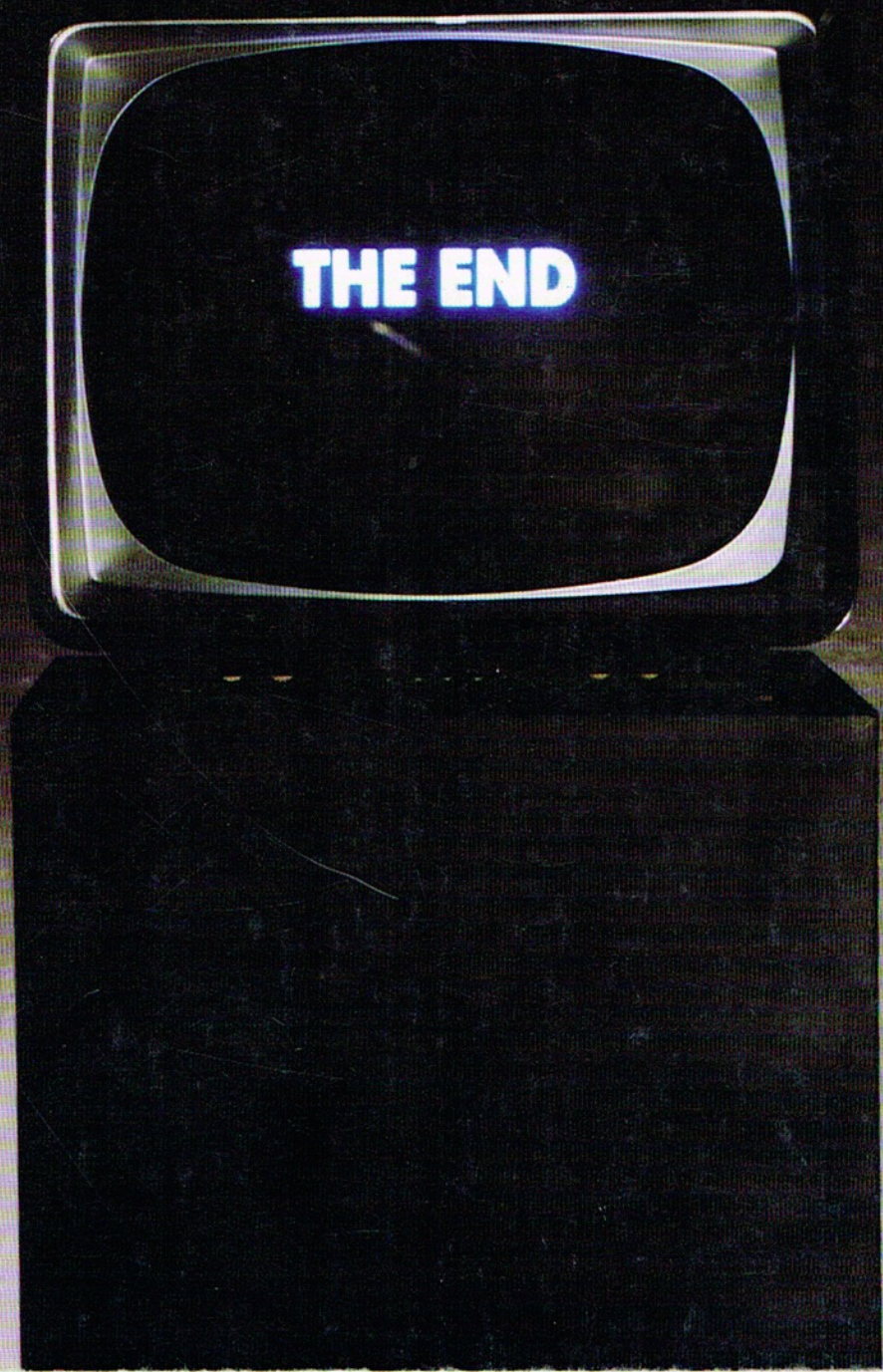


THE SOROS CENTERS FOR CONTEMPORARY ARTS

QUARTERLY
1/1996



THE SOROS CENTERS FOR CONTEMPORARY ARTS QUARTERLY

1996

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New SCCA Centres

BOSNIA AND HERZEGOVINA

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The Soros Center for Contemporary Arts in Sarajevo started its activities on April 25, 1996. For the first year SCCA Sarajevo will be located in Obala Art Centar Sarajevo and the members of the board will take responsibility for creating and implementing the program.

The members of the board are: Meliha Husedzinovic, art historian at the National Gallery of B&H, Sadudin Musabegovic, philosopher and publicist, Dr. Ismet Krzovic, art historian, Fuad Hadzihalilovic, director of The City Gallery and Izeta Gradjevic, director of OBALA Art Center.

Program activities will be aimed mainly at documenting recent Bosnian art, organizing lectures and creating a catalogue library. The first program of the SCCA Sarajevo was the lecture of British artist Antony Gormley (on May 2, 1996) who is exhibiting his new works in the Obala Art Centar Gallery.

MOLDOVA

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The activities at the visual department of the arts and culture programs of the Soros Foundation, Moldova, has served as a premise for the establishment of the Center of Contemporary Arts. The SCCA, Moldova was inaugurated on March 11, 1996. This new institution will generally follow the politics of earlier established SCCAs and will deal with theoretical and practical areas of national contemporary art that have not been adequately explored. In addition to according financial support, the Center is intended to be a stimulator for a new process. This will be accomplished by promoting available programs to those who wish to explore new art media. Although only recently established, the Center has already been approached with project proposals in need of support. An important event will be the exhibition Kilometru 6 (the 6th kilometre) by the Center.

Art in Electronic Networks

By Andreas Broeckmann
Project Manager, V2

In the past twelve months we have witnessed the transformation of the electronic networks from the second to the third generation of users. The first generation were those researchers and students who had access to the networks since the 1970s through the universities or similar institutions, the military, and the hackers who broke into the networks illegally to make the information that circulated there public, and also to reveal security flaws in the system. Since the mid-1980s, the Internet has gradually opened up for more general use by the academic community, but it has thus also become available to social and political groups which have begun to use it in their work and public campaigns and in more or less private communication. These users formed the second generation, still a rather elite group with access privileges, and a small enough community to maintain a certain code of conduct termed 'netiquette', to develop certain rules and communication routines which gave them a definite feeling of being part of an in-crowd.

The third generation begins to emerge with the popularisation of the networks in the early 90s. The American 'Wired' magazine first appears in 1993, almost simultaneously with the arrival of the World Wide Web protocol. Since then, the number of Internet users has grown at exuberant rates, and 1995 can probably be ticked off as the year when the second generation gets swamped by the third. This growth marks the emergence of the Net as not only a more widely accessible and more commercial space, but also as a much more disparate social arena which is more hierarchically structured and in a way less open due to the dominance of the passive interfaces geared at the consumption of images and services, rather than at individual agency. Although the opportunities for this have not gone away, the dominant trend in network development has not gone in the rather anarchic and diverse direction of the second generation, but towards the ideological and cultural pattern which we have grown familiar with in post-Second World War Western culture. This development need not be decried. It may be seen as a form of normalisation, but it should make us cautious as to the actual creative potentials and opportunities which networks have to offer.

Network Aesthetics

I would like to begin by reaffirming the notion of 'aesthetics' as a theme in the critical discourse on art. Aesthetics has taken on a rather formalist connotation, especially through the modernist understanding of it. Even if it did not necessarily point to beauty or sublimity anymore in the modernist discourse, it was still strongly related to formal artistic principles and was directly connected to the notion of the autonomy of art. As that modernist concept recedes, and we regain an understanding of art that shows it in dialogue and in dependent interrelation with science, technological and social developments, and as historically determined,

we also need to re-evaluate the attitude from which particular artistic decisions emerge and the impact that they may have. What follows is an enquiry into the aesthetics of contemporary art which has ethical, political, as well as formal and subjective dimensions. It asks for the position, the vector or trajectory which particular works or groups of works are taking.

Here we are concerned with only a very limited domain even within media art, i.e. art using electronic networks, and it will have to be seen whether there are repercussions from this discussion for other fields of media art. The following can, therefore, be read as an attempt at making suggestions for what we might call network aesthetics. I believe that it will continue to make sense to speak of an aesthetics only in relation to human experience which is grounded in sensory experience. The human body is a necessary interface for aesthetic experiences. Although the apparitions and representations offered by the telematic machines seem to become ever more refined and fantastic, the human body can only adapt to these developments in a limited way. It can probably only bear a certain degree of 'constructivism'.

On the other hand, the electronic networks form a new public space with political, commercial and cultural dimensions. It will be important for artists and media activists to claim part of this new space for independent, non-commercial activities. We are currently still in a transitional period, and the way that the networks will look depends to some degree on the way in which we use and develop them. We should not be too optimistic. The global bandwidths are currently being sold off to commercial companies and, similar as in the history of television, there will only be limited possibilities for artists and independent producers to make use of the facilities that are there. Still, we will have to continue to learn to understand the Net as a productive machine and to use it in multiple and creative ways.

I would like to suggest three key parameters of artistic activity on and with the electronic networks: collective creativity, in/dependent agency, and interpersonal communication. I will briefly introduce these three concepts and then discuss them in relation to a number of net art projects which I believe are exemplary. It will have to be seen whether these concepts are actually useful and sufficient, or whether further categories will have to be developed for an adequate analysis of such projects.

Collective Creativity

The electronic networks display temporal and spatial properties which are very different from those of the physical world, which means that the forms of interaction and creative possibilities for artists are also different from those of, say, painters or video artists. Most importantly, the digital domain offers a non-linear environment in which space and time are experienced in dislocation. Spatio-temporal parameters actually have to be programmed into them as part of the interface through which humans can engage with the digital data flows. This means that time and space are flexible dimensions, they can be 'bent', speeded up, and fully individualised.

This new environment encourages the development of collective forms of working, both in groups of known individuals as well as in anonymous networks, where the deterritorialisation of traditional creative structures

allows for a certain degree of heterogeneity, instability and irritation, and offers an opportunity for the productivity of difference. Two examples of how net art projects can work with the notion of collective creativity are the Renga and AIDS Quilt projects. Renga was started by a Japanese artist, who put a digitally designed image on a network and asked other people to download a copy of that image, alter it on their own computer, and then send the variation back to the same site. Thus, a huge tableau of images was created that started from a single point, yet allowed for endless creative multiplication. The AIDS Quilt project was devised to solve a practical problem. The US American initiative by activists to make a large quilt that would commemorate the people who had died of AIDS and to which anybody could contribute his own articulated patch had grown so much that it became impossible to move it physically. Therefore, a digitised representation of the quilt was put on the Internet where people can now still add their contributions to this monument.

Thus, sites on the networks can be designed as collective, translocal workspaces. They allow for the collective realisation of projects between different artists, designers, programmers, as well as non-professional network users, a model which takes the creative process away from the single-author concept, as in traditional art, and towards the more collaborative models as we know them from film and the performing arts. Furthermore, the inclusion of true interactivity into art projects - which means that the system is actually affected and changed by the input of the agent - implies the delegation of creative work and decision making to the user or visitor who used to be called the 'beholder'. Artistic intention appears to be replaced by a more engineered approach that aims at providing a tool for the creativity and expressivity of others, whose input is not only tolerated but becomes a vital part of the artwork.

In/dependent Agency

Aside from the delegation of agency to the visitor/user, we also see projects in which decisions about the creative process are delegated to the computer itself, or to more or less intelligent software agents, sometimes also called knowbots. They can actively organise certain data which they collect and arrange according to the rules given to them. Furthermore, there are computer agents which learn from the results of their own activities, from their environment, or from other agents.

For artists, such computer agents pose the challenge of dealing with systems that will take definitive decisions in processes that are non-intuitive and unintentional, both of which are crucial categories in the modern understanding of art. Such questions are posed by the Tierra project started by Tom Ray, which tests the disciplinary boundaries between informatics and biology. Ray devised small, simple pieces of computer code which, according to him, act like artificial organisms and which exist in a digital environment like the Internet where they can move around, kill each other, but also procreate and thus develop new, more complex and more viable artificial life forms. Thus, a kind of evolutionary process is set off among these organisms which may lead to as yet unimaginable forms of 'digital life'. The project is interesting for the electronic arts community because it pinpoints the critical relationship between human and machine, between human

agency and the ability to set off self-generative processes which no longer depend on human intervention.

As an aesthetic category, in/dependent agency relates to projects which use artificial intelligence or artificial life - or simulations thereof - that appear to determine the agency of the telematic machine independently from human intervention. It is arguable whether this can actually be described as a form of autonomy, or whether the fact that the agency is still programmed by humans makes it 'dependent'. An important feature, however, of such projects is that the machine agency, which is represented as being independent, is itself aestheticised, which means that an aesthetic quality or surplus is derived from the impression of an independently acting machine.

Interpersonal Communication

Electronic mail played an important role as a communication medium for informal exchanges among the science community, from the early days of the Net, a role which it continued to have throughout the first and second generation of Net users. Many people from the art community had their first introduction through one of the local networks, like bulletin board systems (BBS), which were simple ways for small local groups to connect, exchange information, and discuss useful and useless matters. One of the main tasks of the Internet continues to be enabling or enhancing communication between real people with real bodies. This is an important point to make, because some of the futurologists' visions seem to simply that we will all soon exist in Cyberspace as subjectless avatars, rather than as people in the world who sometimes go online. The Net forms a channel for communication between people, bridging the period between the times when we are together in the same place. It also connects people who will never meet, and some participants of discussion groups have gone on record describing how the real-life meetings with their online

discussion partners and friends were more than disappointing. Yet, there remains a strong desire for people to have such meetings, and I have a feeling that the quality of real-life, physical encounters will not go away so long as our bodies are the desiring machines that they are.

What we find in the art world are quite a number of projects that reflect on the conditions of online interpersonal communication by simply connecting people, by representing their lives and personalities, or by enhancing, radicalising, disrupting, problematising the context and forms in which such communication takes place. Examples of projects which deal with specific types of communication are, for instance, the Core War betting area on the West Bank Industries site which provides an interface for people interested in a specific game done via the networks to observe, communicate and play. Similarly, Idea Futures offers a large area of communicative interaction between people interested in particular social, political or scientific ideas. The Siberian Deal project by Kathy Rae Huffman and Eva Wohlgenuth started off as an actual journey which they undertook to Siberia in the autumn of 1995. During that trip, they were met people who they had gotten in contact with through e-mail and with whom they exchanged and shared goods as well as stories and experiences.

The artists stayed in e-mail contact with people in

Europe, and they sent images and travel reports which were immediately loaded onto the Web. The real-life communication with the people they were seeking contact with, the online communication with friends, and the impersonalised communication with an indistinct Web audience were constituent parts of the project. Afterwards, the full documentation of the trip was put on the Web, including video and sound files and a full travel report, links were made to the institutions which Huffman and Wohlgenuth visited and which are online, and visitors of the site were invited to continue the conversation about the results of the project. Thus, the Web site now functions as a permanent base for a cultural and personal exchange between people, especially between Siberia and the rest of the online world.

Net Art Projects

The question of what it is that artists are doing on the electronic networks is, by now, impossibly broad. It's almost as though you were to ask what is happening in the international art gallery scene where you have independent and commercial galleries, painters and sculptors, conceptual and performance artists of every denomination. I have chosen to talk about a small selection of works that may give an idea of the range of existing possibilities, and perhaps also of some of the limitations. I will look at several World Wide Web sites and discuss them in relation to the categories just outlined.

All of the projects I mention are conceptually and aesthetically so complex that I cannot describe them in any satisfactory way. They very often demand close attention. You have to spend time with them and try to understand the different features and layers in order to form an informed opinion about any of these works. This is an attitude which the 'zapp, click and run' culture of the Web does not encourage but which is often vital to experience the wealth - or the poverty - of a certain project. For people who access the Internet through relatively slow modems and telephone connections, this can be a serious problem. Despite all necessary scepticism however, technical developments like JAVA or VRML which will allow for yet unknown forms of interaction will continue to keep artists on their toes, looking at ever new possibilities. In relation to, for instance, the aspect of collective creativity, three-dimensional virtual environments which can function as shared working spaces, open up a completely different, translocal way of developing ideas and designs together. Such possibilities inspire many artists involved in the field of media art to work in close collaboration with programmers, or to learn to program certain programmes and particular applications themselves.

Daniela Alina Plewe's project Muser's Service has been online on the World Wide Web since November 1995. It is a computer-based network structure of concepts and associations which are interlinked through a great variety of logical operations. The user can add new concepts to the meshworked data base, specify their properties and define the links between new or already existing concepts. The initial input by the artist and by earlier users is progressively extended, and the Service now represents a complex structure which the user can draw on for a

computer aided musing session.

A request to the Service is supported by a simple interface which asks the user to make the necessary choices: what is the start concept (e.g. civilisation), what is the goal (e.g. passion), and what are the preferred methods of association (e.g. conjunction, disjunction, identity, similarity, rhyme, convention). The computer processes this request and, after a few seconds, comes up with a text that represents one possible trace through the network structure of concepts and qualified links. The resulting text is based on a simple, dislodged syntax and offers a series of predictable as well as surprising conjunctions of concepts that it passes through along the selected track.

The Muser's Service uses the network as a form of access and as a tool for creating a transpersonal associative structure. It is, therefore, wedded to the notion of collective creativity as well as to that of in/dependent computer agency. The computer records and organises information about associations in a pre-programmed way that is not controllable by the user, though his or her input crucially contributes to the actual conformation of the meshwork of concepts. The Muser's Service produces an output that is the result of an algorithmic operation, which is simultaneously based on the intuitive contributions by the collective of users.

A similar collusion of machine and human agency on the one hand, and collective creativity on the other, is articulated by Seiko Mikami's Molecular Clinic, a project which asks the users to collect artificial molecules from a website that displays them in a virtual environment of large, visual and 'organic' complexity. Together with the molecules, each user can download software which allows for the deliberate manipulation of the collected molecules. As the molecules are rereleased into the virtual environment, they begin to behave in a new way according to the properties newly acquired through the manipulation, creating new forms and artificial 'organic' configurations.

The British project Technosphere has a comparable approach to the relation between human and machine interaction, but adds a strong dimension of social interaction and personal commitment which does not play a role in Molecular Clinic. Technosphere offers users the possibility to create little virtual beasts which are equipped with certain pseudo-biological properties and released into a virtual environment after having been created and tagged with the creator's e-mail address, where it will start to interact with other virtual beasts. The interaction in this artificial ecosphere cannot be influenced by the user, but is determined by algorithms that simulate functions like eating, mating and procreating, hunting and fleeing, killing and dying.

As a special feature, the beasts send e-mail messages to their human creators whenever significant things in their 'lives' happen, like when they have 'sex', when they give birth to off-spring, or when they get killed. The project is still in development, and the Technosphere team hopes that they can launch the new version later in 1996, when users should also be able to pick up snapshots of the beasts in their natural habitat, or contribute to the design of the virtual habitat. The apparent success

of Technosphere seems to be directly related to the fact that, through the means of the e-mail messages, users actually maintain a continuous and almost emotional tie with their beastie, and thus with the project.

The installation work *Dialogue With The Knowbotic South of the Cologne-based artists group Knowbotic Research + cf* assembles information about Antarctica, available from networked computer sites, by means of knowbots, i.e. dynamic interfaces in computer-based networks. In the physical installation of DWTKS, the collected information is visualised and made accessible by a variety of media: a head-set which allows the visitor to navigate through a virtual information space and access the represented data files; a large projection screen on which the collected information is represented in the form of 'clouds' of pixels; a temperature zone that translates data from meteorological stations in Antarctica into streams of conditioned air; light pads on the floor or hanging from the ceiling which indicate the current temperature streams in selected icebergs as recorded by measuring stations. Thus, the knowbots "facilitate sensory experiences of yet vague events in data landscapes."

In projects like DWTKS, Muser's Service or Technosphere, machine agency itself becomes aestheticised, and the slight irritation they cause in the user due to the computer doing something that is 'out of human control' determines to a large degree the experiential impact of these works. From a theoretical point of view it is interesting that aesthetical production here seems no longer dependent on human intention or goal-orientation. It is arguable how consequentially this is being done, and how much artistic intention now goes into the choice of the spatial and interfacial metaphors, or into the tools that permit the interaction between user and artificial environment.

This question is highly apparent in the Crossings project that Stacey Spiegel and Rodney Hoinkes presented in the Rotterdam Harbour Simulator in November 1995. Using the 360 degree virtual environment of the Harbour Simulator, they constructed a representation of a three-dimensional world which was intended as a visualisation or spatial metaphor for the World Wide Web. Standing on the platform of the Simulator with a group of people, one navigated through a virtual space in which one could visit selected Web sites by guiding the virtual ship into their representations.

The result was a highly evocative, almost sublime experience of something that could hardly be grasped: standing in a physical space and navigating through a virtual space that took you to real websites containing digital information to which you had to relate not only on a computer screen, but in immersive surroundings. The reference in this work, as in some of the others, to the notion of the sublime may not be an accident. Whereas in 18th- and 19th-century romantic landscape painting effects of the sublime were used to express the problematic relationship between humans and nature, ultimately an experience of alienation, this might now be transposed to the unresolved relation between humans and their technical tools and environments.

A project that sets out to investigate anthropological questions about the prosthetic function of technology in natural environments is the Egg of the

Internet by the artists' group Netband. The idea is to build a robotic installation in which a real egg can be hatched, and in which the chicken that comes out of the egg can be brought up and looked after mechanically. The robotic installation can only be controlled through the Internet where users get various opportunities to interface and communicate with the chicken. The project poses the question not only whether it is technically possible to build a fully automated, remotely controlled environment for a living being, but also, and more crucially, what the relationship between the living being and the machine will be, what mediated agency is, and whether a sense of responsibility will emerge in the users who are actually responsible for the survival and well-being of the chicken.

The Egg of the Internet is an artistic research project in progress, and it will have to be seen how it will develop. A project started in 1994 which asked a similar question about responsibility but put it in a much more benign way, was the Telegarden, a little garden in a concrete structure of about four square meters with a robot arm in the middle. The robot arm could be moved interactively from the Internet and allowed users to plant seeds, give water, and get close-up photographic views of their plants. The Telegarden website also had elaborate facilities for the remote gardeners to communicate amongst each other, to discuss the development of the garden, and to suggest improvements in the physical infrastructure or the computer interface. The site was very successful for a while but has been unaccessible for months now because the garden has dried up and died after the people who were supposed to look after it simply abandoned it.

It is a subject of debate whether this should make us cynical about the carelessness of Internet users, about their basic immorality, or whether the failure of the Telegarden points to an interface design which a project like Technosphere does not have due to the independence from human agency for the survival of the virtual ecosystem, and also to the continued involvement of the beastie creators through the e-mail messages they get sent by their creatures.

The question might be asked whether such projects should be described as 'art', or whether they fall under some other category. I find this question irrelevant in so far as it seeks to affirm a dividing line between art and non-art. It's impossible to discuss this question at length here, but my take on it would be that net art projects allow for new kinds of experiences which have particular aesthetic qualities. The questioning and design of new forms of interpersonal communication on the Net and in real life thus becomes an important feature both of regular network traffic, as well as of particular art projects. The relationship between the real world and the digital domain, the mediation among people, as well as that between humans and machines, are among the primary questions that art projects using the Internet are tackling at the moment. Much effort is put into understanding and developing this new mediatic environment, and it can only be hoped that art projects like the ones I have mentioned, just like the many, often more radical ones I have not discussed here, will help keep diversity and heterogeneity as two of the main characteristics of the electronic networks.

Hyperlinking

Renga: <http://renga.ntticc.or.jp/hub.htm>
 AIDS Quilt: <http://www.aidsquilt.org/>
 Tierra: <http://www.hip.atr.co.jp/~ray/tierra/tierra.html>
 WBI: <http://www.westbank.org/cgi-bin/westbank?Smoke/CWBH/home.html>
 Idea Futures: <http://if.arc.ab.ca/IF.shtml>
 Siberian Deal: <http://www.t0.or.at/~siberian>
 Muser's Service: <http://domini.zkm.de/muser.html>
 Molecular Clinic: http://202.33.36.83/molecular_clinic/artlab_bionet/
 Technosphere: <http://194.80.30.14/technosphere/index.html>
 DWTKS: <http://www.v2.nl/80/n5m/people/krcf.html>
 Crossings: <http://www.v2.nl/DEAF/exposition/crossings.html>
 Egg of the Internet: <http://www.Desk.nl/~netband>
 Telegarden: <http://www.usc.edu/dept/garden/>
 V2_Organisation: <http://www.v2.nl/>
 V2_East: <http://www.v2.nl/east/east.html>
 Next 5 Minutes: <http://www.dds.nl/n5m/>
 Tactical Media / New Media Ecology: <http://www.v2.nl/n5m/texts/abroeck.html>

Rotterdam, 15 May 1996

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New Space for New Art

*C3: Center for Culture & Communication
Soros Foundation Hungary / SiliconLab*

A new center, C3: Center for Culture & Communication, was opened on June 26, 1996 by the Soros Foundation Hungary. As a result of the collaboration between the Soros Foundation Hungary, Silicon Graphics Hungarian Liaison Office and MATAV (Hungarian Telecommunications Company), C3 facilitates the expanded exploration of digital media technology, encourages creative usage of the Internet and functions as a public forum for debate and innovation regarding communication and culture.

C3 functions as a research center and media lab, resource facility, internet provider and public access internet lab, operating a multi-disciplinary arts and culture program and gallery, and runs various educational and grants programs dealing with the Internet and new media art technologies. The latest in Silicon Graphics technology (ONYX, INDY) is accessible via C3.

C3 incorporates the SCCA (Soros Center for Contemporary Arts-Budapest) which is also located at Budapest I, Orszaghaz utca 9.

Further information may be obtained from C3: Pf. 419, H-1537 Budapest, tel.: 36.1/ 214.68.56, fax: 214.68.72.

C3 is a public, non-profit forum for debate as well as laboratory for exploration and innovation regarding communication, culture and the open society. C3's commitment, first and foremost, is to content, quality, and artistic creativity and integrity.

C3 functions as a thought-provoking, public center that encourages debate and allows for the free exchange of information on a range of issues insufficiently explored in the public and commercial realm, promoting connections and cooperation nationally and internationally. Our objectives combine the eternal and valuable tradition of human culture with the developing of a new society, building on continuity to change the world in a positive, progressive direction.

We envision C3 as a quality content provider - an experimental laboratory utilizing the latest developments in computer and communications technologies to expand the notions of their functionality and usage, with an emphasis on critical and social discourse from within and without the media. The Eastern European context must be especially highlighted: Eastern Europe, with its totalitarian legacy, is characterized by a critical approach to the media in the media.

Program Outline

InternetLab

Public Internet Access, Education Program and Dial-Up Service

Browsing on-site with instruction, and dial-up access for non-profit organisations.

ResourceLab

The international information, culture and multimedia library and archive will maintain journals, CD-ROMs,

and various material focusing on contemporary culture, computer technology and Internet developments. The ResourceLab also maintains information on international and domestic opportunities, as well as various databases, including SCCA documentation. An on-going research program will also be run by this facility.

SiliconLab

An open facility offering the latest in Silicon Graphics hardware and software to content providers, invited specialists and grant recipients for experimentation, project development and the expanded utilization of digital media technology.

OpenLab

A multi-use auditorium where educational programs, symposia, workshops, lectures and performances are held, as well as biweekly moving image (video, CD-ROM, CD-i, expanded cinema, etc.) screenings and projections.

ExplorationLab

A multi-purpose exhibition space used for presenting project results and ideas developed in the SiliconLab and ResourceLab, as well as innovative, challenging projects originally produced abroad, enhancing the activities of the Center.

A major biennial exhibition and series of international media arts events will be held in collaboration with the Mucsarnok (Kunsthalle Budapest).

Scheduled Opening Exhibition

Exploration Network:
exhibition on and around the net

The ExplorationLab has been transformed into a demonstration space in which we are showing the C3 current and planned projects, such as: exhibitions, symposia, archiving and research, and the educational and art programs in connection with these. The presentation of the planned activity, primarily using the Internet, and the working-exhibition reflects the inspiring presence of those individuals and previous initiatives that can be connected to the operations of the Center, and which, moreover, carry a timely message. Demonstration of the cultural continuity between past and present, open in every aspect ("That which is being made is ready." - Erdely Miklos), and the schedule/matrix, arousing the impact of a multidisciplinary diagram, are accessible to the interested guests who are physically in the exhibition space, as well as to the Web-gastronauts surfing towards us. Thus the future-users are able to step into a latent gallery, where they can act as an active, collaborative participant in developing the real or the virtual image. Understanding the past tense as the traffic signs of the highway, the next moment can be seen as the common responsibility of the viewer and the creator. Is it the pitfall of methodological chaos, or the new grammar of the new synthesis that symbolises the interface used for accessing global knowledge?

(From the press release)

The Past and Present of (Multi)Media Art in Central and Eastern European Countries - An Outline

*By Ryszard W. Kluszczyński
Media Art Curator, Centre for Contemporary Art – Ujazdowski Castle, Warsaw
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The history of avant-garde media art using moving pictures as the means of expression in Central and Eastern European countries is over 70 years old. Obviously, such experiments in the media's artistic creation were dominated by film people, who often referred in their work to their experiences in the field of photography. In the first half of the 1970's video art began to develop parallel to film experiments. With time, this parallelism was thrown out of balance, and, gradually, video art assumed a dominant position (to a different extent, however, in different countries). In recent years, another transformation has been observed, resulting in the increasing interest of both artists and their audiences in interactive media art, placing its subjects in virtual reality and employing the communication potential of Internet.

The historical analysis presented here arises from a conviction that the present standing of (multi)media artistic culture in Central and Eastern Europe cannot be fully understood if it is referred to only in its technological context and political environment. The diversity of its forms and manifestations as well as the dominance of certain tendencies is also a result of historical inspiration. To some extent, earlier achievements determine the shape of the present even in those fields of artistic creation which are commonly regarded as the embodiment of modernity and, somewhat naively, linked solely to the future. Even in the era of global communications we have our roots, not only aerials. As a matter of fact, it is also possible that the "historisation" of the present, understood in different ways, is a feature characteristic of the (multi)media culture of Central and Eastern European countries.

1

The history of experimental cinema in Central Europe began in the 1920's. In that period, the interest of avant-garde artists in cinematography was mainly manifested in writing (theoretical and critical texts, film projects, screenplays, etc.). It was not until the late 1920's and early 1930's that actual film-making activities in that part of Europe were initiated. In Russia, experimental tendencies began to develop earlier, during the second decade of our century. Initially, they focused mainly on the area of documentary films, which was mainly due to Dzigha Vertov. Working only with real, documentary material, Vertov made it subordinate to the properties of the film media, in particular the movement and editing which organised it. In the 1920's the trend of avant-garde narrative cinema emerged (Sergei Eisenstein, Lev Kuleshov, Vsevolod Pudovkin, Aleksander Dovzhenko), arising from the

foundation of constructivist ideas, and experimentation with editing in the first place, as well as from the trend of film 'eccentricism', related to Russian futurism (Grigori Kozintsev, Leonid Taruberg, Sergei Yutkevych). In Czechoslovakia, the avant-garde aesthetics of film can be traced mainly to the artists of the "Devěsil" group, with Karel Teige publishing numerous critical and theoretical texts on the cinema. Fundamental to that aesthetics was the conviction that the two basic features of the cinema, which built the poetic dimension of film works, were light and movement. In reflections by Czech artists, inspiration taken from constructivism (supplemented with the tendency to use real material) intermingled with that of surrealism, which assumed the form of poeticism in that country. Despite the presence of other elements in discussions on film (for instance, the cinema as visual music), it was poeticism which was acclaimed as the main principle of the cinema, with so-called visual dramatism as the form of its expression. The expected result of that combination of preferences for real material with poetical tendencies, accomplished by transforming documentary records into visual poems was the "intensified equivalent to the poetry of the flow of life" (Teige).

It was from that mode of thinking that the avant-garde Czech cinema of the 1930's emerged, with films by Alexander Hackenschmied, Cenek Zahradnické, Jirzi Lechovec, Otakar Vavra, and others. In Poland, after a period of lively, although purely theoretical, interest in film (closest to practice were two film project authors, Mieczysław Szczuka and Jan Brzkowski), a period began when theoretical discussions met with practical realisation. Franciszka and Stefan Themerson along with auteurs of single films, such as Jalu Kurek, Janusz Maria Brzeski and Kazimierz Podsadecki, were primarily responsible for the creation of avant-garde Polish cinema. Between 1930 and 1945, they made 7 films (the last two in Britain during the Second World War). The Themersons' film strategy was marked with particular interest in the substance of the picture. They used to define filmmaking as "creating visions". In their film works they used results of previous photographic experiments. They also devoted much attention to the issue of equivalency between the visual and the musical layers, which together made up the structure of the film. An artistic outcome of this interest was *The Eye and the Ear* (1944-5), among other films. The Themersons inspired and accomplished various initiatives aimed at supporting the film avant-garde in Poland, such as the world's first association/co-operative of independent filmmakers, the "f.a." periodical, and presentations of experimental French and British films. The reflection on the nature of connections between film and music gave birth to an idea of abstract film by Onufry Broniseaw, Kopczy Sigmanski. As he saw it, movie film should be treated as a score, and the film itself performed, instead of just being shown. With this theoretical assumption, the area of creative film work was extended, as not only the process of filmmaking as it was traditionally understood but also its presentation was recognised as a phase of artistic creation. The showing of the film became its interpretation, and the projectionist turned into an artist. That vision of a film as a score interpreted by its author by means of a tool such as a projector was a presage of later experiments by artists associated with the expanded cinema circles.

In Hungary, the interest of the avant-garde in the cinema also began with theoretical publications by such artists and theoreticians as Bela Balazs, Erno

Kallai, Alfred Kemeny, Kornel Melleky and Georgy Gero (regarded as the first independent filmmaker in Hungary). Particularly important in the presentation of the idea of film experiment was the role performed by the "MA" ("Today") magazine published in Vienna. Its editor-in-chief was Lajos Kassak. It was there that the first articles by Hungarian authors on avant-garde cinema were published, including the full version (with illustrations) of the script by Laszlo Moholy-Nagy, entitled *Sketch for a Film: Dynamics of a Big City*. Moholy-Nagy was the most prominent personage of the Hungarian avant-garde. He employed numerous media in his work, including photographs taken with and without a camera. For him, light was crucial in visual creation. From his perspective, the cinema was primarily the art of light projections. As a result, Moholy-Nagy became one of the precursors of the 'extended cinema'. He built a device known as *Lichtrequisit* (or *Licht-Raum-Modulator*, 1922-1930), which was used in numerous live shows and was employed in the making of a film entitled "*Lichtspiel: schwarz-weiss-grau*" (1930). Moholy-Nagy was also the auteur of other films, where he investigated the issues of movement perception and articulation. The most important period in his artistic career was the time of his association with the Bauhaus. Among other artists who made their film projects and experiments in the field of light kinetics in the Bauhaus circle were Sandor Laszlo (the designer of a device for light projections), Vilmos Huszar and Gyorgy Pal. In Hungary, creative film work was carried on by Erno Metzner and Janos Manning, as well as other artists.

2

During the first years after the Second World War, the nationalisation of both film production, and, even more importantly, filmmaking as an artistic activity (by its submission to ideological control, which at the same time imposed a particular artistic programme, that of socialist realism) distorted the development of experimental tendencies in the countries subject to direct domination by the Soviet Union. Only some films made in the first post-war decade proved that the avant-garde attitudes did not vanish without trace, but remained hidden, waiting for a change in fortune. Better times began in the 1950's, with the political thaw after Stalin's death. Among those who were the first to take advantage of the more favourable climate were artists in Hungary, Yugoslavia and Poland.

An event crucial to the development of avant-garde cinema was the establishment of Bela Balazs' Studio (BBS) in 1959, where a great deal of attention was devoted to film experiments. The artists Janos Toth and Zoltan Huszarik made their experimental films there in the 1960's. Miklos Ederly, although outside an institutional framework, made his first films at the same time. The most important of all BBS' initiatives in the field of experimental film was the Film Language Series, initiated at the beginning of the 1970's. It was connected with the activities of the "K/3 Section", a group of artists who consciously referred to the film facet of Bauhaus in their work. Among those who made their films within the FL Series were Gabor Body, Dora Maurer, Zoltan Jeney and Andreas Szirtes, as well as the above-mentioned Ederly and Toth. An important feature of the Film Language Series productions was their intermedial character, arising from the fact that they were a result of contacts between artists representing different areas of art. That interdisciplinary contact was also helpful reflection on the properties of the cinema as such in film, and on audio-visual

communication, constituting another relevant characteristic of films by the K/3 group. Kineforms created by Andrzej Paweowski in the second half of the 1950's, experiments in the domain of light kinetics, as well as the inception of the experimental trend of animated films are worth mentioning in Poland, the works of Jan Lenica and Walerian Borowczyk being the most interesting here. In 1970, a Workshop of Film Form was established in enod. 5, the most significant of all artistic formations in Polish cinema of the post-war period. The main representatives of WFF were Jozef Robakowski, Ryszard Wayko, Wojciech Bruszewski and Pawee Kwiek. The members of the Workshop proclaimed the need to investigate the properties of the film media. They analysed the character of film perception and inner connections between various levels of the film structure in their works. They studied the issues of the relation between reality and its audio-visual representation, as well as between the spectator and reality, and its representation. Differently understood issues concerning the connection existing between picture and sound, as well as between the mechanical character of the media and the psycho-physiological nature of its user, were particularly frequent in the films by Warsaw-based artists. It is worth mentioning here that the WFF artists manifested specific fluxus-like attitudes, which to a large extent determined the shape of their artistic activity, often directed against lack of authenticity in various forms, shallowness or masquerade in the world of art by means of provocations, unmasking or discreditations. The art of Zbigniew Rybczy Sigmanski developed from the foundation of WFF experiences. He created his genuine, distinctive style mainly by using an optic photocopier and colour filters. He experimented with picture formats and combined traditional animation with processed live action. In 1983, Rybczy Sigmanski won an Oscar for his *Tango* (1980) in the category of animated films. Other Rybczy Sigmanski's films made after he had left Poland, such as *Steps* (1985), *The Fourth Dimension* (1988), *L'Orchestre* (1990) and *Kafka* (1992) confirmed his position of one of the most prominent artists in the field of experimental cinema and video art in the world. In Yugoslavia, the first important avant-garde films appeared at the beginning of the 1960's. In that period, as well as in the following decade, a number of centres were created, including MM in Zagreb or SKUC in Belgrade, whose scope of interest included, among other genres, experimental film. Among the most innovative artists in that field were Ladislav Galeta and Tomislav Gotovac. Poland, Hungary and Yugoslavia were the only countries of the Eastern block ('Eastern' being a political term), where avant-garde cinema evolved and developed in the 1970's, reaching international standards and gaining world-wide recognition. As far as other states are concerned, we can speak only of individual artists. In Czechoslovakia for instance, after 1964 Jan Svankmajer began making experimental animated films related in their form and content to the surrealist ideology of the pre-war period. In the 1980's, experimental filmmaking gradually declined, forced out by video art. This process was far less intensive in Hungary (if we can speak of it all), as video there accompanied film art, which was still continued. A group of artists led by Igor and Gleb Aleinikov initiated film experiments (parallel cinema) in the mid-1980's in Russia, where video still remained a thing of the future, by using the experiences of FEKS' expressionism and eccentricism, having labelled their style "necrorealism". Video art in Russia emerged later than elsewhere in Central Europe, parallel to the trend of alternative cinema.

3

Video art in Central European countries began to develop in the 1970's. In Poland, it emerged from the experiences of WFF artists (Bruszewski, Kwiek, Robakowski), who became the first independent users of the tools of electronic creation. Because of this context, Polish video art of that period (just like film) assumed an analytical character. The works created the 1980's were more personal in character, more expressive and symbolic, and often had the form of video performances (for the camera). Works by Zbigniew Libera and Jerzy Truszkowski were of particular importance at that time. The present decade seems to be the era of multitude and diversity of individual choices, attitudes and poetics, due to artists such as Barbara Konopka, Maciej Walczak, Jacek Szleszy Sigmanski or Piotr Wyrzykowski. The beginnings of video art in Hungary are connected primarily with Gabor Body, who in the early 1970's was the first in that country to start to use video for artistic purposes. He was a co-founder of "Infermental" in the early 1980's - an international avant-garde magazine, which developed as a Polish-Hungarian joint venture. The further development of video art in Hungary was limited due to the slow improvement of access to video equipment, and the sluggish development of education in the field of video techniques which began as late as the mid-1980's. Because such unfavourable conditions existed in their own country, the most eminent Hungarian artists worked abroad, and their works were presented mainly during festivals, both domestic and foreign. This phenomenon constitutes one of the most important differences between Polish and Hungarian (probably also Yugoslavian) video art. In Poland, artists came to terms with the limited technical capabilities they had at their disposal, and managed to establish an independent network of locations (mainly private, although some galleries were also included there) where video art was presented in the difficult period of the 1980's (see the "Silent Movie" Festival). In Hungary, artists sought institutional support. If the artist was not able to secure it, the most prominent of them decided to work abroad. Yugoslavian achievements in the field of video art, where this discipline developed from the early 1970's were extremely significant. The most prominent works to gain international recognition were created by Sanja Ivekovic, Dalibor Martinis, Breda Beban, Hrvoje Hrovatic, Marina Grzanic and Anna Smid. Considerable interest in video art was displayed by television stations in Ljubljana, Skopje, Zagreb and Belgrade (where Dunja Blazevic had her TV Gallery from 1982-1990). The interesting video art of Slovenia and Croatia is a continuation of this Yugoslavian tradition. The emergence and rapid development of video art in the Baltic Republics and Ukraine can also be observed from the early 1980's on. The process began with Latvia, mainly due to the Video Centre established in Riga, and the international Arsenal Festival, the first (and most interesting) presentation of which took place in 1988.

4

Various initiatives have been undertaken in Central European countries freed from the corset of dependence on the collapsing Russian Empire since the beginning of the present decade with the aim of supporting the development of the culture and art of the new media. Needless to say, the situation is different in different countries, just as their traditions in that sphere are dif-

ferent. Even on the basis of the above analysis, by no means a detailed one, an observation can easily be made that the most noteworthy achievements in various periods appeared in those countries where valuable phenomena in the domain of media art occurred in the previous decades, and where that artistic activity resulted in the emergence and grounding of permanent tendencies. Strong experimental films in Poland, Yugoslavia and Hungary created the environment from which different video trends have surfaced. Due to the lack of such formative factors in Czechoslovakia and Bulgaria, the development of video art in those countries was considerably delayed. The question whether a similar pattern in the relation of video and multimedia will occur, remains unsettled for the time being. At present in nearly all countries of the former Eastern Bloc, a significant enlivening in the sphere of (multi)media culture can be observed, with a number of varied initiatives being undertaken. In Poland in 1991, the author of this outline organised a retrospective of avant-garde cinema and video from Central European countries, held in the Centre for Contemporary Art, called "The Middle of Europe", where the most valuable projects in that field were presented. Consistently, in subsequent annual exhibitions of media art, the productions by artists from Middle and East European countries were confronted with those from elsewhere in the world, including Michael Bielicki, Gabor Body, Marina Grzanic and Aina Smid, Gustav Hamos, Sanja Ivekovic and Dalibor Martinis. These confrontations provided material for the author's opinion that historical experiences in the sphere of media art in various countries to a large extent determine the artistic choices of today. An excellent example here is the multimedia realisations and projects of a Polish artist, Piotr Wyrzykowski, who in his attitude combines the conceptual inspirations originating in the 1970's in a most interesting way with those of performance art of the 1980's. Such a combination, rooted in a historical context, seems a characteristic feature of the most distinguished manifestations of the new media art in Poland, irrespective of their diversification. Subsequent presentations of the WRO Festival in Wroclaw seem to prompt similar conclusions. Still, the growing interest in (multi) media art in Poland and the increasing activity of artists (especially of the younger generation) find no institutional support. There are places where such productions can be presented, but education in this area is underdeveloped, and there are hardly any critics who specialise in (multi)media art, or who are experts in that field. The same small group of people organises exhibitions and carries out educational activities. Institutions are generally not willing to support (multi)media productions, which are more and more expensive and demand technological aid. Independence, which often takes the shape of private production and presentation, and which used to be an advantage and strength of Polish video art of the 1980's, has become, in a sense, its weakness and a hindrance in the era of interactive computer installations and virtual reality. In a sense, this is because I am not fully convinced that dependence on various institutions can solve all problems and create a perfect environment for the artists. There is no doubt, however, that the present situation calls for solutions aimed at guaranteeing artists the possibility to carry on their work without interfering with their preferences and choices. In the author's opinion, the situation in this respect is better

in Hungary, where the tradition of institutionalising artistic activity does exist, as well as the possibility to use the experience of artists who have worked abroad (e.g. Gustav Hamos and George Legrady) for didactic purposes. The scale of the latest artistic venture undertaken there, *The Butterfly Effect*, as well as some other events (such as international seminars on art in cyberculture), deserves attention and praise. The network of Soros' centres is of extreme importance to the present and future of multimedia culture in the countries of the former Eastern Bloc. It was due to SCCA that the already mentioned undertakings could occur, just like exhibitions and seminars held in the capital cities of Central and Eastern Europe (e.g. *Ex Oriente Lux*, Bucharest 1993; *New Media Topia*, Moscow 1994; *Orbis Fictus*, Prague 1995-6). Financial support here is extremely important; however, of equal (if not primary) relevance is SCCA's help in establishing and setting in motion a network of contacts, international exchange and co-operation. Without them, the bringing into existence of any venture not limited to the mere presentation of finished works, even if of limited durability, would be extremely difficult to accomplish. The activity of Soros' centres can prove to be a factor with a positive influence on the development of new multimedia culture in the countries of Central and Eastern Europe, by speeding up the process, for instance, wherever no well-established traditions of media art exist, or where the underdeveloped system of institutional support is incapable of satisfying artistic needs. Obviously, a preliminary condition in this case is the emergence of groups interested in the development of media art. Their existence has already been confirmed by the intensity of the response elicited by the undertakings mentioned above, as well as by the multimedia projects and achievements of artists from countries without any particular past accomplishments in the field of electronic artistic creation (such as Tatyana Detkyna from Russia and Alexandru Patatic from Romania). Still, the most interesting ideas by artists from countries of the former Eastern Bloc remain in the sphere of projects rather than their actual realisation, which is mainly due to technological difficulties. Such a situation, however, will not last long. As the growth of the electronic industry in these countries is very dynamic, results favouring artistic creation are likely to be seen soon. Last but not least, the time when the use of the labels "the art of Central and Eastern European countries" or "the art of the former Eastern Bloc" was justified and appropriate is coming to an end. The years following the victory of the Solidarity Union in Poland, and the demolition of the Berlin Wall were a period of differentiation, when the situation in each of these countries acquired an individual character. Although similarities are still many, we should not be deceived by them, as the differences are far more important. The status of multimedia art varies in each country, and future developments will depend on local artistic traditions in the first place, the tempo of technological progress, support granted by state agencies and institutions, a favourable political environment, and, most of all, on the activity of artistic formations, groups and communities.

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Art or Not Art, is this a Question Any More?

Alexei Shulgin interviewed by Vuk Cosic

Tell me please, how do you see the appearance of internet in arts? Is a specific net.art possible?

- yes, that's the word - "specific". everybody realises that it must be something specific, different from familiar art forms. if we are talking about art as a bureaucratic western social machine than we must admit that it had not yet wholly shown its disgusting snout in the net (as well as in moscow - and that's why i am there - in those two places). but you can be sure, it's coming! i hope i will be able to find another frontier then... if we are talking about those manifestations of activity that can be regarded as "artistic" but don't fit traditional art forms, monopolised by the above-mentioned animal, than I am quite positive. i think that it's very important to try to open up people's minds and break the traditional, conservative attitude to what is called "art" and what is expected to be seen at a gallery/museum/art magazine. no doubt we will fail. the art machine is very powerful. there is huge money and strong protectors behind it, but you must agree - it's very seducing at least to try to build something else up...because the alternative is to be an obedient mariolette in the hands of greedy curators and other mediators. this is a challenge and it inspires me though i am ready to lose. we at the moscow wwwart centre have founded a special award - "wwwart medal" which "we give to web-pages that were created not as art works but gave us definite "art" feeling." (<http://sunsite.cs.msu.su/wwwart/award/>) let me quote some more from our manifesto: "internet is an open space where the difference between "art" and "not art" has become blurred as never before in the XX century.

that's why there are so few "artists" in this space. there is the possibility of misinterpretation and loss of "artistic" identity here. this might be welcome. there are no familiar art institutions and infrastructures here. internet art is not well paid so far... the equal possibilities of www presentations blur these boundaries even more. hierarchies are built differently but how? what is www art - is it public art? advertising? more data noise? does it have anything to do with galleries and critics? do we want it?"

Do you agree with the view that in this new media it is impossible to separate art from social involvement?

- do you believe in "pure art"? artistic manifestation is always political for me too, no matter what media i use. the point is to keep right balance. too "arty" works are usually ridiculous, too political - boring. i see that internet gives many people an illusion of the possibility of communication and understanding. art becomes more rational, more socially involved, more declarative, but, on the other hand, another stream - art that

doesn't realize itself as "art" - non-conceived, intuitive, spontaneous, naive, comes into force.

Does the distribution globality influence the work of art, and how is this issue addressed in your Moscow experiences?

- i don't think that "global distribution" is really global so far. of course, if you are a very persistent searcher you can find everything in the net, if you know what you are looking for. it's not enough just to make a nice homepages, send applications to yahoo and lycos and than be sure that crowds of grateful viewers will inundate your site.

internet art needs its distribution system. we need curators and critics. all those people who tend to become parasites and supervisors for artists. alternatively we have to invent something else. as for me, i don't believe that any media can bring people closer to understanding each other, so my internet work doesn't differ much from what i am doing in more traditional spaces.

What in your opinion are the most interesting works of eastern european internet art that you would like to recommend to the italian surfer?

- i would propose to try not to use the words "eastern europe" and "art". the first one is imperialistic and the second is totalitarian. let's invent other words! with the help of internet, of course.

Alexei Shulgin

* moscow wwwart centre *

<http://sunsite.cs.msu.su/wwwart>

Dispatches

Vita Buivid

St. Petersburg art as a whole, and contemporary art of St. Petersburg in particular, is well known for its devotion to the rituals of high society life. These rituals allow one substitute: we have the bohemians in mind when we speak about high society. One can say that educating the senses supports absolute natural behavior and is the greatest achievement of today's society. Educating the senses is becoming more popular among the new young artists than raves and MTV.

Vita Buivid's field of activity is taking photos of young bohemians, who, unlike the old Soviet ones, are absolutely indifferent socially and ideologically. Early works of Buivid were staged photographs - "filmstills" - taken while the film *My Dearest Fox* by Bella Matveeva and Vladimir Zakharov was being shot. In this film,

young artists performed neoromantic lesbian passions using a deserted military fortress and an old cemetery as a background. This material formed the basis for several photocycles of the 1990's like *Weekend, Untitled* and *Moscow Summer*. Much like the famous works of Cindy Sherman, all of them are connected with the simulation of cinema aesthetics, resembling the styles from unknown films of the 1920's, 1950's, and 1970's. One can find different phototypes from untitled black and white pictures of the 20's up to Alfred Hitchcock or Liliana Kavani. But while a "cinema eye" (Kinoglaz) alters an all male gaze, which means that it is exigent, it demands strict positions and disengagement; Vita Buivid on the contrary represents the nature of her art as a woman (with a drop of playful sly-

ness). She slurs over the photo form with the crocheted frames exactly along the borders where the main male effort to make a frontier would have to put its way. Avoiding strict representation, Buivid purposely doesn't cross the borders of "woman art". She indicates this border and its gender conditionality.

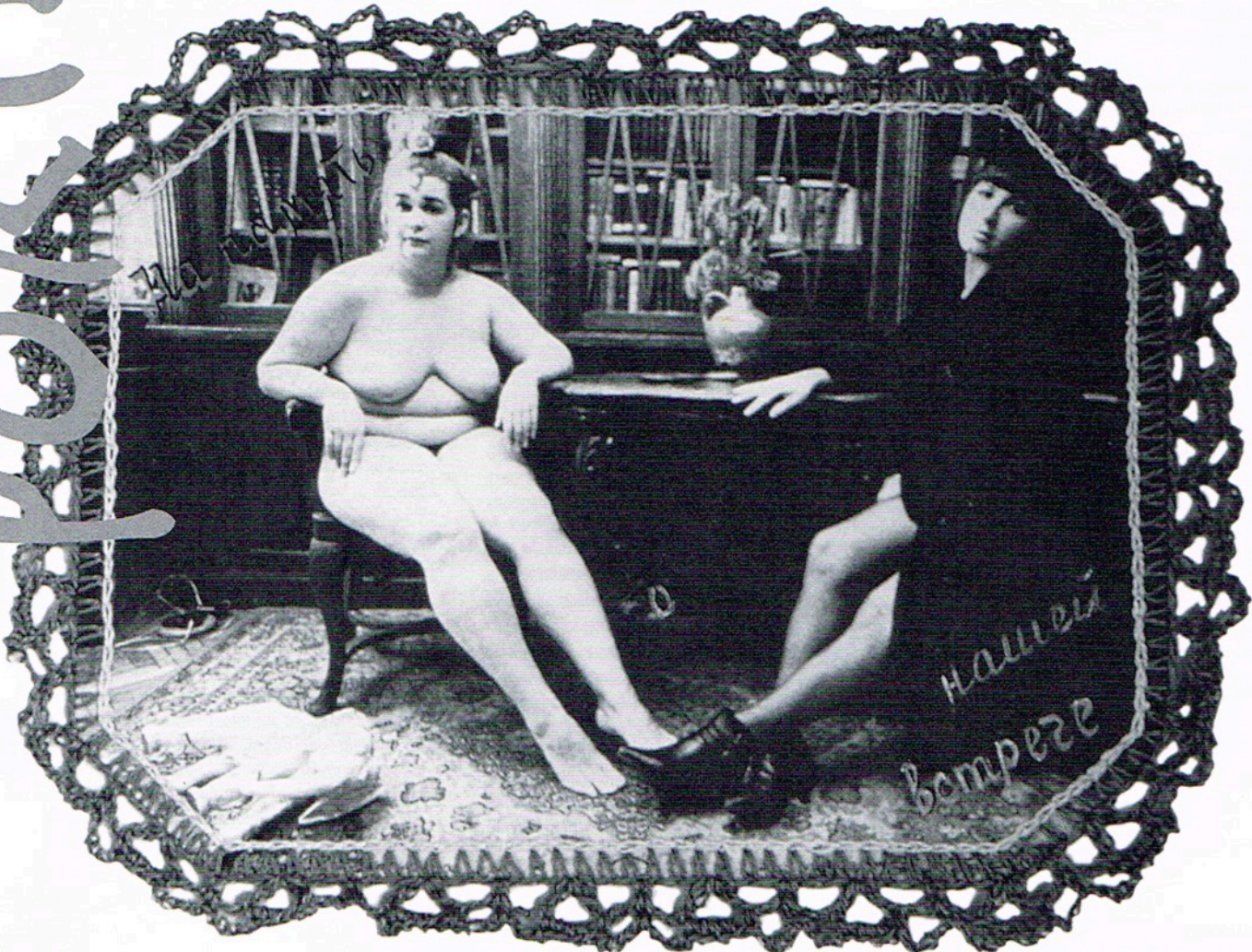
Voyeurism typical of camera art brings to mind the image of God observing the World in the active male version. In woman art, Vita Buivid softens up to a fleeting glance which gives enough time to leave only a vague impression, an impression of the role which is performed by a particular bohemian hero. The vagueness of this impression delusively connected itself with the fortuitousness of the straight photo-image, which is basically the result of an astute experience and is very close to the high life habit of feeling lazy and friendly with free chance.

Ekaterina Andreeva,
art critic and curator



VITA BUIVID. Installation 'School Uniform'. 1995

VITA BUIVID. From the series 'Love Me, as I Love You'. 1992



PORTRAITS

Pavel Kopřiva

Pavel Kopřiva, born in 1968, belongs to the youngest generation of artists. Regarding the avant-garde tradition of visual arts he formulates his position in the direction of searching for original and innovative approaches. Along with the creation of objects, he uses the possibilities of new media. Scientific knowledge is a rich source of inspiration for him.

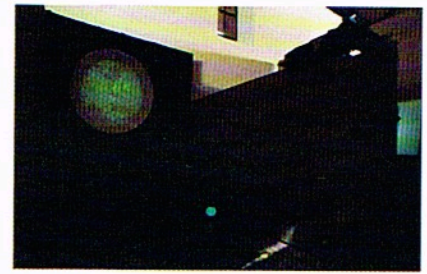
He comes from northern Bohemia, an area of the Czech Republic well-known for its brown coal mines and chemical industry which have turned it into one of Europe's most polluted regions. The very topic of Kopřiva's first works was the relationship of contemporary man with the landscape and natural sciences - mathematics and physics. According to Kopřiva, the main feature of the relationship with nature is its institutionalisation in today's world. He asks where is the border between the natural and the artificial landscape - created by agriculture, cultivation or gardening. Remarkable was his installation entitled *Gardener-Cultivators Fictions* from 1993, which consisted of absurd objects and gardening tools, along with a manual on how to use them and a complementary text about "three ways to make the real touch of nature difficult (usually regarded as ways to make it easy)". It is in the *Fictions* that Kopřiva's most decided attitude is revealed, which he understands very critically as a reference to what supported the development of civilisation, namely logical thinking. For these reasons he uses representative methods from scientific disciplines, which he presents to the viewer in such a way that it creates a great deal of doubt regarding their functionality or truth. Kopřiva often accompanies his works with own texts. He has even created his own philosophical system, which he formulated in his catalogue, *Plans of Suprareal*.

In his other works, Kopřiva's theme refers to machinism in human organism and the relationships between different ways of expressing images with the same meaning. An example of this is his work *Between II*, in which he used satellite data for a weather forecast. This data,

which is sent from the satellite in an analog code to the Earth, is turned into animation at the very moment that a visitor enters the installation space. What the viewer sees is a picture that we are familiar with as a view of the earth from space. The physical, but also cognitive presence of the viewer, is one of the important features of his installations - Kopřiva counts on the viewer, especially on his active approach, which is often underlined by the interactive character of his work. They turn on

only when the visitor enters their space, sometimes the visitor's motion even directs the course of the artistic action. Kopřiva uses sensors to map the visitor's motion or temperature.

Marta Smolíková,
art critic
translated by Johana Muchková



PAVEL KOPŘIVA.
Between II.
1994-1995.
(Photo by
Vladimír Goralčík)

PAVEL KOPŘIVA. *Measuring for Being Concrete. Detail from an installation. 1994. (Photo by Martin Polák)*



MOJE USPOKOJOVÁNÍ

POSTAVIT

Boris Mikhailov

Photographer Boris Mikhailov deals with issues of cultural isolation and alienation as pertinent to the individual whose past branches into the immediate context of the Soviet machinery, as well as into the collective past of Gogol, Dostoyevsky, and Tolstoy. His work is based on the visual iconography of the Soviet Union, the social condition arising out of the confusion inherent in the dismantlement of its myth, and the restructuring of a new myth relative to

a type of pre-Revolutionary history.

A technical engineer by training, Mikhailov was introduced to the camera in his late twenties when he was officially commissioned to create educational film about the factory. As photography in the Soviet period was restricted to those individuals officially designated for employing the camera for state aims, Mikhailov resorted to manipulating condoned images of the industrial infrastructure - factory

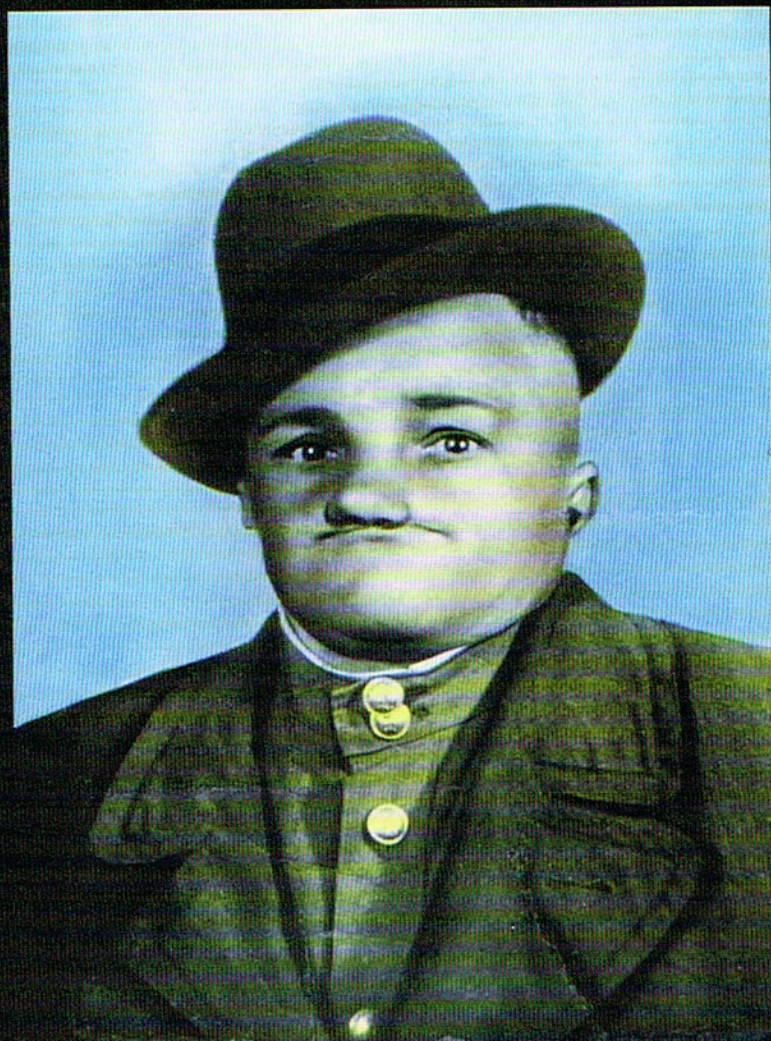
employees, transportation systems, and buildings. His subsequent work with photography lifted the medium out of the condoned reportage prevalent in the 1970s and contributed to creating a body of conceptual work which differed significantly from the work of fellow photographers in USSR. His semi-documentary methods revealed not only objective reality but its inferred antithesis, which transformed the officially staged image into a socially based vignette.

As was the case with Rodchenko and, who had been commissioned to photograph images of factories and plants in the twenties, Mikhailov applied his talent to the 'ready-made', repetitive images and snapshots of Soviet life which referred to a 'mechanized seeing'. In his *Luriki* series dating from the 1980s, coded images of party leaders, soldiers, gymnasts, komsomol youths - all key images within the Soviet system - were colorized by Mikhailov's hand. The images were characterized by an iridescence of color which exuded pinks, greens, and blues. In demarcating and altering an existing image, Mikhailov attempted to reverse the initial act of the condoned photographer whose aim it was to isolate that depicted from the viewer's experience, not with the intent to politicize the work, but to unravel the isolation and alienation on the part of the viewer.

Mikhailov's artistic manipulation of the image stems from his desire to subject the images to what Benjamin would refer to as a type of 'innervation'. Mikhailov seeks out the inherent condition of the photograph, or its *fotografichnost*, and only when it is impossible for him to resolve the condition of the photograph, he refers to the means of art to transform it. Mikhailov has summarized his method as such: 'if one does not have a sufficient level of imagery, then it is possible to be occupied with other issues - such as the interpretation of this documentation and its possible manipulation. Once one has played with the images then it is possible to refer to the presentation of the reportage for historical purposes in relation to present conditions and realities. These images which have been shot historically may be transformed only through the means of art. This constitutes the manner in which I balance the implicit condition of the initial documentary image'.

Marta Kuzma,
art critic

BORIS MIKHAILOV. Luriki. 1980. Hand-toned black and white photo



Stanko Pavleski

Contrary to the accentuated microcontext (the national) typical of the work of a portion of young Macedonian sculptors, the original code in Pavleski's sculptural thought is a macrocontext (world/universal). Unlike the first ones who start from the regional spirituality and move toward a global cultural area, Pavleski's approach is just the opposite. However, following the Apollonian line of neo-constructivists and neo-minimalists, he uses the intersubjectivity of the world art civilization, but only to the point where the autonomy of his creative being is not threatened.

In his early works, Pavleski cherishes minimalist expression, like the cycle *Angular Sensation*, where unity results from the elementary existence of the circle, triangle, and cube. The negative volume, contour and the surface build airy, transparent forms with fast, readable text. In less than a year, the volume becomes positive, the form is being filled up, tensions heighten, the compactness shows meaning, but everything still remains in the frame of minimalist expression.

When Pavleski made his debut on the art scene, minimalism had already become a learned language in the working out, finishing off, and refining phase. It is the sculptural text which, taken as a whole, extends the frames and definitions of this field of art. His plastics (consistent, compact, and coolly serious) enter the web of relations between architecture, design, sculpture and subject/furniture, simultaneously collecting and denying their connotations in one work. It is nothing of them together and nothing of them disparately as an entity, rather than a whole in which subjective structures from separate areas merge in a new morphology.

In parallel, with the alienation from minimalism, he performs a process of alienation from "movements without directions" in post-modern art which, compared to Modernism, doesn't contain projectness, completion and seeking for new values. On the contrary, Pavleski's work speaks clearly of technical adjustment/correctness and the author's aspirations for another axiological structure. His artistic language secedes from minimalism and Post-Modernism (from the early 80s), but is more closely related to neo-constructivism and neo-geometry.

Together with new constructivists, Pavleski makes forms which take in a grace of the ornament, and comprise reviving segments of reality. But in contrast, a decorative element in his work is seen as a bearer of sense: the ornament has not lost its identity. He tackles the model autochthonously with shaping. The model, neither sculpture, nor architecture, is a union of the real and imaginary. In the cycles *Architectons - psychophobic* and *Architectons - ritual*, the author establishes closer contacts with reality. His frequent encounters with contemplation over existence and non-existence are deadly real. The necrophilic dimension of these works is too serious and cold for it to be unreal and undefined, Utopian or ironic.

Sonja Abadziewa Dimitrova,
art critic

STANKO PAVLESKI.
Architectons - Ritual II,
Timecounter.
1991.
Welded coated metal
(Photo by Rumen Camilov)



CONTEMPORARY ARTS

Slaven Tolj

Slaven Tolj, born in Dubrovnik in 1964, became a great name in contemporary Croatian visual art in 1995, when his excellent environment, *Bubo-bubo maximus*, was set up in the Zvonimir Gallery in Zagreb. It was one of the best gallery exhibitions in Croatia. It consisted of Polaroid shots arranged on boards which had been used during the war to protect the city monuments. The shots were portraits of citizens of Dubrovnik, parents and children, who were incredibly alike, almost as if they had been cloned, and who, moreover, had the same occupations. These were seen as a metaphor of inertia. A ventilator was spinning in a closed glass case, which was seen as a symbol of stuffiness. A horned owl, placed very high up, just as it is heard at night from the hills surrounding Dubrovnik, was seen as a symbol of night and entropy. Blown light-bulbs, which had been put up across the Stradun, the famous main street of Dubrovnik, who knows how many Christmases before, but which had never been taken down, were seen as a sign of the resignation of the local population. Tolj wanted to express his experience of Dubrovnik, an experience quite different from that of the picturesque, glamorous and dandified city presented to the public by this internationally well-known tourist resort. Tolj's was an "individual, loner's view of a specific place".

The once glamorous tourism centre has become marginalized. For several years during the war, communications to and from Dubrovnik were cut off and the city was isolated. "It is a marginal place, a position that provokes and moves - how to speak, how to communicate from a marginal position." Tolj preserved this position, with the same success, drawing attention to the same problem, at the exhibition *Check Point*, where he exhibited the installation, *Una bella favola*. In this installation he covered the balcony of the Modern Gallery in Zagreb with a shabby awning from Dubrovnik.

Contemporary art in Dubrovnik had always been marginal, both as regards creativity and as regards reception, until Tolj returned from university studies in 1988. A whole generation of artists from Dubrovnik returned from the university at that time. They no longer wanted to resign themselves to the kind of art preferred by an uninspiring milieu, "numbed by the pragmatism of tourism". That is how the Lazarets Art Workshop, which is still run by Tolj, came into being. In 1991 he founded the Klub Otok (Island Club) in Kovačka Street, and within the scope of the club, the charismatic Kovačka 3 Gallery, which is still the gathering place for artists from Dubrovnik and elsewhere, who are committed to contemporary ways of thinking about art, to multimedia and to experimentation. His goal was not just to find a place where this kind of art can be realized, but also a place to educate the public, or at least that part of the public which had an uninhibited, active energy. During the worst wartime destruction, he set up exhibitions there, including the exhibitions *Requiem in Croatia* and *Place and Destiny*.

SLAVEN TOLJ.
Una bella favola.
1995.
Installation on the terrace
of Modern Gallery, Zagreb
(Photo by Boris Cvjetanović)



Ivica Župan,
art critic

Curatorial Workshop in Kiev



The international workshop of curators held in Kiev between the 23rd of October and the 2nd of November, 1995 was initiated by SCCA Network and carried through by SCCA, Kiev with the assistance of the relevant institutions from other eastern European countries.

Program:

Monday, 23 October

Introduction:

Marta Kuzma

Director of SCCA Gallery and Organizer of Workshop

Speaker:

Peter Osborne

*Lecturer of Philosophy in Contemporary Visual Culture
Middlesex University, London*

Thinking Art: Beyond Traditional Aesthetics From 'art history' to 'visual culture'?

(a) Introductory remarks on the history of disciplines and the role of theory. After aesthetics: the unity of art history, art theory, art criticism, social and cultural theory as a frame (the field of cultural production); institutions and kinds of writing (the catalogue essay; the artist interview); artists and critical discourse.

(b) Modernism (I): time and history. Terminological clarification and controversy ever recent debates - modernity, modernism, postmodernism, and the contemporary.

(c) Modernism (II) Two paradigms, one set of problems. Greenberg or Duchamp?: photography, painting and the ready-made; nominalism; conceptualism, abstraction; the crisis of sensuousness. The situation of the 70s and two dead ends; postpainterly abstraction and the pure event. A crisis of critical discourse. Slides: Visuality and objecthood in the work of Robert Ryman.

Tuesday, 24 October

Speaker:

Peter Osborne

Painting and the Conceptual (Post-Conceptual Painting)

(a) What is painting (now)? *Painting is historical*: painting and photography, painting and film, painting and advertising. (Historical ontology of the object; paintings die and can be reborn) *Painting is conceptual*: against narratives of the 'end' and 'post'. Painting against the end of

painting: 'return' to painting versus painting in the context of the image. Reproducibility and the commodity form. Art and anti-art; painting and anti-painting. (All painting must contain an element of anti-painting.)

(b) Some strategies: Pop, photopainting, and conceptualism, (Warhol, Richter, Baldessari). Slides.

(c) Some claims

Wednesday, October 25th

Peter Doroshenko

Independent Curator

Former Curator, Contemporary Arts Museum, Houston, Texas

Forming a Curatorial Philosophy

Critiques of art are clearly aligned with the critiques of architecture and science underway elsewhere. And yet, from a contemporary theoretical stand-point, art seems to be the "hardest case." It stands between architecture and technique but is not a hinge or point of exchange between these two. One might say that the "authority of the artistic metaphor," to use Jacques Derrida's words, in language and philosophy is, paradoxically, also the chief source of artistic authority in art itself. But what this authority is, of course, is undecided. Examining issues of authority, political, social, linguistic, and philosophical analysis, this lecture will try to survey these complicated discourses and link them into shaping a personal direction or curatorial philosophy in organizing contemporary exhibitions.

Thursday, October 26th:

Matthias Flugge

Chief Editor

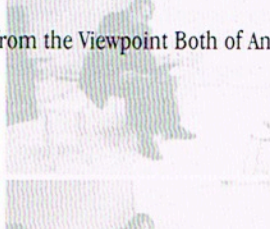
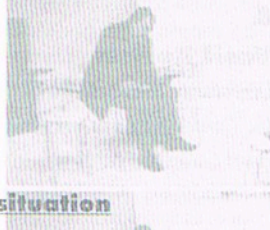
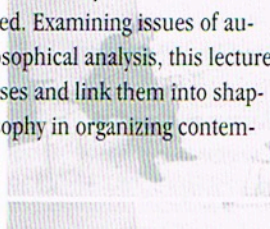
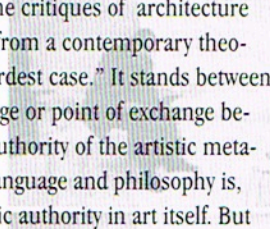
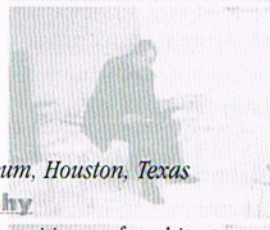
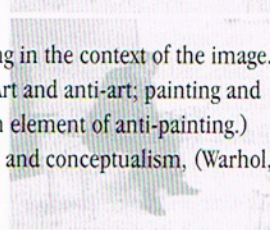
Neue Bildene Kunst

Berlin Germany

Critique of the Criteria

Some remarks on the current situation in Art Criticism.

Mediation of Art Between East and West from the Viewpoint Both of an Art Critic and a Curator.



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Speaker

Geert Lovink

*Media theoretician and critic
Amsterdam*

Media Philosophies, Hypertext and Hypermedia

&

Martine Mounot

*Editor, Review Virtuel
Centres George Pompidou, Paris*

Using the Internet and a New Field
for Presentation of Journals

&

Peter Doroshenko

On Integration of New Technology in Exhibitions

New technologies: how they work, what their implications are for video and film, and how to incorporate these new technologies into exhibition spaces. (Slide presentation)

Friday, October 27th:

Speaker

Paul Williams

*Architect and Exhibition Designer
Stanton-Williams, London*

The Spirit of Design and the Concepts
of Space in Exhibitions

Saturday, 28 October

Speaker

Milada Silzinska

*Curator
Center for Contemporary Art
Ujazdowski Castle
Warsaw, Poland*

Engaging the Public
to International Exhibitions -
The Ujazdowski Castle
As a Case Study

Monday, 30 October

Speakers

Lynne Cooke

*Curator
Dia Center for the Visual Arts, New York, New York*

&

Vasif Kortun

*Director of the Museum at
the Center for Curatorial Studies
Bard College, New York*

Exhibition Models in Institutional and Shared sites

Tuesday, 31 October

Speaker

Lynne Cooke

Issues in the Making and Organizing of Large
Scale Exhibitions and International Biennales

Case Study: A comparison between Carnegie International in Pittsburgh and the Sydney Biennale

Speaker

Jonathan Watkins

*Curator
The Serpentine Gallery, London*
Commissioning Work for Exhibitions

Wednesday, 1 November

Speakers

Lynne Cooke

Vasif Kortun

Peter Doroshenko

Jonathan Watkins

Panel Discussion and Presentation:

Shifts in Curatorial Practice in the last Five Years

Thursday, 2 November

Bart De Baere

*Ghent Museum of Contemporary Art
Ghent*

Artistic Processes in Relation to Exhibition Making



Ms. Marta Kuzma*Director of the SCCA Gallery at the Kiev Mobyla Academy, Ukraine**Initiator of the International Curatorial Workshop (Fall 1995), Kiev, Ukraine*

The motivation to create a curatorial workshop for young curators stemmed from the existing lack of initiators of comprehensive exhibitions in the particular context of Ukraine. Many exhibitions curated and organized by artists themselves were often held in the form of one-evening actions which catered predominantly to the defined artistic community. What was viewed as a rather comfortable environment of comradeship for the artists translated into a prolonging of the isolation in which that art had existed for years previous. To allow for this environment to breathe, it was necessary to fuel curatorial initiative and to prolong the programs for the public. Curatorial initiative and the method of curatorial approach has been in the forefront of heated discussion in this century, in which artists have made it their credo to engage the same institutions exhibiting their work in a struggle over who controlled whom.

At this most recent workshop, one curator/lecturer illustrated the pyramid of power as based on his particular context, followed by another lecturer who annihilated this structure in one fell swoop, denying the importance of the traditional "exhibition space" altogether. These various positions were further disbalanced by several curators from the younger generation who proposed the "rave" as the model of curatorial activity, and another who proposed that the curator become an object in himself.

At a time when modes of behavior and cultural practice are being challenged and overturned, it is impossible to have expected one uniform result from the recently held Curatorial Workshop in Kiev. The trend in the 1980s pointed to the formation of graduate programs in curatorial studies at such leading institutions as the Magasin in Grenoble, France (which closed recently), the Whitney Program and the Institute of Fine Arts in New York City, the Royal College of Art in London, the more experimental program launched by Bard College in New York, and the less formal program at the ICA in Moscow. In light of these programs, questions are continually raised in relation to the value of an independent program of studies for the professional training of curators. Drawing from a world in which the predominant Western model of exhibiting work is falling prey to renegade alternate forms in the field of telecommunications, where no rules exist (and no codes of censorship either), it is impossible to provide one hegemonic model in relation to how, why, and for whom art exhibitions are curated and shown. As long as these definitions are in the process of transformation, these types of meetings will serve as important points of reference for interchange and mutual education, rather than courses of rigid instruction.

Mr. Bart de Baere*Curator**Museum van Hedendaagse Kunst Ghent, Belgium
Lecturer at the International Curatorial Workshop*

Sometimes it is good to do things that in advance might seem to be ineffective but, in fact, only seem to be so because it is not possible for you to assess the

situation. Taking part in a curatorial workshop in Ukraine? Why not? I did not really believe this would bring up something relevant. As a consequence, I gave precedence to other priorities for part of the duration of the workshop. In retrospect, it is a pity.

The obvious goals of such a workshop seemed to become secondary and less obvious during the days on which I attended. Indeed, "know how" was being shared and information passed on. Good people, too. It was nice to listen to the internationals I already knew and get acquainted with individuals such as Peter Doroshenko.

The really interesting aspects, though, came into being at the fringes of all that. One aspect was the emergence of a rather unusual overview of the Eastern European situation. The solid framework of highly qualified Soros people, who have often become semi-official representatives of their countries (for lack of an effective choice by government officials), had been broken open by a younger group of people involved in curating. It was a mixed bag. A few people obviously felt the trip itself to be more interesting than the different possibilities contained within it. There were, however, also several driven young curators at very different professional levels, resulting in different lines of questioning. At the same time, this situation offered another type of overall picture in contrast to the well considered balance such a situation is normally subjected to. The image that might be received here was that of what may start to happen, rather than one of that which already exists. There were problematic possibilities like the inclusion of rave parties as a communicative platform for a more consistent event, to mention but one of them. The deliberate choice of a workshop avoid to securing a consistent image beforehand appeared to be effective.

To what degree was this a deliberate choice? To what degree was it an example of turning handicaps into advantages? In the end, beyond the borders of the workshop itself, an impressive stage set was present. The workshop was organized by a Soros Centre that was moving places and that was in the process of opening its own exhibition space, a particularly necessary move even if coming from a centre that had consciously worked, and intended to continue to work, on levels other than that of the classical art space. This move apparently not only brought about some technical problems with the local apparatchiks, which may be taken for granted and be considered normal, but also led to collisions with exactly those intellectuals who should have stimulated every activity of the Soros Center of Contemporary Art and its (New York trained) Director, with her bright questions concerning of local problems and potential.

The same astonishing lack of mental capacity appears to be a general phenomenon. To be honest, I thought I would find a reasonable infrastructure and mediocre artistic potential, but exactly the opposite was true. Even though a considerable mass of Ukrainian artists have emigrated to Moscow and strengthened the appeal of Russian contemporary art, the potential within Ukraine is still large, but is harassed beyond belief. During our stay, a huge Polish/Ukrainian/Russian show in the Ukrainian House (formerly the Lenin Museum) was violently closed down on its opening night. South Africa, however gruesome the circumstances, has a more developed infrastructure.

In retrospect, the most interesting aspect seems to

be not so much the moments of professionalism as those limited situations in which it ceases to exist and to function as an automatic pilot. As such, this type of encounter may be liberating for the guests as well as for the hosts. It may be more effective than the top of the line encounters which function securely but fail to generate those possibilities which may really make a difference. In the perspective of the recent Fargfabriken-collision, the Kiev meeting, even if completely inconclusive, did make sense for me.

New Media in Deep Europe**Mr. Geert Lovink***Media Theoretician, Amsterdam, The Netherlands
Lecturer at the International Curatorial Workshop*

Some time ago, the artist Alexei Shulgin wrote the following report on the current situation in Moscow: "The Moscow art scene is being destroyed. Career artists are escaping to the West. You can meet them in Berlin or Amsterdam. Many of the artists who stay here have to change their occupation since there is no longer any state support and it's practically impossible to find a part-time (and sufficiently well paid) job and still have free time for art. Another problem is that art institutions are in a deep crisis. Context is becoming very blurred."

I personally like such situations. I don't think art is a middle-class domain. The contemporary art system - galleries, museums, magazines - has always been the only possible system for Russian artists, the only target. We have shifted ideas about the underground and left-wing activity here, in the country where Marxism-Leninism won. To be in the underground here means to be an amateur artist. To a certain extent, all Russian artists are underground artists simply because they are not a part of (the Russian) mainstream - even Kabakov. Russian art is something that almost does not exist. It actually exists only as a reflection in the Western art system's curved mirror.

That personally brings me a unique and delightful feeling of being in between: mainstream and underground, East and West. The Internet helps me to enjoy such a situation; it brings more uncertainty in my state. I am trying to involve more artists in the Internet, but most of them have the usual middle-class mentality and don't speak English. There is another problem - that of cultural differences. Russian art (even visual art) is very much literature-based. Artists have problems with communication and don't believe that they can be resolved.

I live partly in Budapest at the moment where is impossible for me to make a living in my field (media/art/theory) as a Western theoretician. Therefore, I travel back and forth between Eastern and Western Europe. I greatly appreciated Shulgin's text because it focuses on aspects of net-media art that are, for the most part, unknown for Western users, artists, and curators. Most people might only think in objective terms: the telephone lines are bad, the computers are old, there will be no money, perhaps there is no proper training for the electronics, etc. All this is true, but it is also true in the West and in the Southern European countries. For me these problems are relative. Everywhere it is a little bit different: too much money and, therefore, no interest (such as in Switzerland), an unwillingness

to get organized (in Hungary), telecom problems combined with a deep distrust in technology (Germany), difficulties in collaboration (Austria), and a hegemony of small, commercial providers (almost everywhere).
 What interests me are the hidden, unspoken objec-

cause they feel that they are no longer able to learn anything new (a universal problem)
 -the low level of intellectual discourse on new media, the lack of cyber critics and a lack of training of young critics who can deal with media/art/theory in the

Should we convince them? Should we try to formulate this current conservative trend ourselves so that we understand a bit better why? Many cyber visionaries proclaim a sort of inevitable revolution from below, inert to the logic of technology, as a kind of built-in cancer. There is a strong desire for a paradigmatic change among net activists and artists that seems to be in the air, but perhaps completely different processes are taking place around us, if we allow ourselves to look away from the screen for a minute.

Ms. Katelin Timar

*Mucsarnok Palace of Art, Budapest
 Participant in the Fall Curatorial Workshop in Kiev*

The main reason I became interested in the idea of participating in the First International Curatorial Workshop was its initiative to bring together young curators from Central and Eastern Europe and the former Soviet Union. In addition to providing information and reflecting on the latest curatorial theories and practices, the workshop offered an opportunity to establish personal contacts and to network among the participants.

This opportunity for exchanging ideas and information meets a real need since after the changes of 1989, many of the previous relationships between Central and Eastern European countries were disrupted, and very few new relationships have been established. Most countries in this region turned toward the West and focused their interest on building East-West contacts and cooperation. One of the crucial benefits of the Workshop was its attempt to "break the ice" and to initiate new cooperation between the representatives of the youngest generation of curators who all are open to this exchange.

The International Curatorial Workshop provided us with a unique opportunity for receiving otherwise inaccessible first-hand information on the artistic trends and practices of Central and Eastern European countries, along with providing an insight into current Western artistic and curatorial questions. During the two week period of the workshop, we were also introduced to contemporary Ukrainian art by way of the lecture provided by Marta Kuzma, Director of the SCCA in Kiev, our meetings with Ukrainian artists, the visitation of galleries and by attending exhibition openings.

On returning to our respective countries, the participants of the Workshop will conceive and realize exchanges of artists and exhibitions, and other projects which will represent the concrete and tangible materialization of the Workshop. As far as my own professional career is concerned, I have participated in two projects which have been realized with colleagues from the Fall Workshop. Firstly, as the curator of an Albanian photography exhibition coming from IFA-Stuttgart, I invited Eduard Muka, the Albanian curator who participated in the Workshop, to make a speech at the opening of the exhibition in the Ernst Muzeum, and to provide a lecture on contemporary visual arts in Albania in the Mucsarnok. In this way, the personal contact and the information I gained from the Kiev conference could serve a large public, which is another, indirect benefit of the Workshop. Secondly, on the invitation of Aleksandra Kostic and the Director of the Umetnostna Galerija (in Maribor, Slovenia), Ms. Meta Gabrsek-Prosenec, I will serve as a curator for Hungary in the 5th International Triennial in Maribor this year. I very

new
 before
 art



Geert Lovink

tions to media-art in general of the cultural agents in charge. In Moscow, I found the most outspoken resistance against these developments. Shulgin mentioned some of them and I would add some. They are perhaps not only accurate for Moscow. I found similar tendencies in Rumania, Bulgaria, and in dull, right-wing, elitist circles in the West who are on their "decline" trip. We know Postman's objections to television. George Steiner's "Real Presence" contains some elitist arguments. Most arguments are difficult to counter because they are not addressed in the open. Hardly any conservative art critic will ever put those thoughts on paper, mainly because they are full of resentment. Still, we encounter them everywhere. The undercurrent of resistance to new media is responsible for the fact that computers are still in the hands of companies, universities, big institutions, etc. Where do we find large scale cultural/art programs, raising public awareness and training? Nowhere....Anyway, we do not complain. Here are some hidden reasons:

- the dominance of literature over visual art (as Shulgin writes) and, thereby, also over all new media throughout the 20th century. Writers and art critics, being the old intellectual class, still make alot of decisions when it comes to grants, prices, subsidies, government policies.
- the older generation's fear of losing their jobs be-

near future. Plus, minimal knowledge of media history.
 -the dark side of the current hype surrounding the "Net", producing almost only superficial data, again stressing the bad and banal image of "media" compared to serious literature, opera and painting. Even marginal arts like performance, conceptual art, and mail/fax art look serious in comparison to the internet trash and all those empty promises.

- the actual crisis in the art scene and the strong wish to produce objects that are easy to sell (already a problem for the previous video art generations)
- the fear of becoming a craftsman/woman (programmer/designer) and thereby losing the possibility of ever becoming a "genius artist". The artist as engineer (and the other way around) still doesn't sound very serious, despite, well, almost everything.
- some specific cultural aspects, like religion, for example, the orthodox church, who prefer to see a return to traditional art forms (who can indeed integrate video monitors! see current Balkan art)
- an unspoken hatred of mass culture, of which media (and the Net) are certainly part of.
- that we are living in an age of professionalism and the fear not becoming associated with amateur undertakings which will finally lead nowhere.

It would be charming to challenge these bureaucrats and their intellectuals. Perhaps it is a waste of time.

much look forward to this exhibition, since its topic is art and ecology. It promises to be a gathering of exciting works from the region.

I do hope that the First Curatorial Workshop establishes a tradition and will be able to help other young curators from Central and Eastern Europe in their work.

Ms. Natalia Filonenko

*Independent Curator, Kiev, Ukraine
Participant in the International Curatorial Workshop
and Entering Student into the 1996 Program of the
Curatorial Studies Program at Bard College,
Annandale on Hudson, New York*

The international curatorial workshop was initiated by SCCA-Kiev Director Marta Kuzma in October 1995 at the recently opened SCCA Gallery at the University "Kiev Mohyla Academy", to which curators from the United States, England, France, Germany, Belgium, Poland and the Netherlands were invited. Workshop participants from Eastern Europe and the former Soviet Union were offered an unusual opportunity to study with eminent curators and critics such as Lynne Cooke, Peter Doroshenko, Bart De Baere, Matthias Flugge, Vasif Kortun, Milada Slizinska, Jonathan Watkins and Peter Osbourne in an effort to stimulate personal discussion on various topics relating to curatorial practice. It was a real step toward engaging the group in the formulation of new approaches to the exhibition and interpretation of contemporary art. Additionally, the workshop served as an opportunity for Ukraine to represent all its current art practices. The workshop was my first step in gaining professional approaches to contemporary visual art, in addition to experience and acquaintance with its international processes, and in understanding the possible ways of integrating Ukrainian visual art into world culture so that it may be better integrated internationally.

Recently, I was encouraged to unite the efforts of several art critics, curators, gallerists, and artists and to establish a structure which carried the name of "Institution of Unstable Thoughts", referring to existing models in Moscow and St. Petersburg. The lack of modern cultural structures and personal strategies in relation to promoting contemporary art in the country fueled the establishment of such an association. The workshop served as an opportunity to review my personal curatorial experience which had been based mostly on intuition due to the absence of models to follow. The current transformations in society form a specific cultural situation, redefining the curator's practice of exhibition organization. In my work, I start with a main direction of an idea and draw from the real possibilities in society where everything is in constant flux. Working in a country which is one of the ancient agricultural territories, I see a certain amount of agrarian memory in the people. The change in social paradigms leads to a certain type of relationship with life when it is combined with the idea of vitality and being. It is fascinating to find the answer to the dilemma expressed in contemporary art - What is life if not nothing? The latter, belonging to an age of new technologies, is an idea marking connections between the spaces of life and art. We may say that this context is not sufficiently articulated in the language of art, although it has unconsciously influenced artistic activity. I am particularly in-

terested in preserving and even strengthening the "play" character of art to create an atmosphere of rest, first and foremost. It may be considered a kind of play when the borders of the traditional exhibition are shifted to gestures, actions and facts, where even the facts are from very personal aspects of life. Being a curator and an object at the same time among the other artists' works provides a new meaning to the curatorial position.

It is possible to say that female art activity is closer to aspects of vitality. As such, it is even more difficult to separate real life from art, these two great passions. It is wiser to solve this problem in the easiest manner, by travelling between the two realities to reach the desire in one of them, where possible. This refers to a type of curating which is not impersonal, where even the development of Ukrainian art may be considered as a personal fate. The workshop made me emphasize the difference in my approach but, at the same time, provided me with the confidence to pursue this type of logic. I attempt to create situations in order to stimulate creative art activity, to provide artists the opportunity to realize their improvisations according to the themes of the projects, and to find the unnoticed points of sensibility in the artistic sphere.

METER

Mr. Peter Doroshenko

*Independent Curator, Former Curator at the
Contemporary Art Museum, Houston, Texas
Lecturer at International Curatorial Workshop*

In our world, art represents an undeniable force. What makes it a strong presence are the connections that create a framework of information and knowledge from one point to another. As a direct outcome of the Curatorial Studies Workshop held in Kiev, Ukraine, last November, at which I served as lecturer, curators from all of Eastern Europe converged to hear and share current issues. My exchange of current data with this group and my interest in art theory and criticism propelled the creation of a new information source that will be utilized by art professionals around the world.

A serious source of information is overdue not only because it is difficult to obtain materials on artists in Eastern Europe, but also because it is my belief that some of the most interesting and critically engaged art produced in the last five years has been located in this part of the world. Small magazine articles from popular art journals and a handful of traveling museum exhibitions have produced an insight into this vast scene, but with limited depth and context.

The publication I wish to launch takes as its subject the field of new contemporary practice. It will present works by emerging and established Eastern European artists, combined with international artists whose works range from conventional art forms of painting and sculpture to more dematerialized modes of photography, performance, video, text, and related conceptual practices. It will utilize an international group of art critics and curators which will increase the network of professional contacts and exchanges. This publication (which will deliver information every month via an Internet Web Site and in a facsimile form, making it



Peter Doroshenko during his lecture

immediate and affordable) will not only seek to address contemporary art production as a formal or constructive undertaking, but will be founded up on the invention and fabrication of discrete objects existing in space. It will also endeavor to acknowledge art's other imperatives, from art's conceptual bases, whose history can be traced from the invention of the ready-made by French artist Marcel Duchamp in the first decade of the 20th century, to the practices of Conceptual artists in the 1970's who proposed that ideas could replace objects. Both of these strategies are of continuing relevance to - and capable of acting upon - the spaces in which they are located, first explored by Russian Constructivist artists, like El Lissitzky earlier in this century, developed by Minimalist artists in the 1960's and 1970's and more recently extrapolated in the installation practice of contemporary artists. Finally, there is art's inclination (both painting and sculpture) to cast itself into the social world as both cause and proper location for creative work. As evidenced by Pop artists' fascination for consumer items and by their and others' preference for the "look" of mass production, this inclination is also the basis for the work of more recent artists who are concerned with an object's cultural resonance rather than with the internal logic of its form.

New art has now become a fully engaged cultural practice, one that has come down off the pedestal and into living spaces. It is in these new spaces, created for and by new art forms, that installation has come to the forefront as perhaps the art form of our era. In its hybrid multiple forms and its refusal to conform to the boundaries of autonomous objects, installation serves as an opposite and is not an easily assailable response to such postmodern propositions as the critique of presence/essence and the dispersal of the self, which, with other contemporary diasporas have marked critical thinking of the past 25 years. In this altered scenario, it is installation in particular which has shown us that the making of art is thoroughly contingent upon the spaces and occasions in which it is situated.

Meter will explore and document contemporary art in order to amplify and reflect upon these new and established art forms and practices. In doing so, the publication will be structured around four interrelated concepts, which it and can be read in relation to. These concepts will be: the importance of Context in the determination of meaning; the relation of art to the Body, both in terms of the figurative bases of traditional painting and sculpture, and in relation to new theorizations of the body as a physical, social, and hypothetical entity; the nature and importance of Materials in both the processes and products of art making; and the concept that objects are Signs which already have social, cultural and historical meanings, which can be called upon and manipulated in the field of art.

The Abundance of Information

Mrs. Elona Lubyte

*art critic, curator
Lithuanian Art Museum, Vilnius*

I think that the prerequisite and goal of the first post-socialist international curators' workshop was the mutual integration of Central European countries undergoing the process of democratization with big Western

countries - traditional co-ordinators of the present century art processes. The two-week "interaction" promises its continuation. The actively pithy process was many-layered. The intensive information, discussions, and talks provoked a newly contextual evaluation of the "domestic" and "global" situation and concretized the status of the contemporary art exhibition curator which still remains vague for us. The established contacts, particularly with colleagues from Central Europe, promise further interesting creative collaboration. The workshop program impressed with its equilibrium between the "theoretical" and "practical" problems which defined the ways and expediency of contemporary art functioning in society as well as the "vision field" of an exhibition curator. While communicating with senior colleagues-lecturers, exchanging information or presenting our post-socialist panorama of contemporary art, it was pleasant to feel an orientation towards a classical humanitarian culture, a contextual aspect of the phenomenon and a curiously loyal tolerance. Different attitudes towards contemporary art determined by local cultural traditions and "tastes" which were expressed by Lynne Cooke, Milada Slizinska, Bart De Baere, Vasif Kortun, Peter Doroshenko, Jonathan Watkins and Geert Lovink, do not become a dogma negating opposites, a phenomenon which can be frequently found in our sometimes defensively aggressive curatorial practice. The latter western peculiarity of cultural frankness destroys the image of an "iron barrier". The real, quality phenomena of art lose their ideological lining. Thus, when talking with J. Watkins about the tendencies of associative abstractionism in Lithuanian sculpture (Mindaugas Navakas) of the 80s, you can discover some inner associations which link the Lithuanian and London scenes of art. Today is only an ideal model of the future. In reality, Katalin Timar, who was arranging an exhibition "Hungarian Art 1956" (1996) in the Múcsarnok Hall, was anxious to know whether society and artists would not become confused in a painful ideological net.

Representing Lithuania, which traditionally maintained contacts with the "artistic life" of Latvia, Poland and Estonia, I was eager to find out what was happening in Albania, Bulgaria, Rumania, the former Yugoslavia and, due to political events, estranged Russia, Belarus and Ukraine.

While summing up the abundance of information, it was interesting to feel that the situation of contemporary Lithuanian art, like that in the Czech Republic, Slovakia and Hungary, was void of an explicit polarisation of traditionalism-vanguardism characteristic of Russia, Ukraine and Bulgaria. The local "modernization" of art language was determined by respect for the traditions of the inter-war "school", which should be associated with the attempts of a small state to legalise the identity of national art in a contemporary way in the environment of an occupational, official style. It formed the metaphoric (plastic hints) art language traditions which are being continued without any touch of conflict by a young generation orienting themselves towards conceptualism. Therefore, new contacts with the colleagues from Central Europe, where general prerequisites of contemporary art development differing from Western culture manifest themselves, provide the opportunity to develop into original projects in the future.

Eastern Europe and Bulgaria - A View From Kiev

Mr. Silven Stefanov

art critic and curator

The conference of curators in Kiev was conceived on a massive scale by Marta Kuzma, a curator from the Ukraine. The array of eminent names in modern theory and art criticism was, indeed, impressive. There were interesting areas of contact between the lecturers from western Europe and the "East". Everyone was well armed with catalogues, slides and narratives about their own unique artistic situation. The Ukrainian artists had organised a number of exhibitions and performances, and we were invited to be present at the ceremonial opening of the gallery of the Soros Centre for the Arts in Kiev and an exhibition organised by the curator, Marta Kuzma, consisting of works by the most typical representatives of current non-conventional artists in the Ukraine. After all my impressions, and upon my return to Bulgaria, I would like to make a few comparisons which come to mind with the representatives of Bulgarian conceptualism exhibited at the recent VideoXart exhibition.

The main reason for organising the conference was to invite lecturers from western Europe and the USA. The most committed "international communicators" were Peter Doroshenko (independent curator from the USA) and Peter Osborne (UK). Peter Osborne's lectures were mainly theoretical and, in the most general terms, examined the main discourses of post-traditional aesthetics - the problem of combining the history of art with theory, criticism, social and cultural theory within the framework of a unified system and the influence of these new writings on artistic discussions. He also raised the question of the various trends inherited from modernity: painting, photography and "ready-made". Conceptualist painting is based on the death of traditional views and is constantly being reborn within the parameters of, for example, photography. In the opinion of the author, contemporary artistic language inevitably contains an element of "anti-art", for example Warhol, Richter, Balthusari.

Peter Osborne's views on the formation of modern, curator strategies were very interesting. The establishment of functional departments within the artistic infrastructure brought howls of protest from the eastern European auditorium. Counter arguments claimed that the former socialist countries could be no more than a curious abstraction and that in contrast to the strict categorisation of activities in western European, the figure of the art historian in the East combines within itself the roles of historian, critic, curator, gallery manager and frequently artist. My personal opinion is that the age of the Robocop art historian will pass along with the explosive wave of the transition to a modern visual language.

The American curator was, of course, in no way personally responsible for our idiosyncrasies. A similar situation arose when the role of Marxism, in the views of many artists during the 1960's and 1970's, was touched upon. "You wouldn't say that if you had lived here!" was the overwhelming response to the suspiciously left-wing curator. I draw attention to these reactions because there is a definite growing feeling of isolation in Eastern Europe. The reason for this process is

not particularly clear to me. It was a fact, however, that the countries east of Vienna agreed unanimously that there is a need to create their own prestigious forum. There is a growing feeling of awareness of the prevalent situation as a unique and important element in the system of artistic missives.

I would also like to mention the lecture of Mathias Fluge (Senior Editor of *Neue Bildende Kunst*) who tried to interpret the art of the East and the West through the eyes of a German critic and curator. I found it absolutely impossible to imagine the effect that an arts magazine might be able to possess. Martin Mono from the George Pompidou centre presented a video film demonstrating the technological capabilities of "virtual art" based on the mutual relationship between human feelings and computer networks. Presentations were made by Milada Slizinska (Poland), Vasuf Kortun (USA), Lynne Cook (USA), Jonathan Watkins (UK) and others. Unfortunately, I am unable to mention all the different themes relating to curator's policies.

For me personally, the presentations made by participants from eastern Europe were in no way less interesting. It became clear to me that the same processes are taking place in all the countries with greater or lesser opposition on the part of the traditional structures. There was a clear distinction between the countries where art based on the foundations of conceptualism has existed for several decades (eastern Europe) and those where non-traditional forms have become prominent in the context of the historical cultural abuse of traditional forms (mainly in the Balkans). An information circle was set up in the aims of swapping experiences between the Balkan states, the Baltic states, Russia and Central Europe. I was particularly struck by the more marginal situations connected with greater tension and a more radical artistic life.

From another point of view, the lively artistic life of Kiev was, perhaps, the most impressive aspect of our stay. Something seemed to be happening every evening - the opening of a new exhibition, film shows or other such events. In the old town there is a small gallery, "Blank", which seems to be something like a laboratory of local conceptual art. One of the apparent trends was towards the "hermetisation" of a work and the unwillingness to speak on social themes. Perhaps the fatigue of too much involvement has drawn artists towards the creation of "formal" installations and purely "aesthetic" video films. It was interesting to note that, during conversations on the personal and social problems in art, art historians from eastern Europe seemed to be much more radical than the representatives from the Central European zone. Moreover, while involved in the organization of an international exhibition, the "Kiev Art Meeting" with works from Poland, Ukraine and Russia, I became convinced of the presence of totally radical trends within modern art. Moscow was represented at the Art Meeting by a group of artists from XL gallery. The artists led by the art historian Elena Selina had prepared what in the mildest terms could only be described as a "daring" exposition. It was a dissection of the most painful areas in the social organism such as the complex political situation, homosexuality, the "Frankensteinism" of modern man, violence and child criminals. The presence of Anatoliy Osmolovskiy was particularly indicative of this. He is an artist, curator and critic and one of the initiators of the competing, revolutionary programme. "Netsezudik". I was amazed to see how many things in

common existed in the activities of these radical Muscovites and the art of the young conceptualists in Sofia. When I showed them the catalogues of the Bulgarian radicals, they said quite categorically: "This is exactly what we are doing". The main point in common was the desire to intervene in life, to speak of social problems, to erase the border between art and life and to make fun of the "multilayered significance" of the conceptualists. There was a parallel desire to make use of everything in their work, whether it had already been before or not, and to declare a war upon everything which does not possess a social projection.

The Kiev Art Meeting was an impressive forum which I was, however, unable to see in its finished state. Nevertheless, on the day after getting back to Sofia, I received a fax informing me that the Russian section had been taken down for reasons of propriety. I was quite taken aback that the installation dedicated to homosexuality could still be considered a threat to social morality.

Back in Sofia, the second annual "VideoXart" exhibition made some direct comparisons. VideoXart is, of course, part of the international life of modern art. It was the subject of considerable undeserved criticism even relating to the prior delineation of the means of expression. I would, however, like to note that similar exhibitions of works without any logical connection is something natural, when related to the Utopian practices of our society. The problem is elsewhere. This exhibition did not provide any real idea of the status or movement of current Bulgarian art. This was due to the absence of a number of artists who served as emblems for emerging conceptual art in Bulgaria and their replacement by a number of people who had never had a real presence and influence. The curator should have been allowed a great deal more independence, and should not have taken into account so much the opinions of juries (even international), but should rather have trusted his own personal views.

In my opinion the major works at the exhibition were those of Adelina Popnedeleva, Ventseslav Zankov, Plamen Iordanov, Slavi Slavov, Kosio Minchev, Georgi Tushev, Nedko Solakov, but more than anything VideoXart consolidated our position on the map of European art.



CROATIA

Constructivism and Kinetic Art

*The Croatian Visual Artists' House
and the Museum of Contemporary Art, Zagreb
May - June, 1996*

The exhibition entitled *Constructivism and Kinetic Art* curated by Marijan Susovski, presents just a small part of the collection of the Museum of Contemporary Art in Zagreb. It includes 340 pictures, sculptures, objects and prints from the New Tendencies period.

It is well-known that the Zagreb Gallery of Contemporary Art was a gathering-place for the artists and art theorists who started this important international art event, and series of exhibitions and symposia (1961 - 1973). During these events the gallery collection was extended to include masterpieces by artists such as the following: Joseph Albers, Getulio Alviani, Alberto Biasi, Vojin Bakić, Eugenio Carmi, Enrico Castellani, Gianni Colombo, Piero Dorazio, Juraj Dobrović, Karl Gerstner,

Piène, Ivan Picelj, Dieter Rot, Vjenceslav Richter, Paolo Scheggi, Jesus Raphael Soto, Zdenek Sýkora, Aleksandar Srnec, Miroslav Šutej, Paul Talman, Luis Tomasello, Günther Ücker, Victor Vasarely, and many others.

An extensive exhibition catalogue has been published which will be the only available information on this comprehensive collection of geometric abstract art of the fifties and sixties. The Museum of Contemporary Art still does not have an appropriate building for a permanent exhibition of its collection, therefore, it remains unavailable to the general public.

Branka Stipančić

Edita Schubert

*Museum of Contemporary Art, Zagreb
December 14, 1995 - January 14, 1996*

In the twenty five years of the work of the painter Edita Schubert, the only fundamental constant principle discernible is the principle of transgression. The transgression of work methods and transgression of the picture category is more accurately a step outside of it.

the gallery space there appears, in the function of the exhibit, the very reference point of transgression: the border - as the sole motif and object. Moreover, the object of interest. The border seems to become the only content, perhaps, in order to express the need to transcend it.

It has become quite clear that the works made in the 1980s and the early 1990s cannot be reduced to the category of what is known as geometric painting. It cannot be encompassed by its borders, since territory, as illustrated by this work, is impossible to measure.

Edita Schubert sets the border on the wall of the gallery, at eye level, where we habitually expect a picture up on which our eyes can rest. But in this case, one's eyes cannot stop, because the work is at the border. The border sets the territory, but outside the territory is the picture: in the real physical space. Whose space? Or more precisely, space for whom? For the viewer? For the painting, or perhaps for the obscure concept denoted by the word art? When the border becomes the only object of perception, the borders between different categories become dubious. The border set by Edita Schubert, in the gallery, is at once the subject, the object (in the property of the object of interest), the method and the category. But it is by no means a picture.



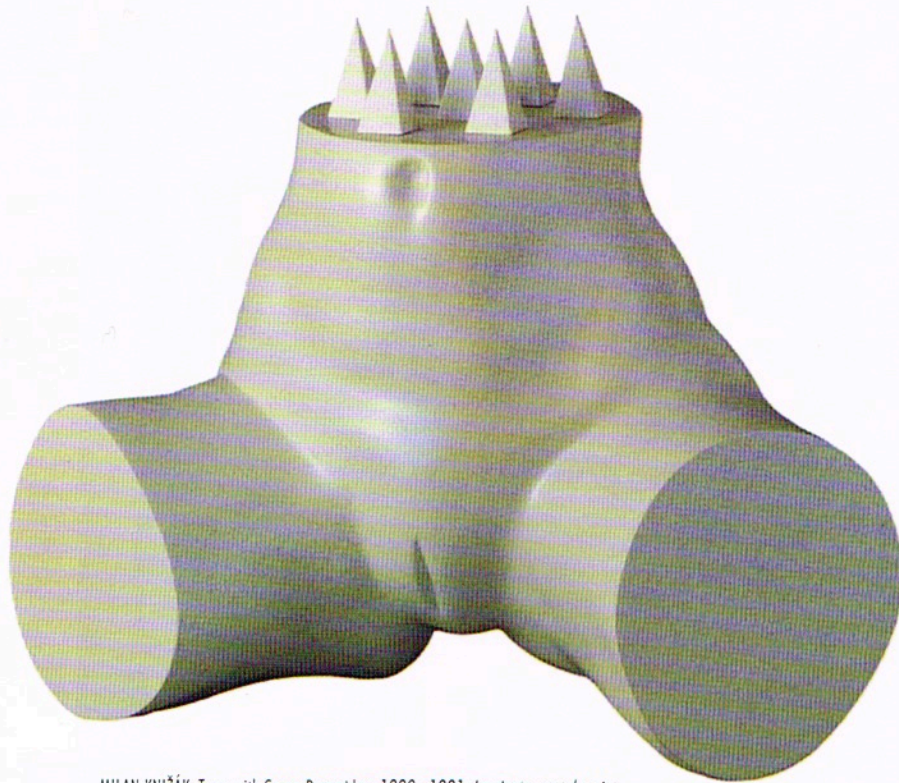
EDITA SCHUBERT. Untitled. 1995. Mixed media. (Photo by Nino Semialjac)

Julio Le Parc, Julije Knifer, Richard P. Lohse, Vlado Kristl, Heinz Mack, Françoise Morellet, Almir Mavingnier, Richard Mortensen, Bruno Munari, Otto

The road from the hyper-real to the real, from representation to presence - from picture to space.

The principle has been explicated in 1995. Now, in

Here we have something that exists beyond the picture, that which the picture deliberately leaves invisible: the process of limiting visibility, and the existence of



MILAN KNIŽÁK. Torso with Seven Pyramids. 1990 - 1991. Laminate, metal, paint

the border as the fundamental prerequisite for the establishment of the category of the picture as the legitimate form of representation. The setting up of a painted border in a gallery is a performative act which induces several fundamental questions: on the category of the picture, on the act of painting, on the medium of painting. Today, at the edge of the century and the millennium, in the period of existence of a media reality in a time where the pictures, ignoring the borders of space, produce reality. The 'border' of Edita Schubert defines as the space of painting that space which is generated by the possibility of motion. Literally, of running or, if we will, flow.

Instead of an absence compensated by the picture-surrogate, here we have a concrete spatial situation. Instead of abstraction called geometric painting, here we have a testing of the stereometry of real space, feeling its edges near the border of painting.

Leonida Kováč

CZECH REPUBLIC

Milan Knižák

*Exhibition Hall Mánes, Prague
March 21 - April 21, 1996
Museum of Applied Arts, Prague
March 27 - May 5, 1996*

Czech artist Milan Knižák is well known not only in the West, but also in the countries of our region, where we often lack information about artistic activities in other countries.

The most interesting period of the artist's work, as it appears from the retrospective exhibition, are his early activities. After a short career as a painter in the style of the existentially toned informel, typical for Czech art of that time, Knižák started with his events in 1963. These happenings, on one hand, were extremely provocative for the public. On the other hand, they drew lyrical inspiration from the historic environment of Prague, the vitality of young artists and the idealism of the 1960s.

However, Knižák was never accepted by the Czech environment. The communist police persecuted him at every turn, using such methods as beating and imprisonment. His colleagues from the cultural opposition seemed to despise him. Knižák found more appreciation in the West, especially in the US where he entered the framework of the international movement Fluxus.

In November 1989, Knižák assumed, the position of the leader of the revolting students of the Academy of Fine Arts in Prague with great vehemence, and brought a new spirit to this institution. To this day, he works as a rector at the Academy, provoking anger from his colleagues with his "free" arrogance, but also gaining almost unanimous support from his students. He teaches them personal freedom and artistic independence. Knižák, a rare exception among artists, is a public personality in today's Czech Republic.

The recently opened exhibitions in Prague offer a true representation of Knižák's life story. His work can

be characterized by two terms: freedom and superficiality. The main impulse of Knižák's work is, and always was, freedom, facing the established structures, a readiness to unite the bound and to connect things seemingly remote - in other words, to remind us that life is not something given, but an open space for human creativity.

The other side of such a free attitude is a superficiality, especially striking in the context of Czech art. Knižák's work does not uncover hidden secrets of life. On the contrary, it opens an empty space in front of us for the never-ending metamorphoses of reality. It is a message of freedom, but also a world without God, center, heritage, and ideals.

The superficiality of Knižák's artistic attitude may create a limitation to the quality of his work. On the other hand, this very superficiality enables him to enter a wide social communication process and makes him capable of social action. Therefore, Knižák's work and his social activities are closely watched by the public. In today's art, this seems to be a precious maxim.

Ludvik Hlaváček,

art critic

Translated by Johana Muchková

ESTONIA

Biotopia

*Tallinn Art Hall, Gallery of the Tallinn Art Hall, City Gallery, Vaal Gallery, Sammas Gallery, Gallery of the Institute of History, Dominican Monastery
November 22 - December 17, 1995*

The 3rd Annual Exhibition of the Soros Centre for Contemporary Arts, *Biotopia*, supervised by Sirje Helme and Eha Komissarov succeeded in making a lasting statement thanks to the intriguing setting of problems and a delightful insight of artists.

The name *Biotopia* is derived from the threesome powers known as Biology, Technology and Utopia. For artists who venture out into virgin territories, these three omnipresent forces which influence our daily life in more ways than one make up a perfect landscape.

Biotopia's ideology is based on the biotechnical futurism which regards those three powers as a triangle. By being in the focal point, *Biotopia* witnesses and analyses the meeting of the two worlds - biotechnology and cyberspace. The third force, Utopia, is born by the force of the impact, and just maybe it marks the turning point when technological utopia replaces socialist utopia.

From the very beginning, the authors of the exhibition made it clear that they want to keep arts and science apart from a collision course. From the one hand, today's artists are no longer masters of a narrow field and, on the other, technology is everywhere. In such an evolutionary process, an artist should not remain a bystander but rather try to pull the levers of society.

Eventually, the issue of creativity versus technology must be handled in such a way ensuring that heavy machinery and fragile human minds can go on co-existing.

The opposition between lyrics and physics had its

29
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outburst in the SCCA exhibition. Of the 32 works selected for the exhibition, at least four were based on scientific studies and stastics.

By posing these questions, SCCA did not, however, intend to uproot Estonian artists from their natural environment. On the contrary, the exhibition shows that in reality we are already surrounded and influenced by problems depicted as futuristic.

In their treatment of the future, quite a number of artists revealed their inmost fears. By asking fundamental questions like Where is my home?, the artists forced visitors to choose between options such as space, virtual reality, where my comrades are, where my body is, etc.

Several works took the manipulative approach towards feminism (Mare Tralla), genetic problems of wildlife (Mart Viljus) or man-computer interaction. So belief, the dominating thread tying the exhibition together, dealt with nature's ways (S.T. Annus), the traditional Christian outlook (J. Ojaver), classical humanism and social projects (M. Laimre, M. Tralla, A. Kõressaar).

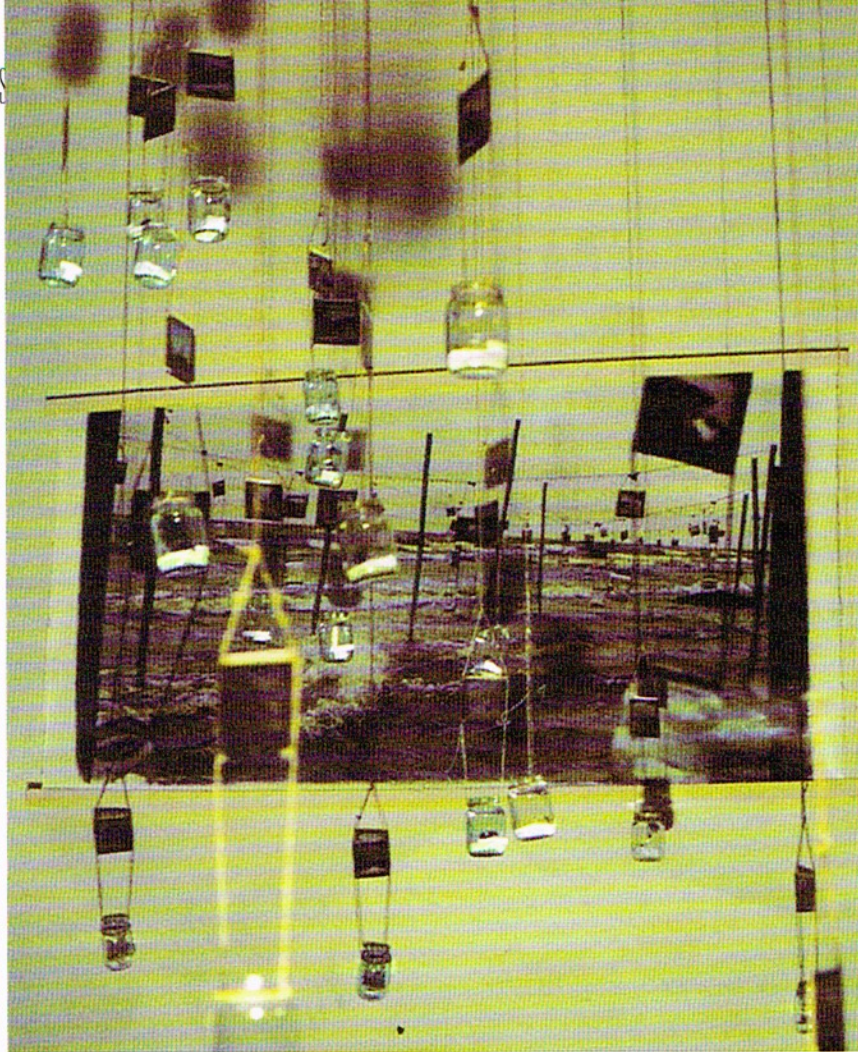
To the international jury belonged Maria Hlavajova from SCCA, Bratislava, Želimir Košćević from the Museum of Contemporary Art in Zagreb and George Legrady from the San Francisco State University, Krista Kodres from Tallinn Art University and Andres Tali, an artist.

Sirje Helme

Interstanding - Understanding Interactivity. International Inter- disciplinary Confer- ence on Computer Mediated Communi- cation and Inter- activity.

*Organised by the Soros Centre for Contemporary Arts, Estonia and the E-Media Centre of the Tallinn Art University in cooperation with SCAN, an interdisciplinary expertise centre for new media in Groningen, the Netherlands.
National Library of Tallinn
November 23 - 25, 1995*

Interstanding can be regarded as the first international conference organised in the Baltic region, focusing its interdisciplinary viewpoint on the social and cultural implications of the emerging interactive multimedia industry and the rapidly expanding global computer communication networks. The conference aimed to create a coherent perspective of the social, cultural and economical implications of this emerging global infrastructure for computer-based communication and the interactive multi-media industry, and to put these developments in perspective for the Baltic and neighboring countries. It is hard to overestimate the importance of such an important educational platform and transfer of knowhow for Estonia and the Baltic region. It brought together an outstanding international forum



ANDRUS KÕRESSAAR. Hierarchy of Insects. 1995 (Photo by DeStudio Laurits & Merila)

of artists, designers, architects, writers, philosophers and representatives of the media industry (the speakers' list included Richard Barbrook, Volker Grassmück, Erkki Huhtamo, Eric Kluitenberg, George Legrady, Marita Liulia, Geert Lovink, Christian Möller, Philippe Souètre, Marleen Stikker, Tapio Varis, and several other specialists worldwide) to discuss the problems and potentials of the new digital culture.

Each day had its own distinct character and title:

The first day, code-named *The Design of Interactivity*, provided an insight into the nature and applications of interactive systems by showing and discussing excellent examples ranging from design, architecture and the arts, to the creation of information and communication networks, and was opened by a deeply humanistic speech by Finnish philosopher Esa Saarinen.

The second day - *Community and Identity in the Global Infosphere*, questioned how the new communication technologies can help to create new forms of community and reinforce existing communities. It addressed the problems they pose for defining a cultural and personal identity faced with a communication system with global expansions.

The third day - *Strategies for Participation*, considered strategies for access to this communication system, especially for small nations, cultural and political minorities, and the wider public. The conference closed with an open discussion between the speakers and the public.

During *Interstanding*, the National Library housed the first Estonian cyber café. Ten computers invited people to surf the Internet and the world wide web, and to view the artists' CD-ROMs produced in recent years.

Piret Lindpere

LATVIA

Monument

*City space of Riga, Latvian Museum of Photography
August 19 - September 19, 1995*

A red star carousel spins on the crucial spot where a fierce and defiant Lenin (monument) was toppled shortly after Latvia's declaration of independence in 1991. Resolutely, Lenin had stood there for decades opposite the Council of Ministers visited by party *apparatchiks*, Russian school children, and veterans of the so-called Great Patriotic War who laid red carnations at his feet. Pigeons defecated on the celebrated communist's bald head. Latvians shunned the monument. Rumor had it the spot was radioactive. Besides, the old man's expression was rather sinister.

In the last days of August children squeeze into the seats of the carousel and scuttle over the red, spray-painted fir trees draped over its spokes, which create the image of a star when seen from above, and whirl around nauseatingly as the traffic roars by. A group of disgruntled, deceived bank depositors picket opposite the government building. Life goes on. The star is dead. Monuments and political regimes come and go. The scene appears disturbing, dangerous and funny when viewed from a distance. This is Swedish artist Ulf Rollof's contribution to the *Monument* exhibition scattered over Riga, on view until September 21.

Curated by Latvian art historian Helena Demakova, *Monument*, the 3rd annual exhibition of the SCCA, Riga, attracted a surprising number of 90 entries from 65 artists of varying ages. Project designs were on view at Latvia's Photography Museum in Old Riga. They reveal a manifold array of interpretations and bold, innovative ideas. Of the many entries, only 13 artists were selected as finalists: Karlis Alainis, Gatis Blunavs, Eriks Božis, Andris Breže, Andris Fridbergs, Sarmite Malina, Janis Mitrevics, Ojars Petersons, Juris Putrams, Olegs Tillbergs, Aija Zarina, Aigars Zemitis and Edgars Mucenieks, Dzintars Zilgalvis and Janis Berze. The Latvians were joined by four foreign artists from countries which have historically had an impact on Latvia: Dmitry Gutov (Russia), Robert Rumas (Poland), Ulf Rollof (Sweden) and Raffael Rheinsberg (Germany).

The event, organized by the Soros Center for Contemporary Arts - Riga together with the Soros Foundation - Latvia, Riga's Goethe Institute, and the Swedish institute, was a 'gift' to the city of Riga, which is swiftly approaching its 800th anniversary in the year 2001. Demakova is delighted that the project attracted nu-

merous supporters, private firms and state enterprises which have extended both financial and material support to the artists.

'We were supported by the 'non-snobs' of our society - 'normal' people,' a very satisfied Demakova said to representatives of the press August 21. 'And now the people of Riga are discussing the monuments.'

An international jury comprised of Marek Godziewski, curator of the Warsaw Contemporary Art Center in Poland, Maria Lind, an art critic from Sweden, Heie Treier, an art critic from Estonia, Janis Borgs, director of the Soros Center for Contemporary Arts in Riga, and Irēna Bužinska, curator of Latvia's National Museum, reviewed the projects and decided to award Sarmite Malina first prize for her *Unjustified Happiness*, a reference to a photograph by American photographer Walker Evans - *Grave of an Unknown Child*. Malina's concept of an inverse monument leading down into the subterranean world, contrary to the 'phallic', vertical type of monument, in the words of Borgs, convinced the jury of her poetic and unusual idea.

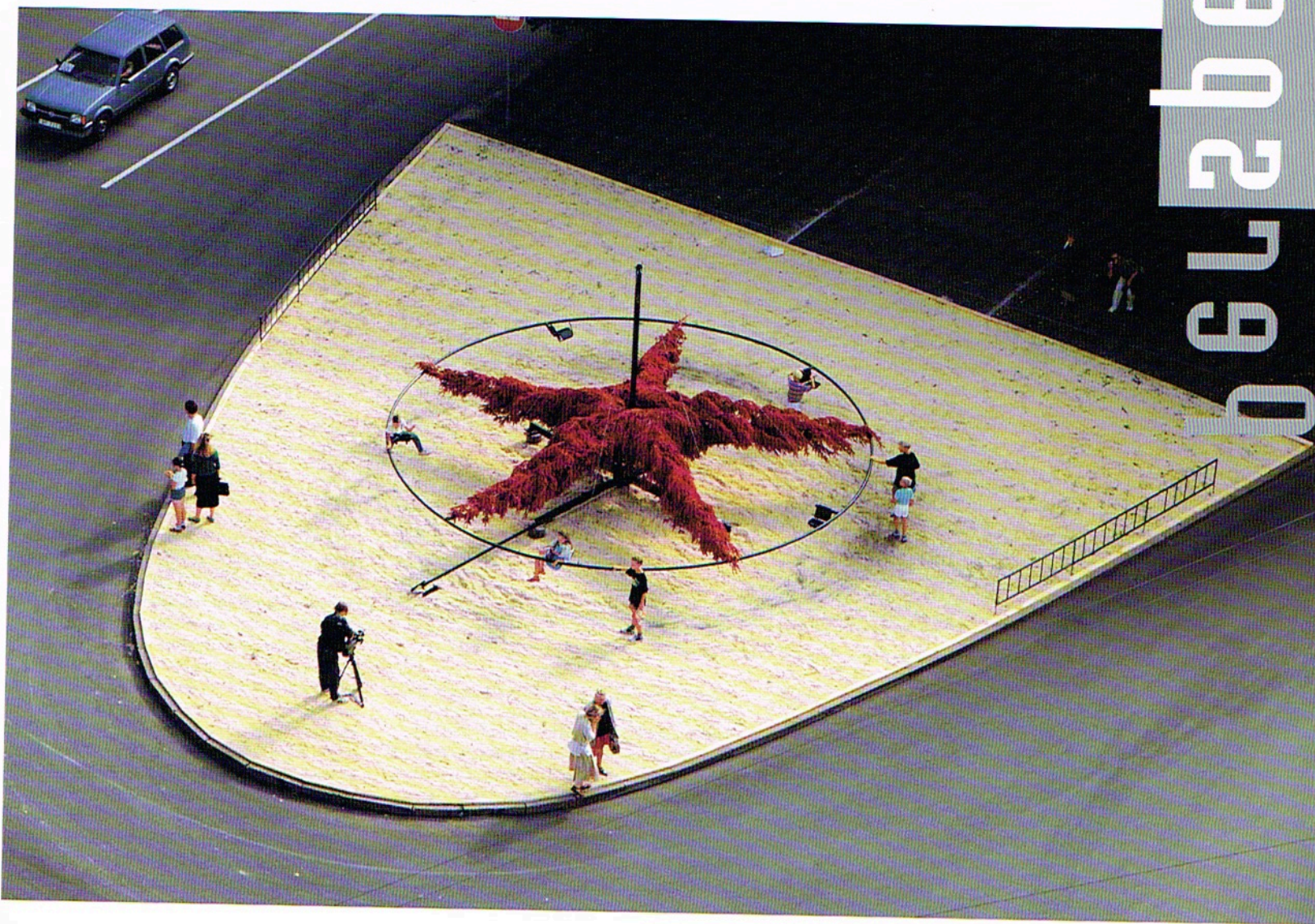
The exhibition's art work *has* evoked the curiosity of

pedestrians. Sadly enough it has also provoked, in three instances, a malevolent and vandalistic reaction.

Malina's monument, which was located on the pedestrian walkway between the Hotel de Rome and Latvia's Investment Bank, was crushed by a truck on the morning of August 23. The very same morning, internationally acclaimed Russian artist Dmitry Gutov's 15 meter high net with its title *My Restless Soul* in Russian vanished from its location in Vermana Park. Some restless soul did not resist smashing windows in Gatis Blunavs' extraordinary vertical tram car. Social interaction or a nihilistic provocation?

Yet, the public's overall reaction to the monuments is benign. A group of students perched on a giant wooden rake by Aigars Zemitis and Edgars Mucenieks near the Academy of Art, gearing up to take photographs of each other. A Russian gentleman relaxed on a shady park bench and reflected on Olegs Tillbergs' insect - an overturned MIG 27 military plane, the closed cockpit of which was buzzing with bees busy flying to and fro in search of nectar. The airplane seemed to instill the passersby with a sense of piety and wonder.

ULF ROLLOF. Untitled. 1995



29
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9

Two of the monuments - A. Breže's *Column* and A. Zarina's *Monument to Janis Rainis* - which organically fit into the city-scape will be permitted to stay in their positions for an indefinite period of time, if not permanently.

Rita Laima Krievina

(From *The Baltic Observer*)

LITHUANIA

Fluxus in Deutschland 1962-1994

George Maciunas: Fluxus Art - Amusement

tions of recent years in Lithuania. The exhibitions attracted exceptional attention from the public and press, not only due to the lack of "real names" still felt in the arena of the local art, but also because of the provocative juxtaposition of two outlooks while planning the first presentation of Fluxus in Vilnius.

Fluxus in Deutschland 1962-1994 and *George Maciunas: Fluxus Art - Amusement*, were the titles of exhibitions which provoked a discussion among their organizers prior to their official opening during the press conference in Vilnius. The coordinator of the first exhibition Rene Block, a well-known curator of international exhibitions, selected works for the exhibition, working as the head of the exhibition section of the Institute of Foreign Cultural Relations (IFA) in Stuttgart, with the intention of presenting Fluxus as a wide artistic activity, which has united a great many famous artists of the 20th century (Beuys, Vostell, Cage), the beginning and continuous development of which was associated with a favourable cultural situation in post-war Germany. The history of Fluxus as well as the continuation of ideas and their vitality were thoroughly illustrated by the authentic Fluxus artefacts and the abundant audio-visual documentation. The present Fluxus retrospective had been arranged as a travelling

Amusement, Fluxus was a historical movement with its beginning and end, which coincided with the death of a major Fluxus figure, its founder and leader, in 1978 in the USA. Jon Hendricks, who represented one of the biggest collections in the world, G. and L. Silverman Fluxus, made a new attempt to prove in the exhibition dedicated to Vilnius that Fluxus, first of all, was those works which had been approbated (most often by way of specific Fluxus design) by Maciunas himself. Both outlooks on Fluxus, the German open, Fluxus as spiritual provisions and the American purist, which had been popularised by both curators in the arena of international exhibitions for a long time, collided in Vilnius for the first time.

Particular public attention was given to the appearance of Vytautas Landsbergis, a leader of Lithuania's struggle for independence, in the context of Fluxus exhibitions. In the interview published in the exhibition catalogue, the prominent politician confesses that he was a close childhood friend of Maciunas, and after the retreat of Maciunas to the West, Landsbergis remained the only person "authorized" by the Great Fluxus impresario to spread the Fluxus ideas in Soviet Lithuania during that time.

Kestutis Kuizinas,

art critic and curator

Director, The Contemporary Art Centre of Vilnius

MACEDONIA

Blagoja Manevski. Of Shapes and Structures, Once More

*Skopje Art Gallery (Daut Pasha Hamam)
December 1995*

Appended to that brief, yet selected line of works that Macedonian artists have enclosed to the general streams of visual culture at the very end of this century, stands the recent work of the painter Blagoja Manevski (1957, Skopje). Some ten exhibits that the author submits to public attention on this occasion, offer a rare opportunity to witness an original motivation and technical concentration in artistic procedure, as well as an opportunity to contemplate an eminently research-oriented approach to artistic problems.

Identifying the displayed works with vocal complexes deprived of any sensible reference, Manevski searches to provide neutral material and a technological status for his inventive statements which in today's vocabulary is commonly related to the notion of object. Truly so, inserted into a gallery space, the gigantographs *Vada* 1994, the sculpture *Chidat* 1995, the panel-drawings *Hribila* 1992-1994 or *Binderi* 1994, the installation *Popanoat* 1994, as well as the planar sculptures *Kaum* 1995, *Galot* 1995, *Alandan* 1995, *Genda* 1995 and *Ondan* 1995, are rather close in their appearance to the formal cores that during the 1960s and 1970s were promoted as autonomous objects, objects in ambience, objects in an accumulation, and objects in an existential space. However, the true motive that Manevski draws from his observation of the gap between thought and action or of the perceived dip between concept and performance, is rendered by



Opening of the Fluxus exhibition in Vilnius. 1996. (Photo by Audrius Kemežys)

*Contemporary Art Centre of Vilnius
January 17 - February 25, 1996*

"The long history with a lot of rudiments" of the international Fluxus movement, which recently celebrated its 30th anniversary, has at last reached the motherland of its leader George Maciunas, an artist of Lithuanian origin. Fluxus' exhibitions quite unexpectedly turned out to be the most actively attended exhibi-

tion, which is expected to visit many countries within the next few years. It had been planned in advance to start in Vilnius, therefore, some of its participants (Vostell, Paik) dedicated their works specially to Maciunas and Lithuania.

The second exhibition was much smaller, however, it presented quite a different interpretation of the same phenomenon. In the opinion of Jon Hendricks, the curator of the exhibition *George Maciunas: Fluxus - Art*



BLAGOJA MANEVSKI. Tootaka. 1992 - 1995. Jute, firewood. (Photo by Rumen Camilov)

scrutinising the artistic procedure rather than by merely treating the conflict between consciousness-as-project and art-as-object. It implies that, unlike the earlier production of objects in the days of the New Realism, Minimal Art, New Generation or Conceptual Art, the works of Manevski do not intend to relegate social, political or methodological templates, appropriate either for an individual analysis or for a collective mobilisation. Through his resourceful commitment, the artist explores the region that is still intact by inflated narrative procedures of today, furnished by means of documentary properties of the latest informatic

technology or spoken out through the illustrative models of magic, ritual topology structures.

Bojan Ivanov

9 1/2: New Macedonian Art

*Skopje Museum of Contemporary Art
November 1995 - March 1996*

The great post-modernist boom from the end of the last, ninth decade caused series of tectonic movements in the overall cultural and political ambiance. The initial euphoria in the artistic world, created from the liberated energy radiating with the saying "everything is possible and everything is allowed" - euphoria supported largely by the explosion on the art market - was soon replaced by an uneasy doubt regarding the values and the projections of the time at the end of the millennium. The mixed feelings of euphoria and resignation have probably culminated in the fall of the Berlin wall. At the same

moment, after the joy of the destruction of the cold-block division, there followed doubts questioning what the world is like, and what the future will hold?

All of these transformations of an overall cultural, social and political context have, of course, made evident the transformation in the Macedonian ambient as well. The time of the disassembling of the ex-Yugoslav Federation, the monstrous wars in Croatia and Bosnia, the independence of a new state and the internal and external tensions following that process have undoubtedly influenced not only the change in social structure, but primarily the conscience and self-determination of the individual in those surroundings.

The exhibition *9 1/2: New Macedonian Art* aims at the registering of precisely these changes and the over-

taking of exactly those positions of art and the artist in Macedonia which signify the period of the last and the first half of this decade.

Zoran Petrovski

VLADISLAV MAMYSHEV.
Life of Remarkable
Monroes.
1995

RUSSIA

Vladislav Mamyshev (Monroe), *Life of Remarkable Monroes*

Yakut Gallery, Moscow
January, 1996

The Yakut Gallery displayed the photo project *Life of Remarkable Monroes* by Vladislav Mamyshev, a young artist better known as Vladik Monroe due to his transformations into the image of Marilyn Monroe. The title of the project was taken from the popular soviet series of books devoted to well-known revolutionaries, scientists, writers, etc. - usual didactic reading for school age pupils. Mamyshev, on the contrary, avoided any moral reason in his choice of twelve famous figures of world (and partly Russian) history and culture. What was important for him was the ability of the viewer to recognize the images at first glance. That is why the project became a mixture of such incomparable characters as Jesus Christ and Marilyn, Napoleon and Jeanna d'Arc, Buddha and Dracula, Sherlock Holmes and Hitler and so on. The power to change himself completely allowed Vladik to play all those roles, ignoring differences in age, sex, nationality and historic epoch. He used stereotypical poses and facial expressions to represent each character, emphasized by professional make-up and accessories from Mosfilm Studio.

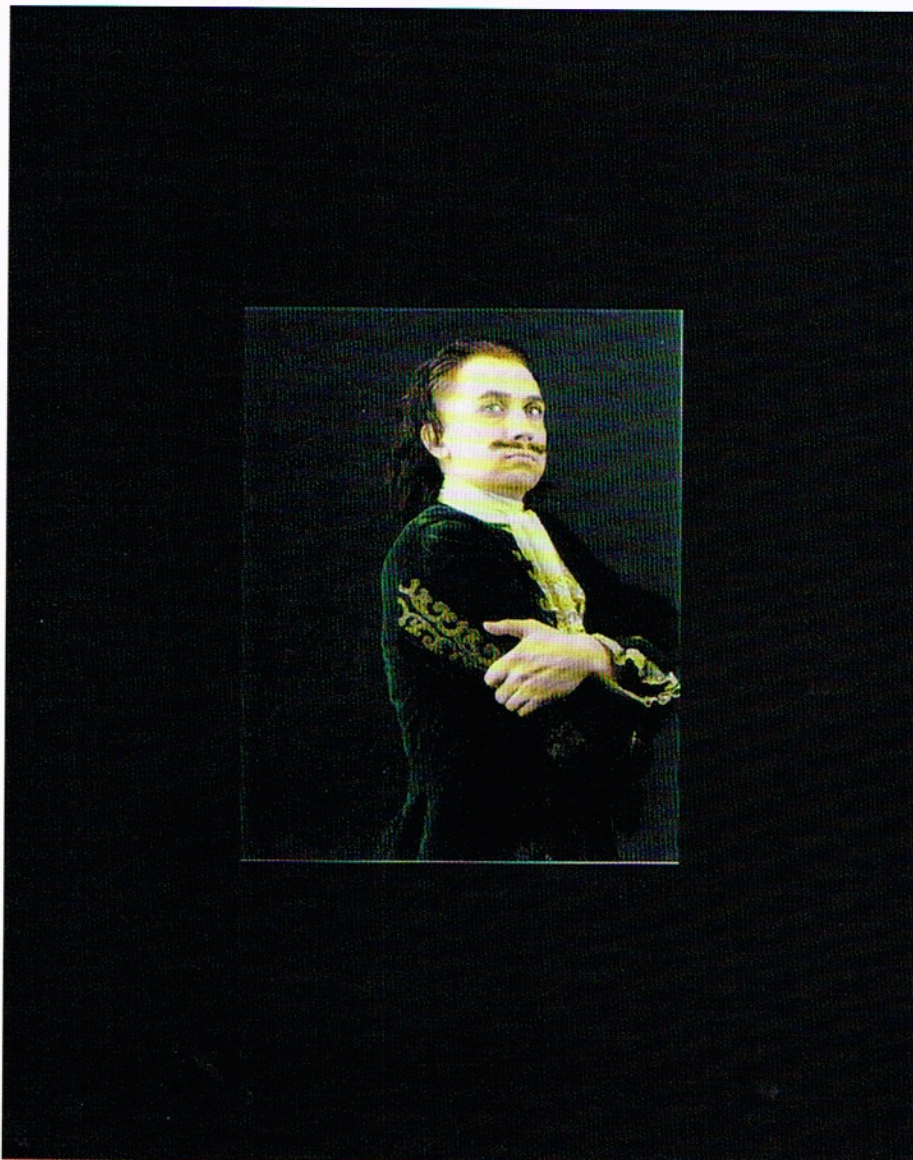
The idea of performing "remarkable people" arose when Vladik was working on the independent video art project *Pirate TV* which sprang up in St. Petersburg at the end of the 80's. *Pirate TV* parodied clichés of official TV in its programs. Mamyshev was the main character in *Death of Remarkable People*, short video pieces where he performed Hitler, Eva Brown and, of course, Monroe. For its time, it was too light hearted and frivolous to be shown to a wide audience, which used to take history very seriously.

In 1995, the photographs from the *Life of Remarkable Monroes* were displayed not only at the gallery, but also in the form of huge advertising billboards on one of the central streets of Moscow. The row of portraits could bring to mind the soviet tradition of placing portraits of members of the Politburo on buildings. The city government disliked only one "member" of the new Politburo composed by Vladik and forced the artist to take it down - it was Hitler. The other images including Lenin and Russian emperors were accepted as politically correct.

This project reflected a new situation in the Moscow art scene characterized by the increasing influence of youth subcultures, sexual minorities and fancy magazines on the one hand, and on the other - by the transformation of the previously closed art community into a more flexible organism spreading its agents into the body of mass culture. As a result, such "remarkable people" as Vladislav Mamyshev became true pop-heroes whose faces look familiar to everybody.

Milena Orlova,
art critic





VLADISLAV MAMYSHEV. *Life of Remarkable Monroes*. 1995

**Russian Fluxus
("Fluxus: Yesterday,
Today, Tomorrow.
History Without
Borders")**

*Central House of Artists,
Moscow February 1996*

"Fluxus: Yesterday, Today, Tomorrow. History Without Borders" was one of the most provocative international exhibitions recently carried out in Moscow. The concept of the show was based on the idea that Fluxus is not only a historical art movement of the 60's but a kind of "condition" (like "spirit" or "virus") that once emerged lasts forever. This point of view allowed curators to include in the exhibition structure an exposition

of Moscow art of the 70's - early 90's that centred around the performance genre.

The Russian part of the show generally consisted of pieces and documentation borrowed from the MANI (Moscow Archive of New Art) collection which represents such groups as "Collective Actions", "Nest", "Toadstool", "Tot-art", "S/Z" and such artists as Komar/Melamid, Gerlovins and others. There were also photographs of APT-ART shows, in which many aforementioned artists took part. Originally APT-ART sprang up in 1982 as an independent exhibition space. In due course, the practice of APT-ART shows formed a kind of specific aesthetics that probably is closest to that of Fluxus. At first, participants in the APT-ART movement opposed themselves to Moscow Conceptualism. In the same way, a new generation of artists which came into view at the end of the 80's tried to separate its activity from the influence of conceptualist tradition (in which APT-ART had already been included).

Nikolaj Panitkov, the curator of the Moscow part of

the show, set himself apart from the local art disposition. He added the documentation of the actions of the ETA ("Expropriation of the Territory of Art") movement, previously regarded as competitors and opponents of the conceptualists, to the main corpus of works. As a result, the Moscow division of the show virtually exemplified the complete history of Moscow performance.

One of the most important points of the event was the chance to compare the Russian version of Fluxus with the original live, i.e. not only by means of pictures. Pioneers of Fluxus Ben Peterson and Emmett Williams conducted two concerts of classic performances of the 60's at the Central House of Artists. It could be noted that the style of Fluxus actions is much simpler and more universal than that to which the Moscow public is accustomed. Despite all contrasts rooted in different cultural traditions and political situations, however, the performance in Moscow had the same grounds as its Western prototype. So the attempt to find and to clarify affiliations between Fluxus and Moscow performance art can be regarded as quite successful.

Milena Orlova,
art critic

**Self-Identification.
Aspects of
St.Petersburg's Art:
1970 - 1990**

*Touring Exhibition.
The State Russian Museum, St.Petersburg
November 19, 1994 - May 29, 1995*

Self-Identification is the largest exhibition of contemporary art in St.Petersburg, with more than 80 artists and photographers participating. For the first time, a project of such a conceptual character (conception by Ekaterina Andreyeva, Kathrin Becker, Yuri Matveyev, Vladimir Pertz, and Barbara Straka) is being shown outside of St.Petersburg; in this historical-cultural context contrasting tendencies, directions, and artistic perspectives are brought together coherently. For the first time, such an exhibition was developed the combined efforts of Russian and foreign curators.

The political and social transformations which are taking place in Russia, the difficulties which Russian culture is going through, and the resulting state of frustration which artists have fallen into, has led the artists to choose *Self-Identification* as the title of their works, which is borrowed from psychology, and is easily understood in the East as well as in the West.

The reflective consciousness of artists constantly turns to the problem of correlating their art with the national tradition and with the art of the West, from which they were separated for decades by the 'Iron Curtain'. The alternative culture of Leningrad in the 1950s and 60s was self-sufficient, and was not interested in expanding either within the country or abroad. It was dreaming and narcissistic. The masters of those years naively felt themselves as part of the world-process which was constructed in their minds from fragmen-

OLEG KOTELNIKOV. From the series 'About the Enemies'. 1985 - 1988. Tempera on composite plastic



tary information about what was happening beyond their borders. At the same time, they sacralized the St. Petersburg avant-garde of the 1920s. The new generation emerging in the artistic arena of the 1980s and 90s is free, uninhibited, and openly correlating its postmodern art with contemporary tendencies, thus successfully integrating into Western culture.

Self-identification is necessary for the artists of St. Petersburg, who work in a city created as a "window to Europe". Unfortunately, powerful and various circumstances isolated the city, making it provincial. Self-identification is needed for the introduction of new goals, for self-control, and for living through adversity. This change of the artists' self-estimation makes it possible to react to failure, and serves as a correction to their own creativity.

The conception of the exhibition also includes the portrayal of the main tendencies and groups from St. Petersburg's underground (one component of this show was the reconstruction of 'apartment exhibitions' of the 1960s and 70s), as well as the actual trends of recent years: Novie Hudozhniki (New Artists), necro-realism, neo-academism, post-conceptualism.

The main part of the collection was prepared by St. Petersburg curators. Then, while German colleagues visited St. Petersburg, a thorough selection of pieces was made from viewing artist's studios, private collections, and museum holdings. During the preparatory discussions, in the process of working out the conception of the exhibition, and during the selection of pieces, an atmosphere of mutual confidence between curators and organizers was established, and a common wish to be intermediaries in popularizing the art of St. Petersburg was maintained. This wish stimulated the publication of a catalogue. Issued in German and English, and beautifully illustrated, it was not only an essential part of the exhibition but also the most complete present day collective research on art in contemporary St. Petersburg.

Poland and Denmark published versions of this catalogue in their own languages. The Russian version of the catalogue was brought out through the financial support of the Soros Center for Contemporary Arts.

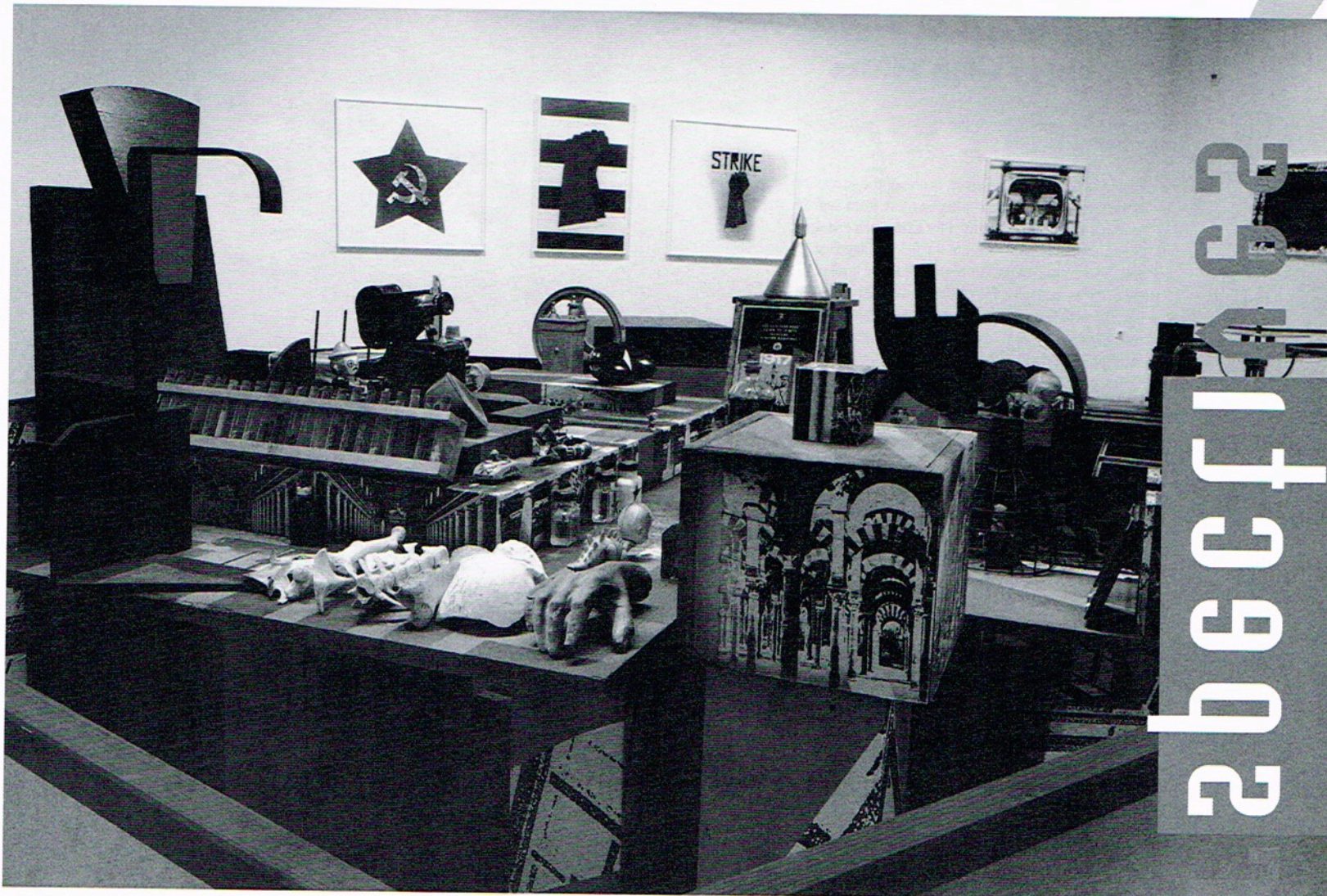
Vladimir Pertz,
art critic and curator

Literamania - Previous Diagnosis

*The State Russian Museum, Marble Palace,
St. Petersburg
December 1996*

The conception of the exhibition curated by Vladimir Pertz gives opportunities for research on various links between symbolic components of the visual arts and language, and also questions the putting into practice of both variations of signs in a broad field of contemporary art. These links, well-known and traditional for Russian artistic culture, were never before subjected to exhibitional analysis.

The historical part of the exposition introduces: Russian 'Lubok' (woodcut) of the 18th and 19th century; signboards from the late 19th and early 20th century; cubofuturistic paintings of the 1910s; and futurist-



MARKO A. KOVAČIČ.
Catastropolis 2227,
exhibition view.
(Photo by Bojan Salaj)

SLOVENIA

Marko Kovačič. Catastropolis 2227

Loggia Gallery, Koper
December 22, 1995 - January 20, 1996

In the Loggia Gallery in Koper, sculptor and video artist Marko A. Kovačič exhibited works from his third five-year period, from 1991 to 1996. The term Five-Year Plan originates from Lenin's economic policy, and it reminds us that Kovačič sees the socialist past, which in Slovenia came to an end five years ago, as an area of artistic inspiration. The colours of revolution and the avant-garde - red, white, and black - prevailed, together with objects which once represented ideological symbols: red stars, flags and other, seemingly neutral, objects which, however, personified the industrial progress of socialist society (e.g. TV sets).

Marko A. Kovačič does not mould the *materie prime* of sculpture; he employs the traditional sculptural procedure of augmenting, loading and layering (*arte di levare*) in order to conceptually model the basic substance from which this civilisation has been formed.

He couples and combines waste objects with different media and thus creates multimedia assemblages composed of video, theatre, documentary photography of the artist's previous projects, and various museum procedures of storing, recording, and exhibiting.

An integral part of the exhibition was a calendar-catalogue which added a time dimension to Kovačič's exhibition: this means that his work accompanies the spectator throughout the year. The calendar form points to the entwinement of artistic activity with everyday life, the spheres which in Kovačič's case are integrally combined, since his collecting of objects is a matter of daily walks around the city, or casual rummaging among waste objects. It does not necessitate special artistic concentration. The artist's imagination is excited only when time adds the weight of history to these objects and produces the selection of them. Thus, in the end, time appears to be the basic substance of the artist's work. Historical time is faced with the present, the active time of the artist's creativity with the passive time of the transformation of objects into obsolete symbols. Finally, doubt arises as to whether our perception of linear time, and the progress it is supposed to bring with it, really corresponds to the world we live in.

Nadja Zgonik
Translated by Borut Cajnko

tic and constructivist books from 1910 - 20 (from museums and private collections).

Contemporary art by St. Petersburg and Moscow artists is also introduced: paintings, graphics, assemblages, installations, objects, visual poetry, custom-made books and photographs. (Yuri Albert, Africa, Anatoly Belkin, Vadim Voinov, Anatoly Zhuravlov, Oleg Zaika, Vladimir Kupriyanov, Boris Konstriktor, Vladimir Nemukhin, Victoria Buivid, Dmitri Prigov, Evgenie Rukhin, Dmitri Shagin, Sergei Sigey, Ri Nikonova, Eduard Steinberg, and others).

The exhibition catalogue conceived by Tatiana Karkozova, is an important part of the exhibition and contains research articles by art historians and critics as well as essays and texts by the artists, including interviews with them.

Vladimir Pertz,
art critic and curator

2001

99

Vlado Martek, Troubles with Ethics

Kapelica Gallery, Ljubljana
March 4 - 29, 1996

Vlado Martek, a Croatian artist, is one of the successors of the very developed conceptualist genre from Zagreb in which an idea is substituted for a final piece of work. The extension of creativity into the field of language and the elevation of the concept itself to the level of final work are considerable challenges for visual reasoning. The task is not easy because it has to take into consideration the rich history of excellent works of conceptualism in Zagreb.

The most important fact in the creation of conceptualist art is undoubtedly the trespassing upon, and erasure of, the boundary which traditionally divides art from everyday life. This, of course, is one of the conditions of avant-garde creativity, and if today this is no longer oriented towards the global transformation of everyday life, it is still deeply anchored in the problems of daily life which are far from insignificant.

Martek's plan was a utopian one, for in his case artistic creativity acquires the qualities of a radical ethical attitude which, through the criticism of ideology that we encounter daily in the mass media and in various institutions, defends the notion of life in which artistic creation irreversibly transcends borders. With his work, entitled *One Exhibition More, One Concentration Camp Less*, Martek delineated his field of action: a radical ethical attitude, which offers no place for ideologies, but where art, frequently equated with the reflection of art, transforms into a mode of being. Daily life thus becomes the focus of consideration, but at the same time, it supplies the material for works of art which, in Martek's case, are mainly installations composed of everyday objects. In these works, the contributing elements in a piece of art (such as pencils, books, designs, artistic reflections) become a constitutive element and the sole bearer of meaning in the whole installation.

The exhibition can also be seen as a reflection of the complex and complicated political situation in the territory of ex-Yugoslavia. If we take the war into consideration, this exhibition can also be seen as the artist's proposal for art which can become a mode of being.

Tomislav Vignjević

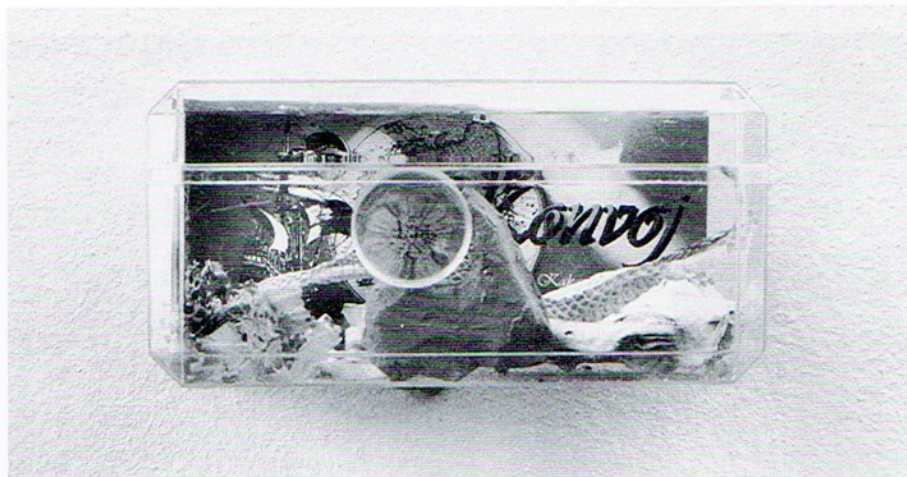
Translated by Borut Cajniko

YUGOSLAVIA

The Gaze Scenes

Pavilion Veljković and cinema REX, Belgrade
October 1995

The history of visual arts is the history of *the gaze*, the history in which different optic paradigms, scopic regimes and techniques of the observer are being replaced, and which coincides with scientific discoveries and philosophical revelations. Aware that *the gaze* is a civilisational denotation, Woelfflin suggested the project of the "history of vision" which would be a relatively autonomous discipline within the history of civilisation. To-



NINA KOCIĆ.
Southern Cross.
1995.
Mixed media in a transparent plastic box

Map Room

Dom Omladine Gallery, Belgrade
November 1995

Maps are images of the world, "imago mundi". They are not treated as "high art", but are "representations" nevertheless. However, maps are not strictly speaking mimetic representations, but diagrams. They indicate the *grid* as a basic means of organisation of all two-dimensional representations. They also indicate questions of projection and scale, of printing and reproduction, of definitions of one's position in space... They also refer to boundaries, frontiers, memories of sites (whether historical or intimate), and to relations of sites and non-sites in general. On the other hand, maps are media for envisaging imaginary spaces or mythical territories. Finally, maps are axes of current geopolitical fantasies and nightmares (especially affecting the territories of ex-Yugoslavia), and they indicate the infantile and regressive nature of political conduct. In conceiving the project MAPS, and in defining its theoretical underpinning, the authors acknowledge "an aesthetic of cognitive mapping", as proposed by Fredric Jameson. On the local scale (city of Belgrade), at stake is desalination of the "urban sites in crisis" through the practical reconquest of a sense of place, and regaining the ability to map individual positions in the urban totality and that totality in general.

The first event of the project conceived by Branislava Andelković and Branislav Dimitrijević, was the exhibition *Map Room* at the Dom Omladine Gallery in Belgrade in November 1995 with the support of Radio B92. The following artists participated at this show: **Jovan Čekić** did a computer reworking of a 17th century map of Arctic, which relies on the development of cartography as influenced by the development of chronology, and thus with temporality affecting spatial representations; **Zdravko Joksimović's** and **Zoran Naskovski's** works related to concentrations of length in one single spot as well as with the notion of fanaticism; **Nina Kocić's** works are intimate reflections on childhood and adventure stories made from non-conventional sculptural materials, Era Milivojević recreated a game of chess as his "mental map"; Neša Paripović dealt with the arbitrariness of toponyms; Branko Pavić's prints mapped his "real" positions in urban topography; Dragoslav Krnajsli related to current political situations and the destiny of Yugoslavia; Vera Stevanović presented her project of collecting rivers; Mileta Prodanović, Martin Erdeš, Mihael Milunović and Talent also presented their works in different media (watercolours, sculpture, computer graphics and photography).

Dejan Sretenović

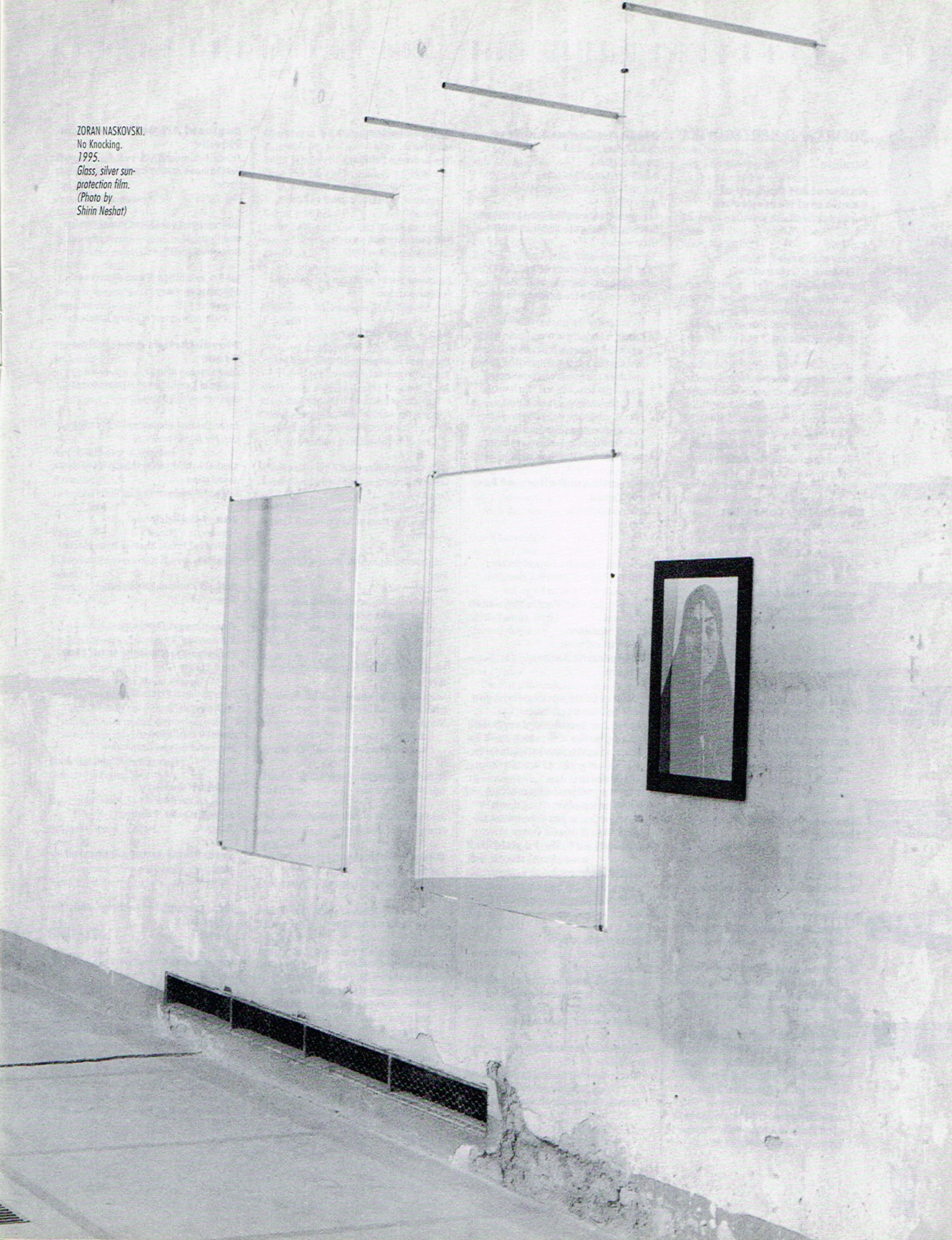
day, in an age in which the screen model of vision is a dominating one, there has been a shift in one's visual sensitivity. The observer's perception is mediated and automatized by the electro-optic "vision machines". New industrial optics influences cultural optics, and introduces new systems of observing and communicating. It challenges the status of visual communication, as well as that of visual arts and media. This shift of paradigms at the end of the century was a motive for SCCA-Belgrade to call attention to this phenomenon of *the gaze* as the subject of its first annual exhibition.

The exhibition took place in two alternative venues, in Belgrade - Pavilion Veljković (an ex-pinacotheca), and Cinema REX, which was once a working cinema. This means that the exhibition was conceptually divided into two segments, two scenes - Camera Lucida and Camera Obscura. The subject of the exhibition was not only inspired by the idea to actualise the phenomenon of *the gaze*, and to reconsider it within the framework of contemporary Yugoslav art theory and practice, but also it was inspired by the specific spatial and symbolic undercurrents of both venues. Both the cinematic and the gallery space are spaces of the absolute reign of *the gaze*, spaces of purely visual communication. It is only that the cinema is the space of *the gaze* grounded upon the dialectics of lightness and darkness, concealing and revealing, visible and invisible, whereas the gallery is the space where *the gaze* is grounded upon an unmediated visibility and transparency.

In Pavilion Veljković, which was symbolically transformed into Camera Lucida, the artists presented their works which explore the following phenomena of *the gaze*: fragmented photo-gaze (E. Milivojević), circulation of the gaze (J. Čekić), perspective (N. Paripović), mirroring and transparency (Z. Naskovski), screening and hiding from the gaze (D. Kačić), viewpoints (A.Z. Pantelić), etc. Artists exhibiting in Cinema REX, which was symbolically transformed into Camera Obscura, presented: voyeuristic gaze and pornography (Talent), X-ray gaze (I. Šijak), the eye as the organ of the gaze (A. Davić), lacanian gaze of the Other (N. Kocić), etc. Hence the title *The Gaze Scenes*. The phenomenon of *the gaze* is explored through two stagings which take the historical role of optical apparatuses, such as camera obscura and camera lucida, as points of departure for contemporary art practice.

Dejan Sretenović

ZORAN NASKOVSKI.
No Knocking.
1995.
Glass, silver sun-
protection film.
(Photo by
Shirin Neshat)



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BOSNIA AND HERZEGOVINA

Sarajevo

National Art Gallery of Bosnia and Herzegovina

Zelenih beretki 38, Sarajevo
tel: 387 71 664 162
May 1996

Prints and signals

Exhibition of Czech students
Transformation

Exhibition of five contemporary Czech artists: Milena Dopitova, Pavel Kopriwa, Jiri Petrbock, Katerina Vincurova and Janka Vidova-Zackova

From June to December 1996 the gallery is planning the following exhibitions: the 50th Anniversary of Artist's Association of Bosnia-Herzegovina; Milano-Sarajevo, photo exhibition; Architects of the World, donation; Zlatko Ugljen, architect; Mohsen Rastani, Iran, photo exhibition; Gil Lössada, Spain; Edo Murtic and Vladlo Gotovac, Zagreb, exhibition of graphics; exhibition of Kozaric and A. Kuduz.

City Gallery Collegium Artisticum Sarajevo

Skenderija bb, Sarajevo
tel/fax 387 71 523 065
May 1996

Joze Ciuha, Ljubljana. Graphics
Barcelona. Graphic design 1990-1995
Z. Pozaic, N. Ziljak, N. Arbanas, Zagreb. Graphics

From June to December 1996 the gallery is planning the following exhibitions: Legende(s), Grenoble, multimedia; A group exhibition of 3 Italian artists and Safet Zec; Fritj Behrendl, The Netherlands, caricature; Miroslav Sutej, Zagreb, a retrospective; Mevludin Ekmecic, Tuzla, drawings; Exhibition of Contemporary Slovenian Graphics; Alija Hafizovic, paintings; J. Sozansky, Prague, solo exhibition; Exhibition of Contemporary Jewels, 6 Artists from Germany.

Museum of Literature and Theatre Arts

Sime Milutinovica 5, Sarajevo
tel: 387 71 471 828
May 1996

Mensud Kecko. Exhibition of drawings and paintings

Exhibition about the life and work of Italian poet **Duzepe Leopardiani** in organization of Centre Nazionale di Studi Leopardinai.

Nadja Efendic, exhibition of paintings, ceramics and tapestry
Group exhibition of contemporary artists from Norway

Till the end of the year the Museum is planning to organize the following exhibitions: Exhibition for the 75th Anniversary of the National Theatre Sarajevo; "The Life and Literate Work of Dr. Midhat Begic", exhibition; Dragan Resner "Theatre in Photography", photo exhibition; art exhibition of Perazic, Baljic and Raic (proposed but not confirmed yet).

Obala Art Centar Sarajevo

Obala Kulina Bana 10
Sarajevo, B&H
tel. 387 71 524 127
fax. 387 71 664 547 (665 304)
May 1996

Antony Gormley, artist from London, exhibition of sculpture and installation (new works)

"The Door", performance by Damir Bartol (Kugla - Zagreb) and Elliott Sharp (musician from New York)

Till the end of the year the Obala Art Centar is planning to organize the following events: the Second Sarajevo Film Festival '96 (the selected films will be divided into three categories: competitive program Anno Zero, hits and film from the world film archives); Jonas Mekas, France, exhibition; Robert Frank, photo exhibition and presentation of his films; Edin Numankadic, Sarajevo, exhibition; Nebojsa Seric, Sarajevo, exhibition.

International Gallery of Portrait Tuzla

Slavka Micica 13
Tuzla, B&H
tel. 387 75 234 897
May 1996

Norwegian - Bosnian Days of Culture

The exhibition of Herman Hebler, Sol Sneltvedt, Mari Krokan Berge, Jan Svensen, Jan Albert Furst Kolstad and Tom Hatlestad.

One way exhibition

Paintings and prints
Irfan Handukovic, Zenica
Paintings

Till the end of the year the gallery is planning the following exhibitions: Edo Murtic, Zagreb, exhibition of graphics; Group exhibition of 30 painters from France, donation; Biserka Gall, Paris, the exhibition of graphics; Plamenka Cengic, solo exhibition. The gallery will present the exhibition "100 drawings of Izmet Mujezinovic" in Wien and Graz as part of the culture program "Days of Bosnian Culture in Austria".

BULGARIA

Sofia

UBA

Shipka str. 6, 1504 Sofia
Triennial 'Sofia'. First International Painting Exhibition
November 15-December 31

The aim is to compare the Bulgarian painting with current trends and traditional continuity in the field

Visual Trends of the 1990s

May 16-June 2
venue: Congress Center, National Palace of Culture, Sofia, curated by Ruen Ruenov, Svilen Stefanov

Art 36 Gallery

Solunska str. Sofia
New Bedroom Paintings
May 1996

3 Young Bulgarian artists: P. Todorov, A. Atanasov, K. Dobrev, curated by Ruen Ruenov

Self-Portraits by Genko Genkov

Through November 1996

Unknown Works by Stefan Gatsev

Posthumous show
October 1996

Ata - Ray Gallery

Karnigradska str. 3, 1000 Sofia
Bulgarian Dialogues. Exhibition of Jean-Pierre Brigaudiot, France.
April 24-May 6

The author brings forth the question about the attitude between art and nature in the countries, where he travels in the form of installation

Club 'Among Colleagues'

Life is a Dream

June 25-July 4
20 artists will take part in this exhibition, which is devoted to their colleague Lyuben Zidarov

Stanislav Pamukchiev. Anatomy of Feelings

November 5-19
The exhibition includes recent paintings, pictures, art objects due to be displayed at the First International Triennial of Painting, Sofia

National Gallery of Foreign Art

Saint Alexander Nevski sq., 1000 Sofia
Saints Cyril and Methodius
May-June

Exhibition of young artists, which are trained at French Academy of Fine Arts

Rafael Mihailov. Paintings

September-November

Solo Exhibition of Antoni Piotrovski

second half of December

Dossev Gallery

Rakovski 108, Sofia
Ziatim Murier. Sculptures
May 2-14

Stojan Tzanev. Paintings

May 16-31

Lessedra Gallery

Milin Kamak str. 25, 1421 Sofia
5th Anniversary of Lessedra Gallery
Jubilee exhibition - painting, sculpture and prints in National Palace of Culture
May 6-12

'Trakija Without Limits'. Exhibition of Dobromir Ivan

This is an original sculptural installation in National Palace of Culture
May 15-31

Plovdiv

Regional Art Gallery - Plovdiv

Prince Alexander 1st 15
Posthumous exhibition of Dimcho Pavlov
May 7-31

International exhibition 'Stage Design and Dolls'

September 15-30

Jubilee exhibition 'Tzanko Lavrenov'-100th Anniversary

November 4-29
150th Anniversary of Georgi Danchov

Plovdiv Artists Association Venue

Gladstone str., Plovdiv
National Exhibition of Miniature Art
September 16-October 15

International Photographic Meetings

October 17-November 30

Annual Exhibition of the Plovdiv Artists Association

December 20-January 20, 1997

Janet Gallery

January str.4, Plovdiv
Individual Prints Show of Itsko Maznev
May 9-25

National Autumn Exhibitions

September 1-31

Rompheya Gallery

Maritsa Blvd. 83, Plovdiv
Philipopol Association of Artists Show
April 24-May 12

International Prints Show

September 1-10

Autumn exhibition

Room of Philipopol Association
October 17-31

Diakov Gallery

Angel Bucurestliev str. 17, Plovdiv
Kolyu Vitkovski. Paintings
May-June

Atanas Hranov. Recent paintings and objects

October

Kolyu Karamphilov. Paintings, objects and prints

December

Avgustin Ruis de Almodovar (Spain). Ceramics

March 28-May 16

Exhibition of Tzvetan Kazandjiev, Nedko Hristov and Daniela Russeva

November 2-December 2

Angel Patchamanov. Water-colours

April 9-19

Tzanko Panov. Prints

May 1996

Dobritch

Regional Art Gallery - Dobritch

Bulgaria str. 14
French photography
April 5-30

The exhibition is organised in collaboration with French Culture Institute and presents a collection of 'Chateau D'eau' Gallery - Tulles

Dimitar Arnaudov (1933 - 1989). Paintings and drawings
May 21-June 21

Plainair 'The Paper'

September 1-10
Exhibition with works from the plainair, in which artists from Dobritch and Sofia will take part, from September 11-30

Varna

Art Gallery - Varna

Prince Boris (Lenin) blvd. 65
'Varna Salon'.
Annual exhibition of artists from Varna
May 23-June 12

Vidin

Nicola Petrov Gallery - Vidin

Bdintzi sq.
Tzvetan Timoteev. Prints
April 17-May 7

Valery Nikiforov and Vasil Valkov. Paintings and mosaics.

This exhibition is devoted to 24 May and will continue till 11 June

115 Anniversary of Nicola Petrov
From September

This exhibition will include five drawings, donated by his granddaughter and other works from the gallery archives

Slavi Zlatanov. Woodcarvings
October 19-November 11

Balchik

Process - Space Festival
June 1-15

The 5th International Annual Festival that will promote the topic 'Playing the Boundaries'. Artists from 13 countries are invited

CROATIA

Zagreb

Croatian Visual Artists' House
Trg. Hrvatskih Velikana bb.
and Museum of Contemporary Art
Katarinin trg. 2

Constructivism and Kinetic Art
May-June

Selection from Museum of Contemporary Art collection

Museum of Contemporary Art

Katarinin trg. 2
Edita Schubert
December 14, 1995 - January 14, 1996
Environment

Goran Trbuljak
Leftover Works, Limited Works and Advanced Works, 1974 - 1996
April 4-28

Solo exhibition of post-conceptual paintings

Gallery Miroslav Kraljević

Šubičeva 29
Mirjana Vodopija
February 16-March 5
Solo exhibition (drawings)

Gallery Josip Račić

Margaretska 3
Branko Lepen
March 28-April 10
Solo exhibition (sculptures)

Museum of Contemporary Art and Society for Improvement of Life

Preradovićev trg. and neighbouring streets
T.E.S.T...
April 19-28

38 artists working in site (installations, environments, performances ...)

Rijeka

Museum of Modern Art

Dolac 1
Croatian Photography '95
December 5-23, 1995
Group exhibition

Architecture and Urbanism in Rijeka, 1918 - 1945

February 22-March 31

Umag

Gallery Dante - Marino Cettina

ITC - Stella Maris
Mladen Stiljinović
Absence - Beginning
April 20-May 15
Solo exhibition (installation)

Dubrovnik

Art Workshop Lazareti

Gallery Kovačka 3
Pobjijana 8
Trabakula. Caravan of Slovenian Artists in Croatia
April 12-13
Exhibition, performance, dance, concert of young Slovenian artists

CZECK REPUBLIC

Prague

National Gallery Collection of Modern Art
Veletržní Palace Dukelských brdínů 47
170 00 Prague 7, CZ
tel: 42 2 2430 1111

David Henry Kahnweiler, His Galleries and Artists

May 17-August 18
Organized in co-operation with the Centre Pompidou in Paris

Municipal Gallery of Prague

Mickiewiczova 3, 160 00 Praha 6 CZ
tel: 42 2 34 14 39
Exhibition hall: The House of the Stone Bell
Staroměstské nam. 13, 110 00 Praha 1 CZ
SURSUM 1910-1912
April 26-August 25

Viktor Brauner

September 10-December 12
Solo exhibition of Romanian-French Surrealist

Biennial of Young Czech Artists

December 13-January 31
In cooperation with the SCCA-Prague

Exhibition hall: City Library

Mariánské nam. 1, 110 00 Praha 1 CZ
In the Space of the Twentieth Century
May 1-September 8
From the collection of the Gallery

Czech Surrealism

October 15-January 1, 1997
Large retrospective of an important period of modern Czech art

Exhibition hall: Old-Town Hall

Staroměstské nam. 110 00 Praha 1 CZ

Stanislav Zippe, Czech Kinetic Artist
July 7-July 9

The first solo retrospective of an interesting artist of older generation

The Czech Museum of Fine Arts

Husova Street 19, 110 00 Praha 1 CZ
tel: 42 2 242 220 68
The Gray Time, Czech Art 1969-1985
October 2-November 24

The "unofficial" Czech art from the time of Communism

Exhibition hall: The House at the Black Madonna

Celetná Street 34, 110 00 Praha 1 CZ
Frantisek Kupka and Otto Gutfreund
from Washington Collection of Jan and Meda Mladek
May 15-July 7
Two artists who helped to establish Czech modern art

The Gray Time, Czech Art 1969-1985
October 2-November 24

The "unofficial" Czech art from the time of Communism

New Voices, Contemporary British Painting

December 4-January 1997

Prague Castle Management Office

Pražský hrad, 119 08 Praha 1 CZ
tel: 42 2 3337 1111

Josip Plecnik - An Architecture for a New Democracy

May 24-September 29
Slovenian architect working on major projects in Prague since 1918

Europe - Notion of Relations, Installations

June 12-August 25
Six Czech artists of the middle generation

Ivan Theimer - Selection from His Work
June 26-September 15

A Czech artist living in Paris

Permutation and Combinations - Contemporary Art from Budapest

July 10-August 25
Organized by the Hungarian Ministry of Culture

Jiri Anderle, Paintings

October 18-December 1
Czech painter and printmaker of unique attitude between realism and surrealism

Security and Searching - Tendencies of Contemporary Czech Photography

October 4-December 1

Germinations 9, European Biennial of Young Artists

October 4-December 1
Exhibition of the important international workshop of young artists

Laureates of Chaluppecky Prize 1990 - 1995

November 20-January 12, 1997
Works of young Czech artists under 35 awarded with the prominent Czech prize. Under the patronage of President Vaclav Havel

Czech Philharmony Gallery Rudolfinum

Alsovo nabrezi 12, 110 00 Praha 1 CZ
tel: 42 2 248 93 205
Viktor Pivovarov
till May 26
Solo exhibition of the Russian painter living in Prague

Zbysek Sion

June 20-September 1
Czech painter of the middle generation, famous for his rich narrative invention

Along the Frontier - Bruce Nauman, Bill Viola, Francesco Torres, Ann Hamilton
September 19-November 24

Jiri George Dokoupil. Paintings

December 12-February 23, 1997
Solo exhibition of the famous postmodern artist of Czech origin

Rudolfinum, The Small Gallery

Tomas Cisarovsky, Bodies of One Blood
October 10-November 24

Young Czech artist interested in relations between picture and reality

Gallery of Vaclav Spala

Narodni tr. 30, 110 00 Praha 1 CZ
tel: 42 2 24 21 30 00

GALLERY MUSEUM ARTS

Czech Abstraction

April 3-28

Abstract painting of young Czech artists

Eva Fuková. Photography

May 2-June 1

Andre Cook. Installations

May 9-June 1

Solo exhibition of a young British artist living and working in the Czech Republic

Inge Dick. Paintings

April 21-June 2

Josef Sudek. Photographs

Martin Mainer. Paintings, Drawings

Jiří Hilmar. Sculptures, Installations

July 20-October 6 at castle, and August 23-October 6 at castle and countryhouse

Brno

The House of Arts

Malinovskeho nam 2, 602 00 Brno, CZ

tel: 42 5 4221 1808

Paul den Hollander. Photos

May 23-June 16

Tomas Lahoda. Pictures

May 23-June 16

Czech artist living in Holland

Gerhard Ruehm. Visual Poetry

March 3-June 23

The founder of "Wiener Gruppe" in the 1960's

Gung Yao Wu

March 30-June 23

The young Chinese artist living in Germany

Vladimir Havlik. Computer Graphics

September 9-October 13

Vladimir Drapal

September 9-October 13

Solo exhibition of Czech artist of older generation

Adriana Simotova. Objects, Paintings

September 9-October 13

The well known Czech artist of older generation

Steina and Woody Vasulka + Hi-Tech Art 96

October 14-27

Exhibition of well known American artists, partly of Czech origin.

Peter Zupnik. Photos

December 12-January 19, 1997

Well known young Czech photographer

Svatopluk Klimes. Installations

December 12-January 19, 1997

Litomerice:

Gallery of Visual Arts

Michalska 7, 412 01 Litomerice CZ

tel: 42 416 4127

Olga Karlikova. Pictures

March 28-May 12

Solo exhibition of Czech artist of older generation

Otto Gutfreund. Sculpture

May 23-June 30

Solo exhibition of one of the founder of Czech modern art

Alfred Kubin. Pictures

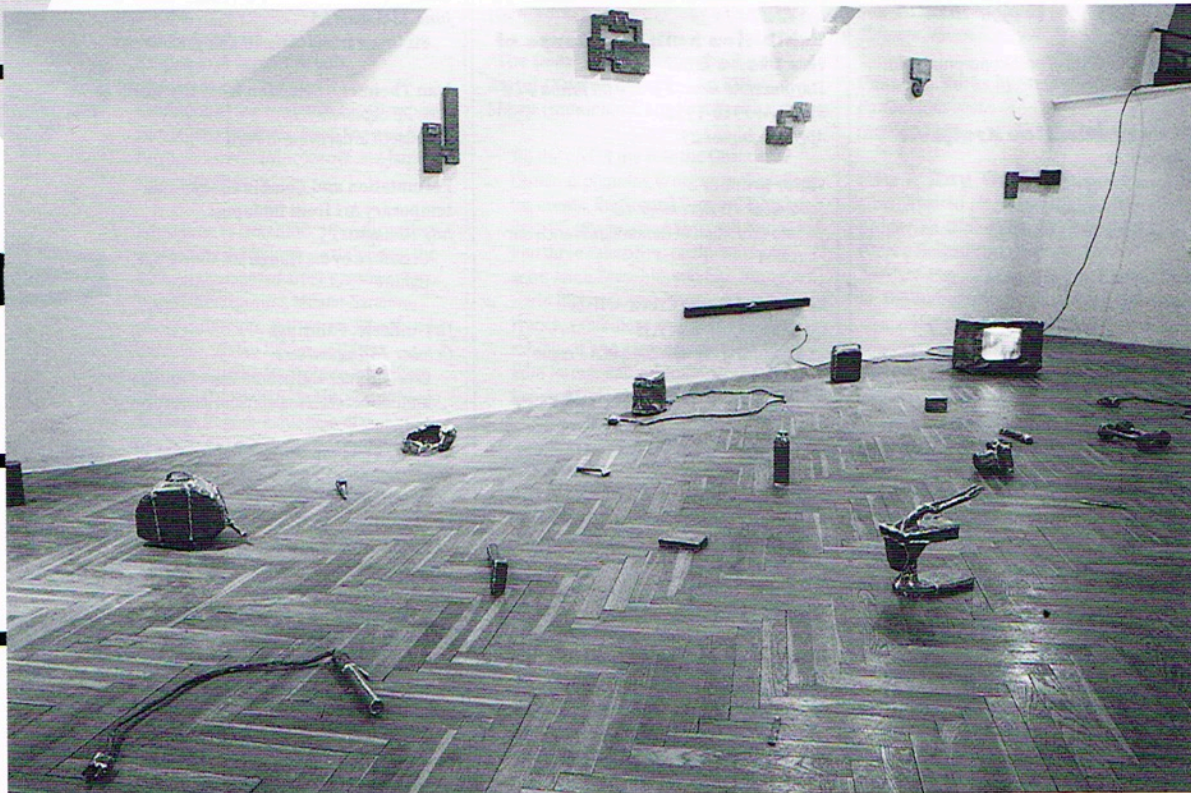
August 18-September 1

Solo exhibition of the symbolist artist born in Litomerice

Vaclav Chad. Pictures, Drawings

September 12-October 27

Solo exhibition of an interesting Czech artist killed in youth in the second world war



KRYŠTOF KINTERA. Installation 'The Plumber'. 1995. Lead. Gallery of Young Artists, Brno, Czech Republic

Petr Nikl. Laureate of the Chaluppeky Prize for young Czech artists

June 6-23

Milan Kunc. Paintings, Objects

June 26-September 9

Solo exhibition of the postmodern artist of Czech origin

Herbert Asternbuch

September 5-October 6

Contemporary German artist

Jitka and Kveta Válova. Paintings

October 9-November 3

Exhibition of older sisters who influenced the "postmodern" generation of Czech artists

Jiri Toman. Photography

November 6-December 1

Anezka Kovalová. Paintings and Drawings

December 4-31

Gallery Ruce

V Jircharich 6, 110 00 Praha 1 CZ

tel: 42 2 293 760

Václav Stratil. Paintings

April 9-May 4

Solo exhibition of new works of a well known Czech artist

Kryštof Kintera. Installations

June 4-30

Solo exhibition of a young Czech artist

Manfred Stumpf. Computer Graphics and Paintings

September 12-October 5

Solo exhibition of a German artist

Markéta Othová. Drawings

October 8-November 12

Solo exhibition of a young Czech artist

Jiří Matoušek. Objects

November 5-December 1

Jiří Grygar. Pictures

December 3-31

Solo exhibition of one of the classics of Czech postwar avant-garde

Klatovy

Gallery U bílého

Jednorozce Náměstí 149, 339 01 Klatovy

tel: 42 186 22049

Václav Rubáš. Sculptures

Aleš Hnízdil. Installations

Jiří Valoch. Texts

April 6-June 2

June 13-September 5

Pavla Mautherová. Collages, Drawings,

Robert Piesen. Paintings

Josef Moucha. Photographs

Michal Skoda. Stonework

September 12-November 17

Dialogs III. Slovak artists

Rudolf Sykora. Photographs

Peter Ronai. Installations

Desider Thot. Installations

November 26-January 27, 1997

Klenová

Castle and Countryhouse (near to Klatovy)

340 21 Janovice nad Úblavou

tel: 42 186 92209

Castle

Symposium in Nature

A meeting of Students of Czech Art Colleges

May 10-June 27

Countryhouse

Margita Titlová

May 10-June 27

Mapping of the Space, 2nd International Summer Academy

Bohuslav Reynek. Pictures, Prints

November 11-January 12
Solo exhibition of a poet and painter working in solitude from 1910 till the 1960s

Gallery in Roudnice

Ockova 5, 413 01 Roudnice n.Labem CZ
tel: 42 411 2261

Josef Wagner. Drawings, Sculptures

April 24-June 23
Solo exhibition of an sculptor of the first half of the 20th century

Miroslav Moucha. Paintings

June 27-September 9
Solo exhibition of Czech artist of middle generation living in Paris

Motives of the New Testament in Contemporary Art

September 19-November 24
Projects of the foundation "People to Visual Arts, Visual Arts to People", located in industrial part of the North Bohemia. The projects are concentrated on young art, humanism and ecology. Most of them take part in:

Gallery of Emil

Filla in Usti n. Labem Dlouha 13, 400 01 Usti nad Labem CZ
tel: 42 47 5210 350

Pavel Hynek

May 5-17

Miroslav Prosek Prize

July 9-20

Kamila Mizerova

August 27-September 14

Jiri Cernicky

September 17-October 5

Milan Knížak

October 8-26

Aesthetic of Vigilance CZ - USA - Big Orbit Gallery in Buffalo

October 29-November 23

Olga Karlikova

November 26-December 14

Michal Gabriel Vladimír Kokolia

December 17-January 11

ESTONIA

Tallinn

Estonian Art Museum

Kirikuplats 1, EE0001 Tallinn
Skagen Painters
April 17-June 4

Exhibition of Danish painters from the turn of the 19-20th century

Group T

October 18-December 1
Exhibition is dedicated to the 10th anniversary of an artists' group, consisting of 5 visual artists, a poet and 2 musicians. Audiovisual show aims to give the public opportunity to perceive the 10-year period

of Estonian social and political life in the mirror of subjective art processes

Estonian Art in 1960s

December 6-February 2
Exhibition stresses the modern movement in Estonian art in 1960s

Estonian Museum of Applied Art

Lai 17, EE0001, Tallinn
7th Textile Triennial of the Nordic Countries
November 29-December 20

Tallinn Art Hall

Vabaduse väljak 6, EE0101 Tallinn
Young French Artists
August 2-25
Exhibition introducing the works of French artists

Space With Water

August 30-September 22
3rd Nordic-Baltic Architectural Triennial. The conference and exhibition of installations takes place in the area of Tallinn sea terminal

Estonia as a Sign

September 27-October 20
Annual exhibition of the SCCA, Estonia deals with problems of identity, proposing the questions, which could be the new interpretations of Estonia as nationality, language and territory in the new situation of the world. The exhibition takes place also in Sammas and Vaal Galleries in Tallinn and Rüütli Gallery and Artists' House in Tartu. Site-specific works will be included. Curator of the exhibition: Ants Juske

Jüri Arrak

October 25-November 17
Retrospective

Video Art From Finland

November 22-December 15
Video art exhibition from the collection of the Finnish Museum of Modern Art

Tallinn - Moscow

December 20-January 10
The project 'Art Axis: Tallinn - Moscow, Moscow - Tallinn' concentrates its attention to the creative contacts from 1955-75 between Russian and Estonian avant-garde minded artists. The exhibition will be accompanied by smaller exhibitions, a conference and meetings on December 20-22. Contact person: Anu Liivak, Tallinn Art Hall, ph: 372 244 8747

Gallery of the Tallinn Art Hall

Vabaduse väljak 6, EE0101 Tallinn
Jüri Ojaver
June 28-July 14
Contemporary Estonian sculptor

Leo Lapin

August 29-September 15
Estonian avantgarde artist exhibits his architectural designs

Ilja Kabakov

Opens on December 20
Exhibition of one of the most outstanding Russian avantgarde artist is a part of the project Art Axis: Tallinn - Moscow, Moscow - Tallinn'

Centre of Architecture and Art

Abtri 4, EE0001 Tallinn
Estonian Architecture in 1990s
June 25-July 25
Exhibition takes place in the old Rotermann salt store, renovated newly to the Centre of Art and Architecture

Tallinn Zoo

The 1st Tallinn Sculpture Symposium
June 15-22
International Symposium. Completed works will be placed in Tallinn Zoo

Tartu

Museum of History of Tartu University

June 15-19
4th International Symposium 'Crossing'
Artists, architects and designers will come from the Baltic Sea countries to present their projects and hold discussions on the theme 'Culture In the Ruins'

HUNGARY

Budapest

Exhibition Hall

Budapest, VI Dózsa György út 37
tel: 36 1 343 7401
Ujjé. A Ligetben nagyszerű (Hooray! It is Great to be in the Park)
The Exhibition Hall and the Városliget (City Park) of Budapest are 100 years old
June 14-August 20
Curators: Krisztina Jerger, Anna Bálványos, Marianna Mayer, Zsolt Petrányi and Andrea Regös.

The exhibition, is going to be a display of photos and documents but rather by setting up interactive spaces evoking the atmosphere of the Millennium Exhibition of 1896 and the contemporaneous Városliget, it allows the visitors to participate in the ongoing events of the different locations

Ludwig Museum Budapest

1014 Budapest szent György tér 2
tel: 36 1 212 25 34
Imre Bak. New Painting
May 16-June 16

Imre Bukta. Video-installation

September 13-October 10

Beyond Art

October 9-November 17
Jubilee exhibition organised in cooperation with the Austrian Cultural Institute in Budapest. Curator: Peter Weibel (Neue Galerie, Graz)
The purpose of the exhibition is both artistic and research-oriented. The relations/connections between art and science that have made a great im-

pact on the cultural development of Austria and Hungary will be shown in groups and sections.

Stúdió Gallery

1053 Budapest, Képiró u.6
tel: 36 1 266 6502
Tamás Komoróczy
May 7-25

Réka Hernádi

May 27-June 15

Rita Mátis

July 8-27

Liget Gallery

Budapest, XIV. Ajtósi Dürer sor 5
Chyernobil memorial exhibition - Greenpeace, Gareth Wyn Jones, MTI, Laszlo fe Lugossy
April 26-May 10

Péter Szarka

May 17-June 7

Knoll Gallery

Liszt Ferenc tér 1
Roza El Hassan
May 11-June 31

Művészetek Háza / House of Arts

Pécs, Széchenyi tér 7-8
Variations on Deconstructivism
May 28-June 17

Duna Gallery

Budapest, XIII. Pannónia u. 95
Exhibition of New Members of the Studio of Young Artists
May 8-26

Várfok Gallery

1012 Budapest, Várfok u. 14
Bella Marsky (USA)
May 30-June 23

Spiritusz Gallery

1012 Budapest, Várfok u. 14
István Regös
May 30-June 23

József Szurcsik

June 26-July 14

Szombathely

Kunsthalle Szombathely

9700 Szombathely, Rákóczi Ferenc u. 12
The XIV Hungarian Textile Biennial
June 14-August 20

The XI International Small-textile Biennial

June 14-September 25

Székesfehérvár

Csók István Picture Gallery

2400 Székesfehérvár, Bartók Béla tér. 1
The Hungarian Art of the 20th Century. The Art of the Millennium
October 26-December 31

GAZDASÁGI ÉS MŰVELTSÉGI MINISZTERISÉG

Pécs

Pécsi Gallery
7601 Pécs Széchenyi tér
Posters '96
June 9-30

XIV Hungarian Ceramic Biennial
July 7-August 4

Tamás Trombitás. Sculptures
August 8-30

LATVIA

Riga

State Museum of Art
Kr. Valdemara 10a
tel: 371 7 325 021
Karlis Neilis
July 12-August 18

Janis Pauluks. Paintings
August 23-September 29

Roman Suta - 100. Paintings
October 4-November 17

Museum of Art 'Arsenāls'
Tornu iela 1
tel: 371 7 213695
Sculpture Quadrennial
June 17-July 28

Girls Purinš. Solo Exhibition
August 6-25

Textile of the Nordic Countries
September 3-October 20

Vilnis Auzinš. Photographs
October 25-November 24

LITHUANIA

Vilnius

National Gallery
Studentų 8, 2034 Vilnius
Lithuanian Painting of the 1st half of the 20th century
November 14-December 31
Collection of classical Lithuanian modern art

Applied Art Museum
Arsenalo 3, 2001 Vilnius
Lithuanian Linen
September 10-October 6
Exhibition of contemporary textiles from linen

Ceramics and Leather from Vilnius Art Factory
October 10-November 10
Exhibition introducing Lithuanian art industry design

The Contemporary Art Centre of Vilnius
Vokiečių 2, 2024 Vilnius
Martin Szekely
May 9-June 6
Works of contemporary French designer

200 Years of Vilnius Art School
June 7-July 7

A major show introducing the works of professors and students of Vilnius Art School - the main center of higher education for artists in Lithuania till nowadays

Contemporary Hungarian Art
June 14-July 14

Exhibition of contemporary Hungarian artists' works organized by the Mücsarnok Art Palace in Budapest

'Intentions', Nordic and Baltic Textile Triennial
July 24-August 18

Traditional exhibition of contemporary Nordic textiles, for the first time Baltic artists take part

Lithuanian Applied Arts
July 24-August 18

Annual show of contemporary Lithuanian crafts

Bronius Gražys, Henrikas Natalevičius, Mindaugas Skudutis, Raimundas Sližys, Romanas Vilkauskas
August 8-September 1

Painting in surrealist and metaphysic style

Icelandic Art

August 30-September 29
Contemporary art from Iceland presented by the Municipal Museum of Reykjavik

10th Vilnius Triennial of Painting
October 11-November 10

Traditional exhibition of painting of Estonian, Latvian and Lithuanian artists. Also showing the works of guest artists from Germany, Poland and Sweden

Stasys Eidrigėvičius.
October 17-November 17

New works by Lithuanian graphic artist and performer Stasys Eidrigėvičius, living in Poland

Kaunas

Kaunas Picture Gallery
K. Donelaičio 16, 3000 Kaunas

'Angis' and Danish Artists
May 31-June 30
Exhibition of a group of Lithuanian neo-expressionist artists and their Danish partners

Arunas Vaitkūnas
July 18-August 18

Solo exhibition of paintings of neo-expressionist style

Vytautas Umbrasas
August 16-September 8

Solo exhibition of object type sculptures

Laima Drazdauskaitė
September 6-October 6

Solo exhibition of painted lyrical abstractions

Vincas Kisarauskas
October 18-November 17

Solo exhibition of paintings of Lithuanian

modernism classic of the 2nd half of the 20th century

M. Žilinskas Art Gallery

V. Putvinskio 55, 3000 Kaunas
7th International Bone China Seminar
September 5-October 6

Exhibition of contemporary compositions from bone china

Panevėžys Art Gallery

Respublikos 3, 5319 Panevėžys
8th International Symposium of Ceramics
August 2-October 6
Exhibition of contemporary ceramics

Stasys Eidrigėvičius

October 30-November 24
Presentation of the creation of the Lithuanian artist living in Poland. Famous for his graphic arts, ritual masks of surrealist style and performances

MACEDONIA

Skopje

Museum of the city of Skopje
Mito Hadživasilev b.b., 91000 Skopje

tel: 389 91 11 47 42; tel./fax: 389 91 11 53 67
Slobodan Živkovski, (1949) solo exhibition
July-September

Retrospective exhibition of paintings and objects which are indicative for the appearance of the postmodern movements in Macedonia in the eighties

Igor Tosevski (1963), solo exhibition Project 'Dosie 96', ('Dossier 96')
July-September

Series of gallery projects - installations through several cities of Macedonia which are photo-noted. The final exhibition will take place in the Museum. The author of the concept is artist Igor Tosevski, photographs are taken by artist Igor Vasilev

Art Gallery Skopje - Daut Pasha Hamam

Krusevska 1a, 91000 Skopje
tel./fax: 389 91 23 39 04
Liljana Klimova Paine (1963), solo exhibition
May 16-29
Paintings by young Macedonian artist who lives and works in London

Skopje Museum of Contemporary Art

Samoilova b.b., 91000 Skopje
tel: 389 91 11 77 34 or 11 77 35; tel./fax: 389 91 23 63 72

Violeta Blazeska (1952) and Bogdan Grabuloski (1948), solo exhibition
End of April

Project from the cycle 'Visual Experiment' which has been realized since 1995 in several towns in Macedonia. This is the 5th and the last project from this cycle, taking place in the interior as well as in the exterior of the Museum

Antoni Maznevski (1963). The End
End of May

Project - installation. 'The End' will be pasted on a wall, made by wooden letters which is in contrast to the previous projects of the artist where the title was kept within the TV boxes

Cifte Amam (A Turkish bath placed in Skopje Old Market)

Soros Center for Contemporary Arts - Skopje, Macedonia

Ruzveltova 34, 91000 Skopje
tel./fax: 389 91 36 18 55

Cifte Amam 2. Group exhibition
May 10-30

26 art projects - installations, video installations, ambient projects, sculptures will be exhibited in this venue

Cultural Center Mala Stanica

Zeleznicka 18, 91000 Skopje
tel./fax: 389 91 11 51 03

Art Group Archimediala. Computer Interactive Installation "Deep Space"
May

Presenting a deeper inner connection between the human and the space. The project deals with the breathing of the universe. Maximum of 9 visitors at one time

Art Gallery Bitola

Kliment Obriski b.b., 97000 Bitola, Macedonia

tel: 389 97 21 951

Art Group Elementi. Performance 'Techno - Shaman'
April 30-May 5

About 20 participants in the performance. The idea is the collision of the techno music and its philosophy with the mystical shamanism and their joint base - the rhythm

Art Gallery Duplo

(Address: Zeleznicka 12)
Soros Center for Contemporary Arts - Skopje, Macedonia
Ruzveltova 34, 91000 Skopje
tel./fax: 389 91 36 18 55

Solo projects

In SCCA's art gallery 'DUPLO', from the beginning of May until the end of this year 15 projects will be realized by the Macedonian fine artists. These projects are selected by the Board of the SCCA, Skopje and will be financially supported by the SCCA, Skopje

MOLDOVA

Chisinau

Action in Chisinau

Mark Verlan, a Chisinau-born artist, along with some friends - professional actors, led a group of invited guests to the opening of his exhibition. He led them for approximately 40 minutes to the "Holy Land", a yard where his works were exhibited. He signs his works and all documents "Marioca, Son of Rain", as in *Exodus*, from the Bible. The action manifested the artist's opinion of the general situation in society and his artistic solution for transforming it. The vernissage

finished with a heavy rain, which was very significant for the artist and participants, and constituted the culmination of the performance.

social conditions. In addition to the exhibition, the Center will set up a seminar focusing on contemporary art which will mobilize some rel-



Action in Chisinau, September 1995

Exhibition Kilometrul 6 (the 6th kilometre)
October 1-15

The exhibition's purpose is to illustrate by means of art, the ways art has developed, how it has been shaped during the post-soviet era under changed ideological and

evant critics including local as well as foreign modern artists.

POLAND
Warsaw

Zacheta Gallery

Pl. Malachowskiego 5
tel: 48 22 26 85 16
Fluxus in Germany 1962 - 1994
Izabella Gustowska. 'Swimming ...'. Photographs, installations
Joseph Beuys. 'Poland / Transport 1981'
May 27-July 7

'Personal Time' - Lithuanian, Latvian and Estonian visual arts 1945 - 1995
September 9-October 13

Center for Contemporary Art 'Zamek Ujazdowski'

Al. Ujazdowskie 6
tel: 48 22 628 12 71
Marek Chlanda. 'Good Night', sculptures, installations, objects
May 10-June 21

Zbigniew Oksiuta. 'Bio-un-logical Space', installation
May 3-June 30

Zbigniew Libera. New works: objects, installations
May 25-August 31

Marta Deskur. Photography, objects, video
May-June

Joseph Beuys. Paintings, drawings, objects
September

Mala gallery

Plac Zamkowy 8
tel: 48 22 31 23 39
Wojciech Zawadzki. 'Place and Time', photography
till May 26

Susan Gamuf. 'Methamorfosis', photography
June

Foksal Gallery

Foksal 2
tel: 48 22 26 62 43
Robert Maciejuk. Paintings
May 16-June 15

Bill Viola. Video presentation
end of June

Pawel Althamert. Sculptures
July-September 15

National Museum

Al. Jerozolimskie 3
tel: 48 22 62 110 31
Polish 20th cent. sculpture
National Museum Collection
May 6-June 20

'Light and Art', Philips Company collection
May 9-26

Poster's Museum

Wilanów, ul. Wiertnicza 1
tel: 48 22 42 26 06
15th International Poster Biennale Warsaw '96'
June 8-September 30

Academy of Fine Arts Gallery 'A3'

ul. Krakowskie Przedmieście 5
tel: 48 22 26 64 44
Józef Mroszczak. Posters
June-July

Cracow

Zderzak Gallery

ul. Sławkowska 1
tel: 48 12 21 62 66
Piotr Jaros. Photography, installations
May 9-30

Gallery Collection
June-July

Lublin

Biala Gallery

Peowiaków 12
tel: 48 81 253 40
Aleksandra Manczak. 'Fringes and Outskirts', photography, installation
May

Anna Rodziewicz. Painting, installations
June

Marzenna Moroziewicz. Painting
June-July

Poznan

National Muzeum

Al. Marcinkowskiego 9
tel: 48 61 51 80 11
The Thaw. Polish art 1956
June 9-Sept. 30

Białystok

Arsenal Gallery

ul. Mickiewicza 2
tel: 48 85 42 03 53
Malgorzata Niedzielko. Installations
May 10-June 15

Zbigniew Oksiuta. Installations
May 17-June 15

Waldemar Bochniarz. Music performance
Leon Tarasewicz's catalogue promotion
May 24

Zbigniew Warpczowski. Performance
Alister McLenon. Performance
May 26

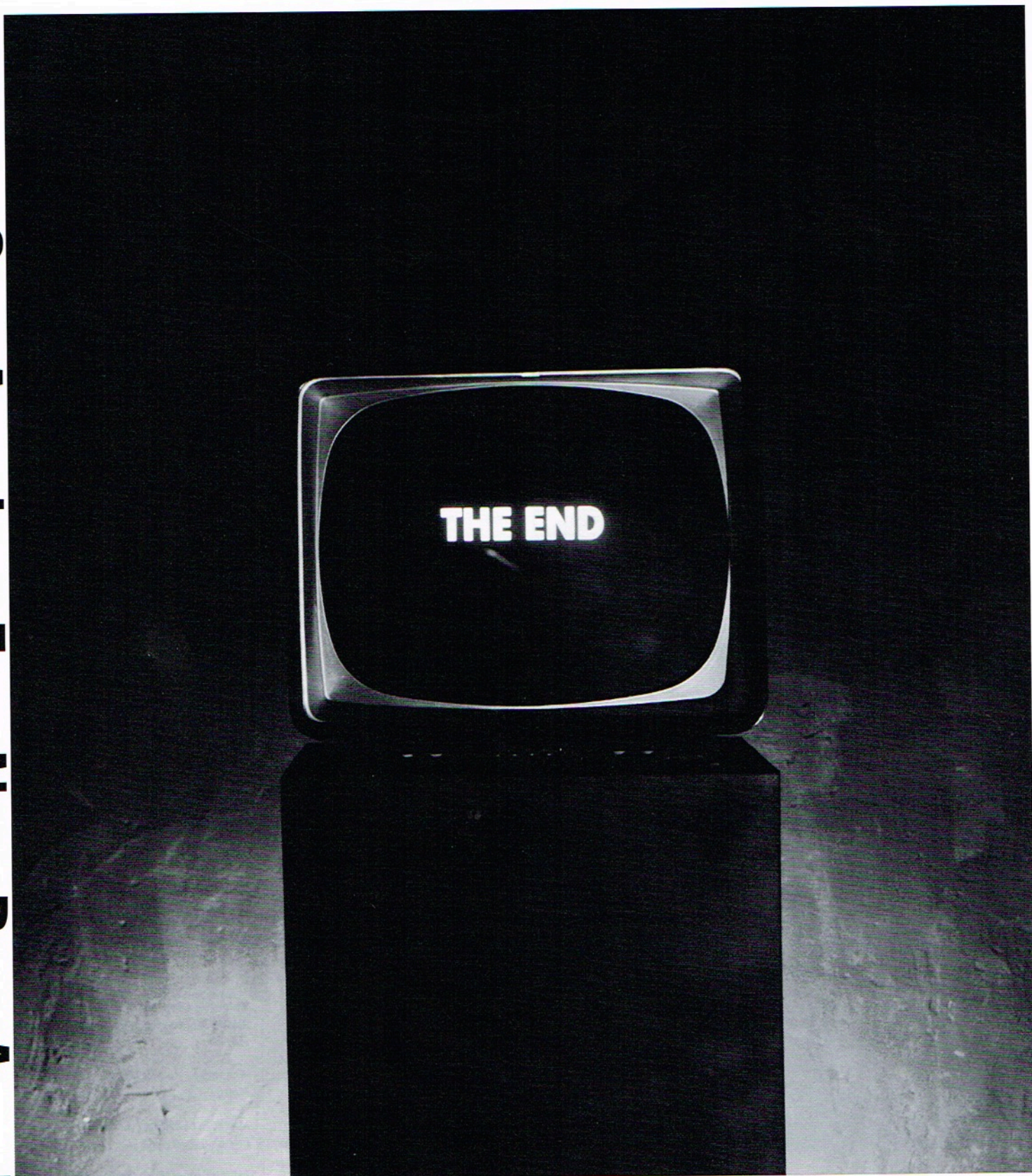
Warpczowski / McLenon, lectures
May 27

Muzeum of Artists' (Łódź) Painters
July 15-August 10

International Workshop 'Inner Spaces' (Skoki n/Poznan)
August 15-September 10

Prof. Witosław Czerwonka's Inter-media Studio of Gdansk Art School, presentation
September 10-20

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ANTONIO MAZNEVSKI. *The End*. 1994. Skopje Museum of Contemporary Art, Macedonia. (Photo by Rumen Camilov)

Oronsko

Center of Polish Sculpture
ul. Topolowa 1
tel: 48 48 219 16

Józef Likomski. Sculptures
April-June

Jacek Waltos. Between Sculpture and Painting
June-August

Post plain-air exhibitions
September

Lódz

Muzeum of Art

Wieckowskiego 36
tel: 48 42 33 97 90
Stanislaw Fijalkowski. Paintings
June 14-August 25

Teresa Murak. Installations
September 3-29

Gdansk

Wyspa Gallery
ul. Chlebnicka 13/16
tel: 48 58 31 28 16

Me and AIDS.
Prof. Grzegorz Kowalski's Studio (Academy of Fine Arts, Warsaw) Artists' sculptures, installations, video, photography
May

Jaroslav Kozakiewicz. Sculptures
June

Museum of Artists' (Łódź) presentation
July

Project by Ryszard Ziarkiewicz
July-August

RUSSIA

Moscow

TV Gallery
Yakimanka, 2/6
Gia Rigvava. Grand Cafe Synch
April 13-May 13
A part of Moscow Photo-Biennale '96.
Video project

Exhibition hall 'Na Kashirke'
(organized by Museum 'Tsaritsyno')
Ul. Akademika Millionscbikova, 35
The Aesthetics of Thaw: Soviet Art 1956-1962
April 18-May 2

Moscow alternative artists of 60's (Ülo Sooster, Ernst Neizvestny, Oskar Rabin and Lianozovo group, etc.). The show demonstrates the process of formation of new artistic mentality originated due to social changes initiated by Khrushchev's thaw. Chronologically the period of artistic freedom ends in 1962 when Khrushchev closed the exhibition of avantgardists. From this moment one can count the beginning of the new era of the Russian art history - era of so called 'dissident modernism'

M. Guelman Gallery
Ul. Malaya Polianka, 7/7
Yuri Khorovsky. Seven Rail-Way Stations
since April 25
A part of Moscow Photo-Biennale '96

XL Gallery
Bolschaya Sadovaya, 6
Konstantin Zvezdochetov, Sergey Epikhin. 'Night Beuys (Non-Russian Boys)'
since May 9

The authors of the installation project juxtapose the cold image of high Modernism embodied in the figure of Joseph Beuys and the eternal, but humiliated today, image of Poet that represented in the project by another character of 20th century - Antuane de Saint-Exupery. In the suggested metaphor Modernism of 20th century with its rationality, revolutions an

wars (Beuys) fights the metaphysics of Romanticism (Saint-Exupery)

Evgeny Mitta. Still Life
since May 25
The installation project suggests a provocative scheme of interrelations between everyday life and affects of violence suddenly bursting in reality

Anatolij Osmolovskij & Tatiana Filippova
since June 10
Installation on the theme of Love

The Institute of Contemporary Art
Sretensky blvd., 6/1
Ralf de Moll & Christiane Dellbrugge. Substitut@ICA
May 18-June 18

The show continues the project by Dellbrugge/de Moll started in February, 1996, in the framework of Moscow - Berlin exchange program "Artist in Residence"

The exhibition hall 'V Peresvetovom pereulke'
Peresvetov pereulok, 4
In the Center of Emptiness
since May 18

Four artists from Germany, Ute Weiss-Leder, Christiane Buechner, Christiane Dellbrugge and Ralf de Moll, who took part in the program "Artist in Residence" show their last works inspired by their Moscow residency

Kuprina Art Bureau
Ul. Nikoloyamskaya, 24, apt. 7
Dry Water
June 5-15

The water-colors show demonstrates new experience of artists who belong to the mainstream of contemporary Russian art of 70's and 80's

The Central Exhibition Hall 'Manezh'
Manezhnaya pl.,
Art Forum
since June 20

Collection of the Museum of Contemporary Art 'Tsaritsyno'. Russian art after the Second World War starting with early modernist experiences of the end of 50's to the present. Twelve smaller expositions prepared by Moscow curators are supposed to comment the main part of the show. The event will be followed by the conference 'Typology and periodization of Russian art after the Second World War'

St.Petersburg

The Hermitage
Dvortsovaya nab., 34
tel: 812 311 34 65
Treasures of the Ob Region
From April 26

Unique examples of 'Eastern Silver' found in Western Siberia

Historicism in Russia. Style and Epoch in Applied Art of 1820s - 1890
From May 14

The exhibition displays objects of various kinds of applied art made under the influence of the historical art styles in 19th century Russia

Western European Drawing of the 19th century
From December 3
Western European drawings from private German collections brought to Russia after the Second World War

The Russian Museum
Inzbenernaya ul., 4/2
tel: 812 219 16 86

Contemporary English Painting
From April 17
The exhibition is organized by the British Council in St.Petersburg

Evolution of the Image: Light, Sound, Material
From May 15
Works by Sergei Bugaev-Africa (St.Petersburg) and Tommi Grunlund and Petteri Nisunen (Finland), dedicated to the interaction between art and technology in the 20th century

Bar Ger Collection (Italy)
From July 4
This exhibition represents one of the best collections of Unofficial Soviet art

The Marble Palace
Millionnaya ul., 5/1
Ilya Piganov (Moscow)
From May 19
An exhibition of recent works by a Moscow photographer

Along the Frontier
From June 14
Recent works by four American artists - William Viola, Francese Torres, Ann Hamilton and Bruce Nauman - using video and new technologies

SLOVAKIA

Bratislava

The Slovak National Gallery
Rázusovo nabrežie 2
Gustav Peichl
April 25-June 2
This exhibition surveys the work of a significant Austrian architect

Albin Brunovský (1986 - 1996)
May 23-August 18
This exhibition presents the artist's, who is one of the most significant personalities in Slovak art, graphic works, paintings and illustrations

The Municipal Gallery Mirbachov Palace
Františkánske nám. 11
Lyonel Feininger
May 17-June 15
The exhibition of legendary Bauhaus member

Pállfy Palace
Panská Street 19

Peter Baren
September 19-October 27
Exhibition of Dutch artist presenting installations dealing with themes as family, children, time

Zvolen

The Slovak National Gallery Zvolen Castle
Nám. SNP
Slovak Visual Arts in the 1960s - selection
March 12-June 2

Dolný Kubín

Orava Gallery
Hviezdoslavovo nám. 11
Laco Teren
June 7-September 1

Solo exhibition of paintings made by one of the most remarkable Slovakian fledgeling postmodernists

Liptovský Mikuláš

P.M.Bohún Gallery
Tranovského Str. 3
Gerulata
June 13-September 29
Exhibition of paintings, drawings and sculptures done by the 25 members of Gerulata Group

Komunikácie - Communications
October 3-November 24
Exhibition of Slovak and British photographers

SLOVENIA

Ljubljana

Moderna Galerija
Tomšičeva 14
tel: 386 61 214 106
Tugo Sušnik
March 19-April 28
A retrospective of a Slovene painter, born in 1948

Sarajevo. Fifteen Unbuilt Projects for a Destroyed City
April 2-26
International project, where fifteen renowned architects are invited to contribute their works for the destroyed Sarajevo

The Sense of Order
May 9-June 23
A project of a group of artists based on the idea of the diverse meaning of ornament, ranging from the ancient mosaic art to the present massive serial production

Günter Brus
July 2-August 27
An exhibition of the most prominent representative of the Vienna Actionist movement, organised by the Neue Galerie Graz/Austria

The Sarajevo Museum
September



International project with some wellknown artists, who will donate their works to the collection of the future museum in Sarajevo

Mala Galerija

*Slovenska 35
tel: 386 61 214 106*

Braco Dimitrijević
April 2-26

A new work of the artist, born in 1948 in Sarajevo, recently living in London, Paris and Ljubljana

Mojca Oblak

April 30-May 31

New works of the Slovenian painter and theoretician living and working in Great Britain

Anonimus

*Prečna 6
tel: 386 61 1334 109*

Matej Andraž Vogrinčič. Dressing
March

An exhibition of a young Slovenian artist, who dresses houses, sofas, vegetables, fruits...

Marko Jakše. Recent paintings

May 12-June 1

Zora Stančič. Recent graphic works

October

New Russian Art

*Performance
November 1996*

Galerija Kapelica

*Kersnikova 4
tel: 386 61 1317 010*

Photograph Week
May 20-24

An exhibition of a group of young photographers

Mateja Sever. Heritage, paintings

June 3-28

Galerija Eqrna Zavod

*Gregorčičeva 3
tel: 386 61 223 932
Marko Tušek. Objects
February 29-April 1*

S.L.I.K.A. Paintings

June 4-24

A group exhibition where artists Eva Heimer, Irena Romih, Jelka Flis, Sandi Červek, Oto Rimele, Gustav Gnamuš and Bogdan Borčič define the rank of the painting

Marjetica Potrč. Sculptures

June 25-July 16

Genius Loci. Ten Years After

September 3-25

In 1986 three Slovenian painters (Andraž Šalamun, Rajko Apollonio, Živko Marušič) exhibited their works. Now they reflect their ten year old idea "Genius Loci"

Celje

Zavod za Kulturne Prireditve

*Gregorčičeva 6
tel: 386 63 442 192*

Galerija Sodobne Umetnosti Celje
Slovenian Cartoons
February 2-March 31

An exhibition of contemporary Slovenian cartoons

Spanish Graphic Art

June 20-July 15

An exhibition of contemporary Spanish graphics

Likovni Salon

Jože Slak Doka

April 10-May 4

An exhibition of paintings of the renowned Slovenian painter, from 1992 to 1996

Sean Taylor

September

An installation by Irish artist

Franc Purg. Installation

October

Ervin Potočnik. Installation

December

Obalne Galerije
Piran
Mestna Galerija

*Tartinijev trg, 3
tel: 386 66 73 753*

Mirko Bratuša. Installation
January 26-March 12

Slovenian Sculpture of the 80s

August

An exhibition of a group of Slovenian well known sculptors

Marjetica Potrč. Sculptures

October-November

Koper

Galerija Loža

*Titov trg,
tel: 386 66 73 753*

Jannis Kounellis. Ambiental Installation
October 9-March 11

Žarko Vrezec. Paintings

May-June

The Body of an Angel

June-July

Group exhibition

Galerija Meduza 1

*Čevljarska 34
tel: 386 66 73 753*

Metka Krašovec. Graphic works
March 28-April

Vlado Stjepič. Paintings

June

Antoin Artaud. Drawings

September

Marjan Pogačnik. Graphic works

November-December

Maribor

Umetnostna Galerija

Maribor

*Strossmayerjeva 6
tel: 386 62 211 771; 386 62 227 442*

Oto Rimele. Watercolours
May

Natura Mortua

5th International Triennial Of Ecology and Art

October

Participating countries are Austria, Bosnia, Croatia, Italy, Hungary, Germany and Slovenia

Razstavni Salon Rotovž

Trg. Borisa Kraigherja 3

New Bodies

2nd International Festival of Computer Art
August 24-September 1

An exhibition of interactive installations

Zdenko Huzjan. Paintings

December

Razstavni Salon Rotovž

Rotovski trg, 1

Nataša Prošenc. Room of the Big Brother.

October

Video Installation

FR YUGOSLAVIA

Belgrade

Cinema REX

Jevrejska 16

The Wall. Zoran Naskovski, Marija Dragojlović, Saša Marković, Milica Tomić, etc.

June 1996

Curated by Darka Radosavljević of Radio B92. A conclusion of last years project when a number of artists hung their works in the editor-of-chief room of Radio B92 where they became a part of a rather hectic working environment.

Vršac

Konkordia

The 2nd Yugoslav Biennial of Young Artists
July 6-September

The jury of the exhibition consists mostly of younger art critics and curators. Along with some other exhibitions (selection of young British artists, etc.) an international symposium "Popular Vision" will be held

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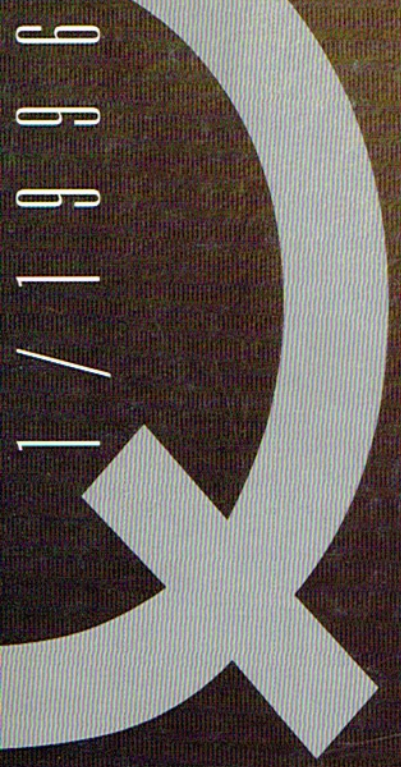
On the cover:
Antonio Maznevski
The End
1994
Photo by Rumén Camilov

On the back cover:
Stanko Pavleski
Architectons-Psychophobic II
1989/1990
Welded coated metal
Photo by Rumén Camilov

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THE SOROS CENTERS FOR CONTEMPORARY ARTS

1/1996



QUARTERLY

