

The Travellers



Voyage and Migration
in New Art from
Central and Eastern Europe

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edited by Magdalena Moskalewicz

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FOREWORD

Exhibitions are not prisoners to linear narrative, the way writing is. They are not delivered page after page, from left to right (or right to left). Rather, exhibitions are contingent upon particular space—where stories can be told but are nonetheless hard to solidify—and are always temporary: an exhibition is, in its essence, fleeting. It is the space that, by welcoming a subject's body, allows for an exhibition and instigates the production of meaning—always in direct relationship with time, place and the subjectivity of the viewer.

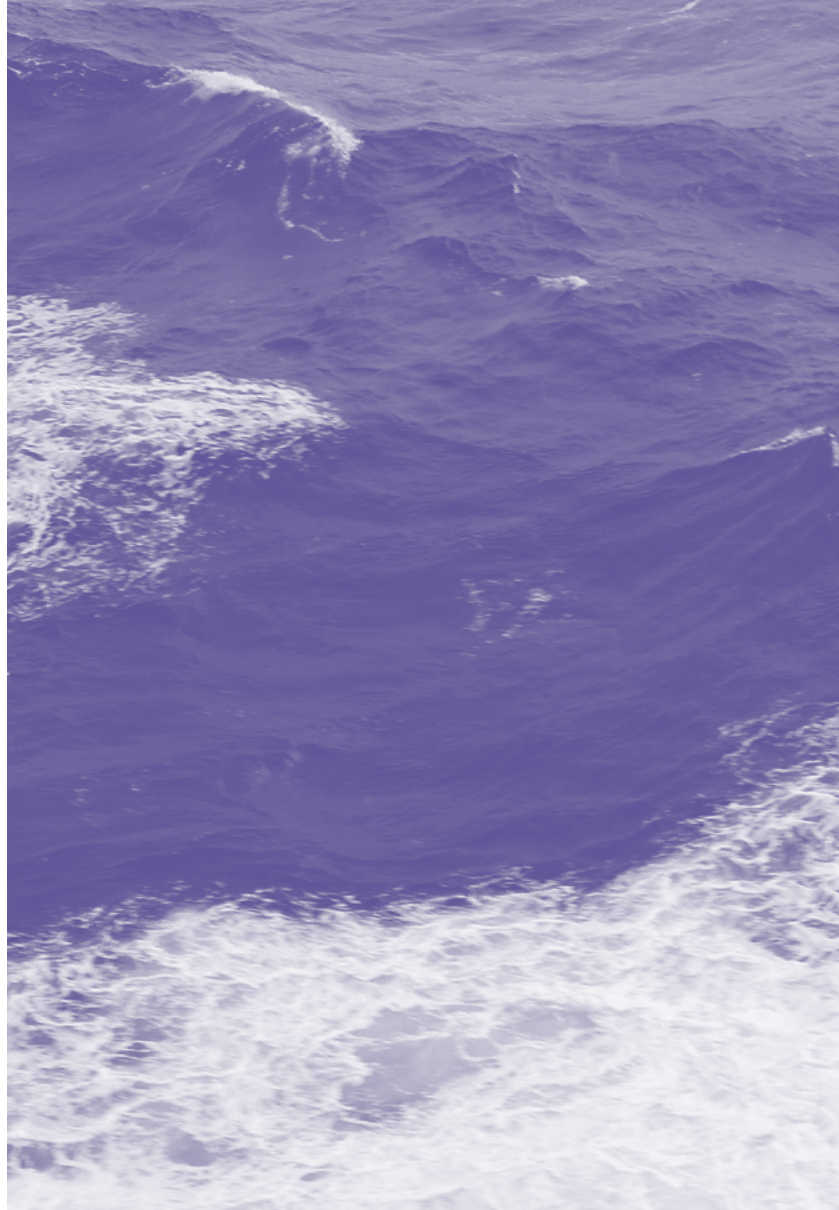
The exhibition *The Travellers* that this book supplements was first conceived for a Polish audience. It presupposed a Polish—and therefore, an Eastern European—beholder, a postsocialist subject, with her own set of traveling experiences, visiting the show in the summer of 2016, less than a year after a new, right-wing government had begun introducing nationalist and discriminatory policies, a period when Europe, from East to West, was undergoing the so-called refugee crisis. For many postsocialist societies this period has been a test of hospitality: of our ability to return the same favors that many countries extended to us before 1989. A test that, in most cases, we disastrously failed. In 2017, the second incarnation of the exhibition traveled to Estonia, one of the former Soviet Socialist Republics and—to many—an exemplar of successful post-Soviet transformation. In this second version, the exhibition's audience included

Estonian, Russian, Finnish and English speakers—the last group coming largely from the numerous cruise ships that dock in Tallinn's harbor throughout the summer and fall.

As much they are designed for particular audiences, exhibitions also make their subjects, and this one, too, had ambitions to create its public. At a time when Eastern European countries' orientation towards the West has involved ignoring their shared (post)socialist legacy, this project's goal has been to incite a sense of communality and shared experience among the people of Central and Eastern Europe. The need for this communality is especially urgent in the face of heightened nationalism and anti-immigrant sentiments in Europe today.

This publication addresses a far broader audience than the exhibition and it cannot presuppose the readership equally entwined in the stories *The Travellers* tells. The personal experiences that members of the Eastern European public bring with them to the show, and that ground their interpretations, can no longer be taken for granted. This book therefore begins with a section of writing newly commissioned from the artists especially for this publication, where they share their personal experiences as migrants and travellers. These artists' texts are followed by an exhibition overview, which includes reproductions and descriptions of works from both versions of the show. Finally, the curatorial essay reflects on the postsocialist condition as it relates to questions of mobility and nationalism. Taken together,

I hope these three elements provide insight, for people in the region and beyond, into the experience of a particular “generation”—really several generations—whose current identity has been formed between two extreme conditions: the restricted mobility of Eastern Europe’s past and the accelerated mobility of today.



Adrian Paci

THREE DATES

I was 21 when I travelled away from my country for the first time.

It was 1990, and I was attending an international meeting of art academies in Algeria. On the way, we stopped in Rome for one night and I still remember the feeling of being in a completely different place. It was wonderful.

In Albania, we were not used to travelling so much even inside the country. There were no private cars and the public transport was very poor and inadequate. In 1992, when I was 23, I was offered a scholarship to go to Milan. I was so happy and excited to go, but in reality the city of Milan made me feel like a stranger for the first time in my life. I didn't speak Italian well and I had no friends there, but I began to discover this new place.

I went back to Albania in 1995 and witnessed how everything was changing in my country during those years. Then 1997 arrived: it was a terrible year. The state collapsed and escape seemed the only reasonable solution. I was married and had two little daughters, one three years and the other eight months old. This time, travel from Albania to Italy was a painful experience. We set off to start an entirely new life in Milan and it seemed that we had left our country for good.

After 2000, I started travelling for exhibitions and, since then, I have toured many countries, visited numerous places. My passport is full of visas and I can't say I don't enjoy it. But still, when I think about the real experience of traveling—the experience which transforms you and changes your perspective in relation to the past and the future—these are the three dates that come to mind: 1990, 1992 and 1997.



Flo Kasearu

CAPTAIN

My grandfather was a ship's captain. His was a fishing boat belonging to Pärnu fishing cooperative—part of a state-wide network dedicated to catching, processing and selling fish—and his job was to catch fish from the Baltic sea. As we had relatives living outside the Soviet Union, my grandfather was only allowed to travel inside the waters of the USSR. A foreign relative was seen as a threat, a clear sign that my grandfather might also want to escape to the other side. He even joined the Communist Party in an attempt to get permission to travel outside the USSR, but he never obtained it. He died, without ever leaving, before the Soviet Union collapsed.

According to my mother, because people's options were so limited in the Soviet Union there was no habit of travelling far with your children. As a child, my mother felt really offended by this and promised herself that as an adult she would always travel with her kids. So, I found myself touring around the world with my mom quite a lot, mostly on organized, package trips. The people we met on our travels were surprised by this unusual, mother-and-daughter combination of travelling companions.

Our first trip outside the Soviet Union was one week in Cyprus, sometime in the early 1990s. My mother found the trip at one of the first package travel-fairs, complete with historical and cultural guided tours. Unfortunately, I do not remember much from those childhood and early teenage trips. They were overloaded with historical information and my memory is limited and selective. I do remember the horrible taste of the salty seawater.



Adéla Babanová

I clearly remember the only two journeys I made to the seaside before the opening of the borders in 1989. The first was by train to Bulgaria, which took three days and three nights. My mother had no idea where we would stay when we arrived at Burgas train station. I have always admired her for her bravery in undertaking such a journey with three small children, but she wanted so much to treat us with a trip to the sea. It was said that if you waited around at the station you would soon be accosted by an old woman who rented part of her apartment to tourists. And indeed, within five minutes a woman approached us and offered to accommodate the four of us in a tiny room. There were articulated buses going to the beach from Burgas, packed with people who jumped on and off the moving vehicle. The sea was sometimes full of seaweed, sometimes crystal clear, and I felt like I was in paradise. On the way back to Prague the train's ventilation broke down. It was about 40°C in the carriage and they had run out of drinking water. Desperate, my mother gave us the only liquid still available in the restaurant car—warm beer.

The second journey, to Rostock in East Germany, was disappointing. As an eight-year-old, I believed that it would always be nice and warm at the seaside, even in autumn, and I was very surprised at how dirty and murky the Baltic was. We stumbled on layers of rubbish and seaweed, and it was terribly windy.

My first trip to “the West” took place in 1990, shortly after the opening of the borders. I was ten and I was staying over the summer holidays with relatives in Trnava, Slovakia, which is just an hour-and-a-half away from Vienna. That day, together with my brother and sister, I squeezed into my uncle Miro's car. I think there must have been more than five of us, as I remember sitting crouched on someone's lap. I recall arriving at Prater and the general nervousness caused by having to quickly spend the exchanged shillings. Everything was ablaze with colors and signs. At first, I did not know where to look. I got a neon pink t-shirt and felt on top of the world. Soon we were back in the car with all our rustling plastic bags full of things, which were themselves wrapped in further plastic bags. The cosmetics, food, coffee, sweets and t-shirts—all utter luxury. My uncle would buy the t-shirts in bulk to sell on the Slovak market with a surcharge. It was a business he ran at the time with his friend. To avoid checks at the border, they would often bury some of the goods in the forest and returned for them later. Once they forgot where they hid the things and panicked. They ran around the forest and, after a while, bumped into a group of children who were examining the contents of their treasure with

astonishment: 20 kilos of coffee, shampoos, soaps and big, shapeless t-shirts. The children did not understand when Miro began shouting at them to leave the things alone—they didn't know a word of Slovak.

Later, as a young adult, I had bitter feelings when listening to uncle Miro's stories. In Czechoslovakia, the early 1990s was a period of wild capitalism and he wasn't alone in his attempt to get rich quickly. This combination of profiteering and a sincere desire to have a better life was shared by everyone back then.

Translated from Czech by Zuzana Sixsmith



Ilona Nemeth

BETWEEN THE LINES

If I wanted to define my geopolitical identity, I would probably start with the following statement, which accurately reflects the origins of my grandparents Gyula Szabó and Krisztina Szabó, who lived by the banks of the Danube in the small town of Klížska Nemá:

“I was born in the Austro-Hungarian Empire, I went to school in Czechoslovakia, I got married in Hungary, I live in Slovakia, but I have never left my home.”

This line was behind all the stories my grandparents used to tell me in my childhood, in which events were not determined by years, but by saying “When we were Hungarians”, “When we became Slovaks” or “When we were Czechoslovaks and became Hungarians again.” Of course, as a child the experience of storytelling was much more important to me. I only became interested and understood what was hidden between the lines much later.

Being part of a national minority living among the majority that constitutes the official nationality of a country, provides an individual with distinct experiences

and opportunities. Purposely, I do not use the term “Hungarian minority”, because I do not know exactly what it means. For me, there is no minority culture or art; there is only good or bad art, current or obsolete art. It is much easier for me to think within the context of these premises.

Seeing myself as connected to two, or even three, cultures—and by the third I mean our common Czechoslovakian past—gives me a much broader context for thinking than being isolated as if in some kind of minority ghetto. As a result, I have multiple identities, with both minority and majority experiences, and this probably makes me more sensitive to certain events in the world. There is a common Central European past reflecting a historical experience that can unite rather than divide our thinking, which is otherwise more or less conditional on a national perspective.

I am constantly on the move, always departing from my native city of Dunajská Streda in Central Europe. Almost every week I appear in Bratislava, Budapest, Prague or Vienna. This transnational being is my most natural and comprehensive cultural experience.

Translated from Slovak by Anna Antal



Maja Vukoje

SHORT NOTES ON LONG TRAVELS

I have always felt an affinity with transculturalism. I was born in Dusseldorf, grew up in Belgrade, I live and work in Vienna. As one can tell, this issue has already been well-established in my curriculum vitae.

The travels I have undertaken have always been selective—I have an idea of what I am focusing on. In fact, I travel relatively little.

One of the formative journeys that still finds reflection in a number of my works to this day, was the journey to Trinidad and Tobago I took in 2007. My interest in the Caribbean was sustained by the influence of authors such as Édouard Glissant and Hubert Fichte, in addition to previous travel experiences in Latin America. I felt an affinity with the syncretism arising from the mixture of Christian and African religions. This may also be the answer to the question about the role of empathy versus intellect in my work. I find both levels equivalent. It is important to understand why one is attracted to certain things, since transformation is not possible without reflection.

Certain cultural productions resulting from the process of creolization—carnival, religious rituals, etc.—have

emancipatory characteristics that mainly affect the more precarious populations. To be able to feel as sublime, independent of the socioeconomic conditions in which one may live, and to experience the world as a poetic place despite the brutality of everyday life, that is the highest cultural achievement a person can experience.

I have always seen art and society in a correlative relationship, so it all has an influence on my painting. The idea of a hybrid is relevant for the content as much as for the form. Everything that is contained in a painting is found in the use of the materials, recoupled again.

The series of works I have made until now all use a wide range of different collage techniques and acausal, stratified, image motifs, which can partly collide into a picture. Painting extensions, such as mirror splinters, textiles, hair and photos in earlier works are found in new works with substances and sweeteners/stimulants, such as fruit juices, sugar, coffee and cocoa.

I have always felt an ambivalent sense of familiarity and strangeness even in my country of origin, the former Yugoslavia—although to call it that sounds a bit funny because I was born abroad. I have not experienced this feeling as painful, but rather as productive. In the end, one remains always a foreigner to oneself as well.

Nevertheless, the painful transformation of this country is a dramatic, problematic issue that brings the feeling of alienation into a wider context.



Dushko Petrovich

THE MIDDLE OF THE WORLD

I was born in Quito, Ecuador and lived the first years of my life right by the equator in a town called San Antonio. There is a monument there called “Mitad del Mundo”—the Middle of the World, which all the tourists visit. For us, the regular market was more important, but I do remember going to the restaurant there for meals with out-of-towners. One time, I asked why a certain man we had met was travelling without his family. My mother explained to me that he was from the Soviet Union and the government there had kept his wife and kids as a kind of ransom so he wouldn't leave.

My own father was from Yugoslavia, and I didn't know it at the time, but he too was trapped. He had fought in World War II at age 14, and when he was asked to do military service at 18, he fled. I was told that he initially went to a refugee camp in Naples, then to Panama, where he was given a choice between Mobile, Alabama and Santiago, Chile. He chose Santiago, but he eventually had to leave there too and went to Ecuador. I don't know the full story, but I do know that once he got to Ecuador he never left. I think he wanted to go back to Yugoslavia and he was

working on getting his passport at one point in the 1990s, but then the wars broke out again. So, my father actually ended up outliving Yugoslavia but dying in Ecuador.

I, too, ended up in one of these situations. We left Ecuador, and my father, in 1980 when I was six. My mother took me and my brother back to Ohio, where she was from. I didn't see my father or my birthplace again until I was an adult, partly because my mother was afraid that if we visited my father wouldn't sign the release papers to let us travel again. I only went back to Ecuador as an adult, but I spent the rest of my childhood with a cultural imprint that didn't correspond to my surroundings.

For a long time, I wanted to paint about this, but I had no idea how to start. Then, on a trip to Ecuador several years ago, I saw a bus that happened to have my mother's name, Carmen, on the back. This point of commonality helped me see that I related to the bus on a deeper level. The fact that it mixed commercial and practical information with personal information about family members, hobbies, sports teams, and religion—this was all very familiar to me. My first thought was that the elements I would put on my bus—my sports teams, my religion, my nicknames and schools—would all be from outside of Ecuador. My second thought was that that would be the point, so I decided to go ahead and paint the back of this imaginary bus, the kind I would have seen near the monument at Mitad del Mundo.



Vesna Pavlović

THREE IMAGES FROM MY ARCHIVE

Image 1: *Yugoslav Gastarbeiter*

An artificial fawn rests peacefully in the afternoon sun. The scene is an Eastern Serbian village. The grapevine provides a visual backdrop to the sculpture of the animal. In the background, a white picket-fence stands as a universal marker of middle-class success. The fawn inhabits a garden well taken care of by its Vlach owners, the ethnic minority living in Eastern Serbia. The owners are absent, as they are most of the year, when they travel to the countries of Western Europe, as 'guest-workers'—*gastarbeiter*. The *gastarbeiter*, a by-product of socialist Yugoslavia, never matched the esteem of the people they served in the West, but the display in their homeland is a perfect translation of a German fairytale, an eclectic culture written into their native space.

Image 2: *American Tourist*

A well-dressed woman stands in the middle of the desert, pointing to a mile marker. She bends towards us slightly, proving that each tourist site is, in fact, a stage. The

image comes from a discolored 35mm slide, taken in the 1960s when tourists preferred them. The slide technology popularized during that decade was itself a product of the American consumer economy. The woman who took the images was an American tourist with a camera, an iconic figure—one whose era may have passed. This woman was both a consumer of places and a producer of images. Her archive represented a mediation of cultural experiences. As a tourist, she both framed a multitude of locations and was framed by them. What remains in the end are the images, which are now fading, along with those framed experiences.

Image 3: Josip Broz Tito

This image is projected onto a pleated grey curtain. It is a black and white archival image found in the Museum of Yugoslav History in Belgrade, Serbia. It features a traveller, the former Yugoslav President, Josip Broz Tito, an avid photographer himself. Tito is photographed from behind as he takes a picture himself, surrounded by a group of people in front of the Taj Mahal in India. The image breaks over the curtain and becomes slightly distorted, like the history it represents. The photograph becomes a tourist image, even though it was taken during an official state visit. The image conveys a psychological portrait of an era, the golden age of Yugoslav socialism, when travel was unrestricted and Tito was one of the major politicians of the Non-Aligned movement. Soon after the President's death, the monumentality of the

country's socialist vision was shattered by a decade of wars. Political and technological obsolescence intersect as the work references a vanished ideology through an outmoded medium.



Alban Muja

NAMES AS INDICATORS OF TRANSITIONS

My projects are mostly influenced by the social, political and economic transformation processes in my home country of Kosovo, but also the wider region and beyond. Traveling in the Balkans has often inspired me to create new works: I usually try to investigate the history and the socio-political themes of a place, and link them to my social position in Kosovo. My work shows characteristics of irony, misunderstanding and certain surreal elements of social transformation, usually labeled as transition. Nevertheless, this is not an art that can easily be categorized as an art of transition—such art is often regarded as a pastiche, a joke or a parody of social reality. Neither is this an activist practice, one that would mobilize the work of art to accelerate or subvert this transformation. In order to understand the forms in my works correctly, it is important to know the context in which they were produced.

Whenever you try to address the concept of everyday life in the Balkans, in the best case you always find yourself dealing with the economic, political and social problems. In the worst case, you find yourself dealing with conflict and war.

Borders are a continuing motif in my work; they are still very present in our everyday life. In the past, borders were the subject of war. Some were used as reasons for separating families for decades, as in the case of Albanians living in the former socialist federation of Yugoslavia, today's territory of Kosovo—I address this in the project *My Name, Their City*. In the present, with many challenges left from the past, borders are still a part of the political discussion. For my society, the borders remain closed. Kosovo is the only country in our region whose citizens still need a visa to travel anywhere. This is of particular disadvantage to emerging artists, who, as a result, lack international visibility. They are kept in isolation.

Borders, by their physical presence, remind us of our past separation, which is something I think we should all fight.



Daniel Baker

ROMA | АМОЯ

For Roma, the history of nomadism has resulted in a certain pragmatism, which has, by necessity, encouraged the integration of artistic practice within the social realm. Here, the boundaries between life and art disappear. When the bohemian avant-garde looked to Roma for inspiration, it was not any singular artistic activity that they sought to emulate, but a way of life suffused with creative actions, energies and resistances. That same inter-dependence between social, economic and artistic imperatives is witnessed in the Roma aesthetic—a resistant style characterized by a makeshift splendor that has developed in response to the urgencies of the Roma experience.

Resistance remains a recurring element across the Roma aesthetic and reflects a struggle born of a history of marginalization. The resulting values have equipped Roma with the facility to resist assimilation and expulsion despite continuing hardship and widespread oppression. That same pressure to conform continues to be withstood through acts of living that operate across social, cultural and aesthetic boundaries to enact the creative possibilities of mutability and

diversity. Manouche, Kalderash, Vlach and Romanichal are just some of the many gypsy groups that meet under the Roma umbrella to establish networks of difference that join together in greater or lesser, but nevertheless productive, harmonies.

By challenging established boundaries, Roma recognize the danger of exclusion at the cost of meaningful connection—the detachment of art from everyday life and its confinement to the museum being a case in point. The interruption of borders, whether geographic or aesthetic, continues to cast Roma as an unfixed, un-rooted, and ultimately unaccountable threat to society. The very qualities which mark Roma as suspect represent at the same time a compelling potential to challenge the status quo and, in so doing, to offer new ways for us to understand ourselves and even perhaps each other.



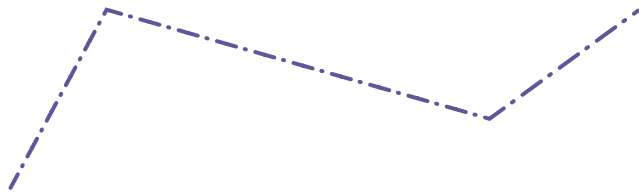
Pravdoliub Ivanov

LOST AND FOUND

In 2008, I participated in an international workshop in Cyprus called *Suspended Spaces*. One of the “spaces” we visited was the abandoned Varosha district in the city of Famagusta, a former beach resort. The word “visited” is not correct because the district has been closed since 1974 and is now fenced and guarded by the military. The entire population of the quarter—39 000 people—fled the city, having had just a couple of days to decide which belongings to take with them. Some still hope to return. The evacuation was the result of the island being invaded by the Turkish army after Greek nationalists made deadly attacks on the local Turkish population. People from both sides were forced out of their homes and pushed from one place to another. The trauma of that place totally shocked me. I tried to imagine myself in the shoes of those people: What would you take with you? What is important? What would you want to keep? Would it be possible to escape, travel, move, run with all that you consider precious? Could you continue your life in a new place by keeping the lost past with you at all times? Fortunately, I have never experienced such a traumatic escape from home, but I do remember being a student in Sofia and having to move from one rented apartment

to another—sometimes as many as five times in a year. In order to maintain that mobility, I was forced to throw away some of my belongings every time I moved: furniture, clothes, study paintings, sketches, objects...

My work *Loaded* (2010) was a result of the workshop in Cyprus. *Loaded* was an attempt to intersect the trauma of expulsion with the hope of starting from nothing. The installation was created with bags and suitcases bought from Emmaus in France. I kept all the attributes of those second-hand objects. When I showed it for the first time in La Maison de la Culture d’Amiens, I was contacted by a local lady who recognized her parents’ suitcase, and even found their names on the attached luggage label. A work about the trauma of exile has been created using an actual holiday suitcase. It closes a circle.



Karel Koplímets

CASE NO 11. TALSINKI

Scene 1

MS Georg Ots, Tallinn–Helsinki, July 1995

I am about 7 years old and it is my first trip to Finland. As I have never been abroad before, I am very excited. For a child, there is a kind of magic in these trips. Everything is new and different—from the types of candy to the places themselves. Products I had only seen in special goods stores in Estonia are available for purchase. The ferry is full with tourists and the atmosphere onboard is festive. People are sitting at the bars or shopping in the stores. The border between Estonia and Finland opened only a few years ago and the difference between living standards in the two countries is huge. Taking a trip to Finland is not something you do every day. I remember being embarrassed because we had set off on this trip in our Lada, while everyone in Finland was driving Western cars.

Scene 2

MS Superstar, Helsinki–Tallinn, February 2012

I am returning from Turku after a long day spent dismantling an exhibition. I have already driven for two-and-a-half hours through a snow storm. It is Friday and the ferry is packed full because Estonian workers are returning home for the weekend. I cannot find anywhere to sit and I end up sitting on the floor, on the seventh deck. I am not the only one on the floor here: there are people sitting or sleeping in every corner and beside every wall. If there were not so many passengers playing with their mobile phones and laptops, the situation would be reminiscent of the aftermath of a heavy party. Next to me there is a group of young men drinking beer and chatting. They offer me beer but I have to drive later, so I politely refuse and instead decide to try sleeping. But I cannot help but overhear their conversation about how they spend their free time in Estonia—partying heavily and wasting the money they make in Finland on drugs and prostitutes. They also talk about the realities of working in Finland, which include problems with employers, coworkers and bad living conditions. It is not easy to fall asleep.



Radek Szlaga & Honza Zamojski

ABOARD THE MV COMMANDER

Radek Szlaga: What do you miss most on board the ship?

Honza Zamojski: Bread. Potatoes. Access to information.

It pisses me off that I don't know what's going on.

R: Do you think that if you checked your email account, you'd have a hundred and something emails?

H: Most of which would be unimportant. But I'm just as afraid that I'd get some news that would be of serious importance.

R: So, you're afraid of getting bad news?

H: Yes, afraid that I'd find out that something had happened that I have no control over.

R: And what if the U.S. ceased to exist?

H: You mean what if something got screwed up? That there was nothing there for us now, so what's the sense in going?

R: Let's say that it makes sense in a different way. Or that it makes no sense at all.

H: Like with Witold Gombrowicz? Like when he arrives in Argentina, and the war breaks out, so now he can't go back to Poland, and he doesn't even want to? Well, in that case, we stay in the U.S. and start a family.

R: What if Poland—the old country—was gone?

H: The same thing: we stay in our new one, start a family, and set up a company called "5 for 2" or "Good Price". I could sell t-shirts, and you could become a taxi driver. Does sailing on board this ship scare you?

R: Scare me? I'm pissed off that I'm here. I'm tired of the steward who serves us food and who's always smiling. Hell, I couldn't give a rat's ass about all his "How many slices, sir?"

H: You're not afraid that something might happen to the ship itself?

R: already have that one all thought out. I know that we won't sink in less than 15 minutes. In that time, I can make it to the starboard side, get into a rescue boat and sail away. What scares me more is how the time is slipping away; the fact that this journey is taking so long, that I would rather be doing other things instead.

H: And what would you take with you if there was an emergency?

R: My wallet.

H: And your drawing pencils and crayons?

R: I wouldn't have time to get them.

H: How could you take just one thing?

R: I would take my wallet hoping that I'd reach land.

H: Can you swim?

R: I can, but I've almost drowned a few times. We're currently some 100 nautical miles from the nearest land, but we've been as far as 800 miles. It doesn't matter how fucking awesome a swimmer I am, or

whether I have a life jacket, I wouldn't be able to swim that distance. Besides, I'm afraid of deep water.

H: Death is the same at any depth. What I can't stand is that we're in a desert, that nothing happens, that such little stimulus reaches us here, that we're not learning any new skills.

R: But we're not alone enough for it to make us feel something deep down inside.

H: Have you ever had such an experience before?

R: I was in the desert once. I was also in the hospital once, but I had cigarettes. You know, I expected that during this trip it would be easier for me to reach the inner recesses of my being.

H: I had the impression as we sailed the first two days that there was some kind of metaphysics in all this, something sublime. But now everything seems so mundane.

R: We keep thinking and talking about the shitty food we have to eat in order to not die of hunger.

H: Everything is reduced to bodily needs. You're not able to do anything because you ran out of paper glue, and we've already read everything we brought to read. Does this mean that we're addicted to information?

R: And to stationery stores.

H: And to potatoes.

R: Right, potatoes, that's true. Poles are potatoes. Do you know yet what you're going to buy when you go ashore?

H: A subway ticket. Or maybe a newspaper and

something with a lot of vitamins. Like an orange or a mango.

R: Bread rolls.

H: A track suit.

R: I want a track suit, too.

H: A light gray track suit.

R: I want a gray one, too. The exact same kind.

H: A Yankees baseball cap.

R: Are you afraid of blacks?

H: No, but I'm afraid of people.

R: Do you wish Poland was a multiethnic society?

H: Yes, mainly because of the food. The art of cooking is the foundation of every community, and when you have a culinary monoculture, the people become aggressive.

R: Do you think that mixing cultures this way has any pluses?

H: A more colorful culture does not mean a more interesting one. Metaphorically speaking, if you have lots of colored pencils, you use each of them a little. But if you have a pencil, you get lost if you use it in lots of different ways. So maybe it's the same with communities. From within, they're nuanced, but "you"—coming from the outside—you only get to eat good food.

R: Do you like food deep-fried in oil?

H: I like it, but I can't eat "deep-fried" all the time, like we do here on the ship. Deep-fried cauliflower, chips, fried chicken and beans. Everything drowning in oil.

R: And will you ever board a ship again?
H: Not one that was going to sail for more than two hours. The second day on the *MV Commander* was the most enjoyable, but nine days is definitely too much for me. Imagine what you would go through if you had to sail for a month?
R: You'd forget you were sailing.
H: You'd forget you were alive.
R: The crew of the *Kon-Tiki* sailed for three months and crossed half the Pacific, but they had a parrot. Besides, Norwegians are accustomed to sailing. And what's the most interesting thing to take with you overseas?
H: Girls...
R: ...an oil lamp, pallets...
H: ...paper clips, a lecturer... It's a question of what we represent, what we can give to others. Surprisingly little, it turns out. A different kind of stupidity, a different kind of humor, a less funny kind of humor, unamusing jokes.
R: What about Polish Messianism, Prometheism, the Romantic tradition? Poles have never developed any philosophical thought that was a consistent system of ideas. Are you not enchanted by the vision of our crossing the ocean with a substantial mission, that we have a richer background than most people OVER THERE, in that civilization? That suddenly we're taking part in a model that we've always wanted to take part in?
H: For me, this transatlantic voyage is the realization

of a fantasy. It's completely unnecessary, it doesn't bring anything new to what's already there. It's merely a retro-gesture, a catalyst for the work we're to do. Is there any grand idea behind it? Even if there is, no one will say it aloud.

R: We're afraid of grandiose language. We've been burned by big ideas.
H: This is a feature common to our entire generation, not just the two of us. We do alright in a group, but in reality, everyone is out for himself.

...

H: Do you miss anything or anyone?
R: I miss the girls. And I like to paint big pictures, but I can't do that here.
H: How many times have you puked?
R: Half. I put my finger down my throat, but not much came up, just tomatoes.
H: I've puked three times. Did you know that everyone here is Filipino?
R: They're the Poles of Asia.

April 10, 2012
First published in Retard One Hour,
a newsprint pamphlet accompanying
the project Transatlantic, 2012

Translated from Polish by Agnes Monod-Gayraud

VISIT TO POLAND

In the summer of 1959, I arrived in Warsaw as the first museum professional from the US to have visited Poland after the war. My host was Juliusz Starzyński, Director of the Institute of Fine Arts, who organized for me an exhausting, but nevertheless, interesting and intelligent, program. Besides Warsaw, he took me to the cities of Kraków, Gdańsk and the resort of Sopot. Practically, we visited every museum during the visits, and special meetings were arranged with the personnel of those institutions who wanted to hear as much as possible about art in the States: what our artists were doing; what museum activities there were; what was our knowledge of European art activity; could we stimulate exchange of art publications; art professionals, art exhibitions, music, theater, etc.

Although almost all the artists were on their summer vacations in remote parts of the country or even in Italy, France or Yugoslavia, I had the good fortune to be in Warsaw shortly after the closing of the exhibition *De la Jeune Pologne a Nois Jours*, which they held in place until I arrived. It was quite an extraordinary show of about 350 items reflecting the continuity of the development of their art: from the older generation, whose

orientation and experience had almost always come from Paris, to their younger abstractionists, whose training was largely received from the older group and whose independence had received remarkable encouragement from those older teachers, even during the Stalinist era, which had almost exterminated their freedom of expression between 1950 and 1956.

There was a completely different attitude toward modern and especially abstract art from what I had experienced in Moscow. During my stay I had a chance to see other exhibitions that were being prepared for travel abroad: a group of painters selected by Willem Sandberg from the Stedelijk Museum and professor Bohdan Urbanowicz, to be shown in Amsterdam; a group of younger artists for the Paris Biennale; and another show that opened at Palazzo Grassi in Venice. This gave me the idea of a good, small show of selected works suitable for the Museum of Modern Art, which could then travel to other museums in the United States.

When I came back home I talked to my friend Peter Selz, Curator of Painting and Sculpture Exhibitions, about my experience in Poland and he liked the idea of bringing recent Polish art to MoMA. He went to Poland in 1959 and again in 1961 and found Surrealism and Tachism, or Informel from the School of Paris, to be the predominant influences in recent Polish art, which—like postwar art everywhere—is characterized by new syntheses of rational and emotional aspects. However, in spite of the very good contacts I had established during my stay in Warsaw, it turned out to be very complicated in those

days to bring the works from Poland to the US. Luckily, by that time many important works by leading Polish contemporary artists—primarily those of the abstract orientation—could be found in the private collections in the West; in both Europe and the United States.

From those collections, Selz managed to assemble an extraordinary selection of paintings by fifteen contemporary Polish artists, mostly aged 30 to 40, who were all, one way or another, oriented toward abstract art and represented the most important trends among the avant-garde of the late-1950s. This was the only exhibition of contemporary art at MoMA to have come from a communist country during the Cold War. Furthermore, unlike the anti-abstract art attitude that I experienced in Moscow, most of the important art that was emerging in Poland in those years was modern and abstract-oriented—it was well represented at this exhibition, where many Americans had a chance to see it.

*From Porter McCray's lecture
Exhibitions that Travelled Far Away
delivered at Zachęta—National Gallery
of Art in Warsaw on May 14, 2016*



Timea Anita Oravecz

A STORY OF A VISIT TO ESTONIA
WRITTEN BY A HUNGARIAN

Here I am, sitting on a bus travelling from Tallinn to Tartu, the biggest university town in Estonia—about which I know almost nothing. The landscape in Estonia seems to me to be always the same: there are pine and birch trees, mixed in different proportions, followed by green meadows, then, again, more trees. Next come some houses, and then it starts all over.

What surprises me about these countryside landscapes are the numerous houses built in the Soviet realist style, placed in the middle of nowhere. I wonder: If they had so much open space, why didn't they build family houses with gardens instead of making people live on the sixth floor of an apartment building in the middle of the forest? The opposite goes for the outskirts of Tallinn, where small houses are surrounded by monstrous concrete blocks. They come from the time of Soviet occupation, invaders in themselves.

The medieval Old Town of Tallinn is beautiful and completely restored. During my first few days here I didn't have time to visit the suburbs—I saw only the downtown area—so I was utterly surprised. I thought I was visiting a former Soviet country, but instead I seemed

to have found myself in a place where communism never happened. I could hardly find any trace of the past. The bars would not seem out of place in London or New York, the stores are all selling great Italian clothes, Swedish shoes and other international brands, just like any other “Western” Northern-European country.

In my home city of Budapest they also began restoring the houses, so of course we now have a thousand new stores, shopping malls, and fancy eating places; but if I walk into a smaller alley behind the main street I can still find a shoemaker from thirty years ago, a hairdresser’s with a poster from the 1990s and a bakery with the same design I remember from childhood—as if nothing has changed except the price.

I thought that in Estonia I would find a place similar to my home, a place that suffered just as my home country did. After all, the Estonians had suffered under the control of other nations for centuries—Danish, Germans, Swedish, tsarist Russians—all before the Soviet Union. I understand that Estonians are happy to finally be free, but I also have a feeling that they want to completely erase this recent past.

I go back to looking at the trees.

*On the bus between Tallinn and Tartu,
March 2008*

Olga Chernysheva

DRIVER

A few times I tried to take notes while riding the bus. But later they were always impossible to read. Not even later, but in the moment they were written. That kind of vision turns your body off; all you have to do is to look closely. You forget that it’s cold and that the bus is shaking; the aroma of somebody’s deepfried pastry makes you wistful and doesn’t annoy you with what would otherwise be a nasty smell. Coziness comes, not to the body or the soul, but to consciousness in a world of things that realize themselves so strangely. All you have to do is to take a closer look.

BEYOND THE MKAD

Winter. Yaroslavsky Chausee is turning black. The sky is steamroller grey. Technical hangars. The very beginning of Moscow suburbia. The landscape is defined by the violence of concrete walls. The entire space next to the highway is full of people in black clothes. They are migrant workers, hanging around waiting for daylong jobs. Most of them squat on their haunches. When a car pulls over, they all rise in a wave and run to it, racing one another. Then, returning to their posts, they sit down again. Again, black figures.

This happens for a long time. When a militia car drives by, everyone begins to move: everyone flees in every direction, as far as possible. You can see how these quicklegged people clamber up the concrete walls, run onto the chausses, hurdlejumping ditches. All of this looks like a flock of birds rising. A few grey militiamen amble by to complement this impression—city pigeons, inclined to hack at something or another on their path, rather than running around for no reason.

LINES ON THE SNOW

The sad geometries of winter criss-cross fields otherwise open and clean. The ends and final goals may differ, but the paths are held in common. Or are the goals the same as well?

Somebody must have gone first. You're going about your own business, but meanwhile, you're following a route laid out for you in advance. We live in a world of such routes on the ground, in the air, and over the ocean. The latter two are invisible: ideal trajectories, that is. In myths, the hero creates his own path and follows it. When a person crosses a snow-covered field, it's almost as if he's following an invisible path in the sky. The more people use this path, the more material it becomes, coming from the sky to the ground.

Too romantic. A bit too much like a movie.

Translated from Russian by David Riff



Sislej Xhafa

ON CAIRO

It is not easy for me to describe the city of Cairo. For the first time, my imagination has been hijacked by a place. I walked without destination, I saw without looking, I heard without resonance. If there is a sound that I can describe that reflects this city, it is that of the noise that comes from silence. It is the most important sound that the city produces. The energy of the people radiates like the sun. The alleyways are alive like no time exists. I lost all my words and myself.

SEPTEMBER	20	34
OCTOBER	31	31
NOVEMBER	30	30
DECEMBER	31	31

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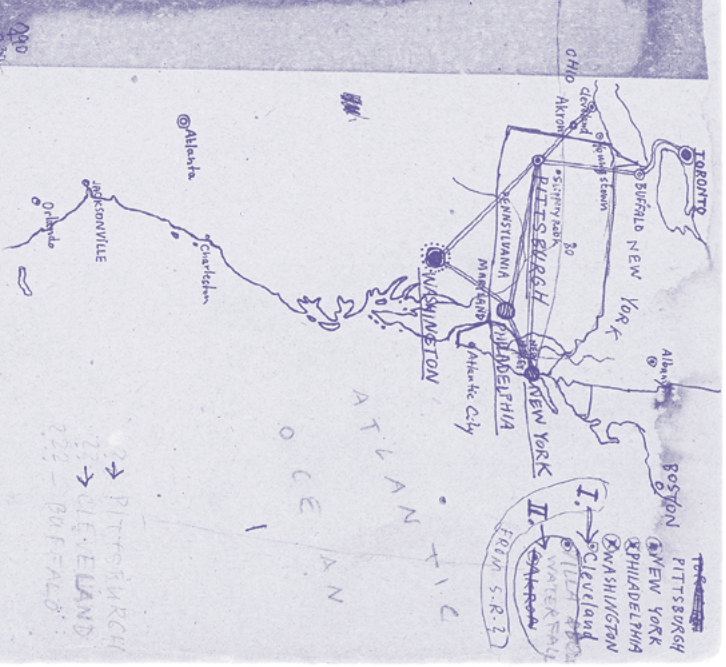


PLY CUTTERS
FLY HATCHES - 2 unnele
FRANSES
Kinky - dark, 2-50

N.Y.C.
FULLBRIGHT
POLLOCK - KRASNER
DICK HARRIS
White Columns
SKETCH BOOK
YELL. ENVELOPES
METROPOLE
Gauguin
Gug. - solo
Mondrian
D.H.
Jewett + more
Trump tower
Central Park
Fifth Avenue
SOHO - gallery

W.D.C.
N.Y.C.
W.D.C.

STREET (Summer) - 57
Luxurveler 2
Pop. Romantely
PANTS 2x
PAPER THING
TLF
LTD
350
30



PEARL SKETCH-BOOK + 4 SLIDE SHEETS
80 PHOTO STUFF
30 PANTS
50 SLIDES
280
75
355
45 g.F.S.
50
80-N.Y.
450
530 - 420
150

BOOK STORE
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CERUENEFENAR 194

Spread from Roman Ondak's travel notebook from the trip to USA, 1993



Joanna Malinowska & C.T. Jasper

CONVERSATION WITH ARCTIC ELVIS
ALSO KNOWN AS JAMIE TIGLIK,
JIMMY E-71781 AND JIMMY EHKO
(HUMAN TAIL)

Joanna Malinowska: But you don't like Glenn Gould?

Arctic Elvis: I don't like Glenn Gould because he was a Canadian.

C.T. Jasper: Do you consider yourself a Canadian?

A.E.: Not really. I don't feel like a Canadian at all because of the government. Both—the Nunavut government and the federal government in Ottawa, too many rules.

C.T.J.: What rules?

A.E.: There was a person who wanted to hunt a polar bear the traditional way, using a harpoon instead of a rifle. He wasn't granted the permission because the government was afraid he would get killed by the bear.

J.M.: Have you ever hunted yourself or with your family?

A.E.: Yes. So far I have caught a caribou, a seal...what else? A duck and a seagull, and they didn't get wasted, we ate them all. We hunt to eat them, either raw or cooked.

*Sound of wind making the recording
incomprehensible....*

A.E.: At the beginning I didn't know what it means. It was offensive to other people, I don't know why. It simply means: *raw meat eaters*. That's just the name given to us by the Cree Indians—*Eskimo, raw meat eaters*. When the English-speaking people were asking who we were, the Cree Indians would say: the Eskimo. The reason why they would say that is because we eat raw meat. People get offended because the way it sounds. I don't, I eat raw meat. Like I have told you before, I eat raw beacon with coffee when I want to get full.

*The Navigator Inn, Iqaluit, Nunavut Territory,
Canada, April 2006*



Wojciech Gilewicz

VISITOR

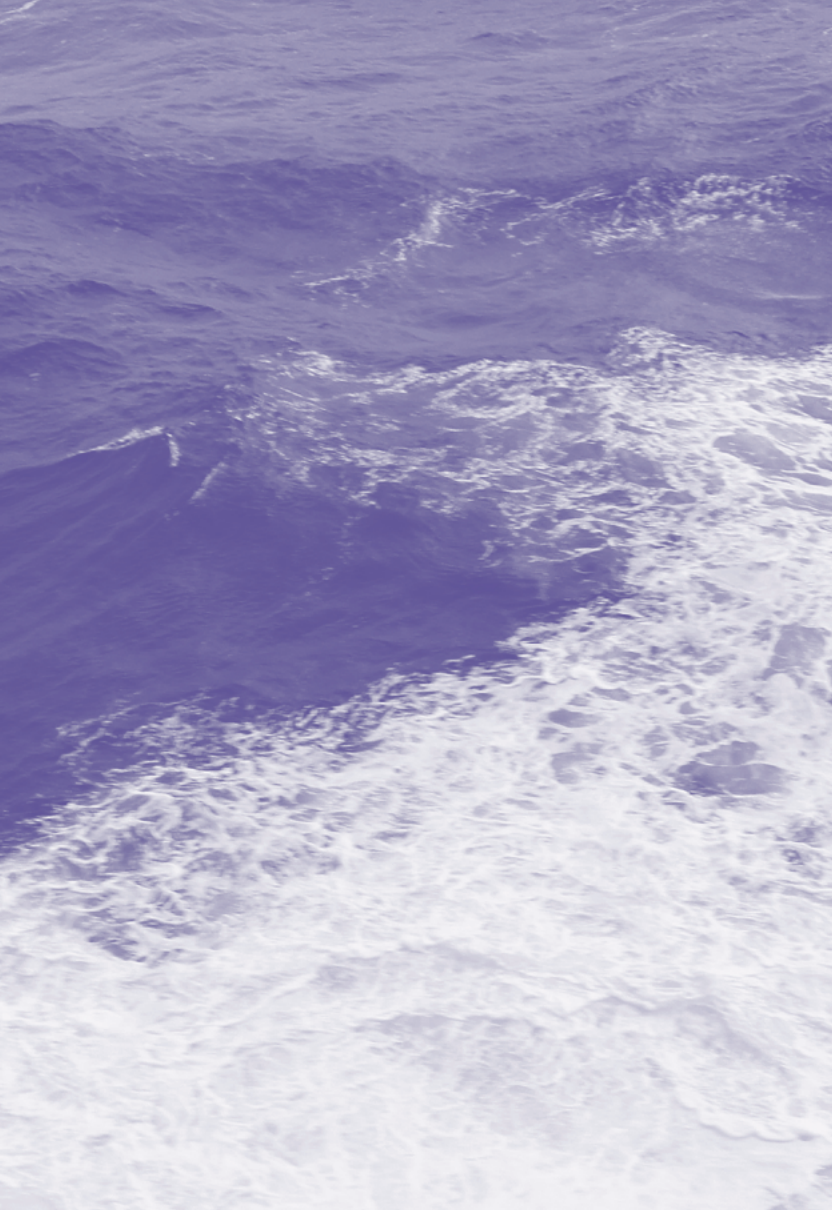
The more I travel, the slower I work, and the less eager I am to make any statements. I like to observe. And I try to understand what I see. Or, I simply enjoy it.

During my many art-related trips in recent years to China, Japan, Korea and Taiwan, I have learned that the simple fact of being a foreigner gives one access to various resources such as public money and the professional art apparatus of a given country; and, most importantly, to social acceptance for many behaviors that would not usually be welcomed when enacted by local artists. In some cultures around the world, the Other is an easy target for racism, xenophobia and intolerance, to the point of aggression and hate. In others, where the organization of society is strongly established and structured, he or she is more likely to be seen as a curiosity—someone that may simply be ignored. A Korean artist once told me that my performance in the video *Visitor* (2008)—it shows me following people from the margins of society in the city of Seoul and sometimes mimicking them—was only possible because I was a foreigner. According to her, the locals only allowed me to go about quietly creating the

piece because, in their eyes, being an outsider, I was pretty harmless.

My lack of knowledge of any Asian language means that I am a “stupid tourist” while traveling there. Being disconnected from that powerful tool of communication and thus having a limited general comprehension of what is really going on around me, I have to sharpen my other senses—sight, sound, taste, smell and even touch. It is often true that we only see what we understand, and while we may try to go beyond this, we are ultimately all visitors, intruders, Others.

*Based on a conversation between
Wojciech Gilewicz and Hitomi Iwasaki,
New York City, Fall 2016*



The Exhibition

Olga Chernysheva, *Briefly*, 2013, drawing series,
charcoal on paper, 37 × 59 cm each. Collection of
Irina and Maris Vitols, Riga



In her impressionistic sketches of views caught while aboard a moving train—fragments of landscapes, cities, blurred figures of people on a station platform—Chernysheva manages to capture the fleeting nature of railway travel. The tranquil charcoal drawings reveal the fleeting beauty of an ephemeral experience.

Image courtesy of the artist and Irina and Maris Vitols, Riga

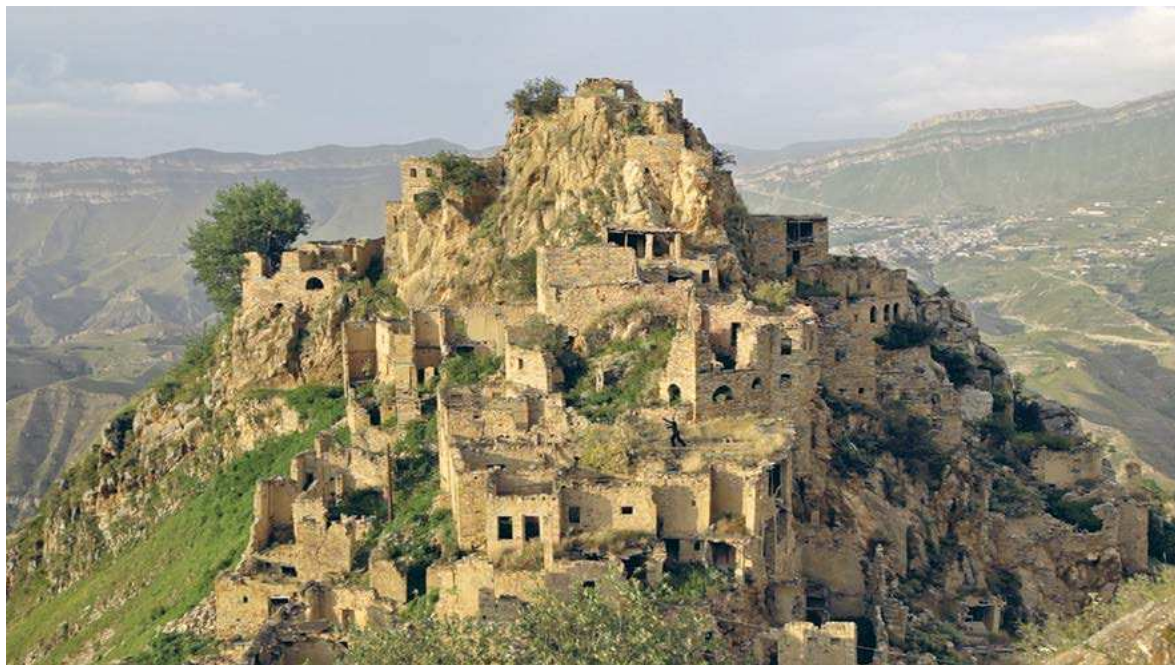
Olga Chernysheva, *The Train*, 2003, video, 7 min,
soundtrack: W. A. Mozart, *Andante, Concerto for
piano and Orchestra No. 21 in C Major*



The artist's camera moves slowly through successive train cars, compartments, and tunnels, past the figures and faces of passengers, who—in contrast to the speeding train—seem numb and indifferent to the journey (rather than exhausted by it). Made more than a decade after the collapse of the Soviet Union, this poetic and, at times, surreal film disturbingly evokes the hopelessness of the era. *The Train* reads like a collective portrait of post-Soviet society, which, although apparently moving forward, is characterized by a persistent stagnancy that seems almost inescapable.

Film still courtesy of the artist

The artist, whose family comes from the Avar ethnic group in Dagestan, takes the viewer on a journey to an abandoned settlement carved into a summit of bare rock, Gamsutl. The village and former fortress, accessible only by a narrow mountain path, was still inhabited by jewelers and blacksmiths during the 1960s. Today, the only living trace of human existence is a lone traveller, who reveals to us the forgotten histories of this picturesque place. In his graceful narrative dance, the traveller performs gestures of conquest and care, enacting the figures of warriors and farmers, and blends his body with the architectural elements to revive the ancient village.



Taus Makhacheva, *Gamsutl*, 2012, video, 16 min

Film still courtesy of the artist



Taus Makhacheva, *Types du Caucase*, 2013 to the present, collection of antique postcards. Collection of Museum Van Hedendaagse Kunst, Antwerpen

These postcards from the late-19th and early-20th century were originally printed as souvenirs for foreign tourists visiting the Caucasus. With captions in Russian and French, clearly intended for members of an educated and affluent travelling elite, each image presents a posed and aestheticized representation of Caucasian people in a manner characteristic of early ethnographic studies. Such pseudo-scientific categorization of ‘types’ was coopted to construct an identity of the Caucasian Other as inferior to the Western European.



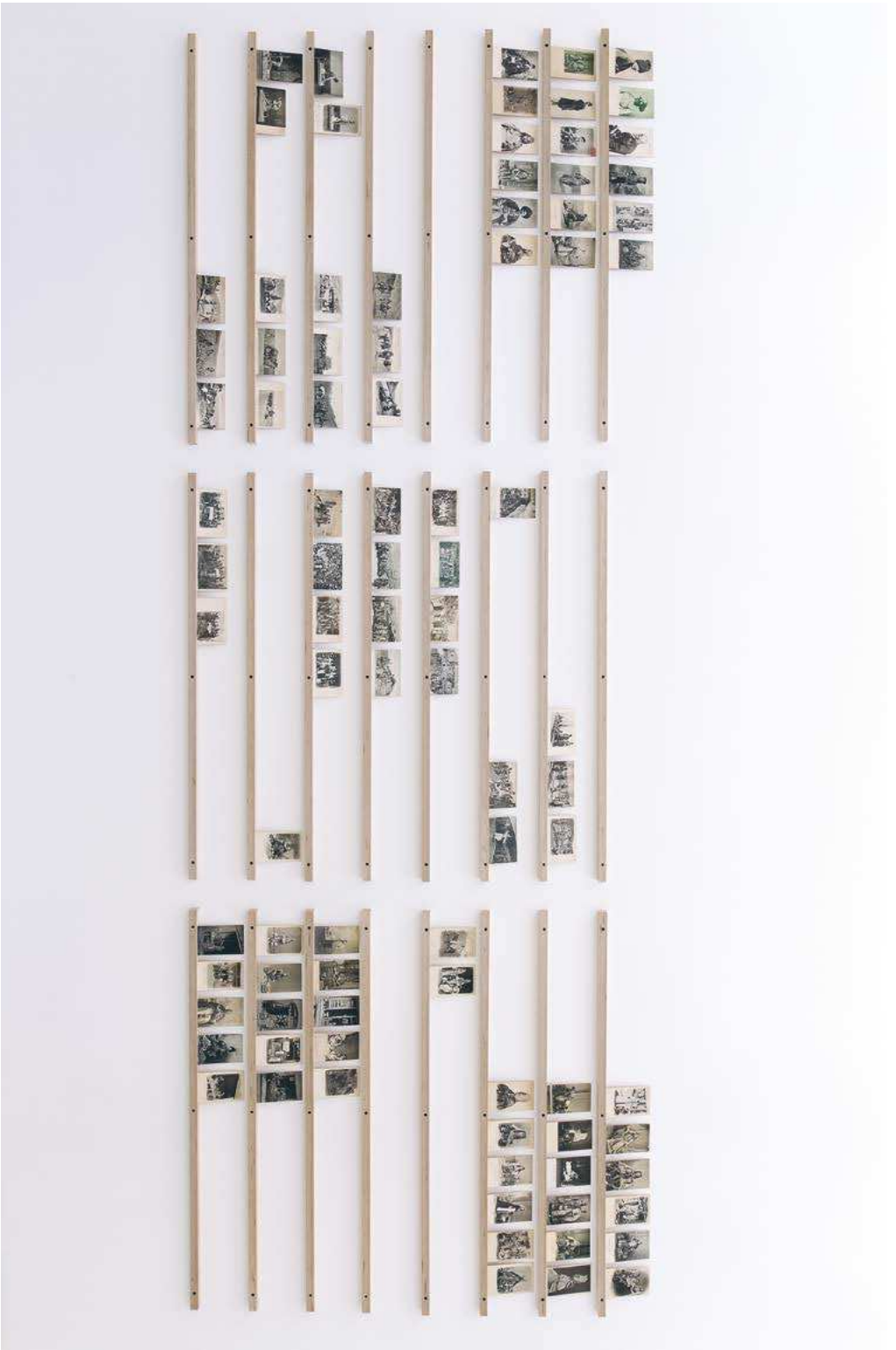
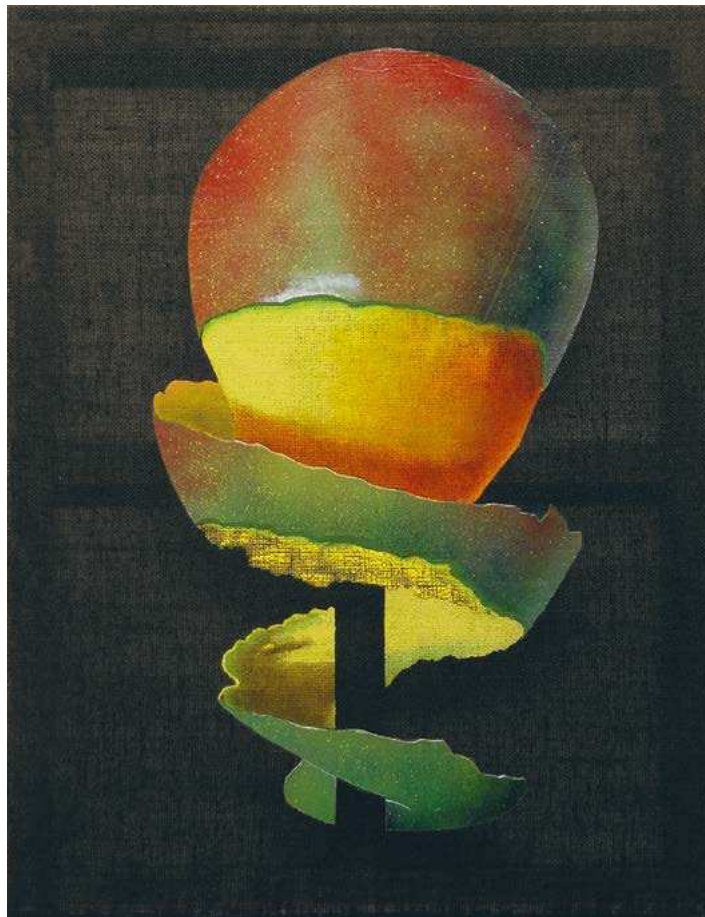


Image courtesy of the artist. Photo by Patrick Hough / Narrative Projects, London

- Maja Vukoje, *Another Mango*, 2016, acrylic on burlap, 90 × 70 cm
Avocado, 2015, acrylic on burlap, 100 × 70 cm
Bohne, 2017, acrylic, coffee on burlap, 170 × 130 cm
Capri, 2016, acrylic, sugar on burlap, 80 × 60 cm
Cologne Sugar Loaf, 2015, acrylic, sugar, coffee on burlap, 85 × 60 cm
Eggplant, 2016, acrylic on burlap, 190 × 90 cm
Ginger, 2016, acrylic, bleach on burlap, 110 × 80 cm
Peanut, 2015, acrylic, bleach on burlap, 60 × 50 cm
Sugar Cube, 2016 acrylic, sugar on burlap, 50 × 50 cm
Sweet Potato, 2015, acrylic, bleach on burlap, 160 × 90 cm
4th Pyramide, 2015, acrylic, sugar on burlap, 70 × 60 cm



With her sensuous paintings depicting Caribbean fruits and colonial goods, Maja Vukoje echoes the long tradition, described by Edward W. Said, of coveting the outlandish and exotic. The artist paints using organic substances such as coffee, sugar or vegetable dyes, which she also depicts in her works, creating tactile, alluring surfaces as attractive as the goods they stand for. Vukoje repurposes the burlap normally employed in the transport of these commodities as a surface on which to paint. This game of tautologies and crossovers follows Vukoje's interest in the Caribbean as a place of cultural intersection and hybridization.

C.T. Jasper & Joanna Malinowska, *Halka/Haiti 18°48'05"N 72°23'01"W*, 2015, multichannel video projection, 82 min. Collection of Zachęta—National Gallery of Art, Warsaw. Project curated by Magdalena Moskalewicz for the Polish Pavilion at the 56th International Art Exhibition—la Biennale di Venezia

Part I, Overture: 13 min.
Part II, Opera: 69 min.

Film still courtesy of the artists and Zachęta—National Gallery of Art, Warsaw



During 1802 and 1803, Napoleon Bonaparte sent Polish soldiers to the French colony of Saint-Domingue to suppress the slaves' rebellion. According to some sources, the Poles—who had joined Bonaparte in order to fight for the independence of their own motherland—turned against their French generals and united with the local revolutionaries. In recognition, they were later granted honorary citizenship equal to that of the black population of the newly-established Haitian republic.

213 years later Joanna Malinowska and C.T. Jasper and their team set off to Haiti in order to meet with the descendants of those Polish soldiers, known locally as “Le Poloné”.

Inspired (and provoked) by Werner Herzog's 1982 movie *Fitzcarraldo*, whose mad, eponymous hero aims to build an opera house in the heart of the Amazon, the two artists decided to present to Le Poloné the 19th-century opera *Halka*, composed by Stanisław Moniuszko, which is considered to be Poland's national opera. The panoramic film-projection *Halka/Haiti 18°48'05"N 72°23'01"W* documents the performance that took place in the winter of 2015 in the mountain village of Cazale in Haiti.

The voyage of the Polish national opera to the Caribbean was an opportunity to meet with other, self-proclaimed Poles. Examining the persistence of 19th-century mythologies in Polish national identity today, the project probes the relevance of these ossified narratives in a complex, postcolonial context.

This documentary presents behind-the-scenes footage of the staging of the opera *Halka* in Cazale, Haiti in February 2015, and includes interviews with the artists' Haitian collaborators as well as responses from members of the local audience.



C.T. Jasper & Joanna Malinowska, **(untitled)**, 2016, **video, 32 min.** Collection of Zachęta—National Gallery of Art, Warsaw

Film still courtesy of the artists and Zachęta—National Gallery of Art, Warsaw



common perception that goods ‘made in China’ are merely cheap fakes. In sending this canonical symbol of Western architecture from the Far East to Europe, Paci provocatively demonstrates the difficulty of defining cultural identity in the era of globalization—with its mass flow of goods, ideas, and cheap labor.

The finished column is never erected. Instead, the artist has exhibited the object horizontally, creating a symbol of powerlessness, but also of potential.

The video documents the production and transport of a five-ton marble column commissioned in China by Adrian Paci. The column was brought to Europe on a ship that also served as a factory for the duration of the journey. In a process inspired by the logic of capital, the journey time and production time were identical. The classical column, based on the models of ancient Rome, was executed in quality marble by highly-skilled Chinese workers, thus complicating the

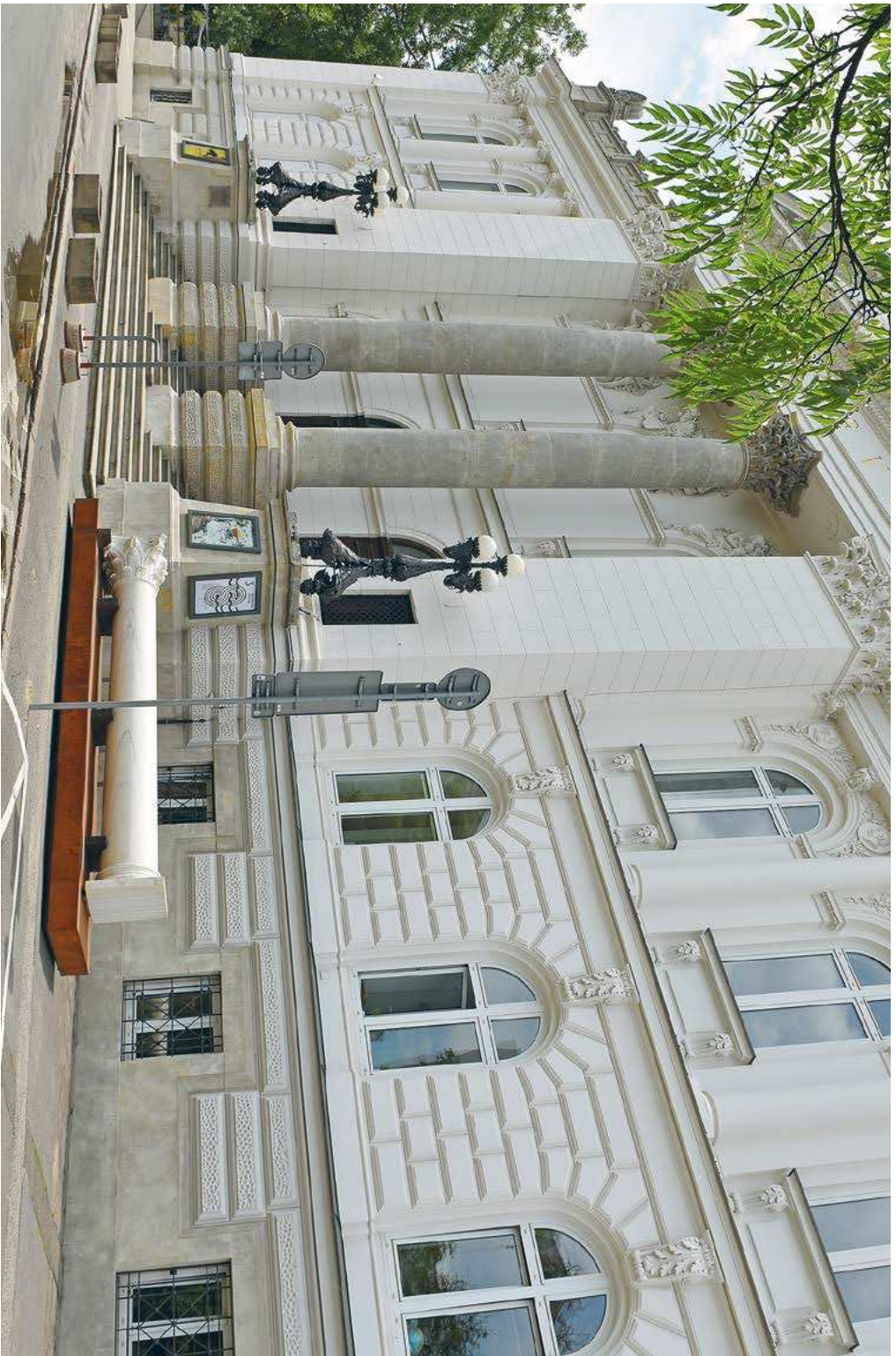


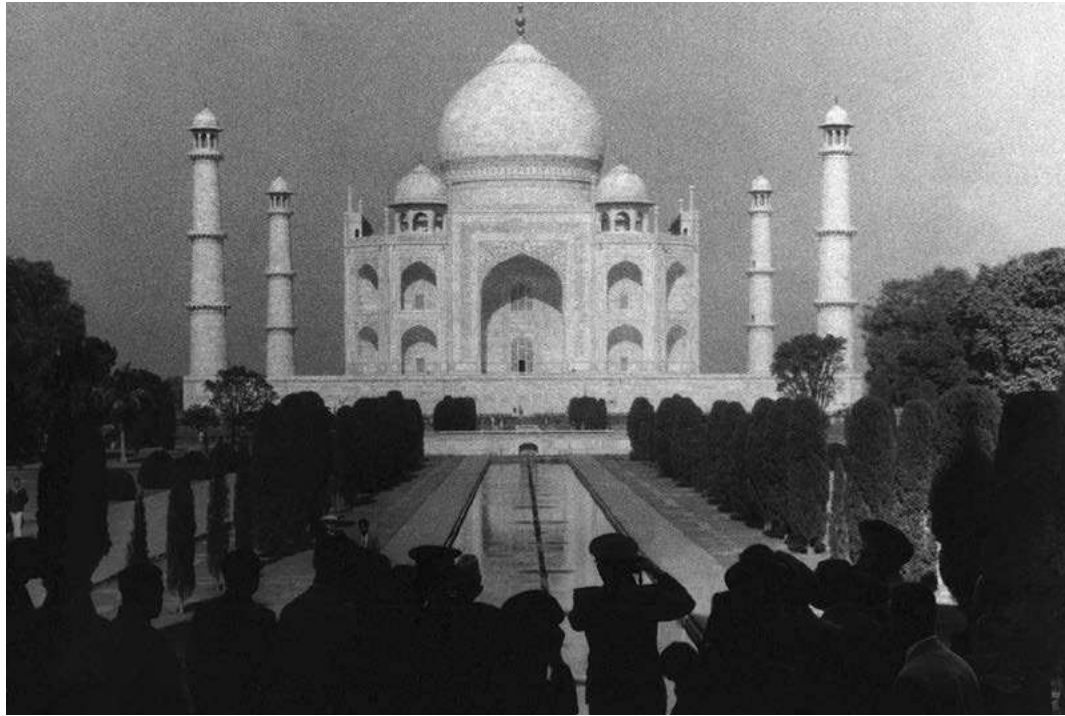
Image courtesy of Zachęta—National Gallery of Art, Warsaw. Photo by Marek Krzyżanek

Janek Simon, *Alang Transfer*, 2016, installation



The pictures, photographs and canvases assembled here have crossed the seas and oceans of the world for many decades on passenger and cargo ships. The artist brought these objects from a market in Alang, on the west coast of India—a maritime graveyard where old ships are disassembled and re-sold for parts. Simon sought out apparently useless objects in the market: old maps, manuals, photographs of former heads of state, landscape paintings and portraits that sailors hung on the walls of cabins to remind them of home. Collected and transported to Europe, the objects comprise a unique anthropological archive of multiple visual languages, a testament to the clash of different cultures of travel.

Image courtesy of Zachęta—National Gallery of Art, Warsaw. Photo by Marek Krzyżanek



Eighty archival photographs documenting the foreign travels of Yugoslav leader, Josip Broz Tito, are projected onto a monumental grey curtain hung across the room.

Tourist snapshots of the Taj Mahal or the leaning tower of Pisa overlap with propaganda images from welcoming ceremonies staged for Tito in Mexico and Egypt. An official photographer took the images, but the archive's private character blurs the distinction between Tito's personal memories and socialist Yugoslavian propaganda. The steel-colored curtain was inspired by the official stage design of communist events, but also recalls the Iron Curtain, which divided Europe throughout the Cold War era.

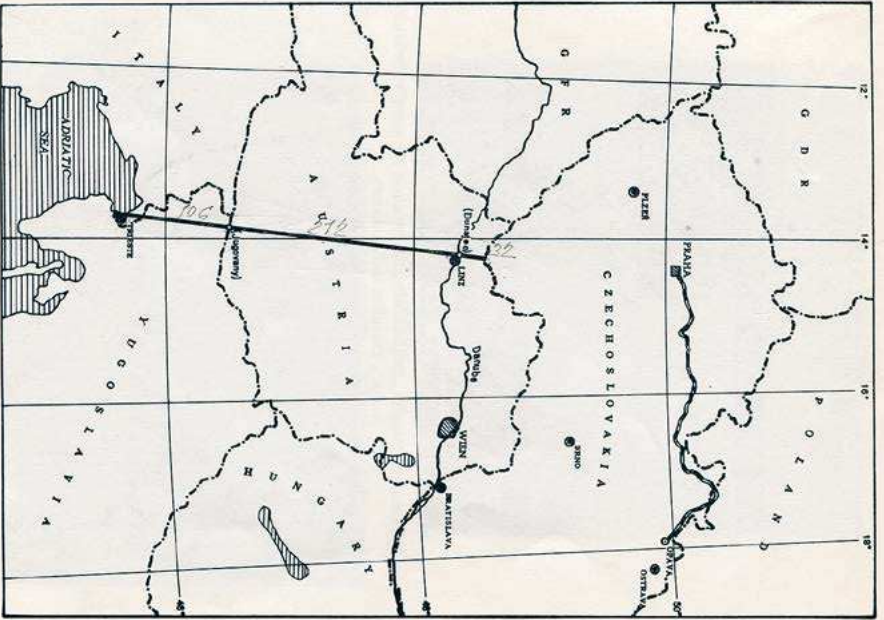
Adéla Babanová, *Return to Adriaport*, video, 14 min;
ephemera from the archives of PRAGOPROJEKT A.S.

mockumentary and accompanying display, Babanová mixes factual historical documents with fictional accounts by vacationers. “It was the best vacation I ever had in my life”, shares a female protagonist on revisiting the shore of a never-realized island, whose abrupt closure, we are told, put an end to the Czechoslovakia’s dream of a coastline. Babanová depicts a universal longing for open space, which became synonymous with ideas of freedom under communist rule.

In the mid-1970s, a Prague architectural office prepared plans for building an underground railway that would connect Czechoslovakia with the Adriatic coast. The government of the land-locked country seriously considered funding the project in order to realize its citizens’ dreams of access to the sea. In her

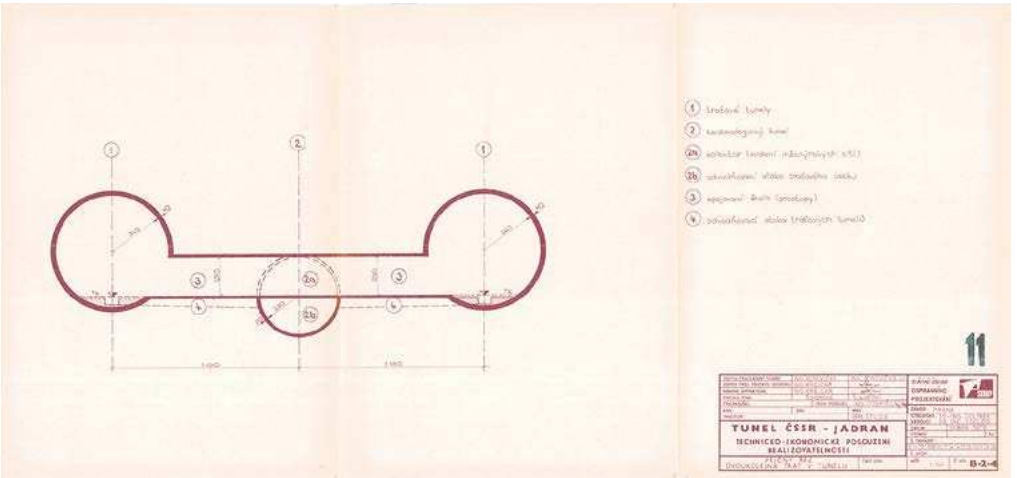


Film still courtesy of the artist



Obr. 1. Trasa navrhovaného tunelu, který by spojil Československo s Jadranským mořem.

92



- 1) Iznášecí tunel
- 2) Technický tunel
- 3) Vnější obal (obalová stěna)
- 4) Vnější obal (obalová stěna)
- 5) Vnější obal (obalová stěna)
- 6) Vnější obal (obalová stěna)

11

TUNEL ČSR - JADRAN		TECHNICKO- EKONOMICKÉ POSOUZENÍ REALIZATELNOSTI	
DOKUMENTAČNÍ LIST 2 - TUNELU			

93

Adéla Babanová

Archival documents courtesy of PRAGOPROJEKT A.S.: Plate from Karel Žlábek's *Tunel Československo Jadran*, 1967 (left); Project drawing "Tunnel CSSR-Adriatic: A Technical and Economic Assessment of Feasibility," Pragoprojekt, 1979 (right)



Two People by the Beach follows two Estonian women in their seventies during a summer vacation in Turkey: floating on an inflatable mattress, enjoying a cigarette at a beachside bar and getting a full-body massage in a Turkish bath. Filmed by the artist as she accompanied her grandmother and great-aunt on a package tour in 2009, the footage includes images of aging bodies in both recreational and erotically-charged situations—images not usually portrayed in commercial representations of summer vacationing. The artist shows the two elderly ladies enjoying their leisure time without judgment or pretense. The artist's grandmother provided the captions explaining the images as she reviewed the video years after the vacation.

Flo Kasearu, *Two People by the Beach, Nothing Else*, 2017, video, 7 min

Cheap flights and the relative affordability of countries such as Turkey and Egypt have made them popular summer destinations for the Estonian middle class. Kasearu's focus on two retirees reveals the appeal of these package tours for the older generation.

This work was commissioned for *The Travellers*.

Radek Szlaga & Honza Zamojski, *Transatlantic*
(reconstruction of a booth at Frieze Art Fair,
New York, 2012), 2016

In spring 2012, Szlaga and Zamojski boarded a cargo ship from Antwerp bound for New York, where they were to attend the Frieze Art Fair. Two days into the voyage, which they christened “Transatlantic” in memory of Witold Gombrowicz’s novel, the metaphysical flavor of the journey became tainted with the taste of the fried food served every day by the ship’s Filipino chef. After three days, they had read everything they had brought to read. After four, they had even grown bored of playing basketball on the lower deck. After five, all they could think of was fresh fruit, girls, and unread e-mails. And potatoes. The featured installation is a reconstruction of the duo’s booth at Frieze Art Fair, New York.

This reconstruction was commissioned for *The Travellers*.

Image courtesy of Zachęta—National Gallery of Art, Warsaw. Photo by Marek Krzyżanek



Roman Ondák

Sibírska 1
800 00 Bratislava
Slovensko

Siberian Street 1
800 00 Bratislava
Slovakia

Roman Ondak, *New Territories*, 2005, business card,
photographs on paper, 20 × 40.5 cm

During recent decades the art world has become increasingly interested in the discovery of artists from new, virgin territories. As an ironic commentary on this phenomenon, Ondak distributed his business cards to passengers on the Trans-Siberian Railway.



15 Polish Painters, 1961, 2016, paintings, photographs, archival materials from the collection of the Museum of American Art, Berlin and video documentation of Porter McCray's lecture "About exhibitions that travel", Zachęta, 2016, 51 min.

Installation prepared in collaboration with Porter McCray.



The exhibition *15 Polish Painters* that took place at The Museum of Modern Art in New York in 1961 was without precedent in the cultural history of the Cold War. The show of art from behind the Iron Curtain, featuring artists such as Tadeusz Kantor, Wojciech Fangor and Teresa Pałowska, was accompanied by a catalogue and subsequently sent to tour the United States and Canada.

The exhibition had been inspired by another trip: Porter McCray's visit to Warsaw in 1959, during the cultural "thaw". A long-time director of MoMA International Program, McCray was the first Western museum professional to travel to Poland after World War II.

This display of documents related to *15 Polish Painters* is accompanied by a lecture, in which McCray looks back at that 1959 trip. He explains how touring exhibitions changed Europe's image of modern art in the Cold War era and shares memories of his travels to Paris, Moscow, Belgrade and Warsaw.

This project was commissioned for *The Travellers*.



Image courtesy of Zachęta—National Gallery of Art, Warsaw. Photo by Bartosz Górka

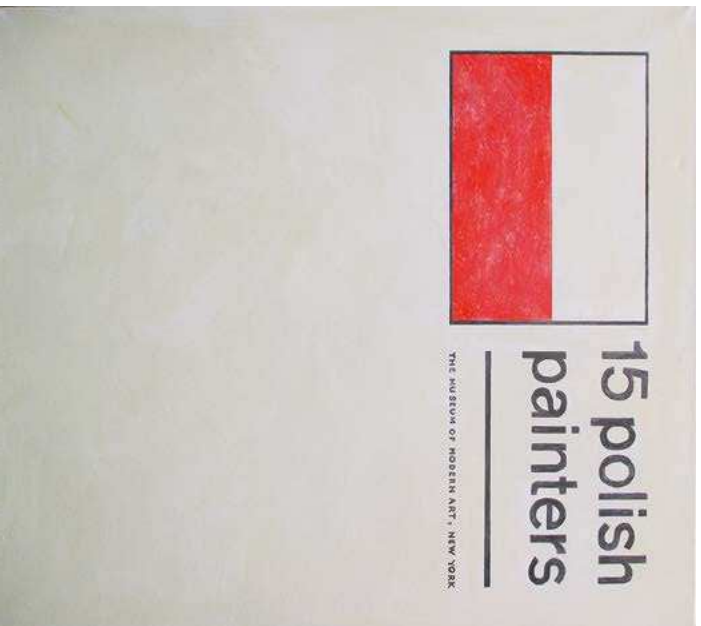
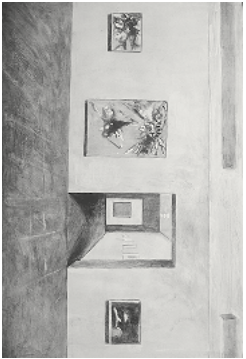
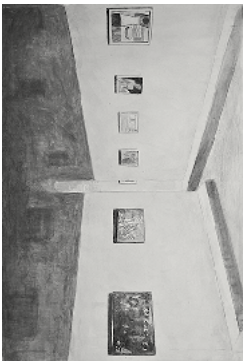
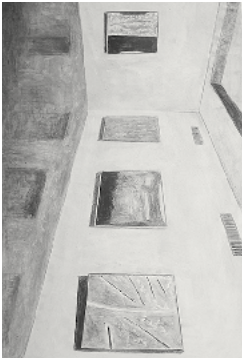
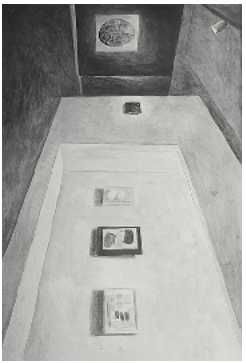


Image courtesy of Museum of American Art, Berlin

Wojciech Gilewicz, *Painter's Painting*, 2016, video,
18 min

Intended as an ironic commentary on the autonomous nature of painting, the film presents the artist in numerous settings in South Korea, Japan, Taiwan, United States, Poland and South Africa, always deeply focused on his

brushes and easel, regardless of the wonders of nature or the hustle and bustle of the cities that surround him. Filmed over a span of years, during which Gilewicz was engaged in artist residencies on four continents, *Painter's Painting* illustrates the accelerated speed and global character of art travels in the 21st century.



Film still courtesy of the artist

Tímea Anita Oravecz, *Time Lost I*, 2007, handmade embroidery on textile, colored silk, 60×70 cm
Time Lost III, 2008, handmade embroidery on textile, colored silk, 70×60 cm
Time Lost IV, 2015, handmade embroidery on textile, colored silk, 70×60 cm

Having lived in a number of European countries after she left her native Hungary, Tímea Oravecz has spent a lot of time dealing with the bureaucracy familiar to every migrant: applying for legal residencies and visas, compiling legal documents and filling in numerous forms. The artist—who at times had to fake her own documents—repeats that effort in the time-consuming medium of embroidery. Recreating every printed letter and pressed stamp with the meticulous gesture of her hand, Oravecz attempts to reclaim ownership of the legal aspect of her own migration.



Image courtesy of the artist



Karel Koplímets, *Case No 11. TALSINKI*, 2016,
installation, two-channel full HD video projection,
pigment print, dimensions variable

The ferry route between Tallinn and Helsinki enables two very distinct types of regular travellers. The first are the Estonian “pendulum” workers—tens of thousands of men and women who make their living in mostly low-skilled positions in Finland and travel home to Estonia each weekend. The second are the Finnish tourists travelling to Tallinn, whose estimated 2.5 million annual short trips are often aimed at consuming and transporting cheap liquor from Estonia. Interested in this particular economic exchange, Koplímets focuses on the shared sea-

journey of these two groups and the spaces they occupy on the ferry. The artist documents the exhausted Estonian construction workers and intoxicated, partying Finns as they disembark from the same ship at their respective harbors.

Continuing his interest in Finnish–Estonian economic exchanges—whereby Estonians stimulate the Finnish economy by providing cheap labor and the Finns return the favor with extensive alcohol consumption—the artist embarked on an absurdist trip. In Helsinki, he collected empty beer cans bearing Estonian revenue stamps (brought there by Finnish consumers) and used them to build a motorized raft, which he used to cross the Gulf of Finland to Tallinn. While the Estonian government has launched numerous unsuccessful campaigns aimed at halting the emigration of thousands of citizens lured abroad by the promise of higher income, Koplímets’s glorious, ludicrous sea journey serves as a symbolic embodiment of the Estonian workers’ eventual return home.

This project was commissioned for *The Travellers*.

Karel Koplímets, *Case No 13. Waiting for the Ship of Empties*, 2017, installation, video recording of a performance, dimensions variable



Image courtesy of the artist. Photo by Kaisa Maasik

Alban Muja, *My Name, Their City*, 2012, 7 digital prints, 80 × 60 cm each: *Saranda*; *Berati*; *Vlora*; *Butrint*; *Gjirkostra*; *Shkodra*; *Milot*



Stigmatized by their parents' origins, the protagonists of Alban Muja's photographs are residents of Kosovo born in the 1970s and 1980s, who were each named after Albanian towns. Following the end of World War II, Kosovo—which had previously been part of the wider region of Greater Albania—was forcibly integrated into Yugoslavia, thereby cutting off its citizens from their Albanian families on the other side of the new border. Nostalgic hopes for a return of the Albanian empire, combined with a strong sense of national identity, inspired many parents to name their children after the towns that had become inaccessible.

Roman Ondak, *Casting Antinomads*, 2000, 120 color photographs, 22 × 32.5 cm each. Pomeranz Collection, Vienna

The protagonists of Ondak's photographs are anti-travellers; residents of Slovakia, they have decided against mobility despite the opening of borders. The artist conducted a survey among his friends and relatives, asking them whether they feel more like nomads or, instead, like anti-nomads. He then portrayed the anti-nomads in their homes and offices—the personal spaces where they feel most at home.



Image courtesy of the artist and Pomeranz Collection, Vienna



The artists document the monuments of Hungarian national heroes that have recently been erected in the public squares of Slovakian towns that were once within the territories of the Austro-Hungarian empire. This phenomenon of memorials to Hungarian domination ‘travelling’ across the Hungarian-Slovakian border has become a peculiar form of local-historical political engagement during the past two decades.

Viewers are invited to take a postcard and send the monument back to where it came from—or anywhere else they may prefer.

Pravdoliub Ivanov, *Loaded*, 2010, 20 manipulated objects.
Tiroche DeLeon Collection and Art Vantage PCC Ltd.

A number of used leather suitcases of various sizes and colors stand closely together, as if waiting to be collected by their owners. Each has been emptied and stripped of its cover, making it unable to carry any weight or contain a traveller's belongings, defying its purpose. Intended by the artist as a reflection on forced exile, *Loaded* presents migration as a goal that can never be fully achieved; a situation requiring partiality, where the legacy of one's past—one's missing belongings—may become a burden that must be left behind.



Image courtesy of Zacheta—National Gallery of Art,
Warsaw. Photo by Marek Krzyżanek

One of a number of works created by Xhafa after he visited Lampedusa in 2011, when the first illegal refugee boats began to land on the Mediterranean coasts of Europe, this regular beach umbrella is wrapped with random pieces of clothing—reminiscent of the clothing the sea deposits on the beaches after a boat sinks during the crossing.

Sislej Xhafa, *Sunshade*, 2011, clothes, umbrella



Image courtesy of the artist and GALLERIA CONTINUA, San Gimignano/Beijing/Les Moulins/Habana

Sislej Xhafa, *Barka [The Barge]*, 2011, shoes, glue,
450 × 100 × 60 cm



Hundreds of pairs of shoes were assembled by Xhafa to form this simple boat, one similar in form to those that refugees have used to escape North Africa to reach the shores of Lampedusa, Italy. The migrants are not presented to us directly, but indicated by the

shoes—many of which were found by the artist on the beaches of Lampedusa. This multiplicity of shoes without owners is shocking: the assemblage is crowded and chaotic, each shoes clings awkwardly to others, and we soon begin to interpret them as representing actual passengers. The piece is an uncomfortable reminder of a relentless struggle for survival, a chilling testament to the extreme dangers of forced migration by sea. *Barka* shows unrestrained mobility to be a privilege whose value is easily monetized. Caught between the rule of the law and the rule of the market, contemporary refugees are forced to accept the only journey available to them.

Image courtesy of the artist and GALLERIA CONTINUA, San Gimignano/Beijing/Les Moulins/Habana



The painting thematizes the complex identity of the migrant by combining idiosyncratic traces of the artist's travels and life experiences. The son of an exile from the former Yugoslavia, Petrovich was born in Ecuador, but moved to the United States with his family at the age of six. Named after his alter ego, "The Carnal Bear", the painting combines images of the volcano that looms over Quito, an Ohio school team-mascot, the names of European cities where the artist has lived and a Buddhist mantra. The form of the work is indebted to the vernacular painting of Latin America, where private bus owners give their vehicles nicknames and cover them with elaborate personal iconography.

Dushko Petrovich, *El Oso Carnal*, 2013–2016, acrylic on paper, 275 × 212 cm

Image courtesy of Zachęta—National Gallery of Art, Warsaw. Photo by Marek Krzyżanek

“NO ADMITTANCE”, “NO TRESPASSING”, “KEEP OUT”—signs, usually used to keep away strangers, are a common sight on private properties in the UK, where legal rights-of-way sometimes allow the public to move across areas of private land. Within this particular group of signs it is the message “NO TRAVELLERS” which provides the necessary insight into their true

significance: these signs are meant specifically to warn away English gypsies—the various migrant groups known collectively in Britain as “travellers”. Until recently, similar discriminatory signs could be seen displayed in the windows of London’s pubs. Daniel Baker painted these messages onto fragments of a wooden fence that he found on the site of a former gypsy camp after its residents had been forcefully relocated to state-owned housing. By replicating a tool used to discriminate against the Roma people throughout Europe, the artist points to the forced nature of their assimilation. He shows how the traditional nomadic lifestyle of a minority group may be subjected to aggression from the settled majority.



Image courtesy of Zachęta—National Gallery of Art, Warsaw. Photo by Marek Krzyżanek

Daniel Baker, *Sign Looking Glass*, 2005, enamel paint, gold and silver leaf on perspex, 21 × 87 cm



Adapting the strategies of simultaneous revealing and concealing that are inherent in Roma aesthetics, Daniel Baker 'decorates' a mirror with a discriminatory slogan often used against migrant groups in Britain, known locally as "travellers". A household mirror, normally used for examination of one's own image and providing visual self-identification, becomes an instrument of exclusion, one that obscures likeness and hinders visibility, bringing the viewer closer to the complexity of Roma experience.

Image courtesy of the artist



Vanguard of the Future: Mobility, Nationalism and the Postsocialist Condition

EXILES, TRAVELLERS, EXPELLEES

To travel is to be elsewhere. It is to move between time zones and climate zones, between various currencies and architectural styles. It is to be surprised by strangers' appearances, to breathe a different air, and to rest in the shade of different trees.

Edward Said once declared that he was happiest aboard an airplane.¹ The Palestinian father of postcolonial theory—an exile, schooled in Egypt, who spent most of his life in New York—knew how to appreciate the state of being in-between. Said described the state of exile as one that, though a terrible experience, provides multiple perspectives and fosters self-awareness: “Most people are principally aware of one culture, one setting, one home; exiles are aware of at least two, and this plurality of vision gives rise to an awareness of

1 Edward Said interviewed by Brian Lamb in “Encore Booknotes” TV program, broadcast on C-SPAN2 channel on April 4, 2001.

simultaneous dimensions,” he wrote in his 1984 *Reflections on Exile*. “There is a unique pleasure in this sort of apprehension,” he added, “that diminishes orthodox judgment and elevates appreciative sympathy.”²

Said used the term ‘exiles’ for a range of émigrés, both political refugees and voluntary expatriates—essentially any migrant living outside their country of birth. Linked by the uprooted character of their existence, Said’s exiles all have a productive perspective engendered by their displacement: in addition to the aforementioned empathy, they can observe when honorable ideas, accepted as natural and therefore unquestioned by others, turn into dogma and orthodoxy. One might even say there are superpowers involved in that condition: exiles, according to Said, “cross borders, break barriers of thought and experience.”³

For this project, I allow myself to use Said’s conceptual framework to reflect also on other, less permanent types of displacement and, for that reason, to rename his exiles as travellers. The travellers featured here are artists, who often live outside their country of origin, and the protagonists of their works. Most come from a specific place: they have set off, physically or metaphorically, from Central and Eastern Europe—for many decades a region of restricted mobility where international travel was a luxury available only to the

2 Edward W. Said, “Reflections on Exile,” in *Reflections on Exile and Other Essays* (Cambridge, MA: Harvard University Press, 2002), 186.

3 *Ibid.*, 185.

few. The revolution of 1989, and the subsequent opening to the world, allowed citizens of the former Eastern Bloc personal mobility on an unprecedented scale. The region's new, postsocialist identity was dictated as much by participation in international exchanges as by the new domestic political and economic order. Just as forced immobility had been a defining factor for the previous generations of Eastern Europeans behind the Iron Curtain, accelerated mobility became the fundamental shared condition after the transformation. This period of some 25 years was pivotal for the development of the region, but the openness turned out to be temporary. Eastern Europe's recent negative response to refugees seeking asylum shows that many saw the participation in the global exchange as only one-way. The enthusiasm about going abroad did not translate into enthusiasm for welcoming others. The presence of foreign exiles has recently been pushing Eastern Europeans to their xenophobic extremes, and the region's closing borders reflect an increasingly curtailed sense of identity.

A traveller is someone constantly exposed to otherness. She meets foreigners on her journeys and herself becomes, by exchange, a foreigner to others. This process of self-identification through difference serves as a core for the proposed reflection on mobility in relation to the contemporary identity of Central and Eastern Europe. Vilem Flusser, another theoretician of migration—a German-speaking Jew from Prague, and a Brazilian who spent most of his

life in France—wrote that a migrant, an expellee, is always “the Other to others.”⁴

Edward Said wrote about exiles—those who left their country of origin by will or by necessity. Flusser extends that concept beyond the topographical understanding of territory. He wrote of “expellees” as any people expelled from their familiar habitat, not necessarily a geographical one. This may be “the expulsion of the older generation from the world of their children and grandchildren, and the expulsion of humanists from the world of apparatuses.” It may also be, if we extend Flusser's thinking, the expulsion of socialist subjects into the condition of postsocialism, where they similarly, “have been torn out of their accustomed surroundings.” “We are living in the period of expulsion. If we put a positive value on it, then the future will appear less bleak.”⁵

Seen in this light, the figure of the traveller problematizes the condition of estrangement inherent in any uprootedness, geographical or cultural. Most importantly for this project, the figure of the traveller exposes the difficulties of defining one's identity between the homogenizing, exclusionary narratives of a nation—inherent in postcommunist forgetting—and the demands of Western-style capitalist liberal democracy; thereby responding to the situation that the Central and

4 Vilem Flusser, “Exile and Creativity,” in *The Freedom of the Migrant: Objections to Nationalism*, trans. from German by Kenneth Kronenberg (Urbana and Chicago: University of Illinois Press, 2003), 86–87.

5 *Ibid.*, 81–82.

Eastern European nations found themselves in after the fall of communism. The figure of the traveller helps us to examine the mechanisms of exoticization and to reveal the internal entanglements of national identities with the dominant, often ideologically-tainted, narratives. By showcasing the issues of mobility and immobility during and after the Iron Curtain, the travellers reflect on locality, nationality and identity.

IMAGINED GEOGRAPHY

This project focuses on Central and Eastern Europe, a region that is variously known as East-Central Europe (from German Ostmitteleuropa), Eastern Europe, or, depending on the time frame, the former Soviet Bloc. Each name has its shortcomings, starting with the confusion of its geographical, cultural and political significations. If we account for the shifting borders, all are temporally contingent and none really delineates the exact same territory. If these names describe only roughly a vast and varied territory that, at times, stretches from the Balkans to the Baltic and runs through the Russian plains all the way to the Caucasus, and if none of these denominations is ever a precise one, then it must be that way. This lack of specificity only reaffirms Central and Eastern Europe as a vast, diverse community of peoples and cultures; a project, rather than a particular, stable chrono-geographical or geopolitical space. Following Benjamin Anderson's idea

of a nation as an "imagined community", Slovenian literary scholar Simona Skarbec calls Central Europe an "imagined geography."⁶

I have chosen to use "Central" in addition to "Eastern Europe" to account for the concept of Central Europe, revived in the 1980s by local intellectuals as a means of cultural and political empowerment.⁷ I also adopt an expansive view of the region and include reflection from and about the Balkans/former Yugoslavia (which is often excluded from the Eastern European narratives as it wasn't a part of the Soviet Bloc) and the Caucasus/Asian territories of the former USSR. My interest here is not in distilling any particular essence, but in engaging with shared experiences of mobility and transformation. Eastern Europe is (and always has been) "pregnant with historical and cultural diversities, it is populated with peoples having different national, ethnic and religious origins."⁸ By focusing on a number of representations of various socialist/postsocialist experiences I mean to provide a productive overview rather

- 6 Simona Skarbec, *Geografia Wyobrazona. Koncepcja Europy Środkowej w XX wieku* (Imagined Geography. The Idea of Central Europe in the 20th Century), orig. *L'atazar de la lluita. El concepte d'Europa Central al segle XX* (2005), trans. from Spanish by Rozalya Sasor (Kraków: Międzynarodowe Centrum Kultury, 2013).
- 7 See, among many others, Milan Kundera, "The Tragedy of Central Europe," *New York Review of Books* 31, no. 7 (April 26, 1984).
- 8 Bojana Pejić, "Proletarians of All Countries, Who Washes Your Socks? Equality, Dominance and Difference in Eastern European Art," in *Gender Check: femininity and masculinity in the art of Eastern Europe* (Cologne: W. König, 2009), 19.

than equate these experiences or suggest that they had identical repercussions throughout.⁹

Though many authors today speak of “the former” Eastern Europe, as if the region’s only specificity was in its past allegiance to the Soviet Bloc, the concept of Eastern Europe as a region is much older than Communism, and older even than another well-used marker, the Austro-Hungarian empire. The idea of Eastern Europe originated as early as the 18th century, so the fall of Communism did not automatically erase its shared history and using the term in the current context suggests, more than anything, the awareness of this past.

The concept of Eastern Europe was propagated by Enlightenment-era writers who travelled to the region. Indeed, “Eastern Europe” first emerged as Western Europe’s Other: a land of exoticized and sexualized peoples with a strange and inferior culture. Based on travellers’ published accounts, personal letters and 18th-century maps, historian Larry Wolff has described how the deliberate division of Eastern and Western Europe was the product of a particular Enlightenment agenda: to reinforce the idea of a “civilized” Western Europe in contrast to its backward and benighted

9 Most recently, Madina Tlostanova pointed out the nuances and complexities of using “postsocialist” as an umbrella term to include both the societies of the former satellite countries of the USSR as well as its Eurasian, de-facto colonized, dependents. She proposed the term “postsocialist” for the former and “post-soviet” for the latter. Madina Tlostanova, *Postcolonialism & Postsocialism in Fiction and Art. Resistance and Re-existence* (Cham: Springer International Publishing, 2017), 5–12.

continental counterpart.¹⁰ Reports about barbarism and underdevelopment, and fantastic stories ascribing mythic attributes to the land and people, were all constructed by scholars, ambassadors and adventurers traveling to the Polish, Russian and Hungarian territories in the 18th century.¹¹ The idea of the specificity of Eastern Europe was really formed at the intersection of those foreigners’ prejudiced, if studious, gazes and the introspective self-examination of local intellectual circles, which continued well into the 20th century. It is entirely apt that today we look at Eastern Europe again through the traveller’s lens.

INTERSECTING GAZES

The Enlightenment famously used travel as an epistemological tool. Through their scientific journeys, natural

10 Larry Wolff, *Inventing Eastern Europe: The map of civilization on the mind of the Enlightenment* (Stanford, Calif.: Stanford University Press, 1994). Wolff’s assessment is similar to Edward Said description of the process of orientalizing: the construction of the Orient, where the visualization of the East (“them”) is aimed at a self-identification of the West (“us”).

11 See accounts of such 18th century travellers as Count de Segur, Diderot, William Coxe, Lady Mary Montagu, Casanova, Mozart, Madame Geoffrin, and John Ledyard, in Larry Wolff, *ibid.* As late as 1984, Timothy Garton Ash reverted to similar exoticization—albeit with good intentions—when he wrote of Central Europe as an “enchanted forest full of wizards and witches”. See his “Does Central Europe exist?,” *The New York Review of Books* 33, no. 15 (October 9, 1986).

scientists, early modern anthropologists and other men of letters established the foundations of Europe's knowledge of the world. That drive for rational comprehension, description and categorization has also been interwoven with a desire for conquest. Unquestioned belief in the primacy of European scientific methods resulted in their imposition onto other territories and cultures—the history of European travel cannot be seen separately from the projects of imperialism and colonialism. Similar webs of interrelated political concerns define any travel experience still today—all the enrichment it may bring to the individual or her community cannot be detached from the politics that condition it.¹²

In its Romantic incarnation, the explorer's curiosity about the world was reflected back into himself as he—more often than she—set out to find his own place within the vast world he had tried to measure. During the late-18th and 19th-century national awakenings in Europe, Romantic nation-builders traveled both outside and within their home countries, motivated by a search for authenticity and their own cultural provenance. The intellectual class in Eastern Europe set out to find their local histories: the Poles and Estonians in Russia; Slovaks

12 Sociology and anthropology of tourism explores the intertwining of today's cultural tourism with the mechanisms of colonial/post-colonial domination and repression. See for example Edward M. Bruner, *Culture on Tour: Ethnographies of Travel* (Chicago and London: Chicago University Press, 2005); and volumes edited by the author; C. Michael Hall and Hazel Tucker, ed. *Tourism and Postcolonialism: Contested Discourses, Identities and Representations* (London and New York: Routledge 2004).

in the Kingdom of Hungary (and later Austria–Hungary), the Serbs and Bulgarians in the Ottoman Empire. Their quest was to find the root and core of their languages, the visual and musical idioms of their own cultures. In that way, they were similar to other European nation-building efforts of the time, such as those of Germany and Italy. The 19th-century drive to form independent nations created the need to describe, categorize, and ultimately solidify local customs and material culture. This required physical travel from the cosmopolitan centers to the countryside, that mythical place of origin where the “authentic spirit” of the nation was sought and, inevitably, found. This spirit was then translated into the numerous works of literature, music, art and architecture, which—formalized in national canons—continue to shape the self-image of Eastern Europeans today.

The national awakening in Europe came at a time when many of peoples were under imperial occupation, so the formation of a nation was often understood—and represented in poetry, music and painting—as national liberation from foreign enslavement. Understandably, with such specifically shaped collective imagination, numerous Eastern European national identities became forever entwined in the complex relationship of dependence and post-dependence.¹³ It has to be said that the prejudicial gaze did not always originate from those

13 See, for example, Maria Janion, *Niesamowita Słowiańszczyzna: fantazmaty literatury* (Incredible Slavdom: Phantasms of Literature) (Kraków: Wydawnictwo Literackie, 2007).

outside the region: the national self-identification of countries within the region often came at the expense of their more-easterly neighbors. It was not uncommon for Central Europeans (Poles, Czechs or Hungarians) to anchor their own identity in the circle of so-called “European values” by further Orientalizing the Russians.¹⁴ Of course, these mechanisms were only exacerbated by the imposition of Soviet communism in the region.¹⁵

The intersecting gazes of enlightened foreign travellers and Romantic nation-builders thus shaped the concept of Eastern Europe. The self-centered gaze of the socialist-era traveller, her experience tinted with the communist limits on mobility, complements that picture of the construction of social and national communities in the region.

THE SOCIALIST TRAVELLER

In the Eastern Bloc, leisure and recreation were part of the broader communist plan, which imposed pre-designed

14 See Iver B. Neumann, *Uses of the Other: “The East” in European Identity Formation* (Minneapolis: University of Minnesota Press, 1999).

15 Ibid., chapter 5 “Making Regions: Central Europe,” 143–160; Maria Janion interestingly traced how the Polish travel writer Ryszard Kapuściński conducted such orientalizing in his writings on Russia, in the process of “intentionally carving a Central European identity” in the 1980s. Maria Janion, “Poland Between the West and East,” *Teksty Drugie* no.1 (2014) English edition, special issue: *Postcolonial or Postdependence Studies?*, 13–33.

structures of happiness on the masses.¹⁶ As with habitation and labor, vacationing was subject to various ideological and legislative frameworks. Affected by numerous sanctions and policies, leisure time was a right of every worker, so complex systems of centrally-regulated state-run tourist organizations and recreational facilities were put in place, both in the Soviet Union and the People’s Republics, to ensure that right.¹⁷ These systems and regulations differed between countries; they also evolved across consecutive decades of the Soviet Bloc’s history. Still, some general patterns can be discerned, which help form an overview of the diverse whole.¹⁸

Especially during the Stalinist era, when leisure was seen as a part of bourgeois lifestyle, the vacation served to improve the worker’s productive abilities¹⁹.

16 See David Crowley, Susan E. Reid, eds., *Pleasures in Socialism: Leisure and Luxury in the Eastern Bloc* (Evanston, IL: Northwestern University Press, 2010).

17 See for example Paweł Sowiński, *Wakacje w Polsce Ludowej. Polityka Władz i Ruch Turystyczny (1945–1989)*. (Vacation in People’s Poland: Governmental Policies and Touristic Mobility 1945–1989) (Warszawa: Wydawnictwo Trio & Instytut Studiów Politycznych PAN, 2005); Anne Gorsuch, Diane E. Koenker, eds. *Turizm: The Russian And East European Tourist Under Capitalism And Socialism* (Ithaca: Cornell University Press, 2006); Allan M. Williams, Vladimir Baláž, *Tourism In Transition: Economic Change In Central Europe* (London: I.B. Tauris, 2000).

18 This does not apply to Yugoslavia, not a member of the Bloc, which pursued its own system of socialist self-management, and allowed international mobility on a much greater scale.

19 Diane P. Koenker, “Whose Right to Rest? Contesting the Family Vacation in the Postwar Soviet Union,” *Comparative Studies in Society and History* 51, no. 2 (Apr., 2009), 401–425; Sowiński, *Wakacje*, 64–67.

State enterprises would send their workers to domestic vacationing sites with recreational and educational programs designed to increase output. Such “workers” vacationing was meant for individuals, without families—the youth could simultaneously enjoy (or endure) organized vacations prepared especially for them. Other types of organized short- or long-term trips ensured that groups of city inhabitants (including university students) visited the countryside while villagers went to the cities. Such exchanges across social classes were meant to help build communist society. Still, the supposed educational character of these trips often masked their utilitarian purpose—building roads or helping with the harvest. In this context, “education” should also be understood as referring to direct political indoctrination.

While domestic travel was a right, international travel was practically nonexistent during the first decade of the Bloc. A select few might have had an opportunity to go on an international trip with an official delegation from a particular workplace or professional organization, which served as a reward for especially productive workers or obliging citizens. Starting in 1957, the emerging international tourism within the Bloc was planned and overseen by the yearly Conference of the Socialist States’ Tourist Offices, which dictated the exact number of individuals sent from and received by any given country each year²⁰. Individual

20 Sowiński, *Wakacje*, 238.

mobility policies were liberalized in the 1970s, with the approval of the USSR, when passport-free personal trips were allowed among the satellite countries.²¹

In most countries of the Soviet Bloc, it was almost impossible for ordinary people to obtain a passport for personal travel out of the Bloc without strong party backing, unless the travel was connected to a professional activity, as in the case of athletes, performers, cultural producers and scholars. Similarly, in the early years very few international guests would visit. • Although the right to individual international travel was officially granted in some cases—for example, citizens of Czechoslovakia were officially entitled to leave the country once every three years to travel to “capitalist” destinations and Yugoslavia—extensive bureaucracy and high financial cost made it practically impossible²². Some countries, like Poland, liberalized their policies on travel to capitalist countries in the 1970s with the aim of obtaining so-called “hard currency.”²³ For the same reason, many countries in the region opened themselves to

21 Ibid., 236–238. Exchanges were much greater between the satellite states than with the Soviet Union, whose citizens travelled outside their country the least.

22 Halina Horakova, “Post-Communist Transformation of Tourism in Czech Rural Areas: New Dilemmas,” *ANTHROPOLOGICAL NOTEBOOKS* 16, no. 1 (2010), 63.

23 Sowiński, *Wakacje*, 235.



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international tourists from Western Europe and the United States, basing their efforts on the successes of Yugoslavia.

Even after the Thaw, vacationing remained a collective endeavor. With the approach of the 1970s, the Stalinist concept of workers' recess gave way to a more leisure-oriented family vacation—"the triumph of the idea of popular consumption over purposeful production"²⁴—but the close link to labor was maintained. Workplaces managed their own holiday properties. Year after year, workers from the same factory or administrative office would meet in summer and winter in the same tourist accommodation run by their employer. Often various institutions from one town would manage facilities in the same national park or seaside resort. Consequently, the socialist traveller would not only encounter his own co-workers, but also the doctor, the baker, and the teacher of his children on the beach or hiking trail. Everyone would eat at the same cantina at designated meal hours, and in the evenings everyone would gather for game-playing or dancing. Naturally, community bonds and hierarchies were replicated in these new geographical sites. Any potential strangers would be representatives of a different profession, class, or were inhabitants of other cities, each operating within the exact same system. Under such conditions, socialist vacationing offered very little exposure to otherness. This, one might say, was by design.

24 Koenker, *Whose Right to Rest?*, 424.

Throughout the Eastern Bloc, regulated tourism was aimed at sealing social bonds and often played a similar role in cementing national identity. Domestic tourism was specifically designed to extend citizens' knowledge of the various provinces and specific customs of their own countries. Museums were opened in popular destinations to celebrate the folk culture of a particular region or commemorate historical events. Also, sites of important historical significance—for example, of major battles—were turned into destinations.²⁵ Incoming international tourism—as in the case of Yugoslavia, Bulgaria and Romania, who owned large seaside resorts—provided an opportunity for cultural self-identification, often realized in the form of resort architecture: "Hotel design was instrumental in negotiating national identity and, in turn, in shaping international relations."²⁶

Even during times of relative openness, both internal and external mobility were closely regulated. In the People's Republic of Poland, for example, every citizen

25 A telling example is the field outside of the village Grunwald in north-eastern Poland, which was the site of the famous 1410 battle between Poland-Lithuania and the Order of the Holy Cross and is depicted in Polish national mythology as the grand victory of Poland over Germany. The site was eagerly exploited by the Polish communist government.

26 Michael Zinganel and Elke Beyer, "Beside the seaside... Architectures of a modern global longing", in *Holidays After the Fall. Seaside Architecture and Urbanism in Bulgaria and Croatia*, ed. Elke Beyer, Anke Hagemann and Michael Zinganel (Berlin: Jovis 2013), 43.

had a duty to report his or her address for any stay of more than three days (a law that was practically unenforceable). The historian Paweł Sowiński has summarized this situation and argued that as much was done to promote the development of mass vacationing as to prevent it.²⁷ Ultimately, he concluded, “mass, uncontrolled movement of people is irreconcilable with the ideals of a totalitarian country.”²⁸

The other side of that control was constituted by the millions of emigrants who left the Eastern Bloc countries, often illegally, by passing through a green border or by never returning from their international vacations. Mass waves of political emigration followed moments of social upheaval, such as the Hungarian Uprising of 1956, the Prague Spring of 1968 or the 1981 imposition of martial law in Poland, each producing hundreds of thousands of exiles who found asylum in the West.

For the socialist, community-building traveller, options remained limited. Domestic mobility was an everyday part of the socialist project, but the restricted, international travel entered the realm of luxury—something available only to a narrow group. Part of international travel’s appeal to people living in countries of constant shortage was, of course, the facilitated access to a wide array of consumer goods.²⁹ For landlocked countries like Hungary and Czechoslovakia, whose

27 Sowiński, *Wakacje*, 73.

28 *Ibid.*, 86.

29 Crowley and Reid, eds., *Pleasures in Socialism*.

citizens had to travel abroad to reach the seaside, it became a sign of yet another kind of access. • Freedom of mobility was a promising foretaste of full personal freedom. This simple fact was used by Yugoslavia, who used their open borders to create an image of a successful socialist state. • Meanwhile, for many Eastern Europeans the desire for international travel was not so much a desire for adventure or exposure to otherness as, simply, for escape from control and for a more comfortable life.



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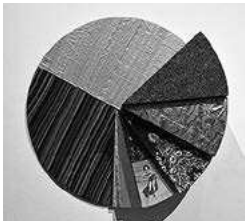
STRATEGIES FOR THE POSTSOCIALIST SUBJECT

The postsocialist subject entered the rapidly accelerating world of global exchanges, with its flow of people, goods and capital, from a position of relative immobility. With the fall of communism, travel in Eastern Europe was freed from the framework of central planning. However, as with other dramatic social shifts at this time, the freedom to make individual decisions came instead with capitalist limitations. •

Vacationing under capitalism offered many destinations, but it



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turned out to be far less accessible. • In the 1990s, the collectivist model of tourism was replaced with a privatized one: state-organized recreation was replaced by package tours, where a similar regime—bus transport, hotel meals, and sightseeing trips—brought people together primarily because they had similar interests and income levels, rather than because they had the same workplace. • Upper- and middle-class Eastern Europeans could now forget their second-world status and join the first-worlders adventuring to the countries of the Global South. Eagerly placing themselves among the Westerners, they could now replicate the relationships of domination and dependence in a postcolonial world—relationships analogous to their own recent position as Easterners.

The fall of communism brought the need to reconcile Eastern and Western experiences in this and many other respects. • This reconciliation turned out to be an arduous task, which placed a number of unforeseen pressures on the postsocialist subject. While most citizens of the former Soviet Bloc saw their countries as a legitimate part of Europe to which they were now rightfully returning, five decades of political antagonism during the Cold

War had reinforced the already existing stereotypes of the region as Western Europe's benighted Other.

Boris Buden has described “the repressive infantilization of the societies that recently liberated themselves from communism” as “a key feature of the postcommunist condition.”³⁰ The jargon of “transitology,” a political science focused on transition into democracy, depicting Eastern European societies as child-like, irresponsible, and immature, is presented by Buden as symbolic of a new power relation where Western liberal democracies are seen as the “natural” and only model worth aspiring to.³¹ Meanwhile, “East” became a marker of cultural difference—again, of backwardness and inferiority—as soon as the real, political antagonism of East versus West was gone.³²

For the past two decades, scholars have been attempting to understand the postsocialist/postcommunist condition by applying to it tools developed in the more advanced field of postcolonial studies. According to Madina Tlostanova, the conversation about

30 Boris Buden, “Children of Postcommunism,” *Radical Philosophy* 159 (Jan/Feb 2010). This is an English translation of the chapter “Als die Freiheit Kinder brauchte” from Buden’s book *Zone des Übergangs: Vom Ende des Postkommunismus* (Frankfurt am Main: Suhrkamp Verlag, 2009), which hasn’t been published in English. For other chapters, I used the Polish translation: Boris Buden, *Strefa przejścia. Po końcu postkomunizmu*, trans. Michał Sutowski (Warszawa: Krytyka Polityczna, 2012). (This quote on p.33)

31 “[Transitology] is based on the cynical idea that people who won freedom through their own struggle must now learn to enjoy it properly.” *Ibid.*

32 Buden, *Strefa Przejścia*, 56–57.

postsocialism cannot begin with the USSR: the ideologies that made the Soviet Union possible started well before the socialist/capitalist division. Soviet experience, she argues, emerged from the intersection of the ideology and colonialism.³³ And while many of these analytical tools have become useful, the postsocialist/postcommunist condition can be understood similarly to the postcolonial condition only to a certain extent—a past *experience* of occupation.³⁴ While Soviet rule in Eastern Europe was experienced by the people as a type of colonial occupation (especially by those physically incorporated into USSR: the Baltic republics, Ukraine and Belarus, the countries of the Caucasus), it cannot be equated with an occupation by an empire that is culturally distinct and geographically distant. Moreover, as Buden put it, the “center of this Soviet colonialism was empty” insofar as the Russians themselves saw Soviet communism as colonial rule and demanded the rebirth of a Russian nation in the early 1990s.³⁵

33 Tlostanova, *Postcolonialism & Postsocialism*, 11.

34 Buden, *Strefa Przejścia*, 58–59. Buden uses “postcommunism” as an over-encompassing term, while Tlostanova proposes to differentiate between postsoviet (used for the former territories of the Soviet Union) and postsocialist (for its European satellites). The latter “fits less well into the postcolonial pattern because within the larger Eurocentric and progressivist logic Russia/USSR stands lower than the territories in Europe it tried to conquer.” M. Tlostanova, *Postcolonialism & Postsocialism*, 12; Another term, “postdependence” is more inclusive, its advantage over “postcolonial” or “postsocialist” lies in not pointing to any particular past system of governance; resolving potential methodological disputes. *Ibid.*, 15–17.

35 Buden, *Strefa Przejścia*, 58–59.

Additionally, postsocialist subjects cannot be equated with postcolonial subjects when seen from the temporal, progressivist logic of modernity. Within that logic, the non-Western Other was seen—in the colonizer’s eyes—as pre-modern and underdeveloped. The same cannot be said of the socialist Other of the second world, who was a modern subject even to her Western counterparts—her experience has been that of a modernization of a different kind.³⁶ Communism itself was a radical version of modernity, one that shared more elements with Western/liberal/capitalist modernity than is often assumed (Tlostanova names progressivism, orientalism, racism, and hetero-patriarchy³⁷). In that sense, although postsocialist societies share an experience of past dependence with postcolonial societies, they start from a very different position: their future-oriented, militant modernity puts them in an odd predicament. As Boris Groys famously put it, to take her new position in history, the postcommunist subject had to return from the future.³⁸

The experience of transformation in the recently communist societies combined the restoration of full sovereignty with more exposure to cultural otherness, which triggered new mechanisms of self-identification and self-representation. This new political position created a situation where “from under layers of suppression,

36 Tlostanova, *Postcolonialism & Postsocialism*, 4–5.

37 *Ibid.*, 7.

38 Boris Groys, “Back from the Future,” *Third Text* 17, Issue 4 (2003), 327.



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concealment, and distortion of the official versions of the past, gradually emerged unworked shocks and traumas, or to the contrary, memories (or fantasies) of the past glory. They were becoming components of rival memory politics...”³⁹ At the state level, along with radically new legislation, this meant establishing new national institutions, re-naming streets and cities, and the almost iconoclastic removal and replacing of monuments. (Though started in

the early 1990s, these processes are ongoing in many countries, or have recently been resumed.) • At the personal level, this transition often meant renegotiations of subjectivity and otherness, aptly exemplified in both high and popular culture.⁴⁰ •

The issue of Eastern European identity also became central to art discourses in the mid/late 1990s and early 2000s, manifesting itself in the field of curating and collecting policies. A number of exhibitions of modern and contemporary art from Eastern Europe were organized—mainly by Eastern European curators in Western European locations—that attempted to grasp and

39 Ryszard Nycz, “Polish Post-Colonial and/or Post-Dependence Studies,” *Teksty Drugie* no.1 (2014), 6.

40 For a retrospective view onto these processes from the perspective of Czech art see Jan Zálešák, *Minulá budoucnost / Past future* (Brno: Fakulta výtvarných umění v Brně & transit.cz, 2013).

represent the specificity of Eastern European art, culture, and, by extension, experience.⁴¹ These efforts in the field of culture went hand in hand with identity-centered contemporary art making, which has been dismissed by some observers as created solely for the Western gaze. Boris Groys argued that in the aftermath of the collapse of the Soviet Union, local identities—previously completely undone/erased by communism—were constructed anew, responding to Western market demand.⁴² “The post-communist subjects do not have [their specific Russianness or Ukrainianness] and cannot have because even if such cultural identities ever really existed, they were completely erased by the universalist Soviet social experiment.”⁴³ While this might be true in relation to Russia (though only as a huge generalization, one which ignores its Eurasian dependents⁴⁴), the situation in the former satellite countries was entirely different. Throughout the 20th century, the satellite countries treated Soviet culture

41 Among others: “Europa, Europa: das Jahrhundert der Avantgarde in Mittel- und Osteuropa” (Bonn, 1994); “After the Wall: Art and Culture in post-Communist Europe” (Stockholm and other locations, since 1999); “Aspekte / Positionen: 50 Jahre Kunst Aus Mitteleuropa 1949–1999” (Vienna, 1999); ARTEAST 2000+ International Collection put together at the Moderna Galerija in Ljubljana, first presented during Manifesta 3 in 2000.

42 Groys, “Back from the Future,” and his “Beyond Diversity: Cultural Studies And Its Post-Communist Other,” in *Art Power* (Cambridge, MA and London: MIT Press, 2008), 149–163.

43 Ibid., 156. The current quest for cultural identity is a “hysterical reaction to the requirements of international cultural markets,” 157.

44 Madina Tlostanova, “Postcolonial, Post-Soviet Trajectories and Intersectional Coalitions,” *Baltic Worlds* 1–2 (2015), 38–43.



as an imposition onto their own existing (even if imagined) national communities, which remained active sites of resistance. Already in the 1940s and 1950s, governments were aware of this perception of the Soviet

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as being both foreign and threatening, and went as far as incorporating national and even religious symbolism into communist imagery and rituals to win the trust of the people.⁴⁵ There surely were attempts at erasure, but not so much of dominant national identities as of any cultural differences: these attempts included, among others, discrimination against the Jews and the Roma, and of the ethnically Asian citizens of the USSR. Ethnic minorities were denied a place in the nation. Meanwhile, incorporation of national folk culture for the purpose of Soviet propaganda took place throughout the Soviet Bloc. Often the very same 19th-century works of literature, music and visual arts that had previously been seen as constitutive of the self-image of a nation were now co-opted to stand for the universal spirit of socialism delivered in “national form.” •

This intense intertwinement of communism with local histories and imageries is one of the reasons why

45 For example, in Poland, communists did not shy away from going as far as using 19th-century patriotic poetry or the image of Mary, Mother of God for ideological propaganda. Marcin Zaremba, *Komunizm, legitymizacja, nacjonalizm: nacjonalistyczna legitymizacja władzy komunistycznej w Polsce* (Warszawa: Wydawnictwo Trio & Instytut Studiów Politycznych PAN, 2005).

Eastern Europe’s striving for new cultural identity in the 1990s and 2000s cannot simply be dismissed as cynical self-marketing directed towards the West. I would see it instead as an honest attempt at grasping a cultural position within a complex network of intersecting gazes. Contemporary artists have proposed a number of different strategies to enable the postsocialist subject to respond to the orientalizing Western gaze. One is the strategy of identification, of creating a willful response to that demand in order to make the process of exoticization visible. • A similar strategy includes the more playful reaction of initiating an art world East-West exchange within that paradigm. • Another strategy is to investigate one’s own cultural legacy, in search of legitimate local sources and models; this is often linked with attempts to repeat those experiences under the new socio-political conditions. • One more strategy is to examine the similarities between a number of distant cultural models, comparing their visual characteristics or ritual embodiments. • Yet another focuses on questioning the very originality of Western cultural canons, and their current



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relevance. •• A related strategy might thematize the mechanism that makes us desire the outlandish and exotic. • Artists have also examined the social exclusions that made the creation of homogenous narratives possible in the first place—not only in Eastern Europe— • and have analyzed their own new position as political subjects under European law. • All of these strategies have been used by artists featured in *The Travellers*.

FORGETTING TOGETHER

To explain the mechanism of differentiation between East and West after the Cold War, Boris Buden proposes using Rastko Močnik's concept of historical amnesia. This amnesia erases the political character of the communist past, allowing the translation of what was a political antagonism into cultural difference.⁴⁶ Russian perception of Soviet communism as

46 Buden, *Strefa Przejścia*, 56–57.

a foreign colonizing power is a part of that amnesia, one complete with the notion of a *national* liberation.⁴⁷ Communism is entirely wiped out from the historical memory of the region. It is repressed—in a Freudian mechanism of repression—as an element of the historical identity of each nation.⁴⁸

What is sacrificed in this repression, of course, is the field of social reality, the reality of class struggle that formed the basis of communist societies. Therefore, repression obscures all the social conflicts and tensions inherent in postcommunism, elevating a false idea of a unified and unanimous nation to the position of ultimate sovereign. “Nation, the most powerful weapon of counterrevolution, turned out to be the coffin, in which society was entombed.”⁴⁹

This discussion of the postsocialist condition has been going on since the early 2000s—Buden's contribution here is from 2009—but it continues to be necessary today. The rising nationalist tendencies in Central and Eastern Europe indicate an ongoing attempt to erase the truth that a nation's historical experience is always heterogeneous. In some countries, right-wing conservative circles and ruling governments are attempting to sanctify the illusion that national and cultural identity is a monolithic experience.

Forgetting together, the condition that Ernest Renan recognized as necessary for nation-building as early as

47 *Ibid.*, 59.

48 *Ibid.*, 60–61.

49 *Ibid.*, 65.

1882,⁵⁰ has become a particularly strong and dangerous thread in Eastern Europe over the past few years. It is this fantasy of past glory that we now have to fear. The processes of rewriting history and reclaiming—or rather, hijacking—the nation have already happened with full force and at the highest level in Hungary and Poland. They are also lurking among the shadows of xenophobic tendencies in other popular parties, and not only in Eastern Europe. Whereas, in the early 1990s, nationalist tendencies in the region may have been seen by Western observers as no more than a “childhood sickness,” as Boris Buden would describe it, this “selective celebration of just one historical narrative” (Said) is now a more widespread and serious disease. These narrowly defined, exclusive, national identities in the region are a direct result of post-World War II cultural homogenization, of universalizing ideologies and of these countries’ closure during the Soviet era. However, their recent re-emergence is the result of historical amnesia and a complex set of mechanisms connected to the issues of dependence and post-dependence from which Eastern European national identities were originally born.

As Edit András, who described these processes in the field of culture in Hungary, recently observed, “we should note that the postsocialist condition does not mean that socialist conditions have disappeared or that

50 Ernest Renan, *Qu'est-ce qu'une nation?* (1882), after Benjamin Anderson, *Imagined Communities: Reflections on the Origin and Spread of Nationalism* (London and New York: Verso, 2006), 199–201.

we have got past them. Rather, the term signifies an inherent, easy transformability, a smooth shift from one type of authoritarianism (socialist) to another (nationalist and populist) with an equally normative understanding of art and culture.”⁵¹

Edward Said's *Reflections on Exile* can provide a crucial vantage point from which to consider these issues because nationalism bears an essential association with exile. “It is nationalism, as a selective celebration of only one particular historical narrative,” says Said, “that creates a false frontier between ‘us’ and ‘outsiders’—the division that produces banishment and displacement.”⁵² From the outset, this displacement leads to a sense of being cut off from one's roots, which in turn drives one's attempts at reconstitution and often results in choosing a triumphant ideology. In its initial state, nationalism, as an assertion of belonging and an affirmation of home, always develops from a condition of estrangement.⁵³ Nationalism and exile are here intertwined in a complex dialectic, one reminiscent of Hegel's dialectic of master/slave.

It is the traveller that can break this circle. From displacement and uprootedness also springs plurality of

51 Edit András, “What Does East-Central European Art History Want? Reflections on the Art History Discourse in the Region since 1989,” in *Extending the dialogue*, ed. Urša Jurman, Christiane Erharter, and Rawley Grau (Ljubljana: Igor Zabel Association for Culture and Theory, 2016), 73–74.

52 Said, “Reflections,” 176–177.

53 Ibid.



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vision. For both Said and Flusser, there is a promise in the state of expulsion: a migrant's lack of fatherland grants him an awakened consciousness; his reconstitutive projects give rise to his investigation of self. The traveller with his multiple viewpoints, reminds us that a nation's historical experience is always heterogeneous. • The traveller shows us that a "return" to pure national identity can only be executed at the expense of a serious amount of forgetting; that complete separation and detachment of pre- and post-communist identities is not feasible; and that the postsocialist reconciliation of memory and identity must always be messy. The traveller reveals to us how national sentiments are born from estrangement. • He teaches us to empathize with the terrible experience of political exiles rather than see them as a threat. •• Finally, the traveller provides models of heterogeneous identities, born at the intersection of cultures and experiences, that prove that self-identification and the search for national/cultural identity must always remain an open project. •

VANGUARD OF THE FUTURE

In his *Reflections*, Edward Said uses, as a figure of an exile, an "Eastern European peasant", Yanko Gooral (the protagonist of *Amy Foster*, a tale written in 1901 by Said's favorite writer Joseph Conrad). Yanko is a tragic exile; one who leaves his home to go to America, but instead dies en route in England. For Said, Yanko, who suffers alienation and estrangement, is "the most uncompromising representation of exile," an embodiment of the neurotic exile's fear of never being understood.⁵⁴

We can recognize Yanko as a Góral, a member of an ethnographic group of highlanders living predominantly in southern Poland and northern Slovakia, in the current territories of Ukraine and Hungary, and—as a result of numerous migrations similar to that described by Conrad—in places as far away as Chicago. The Górale—Polish for "mountain people"—are an ethnically mixed group, whose distinct folk craftsmanship and costumes were eagerly appropriated by the creators of Polish national culture in both the 19th century and the Soviet era. It is telling that we find such a figure again in the postcolonial thinker's writing.

If nationalisms are born from the sense of estrangement—not only geographical—that seeks comfort in the construction of triumphant narratives, then the traveller's plurality of vision can serve as a cure. "We take

54 Ibid., 179.

home and language for granted; they become nature, and their underlying assumptions recede into dogma and orthodoxy. (...) Exiles cross borders, break barriers of thought and experience.”⁵⁵ The foreignness of the migrant can be threatening, as it puts into question the singularity of those she meets—most often the settled inhabitants—but it can also be productive, and polemical dialogue between the two can make creative sense of their surroundings.⁵⁶ It might be no coincidence that, when speaking of the hope for change that he entrusts in migrants, Flusser calls them “the vanguard of the future”⁵⁷—a term that has been widely ascribed to progressive artistic avant-gardes, the forward-thinking and socially aware artists and producers in the field of culture. Just as art and culture have always been actively engaged in nation-building and constructing nation-centric narratives, they can also be utilized to build real “awareness of simultaneous dimensions.” Exiles, travelers, expellees—all those who will always be “the Other to others”—expose the intersections of gazes that shape our Eastern European and postsocialist identities; a perspective that allows us to see ourselves as Others.

55 Ibid., 185.

56 Flusser, “Exile and Creativity,” 86–87.

57 Vilem Flusser, “The Challenge of the Migrant,” in *The Freedom of the Migrant*, 15.



Adéla Babanová was born in 1980 in Prague. Since graduating from the Academy of Fine Arts in Prague in 2006, Babanová has created video works that alternate archival and fictional materials to examine the ways in which television and radio operate in manipulating images and spreading disinformation. Working in long-term collaboration with screenwriters, cameramen, editors and artists, Babanová's movies and documentaries focus on events in the history of Czechoslovakia and their portrayal in the propaganda of the Communist era, thereby demonstrating the continuity of disinformation and propaganda today. Adéla Babanová is represented by Zahorian & Van Espen Gallery. Her videos are part of the FRAC Basse-Normandie and Prague City Gallery collections.

Daniel Baker is a Romani Gypsy born in Kent, United Kingdom in 1961. An artist, curator and theorist, he holds a PhD on the subject of Gypsy aesthetics from the Royal College of Art, London, and is a former Chair of the Gypsy Council (2006–2009). Baker acted as exhibitor and advisor to the first and second Roma Pavilions: *Paradise Lost* and *Call the Witness* at the 52nd and 54th Venice Biennales respectively. Baker's work examines the role of art in the enactment of social agency through an eclectic practice that interrogates contemporary art discourse and its social implications via the reconfiguration of elements of the Roma aesthetic.

Publications include *We Roma: A Critical Reader in Contemporary Art* (2013) and *Ex Libris* (2009). Baker's work is exhibited internationally and can be found in collections across Europe, America, and Asia. He lives and works in London.

Olga Chernysheva, born in 1962 in Moscow, holds a BA from the Russian State University of Cinematography (VGIK) in Moscow and continued her education during 1995–1996 with a residency at the Rijksakademie van Beeldende Kunsten, Amsterdam. Employing a wide range of artistic techniques—including watercolor, drawing, painting, video and photography—Chernysheva utilises her experiences of living in Russia and abroad to grasp the dynamics of urban life in Moscow. Her carefully-observed works focus on the everyday stories of particular individuals to create a universal narrative about life in a post-communist country. Chernysheva's works have been exhibited at The Museum of Modern Art, Solomon R. Guggenheim Museum and The Drawing Center in New York, the Moscow Biennial of Contemporary Art, the State Russian Museum in Saint-Petersburg, Albertina in Vienna, Kunsthalle in Erfurt and the Venice Biennale (2001 and 2015). Chernysheva currently lives and works in Moscow.

Wojciech Gilewicz, born in 1974 in Poland, is a painter, photographer, video, performance and

installation artist. Drawing on his experience of the painting medium, he creates works in a variety of forms, which seek to investigate the boundaries of art and space. His works reflect on the mechanisms governing perception and its cultural conditioning, examining the contemporary role of painting and video, the status of the artist and artistic work in the context of cultural institutions, global art circulation and wider society. Recent solo shows include: Cuchifritos Gallery, New York (2015); Foksal Gallery, Warsaw (2015); and Kuandu Museum of Fine Arts, Taipei (2013). During 2016–2017 Gilewicz was artist-in-residence at Lower Manhattan Cultural Council (LMCC) in New York. In 2017 Bunkier Sztuki Gallery in Krakow published *Studio*, a comprehensive survey of Gilewicz's practice. Publication of his Asian video works (2008–2014) is currently underway.

Pravdoliub Ivanov was born in 1964 in Plovdiv, Bulgaria, and graduated from the National Art Academy, Sofia, where he is currently a lecturer. In 1995, he became a Founder Member of the Institute of Contemporary Art, Sofia. Ivanov has a strong presence on the international art scene. In 2007, together with Ivan Moudov and Stefan Nikolaev, he participated in Vessela Nozharova's curatorial project *A Place You Have Never Been Before*—the Bulgarian official participation at the 52nd Venice

Biennale. His works were also presented at the 4th Istanbul Biennial in 1995, Manifesta 3 in Ljubljana, Slovenia, 2003, at the 14th Sydney Biennial, Australia in 2004 and at the 4th Berlin Biennial in 2006. His works are part of collections such as: ERSTE Bank, Vienna; European Investment Bank, Luxembourg; Vehbi Koc Foundation, Istanbul, Sofia Art Gallery, Boghossian foundation, Brussels and collection Alain Servais, Brussels. Ivanov lives and works in Sofia.

C.T. Jasper was born in 1971 in Gdansk, Poland and lives in Brooklyn, New York. His practice includes video art, sound, film, installation, collage and manipulative interventions within already-existing films. These various media form a threshold across which Jasper explores the dissonance between imaginary, fragmented cinematic space and the physical experience of architecture. His work also reconsiders history through postcolonial and experimental anthropological lenses. Since 2015, Jasper has collaborated with Joanna Malinowska. The two artists represented Poland at the 56th Venice Biennale with their project *Halka/Haiti 18°48'05"N 72°23'01"W*. Concurrently, they developed *Relations Disrelations*, a two-handed survey show at Muzeum Sztuki in Łódź, Poland (2015) and began work on the project *Bureau of Masks Inventory*. Since 2016 they have been working on a sound piece, *The Emperor's Canary*, for

the High Line in New York and two film projects, *Solitary, Poor, Nasty, Brutish, and Short* and *Charge*.

Joanna Malinowska was born in 1972 in Gdynia, Poland and lives in Brooklyn, New York. She works mainly in sculpture, video, and performance. Her projects are often inspired by her interest in cultural anthropology, cultural clashes and music, and have been exhibited at the Sculpture Center and CANADA in New York; Espace Culturel Louis Vuitton in Paris; the Saatchi Gallery and Nottingham Contemporary in the United Kingdom; Yokohama Museum of Art in Japan and at Zachęta—National Gallery of Art in Warsaw. She was included in the 2012 Whitney Biennial, and the 56th Venice Biennale (2015). A graduate of the sculpture departments at Rutgers University and Yale School of Art, Malinowska has received awards from the John Simon Guggenheim Foundation and the Pollock-Krasner Foundation, among others. She is represented by CANADA gallery in New York. Malinowska has frequently collaborated with C.T. Jasper, including most recently *The Emperors's Canary*, a project commissioned by the High Line, New York.

Flo Kasearu was born in 1985 in Pärnu, in the former Soviet Republic of Estonia. She is currently based in Tallinn, Estonia. A graduate of the painting department of the Estonian Academy of Arts in 2008,

she went on to study multimedia at the Universität der Künste Berlin under Rebecca Horn and later returned to the Estonian Academy of Arts to complete her MA in Photography. Since her earliest performances in the early 2000s, Kasearu's works have addressed tradition, national identity and the academic environment, and her subsequent projects have mocked the local political and ideological situation via absurd cartoons and public performances. Recently, Kasearu has begun a self-reflective process, considering her own role in the socio-economic and political environment. During summer 2013 she began transforming her own home into the Flo Kasearu House Museum, an art institution in which she continues to live.

Karel Koplímets was born in 1986 and is an Estonian artist based in Tallinn. Koplímets completed his MA in Photography at the Estonian Academy of Arts in 2013 and is a member of the artist collective Visible Solutions LLC (together with Sigrid Viir and Taaniel Raudsepp). Koplímets's works include narrative installations that suggest criminal investigations and case studies, dealing with paranoia, urban mythologies, rumour, paranormal phenomena, conspiracy theories and the mechanisms of fear. He is interested in the ways in which such phenomena affect our understanding of the world and their consequent effects on our psychology. In

his most recent works, Koplímets's focus has shifted to everyday processes, such as urban gentrification and short-term migration, while continuing to highlight the strange details of these phenomena. Koplímets has participated in exhibitions in Estonia and abroad, including *Songlines for a New Atlas* at Kalmar, Sweden (2016); *Bucharest Biennale 7*, Romania (2016); *Adrift* at OCAT Shenzhen, China (2016); and *reGeneration³* in Lausanne, Switzerland (2015).

Irina Korina, born in 1977 in Moscow, has a degree in scenography from the Russian Academy of Theatre Arts and in new artistic strategies from the Institute of Contemporary Art in Moscow. She continued her education at the University of Gothenburg, Sweden and the Academy of Fine Arts, Vienna. Korina's works are situated on the border of sculpture and installation, and are often composed from modest materials readily available from builder's supplies, suggesting the standardized apartments of the Soviet era. Her work analyzes the general condition of a postcommunist country, referencing the policies of the regime, its propaganda of power and the subsequent penetration of Western culture into Eastern Bloc countries. Korina's works have been exhibited in solo shows in Moscow, New York and London; and in group shows at the Saatchi Gallery, the Museum van Hedendaagse Kunst in

Antwerp, The Museum of Modern Art in Warsaw and at the 53rd and 57th Venice Biennale.

Taus Makhacheva, born in 1983 in Moscow, received her BA in photography from Goldsmiths College, London and continued her studies at the Royal College of Art, London (MFA 2013). She grew up in the family of Avar origin, has Russian citizenship, and studied in Great Britain. Such multiculturalism has led the artist to position herself both as member and as observer of a given culture. Makhacheva is particularly interested in Dagestan—the most diverse region of Russia in terms of ethnicity and language. In exploring Caucasian society and its relation to history and politics, she refers to local customs, traditions and collective memory, reconciling this locality with the contemporary and international. Her works have been exhibited at the Venice Biennale (2017), Shanghai (2016), Moscow (2011 and 2015), Liverpool Biennial (2012), and museums in Bologna, Leipzig and Uppsala.

Porter McCray was the director of the MoMA International Program during the 1950s, when several important exhibitions of modern American art traveled through major European cities during the early years of the Cold War. In recent years, he has become responsible for the traveling exhibitions of the Museum of American Art in Berlin, including assisting

with the preparation of *Savremena umetnost u SAD*—about the 1956 MoMA exhibition of American art in Belgrade—which was shown at the Museum of Contemporary Art in Belgrade (2006) and the Istanbul Biennial (2009), and with *Face to Face* at the Garage Museum in Moscow (2015)—about the famous *American National Exhibition* in Sokolniki Park, Moscow (1959). McCray has given lectures on the MoMA International Program in New York, Zagreb, Vienna, Amsterdam and Beirut. In 2016, he returned to Warsaw to give a lecture about his 1959 visit to Poland, which led to the 1961 exhibition *15 Polish Painters*.

Alban Muja, born in 1980 in Mitrovica, Kosovo, completed his BA and MA at the Faculty of Fine Arts at the University of Pristina. Muja is a visual artist. Influenced by the social, political and economical transformation processes in the wider, surrounding region, Muja's work investigates history and socio-political themes, relating them to his position in Kosovo today. His works employ a wide range of media including video installation, film, drawing, painting and photography, and have been exhibited extensively in group and solo exhibitions including the Museum of Fine Art, Split; Trieste Contemporanea; the Museum of Modern and Contemporary Art of Rijeka; Škuc Gallery; Nicodim Gallery, Bucharest–Los Angeles;

Ludwig Museum; Gagosian Gallery; Mardin Biennial; 28th Ljubljana Graphic Biennale; Slovak National Gallery; Berlinale; Mestna Gallery, Ljubljana; nGbK, Berlin; Hilger Brot Kunsthalle; Göteborg Museum of Art; and Cetinje Biennale 5. Muja has attended various residencies and been awarded numerous international fellowships. He lives in Pristina, Kosovo.

Iлона Németh, born in 1963 in Dunajská Streda, Slovakia, graduated from the Hungarian University of Arts and Design in Budapest. Located between sculpture, installation, site-specific projects and social phenomena, Németh's work refers to communist realities, the atomization of society and the need to restore social responsibility and solidarity—values that were impaired by the communist regime. Through her artistic practice, she seeks to find a balance between her personal experiences of growing up in a country marked by political turmoil and the broader history of the Eastern Bloc countries during the transition period. Her solo shows have been exhibited in Bratislava, Prague, Budapest, Helsinki and Rome. At the 49th Venice Biennale in 2001, she and Jiří Surtávka together represented Slovakia. Németh lives and works in Dunajská Streda and Bratislava.

Roman Ondak was born in 1966 in Žilina, Slovakia. In 1994 he graduated from the Academy of Fine

Arts, Bratislava. During the 1990s, Ondak was a resident artist and student at Slippery Rock University, Pennsylvania. He has also lived and worked in Zurich, Berlin, Nice and Kitakyushu, Japan. Ondak is a conceptual artist whose work often refers to the post-war history of his country. In particular, he refers to his experience of the opening of borders following the decline of communism and to the realization of dreams about freedom to travel. His works have been exhibited in solo shows in Rotterdam, Prague, Vienna, Paris, London, Stockholm, San Francisco and Sydney. In 2009, he represented Slovakia at the Venice Biennale. He lives and works in Bratislava.

Tímea Anita Oravec, born in 1975 in Budapest, graduated from the Department of Sculpture, Accademia di Belle Arti, Venice in 2007 and during 2009–2011 was a Master student with Professor Olafur Eliasson at the Institut für Raumexperimente in Berlin. Throughout the past 20 years, Oravec has lived and worked in various Western European countries as scholar or resident artist. She is fascinated by the diversity of traditions and social behaviors and their differences from those she experienced as a child in communist Hungary. Her works—which include sculpture, installations, artistic interventions, site-specific projects and videos—often relate to the socio-cultural context of

the country in which she currently resides. Oravec uses her experiences of immigration to explore the tensions between fidelity to one's cultural roots and the need to integrate locally. She has exhibited solo shows in Berlin and Helsinki, and in more than fifty group exhibitions in Europe and the United States. She lives and works in Berlin.

Adrian Paci, born in 1969 in Shkodër, Albania, studied painting at the Academy of Art of Tirana, Albania. Since 1997 he has continued to live and work in Milan. Albanian by birth and Italian by choice, Paci sees migration as the most natural state of both man and artist—a constant incitement to imagine new ways of living, to explore new relationships with our surroundings and to learn new languages of expression. Paci has exhibited numerous solo shows in various international institutions, including MAXXI, Rome (2015); MAC, Montréal (2014); Padiglione d'Arte Contemporanea—PAC, Milan (2014); Jeu de Paume, Paris (2013); Kunsthau Zurich (2010); Bloomberg Space, London (2010); CCA, Tel Aviv (2009); MoMA PSI, New York (2006) and the Contemporary Arts Museum, Houston (2005). His work has also been featured in the 14th International Architecture Exhibition of the Venice Biennale (2014); and in the 48th and 51st editions of the Venice Biennale International Art Exhibition (1999 and 2005).

Vesna Pavlović, born in 1970 in Belgrade, Serbia, obtained her MFA degree in visual arts from Columbia University in 2007. She is an Associate Professor of Art at Vanderbilt University in Nashville, where she teaches photography and digital media. Her projects explore photographic archives through technological and material aspects of photographic media. In an era of constant image production, her practice points to the inevitable obsolescence of the photographic medium. Her research project, *Fabrics of Socialism*, is based on an archive of images of the Museum of Yugoslav History in Belgrade. It represents a psychological portrait of an era that was burdened with the photographic representation of socialist propaganda. She has exhibited widely, including solo shows at the Phillips Collection in Washington DC, the Frist Center for the Visual Arts in Nashville, the Museum of History of Yugoslavia in Belgrade and the Crocker Art Museum in Sacramento.

Dushko Petrovich, born in 1975 in Quito, Ecuador, is a Chicago-based artist whose practice is comprised of various hybrids of painting, writing, publishing and activism. By creating objects, texts and platforms for social engagement, Petrovich explores and re-forms the structures of visibility, identity and hierarchy present in his own cultural and professional communities. His most recent project, *Adjunct*

Commuter Weekly, a lifestyle magazine for adjunct professors, debuted at the Institute of Contemporary Art in Boston to widespread critical acclaim, including profiles in the *Wall Street Journal* and the *New Yorker*. In addition to publishing his writing in venues such as *Bookforum*, *n+1*, *Art News*, and the *Boston Globe*, Petrovich is a co-founder of Paper Monument, which has published numerous books and journals, including, most recently, *Social Medium: Artists Writing, 2000–2015*. Petrovich is currently Assistant Professor at the School of the Art Institute of Chicago, where he serves as Program Director for New Arts Journalism.

Janek Simon, born in 1977 in Kraków, Poland, is a conceptual artist and curator, who studied psychology at Jagiellonian University. Simon is interested in cultural geography—especially the problems of difference and distance between places—anarchism, ethics, DIY practices and the use of scientific formulae to produce meanings in art. His works have been exhibited at Manifesta 7, Liverpool Biennial and in solo shows at the Arnolfini in Bristol, Casino in Luxemburg and many other institutions. In 2007, he was awarded first prize in the Polish *Views* contest for young artists under 35 and was nominated for the *Paszporty Polityki* prize. During 2008–2012 he ran a non-commercial art space, Goldex Poldex, in Kraków. Simon lives and works in Warsaw.

Radek Szlaga was born in 1979 in Gliwice, Poland. His work investigates language, its possibilities and nature, focusing on its imperfections, flaws and degenerations while exploring and testing the limits of painting. Szlaga's work refers to his living between Warsaw and Detroit—stretched between a world of peripheral, fledgling capitalism and a world following its collapse—to the ethos of emigration, travel, exile and nostalgia, and to history, anthropology and the history of art and literature. His principal media, painting, drawing, sculpture and installation, are presented as an integrated body of work establishing an associative interplay between the individual pieces. Szlaga has had solo shows at the Centre for Contemporary Art, Ujazdowski Castle, Warsaw; Foksal Gallery, Warsaw; Harlan Levey Projects, Brussels; Laure Roynette Gallery, Paris; and Trinosophes, Detroit. His works have been included in group exhibitions at Wuerttembergischer Kunstverein, Stuttgart; Performa 13, New York; the National Art Museum of China, Beijing; Zachęta—National Gallery of Art, Warsaw; and the Contemporary Art Centre, Vilnius.

Honza Zamojski, born in 1981 in Poznań, Poland, is an artist, designer, book publisher and curator who incorporates a wide array of media into his work—including illustration, so-called “drawing sculptures”, infographics derived

from corporate materials and poetry. Zamojski creates narratives which, considered from afar, build a universal, multilayered world based on a philosophy of agnosticism and the energy of the *perpetuum mobile*. Minimalist in form and rich in symbolism, his abstract compositions and figurative representations come together in a visual language that is governed by its own grammatical structure and form, and is infused with an idiosyncratic humor. Zamojski is the author of over a dozen books. His works have been shown in solo and group shows in Poland and abroad, including at Zachęta—National Gallery of Art, Foksal Gallery in Warsaw, Morsbroich Museum and Andrew Kreps Gallery in New York.

Maja Vukoje, born in 1969 in Düsseldorf, Germany, was raised in Belgrade and studied at the University of Applied Arts in Vienna. In her large format paintings, Vukoje addresses discursive issues such as postcolonialism, gender and popular culture. Vukoje's works have been exhibited at Künstlerhaus Graz (2017); Zachęta—National Gallery of Art, Warsaw (2016); Württembergischer Kunstverein, Stuttgart (2014); Salzburger Kunstverein, Salzburg (2011); Wiener Secession, Vienna (2006); Galerie im Taxispalais, Innsbruck (2012); 21er Haus, Belvedere, Vienna (2012, 2013 and 2015); Kunstmuseum Thurgau, Kartause Ittingen, Warth (2007);

10th Cairo Biennial, Cairo (2006); Prague Biennale 2, Prague (2005); Fondazione Michetti, Francavilla al Mare (2000); Museum Moderner Kunst Stiftung Ludwig Wien, 20er Haus, Vienna (1996); and Steierischer Herbst, Graz (1994). She is represented by Galerie Martin Janda, Vienna. Maja Vukoje lives and works in Vienna.

Sislej Xhafa was born in 1970 in Pejë, Kosovo. In his artistic practice, Xhafa utilizes various media, from sculpture through drawing, photography to performance. His artworks are not intended to reflect reality, but rather to question or undermine it through minimalist, ironic and subversive language. Xhafa reflects on contemporary economic and political issues, highlighting phenomena and asking questions of bureaucracy, economics and the political status of the human as a migrant being. His works have been exhibited widely, including PSI and Performa 05, New York; Tate Modern, London; Stedelijk Museum, Amsterdam; S.M.A.K., Ghent; Museo d'Arte Contemporanea—MADRE, Napoli; the Museum of Modern Art and Pera Museum, Istanbul; Paris (Palais de Tokyo). He took part in Biennials in Havana, Istanbul; Gwangju Biennale, South Korea; and at the Venice Biennale (1997, 1999, 2005, 2013 and 2017, representing his homeland, Republic of Kosovo). Xhafa lives and works in New York.

Magdalena Moskalewicz, born in Warsaw in 1984, is an art historian, curator, and editor who researches art from (the former) Eastern Europe from the early avant-gardes until today. She was awarded a PhD in art history from Adam Mickiewicz University and served as Andrew W. Mellon Postdoctoral C-MAP Fellow at The Museum of Modern Art in New York, where she led the Central and Eastern European branch of MoMA's global research initiative. In her scholarly, editorial, and curatorial work, Moskalewicz critically investigates local (art) histories and representations of identities in order to reshape dominant historical narratives. To that end, she curated *Halka/Haiti 18°48'05"N 72°23'01"W: C.T. Jasper and Joanna Malinowska* for the Polish Pavilion at the 56th Venice Biennale (2015). She edited the Polish monthly magazine *Arteon* and spearheaded digital humanities publications for MoMA's platform *post* (post.at.moma.org). Moskalewicz taught at Adam Mickiewicz University, New York University, Carnegie Mellon University, and is currently based in Chicago, where she teaches at The School of The Art Institute.

This book accompanies an exhibition of the same title, presented at Zachęta—National Gallery of Art, Warsaw (2016) and KUMU Art Museum, Tallinn (2017)

Podróznicy. Doświadczenie wędrowki w nowej sztuce z Europy Środkowo-Wschodniej
May 14 – Aug 21, 2016

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Warsaw
pl. Małachowskiego 3, 00-016
Warsaw, Poland
Director: Hanna Wróblewska

Curator: Magdalena Moskalewicz
Collaboration on the part of
Zachęta: Magdalena Komornicka
Exhibition design: Paulina Tyro-Niezgoda
Graphic design: Jakub Jezierski
Exhibition production: Anna Muszyńska & team
Educational Program: Anna Zdzieborska
Film Program: Stanisław Welbel

Rändurid. Reisimine ja migratsioon Keskk- ja Ida-Euroopa uues kunstis
Aug 25, 2017 – Jan 28, 2018

Kumu Art Museum,
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Weizenbergi 34 / Valge 1, Tallinn
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Director: Kadi Polli

Curator: Magdalena Moskalewicz
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