

# RESONANCES

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Non-Conformist  
Art Under Socialism  
in Central Eastern  
Europe and its  
Transnational Network:

Parallel Structures,  
Communicating  
Channels and Nodes

Bratislava

Online Conference

2 March 2022

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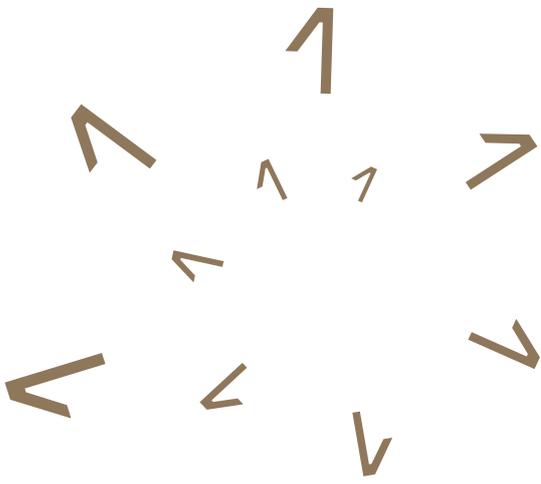


SIGNAL

TELEVÍZORY

RÁDIO-GRAMOFON

PŮZICKU



The Slovak artist Ľubomír Ďurček invented the concept of “Resonances” (Rezonancie) in 1979. He developed it further during the alternative festival “The Week of Street Theater” in Bratislava, which was one of the non-conformist projects that took place—paradoxically—directly in the central public space of the city. Ďurček’s initial conception of “Resonances” includes a draft of fifteen models showing different geometrical figures: spatial arrangements of people and constellations, which the artist divided into static and dynamic ones. These constellations created psychological and social situations that framed how the participants intervened in their surroundings and interacted with passers-by while going about their everyday business. The participants were supposed to separate themselves from the crowd and identify themselves with it. The direct social interaction of the participants, their communication and their contesting of their immediate environment were indicative of the generative power of acting.

The traveling conference series Resonances I–IV aims to address and involve academic communities on the local, regional, and international level in our project Resonances: Regional and Transregional Cultural Transfer in the Art of the 1970s. Each conference in the series will approach cultural transfer from a different angle, activating, complementing, and stitching together knowledge that has until now only been available locally. Based on the concepts of “parallel polis” by Václav Benda and “parallel structures”

by Václav Havel, the first conference “Resonances I. Non-conformist Art under Socialism in Central Eastern Europe and its Transnational Network: Parallel Structures, Communicating Channels and Nodes” in Bratislava will begin with the critical evaluation of currently predominant approaches, such as one-way western influence and terminology.

The conference Resonances I will investigate the communication channels of the art scenes of the countries of the so-called “Eastern bloc” in the 1970s. In particular, papers will explore different vehicles of cooperation and the transfer of information, knowledge and ideas, including remote means and worldwide networks such as mail art. The speakers will provide examples of different types of network, of what or who represented nodes in these networks, and through what communication circuits they functioned. Case studies will also shed light on how these constituents related to official culture, external factors, and, last but not least, to each other. We will also attempt to closely explore how the mentioned non-conformist artistic activities were reflected, and how they were documented in the clandestine historiography of the time and also in later reconstructions. Our focus lies on interrogating what and who were the agents that generated, inspired, and made possible this vehicle of “parallel culture”.

The aim of the symposium in Bratislava is to assemble a pool of possible case studies from the CEE art of the 1970s through which we can explore the characteristics and mechanisms of cultural transfers. The principal aim of this event is to analyze the following questions: Are there any specificities of the clandestine and public communication channels and networks of non-conformist art in the former Eastern bloc? What characteristics can we trace and define by investigating archival materials? To what extent can we talk about systematic transnational community/communities and networks of transfer beyond national boundaries? What were the possible paths, hubs, nodes, crossroads and channels for and of cultural transfer?

PROGRAM  
2 MARCH 2022

09:00

Andrea Bátorová  
Welcome and  
introduction

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09:15

Beáta Hock  
Artistic Networking  
in the Mainstream  
and on the Margins

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09:45

Zsuzsa László  
Klaus Groh's "Aktuelle  
Kunst in Osteuropa"  
as a Catalyst: From  
Concept-Compulsion  
to Exercises in Cultural  
Translation

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10:00

Pavína Morganová  
Petr Rezek's  
Samizdat Edition

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10:15

Andrea Bátorová  
Argíllia – regnum ex  
alio loco: Mapping the  
Different Dimensions  
of a Transnational  
Platform without  
Borders

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10:30

Discussion

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11:00

Coffee-Break

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11:30

Katalin Cseh-Varga  
Language Paths:  
Methods for a New  
Cultural Geography of  
(East-Central) Europe

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12:00

Hana Buddeus  
Photography:  
The Lingua Franca  
of Performance Art

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12:15

Jana Písaříková

We Are the World:  
Jiří Valoch's Cultural  
Network

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12:30

Lujza Kotočová

Revisiting the Shifting  
Roles of International  
Associations During the  
1970s:

The Case of  
Czechoslovak Section  
of AICA

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12:45

Discussion

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13:30

Lunch Break

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14:00

Daniel Grůň

Para-institutional  
Channels of Artistic  
Communication in the  
1970s Czechoslovakia

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14:30

Karolina

Majewska-Güde

Infrastructure-  
in-the-Making.

Ewa Partum's Galeria

Adres as a Tool  
of Transnational  
Reconnection  
(1972-1977)

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14:45

Dagmar Svatošová

"Album 76":

An Alternative Art  
Platform of the 1970s

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15:00

Mira Keratová

Documentation  
to Be Performed

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15:30

Discussion

# ABSTRACTS AND BIOGRAPHIES

## Artistic Networking in the Mainstream and on the Margins

09:15

Beáta Hock

In post-war Hungary, artistic connections with the “Third World” were sought through both official and unofficial channels. Cultural diplomacy and exhibition exchange were the means of the former type of conduit, while Mail Art was of extraordinary importance for non-mainstream artists who had only restricted access to cross-border exchanges. The official and unofficial routes did not only differ in terms of the kind of art practice both advanced, but they also unfolded along distinct chronological lines. Cultural diplomatic linkages with non-Western extra-European countries were most actively pursued in the 1950s and early 1960s, after which periodic artistic exchanges with Western Europe appear to have regained precedence. Mail Art connections with Latin-American and Asian artists started to intensify from the mid-1970s onwards.

The proposed talk follows up these dynamics up until the mid-1980s and early 1990s when institutional culture in both regions began appropriating both the existing networks established through Mail Art practice and its operation principles for projects to be realized under their own auspices.

[The talk draws on material located in Artpool and the archives of the Budapest Kunsthalle/Múcsarnok.]

**Beáta Hock, Ph.D.** is currently Senior Researcher of the department “Entanglements and Globalization” at the Leibniz Institute for the History and Culture of Eastern Europe (GWZO), Leipzig. Her areas of research and teaching include East-Central European art and art history, feminist cultural theory, and the cultural dimensions of the global Cold War. These subjects have been addressed in Hock’s

monograph *Gendered Creative Options and Social Voices* (Stuttgart, 2013) and in *Doing Culture under Socialism: Actors, Events, and Interconnections* (Comparativ, no. 4), a journal issue she edited in 2014. The perspectives of global history generally inform Hock’s research output on the art and cultural history of Eastern Europe, including the co-edited volume *Globalizing East European Art Histories: Past and Present* (2018).

In the academic year 2015–16 Hock was visiting professor at the Courtauld Institute of Art, London; in the Winter semester 2021/22 she was Käthe Leichter’s Visiting Professor in Gender Studies at the University of Vienna. From 2022 she is project leader of “Linking Art Worlds: American Art and Eastern Europe in the Cold War and Since,” a joint “Connecting Art Histories,” a Traveling Seminar series supported by the Getty Foundation and the Terra Foundation for American Art. Hock occasionally works as independent curator; her latest exhibition “Left Performance Histories” was on view in Berlin’s nGbK in 2018.

## Klaus Groh’s “Aktuelle Kunst in Osteuropa” as a Catalyst: From Concept-Compulsion to Exercises in Cultural Translation

09:15

Zsuzsa László

The paper explores the catalyst role Klaus Groh’s *Aktuelle Kunst in Osteuropa* (1972) played in regional cultural transfers. Although Groh’s book was published in West Germany it also contributed to shifting attention from west-east contacts to east-east exchanges. Collecting material for “Aktuelle Kunst”, Groh established contacts with several East-European artists, who remained in touch with Groh and continued to send him artworks and documentation, which accumulated into a unique collection of East European Art. Relying on Marxist terminology, Groh saw in

East-European art an alternative to capitalist art production, whereas the East-European artists involved in the publication hoped for international as well as commercial recognition. The book, however, received criticism on more different grounds, its circulation was stopped by the publisher, and it also provoked private debates and debates in the press. The preceding and subsequent correspondence and exchanges Groh had with such artists and art critics as Gábor Attalai, Imre Bak, László Beke, János Major, Dóra Maurer, Géza Pernecky, Endre Tót, Alex Mlynárčik, Rudolf Sikora, Tomáš Štraus, Petr Štembera, Jiří Valoch, Jarosław Kozłowski, KwieKulik, Henryk Gajewski, Dobrica Kamperelić, Goran Trbuljak, and Bálint Szombathy inspired significant artistic reflections and statements, and moreover, generated further contacts and dialogues within the region. These exchanges reveal a shift in the 1970s, namely that the desire to establish contacts and build networks transformed to the need to investigate how “traveling” artworks, concepts, and ideas can be interpreted, and how artists, art critics, and curators can influence their transnational reception and contextualization.

Zsuzsa László is a researcher and curator at Artpool Art Research Center, Budapest. She is a member of Art Margins Online's editorial team and tranzit/hu's board. Her forthcoming dissertation discusses the emergence and critique of the concept, East European Art. Projects and publications she (co-)curated, co-authored, and co-edited recently explore transnational exhibition histories, artist archives, progressive pedagogies, cultural transfers, and decentralized understanding of conceptualism and neo-avant-gardes in Cold War Eastern Europe, including *What Will Be Already Exists: Temporalities of Cold War Archives in East-Central Europe and Beyond* (2021), *1971: Parallel Nonsynchronism* (2018/21), *Creativity Exercises* (2014/15/16/2020), “Sitting Together”, and “Parallel Chronologies” (2009–21). She lives and works in Budapest.

# Petr Rezek's Samizdat Edition

10:00

Pavλίna Morganová

Czech Art of the 1970s was in a complicated situation due to the “normalization” policy. After the invasion of the Warsaw Pact forces in 1968 to Czechoslovakia, the new political garniture took power. It was a period, that saw a radical turnaround of the gallery operation and intellectual exchange. This involved an ongoing search for alternative presentational formats. One of them was samizdat, which in the Czech art world replaced the role of non-existing magazines and became a source of information about contemporary art and theories from the unofficial art scene and forbidden West. One unique series of samizdat is the edition of 40 notebooks edited by Petr Rezek in 1978. It consists of 40 square-format notebooks with typewritten texts and imprinted black-and-white photographs. Individual samizdat notebooks are devoted to contemporary themes (e.g. Minimal Art, Land Art, Fluxus) or artist (e.g. John Cage, Robert Morris, La Monte Young). Five of the notebooks are dedicated to Milan Knížák and his activities. One can find original versions of Petr Rezek's texts in some of them as well as many carefully selected translations. Originals of this unique samizdat edition preserved in the archive of the VVP Research Center at the Academy of Fine Arts in Prague show the extraordinary orientation of Petr Rezek in the progressive art of the 1970s and his will to share it with the unofficial artistic and intellectual circles. Philosopher, aesthetician and psychologist, Petr Rezek, played a key role on the Czech art scene in the 1970s, he was a close friend to many progressive artists, who were developing conceptual, performative and other alternative approaches in their work.

This paper is an attempt to present the nearly internationally unknown, but exceptional figure of Petr Rezek and his role in the development of progressive art trends in Czechoslovakia. It is also a reflection upon the sources of information contemporary artists had during the 1970s. The limited circulation of ideas was one of the features of that time, which, paradoxically, was a time of bold experimentation.

Pavína Morganová, Ph. D. is an art historian and curator, based in Prague, Czech Republic. Works as a director of the Research Center at the Academy of Fine Arts in Prague. Recently she conducted research concentrated on the medium of exhibition, she is the co-author of the book Pavína Morganová – Terezie Nekvindová – Dagmar Svatošová, *Výstava jako médium. České umění 1957–1999* [The Exhibition as Medium. Czech Art 1957–1999] (VVP AVU 2020). She is an author of the book *A Walk Through Prague: Actions, Performances, Happenings 1949–1989* (VVP AVU 2017) and *Czech Action Art / Happenings, Actions, Events, Land Art, Body Art and Performance Art Behind the Iron Curtain* (Karolinum Press 2015). She lectures on Czech Art of the 20th century, published a number of texts in collected volumes, catalogs and professional journals. She has participated in several international conferences and worked as curator of exhibitions featuring Czech art of the 1990s and noughties.

## Argíllia – regnum ex alio loco: Mapping the Different Dimensions of a Transnational Platform without Borders

10:15

Andrea Bátorová

This paper investigates different aspects of the project Argíllia, which was created and organized by the Slovak artist Alex Mlynárčik. Mlynárčik is well known for his innovative and non-conformist artistic activities in the second half of the 1960s and for his experimental large-scale happenings at the beginning of the 1970s. In 1975, he created the independent state of Argíllia - an alternative space and a platform for communication. It was defined as a kingdom of clay without borders, a monarchy without categories like nationality or religion. The kingdom had its own royal court, a real place, that was situated in the small village of

Krištofícko in northern Slovakia. In addition, it had its own parliament and insignia (currency, sign, stamp, etc.). The members of Argíllia were artists, art historians and art critics, and anyone who was interested in participating in the project. In addition to the origins of the idea of Argíllia, this paper aims to explore the artistic strategies of cooperation that made this project possible. Furthermore, it investigates the different aspects of cultural transfer between France and former Czechoslovakia, and the specificity and significance of the domestic and international contexts of the 1970s. This entails taking a closer look at the subsequent process of “normalization” in the cultural field, in which all non-conformist activities became unofficial and Mlynárčik became an unofficial artist. This paper will focus especially on mapping the networks and channels of communication between Czechoslovakia and France and within the so-called Eastern bloc that led to impressive projects, such as the exhibition “Inter-Entrennes” (1972), the collective show “Agence Argíllia Presse” (1977), or the happening “Homage a Rousseau” (1978). These projects emerged in cooperation and with support of Pierre Restany and took place in Paris, and therefore the paper explores and analyzes relevant archival materials.

Andrea Bátorová teaches at the Department of Art History, Faculty of Arts, at Comenius University in Bratislava, Slovakia. Between 2011 and 2017, she was a researcher at the Institute for Cultural and Visual Studies of the Academy of Fine Arts and Design in Bratislava. Her research focuses on alternative and unofficial art and its societal contextualization between the 1960s and the 1980s in Eastern Europe, especially in the former Czechoslovakia. Between 2007 and 2009, she worked as an assistant curator at the Staatsgalerie Stuttgart in Germany. Her doctoral thesis, entitled *Action Art in Slovakia in the 1960s: Actions by Alex Mlynárčik*, was published in German in 2009 and in Slovak in 2011. She published monography *The Art of Contestation. Performative Practices in Slovakia in the 1960s and 1970s* (2019) and she has contributed to a number of books, including *Performancekunst als Renitenz. Kritik und ihre Publizität in Zeiten politischer Repression* (Bielefeld, 2019), *Performing Arts in the Second*

Public Sphere. *Event-based Art in Late Socialist Europe* (London, 2018), *When Exhibitions Become Politics* (Cologne-Weimar-Vienna, 2017), among others. She is member of AICA Slovakia.

## Language Paths: Methods for a New Cultural Geography of (East-Central) Europe

11:30

Katalin Cseh-Varga

In a 2014 report, French intellectual Jacques Attali made the following statement: "The ongoing effacement of national borders requires identifying other criteria of belonging: language and culture now constitute the new geography" (Erfurt 2018). While Attali's assessment characterizes a contemporary condition, it nonetheless has a historic relevance in relation to describing transregional processes. Language constitutes space, it is embodiment and appropriation, language is the foundation of communication, it is symbolic power and market (Erfurt 2018). Since the early appearance of colonialism and imperialism, and the interaction and increased mobility among cultures, language (and especially its translation) has contributed to the formation of transnational identities and evolution of shared/shareable memories. Language, its carriers and actors, travels across time and space to create "a rich fabric of literary, religious, and historical allusions and association, within whose matrix ideas emerge" (Evuthov 2003). This cultural matrix extends into the terrain of arts as well, where the theoretical framework of the so-called translation zone (Apter 2006) can be operationalized. The physical and mediated locomotion of language, "the epistemological interstices of politics, poetics, logic, [...] media" (Apter 2006) and creative impulses may be a fruitful framework with which to uncover overlooked cultural geographies in (central and eastern) European art histories.

This paper will assess different approaches to cultural translation as potential research methods for transregional studies in

art scenes. Central and eastern Europe has produced numerous transnational personalities, such as the cultural and political philosopher Béla Hamvas, born in Eperjes (Prešov/Preschau) and raised in Pozsony (Bratislava/Pressburg), who has read and translated Latin, Greek, German, French, Hebrew, and English and written about the cultural influences of people, landscapes, and climates within and beyond the borders of Hungary. The stops on this experimental journey to uncover translation zones in the region will include, for instance, the editorial work of the Romanian Dan Haulica, the networking activity of the Poland-based Hungarian art historian János Brendel, and the intellectual atmosphere at the National Gallery in Prague in the circle of Jiří Kovanda, Karel Miler, Helena Kontová, and Petr Rezek.

Katalin Cseh-Varga currently works as a Hertha Firnberg Fellow at the Academy of Fine Arts in Vienna. In the academic year 2020/2021 she was a visiting professor for East European art history at the Humboldt-University Berlin. Cseh-Varga's book entitled *The Hungarian Avant-Garde in Late Socialism: Art of the Second Public Sphere* (Bloomsbury) is forthcoming this year. Her research focuses on the theory of public spheres in the former Eastern Bloc, the intellectual history of really existing socialism, archival theory, creative practices of Hungarian samizdat, and performative and medial spaces of the Hungarian experimental art scene from the late 1960s to the early 1990s. Cseh-Varga's publications include "The Troubled Public Sphere: Understanding the Art Scene in Socialist Hungary" in *New Narratives of Russian and East European Art: Between Traditions and Revolutions* (Routledge, 2020); *Performance Art in the Second Public Sphere: Event-based Art in Late Socialist Europe* (co-edited with Ádám Czirák, 2018), and "Documentary Traces of Hungarian Event-Based Art" in *Promote, Tolerate, Ban: Art and Culture in Cold War Hungary* (2018).

# Photography: The Lingua Franca of Performance Art

12:00

Hana Buddeus

Photography is one of the most common means of documenting performance art. Such photographs are often understood as evidence of art pieces that happened at other times and somewhere else. However, in a case study of Eastern European performance with particular emphasis on the 1970s Czechoslovak art scene, I will analyze photography in a different sense, as a communication tool. I intend to demonstrate this by considering all the materialities and stages of the photographic process: film negatives, diapositives, prints, printed reproductions in the form of posters, invitation cards, pages in magazines, books, or newspapers. Drawing on photography studies, this perspective enables us to see the rich variety of forms within what is often called photographic documentation. Moreover, I argue that the material through which we approach performance art shapes the way we relate to it. Our understanding of an artwork that we approach through photographic documentation always depends on the specific conditions in which the photographs are used or presented (for example, black-and-white photographs of different quality, size and number, shown discreetly on a kitchen table, or blow-ups sent to the institutions to be exhibited or sold, etc.). I believe that this material-based interpretation enables us to emphasize the role which photography has played in transnational networking. It traveled internationally, ensuring the presence of Czechoslovakian performance art abroad, even in situations where the artists themselves were not allowed to travel. In this way, photography became the lingua franca of performance art.

**Hana Buddeus** is a researcher in the Institute of Art History of the Czech Academy of Sciences and a member of the Institute's Photography Research Centre (CVF). Her research interests include 20th century art history and photography histories, with special focus on its intersections, such as circulation of art through the medium of photography.

In 2017, her dissertation was published under the title *Zobrazení bez reprodukce? Fotografie a performance v českém umění 70. let 20. století* [Representation without Reproduction? Photography and Performance in 1970s Czech Art]. From 2016 to 2020, she took part in the five-year "Sudek Project" dealing with a large collection of photographs of artworks taken by a Prague based photographer Josef Sudek. She edited *Sudek and Sculpture* (2020) and *Instant Presence: Representing Art in Photography* (with Vojtěch Lahoda and Katarína Mašterová, 2017) and curated several exhibitions on the topic. Since 2021, she is also a member of the curatorial team of the *Fotograf Gallery* in Prague.

## We Are the World: Jiří Valoch's Cultural Network

12:15

Jana Písaříková

During the maintenance of Jiří Valoch's archive in Brno in Moravian Gallery, it was possible to document 4563 mailing addresses, to which Jiří Valoch sent out letters and artworks on a regular basis. His regular contacts included artists, archivists, collectors, members of the Fluxus movement and fans of modern art from all around the world. The extent and reach of this network is evidenced not only by Valoch's correspondence, but also the array of multiples, art periodicals and unique editions of original books which remain intact in his archive. These documents make it possible to reconstruct at least the contours of this global artist network, which replaced the network of the art market with the utopian idea of friendly distribution based on exchange and sharing. My contribution focuses on Valoch's artistic activity, which I will illustrate through specific examples of his contributions to foreign periodicals, exhibitions, catalog and artistic multiples. This is how I present not only Valoch's works, but also those of others who were in touch with him (Klaus Groh, Ulises Carrión, Bob Cobbing, something else press, Amodulo edition etc.). Comparison of Valoch with other artists sheds light on a

specific feature of his work, namely, art as a means of communication in which originality is less important than experimentation with contemporary artistic tendencies—for example, Fluxus and *poesia visiva* influences, works addressed to specific artists and friends, and even reactions to their works. It is clear that Jiří Valoch adopted a variety of approaches to achieve this, and in so doing he managed to connect the unconnectable: the lyricism of poetry with the bare rationality of conceptual thinking.

Jana Písaříková is a curator and art theorist. Since 2015 she works as a curator at the Moravian Gallery in Brno where she deals with processing the collection and archive of Jiří Valoch. She had the opportunity to take part in forming the new permanent exhibition ART IS HERE (together with Ondřej Chrobák and Petr Ingerle) and cooperate on many projects connected with the agenda of Jiří Valoch's archive ("1968:computer.art," "Marian Palla: Retrospective in Seven Acts;" publications: Jiří Valoch: *White Sheets*, JH Kocman: *Art Activities*, etc.). Since 2006 she has been cooperating as a curator with the City Gallery Blansko. Now she is working on the preparation of Jiří Valoch's artistic monography and she is also participating in the preparation of the exhibition: "Family Affairs: Archaeology and Conceptual art"(from: 5. 5. 2022 in the Moravian Gallery in Brno). In the last two years she has been living with her family and Jiří Valoch in the countryside near Brno. These new living conditions also brought her new themes, for example the questions how to care for aging artist, or how to relate contemporary art to rural life successfully.

# Revisiting the Shifting Roles of International Associations During the 1970s: The Case of Czechoslovak Section of AICA

12:30

Lujza Kotočová

Throughout its history, AICA (The International Association of Art Critics) has played an instrumental role in distributing critical ideas and encouraging a heterogeneity of viewpoints while fostering interactions between art historians, critics and artists from various cultural and political contexts. To some extent, its universalist aspirations reduced the artistic and ideological division between East and West and helped to create an elaborate web of connections through which the conflicting dynamics between the official and unofficial positions were constantly transformed by factors such as personal relationships, individual mobility or informal diplomacy.

To provide a better understanding of how the international associations and the whole conference scene acted as a ground for stimulating exchange in different fields, this paper will offer an insight into the history of the Czechoslovak branch of AICA during the 1970s—a period which was marked by the restoration of firm party rule and the evolving normalization process.

During the 1970s, the operation of AICA in Czechoslovakia was deemed ideologically subversive by the official organs, and consequently the activities of the local section were gradually suppressed. One of this paper's objectives is to demonstrate that the suppression of AICA in Czechoslovakia created conditions that stimulated interactions between artists, critics and art historians that sought to sidestep the official institutional framework and create an alternative informal network. For example, the paper will mention the connections between the members of the Czechoslovak section and French critic Raoul-

Jean Moulin (1934–2014), who served as a Chair of AICA from 1972 to 1984. In addition to explaining Moulin's efforts to support the initiative of some Czechoslovak critics to join the section libre, it will also look at their mutual influence and shared gestures of solidarity without losing sight of ideological disparities.

Lujza Kotočová is an art historian based in Prague, Czech Republic. She studied art history at the Charles University in Prague and the University of Hamburg. Her main areas of interest include intellectual influences on artistic production in the period of socialism, institutional frameworks of art criticism and the issue of documentation of ephemeral art. She is currently involved in the activities of the Academic Research Centre of the Academy of Fine Arts in Prague (VVP AVU) and the National Film Archive.

## Para-institutional Channels of Artistic Communication in the 1970s Czechoslovakia

14:00  
Daniel Grůň

The paper focuses on some central figures of the alternative and unofficial art scene in former Czechoslovakia in the 1970s. They connected with artistic research into language, visual semiology, communication contexts, and retrospectively formed archives. The paper will compare contrasting and yet related artists: Milan Adamčiak, Stano Filko, Július Koller, and Jiří Valoch. The terms para-institution, archive, and self-historicisation will be critical to this paper, especially since they connect art and communication. Para-institutions or personal archives of artists were more than substitutes for institutional frameworks during socialism and the so-called normalization, when no galleries of alternative art could function in Czechoslovakia. They provided several levels for communication: transregional, local, informative, and creative. This paper will focus on several artistic projects that used these alternative means of communication, participation, and exchange. It

will also explain and examine the role of printed media in the transformation of conventional cultural platforms, such as the gallery, festival, competition, artist book, and exhibition catalogue.

Daniel Grůň is an art historian, curator, and writer. He studied art history at Trnava University (Slovakia). In 2009, he completed his Ph.D. thesis on art criticism of the 1960s in Czechoslovakia. He co-curated the first international retrospective, "Július Koller: One Man Anti Show" (MSN/Warsaw, mumok/Vienna, Museion/Bolzano), and has been writing on artist archives, self-historicization, and legacy of neo-Avant-Gardes. Currently, he is working as Assoc. Prof. at the Academy of Fine Arts and Design in Bratislava and the Institute of Art History, Slovak Academy of Sciences. In addition, he is in charge of the Július Koller Society, lives and works in Bratislava. The most recent contributions include *What Will Be Already Exists: Temporalities of Cold War Archives in Central-East Europe and Beyond* (Eds. Emese Kürti, Zsuzsa László. Bielefeld: transcript Verlag, 2021); *White Space in White Space = Biely priestor v bielom priestore, 1973–1982*. Stano Filko, Miloš Laky, Ján Zavarský (Eds. Daniel Grůň, Christian Höller, Kathrin Rhomberg. Vienna: SCHLEBRÜGGE.EDITOR 2021); *ČS KONCEPT 70. Let [Czechoslovak Conceptual Art of the 1970s]* (Ed. Denisa Kujelová. Brno: Fait Gallery, 2021); *Subjective Histories. Self-historicisation as Artistic Practice in Central-East Europe* (Ed. Daniel Grůň. Bratislava: Veda, 2020); *Tomáš Štrauss. Beyond the Great Divide: Essays on European Avant-gardes from East to West* (Eds. Daniel Grůň, Henry Meyric Hughes, Jean-Marc Poinot. Dijon: Les presses du réel, 2020). Vlado Martek: *this Book is Better than Ideal* (Eds. Alenka Gregorič, Ksenija Orelj. Ljubljana: Muzej in galerije mesta Ljubljana, 2020).

# Infrastructure- in-the-Making: Ewa Partum's Galeria Adres as a Tool of Transnational Reconnection (1972-1977)

14:30

Karolina Majewska-Güde

The paper examines the history of Galeria Adres, which was founded in 1972 by the Polish conceptual artist Ewa Partum in Łódź. Within the framework of the gallery Partum distributed her artistic practice transnationally, organized exhibitions, meetings and events with the participation of Polish and international conceptual artists, artists related to Fluxus and Mail Art.

Galeria Adres was an important part of the international neo-avant-garde art network operating outside the official artistic system and beyond dichotomies and geographies of Cold War politics. It was conceived as a place for creating and presenting artistic actions and processual forms of art that eluded the then existing art institutions. The beginnings of Galeria Adres were related to the interventions at the headquarters of the Association of Polish Artists in Łódź, where it was located between 1972 and 1973. In 1973, Partum moved the archive of the gallery to her apartment declaring that the gallery functions autonomously and independently of official structures—"outside of the management system".

My presentation focuses on the transnational role of Galeria Adres in specific contexts (both Polish and East-Central European) and considers 1) its structure and artistic profile; 2) its transnational aspirations and strategies; and 3) Partum's strategy of appropriating infrastructure as a part of her artistic practice.

Karolina Majewska-Güde, Ph.D., is a researcher, art historian, and curator. Her research focuses on the East-Central European neo-avant-gardes, feminist art histories, performance art,

contemporary issues of circulation, translation, and production of knowledges through art-based research. She recently published *Ewa Partum's Artistic Practice. An Atlas of Continuity in Different Locations* (Transcript, 2021). Majewska-Güde is a member of the research collective *pisze/mówi/robi*, devoted to curating exhibitions and workshops focused on practices of artistic research and artistic archives.

## "Album 76": An Alternative Art Platform of the 1970s

14:45

Dagmar Svatošová

During the 1970s—the period known as normalisation—culture in Czechoslovakia was heavily influenced by censorship and the lack of personal and creative freedom. Consequently, artists searched for alternative conditions in which to continue their work, for mutual generational and intergenerational confrontation, and for the presentation of contemporary art. No longer supported by the state, art was forced to move to a model of self-organisation. It created alternative channels of communication and established a range of exhibition venues outside of gallery institutions. All these unofficial activities arose thanks to the engagement of individuals, their fierce commitment, and their willingness to take risks under the common and challenging conditions of that time.

"Album 76", a collection of graphic prints and original drawings by nearly seventy Czech and Slovak artists, is a unique example of such an alternative form of presentation and confrontation of contemporary art. It served as a portable platform through which the communication of art, disrupted by circumstances at that time, could take place, and offered information about the ongoing work of an important part of the unofficial art scene that could not be seen elsewhere. The album instigated other artistic events and impacted both the development of mutual Czech-Slovak relations, as well as relations with Poland, Hungary and East Germany.

This paper will analyse the circumstances and preconditions that led to the creation of "Album 76", its significance at the time, and the influence it would go on to exert. It will offer a brief comparison of formally related works from both sides of the Iron Curtain that worked with a similar exhibition strategy, albeit in different contexts and for different reasons.

Although the portable exhibition format of the album was soon exhausted and the circle of "Albumists" moved onto other projects, it remains one of the specific forms of alternative institutionalisation that artists in the Eastern bloc discovered. It reveals the full range of the network extending across Czechoslovakia and into the wider region, and is testimony to the uninterrupted activity of local art scenes even during the normalisation period of the 1970s.

Dagmar Svatošová studied art history at the Faculty of Arts, Charles University (Mgr. 1999). She has been employed at the AVU Research Centre – VVP AVU since 2000. Her research looks at Czech art of the second half of the 20th century with a special focus on the methodology and theory. She took part in several long-term research projects of the AVU Research Centre focusing on the Czech post-war culture and art scene. In 2020 she was a co-author of the book "The Exhibition as Medium: Czech Art 1957–1999", a result of the five-year research on Czech exhibition histories. She is also co-editor of the "Notebook for Art, Theory and Related Zones", a peer-review periodical focusing on contemporary visual arts within a broader cultural and theoretical context. Since 2016 she has been executive director of AVU Publishing House.

## Documentation to Be Performed

15:00

Mira Keratová

This paper will discuss selected aspects of performativity and its documentation based on the example of Slovak art production by artists in the 1960s and 1970s. It will include case studies based on extensive art-historical research in the archives of artists Peter Bartoš

(b. 1938), Ján Budaj (b. 1952), Ľubomír Ďurček (b. 1948), and Stano Filko (1937–2015), and will be concerned with the question of what to do with them and the knowledge they contain. This will be discussed through selected curatorial projects which presented works of a performative nature and whose meaning was determined by the specific context in which they were created and how to convey them to a contemporary audience. In addition, and with reference to the context of the symposium, the sense in which the positions of these artists had potential for international networking will be briefly outlined.

Mira Keratová is an art historian and curator. She graduated at the Philosophical Faculty of Comenius University and completed her Ph.D. at the Academy of Fine Arts and Design in Bratislava. Currently, she works as a curator at the Bratislava City Gallery in Bratislava and Central Slovakian Gallery in Banská Bystrica. Some of her curatorial projects include extensive research-based exhibition and publication formats with works of Ján Budaj and Temporary Society of Intense Experience ("Working Memory", tranzit, Bratislava 2009 and Central Slovakian Gallery, Banská Bystrica 2015); Stano Filko (POST-BIGSF BANGSF ARTSF at "A Terrible Beauty Is Born," 11. Biennale de Lyon 2011; "...IN – 5. 4. 3. D. ...," Fondazione Morra Greco, Napoli 2014; "HYDROZOA," SSG B. Bystrica, 2017-); Ľubomír Ďurček ("Situational Models of Communication," SSG, B. Bystrica 2012 and Slovak National Gallery, Bratislava 2013); Peter Bartoš ("Situations 1945 – 2014," Secession, Vienna 2014; Environmental Aesthetics, Fondazione Morra Greco, Napoli 2019; "The whole is less than the sum of its parts," Bratislava City Gallery, 2021); Michal Moravčík ("United We Stand, Divided We Fall," SSG, B. Bystrica, and New Synagogue, Žilina 2018), among others.

# IMPRESSUM

The symposium is organized by Andrea Euringer Bátorová, Department of Art History of the Comenius University, Bratislava, and is part of the cooperation project, Resonances: Regional and Transregional Cultural Transfer in the Art of the 1970s.

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## Project website

[resonances.artpool.hu](http://resonances.artpool.hu)

## Facebook

[fb.com/resonances.70](https://fb.com/resonances.70)



The symposium will be streamed  
on the project website and on Facebook.

Resonances: Regional and Transregional Cultural Transfer in the Art of the 1970s explores cultural transfers between artists, art professionals, and intellectuals of the region in the '70s to compose a new, transnational, and dialogical history for the neo-avant-garde art of East-Central Europe. It is a collaborative research project running from 2021 to 2024, which will be presented first in the form of a traveling conference in four chapters in Bratislava, Budapest, Prague, and Poznan, to be completed by a prospective traveling exhibition and catalog in 2024-2026.

The cooperation project Resonances: Regional and Transregional Cultural Transfer in the Art of the 1970s is supported by Visegrad Fund.

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