

RETROPRINCIP BOOK SERIES

RETROPRINCIP BOOK EDITIONS:

KAPITAL
NSK EMBASSY MOSCOW
TRANSNACIONALA
INTERPOL
EAST ART MAP

The present publication presents five books, the final products of five projects extending over the last thirteen years. The beginnings of the first project, Kapital, reach back to the period of the socialist social system, which, however, was already over by the time we issued the first publication. On the other hand, the publication that addresses the last of the five projects will come out in an integral version at a time when Slovenia will already be a fully-fledged member of the European Union. Thus the projects literally connect the two ends of the period called the transitional period. But it is not only this external overlapping that links the presented line of projects with the notion of transition. Transformation itself is the theme and subject matter of the Retroprincip book series.

The projects presented have many points in common, but here we will point out only two that we regard as being of key significance. All the projects deal with reflections on modern art in Eastern Europe and all of them envisaged, from the very beginning, the production of a book as their final artifact. In normal circumstances when an artist does not reflect on his work himself, if he fails to articulate it in communication or writing, then someone else will do so instead. A problem arises when there is no such someone, when the art system of a particular space is organized such that it hinders communication and articulation. Then the only possibility of communicating with contemporary art production is to assume and refer to someone else's articulation. And if we hold the view that text is not an external objectivizing addendum to art production but an internal, integral part of it, then we have to undertake communication and articulation on our own. Our suspicions about the differences in the operation of Eastern and Western art systems (here, we do not have in mind differences stemming from the different ideological systems) were confirmed already in the course of the Kapital project. A great number of empirical facts and the small things that co-shape the conditions of production convinced us again and again that differences no doubt exist. If we take K. Marx at least a bit seriously, then we can not circumvent the claim that it is precisely the conditions of production that fatefully define the production itself. Difference in conditions is reflected in different production. The Retroprincip book series opens with a thesis about the specific conditions of art production in the East. Through discussions, most of which took place during our journeys to Moscow and across the US, we tried to articulate this difference, which materialized in an open conflict during the Interpol project. Since the difference in regulating communication, articulation and inscription, which is tackled by the Retroprincip book series, gradually emerged as the key difference, the series concludes with East Art Map.

"We are artists, not politicians. When the Slav question is solved once and for all we want to finish our lives as artists."

IRWIN, 1985

IRWIN,
April 2003, Ljubljana

...ABOUT THE ART

We hardly seem to notice how much discourses which accompany artistic practices, like to be guided by simple dichotomies.¹ It has become a familiar mannerism to speak and write in the terms of 'East and West', of 'before and after' with respect to the East, of 'modern and post-modern' with respect to both East and West. Differences certainly exist: but are they dichotomic? Even if we grant dichotomy its rhetorical value of a convenient starting point, one still wonders why discourses about artistic practices should be unable to invent their own exordia, and why they feel the need to borrow their hors-d'oeuvre from other discourses, from political science, historiography, philosophy, from various ideologies... What could be the relation between those two features: conceptual dualism and discursive parasitism?

Dichotomies we have listed, and one could think of more ('mainstream/alternative', 'dominant/subaltern'), divide the discursive universe into two non-symmetric domains: into the horizon from where a discourse is being proffered, and into its specific exterior. Crude as they may be, they offer simple and easily manipulable ways of how to organise 'the world' and the reflection upon it; above all, they provide a suitable 'point of view' from where to develop whatever one would like to tell. They support discursive elaboration, and do it in a somewhat paradoxical way. For if such a dichotomy is presented by a particular discourse in the way of 'self-foundation', the foundation it actually offers is imported from some other discourse, from another place, from an

alibi. Once comfortably seated upon a borrowed foundation, discourse 'about the art' easily, and willingly, continues to import: concepts, turns of phrase, procedures of thought... so that, turning the pages of a catalogue, one often wonders whether it is not there that the real 'exhibition' takes place. It certainly makes one muse upon the contemporary intellectual landscape: the easiness with which words shed off their conceptual loading...; the arrogance of a semi-commercial babbling at appropriating solid products of honest intellectual endeavour...; rituals of faked communication...; amalgamation of conceptual relics with the crudest ideological constructs – all these features, so familiar to be scarcely still perceptible, actually challenge our deepest certainties of communication, maybe even of socialisation.

Let us attempt a positive formulation of the above 'negative' features.

1. Dichotomism: *it has nothing to do with a presumed 'structure of the world'; nor is it a pure 'rhetorical' device. It is rather an extravagant way this type of discourse takes to provide itself with a subject. This means many things. First of all, it means that this is the way how this type of discourse establishes itself as an ideological discourse. Secondly, it shows that this particular way of holding an ideological discourse proceeds, as it were, as an inversion of the 'standard' or 'usual' mechanism of ideological interpellation. In the 'standard' or 'usual' situation, an individual unwittingly 'yields' to ideological interpellation, while here a discourse, almost in a state of potentiality, or of 'becoming', hands itself over to another discourse and, through this passive act of surrender, furnishes itself with a subject.*

2. Parasitism: *it is true that this operation is, in some way, 'profitable' for the discourse 'about the art'. It yields the absolute condition of its possibility, at least for its possibility as an ideological discourse – its subject. On the other hand, though, this 'profit' is gained in return for the utmost sacrifice*

– the discourse ‘hands itself over’ in its entirety even before it comes into existence. This is a paradoxical exchange: the discourse ‘gives’ itself over in its entirety in order to ‘be’. The paradox is, so to say, double: firstly, the act of exchange precedes the object of exchange which is only constituted by this very act itself; secondly, since the giving party is only constituted in the act of exchange, the act precedes its own agent. And, as all this were not enough, the object of exchange is identical with one of the agents of exchange: the giving party. The discourse ‘about the art’ constitutes itself in the act of giving itself over to another discursive instance – and receives in counterpart the absolute condition of its possibility, its subject. This subject is always-already ‘ideologically’ interpellated by some other discourse which, in this respect, functions as an ideological discourse, regardless of its ‘original nature’ (i.e., regardless of the way/s it otherwise functions in other respects).

We can now restate our description.

Without borrowing, discourses accompanying artistic practices seem to be unable to establish themselves, to situate themselves, to think themselves. They are incapable of ‘being’, unless they hook themselves to some other discourse. They are expelled to foreign discursive horizons, and pushed to seek elsewhere a signifier which they constitutively lack: the signifier of subjectivation.

All this may sound ‘frustrating’. But, on the other hand, it may be that we feel ‘frustrated’ only because we are shaken out of our usual ideological comfort. Does this paradoxical constitution of a pseudo-‘ideological’ discourse not destroy certain illusions upon which depends the ‘self-satisfaction’ of other (‘normal’, ‘standard’) ideological discourses? Could there be a more candid recognition that no discourse can be self-sufficient? Could there be a simpler way to expose the deaf mechanism of subjectivation?

At this point, we may recall that our concept of the ‘art’ rests upon a modern notion and, consequently, it depends upon the l’art-pour-l’art understanding of the art: for us, it is in the moment of l’art-pour-l’art that the ‘reality’, the Wirklichkeit of historical existence of ‘the art’ raises to the level of its concept. If we conceive of ‘the art’ as of an autonomous realm – then we should ask ourselves: With respect to what ‘the art’ is supposed to be ‘autonomous’? We may certainly claim that ‘art’ is an ‘autonomous social domain’ – but then, it is a constitutive illusion of the capitalist ‘social formation’ that all the domains that count as domains are supposed to be, or appear to be ‘autonomous’, or are presenting themselves as such: the economical sphere, the political sphere, the so-called ‘civil society’, ‘culture’ etc., etc.

To avoid triviality, we would rather describe the transition from ‘non-autonomous’ to ‘autonomous’ ‘art’ (a transition that can only be described retroactively, hence anachronistically) as a transition from a situation where artistic practices were ‘founding’ themselves upon various other ideologies, to a situation where the ‘art’ takes itself for its own ideological foundation.

According to this view, the art would ‘take place’ within the field of ideology, but it would not be ideology itself. A specifically ‘artistic’ operation would then introduce an internal distance within the ideological field – a distance which would at the same time preserve ideological mechanisms and their effects, and expose them as ‘lure’, ‘illusion’, etc. The aesthetic effect would then proceed from this ‘preserving exposure’ of ideological machinations and their products: it allows to ‘enjoy’ the ideological lure without succumbing to it, it exposes the ‘charm’, the ‘charmed eye’ and the magicians’ trick, in one and the same irritatingly-soothing gesture.

A reduced model of the specifically aesthetic procedure

would be the transvestite practice to promote into sex-icons personalities of the entertainment industry. By merely being transposed upon a transvestite scene, the same person who, within the context of her 'original' production, was only a repressive piece of kitsch, transforms herself into a fascinating question-mark. Another analogy (or maybe more?) would be the punk strategy to compose elements of dominating styles and hegemonic culture into a new and subversive collage; or another punk-like strategy which consists in an unreserved identification with a mechanism or a 'representation' of the dominant ideology and thus pushes it over the brink of its own self-evident 'normality'...

We can now see that the way how discourses 'about the art' pre-empt their own possibility by borrowing other discourses' dichotomies, somewhat resembles the aesthetic procedure. When a speaker seizes upon a pre-fabricated dichotomy to situate her- or himself as the discursive subject, s/he cannot avoid producing drastic effects. Still, the nature of the effect depends upon the strategy of 'borrowing'.

The effect may reproduce the ideology from where it borrows, as if when the Slovene Prime Minister Drnovšek warned: 'This is the choice between Europe and the Balkans,' – presumably speaking from 'Europe'. Although he situated himself on the other side of the great divide, Croatian President Tuđman achieved the same effect of the most degraded servility when he said: 'I thank the Minister /Alain Juppé/ for having come to our dark Balkans.' While the two speakers situate themselves differently, the ultimate effect of their utterances is the same, since they both identify themselves with the ideological point of view from which the non-symmetrical and value-loaded dichotomy 'Europe vs. the Balkans' makes a self-evident 'sense'.

But the effect may also be subversive, as in the '68 slogan: 'Nous sommes tous des sales Juifs.'

'Discourses about the art' evidently achieve both types of effects. This is what used to be called 'ideological struggle in culture'. But, with respect to the 'art', the two discursive strategies are not symmetrical: it is only the subversive discourses which formally correspond to the aesthetic procedure.

We can see what is 'mimetic' about our 'art': not the 'arts' themselves, but discourses about 'the arts'. They all, or at least most often, mimic the initial gesture by which artistic practices anchor themselves in an ideological alibi. And some of these discourses further imitate the aesthetic procedure of introducing an internal distance into the field of ideology. Only the later can claim some sort of relation with artistic practices.

What sort of relation? It is now evident that 'discourses about the arts' are not of the analytic nature; rather, they are 'analogous': their structure is, to different degrees, 'analogous' to the aesthetic procedure. Some take only the initial gesture; others carry the analogy further and shape their procedures on the aesthetic model.

We may take an old word with which 'discourses about the art' were trying to grasp their object; the expression is much more justified if applied to these discourses themselves: representation. Discourses about the 'art' represent, in their procedures, practices and objects they are 'about'.

But then discourses 'about the arts' inscribe themselves within the horizon of the dichotomy 'discourse/representation' – an opposition that announced the advent of the modern notion of the 'art'. Until Lessing, discourse was like representation, ut pictura poesis. In his Laokoon, he, too, parasitically borrowed his concepts and clinched them into a set of

dichotomies: Mahlerei und Poesie, space and time – representation and discourse.

At its beginning, modern discourse on art situates itself in the terms of this radical dichotomy 'discourse/representation'. Lessing, though, does not seem worried (nor indeed fascinated) by the fact that it is within a certain type of discourse, differing from the discourse of Poesie to be sure, but still within a discourse, that he is developing this dichotomy 'discourse / representation'. He does not seem to notice that the discourse, that his discourse, is in the process of exhibiting its capacity to embrace itself and its other, or at least to articulate an integrated theory of itself and of its specific other – a theory of 'discourse and representation'. Lessing is all too happy to have a dependable criterion of the internal differentiation of the domain of the arts, a criterion that is both 'natural' and metaphysical – the ultimate opposition of 'space and time'. He skips over the really outstanding achievement of his own discourse.

Blind for his own bravura, Lessing hastens to catch what the 'bravura' in the different arts may be, and defines for us what 'the art of the art' is: it is precisely to transcend, to break through the immanent limitation of the specific artistic domain. In Mahlerei, the art of space, the real artistic achievement is to suggest movement, that is, a temporal phenomenon; in Poesie, the art of time, it is to render an image, a 'poetische Gemälde', a spatial phenomenon. The artistic bravura consists in rendering time in space, movement in representation – and space in time, Gemälde in discourse. The art, Lessing tells us, consists in breaking through a specific symbolic impossibility.

Having the historical experience of the modern, i.e., 'Lessingian', art to assist us, we were able to reformulate Lessing's intuition. Although we abandoned his 'physicalist' terms (the terms of 'time and space') and gave up the heroic

jargon of 'doing the impossible', the artistic tour de force appeared no less grandiose to us. Situated in the human world of the 'social link', i.e., in the world of ideology, artistic practices continue to achieve 'the impossible', and to break through seemingly unyielding horizons.

Our reformulation permitted us to understand why 'the discourse about the art', and Lessing's Laokoon in the first place, is able to 'embrace itself and its other': why it can be genuinely reflexive, and why it can establish a controlled and reflected relation to its specific other. In short: why it is able to become theory.

The main reason, we have seen, resides in the capacity of the discourse 'about the art' to represent the 'object' it is about – not on the level of 'semantics', not on the level of effects of sense, but in its procedures. But now we can say even more: it is in this way, in the way of 'mimicking the aesthetic processes in its procedures', that the discourse 'about the art' succeeds to incorporate its specific other – the representation. And it is on this 'meta-level' that it finally – represents the 'art', for it performs its very artistic bravura, it achieves 'the impossible' by rendering 'representation' within the horizon of 'discourse'.

This, of course, opens into an infinite regress: it is by representing the representation that the 'discourse about the art' represents the 'artistic' representation which, in turn, represents the representation of ideological representation... But this is a regress that can be stopped – or indeed continued – at any point, depending on the aesthetic doctrine and theoretical disposition of the performer. For the 'vicious circle' does not turn on the level of 'representation', on the level of 'semantic' effects: it is being propelled by operations on the level of discursive procedures or aesthetic processes – and it is there that it can be continued or stopped at any moment.

And it is precisely within these interstices between 'the

representation' and 'the discourse' (which 'represents' representational and discursive procedures by its own discursive procedures) that the strategies of the discourses 'about the art' are being performed. The position they take within the interpretational confrontation, i.e., in the cultural class-struggle, depends, so to say, upon the moment when they decide to stop the regress, upon the point where they break the circle... Needless to say, it is the subversive strategies, those that dissipate illusions and break through the charms, that are really 'faithful' to their object – and consistent in their discursive project itself.

Still, there is no a priori necessity about where a particular discourse 'about the art' will situate itself, on which side of the barricade it will end.

It may hardly be necessary to add that the same holds true about aesthetic practices. After the massive outburst of cultural fascism that helped to prepare, to trigger, and to sustain the post-Yugoslav wars, and which continues its sale besogne, it is almost obscene to warn that 'art', 'aesthetics', 'culture' are not unambiguous, do not guarantee against this or that, do not have a predetermined, even less a necessarily positive role in society and in history...

We can explain this ambivalent efficacy of 'the arts' by further elaborating on the idea of aesthetic procedure which we proposed above. For the sake of brevity, we will have to keep our extra-aesthetic analogies. 'Secondary elaboration' upon an ideological opposition can start by 'taking the side' either of the dominating term (e.g., 'Europe'), or of the subordinate term (e.g., 'the Balkans'). This initial move in no way predetermines the final effect of the operation: 'taking the side' of the dominant element may result in the reproduction of its repressive efficacy (as in Slovene Prime-Minister's utterance); or in its aesthetisation (as in transvestite practices);

or it may subvert the original opposition (as in some punk strategies). Conversely, while 'taking the side' of the subordinate element certainly introduces some sort of a 'distance' within the initial opposition, it can either result in a particularly perverted affirmation of the dominant term and of the corresponding ideology (as in President Tuđman's case), or it can subvert the opposition and its ideological background (the '68 slogan).

To summarise: one can either opt for the dominating term in the opposition or for its subordinate term; in either case, one can either identify oneself with the particular ideology epitomised by the opposition, or in various ways 'work' on it and transform it. The result does not depend on the simple act of articulating one's discourse to a pre-constructed opposition and its background ideology, in order to support one's 'point of view' by one of the opposed elements.

The final result depends upon whether an additional operation is performed or not: if the supporting ideology is additionally articulated to some other ideological discourse, then there will be a supplementary elaboration of the 'borrowed' ideology, and the result will not be its reproduction; if there is no supplementary contextualisation, then the discourse submits to the 'borrowed' ideology and reproduces it – either simply (as in Drnovšek's case) or with ideological value added (as in Tuđman's case).

Discourses 'about the art' may engage in any of these strategies. If there is to be an aesthetic effect, though, then the supplementary operation and additional ideological 'contextualisation' are necessary.

It follows that the aesthetic process necessarily 'works' upon at least two ideological horizons. Discourses 'about the art' that fulfil the qualifying condition as set above (i.e., the condition that they 'represent', in their procedures, the aesthetic process), will do the same. This means that their structure enables discourses 'about the art' to be subversive

in their treatment of ideological discourses. But what does this mean as to artistic formulations and aesthetic processes? It certainly endows artistic procedures and aesthetic processes with a subversive capacity. But this capacity to subvert is itself a consequence of the necessity imposed upon any artistic procedure, to 'bring together' or to articulate at least two ideological horizons.

Consequently, eventual 'subversiveness' is not the ultimate feature of artistic formulations and aesthetic practices. Their capacity to subvert is only one of the possibilities opened by their 'inter-discursive' structure.

From an irreverently sociological perspective, one could say that 'the art' articulates symbolic registers frozen in counter-position, in dichotomy, maybe torn by irreducible contradiction. This suggests that 'the art' may be an invention by which modern societies supplement to their lack of what in other places, in other times, was practised as shamanism. Has not Levi-Strauss contended that the shaman eases the tension among irremediably opposed and mutually irreducible symbolic registers, that he provides the fleeting effect of totality, the necessary, although never accomplished, condition of human co-existence?

We have seen that our discourses 'about the art' do not tell us much about their object; paradoxically, they rather re-present its efficacy. They enact the transversal function of the art in the minimalist form of a dualism. They freeze the artistic process in the mechanism of subjectivation. Under the pretext of aesthetics, they engage in a sort of meta-ethical exercise: for the dimension where the artistic process performs its 'reconciliatory' function, is subjectively experienced as a domain where symbolic systems clash, where the human being confronts impossible choices – in short, it is the locus of the subject.

We should therefore probably reverse our usual understanding of the relation between artistic practices and those practices which accompany them. We have grown used to the notion that 'the art' could not survive without all those institutions and practices that form its vivid paraphernalia. This image may well participate to a spontaneous social censorship which dissimulates a much more poignant reality. It may well be that institutions, practices, individuals are drawn towards the ambiguous 'reconciliatory' effects of artistic practices in a nostalgic search of an ever lost, fundamentally utopian totality – and they are at the same time repelled from these effects because artistic practices present the totality as an illusion, as a recontre manquée, or maybe as a dangerous self-delusion.

This view: that all those many, heterogeneous, noisy activities and institutions which press themselves around artistic practices, lend some sort of 'support' to the 'art' – feeds on the defunct romantic ideology of the 'a-social nature of the art'. Presumably, the 'art' needs to be tamed, domesticated – presented and represented, explained and interpreted. Should we then conclude to some sort of an immanent failure of the artistic project? For why should it otherwise need this secondary elaboration, this re-presentation of representation, repetition of its effect, whatever the effect might be? A simple, but insistent feature should warn us against fast and easy judgements: practices 'about' the arts are just as irreducible to each other as they are irreducible to artistic practices and to their effects. What is more: even within the same 'genre', individual critical or curatorial or interpretive practices are often mutually exclusive, and always irreducible to each other.

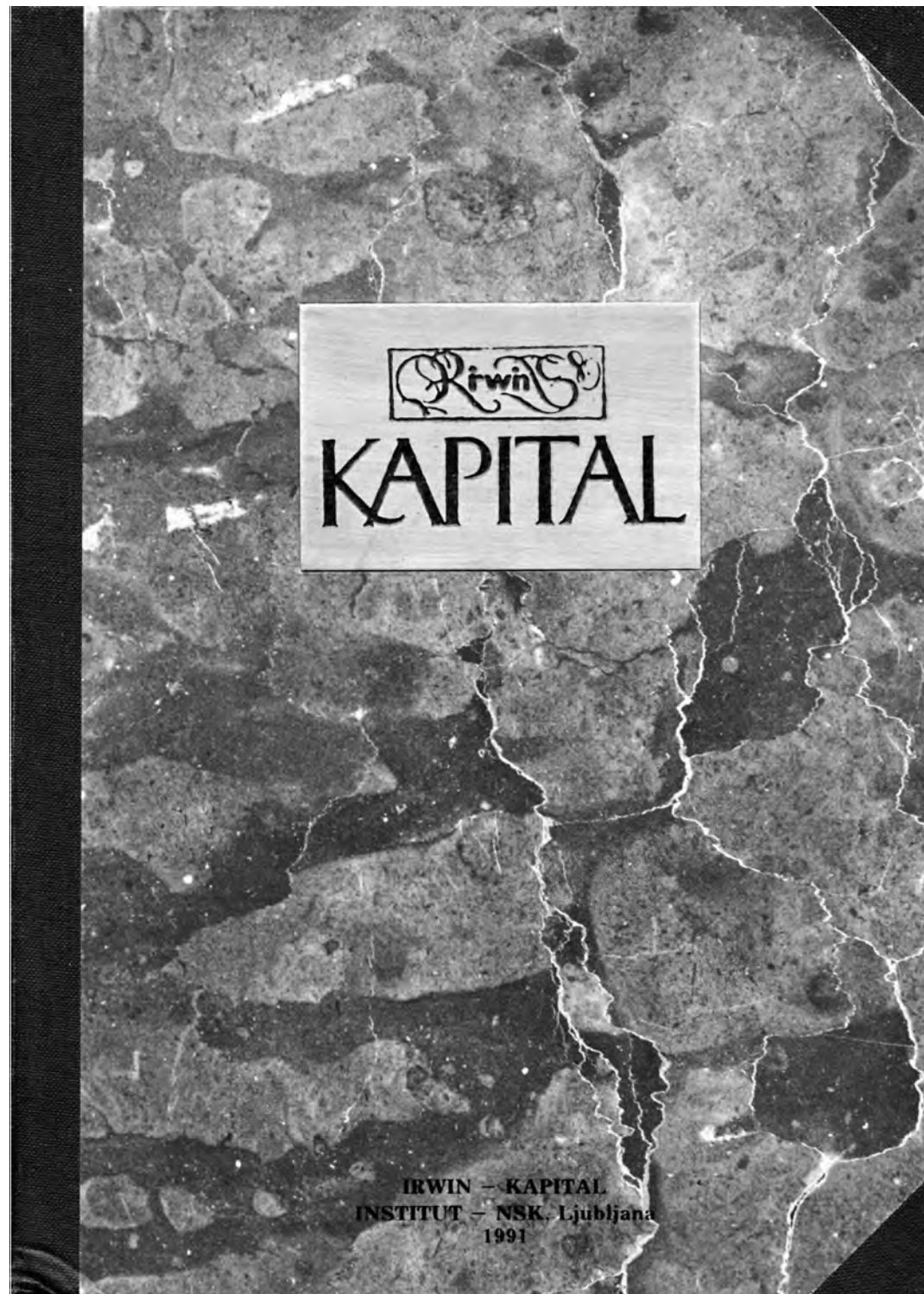
For quite some time now, it has become impossible to pretend that a 'work of art' exists somewhere in its presumed innocence: the filters, écrans, its supplements are always already part

of it. We should now add an additional complication: even among themselves, these 'supplements' do not really supplement each other. Our agonistic civilisation does not really allow for shamanistic effects.

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1 Most of this text is due to long conversations with Borut Vogeltnik; the initial idea was first presented as an invitation to an IRWIN project which, for financial reasons, could not be realised.

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The Ear Behind the Painting

The approach of the 21st century raises the question of whether the period we will have entered in ten years time will be the same for all of us.

At the beginning of this century, the utopian triad – A NEW TIME, A NEW MAN, A NEW WORLD – set the pace for the genesis of a process nowadays claimed by two different men and worlds under the common name of MODERN ART.

The fundamental linguistic structure of MODERN ART, i.e., MODERNISM, was generated in the period of various avant-garde movements. Having descended into the realm of the non-aesthetic, these avant-garde movements expanded into the sphere which was originally penetrated by a MEDIATOR – INTERPRETER – MEDIUM – IDEOLOGIST. The rise and fall of these avant-garde movements make up the starting and terminating points of the first, i.e., the UTOPIAN stage of MODERN ART.

The REALIST UTOPIA, confined to the period between the two wars, climaxed when the tectonic forces of the collective consciousness were shattered by the proletarian revolution in Russia and by the outburst of Fascist and Nazi doctrines.

The third, POST-UTOPIAN stage, started with the capitulation of EVIL, not with the capitulation of the DIFFERENCE, which was, in addition to COMMUNISM, denoted by FASCISM and NAZISM.

The LEFT and the RIGHT worlds, Eastern Europe with the Soviet Union and Western Europe with the United States of America, set out to experiment with the two different worlds and times, which, due to fundamental differences in their starting points, fatally transformed the then still uniform linguistic nucleus of MODERN ART.

The arguments underlying the conviction that EASTERN MODERNISM was caught in the ice of Siberia should be sought in the methodology of the COMMUNIST EXPERIMENT. The latter arose in 1917 from the belief that the victory of the proletarian revolution established conditions in which a conflict-free society could develop. Once this belief was formally legalized, art was deprived of its creative force and confined to the role of the interpreter of society and the idealized concept associated with. Thus society, the monumental edifice of an eastern state, turned out to be the sole theme to be treated in MODERN ART of the EAST.

EASTERN MODERNISM and the WESTERN STATE speak the same language – a language rooted in the language of the avant-garde movements and their idealist concepts of society functioning as a work of art as a whole. The act of EASTERN MODERNISM interpreting a state as free from conflict and the act of a conflict-free state interpreting EASTERN MODERNISM became meaningless. Art was captured in the image of the state and was forced to wither away with it.

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The COMMUNIST EXPERIMENT cleared the space and stopped time, capturing it in the static and everlasting experience of revolutionary triumph at the moment when the present day triad – SCIENCE, IDEOLOGY and ART – united in the belief that it went beyond the horizon and occupied the vacant thorne of God.

The principles of interaction require that another question be asked: to what extremes has the CAPITALIST WEST developed in the COMMUNIST EAST?

With regard to the common starting points of MODERN ART, the circumstances in which WESTERN MODERNISM developed were controversial in many ways. However, WESTERN MODERNISM also retained the linguistic code which was established during the utopian stage. Unlike the COMMUNIST system, the CAPITALIST regards this code as strange, hostile and aimed at the subversion of the system's very foundation.

Confronted with this antagonism, CAPITALISM takes advantage of the hyper-functionality of the interpreters – mediums, who daily translate into the linguistic categories of capitalism, converting its subversive essence into market values. Consequently, the activities performed by these media are reflected in the inflationary acceleration of WESTERN TIME and in the imperialist charge of the WESTERN SPACE. The disintegrative intervention of time-inflation into the structure of WESTERN MODERNISM is most evident in the inflation of -isms, in the production of PREFIXES for the same SUFFIX.

The demonic power of a signifiant in the West has expanded in the East as well. During the Cold War, numerous artists emigrated to the West, and the false conviction that MODERN ART, no matter whether coming from the East or from the West, is so universal as to be classified under a common name: the current -ISM, appeared to be very common. The evidence that this conviction only reflects the imperialist charge of the West may be well observed in the fact that, after 1925, the act of application of signifiant was developed and monitored in five western states at the most.

We may conclude the study of the POST-UTOPIAN stage in MODERN ART with the statement that the two different contexts in which the WESTERN and EASTERN experiments were carried out deprived MODERN ART of its international character, each in its own domain ALIENATING it from religiously-UTOPIAN function. With EASTERN time preserved in the PAST and Western time stopped in the PRESENT, MODERN ART lost its driving element – the FUTURE. A general interpretation of the current breakdown of the Eastern regimes hides the mutually held illusion that the world will uniformly evolve towards a WESTERN type of government.

As artists form the EAST, we claim that it is impossible to annul several decades of experience of the EAST and to neutralize its vital potential.

The development of EASTERN MODERNISM from the past into the present will run through the FUTURE. The FUTURE is the time interval denoting the difference.

Being aware that the history of art is not a history of different forms of appearance, but a history of signifiants, we demand this DIFFERENCE be given a name.

THE NAME OF EASTERN ART IS EASTERN MODERNISM.
THE NAME OF ITS METHOD IS RETROGARDISM.

Eda Čufer
and IRWIN, 1990



The map of Eastern modernism published in the catalogue "Zeichen im Fluss", 1990, accompanying the text The Ear Behind the Painting (by Eda Čufer and IRWIN)

The publication Kapital was designed as a communication project. In collaboration with Eda Čufer IRWIN wrote the text Ear behind the Painting and invited Jürgen Harten, Boris Groys, Georg Bussman, Jeanne C. Finley and Barret Watten to react with their responses. The publication was financed entirely with private funds provided by Scottish artist Gavin Evans.



Group Irwin carrying trophies that made part of Kapital installation at PS1 Clocktower, New York, 1991

Five Questions to Mr. Jürgen Harten by Eda Čufer in collaboration with IRWIN

The present moment is bringing to the surface a set of seemingly unconnected symptoms which, if connected, sum up the notion of Modernity and thereby of its legitimate art – Modernism.

Two basic ideas form the substance of the utopianism of Modernity: the idea of scientific and technological development and the idea of the socio-political reorganization of the world.

If socio-political utopianism resulted in the breakdown of East-European regimes, then the results of mechanistic utopianism are becoming evident in the Middle East.

This is a moment which rather than questioning the existing borders inquires into ways and relations by means of which communication among different spaces and times of the contemporary world will be conducted in the future.

In this interview we would like to concentrate primarily on commonalities and differences which were developed and crystallized under the patronage of Modernity in two economically and politically separated territories of the modern world.

QUESTION:

From its very inception, Modernism has been declared an international phenomenon of Modernity – that is, of the epoch which aimed at programmatic transmission of values. The valuation scale of Modernity was founded on objective categories which should be valid for each individual in any of the existing or imaginable worlds. According to these criteria, the artistic style of Modernity can be recognized by its striving to be universal, scientific and mathematical. The question of the identity of man and society which would carry out this transmission appeared to be the key problem in the programme of Modernity. The solution to the problem was explored experimentally. Economically and politically Modernity was structured as an experiment with two conceptually and territorially separate patterns, the Eastern and the Western. Mr. Harten, does a comparison of both patterns serve to confirm or deny the international character of Modernism?

ANSWER:

The comparison, of course, confirms the international character of Modernism. I wonder, what the distinction between East and West in terms of culture means. Differences between Eastern and Western patterns basically relate to politics and economics: you have communism with its authoritarian centralized administration which underwent an almost revolutionary change, and you have parliamentary democracy with its more or less liberal economic principles. Both systems, in different ways, aimed for and gained international power. Wall Street and Komintern accused each other of imperialism.

But since we are dealing with cultural categories, we should replace internationalism with universalism and its particular vision of salvation. Thus we

may understand that universalism has nourished both the totalitarian utopia of collective salvation, as in the East, and the idea of individual salvation through competitive enterprise in the West. Modernism as such never excluded either totalitarian or liberal applications. To be precise, Modernism does not have exactly an international character, but its immanent universalism was absorbed by two different socio-economic strategies of internationalism.

QUESTION:

Modernism was constituted around two key periods of the 20th century: around historical avant-gardes whose decline was marked by the rise of Fascism, Nazism and Stalinism, as well as around conceptual avant-gardes whose rise and decline were associated with student revolutions and new leftist movements. Both periods represent a vital phase of the left. It is interesting that pre-war and postwar, Eastern as well as Western regimes used similar methods for assimilating or refuting the ideas and mentality of avant-gardes. It seems that Eastern and Western artists are disconnected by a quantitatively different and connected by a qualitatively similar defeat of fundamental Modernist values. If you detect this defeat, how would you define it? Do you think the qualitative defeat of Modernism could be a starting point for the renewal of the dialogue between Eastern and Western art?

ANSWER:

If Modernism, in terms of avant-garde, failed, the answer to the question of renewal depends primarily on what is perceived as controversial. Any renewal, of course, would not succeed without reconsidering the concept of the modern. Yet a modernism which reflects upon its heritage is a contradiction in itself. A renewal cannot be expected by restoration. From a more detached point of view the current problem of Modernism appears to be part of the classical debate between MODERNITAS and ANTIQUITAS. The concept of salvation however, with its universalist claim, was never limited to internationalist issues only. It was associated with nationalist ones as well. The suppression of Modernism during the 30's, for example, echoed the restoration of traditional and truly nationalist values. The Modernist utopia of universal salvation was enslaved by socio-cultural systems from national conservative democracy to national totalitarianism. Consequently the political vision was preoccupied by almost museological rituals, whilst the floating imagination was forced into political service. On the other hand we still take for granted that Modernism survived in Western societies. What ultimately survived, however, was a Modernism stripped bare of its ideology. Precisely this was the target of the 68 movement.

Meanwhile the idea was introduced that the national or imperialist totalitarianism responded dialectically to the initial challenge of an avant-garde, which was presumably totalitarian itself. Today also the 68 movement might be analysed accordingly. Should we not accept another dialectic relation between a deep Modernist longing for anarchy and its Postmodernist monetarian embrace? Postmodernism and postcommunism obviously coincide, if not exactly in time at least in spirit.

Renewal can hardly mean repeating the failures of the past. On the other hand one cannot deny the quest of salvation, which, in many cases, compensates for threats to survival. There are ethnic, national and fundamentalist movements

almost everywhere, demanding cultural identity. The Postmodernist/postcommunist recycling, merging Modernist with traditionalist patterns and introducing even national images into the international discourse, possibly indicates the new awareness of global yet polyvalent prospects of salvation. The slogan "anything goes" on the other hand mirrors the present situation of disintegration and rapid change.

The Postmodernist interchangeability of signs and codes features within a universalist realm of its own. But where is the border between semiotic and psychotic communication? We should comprehend totalitarian and anarchist drives, if not simply the desire to incorporate and to destroy, as the two opposite forces of our imagination. Therefore the West has achieved a kind of splitting of psychological identification by means of distinction between fact and fiction through plastic fragmentation. I think that this synthetic method is being practiced in postcommunism as well.

QUESTION:

In the present situation the question of the qualitative differences between Eastern and Western art is paramount. Even very superficial consideration would lead us to the conclusion that only those programmatic values of Modernism survived which managed to integrate into mechanisms of the Western market. With the exception of art brought to the Western market by East European immigrants, postwar East European Modernism has no clear, articulate identity.

Do you think that Modernism existed in the East in the period between 1945 and the present?

ANSWER:

Do you really think that the "mechanisms of the Western market" as such create "identity"? What you call "integration" seems to refer simply to a process of ignoring rather than adopting "programmatic values" of Modernism. Certainly, there are trade marks, with their very appeal, but as much as the market depends on dislocation, exchange and circulation, it causes a detachment as well. We would end up in mere tautology, however, if we let the market by itself define what is being traded. Alternatively we may think about the market as a medium, mediating a floating culture.

Well, practically the market functions as an indicator of social acceptance. It links the artist's production with economics, integrates the product into the world of commodities and evaluates any cultural item by just the same standards which determine our daily life and reality; with the question remaining, whether cultural prestige is still being maintained by its own virtue or only by monetarian appropriation.

Back to the point: what does it mean "to exist" and what does it mean "in the East"? If the notion of the East is taken to mean the former Soviet empire, then Modernism did, of course, not exist, except dialectically in terms of conversion into traditionalism. But since the empire in fact disintegrated, there is no Eastern denominator anymore. And in retrospect we can observe a variety of Modernist remnants as well as announcements of Postmodernism/postcommunism, depending on the various relations between official, unofficial and dis-

sident attitudes in different regions, such as Poland, Hungary, Czechoslovakia or Yugoslavia, all with their particular background. Sooner or later, more or less, many connections have been established with the West. Not to recognize the preponderant character of the Western discourse would be as provincial and romantic as to ignore the superiority of the Western economy.

QUESTION:

The statement that the value of the contemporary work of art is determined by its qualitative and quantitative, aesthetic and market values does not sound ruthless any more but realistic. The act of nominating is a ritual which connects these two values. In this way the artist, critic, historian, art dealer and viewer meet and communicate.

What are the categories by which you, as a person actively engaged in these processes, determine and evaluate Eastern art? Do you perceive any global difference in the identity of Eastern art in relation to Western art? How would you, if you perceive it, name it?

ANSWER:

I prefer to refrain from your "ritual" of nominating, and I never was a trendsetter. It is without my intention, if the market takes advantage of what I am doing. From the point of view of business I am a fool, and even more so, had I ever intended to profit from successful art consulting and marketing. But the most foolish ones are certainly those who naively believe in that "ritual", and there are many funny joint operations particularly in the East, which just imitate simple capitalist cheating. Whether consciously or not, foolishness may still be the true source of fortune.

Unquestionably we can detect a lot of particularities in the network of contemporary art communication. But "any global difference in the identity"? I doubt it, although globally, the East seems to apologize for sharing in the market by referring to the messianic spirit in all its ideological variants, whether critically or not, whilst the West masks itself by attitudes of indifference as if to deny the unfulfilled dreams of commitment.

QUESTION:

With the fall of Eastern regimes a new Being of Europe began to form. The act alone of eliminating the ideological barrier brought about only one indisputable difference and thereby only one vital perspective: a mutual material perspective from the East to the West. The question arises of the difference between individuals, of spiritual differences formed through the experiment established on the imperative of collectivism and through the experiment established on the imperative of individualism.

If we suppose that spiritual differences exist, what kind of consciousness and activities will determine their reconciliation or suppression in the spiritual future of Europe?

ANSWER:

The East and the West are myths of the past. We know, of course, all kinds of differences, particularly as far as such a complex entity as culture is concerned: in religion, ethnicity, nationality and general customs. The Postmoder-

nist/postcommunist concept of multicultural identity requires again the creative transgression of given boundaries. Its adversary can be detected in a narrow fundamentalist mind. We need collective interaction as much as individual schizocriticism everywhere. We will have to look for various third worlds, practically and utopically, whilst Europe may become aware of and locate a third world within her own cultural heritage.

Jürgen Harten, Havana, Cuba, December 1990

Painting the cross on the top of the Clocktower building, New York, 1991, photo by Leslie Fratkin



NSK Panorama, Ljubljana, 1997, photo by Michael Schuster

Black Square on The Red Square, Moscow (in collaboration with Michael Benson), 1992, photo by Kinetikon Pictures



NSK EMBASSY MOSCOW

project organized by Irwin in collaboration with Apt-Art International and Ridzhina Gallery



How the East Sees the East

published by Obalne Galerije Piran

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How the East Sees the East

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Irwin

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Marina Gržinić lecture - at the table: Marina Gržinić and Victor Misiano, May 26, 1992, Moscow

INTRODUCTION

Between 10 May and 10 June 1992 the artistic action Irwin-NSK Embassy took place in a Moscow private apartment at Leninsky Prospekt 12. The action was organized by Apt-Art International and the Ridzhina Gallery. The Embassy was conceptualized as a live installation. Besides the documents and artefacts of NSK and their guests Goran Đorđević, Mladen Stilinović, and Milivoj Bijelić, the central event of the project was a one-week program of lectures and public discussions, organized in cooperation with Irwin. The lecturers were Rastko Močnik, Marina Gržinić and Matjaž Berger from Slovenia, Vesna Kesić from Croatia and well-known names from the Moscow conceptual, media and philosophic scene: Viktor Misiano, Valeri Podoroga, Aleksandr Yakimovich, Tatiana Didenko, and Artiom Troitsky. The aim of this event was to confront the similar social contexts of the ex-Soviet Union and ex-Yugoslavia. The encounter of individuals with similar aesthetic and ethical interests and social experience revealed that the topic arousing the most enthusiastic and intense debate was the art and culture of the 80's and the specific role they played in the transformation of Eastern Europe.

The present edition documents the most important events, lectures and discussions that took place within the framework of the Embassy. It consists of three main sections: **Correspondence**, **Lectures and Discussions**, and **References**. **References**, while containing autonomous texts, also serves as a kind of extended commentary or "hypertext" to the **Lectures and Discussions**. The "top" section (**Lectures and Discussions**) was the result of a relatively precise documentation of the period between May 25 and June 8, 1992 at the Embassy in Moscow. The second, "bottom" section (**References**), composed over a much longer period of time, encompasses a greater diversity of reactions to specific issues/themes discussed in the first section. We therefore chose the following strategy: The relatively homogeneous first section is loosely "wired" to the more heterogeneous second with a series of thematic linkages. A "reference," in our usage of the term, is a fragment of thought chosen in the first section which "downlinks" with an idea or image in the concurrent **References** section. It is therefore important for the reader to know that the text fragments isolated and further identified by bold italics and marginalized page numbers in the **Lectures and Discussions** section *are so isolated solely by the editors*. Such text fragments *were not* italicised or emphasized by the relevant author.



Interior view of the NSK Embassy Moscow, May/June 1992



Iosif Bakshtein on his visit at the Embassy



Valeri Podoroga

Lecture Accompanying Rastko Močnik's Presentation

June 3, 1992

Certain topics of Prof. Močnik's presentation are of great interest to me, especially within the context of the Irwin-NSK Embassy. If I correctly understood, the main question of Prof. Močnik's presentation refers to the notion of Reason - how we were striving for it and what has come out of it. I'd like to call attention to the specific nature of the country where I've been living for so long. Within the context of this country and its culture Reason has never been achieved. Within the context of this culture it's impossible to speak about Reason that would, as a notion, run parallel to the notion of Reason as it is represented in the European philosophical tradition. My problem and my task is to *comprehend my own unreasonableness*. So the subject of my interest will be this unreasonableness we were striving for and the question is what has come out of it. That's how I would reformulate this question. I'd like to ask myself how and to what extent I can rationally contemplate within this state of unreason. Is there any kind of logic in this unreason? But before these questions can be answered, certain facts have to be taken into account. Starting from 1929 and on through the 50's and perhaps even the 60's *an enormous civilization was disappearing*. But it had never been considered a civilization. It seems to be a kind of a parallel world in which we still exist, even today, a world that has accompanied us all the time and is currently passing into a state of disintegration or decay. And thanks to this decay we now realize that this world really existed. Although a very special and unique civilization is fading away, I would not state this as a problem, primarily because of the superstitions of European "Omni-Reason." From the point of view that there is a certain kind of history within which different forms mutate and develop as social and political forms, there's no sense that parts of history that cannot be historically identified exist on their own, unless we understand that within them they have their own history and logic. I'm not saying that it is so, but I'm suggesting a heuristic, experimental way of approaching this question. First we have to create an experimental situation of thought. When this is done, we will encompass this civilization as if we enclosed it into a Leibniz monad. This means that we must consider this monad as being complete, perfect, and having its own mechanisms that are in no way related to our own understanding and notion of those mechanisms - since our understanding of this civilization has yet to be worked out, if we accept those propositions. That's why I'd like to mention the impression I had of those wonderful video clips that were shown here in the Irwin-NSK Embassy on the first day. They seem to investigate, to inquire into the inner space of their concise world, complete in itself and closed on itself. And if someone says this aesthetic is fascist or that it is a kind of Slavic soc art, then it has to be clear that such statements result from a standpoint of Reason that belongs neither to this civilization nor to the mentioned video clips. I have a feeling that the time of intuition or intuitive recognition which soc art, conceptualism and the avant-garde in general were so full of, is over, is coming to its end. A new logic has to be established. Let's take an example. For instance, if I am sick, I must create an object which is outside me, or, I must take a medicine that would absorb the poison I carry within myself. In other words, by giving growth to this world, to this closed civilization with all its terrors, horrors and concentration camps, by deliberately expanding this world into some ideal construction, we will be able to realize better - as if viewing the process in a display - what we are. This is our task, a very important task indeed, and it's very hard to relate it to any work that was or is still being performed within European civilization. If we nevertheless try to relate it to European thought, to such outstanding philosophers as Deluze, we find out that in European culture there exists a thirst for lack of reason, for unreasonableness, for not understanding. There is something excessive in this thirst. The European avant-garde and postmodernism have developed a set of cognitive tools that cannot be reduced to the notion of European reason. The notions stored and accumulated by the French intellectual movement do not have their finite object within its very tradition. We can say that Deluze does not know that he thinks us,



Valeri Podoroga

that we are that object, when he is trying to comprehend something unknown and incomprehensible in his culture. Let's take a very concrete and characteristic example. For instance, the history of schizo analysis which is definitely linked to the needs of the anti-psychiatry movement and new types of psychiatric treatment. But on the other hand, it is quite obvious that Deleuze's description of schizo analysis has a lot of real, vivid, complete objects that do not have to be introduced into or reduced to the psychiatric discourse. Having ties and communicating with the Western world, I've gained a conviction that to be the Other or to find one's Other is an enormous task. We have always succeeded in finding the Other in the West. But to find the Other here, where we live, the kind of Other which would not be linked to the Other as we see him in the West, is a great cultural effort which has to be made jointly. The problem is not that there's a barrier separating the East from the West - socially and politically - or that there's a zone of incomprehensibility where we cannot come to terms with each other. The problem is that any form of communication we enter into while dealing with the West seems to have a double level. The first level would be that of the idea of universal Reason that unites all people. The second level is destructive with regard to the first one, which is immediate communication. For instance, it's when a professor of, let's say, Duke University tells me: "You are the Other" and I say: "You are such a fine man, or fine woman, you are just like me, we understand each other perfectly well, no problem." It has to be understood that one's own Other is not a gift, but a struggle. In order to know that your Other is not somewhere there, but here, within you, I'm speaking of a situation which I call a "situation of terror turned upon itself" which was introduced in 1929 and has prolonged to the present day. It is my Other, thanks to whom the professor of Duke University says: "You do not resemble me."

I am deeply convinced, and I have come to this conviction gradually, that it is very hard to approach the problem of identity. We cannot say that we are now experiencing a crisis of identity, we do not even have a desire for identity. Because all those Others that could serve to identify us have no relation to us, while we don't sense our own Other because it has not yet been born, shaped. Let me give you a very simple example. I have a colleague who has been dealing with the Soviet writer Adjiev. When he was studying the archives he suddenly discovered a parallel world of literature. The system of the KGB has created a literature, a whole system of literature, with awards for novels, for poems, etc. And it all took place in a concentration camp. My colleague was so astonished by those facts that he keeps asking: "What is this? What is it all about?" But I can give no answer to him, and there is no answer. Because the system of repression, of concentration camps that existed on our territory is a non-material part of our culture. It is what we here call spirituality.

I would not like to go into details regarding our political situation, but of course it is amazing, because all the old *gulag* mechanisms are still at work with a strange consistence. I would say that that kind of a radical, very strict analysis is simply indispensable. That is what I wanted to say.



Rastko Močnik and Valeri Podoroga during discussion,
June 3, 1992, Moscow



The audience, photo J. Suhadolnik

Rastko Močnik delivering his lecture



MOSCOW DECLARATION

Moscow, 26th May, 1992

1. We, the artists and critics from Ljubljana and Moscow who gathered in Moscow on May 26, 1992 on the occasion of the Apt-Art and Irwin project NSK Embassy, recognize the following facts:
 - A. *The history, experience and time* and space of Eastern countries of the 20th century cannot be forgotten, hidden, rejected or suppressed. page 20
 - B. The former East does not exist anymore: the new Eastern structure can only be made by reflecting on the past which has to be integrated in a mature way in a changed present and future.
 - C. This concrete history, this experience and this time and space have created the structure for a specific subjectivity that we want to develop, form, and reform; a subjectivity that reflects the past and future.
 - D. This specific Eastern identity, aesthetical and ethical attitude is common to all of us and has a universal - not specifically Eastern - importance and meaning.
 - E. The condition of this common situation is not only individual but belongs to the social, political and cultural experience, identity and *physiognomy of Europe as a whole*. page 28
 - F. The experience of oppressive regimes (totalitarian, authoritarian), found in all more or less developed states throughout the universe, is common to more than half of the population. This is a universal experience.
 - G. This context and developed subjectivity are the real base for our new identity, which is taking a clear shape (also in the form of new social, political, and cultural infrastructures) in the last decades of this century.
2. This text should have the following practical goals:
 - A. To articulate the basis of this new consciousness which is in the process of formation and reflection.
 - B. To implement and materialize the presented ideas in reality through a formation of new infrastructures, a two-way communication and a new repository of information.
 - C. To make an appeal to everyone who corresponds with the principles of this declaration.

Iosif Bakshtein

Eda Čufer *Eda Čufer*

Marina Gržinič *Marina Gržinič*

Olga Kholmogorova *Oxanurova*

Irwin: Dušan Mandič, Miran Mohar, Andrej Savski, Roman Uranjek, Borut Vogeltnik

Elena Kurlandzeva *Elena Kurlandzeva*

Georgy Litichevsky *G. Litichevsky*

Viktor Misiano *V. Misiano*

Dimitri Prigov *D. Prigov*

Konstantin Zvezdiochiotov *K. Zvezdiochiotov*

Handwritten signatures:

- Iosif Bakshtein*
- Eda Čufer*
- Marina Gržinič*
- Oxanurova*
- Dušan Mandič*
- Miran Mohar*
- Andrej Savski*
- Roman Uranjek*
- Borut Vogeltnik*
- Elena Kurlandzeva*
- G. Litichevsky*
- V. Misiano*
- D. Prigov*
- K. Zvezdiochiotov*

Formulating the Moscow declaration - from left: Victor Misiano, Iosif Bakshtein, Dimitri Prigov, Marina Gržinić, Eda Čufer, Miran Mohar, Elena Kurlandzeva





Dragan Živadinov, Breda Kralj, Roman Uranjek and Andrej Savski installing the flags



Irwin in front of the Embassy



The opening dinner - from left: Igor Zupe, Andrej Savski, Yuri Leiderman, Miran Mohar, interpreter, Oleg Kulik and Vladimir Ovcherenko



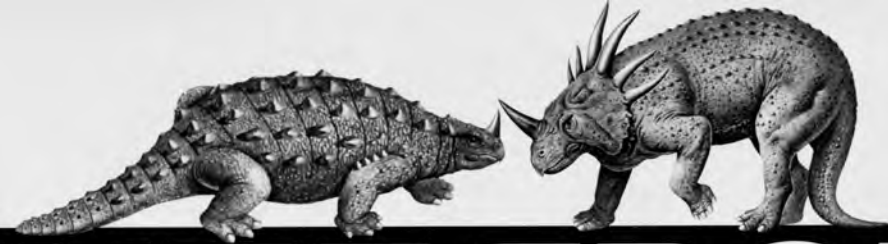
A. Djika: The portrait of Irwin, 1992,
wall drawing at Ridzhina Gallery, Moscow

Oleg Kulik behind Andrei Kovalev, Vladimir Ovcherenko
and Victor Misiano





Black Square on The Red Square, June 6, 1992, spreading out the square of black fabric in the central part of Red Square, courtesy Kinetikon Pictures



INTERPOL

**THE ART
EXHIBITION
WHICH
DIVIDED
EAST AND WEST**

Edited by Eda Čufer and Viktor Misiano



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Artists who participated at the Interpol exhibition

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Alexander Brener · Maurizio Catellan · Vadim Fishkin · Wenda Gu
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Kulik · Yuri Leiderman · Andrew Mc Kenzie · Birggita Muhr
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Jan Åman and Øleg Kulik

WHAT IS INTERPOL?

Introduction – The Rashamon hold

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What happened in that newly reconstructed old paint factory in the suburb of Stockholm in the far 1996 that deserves to be documented today and captured in this book? No doubt there are many possible views on this event which was initiated by curators Victor Misiano (Moscow) and Jan Åman (Stockholm) already in 1994 as a kind of work-in-progress project that ended as the so-called scandal on the day of the opening of the show in the completely new cultural venue Färgfabriken in Stockholm on February 2 1996.

Today, Interpol is known mostly as the project where Alexander Brener destroyed the work of art of Wenda Gu and where Oleg Kulik performed a dog. And according to his role bit the spectators at the opening and, of course, ended at the police station. Apart from this, Interpol is also famous for an open letter, a document of protest, that some participants of the project, the so-called "Western side," wrote against the attitude of the members of the so-called Eastern side, and sent it to the world's art community. So in the art world Interpol is probably also known as the paradigmatic East-West issue project. How boring! The paradox, however, is that when we, who created this project and participated at it finally leaving aside what came out of it, try to reconstruct the narrative of what happened, inevitably have to conclude that our stories are different, that our memory is unreliable, that we disagree about many details and that therefore our narratives usually take the form of interrogations as if a real crime had been committed, as if we were still searching for the Real Bad Guy. The opening event cut off our previously established communication and we left it aside, in a total polarization and disagreement. Very emotional and very ultimate. Thinking of how to put the existing documents and texts on Interpol in a book, we realized as we are taking this action, that we are only the so-called one side and that even our views are not homogeneous. So who will write an introduction to the book? How to explain to an "innocent" reader what Interpol is all about? We realized that any introduction to this book written by any of us would be too narrow and would inevitably impose one view and one interpretation of the Interpol event. Or at least the so-called Eastern ideological view.

Thinking about this trap, somebody remembered RASHAMON, a masterpiece by Akira Kurosawa from 1950. In this movie four people, who were in different ways (as killer, victim or observer) involved in a murder reconstruct the way the murder took place. Two Buddhist monks are the audience and the judges. The narrative of the film is constructed of four completely different stories and interpretations where each storyteller shapes the story according to what he or she wants to hide. And what they want to hide are completely different things. The only common ground is that the things they want to hide could compromise them, so in order to preserve their own sense of integrity and pride they are rewriting the narrative in accordance with what they want to repress. But in spite of what the characters hide and lie about, the viewer, watching and listening to all four interpretations, somehow has a better chance to derive the elements of truth from the elements of lie, construct his own story and get an insight into the real event.

We decided to borrow the dramaturgy from Kurosawa's Rashamon for the introduction to this book by asking four participants of the Interpol project to answer as simply as possible to the questions of "what happened" and "why it happened as it happened" and to try to reconstruct their own memory and understanding of this project and its consequences.

Editors
Ljubljana/Moscow, 2000



Interpol exhibition - installation view / beds are part of the project by Carl Michael von Hauswolff, in which he invited the audience to choose an artist or curator from the Interpol show to spend a night with.

The text was first presented at the international conference organized by the Croatian section of AICA "On the Edge", Zagreb 1997. It was published in *Art Press*, no. 226, July – August 1997, p. 37–42 under the title "Dialogue" East – West: East is East?.

DIALOGUE

Igor Zabel

In September 1994, the Russian artist, Ilya Kabakov, spoke at the AICA Congress in Stockholm. He was describing his experience of a "culturally relocated person". One of the aspects of Western culture he was interested in, was the permanent tendency to criticize, provoke and even destroy within this culture. He compared his experience of this tendency to the experience of an orphan living in a children's home who is visiting the family of his friend. This friend is sick of his home and his behaviour is aggressive and insulting, while the visitor himself sees a totally different picture: a nice home and kind and intelligent parents. But there is another thing that is essential, the friend's family is strong enough that it is not in danger because of the boy's outbursts. The same is true of the Western culture, says Kabakov, and continues:

Western culture is so vital, so stable, its roots are so deep and so alive, it is so productive that it, speaking in the language of the parable above, absorbs, recasts and dissolves in itself all destructive actions by its own "children", and as many believe, it sees in these actions its very own development – what is elegantly referred to here as "permanent criticism". But I would like to add a footnote here: this criticism, like the destruction itself, is permitted, if it can be so expressed, only from its own children. That same mom described above would have behaved quite differently if I had started to act up at the table the same way as her son. Most likely she would have called the police.¹

It did not take too long, less than a year and a half, that the event Kabakov was somehow predicting really happened. It took place during the opening of an exhibition called *Interpol* in the Färgfabriken Contemporary Art Center in Stockholm; an exhibition trying to establish "a global network" between Stockholm and Moscow. One of the participants, the Russian performance artist Alexander Brener, destroyed a work of another participant, the Chinese-American artist Wenda Gu; and another Russian artist, Oleg Kulik, who appeared on the show as a dangerous dog on a chain, who actually bit some people, was attacked by the audience and was later taken away by the police.

There has been a lot of discussions (and even more rumours and gossip) about the Interpol scandal. I believe that the affair is so attractive because it is not just another scandal in the art world. It implies an extremely serious question: the relationship between East and West, and it indicates that this relationship is far from being idyllic. I believe that it was not the intervention of the police which had made this tension explicit (after all, one should expect such intervention) but *An Open Letter to the Art World*², signed by a group of artists and other participants of the show (all from the West) and broadly distributed. What is surprising is the fact that the letter was written and signed by artists and critics whose position is essentially based on the tradition of "permanent criticism", referred to by Kabakov. Of course, they were not necessarily expected to agree with Kulik's and Brener's actions, but one would at least think they would be more careful in the way they criticize them, since the tra-

dition of 20th century art offers a number of examples of aggressive, destructive and subversive actions which have, by now, attained a status of historical or even canonical fact. Some examples of destroying other artists' works are now considered to be major points in the development of modern art. (Immediately I can think of at least two examples; the best known is, perhaps, Rauschenberg's *Erased de Kooning*. Another is the so-called Wolfsburg Affair from October 1961: "at the opening of the exhibition *Junge Stadt sieht junge Kunst* Arnulf Rainer paints over the etching *Mond und Figuren II* by Helga Pape, which had won second prize, with black paint and attaches a label with the inscription: 'Painted over by Arnulf Rainer'. Rainer is arrested and sentenced to a fine for willfully damaging a work of art.")³ The *Open Letter*, however, is not simply a protest against the two Russian artists and their actions; it attacks them, as well as the Russian curator Viktor Misiano, with direct but, at the same time, very general and imprecise *political* accusations: "a new form of totalitarian ideology", "hooliganism and skinhead ideology", "a direct attack against art, democracy and the freedom of expression", "speculative and populist attitude", "classical model of imperialistic behaviour", "attitude that excludes female artists". In short, the *Open Letter* treats the destructive actions of both Russian artists as being eminently political rather than artistic statements.

One could easily dismiss the *Open Letter* as ridiculous and reactionary since it lacks any precise analysis and reflection and because its criticism (as well as the position and the values this criticism implies) is just a set of phrases. I believe, however, that we have to understand this letter as a kind of "slip", i.e. that we have to recognize its symptomatic value; and it is this value that makes it so very interesting. One has to ask themselves: what made a group of artists and critics who (at least some of them) ascribe to a line of critical and subversive art to write a letter (and distribute it all over the world) in such a style which could easily be used by a representative of any conservative or totalitarian system? What made them blind to the style and form of their own writing? What made them directly and roughly denunciate the artists (as well as the curator who was trying to understand the destructive actions as artistic statements) as being politically incorrect and against art, democracy, freedom of expression and women – only because they did something which is well established in the tradition of 20th century art as a legitimate means of artistic expression, however radical and problematic?⁴

I do not believe that those who have signed the letter consider Rauschenberg and Rainer to be "hooligans", "skinheads" and "enemies of art, democracy and freedom of expression". We must, therefore, conclude that Brener's action must be seen in an important aspect different from, say, Rainer's. And since they have done exactly the same thing: destroying the work of a fellow artist at the opening of a group show, the difference has to lie elsewhere. I believe that Kabakov is, with his "footnote", indicating the correct answer to this question: the Russians do not belong to the "family". Rainer's action is included in a certain code where it has a precisely determined meaning and value; on the other hand, the position of Brener's action seems to be at the point where two codes clash. Thus, his action could not be legitimized by the code which it was actually questioning and attacking.

There are two sentences in the *Open Letter* which I find essential: "This attitude denies every possibility of a dialogue between the (former) East and the West. It is a speculative and populist attitude that cannot be accepted as the basis of a dialogue." Something has been made very clear here. Brener and Kulik are not two individual artists, they are not even Russians, they represent "the East" – politically correctly called "the (former) East". The *Open Letter* makes clear that the problematic point of the Interpol scandal is not the behaviour of

individual artists. Brener, Kulik and Misiano only represent an “attitude”, which actually is the “attitude” of the East. This coincides with the fact reported by Misiano, that only Western artists were invited to sign the letter:

Nobody asked other Russian artists to sign this letter, though most of them do not identify with the destructive gestures of Kulik and Brener. What's more, the Slovenian artists IRWIN were also excluded. Ridiculous. Ljubljana is the West for Russians, but the logic of confrontation has stated the Western sanction: Ljubljana is the East.⁵

Interpol was obviously more than just a group show. Its main problem was not a network between different artists and different artistic attitudes and practices. The show was about the West-East dialogue. And actually, the result of the “scandal” at the opening was a sharp division and confrontation between the Eastern and the Western artists. The show, says Misiano in the same text, “was to be a metaphor of the new Europe and post-ideological order (where there is no more East and West).” Nevertheless, the confrontation remains. The East is still the East, although it is now called “the (former) East”. (Does anybody speak about “the former West”?) The idea of a global network in the post-ideological new Europe, a model (presumably) replacing the topography of the East-West division, proved to be a veil covering the actual conflicts and confrontations. Even more, such a rhetoric can actually serve as a means in such a conflict. A conflict, that is, which is essentially based on the will to establish a dominant position in the discourse and thus in the practice itself.

A dialogue is only possible on a certain common basis which both parties in the dialogue accept. For example, if I want to discuss with somebody, the meanings of the words we use have to be established and clear to both of us. The quoted sentences from the *Open Letter* make clear that it was exactly on this level, the level of accepting a common basis, that the West-East dialogue had failed. The Easterners did not accept the terms of the dialogue which were supposed to be “natural” for the Westerners. By not accepting these terms, Brener, Kulik and Misiano (representing the East) “deny every possibility of a dialogue between the (former) East and the West”, since their own attitude “cannot be accepted as the basis of a dialogue”. I believe that one of the best descriptions of these problems was given by Lewis Carroll in *Through the Looking-Glass*:

“When I use a word,” Humpty Dumpty said, in rather a scornful tone, “it means just what I choose it to mean – neither more nor less.”

“The question is,” said Alice, “whether you *can* make words mean so many different things.”

“The question is,” said Humpty Dumpty, “which is to be master – that’s all.”⁶

Thus, one could perhaps say that the struggle for a dialogue, or better, the struggle for the terms of a dialogue, represents the struggle for the position of the master.

The *Interpol* scandal demonstrated that the West-East division persists and that it was not surpassed with the fall of the communist regimes. Furthermore, this division is clearly not confined to the area of art. As the ideological oppositions between the Capitalist and the Socialist systems are no longer functional, it has been replaced, for example, with the idea of the “clash of civilizations”. Again, I believe that at the basis of this “clash” lies the struggle over the most basic, “human” and “natural” issues which themselves correspond to a certain power structure. For example, Samuel P. Huntington,⁷ who has introduced the idea of the “clash of civilizations”, also describes how the West ensures its domination by presenting its interests as the interests of the “world community” and how it presents its own fundamental values as universal, while in fact they are not valid within most other civilizations. Of course, one may assume that the concept of a world consisting of basically different (and often hostile) civilizations also corresponds to a certain strategy of power and control. The idea of the

“clash of civilizations” is actually much more than just an attempt of a neutral scientific description of the contemporary world. It introduces a certain system of interpretation and representation which is directly applicable in the international policy. One could, for example, notice how important American specialists in foreign affairs started to use Huntington’s terms in describing conflict areas such as Bosnia.

The East-West “conflict”, as far as art is concerned, develops in an essential aspect on the level of the fight for codification of the field and thus for its domination. It is this codification which determines the terms of the dialogue or, as Humpty Dumpty has said, which chooses their meaning.

The sharp political division between the East and the West during the Cold War period also implied a confrontation of two artistic models: the Modernist art in the West and the Socialist Realism in the East. Western art has presented itself as the “natural” development of genuine art as opposed to the politically suppressed art of Socialist Realism and its derived forms, which was not supposed to be genuine art, but simply political propaganda. In light of this understanding, Eastern artists have been understood as a kind of underdeveloped and suppressed Western artists, and it was thought that they would immediately join the general developments in the West if they would be free to do so.

The identification of Western art of this century with modern art as such (this identification was actually a part of the “Western universalism”, as it is described by Huntington) introduced a subtle dialectic of domination. The essential success of this dialectic lies in the fact that it was, to a great extent, accepted by Eastern artists themselves. Modern art was thus located in the West. But, as Western art is universal, Eastern artists also belong to the same idiom; however, they form only its periphery. All the constitutive structures, institutional, conceptual and commercial, are located in the West, thus they are controlled by it. The East more or less accepts (with some delay) and repeats the main currents of Western art. (I remember a participant at the CIMAM Congress in Dubrovnik in 1987, who directly said that *all* the important modern art was produced in the West and none in the East.) The function of Eastern Modernism, inside this constellation, thus was often not to represent an autonomous statement and position, but to serve as a confirmation of the original Western artist or particular movement. In her article “Abstract Expressionism, Weapon of the Cold War”, Eva Cockcroft describes an example of using innovative Eastern art for strengthening the position of the West, regardless of the actual role and meaning of this art inside its original context:

During the post-Stalin era in 1956, when the Polish government under Gomulka became more liberal, Tadeusz Kantor, an artist from Cracow, impressed by the work of Pollock and other abstractionists which he had seen during an earlier trip to Paris, began to lead the movement away from socialist realism in Poland. Irrespective of the role of this art movement within the internal artistic evolution of Polish art, this kind of development was seen as a triumph for “our side”. In 1961, Kantor and 14 other nonobjective Polish painters were given an exhibition at the MOMA. Examples like this one reflect the success of the political aims of the international programs of MOMA.⁸

Such a constellation permits a very limited acceptance of Eastern artists into the central “area” of art. An average Eastern artist has, in his effort to produce modern art, remained a kind of “incompletely-realized-Western-artist”, and thus a second class artist. (It was, of course, only natural that the “Second World” produces second-rate art.) Most often, the Eastern artists who have succeeded in the West are those who have actually moved there and became its integral part. Still, some Eastern artists have reached a certain international response, partly due to their quality and the genuine interest of some Western critics and curators, but also because they could serve as an evidence of the universal value of modern art

and, as mentioned above, as an affirmation of the Western artists and artistic developments. Nevertheless, the codification of the field and the construction of its history and tradition, resulted in a marginalization or total ignorance of important Eastern phenomena. For example, Eastern avant-garde artists of the sixties and early seventies simply do not exist in historical surveys of art of this time, except those who have moved to the West.

Establishing itself as the center, West has also established itself as a general reference point. East-East communication, inasmuch as it has existed at all, has been running via the West. This was even present in the recent project, the *Europa-Europa* exhibition at the Bundeskunsthalle in Bonn. I found this show very important for presenting a number of lesser known or unknown artists and works. (Among others, it made us aware of the fact that certain important achievements of, say, Carl Andre, Barnett Newman and others were preceded for more than half a century by the works of artists like Alexander Rodchenko, Olga Rozanova and others.) Still, the criteria for selecting contemporary section, seemed to depend, to a great extent, on the artists' international reputation (which actually means, their reputation in the West).

I believe, that we are witnessing a somehow different situation now, i.e. a change from the Eastern artist as an "incompletely-developed-Westerner" to the Eastern artist as a representative of a different and exotic culture. In the above mentioned speech about the "relocated person", Ilya Kabakov also mentions how an artist who is coming from the East or from the Third World is, in advance, committed to represent his origins:

Belonging to some "school" now – be it Russian or Mexican, French or Czech – is perceived as a negative ethnographic factor hindering the artist to a certain degree from entering into the Western artistic community on an equal footing. However, the artist who has arrived from these places often himself doesn't know about this circumstance, this "hump" on his back appears only in the new place upon crossing the border, and as Boris Groys wrote, like a growth on his back, it is visible to everyone except the owner of that back. This is precisely the same thing as when a critic in an offhanded manner writes "the young artist from India," or "the famous Mexican painter" – everyone silently understands what this epithet means.⁹

I believe that this change demonstrates an important modification in the field of East-West relationship, a shift which is connected to the *détente* process and the eventual collapse of the socialist regimes. During the time of the Cold War, in a situation where the political and ideological confrontations ensured a firm, bi-polar structure and therefore balance and control, Western modern art easily claimed to be universal. The post-Cold-War era does not supply such controlling mechanisms any more. The necessary result is that the situation of art (as well as other related fields) has to be redefined. The freedom of traveling, for example, could be a universal value and a proclaimed right only as long as the bi-polar system made it impossible for a large majority of (Eastern) people to travel freely. As soon as these limitations disappeared, the right of free travel had to be reduced.

As opposed to the proclamation of the universal value of Western modern art during the Cold War period, post-Cold-War ideology stresses the differences. (On a more global level, a similar development can be observed in the discourse of so-called multiculturalism.) As the ideological and political differences disappeared, the East is now established through "cultural" and "civilizational" differences, which are by themselves a starting point of conflicts, of the "clash of civilizations". (In his description of the *Interpol* incident, Wenda Gu, the artists whose work was destroyed by Brener, spoke very openly about the "cultural war".)¹⁰

The idea of modern art originally did not need the idea of a "dialogue"; the "substance", so to speak, was common, the only question was to what extent and how it was realized.

Through the idea of "civilizational differences", however, the Easterner is established as the "other", thus an inter-cultural and inter-civilization dialogue is necessary. An Eastern artist now becomes attractive for the West not as somebody producing universal art, but exactly as somebody who reflects his particular condition. He is not only an artist, but particularly a Russian, Polish or Slovene artist, or simply an Eastern artist.¹¹ This was clearly present in the *Interpol* incident. Renata Salecl, in her analysis of Kulik's actions, wrote about this question:

The paradox [...] is that Kulik was invited as a particularity – as a Russian dog. I am certain that if an American artist were to play a dog, he would be of much less interest for the international art scene than the Russian artist is. We all know that the majority of people in today's Russia live a dog-like life. And the first association a Westerner makes in regard to Kulik's performance is that he is representing this reality of contemporary Russia. Kulik-dog is therefore of interest for the Western art world because of the fact that he is the Russian "dog". [...] And, in regard to Kulik's performance it can be said that the West finds an aesthetic pleasure in observing the Russian "dog", but only on condition that he does not behave in a truly dog-like manner. When Kulik ceased to be the decorative art-object – the Eastern neighbour who represents the misery of the Russian dog-like life – and started to act in a way that surprised his admirers, he quickly became designated as the enemy.¹²

In short, the idea of the West-East dialogue could be understood as a way of reorganizing these relationships after the end of the Cold War era, i.e., as a way how to deal with the "other". If earlier, the dominant position was achieved through the universal value of Western modern art, it is now achieved through the definition of the "other" and, at the same time, through the definition of the basis of communication.¹³ As Wenda Gu reports, Misiano said that "this incident creates an essential stage for a dialogue between Eastern and Western Europe"¹⁴. But, it seems clear that this "stage" includes a reorganization of the very field of a dialogue and thus opens the question "who is to be master". Unavoidably, the Western pole of the "global network" could only see mere aggression, imperialism and destruction in this attempt.

¹ Ilya Kabakov, "A Story about a Culturally Relocated Person", Speech at the XXVIII AICA Congress, Stockholm, 22 September 1944, now reprinted in *M'ars* (Ljubljana), 1996, no. 3–4.

² The letter was signed by Olivier Zahm, Elein Fleiss, Jan Åman, Catharina Ahlberg, Catti Lindahl, Thomas Lundh, Magnus af Petersens, Matthias Wagner K, Birgitta Muhr, Wenda Gu, Joanna Theocaropoulou, Ulrika Karlsson, Dan Wolgers, Erns Billgren, Bigert & Bergström, Johannes Albers and Fredrik Wretman.

³ Dieter Schwarz, "Chronology", in: *Wiener Aktionismus / Viennese Actionism*, Ritter Verlag, Klagenfurt, 1988, Vol. 1, p. 168.

⁴ Recently, Brener has caused another big scandal by attacking a painting by Malevich in the Stedelijk Museum in Amsterdam. This action again, and even more radically, opens up the question of artists' attacking and destroying works of other artists. Personally, I think that such actions are highly problematic and not something one could easily agree with. Also, I believe that an artist who has destroyed such a work has to take full responsibility for his action. Attacking a work of art does not necessarily imply a relevant artistic position and statement, but sometimes it does. In such cases, the destructive and unlawful behaviour has a function and meaning, and we have to regard it as a relevant statement – like, I believe, in Brener's case. Personally, I do not agree with Brener's attacks on Wenda Gu's and Malevich's works (no more that I agree with the destruction of the works by de Kooning or Helga Pape), but, of course, these attacks were not meant to be agreed with. They are deliberate hooliganism which, however, has a deep meaning in the context of Brener's artistic position. If those who have written the *Open Letter* would actually read Brener's text in the *Interpol* catalogue instead of just searching for politically incorrect and compromising quotations in it, they could perhaps understand it.

⁵ Viktor Misiano, "The Response", in: *Flash Art International*, May-June 1996, p. 46. (The quotation discloses one of the reasons why I am so interested in this affair. As I am based in Ljubljana, my position is in advance determined by the discourse of the West-East dialogue.)

⁶ Lewis Carroll, *Alice's Adventures in Wonderland & Through the Looking-Glass*, Bantam Books, Toronto, New York, London, Sydney, Auckland, 1981, p. 169.

⁷ Samuel P. Huntington, "The Clash of Civilizations?", *Foreign Affairs*, no. 3, Summer 1993, p. 22-49. Prof. Huntington has expanded and elaborated the questions dealt with in the article, in his recent book, *The Clash of Civilizations and the Remaking of World Order*, Simon & Schuster, New York, 1996.

⁸ Eva Cockcroft, "Abstract Expressionism, Weapon of the Cold War", in: Francis Frascina, Ed., *Pollock and After: The Critical Debate*, Harper and Row, London, 1985, p. 132.

⁹ Ilya Kabakov, *op. cit.*

¹⁰ Wenda Gu, "The Cultural War", *Flash Art International*, Summer 1996, p. 102-103.

¹¹ In recent Western discussions about contemporary Russian art, especially about artists like Brener and Kulik, such an attitude was often present. One can easily notice how these two artists came to represent the wild, aggressive, irrational, non-understandable, dangerous, animal-like essence of "Russia" (or, perhaps, the "East" in general), and how their actions are received with a mixture of fascination, admiration, fear, hatred and, of course, pleasure.

¹² Renata Salecl, "Love Me, Love My Dog", *Index. Contemporary Scandinavian Art and Culture*, 1996, no. 3-4, p. 117.

¹³ It would be, perhaps, more accurate to say that this new strategy is still often combined with the idea of "universalism".

¹⁴ Wenda Gu, "The Cultural War", p. 103.



The Moscow meeting of the Interpol participants in winter 1995



From the Interpol meeting in Moscow 1995. Alexander Brener with Lotta Antonsson, who later cancelled her participation at the exhibition

The dinner of the participants of Interpol organised by Dimitry Gutov, at which he tried to provoke a situation to discuss the process of the Interpol project





Oleg Kulik as a dog at the opening of the Interpol show



Oleg Kulik in action during the opening night of the Interpol exhibition



Alexander Brener beating drums on the opening night,
but just a few minutes later...



Wenda Gu's installation after Alexander Brener's
intervention

a project by IRWIN

TRANSNACIONALA

Highway Collisions Between East and West at the Crossroads of Art



ALEXANDER BRENER, VADIM FISHKIN,
YURI LEIDERMAN, MICHAEL BENSON, EDA ČUFER, IRWIN

KODAK

edited by Eda Čufer

Transnacionala is an art project within which an international group of artists (comprising Alexander Brener, Vadim Fishkin, Yuri Leiderman, Michael Benson, Eda Čufer and the five-member IRWIN group) set out on a one-month journey across the United States in two recreational vehicles. The aim was to discuss various issues during the course of the trip: art, theory, politics, and existence itself - all in the context of the contemporary world. On their way, the group made stops in Atlanta, Richmond, Chicago, San Francisco and Seattle. In cooperation with friends and hosts Goran Dordević, Mary Jane Jacob, Katharine Gates, Randy Alexander, Charles Kraft, Robin Held, and Larry Reid, a number of artistic events, presentations, and discussions with local art communities were organized. This book is a documentation of this journey.



KODa

TRANSNACIONALA

Highway Collisions between East and West at the Crossroads of Art

Alexander Brener, Vadim Fishkin, Yuri Leiderman, Michael Benson, Eda Čufer, Irwin

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Participants

James Acord is the only artist in America who possesses an AEC (Atomic Energy Commission) license to handle nuclear materials. He is a sculptor who has been placing spent plutonium rods from »breeder reactors« inside sculpted granite and metal markers to indicate the sites of buried nuclear material.

Randy Alexander is a fund-raiser, curator, writer and occasional art dealer. He organized all the Transnacionala events in Chicago.

Michael Benson is a filmmaker, journalist and photographer. Lived in ex-Yugoslavia during the early 80's and has lived in the Republic of Slovenia since that country's transition to statehood. His work with the NSK art movement, which resulted in the critically acclaimed feature-length documentary "Predictions of Fire", is one of the results of a long-term interest in the problematic territory where art and politics meet.

Peter Bevis a sculptor and founder of the Gallery 153/Fremont Foundry.

Alexander Brener is an artist currently living and working in Vienna. He works in the fields of performance, visual arts, and writing.

Tina Carton is a sculptor working with aluminum and is currently living in Richmond.

Jim Chandler is a computer designer living in Richmond.

Eda Čufer is a writer from Ljubljana, working mostly with different theater groups. From 1984 she has been a member of the NSK collective and since 1989 she has col-

laborated extensively with the group IRWIN on conceptual projects.

Francis De Vouno is an artist, writer and the head of the Art Department at Eastern Washington State University at Cheney.

Mauricio Dias is an artist, born in Brazil and is currently living in Switzerland. He permanently collaborates with Walter Stephan Riedweg. Their artistic partnership has been shaped by their philosophy that artists can take an activists role and that art can prove a catalyst for social change. They participated at the project: "Conversations at the Castle" where they created a community based project working with the children from Atlanta.

Goran Đorđević is a former artist, now a second hand dealer who periodically volunteers as a doorman at the Salon de Fleurus in New York City.

Greg Escalante is a Los Angeles art collector and activist. He helped launch JUX-TAPOZ magazine and has been active in presenting and promoting »low brow« art on both the East and West Coasts.

Vadim Fishkin is an artist who is currently living and working between Moscow and Ljubljana.

Regina Frank is an artist from Berlin who is currently living in the USA. She participated in the project "Conversations at the Castle" with her installation work "The Glass Bead Games".

Katharine Gates is the owner of Gates of Heck, an art and book publisher in New York City. She is NSK's Honorary Consul to the US and Honorary Consul to the tiny

island nation of EnenKio in the Marshall Islands Group, for whom she signs treaties and promotes environmental concerns, the most urgent of which is the total cessation of Nuclear testing in the Pacific. She organized the Transnacionala events in Richmond, Virginia.

Robin Held is a graduate student at the University of Washington. For her Master of Fine Arts degree she wrote her thesis on the similarities between Berlin Dada and the NSK collective.

Chris Hill is a video-maker and curator who is currently teaching at Antioch College, in Yellow springs, Ohio (U.S.). She has also recently taught at the Video/Multimedia/ Performance Studio of the Technical University at Brno (Czech Republic). From 1983-94 she was video curator at Hallwalls Contemporary Arts Center in Buffalo. In 1995-96 she researched post-1989 independent media in the Czech Republic and has recently developed a web-site featuring interviews with Czech independent producers and media artists hosted by the Soros Center for Contemporary Art in Prague.

Davi Det Hompson (b.1939, d. December 1996) David E. Thompson, a book artist and member of the Fluxus art movement who was better known as Davi Det Hompson.

IRWIN, Dušan Mandič, Miran Mohar, Andrej Savski, Borut Vogelnic, is a visual art group founded in 1983 in Ljubljana, Slovenia.

IRWIN has acted within the NSK (Neue Slowenische Kunst - New Slovenian Art) organization since 1984. Its work is based on potent eclecticism and the so-called "retro principle", both considered as means of realizing the sincretic coexistence of various artistic styles from the tradition of historical avantgardes through popular

imagery to the visual production of the totalitarian regimes.

Mary Jane Jacob was chief curator of both the Museums of Contemporary Art in Chicago and Los Angeles respectively in the 1980s. Exploring art outside the museum context as an independent curator since 1990, she has tested the boundaries of public space and the relationship of art to audiences with »Places with a Past« (Charleston), »Culture in Action« (Chicago), »Conversations at The Castle« (Atlanta). She is now developing an exhibition on art and health, pairing museums and hospitals at U.S. universities. She is also the curator of a touring exhibition for The Fabric Workshop and Museum in Philadelphia and on the graduate faculty of the Center for Curatorial Studies at Bard College in New York, for which she is also compiling a book on contemporary art museums and their local communities.

Charles Krafft is an artist from Seattle. He has been the recipient of two ArtsLink Collaborative Projects working residencies in Slovenia. He is currently preparing »The Porcelain Museum Project« for presentation at the Ministry of Defence GHQ in Ljubljana for the year 2000. He also co-organized all Transnacionala events in Seattle.

Yuri Leiderman, an artist living and working in Moscow. He is also a co-founder and ex-member of the group Medical Hermeneutics

Iñigo Manglano-Ovalle was born in Madrid in 1961 and spent part of his youth in Bogota. He has been a leading force in the discourse around cultural identity in the U.S. beginning in 1990 with Assigned Identity Project based on the U.S. government »green card« for non-citizen »aliens.« In 1993 he created a community collaboration with youth that has become a hall-

mark of the decade: *Tele-vecindario; A Street-Level Video Block Party* as part of »Culture in Action« in Chicago. His project, "The Garden of Delights", on genetic representation of individual identity, was shown in »Roteiros« as part of the 1998 San Paulo Biennial.

Laura McGough is a writer from Washington, D.C.

Maurice O'Connell is an artist from Dublin, Ireland. He participated within the project "Conversations at the Castle" with the work 'Brothers of Others: Surrogacy, Sports and Society'.

Dan Peterman is a sculptor who lives and works in Chicago. He is also a founder of the Resource Centre near the University of Chicago. He offered his space for one of the Transnacionala stops.

Larry Reid is a columnist, art activist, former rock band manager, ex gallery owner and ex director of COCA (Center on Contemporary Art) in Seattle. He also co-organize the Transnacionala events in Seattle.

Walter Reidweg is an artist born in Switzerland. He permanently collaborates with Mauricio Dias. Their artistic collaboration is shaped by their philosophy that artists can take an activists role and that art can prove a catalyst for social change. They participated at the project "Conversations at the Castle" where they made a community based project working with the children from Atlanta.

Steven Shaviro is a University professor, lecturer and author of books on contemporary pop culture.

Brian Springer is a media artist living in the U.S. His media projects over the past 10 years have explored the way new communication technologies redefine notions

of the public, private and nation. Springer's work uses these shifting definitions to access images, sounds and data of what are traditionally considered closed systems of power.

Jason Sprinkle is an artist from Seattle and is a founding member of the art action group FA (Fabricators of Attachment). He participated in the Fremont Foundry panel discussion via telephone from King County Jail where he was being held after one of his sculptures was mistaken by a police for a bomb.

Suart Sweezy is an editor and publisher and is one of the founders of AMOK Books, the Los Angeles based publishing house and retailed bookstore which published the first English language book on the NSK collective. He is editor of the AMOK Journal, a compendium of psycho-psychological investigations.

Victor Misiano is living in Moscow and acquired a Ph.D. in the Theory of Art. For ten years he was a curator at The Pushkin State Museum, and for the past two years he has been the director of the Contemporary Art Center (CAC) in Moscow. He currently works as an art critic for national and international art magazines. He is also a publisher of the Moscow Art Magazine. He has been responsible for curating exhibitions of Russian contemporary art in New York, Rome, Venice, Helsinki and elsewhere. He was also one of the curators of the first 'Manifesta'. He has published many articles on the subject of contemporary Russian art, photography and art theory.

Eda Čufer

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The two Transnational vehicles on a parking lot.



Transnacionala crew making a stop in Arizona,
July 16, 1996

'96 7 16

Transnacionala is an art project within which an international group of artists (comprising Alexander Brener, Vadim Fishkin, Yuri Leiderman, Michael Benson, Eda Čufer and the five-member IRWIN group: Dušan Mandič, Miran Mohar, Andrej Savski, Roman Uranjek, Borut Vogelnik) set out on a one-month journey across the United States in two recreational vehicles. The aim was to discuss various issues during the course of the trip: art, theory, politics, and existence itself - all in the context of the contemporary world. On their way, the group made stops in Atlanta, Richmond, Chicago, San Francisco and Seattle. In cooperation with friends and hosts Goran Đorđević, Mary Jane Jacob, Katharine Gates, Randy Alexander, Charles Kraft, Robin Held, and Larry Reid, a number of artistic events, presentations, and discussions with local art communities were organized. This book is a documentation of this journey.



From the spots short textual and video reports were sent via the Internet and transmitted on the TV monitor or the Irwin vehicle in the Boijmans Museum in Rotterdam.

Notes After Interstate

by Eda Čufer

It was only after reading Victor Misiano's text *The Institutionalization of Friendship*, included here as the final word in this book, that I decided to use, as an introduction to this book, a text I wrote a few months after the Transnacionala journey was over. My impressions of the journey at the time of writing were still very fresh, and all the discussions later transcribed were still stored in the safe darkness of the audio and video cassettes.

If my reflections on the journey itself have changed little over time, my attitudes toward the editing of this book have changed many times since then. For a long time I shared the members' ambition to provide some external referential frame to the discussion by inviting writers who were not participants in the project to contribute their critical views on the text of the discussions. But because the nature of the project is finally autonomous, left in isolation, it seems more in keeping with the experience to present the material as a raw set of events and discussions rather than refract it through the lens of retrospective, detached commentary.

Victor Misiano, who was initially invited to take part in the journey but was finally unable to join us, was later asked to be the first reader of the Transnacionala texts and the first critic to react to those exchanges and interviews. Not only does Misiano personally know everyone involved in the project, he also knows their thinking and their work. He is thus uniquely qualified to offer critical reflections on this project, which he does in his eloquent afterword. Although his text ends the book, I realize that what is announced in his title *The Institutionalization of Friendship* actually opens rather than closes the subject.

For this introduction, I have gone back to my notes and essentially reproduced that text in its original form, with very few changes.

I cannot speak as an individual about an art event in which I was one of ten participants without first acknowledging that from June 28 to July 28, 1996, I was part of a social organism and collective experience comprised of the bodies and conceptual apparatus of ten individuals. Together, we conceived and embodied Transnacionala, an art project in the form of a journey.

This journey will always occupy a certain subjective space in my imagination, for the flow of thoughts, emotions, observations, and conflicts between the Transnacionalistes was often expressed in a medium understood but not spoken. Indeed, the journey's character and even the mood of landscapes and the sensation of distance was often determined by the seemingly contagious but ineffable depression, optimism, fatigue, or question that loomed in our collective consciousness at a particular time. So it is that the journey progressed from mile to mile, city to city, day to day, and coast to coast, inflected by local conditions, everyday rituals, psychological tensions, and practical solutions. Next to those memories of interior mood and state are the sublime impressions of unforgettable landscapes, big skies, and weather changes linked to those banal moments, abject periods, or exalted states, as well as recollections of specific people in specific towns and atmospheres in which specific conversations took place. Now and then during the journey a tentative synthesis of this amalgam of images took place, connecting time-space differentials and existential zones into a continuous and seamless composition: a geography where America, Europe, the world, the East, the West, Ljubljana, Moscow, New York, and Chicago seemed

to occupy simultaneous space. But for the most part Transnacionala resisted then and still resists today any attempt at assimilation into experiences beyond itself.

Now back in Slovenia, three months after the project ended in Seattle, sufficient time-space distance exists that it should be possible, at least, to produce a rough reckoning of what the direct experience of the project signifies with respect to its initial conceptual points of departure.

One of these conceptual instigations, which specifically shaped the physical and mental framework of the journey, was the positive experience of the APT-ART project, more precisely, the NSK Embassy Moscow project, which took place in 1992. The primary motive for Transnacionala was to organize an international art project which would take place outside the established international institutional networks, without intermediaries, without a curator-formulated concept, and without any direct responsibility toward its sponsors. In short, to organize a project as a direct network of individuals brought together by a common interest in particularly open aesthetic, ethical, social, and political questions, all of whom would travel together for one month, exchange views, opinions, and impressions, meet new people in their local environments, and try to expand the network based on the topicality of questions posed—spontaneously and without any predetermined, centralized aesthetic, ideological or political objective.

The second methodological incentive, also based on the positive experience in Moscow in 1993, was to create conditions for a kind of experimental existential situation. Like the one-month stay in a Moscow apartment on Leninsky Prospekt 12, the one-month cohabitation of ten individuals in two motor homes, occupying barely 10 square meters of physical space, should also have enabled a problematizing of the myth of the public and intimate aspects of art and the artist—that is, of the split forming the basis of the system of representation.

The third motivation was research-oriented: to analyze the problems of the global art-system; and the system of values, of existential, linguistic and market models contained therein.

The aesthetic and ethical point of departure was the very implementation of the project itself—an attempt to establish a complex personal and group experience, the creation of a time-space module within the multitudes of linguistically undefinable connections.

On the surface, the Transnacionala project may seem yet another attempt to establish or reaffirm the myth of communication. Its mission could be defined as an attempt to bridge personal, cultural, ideological, political, racial and other differences. It was in this positive, optimistic spirit that the first letters to prospective participants and hosts were composed, and quite frequently such a politically correct discourse was also used in the process of establishing communication with the public in the five US cities we visited. It's more difficult, however, to define how and with what complications this communication really took place.

The success of communication by individuals, coming largely from spaces and times separated by both culture and experience, depends primarily on the skill of the individuals and groups wishing to communicate—their skill at playing a role within the structure of the dialogue. In the context of contemporary art and theory, the role of the engineers of such a communication structure is largely played by various international institutions-intermediaries which have successfully maintained, for the entire century, the illusion that despite cultural, political, economic, and individual differences, the contemporary art community shares a common language. Since the collapse in the seventies of what could be termed the "option of the left," an option which determined the system of values and the consistency of language on which the above illusion was based, this institu-

tionalized communication framework has been showing cracks and fissures. It has shown itself to be faulty, yet at the same time it remains the only model linking separate individuals and groups. It protects them from sinking back into more or less narrow frameworks of national and local communities.

By trying to circumvent the institutional framework and ignore the skillful professionals who would inevitably try to place the event within an established context of reception, the Transnacionala project deliberately provoked what could be called a communication-noise. It placed the event in a certain margin—a margin that was constantly bringing up questions about the point of the participants' own activity, about what makes the project different from a tourist trip abusing art as an excuse for stealing national and international funds in the interest of structuring pleasure, as well as various self-accusatory images in which the participants saw themselves as a bunch of demoralized, neurotic individuals in pursuit of some abstract private utopias, nonexistent relations, and deficiencies that cannot be compensated for. These feelings gradually took on the status of a unique experience, of a state we had deliberately provoked. They became the subject and theme of the journey.

Questioning the structure and dominion of the public is specifically to ask what power decides whether a particular individual or collective art production is a "real" part of the public exchange of values, as opposed to merely the hyper-production of an alienated subject, stuck in the cellar or attic of a private house, in the inventory of a bankrupt gallery, in a collection that has lost its value overnight, or in some other of history's many dumping grounds.

In view of the prevailing East European provenance of the artists who had embarked on the adventure of discovering America—the central myth of the West, we repeatedly posed a basic question to the American public present at our public events: what does the American cultural public understand about Eastern art and Eastern societies? What already exists in the minds of our interlocutors? On the other hand, we were faced with the question of how to present our real historical, existential, and aesthetic experience in such a way as to transcend the cultural, ideological, and political headlines linked to the collapse of the Eastern political systems and the wars in ex-Yugoslavia and the ex-Soviet Union. How to define historical, cultural and existential differences in the context of global, trans-national capitalism? And finally, how to transcend sociological discourse and establish conditions for aesthetic discourse? Communicating and associating with various American art and intellectual communities revealed that, in a certain way, the psychology, attitudes - even frustration - of various American minority groups (national, cultural, racial, sexual, religious, ideological) toward the activity of central social institutions are similar to the frustration of East European cultures in relation to their economically stronger West European and North American counterparts. In other words, we found again the relationship between the margin and the center. When mentioning this psychological relationship toward the constant of the world order as a point of potential identification within the context of difference, I have in mind primarily the semi-conscious, ambivalent, and unstructured nature of the languages used in the structure of public dialogue in connection with this question.

Who are we, whom and what do we represent? Who am I, whom and what do I represent? The leitmotif of private conversations among the participants of the trip, this question gradually grew in importance, giving the project a kind of ontological stamp precisely because of its ambivalence and insolubility. None of the so-called East European artists identified with the East in the sense of representing its political, or even cultural, messianic role. Our common attitude to this question could be defined as an attempt to take a different view, to formulate a different question: "How does the East see itself

from the outside, from the point of view of another continent, and what consumed its role and place in the structure of the global world order?" What remains of our Selves and our conceptual and aesthetic points of departure, once we are transposed into a foreign cultural and historical context? Who are we by ourselves? Can art really contextualize and interpret itself through art itself? What are form and content derived from? Does autonomy - freedom for art and for the individual - exist? If it does, on what values it is based? These seemingly clear, even worn-out and abused questions brought about numerous conflicts, deadlocked discussions, retreats into silence and reflection, depression, exalted visions of solutions, utopian impulses, feelings of absurdity, emptiness, and exposure to the mechanisms of life.

The desert between Chicago and San Francisco looked wonderful, yet totally incomprehensible. It was indifferent to the symbolic games playing themselves out in our mental spaces. In the middle of desert, where all points of the universe seem equally close and equally distant, we discovered that as East European artists we were not defined so much by the form and content of our mental spaces as by their symbolic exchange-value. The frustration of Eastern cultures and societies vis à vis Western ones, which grew even bigger after the collapse of socialism, is manifest in the nonexistence of a system of contemporary art in the territory of the East - that is, of a system of symbolic and economic exchange which would take place in countries sharing the common historical experience of socialism, paving the way toward integration into the global contemporary art system. But why would we regret the nonexistence of something that suppresses the individual and his artistic freedom, at least according to the romantic, utopian definition of art? Even today, this definition is still formally advocated by a great number of ideologues and participants in the existing (and virtually the only) West European and North American system of contemporary art. In fact, this is not regret, but a realization that without a system of institutions which by definition represents the field of contemporary art, there is no broader intellectual and creative production. Without a broader intellectual and creative production there are no differences. Without differences there is no hierarchy of values. Without a hierarchy of values there is no critical reflection. Without critical reflection there is no theory. And without theory there is no universally understood referential language capable of communicating on an equal footing with other referential languages in other places and times in the existing world.

Despite bringing up problems that promise no imminent solutions, and despite a lack of academic smoothness in our communication (which was at times full of poison berries and thorns), the Transnacionala project achieved its conceptual objective precisely by objectifying itself in the sphere of intimacy and closeness, which in the process of the journey took on the form of a micro-volume of public space. A public space, furthermore, in which views that are still considered taboo in most public contexts of contemporary art could be expressed. Among the participants of the journey, and among some other individuals met along the way, relationships were established forming a direct, living network. A network in which a sum of problems and realizations constituting the germ of a referential language were caught up and articulated, in order to be further developed.



Alexander Brener meets the Pacific



Yuri Leiderman at the Grand Canyon



In the desert



Randy Alexander opening the discussion in the garden of Dan Peterman's Resource Center, Chicago, July 9, 1996

Discussion in Atlanta: Michael Benson, Goran Djodjević
and Borut Vogelnik







Above: Transnacionala party with an NSK diplomatic reception and passport office in Seattle, July 26, 1996, organised by Charlie Krafft, Larry Reid, Robin Held and Tom Trompeter

Bellow: The panel discussion with local and visiting artists at Gallery 154, Fremont Fine Arts Foundry, July 27, 1996

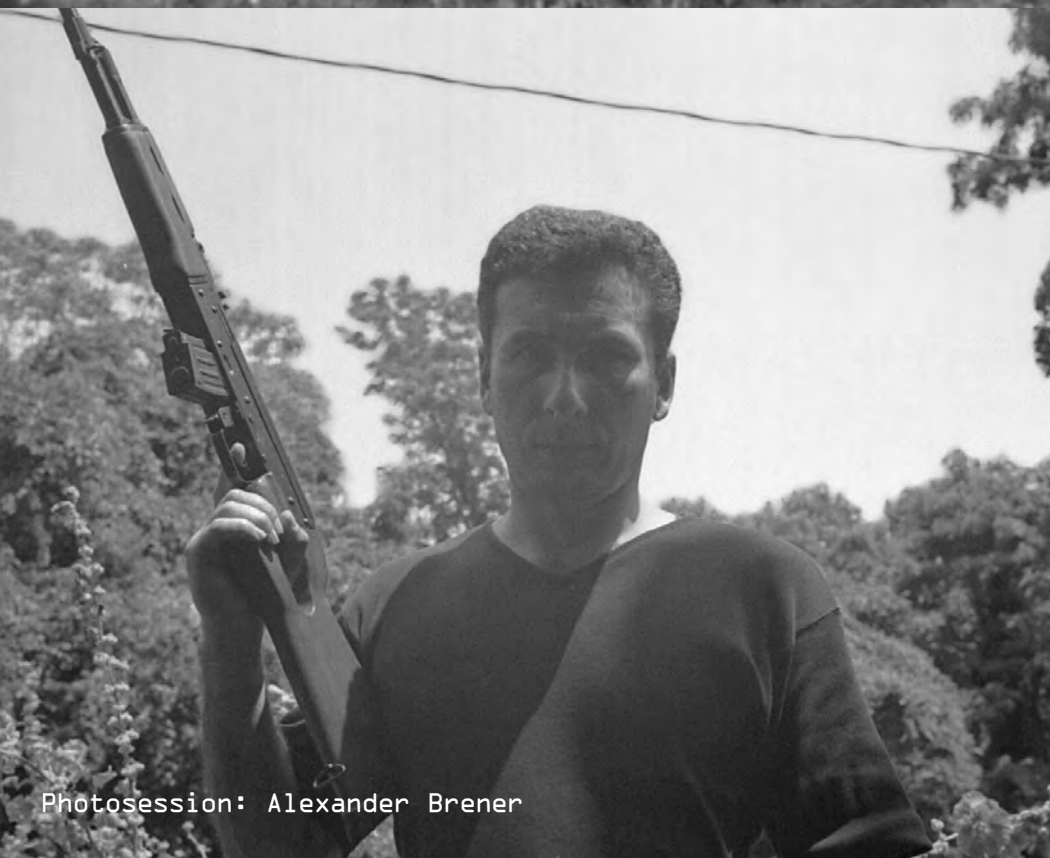




At the Grand Canyon



The discussion in Zion National Park



Photosession: Alexander Brener



Installation view at "Irwin Live", 4 x 5 m, Atlanta, 1996
Transnationala started with "Irwin Live" which was shown in Atlanta in the context of the project "Conversations at the Castle" by Mary Jane Jacob. The paintings from the series "Was ist Kunst" were installed on the ceiling, and Irwin members were suspended below them to appear as spectators standing in front of their paintings. After the opening, the "live" members were replaced with replicas, to remain in the gallery for the duration of the exhibition.



Photo session: Irwin and Katharine Gates, NSK Honorary
Consul to the US, Richmond, July 1996



The road

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East Art Map, floor of the Eurocenter building,
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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, / PRAVDOLJUB 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 European 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, PRI-

MAKOV-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 / MIČA POPOVIĆ, SELF-PORTRAIT WITH MASK / BÁLINT SZOMBATHY, LENIN IN BUDAPEST / RAŠA TODOSLJEVIĆ, WAS IST KUNST, MARINELA KOŽELJ? / MILICA TOMIĆ, XY UNGELÖST - RECONSTRUCTION OF A CRIME



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 SUB-CULTURAL 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 / JÜRRI OKAS, INSTALLATION 9 / ÖLO SOOSTER, A WHITE EGG / JAAN TOOMIK, FATHER AND SON / TÕNIS VINT, CONSTRUCTIONS 2

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SELECTION BY MARA TRÄUMÄNE FOR LA'YVIA: 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 / ALJA 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 // 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 YUFT 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 JANEŠLJEVA. LOVE AND INTEREST / ALEKSANDAR STANKOVSKI, THE LAST SUPPER IN GALLERY 7 / ANETA SVETIEVA, TURKISH BATH / SIMON ŠEMOV WITH N. FIDANOVSKI, A TOTEM / TOMO ŠLJAK, 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 / FRANCISCO 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 SHKOLLOLI, 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 SIMIČIĆ, 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: MIROSLAW BAŁKA, 2 X (190X60XB), 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 OPALKA, 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 / JULJE 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, KOMYOFÉJ 1-7 / GYULA PAUER, A FOREST OF DEMONSTRATING SIGNS / JÁNOS SUGÁR, FASTCULTURE I / TAMÁS ST.AUBY (SZENTJÓBY), THE STATUE OF LIBERTY'S SOUL



Jiří and Jana Ševčík /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 Ševčíkova 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 KNÍŽAK, 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 JEVIČIĆ, COMPLEMENTARY FORM I / VLADIMIR KOPICL, NOTHING IS HERE YET BUT SOME FORM... / OTTO BIHALJI MERIN / NEŠA PARIPOVIĆ, POSTER - MESSAGES / VLADAN RADOVANOVIĆ, FIJO-TAN-BAL VERBAL-GESTURAL WORK / TANJA RISTOVSKI, MED-

ITATION 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: **DANIČA 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

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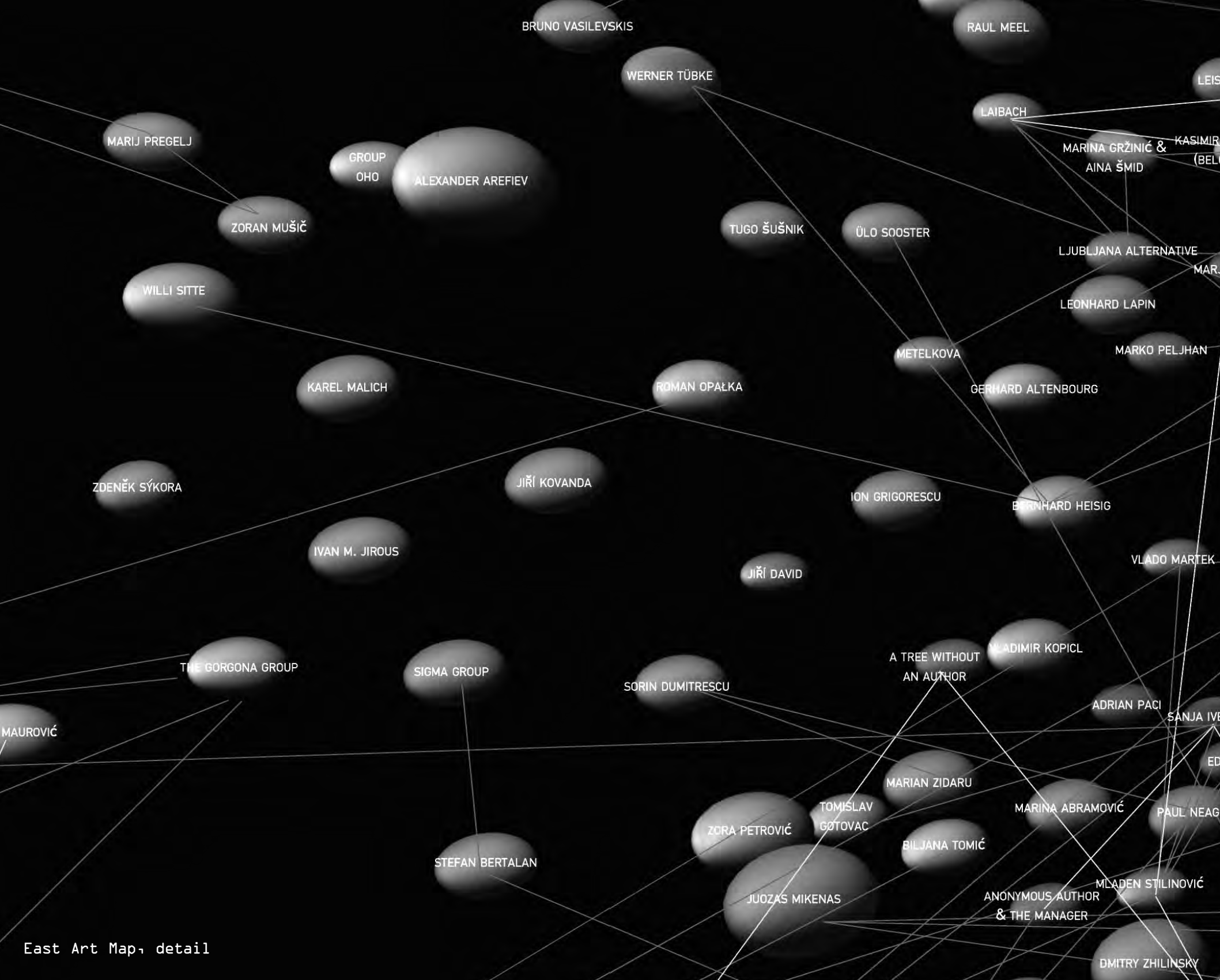
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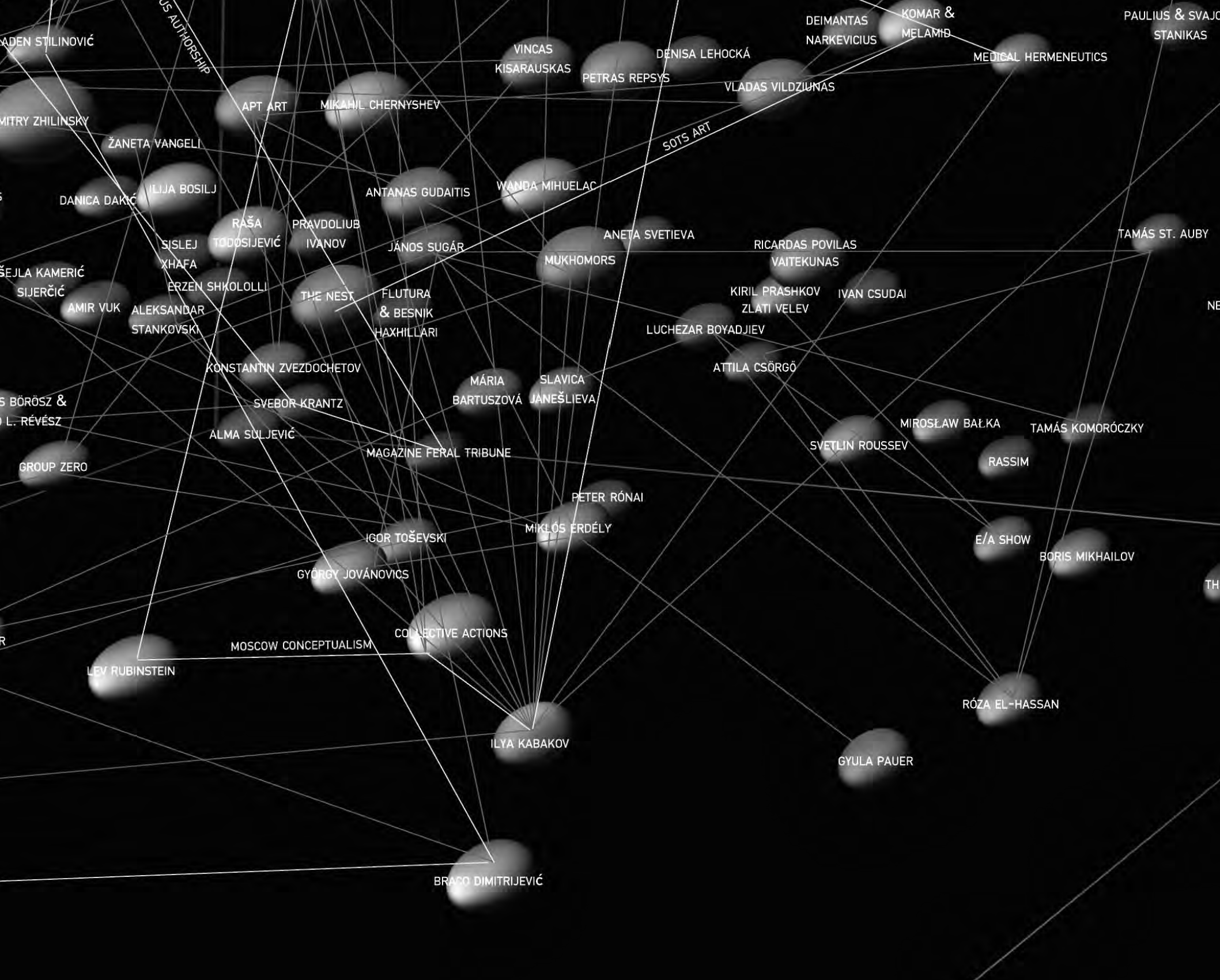
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East Art Map, detail



EAST ART MAP

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

A project by IRWIN and New Moment

In collaboration with the contributing editors:
Inke Arns, Vladimir Beskid, Iara Boubnova, Călin Dan, Ekaterina Degot, Branko Dimitrijević, Marina Gržinić, Sirje Helme, Marina Koldobskaya, Suzana Milevska, Viktor Misiano, Edi Muka, Ana Peraica, Piotr Piotrowski, Branka Stipančić, János Sugár, Jiří and Jana Ševčík, Miško Šuvaković, Igor Zabel, Nermina Zildžo

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;

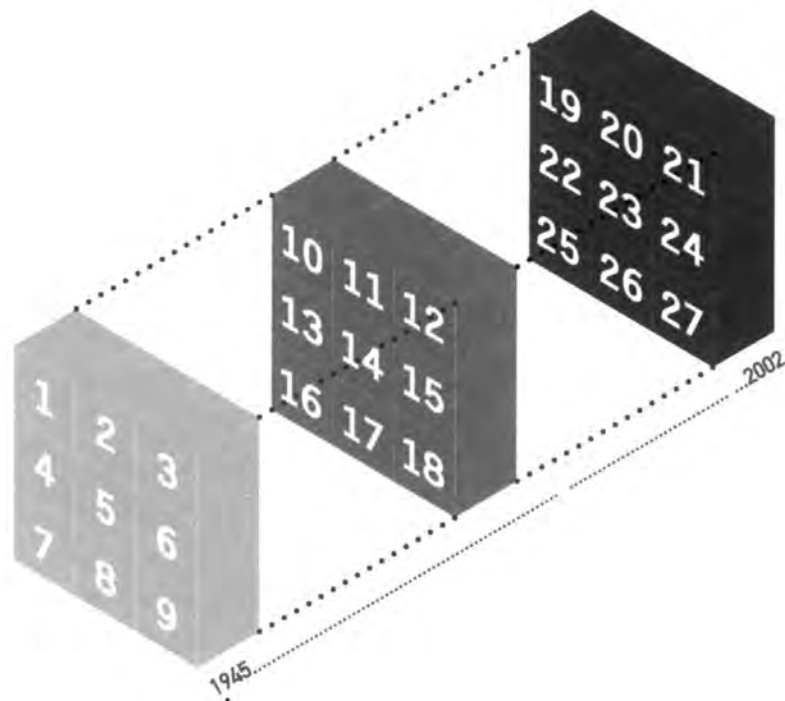
4. their relationship to contemporary international art practice (similarities and differences).

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 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 separate 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



and space:³

a	b	2c	d	3e
f	g	h	i	j
4k	l	5m	n	6o
p	q	r	s	t
7u	v	8w	x	9y

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		

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 (Children'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.

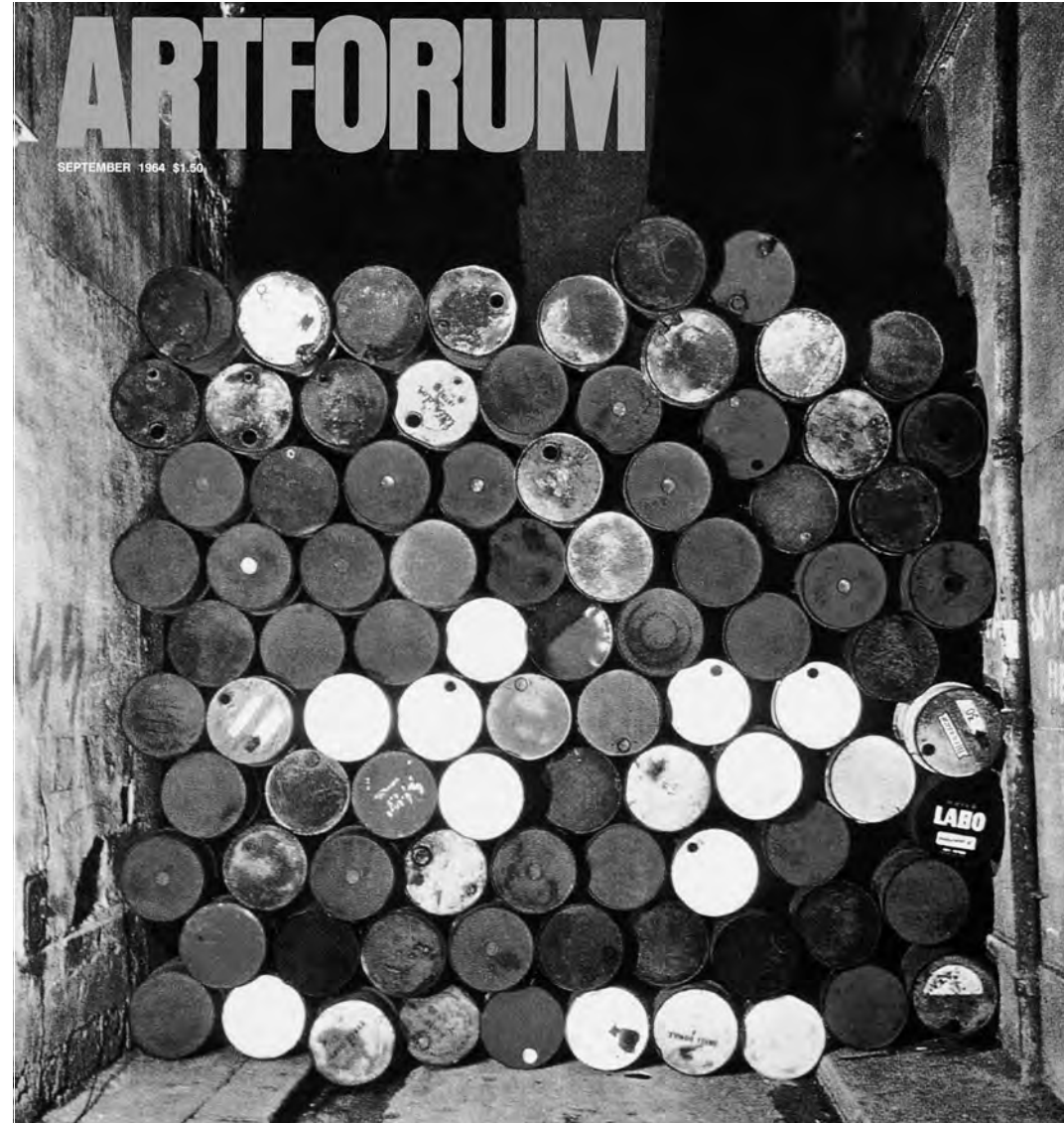
The impact on the group: through a conglomerate of qualities intrinsic to the work but also by their social practice, those artists influence(d) the medium term development of Romanian art.

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 perspective 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 Keynesian 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.



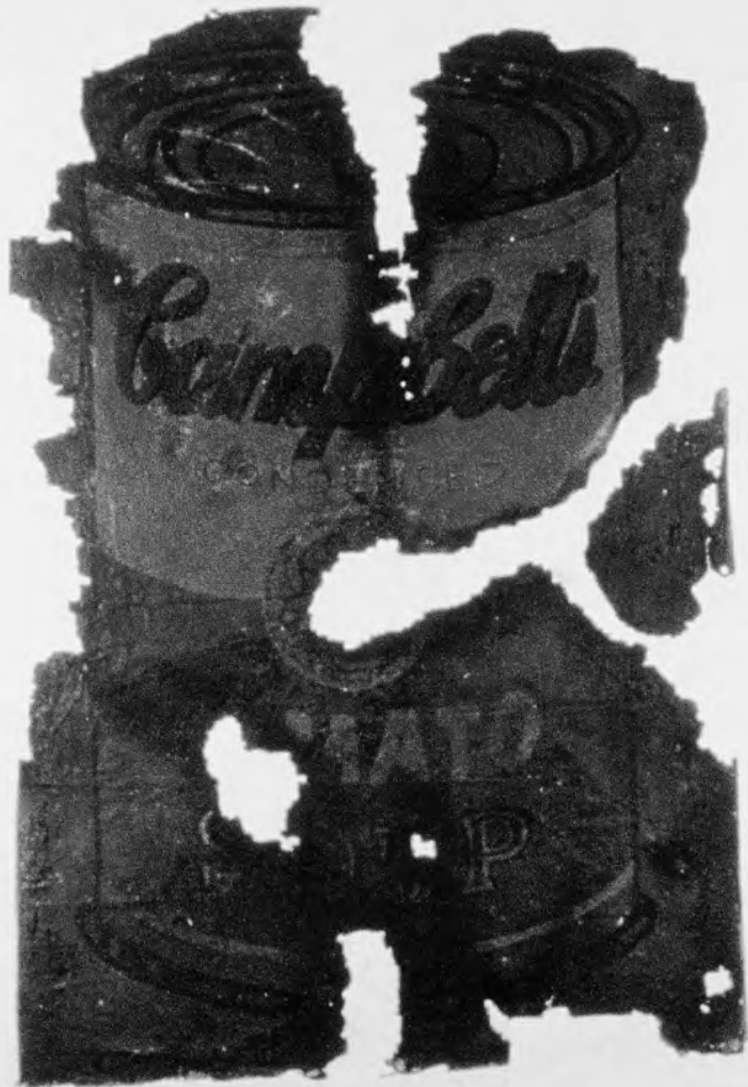
Christo and Jeanne-Claude
Iron Curtain,
wall of oil barrels, 1962



Roman Opalka
1965/1-n, detail: 1 - 35327,
tempera on canvas, detail, 1965



Group 0H0 (1966-1971), Milenko Matanovic
Wheat and rope,
photography of the action, 1969



Vitaly Komar and Alexander Melamid
Post-art #1 (Warhol),
oil on canvas, 105 x 105 cm, 1973



Dimitrije Ba icevic - Mangelos
Le manifeste sur la mort
Acrylic on globe, before 1978

A PROJECT BY IRWIN AND NEW MOMENT

IN COLLABORATION WITH THE FOLLOWING CONTRIBUTING EDITORS:

INKE ARNS, VLADIMIR BESKID, IARA BUBNOVA, CĂLIN DAN, EKATERINA DEGOT, BRANKO DIMITRIJEVIĆ, MARINA GRŽINIĆ, SIRJE HELME, MARINA KOLDOBSKAYA, SUZANA MILEVSKA, VIKTOR MISIANO, EDI MUKA, ANA PERAIĆA, PIOTR PIOTROWSKI, BRANKA STIPANČIĆ, JÁNOS SUGÁR, JIŘÍ ŠEVČIK, MIŠKO ŠUVAKOVIĆ, IGOR ZABEL, NERMINA ZILDŽO

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as selected and seen through the eyes of 20 art critics from 20 countries

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GERMANY (the former EAST GERMANY), HUNGARY, LATVIA, LITHUANIA, MACEDONIA, MOLDAVIA,
POLAND, ROMANIA, RUSSIA, SLOVAKIA, SLOVENIA, UKRAINE, YUGOSLAVIA

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IRWIN RETROPRINCIP

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