# I REMEMBER THIS

# CONFERENCE

# ART ARCHIVE STUDY

Looking back on 2004, the enlargement of the EU with the inclusion of ten new countries was a historic moment that was expected to bring about a change in the political, social, economic and cultural landscape of Europe.

In the field of art this process of transformation has been the subject of much reflection, in both individual works of art as well as in exhibitions and special programs.

The project ART ARCHIVE STUDY. Before and After 2004, organized by three different archives, aims to reflect on related questions, answers and comments from an archival perspective 20 years later.

Moderna galerija Archives in Ljubljana, the Archive of Fine Arts in Prague and basis wien – Archive and Documentation Centre are attempting to take a closer look at this specific point in time by dealing with the holdings as corpora – archival bodies – and expanding this with traced sources, interviews and, finally, this conference.

Its title, I REMEMBER THIS, refers to a work by the Slovakian artist Roman Ondak from 1998. In it he removed sockets, ventilation covers and alarm sensors from the walls of the City Gallery Prague and mounted them on a scaled-down version of the City Gallery's spatial architecture, thus doubling the space.

This reference to the perspective of art and artistic forms such as exhibitions is intended to emphasize the personal connection, and the subjective action, in a collective memory.

Based on the idea of this artistic work, following its sources and traces as a second layer of experience, the conference pays particular attention to the contexts of information gathering, knowledge production and historical material.

We are very pleased to announce the following artists, scientists and theorists who will contribute with their work to forms of memory, their genesis and their significance for contemporary archives:
Zdenka Badovinac, Nicola Baird, Daniel Grúň, Dóra Halasi, Vít Havránek, Tanja Ostojić, Iga Maria Szczepańska, Seda Yıldız

The conference I REMEMBER THIS will take place on October 8th from 10 am to 5 pm in the premises of basis wien – Archive and Documentation Centre, Fünfhausgasse 5, 1150 Vienna.

# 8 OCTOBER 2024

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Please register: office@basis-wien.at

## SCHEDULE

10:00 Registration & Welcome

10:20 Daniel Grúň
Concern for the Archive and Situated Practice of Contemporary Art

10:50 Seda Yıldız
The Role of Independent Curators in the Process of Self-historicization: Oral History as an Archival and Curatorial Tool

11:20 Iga Maria Szczepańska
Secondary Archive. Female Voices from Central and Eastern Europe

11:50 Coffee break

12:20 Tanja Ostojić
Crossing Borders: Development of Different Artistic Strategies

13:00 Lunch break

14:00 Zdenka Badovinac
The Collection as a Tool / Arteast 2000+, More than a Collection

14:40 Vít Havránek
The Archive. A Means or an End?

15:20 Coffee break

15:50 Nicola Baird
Arrivals: Art from the New Europe, Modern Art Oxford and Turner Contemporary, 2005-2007: An Exhibition Case Study

16:10 Dóra Halasi. Was Hungary's Joining the EU a Turning Point for Artpool in 2004?

16:40 Conclusion

17:00 End of conference

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Daniel Grúň
Concern for the Archive and Situated Practice of Contemporary Art
By applying "concern for the archive", the paper seeks to clarify the complex connections between the medium of the archive and the situated practice of contemporary art. The examination focuses on contemporary art as a temporary storage memory through the example of three different approaches: the archive of Tomáš Rafa's documentary films, the mobile archive of Oto Hudec, and the Rusin minority photographic archives of Lucia Nimcová. "concern for the archive" refers here to working procedures with the complicated temporality of apparatuses representing cultural memory.
The paper addresses two key questions: What specific aspects of "concern for the archive" can be identified in political art today? How does concern for the archive differ from archival care, and why is this distinction important?

Daniel Grúň is an art historian and curator with a specialization in the theory and history of modern and contemporary art. He is senior research fellow at the Institute of Art History, Art Research Centre of Slovak Academy of Sciences and lectures at the Academy of Fine Arts and Design in Bratislava. He completed his studies in the history of art and culture at the University of Trnava in Trnava (2003), defended his doctorate at the Department of Theory and History of Art at the Academy of Fine Arts and Design in Bratislava (2008) and in 2017 was habilitated as an associate professor at the University of Applied Arts in Prague (UMPRUM). He is in charge of the Jůlius Koller Society and cocurated the artist's first international retrospective, "Jůlius Koller. One Man Anti Show", MUMOK, Vienna (2015-2016).

Seda Yıldız
The Role of Independent Curators in the Process of Self-historicization: Oral History as an Archival and Curatorial Tool
The self-built artist archives of the Škart (Belgrade) and Oda Projesi (Istanbul) artist collectives are far from complete. A dialogic approach, utilizing oral history and storytelling as a method, is fundamental to piecing the fragments together, diversifying narratives and allowing for a more nuanced understanding of localities. When visiting or revisiting socially engaged art practices, firsthand recollections of individuals or groups help expand beyond representational curation, creating space for self-presentation.

Seda Yıldız is an independent curator and currently PhD Researcher at the HDK-Valand, University of Gothenburg, Sweden. With an educational background in art practice and design, in recent years her transdisciplinary practice has involved curating, writing and editing. Ongoing research interests include questions of: curating site-context specific, processdriven socially engaged art practices; artist collectives and self-archiving practices. Since 2019 she has been collaborating with Belgrade based Škart artist collective, and since 2021 with Istanbul based Oda Projesi women's artist collective in activating their archives and making them public, with an emphasis on translating archives to bodily experiences. Yıldız is the editor and co-author of the book "Building Human Relations Through Art: Škart collective (Belgrade) from 1990 to present" (Onomatopee, 2022) which maps decades long multilayered artistic practice of the collective through archival research and oral history.

Iga Maria Szczepańska
Secondary Archive. Female Voices from Central and Eastern Europe
Secondary Archive tells the history of non-Western – primarily Central and Eastern European – art through the lens of gender, covering the period after WWII through to the present. This archive is composed of artistic statements and unknown pages of the biographies and practices of female artists, where one can see the names of those who have been marginalized, neglected, forgotten, or remain little known to the general public, alongside artifacts from key female figures of non-Western art. The period covered by the archive embraces the artistic endeavours of three generations of women artists spanning from the 1960s onwards: from the first so-called neo-avant-garde generation that operated within the toughest period of communistic regime, to the second generation, which emerged in the eighties and nineties, having witnessed the opening effects of the Fall of Communism in their early career; and the third generation who came of age at the time of political changes that have reshaped the face of present-day Europe.

Iga Maria Szczepańska – HMC Projects Fellow at Bromsgrove International School Thailand in Bangkok. Graduate of BA Performance Art at the Royal Central School of Speech and Drama in London, she graduated with honours. An interdisciplinary artist working with performance, film, photography and text. Her work explores the relationship between bodies, cultures and grain in the era of the broader Anthropocene. Director of the Katarzyna Kozyra Foundation, where she produces exhibitions, publications and cultural events. Founded by Katarzyna Kozyra in 2012 in Warsaw, the main goal of the organization is to support artists and women working in culture from Eastern and Central Europe.

Tanja Ostojić
Crossing Borders: Development of Different Artistic Strategies
In her artist talk, Ostojić focuses on her artistic practice in the period after the Yugoslav wars, (2000-2005) exploring division between the East and the West, Schengen border regimes, and the particular fragility of gender in the context of migration, as she, a non EU citizen at the time, engaged with radical artistic strategies, embarked on endless waiting for a visa, non-registered border crossing, marriage for papers, inter alia.

*Looking for a Husband with EU Passport* was a very complex five-year-long project, which consisted of different stages in which I exchanged hundreds of emails and a number of physical letters with people from around the globe. Eventually, I reached the point where I thought that the next step in the project's development would, indeed, be marriage. The work organically progressed from net art, via live performance, to law – including a legal marriage and divorce – and finally, an archival art installation. Law is often enforced arbitrarily; therefore we need to look at who has written it and whom it serves. We cannot take law for granted. Obeying the law is very important. However it is equally important to question it, and with this project, I especially questioned the ethical aspects of EU immigration laws. I looked into the ways it, in effect, intersects with my non-EU origin and with my gender. In particular, as in many of my later works, I delved into the fragility of the female condition in the context of migration. The issue of whether a marriage has been implemented or not, in the case of EU and non-EU partners, is what the authorities are most curious about. It was a very complex and delicate situation, to be honest, and we needed to be precocious about several legal aspects of married life. The project was critical of Schengen Agreement bio-politics, which have, for decades, left me feeling extremely exposed, vulnerable and discriminated against, because of the discomfort that arose at having my private life exposed against my will. (Tanja Ostojić: "LAW", in *The Nineties, A Glossary of Migration*, exhib. catalog, Museum of Yugoslavia, Belgrade, 2020).

Tanja Ostojić is a Berlin-based performance and interdisciplinary artist, researcher and educator of Yugoslav origin, who is internationally renowned as a pioneer of institutional critique from a gender perspective, and for her work in the field of socially and politically engaged and public art. Since 1994, she has been developing research-oriented, performative art projects that engage with issues of gender politics, feminism, migration, displacement, labour and ethical participation among others. Her works have been shown at the Brooklyn Museum, La Biennale di Venezia, Busan Biennale, among others. https://tanjaostojic.com/

Zdenka Badovinac
The Collection as a Tool / Arteast 2000+, More than a Collection
Museums are always a tool for something, and although they like to present themselves as purely professional, autonomous institutions, this is never the case. But the tools can be of different kinds, the tools of capital and politics, or a progressive tool for a greater role in society. When we founded the Arteast 2000+ Collection in the Moderna galerija in Ljubljana, we conceived it as something more than a collection of artefacts from post-socialist countries. Its specific difference from other collections was that it was also conceived as an active tool for shaping the context. With its critical perspective on hegemonic histories, the dominant model of art institutions and international collaborations, the Arteast 2000+ Collection became an important tool for different historicisations, critical dialogues between institutions and governments, work with communities, and also for a more equitable exchange of ideas and collaboration in the international world.

Zdenka Badovinac was director of the Moderna galerija in Ljubljana from 1993 to 2020 and director of the Museum of Contemporary Art in Zagreb from 2022 to 2023. She currently works as an independent curator and writer.
Her work is concerned with the historicisation of Eastern European art and the situated voices in contemporary art and its institutions. Her first exhibition dealing with these issues was "Body and the East – From the 1960s to the Present" (1998). She also initiated the first collection of Eastern European art, Arteast 2000+, at the Moderna galerija. Her most recent exhibitions are "Sanja Iveković. Works of Heart (1974–2022)", Kunsthalle Wien and MSU in Zagreb (2023). Her latest books are "Comradeship: Curating, Art and Politics in Post-Socialist Europe", 2019 and "Unannounced Vouces: Curatorial Practice and Changing Institutions", 2022. Founding member of L'Internationale.

Vít Havránek
The Archive. A Means or an End?
The archival and documentary turn in post-socialist Europe (from the mid-1990s onwards) had, and still has, one theme of its own. It has been both its ancient and more recent socialist past. In Spain and Greece, artists were confronted with the oppressive legacy of militaristic generals, in the Middle East with revolutionary regimes, in South Africa with apartheid, and in Southeast Asia with colonialism. These themes, along with the emergence of archives of otherness, have contributed to the gradual diversification of the originally American archival turn movement into a multi-lateral landscape. However, in doing so, the archive has arguably become more enmeshed than ever in the ongoing debate surrounding the construction of past (and thus current) identities. Now, it is possible to pose certain questions regarding the consequences of subsequent growing interest in archives. Just like the discovery of an unknown past in an archive, can working with an archive be a reason to renounce the part of the past we choose? Is the agency of the archive something intrinsic? Which new archives were created after 1989, and for which reasons? What is the nature of the interaction between contemporary art and the archives that does not relate to either archival or documentary turn?

Vít Havránek is an art historian, art theorist and curator. He worked in the Collection of Modern and Contemporary Art in the National Gallery in Prague (1996–1998) and in the Prague City Gallery (1998–2002). From 2002 to 2019, he was a director of the initiative for contemporary art Tranzit.cz. In 2007 he co-founded the space for contemporary art tranzitdisplay. Since 2019 he is the Vice-Rector for Cooperation and International Activities at the Academy of Fine Arts in Prague.

Nicola Baird
Arrivals: Art from the New Europe, Modern Art Oxford and Turner Contemporary, 2005-2007: An Exhibition Case Study
This talk will explore and analyse Modern Art Oxford and Turner Contemporary's two-year exhibition project/programme: "Arrivals: Art from the New Europe" (2005-2007), which introduced the work of artists from Cyprus, the Czech Republic, Estonia, Hungary, Latvia, Lithuania, Malta, Poland, Slovakia and Slovenia. Conceived as a series of one-person exhibitions presenting the work of artists hailing from each of the aforementioned countries, EU member states as of 2004 – including seven from the former 'eastern bloc' countries and the Baltic states (which had been part of the USSR proper) – the project was curated by Suzanne Cotter, Andrew Nairne (Modern Art Oxford) and Victoria Pomery (Turner Contemporary) and demonstrated a concern for tensions regarding immigration, border controls, the opening of Europe and the East-West divide.

Nicola Baird is an independent curator and researcher affiliated with the Centre for the Study of the Networked Image, London South Bank University. She has postgraduate degrees from Queen Mary, and Birkbeck College, University of London and in 2021 completed a PhD, which was a Collaborative Doctoral Partnership between London South Bank University and the Ben Uri Research Unit. She is a contributor to the "International Yearbook of Futurism Studies", the "Journal of Avant-Garde Studies" and the "Journal of Modern Periodical Studies" and has spoken at conferences in the UK, Belgium, Czech Republic, Portugal and New Zealand.

Dóra Halasi
Was Hungary's Joining the EU a Turning Point for Artpool in 2004?
Thanks to the current cultural policy of the time, the artist György Galántai (*1941) has always been very inventive in terms of artistic solutions and methods of survival. This made possible first the Balatonboglár Chapel Studio (1970–1973) and then the Artpool project from 1979 (which led to the foundation of Artpool Art Research Center in 1992). This paper focuses on a short period of the latter, which takes us back to 20 years ago, to 2004, when Hungary joined the European Union. It will show how Artpool reacted on joining the EU and the opportunities it has opened up for art. The focus is on the Welcome EU! and Telematic Society – art in the 4th dimension exhibitions, as well as the Hungarian Dimensionist Tricolor flag, created at that time by György Galántai, symbolising freedom, free communication, free travel.

Dóra Halasi received her MA in Hungarian and Art History from the Faculty of Humanities at Péter Pázmány Catholic University, Piliscsaba. Her thesis examines the connection between dance and visual art in the 1970s, which has been marginalized in the history of art. Since 2005 she has worked as an archivist and art historian at Artpool Art Research Center, specialising in audio and video archives, the poster collection, and the associated research service. Since 2007 she has been Artpool's chief photo and video documenter, responsible for archiving media (video and audio digitalization).