather subsidize the overall exhibition, event, or catalogue costs. Grants are not avail-

able to commercial artists or for the execution of art works.

INTERNATIONAL RESOURCE

LIBRARY, with information on international opportunities is maintained by the SCCA for visual and performing artists, art historians, critics, and curators. The SCCA distributes information from a variety of international foundations and organizations, including the Senior Fellowship Program at the Center for Advanced Study in the Visual Arts, National Gallery of Art, Washington, and the Pollock-Krasner Foundation, New York. Information about various international grants, scholarships, events, competitions, and exhibitions is also available to visitors. The SCCA can provide advice to artists regarding these programs and can assist with translations and applications. The SCCA organizes an annual press conference for artists and art historians to disseminate more widely the information available at each SCCA office.

ARTIST AND ART STUDENT EXCHANGES are promoted by the SCCA. The SCCA organizes and assists various international exchange programs.

EXTERNAL COMMISSIONED

PROJECTS may be executed by the SCCA at the discretion of the Board. These should be related to the promotion of the local art world or involve international exchange.

PROGRAMS, LECTURES, AND SYMPOSIA

are organized the SCCA dealing with international contemporary art topics and local educational; theoretical and practical issues.

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