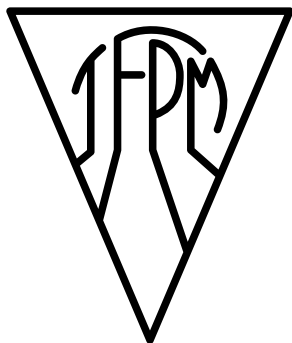


**The Forgotten
Pioneer Movement
—
Guidebook**



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PREFACE

– Ulrike Gerhardt and Susanne Husse

„For a long time I have been interested in degraded things, in beauty of dubious origins”¹, said artist Paulina Olowska in a recent interview, thereby addressing a phenomenon that is of crucial relevance for many artists dealing with the post-socialist transition. Since the beginning of the 1990s there exist dozens of obliterated or neglected objects, styles and words whose original semantics successively blurred or disappeared following the radical change of the political system. *The Forgotten Pioneer Movement (TFPM)* is a project formed in conversations and debates with a group of artists, curators, art theorists and art historians including Agnė Bagdžiūnaitė, Ana Bogdanović, Snejana Krasteva, Eglė Mikalajūnė, Maya Mikelsone, Anca Rujoiu and Ivana Hanaček, Ana Kutleša and Vesna Vuković from the curatorial collective [BLOK], about the experience of growing up between socialism and post-socialism – at the threshold to a post-Cold War, pOst-Western² society.

We chose ‘the pioneer’ as a figure of thought because it provides an entry point for critical reflection on the contradictory upbringing of most children in former socialist societies³, especially

of those adults of today who were still part of pioneer organisations and became witnesses not only of the socialist past but also of the transition to the neoliberal system. The pioneer exemplifies a mobilised ideology, but also the beginnings of a later capitalist role model for the self-disciplined, eager and adaptive decision-maker.⁴ Soon we began to understand the complexity and accessibility of this ambivalent figure, which is irreducibly connected to the late-socialist context and its growing importance of performative reproductions of rituals and speech acts, analyzed by anthropologist Alexei Yurchak.⁵ Thus, the polyphrenia of the pioneer / ex-pioneer allows us to relate to corporeal aspects of memory and ideology, and to reflect the contingency of biographical and historical trajectories. *TFPM's* invited artists performatively 'stage' the basic conflictual character of historiographic operations and challenge this contested and 'strategically demonized'⁶ past.

Encountering enthusiasm, curiosity as well as scepticism, we were astonished by the strong reactions of our colleagues and peers: While some responded with urgency to formulate a political and impersonal perspective in order to critically examine and rearticulate socialist ideas⁷, other reactions ranged from the postulation of an "irreconcilable past"⁸ to the necessity to "imagine the absence"⁹ and to (re-)cast the fragmentary

memories of a future expected differently.¹⁰ We came to understand that in its ability to open a space for frictions to manifest, the figure of the (ex-) pioneer can serve as an investigative model for analysing contemporary 'pOst-Western' societal perspectives.

The experience of the 'Post-Soviet Children', as art researcher and curator Ieva Astahovska¹¹ describes the members of this generation in an essay in this publication entitled 'Socialist past between history, imaginary memories and cabinet of curiosities', has only partially entered the post-socialist discourse (see pp. 15-23). Three of the authors in this Guidebook, Ieva Astahovska, philosopher Daniel Falb¹² and art historian Ana Bogdanović, note that we are still in the midst of history in the making and therefore can hardly occupy an external position. At the end of her essay 'Generation as a framework for historicizing the socialist experience in contemporary art', Ana Bogdanović insistently questions the nature of the change that this generation is participating in: Couldn't it be both the normalization of the socialist experience *and* the destabilization of expected modes of historical narration (see pp. 24-35)?

Some of the main questions and investigations that characterized a two year period of research, discussions and working sessions – for instance at Nida Art Colony, at the Art Information Center

(IC) of the National Gallery of Art in Vilnius, during the feminist summer academy 'Love Meetings' in Žeimiai and our trips to Gdansk, Warsaw, Zagreb, Prizren, Cluj-Napoca, Bucharest and Riga – during which the conceptual outlines of *The Forgotten Pioneer Movement* successively began to take shape, were: What is the specificity of the socialist experience of a generation that grew up during the Cold War's transitional period and in the 1990s of a pOst-Western Europe? And how does it influence the practices of visual artists from former 'East' and 'West'? What happens when the pan European generation of the 'last pioneers' reflect on the absent, 'forgotten' traces of their ideological education? How may the transitory bodies of former pioneers be conceptualized against the backdrop of postcolonial and queer-feminist theories? How can a performative artistic culture of remembrance actively engage visitors and coincidental audiences in the context of *TFPM*?

Conceived as a performative undertaking from the outset, *TFPM* appears in three sets: *Set #A* assembles performances throughout the city responding to specific urban, social and historical environments. *Set #B* manifests as the exhibition at District and the research station *Appendix Collection*. Within an architectural display specially designed by the artists Wilhelm Klotzek and David Polzin (KLOZIN – *Büro für Präsentationslösungen*

(Office for Display Solutions)), strategies of reconstellation and reaccommodation of abandoned, denied or overly fetishized objects, styles and words are reflected. *Set #C* is a public seminar entitled *The Pioneer Camp of ReVision: Bringing all participants of TFPM together*, it aims to revise questions, concepts and terminologies of the project's discursive context.

In the course of our research, we observed a growing number of artistic practices that reactivate thinking about the socialist past through material, gestural and linguistic experiments as well as via the reinterpretation of cultural memory techniques such as 'psychodrama'. A psychotherapeutical action method, 'psychodrama' was developed by Jacob L. Moreno to enable obscured past, present and future life events – be they remembered or imagined – to be explored with the help of voluntary actors. Especially within the performance *Set #A* of *TFPM* the focus is on the tension between atomizing, individual gestures and movement as collective becoming. Searching for a possibly paradoxical third, 'in-between social subject'¹³ outlined by the opposition of the individual and the collective, we turned to performance theorists Bojana Cvejić and Ana Vujanović, who propose to rethink the notion of 'social drama' in the light of recent social conflicts carried out in public spheres. Making social conflicts visible, the

investigative model and social practice of 'social drama' offers valuable modes for analysing ideological formations in public as well as historiographic enactments.

With an emphasis on the residues of the Cold War period and their inscription in social bodies and urban fabric, in the context of *TFPM* both 'psychodrama' and 'social drama' can be related to Berlin's public space, the surfaces of which have become more and more censured as a result of expropriational, ideological operations.¹⁴ Adopting strategies of irony and collective action in public space, we have conceptualized *TFPM* as a fictional movement beyond geopolitical or institutional axioms. Committed to accumulating and assembling foreign foreign "gestures, images and words into a mass"¹⁵, we consider *The Forgotten Pioneer Movement* as a paneuropean initiative for a 'preposterous history'¹⁶ continuously reactualising past and future scriptings.

NOTES

1. Paulina Ołowska, Adam Szymczyk: 'I lived around the corner from Modernism. Paulina Ołowska in Conversation with Adam Szymczyk', in Lionel Bovier (ed.): *Paulina Ołowska: Pavilionesque*, Zürich: JRP Ringier 2013, pp. 81-144 (hear 81.)

2. This goes back to the German term 'pOst-Westlich', which highlights the constructedness of the 'East' and 'West' and combines these concepts. The 'pOst' implicates that not only the 'East' but also the 'West' has changed. For more information, see Elize Bisanz, *Diskursive Kulturwissenschaft, Analytische Zugänge zu symbolischen Formationen der pOst-West-*

lichen Identität in Deutschland, Münster: Lit Verlag 2005; Marlene Heidel & Elize Bisanz, *Bildgespenster. Künstlerische Archive aus der DDR und ihre Rolle heute*, Bielefeld: Transcript 2014.

3. Young children – aged 10-15 in the Soviet Union or 6-13 in the German 'Ernst Thälmann' pioneer organisation (1948-1990) – became members of a political organisation which had its own hierarchy and agenda.

4. The etymological derivation of the word *pioneer* reaches back to the Middle French word *peonier* or *peon* meaning foot soldier. The pioneer is a precursor who walks in front to prepare the way for those who follow. Today the term pioneer is still used colloquially to refer to people with groundbreaking ideas in scientific, economic or socio-political fields.

5. Initiated by the ongoing normalization of the authoritative discourse, Yurchak describes the decline of importance of constative meanings in relation to the growing importance of precise formal reproductions. Alexei Yurchak, *Everything was forever until it was no more. The last Soviet generation*, Princeton and Oxford: Princeton University Press 2005, p. 37.

6. Revising a Strategically Demonised Past. Agnė Bagdžiūnaitė interviewed by Sydney Hart, Fuse Magazine Issue 35-4, Fall 2012.

7. [BLOK] in an email conversation, May 2014.

8. An issue brought up in the initial conversations with Maya Mikelsone as well as with Snejana Krasteva in autumn 2012.

9. An approach formulated within the contribution *Imagining the Absence* by ŽemAt, see p. 94.

10. From the exchange with Snejana Krasteva, Svetlana Kuyumdzhieva and Peter Tzanev about *Vinagi Gotov! Always Ready!*, p. 62.

11. See Ieva Astahovska's remarkable anthology: Ieva Astahovska (ed.), *Recuperating the invisible past*, Riga: The Latvian Center for Contemporary Art 2012.

12. See Daniel Falb's short text on Mitya Churikov, p. 48.

13. Bojana Cvejić & Ana Vujanović, *Public Sphere by Performance*, Berlin: bbooks 2012, p. 90.

14. Nina Brodowski, 'Ge(Steins)Schichten – von nationalen Mythen und urbanen Erzählungen', in: Elize Bisanz, *Diskursive Kulturwissenschaft*, Münster: Lit Verlag 2005, pp. 133-153 (here 144)

15. Udi Edelman, Yoav Kenny, 'Not in So Many Words: Political Movement as Conceptualisation', in: Sebastian Cichocki, Galit Eilat (eds.), *A Cookbook for Political Imagination*, Berlin: Sternberg Press 2011, pp. 21-24 (here: 22).

16. Mieke Bal on 'preposterous history': "This reversal, which puts what came chronologically first ('pre-') as an aftereffect behind ('post') its later recycling, is what I would like to call a preposterous history." Mieke Bal, *Quoting Caravaggio, Contemporary Art, Preposterous History*, Chicago, London: The University of Chicago Press 1999, p. 7.

ESSAYS

*Socialist past between history, imaginary
memories and cabinet of curiosities*

IEVA ASTAHOVSKA

*Generation as a framework for historicizing
the socialist experience in contemporary art*

ANA BOGDANOVIĆ

SOCIALIST PAST BETWEEN HISTORY, IMAGINARY MEMORIES AND CABINET OF CURIOSITIES

– Ieva Astahovska

When reflecting on art processes in Eastern Europe and the former USSR – both the current scene, and their historical trajectory – in their sociopolitical and ideological contexts, it is easy to adopt generalisations and to stamp all these processes with the blurry label of the post-socialist condition. This implies explaining the experience of socialism either as an adaptation to the paradigm of Soviet¹ ideology or, on the contrary, to see it through the prism of the traumatic conditions of totalitarian power. The post-socialist period itself is often characterized in terms of a hopeless identity or a struggle with the leftovers of the past. While it is hardly possible to avoid using the concept of post-socialism, it is worthwhile to attempt to zoom in closer and explore its rather hybrid and complex nature. In reality, there were different socialisms and there are different post-socialisms, as each socialist society has faced distinctive conditions and each decade has experienced a markedly divergent dynamic.²

POST-SOCIALIST CONDITION AND 'POST-SOVIET CHILDREN'

In order to understand the recent past and recognise its continuing effects today, it is essential to form at least a possible and partial narrative, or a dialogically structured search for a common translation of this experience. One way to bring together the objective and subjective layers of experience is the perspective of generations, which is produced through common experience and through discourse.³ Under appropriate conditions, age may provide a common location in the historical dimension of the social process, creating a shared perspective on that process.⁴

For example, in the context of the Soviet experience, one finds frequent mention of the generation of the 'thaw' ('sixtiers' or *shestidesiatniki*) or the 'last Soviet generation' and the 'children of stagnation', respectively referring to the 1960s and the 1980s, which were cardinally different periods whose members shared particular understandings, meanings and processes of these periods. Anthropologist and cultural historian Alexei Yurchak, who has studied the 'last Soviet generation', illustrates the passions of the 'sixtiers' by quoting Neils Bohr's statement that "There are clear truths and deep truths. A clear truth is opposed by a lie. A deep truth is opposed by another equally

deep truth." Sixtiers were preoccupied with clear truth – they spoke about the freedom of art, the right to information, the respect of human dignity. 'Children of stagnation' in their turn adopted the critical discourse of perestroika, which exposed many previously unknown facts about the Soviet past and also contributed to the creation of newly emergent revolutionary ideas and political agendas of the late 1980s.⁵ Although mainly concerned with the intelligentsia in Russia, this characterisation also fits the generational moods of the wider, heterogeneous post-socialist and post-Soviet region.

While reflection on the Soviet experience was dominated by the voices of the aforementioned generations, the commentators of the post-Soviet situation are the 'post-Soviet children' – the generation that today are in their thirties and whose field of vision encompasses both contemporary reality, which is undeniably post-socialist, and the continuing presence of the recent past. Furthermore, although it was not an active participant of that time, this generation too has its own narrative of it. Even if fragmentary, this narrative is an essential stage in the common and complex working with the past. Similar to the psychic processes of an individual personality who strives to overcome the traumatic part of an experience, the 'post-Soviet children' have passed the critical stage of 'amnesia' that affected previous generations:

the post-1989 period, the 1990s, were characterised by the erasure of memory, 'forgetting' of the past, and an emphasis on the experience of the here-and-now. The 'post-Soviet' generation on the other hand closely examines the recent past, turning to an 'archaeology' of the socialist period – the excavation of its ever-present yet partly veiled, heterogeneous and ambiguous discourses.

In contrast to the approaches that are characteristic for earlier generations – for example, highlighting traumatic experience or an identity of 'otherness'⁶ in relation to the West – this generation's work on the socialist and post-socialist period is no longer based on a few dominant strategies, but on disparate approaches that vary in scale from subjective childhood memories to conceptualized networks or archives of artefacts, which are structured and rewritten in entirely new ways, yet are still focused on the mentality of certain social and cultural phenomena and the myths of socialist reality.

THE PAST IS PRESENT

One way to theorise and conceptualise this recognition of the recent socialist past, its excavation from 'amnesia'⁷ and the 'return of memory', is to examine the post-Soviet condition as a sort of

cut or illness, and its complicated healing. Various researchers describe it specifically through analogies to psychic processes: for example, Hungarian art historian Edit András describes the post-Soviet condition as a “phenomenon of accumulated traumas, that is, a kind of turbulence of unassimilated, unmourned earlier traumas of the socialist past, overshadowed by new traumas of change, originating in the odd, hybrid transition of the region”.⁸ Also referring to the analogy with the psychoanalytic realm and the work of consciousness, art researcher Harry Weeks applies it to the work of the younger generation of artists and interprets it as the wish to recognize the post-Soviet condition and as a shift from ‘hot’ to ‘cold’ memory, the product of distance and detachment from the Soviet past.⁹ In the field of this distanced memory, the psychoanalytical approach is replaced with the anthropological – the past unnoticeably becomes history, or in fact divergent versions of it, which are questioned, interpreted and transformed by artists’ imaginations, depending on their interests and aims. The past may thus be reconfigured as an archive, a cabinet of curiosities, an analysis of ideologies, an attempt to record the relationship between time and space, etc.

Such artistic responses to the conditions of post-Soviet societies not only work with memory and historical consciousness but also with the

present historical moment, which remains determined by a past that is therefore in many ways still a part of contemporary reality. It is work that involves seeing the past from a new, contemporary perspective and evaluating it in the context of the dominant discourses of today. In this way the gap between the past and the present diminishes.¹⁰ Furthermore, today this post-socialist condition, this continuing presence of the past, is not only an intellectual or artistic preoccupation; rather it contributes ominously to the foreboding risk of a new Cold War. As the successor to the Soviet Union, the Russian regime, implements its aggressive policy, the voice of the artistic and cultural sphere is negligible in comparison with the machinery of ideological rhetoric and media manipulation. Nonetheless, one would still like to hope that this sphere of art and culture is a possible island that permits us to consider and question reality through critical thinking and analytic sharpness.

FORMS OF (HI)STORYTELLINGS

A string of works by young contemporary artists from the region demonstrate that their relationship with the past is not retrospective, but self-defining, revealed through both subjective and universal uncoverings of art and the everyday, of

social and political life. Since these relationships are distanced instead of engaged, subjectivity and objectivity merge, dissolving the one 'historical truth' into its hybrid and kaleidoscopic variations, among which one can find 'ostalgic' imagination, progressive nostalgia, socially active positioning, criticism, intellectualised playfulness. In a sense, these are all various methods of (hi)storytelling: documentary research, staged or fictional, memories subjected to *detournement*, an attempt to recreate the past from a half-faded scratching – like an exploration of terra incognita, they contain both excavation and invention, reconstruction of the past and the creation of a new fiction.¹¹

It is possible to read this post-socialist past in the work of young artists as a story – not as a strictly coordinated narration that develops according to linear logic, but as threads that weave together, overlap, and move in time and space. There are forms of narrative derived from a personal search as well as those indebted to an analytic approach, bringing together layers of subjectivity and more universal ideas. As an analogy of an open-ended, non-linear story, Italian writer Italo Calvino's work *If on a Winter's Night a Traveller* is inspirational: its main character, who is a narrator and a reader at the same time (thus being simultaneously involved and detached), attempts to follow in the footsteps of a text that, having come into his

possession, suddenly stops. As a result of his various attempts, he constantly shifts from one fragment of text to another. Various styles, genres and themes intermix, and the narrator-reader wanders through this labyrinth, becoming a co-creator of this multi-layered story. Italo Calvino's model is transferable from literature to the context of post-Soviet art, which also is a peculiar imaginary labyrinth, where it is possible to go from one fragment of the narrative to another without completing any of them, realising in the process that instead of a single story or single history there are diverse composite narratives.

NOTES

1. In this essay the difference between *Soviet* and *socialist* is not explicitly mapped, as its 'horizon' includes the landscape of both post-Soviet and post-socialist regions.

2. See: Piotr Piotrowski, 'From Communist to Post-Communist Condition' in: Ieva Astahovska (ed.), *Recuperating the invisible past*, Riga: The Latvian Center for Contemporary Art 2012, pp. 17-27.

3. The 'theory of generations' was elaborated by Hungarian-born sociologist Karl Mannheim in his influential essay *The Problem of Generations* (1923), according to which people in their youth are significantly influenced by the socio-historical environment and the social changes that shape their experience, thus developing a distinctive consciousness.

4. Alexei Yurchak, *Everything was forever until it was no more. The last Soviet generation*, Princeton and Oxford: Princeton University Press 2005, p. 30.

5. *Ibid*, p. 7, p. 126

6. Alexei Yurchak, *Everything was forever until it was no more. The last Soviet generation*, Princeton and Oxford: Princeton University Press 2005, p. 30.

7. "This historical amnesia, typical of the 1990s, was a result of traumatic break with the past, which seemed more productive and fascinating

than keeping relations with the collapsed past." See: Victor Misiano cited in: Jarrett Gregory, Sarah Valdez, Massimiliano Gioni (eds.), *Ostalgia*, New York: New Museum of Contemporary Art 2011, p. 74.

8. Edit András 'An agent still at work: The trauma of collective memory of the socialist past' in: *Springerin*, 3, 2008, <http://www.springerin.at/en>

9. Harry Weeks, 'Re-cognizing the post-Soviet condition: the documentary turn in contemporary art in the Baltic States' in: *Studies in Eastern European Cinema* Vol. 1, No 1, 2010, pp. 57-70.

10. Joanna Mytkowska cited in: Jarrett Gregory, Sarah Valdez, Massimiliano Gioni (eds.), *Ostalgia*, New York: New Museum of Contemporary Art 2011, p. 77.

11. Massimiliano Gioni cited in: Jarrett Gregory, Sarah Valdez, Massimiliano Gioni (eds.), *Ostalgia*, New York: New Museum of Contemporary Art 2011, p. 24.

GENERATION AS A FRAMEWORK FOR HISTORICIZING THE SOCIALIST EXPERIENCE IN CONTEMPORARY ART

– Ana Bogdanović

Recent theoretical investigations of the field of contemporary art show great interest in the complex and multifaceted relations between art and history.¹ This surely correlates with significant proliferation of artistic enquiry into the past – a field of artistic practice that has established an elaborate methodological apparatus and seems to continue to develop dynamically. The artistic impulse to investigate and re-examine the past and its various historical narratives is a global phenomenon that, among other things, involves a specific interest in the socialist past, which has become a point of preoccupation not only for artists living and working in countries of the former Eastern Bloc, but for their Western colleagues as well. As Dieter Roelstraete states in his seminal text on the ‘historiographic turn’ in art:

“One geopolitical region whose recent (and rewardingly traumatic) history has become especially prominent with art’s turn towards history-

telling and historicizing (its turn away from both the present and the future), is post-communist Central and Eastern Europe – the preferred archaeological digging site (if only metaphorically) of many well-read artists whose work has come of age in the broader context of the globalized art market of the last decade and a half. Ironically enough, the region's triumph was wholly determined by the demise of the system of state socialism that so many of us now seek to memorialize."²

Roelstraete ends the article with the diagnosis that art obsessed with archaeological excavation of the past is unable "to grasp or even look at the present, much less to *excavate the future*"³. He therefore anticipates a change in methodology in the field of artistic research of the past.⁴ More relevant for the topic of this text, however, is his observation of a generational shift "of crucial importance" in art practices dealing with the socialist past, provoked by a younger generation of artists from the former Eastern Bloc.⁵ The recognition of a new generation of (young) artists and curators as agents of transformation (whether in terms of art practice or theoretical and historical consideration of art in former Eastern Europe) appears in several recent observations of the current state of the complex phenomenon of former East European

and post-socialist art. But before turning to the conclusions of these recent writings, we must consider the troublesome relationship between contemporary art and the socialist past that precedes and possibly causes the perceived generational shift.

Interpreters and researchers of the effects of post-socialist transition and transformation on art agree that the socialist past increasingly appeared as an area of interest for many artists in the course of the past twenty years. The causes of this growing concern for the socialist past were acknowledged differently: as a reaction to the sudden collapse of socialism and to the subsequently produced public amnesia about it, as a need to deal with the traumatic experiences of the socialist past and resolve the problems of personal and collective identity, as an urge to establish a continuity within the fragmented course of history, or as a way to critically reflect on current political conditions. I would like to point out two concepts articulated in exhibition practice with regard to the relationship contemporary art from former Eastern Europe established with its socialist past: the notion of 'interrupted histories' proposed by Zdenka Badovinac in 2006⁶ and the idea of 'progressive nostalgia' introduced by Viktor Misiano in 2007⁷. Badovinac focuses on alternative approaches to the historicization of art taken by vari-

ous artistic positions from former Eastern Europe, as a reaction to the absence of a systematized art historical narrative in this area. Her concept of 'interrupted histories' suggests fragmented, individual histories that develop as parallel, unofficial histories while reflecting on and disturbing the dominant narratives of the past. Viktor Misiano transforms the concept of nostalgia to describe a critical approach in art practices developed in post-Soviet regions during the 2000s and understands it as "a form of reflection on contemporary life, [...] a means of occupying a position in the present and taking up the challenge of the future"⁸. In both cases the socialist experience is seen as a field that activates the positions taken in relation to the present situation: either in terms of self-articulation by creating new histories 'from within' (Badovinac) or in the sense of a reactivation of memory to critically reassess the current socio-political conditions (Misiano). As an active agent in understanding the present context of what used to be the landscape of Eastern European art, the socialist experience (as the field of artistic interest and research) offers the potential for renegotiating the frameworks in which art and history of art from this part of Europe were understood after it was discovered by the global art world during the 1990s. Rethinking the socialist past at the same time reaffirms the context of post-communism

in terms that Boris Groys described as revisiting the past in order to “locate alternative models of artistic practice that go beyond the idea of the artist as producer for the art market”⁹. The post-Communist context thus implies criticality, both toward the past and the present, as the key term for the phenomenon of the historicization of socialist experience in the field of contemporary art. The process of historicization in art, then, is critically observed and interpreted by examining and contextualizing the scope of methodological approaches employed by artists in respect to the socialist experience and memory as its mediator.

When addressing experience as history that requires revisiting and rearticulating, the position of those who evoke such experience must be taken into consideration. Since experience in this context is a temporal category that is not fixed, but undergoes various processes of transformation over the course of time, the dynamic of its change in relation to the subjects who mediate it suggests a potential framework for understanding how the experience of the past is narrated in the present. One way of examining this process, I would argue, is through the theory of the dynamics of historical time developed by German historian Reinhart Koselleck. Koselleck’s understanding of history is established around a pair of meta-historical categories that map the conditions of potential his-

tory: 'the space of experience' and 'the horizon of expectation'.¹⁰ According to Koselleck every historical act is based on the experiences and expectations of those involved¹¹, and the present results from the tension between these two categories. Because experience is a condition that needs to be mediated between generations in order to become history¹², Koselleck introduces the notion of generational change as the cause of the dynamics of history. The generation therefore becomes not only a temporal, but also an experiential aspect of historical change – an agent of experience that initiates change by transforming experience into history.

Since each generation develops a different relationship with history based on its own experience, it is unsurprising that Dieter Roelstraete identified a generational shift as crucial to changing the methodology of approaching the past. Boris Groys and Ekaterina Degot also refer to the generational shift in contemporary art from former Eastern Europe. In an interview on occasion of a large-scale exhibition on the phenomenon of *Ostalgie* curated by Massimiliano Gioni at the New Museum in New York in 2011, Degot noted that:

“There might be a break between this generation (or generations) and the next ones, who already work under the sign of the final 'nor-

malization' of art systems in Eastern European countries. The career artist (including 'progressive' and 'critical' ones), whose work is more simplistic, more predictable, and therefore more internationally accepted, is replacing the maverick - the independent thinker of the previous, and obviously transitional, time."¹³

Attributing generational difference to economic changes in working conditions for these artists, she concludes that:

"The younger, twenty-something generation in Russia - though I cannot speak here for the rest of Eastern Europe - has an even stronger commitment towards the Communist past, although in their case it might be more imagined than real. In their art projects, they often explore the disappearing ruins of this unique society, with astonishment, anguish, and a bit of hope."¹⁴

In the same publication Boris Groys also argues that transformed conditions of the art market influence the work of young artists who oppose playing the role of the commodity producers. He sees their practice of creating alternative models of production by reenacting methods and practices of art from the 1960s and 1970s developed under socialism, but adapting them to current

conditions, as a reaffirmation of his 'post-Communist situation'.¹⁵ Both observations suggest that the tactics for examining attitudes toward the socialist past in former Eastern Europe need to be reconsidered when taking into account the new generation of artists that developed completely under the conditions of post-socialist transformation. What is it that distinguishes this 'new' generation, and how is it that the model of the 'generation' entered the problematic narrative of post-socialist art? In order to propose an answer, I will refer to the complex field of generational theory.

Although neglected in historical research, the category of the generation has an important place in the field of sociology. The theory of generation is based on Karl Mannheim's concept, presented in 1928 in the essay on 'The Problem of Generations'. He considers this problem in sociological terms and finds it indispensable for understanding the structure of social and intellectual movements.¹⁶ Since Mannheim's interest lies in understanding social change as the existential basis of knowledge, he reflects on generation as a factor in the process of social transformation. The generation is here referred to as an age group that shares "a common location in the historical dimension of the social process"¹⁷, what can also be described as "the unique intersection of biography and history"¹⁸. A generation is formed during the 'critical

period' marked by a traumatic, commonly shared event, which occurs between the ages of 17 and 25 years – the period of late adolescence and early adulthood. Recent psychological investigations, however, show that the critical event that shapes generational experience and remembrance of the past can be experienced earlier, even as early as the age of eight, due to the effect of television and other media.¹⁹ Thus the generational shift indicates a different experience of the same historical event by different age groups, and marks a change in the character of collective memory as a result of the specificity of generational experience. As Barbara Misztal noted in her study on theories of social remembrance: "The quicker the pace of social and cultural change, the greater are the chances that a generation gap will emerge, resulting in older generations controlling the reigning conceptions of history, while the young quickly acquire 'new strategies of action' for coping with life in unsettled times. The growing tempo of change, together with the spread of democracy, can be seen as responsible for today's new interest in the idea of generation."²⁰ Turning to the generational model as the framework for research also indicates the need to understand the acceleration of change and cultural rupture.²¹ Based on this we can interpret the identification of a recent generational shift in artists' attitudes towards the socialist past

in former Eastern Europe as signifying the need for a reassessment of post-socialist political and cultural transformation from the perspective of the experience it provoked for the younger generation.

The age group in question here corresponds to that of the 'last pioneers' whose formative critical period occurred at the time of late socialism and early post-socialist transformation. Its specificity, compared to previous generations, is therefore the distant and mediated memory of socialism, comprehended as experience at the very moment it was becoming historical. Therefore, the altered status of the experience of socialism provokes a different relationship to its historicization. Articulating this shift in the methodology of historicization of the socialist past, requires an examination of the conditions in which these experiences were created, an analysis of the mechanisms of their translation and transformation into memory, as well as a review of the models through which the histories thus constructed are challenged in the contemporary situation and therefore called into question. If, as proposed by many historical and sociological theories, the generation is an agent of transformation, what kind of change is anticipated here? Does it imply the normalization of the socialist experience and its regulation within the steady historical narrative (which equals the disappearance of the post-socialist situation), or will

it result in a form of destabilization as a result of the existing urge to critically reassess the socialist experience, activating its forms while escaping the expected modes of historical narration?

NOTES

1. To mention only few of the prominent publications that deal with this issue: Joan Gibbons, *Contemporary Art and Memory. Images of Recollection and Remembrance*, London: I.B.Tauris 2007; Gabriele Horn, Inke Arns, *History Will Repeat Itself: Strategies of Re-enactment in Contemporary (Media) Art and Performance*, Frankfurt: Revolver 2007; Frank van der Stok, Frits Gierstberg, Flip Bool (eds.), *Questioning history. Imagining the Past in Contemporary Art*, Rotterdam: NAI Publishers 2008; Dieter Roelstraete, *The Way of the Shovel: On the Archaeological Imaginary in Art*, Chicago: Chicago University Press 2013.

2. Dieter Roelstraete, 'The Way of the Shovel: On the Archaeological Imaginary in Art', in: *e-flux journal* #4, March 2009, <http://www.e-flux.com/journal/the-way-of-the-shovel-on-the-archeological-imaginary-in-art/>, accessed 15.8.2014.

3. *Ibid.*

4. He elaborates on this in a later essay: Dieter Roelstraete, 'After the Historiographic Turn: Current Findings', in: *e-flux journal* #6, May 2009, <http://www.e-flux.com/journal/after-the-historiographic-turn-current-findings/>, accessed 15.8.2014.

5. Dieter Roelstraete, 'The Way of the Shovel: On the Archeological Imaginary in Art', in: *e-flux journal* #4, March 2009, <http://www.e-flux.com/journal/the-way-of-the-shovel-on-the-archeological-imaginary-in-art/>, accessed 15.8.2014.

6. Zdenka Badovinac, *Interrupted histories*, Ljubljana: Moderna galerija 2006.

7. Viktor Misiano, Marco Bazzini (eds.), *Progressive nostalgia: contemporary art from the former USSR*, Prato: Centro per l'Arte Contemporanea Luigi Pecci 2007.

8. As stated by Viktor Misiano in: Ivor Stodolsky, Marita Muukkonen, Aleksei Penzin, 'An Interview with Viktor Misiano', in: *framework* No. 8, April 2008, p. 68.

9. Boris Groys cited in: Jarrett Gregory, Sarah Valdez, Massimiliano Gioni (eds.), *Ostalgia*, New York: New Museum of Contemporary Art 2011, p. 58.

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tory, Spacing Concepts, transl. by Todd Samuel Presner, Stanford: Stanford University Press 2002, pp. 126-127.

11. *Ibid.*

12. *Ibid.*, p. 27.

13. Ekaterina Degot cited in: Jarrett Gregory, Sarah Valdez, Massimiliano Gioni (eds.), *Ostalga*, New York: New Museum of Contemporary Art 2011, p. 52.

14. *Ibid.*

15. *Ibid.*, p. 58.

16. Karl Mannheim, 'The Sociological Problem of Generations', *Essays on the Sociology of Knowledge*, London: Taylor & Francis Books 1998, p. 163.

17. *Ibid.*, p. 167.

18. Duane F. Alwin, Ryan J. McCammon, 'Rethinking Generations', in: *Research in Human Development* Vol. 4, Issue 3-4, 2007, p. 226.

19. Howard Schuman, Amy Corning, 'Generational Memory and the Critical Period. Evidence for National and World Events', in: *Public Opinion Quarterly*, Vol. 76, No. 1, Spring 2012, p. 24.

20. Barbara A. Misztal, *Theories of Social Remembering*, Maidenhead/Philadelphia: Open University Press 2003, p. 85.

21. Andreas Schulz, Gundula Grebner, 'Generation und Geschichte. Zur Renaissance eines umstrittenen Forschungskonzepts', in: *Historische Zeitschrift. Beihefte*, New Series, Vol. 36 (Generationwechsel und historischer Wandel), 2003, p. 2.

ARTISTS

LINA ALBRIKIENĒ

ĒRIKS APAĻAIS

BANKLEER

MITYA CHURIKOV

CORO COLLECTIVE

KASIA FUDAKOWSKI

NICU ILFOVEANU

WILHELM KLOTZEK & DAVID POLZIN

SNEJANA KRASTEVA & PETER TZANEV

KATE KROLLE & MAYA MIKELSONE

MARINA NAPRUSHKINA

DOMAŠ NOREIKA / ŽEMAT

ALEXANDRA PIRICI

ELSKE ROSENFELD

CLAUDIA RÖSSGER

JULIANE SCHMIDT & ANNA TILL

SKILLS

VIP

ŽEMAT

LINA ALBRIKIENĖ

Born and lives in Vilnius

Childhood, memory and loss are key themes of Lina Albrikienė's conceptual practice. Using forensic strategies of research, she hones in on events from her own life and translates these into installations comprising videos, photos, sound or objects.

In her latest four-part installation *From Lazdynai to Paneriai* (2014), produced for TFPM, Albrikienė highlights places in Vilnius that have a strong historical and biographical significance. Personal and collective traumata are interwoven with the Shoah as well as Soviet history.

Seen from behind and dressed in blue, Lina Albrikienė integrates herself into these places, similar to the imagery of the 'autistic disintegration' of the character Julie in Krzysztof Kieślowski's film *Blue*, described by philosopher Slavoj Žižek¹. In the video *Zuikių Bus Stop. Paneriai* she looks from the safe distance of a swing at the forest of Paneriai in Vilnius, where Albrikienė's father accidentally died in a fire in 1983. Elsewhere, Albrikienė portrayed a decorated tree, turning it into a personal site of memory (*The Tree for my Father. 1983-2014. Paneriai*). According to Žižek, a traumatic clash with the real exposes the person to a radical

freedom. The subsequent openness to 'contingent encounters' is reflected in the video *The Slope of Wild Strawberries. Paneriai Memorial* where she directs her motionless body towards the Holocaust memorial, with only the stirring of the strawberry fields and the sounds of the birds to indicate that it's a moving image. Paneriai Forest is the site of the Paneriai Massacre, in which between 1941 and 1944 up to 100,000 people, mostly Jews, were killed. In the photograph *Žėručio Street. Lazdynai* she again explores the 'abstract freedom' of a life in the total present, being surrounded by disturbing coincidences: Albrikiėnė sits on a stone, watching a familiar sports ground in the district Lazdynai, close to a wall built with demolished Jewish tombstones during the Soviet era.

A.S.S.

NOTES

1. Slavoj Žižek, *The Fright of Real Tears: Krzysztof Kieslowski between theory and post-theory*, London: BFI, 2001.

From Lazdynai to Paneriai, installation, 2014:

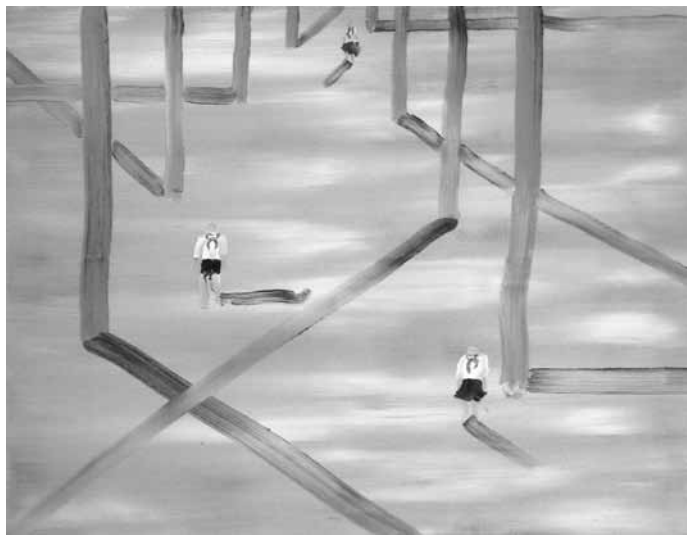
The Tree for My Father.1983 – 2014, Paneriai, 2014,
photograph, C-TYPE, RA-4 process, printed on aluminum, 100 x 100 cm

Žėručio Street. Lazdynai, 2014, photograph, C-TYPE, RA-4 process, printed on aluminum, 100 x 100 cm

Zuikių Bus Stop. Paneriai, 2014, HD video, 4:55 min,
colour, sound

The Slope of Wild Strawberries. Paneriai Memorial, 2014,
HD video, 6:09 min, colour, sound





ĒRIKS APAĻAIS

Born and lives in Riga

In his paintings, Ēriks Apaļais combines elements that can be described as fragmented hints, shapes or objects. Like an amalgam of particles, they are condensed from several layers of history and meaning. Located in a diffuse spatial environment, these snippets and sequences of memory are in free fall between the remote past and the present. Apaļais' interest in retrospective literary expressions motivates his conceptual analyses of the process of remembering and the recovery of earlier experiences; furthermore it leads him to his own autobiographical writings.

The titles of his four paintings at *TFFM* are *.,* and *,* as well as *V* and *Untitled*. They formally relate to abbreviation and punctuation marks, but here function as linguistic and visual graphemes. Apaļais liberates these signs in order to reflect and reconstitute their semantic properties. In the painting *V*, the broad brush-strokes create an alley of trees, a 'corridor' that connects three isolated figures – clearly recognizable as pioneers by their uniforms and red scarves. All elements of this composition cast illusive, randomly moving shadows. Emancipated from a source of light,

these false traces destabilize illusions of certainty. The vibrant and strong colours, which are rare in Apałais' work, allude to the optimistic tone of Socialist Realist painting, whilst the accentuated geometric brush strokes evoke constructivism. The ordering context of the syntactic elements is temporarily dissolved; paving the way for a subjective, abstract fusion of signs. A possible repository for these inscriptions is the book as an object of printed matter and guided knowledge. Such books are the main subjects of the two small paintings in the exhibition.

N.R.

V 2010, oil on canvas, 80 x 100 cm

., 2013, oil on canvas, 20 x 30 cm

, 2013, oil on canvas, 20 x 30 cm

Untitled, 2011, acrylic and oil on canvas, 170 x 210 cm,
courtesy of Vera Munro Galerie, Hamburg

BANKLEER

Artist collective, founded in 1999 by Karin Kasböck and Christoph Maria Leitner. Based in Berlin

In their documentary-fiction performances, installations, video works and drawings, bankleer tackle major issues of contemporary neoliberalism, including the ghostly constitution of capital both in terms of its history and its performance on global financial markets of speculation and debt. In the project *Lenas Gespenster* (Lena's ghosts) (2007) the collective, inspired by accounts of spook in the Lenin-Museum in Samara, Russia, try to track down his spectre and introduce the deceased to the world of today, confronting him with the title of one of his most famous texts, *What is to be done?* Such investigations, along with reenactments, activist interventions and collective engagement, constitute the 'cubist situationism' of their pointedly political and contemporary work.

The pieces *sleepy hollows* (2013) and *Tohu-BassBuuuh* (2014) are part of the series *Rüstzeug von Riesen für Zwerge. Skulpturen für direkte Wege in den politischen Raum* (Munition from giants for dwarves. Sculptures for direct routes into political space) and locate the body at the centre of the problem of understanding the destructive force of

financial markets today. The premise is that Francis Fukuyama's 1992 thesis of an end of history after the fall of the 'iron curtain', supposedly giving way to a global rule of liberal democracy and market capitalism, in fact amounts to a blackout of democracy in the face of the techno-capitalist rule of a global financial regime. But how to make this tangible? The agents of bankleer's performances are fragmented pieces of the monumentalized bodies of political and economic leaders, as well as of a historical rebel. They move around and bounce into each other and the audience: talking heads as dismantled figureheads of a logic still alive and well – depicted with a wicked allusion to Socialist Realism. On the other hand, the performance gives shape to capital, addressing its disfiguring tendency, throwing organs around while trying to make you believe in the existence of an 'invisible hand'. To get rid of this fetishized capitalist bodypart, bankleer's piece seems to suggest, we have to make the body itself the domain of our struggle.

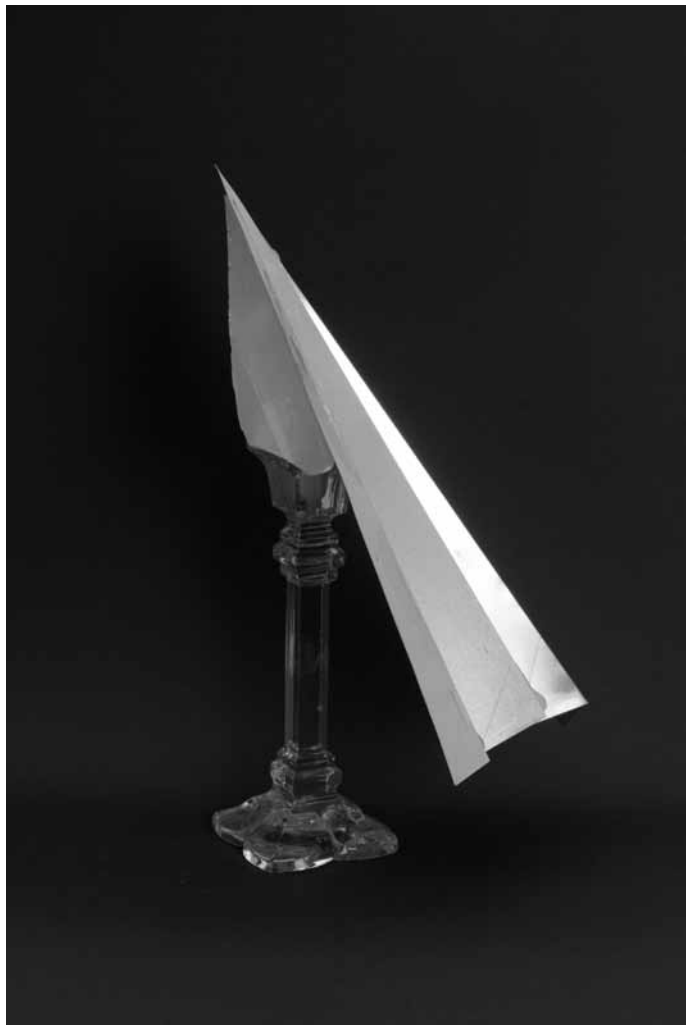
D.F.

A project in collaboration with Maxim Gorki Theater,
supported by Stiftung Kunstfonds.

sleepy hollows, 2014, performance

TohuBassBuuh, from the series *Rüstzeug von Riesen für Zwerge. Skulpturen für direkte Wege in den politischen Raum*, 2014, mixed media, 300 x 150 x 200 cm





MITYA CHURIKOV

Born in Kiev, lives in Berlin

In his artistic practice, Mitya Churikov pursues an analytics of abstraction in the domains of architecture, history, and everyday economics. His minimalist sculptures often appear as highlighted fragments of Socialist Modernism, whose components and ornaments he sometimes amplifies into bulky concretion. On other occasions he seems to recreate the lightweight models that once preceded architectural design, hence reversing the timing. His video works, featuring landscape and urban subjects, likewise create a discrete investigative space of their own by replacing the historic succession of real time with the wholly artificial timeline of digital operations on pictorial footage, as its formal properties are being carved out. Processes of oblivion thus coincide with heightened sensibilities towards the outlines of a socialist past in the making.

In *Untitled (Kajima Corporation 1978)* Churikov combines the elements of his practice into an exhibition display that references the partitions and floorings of generic office buildings, but also plays with effects of reflection, semi-transparency and historic projections on glass facades. The title

of the piece, after paying its due to Minimal Art's habitual untitledness, references an International Trade Center, located at Berlin Friedrichstrasse, which was built by the Japanese construction company Kajima in 1976-1978 as a locus for international trade in the GDR's capital. Exploring the ironies of a capitalist enterprise founded in 1840, which by now has far outlived the economy for which it then constituted a showpiece in commerce, Churikov presents us, as it were from a distance, a sparse array of scattered remnants that have lost all their historical naturalism. Despite its materiality, the piece has an almost digital feel to it, transforming socialist history into an element of an informational future.

D.F.

Untitled (Kajima Corporation 1978), 2014, mixed media installation, glass elements, concrete elements, carpet, 2 HD videos, looped, colour, variable dimensions

CORO COLLECTIVE

Artist collective, founded in 2006 by Eglė Budvytytė, Goda Budvytytė and Ieva Misevičiūtė. Based in Brussels and New York

CORO is an ephemeral artist collective whose video piece *Vocabulary Lesson* (2009), aiming at the mutual transfiguration of word, body and architecture, is set at the Vilnius Palace of Concerts and Sports, a showpiece of Soviet Constructivist architecture. While the building was the site of the inaugural meeting of Lithuanian reform movement *Sąjūdis* in 1988, CORO infuse their appropriation of the Palace with a very different kind of history, basing their performance on figures of voguing, a dance style developed mostly by the black gay counterculture of 1980s New York. Inspired by fashion photography as much as by Egyptian hieroglyphs, voguing is characterized by movements flowing through a series of poses that may be imagined as frozen in time. Wearing futurist costumes that somewhat 'architecturalize' their bodies, the performers of *Vocabulary Lesson* work their way through an alphabet song. But while the ABC is a paradigmatic ordering system and usually appears in songs for pedagogical purposes – teaching kids to write – here the letters are out

of order and appear as full-blown agents in themselves. Meanwhile, the performers become moving letters, and the iconic poses of the Palace of Concerts and Sports seem to be rendered as the architectural postures of voguing. By mixing the temporalities of voice and concrete, letter and body, they exemplify the flat ontology of historical time, in which these things coincide. Observing its flow, in the dark centre of the work a mute theatrical choir functions, as it were, as a test audience of the transfigurational story CORO unfolds: "This is not a dance lesson / This is a hypnotic horror session."

D.F.

Vocabulary Lesson, 2009, HD video, 9:36 min, colour, sound





KASIA FUDAKOWSKI

Born in London, lives in Berlin

In Kasia Fudakowski's performance *Sticks and stones may break my bones but real estate always appreciates*, a piece created specially for *TFPM*, the audience is asked to re-evaluate a piece of wasteland as a potential plot for a home. The starting point for the performance is a scene from the film *True Stories*, 1986, directed by David Byrne, the lead singer of the rock band Talking Heads. In an original sequence from the film, an outsider, played by Byrne, visits an ever-expanding housing estate in the middle of nowhere, a fictional town in Texas, and talks to a local estate agent. The conversation is suddenly interrupted by a gang of kids who bang dustbin lids and clap bricks together as they sing the song *Hey Now*, also written by the Talking Heads. These unexpected troublemakers in Fudakowski's reenactment of the scene haven't yet adopted the aspirations of the others: "... these are kids who know only their own desires", says Fudakowski. Through their awkwardness and by raising their voices, the children set a counterpoint to announce their participation in the future.

This performance marks the beginning of Fuda-

kowski's current artistic preoccupation with the language and iconography of the real estate business. With this work, she scrutinizes implicit social norms and sheds light on an abandoned, but highly speculated on, area around Berlin Südkreuz station.

Aside from performances, Fudakowski mainly works with sculpture, combining abstract and figurative elements. Her artistic approach often utilizes humour to reassess a position or worldview such as in her exhibition cycle *Enthusiastinnen, Pessimistinnen, and Stoikerinnen* (Enthusiastic Women, Pessimistic Women and Stoic Women) (2012-2014). Displaying tragicomical situations by adapting humoristic methods is a characteristic feature of Fudakowski's work.

N.R.

Sticks and stones may break my bones but real estate always appreciates, 2014, performance

NICU ILFOVEANU

Born in Pitesti, based in Bucharest

Valerică, Eau de Vie (2014) shows a man with a veiled gaze and a head injury, wearing an oversized suit. Based on the euphemistic title, which refers to fruit brandies also known as *eau-de-vie*, we could surmise that Nicu Ilfoveanu is referring to alcohol abuse. But this photograph is not just a record of somebody in a rural Romanian landscape; it is the portrait of Ilfoveanu's childhood companion. The man named Valerică – 'little Valeriu' in Romanian – was born in the same year as, and grew up with, Ilfoveanu. Valerică is mentally still at the developmental stage of a child. Sometime between the late Eighties and the early Nineties he stopped progressing. Although he is a homeless drifter, the community where he lives in post-communist Romania looks after him. They give him clothes and work. He is a respected person.

The photographer and filmmaker Nicu Ilfoveanu is not so much interested in addressing the precarious living conditions in Romania, where alcoholism, poverty and waves of emigration are discussed as key social problems; what interests him are rather the various aspects and significations of Valerică's everyday life. Ilfoveanu thus be-

gan a comprehensive recording project in the form of numerous portraits. Following his central artistic method, these oscillate between a personal and a documentary approach. The poetic character of his photographic work emerges from his attention to subjects that, while often showing troublesome social microcosms and cultures of abandoned environments, still evoke possible alternative realities and thus resonate with hope.

A.S.S.

Valerică, Eau de Vie, 2014, framed diasec photographic print, 122 x 142 cm





WILHELM KLOTZEK & DAVID POLZIN

Wilhelm Klotzek was born and lives in Berlin

David Polzin was born in Hennigsdorf, lives in Berlin

Wilhelm Klotzek and David Polzin are aware that history, the reality of past histories, is present only in their linguistic shape. This can take the form of 'visual poems', as Wilhelm Klotzek defines his spatial sculptures and installations, or David Polzin's paradoxical endeavours to create a "space free of history" through architecture (*The Space Free of History*, Brussels 2010). Both artists are committed to the abstraction and reorganisation of historically loaded materials; they construct physically disturbing, furniture-like sculptures that enable and complicate the visitor's potential for speech. Their interest in the intersections between material gestures, history and language is also reflected in their affirmation of lo-fi, DIY warehouse aesthetics and rhetoric, which characterizes their specially designed exhibition architecture: *Anlege-System ‚Flach-Fix-Panel‘* (Apply-System 'Flat-Fix-Panel') (2014).

The architecture by KLOZIN – *Büro für Präsentationslösungen* (Office for Display Solutions)

acknowledges objects, styles and words that have been forgotten, negated and or are simply

unknown in the context of 'pOst-Western' transformations. These elements are appropriated and reconfigured as material, indexical traces. Such reconstellations form the basis of the monumental and fractal positioning of the exhibition's architecture, made of wood and insulating wall panels by Wilhelm Klotzek & David Polzin. This architecture is constructed in a modular way to provide space for individual artistic wishes and nonetheless performs a central, conceptual function: representing the historical-futuristic, private-public, sculptural and decisively historically 'empty' furniture of *TFPM*.

U.G.

Anlege-System ,Flach-Fix-Paneel', KLOZIN - Büro für Präsentationslösungen (Apply-System 'Flat-Fix-Panel', KLOZIN - Office for Display Solutions), 2014, exhibition architecture, wood, insulating wall panel, paint

SNEJANA KRASTEVA & PETER TZANEV

Snejana Krasteva was born in Sofia, lives in Moscow
Peter Tzanev was born in Gabrovo, lives in Sofia

Inspired by the psychotherapeutic method of psychodrama, artist and art historian Peter Tzanev and curator Snejana Krasteva propose to stage a performative workshop centred on the various processes of 'pioneer initiation'. *Vinagi Gotov! (Always Ready!)* acts as a reflexive environment, a psychodrama of personal and collective memories that seem to have remained frozen in time; it attempts to unpack tensions between social and formal aspects of such rituals of initiation with particular focus on the aspect of sincerity.

For at least two of the most active generations in post-socialist societies, the memory of socialism is stranded at the moment of their acceptance in a pioneer organization. Soon after that moment, the former 'little pioneers' were caught off-guard by the political, social and economic changes that followed 1989, which led to an equally radical transformation of values. In registering these moments from our shared past, *Vinagi Gotov! (Always Ready!)* embarks on a more in-depth reflection and emotional recasting of the 'little pioneer' state of mind. S.K.

Vinagi Gotov! (Always ready!), 2014, workshop





KATE KROLLE & MAYA MIKELSONE

Kate Krolle was born in Bauska, lives in Riga and Lille
Maya Mikelsonne was born in Riga, lives in Paris and Riga

In their *Soviet Kitchen Table Workshop*, artist Kate Krolle and curator Maya Mikelsonne invite participants to engage in, and learn from, a reenactment of Soviet popular culture with regards to food and table preparation. Noting dramatic changes in the practices of preparing, presenting and consuming food in the regions of the former USSR since the fall of the Soviet Union in 1991, they perform an operation on practical collective memory by wresting these practices from the latency they have been falling into since their social, political and economic support systems collapsed. Mikelsonne and Krolle thus tap into a history of Soviet cuisine in which societal configurations are expressed and recorded through time. The table culture they revive renders the table an aesthetic tableau that features precise arrangements, including e.g. the sculpturing of vegetables and other foodstuff into flowers and ornament, thereby making domestic dream topographies the site of celebrations and communal experience. This 'art of the table' was partly inspired and directed by the text and refined illustrations of *The Book of Tasty*

and Healthy Food. The book, being a reflection of modernized Soviet foodstuff production and a Stalinist attempt at good living, was first issued in 1939 and subsequently sold more than eight million copies throughout the Soviet republics. By pursuing their preliminary research in Latvia – engaging with local cooks and private experts – Mikelsone and Krolle thus also investigate the homogenizing effect of that cornerstone publication, and pose the question of minorities and regionalisms as mirrored in popular table culture. Through the anachronism of the practices it evokes, the *Soviet Kitchen Table Workshop* highlights not only post-Soviet rates of change on tables and elsewhere, but also the precarious capitalist foundations of the handling of food and sociability today.

D.F.

ЗА МОЛОДУК **БЕЛАРУ**



о
УСЬ!



MARINA NAPRUSHKINA

Born in Minsk, lives in Berlin

A group of saluting children in uniforms grants the visitors of *TFPM* an uncanny welcome from the street outside the exhibition space. A measure of Marina Naprushkina's *Office for Anti-Propaganda*, the billboard *We are Belarus* (2011), portrays members of the Belarusian Republican Pioneer Organization (BRPO) accompanied by the slogan "For a young Belarus!" As nationalist reanimation of the totalitarian Soviet pioneer model, Alexander Lukashenko's 'neo-pioneers' were formed in 2002 to build the autocratic regime's new ideological elite.

Since 2007, Naprushkina's *Office for Anti-Propaganda* has anatomized the visual and linguistic structures of political propaganda. Feeding Naprushkina's artistic and political practice, this growing archive of images, texts and videos is a means for the critical investigation of the nature of (Belarusian) sham democracy and the production of counter-knowledge. Responding to its current urgencies, it translates into different forms and functions as a vessel for the organization of political action.

On the occasion of *TFFM* Naprushkina developed an installation consisting of a wall drawing based on women's accounts of the symbolic pioneer scarf (*Politics and School*, 2014) and a video-encyclopaedia inspired by the book *Encyclopaedia for Ideology-Workers* and present ideologies that form the basis of official education in 'Lukashenism' with a chronicle of private images taken in Belarus between 2001 and 2014. While *Encyclopaedia for Ideology-Workers* (2014) spells out the absurdities that arise from the concurrence of abstract political terms and public orchestrations of ideology, *Politics and School* gives voice to the multiple iterations of the pioneer scarf as ideological symbol, fetish object, threat, smuggling device or memory maker. In her non-sequential, schoolbook-like wall drawing Naprushkina gathers the accounts of different generations of women from Belarus and Germany relating to this political piece of clothing's fading ideological significance and arbitrary emotional remainders.

S.H.

Энциклопедия идеологического работника (Encyclopaedia for Ideology-Workers), 2014, video, 17 min, colour, sound
Politics and School, from the Newspaper *Self#Governing*, 2014, walldrawing, dimensions variable
We are Belarus, 2011, poster series, 356 x 252 cm

DOMAŠ NOREIKA

Born in Jonava, lives in Žeimiai

Domaš Noreika's performance *Circulation Verkehr тираж cirkuliacija* (2014) is part of the ongoing *Fut(o)urism* series and deals with the architecture and interior of the RMS Titanic, launched in 1911, sunk in 1912. In the NIZZA conference room of the Estrel Hotel, the artist, dressed as a bellboy, organises a virtual tour through formerly existing rooms of the Olympic-class ocean liner. This performance has conceptual and biographical roots: Noreika is a founding member of the artist group ŽemAt and created the Museum Aikas Žado Live project where he gives guided tours for local tourists through the Žeimiai manor estate – ŽemAt's place of activity for 8 years. With these fictional excursions Noreika – whose great-great uncle, the priest Juozas Montvila, lost his life during this maritime disaster – provides an experiential space through the temporary use of language and gestures. Meanwhile, standing in a mundane contemporary hotel room in Berlin, he evokes the architectural features, the Victorian interior design and the atmosphere of different dining rooms of the first, second and third classes on the Titanic.

The artist is interested in the afterlife of the socialist past, the deconstruction of surplus value and failed utopias of the 20th century. At the beginning of the last century, the Titanic was one of the most progressive and technologically advanced ships in the world, comparable to socialist ideology, which was considered a promising political idea of modernity. In 1985, at the very beginning of Glasnost and Perestroika, the politics of openness and restructuring, the wreck was found on the seabed at a depth of 12,415 feet. On the occasion of the 25th anniversary of the fall of the Berlin wall, Domaš Noreika activates imaginary connections between this century-old myth and the cold war's ruins.

U.G.

Circulation Verkehr тираж *cirkuliacija*, 2014, from the Fut(o)urism series, performance





ALEXANDRA PIRICI

Born and lives in Bucharest

Alexandra Pirici describes her artistic practice as 'undisciplined'. By this she means that her working method is so little concerned with the distinction between disciplines that even the word 'interdisciplinary' seems out of place. She takes the same kind of liberty with her source materials or 'instruments', which she borrows from the diverse fields of so-called high and low culture, politics and history. Collaborating with other performers and audiences, she re-enacts these source materials. Pirici is less interested in performing past events as such; what interests her is our image of them, which has been burned into our collective memory and conditions our gestural vocabulary.

Together with Madalina Dan, Farid Fairuz and Manuel Pelmus, she presents a mash-up of moments from the globalized memory of mass media in the empty halls of the former Czechoslovakian Cultural Institute in Berlin. Without a stage, props or costumes the images are performed by bodies in everyday clothes in direct response to the audience who, by choosing from a list of possible scenarios, call the performers into action and set the rhythm of the compilation. Beyoncé's *Drunk*

in Love music video, Vladimir Putin's picture with a sedated tiger, the pyramids and the sphinx, an excerpt from John Cage's *Lecture on Nothing*, the image of the corpses of Nicolae Ceausesc and his wife, emoticons and many other scenes are inscribed in a flexible chronicle with variable narrations: *Delicate Instruments Handled With Care!*

A.S.S

A project in collaboration with HAU Hebbel am Ufer.

Delicate Instruments Handled With Care, 2014, performance

ELSKE ROSENFELD

Born in Halle/S, lives in Berlin

Can the experience of a past revolution persist in the body as a potentiality, even after it failed or became modified by representation, re-institutionalization, and historiography? In her performances, videos and texts, Elske Rosenfeld investigates this question, which addresses the relationship between specific historical events and contemporary scenarios of political action. Using archival material from the history of the state socialisms of Eastern Europe and their forms of dissidence, she reflects on the juncture between communism's utopian agenda and the concrete causalities of its failure. Affected by historical situations of upheaval and political change such as 1989 in the former GDR, she experiments with the body as a corporeal archive and as a site of singular events.

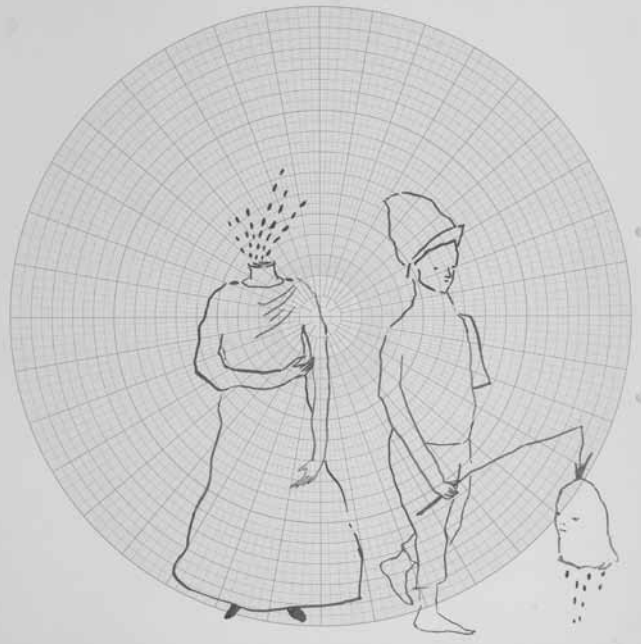
She turns her head, she lifts the pen (2014), Rosenfeld's performance at *TFPM*, is part of Rosenfeld's ongoing research and exhibition project *A Vocabulary of Revolutionary Gestures*, developed in collaboration with Scriptings, Berlin and Galerie im Turm, Berlin. It is based on three

filmic sequences that are projected next to her. *Sequence #1* is taken from Jacques Willemont's film *La Reprise Du Travail Aux Usines Wonder* (1968) in which a woman refuses to return to her working place at the end of a strike in the suburbs of Paris; *Sequence #2*, from a recording of the first meeting of the Central Round Table of the GDR (1989), depicts a woman in a discussion group who tries to speak whilst a noisy crowd of people approaches outside. The video material of *Sequence #3* comes from the artist herself – she drives around an emptying Tahir square in 2012 after one of the last bouts of demonstrations. Displaying the uniqueness and seriality of body actions in a revolutionary climate, these images are actualized by the performers' real-time and recorded movements, gestures and speech.

U.G.

She turns her head, she lifts the pen, 2014, performance





CLAUDIA RÖSSGER

Born in Mittweida, lives in Leipzig

Claudia Rößger is a painter and graphic artist committed to the continuous search for a dense visual language. This has resulted in a distinct vocabulary of figures with a plurality of gestures and movements. Accompanied by costumes and stage props, these figures are equipped with attributes relating to mythological pioneers and mystical beings. References to customs and traditions convey cultural codes in the constructed tableaux of the image. Rößger's recent work is driven by an interest in ritual acts and their effects on social and cultural cohesion in official and familial contexts.

Constellations (2012) is a series of drawings on concentric grid scale paper. Framed by the isolated space of the grid, hybrid characters encounter each other, leading to dialogues and metamorphoses between human figures, animals and objects. The absence of an environment intensifies the relations between the protagonists. Their childlike faces are mostly expressionless and their bodies give no indication of gender. Inherent in this neutralization is a collective moment that opens an emotional space for cultural residues and remnants. A lurid situation is presented laconically in

Constellation No. 6: The stoic posture of a beheaded person is contrasted with a departing figure carrying the severed head like a lantern, seemingly oblivious to the horror of the moment. In *Constellation No. 13* a dreamlike conversation takes place between a peculiar creature, reminiscent of an ibex, and a standing figure. The concentric grid here seems to define an imaginary plateau, an antipole to social expectation that enables the figures to engage in unbiased dialogue. Inspired by objects from everyday life and folklore, Rößger's drawings develop their own patterns and principles of figuration.

N.R.

Constellation 03; 06; 09; 10; 11; 13; 14; 15; 17; 19; 21; 23; 24; 26; 32; 33, 2012, from the *Rituale* (Rituals) series, gouache on paper, 34 x 33 cm

JULIANE SCHMIDT AND ANNA TILL

Juliane Schmidt was born in Görlitz, lives in Dresden
Anna Till was born in Dresden, lives in Dresden and Berlin

Choreographer and dancer Anna Till investigates reciprocal relationships between language, form and movement. She alienates ordinary motion sequences through processes of abstraction, slowing and repetition. Similarly, the artist Juliane Schmidt transforms ordinary things and found objects with genre-crossing ease, infusing them with novel meanings in the process. While she can't be tied to a specific medium, she often works at the boundary between art and music.

Their project *Inscribed Rituals - Bodies in Politics. Pioneers of Marzahn* deals with visible and invisible rituals carried out during socialist times by children in the GDR's youth pioneer organisation. The artists collaborate with a group of local children from a youth centre inhabiting the former *Haus der Pioniere* (House of Pioneers), the last of its kind inaugurated in the Marzahn district of East Berlin in 1988. Together they collect the gestural memories of previous generations of socialist pioneers living in the neighbourhood of Marzahn, which emerged between the late 1970s and early 1980s as the biggest socialist housing project of

the GDR. Their political gestures and deeply internalized movements – like the pioneers' salutation or the tying of the pioneers' scarf – as well as everyday recollections from pop culture and media, are reinterpreted for the choreographic scripts of a series of performative interventions at Marzahner Promenade.

The process of repetition and playful de-contextualization makes the absurdity of these gestures apparent. These rituals, meant to convey the basics of socialist ideology, successively lose their monotony and 'emptiness' through their physical activation by the children of today.

A.C.K.

A project in collaboration with Galerie M, JFE FAIR (youth centre) and Peter-Pan-Grundschule, supported by the program Künste Öffnen Welten of the Federal Association of Cultural Child and Youth Education (BKJ).

Inscribed Rituals - Bodies in Politics. Pioneers of Marzahn,
2014, performance





SKILLS

Artist collective, founded in 2011 by Camilla M. Fehér and Sylvi Kretzschmar. Based in Berlin and Hamburg

Camilla M. Fehér and Sylvi Kretzschmar have been working at the intersection of installation, music and dance since 2011. Bodies and movement play a prominent role as starting points for the production of electronic live music and soundscapes in their extensive performances. Within their installation-like stage settings, physicality and action are transformed into sound and amplified by various technical devices that acquire an almost sculptural character.

As part of the performance section *SET #A* of *TFPM SKILLS* will perform the piece *AVANT* (2014). The performers act as mediums, lending their bodies and voices to the pioneering spirit. Beneath the moon, countless flying saucers clatter and rattle to create a fragile mass choreography, a saucers concert: porcelain patterns, formations and sequences create an impressive soundscape, in which the audience can move around freely. Based on research interviews with former Young Pioneers, this séance-like concert performance explores historical as well as contemporary manifestations of the pioneering spirit: former Young Pioneers,

aviation pioneers, cosmonauts and explorers of outer space, pioneers of art and science, pioneering plants in inhospitable areas, pioneers of gentrification, business punks and neo-liberal pioneering companies.

A.S.S.

SKILLS' new production *Pioneer Spirit* is coming to HAU in February 2015 and, shortly afterwards, to Kampnagel in Hamburg in April 2015. *AVANT* is a prelude composed of fragments and performative intuitions of this documentary séance.

AVANT, 2014, concert-performance

VIP

Artist collective, founded in 2003 by Lysann Buschbeck, Grit Hachmeister and Kathrin Pohlmann. Based in Berlin

In their intermedial but often performance-based work VIP pursues an immanent investigation of the making of human relations and the dynamics and rules of collective assemblages. Focussing on the female body, VIP's protagonists frequently appropriate, rewrite and subvert cultural narratives and tropes. In the photographic series *Pieta* (2005) for example, they substitute themselves and their mothers for the usual figures of Jesus and Mary. The denomination VIP itself may refer, among other things, to 'Venus in Panic', which suggests a hilarious shift in the relational constellation of Leopold von Sacher-Masoch's famous novella *Venus In Fur*.

While in *Für dich kleiner Stern* (For you little star) (2003) VIP delivered an anarchist display of joint action on the audiovisual remnants of a shared GDR socialization, the series of video-pictograms *Genullt I-VII* (Nullified I-VII) (2013) observe the building blocks of contemporary social relations in an ultra-reduced fashion. Some of these spots are reassembled in the performance *Genullt* (2014) in the context of *TFPM*. As if in an elementary course

of social geometry, three actors practice an array of mechanical gestures ranging from unfriendliness to hostility without any sign of involvement or affect. One of the pictograms, *Genullt VII*, shows an actor endlessly walking back and forth between two others that apparently reject her over and over again. However, despite their apparent power, these actors also remain utterly isolated. Rather than leading to solidarity and cooperation, the small-group dynamics here just seems to mirror abstract economical, juridical and ideological modes of relation dominant in capitalist societies at large. Thus it is precisely on those levels of abstraction that the piece urges the viewers to reinvent post-socialist kindness by strategically depriving them of it.

D.F.

Genullt (Nullified), 2014, performance



ГОЛЫЙ
ХУДОЖНИК



ŽEMAT

Artist collective, founded in 2006 by Agnė Bagdžiūnaitė and Domaš Noreika; further members: Eglė Ambrasaitė, Aušra Vismantaitė, Noah Brehmer, Eglė Mikalajūnė, Tadas Noreika, Darius Subačius and others. Based in Žeimiai and Vilnius

ŽemAt is an acronym for the *Žeimiai College of Esthetic Thought and Anonymity*, the practice of an artist collective that, among other things, acts as critical warden of a Manor House located at Žeimiai, in the central Lithuanian district of Jonava. The history of the building, and its strategic staging, is a case in point for the tumultuous renegotiations of ownership and authorship that have occurred through several phases of regime change in recent Lithuanian history, marking property as a collective construct in which national cultural heritage regulations, European funding bureaucracy and local histories intertwine with market rationalities. ŽemAt turn the whole estate into a gigantic readymade by labelling it the *Aikas Žado Living Museum*, in which everything, including tourists and visitors, is appropriated as part of the project. They also pursue community-based projects in Žeimiai and organize an artist's residency at the Manor House.

In their installation and video piece *Imagining the Absence* (2014), ŽemAt focus on the Perestroika period and ask how Lithuania's reform movement *Sąjūdis*, active from 1988 into the early 1990s, impacted the educational system, thereby setting the ideological software of the country for years to come. Accompanied by documentary footage of media images depicting scenes of school teaching in that period, they stage a 'psychodrama' around reformist educator Meilė Lukšienė, who at the time formulated a Lithuanian Education Concept based on the principles of humanism, democracy and national identity. Theatre director Agnius Jankevičius and Marius Mikalajūnas, a trainee teacher during Perestroika, quite successfully act as directors of a group of actual trainee teachers and students of acting. They discuss and improvise scenes from the time of Perestroika, relating it to the national education concept of Meilė Lukšienė. ŽemAt pose the question of the effect of Perestroika not only on contemporary ideological education but also on the situation Lithuania finds itself in today.

D.F.

Imagining the Absence, 2014, installation, mixed media, archive materials, HD video, 31 min, 16:9, colour, sound

SET #A:
PERFORMANCES

BANKLEER, KASIA FUDAKOWSKI,
SNEJANA KRASTEVA & PETER TZANEV,
KATE KROLLE & MAYA MIKELSONE,
DOMAŠ NOREIKA / ŽEMAT,
ALEXANDRA PIRICI, ELSKE ROSENFELD,
JULIANE SCHMIDT & ANNA TILL,
SKILLS, VIP

Guided by the cultural technique of the 'psychodrama', *SET #A* reacts upon places in the former East and former West of Berlin to re-connect collective and individual trajectories of memory based on the figure of the ex-pioneer. The performances activate instants and gestures of historical and political discontinuity, emphasizing their transformative momentum. The participating persons, objects and architectures become representatives for not yet articulated, opaque experiences.

OCTOBER 2ND

14:00

Sleepy Hollows
bankleer

LOCATION: Spreetreppen (at
Reichstagsufer behind the
Paul-Löbe-Haus, 10111 Berlin-
Mitte

19:00

AVANT
SKILLS

LOCATION: District

OCTOBER 4TH

19:00

Circulation Verkehr тираж
circuliacija

Domaš Noreika / ŽemAt
LOCATION: Estrel Hotel, Lobby,
Sonnenallee 225, 12057
Berlin-Neukölln

OCTOBER 25TH

16:00

*Sticks and stones may break
my bones but real estate
always appreciates*

Kasia Fudakowski
LOCATION: S-Bahnhof Südkreuz,
Exit Schöneberg, under the
palm trees at the bottom of
the escalator
Hildegard-Knef-Platz 1, 10829
Berlin-Schöneberg

NOVEMBER 9TH

16:00

*Inscribed Rituals - Bodies in
Politics. Pioneers of Marzahn*
Juliane Schmidt & Anna Till

LOCATION:
Jugendfreizeiteinrichtung
FAIR, Marzahner Promenade
51, 12679 Berlin-Marzahn

18:00

Conversation with the artists
and Karin Scheel (Director,
Galerie M)

LOCATION: Galerie M, Marzahner
Promenade 46, 12679 Berlin-
Marzahn

NOVEMBER 11TH

20:00

*Delicate Instruments Handled
with Care*

Alexandra Pirici with Madalina
Dan, Farid Fairuz, Manuel
Pelmus

LOCATION: Former
Czechoslovakian Cultural
Institute, Leipziger Straße 60,
Entrance Jerusalemer Straße,
10117 Berlin-Mitte
Tickets: 5 Euro / 3 Euro

NOVEMBER 20TH

19:00

Genullt

VIP

LOCATION: District

20:00

*She turns her head, she lifts
the pen*

Elske Rosenfeld

LOCATION: District

SET #B:
EXHIBITION

LINA ALBRIKIENĖ, ĒRIKS APAĻAIS,
BANKLEER, MITYA CHURIKOV,
CORO COLLECTIVE, NICU ILFOVEANU,
WILHELM KLOTZEK & DAVID POLZIN,
MARINA NAPRUSHKINA,
CLAUDIA RÖSSGER, ŽEMAT

During the exhibition, objects, styles and words that were unnoticed, negated or simply unknown in the context of "pOst-Western" transformation will be collected and reconfigured as indexical traces. In order to understand the processes of historicizing the socialist / post-socialist experience beyond any mythologizing absorption, *TFPM* suggests new connections between that remote future and specific experiences of the present.

APPENDIX COLLECTION

TFPM Research Station

The Appendix Collection / TFPM Research Station is an integral part of the exhibition *Set #B*. In close proximity to the main exhibition space in the cabinet room of District, it brings together documents, visual materials, videos and the video art archive *Transitland* to allow deeper insights into the 'afterlife' of the socialistic past and transition period within contemporary visual art. Accommodated in the archive architecture created by artists Wilhelm Klotzek and David Polzin / KLOZIN, all documents and videos are free for manual use and study.

APPENDIX STATION I

Module A – documents

Module B – visuals

collected from the TFPM participants of *Set #A* performances and *Set #B* exhibition

APPENDIX STATION II

Videos

Lina Albrikiënė, bankleer, Vlad Basalici, Irina Botea, Eglė Budvytytė, Lenka Clayton, Cooltūristės, Anna Jermolaewa, Szabolcs Kisspál, Wilhelm Klotzek, Jumana Manna & Sille Storihe, Anna Molska, Elske Rosenfeld, VIP, Clemens von Wedemeyer, Katarina Zdjelar a.o.

APPENDIX STATION III

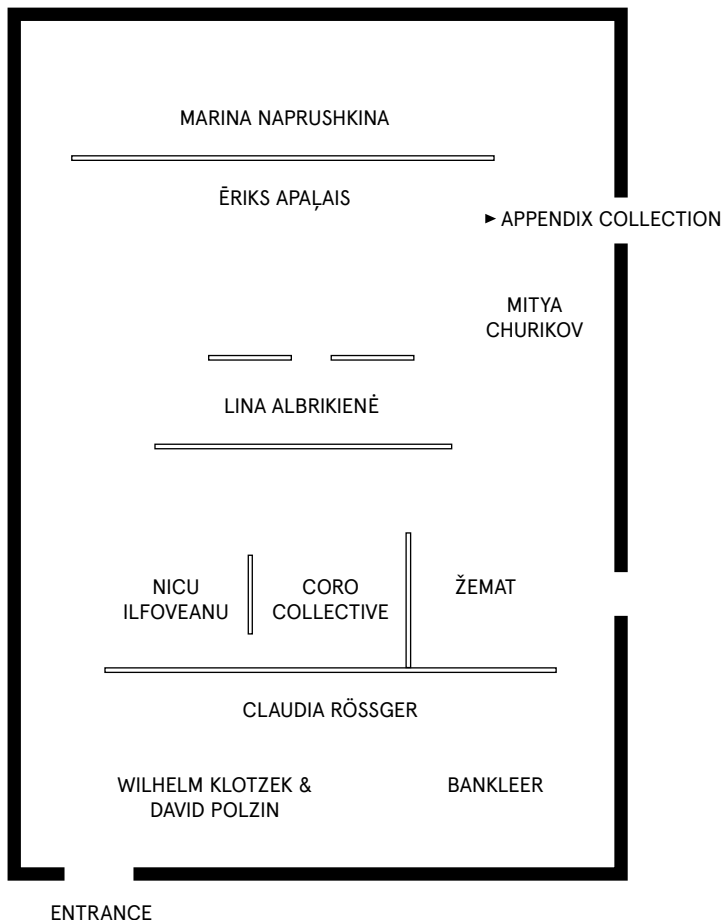
Transitland: Video Art from Central and Eastern Europe 1989-2009

Curated by Edit András and Margarita Dorovska

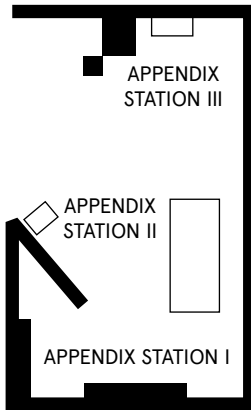
Published by Ludwig Museum, Museum of Contemporary Art, Budapest

Courtesy of Balassi Institut – Collegium Hungaricum Berlin (.CHB)

SET #B:
EXHIBITION



SET #B:
EXHIBITION



APPENDIX COLLECTION

SET #C:
THE PIONEER CAMP OF REVISION
PUBLIC SEMINAR

*IEVA ASTAHOVSKA, NIKA AUTOR /
NEWSREEL FRONT, AGNĖ BAGDŽIŪNAITĖ
/ ŽEMAT, [BLOK] (IVANA HANAČEK,
ANA KUTLEŠA, VESNA VUKOVIĆ),
ANA BOGDANOVIĆ, ANCHI CHENG &
KRISTINA LEKO & JONATHAN RYALL &
LISA SCHWALB, SOPHIE GOLTZ,
GAL KIRN, INGA LĀCE, KRISTINA LEKO,
RASA NAVICKAITĖ, MARTA POPIVODA,
ANCA RUJOIU, ANA VUJANOVIĆ,
NIKOLA VUKOBRATOVIĆ,
MADALINA ZAHARIA AND OTHERS*

The Pioneer Camp of ReVision is a public seminar including lectures, workshops, discussions, artist talks, performances and film screenings. Co-organized by curatorial collective [BLOK] and art historian Ana Bogdanović (University of Belgrade), The Pioneer Camp of ReVision addresses cultural theory ranging from the presence of the absent and the critical re-evaluation of socialist projects to the analysis of generational experience.

OCTOBER 3RD

Everybody talks about the weather. We don't.
Curated and moderated by [BLOK] (Ivana Hanaček, Ana Kutleša, Vesna Vuković), curatorial collective, Zagreb
LOCATION: District

11:00

The figure of partisan: from the Yugoslav revolution to the memory on revolution
Lecture and discussion
Gal Kirn (Postdoctoral researcher, Humboldt University Berlin)
LOCATION: District

12:00

From Youth Labour Actions to football hooligans: Youth socialization and politicization in socialism and transition
Lecture and discussion
Nikola Vukobratović (Historian, writer, Zagreb)
LOCATION: District

15:00 - 18:00

WEDDING SEMINAR OUTLET (crash course), Guided tour
Anchi Cheng, Kristina Leko, Jonathan Ryall, Lisa Schwalb
MEETING POINT: Walter-Röber-Brücke, 13357 Berlin

19:00

Newsreel 55
(31 min, 2013), Directed by: Newsreel front (Nika Autor, Marko Bratina, Ciril Oberstar, Jurij Meden)
Film screening and discussion with Nika Autor (Newsreel Front) and all contributors of *Everybody talks about the weather. We don't.*
LOCATION: Analog Bar, Martin-Opitz-Str. 21, 13357 Berlin-Wedding

OCTOBER 4TH

LOCATION: District and Estrel
Hotel

'Vocabulary Lesson' - Techniques of preposterous history in post-Western art and culture

Moderated by Ulrike Gerhardt
(PhD candidate, Leuphana
University, Lüneburg) and
Susanne Husse (Artistic
Director, District)

11.00

Revisiting Footnotes. Echoes of the past translated into present

Lecture and discussion
Ieva Astahovska + Inga Lāce
(Curators, Latvian Centre for
Contemporary Art, Riga)

12:00

The Children from the Hotel America.

*Post-Communist Lithuanian
Cinema from a postcolonial
feminist perspective*

Lecture and discussion
Rasa Navickaite (PhD
candidate, Central European
University, Budapest)

15:00 - 18:00

Vinagi Gotov! Always ready!
Snejana Krasteva (Curator,
Garage Museum of
Contemporary Art, Moscow)
& Peter Tzanev (Artist, Art
Historian, Professor of
Art Psychology, National
Academy of Arts in Sofia)
Workshop

19:00

Performance
Domaš Noreika / ŽemAt
(see Set #A)

OCTOBER 5TH

LOCATION: District

Reconsiderations of the (post-)socialist experience

Moderated by Ana
Bogdanović (Art historian,
University of Belgrad)

11:00

*Generation as a framework
for historicizing the socialist
experience in contemporary
art*

Lecture and discussion
Ana Bogdanović (Art
historian, University of
Belgrade)

12:00

On the threshold of the future

Lecture and discussion
Anca Rujoiu (Curator, Centre
for Contemporary Art
Singapore) & Madalina Zaharia
(Artist, London)

13:00

*They don't know how to say it
anymore. Notes on collectivity
and collectivism*

Lecture and discussion
Agnė Bagdžiūnaitė / ŽemAt
(Artist, curator, Žeimiai /
Vilnius)

15:00 - 18:00

Soviet Kitchen Table

Workshop
Maya Mikelsonė (Curator,
Paris) & Kate Krolle (Artist,
Riga, Lille)

19:00

The Pioneer Camp of ReVision
Farewell dinner

NOVEMBER 20TH

LOCATION: District

19:00 and 20:00

Performances VIP and Elske
Rosenfeld (see Set #A)

21:00

*Yugoslavia - How Ideology
Moved our Collective Body*
(Serbia/France/Germany,
62 min, 2013), directed by:
Marta Popivoda
Produced by: TkH [Walking
Theory], Belgrade, Les
Laboratoires d'Aubervilliers,
Paris, Universität der Künste
Berlin, Berlin joon film, Berlin

Film screening and discussion
with Sophie Goltz (Curator,
Hamburg and Berlin), Marta
Popivoda (Artist and cultural
worker, TkH [Walking Theory],
Berlin/Belgrade) and Ana
Vujanović (Theorist of
performing arts and cultural
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Berlin/Belgrade).

IMAGE CREDITS

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Seit September 2013 setzen wir uns als unabhängige Initiative für Flüchtlinge in Berlin-Moabit ein.

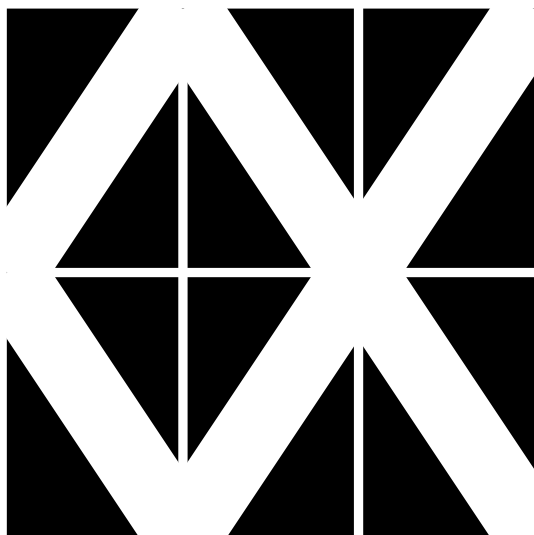
Mit den Kindern spielen wir Fußball, malen, gehen zum Zirkusunterricht und spielen auf dem Spielplatz. Für die Erwachsenen gibt es drei Mal wöchentlich einen Deutschstammtisch. Zu uns kommen sowohl junge als auch ältere Leute. Wir betreuen Familien bei Behördengängen und Arztbesuchen.

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Guidebook*

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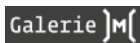
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