NEW MOMENT

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EAST ART MAP

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EAST ART MAP

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PHOTO BY: JESKO HIRSCHFELD

Inke Arns /Germany - Independent media art curator and a PhD candidate, Berlin. Curated exhibitions, festivals and conferences on international media art and culture. Issues of media culture/art in international magazines and books.

SELECTION: **GERHARD ALTENBOURG**, MARIE, MARIE / **AUTOPERFORATIONSARTISTEN**, ALLEZ! ARREST! / **CARLFRIEDRICH CLAUS**, CHANGE OF EFFECT: TALKING BEING SILENT (FROM THE ALBUM DIALOGUES) / **LUTZ DAMMBECK**, HERCULES / **BERNHARD HEISIG**, ILL. FOR LUDWIG RENN'S NOVEL WAR, **VIA (VOLKER) LEWANDOWSKY**, DID HE DIE ALREADY? / **WOLFGANG MATTHEUER**, NIGHTMARE / **CARSTEN NICOLAI**, BAUSATZ NOTO|INFINITY / **A. R. PENCK & RALF WINKLER**, PAMPHLET/ **NEO RAUCH**, EDUCATION / **WILLI SITTE**, CALLING WOMEN / **WERNER TÜBKE**, THE EARLY CIVIL REVOLUTION IN GERMANY, DETAIL: THE BLUE FISH AT THE TOWER OF BABEL

Vladimir Beskid /Slovakia - PhD in art history. Professor at the Department of Visual Arts and Intermedia, Košice. Curated over 40 individual exhibitions of Slovakian and foreign artists. General curator in Museum of V. Löffler in Košice (1993-2001). Texts published in Dictionary of World and Slovak Art after 1945 (1999), 20th Century Art (2000).

SELECTION: **MÁRIA BARTUSZOVÁ**, UNTITLED / **IVAN CSUDAI** , DYING SUN (FROM THE NINE EASY PIECES SERIES) / **MILAN DOBEŠ**, LUMINOUS-OPTICAL OBJECT / **STANO FILKO**, CATHEDRAL OF HUMANISM / **JOZEF JANKOVIĆ**, SPIDER WEB / **ALOJZ KLIMO**, CROSSROAD D / **JULIUS KOLLER**, QUESTION MARK, FROM THE ANTI-PICTURE SERIES / **DENISA LEHOCKÁ**, UNTITLED / **PETER RÓNAI**, MESSAGE SALOON / **ROMAN ONDÁK**, HUMAN PROBLEMS

Iara Bubnova /Bulgaria - Curator and art critic, professor on visual arts and communication. Founding director of the Institute of Contemporary Art - Sofia. Over 25 individual and group shows in Bulgaria, where she has lived since 1984, and abroad. Over 200 publications on contemporary art in Bulgarian and foreign periodicals and catalogues.

SELECTION: **LUCHEZAR BOYADJIEV**, FORTIFICATION OF FAITH / **CHRISTO AND JEANNE-CLAUDE**, IRON CURTAIN / **E/A GROUP EXHIBITION / LYUBEN KOSTOV**, DOWNFALL OF THE ARTICLE 1 / **KIRIL PRASHKOV AND ZLATI VELEV**, DRAWINGS AND WOODCARVINGS / **RASSIM**, CORRECTIONS / **SVETLIN ROUSSEV**, SELF-PORTRAIT / **NEDKO SOLAKOV**, NEW NOAH'S ARK, / **PRAVDOLIUB IVANOV**, TRANSFORMATION ALWAYS TAKES TIME AND ENERGY

Calin Dan /Romania - Art journalist, freelance curator and cultural manager. From 1990 involved in various old/new media projects within the art duo subREAL. Currently lead designer of Lost Boys Interactive, Amsterdam. Contributions to mainstream and alternative publications on Internet related topics.

SELECTION: **GEORGE APOSTU**, FATHER AND SON / **HORIA BERNEA**, PRAPOR / **STEFAN BERTALAN**, THE MYTH OF LIFE'S SOURCE / **SORIN DUMITRESCU**, THE LESS THAN PERFECT WORKS / **ION GRIGORESCU**, UNTITLED / **WANDA MIHULEAC**, CAIN, LE BIEN-AIME / **PAUL NEAGU**, HYPHEN / **SIGMA**, BAR JOINTS / **subREAL**, INTERVIEWING THE CITIES / **MARIAN ZIDARU**, COMMEMORATION

Ekaterina Degot /Russia - Art critic, art historian and culture columnist. Professor of 20th century art, Proarte Institute and Europan University, St.Petersburg. Co-curator of the Russian pavilion at the Venice Biennale in 2001. Her books include "Terrorist Naturalism" (1998) and "Russian 20th Century Art" (2001).

SELECTION: **MIKHAIL CHERNYSHEV**, GEOMETRY 158 x 200 / **COLLECTIVE ACTIONS**, TRIPS OUT OF THE CITY / **ILYA KABAKOV**, PRIMAKOV-SITTING-IN-THE-CLOSET / **ILYA KABAKOV, VLADIMIR TARASOV**, INCIDENT AT THE MUSEUM OR WATER **VITALY KOMAR, ALEXANDER MELAMID**, POST-ART #1 (WARHOL), WE BUY AND SELL SOULS, TELEGRAM / **MEDICAL HERMENEUTICS**, BREAK THE MIRROR WITH AN ICON / **BORIS MIKHAILOV**, UNFINISHED DISSERTATION / **DMITRI PRIGOV**, PERFORMANCES 1980s-1990s / **LEV RUBINSTEIN**, CARD INDEX / **KONSTANTIN ZVEZDOCHETOV**, NOVEL-REFRIGERATOR / **EUGENY YUFIT**, STILL FROM KILLED BY THE LIGHTING /

Branko Dimitrijević /Yugoslavia - Art historian, writer and curator. Director of the Center for Contemporary Art in Belgrade. Co-founder of the School for the History and Theory of Images in Belgrade where he teaches. Published numerous articles on visual culture and contemporary art and politics in Serbia. Curated exhibitions include "Map Room", "Murder1", and recently Konverzacija (2001).

SELECTION: **MARINA ABRAMOVIĆ**, RHYTHM 5 / **MILETA ANDREJEVIĆ**, APOLLO AND DAPHNE / **DIMITRIJE BAŠIČEVIĆ - MANGELOS**, LES PAYSAGES DE TABULA / **BOŽA ILIĆ** , DRIVING A BOREHOLE IN THE TERRAIN OF NEW BELGRADE / **THE INTERNATIONAL EXHIBITION OF MODERN ART**, ARMORY SHOW IN BELGRADE, 1985 / **BOGOLJUB JOVANOVIĆ**, K55 / **PETAR LUBARDA**, GUSLAR / **ZORAN NASKOVSKI**, VOICE OF THE HAND / **VLADIMIR NIKOLIĆ**, RHYTHM / **TANJA OSTOJIĆ**, PERSONAL SPACE / **NEŠA PARIPOVIĆ**, N.P. 1977 / **ZORA PETROVIĆ**, MATURE WOMEN / **MIĆA POPOVIĆ**, SELF-PORTRAIT WITH MASK / **BÁLINT SZOMBATHY**, LENIN IN BUDAPEST / **RAŠA TODOSIJEVIĆ**, WAS IST KUNST, MARINELA KOŽELJ? / **MILICA TOMIĆ**, XY UNGELÖST - RECONSTRUCTION OF A CRIME


PHOTO BY: GUNTER KLÖTZER

Marina Gržinić Mauhler /Slovenia - Works as a researcher at the Institute of Philosophy at the Scientific and Research Center of the Slovenian Academy of Science and Art in Ljubljana. Freelance media theorist, art critic and curator; PhD in philosophy. Produced over 30 video art projects, a short film, numerous video and media installations, Internet websites and an interactive CD-ROM (in collaboration with Aina Šmid). Published hundreds of articles and essays and 8 books.

SELECTION: **ECLIPSE**, BLOOD IS SWEETER THAN HONEY / **MARINA GRŽINIĆ, AINA ŠMID**, ON THE FLIES OF THE MARKET PLACE / **IRWIN**, NSK EMBASSIES & THE RETROAVANTGARDE / **LAIBACH** , LAIBACH INTERVIEW / **THE LJUBLJANA ALTERNATIVE OR SUBCULTURAL MOVEMENT (THE LJUBLJANA LACAN SCHOOL), SLAVOJ ŽIŽEK / KASIMIR MALEVICH, BELGRADE**, FICTION RECONSTRUCTED / **METELKOVA**, / **NEUE SLOWENISCHE KUNST (NSK)**, GROUP PORTRAIT / **OHO GROUP**, MOUNT TRIGLAV / **DRAGAN ŽIVADINOV**, NOORDUNG BIOMECHANICS

Sirje Helme /Estonia - Art critic, curator, PhD. Lecturer on Estonian post-war art. Director of the Center for Contemporary Arts in Tallin and curator of exhibitions in Estonia, Finland, Poland, Lithuania, BIH, also at 49th Venice Biennial. Published Short History of Estonian Art, 2000 (with Jaak Kangilaksi) and articles in 10 countries

SELECTION: **ANDO KESKKÜLA**, BUILDING / **RAOUL KURVITZ**, CATHEDRAL FOR THE HOMELESS / **LEONHARD LAPIN**, WOMAN-MACHINE X / **MALLE LEIS**, MAN ON THE SEASHORE / **RAUL MEEL**, HEI-HOI / **JÜRI OKAS**, INSTALLATION 9 / **ÜLO SOOSTER**, A WHITE EGG / **JAAN TOOMIK**, FATHER AND SON / **TÕNIS VINT**, CONSTRUCTIONS 2

SELECTION BY ELONA LUBYTE AND CONTEMPORARY ART INFORMATION CENTRE OF LITHUANIA: **ANTANAS GUDAITIS**, THE PRODIGAL SON / **VINCAS KISARAUSKAS**, FOUR SELF-PORTRAITS WITH FOUR OBSERVERS / **JUOZAS MIKENAS**, MOTHER WITH CHILD / **DEIMANTAS NARKEVICIUS**, ENERGY LITHUANIA / **MINDAUGAS NAVAKAS**, HOOK / **ARTURAS RAILA**, THE CRADLE GUARANTEEING A PRAGMATIC INFANTILITY / **EGLE RAKAUSKAITE**, A TRAP. EXPULSION FROM PARADISE / **PETRAS REPSYS**, THE SEASONS / **PAULIUS STANIKAS AND SVAJONE STANIKAS**, YOUR FATHER, YOUR SON AND YOUR DAUGHTER / **RICARDAS POVILAS VAITEKUNAS**, THE MEADOW IN PAZAISLIS / **VLADAS VILDZIUNAS**, THREE KINGS

SELECTION BY MARA TRAUMANE FOR LATVIA: **GINTS GABRANS**, UNTITLED (BIOSPORT) / **FAMOUS FIVE ARTISTS' GROUP** BLOODY TV / **MIERVALDIS POLIS**, PAGES FROM THE BOOK ISLAND OF COLOSSI / **RIXC**, MEDIA CULTURE IN RIGA / **OLEGS TILLBERGS**, LOOK INTO MY EYES, 1996 / **BRUNO VASILEVSKIS** STILL LIFE / **WORKSHOP FOR THE RESTORATION OF NON-EXISTENT FEELINGS**, WALK TO BOLDERAJA / **AIJA ZARINA**, SIGN

Marina Koldobskaya /Russia - Freelance artist, journalist and art critic. Working in fields of painting, objects, installations, member of first Russian women's art group. Director of Museum of Nonconformist Art, St. Petersburg (1999-2001). Curator of numerous art projects.

SELECTION: **ALEXANDER AREFIEV AND HIS CIRCLE**, GROUP PHOTOGRAPH / **VALERY CHERKASOV**, I AM HUNGRY / **I LOVE YOU, LIFE! WOMEN'S GROUP**, NONNA AND PASHA / **BOB KOSHELOKHOV AND CHRONICLE GROUP**, BOB CONCEPT / **NEW ARTISTS**, 0 OBJECT / **EUGENY RUCHIN**, THE WALL / **EUGENY YUFIT AND NECROREALISM**, SHOOTING OF THE FILM THE WOODEN ROOM

Suzana Milevska /Macedonia - Art theorist and curator. Currently a PhD student at Goldsmiths College in London. Curated over 50 projects in Skopje, Istanbul, Stockholm, Providence, Berlin, Stuttgart and Bonn.

SELECTION: **SLAVICA JANEŠLIEVA**, LOVE AND INTEREST / **ALEKSANDAR STANKOVSKI**, THE LAST SUPPER IN GALLERY 7 / **ANETA SVETIEVA**, TURKISH BATH / **SIMON ŠEMOV WITH N. FIDANOVSKI**, A TOTEM / **TOMO ŠIJAK**, NEOMUSANDRA / **IGOR TOŠEVSKI**, PERFECT BALANCE - 23 KILOS OF HUMAN RIGHTS / **ŽANETA VANGELI**, CULTURALISM, OR ABOUT THE ONTOLOGICAL FAILURE OF THE TRAGEDY / **ZERO GROUP**, ZERO 1990

Viktor Misiano /Russia - Critic and curator of contemporary art. PhD in Art History. Deputy Director of the State Centre for Museums and Exhibitions in Moscow. Curator of contemporary art at the Pushkin State Museum of Fine Arts, Moscow and many exhibitions. Founder and chief editor of the "Moscow Art Magazine" (from 1993). Published many articles on contemporary Russian and international art.

SELECTION: **APTART**, SERIES OF EVENTS IN PRIVATE APARTMENTS / **A/YA MAGAZINE**, ART MAGAZINE / **CONCEPTUAL SEMINAR, 1978 / FRANSISCO INFANTE**, THE SPIRAL OF ETERNITY / **MUKHOMORS**, METRO / **THE NEST**, THE NEST / **CHILDREN'S BOOKS ILLUSTRATIONS IN THE 60'S AND 70'S**, / **VLADIMIR SLEPIAN**, COMPOSITION / **EXHIBITION AT BOLSHOI SUKHAREVSKY PEREULOK / DMITRY ZHILINSKY**, FAMILY AT THE SEA

Edi Muka /Albania - Professor at the Academy of Fine Arts, Tirana. Director of the International Center of Culture in Tirana. Curator of the National Gallery and chief editor of its magazine Pamor Art. Exhibited in Albania and abroad and curated over 30 exhibitions in Albania and abroad. Published lectures and essays about contemporary Albanian and European art.

SELECTION: **ABDURRAHIM BUZA**, FIGHTERS / **EDISON GJERGO**, THE EPIC OF THE MORNING STARS / **ALBAN HAJDINAJ**, CHINESE FLOWERS FROM ALBANIA / **FLUTURA HAXHILLARI AND BESNIK HAXHILLARI**, WOUNDS AND PERFUME / **EDI HILA**, LANDSCAPE 01 / **DANISH JUKNIU**, WORKING FOR THE LIGHT / **ADRIAN PACI**, APPARITION / **ANRI SALA**, INTERVISTA / **ERZEN SHKOLOLLI**, BED / **SISLEJ XHAFA**, STOCK EXCHANGE

Ana Peraica /Croatia - Freelance curator and theorist. PhD researcher at the University of Amsterdam. Curated around ten shows, co-curator of Rows-curves-knots at Venice Biennale 1999. Edited Machine-Philosopher, texts published in Hype_text, C-front book, Understanding Balkans.

SELECTION: **ANONYMOUS AUTHOR AND THE MANAGER**, UNTITLED / **DIMITRIJE BAŠIĆEVIĆ - MANGELOS**, MANIFEST ON ALPHA / **MAGAZINE FERAL TRIBUNE**, DID WE FIGHT FOR THAT? / **SANJA IVEKOVIĆ**, GEN XX - DRAGICA KONČAR / **ANDRIJA MAUROVIĆ**, THE OLD TOMCAT / **THE PENSIONER TIHOMIR SIMČIĆ**: **BRACO DIMITRIJEVIĆ**, **GORAN TRBULJAK**, THE PAINTING OF K. KLIKA / **RED PERISTIL GROUP**, RED PERISTIL / **ALDO PRPIĆ (SVEBOR KRANTZ)**, UNTITLED (FROM THE SERIAL ZAGREB VIRUS) / **JOSIP SEISSEL (JO KLEK)**, UNTITLED / **A TREE WITHOUT AN AUTHOR**, URBAN INTERVENTION BY THE CITIZENS OF SPLIT

would like to stay visually incognito.

Piotr Piotrowski /Poland - Professor and chair of Art History at Adam Mickiewicz University, Poznań, Poland. Co-editor of the annual journal Artium Quaestiones. Senior curator of contemporary art, National Museum, Poznań (1992-1997). Published over 10 books, this year: The Avant-Garde in the Shadow of Yalta. Art and Politics in Central-Eastern Europe, 1945-1989.

SELECTION: **MIROSŁAW BAŁKA**, 2 X (190X60X8), FROM THE RAMP / **JERZY BEREŚ**, ARTIST'S MONUMENT / **TADEUSZ KANTOR**, AMARAPURA / **JAROSŁAW KOZŁOWSKI**, PERSONAL FILES / **KATARZYNA KOZYRA**, THE WOMEN'S BATHHOUSE / **ZOFIA KULIK**, FROM SIBERIA TO CYBERIA / **NATALIA LL /LACH-LACHOWICZ**, CONSUMER ART / **ZBIGNIEW LIBERA**, LEGO - CONCENTRATION CAMP / **ROMAN OPAŁKA**, 1965/1-∞, DETAIL: 1 - 35327 / **ALINA SZAPOCZNIKOW**, GRAND TUMEUR I / **KRZYSZTOF WODICZKO**, HIRSHORN MUSEUM PROJECTION

Branka Stipančić /Croatia - Art critic and free-lance curator. Curator of Museum of Contemporary Art Zagreb (1983 - 1993). Director of Soros Center for Contemporary Art, Zagreb (1993 - 1996). Curated exhibitions in Croatia, Slovenia, USA, Austria, Australia and other. Publications include Goran Trbuljak (1996), Words and Images (1995), Ivo Gattin (1992) etc.

SELECTION: **GORGONA ANTI-REVIEW**, JOSIP VANIŠTA, GORGONA, NO. 6 / **GORGONA GROUP**, ADORATION / **TOMISLAV GOTOVAC**, SHOWING THE ELLE MAGAZINE / **JULIJE KNIFER**, MEANDER IN A CORNER / **IVAN KOŽARIĆ**, SLICING OFF SLJEME / **VLADO MARTEK** USA-BALKANS / **GORAN PETERCOL**, SHELF (FROM THE SERIES OF BATHROOMS) / **MLADEN STILINOVIĆ**, AN ARTIST WHO CAN'T SPEAK ENGLISH IS NO ARTIST / **GORAN TRBULJAK**, ...OLD AND BALD I SEARCH FOR... A GALLERY

János Sugár /Hungary - Teaching art and media theory, Budapest. His work includes installations, performances, as well as film/video. Films were screened at the Anthology Film Archives in New York in 1998. Exhibited widely throughout Europe including at the Documenta IX, Kassel (1992).

SELECTION: **ANDRÁS BÖRÖCZ**, **LÁSZLÓ L. RÉVÉSZ**, JUBILEE / **ATTILA CSÖRGŐ**, THE MAELSTRÖM PROJECT / **RÓZA EL-HASSAN**, GLEAMING FRUIT/ **MIKLÓS ERDÉLY**, THE PROPORTION OF IDEAS AND THEIR REALIZATION / **GYÖRGY JOVÁNOVICS**, LYING FIGURE / **LAJOS KASSÁK**, SELF-PORTRAIT MONTAGE / **TAMÁS KOMORÓCZKY**, KOMYOFEJ 1-7 / **GYULA PAUER**, A FOREST OF DEMONSTRATING SIGNS / **JÁNOS SUGÁR**, FASTCULTURE I. / **TAMÁS ST.AUBY (SZENTJÓBY)**, THE STATUE OF LIBERTY'S SOUL

Jiři and Jana Ševčik /Czech Republic - Custodian and art critic. Director of modern exhibitions at the National gallery, Prague (since 1993). Professor at the Academy of Fine Arts in Prague (since 1995). Together with his wife Jana Ševčikova curated numerous alternative exhibitions. Published many articles about architecture and art.

SELECTION: **PODE BAL**, MALÍK URVI / **EGON BONDY**, 2000, A NOVEL / **JIŘÍ DAVID**, CROWN / **IVAN M. JIROUS (MAGOR)**, A REPORT ON THE THIRD CZECH MUSICAL REVIVAL / **MILAN KNÍŽÁK**, THE SECOND MANIFESTATION OF "ACTUAL ART" / **JIŘÍ KOLÁŘ**, BLACK SUGAR, **JIŘÍ KOVANDA**, JANUARY 23 1978. I HAD A DATE WITH SEVERAL OF MY FRIENDS... / **ZDENĚK SÝKORA**, LINE NO. 24 /LAST JUDGMENT / **LADISLAV ŽÁK**, AVANT-GARDE IDEOGRAM OF THE RESIDENTIAL LANDSCAPE OF THE FUTURE

Miško Šuvaković /Yugoslavia - Associate professor of Applied Aesthetics at the Faculty of Music and Art Theory at the University of Art in Belgrade. Conceptual artist (mid 70s), member of the Group 143 (1975-1980). Published over 8 books, most recently Paragrams of the Body/Figure (Belgrade, 2001).

SELECTION: **MARINA ABRAMOVIĆ**, RHYTHM 0 / **ILIJA BOSILJ**, MY PAINTING WITH LPT / **GERA GROZDANIĆ**, THE LEADER / **OLGA JEVRIĆ**, COMPLEMENTARY FORM I / **VLADIMIR KOPICL**, NOTHING IS HERE YET BUT SOME FORM... / **OTO BIHALJI MERIN** / **NEŠA PARIPOVIĆ**, POSTER - MESSAGES / **VLADAN RADOVANOVIĆ**, FIJO-TAN-BAL VERBAL-GESTURAL WORK / **TANJA RISTOVSKI**, MEDITATION ON BELONGING / **BÁLINT SZOMBATHY**, FLAGS II / **LEONID ŠEJKA**, PROCLAMATIONS / **IVAN TABAKOVIĆ**, FROM THE HIDDEN WORLDS CYCLE / **BILJANA TOMIĆ** / **DRAGOMIR UGREN**, UNTITLED

Igor Zabel /Slovenia - Senior curator at the Museum of Modern Art, Ljubljana. Curated many solo and group exhibitions with Slovenian and international artists. Published two books of essays on contemporary art and a number of essays and articles in catalogues and magazines.

SELECTION: **JANEZ BERNIK**, WHITE NOTATION / **IRWIN**, IRWIN LIVE / **STANE KREGAR**, THE SPRING WIND / **ZORAN MUŠIĆ**, WE ARE NOT THE LAST ONES / **OHO GROUP**, WHEAT AND ROPE / **MARKO PELJHAN**, MAKROLAB / **MARJETICA POTRČ**, EAST WAHDAT, UPGRADING PROGRAM / **MARIJ PREGELJ**, UNKNOWN HERO / **GABRIJEL STUPICA**, STUDIO / **TUGO ŠUŠNIK**, TRYPTICH / **V.S.S.D. GROUP**, SPACE OF A PAINTING

Nermina Zildžo /Bosnia & Herzegovina - Art historian. MA student on the Bosnian Cultural Diaspora at Dartmouth College, Hanover, NH. Curator of the Art Gallery of Bosnia and Herzegovina (1981-1993). Author of numerous exhibitions and essays, primarily on contemporary art in Bosnia and the Former Yugoslavia.

SELECTION: **DANICA DAKIĆ**, SELF-PORTRAIT / **BRACO DIMITRIJEVIĆ**, CASUAL PASSERS-BY I MET AT 1.15 PM, 4,23 PM, 6,11 PM, ZAGREB / **JUSUF HADŽIFEJZOVIĆ**, ARBEIT MACHT FREI / **ŠEJLA KAMERIĆ-SIJERČIĆ**, EU/OTHERS / **ALMA SULJEVIĆ**, RESEARCH FOR MY FRIENDS / **TRIO**, COCA COLA - SARAJEVO / **AMIR VUK**, AVLIJA 21 / **ZVONO (BELL)**, SPORT AND ART

EAST!

Rastko Močnik

The current mannerism to speak, and to think, about "the East", as opposed to "the West", both generally and in matters of art, is remarkable for several reasons:[1]

1. It refers to a new situation in the terms of an old one: what is more, the new situation was originally, by its pioneers, meant to supersede the old one and to make its terms obsolete: the very recurrence of the old classification now sounds like an omen of defeat.

2. By evoking the topos "the West and the rest"[2], it gives it a subtle turn: while "the rest" gains consistency of a sort when viewed from "the West", not only does it fall apart if left alone, but its components, like "the East", only rise to being if and when they are articulated into an opposition with "the West": the mannerism is then just a stenography of domination.

As a consequence, the opposition does not so much indicate a distinction (and there are solid grounds for one to be made), as it points to a hierarchy. And again, not so much to the hierarchy between its own terms (for this is now trivial and almost folkloristic) than to a taxonomic hierarchical order: for even before a piece, or a practice or a current from "the East" can be spoken of in the usual terms of art (such as: conceptualist, neo-avant-garde, media art, and the like), it has to be affected by the qualifier "Eastern". By this device, what is prefixed in this way will always remain specific, over-determined, locally defined and local as opposed to what is thus promoted to the status of the general, the canonic, the over-determining - although it is, in fact, only "Western". This process is what is condensed in the mechanism under point "2" above.

"Eastern", of course, means "still Eastern": prey to its own history, such as according to point "1" above. It is specific, localised, because it is enmeshed within its own past, not emancipated from its history: while what parades as general, canonic, as the measure against which the peripheral, the provincial is to be measured - is what long ago was emancipated from its own history, from any history, for this is why it can be imposed as "general, canonic", and as the measure: because it is a-historical.

Speaking about space, one speaks of TimeSpace.[3] The space of the East is, within the current ideology, a very timed space. Correlatively, the "timeless" West is presented as a non-space: it is what all the local spaces are to be measured against, for they only arise to being in the face of this non-space, of the real existing u-topia.

To present historicity as a degrading feature which relegates whatever it affects to the obscure margins of the periphery, and which disqualifies any eventual claim to wider relevance by whoever falls prey to its grip, is not only a strong invitation to amnesia, presumably successfully consummated in the history-free "West". It is also already a falsification of the history that would better be forgotten.

To present an a-historical non-space as the telos and the norm is, of course, a suppression of history which, by the same gesture, deforms what it is suppressing. The ideology which hinges upon the "East/West" opposition not only robs both sides of their history, it robs them both of their common history - and precludes any possibility of them having a common history in the future. For it strips them of history tout court. It freezes them into an eternal unequal couple, one part of which is forever doomed to struggle to get rid of its phantom past, while the other is bound to an everlasting autistic celebration of its idiocy. An eternal charm - as long as it lasts.

The history-tainted particular is not only abandoned stuck to its phantom past, it is defined by this futile and ridiculous flickering. Its vampiristic dependence forms what is popularly called its identity. An identity is the ambiguous privilege of those doomed to remain local, particular, peripheral: it is a euphemism for the incapacity to attain the serene firmament of universality. Nevertheless, it is not so bad after all: for identity is a paradoxical tool for attaining universality by missing it. Identity leads the particular into the horizon of the universal by making it be recognised, by the universal, as irremediably, irreducibly particular.[4] An identity can thus not be, were it not recognised - recognised by some universal instance. Not only are the miserable underdogs fidgeting in their eternal time-cage, they are also desperate to find an instance of recognition to make their suffering if not worth-while, then at least identity-conferring. And what could be more appropriate for granting recognition than the utopian a-historical senior partner? Everything is conveniently arranged within the walls of the constitutive opposition - and "the West", by recognising the identity of "the East", ascends to universality.

The result, though, is not that a universal a-historical "West" confronts a particularist "East" furnished with a history. Rather, on one side there is a plurality of historical narratives on the background of a self-sufficient universality, and on the other some unitary pseudo-history heterogeneously structured analogously to the narratives on the "universal" side. The "East" then acquires, first virtually, and then increasingly also actually, the structural position of any marginal group in the "West". The way to lose history is to conceive it in the mode of an identity-conferring narrative, regardless of whether the account is positioned here or "there".

It would follow that the simple opposition "West/East" is just a symptom

of the incapacity to conceive of history other than as an identity-conferring narrative.[5] It is only an indicator of the much deeper trouble our epoch has with historical, or, put more brutally, with political thinking. To demount this simple opposition requires both a more complex approach to historicity - and a non-hypocritical confrontation with the for some time now much eschewed problem of the "political". That we should be led to approach these questions in a reflection on art, is by no means a mere coincidence: in our times when innovation has been banned from the systemic establishment, "art", in its very practices, has curiously, and irrepressibly, affirmed itself as a zone of risk and experiment - that is, of politics and historicity.

To think together the two trajectories - and we will now give up the easy vocabulary of "the East" and "the West" - to think the two dimensions of "the late modernity" together both in their contradiction and in their dialogical, agonistic historicity beyond the iron curtain of ignorance and the sanitary cordon of imposed mutism, we first have to seize the moment when they parted: the moment of historical avant-gardes. The process of modernity, in the perspective relevant to our purpose, is a process of the "autonomising of social spheres": the economical sphere in its capitalist mode, the state in its bourgeois formulation (a system of law and an independent field of politics, based upon the institution of the free and equal abstract individual), and "culture". This process of "autonomising" immediately threatens the social cohesion (what is to keep the autonomous social spheres together, if they lack any "transversal" integrative function, such as religion in the middle ages?) which, consequently, becomes the central and never really resolved problem of the modern age. "Solutions" to this permanent challenge, invented during the course of the last five hundred years, although never "definite" (and maybe precisely for reason of this open character of theirs) have proved extremely efficient and have successfully destroyed, replaced, or, rather, combined with, all other "traditional" means invented by humanity, and have at the end of the 20th century triumphantly confiscated the globe. They have revolved, in various unstable combinations, around a limited set of foci:

a. the homogenisation of social spheres: they are not bound together, in their heterogeneity, by a transversal function which, while not belonging to any sphere in particular, dominates them all (e.g., religion, kinship structures...) - but are processually integrated by the functioning of the same set of structural laws which ("formally") determine them from the inside, in their very "particular" structure;[6]

b. institutional regulation, which is of two forms, a universalist and a particularist one: α. the universalist regulation is centred upon the "juridical fiction" of the abstract individual: free individuals, formally "equal", practice their sociality in the ideological and institutional forms of contractual relations;[7] β. various particularist systems of "social care" take charge of large populations dissected and regrouped along lines drawn up according to the classifications invented by specialist knowledge and enforced by institutions of social care: as reproductive and reproducing organisms (demography), as bodies (medicine), as psyches (psychiatry etc.), as self-styling Egos (psychotherapy, physio-techniques), etc.: in short: bio-politics;

c. the production of the effect of Totality: different ideological mechanisms producing and entertaining integrative illusions, of which the closest example may be "the nation".[8]

Practices concerned with the production of the effect of Totality tend to concentrate in the sphere of "culture". By a counter-effect, betraying the impossibility of their task, the cultural sphere itself is worked by processes of the "autonomisation" of its components. In a long process of "autonomisation", roughly from Baumgarten and Lessing to the l'art pour l'art, the aesthetic sphere ascends to its "autonomy" - which practically means that artistic practices start to take themselves as their own ideological background.[9] The moment of historical avant-gardes arises when the artistic procedure is turned against this specifically modern constitution of "art": i.e., when the artistic procedures of de-construction, immanent estrangement and corrosion, seize the "ideology of art" which, theretofore, had been the background upon which "the art" was produced.

The privileged targets of the avant-garde artistic procedures were, logically, the institutions of "the work of art" and "the author", and the aesthetics itself - as an autonomous sphere, as a set of institutions, as discourse. As these components of the modern art-sphere were just as many privileged domains of its articulation with the over-all system of modernity, the avant-garde practices, by attacking these neuralgic points, subversively confronted some of the pillars of the system: subverting the "work of art", they attacked commodity fetishism; destroying the figure of the "author", they confronted the Law, and specifically the Law of Property; questioning aesthetics, they brought into question the very institution of an autonomous artistic "sphere". The presence or the absence of a revolutionary context, though, strongly determined possible horizons of avant-garde practices.

In a revolutionary situation - or, to be precise: in cases where avant-garde practices could determine themselves as an active agent within a revolutionary situation, it was possible for them to treat all the three "targets" together, within the same gesture. In this way, it was possible to re-articulate the three elements, the inscription of the "old" system into the art-sphere, into a "new", different complex already by the merely negative gesture of subversion. This re-articulation, insofar as it focused upon the pressure of the system channelled through the three critical components of the art-sphere, was popularly called, and is still called, the politicising of art. It transformed the field of artistic practices, made obsolete their former self-understanding, and re-inscribed its terms into a new conjuncture.

If the ideological co-ordinates of the pre-revolutionary situation in Russia were established by oppositions of the type "modernisation vs. traditionalism", "westernisation vs. Slavophily", those terms, under the new articulation, lost their force to organise fields of cultural production and ideological strife. Having ceased to organise their self-reflection along the terms of these oppositions, cultural and artistic practices could re-articulate their procedures, the modes and the terms of their production and reflection - and could construct, from "old" pieces, a new and powerful potential of cultural action and artistic production. Within the new horizon opened by such politicising, the "political" approach itself, although, at a first glance, developed from the "modernist" current, revealed a kind of at least "formal" affinity with some of the "anti-modernist" elements - e.g., the mystique of the proletariat in the position of someone like Bogdanov, or fascination with technology in the work of Vertov. It was this "mystical", "irrational" component that, in Dziga Vertov's work, supported his revolution: for although he only claimed to be liberating the potential of the new technology, he brought the actual filmic realisation well beyond the then available technological possibilities. It was the "mystical" component, too, which, in Proletkult, triggered an incipient cultural revolution with its imaginative building of innovative organisational forms of cultural production in general, and, specifically, of artistic production.[10]

Although this organisational effort had no future, it is of central importance to the internal logic, and the specificity, of avant-gardist practice in a revolutionary situation. In general, historical avant-gardes, by subverting the institution of the "work of art", challenged the commodification in the cultural sphere, i.e., its integration into the social "whole" under the pressure of the capitalist economy and its "commodity fetishism"; by attacking the institution of "the author", they challenged the ideological support of this submission, the law of property and its consequences; by dismantling aesthetic institutions and discourses, they challenged the very idea of "totality" and the existing totalising mechanisms. The decisive "surplus", though, the additional element which could not be developed outside the revolutionary context, was precisely the "organisational" aspect - the multitude of practices and practical forms which broke with the inherited romanticist individualistic and neo-romanticist "group" or "artistic movement" logic, and introduced on a mass-scale a completely new organisational concept, defined in terms of class.[11] While it may be excessive, although not absurd, to claim that the liquidation of this endeavour towards a revolution in specifically cultural terms contributed to the ultimate failure of the Bolshevik type of revolution, it certainly did much to further the incapacity of post-socialist art to resist the imposition of the neo-liberal organisational models, i.e., of the contemporary modes of cultural domination. For long before the governmentality had developed its contemporary forms of "cultural management" and its institutions, its cultural and artistic "markets", together with the re-animation of "the work of art", "the author", and even of an "aesthetic" attitude with its proliferation of "critical" discourses, often archaically styled in a "representativist" idiom, - long before our present troubles the cultural activists of a Proletkult were putting together an alternative which, had it succeeded, might have provided a different setting for the now urgent questions of the political economy of cultural and artistic productions.

The effects of the revolutionary re-articulation on the "modernist" side resound, if only by default, as far as our contemporaneity. The effects of the re-articulation upon the other, the "scythic", "nomadic", side, though, liberated what had been practiced and produced under the blind spot sustained by the alibis of the terms of the ideological oppositions ("modernism vs. traditionalism", etc.) - and radicalised the necessity, and the possibility, of a theoretical investigation into those procedures and productions. Shortly and bluntly: procedures and tricks that have, in a synthetic way, been branded "zaum" by Kruchënyh or "stellar language" by Hlebnikov, are what we would now call the "work on the materiality of the signifier". Not only has this work established the horizon for the century to come - it had a double and dramatic effect upon the concomitant analytical and reflective practices: **1.** it assisted them in their effort to become theoretical practices; **2.** it enabled them to engage in a vast theoretical elaboration of "the symbolic" in general, by way of their intimate relation to the artistic practices in particular. This other line thus provided the avant-gardist gesture with positive contents - the work upon the signifying material -, a contents which made it possible to go beyond the ephemeral gesticulation, and to engage in sustained practices that could articulate with other practices, and, in this way, produce deep and lasting effects upon their context. One such effect was the contribution to the epistemic break which opened the horizon of the theories of "the symbolic" of the 20th century - an effect that could only be achieved within the unique dialogue between artistic and intellectual practices in a revolutionary situation.

In the absence of a revolutionary situation, though, avant-garde practices remain cloistered within the autonomous art-sphere, doomed to repeat an ever-recuperated subversion of aesthetics, and to try occasional escapades out of the art-sphere which, with no historical processes to articulate to, are repeatedly rejected back towards the sterility of their autonomous domain.

Such a retreat into a specific art-sphere did occur as a temptation within the horizon of politicised art - at the moment when it was violently brought under the political monopoly which, within the same historical process, destroyed or colonised all other political and politicised practices. A renewal of "aesthetic form" proved not to be an option, though, since it had already been declared, and practiced, by what was supposed to be the specifically artistic "contribution to" the exercise of the political monopoly. Nothing less than a new re-articulation of the terms of the

problem was on the historical agenda. It did occur - though not in the manner of an explicit rupture akin to the one historical avant-gardes could still perform under the aegis of the paradigm of modernity. This time, it was rather a multitude of unconnected and heterogeneous breaks, fulgurant attempts, brisk gestures, openings into new spaces still waiting for their topography to be described.

These processes of re-articulation and innovation, roughly located in the second half of the 20th century, did produce certain features of a "revolutionary" conjuncture: they were connected with the issues of their times, and "politicised" in a way; they were socially innovative, and experimented with new organisational forms with which to support artistic, cultural, and generally symbolic practices; they were, sporadically at least, interconnected with theoretical efforts, and the concomitant theory did produce epistemic ruptures. They developed a complex attitude towards the historic past, not only intellectually, but above all practically: many of their specifically artistic productions were articulated, in a complex way, with the past, and, in a privileged way, with the very practices and achievements of the revolutionary avant-garde we have tried to sketch in this text.

Yet, these processes have been, to a large extent, swept under the carpet of what may well be called a moment of "anti-history" which crippled the spaces of "post-socialism" for almost a decade. They were marginalised, filtered, co-opted and rejected... but not liquidated. They (we) now have to invent a language to speak again and to reflect, to launch their-our endeavours again. We have to fight the instant amnesia, and the precariousness even the lack of links, these articulations across the space which, despite everything, has been opened and defined by these processes and by the practices which propel them.

What follows is a first attempt at mapping these unexplored, yet vividly resounding spaces.

[1] I could not have written the text that follows without my conversations with Borut Vogelnik: with no intention to shirk the responsibility for the unavoidable stupidity of a generalist rumination, I would still like to thank him for the sheer pleasure of an intellectual adventure.

[2] For an eloquent denunciation of this paradigm, see the "Introduction" to: André Gunder Frank, ReOrient: Global Economy in the Asian Age, University of California Press, Berkeley etc., 1998; for its theoretical destruction and an alternative perspective, see the main body of the book.

[3] Cf. Immanuel Wallerstein, "The Inventions of TimeSpace Realities: towards an understanding of our historical systems", in: Unthinking Social Science, Polity Press, 1991 and 1995.

[4] This process of subordination-by-recognition has been intelligently, although in a mystified and glorifying way, described by Charles Taylor in: "The Politics of Recognition", in: Multiculturalism, Amy Gutmann, ed., Princeton University Press, Princeton, 1992 (second expanded edition: 1994).

[5] It situates itself within the same ideological horizon as the war-mongering ideologies of the so called "new nationalism", or, better phrased, of contemporary policies of identity and recognition.

[6] The sets of cohesive mechanism that follow have attracted the attention of scholars, and have offered opportunities to construct holistic social theories. The epistemological problem has always been that theories have mostly been limited to one of the sets, and have accordingly overestimated the impact of each. For each set, we will quote, in a footnote, a corresponding theory: 1. to illustrate the problem of social theory: if it is conceptually consistent, it cannot be complete - if it wants to be complete, it cannot save its conceptual consistency, and remains, at best, eclectic; we would dare to say that this aporia is just the way the non-existence of the "object" proper of the social sciences and the humanities takes its revenge upon theories which practice its "knowledge" without asking the question of the conditions of the possibility of such "knowledge"; 2. to illustrate what we mean by each "set" in more familiar, if equally stenographic terms. - For "a.", then, the particular example would be theories of "reification"; more generally, the current within Marxisms which believes that in a capitalist society, the "dominating instance" coincides with the "economic determining instance", and, while the later takes care of itself, it informs "all" the others under its domination, according to its internal structure; since this internal structure of the "capitalist" economic sphere is "commodity fetishism", a specific example of these kinds of theories would be the unstated background to Marx's elaboration on "commodity fetishism and its secret" in *Capital I*.

[7] An example of naïve fascination with "α" would be "theories" (or, rather, ideologies occupying the place of theoretical elaboration) of the "civil society". - For "β", the corresponding theory is Foucault and, in particular, his concept of "governmentality".

[8] Theories of the nation proliferate these days; as examples of two which precisely take into account the complex context within which the nation is to be conceptualised, we may quote Benedict Anderson and Eric Hobsbawm.

[9] What we perceive as "art" in pre-modern epochs, in retrospect and anachronistically through the eye-glasses of our notion of "art", are practices where the background is provided by some other ideology: religious, "humanist", political etc. "Artistic" is a practice which works upon such an ideological background, but does not produce exclusively, or not at all, "ideological effects".

[10] It seems that the cultural revolutions of the 20th century were doomed to remain "incipient": on the eve of the 1st congress of the Proletkult (October 2-12, 1920), Lenin personally pressured Lunacharskij to make the congress relinquish the "autonomy" of the Proletkult and to subordinate it to Narkompros, the People's Commissariat for Education; since Lunacharskij did not follow these instructions, Lenin drafted the resolution of the congress so as to be in line with his intentions. Lenin reiterated his position in a letter to *Pravda* in December, 1920, which is considered to be the first direct party intervention into cultural affairs.

[11] If all avant-gardistic practices challenge what, upon the list presented above, we have marked "a" (commodity fetishism, reification), "α" (civil society) and "c" (the social whole, nation etc.), only those which are articulated for a revolutionary situation, can effectively challenge what we have marked "β" (governmentality), and develop a historically viable alternative to it.

EAST ART MAP
A (RE)CONSTRUCTION OF THE HISTORY OF CONTEMPORARY ART IN EASTERN EUROPE

A project by IRWIN and New Moment

In collaboration with the contributing editors:
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In Eastern Europe (also known as the former communist countries, East & Central Europe, or the New Europe) there are as a rule no transparent structures in which those events, artifacts and artists that are significant to the history of art have been organized into a referential system accepted and respected outside the borders of a particular country. Instead, we encounter systems that are closed within national borders, most often based on argumentation adapted to local needs, and sometimes even doubled so that in addition to the official art histories there are a whole series of stories and legends about art and artists who were opposed to this official art world. But written records on the latter are few and fragmented. Comparisons with contemporary Western art and artists are extremely rare.

A system fragmented to such an extent, first of all, prevents any serious possibility of comprehending the art created during socialist times as a whole. Secondly, it represents a huge problem for artists who, apart from lacking any solid support in their activities, are compelled for the same reason to steer between the local and international art systems. And thirdly, this blocks communication among artists, critics and theoreticians from these countries.

Eastern European art requires an in-depth study that will trace the developments, explain all the complexity and place it in a wider context. But it seems that the very enormity of such a project hampers its realization so that insistence on a complex, non-simplified presentation inadvertently results in there being no presentation at all.

Orientation in this field is thus very difficult, if not impossible.

The aim of the East Art Map is to show the art of the whole space of Eastern Europe, to take artists out of their national frameworks and present them in a unified scheme.
It is not our objective to tell some ultimate truth, but something far more modest and, we hope, practical. Our aim is to organize the fundamental relationships between Eastern European artists where these relations are not organized, to draft the map, to draw up a table.

Today such a table that categorizes art - an heir of classicism which has long since been transcended - is rightly seen as restrictive, and above all, inadequate. And yet, paradoxically, this table founded in classicism is still a key tool for orientation, also in the field of art. We expect that the East Art Map will give rise to polemical texts and explanations proving how a particular artist surpasses the arbitrariness of such a placement or categorization. In short, all that is justly reproached to such a table and all that it actually serves.

How to read the map

In local spaces there is a memory or awareness of what has actually affected the development of art in these spaces. But since to date no such maps have been made, at least as far as we know, we invited experts from different countries to collaborate on the project. In the course of our 20 years of activity we have continually established contact with artists and writers on art from different places in Eastern Europe. This process has enabled us to invite an eminent circle of 20 art critics, curators and artists to present up to 10 crucial art projects from their respective countries during the past 50 years. The choice of particular crucial artwork or event, their presentation and the presentation of their authors is always and exclusively made by a particular selector (sometimes accompanied by a broader text on the specific context of a particular country).[1]

The project has several phases and will comprise different forms:

1. The present issue of New Moment magazine, the result of collaboration between New Moment and Irwin, is dedicated entirely to the East Art Map. We have combined the separate selections into a whole to enable comparative views on the selected material, which is the reason we present it in the form of a map. To stress an integrated view on the map we have decided to publish only short descriptions of particular artists/events, extracted from longer explanatory texts by contributing editors (their complete texts are included in the CD East Art Map, are available on the internet site www.newmoment-irwin.com and will also be published in the book East Art Map). The short descriptions were written by Livia Paldi and approved by the selectors.[2]

2. At the end of 2002 a CD-ROM East Art Map will be published by IRWIN, Pristop, Renderspace Interactive and Karl-Ernst Osthaus Museum Hagen (a test version of this CD-rom was presented as part of the Museutopia Exhibition in KEOM, Hagen in June 2002); in addition to the visual and film material, it will also include the integral texts by contributing editors.

3. In autumn 2002 the East Art Map will be transferred to the Internet, www.newmoment-irwin.com where we invite the public to add additional data, which may change the topography of the map.
In this way we will:
1) speed up data collection and democratize their organisation; 2) make it possible for anyone to participate and collaborate in the making of a history that will be unfolding live before our eyes; 3) with the action itself, establish a space and the conditions for communication among theoreticians, critics and others from different parts of East Europe.

4. In 2003 we plan to publish the book EAM, which will present all the collected materials. It will include texts by contributing editors and additional visual material, it will cover areas currently incomplete in the EAM and will also show responses and modifications stemming from the internet debate.

The East Art Map is organised according to the following rules:

EAM does not try to provide detailed explanations of individual works of art and relations among them but rather is limited to the following information:

1. key artistic events or artifacts that have affected art in particular countries together with a description;

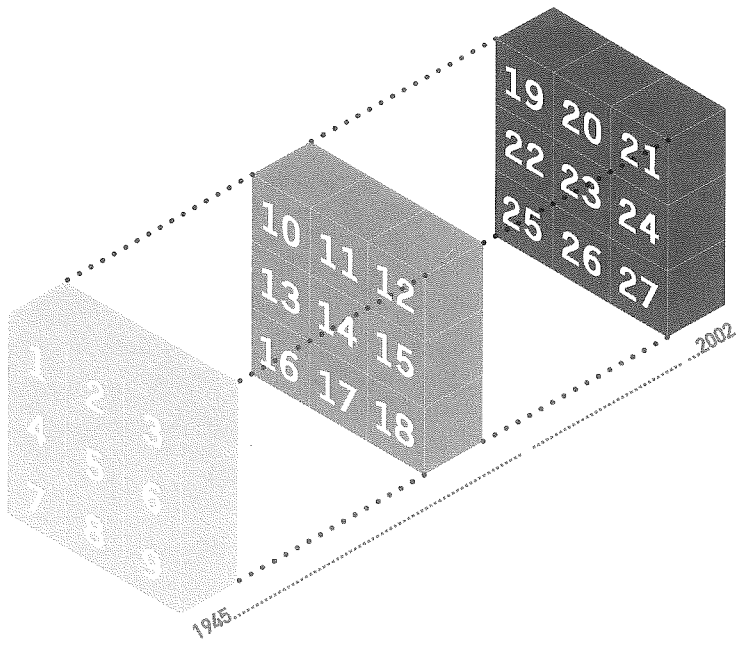
2. why they had such an impact and what kind of reflection and reasoning about art or through art enabled these events;

3. the date of creation and photographs of these events or artifacts;

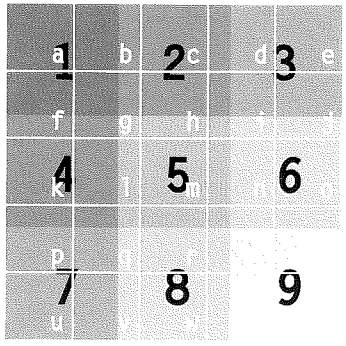
4. their relationship to contemporary international art practice (similarities and differences).

The basic elements of the system are artists/events/phenomena. Every selected artist/event/phenomenon is represented by a ball. If a particular author is chosen more than once (in the event that two or more works by one author are selected by one or more selectors), he is still inscribed in the system only once but represented by as many works with full presentation as were selected.

The position of the selected artists/events/phenomena on the map is defined both according to the time:



and space:[3]



a	Slovenia	n	Estonia
b		o	Russia
c	East Germany	p	Croatia
d	Lithuania	q	Albania
e		r	Slovak Republic
f	Slovenia	s	Romania
g	Yugoslavia	t	Russia
h	Poland	u	Bosnia & Herzegovina
i	Latvia	v	Macedonia
j	Russia	w	Hungary
k	Croatia	x	Bulgaria
l	Yugoslavia	y	
m	Czech Republic		

Because the selections are based on the choice of crucial works or events, the date in which a chosen work or event was executed or displayed is also the position of that chosen author on the timeline. In the event that more than one work by a single author is chosen, they are positioned on the timeline according to the date on which the earliest of the selected works was executed.

The collaborating editors have been asked not only to select the 10 crucial moments but also to note and define the influences and relations among artists, locally and internationally. All the relations that are able to be discerned from the provided information are inscribed as red lines that connect specific entries in the Map. All the selections have been made following the propositions of the project, through the choice of sep-

arate key events, projects, artists or institutions. The text by Ana Peraica presents the thesis that there has been a continual re-occurrence of anonymous authorship in the contemporary history of Croatian art and her selection is based on that.
One of the biggest ambitions of the EAM project is to establish a field that will accelerate communication in various parts of the ex-socialist world, a field that will result in the detection and inscription of the lines of development of specific themes. We expect to be able to inscribe several other lines in EAM as the project progresses.
In addition to the line of anonymous authorship, we were also able to trace the line of Moscow Conceptualism, the line of Sots Art and the line of the Retroavantgarde, the construction of which has long been the focus of Irwin's activities. All the lines that describe these wider entities are presented in blue on the map.

For reasons of orientation the EAM is divided into 27 sections; several of them had to be presented in two parts because of the high number of artists that feature in the particular time-span.

[1] except Viktor Misiano, who further selected 10 contributors of whom each presented one important event/artist: Vladimir Salnikov (Dmitry Zhilinsky), Alexandr Yulikov (Chilldren´s Book Illustrations in 60s and 70s), Konstantin Zvezdochetov (Mukhomor), Leonid Sokov (Exhibition at Bolshoi Sukharevsky Pereulok), Igor Makarevich (A/YA Magazine), Vitaly Patsukov (The Nest), Yriy Zlotnikov (Vladimir Slepian), Fransisco Infante (Fransisco Infante), Dmitry Alexandrovich Prigov (Conceptual Seminar), Natalia Abalakova and Anatoly Zhigalov - Totart (Aptart).

[2] Calin Dan wishes to publish the following explanation:

1. Abstract value: this is a selection tool operating with the goal to achieve autonomy of judgement; criteria connected to the economics of art (circulation value, material value, media value; institutional acceptance) are ignored here in favor of low communication channels that give access to local attention, and through such to a position within the local (art) history. The abstract value of the artists of my selection is quantified (besides subjective factors of taste applied to their work) by:
The impact on the medium: each artist has a strong relationship with the medium (media) through which s/he is operating, and is accordingly changing the way in which those media are perceived by the public and used within the art community.
The impact on the group: through a conglomerate of qualities intrinsic to the work but also by their social practice, those artists influence(d) the medium term development of Romanian art.
There have been and there are quite a few artists in Romania that might be considered at least as interesting and challenging as those I chose, and in some cases even better. It is also the case that some of the artists listed here were chosen for a specific, highly productive and intensely effective short period in their careers, which were followed by disappointing downslides. Nevertheless, in my view this project is not about bringing a subjective type of justice to the less acknowledged; nor is it about shedding a stronger light on the admirably consistent artists versus the more rhapsodic ones; but about drawing a picture of the Romanian arts scenes from the prospective of dynamic influences and large(er) scale impact generated by artists that proved in any case to have a level of practice which is generally accepted as highly professional, and innovative.

2. Exchange value: borrowed from the fuzzy domain of economics (which I use more as a Braudelian than as a Keysenian concept), it is a randomly fluctuating factor, that might, but also might not apply to a specific artist at a specific point in time. Since all the weight of this Irwin project lies on precisely this factor, I had to take it into account.
I did that reluctantly, and with the belief that art history (like the art markets and markets generally) has a chaotic behavior that cannot be influenced by mere opinion or analyzed from the perspective of experience and taste. But personal experience and taste are my only tools. Based on them, I mentioned in my selection the cases that are, or might be in the future, assimilated by the international art scenes. In some situations, a direct communication with the international context already exists, and helps my judgement. In others (most of them), I based my choice on the rule of precedents and similarities offered by art history, and of course on pure intuition.

[3] the EAM is an ongoing project. The missing geographical and cultural spaces will be added during the process of development and included in the forthcoming book, CD and web site.

SECTORS

Oto Bihalji Merin was an art historian and theoretician, a critic and a revolutionary. He was and has remained the only art theoretician from Serbia and Yugoslavia to publish numerous works in the West in the context of the then dominant modernistic discourses. In the sixties and seventies he published articles and books about Western modernism and about naïve art as well as about the art of the Third World. He was among the first in former Yugoslavia to publish articles on neo-dada, pop art, kinetic art and neo-constructivism. The photograph shows him with the founder of Zenitizam (Zenithism) Ljubomir Micić, Micić's wife and an associate of Zenit magazine, Anuška Micić, and his brother Pavle Bihalji, the founder and editor of the magazine Nova Literatura (New Literature). It records an encounter between two avant-gardes: the anarchistic Micić's and the left-wing communist Bihalji brothers.

OTO BIHALJI MERIN

Šejka worked in almost all media (painting, theory, objects, campaigns) and in 1955 he was one of the founders of the anti-modernist group Mediala. In the late fifties he prepared campaigns entitled Proglašavanja (Proclamations) in which attention was shifted from a performed-completed work of art to the very process of performing, acting and behaving, anticipating certain strategies of action art and happenings.

LEONID ŠEJKA

Kregar, who was active from the 1930s to the 70s, was known for changing his painting styles and approaches quite frequently. In his development he moved from Surrealism to a figurative art with elements of the Paris School and New Objectivity to a geometricized figurative art reminiscent of Cubism, then to abstract painting, later involving elements of Art Informel and eventually to the new figurative painting of the 1960s. His paintings, based on the study of contemporary French abstract painting and exhibited in 1953 together with the works of Riko Debenjak, marked the beginning of a new chapter of Slovene postwar art. They introduced a new, Modernist and abstract visual language and indicated the new importance of Modernism, which was soon to become the leading approach in Slovene (as well as in Yugoslav) art.

STANE KREGAR

GABRIJEL STUPICA

M. PREGELJ

Z. MUŠIČ

The development of Gabrijel Stupica's painting was in fact a progressive simplification of his technically virtuoso art towards a particular form of "art brut". His paintings were becoming more flat, his figures rudimentary, reminiscent of children's drawings or simple graffiti; later, he also used the collage technique. Using such formal language and a limited range of typical subjects, Stupica developed a very personal, enigmatic pictorial world. Even as he uses archetypal figures of Flora or bride, their particular meaning remains hidden. They are an articulation of otherness rather than a way of communicating with the observer.

VLADAN RADOVANOVIĆ

In the past fifty years Radovanović's work has been developing in several parallel directions including drawings, translucent paintings (1959-1968) and polymedia projects (1958-1975). He also developed a complex theoretical work, which in phenomenological and semiological analyses established discussions on contemporary experimental art from neo-dada and fluxus to visual research and conceptual art, to the postmodern. The photograph shows the artist during an action where he used his body as both an object and subject of his intervention. This pioneer event served as a forerunner of performance and conceptual art in a Serbian/Yugoslavian and European context.

JANEZ BERNIK

A generation which started to work in the context of an already developed Modernist language in Slovenia, Bernik and his colleagues were thus able to rethink developments in contemporary European art and include these elements in their own art. Bernik's first important achievements were connected with the visual language and philosophy of Art Informel. In later works he used elements of other styles and currents, from the use of letters and writing to elements of Pop Art and the new figurative painting of the 60s, principally of Post-Painterly Abstraction to the Analytical Abstract Painting of the 1970s, and neo-expressionist figurative art of the 1980s.

IVAN TABAKOVIĆ

an Tabaković worked as a painter and was the founder of the critical-oriented post-avant-garde group Zemlja (Earth) in Zagreb in 1929. e works from his late series Hidden Worlds are marginal to his opus om the standpoint of the national history of art, although they repre-nt radical and experimental examples of a study of a painting's mantics. In this series of photo-collages the artist constructed and constructed the phantasmal figurative worlds of the modern age, vealing the auto-reflexive procedures how the work was conceived d executed.

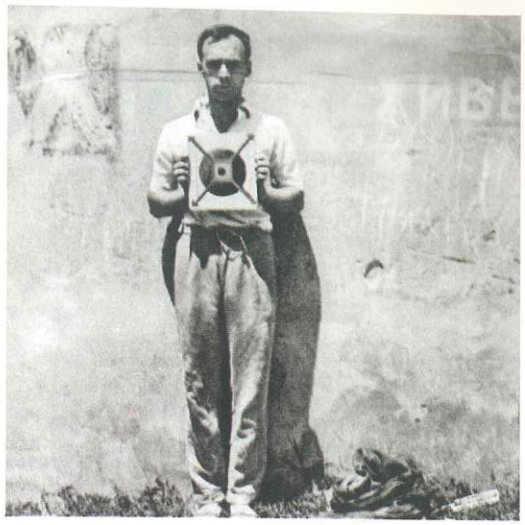
OLGA JEVRIĆ

Olga Jevrič's gallery-sized sculpture Complementary Form 1, is one of the most important works of Serbian haute modernism. It is based on the autonomy of sculptural forms and is an explication of the material-structural relations between forms. In an evident "heroic gesture," the artist resolves the relationship between the sculpture-body of the author and the body of the spectator.

MUSEUM OF MODERN ART LJUBLJANA

STANE KREGAR 1905, LJUBLJANA - 1973, LJUBLJANA
THE SPRING WIND
OIL ON CANVAS, 118 X 89 CM, 1954

OTO BIHALJI MERIN 1904, BELGRADE - 1993
GROUP PORTRAIT WITH OTO BIHALJI MERIN
PHOTOGRAPH, EARLY 1920s



LEONID ŠEJKA 1932, BELGRADE - 1970
PROCLAMATIONS
ACTION, PHOTOGRAPH, 1958

MUSEUM OF MODERN ART LJUBLJANA

JANEZ BERNIK 1933, LJUBLJANA
WHITE NOTATION
TEMPERA ON CANVAS, 140 X 110 CM, 1964

MUSEUM OF MODERN ART LJUBLJANA

GABRIJEL STUPICA 1913, DRAŽGOŠE - 1990, LJUBLJANA
STUDIO
TEMPERA ON CANVAS, 120 X 170 CM, 1962

IVAN TABAKOVIĆ 1898, ARAD - 1977
FROM THE HIDDEN WORLDS CYCLE
PHOTOCOLLAGE, 280 X 255 CM, 1961

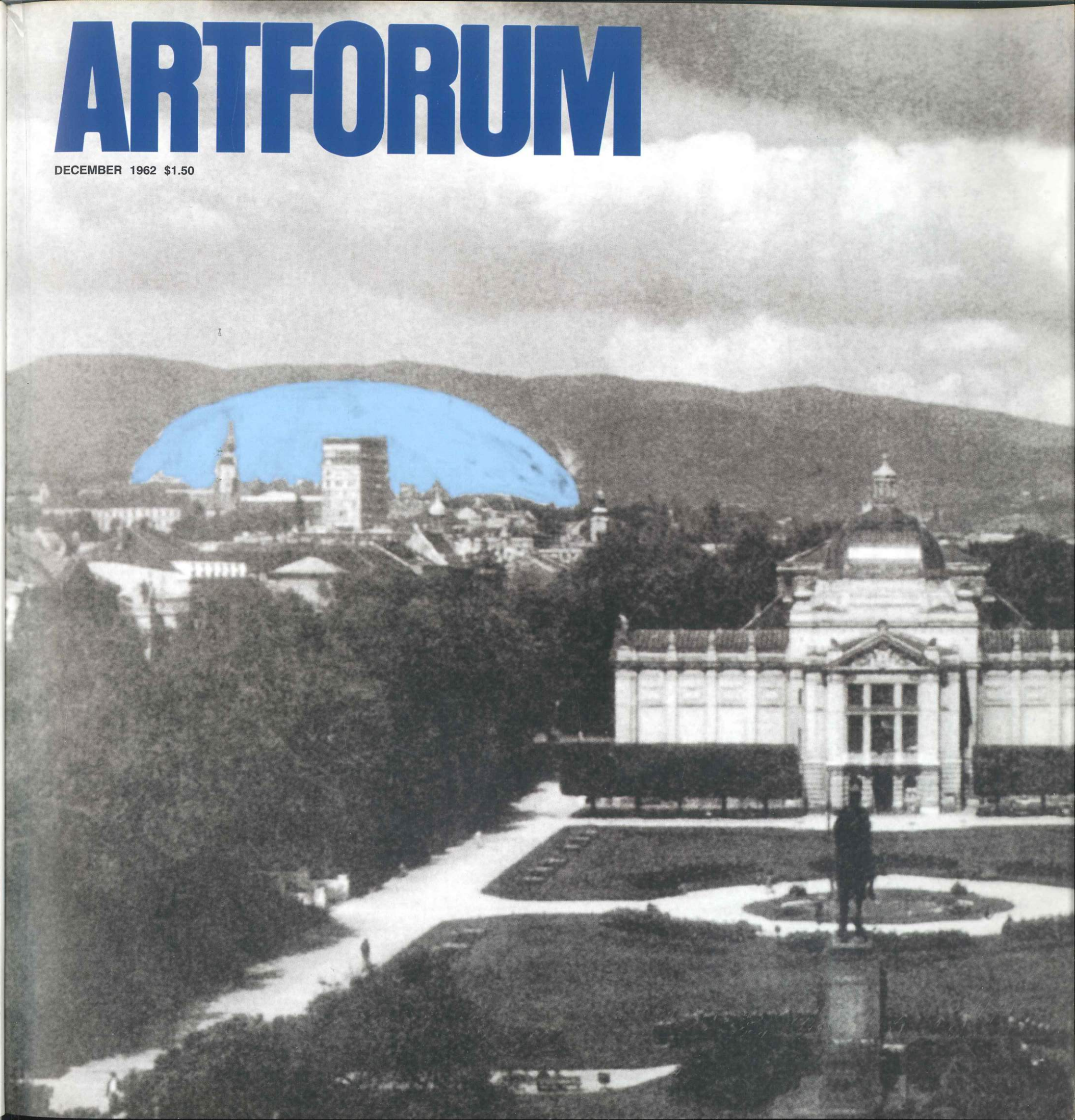
OLGA JEVRIĆ 1922, BELGRADE
COMPLEMENTARY FORM I
IRON SCULPTURE, 13 X 7 X 5 CM, 1956

VLADAN RADOVANOVIĆ 1932, BELGRADE
FIJO-TAN-BAL VERBAL-GESTURAL WORK
ACTION, PHOTOGRAPH, 1957

IVAN KOŽARIĆ 1921. PETRINJA
SLICING OFF SLJEME
PHOTOMONTAGE, 1960

ARTFORUM

DECEMBER 1962 $1.50



Known foremost for his work in theatre, Tadeusz Kantor was one of the leading internationally-known Polish artists. His paintings, objects, and happenings were obviously connected with his theater, both to that presented during World War II as underground theater, and later to Cricot 2. It was his show The Dead Class (1975) in the Cricot 2 theater that accelerated his international career as a theater artist. His spectacles and his paintings touched upon universal existential problems combining the experimental nature of a theatrical vision, indivisible from its plastic art counterpart, with an extremely expressive message.

TADEUSZ KANTOR

Egon Bondy /born Zbyněk Fišer/, poet and philosopher, joined the New Left movement and became a key figure of the Czech underground of the 70s and 80s. His fragmentary novel entitled 2000 is a collage of diary entries, philosophical reflections and political proclamations. At this time, in response to surrealism, Bondy promulgated a program of total realism, an ironic and polemical comment on socialist realism. In Bondy's total realism the "concrete irrationality" of the surrealists is transformed into the reality of the socialist state of the post-war period.

EGON BONDY

WILLI SITTE

Sitte's artistic work and lifestyle were closely bound to political and cultural developments in the German Democratic Republic, where he became a highly influential figure among artists and critics. As a painter, Sitte was influenced by early Italian painters, as well as Leger, Picasso and the Mexican muralist David Siqueiros. He initially painted decorative and lyrical compositions, but in the 50s his paintings took on a pictorial quality, depicting biblical, mythological and socialist philosophical themes. In 1962 Willi Sitte was officially accused of revisionism and criticised because of his stylistic and cultural political wilfulness, which opposed the doctrine of Socialist Realism.

B. HEISIG

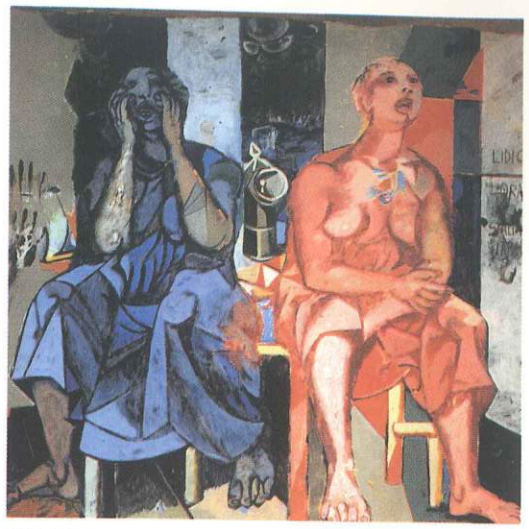
... This age and this freedom will not be fought out on the basis of humanism. You will not rid yourself of the loosely summoned ghosts of the 19th century by exorcising them, but only through their materialisation. Today's poetry cannot only be positive, merely a morsel of beauty or love, an Eduardian idyll and automatic drowsiness. The only poetry is that of negation - not a negation of stating but of construing: a negation of justice, life, fortune, love, obligation and value, which, being a negation of a negation of the 19th century is a newly opened Hegelian statement. We have arrived at the situation where we can no longer come to terms with life on a contemporary basis. We will stand outside the law in that we are uncompromisingly establishing the position of the world we want in the year 2000, and therefore we will rock the boat we are all sailing on. The passivity of existentialism resulting in a helpless acceptance of a world impossible to live in is just as abhorrent as the Soviet mythology of work obligations, which is to be hypnotic to the "over-waken" human consciousness. The catastrophe of this consciousness is the power that severs all bonds of morals, obligations and order of today's society. And to bring about this catastrophe is at least partly the function of literature and art in the age of fascism. ...

PUBLISHED IN AN ILLEGAL, TYPED COPY BY EDICE PŮLNOC 1950 /EXTRACT/

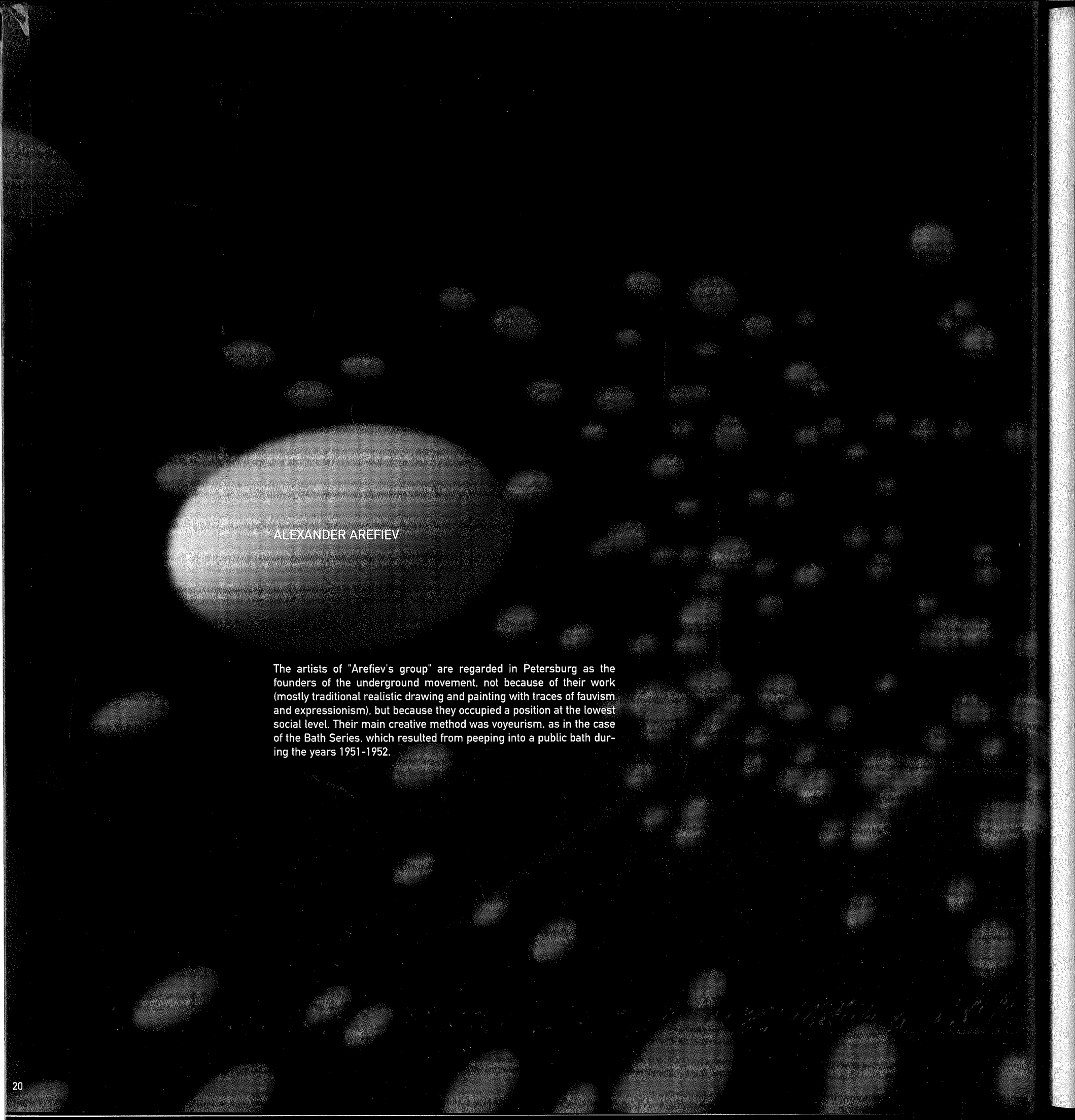
EGON BONDY 1930, PRAGUE
2000
A NOVEL, 1949-1950

NATIONAL MUSEUM, POZNAŃ

TADEUSZ KANTOR 1915, WIELOPOLE - 1990
AMARAPURA
OIL ON CANVAS, 102,5 X 122 CM, 1957



WILLI SITTE 1921, CHRASTAVA/KRATZAU
CALLING WOMEN
OIL ON CANVAS, 150 X 165 CM, 1957



ALEXANDER AREFIEV

The artists of "Arefiev's group" are regarded in Petersburg as the founders of the underground movement, not because of their work (mostly traditional realistic drawing and painting with traces of fauvism and expressionism), but because they occupied a position at the lowest social level. Their main creative method was voyeurism, as in the case of the Bath Series, which resulted from peeping into a public bath during the years 1951-1952.

ALEXANDER AREFIEV 1931 - 1978
AND HIS CIRCLE : VLADIMIR SHAGIN, SHOLOM SCHWARZ, VALENTIN GROMOV, RICHARD VASMI AND OTHERS
GROUP PHOTOGRAPH, 1950s

R. OPALKA

GORGONA

Kožarić's oeuvre spreads in many different directions and its real importance lies in his ongoing creative process. Starting his art career as a member of the Gorgona Group, he uses many different media and styles, working on several different motifs and ideas simultaneously, while allowing himself to be inspired by the situations, objects and people he meets. His projects like Isječak rijeke (A River Clipping, 1959) or Rezanje Sljemena (Slicing Off Sljeme, 1960) both on the subject of negative space, were highly poetic, utopian ideas, drafted as sketches. They are not without spectacular elements and they emphasize concepts of emptiness closely related to the anti-art concepts of the Gorgona Group, to Zen ideas, and to the absurdity of existentialist literature.

IVAN KOŽARIĆ

Andrija Maurović is considered the founder of the Yugoslavian comics scene. He left his studies at the University of Zagreb to become an independant illustrator. For several years, he made caricatures for the satirical magazine Koprive. He created his first comic in May 1935, Vjerenica Mača (The Fiancée of The Sword), which was published in Novosti, a Zagreb newspaper. That same year Maurović co-launched Oko, the first Yugoslavian comics magazine. By 1968, he had created nearly 150 stories for the magazine, for example Stari Mačak (The Old Tomcat), Podzemna Carica (The Empress of The Underworld) and Ljubavnica sa Marsa (The Mistress From Mars). Inspired by famous literary works, Maurović adapted several works by Jack London, Henry Sienkiewicz and H.G. Wells to comics.

ANDRIJA MAUROVIĆ

D. UGREN

JULIJE KNIFER

Between 1959 and 1960 Knifer defined the basic elements of his works by reducing his pictorial means to only black on white and the form of the meander, thus discovering a form of anti-painting. With these basic elements he defined the field of an endlessly varied artistic practice. The painting Meander In A Corner is an anthological work in the opus of Knifer, characterized by the selection of a single motif, followed by its systematic and consistent treatment. The absurd, paradox, and irony expressed have driven Julije Knifer close to the proto-conceptualist Gorgona group, which he was a member of since its very establishment in 1959. The painting in question was created in the period of the group's most intensive activity.

During the war and shortly after 1945 the last projects of the Czech avant-garde were belatedly published: Kinetismus by Zdeněk Pešánek /1942/, Tvorba životního stylu (Creation of a Lifestyle) and Necessismus by Karel Honzík /1947/, and Obytná krajina budoucnosti (Residential Landscapes of the Future) by Ladislav Žák /1947/. At a time when Czechoslovakia was believed to have fulfilled all the requirements for the realization of a socialist utopia, these avant-garde artists were formulating a new folk lifestyle, and the re-naturalization of the landscape was for them the realization of a poetic "sur-reality". The ideal of the new human being is the socialist-minded Diogenes, restricting himself to reasonable consumption and limited production of essential items, as opposed to capitalist surplus production, which consumes free time and fetishises work.

LADISLAV ŽÁK

Eleven issues of the Gorgona Anti-Review were published in Zagreb between 1961 and 1966 with the participation of various artists, including internationally-recognized ones. It was called an "anti-review" because it neither contributed information about art nor offered reproductions of work. Instead, every issue was done by one artist and presented a work realized in this medium.

GORGONA ANTI-REVIEW

MILAN KNÍŽÁK

Knížák started in the early 1960s with ephemeral street-installations and street-environments, in which incidental confrontations occurred with anonymous passers-by. In 1964 he founded the group Aktuální umění (Actual Art). Its activities were loosely tied to the international movement Fluxus, but maintained a critical distance from Western art. The Second Manifestation of Actual Art connected a lecture-demonstration, a destructive activity and ritualised conflicts and events. Their therapeutic-pedagogical and Messianic aim was obvious: show the way to a different lifestyle and expanded thinking. These activities culminated in an unsuccessful attempt at establishing a commune in western Bohemia.

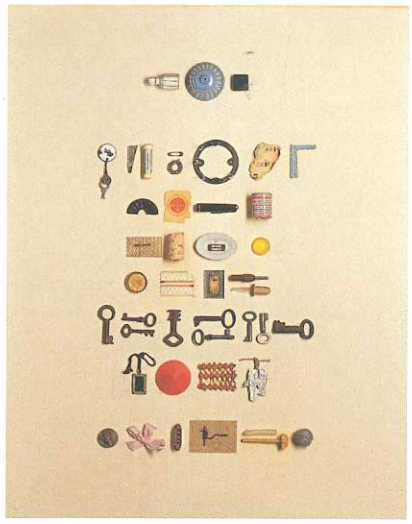
JIŘÍ KOLÁŘ

Jiří Kolář, poet and artist, linked to the visual poetry of Czech poetism and to Dadaist and Surrealist collage between the wars. After his experiences with the war and the communist regime, he realised that poetry was an instrument of repressive power. A radical change of poetics and life attitudes led him to create "evident poetry", which goes beyond the border of written speech, showing a poetry (art) created by found subjects and made generally understable for everyone - even mentaly or phisically disabled people. Similarly in the 1950s he created "de-static poetry", specified as a direction to be used in everyday art practice, close to performance art. Its creation in the 1950s and 1960s is a proclamation of objective poetry, freed of a subject's poetic consciousness.

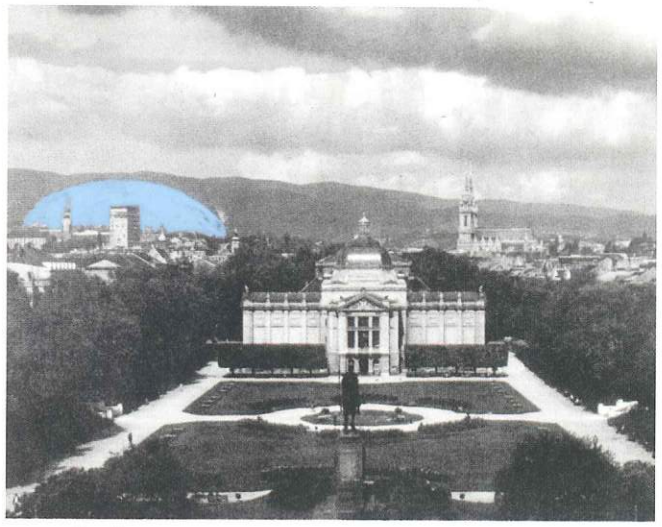
MANGELOS

MANGELOS

LINE OF ANONYMOUS AUTHORSHIP



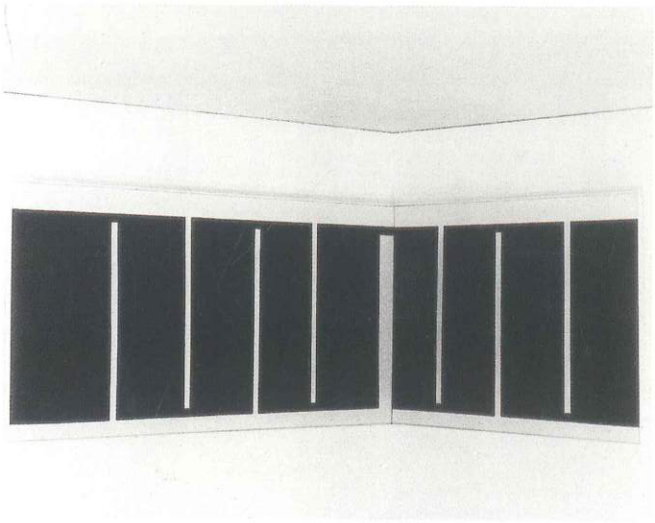
JIŘÍ KOLÁŘ 1914, PROTIVÍN - 2002, PRAGUE
BLACK SUGAR
OBJECT-POEM, ASSEMBLAGE ON BOARD, 80 X 60 CM, 1963



IVAN KOŽARIĆ 1921, PETRINJA
SLICING OFF SLJEME
PHOTO-MONTAGE, 1960

GORGONA ANTI-REVIEW 1961 - 1966, ZAGREB
JOSIP VANIŠTA, GORGONA, NO. 6
SCREENPRINT ON PAPER, 21 X 19,4 CM, 1961

ANDRIJA MAUROVIĆ 1901, BOKA KOTORSKA - 1981, ZAGREB
THE OLD TOMCAT
DETAIL OF THE COMIC, STARTED 1937



JULIJE KNIFER 1924, OSIJEK
MEANDER IN A CORNER
OIL ON CANVAS, 143 X 308 CM AND 143 X 199 CM, 1961

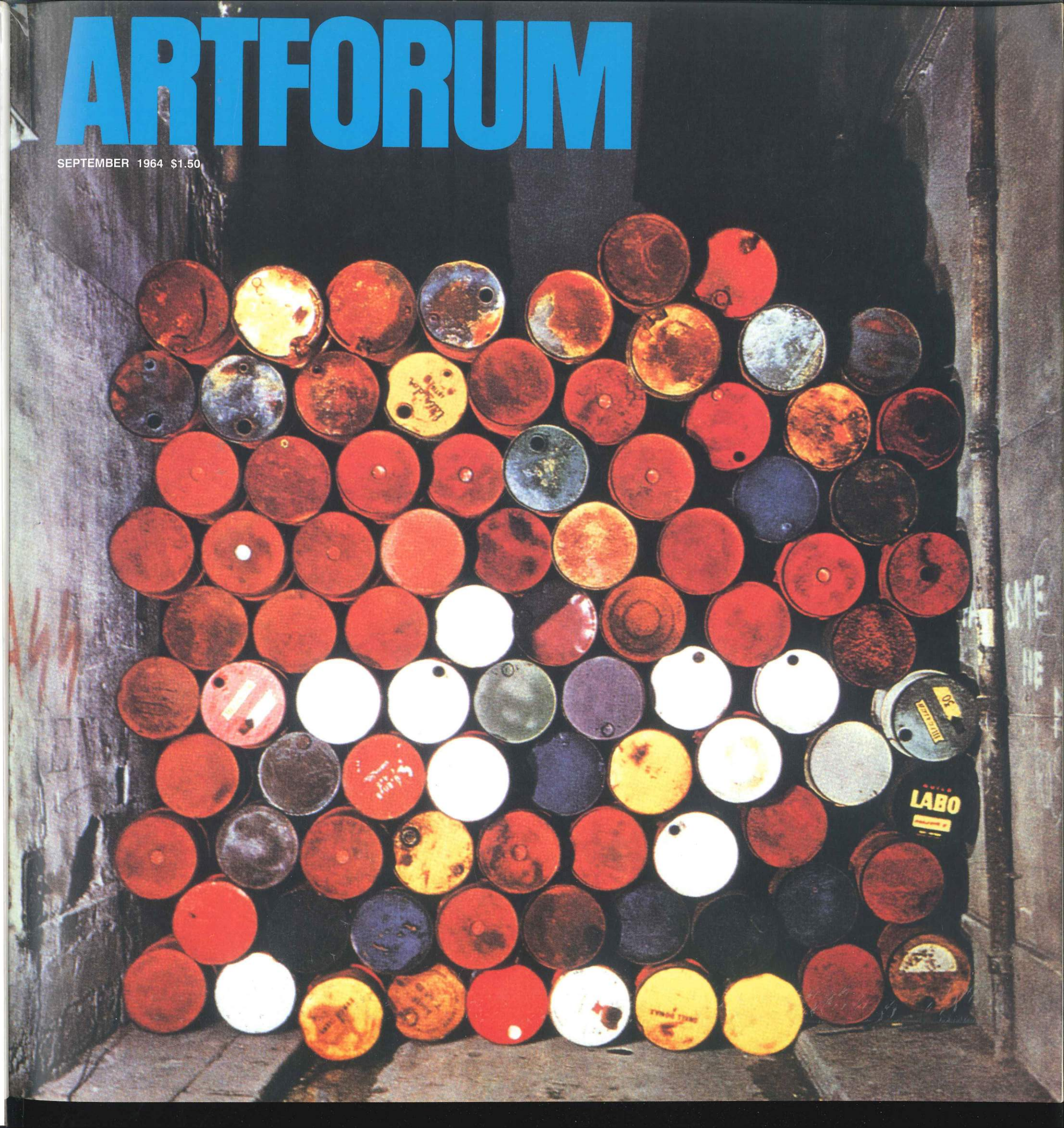
MILAN KNÍŽÁK 1940, PILSEN
THE SECOND MANIFESTATION OF *ACTUAL ART*
TOGETHER WITH VÍT MACH, SOŇA ŠVECOVÁ, JAN TRTÍLEK
PERFORMANCE, 1965

LADISLAV ŽÁK 1900, MLADÁ BOLESLAV - 1973, PRAGUE
AVANT-GARDE IDEOGRAM OF THE RESIDENTIAL LANDSCAPE OF THE FUTURE
FROM THE BOOK ENTITLED HABITABLE LANDSCAPE OF THE FUTURE, PRAGUE 1947, P.136

CHRISTO 1935, GABROVO, **JEANNE - CLAUDE** 1935, CASABLANCA
IRON CURTAIN
WALL OF OIL BARRELS, 1962

ARTFORUM

SEPTEMBER 1964 $1.50



MIĆA POPOVIĆ

The best-known Serbian dissident artist, Mića Popović has been considered to be the personification of the break from Socialist Realism with his first one-man show in 1950. His paintings entirely maintained realism principles. Autoportet sa maskom (Self-Portrait With Mask, 1947) could be seen as emblematic of the ideological positioning of "dissidence" in Serbia: the face of the artist disguised with a smiling mask symbolizes the mimicry of a dissident whose real political identity cannot be discerned. In his career Popović paradoxically kept the spirit of realism alive and has not stimulated any innovative artistic practice.

BOŽA ILIĆ

The case of Boža Ilić is a symptom of the theoretically conflicting nature of Serbian socialist art: the noted Socialist realism relying on a pre-war bourgeois academism to depict the initiation of a modernist utopia within the new Socialist state. His most famous monumental painting from 1948, Sondiranje terena na Novom Beogradu (Driving a Borehole in the Terrain of New Belgrade) depicts the quintessential motif of the new state, the start of the construction of the city of New Belgrade, the biggest monument to the ideology of Yugoslav socialist modernism.

HORIA BERNEA

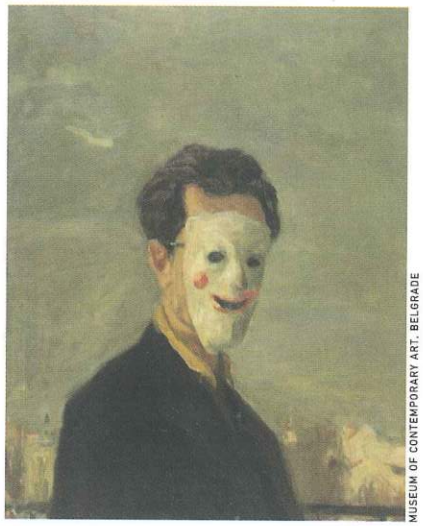
Bernea maintained for more than 30 years a dominant position on the Romanian art scene, where his high visual mobility and his easiness in playing with abstract speculation gained him unanimous respect, and a recognition going beyond the circles of the specialists and art amateurs. The work of Bernea developed in a serial/recurrent manner, with several obsessive themes being explored in exhaustive series, only to come back years later in other shapes and with other solutions. During the 60s and early 70s, Bernea explored several visual formats that could host his repertoire of ideas: free abstraction, geometric abstraction, conceptualism, lyrical expressionism. What kept together this multi-layered research was the inquisitive attitude, the playful and yet merciless way of questioning the limits of painting as a medium, a cultural domain and a carrier of ideologies.

GEORGE APOSTU

Apostu stormed the Romanian art scene in the mid-60s with a kind of radicalism that actually belongs to a later period in 20th century art. The young Apostu reconfigured the inheritance of Brancusi, making it available for further interpretations and re-contextualizations by developing a number of morphological solutions derived from the master's principle of "direct cut," and then rendering them on a monumental scale. His series Tata si fiu (Father and Son), which was derived from both funeral sculpture and public monuments developed within peasant culture, made him deservedly famous.

PETAR LUBARDA

In 1951 the Montenegrin painter Lubarda, a member of the "Independent Artists" group, exhibited monumental paintings relating to folk traditions and inspired by the peculiar visual impact of rough Montenegrin mountain landscapes. These striking images show an idiosyncratic and autonomous path leading towards an abstract pictorial language with some remote echoes of the Parisian modernism. The cultural implications of merging Modernist visual vocabulary with traditional motifs was taken for granted as an ideal synthesis, so paintings like Guslar from 1951 - which takes the traditional motif of a folk singer playing a single-stringed instrument called a gusle - were celebrated by the emerging, internationally aware formalist critics as breaking with academic norms. Lubarda was the first Yugoslav painter to become internationally acclaimed, and one of the most influential art critics of the time, Herbert Read described him as "a painter with great sense of rhythmical composition."

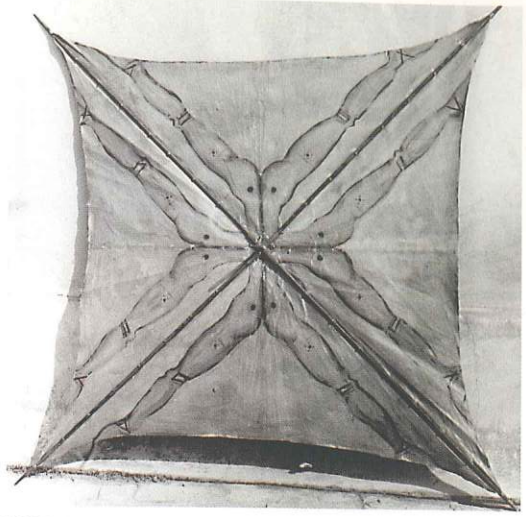


MUSEUM OF CONTEMPORARY ART, BELGRADE

MIĆA POPOVIĆ 1923, LOZNICA - 1996
SELF-PORTRAIT WITH MASK
OIL ON CANVAS, 91 X 76 CM, 1947

NATIONAL MUSEUM, BELGRADE

BOŽA ILIĆ 1919, TOPLIČKI ŽITNI POTOK - 1993
DRIVING A BOREHOLE IN THE TERRAIN OF NEW BELGRADE
OIL ON CANVAS, 240 X 440 CM, 1948



HORIA BERNEA 1938, BUCHAREST - 2000, PARIS
PRAPOR
OBJECT, RELIGIUS FLAG, 1973

GEORGE APOSTU 1934 - 1986, PARIS
FATHER AND SON
WOOD, 210 X 55 X 45 , 1968

PETAR LUBARDA 1907, LJUBOTIN - 1974
GUSLAR
OIL ON CANVAS, 163 X 147,5 CM, 1952

JUOZAS MIKENAS

After studying in Kaunas Mikenas left for Paris, where among other things he studied mural painting. From 1931 he taught art in Lithuania and participated in the activities of the modernist artists' group ARS. At the same time he started to receive major state commissions and to earn critical acclaim and recognition. His drawings, sketches and small-scale sculptures marked the beginning of Lithuania's participation in the "great cultural race of the European nations." They also trace Mikenas' journey to artistic maturity and attest to the importance of the French environment on his work, as well as follow the changes he experienced through an immersion in Lithuanian culture.

V. KISARAUSKAS

V. VILDZIUNAS

ZORA PETROVIĆ

A series of large paintings produced mostly in 1959 mark a glorious end to Petrović's rather academic artistic career. Among many others, Zrele žene (Mature women, 1959) shows the development of an expressionist artistic language, which has a significant tradition in Serbian art, but achieves here a kind of denial of any consideration of academic standards. The overall impression of this painting is that an existential handling of the body's decay comes across in a playful yet dramatic way; it reveals Petrović as an artist who pre-figured the crucial interest in representations of gender and sexuality that came to the fore in the 70s.

CONCEPTUAL SEMINAR

A. GUDAITIS

DMITRY ZHILINSKY

Painted with tempera on wooden board and with its big and bright color surfaces and static figures, Zhilinsky`s Family at the Sea resembled the frescos and paintings of the Early Renaissance. It suggested an outline of the Soviet art of the 70s and may be seen as one of the first paintings that drew a post-modern perspective.

CHILDREN BOOK ILLUSTRATION

Book illustration, mostly for children, gave underground artists in the Soviet Union, excluded from legal representation, distribution and public life, both professional art status and a sufficient income. Ilya Kabakov, Eric Bulatov, Vladimir Yamkilevsky, and Eduard Shteinberg in some way all worked with illustrations and some, like Kabakov, Pivovarov and Bulatov, started to base their real art upon this "applied" work.

I.KABAKOV

FRANSISCO INFANTE

In the early 1960s the Moscow-based artist Infante discovered that the spiral had the most adequate form to model the endless construction of the world. His first modification was called The Spiral of Eternity (1963), and was constructed by taking the turn of a spiral as a basic unit multiplied while forming another turn of a bigger size. Through different cycles Infante continued that process, analyzing and revealing the characteristics of spirals and relating them to metaphorical images in nature.

BOGOLJUB JOVANOVIĆ

K55 appeared as an emancipatory and radical gesture and was unique in showing the way to achieve abstraction without relying on "natural" forms that may eventually be reduced to abstract forms - in practice, the road taken by other Serbian artists and the Belgrade Arts Academy in the 1950s. Jovanović moved to Paris in 1953 and shortly after to New York, and since then when he has returned to Belgrade he has refused to have any contact with the art scene there.

VLADIMIR SLEPIAN

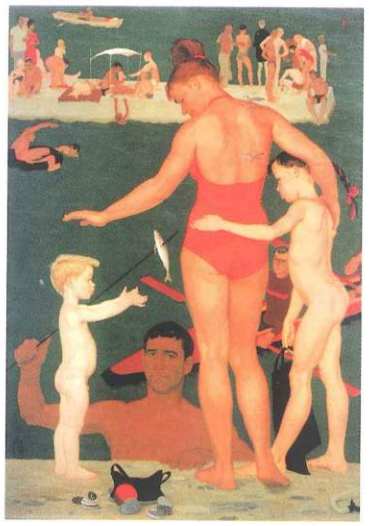
Apart from his studies in art, Slepian studied mechanical-mathematics at the Moscow University. Later when he decided to return to painting his interest in abstraction was based purely upon mathematics, upon a flow of mathematical associations. At the end of the 50s he decided to leave for Europe where he became involved in transfinite painting and the actionist movement. Slepian, who had not finished art school and was an amateur mathematician, or rather his attitude, represented a catalyst for freedom.

MUSEUM OF CONTEMPORARY ART, BELGRADE

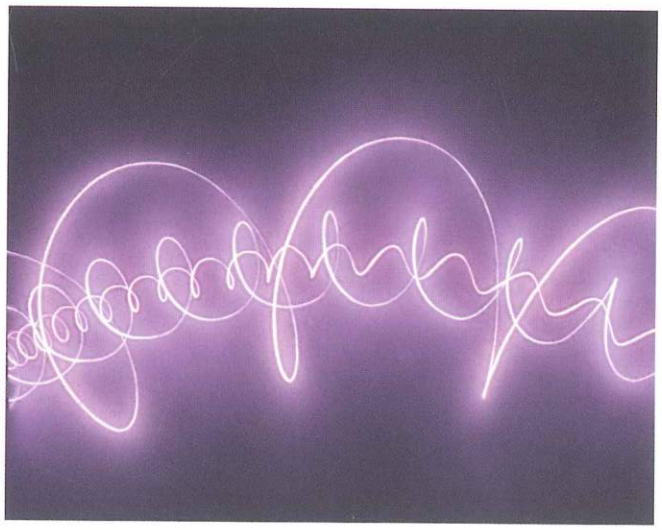
ZORA PETROVIĆ 1894, DOBRICA - 1962, BELGRADE
MATURE WOMEN
OIL ON CANVAS, 189 X 130 CM, 1959

JUOZAS MIKENAS 1901- 1964
MOTHER WITH CHILD
TERRACOTTA, 20 X 38 X 7,8 CM, 1940

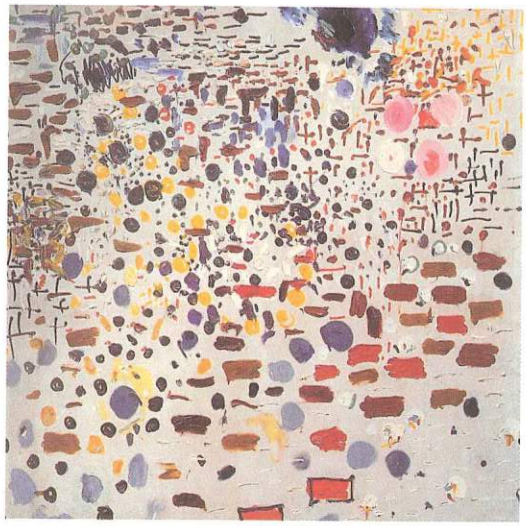
BOGOLJUB JOVANOVIĆ
K55
OIL ON CANVAS, 194,5 X 113 CM, DETAIL, 1955



DMITRY ZHILINSKY 1927
FAMILY AT THE SEA
TEMPERA ON THE WOODEN BOARD, 125 X 90 CM, 1964



FRANSISCO INFANTE 1943, VASILIEVKA
FROM THE SERIES ETERNAL SPIRALS
WATERCOLOR, 440 X 490 CM, DETAIL, 1963



VLADIMIR SLEPIAN 1930, MOSCOW
COMPOSITION
OIL ON CANVAS, 110 X 100 CM, 1957

CHILDREN BOOK ILLUSTRATION IN THE 60S AND 70S
ILYA KABAKOV 1933, DNEPROPETROVSK
DISAPPEARED THREADS
WATERCOLOR, 21 X 29,4 CM, 1976

ROMAN OPAŁKA 1931, HOCQUINCOURT
1965/1-∞, DETAIL: 1 - 35327
TEMPERA ON CANVAS, 196 X 135 CM, DETAIL, 1965
MUSEUM SZTUKI, ŁÓDŹ

ARTFORUM

OCTOBER 1972 $3.00

GORGONA ANTI-REVIEW

J.KNIFER

THE GORGONA GROUP

ANONYMOUS AUTHORSHIP

Having studied in Poland, Jukniu was to introduce emancipating elements in the monotonous flow of political art in Albania. Concentrating on formal aspects and painting techniques, he based his works on more refined structures and classical models, integrating several approaches, including that of quattrocento painters, Cézanne and Morandi, as well as of Cubism. His most influential piece Working For The Light (1969) made a strong impact on the young artists of the 70s.

DANISH JUKNIU

G.TRBULJAK

V.MARTEK

M. STILINOVIĆ

B.TOMIĆ

I.BOSILJ

I.KABAKOV

After his studies in Florence in the late 30s Buza's career started exactly when the fragile dialogue in Albania, that had been initiated earlier with Western painting tradition, was interrupted by Socialist Realism. In spite of this Buza managed to successfully combine the impressionistic language of painting with the ideologically favored Socialist Realism by choosing his themes from the historical and folkloristic traditions.

ABDURRAHIM BUZA

JOSIP SEISSEL

LINE OF RETROAVANTGARDE

ANONYMOUS AUTHORSHIP

Seissel worked as an architect and city planner mainly within the city of Zagreb. Starting in 1921 he became involved in painting under the pseudonym Jo Klek, and was a member of the avant-garde group around the magazine Zenit between 1921-1926. He had exhibitions in Belgrade, Bucharest and Moscow during 1924. The happening took place on the beach at Brela, Croatia. Seissel, Božidar Tušek and others stood with one stone on their heads while holding another one in their hands.

MANGELOS

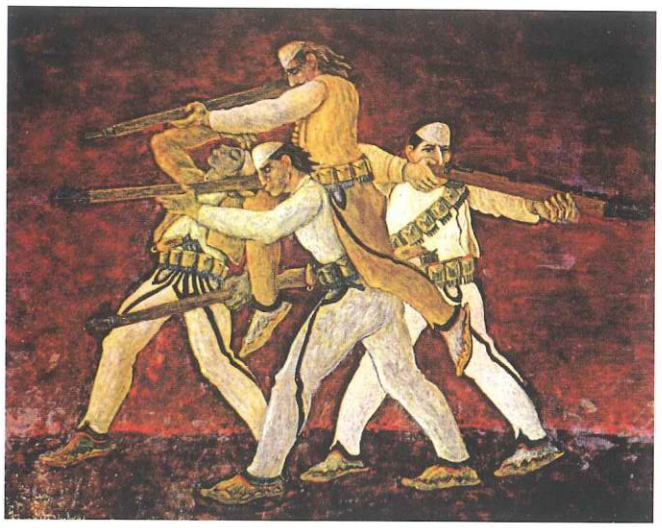
One of the most significant impulses in the 1950s and the 1960s that gave rise to a much more radical and innovative art scene in Belgrade came from the work of the Zagreb-based art historian Dimitrije Bašićević, who was also working as an artist under the name Mangelos. Among other works, which took the shape of art-books on blackboards and on school-globes, Les Paysages led him to develop the theoretical principle of no-art, a principle of radical negation. His influence on generations of artists in the 70s and 80s was never straightforward, but his unique spirit and intelligence provides the Yugoslav conceptual art with a missing thread that may help us in constructing an "alternative" history of art in Yugoslavia outside of the dominating academic status quo.

Writing for Mangelos was a specific form to express highly subjective stands dominated by the theories of "machine civilization" and "functional thought" with which he affirmed his ideas about the development of society and the crisis and death of art. Because he was aware that writing didn't reflect the precision of the functional thought he was advocating, his manifestos became increasingly succinct (especially those written on globes). He wanted to reduce information to the shortest possible form, to a clear and precise thought, a "super-Wittgenstein" thought, as he himself put it.

The series of Manifestos written by on school boards are not programmatic but rather poetic texts. Supposedly the most interesting among them, The Manifest on α, enters to the domain of the double flow bridging two different realities; cosmic and particular where the dissolution of the algebraic problem on α is a metonym that functions as the translation of α into a grand historical being and also functions as the file named Bašićević and his avatar Mangelos.

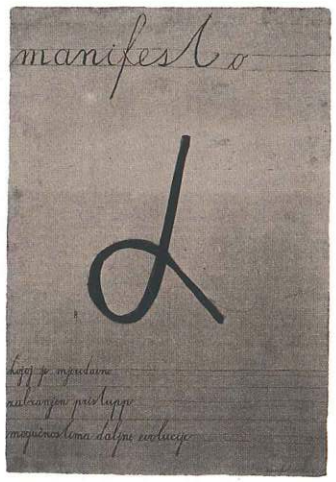
PHOTO BY: BORIS CVJETANOVIĆ

DIMITRIJE BAŠIĆEVIĆ - MANGELOS 1921. ŠID - 1987. ZAGREB
LE MANIFESTE SUR LA MORT.
ACRYLIC ON GLOBE. BEFORE 1978

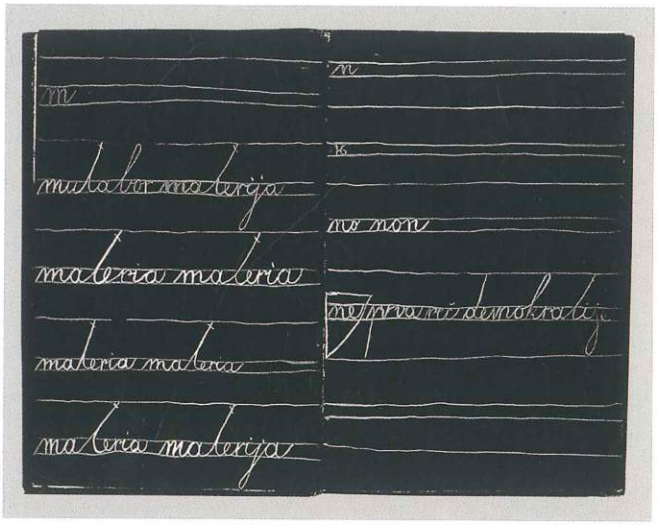


ABDURRAHIM BUZA 1905. SHKUP - 1986. TIRANA
FIGHTERS
OIL ON CANVAS. 45,5 X 50 CM. 1976

DANISH JUKNIU 1934. SHKODRA
WORKING FOR THE LIGHT
OIL ON CANVAS. 196 X 196 CM. 1969



DIMITRIJE BAŠIĆEVIĆ - MANGELOS 1921. ŠID - 1987. ZAGREB
MANIFEST ON ALPHA (α). FROM THE SERIAL "MANIFESTOS"
PAINTING ON WOOD. 110 X 75 CM. BEFORE 1978



DIMITRIJE BAŠIĆEVIĆ - MANGELOS 1921. ŠID - 1987. ZAGREB
LES PAYSAGES DE TABULA
ARTISTS'S BOOK. TEMPERA ON PAPER. 19,3 X 12,8 CM. 1953

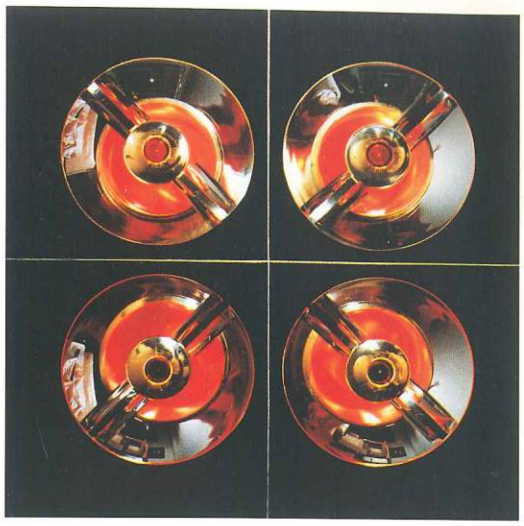
JOSIP SEISSEL / JO KLEK 1904. KRAPINA - 1987
UNTITLED
EVENT UNKNOWN. ASSUMED HAPPENING. PHOTOGRAPH. BRELA. 1949

Dobeš, the only representative of op-art and kinetic sculpture in Slovakia, deals with the problematic of involving physical light and movement in his works. He made his first object, Pulzujúci rytmus I (Pulsating Rhythm I), in 1960. By the late 1960s he had participated in many exhibitions, presenting his constructivist and kinetic pieces in an international context. Dobeš's works can be divided into two major groups: reliefs, light objects (stabiles) and light-kinetic objects (mobiles) which became the starting point of his Neo-Constructive pieces and graphic works, in which he concentrated on a system of circles and their permutations.

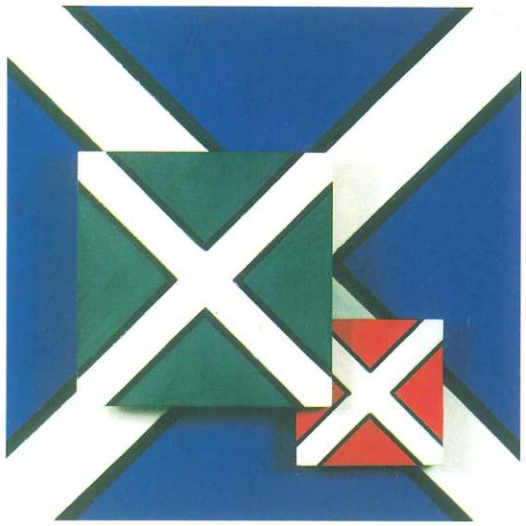
MILAN DOBEŠ

ALOJZ KLIMO

Klimo is considered the founder of post-war geometric abstraction in Slovakia. His pictures are built in a disciplined structure where rhythmic lines and almost monochrome areas are linked in a rectangular plan. Klimo's abstract period started around 1962 with stylized townscapes. After 1967 he made a series of picture cycles with variations of the basic patterning: a geometric rectangular raster combined with a subjective handling of paint, that are occasionally broken by crossing diagonals.



MILAN DOBEŠ 1929, PREROV
LUMINOUS-OPTICAL OBJECT
MIXED MEDIA, 100 X 100 X 30 CM, 1974



ALOJZ KLIMO 1922, PIEŠTANY - 2001, BRATISLAVA
CROSSROAD D
OBJECT, ACRONEX, 100 X 100 X 10 CM, 1969

CHRISTO & JEANNE - CLAUDE

Although his name was banned from public mention in Bulgaria until the end of 1989, the fame of the projects Christo did in collaboration with Jeanne-Claude reached the country and its artistic community. As an inventor of empacketage and the originator of huge environmental projects, as, for instance, Surrounded Islands, Biscayne Bay, Greater Miami, Florida, 1980-83, or more recently The Wrapped Reichstag, Berlin, 1971-95, Christo became the only internationally acknowledged artist of Bulgarian origin for many decades. His earlier piece Iron Curtain of 1962 was a famous installation/gesture that had political implications in Bulgaria as well.

CHRISTO 1935, GABROVO, **JEANNE - CLAUDE** 1935, CASABLANCA
IRON CURTAIN
WALL OF OIL BARRELS, 1962

Vasiļevskis has made painting a field of confrontation for his inner world and sensual reality. For him, contacts with the objective reality were important generaly on a conceptual level, but were also motivated ethically. The message of various objects he depicted (a table top, a wall, a book) was not articulated, and indications of the time (a Soviet passport, for example), were secondary. The apparent materiality is transformed in abstract light and space, which was, after all, according to Vasiļevskis, his main subject.

OHO used a number of media (and their in-between forms), such as drawings, photographs, film, video (the first video works in Slovenia were produced in this context in the late 1960`s), music, texts, but also the way of dressing, living and behavior. In the second phase, the group established a dialogue with the contemporary artistic avant-garde: they used (and adapted) the principles of Arte Povera, Process Art, Land Art, Body Art and Conceptual Art. The third phase of OHO's work represented a combination of Concept Art and a kind of esoteric and ecological approach.

OHO projects were not the result derived from the search for an ironic tradition - for a search of some kind of "Soc"/-ialistic/ inversion of everyday imagery - but rather a result of more elementary, and above all, different questions: they were research into the function of art, the meaning and sense of an artist in the world, identity and the conditions and boundaries of art. The activity of the OHO group needs to be read through different optics: through the context of the so-called "concrete utopia." Triglav (1968) was a live sculpture/happening that carried an undoubtedly ironic political meaning. Triglav, the highest mountain in Slovenia, is a symbol of the Slovenian identity; translated into English it means three heads.

BRUNO VASIĻEVSKIS

M.POLIS

G.STUPICA

TUGO ŠUŠNIK

GROUP OHO

MARIJ PREGELJ

ZORAN MUŠIČ

Šušnik played an important role in the process of re-formulating and re-evaluating the Modernist abstract tradition in the 1970s. He and other artists of his generation returned to the tradition of abstract art - especially American - and of Modernist criticism, and developed it into the base and horizon of Slovene art in the next ten or fifteen years. In the late 1970s and early 80s, Šušnik himself transformed his art and introduced a complex, multi-layered figurative painting, which still followed Modernist demands, however, regarding the nature of the pictorial field.

Like several of the artists from his generation, Marij Pregelj developed his modernist approach by simplifying the forms and increasing the autonomous value of the applied color. In such a way, he eventually reached his expressive modernist figurative painting. He used archaic, monumental and expressive forms and balanced them with a rich texture of colors and brushstrokes. His paintings combine the idea of the act of painting as an immediate materialization of a personal impulse with the effort to develop archetypal forms. This synthesis corresponds to Pregelj`s particular existentialism. Just as one is confronted with the general, "eternal" human problems and dilemmas only in the form of a personal existential experience, so the immediate expressive gesture completes itself in an archetypal monumental form.

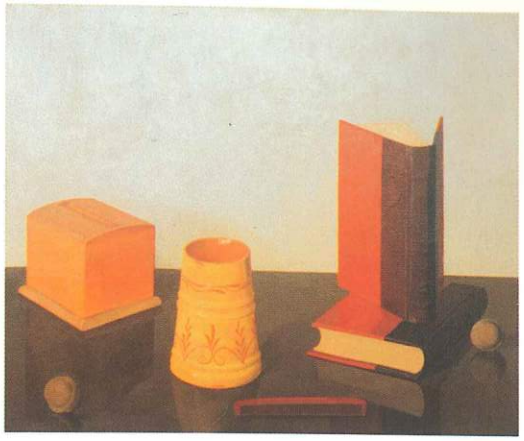
Zoran Mušič's painting after 1945 has been closely connected to the experience of the Mediterranean world. In several of his pictures, the painter de-materialized both the motif and the material surface of the canvas, transforming them into a subtle play of light. In other works, he simplified the forms of his motifs and transformed them into signs of a sort. In the early 70s, the painter returned to the drawings of the corpses he had done in the Dachau concentration camp in 1945. He started a series of works based on these drawings, called We Are Not The Last Ones. These works are not simply expressive. Rather, they demonstrate a certain distanced position, which makes possible almost an aesthetic fascination with the dead bodies, and a quiet, reconciled meditation on life and death.

MUSEUM OF MODERN ART LJUBLJANA

GROUP OHO 1966 - 1971
MILENKO MATANOVIĆ 1947, LJUBLJANA
WHEAT AND ROPE
PHOTOGRAPH OF THE ACTION, 1969

MUSEUM OF MODERN ART LJUBLJANA

MARIJ PREGELJ 1913, KRANJ - 1967, LJUBLJANA
UNKNOWN HERO
OIL ON CANVAS, 149,5 X 179,5 CM, 1966

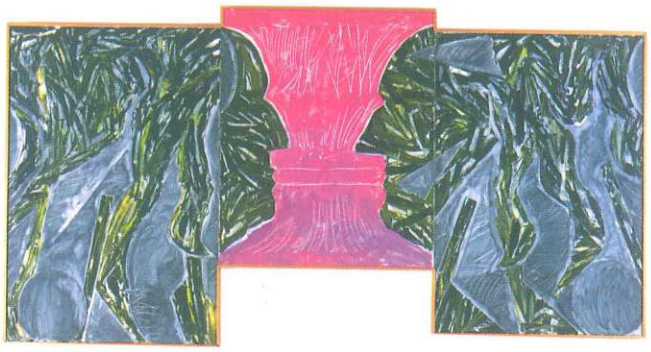


BRUNO VASIĻEVSKIS 1939, REZEKNE - 1990, RIGA
STILL LIFE
OIL ON CANVAS, 50 X 65 CM, 1973

MUSEUM OF MODERN ART LJUBLJANA

ZORAN MUŠIČ 1909, GORICA
WE ARE NOT THE LAST ONES
OIL ON CANVAS, 114 X 145,5 CM, 1971

GROUP OHO 1966 - 1971
MILENKO MATANOVIĆ (1947, LJUBLJANA), DAVID NEZ (1949, MASSACHUSETTS), MARKO POGAČNIK (1944, KRANJ), ANDRAŽ ŠALAMUN (1947, LJUBLJANA), TOMAŽ ŠALAMUN (1941, ZAGREB)
MOUNT TRIGLAV
HAPPENING IN ZVEZDA PARK, LJUBLJANA, DECEMBER 30, 1968



MUSEUM OF MODERN ART LJUBLJANA

TUGO ŠUŠNIK 1948, LJUBLJANA
TRYPTICH
ACRYLIC ON CANVAS, 210 X 417 CM, 1980

STANO FILKO 1937, BRATISLAVA
CATHEDRAL OF HUMANISM
ENVIRONMENT, 400 X 500 X 300 CM, 1967-68

ARTFORUM

DECEMBER 1972 $3.00

B.VASILEVSKIS

Together with Bernhard Heisig, Tübke was one of the most important state artists of the GDR in the so-called Leipzig school, which became something of a Grail of Socialist Realism (Dammbeck) in the 1960s. Its painters favored a new kind of figurative art against abstraction, and fundamentally rejected modernism. Following the official slogan "National in form, socialist in content," the painters of the Leipzig school turned to the classical German tradition leading back to Albrecht Dürer in order to develop a new socialist art. Tübke's main works are large-format paintings and panoramas, like his monumental painting in Bad Frankenhausen: The Early Civil Revolution In Germany (1976 - 1988).

WERNER TÜBKE

The Estonian artist Raul Meel started to experiment with typewritten images in 1964-1967 then enlarged his sheets in 1969 using gouache technique. His method seems to be entirely formal; he uses points, lines, diagrams, letters for creating his individual works and later whole field ensembles. Meel likes the organizing principle but at the same time he adds to his formal elements a multitude of essential meanings, even stories. One of Meel's most popular series, Under The Sky, consists of more than 1000 sheets of serigraphy depicting drawings similar to technical charts with the utmost rationality.

RAUL MEEL

N. RAUCH

W. MATTHEUER

W.SITTE

MIERVALDIS POLIS

Revisionism of cultural circumstances in the past or present could be the main feature of Polis' virtuoso paintings and performances for the last three decades. His series of surreal paintings Pages From The Book On Colossi Island, is characterised by photographic precision and a strong shift in proportions depicting the artist and his friend while wandering among gigantic phallos-like Colossi. In 1986 he founded Egocentres - a one-man unit for the research of the Ego and the problems related to it - and started performance-actions where the main acting figure was the artist's Alter-Ego - The Bronze Man.

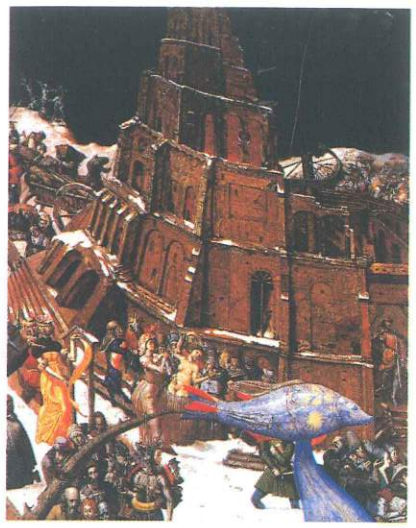
ROMAN OPAŁKA

In 1965 Roman Opałka decided to make pictures based only on drawn numbers. The work that began with the "detail" of 1965/1 would continue up until his death. Opałka's number paintings therefore parallel his life and are a sort of tautology and transparent view on the artist's life as it lengthens and lengthens - according to the system - until the end, which will finally be one unfinished painting marking the last, unfinished day in the artist's life.

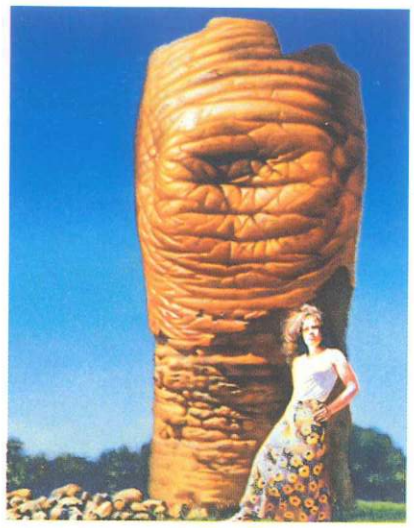
BERNHARD HEISIG

Early in his career Heisig showed his commitment to socially-concerned painting that dealt with contemporary problems. Together with Wolfgang Mattheuer, Werner Tübke, and Willi Sitte he was the most prominent representative of Socialist Realist painting in the former GDR. In content his paintings are influenced by portrait studies and historical themes, as well as by Prussian and German history; many quote historical subjects as parables.

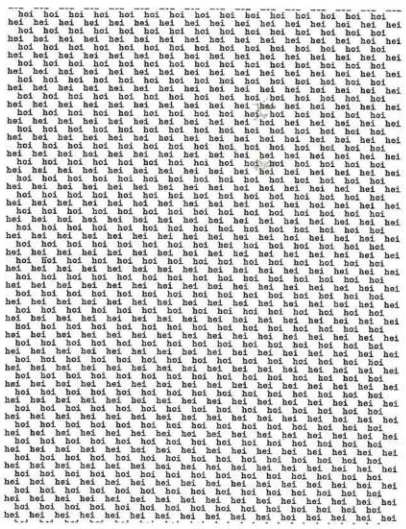
J KNIFER



WERNER TÜBKE 1929 SCHÖNEBECK/ELBE
THE EARLY CIVIL REVOLUTION IN GERMANY
DETAIL: THE BLUE FISH AT THE TOWER OF BABEL
MONUMENTAL PAINTING IN BAD FRANKENHAUSEN,
123 X 14 M. STARTED IN 1976, COMPLETED IN 1988

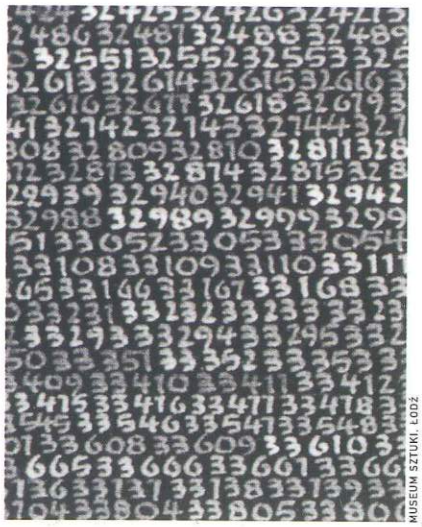


MIERVALDIS POLIS 1948, RIGA
PAGES FROM THE BOOK: ISLAND OF COLOSSI
TEMPERA AND VARNISH ON CARDBOARD AND PAPER, 47 X 36 CM, 1975



RAUL MEEL 1941, RAIKÜLA
HEI-HOI
TYPEWRITTEN DRAWING, 21 X 29 CM, 1970

BERNHARD HEISIG 1925, BRESLAU, NOW WROCLAW
ILL. FOR LUDWIG RENN'S NOVEL WAR
LITHOGRAPHY (CHALK, INK), 1979



MUSEUM SZTUKI, ŁÓDŹ

ROMAN OPAŁKA 1931, HOCQUINCOURT
1965/1-∞, DETAIL: 1 - 35327
TEMPERA ON CANVAS, 196 X 135 CM, DETAIL, 1965

A.R. PENCK (RALF WINKLER)

A self-taught painter, graphic artist and sculptor, A.R. Penck developed a hieroglyphic style in a series of paintings called Standart in the late 1960s, in which a black stick figure represents Everyman. The overall hieroglyphic mixture of stick figures, symbols, numbers, letters and patterns allude to a mythic subconsciousness, but are also related to Klee, Miró and other primitive modern artists. Reminiscent of prehistoric signs, Penck's painting style describes in an extremely reduced way the human situation at the end of the 20th century.

MALLE LEIS

Malle Leis has been one of the most popular artists in Estonia, working with botanical motifs in both her serigraphy and paintings. Her works from the late 1960s are marked by abstract geometrical compositions and paintings filled with existential anguish and loneliness. In the early 1970s she developed her own system of images - decorative plants of extraordinary brightness, blossoms, fragments of rainbows and certain types of women - emphasizing planar images that resemble a pop-like animation, adding to it a kind of unwillingness to start a dialogue with any social paradigms.

CARLFRIEDRICH CLAUS

In the 1960s and 70s Claus belonged to the visual poetry avant-garde of Western Europe and the United States while in the GDR he remained relatively unknown. In the early 1980s he became interested in the language experiments of the Russian futurists Khlebnikov and Kruchonykh. Later Claus began working on his main project, Aggregat K, which was premiered at the Kupferstichkabinett in Dresden in 1988.

ÜLO SOOSTER

After spending 7 years in a prison camp in Kazakhstan, Ülo Sooster chose to live in Moscow in 1955. He became active in its alternative circles of artists and intellectuals, linking it with the Estonian alternative scene and thus having a strong influence on the formation of the first wave of the Estonian avant-garde. In Moscow Sooster started to study the works of classical modernist artists and was particularly interested in Picasso, Braque, and the Surrealists. He treated his favorite images - the egg and the juniper - as archetypes of the material world concentrating in them his understanding of space and time.

GERHARD ALTENBOURG

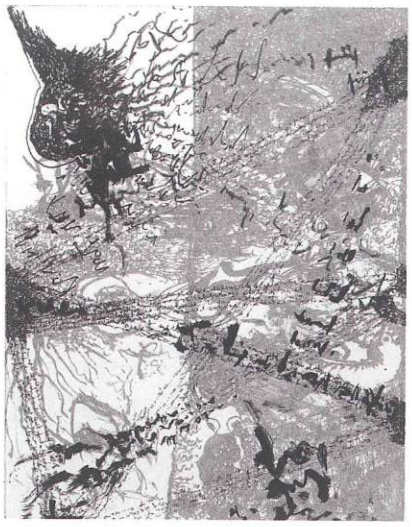
Gerhard Altenbourg adopted his home town's name, Altenbourg, as a pseudonym in 1955. His work is to a great extent the expression of a search for individuality and comes from a world of forms both representative and abstract, that are related to Paul Klee, Wols, Surrealism and Art Brut. His work, particularly his landscapes, was always closely influenced by the area where he was born and lived.

LEONHARD LAPIN

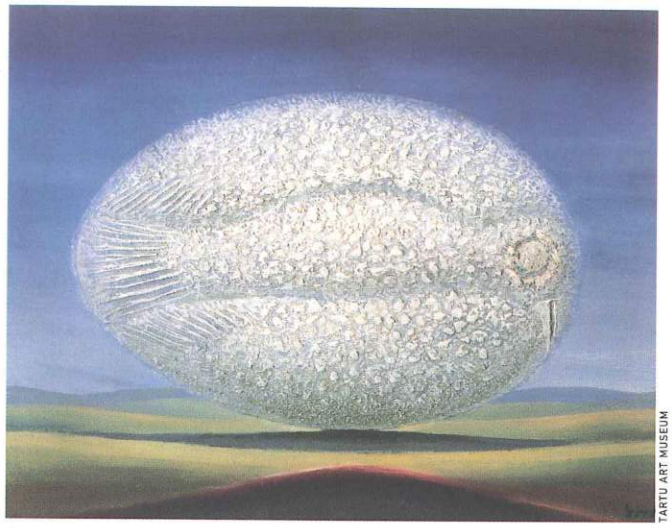
Lapin is an important figure in the birth of the Estonian post-war avant-garde movement and he has had a considerable influence on the development of Estonian art since the late 1960s, bringing about great changes in the alternative art mentality. He was one of the organizers of the SOUP 69 exhibition that declared the powerful existence of pop art in Estonian culture. Lapin has created extensive series of graphic work on the subject of men and machines and has probed the limits of extreme minimalism. He also joined the post-modernist wave in the 1980s with both his paintings and graphic work and in the late 1980s he produced several installations.

A. KESKKÜLA

I. KABAKOV



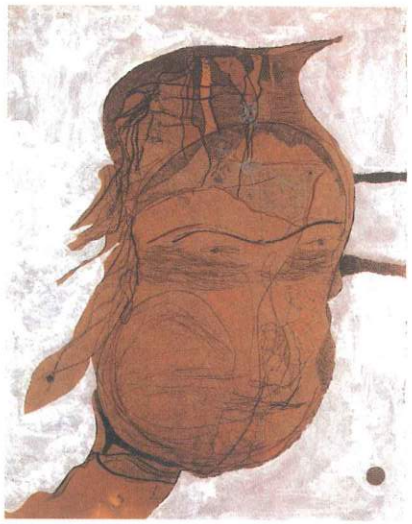
CARLFRIEDRICH CLAUS 1930 ANNABERG/ERZGEBIRGE - 1998
CHANGE OF EFFECT: TALKING BEING SILENT
(FROM THE ALBUM *DIALOGUES*)
LITHOGRAPHY, 53 X 40 CM, 1988 / 89



TARTU ART MUSEUM

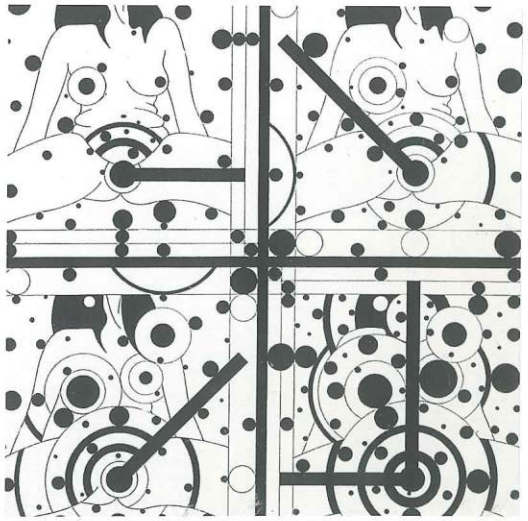
ÜLO SOOSTER 1924, HIIUMAAL - 1970 MOSCOW
A WHITE EGG
OIL, 47 X 67,5 CM, 1968-70

A. R. PENCK / RALF WINKLER 1939, DRESDEN
PAMPHLET
LATEX COLOR ON CANVAS, 285 X 285 CM, 1974



GERHARD ALTENBOURG 1926, RÖDICHEN-SCHNEPFENTHAL - 1989
MARIE, MARIE
DRAWING, 65 X 50 CM, 1973

MALLE LEIS 1940, VILJANDI
MAN ON THE SEASHORE
OIL ON CANVAS, 100 X 100 CM, 1968



LEONHARD LAPIN 1947, RÄPINA
WOMAN-MACHINE X
INDIAN INK, GOUACHE, 62 X 60 CM, 1974

KRZYSZTOF WODICZKO

Wodiczko is mainly interested in the problem of power, both in the international structure of surveillance as revealed in one of his projections, Hirshorn Museum Projection (Washington, 1988) and in internal processes of exclusion. Being a city nomad and an immigrant, he has been deeply involved in art projects concerning marginalized people in big cities making an in-depth critical analysis of the contemporary world.

ANDO KESKKÜLA

Keskküla has experimented with various media and started as a painter - being one of the pioneers of hyperrealism in Estonia in the Soviet times - painting grand cold cityscapes and interiors in the 1970s. He also worked as a designer, a filmmaker, a theoretician, and took an active part in organizing the art life of the 1990s. Keskküla's work has developed alongside his deepening fascination with space and reality, with their illusionary physical qualities, with the relations between reality and hyper reality and the simulacrum. He made his first video in 1992 and started to work on interactive video and sound installations in 1995.

VALERY CHERKASOV

Starting in the mid-60s in Leningrad, Cherkasov experimented with diverse artistic practices and in his attitude he was very close to the Western punk movement. In 1964 at the age of 18 he constructed the phrase I Am Hungry out of spoons. Later he created an Allmuseum in his tiny kitchen, gathering labels, stickers, bottles, mechanical parts, and other objects. Allmuseum could be considered the first "environment" piece in the USSR.

BOB KOSHELOKHOV AND GROUP CHRONICLE

Bob (Boris) Koshelokhov was an amateur philosopher of the hippie generation and one of the leaders in the well-known unofficial club, café Saigon in Leningrad. He formed the Chronicle group, which consisted of outspokenly anti-establishment young people with no education. It had among its members Elena Figurina, Mikhail Goroshko, Nina Alexeeva, Nelli Poletaeva and the very young Timur Novikov, who later became the leader of the New Artists group. Their thesis that "everybody is an artist" and dictum to "paint a soul by anything and on everything" led to neo-primitivism and radical expressionism.

L. LAPIN

NATALIA LL

Polish artist Natalia LL has become widely recognized for her work Consumer Art (1972). In its ideological and critical aspect, her art, which undermines masculinist representations of women and men, is certainly revolutionary. Yet in her spoken and written commentaries Natalia LL would rather refer to the discursive practices of conceptual art than the theories of feminism, particularly those which - in a sense paradoxically - belong to the formalist tradition of modernist art.

E. YUFIT

TÕNIS VINT

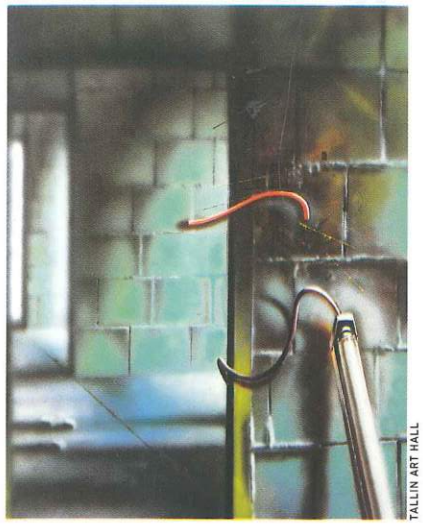
Starting with minimalist space constructions in the late 1960s Vint was the first in Estonia to point out the independent value of empty surfaces and their psychological-geometrical potential. Vint was attracted by Asian art and the principles of mandalas and he used this knowledge to further develop his geometric constructions. In the early 1970s Vint introduced into his graphic work the so-called "biological architecture," in which he combined figures with geometric structures, filled with different meanings according to the artist's increasing interest in mythology.

ALINA SZAPOCZNIKOW

After producing more or less traditional, modernist sculptures for many years, at the beginning of the 1960s Polish artist Szapocznikow started to work with the female body. Her series Tumeurs from the late 60s is a very personal work connected with her own bodily experiences, and functioned as a sort of challenge to masculinist and also modernist ways of seeing. In working with fragments of her own body, she developed her own identity politics, recognized and defined by the body.

EUGENY RUCHIN

Leningrad legend still has it that Ruchin is the founder of the Moscow conceptualist movement, while in Moscow he is regarded as a Leningrad expressionist. Ruchin occupied a strange position; he was a mixture of a serious orthodox artist and an ironic pop-artist. In 1962 his first piece, The Wall, was a painting that copied a wall fragment in the entrance hall of his apartment building. Dirty, painted with typical Soviet-era paint, and covered with indecent words, it was an object serving as the portrait of a civilization.



TALLIN ART HALL

ANDO KESKKÜLA 1950, SAAREMAA
BUILDING
OIL ON CANVAS, 130 X 130 CM, DETAIL,1976

KRZYSZTOF WODICZKO 1943, WARSAW
HIRSHORN MUSEUM PROJECTION
LIGHT PROJECTION, WASHINGTON, 1988

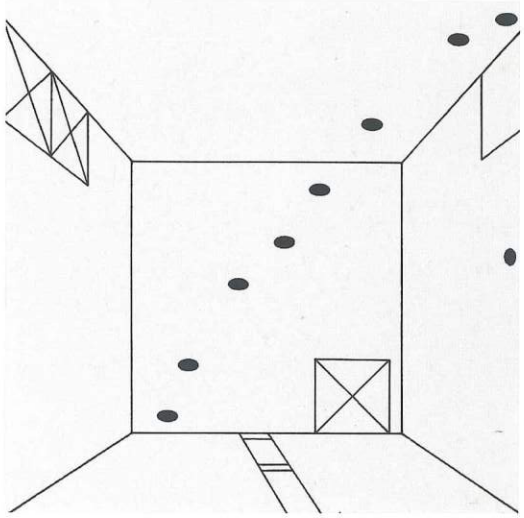
MUZEUM SZTUKI ŁÓDŹ

NATALIA LL 1937, ŻYWIEC
CONSUMER ART
PHOTOGRAPH, 100 X 100 CM, 1972

SABINE LABELLE-ROJOUX, PARIS

ALINA SZAPOCZNIKOW 1926, KALISZ - 1973, PRAZ-COUTANT
STELA
POLYURETHAN, POLIESTER, 79 X 46 X 69 CM, 1969

VALERY CHERKASOV 1948, LENINGRAD
I AM HUNGRY
MIXED MEDIA, SPOONS ON THE TABLE, 1964



TONIS VINT 1942, TALLINN
CONSTRUCTIONS 2
INDIAN INK, 43 X 43 CM, 1972

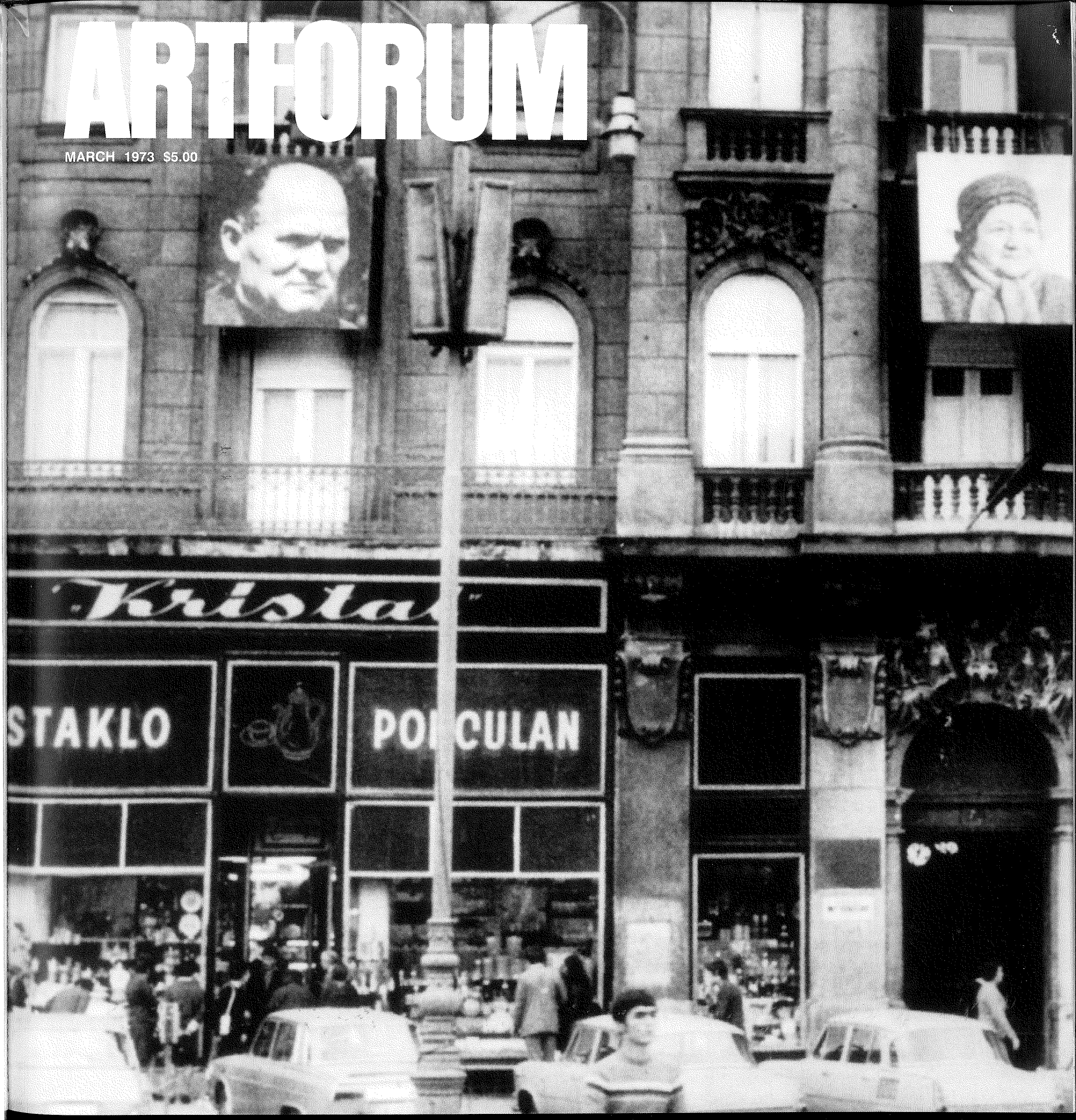
BOB KOSHELOKHOV 1942, ZLATOUST **AND CHRONICLE GROUP** 1976 - 1981
PHOTO OF BOB WITH HIS *CONCEPT*
1970S

EUGENY RUCHIN 1943, SARATOV - 1976
THE WALL
WALLPAINT ON CANVAS, 68 X 62 CM, 1962

BRACO DIMITRIJEVIĆ 1948. SARAJEVO
CASUAL PASSERS-BY I MET AT 1.15 PM, 4.23 PM, 6.11 PM, ZAGREB, 1971
INTERVENTION, ZAGREB, 1971

ARTFORUM

MARCH 1973 $5.00



alich, as a member of the group Křižovatka (established 1963) together ith Jiří Kolář and Zdeněk Sýkora, took part in the iconoclastic turn away om the Post-surrealist poetics. His work is based on an extraordinary ensitivity for the various events filling up the outside - against an pocalyptic narrativeness" and against an anthropocentric means of erception. For him these events are discourses of space penetrated by odes of energy that even include our banal everyday work. The artist's ersonality is only a place through which energy passes without psy-ological complications. Since the 1970s he has been working with ire sculptures.

KAREL MALICH

From 1960 Zdeněk Sýkora, working with the programmer Jaroslav Blažek, generated on the then available computer LGP-30 so-called scores that were made into pictures. The defining principle as well as the instrument for constructing the pictures` structures, shapes, colors and course was chance. The systemic construction of a picture was in its time an anti-romantic purgative gesture and a programmatic demonstration of art as a civic activity: "I am part of the work, but not the determining factor."

ZDENĚK SÝKORA

During the period of so-called normalization in the 70s Czechoslovakia Kovanda's performances were a record of the trivial and differed only minimally from everyday gestures. They also contained a therapeutic aim: to overcome anxiety and resume normal communication. Kovanda's aesthetic of poverty later found expression in installations and objects which are an ironic recycling of the artistic resources of high art.

JIŘÍ KOVANDA

KOŽARIĆ

J. KNIFER

GORGONA ANTI-REVIEW

MANGELOS

THE GORGONA GROUP

The initiator of the Croatian group Gorgona was the painter Josip Vaništa and the group members were the painters Julije Knifer, Marijan Jevšovar and Djuro Seder, the art historians Radoslav Putar, Matko Meštrović and Dimitrije Bašićević-Mangelos, the sculptor Ivan Kožarić and the architect Miljenko Horvat. Characterized by open artistic stances, as well as an attitude of irony and subversion towards artistic tradition, Gorgona struggled to achieve an art form that would radicalize the very concept of art and artistic behavior. Apart from their independent work in painting and sculpture, the group organized exhibitions, published the Gorgona anti-review, and was the originator of numerous concepts and projects. They also developed various forms of artistic communication in which everyday activities such as meetings, correspondence or taking walks were received as art events. Gorgona actually continues with the modernistic experiments with anonymity and constructed identity that end up with anti-modernistic ideas and deconstruction.

S. IVEKOVIĆ

TOMISLAV GOTOVAC

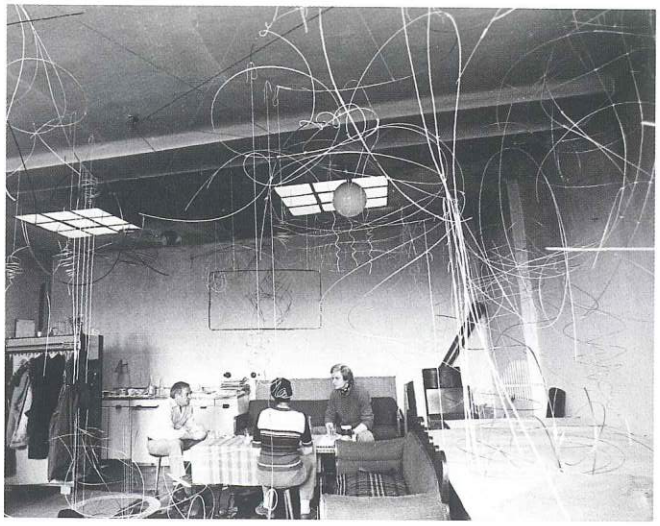
A film director with an important oeuvre of "structuralist" films, Gotovac as an artist and performer uses the fragments of everyday reality and the human body as his primary materials. Touching on social and political subjects indirectly, Gotovac developed an art strategy linked to directing more as a term of world organization, which he called paranoia view art. According to this strategy, everything in our lives is preordained and directed somewhere else, somewhere outside our scope of possible action. He was the first to stage happenings in the former Yugoslavia.

IVAN M.JIROUS /MAGOR/

Ivan Jirous, art critic, poet, and leader of the band The Plastic People of The Universe, was imprisoned after the trials of the underground in the seventies and eighties. He played a significant role in forging links between artistic and intellectual groups and the underground community, especially around his band. A Report On The Third Czech Musical Revival from 1975 is a manifesto of the underground as a force for resistance, the aim of which is the creation of an independent "second culture". Both the characteristic ethical conception of culture and art and the apolitical policy practiced by most alternative communities after 1968 are typical.

... In our country, things are vastly different and far better than in the West because we live in an atmosphere of complete agreement: the primary culture doesn't want us and we don't want anything to do with the primary culture. ... While scores of people live in confusion in the West - people who would perhaps be among our friends here for their way of thinking - in our country things were defined absolutely once and for all. Nothing we do can be liked by the bearers of the official culture because what we do is useless for creating the impression that everything is fine. ... Thus one of the paramount signs of art is the creation of turbulence. The aim of the underground in the West is the direct destruction of the establishment. The aim of the underground in our country is the creation of a second culture - a culture which will be totally independent of the official communication channels and social recognition as well as of the hierarchy of values powered by the establishment; a culture whose goal is not to destroy the establishment because to do so would be to run into the arms of the captor. Instead, a culture that frees those who want to join it of a skepticism that there's no way to do anything and shows them that there's plenty to do if those who do it wants little for themselves and more for others. This is the only way of living out life's remaining years that await all those who agree with the words of Hussite chiliast Martin Húska: "A loyal person is worth more than any sacrament".

IVAN M. JIROUS /MAGOR/ 1944, HUMPOLEC
A REPORT ON THE THIRD CZECH MUSICAL REVIVAL
EXTRACT, 1975

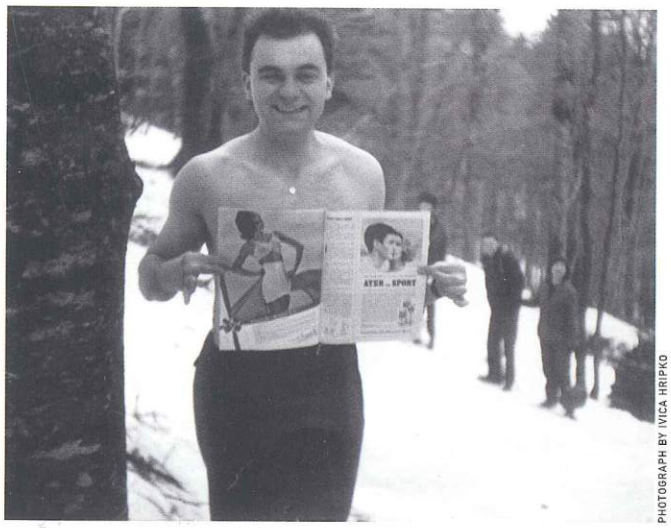


KAREL MALICH 1924, HOLICE
KAREL MALICH IN THE LIVING ROOM OF HIS FLAT/STUDIO
WIRE SCULPTURES HANGING FROM THE CEILING, 1970s

ZDENĚK SÝKORA 1920, LOUNY
LINE NO. 24 /LAST JUDGEMENT/
OIL ON CANVAS, 300 X 300 CM /4 PART/, 1983-1984

THE GORGONA GROUP 1959 - 1966
JOSIP VANIŠTA (1924, KARLOVAC), JULIJE KNIFER (1924, OSIJEK), MARIJAN JEVŠOVAR (1922, ZAGREB - 1998, ZAGREB), ĐURO SEDER (1927, ZAGREB), RADOSLAV PUTAR (1929, VARAŽDIN - 1994, ZAGREB), MATKO MEŠTROVIĆ (1933, KORČULA), DIMITRIJE BAŠIČEVIĆ-MANGELOS (1921, ŠID - 1987, ZAGREB), IVAN KOŽARIĆ (1921, PETRINJA), MILJENKO HORVAT (1935, VARAŽDIN)
ADORATION
COLLECTIVE ACTION, PHOTOGRAPH, 1966

JIŘÍ KOVANDA 1953, PRAGUE
23RD JANUARY 1978. I HAD A DATE WITH SEVERAL OF MY FRIENDS... WE WERE STANDING IN THE SQUARE TALKING... SUDDENLY I STARTED TO RUN... I WAS RUNNING ACROSS THE SQUARE AND GOT LOST IN ONE OF THE STREETS...
PERFORMANCE, 1978



PHOTOGRAPH BY IVICA HRIPKO

TOMISLAV GOTOVAC 1937, SOMBOR
SHOWING THE ELLE MAGAZINE
PERFORMANCE, 1962

Sigma appeared in Timisoara, far from the political center of Bucharest. Beyond collaborative work strategies, its members also used the local Art School, where they were all teaching. They not only managed to impose a new sensibility in dealing with the relations between the industrial object, natural elements and the human body, but to implicitly extend the concept of art beyond the given cultural limits of the time. In their educational practice they developed a discourse based on a strange combination between the theoretical and spiritual principles of the Bauhaus and the free experimental work of the Western European organic/utopian avant-garde architects of the 60s. Their artistic practice had the lightness and the free spirit manifested in the utopian trappings of Hollein, Archigram or Coop Himmelbau.

SIGMA

Grigorescu's intellectual radicalism, expressed in lonely performances delivered for the camera, is quite unique due to the extreme cultural sophistication lying beneath his very crude images of (fake) self-mutilation and autistic sex. Although feeding from the same sources, his paintings and photographs put more emphasis on surprising cultural associations, radiating the atmosphere of old documentation for an anthropological study of some alien cultures. Combining a poverty of materials, technological improvisation, subliminal cynicism, religious humility and mythological free-associative thinking, Grigorescu has for more than three decades built a paradigmatic image of the human condition under political oppression. His discourse appeals to a wide audience due to a vocabulary developed on the border between pop and arte povera, with a touch of mysticism.

ION GRIGORESCU

VLADIMIR KOPICL

SORIN DUMITRESCU

Spiritual, elegant, decadent, with a strong decorative component, Dumitrescu`s drawings and installations established a pattern of communication between literary, philosophical, and theological concepts on one side, and gestures that only leave behind sensual, purely visual forms on the other. The books he made together with the poet Nichita Stanescu (an outstanding personality in Romanian literary circles of the 1970s and early 80s) will stay as an inspiring and daring exploration of the difficult border between the cerebral and intuitive aspects of language, a subject that occupied cultural minds from Valery to Eco.

Kopicl was involved in conceptual art, translating, writing poetry, literary and theater critiques. He was a member of the Novi Sad conceptual groups Grupa (∃ and Grupa (∃ KôD between 1970 and 1973. He realized the most radical examples of textual and analytical conceptual art based on the linguistic analyses of the language of art. His piece Performance and text from 1973 was based on a text projected on a gallery wall. With this auto-reflexive text Kopicl examined the presentation of various visual and linguistic forms in art.

P. NEAGU

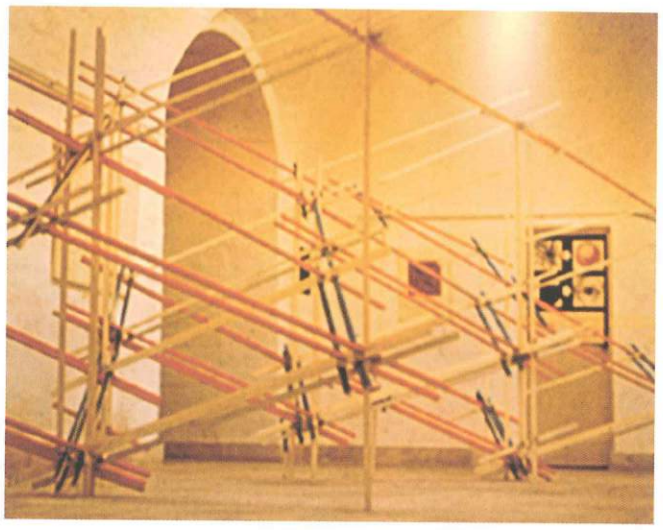
MARIAN ZIDARU

In the mid-80s Zidaru retired from Bucharest to the little spa town of Pucioasa with his wife Victoria. Pucioasa is a place where the life and martyrdom of a mystical figure, Veronica, has generated an underground religious movement with communal aspects. Never claiming clear authorship of their production, the Zidarus have used a barter system to employ members of the Pucioasa community to execute their design for wood sculptures, furniture and clothing, and also to perform in their public performances.

STEFAN BERTALAN

Although during the 80s Bertalan progressively withdrew from social life and worked in the seclusion of his studio, his influence on the free-thinking intellectuals persisted. His main work was his own existence, constantly rebuilt and scrutinized from two aspects - spiritual growth through the active contemplation on nature, and tactical evasion from the pressing political and economic oppression in Romania at that time. Cultivating his garden and talking to his sunflower were activities parallel with a surveillance process conducted with the help of photography and a systematic documentation of daily routines in a lengthy diary stuffed with drawings.

M. ERDÉLY

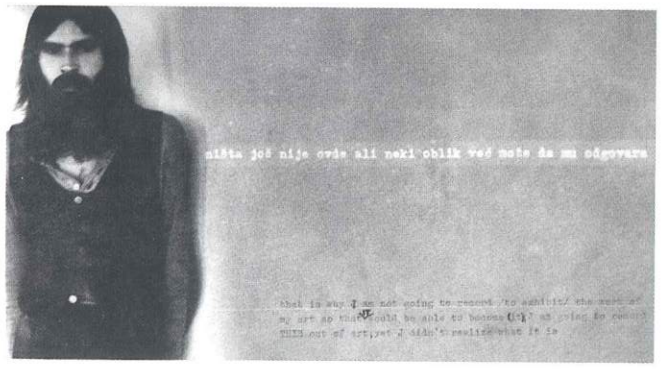


SIGMA 1970-1978, TIMISOARA
STEFAN BERTALAN (1930, HUNEDOARA), CONSTATIN FLONDOR, DORU TULCAN (1943, SATUL CLADOVA)
BARJOINTS
INSTALLLATION, 1971

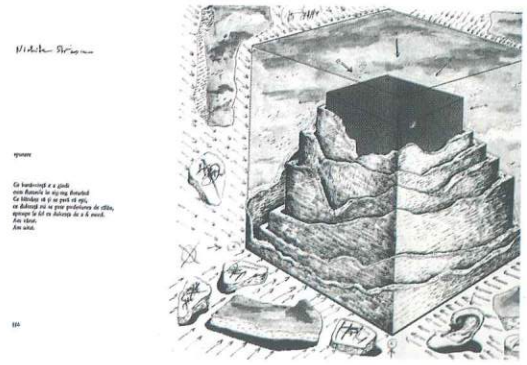
ION GRIGORESCU 1945, BUCHAREST
UNTITLED
PERFORMANCE FOR THE PHOTO CAMERA IN HIS OWN STUDIO, B/W PHOTO, 1976

STEFAN BERTALAN 1930, HUNEDOARA
THE MYTH OF LIFE'S SOURCE
HAPPENING, 1980

MARIAN ZIDARU 1956, BALOTESTI
COMMEMORATION
INSTALLATION IN THE VILLAGE MUSEUM, BUCHAREST, 1988



VLADIMIR KOPICL 1949, ĐENERAL JANKOVIĆ
NOTHING IS HERE YET BUT SOME FORM...
PERFORMANCE AND TEXT, 1973



SORIN DUMITRESCU 1946, BUCHAREST
THE LESS THAN PERFECT WORKS
ILLUSTRATION OF POEMS BY NICHITA STANESCU, 1980

S. DUMITRESCU

MARINA ABRAMOVIĆ

In her performance Rhythm 0 Abramović positioned herself as an object on which spectators were able to intervene with various dangerous items (a razor blade, a chain, a rose with thorns). The performance lasted for 6 hours. The artist assumed responsibility for all interventions made. With this work Marina Abramović indexed herself in the international and Western art scene as a radical, provocative and shocking author.

Setting fire to a wooden construction in the shape of a five-pointed star, Abramović cut her hair and nails and threw them into a burning star, which she finally entered. Rhythm 5 is one of a series of Abramović's performances in which she stretched the limits of her own body, appearing as one of the most radical body artists by identifying her own body as material in which certain spiritual or archetypal energies were evoked in the traditional form of the ritual. The event happened as part of the April Meetings, a festival of "new art", organized annually by the gallery of SKC (Student Cultural Center), Belgrade.

BILJANA TOMIĆ

The photograph shows Biljana Tomić with Joseph Beuys and his family during Beuys' stay in Belgrade. Beuys' visit to Belgrade, and the entire event entitled April Meeting No. 3, was a high point in the history of Serbian modern art's opening up to the international art world. Biljana Tomić, one of the most important critics in Serbia / Yugoslavia, was a catalyst in this process.

MANGELOS

NEŠA PARIPOVIĆ

N.P. is an 8mm film showing Neša Paripović walking and running through Belgrade's urban grid of streets and paths, following the unstructured route of an imagined trajectory. He takes an idiosyncratic walk that knows no barriers, crossing fences, climbing roofs, and jumping over balconies. As in his other works, which always deal with the issue of self-representation, the internal rhythms of the body are confronted with social and environmental structures. With this film Paripović accomplished a significant return to the very origins of a tendency to locate conceptualist artistic acts within everyday behavior - a return to Situationist models of dérivée.

In his Poster-Messages "sex, politics, drugs, art" Paripović illustrated a simulacra of secrets and incorrect communication in the "real socialist" society revealing the relationship between the public and the private spheres in a rather ironic way.

NSK

BÁLINT SZOMBATHY

Szombathy carried out many projects that could be classified both as land art and analytical art with the aim of erasing the line between art and life by fully understanding the concept of dematerialization and the centrality of the artistic process. In his Lenin in Budapest project, he carried a placard with the image of Lenin through the streets of Budapest in 1972. This same image, which was carried during organized rallies celebrating the Socialist utopia in every corner of the Soviet bloc, appears as a "legitimate" but exaggerating statement of enthusiastic identification with an ideology that can't be dealt with by the ideology itself.

In Flags, a performance by Bálint Szombathy during the disintegration of the Socialist Federal Republic of Yugoslavia, the artist symbolically (through the use of political and private symbols) and physically (literally: he cut himself and bled) expressed his critical attitude towards the desintegration of the second Yugoslavia.

SUBREAL

L. KASSÁK

PAUL NEAGU

Art in the case of Romanian Paul Neagu is a set of designed products suspended in a subtle desperation between lost functionality and impossible freedom. His Hyphen series engineers a universe of expectations, with shapes lying on the ground, predominantly horizontal, and yet curved by inner tensions and external stimuli. These steel works are more contour than volume, and share with his performances the same type of motion: elegant, cold, distant and highly intellectual. His work is one of the most succesful at furthering the visual legacy of Marcel Duchamp, and the Hyphen series is actually a distilled version of the male molds from La Mariée ...

ILIJA BOSILJ

Bosilj was a self-taught artist who started painting in 1957 at the age of 62. His naive art, which appeared to have sustained the strong influence of early archetypal abstract expressionism and informel, resolved the problem of the flatness of the canvas in an explicitly modernist way, which was virtually inconceivable for most academic art circles in Yugoslavia in the late fifties and sixties. Thematically, his paintings depict regional mythology and phantasmal projections of the mysteries of nature. Moja slika sa LPT (My Painting with LPT), a very atypical naive painting, is a self-portrait that mythologizes the identity of the artist and leads him into a world of fantasy.

MANGELOS

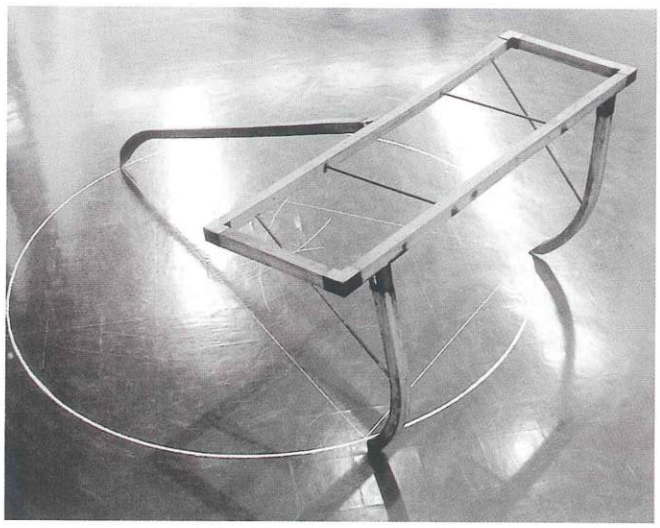
BÁLINT SZOMBATHY 1950, PAĆIR
FLAGS II
PERFORMANCE, 1993

BÁLINT SZOMBATHY 1950, PAĆIR
LENIN IN BUDAPEST
PHOTO-ACTION, 1972

MARINA ABRAMOVIĆ 1946, BELGRADE
RHYTHM 0
PERFORMANCE, STUDIO MORRA, NAPLES, 1974

PORUKE - MESSAGES
(Sex, Politics, Drugs, Art)

NEŠA PARIPOVIĆ 1942, BELGRADE
POSTER - MESSAGES
SILKSCREEN, 1979



PAUL NEAGU 1938, BUCHAREST
HYPHEN
OBJECT, 1975

MARINA ABRAMOVIĆ 1946, BELGRADE
RHYTHM 5
PERFORMANCE, 1974

ILIJA BOSILJ 1895, ŠID - 1972
MY PAINTING WITH LPT
PHOTOGRAPHY, 60 X 50 CM, 1970

NEŠA PARIPOVIĆ 1942, BELGRADE
N.P. 1977
8 MM FILM, 1977

BILJANA TOMIĆ 1940, NOVO SELO
GROUP PHOTOGRAPH WITH JOSEPH BEUYS AND FAMILY
BELGRADE, 1974

The best-known cultural event in 1970s Moscow was the so-called conceptual seminar held in the apartment of Dr. Chichko between 1978 to 1985, once or even twice a month. At its climax it attracted more than a hundred artists, writers, and ordinary listeners to the communal flat. Among the constant and active participants of the seminar were I. Kabakov, B. Groys, L. Rubinstein, V. Nekrasov, E. Bulatov, I. Chuikov and D. A. Prigov. The ongoing talk was mostly led by the linguist M. Y. Sheinker.

CONCEPTUAL SEMINAR

The exhibition in Leonid Sokov's studio took place from the 10th to the 22nd of May, 1976, during the time of numerous apartment exhibitions. Unsatisfied with the protest-like character of these exhibitions, Sokov decided to change the situation and move it towards the aesthetic, returning to the understanding of the value of the act of exhibiting. Working together with Ivan Chuikov and Igor Shelkovsky, the exhibition resulted in the first curatorial project in the Moscow unofficial art scene.

EXHIBITION AT BOLSHOI SUKHAREVSKI PEREULOK

A/YA grew out of the necessity to create a regular information channel, a platform to exchange experience and to keep connected to the large number of immigrant artists abroad. The magazine started at the end of the 1970s with Moscow-, and New York- based editorial boards and with Igor Shelkovsky as editor-in-chief. The first issue was published in 1979, and although the idea was to publish two issues a year, only seven issues went out during seven years (from 1979 to 1986).

A/YA MAGAZINE

DMITRI PRIGOV

Poet and artist Dmitri Prigov is known, at least in Russia, mainly for his conceptual poetry, which he has been writing since the 1970s. Although he has worked with different forms of visual poetry (in artists' books), it is the work that he reads aloud in performances that could be considered his most original contribution to Soviet, Russian and international art. In his poetry Prigov constantly quotes both "high" and "low" discourses using and mixing different political and religious rhetoric and everyday language and thus creates an impressive chaos of banalities in which language itself generates myths. As a performance artist Prigov revives the image of the "artist as prophet," and the medium for "spiritual energies," addressing simultaneously the most basic traditions of art as part of religion and the most mundane stereotypes of Hollywood-style pop culture.

APTART

APTART started in the spring of 1981 and was initiated by Sven Gundlakh of the Mukhomors group. The first exhibition was held in October-November, 1982, in the apartment of the Moscow artist Nikita Alexeev on Akademicheskaya street. APTART tried to play with special exhibitory conditions in which art was represented as a kind of total space created by collective attempts, not only for representation but for collective experience.

MIKHAIL CHERNYSHEV

In the early 1960s Mikhail Chernyshev, a young Moscow artist, started to exhibit in his atelier pieces of wallpaper and checked plastic tablecloths (either real and framed, or presented on canvas). With this work he interpreted Soviet mass products as a "media distributed" geometry, criticizing both the fetishism of the original (in abstract art) and the totality of the copy (in official Soviet art).

THE NEST

The peculiarity of Eastern European art is that it is inseparable from its specific conditions concerning space. This created special events and led to the formation of unnoticed spaces, ones that also modeled the existence of a unique art behavior, a kind of imaginary form of human life. The most energetic witness to this phenomenon in the arts which unfortunately remained unnoticed by the critics was the Moscow group The Nest (M. Roshal, V. Skersis, N. Donskoy), which appeared in the mid-70s at the beginning of Russian conceptualism.

MUKHOMORS

One of the self-sufficient and underestimated developments that preceded similar initiatives in international art was the Metro action demonstrated by the Mukhomors group in 1978. They decided to enter the "underground world" and live there as long as possible. They tried to psychologically assimilate the space of the Moscow Metro as a living space and at the same time to recognize it as a space of socialist mythology.

F. INFANTE

LINE OF MOSCOW CONCEPTUALISM

L. RUBINSTEIN

MEDICAL HERMENEUTICS

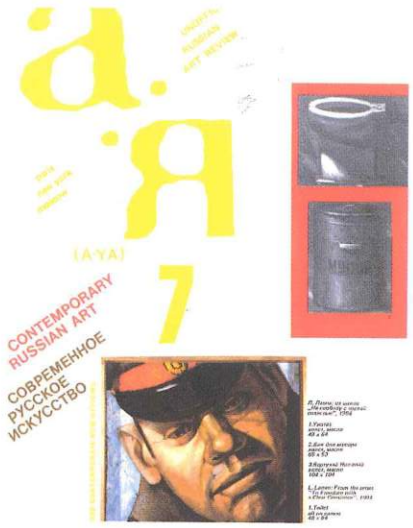
LINE OF SOTS-ART

COLLECTIVE ACTIONS

I. KABAKOV

MOSCOW CONCEPTUALISM

K. ZVEZDOCHETOV

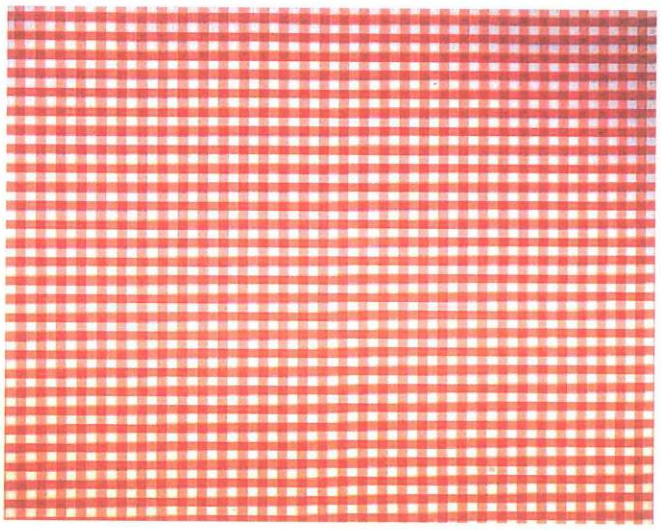


A/YA MAGAZINE 1979 - 1986
COVER OF ISSUE NO. 7
1979

APTART - SERIES OF EVENTS IN PRIVATE APARTMENTS 1981
PHOTO OF PARTICIPANTS
1982

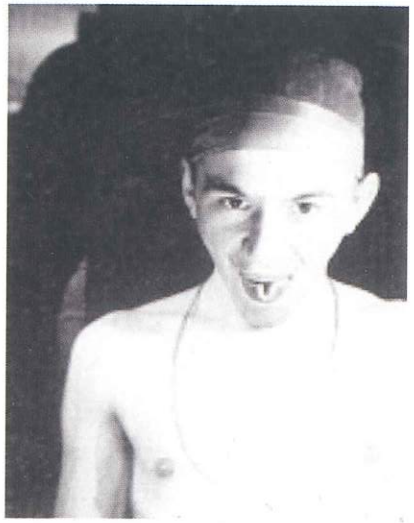
EXHIBITION AT BOLSHOI SUKHAREVSKY PEREULOK
PHOTO OF LEONID SOKOV'S INSTALLATION
1976

DMITRI PRIGOV 1940, MOSCOW
PERFORMANCES 1980s-1990s



MIKHAIL CHERNYSHEV 1945 MOSCOW
GEOMETRY 158 X 200
OIL ON CANVAS, 158 X 200 CM. 1962

THE NEST 1975 - 1979
THE NEST
PERFORMANCE, 1975



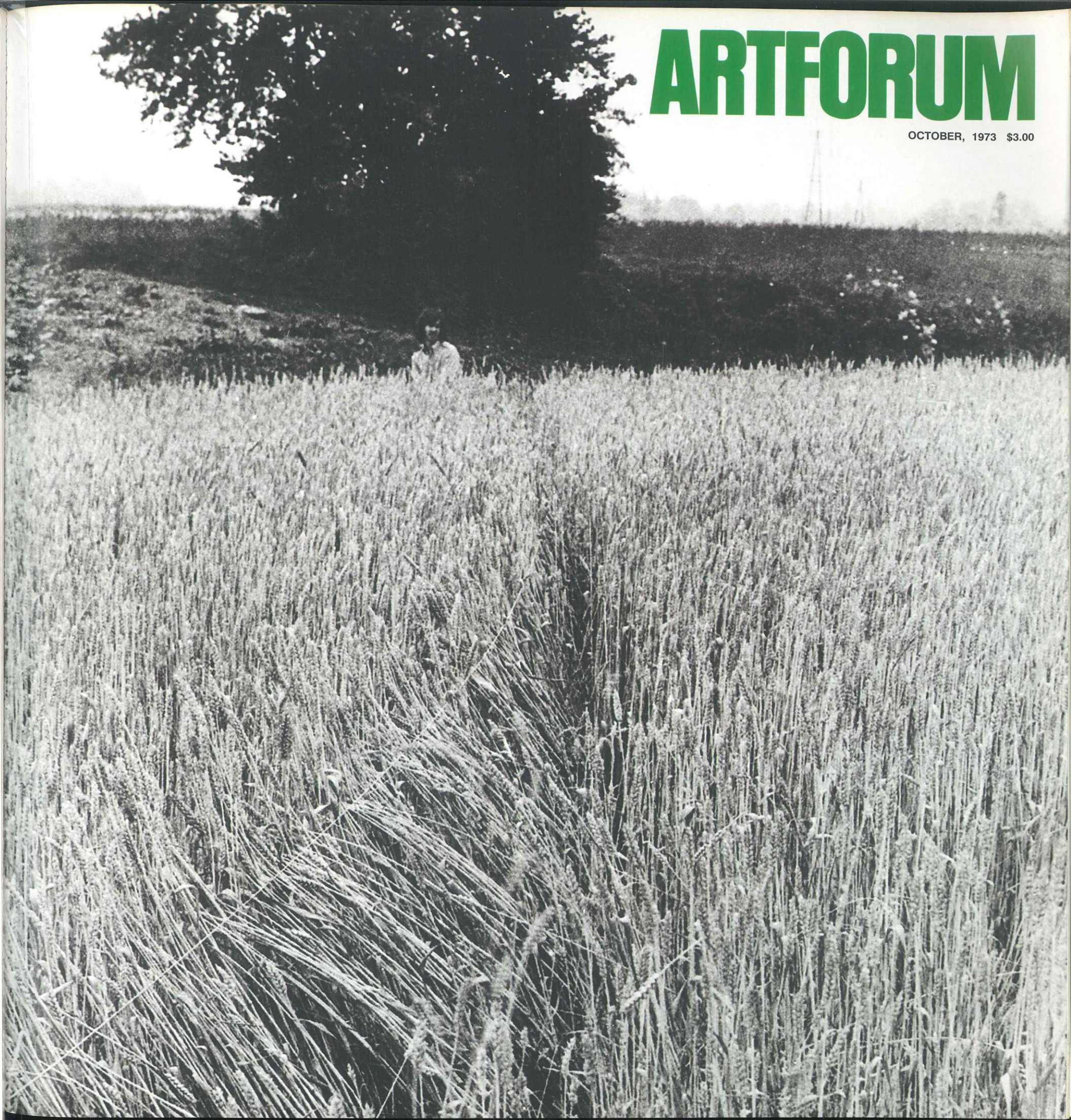
MUKHOMORS 1978
METRO
ACTION IN MOSCOW METRO, 1978

CONCEPTUAL SEMINAR
PHOTO OF PARTICIPANTS
1978 - 1985

GROUP OHO 1966 - 1971: **MILENKO MATANOVIČ** 1947, LJUBLJANA
WHEAT AND ROPE
PHOTOGRAPHY OF THE ACTION, 1969
MUSEUM OF MODERN ART LJUBLJANA

ARTFORUM

OCTOBER, 1973 $3.00



NSK

G. GROZDANIĆ

M. NAVAKAS

J. MIKENAS

PETRAS REPSYS

The Vilnius series of prints and medals, which Repsys made between 1986 and 1992, were devoted to the memory of Lithuanian historical battles, important personalities and historical towns and show a new tendency towards classicism. His huge and rather complicated composition in Vilnius University, The Seasons, disclosed Repsys' monumental concept integrating his country's perceptions of the archaic world, his immense knowledge of mythology and his philosophical principles.

VLADAS VILDZIUNAS

Vildziunas` style was formed under the influence of French Neo-Classicism and the national folk art tradition. In his search for a "transformation" of old sculpture forms, the artist analyzed the methods of classical Modernists (H. Moore, J. Lipchitz). In the late 1960s the heroes of socialist labor and the figures of soldiers-liberators gave way to national heroes romanticized in a Vildziunian style. Artists, sculptors and cultural figures of various generations who disapproved of the Soviet regime used to gather in his house to study his hidden collection of books, photographs and films documenting contemporary Lithuanian and international art.

RAŠA TODOSIJEVIĆ

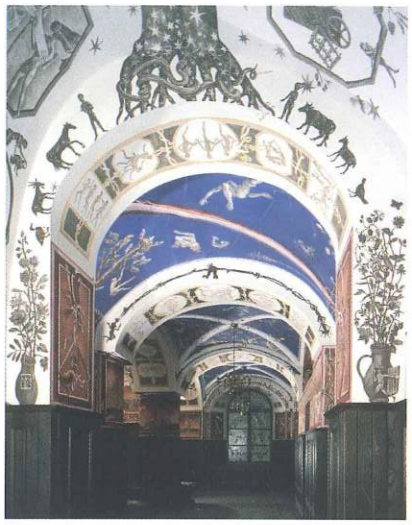
The performance Was Ist Kunst, Marinela Koželj? exposed a frontally seated female figure who became an object of "investigation" and abuse by the artist, who repeatedly shouted: Was ist Kunst?. A close- up of Koželj's face in the video document enhances the effects of intimidation and arrogance, and the very duration of this video makes the performance arduous for the viewer also, due to the traumatic "real-time" transmission of the event. Was Ist Kunst, Marinela Koželj? is the key piece of Todosijević`s Was ist Kunst? performances in which he was the first to break with a certain sense of pathos encapsulating the New Art Practice in Yugoslavia. Ideological disillusionment was the fuel for the edgy and challenging works that brought him into the 1980s, a disillusionment reaching its peak in the early 1990s with Gott liebt die Serben series. The Was ist Kunst? series could be understood as an ideological pre-figuration of this series, but had more influence on the art projects of NSK in Slovenia then it had on the Belgrade art scene in the 80s.

WANDA MIHULEAC

Mihuleac made the transition between the first and the second generation of Romanian conceptualists by working her way through several topical themes, and also by alternately using all kind of old and new techniques, from printing, sculpture and artists' books to photography, film, video, performances, and installations. Through her art practice and her curatorial initiatives she has played a considerable role in promoting theoretical trends (mainly deriving from semiotics) and media new to the local visual culture, thus positioning herself as one of the most active mentors for the generation that entered the scene in the 80s.

RICARDAS POVILAS VAITEKUNAS

The time Lithuanian artist R.P. Vaitekunas spent at a mental hospital between 1967 and 1975 had a considerable influence on his work and ideological aspirations, disclosing some of the peculiarities of his artistic nature and emotional attitude: a tendency to associate, symbolize and anthropomorphize motifs - often consisting of several layers (cultural, personal, family life, historical, etc.) - and to abstract them to the level of an iconic trace. His landscapes of the mid-80s show a laconic separation of the sky-earth planes, both in brightness and in coloring. His painting technique - drawing with the other end of the brush, and pressing it into fairly thick coats of paint - seems to emphasize the idea of the domination of a painterly interpretation of the motif.



PETRAS REPSYS 1940, SIAULIAI
THE SEASONS
FRESCOS, VILNIUS UNIVERSITY, 1977-1985

RICARDAS POVILAS VAITEKUNAS 1940, KAUNAS
THE MEADOW IN PAZAISLIS
OIL ON CANVAS, 73 X 92 CM, 1978

RAŠA TODOSIJEVIĆ 1945, BELGRADE
WAS IST KUNST, MARINELA KOŽELJ?
PERFORMANCE, 1976

VLADAS VILDZIUNAS 1932, DABUZIAI
THREE KINGS
BOILED COPPER TIN, H. 500 CM, 1967-1968

WANDA MIHULEAC 1946, BUCHAREST
CAIN, LE BIEN-AIME
PERFORMANCE, PARIS, 1990

In all his performances the nude or partly clothed artist seemed to touch upon two different realms: the politico-historical reality of Poland, and the problem of an artist involved in history and responsible for the shape of reality, both in the past and the future - the artist-prophet, in other words. Bereś consciously referred to the grand narratives of Polish culture using their authority in his confrontation with the authority usurped by the Communists. The body, which was the main medium of the artist's expression and the realm of his constructed ideology, paradoxically underwent a kind of "dissembodiment," being at the same time a symbol of authority and, as in the mystical Christian tradition, an expression of the "spirit."

JERZY BEREŚ

VINCAS KISARAUSKAS

Lithuanian artist Vincas Kisarauskas has called himself a constructive expressionist and integrated various reflections on European art - elements of Byzantine art, aspirations of Romanticism, the experience of Cubism and abstraction as well as elements of pop art - into his painting. His imagination was fired by Greek myths, ancient literature, the Old and New Testament, medieval legends, as well as the phenomena of the modern epoch - photography, television, film, modern theatre and their subjects. His thinking was governed by an imagined "hero" who tried to stand up against the vortices of the insoluble contradictions and tragedies of human existence: solitude, fate and death.

VITALY KOMAR, ALEXANDER MELAMID

J. MIKENAS

ANTANAS GUDAITIS

J. MIKENAS

Antanas Gudaitis' body of work links Lithuanian pre-war modern art and post-war art. His studies in Paris between 1929 and 1932 encouraged him to merge the expressive and classic tendencies of the period, giving priority to painterly aspects - color and texture. Gudaitis' work experienced a great regenerative period in the late 1950s - its plastic media acquired more contrasting colorism and textural expression, as well as a vital monumentality and polysemy. The recurrent images of female figure, the bird and the horse in the works of that period seem to appear as abstracted plastic icons, having both symbolic and formal significance.

Post-Art (1973) was one of the first projects of the duo Vitaly Komar and Alexander Melamid, conceptualists and inventors of the Sots-Art movement in Moscow in 1972. Their hand-painted copies of 20th century art masterpieces (Warhol's "Campbell Soup" and others) looked as if they had been retrieved from some museum with signs of severe misuse - the works revealed smudges, dirt, or were even partly burned. In this project as in many others, Komar and Melamid anticipated not just 1980s art with its critique of originality, but also the later questioning of all Modernist assumptions, including the opposition of the copy and the original.

In We Buy and Sell Souls, the project they succeeded to medialize in their first years in New York, Komar and Melamid "purchased", issuing certificates, many American souls, among them the soul of Andy Warhol. The project addressed both American consumerism and Russian spirituality, making an ironical reversal questioning and challenging the art market's totality by creating fictitious spaces of resistance to it.

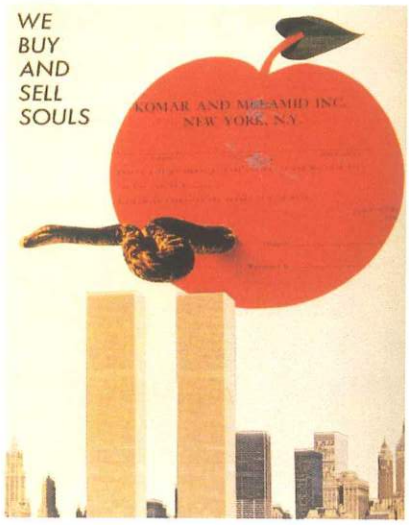
On 14 November in 1979, Komar and Melamid, who recently emigrated from the USSR to Israel, sent a telegram to Ayatolla Khomeini with the following text: "We Komar and Melamid take the responsibility for the earthquake in Iran on 14 November, 1979 which is a response to the taking of American hostages in Teheran". Here, Komar and Melamid are opposing the Modernist understanding of art as destruction to the understanding of art as documentation that belongs to the end of the 20th century: art as meta-action, not a real one.

A. STANKOVSKI

ANTANAS GUDAITIS 1904, ŠIAULIUOSE -1989, VILNIUS
THE PRODIGAL SON
STUDY I, OIL ON CANVAS, 92 X 64,5 CM, 1971

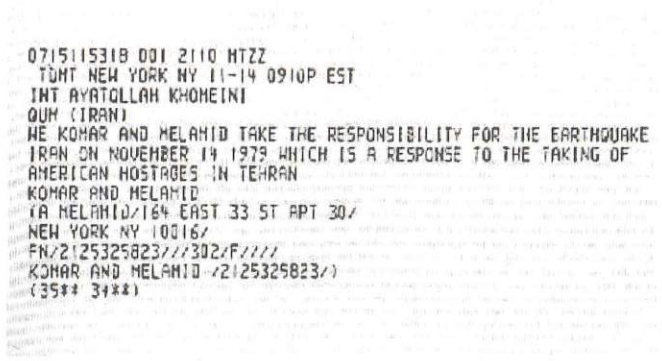
JERZY BEREŚ 1930, SLAWKÓW
ARTIST'S MONUMENT
PERFORMANCE, WARCINO-KĘPICE, 1978

VITALY KOMAR 1943, MOSCOW, **ALEXANDER MELAMID** 1945, MOSCOW
POST-ART #1 (WARHOL)
OIL ON CANVAS, 105 X 105 CM, 1973



VITALY KOMAR 1943, MOSCOW,
ALEXANDER MELAMID 1945, MOSCOW
WE BUY AND SELL SOULS
POSTER, PHOTO OFFSET, CA. 70 X 50 CM, 1978

VINCAS KISARAUSKAS 1934 -1988
FOUR SELF-PORTRAITS WITH FOUR OBSERVERS
OIL ON CARDBOARD, 87 X 122 CM, 1972



0715115318 001 2110 MTZZ
TDMT NEW YORK NY 11-14 0910P EST
INT AYATOLLAH KHOMEINI
QUM (IRAN)
WE KOMAR AND MELAMID TAKE THE RESPONSIBILITY FOR THE EARTHQUAKE
IRAN ON NOVEMBER 14 1979 WHICH IS A RESPONSE TO THE TAKING OF
AMERICAN HOSTAGES IN TEHRAN
KOMAR AND MELAMID
(A MELAMID/164 EAST 33 ST APT 30/
NEW YORK NY 10016/
FN/2125325823///302/F////
KOMAR AND MELAMID /2125325823/)
(35** 34**)

VITALY KOMAR 1943, MOSCOW, **ALEXANDER MELAMID** 1945, MOSCOW
TELEGRAM
1979

VITALY KOMAR 1943, MOSCOW, **ALEXANDER MELAMID** 1945, MOSCOW
POST-ART #1 (WARHOL)
OIL ON CANVAS, 105 X 105 CM, 1973

ARTFORUM

OCTOBER 1974 $3.00

G. TRBULJAK

S. KRANTZ

S. IVEKOVIĆ

ANONYMOUS AUTHOR

Between 1968 and 1971 Dimitrijević and Trbuljak (under the name of The Pensioner Tihomir Simčić) worked intensively on a joint project of urban interventions, creating various situations with the involvement of passers-by. In actively breaking down the division between the author and the public, their work may find a literary counterpart in Barthes' theory on the abolishment of the author, also in his critique of authorial authority.

THE PENSIONER TIHOMIR SIMČIĆ

ANONYMOUS AUTHORSHIP

During the night of January 11, 1968 a group, later called The Red Peristil group, painted the main square of Diocletian's Palace red. Because of the assumed political context of the act, its authors were hunted for days and also attacked in most of the newspapers. Only a few years later, after the show Possibilities 71, urban interventions such as Red Peristil were considered an art genre in Croatia (and Yugoslavia).

RED PERISTIL GROUP

GROUP ZERO

B. DIMITRIJEVIĆ

Gjergo was one of the most important figures closely connected to the only liberal movement in Albanian culture between 1970 and 1973, when artists tried to abandon the strict Socialist Realist ideological cage in favor of more thorough formal research. His work The Epic of the Morning Stars (1971) became not only the protagonist of a new hope, but also a tragic example of the delusion that followed.

EDISON GJERGO

JOZEF JANKOVIČ

Through his experiments with structural graphics and drawings, objects and assemblages as well as by working with different combinations of materials and techniques from wood, metal, and plaster to polyester and textile, Janković formed his peculiar figuration, approaching the human figure as fragmented - an estranged, emptied creature without integrity. After 1968 he created a series of drawings for his unfeasible projects of imaginary humanoid architecture with an ironical and utopian tinge, ridiculing the system and its representatives. Since 1973 he has devoted himself intensively to computer graphics, being one of the first among the artists in Slovakia.

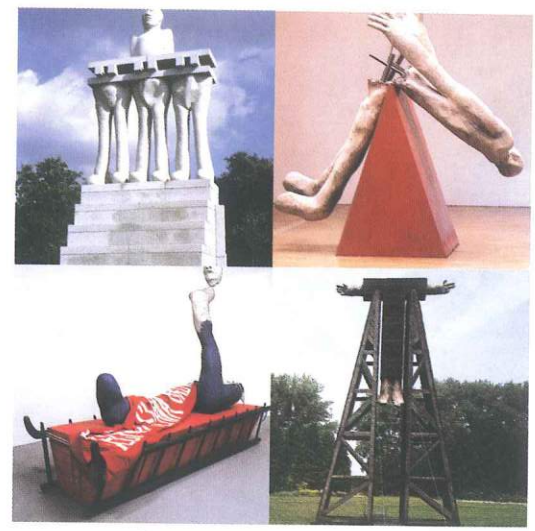
SIMON ŠEMOV (WITH N. FIDANOVSKI)

Since the beginning of his career in the early 1960s two common threads can be discerned in Šemov's artistic credo: his obsession with nature and an open structure of experimentation. The intertwining of such distinctive concepts resulted in the first non-institutional art projects ever carried out in Macedonia. From 1973 to 1985 the artist initiated a kind of escapism from art institutions, realizing a lot of interventions important in their open collaborative structure. They took place both in nature and in the cities of Skopje, Prilep and Strumica.

THE PENSIONER TIHOMIR SIMČIĆ 1968 - 1971
BRACO DIMITRIJEVIĆ 1948. SARAJEVO, GORAN TRBULJAK 1948. VARAŽDIN
THE PAINTING OF K. KLIKA
URBAN INTERVENTION, ZAGREB

EDISON GJERGO 1939, TIRANA - 1989, TIRANA
THE EPIC OF THE MORNING STARS
OIL ON CANVAS, 181 X 191 CM, 1972

RED PERISTIL GROUP 1968
PAVE DULČIĆ, RADOVAN KOGELJ, DENA DOKIĆ AND SLAVEN ŠUMIĆ
RED PERISTIL
URBAN INTERVENTION, SPLIT, 1968



JOZEF JANKOVIČ 1937, BRATISLAVA
SPIDER WEB
MIXED MEDIA, 1969

SIMON ŠEMOV 1941, KAVADARCI, **N. FIDANOVSKI**
A TOTEM
INSTALLATION, LAKE LOKUV, 50 X 60 M, 1973

B. SZOMBATHY

J. SUGÁR

Böröcz and Révész both studied painting at the Hungarian Academy of Fine Arts and were at the same time members of the Indigo group. They constructed a kind of narrativity in their painting which had no real tradition in Hungary. Perhaps as an extension of that they developed a special style of performance in which they analyzed one topic, in various, and quite different ways, in a theater-like environment, constructing a dreamlike absurd narrativity with a series of actions.

M. ERDÉLY

ANDRÁS BÖRÖCZ, LÁSZLÓ L. RÉVÉSZ

LAJOS KASSÁK

The leading figure of the Hungarian avant-garde of 1910, Kassák was a poet, writer, editor, publisher, and activist. He worked in many areas of visual art, from typography to painted reliefs. Mainly, though, he made prints, collages and paintings which belonged to the hard core of the European avant-garde. He became a symbol of purity for the younger generation of Hungarian artists.

Koller's breakthrough was the manifesto Anti-happening A System of Subjective Objectivity (1965) which rejected the theatricality of the happening and "the directing of artistic actions." (Rusnáková) Koller carried out simple activities and documented them besides other everyday activities like sport events (Tennis, 1968, Ping-pong club J+K, 1970). In the 70s "he developed as part of his individual mythology various ironic interpretations coded under the abbreviation U.F.O. (Universal Futurist Operations). They were reactions to political, social and cultural situations and have the form of "text cards" or photographically documented actions." (*from Ausgeträumt catalogue*)

Jovánovics studied sculpting and in 1968 initiated the Iparterv Exhibition in Budapest, which became the landmark exhibition of a generation, and where he presented his Lying Figure (1969). The white plaster cast of a man lying on a red plastic foil represented something - minimalism, pop-art and conceptualism in a very original way - then completely different from the current contemporary attitude in Hungary.

GYÖRGY JOVÁNOVICS

M. ERDÉLY

I. TOŠEVSKI

JULIUS KOLLER

P. RÓNAI

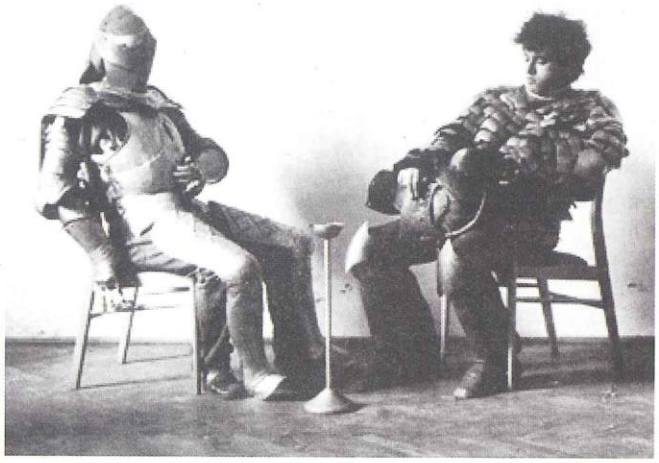
Filko has been considered a radical iconoclast who understands creative activity as intellectual probing and constant searching. His work started out of conceptual thinking and since the 1960s he has developed his own "psycho phil(k)osophy" to articulate his "context-art." Filko has worked with diverse media, creating concepts, objects and assemblages (the Altar Cycle) and in 1966 he started to work on his first environments, using mirrors on the floor, slide projections and other integrated audio-visual effects.

STANO FILKO

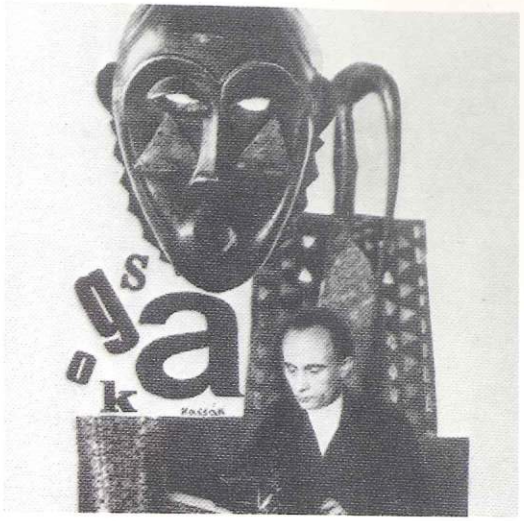
TOMO ŠIJAK

The series of works called Musandras and Neomusandras, which Šijak created and exhibited during the sixties and seventies, can be considered the first urban art objects with a conceptual and contextual background ever conceived in Macedonia. Originally imagined as three-dimensional constructions of glass painted variously in several layers, sometimes with mirrors or other elements put inside, these objects combined cultural and environmental heritage and knowledge with the most contemporary innovative patents from the period. In contrast to the sacral nature of the icon, they were urban metaphors dealing with the necessity to aesthetize everyday life.

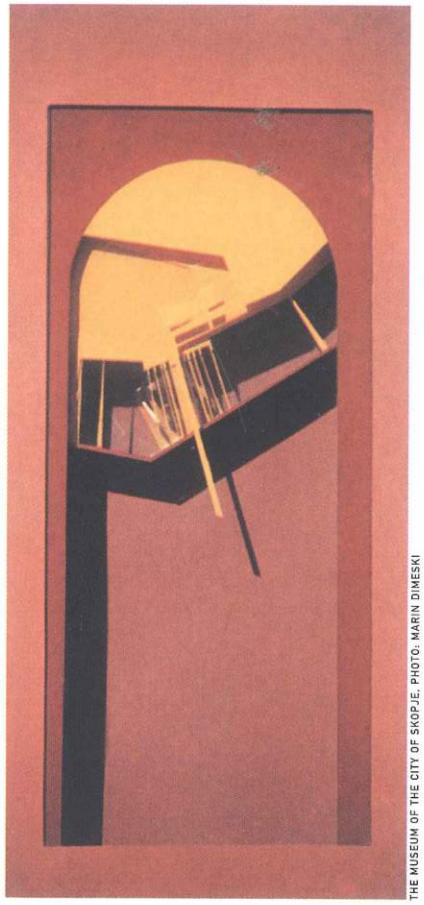
JULIUS KOLLER 1939, PIEŠTANY
QUESTION MARK, FROM THE ANTI-PICTURE SERIES
LATEX ON FREE TEXTILE, 95 X 89 CM, 1969



ANDRÁS BÖRÖCZ 1956, BUDAPEST, **LÁSZLÓ L. RÉVÉSZ** 1957, BUDAPEST
JUBILEE
PERFORMANCE, 1982

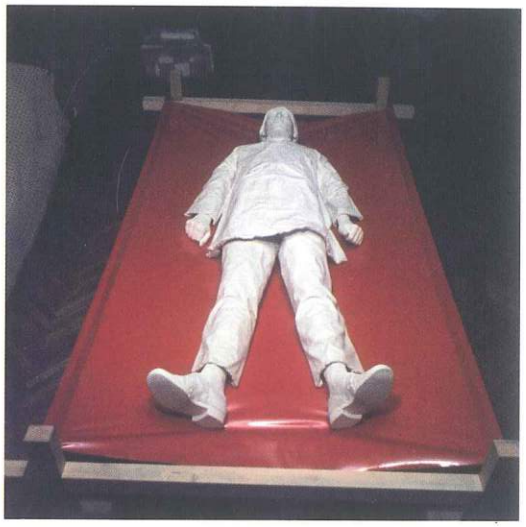


LAJOS KASSÁK 1887, ÉRSEKÚJVÁR - 1967, BUDAPEST
SELF-PORTRAIT MONTAGE
COLLAGE ON PAPER, 37 X 28,4 CM, 1964



THE MUSEUM OF THE CITY OF SKOPJE, PHOTO: MARIN DIMESKI

TOMO ŠIJAK 1930, KOSOVO POLJE - 1999
NEOMUSANDRA
PLYWOOD, PANEL, GLASS, SHEET METAL, 85 X 39 X 16 CM
1977



GYÖRGY JOVÁNOVICS 1939, BUDAPEST
LYING FIGURE
PLASTER, WOOD, METAL, LIFE-SIZE, 1969

STANO FILKO 1937, BRATISLAVA
CATHEDRAL OF HUMANISM
ENVIRONMENT, 400 X 500 X 300 CM, 1967-68

CONCEPTUAL SEMINAR
U. SOOSTER
G. TRBULJAK
AIYA MAGAZINE
APTART
THE NEST
ILLUSTRATIONS 60s-70s
SUKHAREVSKY EXHIBITION
CONCEPTUAL SEMINAR
MUKHOMOR
V. LEWANDOWSKY
A. STANKOVSKI
G. GROZDANIĆ
M. HERMENEUTICS
J. SUGAR
I. KABAKOV, V. TARASOV

Collective Actions is the most important performance group in Russian art. During their actions the viewers (usually friends) were invited to take part in "situations" that were unclear to them. These participants were supposed to wallow in a state of confusion and suspension defined as "empty action." The group produced not just performances or actions but a lot of documentation, which included photographs, transcripts of discussions, and theoretical essays that were collected in several volumes called Trips Out Of The City from 1980.

COLLECTIVE ACTIONS

S. BERTALAN

BÖRÖCZ / RÉVÉSZ

Considered by many the most important Hungarian artist of the second half of the 20th century, Erdély influenced most of his contemporaries in various ways. As a filmmaker, poet, writer, conceptual artist and painter he charted an unprecedented course from a strictly poetical/scientific, interdisciplinary conceptualism to the most innovative, post-informel painting. He also created the new category of cognitive film, a step beyond experimental film. In the deepest stagnation of the Hungarian mid-70s he started a unique activity, a creativity course for young people, which later became the Indigo group. His contribution to the retrospective of the legendary Iparterv show in 1980 was a diagram that showed the proportionment of his ideas and their realizations in time.

MIKLÓS ERDÉLY

LEV RUBINSTEIN

MOSCOW CONCEPTUALISM

In 1974 Lev Rubinstein began writing minimalist poetry on cards, that he would read out aloud one by one in performances. The Event (1980) consists of twenty cards with phrases describing reactions to an approaching event that remains unnamed. Russian minimalism was based on a principle which can be compared to the old theological notion of "apophasis" - the prohibition against describing the sacred with positive notions, restricting oneself to negative enunciations.

MANGELOS

ILYA KABAKOV

Sitting-In-The-Closet Primakov is one of Ten Characters, a series of albums (1972-1975) consisting of separate sheets with watercolor drawings, each telling the story of an eccentric person with bizarre hobbies. It is of particular significance in the context of conceptual art's withdrawal from visuality. Being unable to perceive images, Primakov has to see through words and conversations.

RETROAVANTGARDE

GYULA PAUER

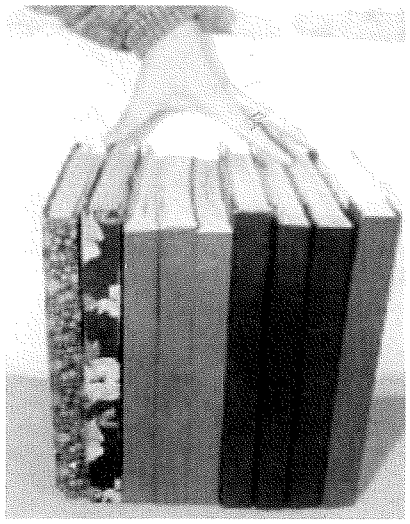
Pauer started as a sculptor with no academic background and worked as a decorator and later as a stage designer. In parallel with this activity he developed the concept of Pseudo-Art, both as a creative principle and as a technical method. In 1978 he created A Forest of Demonstrating Signs, 131 signs similar to those used by protesters at demonstrations, all of them planted on 400 square meters of ground in Nagyatád, Hungary. The signs contained rather poetic and cryptic slogans and inscriptions. The installation was quickly destroyed by the authorities.

G. JOVANOVICS

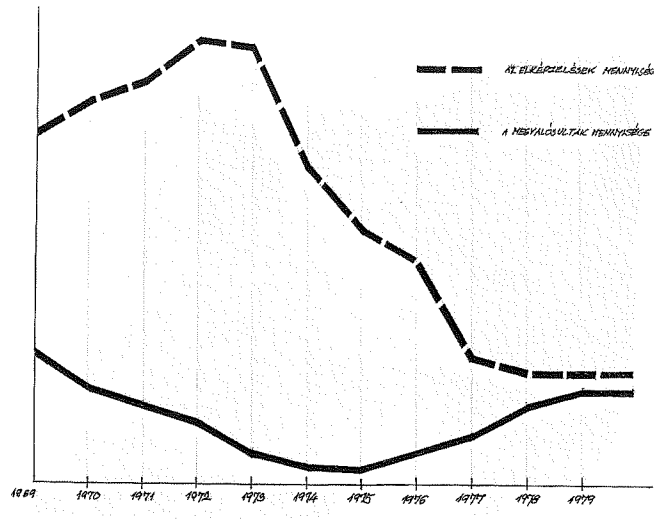
PENSIONER SIMČIĆ

BRACO DIMITRIJEVIĆ

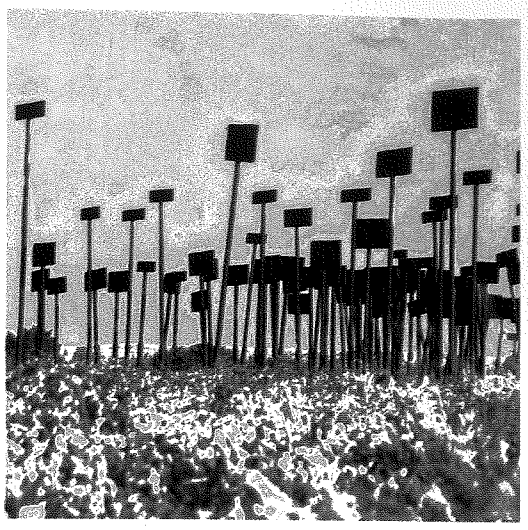
Braco Dimitrijević's body of work ranges from his first noteworthy portraits of casual passers-by, which were displayed in public locations in Zagreb, Paris, and New York, to installations collectively entitled Triptychos Post Historicus. He is a classic representative of the New Art Practice in Yugoslavia and the main issue in his work has been the re-examination of valid social norms in forming a relationship between the artist and spectator, the artistic and the non-artistic.



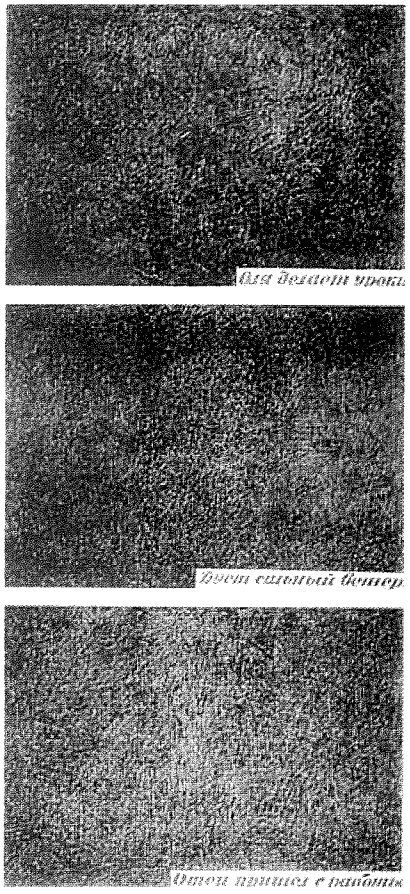
COLLECTIVE ACTIONS 1979
ANDREI MONASTYRSKI (1947, PETSAME), NIKOLAJ PANITKOV (1952, VIENNA), NIKITA ALEXEEV (1953, MOSCOW) AND GEORGI KIZEVALTER (1950, MOSCOW), LATER JOINED BY IGOR MAKAREVICH (1943, TBILISI), ELENA ELAGINA (1948, MOSCOW), SERGEJ ROMASHKO (1952, MOSCOW) AND SABINE HAENSGEN (1955, DÜSSELDORF)
TRIPS OUT OF THE CITY
SELF-PUBLISHED VOLUMES OF DOCUMENTATION FROM THE 1980s



MIKLÓS ERDÉLY 1928, BUDAPEST - 1986, BUDAPEST
THE PROPORTIONMENT OF IDEAS AND THEIR REALIZATION
DIAGRAM, INK ON PAPER, 21 X 29 CM, 1979



GYULA PAUER 1941, BUDAPEST
A FOREST OF DEMONSTRATING SIGNS
131 WOODEN SIGNS WITH INSCRIPTIONS, 1978



ILYA KABAKOV 1933, DNEPROPETROVSK
PRIMAKOV-SITTING-IN-THE-CLOSET
SHEETS FROM THE ALBUM, INK AND COLORED PENCIL ON PAPER, 51,5 X 35 CM EACH, 1972

PHOTO FROM TRANSPONANSE MAGAZINE #2, YEJSK 1983

LEV RUBINSTEIN 1974, MOSCOW
CARD INDEX
OBJECT (CARDS IN A BOX), EACH CARD CA. 7 X 12 CM, 1974

BRAĆO DIMITRIJEVIĆ 1948, SARAJEVO
CASUAL PASSERS-BY I MET AT 1.15 PM, 4.23 PM, 6.11 PM, ZAGREB, 1971
INTERVENTION, ZAGREB, 1971

IRWIN

LAIBACH

Laibach appeared in the context of the Slovenian / Yugoslavian punk movement in the early 80s. In contrast to standard musical performances, Laibach publicly staged the phantasmic structure of totalitarian power in all its ambiguity, and with all the incognizant moments of obscenity that the power structure needs constantly to conceal in order to reproduce itself. A documentary realized by TV Slovenia in 1983 was made with the sole intention of discrediting Laibach and to presenting it, as was propagated by the mass media at that time, as a fascistic enterprise. This documentary instead resulted in an exceptionally well staged visual presentation by Laibach, in which the editing, lighting and camera moves unconsciously transformed the group apparition into a powerful dramaturgical noir performance.

RETROAVANTGARDE

VSSD

Work of the V.S.S.D. group represented one of the most original and complex achievements of Slovene art in the 1980s and 90s. The group produced so-called "space paintings", total works of art surfeited with interwoven images which endlessly appeared and disappeared again, constantly transforming and mirroring each other. The observer`s view became decentralized and deconcentrated, as the visual world seemed to be an endless anamorphosis which has lost the original, "proper" image. One important part of the group's work were dense texts combining theory, poetry and different allusions thus somehow similar to the space-paintings themselves.

K. MALEVICH

NSK

M.GRŽINIĆ & A. ŠMID

THE LJUBLJANA ALTERNATIVE OR SUBCULTURAL MOVEMENT

The subcultural movement that arose in Ljubljana within the Student Cultural Center (known as ŠKUC), in the 1980s was a manifestation of an exceptional underground collision of art, culture and politics. The most significant strategy of the movement was not to find alternatives to the Communist system, but within it. In this way, the Ljubljana alternative movement clearly shows a deeper change in the actions of the underground movements of Europe, and more specifically, in Eastern Europe. Its theoretical framework was re-articulated by the Lacanian psychoanalytical discourse, most notably through the work of theoretician Slavoj Žižek.

METELKOVA

Since 1991 the former army barracks complex called Metelkova has developed into the center of the new underground generation of activists, artists and independent groups. The complex was squated in 1991 (after the Ljubljana City Council decided not to give the space to artists) and became a city within a city, an in-between zone that has demonstrated the radical changes taking place in the city's needs and functions. Metelkova can be a useful paradigm in the context of the Slovenian cultural policy in general and also in analyzing the methods, political decisions and actions of the city administration concerning the relationships between the project and the different, artistic, cultural, political and social structures (institutions, associations and media) in Slovenia.

MARKO PELJHAN

Peljhan is interested in the social use and functions of the new technologies, especially in the issues of communication, observing, telemetry and control. In his projects he discloses the social role and function of such technologies and proposes alternative uses for them. He tries to inform us about the strategies of political, economic, and military power and of the way this power exploits technologies; but he also tries to stimulate us to an effective resistance to this power. But on the other hand his works remain poetic, with complex structures, a continuation of the tradition of the utopian avant-garde works of the 20th century.

DRAGAN ŽIVADINOV

On December 15, 1999, Dragan Živadinov's Cosmokinetic Cabinet Noordung Theatre performed Biomechanics NOORDUNG in a Russian IL-76MDK cosmonaut training aircraft, which was operated by the Yuri Gagarin Cosmonaut Training Center, based in Star City just outside Moscow, at an altitude of 6,660 meters. Biomechanics Noordung was staged in zero gravity, researching the revolutionary changes which take place in the human body in a situation of weightlessness. It analyzed contemporary theater and performance phenomena through - in relation to or in spite of - the plethora of new technological and electronic means which are now available.

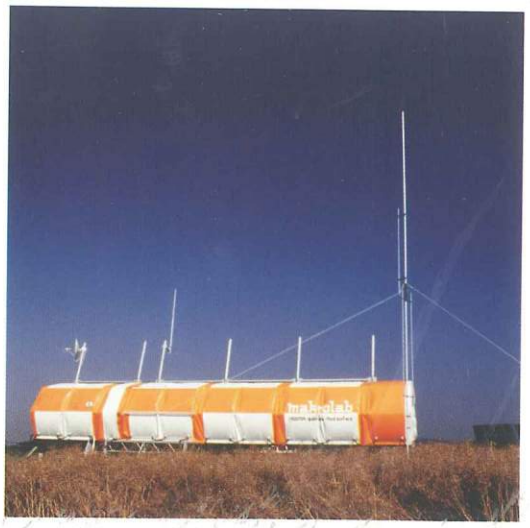
LAIBACH 1980, TRBOVLJE
LAIBACH INTERVIEW
STILL FROM THE VIDEO, 1983

THE LJUBLJANA ALTERNATIVE OR SUBCULTURAL MOVEMENT -THE LJUBLJANA LACAN SCHOOL- SLAVOJ ŽIŽEK
PORTRAIT OF SLAVOJ ŽIŽEK
VIDEO STILL FROM FILM *RETROAVANTGARDE*, BY GRŽINIĆ & ŠMID, 1997

V.S.S.D. GROUP / VEŠ, SLIKAR SVOJ DOLG - PAINTER DO YOU KNOW YOUR DUTY
1984 - 1995
ALEN OŽBOLT (1966, PTUJ), JANEZ JORDAN (1967, TRBOVLJE)
SPACE OF A PAINTING
SPACE PAINTING, MIXED MEDIA, 5 X 4,4 X 8,2 M, 1987, WORK DESTROYED

METELKOVA 1991
METELKOVA
DOCUMENTARY VIDEO, 1991, FILMED BY MIRKO SIMIĆ

DRAGAN ŽIVADINOV 1960, LJUBLJANA
BIOMECHANICS NOORDUNG
COSMOKINETIC CABINET NOORDUNG: BIOMECHANICS NOORDUNG, ATRACTOR: DRAGAN ŽIVADINOV, ARTEFACTS: DUNJA ZUPANČIČ, STAGE INSTRUMENTS: STAŠA ZUPANČIČ, ARHITECT: ANDRAŽ TORKAR
PROJECT ORGANISED AND COORDINATED BY PROJEKT ATOL FLIGHT OPERATIONS, 1999

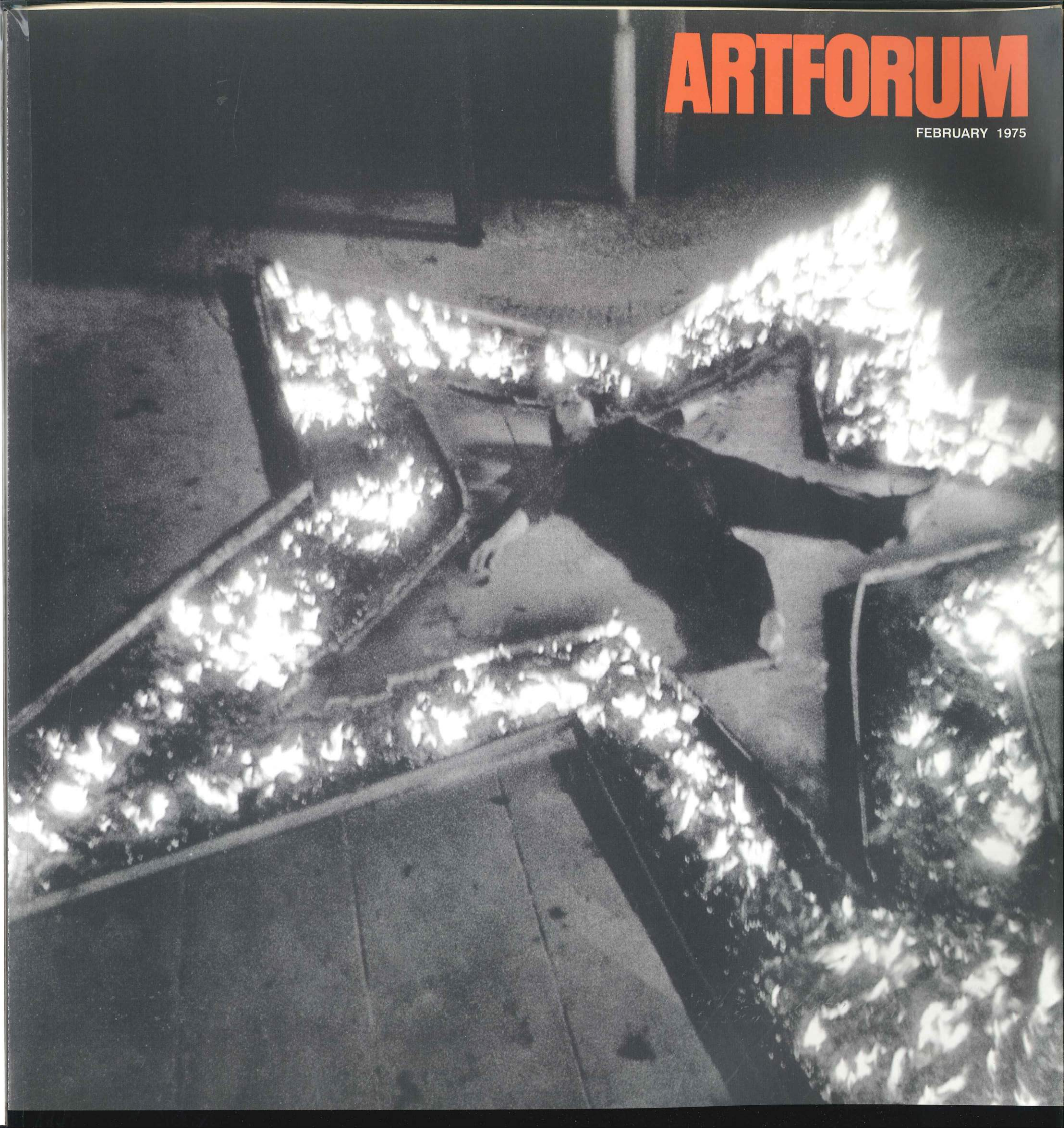


MARKO PELJHAN 1969, ŠEMPETER PRI NOVI GORICI
MAKROLAB
LONG-TERM RESEARCH PROJECT, 1997-2007

MARINA ABRAMOVIĆ 1946, BELGRADE
RHYTHM 5
PERFORMANCE, BELGRADE, 1974

ARTFORUM

FEBRUARY 1975



Gržinić and Šmid have been involved with video art since 1982, producing more than 30 video art projects, video and media installations, Internet sites, an interactive CD-Rom and a short film. In using documents and excerpts from books and magazines their video work On The Flies Of The Market Place (1999) raises the question of re-reading the European space. Using references to history, philosophy and the arts, the work elaborates on the idea of Eastern Europe as an indivisible reminder of all European atrocities.

MARINA GRŽINIĆ AINA ŠMID

The Irwin group started their work in the context of the lively multimedia activities of the so-called alternative scene of the 1980s and has become a central and highly influential phenomenon of Slovene art in the past few decades. The group has developed an intriguing and complex approach, highly original, although parallel in its intentions to the endeavors of contemporary (post)-conceptual and critical artists. There are three main guidelines in their work: the first is the idea of building one's own artistic position out of one's particular circumstances, the second is working in a collective and the third is the fundamental NSK working procedure, the retro-principle.

IRWIN

LAIBACH

RETROAVANTGARDE

LJUBLJANA ALTERNATIVE

KASIMIR MALEVICH (BELGRADE)

Fiction Reconstructed which was displayed in 2001 in Ljubljana's Škuc Gallery, and curated by Marina Gržinić, presented artefacts from three contemporary art collections: from The Last Futurist Exhibition by Kasimir Malevich (Belgrade), from The International Exhibition of Modern Art (the Armory Show) - both of which were already presented in Ljubljana in 1986 - and the Salon de Fleurus (New York) that was opened to the public in 1993 in a small apartment at 41 Spring Street in New York as the collection of modern art assembled by Leo and Gertrude Stein in Paris, in their apartment at Rue de Fleurus, in the beginning of the 20th century. Fiction Reconstructed elaborates on the so-called tactical position of the artist, who conceals his identity, the strategies of postmodern art, and the post-Socialist condition of art.

The NSK Moscow Embassy marked the beginning of Irwin's journey in the direction of the epistemological heritage of Eastern Europe meeting Western Europe. In this intermediate period, when the East is still the East, and only begins to acquire its problematic Western form, the question of the inner spiritual art and cultural structure, which has lived in it unrecognized for over a century, is of major importance. This was a process of mirroring and reflecting itself and its own Eastern position, in which the recycling of different histories is not directed towards the West, but to a reflection of its own, internal position and its own possibilities for creation.

MARJETICA POTRČ

Since the mid-80s Potrč has been a central figure in Slovene art. Her sculptures are complex; they involve the observer in an intense interactive relationship, a questioning of his or her established ideas about the self, object, body, space, and time. Gradually, however, she has become more and more interested in the issues of contemporary cities and urban planning, especially the contradictions between rational city plans and amorphous and uncontrolled urban structures, such as slums and shantytowns. Her works are based on many pieces of information, texts, experiences, fragments, images, and analyses which she uses to construct a personal, poetic meditation on the contemporary world.

ECLIPSE

Eclipse is a female duo from Ljubljana that exhibited publicly for the first time in 1999. Their projects in most cases are realized together with opening performances, and tend to question the erotic and the representational, the kitschy and the pornographic. The photographs from the series Pornorama 2001 question the representational system of naked bodies, with a reference to mythology and to computerized mass media imagery.

NSK

NSK was established in 1984 in Ljubljana and included the musical group Laibach, the visual arts group Irwin, the theater Sester Scipion Nasice (later re-named the Red Pilot Cosmokinetic Theater, which took the name of The Noordung Cosmokinetic Theater in the 1990s), the design group New Collectivism and The Department of Pure and Practical Philosophy. NSK proclaims itself to be an abstract social body situated in a very socio-political space which simultaneously represents a Western and an Eastern phenomenon. Using all the classic methods of the avant-garde (manifestos, collective performances, public provocations and interventions in politics), the NSK projects revealed a new cultural context and contributed to the rapid disintegration of the aesthetics and ethical standards of Communist and post-Communist culture and identity. It questioned and continues to question the representational models, the presentation and the circulation of artistic works in Slovenia, and more broadly in Eastern Europe.

D. ŽIVADINOV

J. SUGÁR

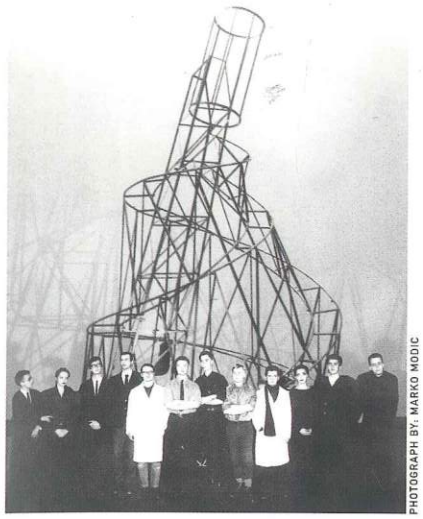
M. STILINOVIĆ

GROUP ZERO

R. TODOSIJEVIĆ

B. SZOMBATHY

INT. EXHIBITION



PHOTOGRAPH BY: MARKO MODIC

NEUE SLOWENISCHE KUNST / NSK 1984
GROUP PORTRAIT
1986

PHOTO BY: KINETIKON PICTURES

IRWIN 1983:
DUŠAN MANDIČ (1954, LJUBLJANA), MIRAN MOHAR (1958, NOVO MESTO), ANDREJ SAVSKI (1961, LJUBLJANA), ROMAN URANJEK (1961, TRBOVLJE), BORUT VOGELNIK (1959, RADOVLJICA)
BLACK SQUARE ON RED SQUARE IN COLLABORATION WITH KINETIKON PICTURES
EVENT ON THE OCCASION OF THE NSK EMBASSY MOSCOW, 1992

MARINA GRŽINIĆ 1958, RIJEKA **AINA ŠMID** 1957, LJUBLJANA
ON THE FLIES OF THE MARKET PLACE
VIDEO, 1999

IRWIN 1983:
DUŠAN MANDIČ (1954, LJUBLJANA), MIRAN MOHAR (1958, NOVO MESTO), ANDREJ SAVSKI (1961, LJUBLJANA), ROMAN URANJEK (1961, TRBOVLJE), BORUT VOGELNIK (1959, RADOVLJICA)
IRWIN LIVE
INSTALLATIONS, 5 X 3 M, 1996

KASIMIR MALEVICH, BELGRADE 1986
FICTION RECONSTRUCTED
1986 - 2001

MARJETICA POTRČ 1953, LJUBLJANA
EAST WAHDAT: UPGRADING PROGRAM, 1999
INSTALLATION, VARIOUS BUILDING MATERIALS, 340 X 235 X 140 CM

PHOTOGRAPH BY: RAJKO BIZJAK

ECLIPSE 1999: A FEMALE COUPLE BOTH BORN IN 1976, SLOVENIA
BLOOD IS SWEETER THAN HONEY,
FROM THE SERIES PORNORAMA
THE NUMBERS ON THE PHOTOGRAPH RELATE TO THE FOLLOWING ARTISTS: 1. JEFF KOONS; 2. DAVID CRONENBERG; 3. MADONNA; 4. MARINA ABRAMOVIĆ; 5. CHAPMAN BROTHERS; 6. RICHARD CLAYDERMAN; 7. JAN SAUDEK; 8. ANNIE SPRINKLE; 9. HELMUT NEWTON; 10. RON ATHEY; 11. PEDRO ALMODOVAR
DIGITAL PRINT, 2001

B. HEISIG

Rauch's work is rooted in the German Realist tradition. He pursues a characteristic, figurative pictorial language inspired by the inventions of the Dadaists (Max Ernst) as well as the Agitprop montages of Socialist Realism and which includes comic elements and the strategies of international painting. In mostly large-format compositions, his representational painting has become "a hybrid integrating a broad scope of elements taken from the construction kit of history. Two opposing artistic traditions of the second half of the 20th century are integral parts of this idiosyncratic visual order: East bloc figurative painting on the one hand and abstract painting of the Western variety on the other." (Th.Wagner).

NEO RAUCH

LUTZ DAMMBECK

In the 1970s and 80s Dammbeck worked on experimental films, performances, and collages. He started his Hercules Concept in 1982-83, developing a totally new genre in the GDR of multi-media performances, or "media collages", which were presented at the Bauhaus Dessau and other venues. In the Hercules Media Collage, which dealt with the aesthetics of fascism and Stalinism combining performance art, painting, dance, film and photography Dammbeck developed an allegory for his generation's desire for sensual experience.

In the 70s Okas produced about a dozen films, mostly recording the light-hearted happenings of his friends at Vääna beach. In 1974 he started a collection of photographs that record the abandoned architecture of Estonia and by now consists of over 1000 pictures. Using this material he published The Small Dictionary of Modern Architecture in 1995 which raises the question of values in modern architecture. His intaglio graphic work, exhibited since 1975, motivated the description of Okas' work in the context of conceptualism. After his period of major installations between 1989 and 1991 Okas decided to abandon his career as an artist and found a creative outlet in architecture.

JÜRI OKAS

Mattheuer is one of the best-known representatives of critical realism in the former GDR. As a leading representative of the Leipzig school his painting style combines elements of the Neue Sachlichkeit (New Objectivity) and of expressionism with surrealist inclinations. In 1985 Mattheuer's sculpture Der Jahrhundertschritt (The Step of the Century, 1984-85) was included in the 11th Bezirkskunstausstellung in the Museum of Fine Arts in Leipzig, where it soon became the sensational main focus. By combining the right-handed Hitler salute and the clenched Communist Rotfront-fist of the left hand, the sculpture depicts the 20th century's clash between fascism and socialism, here imprisoned in the same body.

B. HEISIG

WOLFGANG MATTHEUER

AUTOPERFORATIONSARTISTEN

Autoperforationsartisten were the only artists in the GDR dealing with performance or Body Art. Their work was about intermingling Fluxus, consensual theatrical acting, group concerts, scenic recitals, applied art and action art, in a more random manner resembling that of Neo-Dada, Body Art, open theater or living installation. Taking performance as nothing less than a therapeutic event, the Protestant rituals of the group reflected the masochistic culture of authoritarian obedience and Protestant discipline in the GDR. Concurrently with the first Beuys exhibition in the GDR in 1988, some of Autoperforationsartisten locked themselves for eleven days into the Eigen+Art Gallery in Leipzig and carried out an action entitled Allez! Arrest! which was a reaction to the official reception of Beuys in the GDR.

JAAN TOOMIK

Toomik developed his own, post-minimalist artistic code in the 1990s and since 1994 has mostly been using video as his main medium. Although not tied to any specific mythological or religious dogma, his work carries a strong mystical element. His video installations Way To Sao Paulo (1994), Dancing Home (1995), and Father And Son (1998) are driven by Toomik's despairing desire to give expression, through his bodily activities, to primeval conditions by repetitively using timeless symbols like water, fire, mirrors, and the sun .

JAROSŁAW KOZŁOWSKI

The co-founder of conceptual art in Poland in the seventies, Kozłowski, like the entire generation, avoided political declarations while defending the "autonomy" of his work. This paradigm changed only at the start of the eighties. Personal Files, shown first in The Hague in 1993, clearly revealed the relations between an individual and a system. Kozłowski developed a critical attitude towards institutions and towards the philosophical foundations created by the mechanisms of their administration.

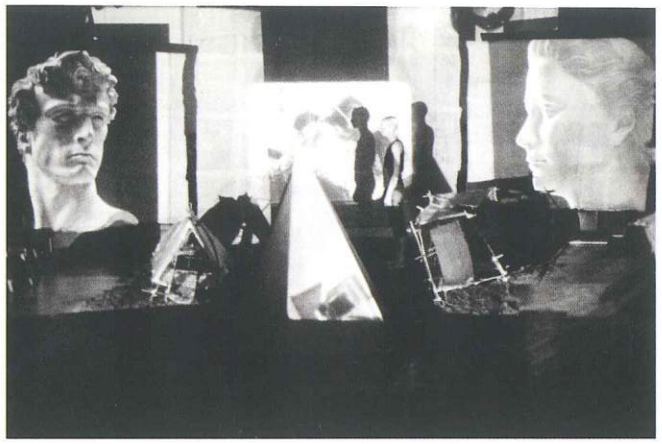
W. TÜBKE

VIA LEWANDOWSKY

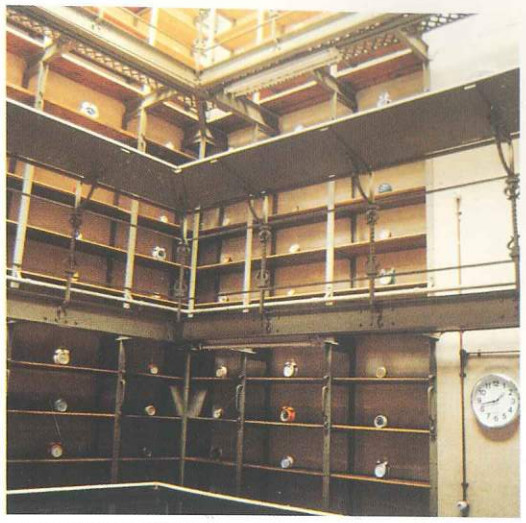
Lewandowsky's performances, drawings, objects, and installations are loaded with a bitter irony, a sense of suffering and a feeling of being unable to act. In the 1980s he introduced "reproductive painting" - not to be confused with the cliché images cribbed from mass media and fabricated by Pop art exponents in the 1960s. Lewandowsky discovers enigmatic and dreadful situations in banal and petty everyday bourgeois existence: he stages situations in which suicide, mortal accidents and unintentional death have taken place, reconstructing the deadly and sometimes absurd instruments responsible. The quick, mordant wit of all of Lewandowsky's metaphors strikes the viewer unexpectedly, and the surprise is all the more painful and lasting.

I. KABAKOV

AUTOPERFORATIONSARTISTEN 1985-1991
MICHA BRENDEL (1959, WEIDA), ELSE GABRIEL (1962, HALBERSTADT), VOLKER VIA LEWANDOWSKY (1963, DRESDEN) AND RAINER GÖRß (1960, NEUSTRELITZ).
ALLEZ! ARREST!
11-DAY ACTION: 27 MARCH - 7 APRIL 1988, PHOTOGRAPH
GALLERY EIGEN + ART, LEIPZIG

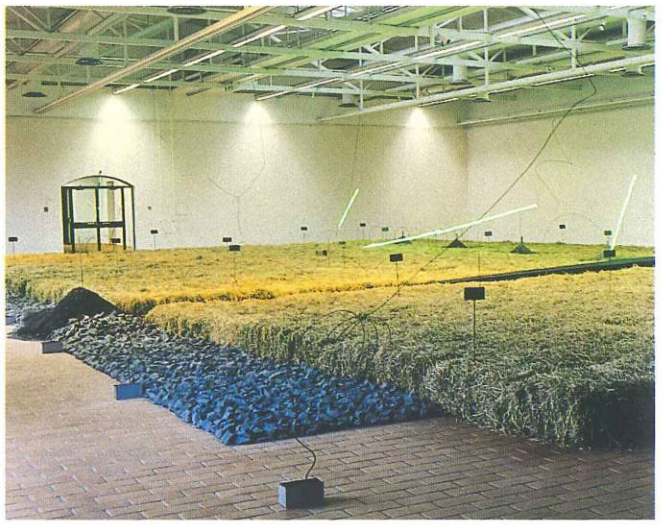


LUTZ DAMMBECK 1948 LEIPZIG
HERCULES
MEDIA COLLAGE, DIMENSIONS VARIABLE, DESSAU, 1982/83



JAROSŁAW KOZŁOWSKI 1945, POZNAŃ
PERSONAL FILES
INSTALLATION, 1993
ARCHIEF GALLERY, THE HAGUE

WOLFGANG MATTHEUER 1927, REICHENBACH
THE STEP OF THE CENTURY
PAINTED BRONZE, 265 X 90 X 230 CM, 1984/5



JÜRI OKAS 1950, TALLINN
INSTALLATION 9
EXHIBITION DETAIL IN THE PORI ART MUSEUM, FINLAND, 1991
PORI ART MUSEUM, FINLAND

JAAN TOOMIK 1961, TARTU
FATHER AND SON
VIDEO INSTALLATION, 1998

VIA LEWANDOWSKY 1963, DRESDEN
DID HE DIE ALREADY?
ACRYLIC ON CANVAS WITH STEEL SPIKES, 100 X 200 CM, 1988

NEO RAUCH 1960, LEIPZIG
EDUCATION
OIL ON CANVAS, 200 X 250 CM, DETAIL, 1999

A. R. PENCK / RALF WINKLER 1939, DRESDEN
PAMPHLET
LATEX COLOR ON CANVAS, 285 X 285 CM, 1974

ARTFORUM

NOVEMBER 1975 $3.00

Nicolai works as a visual and installation artist using mainly electronic sound as a kind of hybrid tool to create his own microscopic view of creative processes. In 1994 he founded the noton. archiv für ton und nichtton ("archive for sound and non-sound") as a platform for conceptual and experimental projects in music, art and science. The later formed rastermusic/noton label laid down the foundation stone for a co-work uniting sound and art design with strong attention to scientific sequences. His world looks more like a laboratory - constantly morphing in space and time, influenced by the impulses of the media world. Sound - the message as code - becomes the primary theme.

CARSTEN NICOLAI

The appearance of the young artists' group F5 (Ieva Rubeze, Martins Ratniks, Liga Marcinkevica, Ervins Broks, Renars Krumins) on the Latvian art scene in 1998 was very sudden and their first group exhibition Fat in 1999 was already regarded as a statement /announcement, made by the younger generation of the Latvian artists. The activities of F5 can be viewed as a continuation of cross-disciplinary collaboration practices between musicians and artists initiated in the mid-90s by the actions of the art group Open and, later, with the awakening of Internet broadcasting, maintained by the new media laboratory E-lab. The concept of free, alternative, creative and informal participation space is crucial for these activities.

FAMOUS FIVE

OLEGS TILLBERGS

Tillbergs' work Look Into My Eyes from 1996 is known for its poetry, which he achieves by careful arrangement of materials that include, amongst others, a Soviet MIG 27 fighter plane; a 5-meter long whale bone, a rescue boat and 1000 pairs of Soviet army boots. He aims for emotionally highly charged images, which are frequently mistaken for aggression by unsophisticated viewers. In creating new works he returns to the same or similar materials, which in turn generate associations. His work is marked by his interest in the human condition including the final meta story - death.

GINTS GABRANS

Gabrans' works can be seen as the search for a relevant function of art in the reality of contemporary society. He often includes references to the social conditioning of the individual and plays with the stereotypes developed in society and the media. He then started to use gallery and exhibition spaces as promotion vehicles for continuing art projects such as Riga Dating Agency (together with Monika Pormale) which incorporated "real life" action into the international exhibition spaces. In the 2 day cross-disciplinary event Biosport, Gabrans created a colourful environment of the sports ground that related to the "healthy pleasure living" mood of the event.

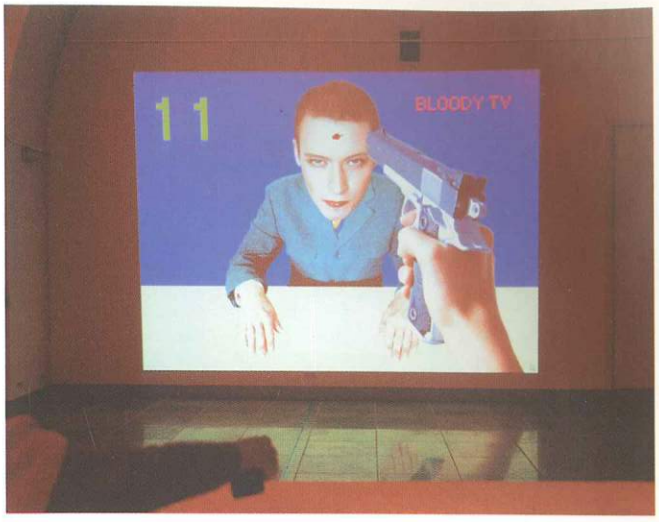
RIXC

The recently founded Center For New Media Culture in Riga - the RIXC - is the joint effort of a number of independent local cultural groups working in the fields of new media, art, film, music, youth culture, and social projects. The aim of the center is to bridge the traditional gap between "high" and popular culture and the divisions between various youth, sub-, and minority cultures. The RIXC intends to become a meeting place for different types of culture on a local and international scale.

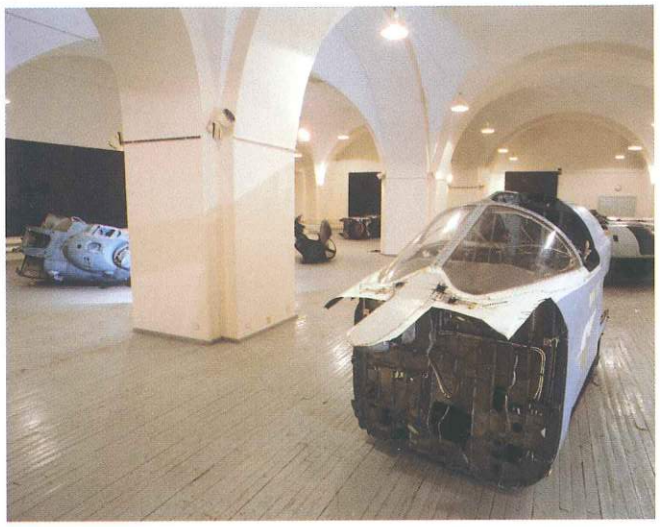
AIJA ZARINA

The non-conformism of Zariņa's art has always been rooted not so much in social protest as in human pathos. For the narrow-minded and puritan layer of society, stupefied by a long since bankrupt ideology, it was initially shocking because it brought back to mind such forgotten concepts as the individual, his or her physical and spiritual existence, the subconscious, sexuality and the great existential triad of birth - life (love) - death. Aija Zariņa confronted society with the rejected images of its collective conscience often blending them with abstract mythological and cultural historical allusions and created many variations on the themes of The Rape of Europa, Carmen and The Centaurs.

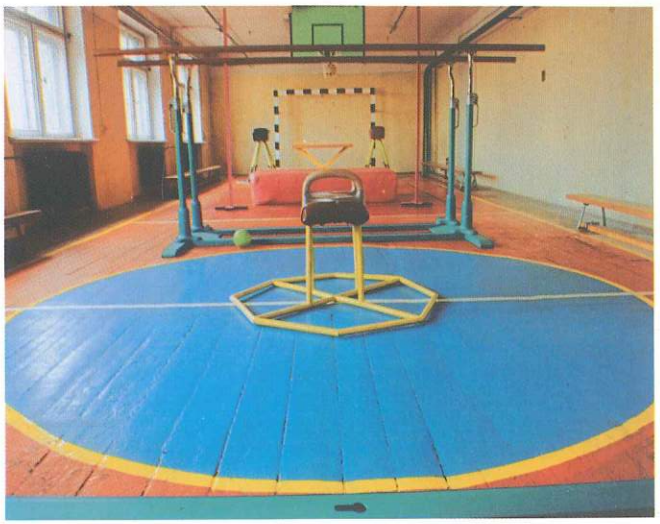
CARSTEN NICOLAI 1965, KARL-MARX-STADT, GDR
BAUSATZ NOTO/∞
INSTALLATION, STEEL TABLE, RUBBER, TURN TABLES, MIXING BOARD, HEADPHONES, RECORDS, 200 X 100 X 80 CM, 1997-98,



ARTISTS' GROUP FAMOUS FIVE 1998
IEVA RUBEZE (1977, LIEPAJA), LIGA MARCINKEVICA (1975, SALDUS), MARTINS RATNIKS (1975, RIGA), ERVINS BROKS (1975, RIGA), RENARS KRUMINS (1974, RIGA)
BLOODY TV
INTERACTIVE VIDEO INSTALLATION, 2000

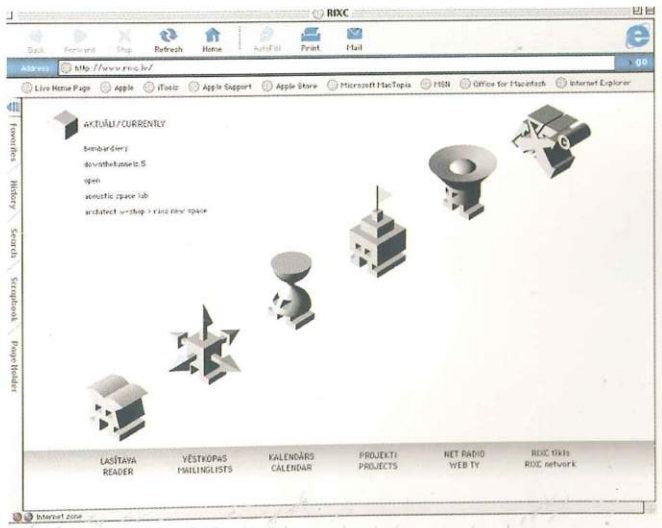


OLEGS TILLBERGS 1956, SAULKRASTI
DETAIL OF THE SOLO EXHIBITION LOOK INTO MY EYES
INSTALLATION, ART MUSEUM ARSENALS, RIGA, 1996



GINTS GABRANS 1970, VALMIERA
UNTITLED (BIOSPORT)
INSTALLATION, 5 X 12 X 3 M, 1996

AIJA ZARINA 1954, SAUKA VILLAGE
SIGN
ACRYLIC AND OIL ON CARDBOARD, 4 X 14 M, 1996



RIXC 1996
MEDIA CULTURE IN RIGA
WEB SITE

The beginning of the activity of the group New Artists was the creation of the Zero Object as a free creative act by Timur Novikov and Ivan Sotnikov on October 12, 1982. Zero Object was a ready-made stand with a hole, found by the artists in Dom Kultury (Culture House) in Leningrad and named after S. M. Kirov, during preparation to the TEII exhibition (TEII stands for Partnership of Experimental Fine Arts, a kind of unofficial trade union of artist-nonconformists, founded in 1981). Parodying Soviet bureaucratic rituals the work evoked a huge scandal.

NEW ARTISTS

B. KOSHELOKOV

V. CHERKASOV

EUGENY YUFIT AND NECROREALISM

Yufit isn't a "professional" filmmaker but creates contemporary art in the form of 16mm films and is engaged in performances and spontaneous actions. He also exhibits his film stills as photographs, sometimes turning them upside down and/or transforming the image into a biomorphic mass. In the 1980s he was the leader of the Necrorealists, a group of artists and filmmakers that emerged in 1984 in Leningrad, a city where the unique contrast between the stiff official appearance and the dark underground suited well the group's macabre zombie-shows. The concept of "complete idiocy" which Yufit developed at the time is a "post-postmodernist" one, since it aims to transcend the whole paradigm of art as a language, thus entering the realm of the Real - senseless, ecstatic, and corporeal.

Because of their interest in everything dead and perverse, including the realm of sexuality, the Necrorealists are often described as punks. Their main sources were psychiatry texts books, investigation of criminal sub-culture, "black" and "sadistic" humor, archaic rituals but also the mythology of Petersburg, a city built on marshes, which traditionally includes motifs of mirage and beyondness. Their films can be regarded as the "resurrection of corpses", and their paintings and photos (V. Morosov also worked with sculpture) - as stills, witnessing the second death of cinema.

KATARZYNA KOZYRA

Kozyra uses the body as the medium and object of her art, perceiving it in the relations between presence and absence, visibility and invisibility, and publicity and privacy. What exists is visible and public and what is not visible is pushed outside the sphere of vision into the sphere of non-existence - a private sphere. The fullest realization of this thesis are her two complementary, but diametrically opposite, video works. The two Bathhouses - a women's and men's - were both shot with hidden cameras used in the Gellért Bath in Budapest (in the latter case the artist appears "disguised" as a man).

ZBIGNIEW LIBERA

Libera is interested in the precise interdependence between the business of mass culture and of the imagination, the production of aesthetic stereotypes and their repressive impact on an individual, the significance of educational conventions and their capability to blur our sensitivity to terror. Through a series of "corrective devices" and toys of a specific kind he analyzes the methods that stereotype our imagination. Libera`s best-known work is the LEGO Concentration Camp, in which plastic bricks can be used to construct the Nazi crematoria of Auschwitz.

I LOVE YOU, LIFE!

I Love You Life was the first women's group in Russia formed by Marina Alexeeva, Marina Koldobskaya, Marina Teplova and Eugenia Kamenezkaya in the early 1990s. Their strategy was based on the appropriation of Soviet clichés for party installations and environments. In April 1991 the artists took part in the multimedia show Radix organised by the French theater La Fabrix in the Sport House Jubileiny, creating an installation titled Nonna and Pasha (Beauty and the Beast) which was an intrusion of contemporary art into a public space.

NSRD

"Somewhere between Zen-Buddhism and Californian hi-tech philosophy" is one of the descriptions of the Workshop for the Restoration of Non-Existent Feelings (in Latvian, abbreviated as NSRD), an influential group that in the 1980s balanced in the border-zones of happenings, music performances, actions, videoart, poetry and the appropriation of computer effects. By 1988 the group had carried out more than 20 time-based actions that took place both in urban and rural settings, and included written, sound or video documentation. Soon after the exhibition "Riga -Lettische Avant-garde" in 1989, the group dissolved, which can be viewed as a refusal to submit to curatorial requirements and fit into the visual art context.

RAOUL KURVITZ

Kurvitz started to paint pictures influenced by both the Italian trans-avant-garde and German neo-Expressionism, mixing the decadence of the fin-de-siecle, new-age anarchy and yuppie culture. He also made installations and performances in the late 1980s and early 1990s - the high point of Estonian performance art. Like his paintings his performances also had some magic or ritual as their basic texture, combining power and eroticism in a very similar way to the ritual violence of actionism. In the second half of the 1990s, after a short experiment with video art, Kurvitz decided to concentrate exclusively on paintings and installations. His most powerful installation so far, Cathedral for the Homeless (2000), was constructed of old window frames and was a space, monument and a "home" for those being displaced in the emerging capitalist society.

I LOVE YOU, LIFE! WOMEN'S GROUP 1990 - 1992:
MARINA ALEXEEVA (1958, LENINGRAD), MARINA KOLDOBSKAYA (1961, LENINGRAD), MARINA TEPLOVA (1963, LENINGRAD) AND EUGENIA KAMENEZKAYA (1958, LENINGRAD)
NONNA AND PASHA
INSTALLATION, 1991

KATARZYNA KOZYRA 1963, WARSAW
THE WOMEN'S BATHHOUSE
VIDEO INSTALLATION, 1998

NEW ARTISTS 1982 - 1987
TIMUR NOVIKOV (1958, LENINGRAD - 2002, ST. PETERSBURG), IVAN SOTNIKOV (1961, LENINGRAD), OLEG KOTELNIKOV, VLAD GUZEVITCH, GEORGY GURIANOV, VIKTOR ZOI AND OTHERS
0 OBJECT
SITE SPECIFIC INTERVENTION, 1982

RAOUL KURVITZ 1961, TALLINN
CATHEDRAL FOR THE HOMELESS
INSTALLATION, TALLIN, 2000

JEWISH MUSEUM, NEW YORK

ZBIGNIEW LIBERA 1959, PABIANICE
LEGO - CONCENTRATION CAMP
MIXED MEDIA, 1996

EUGENY YUFIT 1961, LENINGRAD
STILL FROM KILLED BY THE LIGHTING
PHOTOGRAPHY FROM THE FILM, 2002

EUGENY YUFIT 1961, LENINGRAD **AND NECROREALISM** MID 80s - EARLY 90s
SHOOTING OF THE FILM THE WOODEN ROOM
PHOTOGRAPH, 1995

WORKSHOP FOR THE RESTORATION OF NON-EXISTENT FEELINGS 1982 - 1989
HARDIJS LEDINS (1955, RIGA), JURIS BOIKO (1954, KUIBISHEVKA VOSTOCHNAYA)
WALK TO BOLDERAJA
ANNUAL ACTION FROM 1982 TO 1987, RIGA.

IRWIN

ANONYMOUS AUTHORSHIP

G. TRBULJAK

VLADO MARTEK

A member of the Group of Six Authors active in Zagreb between 1975 and 1981, Martek's background in the visual arts stems from a poetry that acquired specific visual form in the seventies. As a sort of expansion he added visual to verbal meanings, creating poetry in the situations and actions that he performed on the street. These were at the same time highly political, in an anarchistic sense, as were the slogans of his graffiti and his publications.

A TREE WITHOUT AN AUTHOR

The first tree of its kind (and also first anonymous intervention of a series) appeared in Venice during the early nineties: the complete surface of a tree was covered with chewing gums. With the emergence of politically incorrect art and critiques of all kinds of identity art movements, including eco-art, this work took the place of a political intervention. Similar trees could be found in many other places, including London and Split, none by a single author.

ALBAN HAJDINAJ

Towards the very end of the 90s a shift of interest in reacting to social problems appeared in Albanian art, and Hajdinaj's works have changed from a more sculpture and installation-based approach to a new aesthetic representation. His Still Life series, although pretending to be romantic and picturesque in appearance, shows the artificial world of a poor, ruined society's populist culture. This work seizes a full postmodern dimension in which the artist deconstructs "the real" side of ephemeral life by displacing the subject of attention to kitschy objects, completely alien, but totally inherent in the everyday.

EDI HILA

By painting landscapes without a human presence and focusing on the unfinished structure of buildings, Edi Hila bears witness to a typical feature of contemporary Albanian society: its transitional status. In his Untitled Landscapes (1999-2000) he transforms a space - in both mental and physical sense - without identity, up to a redefinition of its character.

MANGELOS

JIŘI DAVID

Jiří David was the leading personality of the generation of the 80s in Czechoslovakia, founding member of the group Tvrdohlaví (the Obstinate) /1987/ and organizer of unofficial Confrontation exhibitions. The change of aesthetic at that time provoked a hysterical reaction in the older generation, intent on retaining a concept of art as a transcendental project. The painting Koruna (Crown) of 1988 is a contemporary icon of the deconstruction of the traditional painting into fragments of ideological signs and symbols of collective identity. In the same year David published a program of total distance in a period of social paleness.

S. IVEKOVIĆ

MLADEN STILINOVIĆ

Since the mid-seventies, when he switched from experimental filmmaking to visual art and joined the post-conceptual scene, the principal themes of Stilinović's work have been the different relations of power: power as the subject of politics, ideology, art, drawn into the most delicate mechanisms of everyday life. In the 1970s and 80s Stilinović drew his themes from socialist society, deciphering verbal and visual clichés and subjecting them to irony, all the while seeking to distinguish language from its customary, daily-political connotations.

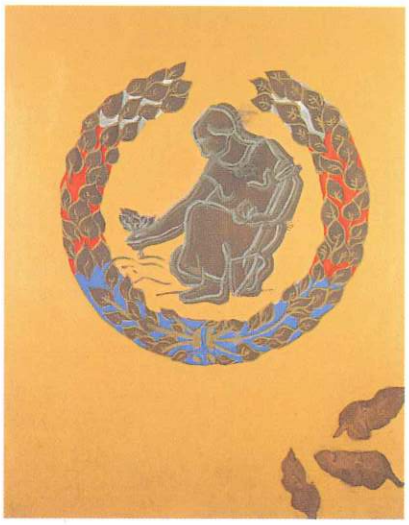
MANGELOS

RETROAVANTGARDE

ALBAN HAJDINAJ 1974, TIRANA
CHINESE FLOWERS FROM ALBANIA
PHOTO, 50 X 70 CM, 1999

VLADO MARTEK 1951, ZAGREB
USA-BALKANS
SILKSCREEN ON PAPER, 22 X 30,5 CM, 1996

A TREE WITHOUT AN AUTHOR
URBAN INTERVENTION BY THE CITIZENS OF SPLIT
CHEWING GUMS ON THE TREE, SPLIT, 1990s



JIŘÍ DAVID, 1954 RUMBURK
CROWN
ACRYLIC ON CANVAS, 210 X 150 CM, 1988

EDI HILA 1949 IN SHKODRA
LANDSCAPE 01
ACRYLIC ON CANVAS, 112 X 145 CM, 1999-2000

MLADEN STILINOVIĆ 1947, BELGRADE
AN ARTIST WHO CAN'T SPEAK ENGLISH IS NO ARTIST
ACRYLIC ON ARTIFICIAL SILK, 100 X 200 CM, 1994

RAŠA TODOSIJEVIĆ,
GOTT LIEBT DIE SERBIEN
ACRYL ON COVER PAGE OF ARTFORUM, 1991

ARTFORUM

SUMMER, 1977 $3.00

PODE BAL

The Czech group Pode Bal was founded in 1997 and their work grew out of a critique of visual communication. The group has re-politicized the art scene, and has been significantly engaged in discussions centered around drugs and the law, parliamentary elections, taboo problems related to the eviction of Germans after the Second World War, and the critique of art institutions. The group has realized many projects in public places and the media. At the exhibition entitled Malík Urvi (a pun meaning literally Little Finger Grabs and implying Little Whores), portraits of well-known political, economic and cultural figures were exhibited together with publicly available information regarding their political career and collaboration with the secret police.

ANONYMOUS AUTHORSHIP

V. MARTEK

GORAN TRBULJAK

The Zagreb based conceptualist artist, photographer and cinematographer, Trbuljak became active towards the end of the sixties. Between 1969 and 1971 he collaborated with Braco Dimitrijević in the group Pensioner Tihomir Simćić. Trbuljak was interested in the issues of authorship and anonymity concerning the artist, art pieces and their context, specifically the gallery mechanism that determines the status of a work of art.

GORAN PETERCOL

Since the mid-eighties Goran Petercol has been working with light and shadow, giving them concrete forms in relation to different objects and spaces. In his installations within the Serije kupaonica (Series of Bathrooms) that he started in 1999, ceramic elements such as shelves are illuminated by a projection of the form that the shadows of these objects threw in a previously constructed situation. The works, organized as processes, respect an initial rigid logic, but on the other hand, balance the real and the unreal, light and shadow, a blend of the material and immaterial, producing subtle visual sensations.

ADRIAN PACI

Since 1997 Paci's work has been very much based on a narrative dealing with social problems. His first video work, Albanian Stories (1997), is the compressed story of his troubled country told by his 3-year-old daughter. Paci introduced this as a piece of work in which his role as an artist was minimal, almost like a readymade act, just taking something extraneous and putting it in the context of art. By presenting such moments in his works he offers the desecrated private, the intimate, for public contemplation.

SANJA IVEKOVIĆ

Iveković's project is a series of photo works designed in the form of magazine advertisements and published in the period 1997-1998 in Arkzin, Zaposlena, Frakcija, Kruh i ruže and Kontura. The well-known fashion photographs are labeled with the names of national partisan heroines, that were ubiquitous during socialist times, and with short statements on how they were persecuted. The main question raised by the work is whether art and the image of a face and its role in society identify a person. In this way two histories of women are balanced with the problematic created by a passive object and an active intervening agent, both serving history, and in doing so becoming forgettable, describing two points of historical anonymity.

ANRI SALA

Sala belongs to a generation of young artists whose education took place after the political changes in Albania. From this ideological schizophrenia he has learned to push the language of documentary to its radical conclusions, working on the borders between reality and absurdity. Intervista - Finding the Words (1997), his first film, marked one of the most important moments for Albanian contemporary art. The work makes a new approach to short film, an exercise in interpretation and an effort to bridge the distance between the past and present, neutralizing the sense of objectivity traditionally associated with documentaries.

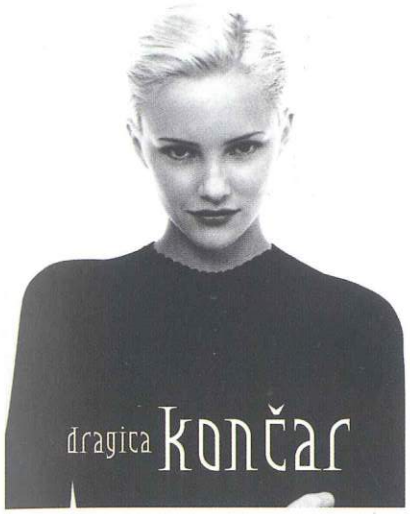
T. GOTOVAC

M. STILINOVIĆ

PENSIONER SIMĆIĆ

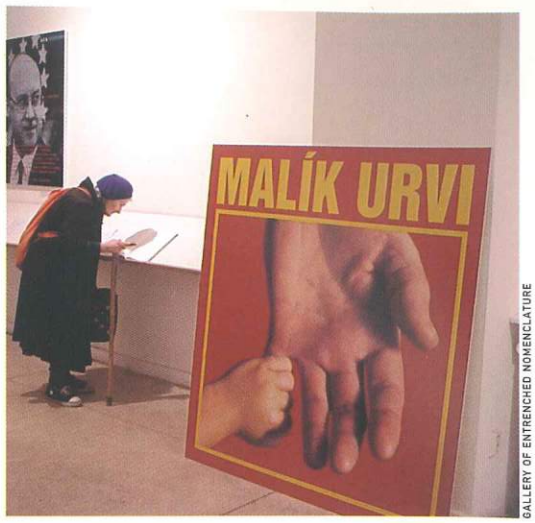
MANGELOS

B. DIMITRIJEVIĆ



SANJA IVEKOVIĆ 1949, ZAGREB
GEN XX - DRAGICA KONČAR
MEDIA PROJECT, ZAGREB, 1997-1998

GORAN TRBULJAK 1948, VARAŽDIN
...OLD AND BALD I SEARCH FOR... A GALLERY
SCREEN PRINT ON PAPER, 50 X 70 CM, POSTERS AROUND ZAGREB, 1994



GALLERY OF ENTRENCHED NOMENCLATURE

PODE BAL FOUNDED 1997, PRAGUE
MALÍK URVI
INSTALLATION VIEW
2000

ADRIAN PACI 1969, SHKODRA
APPARITION/ SHFAQJA
VIDEO INSTALLATION, VARIABLE DIMENSIONS, 1999/2000

GORAN PETERCOL 1949, PULA
SHELF (FROM THE SERIES OF BATHROOMS)
MIXED MEDIA, 2001

ANRI SALA 1974, TIRANA
INTERVISTA - FINDING THE WORDS
VIDEO INSTALLATION, 1998

The most successful Serbian artist on the art market of the 1980s, Andrejević previously belonged to the same circle of artists as Mića Popović. He moved to New York in the mid 1950s where he became the protégée of Richard Bellamy, whose Green Gallery at that time featured Oldenburg, Rosenquist, and Segal. Andrejević's pop-art works were also mentioned in Lucy Lippard's classic survey of the subject. In the 1960s Andrejević started to study old masters like Poussin and Vermeer and elaborated his own classicist style. His style was labelled "romantic realism" and we can see the mixture of a Poussinesque style with a contemporary setting like Manhattan's Central Park in his painting Apollo and Daphne from 1981.

MILETA ANDREJEVIĆ

ZORAN NASKOVSKI

Naskovski has been working in different media and his works deal with the issues related to contemporary Yugoslav society as well as global phenomena like movies, fetishism and the body. In his video installation Voice of the Hand, where we see and hear the sound of a hand rubbing the top of a wet glass, he again puts under scrutiny the Yugoslav society and its purification rituals.

K. MALEVICH, BELGRADE

The International Exhibition of Modern Art (Armory Show) that took place in 1986 in the Salon of the Museum of Contemporary Art in Belgrade, was one element within a key series of art projects that happened in Serbia during the 80s. This Armory Show has not been associated with any single author, but with other similar projects, such as the Last Futurist Show 0.10, which took place in a Belgrade apartment in 1985, and Gertrude Stein's Salon de Fleurus, which is at 41 Spring Street in New York. Genuine copies of paintings by Duchamp, Picasso, Matisse, and Kandinsky - but also by Lichtenstein, Johns, Kosuth and others - were presented. These projects are linked to the work of one conventionally untrained artist, Goran Djordjević, who in the late 1970s started copying famous works of art, thus raising many issues about originality in the most radical manner.

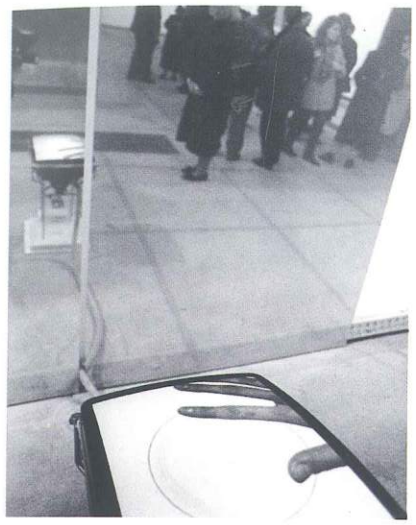
THE INTERNATIONAL EXHIBITION OF MODERN ART

SUBREAL

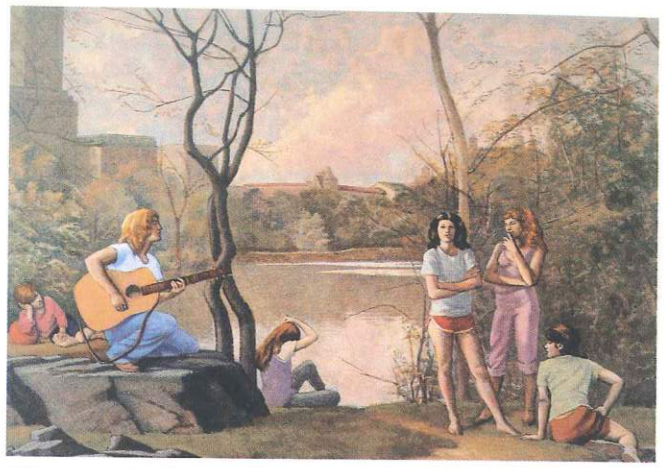
In 1995 the artist group subREAL started working with the chaotic photo archive of art reproductions from the only art magazine Romania published between 1953-1993 - Arta. subREAL uses photography as a conceptual platform in which reality, cultural heritage, and media confusion are mixed in order to attain a manipulative product that always aims at institutional recognition. The systematic seriousness of their discourse is mainly tactical, although beyond and under the objective outcome (always imbued with a certain formal beauty) lies an aura of thought that is at least as important.

Moving in the coordinates of object and installation, Ondák has developed a diverse but very coherent body of work with subtle shifts - from his alterations of old scientific illustrations, books "preserved" in formaldehyde, to his installations-interiors in which he defines a neutral laboratory environment, reducing it to its necessary elements. In his later installations he focuses on an analysis of museum and gallery spaces, working with their physical conditions and dispositions.

ROMAN ONDÁK



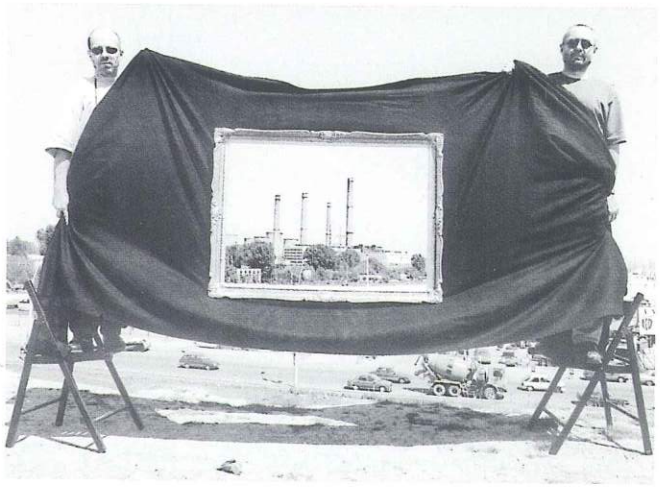
ZORAN NASKOVSKI 1960, IZBIŠTE
VOICE OF THE HAND
VIDEO-INSTALLATION, 1997



MILETA ANDREJEVIĆ 1925, BELGRADE - 1991, NEW YORK
APOLLO AND DAPHNE
EGG, OIL AND TEMPERA ON CANVAS, 1981

ROMAN ONDÁK 1966, BRATISLAVA
ANONYMOUS ROOM
INSTALLATION, 1996

THE INTERNATIONAL EXHIBITION OF MODERN ART
ARMORY SHOW IN BELGRADE
INSTALLATION, 1985



SUBREAL 1995, BUCHAREST AND AMSTERDAM
CĂLIN DAN (1955, ARAD) IOSIF KIRÁLY (1957, RESITA)
INTERVIEWING THE CITIES (FRAMING)
B/W PHOTO, BUCHAREST, 2002

TANJA RISTOVSKI

Meditation On Belonging is Ristovski`s private performance in a neo-conceptualist manner. She wrote the phrase "I do not want to belong" on her face. The work reflects the mental and behavioral condition of an artist living outside her country during a civil war. Her identity is that of a person without citizenship attempting to survive in a different culture, which detects traces of her non-belonging in either her place of origin or her place of residence.

TANJA OSTOJIĆ

J. KNIFER

Ostojić`s Personal Space is a very rare example (in contemporary Serbian art) of a work which has avoided the cynicism of the artists of her generation caught between their inability to alter the political events and their disavowal of any kind of torment inflicted upon them by these circumstances. In this performance Ostojić has critically evoked spiritual visions of the body from the medieval spiritual tradition and combined two aspects: nuditas naturalis and nuditas virtualis. This performance exposes the body simultaneously as a human condition of nakedness, either being a sign of vice or a sign of humility, and as a symbol of innocence and the raiment of the soul. Reduction to a virtual body of a woman/child/alien is a disturbing and poignant sign of the desire to be reborn, as pure, empty of thoughts and free to depart from material conditions.

GERA GROZDANIĆ

The installation Leader is made up of different objects with various political, national and cultural symbolic values rooted in totalitarian societies. It is a characteristic work of "art in the age of post-socialism" in Serbia, in this case based on a presentation of empty or dead ideological symbols.

DRAGOMIR UGREN

Ugren`s painting/installation Untitled from 1997 was a reconstruction of a hyper-modern space in which the relations between the signifier and the signified were understood as being arbitrary. The painter created a simulation of the artificial spaces of geometric modernism which didn't exist in Serbian art, and implicitly asked whether the aesthetical and autonomous art of pure forms was only a privilege of Western art, or was it also possible to develop under conditions prevalent in transitional cultures.

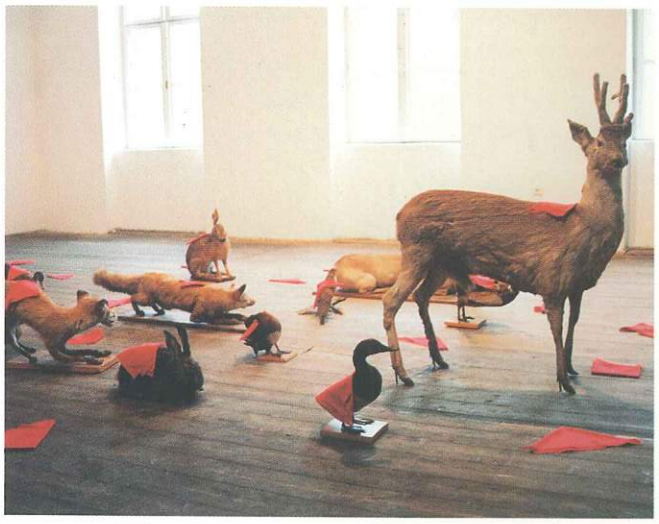
R. TODOSIJEVIĆ

The work of Lehocká, a representative of the young generation of the 1990s, generates post-, and neo-conceptual positions. In her drawings, objects and installations she concentrates on the intellectual process by building and introducing model situations based on individual experience and her introverted interpretations. She creates a peculiar register of everyday situations, enriching her vocabulary at every new realization. Her drawings are an inseparable part of her environments and serve as a picture diary, a notebook of ephemeral situations and sequences of memory traces and experiences.

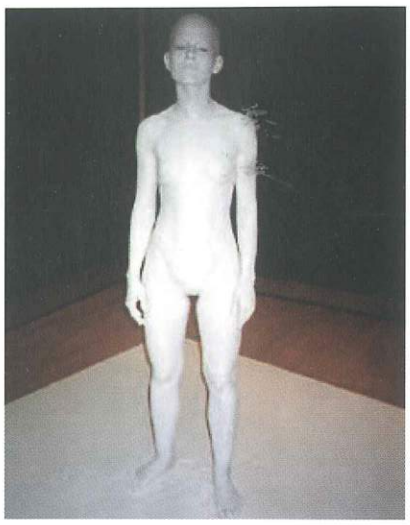
DENISA LEHOCKÁ

I. KABAKOV

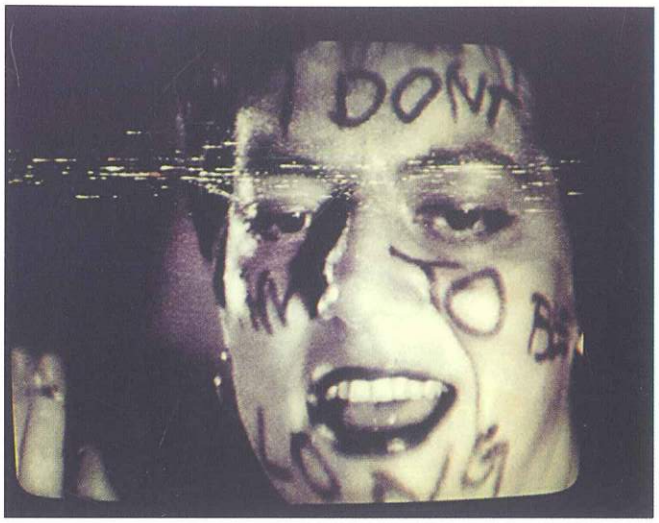
DENISA LEHOCKÁ 1971, BRATISLAVA
UNTITLED
HAIR, WALL PAINTING, 1997



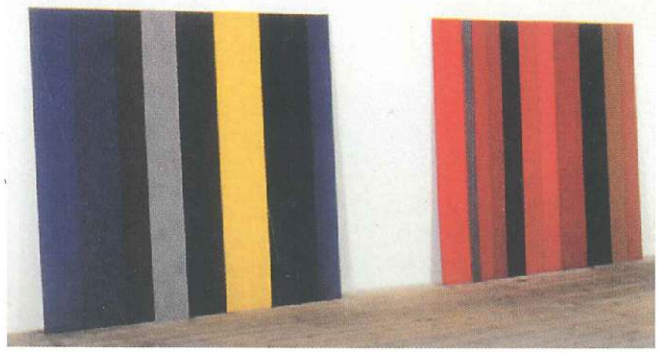
GERA GROZDANIĆ 1955, VRŠAC
THE LEADER
INSTALLATION, 1998



TANJA OSTOJIĆ 1972, UŽICE
PERSONAL SPACE
PERFORMANCE, 1996



TANJA RISTOVSKI 1969, BELGRADE
MEDITATION ON BELONGING
PERFORMANCE, PHOTOGRAPH, 1997



DRAGOMIR UGREN 1951, BOSANSKA KRUPA
UNTITLED
INSTALLATION, KONKORDIJA, VRŠAC, 1997

DIMITRIJE BAŠIĆEVIĆ - MANGELOS 1921. ŠID - 1987. ZAGREB
LE MANIFESTE SUR LA MORT
ACRYLIC ON GLOBE. BEFORE 1978
PHOTO BY: BORIS CVJETANOVIĆ

ARTFORUM

DECEMBER 1982 $5 INTERNATIONAL

Involved in political art almost from the beginning of her career, Kulik founded the KwieKulik art group together with Przemysław Kwiek, showing films, photo-documentaries, staging performances, and writing theoretical works in Poland and abroad in the 1970s. Since 1987 she has worked on her own, making a series of large photo-tableaux, one of the most important being From Siberia to Cyberia (1999) that consists of over ten thousand small photographs taken from the TV screen.

ZOFIA KULIK

One of Raila's most important themes - a dispute with the paradigm of modernism - started with the burning of his early wooden sculptures in public, continued in the perfect structuring of his actions and performances, and finished in the educational didacticism of his last videos. His sculptural piece The Cradle Ensuring Pragmatic Infantility (1994) is a universal composition of metaphors that allows it to adapt to any circumstances.

ARTURAS RAILA

Rakauskaite's live sculpture Trap: Expulsion From Paradise (1995) involving a dozen young girls dressed up in confirmands' dresses, their long hair braided into a tight net, opened the deepest subtle poetry of "virginity," its subjects shining with modesty and nobility, sometimes glistening with beauty and arrogance or pulsating with philosophical nuances. In her latest projects (mostly videos) the artist combines her previously established strategies with a deeper insight into the contemporary social environment.

EGLE RAKAUSKAITE

DEIMANTAS NARKEVIČIUS

Perhaps the most important target of Narkevičius' work is the perception of history and the transformations brought about by its ideological interpretations. His latest films return to the individual experience of history by choosing people touched by the historical phenomena he is interested in. The subjective dimension of his heroes allows the artist not only to present his civil position, but also to avoid the trap of involving a social discourse stereotype - the imperative to speak the universal and indisputable Truth.

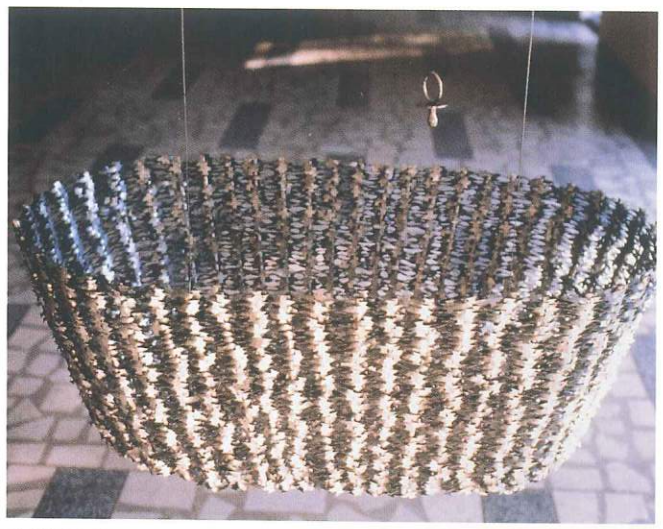
MEDICAL HERMENEUTICS

Considering themselves pupils of Kabakov, Medical Hermeneutics were less interested in the discourse of everyday life and common wisdom, and more in visualizing highly ambitious layers of philosophical, religious and political discourse. Their scattering of quotations from popular adolescent books resulted in a highly original "infantile conceptualism" capable of presenting the most high-brow intellectual concepts of both Eastern and Western origin, including Zen philosophy and early Christian apocrypha, in a form which owed a lot to Hollywood and Japanese animation.

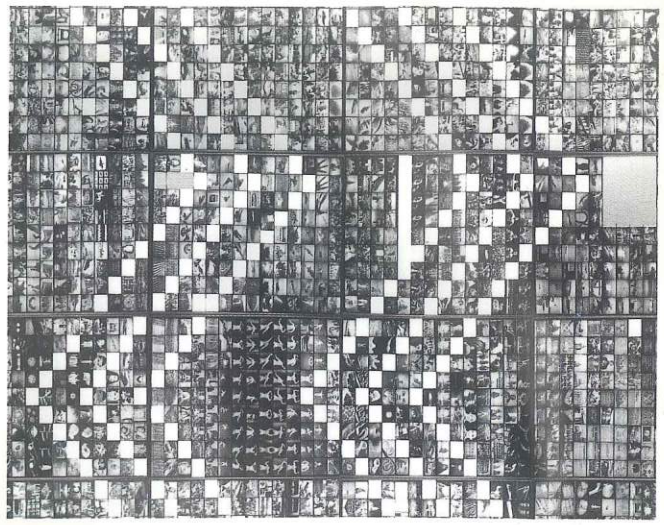
APT ART

I. KABAKOV

MOSCOW CONCEPTUALISM



ARTURAS RAILA 1962, RAINAICIAI
THE CRADLE GUARANTEEING A PRAGMATIC INFANTILITY
BARBED WIRE, TURNED STEEL, 1994



ZOFIA KULIK 1947, WROCŁAW
FROM SIBERIA TO CYBERIA
PHOTO-TABLEAU DETAIL, 1999

EGLE RAKAUSKAITE 1967, VILNIUS
A TRAP. EXPULSION FROM PARADISE.
LIVE SCULPTURE, 1995

DEIMANTAS NARKEVIČIUS 1964, UTENA
ENERGY LITHUANIA
SUPER 8 FILM TRANSFERRED ONTO VIDEO (17 MIN), 2000

MEDICAL HERMENEUTICS 1989
PAVEL PEPPERSTEIN (1964, MOSCOW) AND SERGUEJ ANUFRIEV (1961, ODESSA) WITH JURI LEIDERMAN, WHO LATER LEFT THE GROUP
TO BREAK THE MIRROR WITH AN ICON
INSTALLATION PROJECT, 1993

1993 - 2000

V. VILDZIUNAS

Navakas is interested in objects that can have a ritual character, while still preserving their ordinary, everyday function, which he transforms into archetypal sculptural signs. Navakas has elaborated an original form of the "social sculpture" and has created a surprising number of monumental sculptures, mostly without any public commission in advance. He has also stimulated many unconventional sculptors for daring projects from which the noted stone sculpture symposia in Klaipeda and concrete sculpture symposia in Vilnius were developed.

MINDAUGAS NAVAKAS

MILICA TOMIĆ

The video installation XY Ungelöst refers to the crime committed by the Serbian police in Kosovo on March 28 in 1989. Tomić invited people, mostly members of the Belgrade art community, to pose in clothes that were actually reconstructions of garments worn by the murdered Albanians. Exposing the dominating belief in art as an autonomous, non-political sphere, Tomić pursued an opposite direction by operating precisely with the very content of a political trauma.

VLADIMIR NIKOLIĆ

Five people are filmed standing on a stage while making the Christian-Orthodox sign of the cross, repetitively, following the techno-music beat. What is in fact striking in Nikolić's powerful video work Rythm from 2001 is that it brings its viewers back to one of the first ideological formulas, which was written in the 18th Century by Blaise Pascal: "Kneel down, move your lips in prayer, and you will believe". Ideology is in material practices, it resides in bodies and their rituals, and Nikolić renders these rituals redundant.

ILYA KABAKOV, VLADIMIR TARASOV

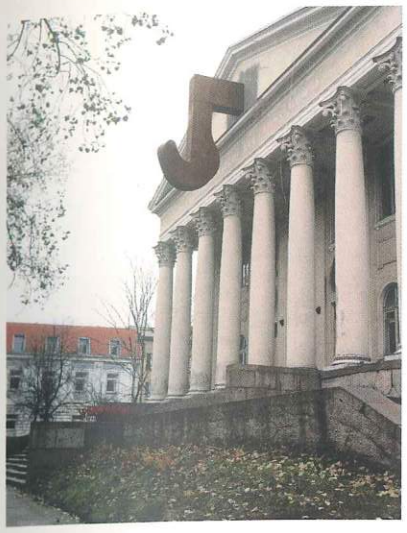
First in the Feldman Gallery in New York, then in the Darmstadt Museum in Germany, Kabakov metamorphosed neutral Modernist space into that of a decaying space of a provincial Russian museum presenting works by a rather conventional painter. The water dripping from above the collapsed roof suggested a particular melody. Together with Vladimir Tarasov, Kabakov created a theatrical Gesamtkunstwerk with images, sounds, lights, and spatial effects, thus commenting on the Wagnerian-totalitarian tradition. With their sense of a mega-catastrophe these works also include an aleatoric element inherent in the highly individualistic Fluxus tradition.

I. KABAKOV

PAULIUS & SVAJONE STANIKAS

Several characteristics of the Stanikas' work, including direct reflections on their environment and on anthropocentrism, became entrenched in their early ceramics exhibitions. Although lately large-scale photographs, beginning with Angels for the Year 2000 began to dominate in their work, they continued to uphold their main creative principle: a critique of aesthetic conventions and the conditional nature of beauty. They analyze bodies (usually their own) as aesthetic, emotional and sensual objects revealing all possible aspects of their existence.

R. EL-HASSAN



MINDAUGAS NAVAKAS 1952, KAUNAS
HOOK
SHEET STEEL, 500 X 300 X 110 CM, 1994

VLADIMIR NIKOLIĆ 1974, BELGRADE
RHYTHM
VIDEO, 2001

ILYA KABAKOV 1933, DNEPROPETROVSK
VLADIMIR TARASOV 1947, ARKHANGELSK
INCIDENT AT THE MUSEUM OR WATER MUSIC
MIXED MEDIA INSTALLATION, 1993

PAULIUS STANIKAS 1962, VILNIUS **SVAJONE STANIKAS** 1961, VILNIUS
YOUR FATHER, YOUR SON AND YOUR DAUGHTER,
SCULPTURE, 1998

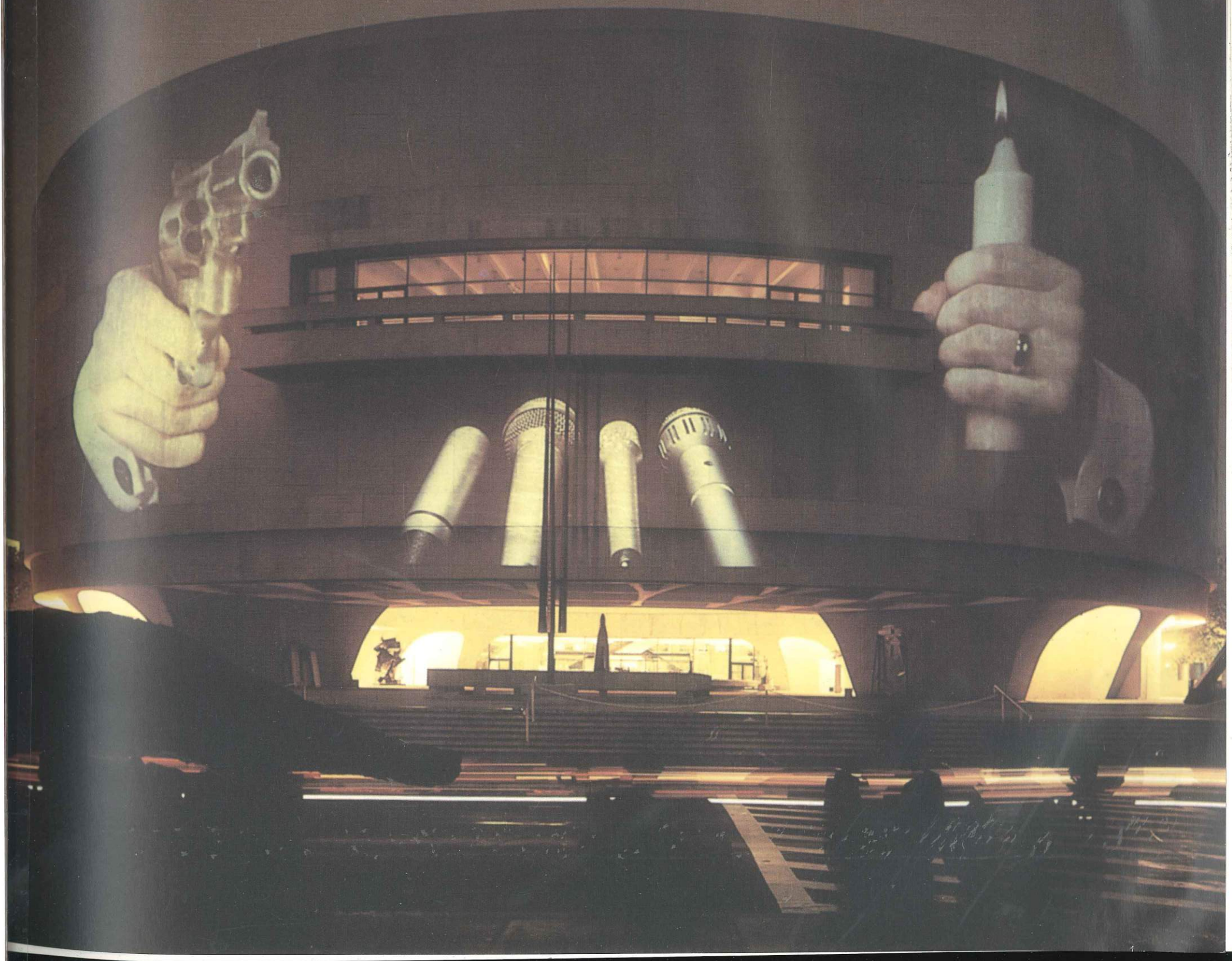
MILICA TOMIĆ 1960, BELGRADE
XY UNGELÖST - RECONSTRUCTION OF A CRIME
VIDEO INSTALLATION, 1997

KRZYSZTOF WODICZKO 1943, WARSAW
HIRSHORN MUSEUM PROJECTION
LIGHT PROJECTION, WASHINGTON, 1988

ARTFORUM

FEBRUARY 1989 $7.00

INTERNATIONAL



RED PERISTIL

IRWIN

ANONYMOUS AUTHORSHIP

ANONYMOUS AUTHOR AND THE MANAGER

Thirty years after the action Red Peristil, the main square of Diocletian's Palace in Split was once again painted, but this time in black and with only a pathetic note left. After police investigation and public debates the documentation of the whole polemical process was submitted anonymously to the 33rd Zagreb Salon, where it was awarded the third prize. Although the anonymous author was identified, at least by the jury, as Igor Grubić, the author never claimed credit.

ZVONO

The group, named after the Zvono café (Zvono/The Bell), as formed in Sarajevo in 1982 and active until 1992. The performance Sport And Art (1986), which was held during a regular weekly football match at the Koševo stadium, was a memorable Zvono work. Taking advantage of a break, Zvono members dressed in the rival team's color, ran out on to the field, put canvases on easels, painted, and then circled the field with the pictures held high above their heads as though carrying a trophy. The hissing, roars, and cries from the astounded football fans couldn't be clearly deciphered as approval or rebuff, but the mixture of courage and fear among the group's members is something they no doubt still remember.

ŠEJLA KAMERIĆ-SIJERČIĆ

Kamerić-Sijerčić's work can be characterized as an activity to (de)stabilize and (dis)organize the environment. Her formally rather heterogeneous works - interventions, performances, videos - have a common basic procedure, which may be reduced to dislocating the fragments of "stable" reality using the "copy-paste" option. Most of her recent works, such as Crossroad (1999, Perejaslavi-Zalesskij in Russia) or EU/OTHERS (2000, performed within Manifesta 3 in Ljubljana) were created in this spirit.

AMIR VUK

Although the group has been active since 1985 (designing a number of posters, record and book covers), it was during the Bosnian War that their work gained international recognition with a series of postcards and posters that carried the message Greetings From Sarajevo. The redesigned popular "icons" of consumer society evoked euphoric reactions from international critics and were published in the world's best known political and art magazines as criticism of wartime consumerism.

Vuk has been active on the Bosnian-Herzegovinian architectural scene since 1980, and has become famous for his cafés in Sarajevo. Vuk's creative interpretation of Bosnia-Herzegovina's rich architectural heritage, which ranges in style from the Ottoman to the West European traditions, was immediately recognizable in his first works. His pre-war cafés Miris dunja (The Scent of Quince) and RS (Restaurant Sarajevo) were also informal cultural centers compensating for the lack of official youth and student centers. And while his first New Primitive cafés drew more attention to his work (in co-operation with M. Marić), his post-war cafés - Atrij (Atrium), Boemi (The Bohemians) or Avlija 21 (Courtyard 21) assumed the function of reinstating Sarajevo's character as a city, one adapted to the changed structure of the population.

ALMA SULJEVIĆ

A. STANKOVSKI

The art of Alma Suljević was unconditionally determined by the Bosnian War and its consequences. Suljević has been fighting with artistic and other means to put a stop to the killings due to the leftover mines in Bosnia-Herzegovina. She has personally taken part in cleaning minefields. Her activism, communicated via installations, videos and performances, may be classified as "art in the public interest" (Glenn Harper).

I. TOŠEVSKI

JUSUF HADŽIFEJZOVIĆ

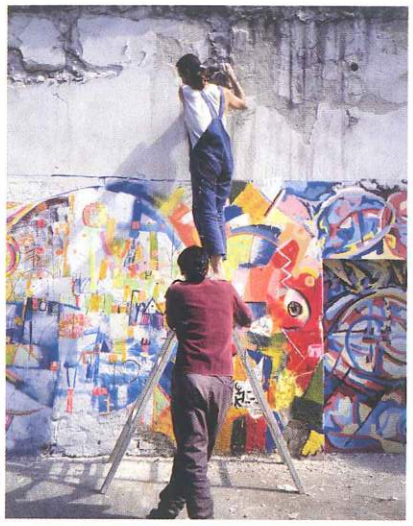
It is possible to identify two parallel and consistent types of Hadžifejzović's works: installations and performances that most often supplement each other, as he generally "opens" his exhibitions, made in situ, with performances. Adapting to the giving options and "detecting" the identity of places, his installations evolve into works that critically as well as emotionally address broader expanses in the spirit of "postmodern skepticism". The installations have the same general title - Depot (referring to museum storages), that is followed by the name of the place where the installation is made.

TRIO

ZERO GROUP

All the events organized by group ZERO had an open structure and were mainly public events - happenings, performances or street murals - executed either during the Summer Festivals in different cities or anonymously and unannounced in front of favorite meeting places, such as the Gallery 7 tea shop at Skopje's Turkish Market. Usually the murals were made as collaborative works although the more frequently exhibiting members of the group (Aleksandar Stankovski, Perica Georgiev, Igor Toševski, Bedi Ibrahim, Siniša Cvetkovski, Tatjana Miljovska and Miodrag Desovski) had already developed their distinguishable styles.

S. ŠEMOV



ZERO GROUP 1980s - 1993
ZERO 1990
PAINTING A STREET MURAL, PHOTOGRAPH,1990

PHOTO BY: JASMIN FROLIĆ

ALMA SULJEVIĆ 1963, KAKANJ
RESEARCH FOR MY FRIENDS
PERFORMANCE AT THE OLYMPIC STADIUM WHICH WAS USED AS A GRAVEYARD DURING THE WAR IN BOSNIA, 2000

ZVONO / BELL 1982, SARAJEVO - 1992
BILJANA GAVRANOVIĆ (GORNJI ORLOVCI, 1957), SADKO HADŽIHASANOVIĆ (BIHAĆ, 1959), SEJO ČIZMIĆ (NEVESINJE, 1958), NARCIS KANTARDŽIĆ (DERVENTA, 1958), ALEKSANDAR SAŠA BUKVIĆ (ŠABAC, 1949), WITH KEMAL HADŽIĆ (KLJUČ, 1947) JOINING THEM LATER
SPORT AND ART
B/W PHOTOGRAPHY, 1986

ŠEJLA KAMERIĆ-SIJERČIĆ 1976, SARAJEVO
EU/OTHERS
INSTALLATION, MANIFESTA 3, LJUBLJANA, 2000

ANONYMOUS AUTHOR AND THE MANAGER
UNTITLED
URBAN INTERVENTION, SPLIT, 11 JANUARY 1998

AMIR VUK 1957, SARAJEVO
AVLIJA 21
CAFÉ, 50 M ^{2}, 1997

TRIO
DALILA DURAKOVIĆ (1966, SARAJEVO), BOJAN HADŽIHALILOVIĆ (1964, SARAJEVO), LEILA MULABEGOVIĆ (1966, SARAJEVO, LATER LEFT THE GROUP)
COCA COLA - SARAJEVO
TEMPERA ON PAPER, 100 X 70 CM, 1993

JUSUF HADŽIFEJZOVIĆ 1957, SARAJEVO
ARBEIT MACHT FREI
INSTALLATION, 1989

Vangeli's art is mainly influenced by a continual interference between the sacred and profane, between the historical and the mystical concepts of time and space. She uses photography, installations, ready-made objects and video. Her first video installations were of particular importance for the development of this new media in Macedonia. The content of her art works is usually related to the ideas of the Byzantine theologians and aestheticians and also to the contemporary explorers of Byzantine thought. Her chosen media is frequently utilized in a very unexpected manner.

A work characteristic of Dakić's divided emigrant identity is the video Self-portrait (1999). At first glance the face in the video installation looks reminiscent of a classical portrait painting, only the artist has made a small but disturbing change: a second mouth replaces the eyes and transforms the beautiful face into a futuristic Mona Lisa with some hints to Surrealist painting. The figure is animated: the two mouths tell two different fairy-tales, one in German the other in Bosnian, about changing roles, about truth and the deception of sensory impressions.

ŽANETA VANGELI

Xhafa's work evolve from the always present friction between cultures fueled by constant conflicts and negotiations. Reflecting the stereotypes of Albania as a land of abuse, violence and criminals, his work has become a sort of exercise in turning weaknesses into strengths by drawing from the controversial imagery associated with his culture to compose the portrait of the artist as a clandestine figure. Moving easily between contexts, Xhafa often builds gigantic installations, but can also work almost invisibly, deliberately mixing and confusing styles and media by using objects, photos, videos and performances.

Being a constantly moving family, and having accepted this fact as some sort of establishment of their own, the Haxhillaris started to concentrate more on the relationship of their bodies and the different contexts in which they operate. Wounds and Perfume is an installation that consists of an interaction between the artists with their shaved bodies, covered with red flowers and a projection that shows the artists in their "known" physical shape, both chewing with empty mouths. Suddenly the "real" artists cut the Plexiglas screen, where their "alter-ego" mouths are, and start feeding them with the raw meat, placed on the table in front of the screen.

DANICA DAKIĆ

SISLEJ XHAFA

ERZEN SHKOLOLLI

FLUTURA AND BESNIK HAXHILLARI

ALEKSANDAR STANKOVSKI

One of the youngest artists active in Kosova, Shkololli works with local rituals and folklore, transferring symbols from their natural setting into the contemporary art context. For many of his pieces he uses fabric taken from national costumes and flags which are reassembled into patchworks and installations. Shkololli acts as a sort of instinctive, biased anthropologist, re-enacting traditional ceremonies while insinuating contemporary symbols and disillusions. In his installation The Bed (2000) he turned the popular attitude toward death and its symbolic rituals into a metaphor of the current political situation.

SVEBOR KRANTZ

Working under many names (Zvonko Cuker, Goranka Matić, Mario Matić, Sven Mraz, Aldo Prpić, Ante Soldo, Blanka Sekulić, Duško Trifunović...) and offering different works in various media, Krantz applied to the 22nd Salon of Youth in Zagreb which accepted almost all of them. In the accompanying brochure he described the basic formula for his activity as a reference to new media, as a metaphor for a computer virus capable of hiding in files, and even arriving from known senders.

MAGAZINE FERAL TRIBUNE

The magazine Feral Tribune was one of the rare free voices during the nineties, a period of draconian press controls in Croatia. As a reaction to censorship Feral Tribune deployed photomontage, a genre already developed as a political tool during Modernism. Their photomontages were characterized by sarcastic black humor. Charged and legally prosecuted several times for vulgarity and anti-communism before Croatian independence, Feral Tribune started to publish independently in 1993. Their most notorious and scandalous cover of that decade was the one of December 28 in 1993, which showed Tuđman and Milošević in bed together.

The specific power of the paintings, installations and video art of the Macedonian Stankovski lies in his ironic and critical eye for the specters of the past. He depicts and juxtaposes them, no matter from which region or period of time they originate and whether they are site-, or time-specific specters of cult persons or objects, territories or myths.

ZERO GROUP

ANONYMOUS AUTHORSHIP

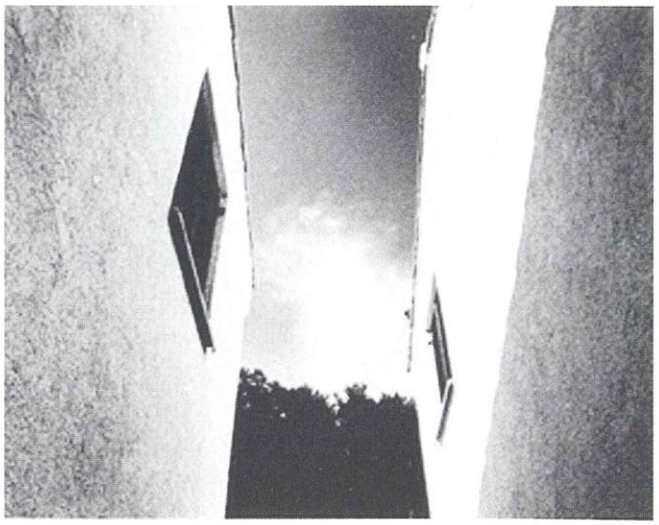
PENSIONER SIMČIĆ

I. KABAKOV

KOMAR / MELAMID

I. TOŠEVSKI

FLUTURA HAXHILLARI 1970, SHKODRA
BESNIK HAXHILLARI 1966, POGRADEC
WOUNDS AND PERFUME
PERFORMANCE, 2001



ALDO PRPIĆ / SVEBOR KRANTZ 1967, ZAGREB
UNTITLED (FROM THE SERIAL ZAGREB VIRUS)
PHOTOGRAPHY, 1990

PHOTO BY: B. TASEV

ŽANETA VANGELI 1963, BITOLA
CULTURALISM, OR ABOUT THE ONTOLOGICAL FAILURE OF THE TRAGEDY
NOTES OF 1000 AND 500 MACEDONIAN DENARS, 1999

SISLEJ XHAFA 1970, PEĆ
STOCK EXCHANGE
PERFORMANCE, LJUBLJANA TRAIN STATION, 2000

ERZEN SHKOLOLLI 1976, PEĆ
BED, 2000
INSTALLATION, 90 X 190 CM, 2000

DANICA DAKIČ 1962, SARAJEVO
SELF-PORTRAIT
VIDEO INSTALLATION, 1999

JESMO LI SE ZA TO BORILI?

MAGAZINE FERAL TRIBUNE STARTED IN 1984
DID WE FIGHT FOR THAT?
DIGITAL PHOTOMONTAGE, FRONT COVER, ISSUE NO. 432, SPLIT, 1993

PHOTO BY: ALEKSANDAR STANKOVSKI

ALEKSANDAR STANKOVSKI 1959, KIČEVO
THE LAST SUPPER IN GALLERY 7
PHOTOGRAPHY AND OIL ON PANEL, 205 X 275 CM, 1990

A. STANKOVSKI

K. MALEVICH

PRAVDOLIUB IVANOV

In his powerfully simple installation Transformation Always Takes Time And Energy, Ivanov builds up a metaphor of never-ending transformation referring to the historical moment for all of Eastern Europe. His ability to revitalise the simple object, the ready-made, the assemblage as part of an installation is unique. The object incorporated in the context of a spatial arrangement with strong metaphorical statement is his trademark. Simple media with no or minimal transformation from their everyday context provide the communicative power of the works while their political relevance is put forward in a rather modest way.

JÁNOS SUGÁR

János Sugár received a traditional education in sculpture at the Hungarian Academy of Fine Art, Budapest, but at the same time was also involved in the activities of Miklós Erdély's Indigó group. His interests are varied and wide-ranging, therefore he works with several types of media. He makes graphics, film and video, writes essays and is a lecturer. He made one of his first installations in 1984 as a set for his lecture/performance entitled FastCulture, in which three participants were sitting on a small stage, similar to an evening university seminar, and talking freely as if they were alone. Sugár organized these events for several years and he always made some kind of backdrop to them, works that might illustrate the talk.

T. ST.AUBY

GROUP ZERO

BÖRÖCZ / RÉVÉSZ

M. ERDÉLY

G. JOVÁNOVICS

A. KLIMO

MÁRIA BARTUSZOVÁ

Bartuszová kept a classical attitude to sculpture focusing on a particular artistic problem in the background of 1960s avant-garde activities and developed an organic line in post-Minimal sculpture. Between 1967 and 1970, utilizing a collision of different materials, she dealt mainly with the questions of tension and penetration. In the meantime she became an active member of the Concretists's Club (J. Bartusz, Š. Belohradski, A. Klimo, J. Čihánkova and others) and was influenced by the group's new rational aesthetics. Since 1979 she has worked a lot with plaster, developing a specific casting technique - the so-called pneumatic forming.

IGOR TOŠEVSKI

In his Dossier 96 project, Toševski's courage in tackling the hottest issue not only in Macedonia but also in all Eastern European countries - privatization - shows how politically engaged art can enter into the realm of everyday problems without turning them into self-promoting tools. His latest accumulative work Perfect Balance - 23 Kilos of Human Rights deals with the problem of the bureaucratization of the human rights issue within the framework of international institutions.

SLAVICA JANEŠLIEVA

Janešlieva emerged in the Macedonian art scene with a distinct interest in revealing events from her personal experiences related to her and her family's past, and in showing how these private stories were interfered with by the general historical and cultural context of the region. This "double agenda" in Janešlieva's content is usually presented with a "double agenda" in the choice of media in her works, which can combine objects, installations, videos, ink-jet prints, and also traditional prints (aquatints or wood cuts) that emphasize the historical and post-nostalgic dimensions of her work. At the beginning of her career she was already one of the few female artists in Macedonia who were concerned directly with questions of gender, motherhood, authority, religion, and identity.

L. BOYADJIEV

T. KOMORÓCZKY

R. EL-HASSAN

T. ŠIJAK

KONSTANTIN ZVEZDOCHETOV

In his Novel-Refrigerator, Konstantin Zvezdochetov refers to the most cherished Russian tradition, that of the Great Russian Novel. What he creates isn't simply a visual narrative, but a real novel organized in the form of a refrigerator. The text is written over the whole machine while objects on its shelves are considered "illustrations". The refrigerator obviously doesn't function: Zvezdochetov thus is a witness to the failure of "cold" conceptual aesthetics in favor of "warm" emotionality and even "hot" eroticism.

APTART

MUKHOMOR

CONCEPTUAL SEMINAR

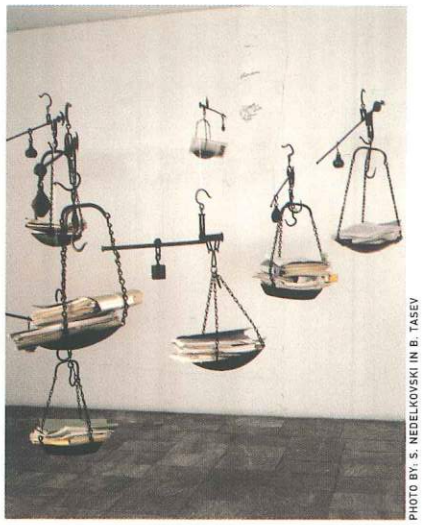
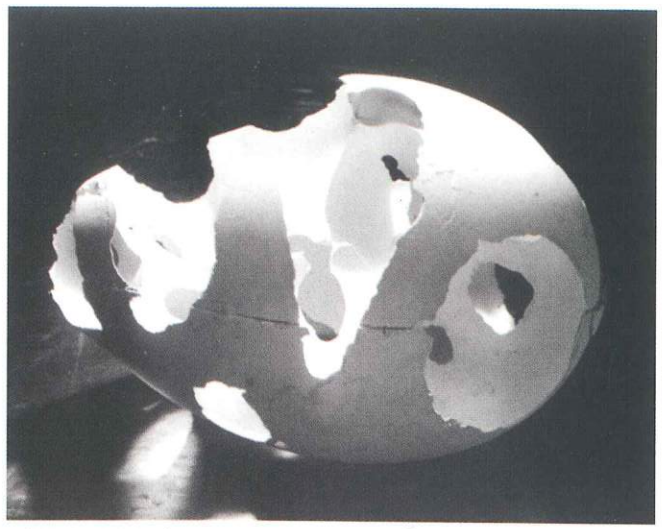


PHOTO BY: S. NEDELKOVSKI IN B. TASEV

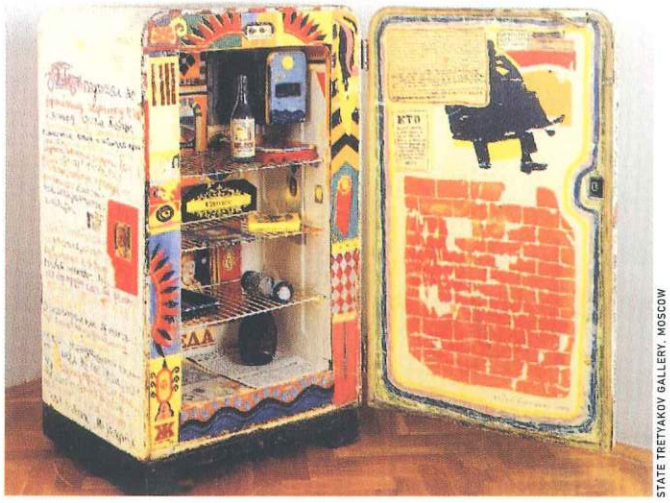
IGOR TOŠEVSKI 1963, SKOPJE
PERFECT BALANCE - 23 KILOS OF HUMAN RIGHTS
INSTALLATION, 7 SCALES, 23 KG OF DOCUMENTS FROM THE UNO COMMITTEE FOR HUMAN RIGHTS
MUSEUM OF THE CITY OF SKOPJE, 2000



MÁRIA BARTUSZOVÁ 1936, PRAGUE - 1996, KOŠICE
UNTITLED
PLASTER, H. 28 CM, 1986

PHOTO BY: PRAVDOLIUB IVANOV

PRAVDOLIUB IVANOV 1964, PLOVDIV
TRANSFORMATION ALWAYS TAKES TIME AND ENERGY
INSTALLATION, HOT PLATES, POTS, CABLES, WATER, ELECTRICITY
DIMENSIONS VARIABLE, 1997

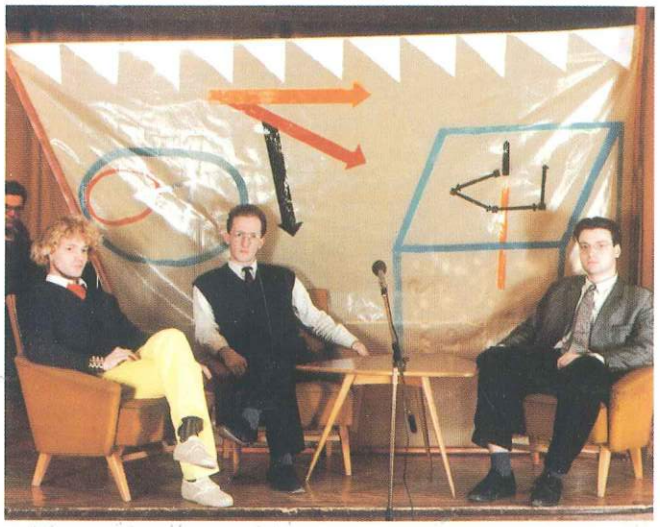


STATE TRETYAKOV GALLERY, MOSCOW

KONSTANTIN ZVEZDOCHETOV 1958, MOSCOW
NOVEL-REFRIGERATOR
OBJECT, 103 X 30 X 51 CM, 1982

THE MUSEUM OF THE CITY OF SKOPJE

SLAVICA JANEŠLIEVA 1973, SKOPJE
LOVE AND INTEREST
2 PHOTOGRAPHS BY STANKO NEDELKOVSKI, 50 X 70 CM, 2 METAL PLATES, 2 SPOONS, CANDLE WITH TEXT, 2000



JÁNOS SUGÁR 1958, BUDAPEST
FASTCULTURE 84.
PERFORMANCE, (ON THE PHOTO: T. SEBEÖ, P. LEKOV, J. SUGÁR), 1984-88

THE INTERNATIONAL EXHIBITION OF MODERN ART
ARMORY SHOW IN BELGRADE
INSTALLATION, 1985

ARTFORUM

SEPTEMBER 1989 $7.00

INTERNATIONAL

Her Belgrade years offered the Macedonian Svetieva a kind of unique return to figurative sculpture but with a very specific statement concerning the possible representation of the human figure after the transformative 80s. Educated as both a sculptor and an ethnologist, she allowed influences from archaeology and anthropology to enter her art. The interweaving of different cultural codes of representation of the female figure, and its placement in unusual positions, usually creates an uneasy and ambivalent feeling in the viewer of her work. The conflicts within cultural and gender identity, are emphasized with the work Turkish Bath (1994), which refers to stories about peeping and gazing through the holes in the walls of bathhouses.

ANETA SVETIEVA

Based on the hypothesis that Jesus Christ had a twin brother, the elaborate narrative composition of visual proof, Fortification of Faith, analyzed the emptiness of the religious myth that appeared to be of main importance for the post-totalitarian self-identification of the nation. Boyadjiev's theoretical background and special interest in the discursive abilities of artistic creation are revealed in projects that affirm the interwoven connection between the "objectivity" of the social and "subjectivity" of the personal. He has an influence on and presence in both the local Bulgarian and international scenes through his equally important art works and conceptual texts as well as through context building, production of paradigms of art making and of key metaphors, and through the means of distribution of ideas.

LUCHEZAR BOYADJIEV

IVAN CSUDAI

Csudai entered the Czechoslovak scene in the second half of the 1980s as one of the young generation of painters and became their main representative during the last two decades. He started with neo-expressive postmodern works and very soon developed his subjective mythological world of demonic archetypal figures. At the beginning of the 1990s Csudai changed his excessive use of colors to moderate and even monochrome surfaces, reducing his means of expression by emptying the picture surface and concentrating only on a few chosen elements. His paintings have become metaphorical and obtained a metaphysical resonance. In his more recent series he works with a digitally-generated motif that he filters through a new configuration and shows again on the screen.

ATTILA CSÖRGŐ

Attila Csörgő's art works are in most cases carefully designed and complex mechanical machines that produce unusual, new, or nonsensical/virtual effects. In The Maelström Project (1995), a vortex is created by spinning 45 liters of motor-oil. The black liquid forms a reflective surface which curves into a parabola as a result of the spinning motion. From the moment the motor is switched on until the moment the final velocity is reached, the surface constantly changes as the parabola's curve deepens.

PETER RÓNAI

Since the 1970s Rónai has been influenced by Fluxus and his post-conceptual techniques drew a lot from Duchamp and the Dadaists. He defines his intellectual position through different sets of objects and installations. His intermedia installations, as well as his environments, texts and performances are marked by irony and critical reflections. Rónai is considered a pioneer of Slovak video art and he played a major role in pursuing this new media. He uses small LCD monitors in non-conventional settings and arrangements offering new readings of cultural contexts.

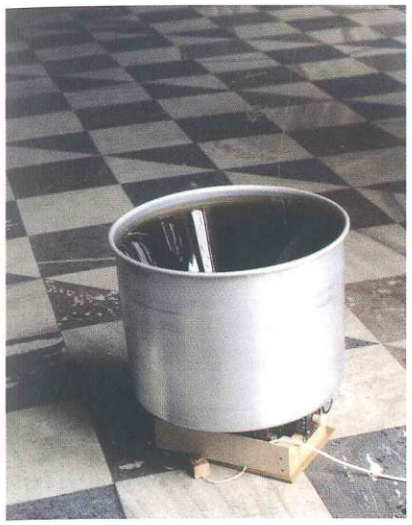
S. JANEŠLIEVA

J. KOLLER

R. EL-HASSAN

T. ST-AUBY

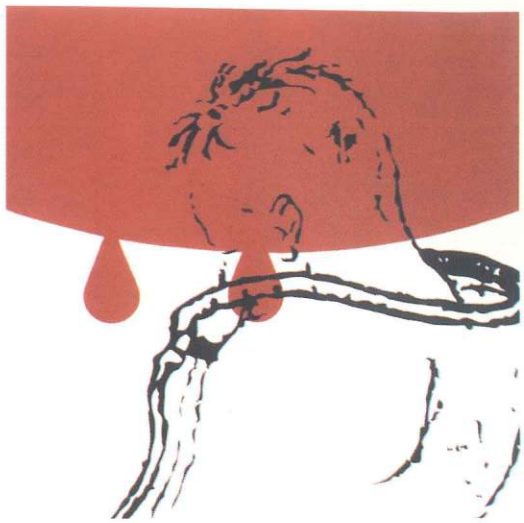
E/A SHOW



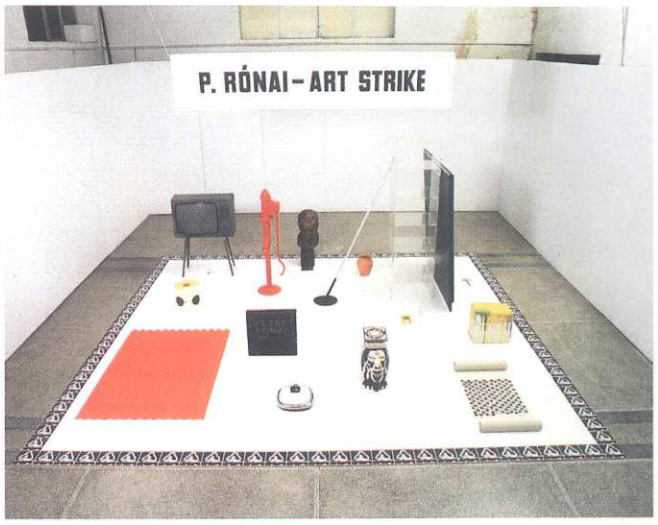
ATTILA CSÖRGŐ 1965, BUDAPEST
THE MAELSTRÖM PROJECT
MOTOR OIL, ELECTRIC MOTOR, ALUMINIUM CONTAINER,
57 X 57 X 60 CM, 1995

COLLECTION HOHENTHAL UND BERGEN GALERIE, BERLIN

LUCHEZAR BOYADJIEV 1957, SOFIA
FORTIFICATION OF FAITH
INSTALLATION, 145 COLLAGES AND OBJECTS, 250 X 550 X 30 CM, 1989-1991
PHOTO BY: ILONA RIPKE, NEDKO SOLAKOV



IVAN CSUDAI 1959, SVODOV
DYING SUN (FROM THE NINE EASY PIECES SERIES)
OIL ON CANVAS, 200 X 169 CM, DETAIL, 1996



PETER RÓNAI 1953 BUDAPEST
MESSAGE SALOON
INSTALLATION, MIXED MEDIA, 1992

PHOTO: ŽANETA VANGELI

ANETA SVETIEVA 1944, BITOLA
TURKISH BATH
INSTALLATION, RED METAL WIRE NET, CARDBOARD, PLASTER, NEON LIGHT, 1 TV MONITOR
MUSEUM OF THE CITY OF SKOPJE, 1994

M. TOMIĆ

KIRIL PRASHKOV & ZLATI VELEV

In 1986, Prashkov and Velev made a strongly rebellious show, based on a deep personal and professional collaboration between a "fine" and an "applied" artist who wanted to establish a meaningful dialogue between their works in a single show and space. Their works were corresponding conceptually and visually, formulated a coherent installation in the exhibition space. This show was one of their first attempts at working with a three dimensional space, as well as a step towards understanding the language of installation. It actually started a debate about installation itself as a more open, communicative and contemporary art form. It is also the first artist curated show in the Bulgarian scene.

MIROSŁAW BAŁKA

Bałka deals with the body both in his figurative and non-figurative art. His work relates to the tradition of minimal art but they have a concrete bodily character and a personal dimension rooted in his childhood and adolescent experiences. The issue of "the record of the body" has been realized in a series of pieces denoted by measurements and a number of compositional elements. These works were labeled Ramp at the first exhibitions in Eindhoven and Łódź in 1994. Certainly, these are not anthropomorphic objects; still, they're strictly linked to the human body. They are defined by measurements but also by temperatures, the latter evoking "the natural" or "normal" temperature of the human body.

SVETLIN ROUSSEV

CGORGO

The Self-portrait of Roussev from 1988 is a confessional work of a disillusioned man and a personal image of the failed utopia and a turning point that signalled the end of socialist art in Bulgaria. Being a Chairman of the Union of Bulgarian Artists and a highly positioned Communist Party functionary for 12 years in the 1970-80s, Roussev had a leading role in developing a unique relationship (for a socialist country) between visual art and state power. He was instrumental in the invention and implementation of the system of State Commissions, Annual Thematic Shows and art collections in the museums of the main cities, in numerous factories and in other administrative offices. This not only created a very strong pragmatic although ideologically motivated (at least for the sake of official approval) infrastructure of state support for the artists, but also proved the importance and social value of art itself.

E/A SHOW

The E/A show is deeply significant for the beginning of the changes in the Bulgarian contemporary art scene. Based on the personal rather then official initiative of an artist, Kiril Prashkov and a critic, Philip Zidarov, the whole event acquired the character of a performance in the struggle for a new/mutual language for debate and criticism with its strong accent on the direct communication with and involvement of the public. Artists were all the time present in the space talking to the audience, producing works on the spot and selling them for affordable prices to the visitors. The project is characterised by all the naiveté and enthusiasm typical of the early stage in the establishment of an art scene. One of the most significant aspects of it was the creation of a collaborative work (a huge linocut printed on fabric) that was executed in the middle of the exhibition space in front of the audience over a period of two days by nearly all of the twenty five participating artists.

BORIS MIKHAILOV

SUGAR

BOYADJIEV

T. ST.AUBY

Mikhailov, a Ukrainian-born amateur photographer, came across a typed copy of an unfinished research paper and glued on each page one or two of the 180 black and white "accidental" photographs, that were taken during a winter month in 1984. He added his fragmentary comments that were either composed by Mikhailov or drawn from a variety of published sources, including Soviet scientific literature and books on philosophy and art. Scribbling whole paragraphs or short sentences in the margins Mikhailov created indeed, a dissertation - a comprehensive theory of post-montage photography, with highly subjective references to Benjamin, phenomenology and Wittgenstein.

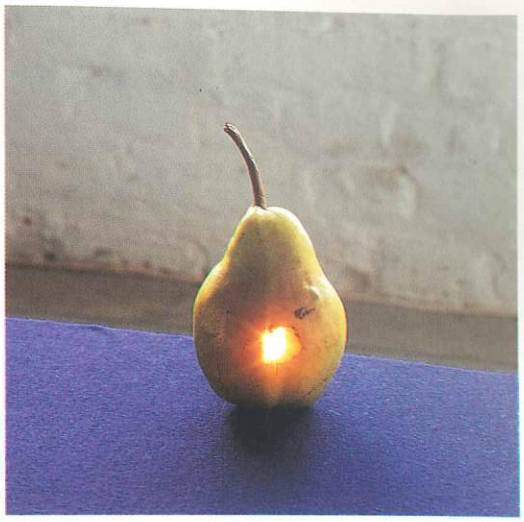
El-Hassan studied sculpture and connects conceptual/scientific/political content with classical art forms, such as sculpture and drawing. Early in her career she concentrated on creating minimalist objects, later more on physical and social situations. Gleaming Fruit (1996), in which she placed a light bulb inside a pear, is one of her rather metaphorical works and a continuation of her questioning of the relationship between the natural and the artificial with strong references to painting, specifically still-lives.

RÓZA EL-HASSAN

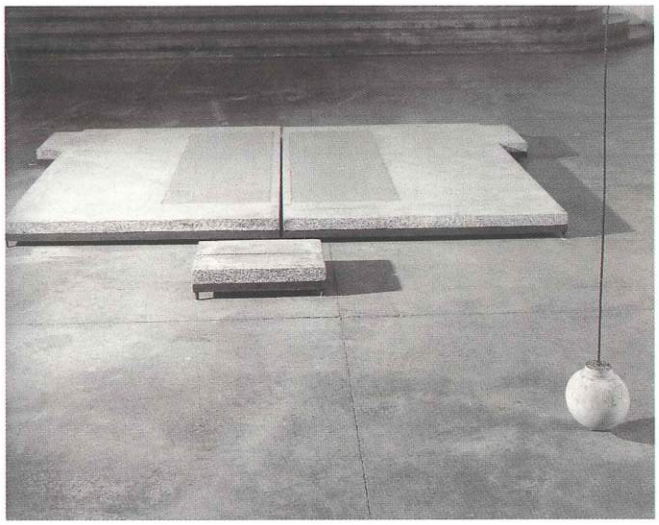
BORIS MIKHAILOV 1938, KHARKOV
UNFINISHED DISSERTATION
PHOTOGRAPHS. 180 PAGES, 21X 30 CM EACH, 1984

PHOTO BY: BORIS ANDREEV, IARA BOUBNOVA

KIRIL PRASHKOV 1956, SOFIA **ZLATI VELEV** 1954, SOFIA - 1997, VELIKO TUARNOVO
DRAWINGS AND WOODCARVINGS
EXHIBITION, SOFIA, 1986



RÓZA EL-HASSAN 1966, BUDAPEST
GLEAMING FRUIT
PEAR, BULB, CABLE, 1996



MIROSŁAW BAŁKA 1958, WARSAW
2 X (190 X 60 X 8), FROM THE RAMP
MIXED MEDIA, 2 PARTS 190 X 60 X 8 CM EACH, 1994

PHOTO BY: NEDIALKO KRISTEV

SVETLIN ROUSSEV 1933, PLEVEN
SELF-PORTRAIT,
OIL PAINTING ON CANVAS, 200 X 200 CM, 1988

PHOTO BY: IARA BOUBNOVA

E/A SHOW
VIEW OF THE EXHIBITION
GROUP EXHIBITION, SOFIA, 1987

ILYA KABAKOV 1933, DNEPROPETROVSK, **VLADIMIR TARASOV** 1947, ARKHANGELSK
INCIDENT AT THE MUSEUM OR WATER MUSIC
MIXED MEDIA INSTALLATION, 1993

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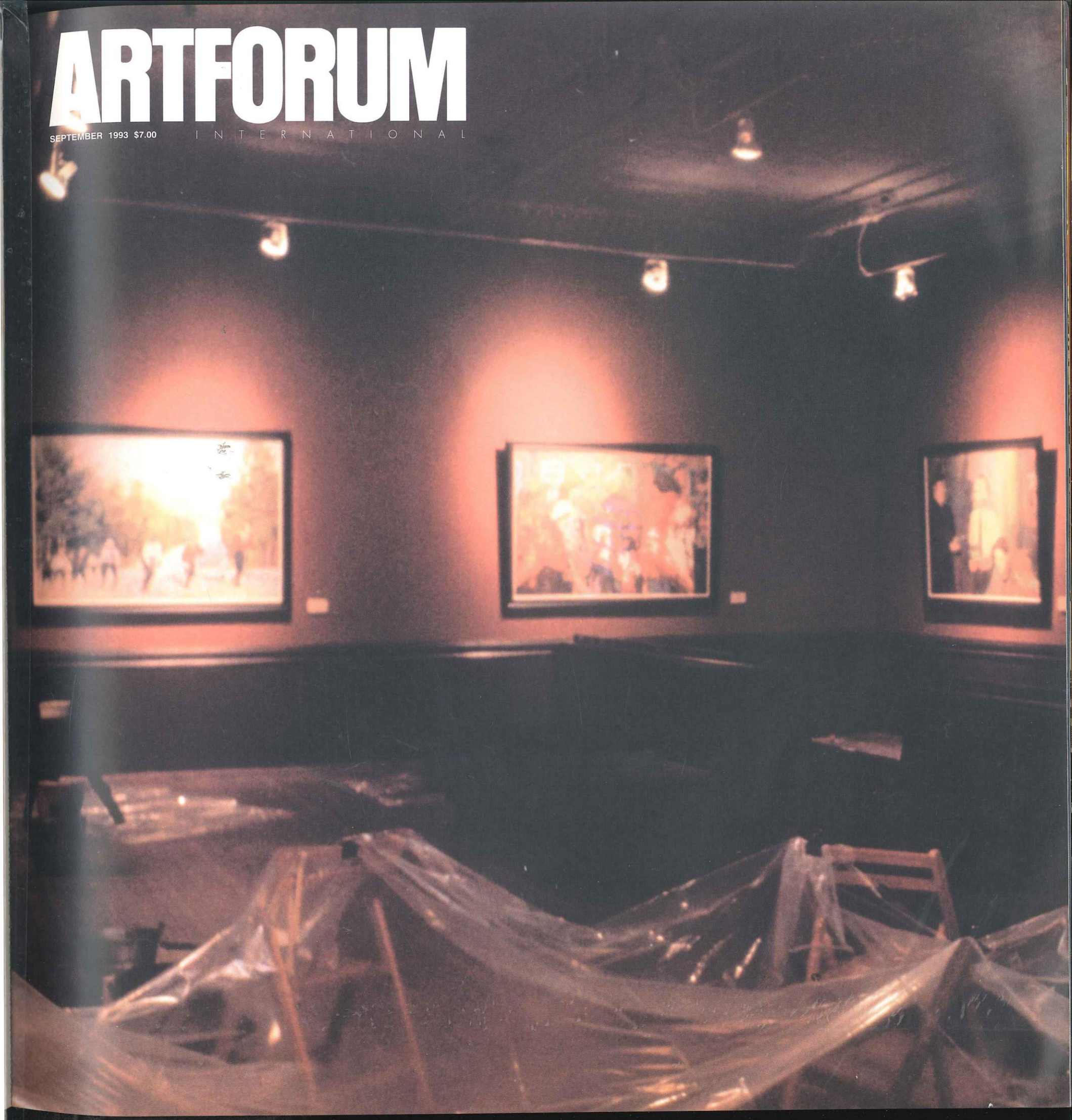


J.SUGAR

TAMÁS ST.AUBY /SZENTJÓBY

A poet, organizer of happenings, conceptual and fluxus artist, Szentjóby was extraordinarily influential, but the most indefinable figure of the Hungarian avant-garde. In 1968 he established IPUT (in Hungarian: TNPU), the International Parallel Union of Telecommunications. In 1975 he was forced to leave the country, returning only in 1991. A year later he realized the Statue of Liberty's Soul (based on an idea by Julia Lorrensy), hiding the sculpture in Budapest under a huge white cover with two black dots for eyes. At a time when the removal of communist monuments was on the agenda, this appeared as the only attempt to change not the physical place but the spiritual content of such a piece.

TAMÁS KOMORÓCZKY

As a member of the Újlak Group (1989-96), the most important group formation in the late 1980s in Budapest, Komoróczky collaborated in the creation of various different events in squats, illegally occupied urban places, in the spirit of an intimate, Arte Povera type conceptualism. Komoróczky mainly worked with installations and since the 1990s he has turned more and more to the techno scene, using computers and digital video to develop a strong, intensive visual language and absurd narrativity.

NEDKO SOLAKOV

In the installation The New Noah`s Ark that brought international acclaim to the artist when shown at the 3rd Istanbul Biennial in 1992, he used both traditional media and new unorthodox materials. Using the language of installation as a matter of principle, the work creates an allegorical narration that represents the instability and insecurity of the political and social transformation. Solakov developed in the 1990s into a grand master of large-scale installations that use a great variety of media and subject matter based on a very personal and often ironic narration.

A. CSÖRGÖ

RASSIM

The project Corrections involves the redesigning of Rassim's body into that of a body-builder over a period of one and a half year between 1997 and 1998. Rassim's unique contribution is based on the creation of an artistic persona and image that is both the artist and the work itself. The strategy of self-promotion of this work/persona in the public space takes the form of gestures that imitate the advertised modes of behavior in the mass media, or the representation of subculture. Taking personal risks, the artist is scanning society in a non-aggressive and non-engaging form while his critique of the new societal order after 1989 involves simulation of the clichés of consumerism that have fast become the new ideological dogma.

LYUBEN KOSTOV

Around 1988 and 1989, Kostov found a way to connect directly, yet metaphorically, his artworks to the current reality of the pending and then happening change in Bulgaria. In December 1989, the country was debating the dissolution of Article 1 of the Socialist Constitution that stated that the Bulgarian Communist Party has the sole ruling authority in the country. The action of Kostov on the sidewalk of one of the most populated city squares consisted of a simple arrangement of domino blocks placed in a continuous row in a free meandering line. Pushing the first little block triggered the "domino effect" and the viewers were able to observe it in real action. Downfall Of The Article 1 was the first public political art action on the Bulgarian art scene.

THE CITY

The group show The City, attracted special attention and appeared as the most significant of that time period because it united a group of six very strong and established young artists (Gredi Assa, Svilen Blazhev, Bojidar Boyadjiev, Andrei Daniel, Vihroni Popnedelev and Nedko Solakov) coming from the field of traditional painting, and the critic/curator Philip Zidarov. They set out to create an installation show with untypical (for them) works conceptually and spatially corresponding in a single space. The show functioned also as a platform for change being a private initiative that took two years of close work, talks and debate between the participating artists who, together with their curator, needed to adjust themselves to their own emerging innovative ideas.

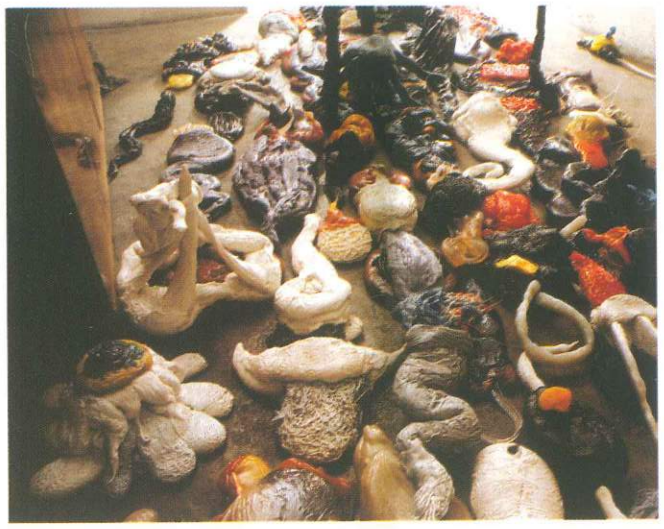
R. EL-HASSAN

TAMÁS KOMORÓCZKY 1963, BÉKÉSCSABA
KOMYOFEJ 1-7
SERIES OF PHOTOGRAPHS, 50 X 65 CM EACH, 1997

TAMÁS ST.AUBY / SZENTJÓBY 1944, FÓT
THE STATUE OF LIBERTY'S SOUL
INTERVENTION, 1992

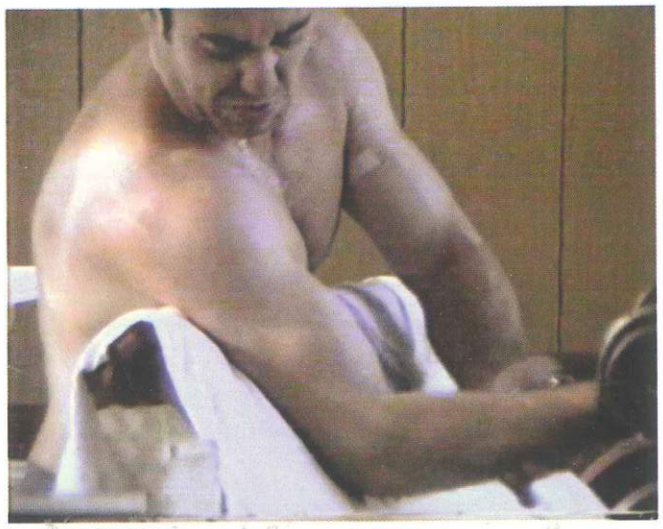
PHOTO BY: LYUBEN KOSTOV

LYUBEN KOSTOV 1952, PLEVEN
DOWNFALL OF THE ARTICLE 1
ACTION, DOMINO BLOCKS, CITY SQUARE, SOFIA, 1989



NEDKO SOLAKOV 1957, CHERVEN BRIAG
NEW NOAH'S ARK, DETAIL: THE CREATURES
INSTALLATION, DRAWINGS, PAINTING, OBJECTS, TEXT ON THE WALL, DIMENSIONS VARIABLE, 1991-1992

THE CITY
GROUP EXHIBITION, SOFIA
INSTALLATION VIEW, 1988



RASSIM 1972, PLEVEN
CORRECTIONS 1998-2001
ACTION, GYM SESSIONS, PROTEINS, DIET, VITAMINS, VIDEO DOCUMENTATION, TEXTS

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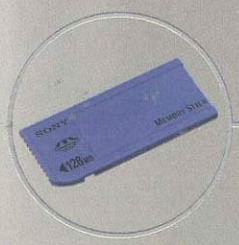

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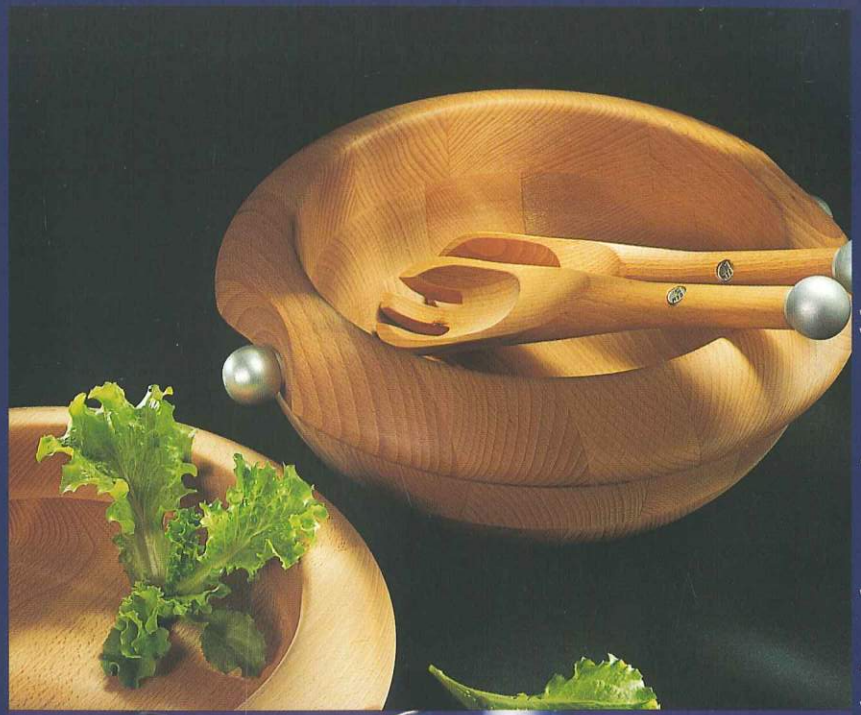

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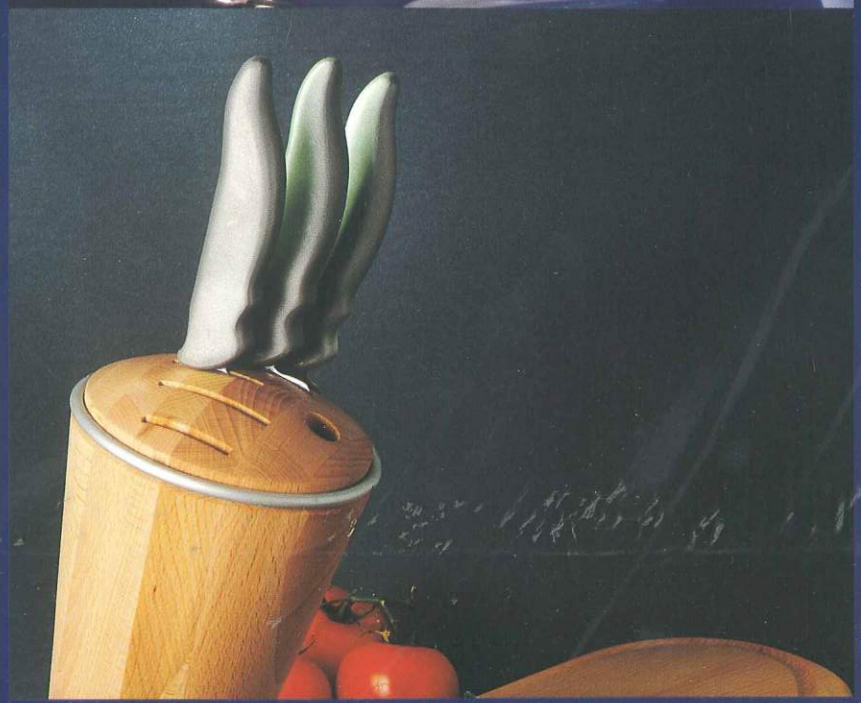

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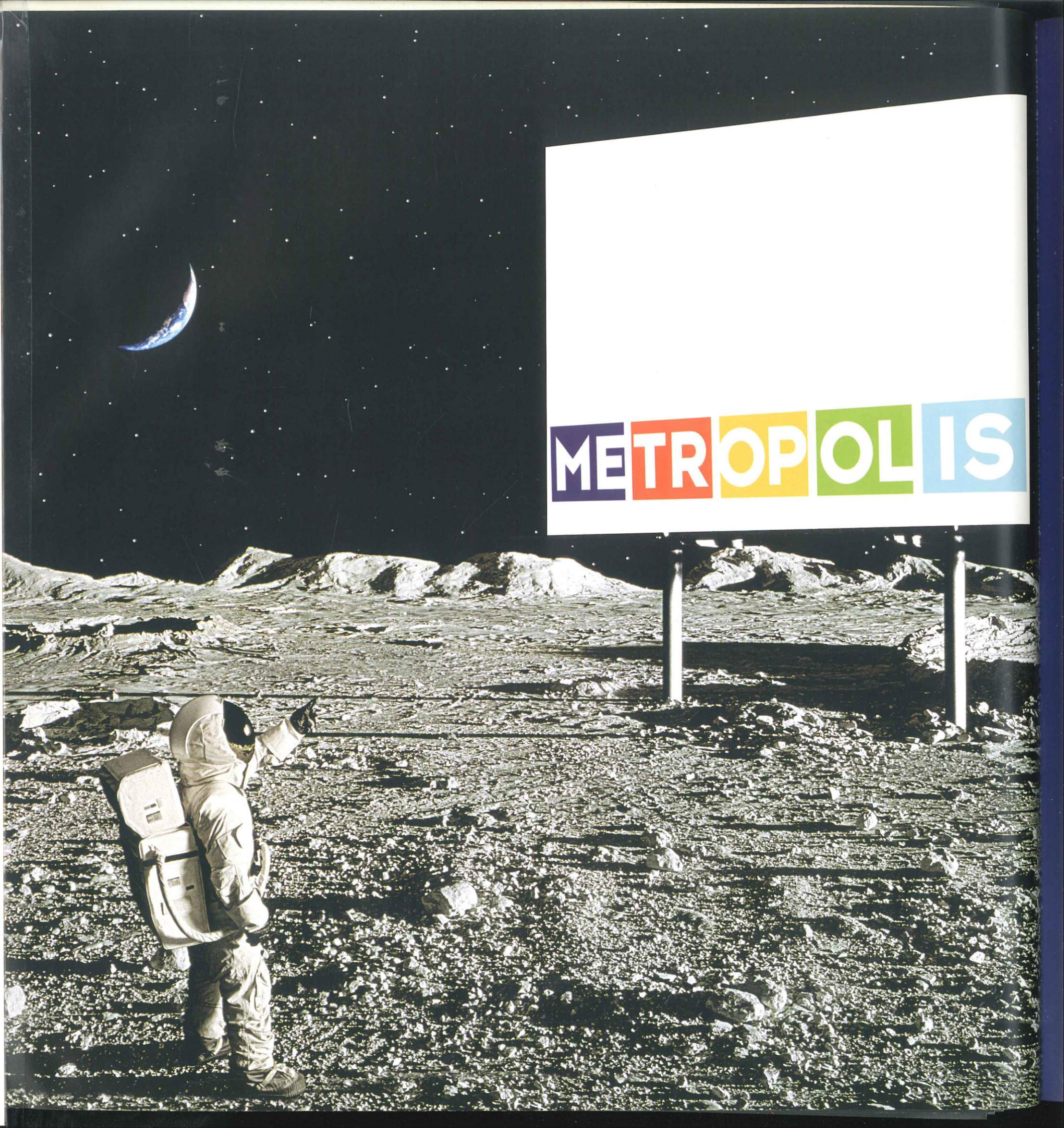
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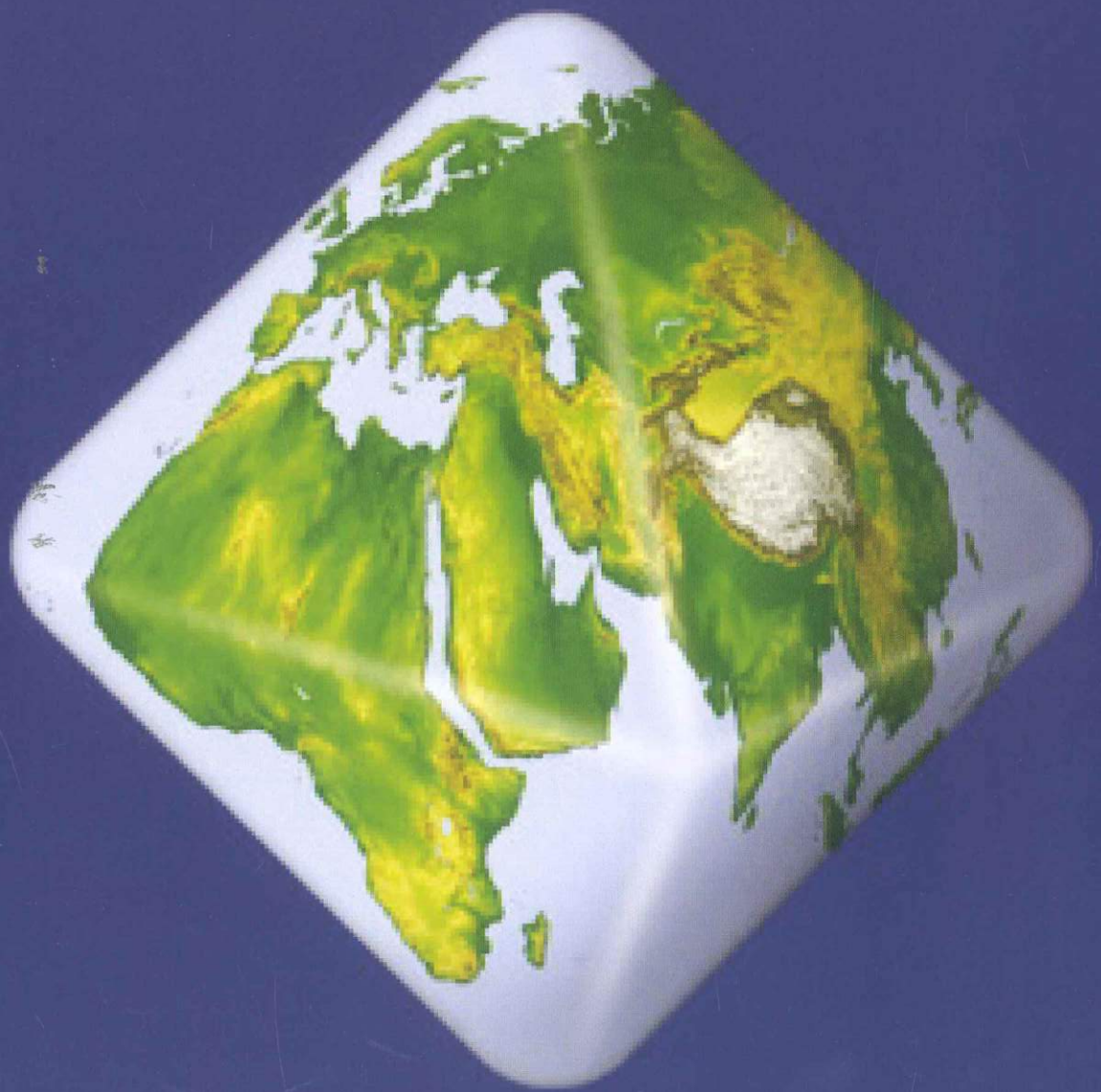

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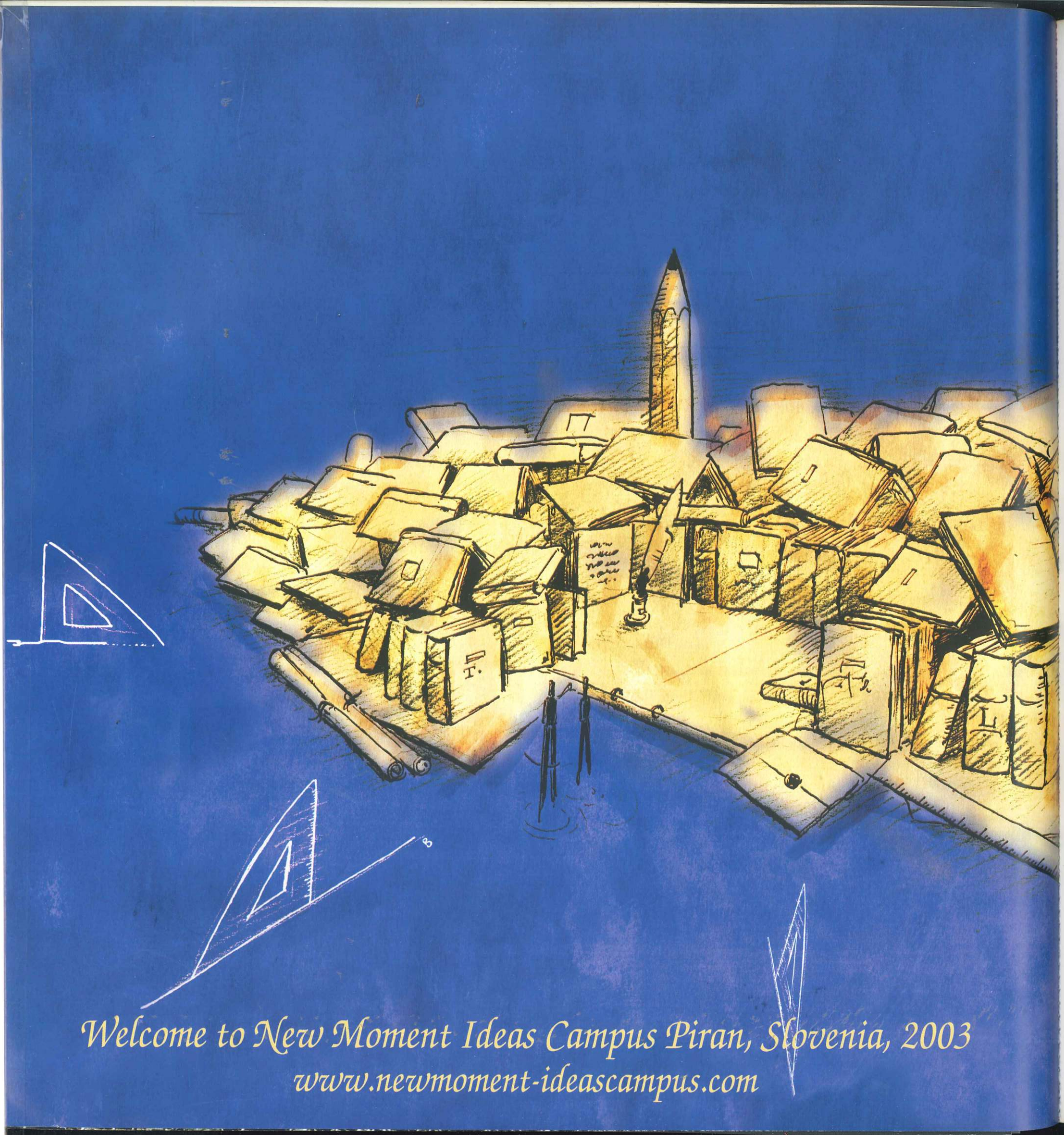
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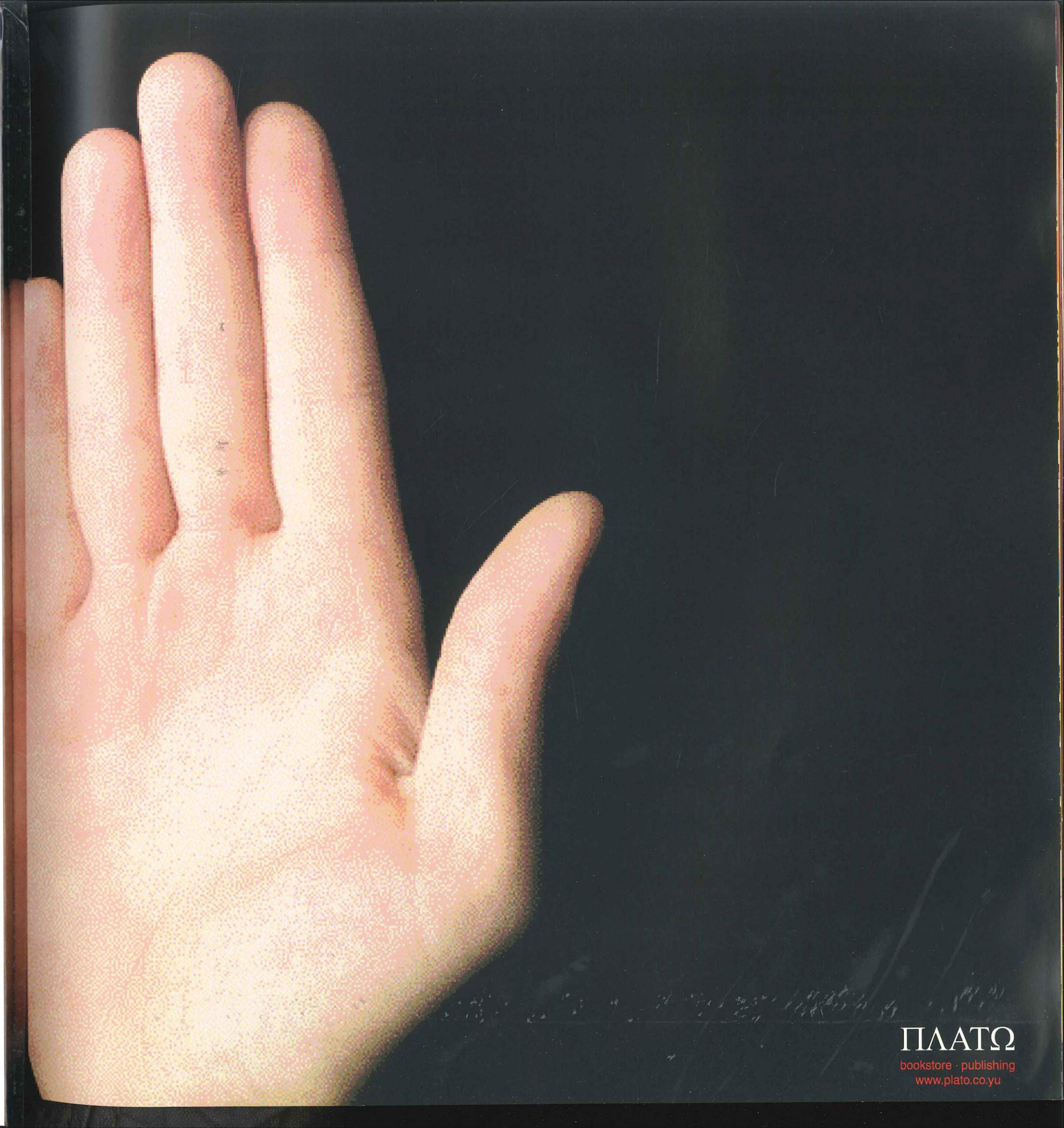

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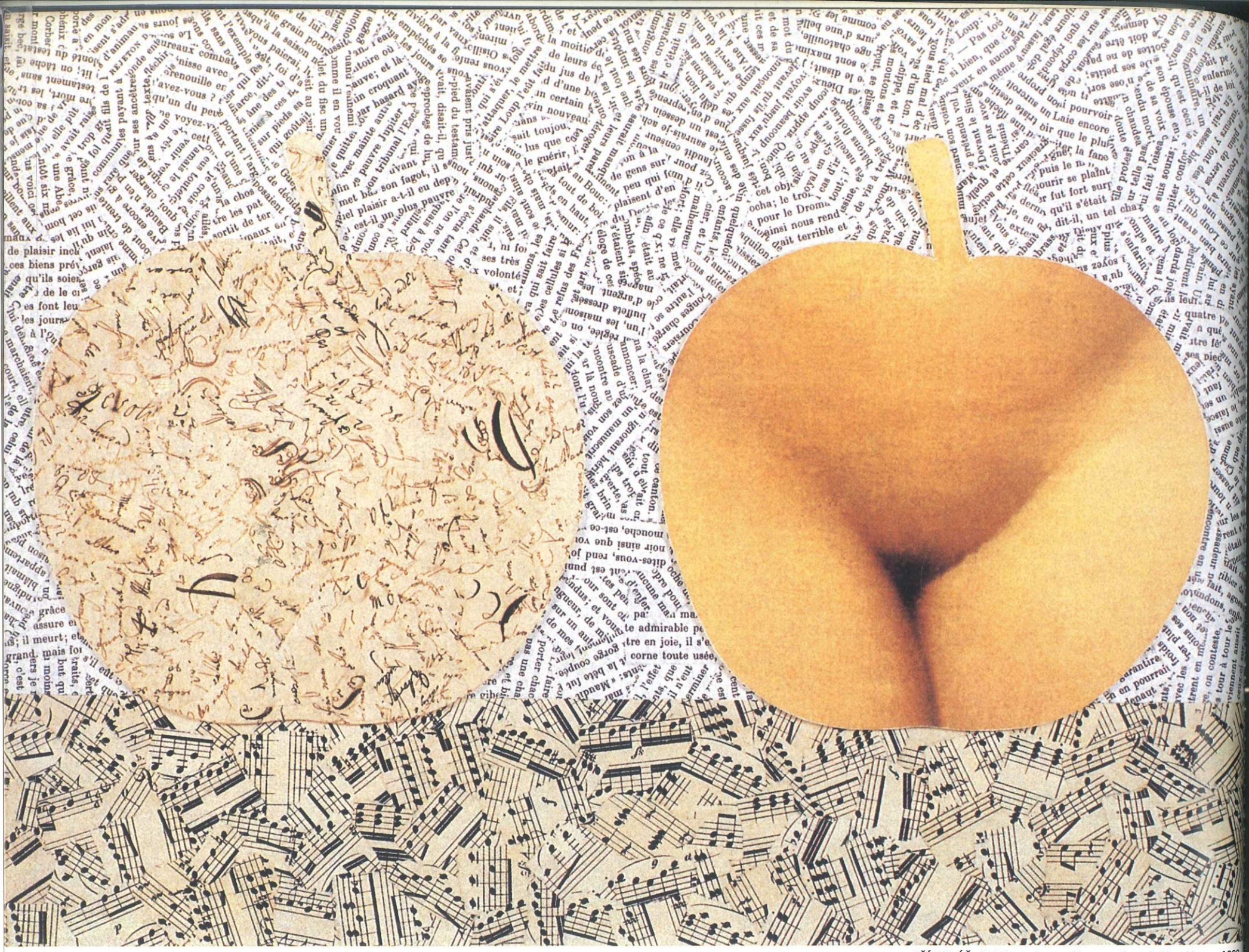

JIŘÍ KOLÁŘ, Old Story, Assemblage on Board, 30 x 40 cm, 1989

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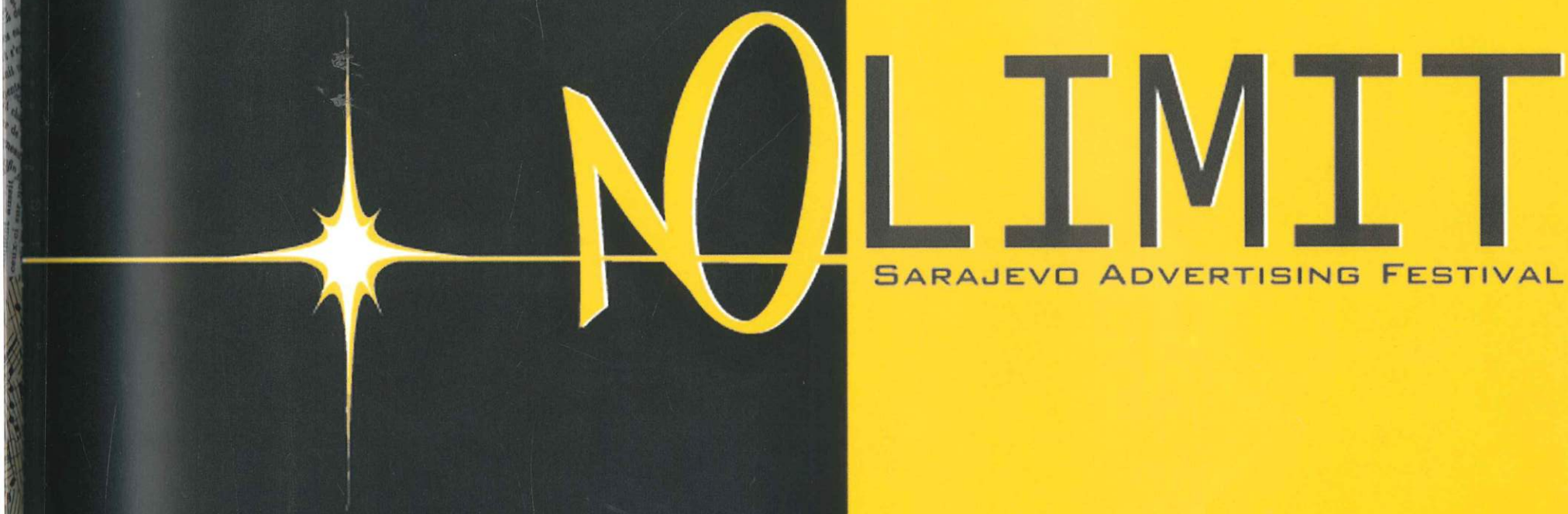

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a project by **Künstlerhaus Bethanien - Berlin**
curated by Barnabas Bencsik & Gregor Podnar

October 5 - November 16

Modesty
Attila Csörgő, Jože Barši, Leif Elggren, Vadim Fiškin, Ceal Floyer, Alexander Gutke, Carl Michael von Hausswolff, Goran Petercol, Florian Pumhösl, John Wood & Paul Harrison

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International art fairs

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matching
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Photo: Vadim Fiškin & Guia Rigvava, dictionary of imaginary places, installation view, 2002

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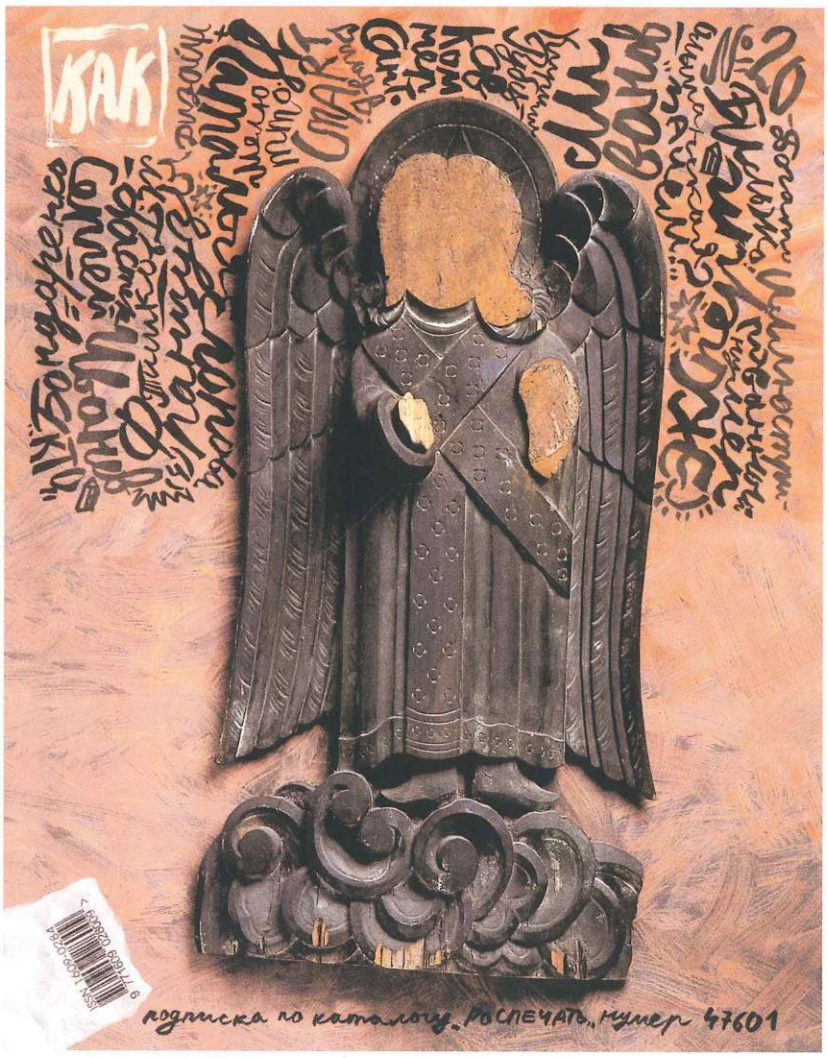

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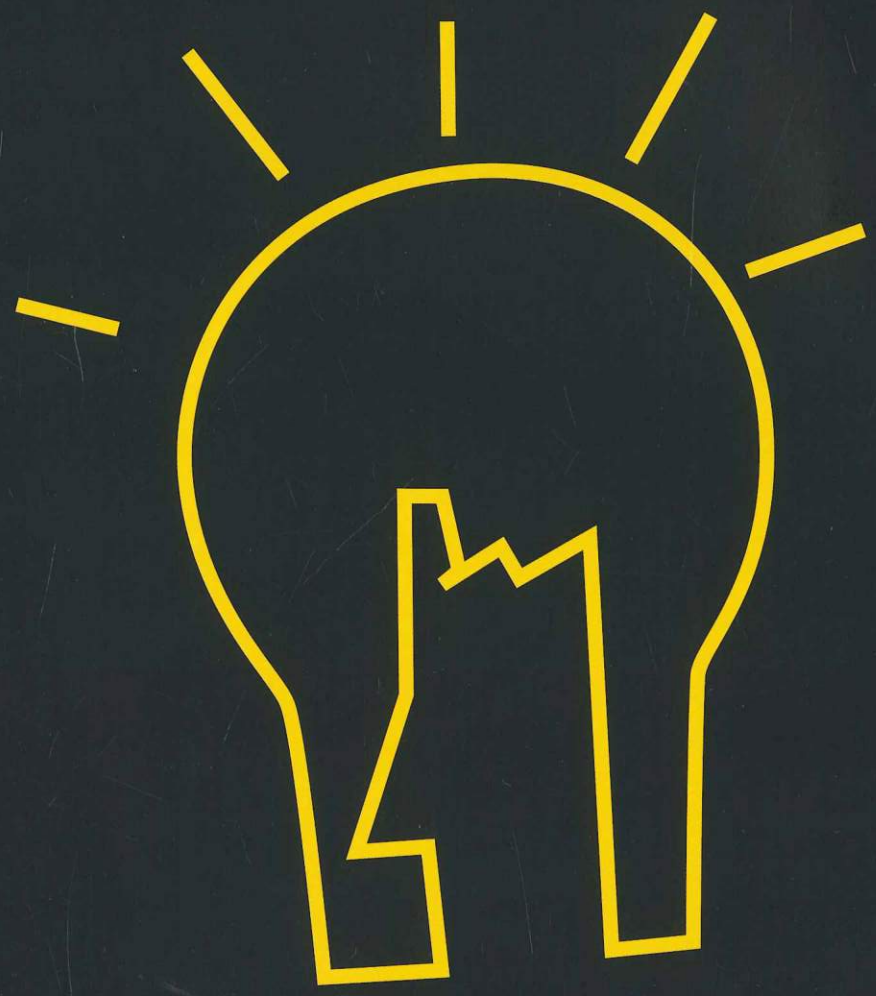

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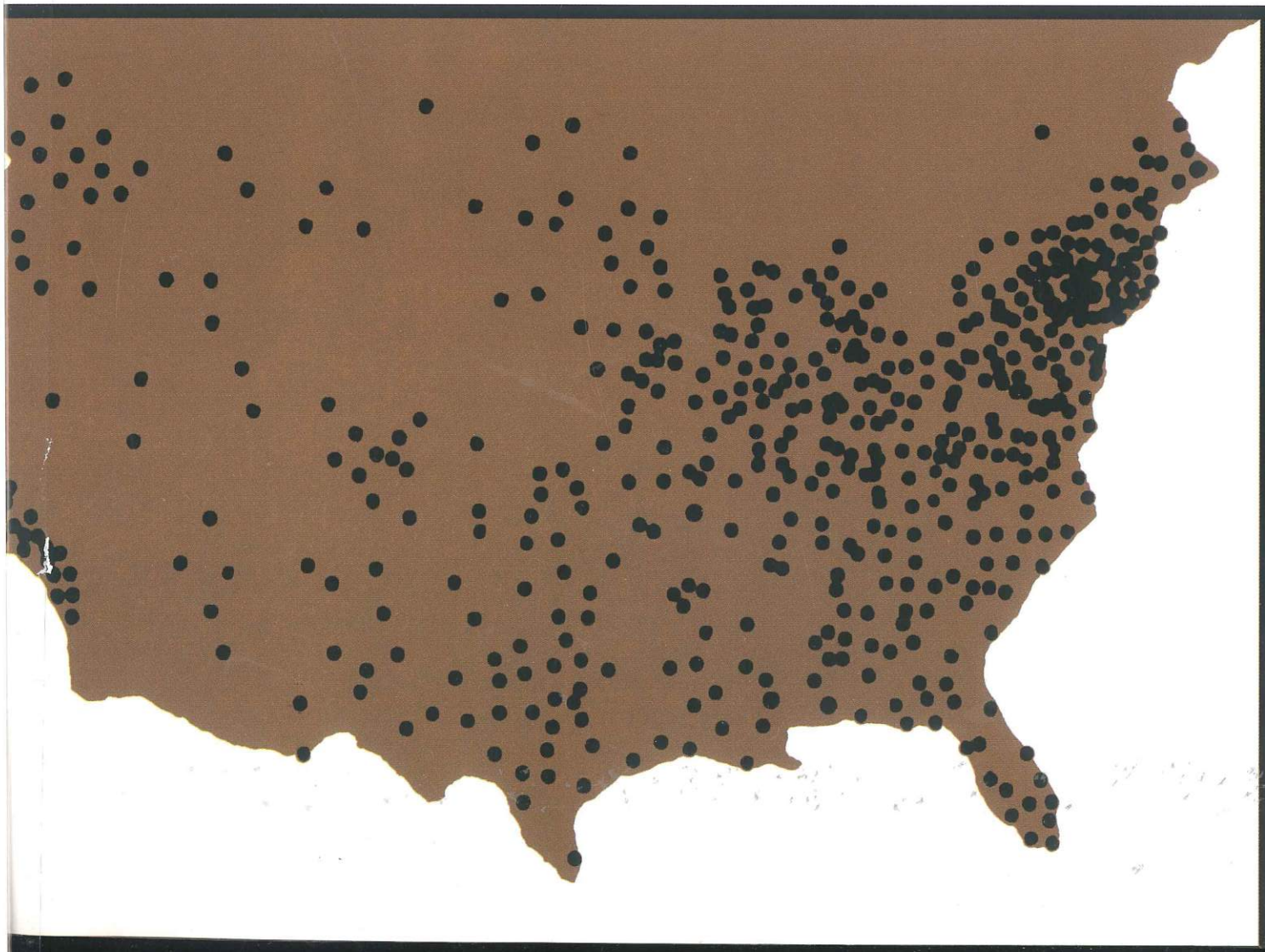
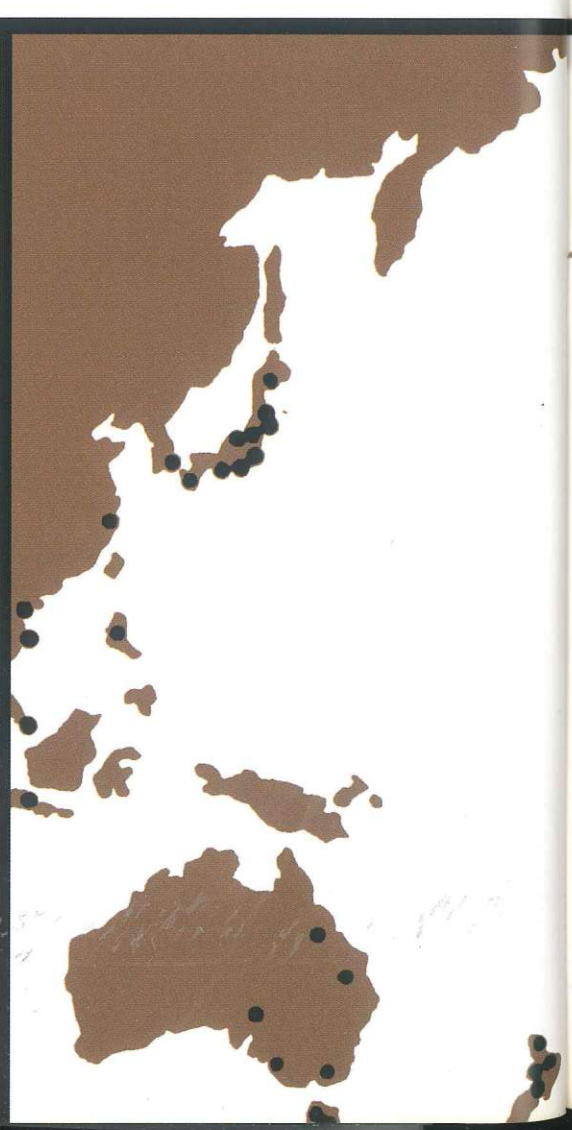
Miscellaneous (390)
(Total: 3,867)





International Exhibitions 1938-1960

More than 100 exhibitions organized by The Museum of Modern Art have been circulated to over 260 communities in 56 countries outside the United States and Canada

(Number indicates communities served within each country)

Argentina (1)
Australia (10)
Austria (5)
Belgium (4)
Bolivia (2)
Brazil (9)
Ceylon (3)
Chile (3)
China (1)
Colombia (2)
Costa Rica (1)
Cuba (1)
Denmark (4)
Ecuador (1)
Egypt (1)
El Salvador (1)
Finland (10)
France (10)
Germany (9)
Greece (1)
Guatemala (2)
Haiti (1)
Iceland (1)
India (14)
Indonesia (1)
Ireland (1)
Israel (2)
Italy (21)
Japan (10)
Kenya (1)
Korea (5)
Laos (1)
Lebanon (1)
Mexico (3)
Netherlands (3)
New Zealand (5)
Norway (16)
Pakistan (3)
Panama (1)
Peru (1)
Philippines (1)
Poland (9)
Romania (4)
Singapore (1)
Southern Rhodesia (1)
Spain (2)
Sweden (12)
Switzerland (5)
Turkey (2)
Union of South Africa (7)
United Kingdom (36)
Uruguay (2)
U.S.S.R. (1)
Venezuela (1)
Vietnam (1)
Yugoslavia (4)

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