HE

HERITAGE, IDENTITY AND COMMUNICATION IN EUROPEAN CONTEMPORARY ART PRACTICES

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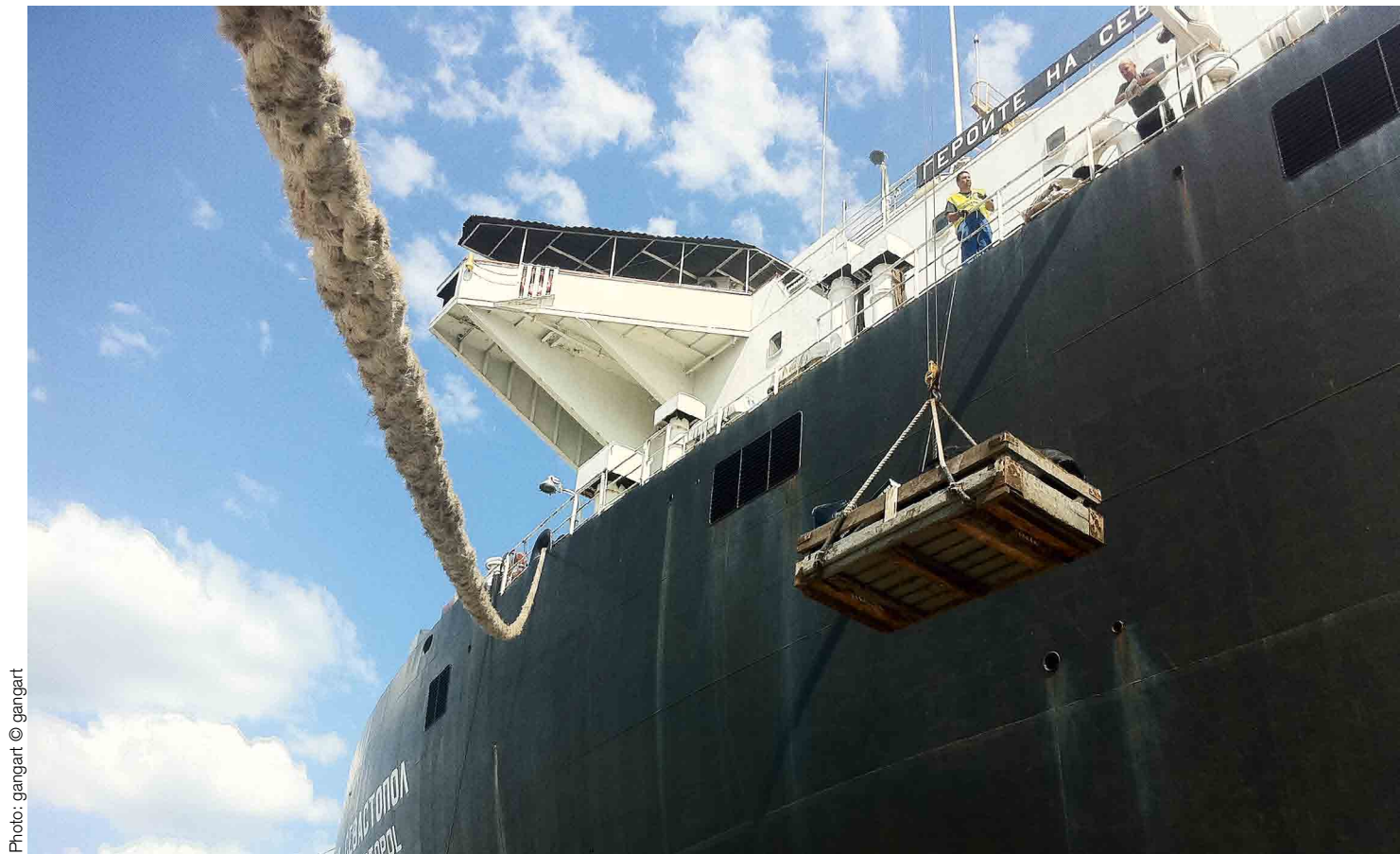
ROHKUNSTBAU XVIII, **Mariele Neudecker**, '24 hours/48 hours (1) + (2)', 2011, 2 metallstands each 50 x 60 x 110 cm, 2 glass bowls filled with mixed water and salt GAC100, 2 landscapemodels, mixed media, fibre-glass, Ed. 2, 1 plexi-glass 194,5 x 80,5 cm laminated with SolarZone Silver 20, 194,5 x 80,5 cm, Photo: Roland Horn, Courtesy Galerie Barbara Thumm, Berlin © Mariele Neudecker

The project HEICO – Heritage, Identity and Communication in Contemporary European Art Practices was organized between 01.12.2010 and 30.11.2012. Six organizations from six countries out of the field of contemporary visual art participated in HEICO: Germany, Slovakia, Bulgaria, Moldova, Georgia and Armenia. This catalog documents the activities of the partners, who gathered under the umbrella of the ATLANTIS-network.

Blue – turquoise – on a shaky ground; the blue sky is reflected in the Black Sea. Dolphins play in the water
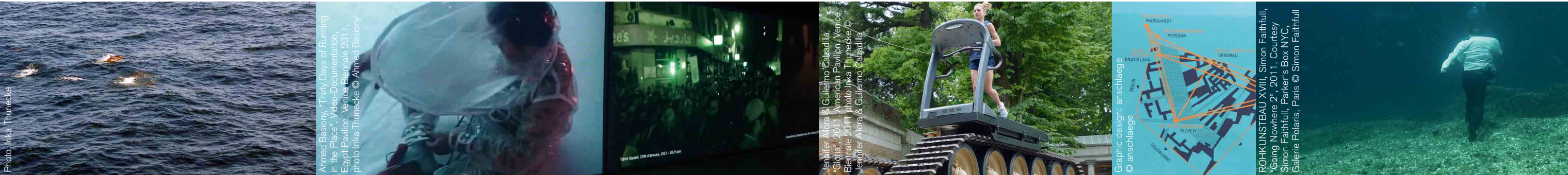
face up to the criticism is questionable, perhaps even unnecessary. During the presentation of the partners from Bulgaria, Slovakia, Georgia, Moldova, Armenia and Germany at the Venice Biennale 2011, the film "MISSING ARTIST" of the group SOLD OUT!!! is produced. The blue sky is reflected in the greenish water of the lagoon of Venice. A gondolier sings for tourists. It's the day before the international art scene fills the exhibition spaces of the Biennale. A turquoise banner advertises the ATLANTIS-network. The next day, you can see the turquoise color on several bags all around the city. After a few hours, all the bags of

former Soviet Union, which broke the government-mandated process of nation-building in favor of the Soviet identity. In some seminars in Armenia, this process is being discussed, which also includes an unfinished modernity. ROHKUNSTBAU XVIII with its theme MACHT/POWER was the start of a series of exhibitions in Germany, which was inspired by Wagner's "Rheingold". The exhibition impressively demonstrated the external powers of the 21st century that influenced mankind and that today determine our identity. These are lived disjunctions within the societies and even beyond their boundaries,

as shown in the exhibitions of the partners united in the HEICO-frame that are displayed in this catalog.

Blue - turquoise: People fight their way through a blue-green underwater world. The project "Heritage, Identity and Communication in Contemporary European Art Practices" dived into the world around us; the participating individuals were challenged to bear the contradictions and to work with them. Thanks to all curators and artists involved in this project for their work and effort.

Inka Thunecke, Heinrich-Böll-Foundation Brandenburg e.V.

Photo: Inka Thunecke

Ahmed Basiony, "Thirty Days of Running in the Place", Video-Documentation, Egypt Pavilion, Venice Biennale 2011, photo Inka Thunecke © Ahmed Basiony

Jennifer Allora & Guillermo Calzadilla, "Gloria", 2011, American Pavilion, Venice Biennale 2011, photo Inka Thunecke © Jennifer Allora & Guillermo Calzadilla

Graphic design: .anschlaege. © .anschlaege.

ROHKUNSTBAU XVIII, Simon Faithfull, "Going Nowhere 2", 2011, Courtesy Simon Faithfull, Parker's Box NYC, Galerie Polaris, Paris © Simon Faithfull

and jump around a ship that is travelling very slow and cumbersome. A group of artists and curators sail with the ship from Bulgaria to Georgia. The ship's passage can be seen as a symbol of the transition from the European Union to a land beyond, a third country, a neighboring country. The name of the country is not crucial to the feeling of its residents: not to be a part of this economic Europe, not to belong to this bigger picture that calls itself European Union and that is richer although it is in crisis; not to belong to anything, not after the experienced colonization by Russia and the forced participation in the Soviet Union. The cooperation in this project is characterized by this difference, which cannot be bridged, and it encounters are on shaky ground.

Blue – turquoise – sold out: The question of belonging is also a question that troubles the artists and curators: belonging to the market system of visual arts, standing at the edge or even on the outside? In some partner countries, the market system of visual arts only exists as a farce. Those who have money also determine what the visual arts are and what has to be presented at the Venice Biennale. Whether this art can

the ATLANTIS-network are spread. The color of the lagoon is well received.

Blue - turquoise - archives, memory, identity: After the joint presentation of the ATLANTIS-network in Venice 2011, the exhibitions and artist residencies follow in the partner countries. Identity is a major political and cultural issue, but also an issue of visual art itself: the search for a site is represented most impressively in the Bulgarian URBAN DREAMS concept that suggests an exhibition as an "archive" of dreams; in Georgia's works TIME FUTURE IN THE TIME PAST and PIRIMZE, real world locations are re-acquired as a way to deal with architectural works between a memory and the future. The individual memory becomes the answer to an archive of dreams: looking back, design, build. The fragility of identities is implemented by the Slovak partner in COMMON IDENTITY? and the Moldovan partner in the exhibition DRIFTING IDENTITIES. Former nationalism of some places in the EU arises again, as there is not yet a wholesome European identity. In contrast, there are incomplete identity building processes in the countries of the

Participants:

Gizo Chigogidze (GE)
Ani Chorgolashvili (GE)
Gela Dzneladze (GE)
Kakha Emiridze (GE)
Rezo Glonti (GE)
Levan Kakabadze (GE)
Tamuna Karumidze (GE)
Salome Machaidze (GE)
David Meskhi (GE)
Natalia Salukvadze (GE)
Maya Sumbadze (GE)

Music by:

Tomma Chaladze (GE)
Irakli Shonia (GE)

"Octopus Café", Architect: George Chakhava, mosaic: Zurab Kapanadze, built 1980, Exhibition and venue view, photo: GeoAIR © GeoAIR

Tamuna Karumidze, "Missing pieces", 2011, digital video 12.00 min, videostill, photo: GeoAIR, courtesy Tamuna Karumidze © Tamuna Karumidze

GeoAIR

TIME FUTURE IN THE TIME PAST

One-day project in a public space: art, architecture, concert and more

Curated by Nini Palavandishvili, GeoAIR

29. 8. 2011 ....

Former Mosaic café "Fantasy/Dragon", Batumi Boulevard, Georgia

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Founded in 2003, GeoAIR organizes and supports international exchange projects. Its goal is to strengthen the Georgian and Caucasian art world by bringing together artists from different cultural backgrounds and finding relevant contexts for them to work in.

Furthermore, GeoAIR stimulates and increases awareness and commitment for Georgian and Caucasian art and culture. GeoAIR cooperates with international individuals and organizations and over the past years it has also become an "intermediary" for individuals and organizations in search of a connection to the arts in this region.

Now that Batumi has regained new life and importance, old pieces of art and artworks are being reassessed and recognized. Café Fantasy is a work by George Chakhava (an architect best-known for his former Roads Ministry building in Tbilisi, Georgia, recently published in Frédéric Chaubin's "Cosmic Communist Constructions Photographed"). Together with participants, the curator of the project brought one building in Batumi back to life for only one day and filled it with memories and symbols of her childhood.

Café Fantasy is a rare example of a functional mosaic building in Georgia. A café until early 2000, it is now regarded as a sculptural work. Octopuses show biological evidence of a memory system that can store both short and long-term memory. The Café Octopus gives evidence of 30 years of changes and turmoil, and the traces they have left

on its appearance. Today the so-called "Monster" Octopus is awaiting its future.

The past is not irrelevant to individuals and society at large. It's not subjectively irrelevant. In fact, everyone is rooted in the past: in a personal past, in a social past. Forgetting the past means repeating old mistakes in the present. Memory is not a static archive; it is a profoundly dynamic process of the brain. Memory always changes, it never repeats itself. Memory changes with age, time and life experiences, and varies among individuals. Each person has his/her own perceptions, interpretations, and therefore memories of the same event. Memory changes, thus history changes.

Memory is not just an individual, private experience it is also part of the collective domain. Memory is a phenomenon that is directly related to the present. Our perception of the past is always influenced by
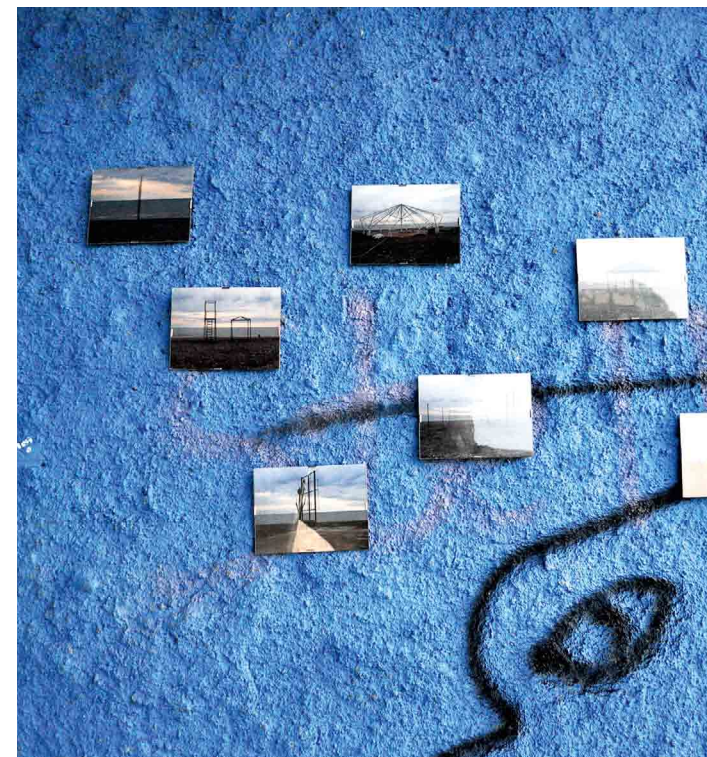
the present, which means that it always changes. The word "fantasy" itself includes imagination, future and hope.

The Octopus Café in Batumi came back to life for one hot summer day. The audience enjoyed the music, the ice cream and the refreshments. They pondered over the photo and video archive depicting Batumi and the building of the Café as seen by various artists.

TIME FUTURE IN THE TIME PAST

**TIME FUTURE IN
THE TIME PAST**

PIRIMZE

A presentation of the research phase and lecture series to a Georgian audience in collaboration with the architect Levan Asabashvili (Urban Reactor, http://urbanreactor.blogspot.com)

The Pirimze building was built in 1971 in Soviet Georgia. The six-storey building provided working space for all kinds of handicrafts. Basically everything could be repaired there: shoes, watches, glasses, jewellery, bags, suitcases, belts, hair dryers, kitchen machines, etc.. Knives and scissors were sharpened, hair was cut and shoes were polished. Tailors and sewers of fur and leather created individual garments for customers. Pirimze was well-known and its services were used by everyone in the city and the surrounding villages.

The interior of the building was amazing. All the craftspeople had their own private booths. These booths had personalized interiors - decorated with snippets from glossy, foreign magazines, pin-ups and hand-drawn advertisements.

As a result of her visual fascination of the site, Sophia Tabatadze decided to reconstruct it while the memories of the people who once worked there were still vivid. After meeting with them, it became clear that the destruction of Pirimze, viewed in a larger context, concealed alternative motives as well as social and political agendas of the different players involved in this process.

All of the craftspeople were ejected in the summer of 2007, and Pirimze was torn down. The Pirimze Plaza now stands in its place. The word "plaza" is a foreign word in the Georgian language and it is an expression of the direction the country is taking by altering names and replacing them with exotic-sounding definitions without changes in the social or fundamental direction. Pirimze Plaza will be yet another shopping centre with offices, and one wonders how many successful businesses there are. Some of the craftspeople that used to work in the old Pirimze will also work there. Those who are willing and able to pay a high rent are given a small workplace in a windowless cellar.

The interviews with former Pirimze employees reveal an interesting parallel between what has happened to the building and what is happening to the whole country.

Sophia Tabatadze collected a variety of information about Pirimze during the project's research phase (October 17- December 21, 2011). At the moment the collection consists of architectural sketches showing the old Pirimze and the new Pirimze Plaza, as well as photographs and videos of the small workshops that have emerged scattered in the neighbourhood surrounding the old Pirimze and carry its former name: PIRIMZE. It also includes information about the location and photographs of old Pirimze from architectural books and newspapers, drawings of the construction during the transition from old to new Pirimze as well as photographs and video collages made by former workers. There is an interview with Koki Beridze, a former Pirimze worker and an active fighter for workers' rights, and his counter-interview with Sophia Tabatadze. The collection is rounded off with TV features and newspaper coverage about the workers' struggle, the unfairness of new owners, and pictures of the interior and exterior of the building.

Parallel to the research presentation, lecture series were organized by the architect Levan Asabashvili:

December 22: Architecture as result and definer of social processes - speaker Levan Asabashvili, architect.

December 23: Collective effort - good case scenario meeting with dentist Nana Mumlauri, whose colleagues were able to keep their workspace after privatization. Argentina Worker Cooperatives – Industrias Recuperadas – excerpt from the film about an Argentinian aluminium factory, in which the workers were able to occupy the factory where they worked and are now collectively managing it.

December 25: Collective and post-Soviet reality – speaker Zviad Avaliani, political studies.

This project was supported by: Fonds BKVB

PIRIMZE

Curated by Nini Palavandishvili, GeoAIR

Artist Sophia Tabatadze

23. - 25. 12. 2011 ....

Tbilisi, Georgia

When I came across this chocolate bar, looking like Snickers with Georgian letters saying: "Fall in love with me! Do not think", I realized that it has the same command as the new PIRIMZE Plaza, a copy of a copy, requiring unconditional love.

PIRIMZE

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archidrome

geoair Art Residency in Tbilisi, Georgia

#2/2012
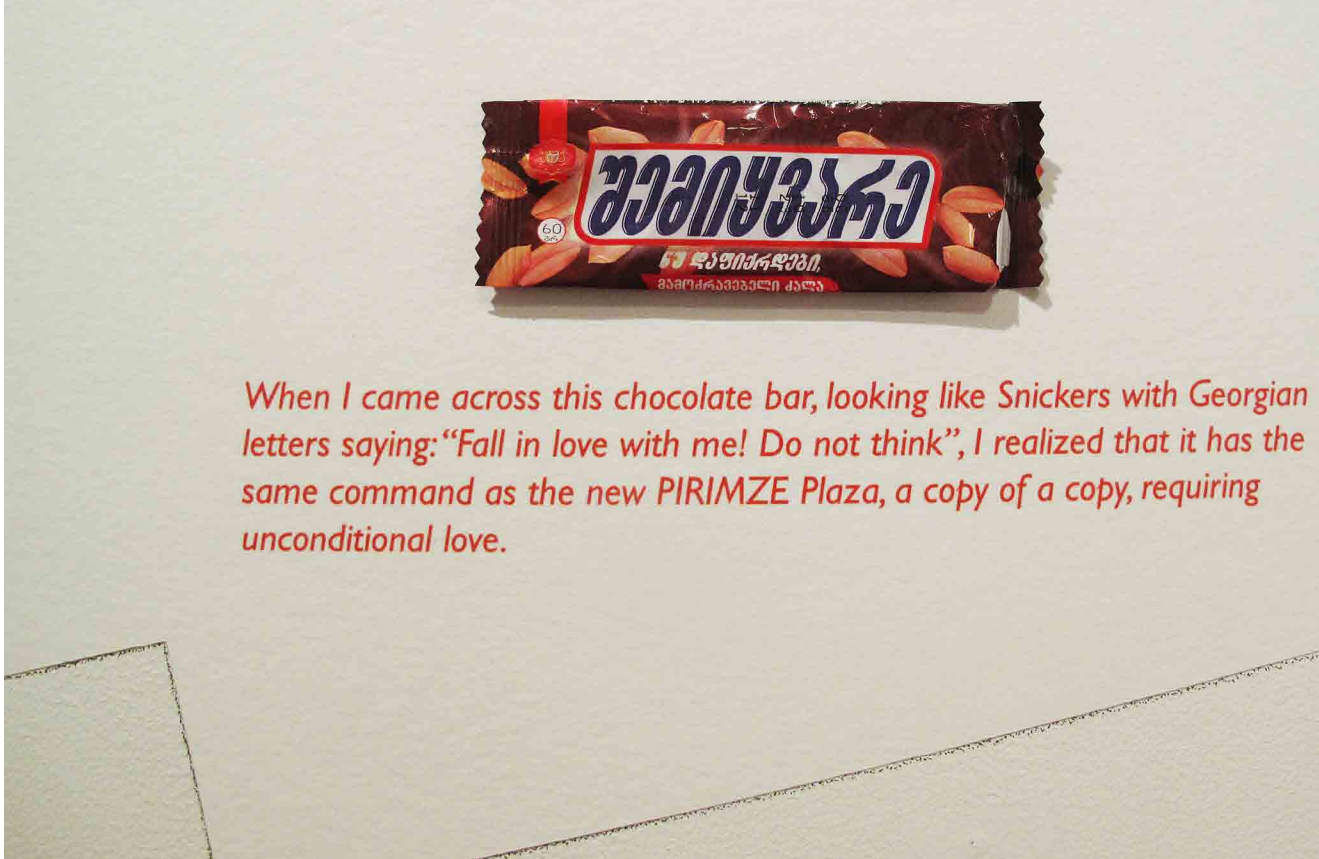
მიხეილ მორავჩიკი
MICHAL MORAVČÍK

 კაფე გალერეა გრიბოედოვის ქ. #34, მანსარდა

17.02.13:00

პირველი დღე (საჯარო):

> ხელოვან მიხა მორავჩიკის და ჯგუფ "PUBLIC PEDESTAL" პრეზენტაცია

> სტუდენტთა პორტფოლიოების ნახვა / გათვალიერება
<u>ინგლისურ ენაზე ქართული თარგმანით</u>

მეორე დღე (სტუდენტებისთვის, თარიღი შეთანხმებით):

> ვორკშოპი მოიცავს ორ თემას, სტუდენტებს შეუძლიათ აირჩიონ ერთ–ერთი ან შეასრულონ ორივე.
ვორკშოპის იდეა არის, სტუდენტებმა გამოიხატონ თავიანთი სახელოვნებო იდეები საზოგადოებრივ სივრცეში.

FIRST DAY:
-Presentation of artist Michal Moravcik and group Public Pedestal
-Common view to portfolios of students

SECOND DAY:
-Workshop: includes two themes, the students can choose one, or react for both of them.
Idea of workshop is projection of own artistic ideas to public space.

Flyer for Michal Moravciks public presentation and workshop, photo GeoAIR © GeoAIR

Magdalena Kuchtova, "one day Project in Tbilisi Vake Park at II WW memorial", 2012, photo: GeoAIR © GeoAIR

TELESCOPE

Magdalena Kuchtova workshop, with Tbilisi State Academy of Art and CCA Tbilisi students: "Like a game", 2012, photo: GeoAIR © GeoAIR

PIRIMZE
Georgia

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MACHT/POWER

Marc Brandenburg (D)
Christoph Brech (D)
Simon Faithfull (UK)
Oswaldo Maciá (CO)
Judy Millar (NZ)
Mariele Neudecker (D)
Frank Nitsche (D)
Katinka Pilscheur (D)
Karin Sander (D)
Mariana Vassileva (BG)

ROHKUNSTBAU XVIII

MACHT/POWER

Curated by Mark Gisbourne

1. 7. - 11. 9. 2011 ....

Schloss Marquardt, Potsdam, Germany

ROHKUNSTBAU XVIII, Photos: Roland Horn

Frank Nitsche. "GR-LATTE-20111", 2011, empty cans, stickers, 33 x 33 x 353 cm, Courtesy Galerie Gebr. Lehmann Berlin | Dresden © Frank Nitsche

Mariana Vassileva, "Accelerator", 2011, lightobject and Bugatti-Motor, 200 x 100 x 120 cm, Courtesy DNA, Berlin © Mariana Vassileva

ROHKUNSTBAU®

ROHKUNSTBAU is a non-profit exhibition project of site-specific contemporary art and was founded in 1994 in the Spreewald. Every year, ten international artists are invited to create new works on a specific subject.

Over the years, ROHKUNSTBAU has become a permanent feature of outstanding importance in the cultural landscape of Berlin and Brandenburg. It attracts international artists to a location outside the standard art scene where, based on the parameters of the exhibition space, artists create site-specific works and present them to an interested audience.

MACHT/POWER

The artistic content of ROHKUNSTBAU XVIII revealed many faces of the transformative aspects of "Power" as derived from the Alberich theme in Richard Wagner's "Das Rheingold", part one of the four-part German saga of the Nibelungenlied that was the first of an intended four-part exhibition cycle. The intention of the first part was to show the relevance of power today, its forms and manifestations, which might be either affirmative and/or coercive in their application. It dealt with issues of human creative energy since they are linked immediately and symbolically to the political, economic, social, and cultural forms of power and influence that operate in the world of today. In doing so they reflected the Alberich theme of the unconstrained limits and self-destructive impulses that people will advance and orchestrate in their pursuit of different types of power. The participating artists broadened these themes in a remarkably diverse number of ways. These ranged from advancing popular logo images into transformed painting practices (Nitsche) to the extended influence manifested by popular cultural icons such as Michael Jackson (Brandenburg). Other examples were of raw power as in nuclear weapons and environmental catastrophe, or the literal pursuit of gold as material economic power (Neudecker). The issue of narrative power was illustrated in the updating of the immediate Alberich theme, and given a unique video-to-sound and filmed-structured contemporary reading (Faithfull). Conversely, the abstract power of the binary function as seen through number-letter computer code technologies was scrutinized and questioned (Sander). The simple nature automotive power (literally "horse-power") as a vehicle of power and coercion was addressed in a unique foyer exhibition installation (Vassileva). A formal installation emphasized the power to organize space and perception. Although it reflected an expression of high-minimal art in different ways in the works, it was in fact realized by using commonplace mass-produced materials (Pilscheur). Within the formal language of painting the power of gesture and expression was used to address its abilities for transformation and mediation into other material means (Millar). At the same time the power of nature and its subtle ability to alter visual perception through filmed reflections was beautifully expressed (Brech), while the re-directing of understanding of the olfactory sense of smell, cast in the context of another form of simulated power, namely "oil" made the viewer question their own immediate sensory experiences (Maciá). However, the subjectivity of interpretation as used by the contemporary artists who participated in MACHT/POWER must not be read in terms of merely adapting narrative descriptions and/or creating material illustrations. It is a set of personalized and rethought commitments by artists about what constitutes power and transformation as it is experienced in the practice of creating contemporary art. At the same time the exhibition revealed that the theme taken from the first Wagner theatre drama "Das Rheingold" can still create a strong intellectual and emotional resonance today.

Mark Gisbourne

Marc Brandenburg, "Untitled", 2011, digital print on paper,
310 x 213 cm, Courtesy Marc Brandenburg © Marc Brandenburg

Mariele Neudecker, "24 hours/48 hours (1) + (2)", 2011, 2 metallstands each
50 x 60 x 110 cm, 2 glass bowls filled with mixed water and salt GAC100, 2 landscapemodels,
mixed media, fibre-glass, Ed. 2, 1 plexi-glass 194,5 x 80,5 cm laminated with SolarZone
Silver 20, 194,5 x 80,5 cm, Courtesy Galerie Barbara Thumm, Berlin © Mariele Neudecker

Christoph Brech, "Il Ponte", 2011, 7.35 min., Videoprojection, screen, loudspeakers,
amplifier, dimensions variable, Ed. 5, Courtesy Galerie KUNSTAGENTEN | FELDBUSCH-
WIESNER, Berlin © Christoph Brech, VG Bildkunst Bonn, 2013

MACHT/POWER

Simon Faithfull, "Going Nowhere 2", 2011, 6 min. loop, HD video-projection, screen, dimensions variable, "Schlänitzsee (Der Schall)", under-water microphone, loud speakers, 250 m cable, Courtesy Simon Faithfull, Parker's Box NYC, Galerie Polaris, Paris © Simon Faithfull
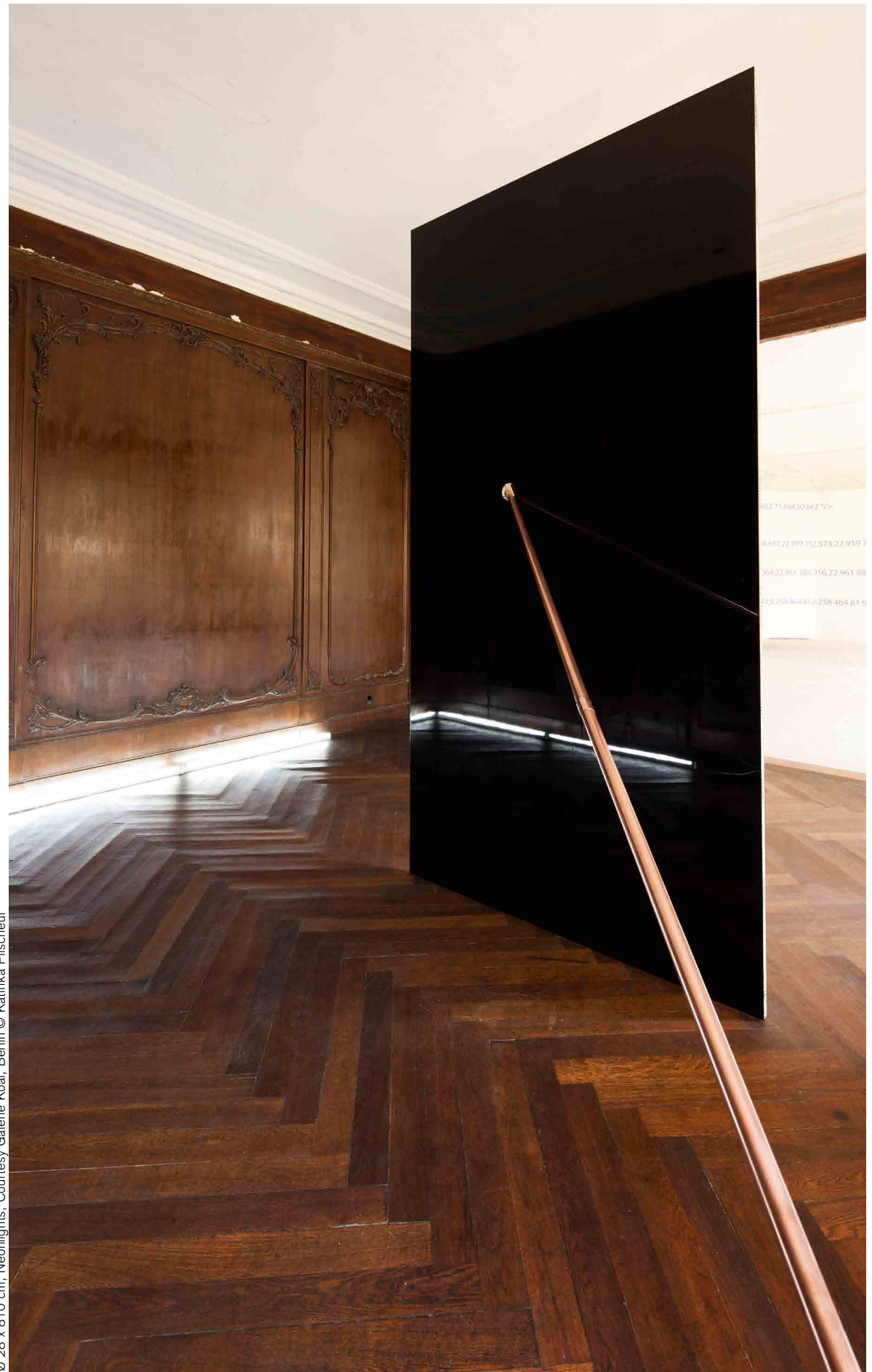
MACHT/POWER

Judy Millar, "The Hierarchy Problem", 2011, solvent ink on vinyl and wood, dimensions variable, Courtesy Hamish Morrison Galerie, Berlin © Judy Millar

Katinka Pilscheur, "06-2011-01", 2011, Alucor honeycomb panel, varnish "Arco", 147 x 0,25 x 290 cm, copper tube, Ø 28 x 810 cm, Neonlights, Courtesy Galerie Koal, Berlin © Katinka Pilscheur

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Mariele Neudecker, "Psychopomp (Hercules Missile graphite-rubbing - 1+2)", 2011, giclee print, each 1100 x 110 cm, Courtesy Galerie Barbara Thumm, Berlin © Mariele Neudecker

Oswaldo Maciá, "Under the horizon", 2011, bathtub, pump, Forex, blackcoloured water, smell-element, loudspeakers, amplifier, 300 x 120 x 150 cm, Courtesy Oswaldo Maciá © Oswaldo Maciá

MACHT/POWER

AlteArte collective:
 Lilia Braila (MD/RO)
 Pavel Braila (MD)
 Angelika Herta (RO)
Valeria Barbas (MD)
Anatoly Belov (UA)
Data Chigholashvili (GE)
Nicoleta Esinencu (MD)
Tatiana Fiodorova (MD)
Susanna Gyulamiryan (AM)
Lesya Kulchinska (UA)
Max Kuzmenko (MD)
Karine Matsakyan & Sona Abgaryan (AM)
Anetta Mona Chisa & Lucia Tkácová (SK)
Ivan Mudov (BG)
Marina Naprushkina (BY)
Lucia Nimcova (SK)
Dumitru Oboroc (RO/MD)
Ghenadie Popescu (MD)
Julia Popovici (RO)
Societe Realiste: Ferenc Gróf
 and Jean-Baptiste Naudy (FR/HU)
Irina Solomatina (BL)
Vitalie Spranceana (MD)
Sophia Tabatadze (GE)
Octavian Ticu (MD)
Nadia Tsulukidze (GE)
Eliza Ursachi (RO)
Tamara Vardanyan (AM)
Tamara Zlobina (UA)

Organizer: [KSA:K] - Center for Contemporary Art, Chisinau
Period: 30 of October- 13nd of November, (10.00 - 18.00) open
for the public
Opening: 30 of October, 18.00
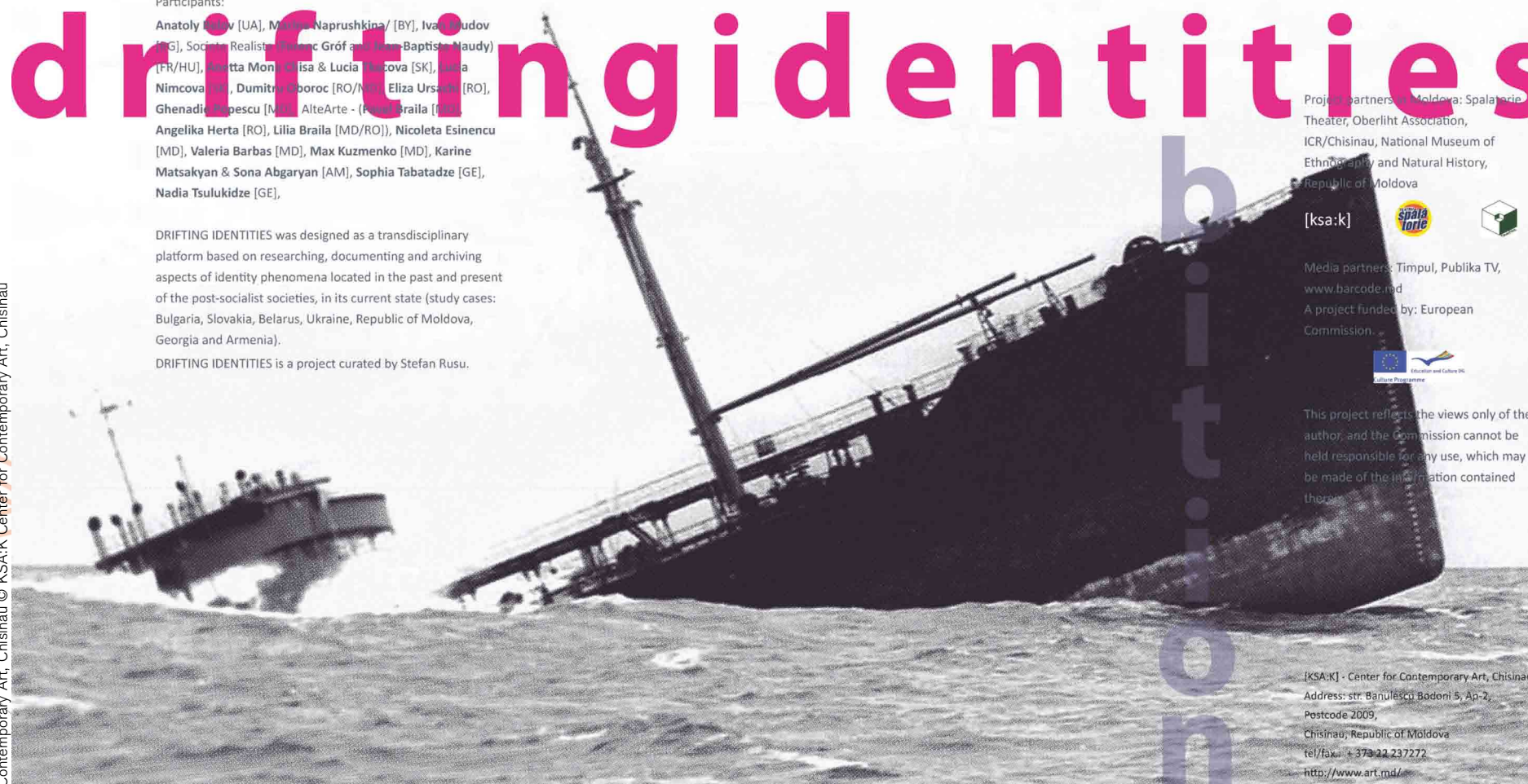Location: ZEMSTVEI Museum
Address: Str. Sciusev 103

Participants:

Anatoly Belov [UA], Marina Naprushkina/ [BY], Ivan Mudov
[BG], Societe Realiste Ferenc Gróf and Jean-Baptiste Naudy)
[FR/HU], Anetta Mona Chisa & Lucia Tkácova [SK], Lucia
Nimcova [SK], Dumitru Oboroc [RO/MD], Eliza Ursachi [RO],
Ghenadie Popescu [MD], AlteArte - (Pavel Braila [MD],
Angelika Herta [RO], Lilia Braila [MD/RO]), Nicoleta Esinencu
[MD], Valeria Barbas [MD], Max Kuzmenko [MD], Karine
Matsakyan & Sona Abgaryan [AM], Sophia Tabatadze [GE],
Nadia Tsulukidze [GE],

DRIFTING IDENTITIES was designed as a transdisciplinary
platform based on researching, documenting and archiving
aspects of identity phenomena located in the past and present
of the post-socialist societies, in its current state (study cases:
Bulgaria, Slovakia, Belarus, Ukraine, Republic of Moldova,
Georgia and Armenia).

DRIFTING IDENTITIES is a project curated by Stefan Rusu.

"DRIFTING IDENTITIES", 2012, Exhibition poster, courtesy KSA:K Center for
Contemporary Art, Chisinau © KSA:K Center for Contemporary Art, Chisinau

KSA:K – Center for Contemporary Art, Chisinau

DRIFTING IDENTITIES

(Exhibition & Colloquium) curated by Stefan Rusu

30. 10. - 13. 11. 2012 ....

Zemstvei Museum, Organizer: KSA:K-Center for Contemporary Art,

Chisinau, Republic of Moldova

KSA:K – Centrul pentru Arta Contemporana, KSA:K – Center for Contemporary Art, Chisinau

The Center for Contemporary Art (KSA:K) was founded to promote contemporary visual arts in Moldova.
The aim of the Center is to connect the local cultural tradition with the processes of contemporary art in the
world. KSA:K is supported by the Soros Foundation, Moldova. The Center's mission is to contribute to the
recognition of the contemporary art practices in the Republic of Moldova by "encouraging the new forms of
artistic and cultural expression that reflect the dynamics of the social, political and economic transformations
of the country".

The Center emphasizes on supporting a new generation of socially active artists, capable of questioning the
legitimacy of the official cultural policy, with its inheritance of the totalitarian past. It organizes courses, work-
shops and presentations to promote contemporary audio-visual video arts. KSA:K also supervises an exten-
sive video archive for national and international video art as well as a database with information about artists
in Moldova and a library that contains catalogs, periodicals, studies in history and art reviews.

DRIFTING IDENTITIES

"DRIFTING IDENTITIES", 2012. Exhibition view, photo: Max Kuzmenko, courtesy KSA:K – Center for Contemporary Art, Chisinau © KSA:K Center for Contemporary Art, Chisinau

DRIFTING IDENTITIES is focused on researching, documenting and archiving the identity phenomena located in the past and the present of post-socialist societies. It was designed to contextualize the identity tendencies two decades after the dissolution of the Eastern bloc.

The exhibition includes a number of visual art projects that state relevant comments on the evolution of the social engineering strategies in its current state. A number of works deal with such processes (case studies: Bulgaria, Slovakia, Ukraine, Belarus, the Republic of Moldova, Georgia and Armenia).

We noticed that until today there are countries, which are trapped between the Russian geo-political influ-

ence and the EU expansion process, such as Ukraine, Georgia or Moldova. In some other cases, the societies are torn between nationalism and nostalgia for the former regime as it is the case in Belarus or until recently in Moldova. Others stand in between the expanding development of the open market and the aggressiveness of the neo-liberal establishment (Bulgaria, Slovakia, Romania).

A part of the exhibition deals with the identity phenomena: p.e. a particular project is a documentary titled Talking Letters that deals with Roma minorities and their role in the contemporary society.

In addition to the exhibition, an international colloquium was organized to confront the current agenda

behind the official identity discourse and to introduce other voices like independent collectives and groups that develop alternative platforms to the existing state policies in Ukraine, Belarus, Moldova and Armenia. The aim of the colloquium was to present a wider spectrum, going beyond the exclusively ethnical aspect towards a broader understanding, and to debate the changing notion of identity and its fluid aspects. A number of participants from partner institutions from Armenia, Georgia and others from the proximity of Moldova such as Ukraine, Belarus, Romania were invited to Chisinau to present their arguments and positions. The colloquium took place in the premises of Theatre-Laundry - a long-term project of challenging ethnic, linguistic, artistic and personal identities through theatre and performance.

As a part of the colloquium, two female artists (Eliza Ursache – visual artist [RO] and Tatiana Fiodorova – visual artist [MD]) presented two performance works "I AM" and "STEAUA". In conclusion, the process of DRIFTING IDENTITIES in post-socialist republics (in Moldova and in some other cases) is both the reverberation of unfinished ethnic projects during the nation building process and the existing ethnic roots of those societies.

Stefan Rusu – project curator

DRIFTING IDENTITIES

Dumitru Oboroc, "My Life in Two Images", exhibition view, photo: Alexandru Lipencov, courtesy KSA:K – Center for Contemporary Art, Chisinau © Dumitru Oboroc

Société Réaliste, "Coat of arms", 2010, print, sieved chevrons, photo: Max Kuzmenko, courtesy KSA:K – Center for Contemporary Art, Chisinau © Société Réaliste and KSA:K Center for Contemporary Art, Chisinau

Ghenadie Popescu, "Political Watermelon", 2006, mixed media (wood, fabric, metal), photo: Max Kuzmenko, courtesy KSA:K – Center for Contemporary Art, Chisinau © Ghenadie Popescu

Valeria Barbas, "In Transitive Roads. Journal of a Hole", 2011-12, Text, prints, photo: Max Kuzmenko, courtesy KSA:K – Center for Contemporary Art, Chisinau © Valeria Barbas
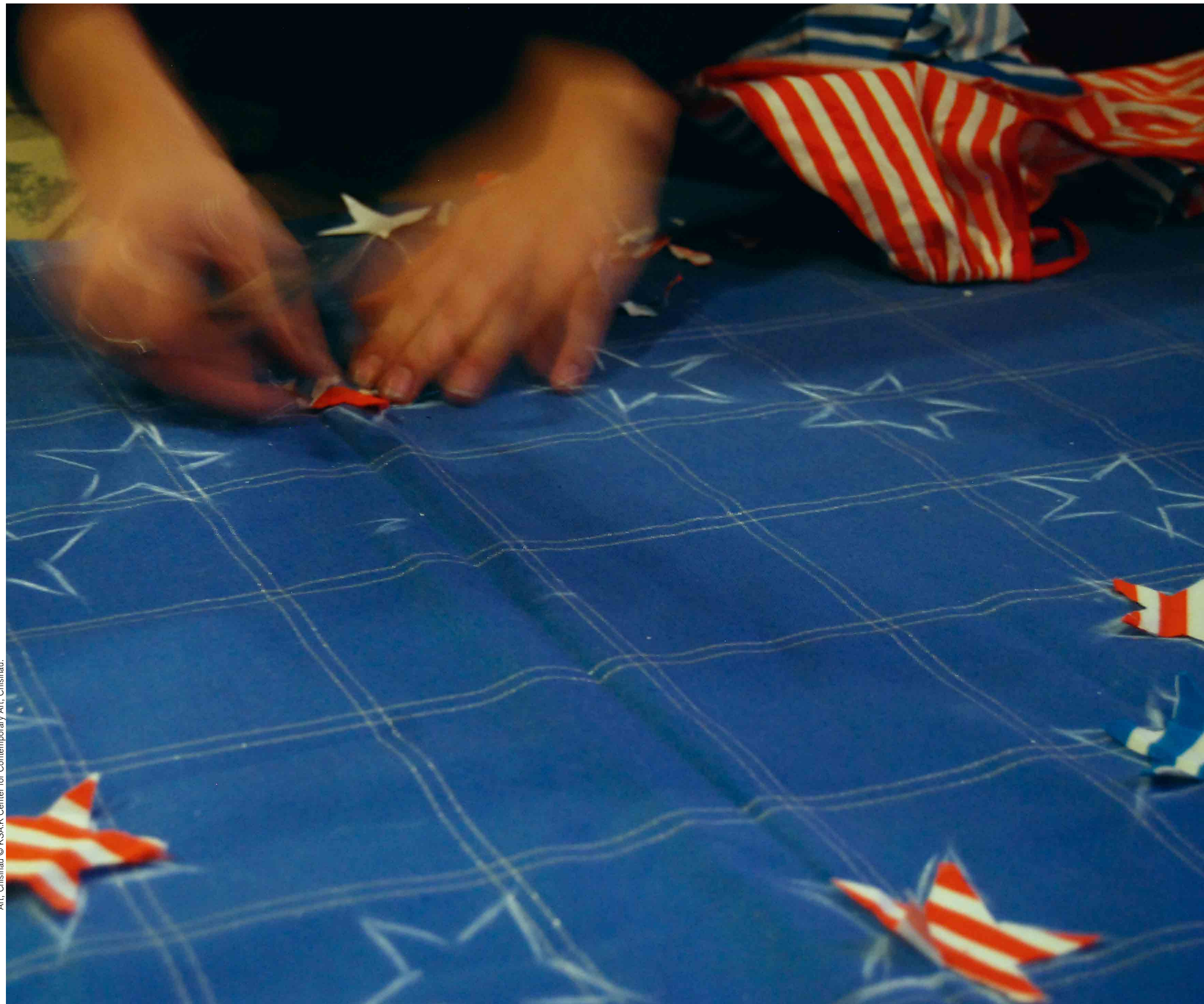
Performance

STEAUA, 2012

by Tatiana Fiodorova

Placed in the context of the development of market relations and of the emergence of the neoliberal economy and of contradictory and complex transformations lasting two decades, this performance is a metaphor for the adaptation of the former Union (the USSR) and of the Soviet people to the new realities and the new standards.

Influenced by Western Europe, through her recent memories and her personal experience, the artist tries to recover and to connect to the new European standards, and thus to change from a Soviet girl into a European woman. In this performance, the artist fabricates a European Union flag, using cloths and fabric inherited from her mother, who used to work at the Soviet garment factory called "Steaua Roşie" ("the Red Star"). Thus, the artist uses everyday items from her childhood, cobbling together stars for the flag; however, these stars are far from the European ones, remaining the stars of her Soviet childhood.

Text by Tatiana Fiodorova

DRIFTING IDENTITIES

Tatiana Fiodorova, "Performance STEAUA", detail, photo: Eliza Ursachi, courtesy KSA:K – Center for Contemporary Art, Chisinau © KSA:K Center for Contemporary Art, Chisinau.

SPACE, Photos: Dáša Barteková © Dáša Barteková

Raffaella Crispino, "Untitled (Italian National Anthem)", video in loop, HDV 16:9, 2:23 min, 2009, Courtesy the artist and 1/9unosunove arte contemporanea, Rome, Italy

Participating artists:

Alterazioni video (IT)
Raffaella Crispino (IT)
goldiechiari (IT)
Ibro Hasanovic (BIH)
Kassaboys (SK)
Michal Moravcík (SK)
Tomáš Rafa (SK)
Rafani (CZ)
Kamen Stoyanov (BG/AT)
Nikola Uzunovski (MK)
Anna Witt (AT)

COMMON IDENTITY?

SPACE

COMMON IDENTITY?

Curated by Lýdia Pribišová and Katarína Slaninová

2. 12. 2011 - 31. 1. 2012 ....

SPACE Gallery, Bratislava, Slovakia

SPACE, founded in 1999 as a non-profit gallery, covers several independent projects that focus on the presentation of contemporary art both in Slovakia and around the world, residency programs, public art projects and publication activities. SPACE presents authors, who have systematic misgivings about common communication strategies, who break the formal and contentual structure of artwork, and have a stringent desire for innovation and experiment. SPACE's central mission is to create an interactive room for the viewer's communication with contemporary art and to initiate international confrontation and exchange as well as help to support the local art scene. From the curatorial point of view, the program is focused on questioning conventional communication strategies and designs.

COMMON IDENTITY?

CIRCLE AND LINE

For many decades, art in Eastern Europe has developed under state-censorship and has been surrounded by a hostile environment. Until 1989, self-reference or non-institutionalized art systems barely existed in the art world. Artists could not address sensitive social and political issues and served only as "decorators" of the ruling regime. The year 1989 brought a breath of fresh air and a shift toward freedom of speech and expression in all spheres of life not only in the field of political life, but also to the art world. In 2004, Slovakia accessed the European Union and became a member of the European community, and has been heading in the common European direction ever since.

The aim of COMMON IDENTITY? wants to reflect the issues of heritage, identity and communication in European contemporary art practices. It uses various media and artistic strategies in an attempt to answer whether being part of the European Union justifies claims to possess a common European identity. And whether there is a common European identity, even as nationalism continues to grow in many European countries as a result of the current economic instability and threats of bankruptcy in some European countries. Artists from Eastern and Western Europe have tried to answer these questions with their works and express their own attitudes and opinions.
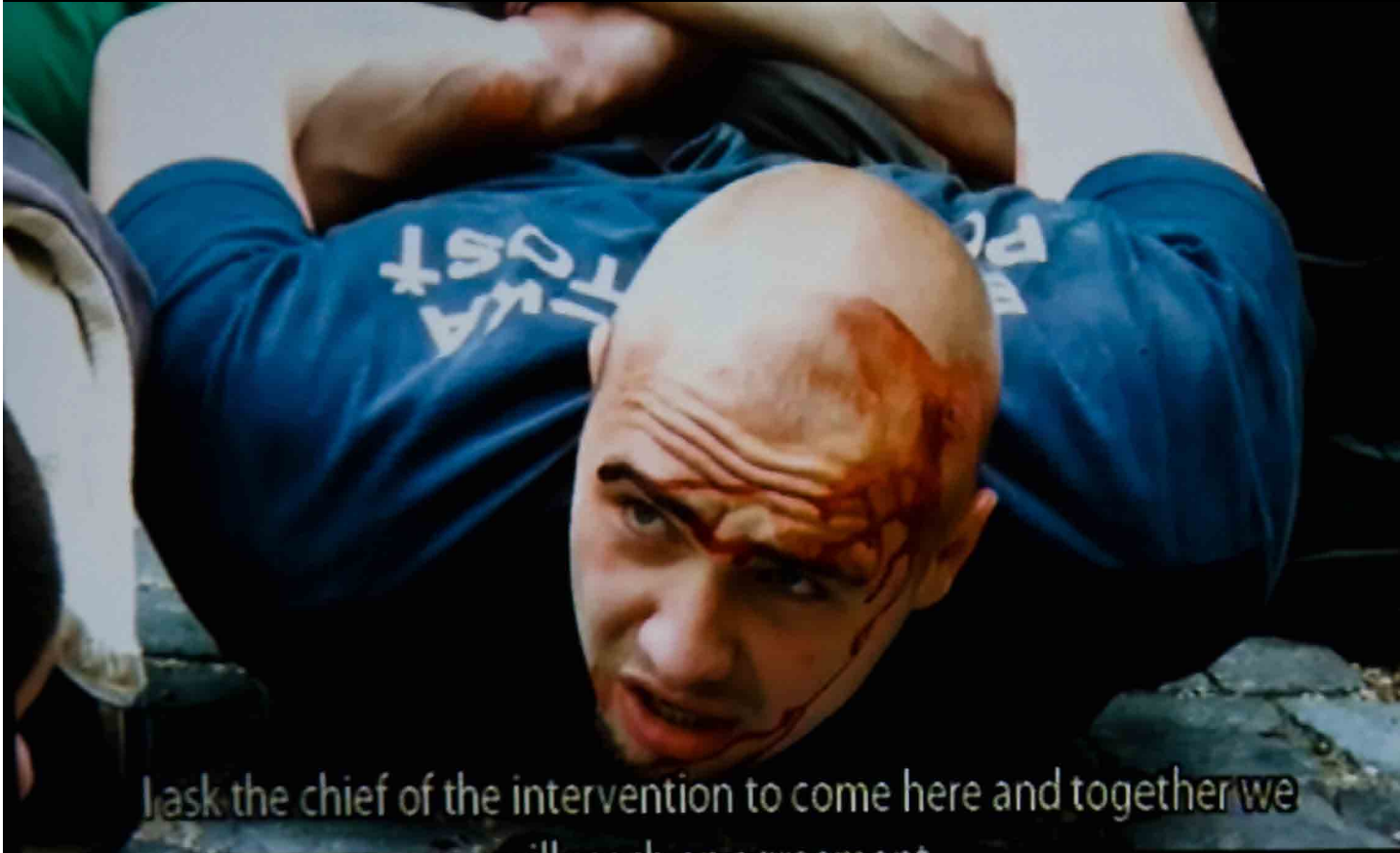
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I ask the chief of the intervention to come here and together we will reach an agreement.

COMMON IDENTITY?

URBAN DREAMS

Participants:

ATA – Art Today Association

URBAN DREAMS - The exhibition as an "archive"

of dreams

Curated by Emil Mirazchiev

26. 10 - 26. 11. 2012 ....

Center for Contemporary Art, Plovdiv, Bulgaria

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"Let's clean Bulgaria in one day", 12.05.2012, Erasing - group performance, idea by Emil Mirazchiev, photo: Art Today © Art today

ATA – Art Today Association

Established in 1997 in Plovdiv, Bulgaria, ATA – Art Today Association is a nongovernmental organization. The Association's aim is to present alternative and experimental forms of contemporary art, to work for their study and documentation, to build an informational data base that presents contemporary authors, to prepare periodical and unique print materials about art, to create a multimedia laboratory and residence program, to implement training programs for young people, to organize seminars, discussions, workshops, to popularize its activity among a wide range of people, giving priority to pupils, students and young people.

Since its establishment, Art Today Association works to build the Center for Contemporary Art – Plovdiv. The association was granted the right to situate the Center in the Ancient Rome Bath premises, rebuilt in the period of the Turkish Empire. The building belongs to the municipality and is a unique cultural monument with a distinctive interior that dates back to the 16th century.

Sevdalina Kochevska, "KiSS", 2012, two channel video installation, view in Roman Stadium in Plovdiv, photo: Art Today © Art today

URBAN DREAMS

Public urban spaces are sensually perceptible reservoirs of knowledge. Such collective and individual sensitivities - interwoven with desires, dreams and visions - form various possible subtexts of a city. We can view the city as a walkable landscape of these subtexts. Old structures made of concrete, a poetically decorated balcony, the stroke of graffiti, the density of shops specialising in bridal fashion - all these phenomena are witnesses of preceding dreams. Whether the realization of these dreams was successful or failed, they can inspire and teach us. Because dreams and desires are more than indispensable nourishments of human existence. We deduce our will from them - the impetus of our action and work. Hence dreams imply possibilities and consequences.

URBAN DREAMS is an invitation to conceive the city not as a simple scenery of daily routine or the past, but as a space full of options for utilization, formation and perceptions - both as a potential physical and mental space.

URBAN DREAMS is mainly focused on artistic practice in South Eastern Europe. With this in mind,

the project is a response to identity-negotiation as a consequence of historical happenings. "For the small nations of the East, history is of particular importance: they are constantly imagining and experiencing it, creating a 'victimized history' of their own" (Longinovic 2002). The burden of recent history will indeed influence URBAN DREAMS, likewise history, thus also identities, can be interpreted anew. Hence the city becomes an astonishing indication of the persistence of space for dreams and their implementation, which has always been active, despite the legacy of a common victim mentality. In this sense, URBAN DREAMS aims to contribute to a creativity of forming identities.

URBAN DREAMS consists of two project modules:

1. Artistic interventions in public space

Based on manifold perspectives of diverse artists, URBAN DREAMS explores public and semi-public spaces. Through URBAN DREAMS art becomes a research strategy and the city turns into a laboratory. Arts, the city and everyday life confront each other.

Reactions and interactions with the inhabitants join the continuous process of research. Since the attained insights stem from urban spaces, presentation opportunities can be found in precisely these spaces. Connections are generated directly at the place of origin. Recipients simultaneously become objects of observation and observers of objects, become part of the investigated. The act of (re-)search becomes an artistic performance in itself.

At the same time it is not only about locating the dreams but about contextualizing them within their realities. Artistic methods provide us with a certain readability of urban dreams and their contexts. What we gain is a perception of how the citizens' dreams and desires are embodied in materialized manifestations and atmospheres, of how they are projected into urban spaces, evoked, served or resisted.

2. The exhibition as an "archive" of dreams

For this project the exhibition space of the Center for Contemporary Art is transformed into an archive

and reading room of (mainly Eastern) European artistic urban research, saving dreams expressed in explicit, and in implicit manners. In addition to the results provided by the latest artistic urbanism in Plovdiv and other partner cities of the HEICO network, this archive will also present international projects and works from the past years with different forms of media, based on material provided by partner organizations and artists from Armenia, Moldova, Germany, Austria, Bulgaria etc.

This project was supported by: Goethe Institute Bulgaria, Municipality Plovdiv, Foundation Plovdiv 2019

The event is part of the initiative "Plovdiv - Candidate for European Capital of Culture 2019"

Text by Evelina Kokoranova

Paula Roush

THE PAST PERSISTS IN THE PRESENT IN THE FORM OF A DREAM

(Participatory Architectures,

Archive and Revolution), installation

The focus is not the documentation of a community but how time and political rhetoric transform architectural utopia into an abject site.

All the forty-one houses have been photographed and un-archived as a collage of cut-up fragments and clay bricks, bound by the same cotton tape used for tying up bundles of documents in the Portuguese National Library. A literal photographic archaeology of a dispossessed site. A brick-image that can be thrown against the glass wall of political impotence.

URBAN DREAMS

ART ACTION IN THE PUBLIC SPACE OF PLOVDIV

Autor: Emil Mirazchiev

The project deals with the topic of new cultural spaces and the transformation of "abandoned" buildings into cultural centers.

"Spaces of Culture" aims to boost public awareness of the need for more space for culture. The campaign marks "conquer" buildings in Plovdiv by placing large vinyl posters identifying the buildings as spaces for: architecture, theater, dance, music, visual arts, literature. For example - Museum of Architecture, Museum of Cinema and Photography, Museum of Contemporary Art, Center for Unlimited Art, Center for New Media Art.

URBAN DREAMS

Art action in the public space of Plovdiv, photo: Art Today © Art Today
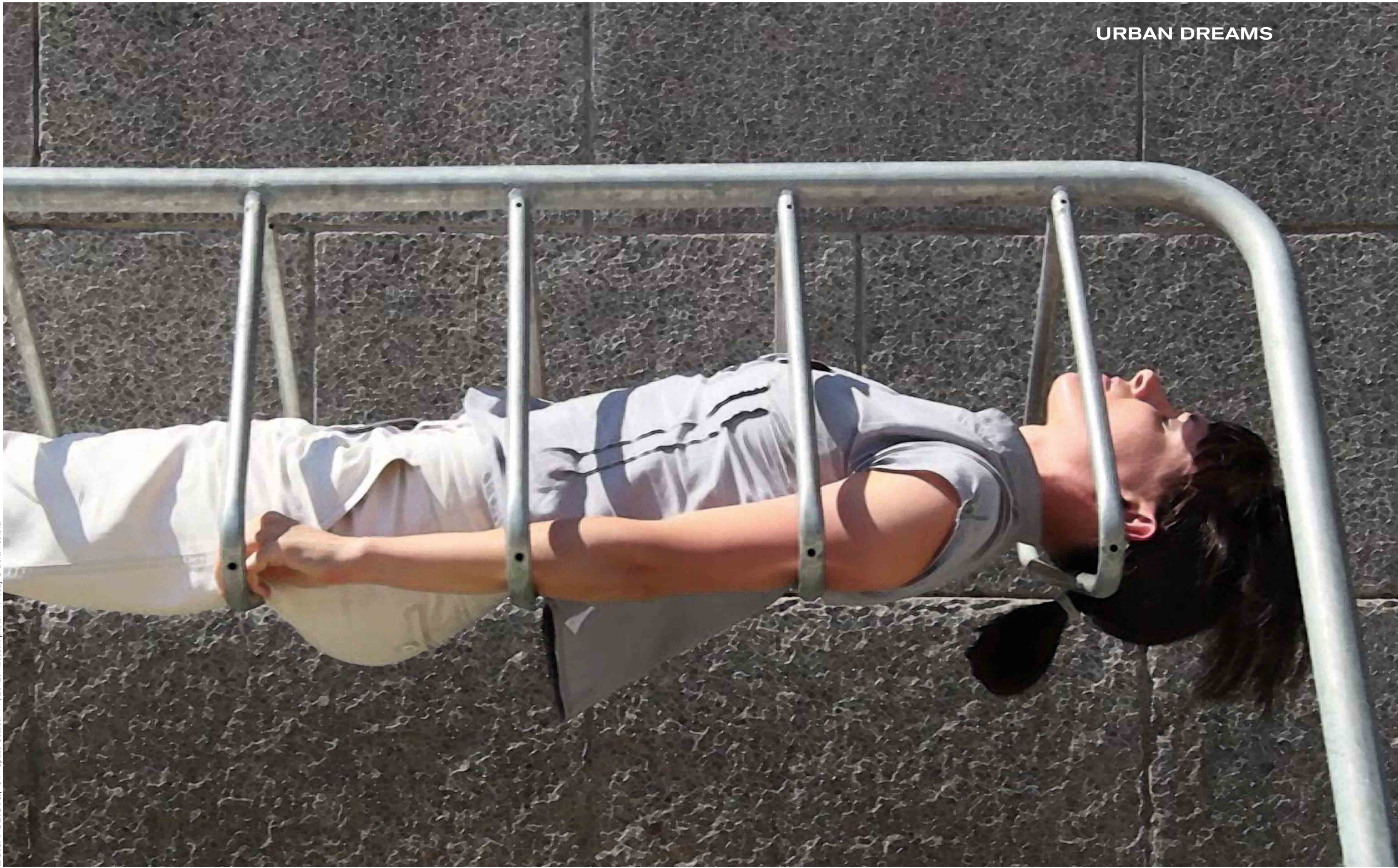
Samuil Stoyanov, "20 Billion Stars", 2011, Action, photo-documentation, "Liberty" Square, Dobritch, Bulgaria, photo: Art Today © Samuil Stoyanov
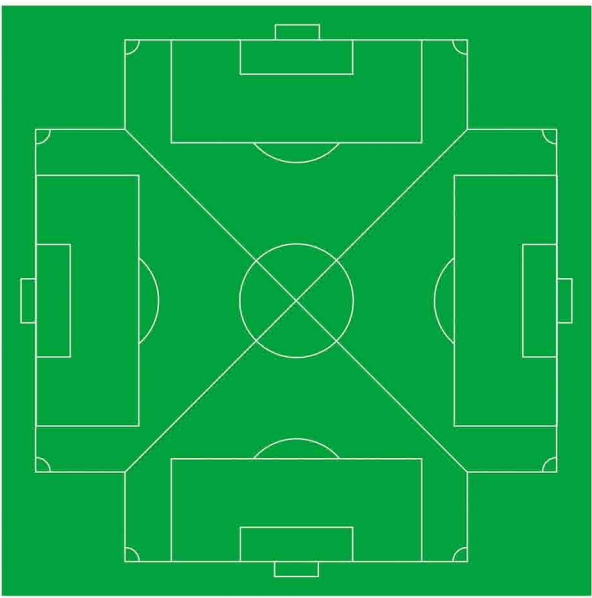

Armine Hovhannisyan, "The Sister Cities Gyumri, Plovdiv, Istanbul", 2012, digital print, site-specific installation, photo: Art Today © Armine Hovhannisyan

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URBAN DREAMS

|CON|Temporary Library

The architectural installation created by studio 8 ½ represents a |CON|Temporary library containing solely books of contemporary art. It provides lots of comfortable places to sit/ lay, bookcases, magazines and newspaper shelves, as well as a computer with a very rich and detailed multimedia and video archive of contemporary artists.

Hamalogika

HAMALOPOLY

20. - 21. 10. 2012, Hamalogika -
Artistic interactive intervention
in public space.
Place: The Water Mirrors
next to the City Park
organized by Genika Baicheva

Hamalogika's project HAMALOPOLY is a game
with the city – Philipopolis (Plovdiv)

It looks like Monopoly, but it's not. The aim of the
game is to provoke in a recreative way the players
and the audience to rethink the potential of the hid-
den and neglected places in Plovdiv.

Four teams are playing with existing cultural and
architectureal objects of the urban space in Plovdiv,
but instead of money, they are paying with ideas.
Playfully the citizens of Plovdiv construct alternative
realities and urban dreams within the city.

HR-Stamenov

SPACE 0 SPACE

site - specific installation

City Gallery of Fine Arts - Plovdiv

The Center for Contemporary Art, Plovdiv, in col-
laboration with the City Gallery of Fine Arts, Plovdiv,
presented the site-specific installation SPACE 0
SPACE by HR-Stamenov in the frame of the project
URBAN DREAMS. The installation SPACE
0 SPACE was curated by Emil Mirazchiev and
installed in the City Gallery of Fine Arts - Plovdiv
dealt with light and sound. Public spaces may appear

as reservoirs of knowledge where anyone is able to
detect symbols or invent stories related to memories,
comparisons, dreams and reveries.

The City Gallery of Fine Arts - Plovdiv, with its
prestigious collection that stores unique specimen
of Bulgarian art, is one of the major reservoirs of
knowledge in the form of visual narratives where
everyone can see the visualized searches, dreams,
and reveries of the Bulgarian artists of the time. In-
stalling the art work SPACE 0 SPACE within exactly
that type of public space expresses the position of
the author on the integration of modern expressive
practices in the slang of the dynamically changing
criteria of perception. The interpretation of the
work is left to the viewer alone and to his imagina-
tion, dreams, reveries ...

ACSL - Art and Cultural Studies Laboratory

DIMENSIONS OF CULTURAL IDENTITY AND

POST- SOVIET WAYS OF MODERNIZATION IN ARMENIA

The series of seminars is led by cultural critic Hrach Bayadyan

3. - 5. 6. 2012...

LOVE of POWER of LOVE

Public intervention by Veronika Tzekova

27. 10. 2012 ....

The projects are curated by Susanna Gyulamiryan

ACSL – Art and Cultural Studies Laboratory

is a non-governmental organization with the aim of establishing a permanent platform for critical analysis, reflections, open discussions, information exchange and interactive communication. Its goal is to contribute to the development of contemporary art processes by setting up exhibitions, discursive events and educational programs. ACSL promotes the development of Armenia as a zone of cultural dialogue and a meeting place with its current situation as a post-Soviet country with its contextual and ideological issues.

In 2008, ACSL established the "Art Commune" International Artist-in-Residence Program in Armenia. The program operates all year-round. The goal of the program is to provide a democratic and intellectual space, where the artists-in-residency have the opportunity to get to know and do research in Armenia, and realize their own research and projects. Here, open dialogues, interpenetration of different cultures, personal as well as interethnic ones, are stimulated with the help of radical creative interactivity. The "Art Commune" is one of the hubs of ACSL's international and local activities, incorporating promotion and analysis of contemporary art practices.

"The Northern Avenue, Yerevan", Yerevan, 2012, photo: Narek Bayadyan © Narek Bayadyan

"The Northern Avenue, Yerevan", 2009, photo: Hrach Bayadyan © Hrach Bayadyan

DIMENSIONS OF CULTURAL IDENTITY AND POST-SOVIET WAYS OF MODERNIZATION IN ARMENIA

The series of seminars is led by cultural critic Hrach Bayadyan

Curator and Moderator: Susanna Gyulamiryan

Seminar 1 Russian-Soviet Hegemony and Soviet Armenian Nationalism

Seminar 2 2000s: Certain (Re)Modernization Tendencies in Armenia

Seminar 3 Conclusions: How to Become Post-Soviet

3. - 5. 6. 2012, "Galentz" Museum ....

18 H. Kalents Str., Yerevan

In the series of seminars Hrach Bayadyan gives an overall summary of his recent articles that concern the issues of Eastern Armenian cultural identity. The main stimulus behind this work has been the wish to understand the complex post-Soviet situation with its cultural, social, and political aspects. This desire has led to an interest in the central themes and some decisive developments of the past two centuries that have been, although fragmentarily, reflected in his works. Here the core theoretical-interpretational framework is the modernization, to the extent to which the Eastern Armenian history of that period can be viewed from the perspective of its relation, at least as a certain elitist project, to the Western processes of modernization. This framework is used taking into account the vast number of critical revisions done particularly, from the viewpoint of Postcolonial studies.

However, for the Eastern Armenians the era of Modernization was inseparably linked to the Russian orientation, as it was also the era of Russian-Soviet hegemony. Moreover, the Russian orientation goes beyond being just an orientation and gradually conquers the whole historical-cultural horizon of the Eastern Armenians (Russian Armenians). This circumstance becomes highly urgent in post-Soviet Armenia and can be viewed, for instance, as a problem of overcoming the Russian-Soviet cultural hegemony or a problem of cultural decolonization. If the extended viewpoint on modernity ("alternative modernities", for instance) allows to consider the experience of Soviet Socialism and, thus, the history of post-Soviet societies in the context of global transformations of the time, then, at the same

time, it implies adoption of new theoretical-methodological approaches. In this regard, H. Bayadyan presents those sectors of the research that seem to be most relevant for this purpose: Postcolonial studies and Cultural studies. Moreover, a number of key concepts: postcolonialism, Orientalism, hegemony, nationalism have also been discussed.

Seminar 1 Russian-Soviet Hegemony and Soviet Armenian Nationalism

At the beginning of the 19th century, the expansion of the Russian Empire to the Caucasus and on the other hand, the forced Russian orientation of the Eastern Armenians (as the "lesser evil") were the two sides of the historical situation. We can learn a lot about these developments (especially when we consider the ideological aspect) by putting side to side the texts of A. Pushkin and those of Kh. Abovyan. Meanwhile, one should not forget that Kh. Abovyan was indeed not a Russophile. Pushkin, in turn, combined the role of the critic of the Empire with the role of an imperial poet.

While through Pushkin's texts the whole imperial diversity (nations, territories, cultures, etc.) was consolidated into the Russian imagination, thus forming the literary context of colonization (K. Hokanson), in Abovyan's novel "Wound of Armenia" the very moment that the Russian foot stepped on the Armenian land is literally blessed, connecting (seemingly forever) the rebirth of the Armenians, the beginning

of modernity and its further developments with the Russian domination.

At the end of the 19th century and the beginning of the 20th century, a new approach towards the cultures of the Empire was being formed in Russia. Excavations in the medieval Armenian capital of Ani were initiated during this period and in 1916 a book named Poetry of Armenia was published under the editorship of Valerii Briusov, who in the introductory part, praised Armenian medieval poetry. This indicates the changes taking place in the nature of Russian hegemony: Armenia is valued as an old country with rich culture, but it is Russia that guarantees its survival, while at the same time appreciating and representing its culture. It could also be viewed as a new form of Orientalism.

The 1930s are seen as a period when Soviet peoples were provided with history and traditions. However, those were not authentic recovered traditions, but were invented by the State, with the enthusiastic

participation of the national elites, and inevitably embedded in Socialist modernity. The highly clichéd essentializing rhetoric of national culture and identity and the Orientalist practices exoticizing them originated during those years (T. Martin).

In this regard, the examination of Eastern Armenian and Western Armenia, as well as Soviet Armenian and Diaspora Armenian interrelations is principal for the analysis of the Eastern Armenian identity. The consideration of these issues helps to see the complexity of the historically developed construct of Russian-Soviet domination and the problem of cultural decolonization in Armenia. In Armenia the national ideology has never been properly embodied into and discussed in the context of contemporary debates, especially taking into account the new post-Soviet circumstances. Therefore, the Russian orientation has become an inseparable part of the Eastern Armenian identity or Russian-Soviet hegemony and Soviet Armenian nationalism are linked to each other in a hidden complicity.

DIMENSIONS OF CULTURAL IDENTITY AND POST-SOVIET WAYS OF MODERNIZATION IN ARMENIA

Seminar 2 **2000s: Certain (Re)Modernization Tendencies in Armenia**

Post-Soviet Armenia is somehow similar to post-colonial countries, which, in the 1960s, were described using the newly introduced term "neo-colonialism". However, the reaffirmation of Russian economic domination upon Armenia is accompanied with a growing influence of international forces and transnational capital on the State. We can outline two very typical and interconnected processes of socio-cultural transformations taking place in Armenia, which are the diffusion and appropriation of consumer culture and the widespread use of information and communication technologies. Under the new conditions, this scheme allows to reformulate and productively discuss a number of important topics, such as the question of what happens to the national ideology under the conditions of consumerism domination (the topic of "nationalism and consumerism"). Further on, what is the new status of the so-called "national intellectual", presumably embodying that ideology (the topic of "intellectuals and consumerism")? By the opinion of H. Bayadyan on this is that through the spread and establishment of consumer ("low") culture, the State authority, in fact, was able to extrude the intellectuals, the carriers of the "high" culture. It was able to appropriate and, without any unwanted intermediaries, use the national rhetoric. In this respect, the advocacy of "high" ("spiritual", "genuine", "purely national", etc.) values by the marginalized intellectuals was rather an attempt to rehabilitate the lost privileged status.

Actually, the examination of relation between consumerism and information technologies is quite relevant for understanding certain features of the post-Soviet period. Armenia's enthusiasm at the beginning of 2000s concerning its "high potential" in the information technologies industry and opportunities for penetrating the global market indicate to the inability of the post-Soviet intellectuals to break themselves from the Soviet context (the unresolved problem of Russian-Soviet hegemony). The examination of Armenia's current potential for creating information and knowledge, the structure of the society's information needs, and the preferred ways of communication show the absence of ambitious and realistic programs in the field. The appropriation and use of new technologies take place not within the science, education, or economy, but in the social sphere, mostly serving entertainment purposes (the problem of re-modernization of the society). Moreover, the existence of complex problems in this field and the absence of proper programs are disguised under the exaggerated topic of "information security". This reduction and simplification of the scope of meanings is accompanied with a "militarization" of social and cultural issues, often dragging them into the territory of "patriotism" and "national interest" (the issue of ability and forms of establishing social coherence and solidarity).

Seminar 3 **Conclusions: How to Become Post-Soviet**

If we accept that with the establishment of the Republic of Armenia the Eastern Armenians' Russian orientation, with a history of nearly three hundred years, reached its main purpose, then, more than twenty years after the collapse of the Soviet Union, the following question seems relevant: how to deal with that orientation? Should it be abandoned, and, if yes, is it possible to do, while this orientation, now as a subjection to Russia, has long become an inseparable part of the Eastern Armenian identity? It should also be noted that diverse practices of overcoming the Soviet Russian domination seem, under current conditions, possible only as intellectual undertakings and marginal activities, without any perspective of being institutionalized in the foreseeable future.

In some sense, these practices can be perceived as efforts to critically reinterpret the tradition, stimulated by the urgent issues of today and with the aim of re-examining the discursive framework of the tradition. A work that can be carried out in different directions and using different tools. In places where this domination is resisted or called in question, articulation of that very resistance would be required. While, in other places, the self-evident domination should be problematized.

There are a lot of dominant forms of representation, as well as places and ways of cultural resistance that require critical consideration. Inseparable from this is the Eastern Armenians' tendency towards self-orientalization ("Armenia is a museum under the open sky"). Another important topic is the examination of the Transcaucasus (currently South Caucasus) as an example of Russian-Soviet legacy, a culturally constructed or, according to an accepted term, "invented" region. Here we have to deal with a motley bunch of diverse ideologies, ranging from "Russian civilizing mission" and Russian-Soviet orientalism to "Cold War".

DIMENSIONS OF CULTURAL IDENTITY AND POST-SOVIET WAYS OF MODERNIZATION IN ARMENIA

Galentz GALENTZ MUSEUM

18, H. Galentz str., Yerevan 0033
tel.: + 374 10 27 31 66
e-mail: info@galentz.am

Ministry of Culture of the Republic of Armenia

Veronika Tzekova

LOVE of POWER of LOVE...

Public intervention Northern Avenue, Yerevan

27. 10. 2012 ....

Curated by Susanna Gyulamiryan

Veronika Tzekova is an artist, urban practitioner and creative strategist. Her work concentrates on articulating and conceptualizing in the fields of art and design, and in the broad spectrum of public spaces and urban imaginaries.

In the last couple of years her artistic process and production have been inspired and evolved around urban environment and the currently intense social and economic dynamics. She has employed various forms of play in her recent work as an artist and urban practitioner. Temporary urban processes and their visual expressions have interested her for a long

time. At this point in her career, her field research and artistic outcomes have focused on and emerged from encounters with urban districts in different cities.

Many of her projects are culture specific and are perceived as public-minded art. They address the communicative needs of specific locations and situations. Generally their objective is visually condensing, emphasizing and finger pointing.

In her recent work as an artist and urban practitioner she has used games (and toys) as an art form and

metaphor of life, in order to achieve active audience participation in the artwork and a connection to public spaces.

As a commitment to her own individual and artistic interest in urban spaces, Veronica Tzekova carried out a research series in Yerevan city. As a result, the artists selected the Northern Avenue for a new public intervention entitled "LOVE of POWER of LOVE…". The choice of the Northern Avenue in Yerevan was not spontaneous - the artist "plays" with ambiguous signifiers, framing and filling up the above-mentioned place. Apart from extensive construction works of the "top-to-bottom" proclaimed "re-modernization" of the city, the new processes have brought up issues related to privacy, human rights, social co-existence with constant distortions of

their principles on every level: civil, social, political. On the other hand, the Northern Avenue is a politically-charged location. It is the symbol of the struggle that emerged in the 2008 social and civil rights movement in Armenia, a struggle between two social strata, it was also a struggle for the protection of democratic values. Beginning on March 1, the movement was severely challenged by the ruling power and its subordinates. The national army and riot police proceeded with the "decapitation" of the movement. Many people were killed (according to official data), a considerable number of activists were arrested (many of them are still in jail), rallies were banned in all public areas. On the other hand, the place symbolizes the processes of commercialization, re-urbanization and large-scale gentrification that originated since the beginning of 2000s.

The project has been realized in the framework of the "Art Commune" International AIR Program (ACSL) as part of the HEICO Residency Exchange of curators and artists from Armenia (host side ATA, Plovdiv) and Bulgaria (host side ACSL, Yerevan).

Veronika Tzekova, "LOVE of POWER of LOVE…", 2012, public intervention, Northern Avenue, Yerevan, tabloid stickers, 15 x 200 cm, photo: Susanna Gyulamiryan
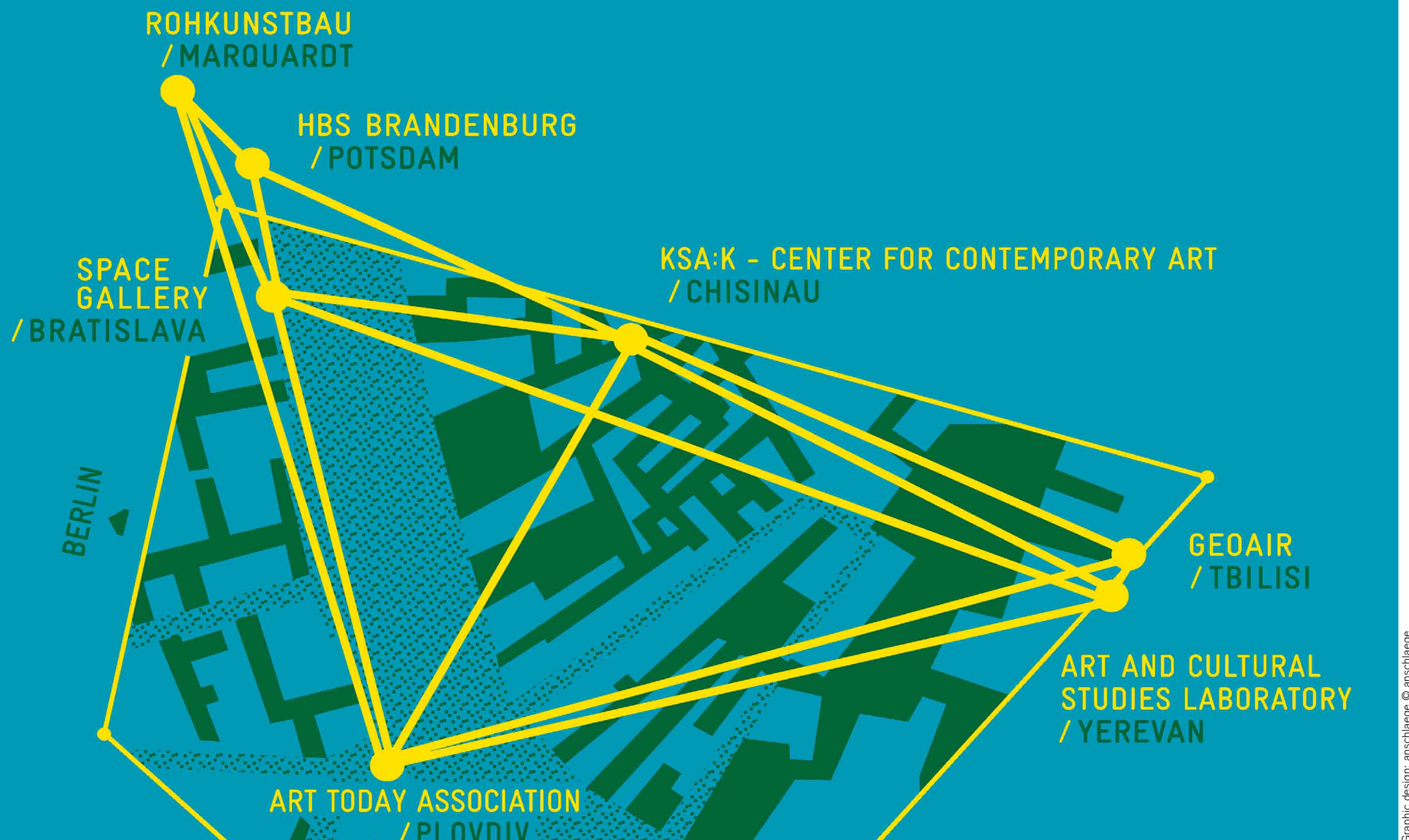© ACSL& Veronika Tzekova

The ATLANTIS-network connects seven European cities from Berlin to Yerevan through cultural exchange and cooperation, seven institutions working in the field of contemporary art.

Hundreds of art enthusiasts were attracted by the exhibition ATLANTIS 11 in Venice. The participating partners in the ATLANTIS-network presented their work under the theme "Power and Contemporary Art" at the Biennale in Venice from June 1 – 5, 2011. The ATLANTIS-network was situated in the Collegio Armeno, which also housed the Icelandic and Armenian pavilion.

Besides the highlights in the national pavilions, the ATLANTIS-network presented photographs of the exhibition ROHKUNSTBAU XVIII that was shown from July 1 to September 11 in Marquardt/Potsdam in Germany. The Ukrainian group REP showed a video performance that proposes ideas of a Bulgarian Pavilion in Bulgaria, the artist Archi Galentz from Armenia presented his work "Black Garden" and the Heinrich-Böll-Foundation Brandenburg e.V. presented the video installation "I remember Chernobyl" within the project "Inamillionyears.com". A video work by the Slovak artist David Možný was met with special interest. In the video, prefabricated buildings are composed of blocks and then fall apart again.

However, the numerous works of art and installations were only one part of ATLANTIS 11. The evening discussions were met with broad interest. Besides well-known artists and international guests there were also curators at the podium, such as Ruben Arevshatyan the curator of the Armenian pavilion, Adrienne Goehler from Berlin, and Defne Ayas, director of Arthub Asia in Shanghai.

ATLANTIS 11
AT THE
VENICE BIENNALE 2011

1. - 5. 6. 2011 ....

Sala Giochi – Collegio Armeno "Moorat Raphael", Venice

With the participation of all the partners:

ACSL – Art and Cultural Studies Laboratory, Yerevan, Armenia
ATA – Art Today Assossiation, Plovdiv, Bulgaria
KSA:K – Center for Contemporary Art, Chisinau, Moldova
GeoAIR, Tbilisi, Georgia
Heinrich-Böll-Foundation Brandenburg e.V., Germany
ROHKUNSTBAU, Brandenburg, Germany
SPACE, Bratislava, Slovakia

ROHKUNSTBAU
/ MARQUARDT

HBS BRANDENBURG
/ POTSDAM

SPACE /
GALLERY
/ BRATISLAVA

KSA:K - CENTER FOR CONTEMPORARY ART
/ CHISINAU

BERLIN

GEOAIR
/ TBILISI

ART AND CULTURAL
STUDIES LABORATORY
/ YEREVAN

ART TODAY ASSOCIATION
/ PLOVDIV

ATLANTIS 11
AT THE
VENICE BIENNALE 2011

ACSL – Art and Cultural Studies Laboratory), Armenia

• "Black Garden", nine litho-monotypes on paper on canvas by Archi Galentz, 1997

ATA – Art Today Association Plovdiv, Bulgaria

• "A Place, where we won't be again" (Tresene) - a project by artist collective R.E.P, Kiev
• shortlist of submissions to the Open Call "A Bulgarian Pavilion in Bulgaria", mixed media

GeoAIR, Georgia

• "Shaded Projects", prints of 5 submissions of art projects for the Biennale of Levan Chogoshvili, Konstantin Mindadze, Levan Mindiashvili, Iliko Zautashvili, Natalia Amirejibi, Gia Bughadze, Oleg Tumchenko

Heinrich-Böll-Foundation Brandenburg e. V., Germany

• "I remember Chernobyl", 2011, 4-channel-video-installation of "Inamillionyears.com"

KSA:K – Center for Contemporary Art, Chisinau, Republic of Moldova

• "MALLdova", a video by Tatiana Fiodorova, Vladimir Us, Vadim Ţigănaş and Denis Bartenev, 2008, Video, 36:33 min.
• Collage of texts, posters and postcards of Igor Scerbina, Valeria (following the public campaign organized by KSA:K Center in Moldova in conjunction with the presentation of the Moldavian Pavilion at the Venice Biennale)

ROHKUNSTBAU, Germany

• MACHT/POWER, Masterpieces of Marc Brandenburg, Christoph Brech, Simon Faithfull, Oswaldo Maciá, Judy Millar, Mariele Neudecker, Frank Nitsche, Katinka Pilscheur, Karin Sander, Mariana Vassileva - artworks based on a free interpretation of Wagners "Ring des Nibelungen"

SPACE, Republic of Slovakia

• "Rahova", video by David Možný (CZ), 2010 3 videos by Matúš Lányi (SK), documentation of his installation of Chartres cathedral's plan, 2009

ATLANTIS 11
AT THE
VENICE BIENNALE 2011

A project by all partners, developed at the Venice Biennale 2011 in responsibility of KSA:K – Center for Contemporary Art, Chisinau

MISSING ARTIST

Art-group SOLD OUT!!! - Adel Idris, Denis Bartenev

1. - 7. 6. 2011 ....

Venice Biennale, Documentary film (40-45 minutes length) edited using the

equipment provided by KSA:K Center. Mini DV tapes, printing flyers and posters.

Missing link is a project that pops up as a response to the participants selected by the local authorities (Ministry of Culture) to represent the national pavilion of Moldova at the Venice Biennale. In Moldova the process was non-transparent and incomprehensible, and as a result none of the contemporary art scene artists or projects were selected.

The artist group SOLD OUT!!! (especially formed for this undertaking) conducted research on the subject by questioning the model of national representation and documenting a number of study cases (national pavilions): Georgia, Armenia, Moldova, Germany and Slovakia.

SOLD OUT!!! were searching for a missing link between the national pavilions at the Venice Biennale, they were guerrilla detectives disguised as journalists, but truly "real" artists. They are a missing link, a connection between dilettantes and professional artists; they represent a successful attempt to imitate real artists by creating this kind of project. Specially formed for this event, the art-group SOLD OUT!!!

highlights the participation of the Moldovan and other national pavilions at the Venice Biennale and has observed it "en masse".

As soon as they got to the Biennale, they began documenting "evidence" and showed this material on mobile screening devices while engaging the audience in a search for a missing artist. SOLD OUT!!! also used visual media in the form of flyers and posters, in which they included a list of special features to integrate the public into the MISSING ARTIST concept.

The final output was a documentary film presented to a wider audience within the context of the HEICO partnership in collateral events/projects (Georgia, Slovakia, Armenia, Germany, Moldova). The general public will be able to grasp the Biennale concept and the art-scene will be given the techniques needed to represent itself at this kind of event. It will also draw attention to Moldova's and other countries involved in the HEICO project countries role, as well as make cultural officials more visible and accountable.

**ATLANTIS 11
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ACSL – Art and Cultural Studies Laboratory, Armenia "Black Garden", nine litho-monotypes on paper on canvas, 1997

Artist: Archi Galentz (D/ARM), Curator: Susanna Gyulamiryan

The process of transformation of the national identity into a cultural identity and the rise of awareness as a political subject are of central importance to the artistic work of Archi Galentz.

The "Map prints" is a series of multilayer handprints deriving from the same litho stone showing an old map - a small place near Berlin in 1887. This date refers to the time of the Berlin Congress after the Russian-Turkish war and can be seen as the starting point of the Armenian genocide. Nearly 60 monotype prints are implemented in different series. The last series of "Map prints - Black Garden" represents a change from brown-black on one edge of a square object to the yellow-green of the opposite side and refers to the Berg-Karabach war confrontation maps that was widely drawn in mass media in the beginning of the 1990s. One of the bloodiest war conflicts of the post-Soviet period once started as a democratic movement for the right of self-determination but turned into a fight for strategic territories causing ethnical cleanings. The value of colors as a prime

medium to separate an entity in visual language, the confidence of a painting as a medium to illustrate the condensation of life, and the strategies for survival, as well as the consciousness of being a "Zeit-Zeuger" and the awareness of an abstract sign always referring to an ideology are the inspiration points of the "Black Garden" - series.

Viewers do realize that they are facing a concrete map, moreover, not a hand-printed, but an industrial-printed map with fine numbers, writings, lake outskirts, road lines, and other elements. Each map looks like a serious sign. Simultaneously, it is impossible to realize when and where these maps are from - something between intellectual traps and working units. The inner destruction through chosen colors and layering, works against any feeling of harmonic landscapes. They rather refer to battle maps important to make changes visible, and compel the viewer to look for some further explanations after an experienced metaphorical drift.

Archi Galentz, "Black Garden", 1997, nine litho-monotypes on paper on canvas from the series "Map prints", 210 x 210 cm, photo: Archi Galentz © Archi Galentz

ATLANTIS 11 AT THE VENICE BIENNALE 2011

ROHKUNSTBAU XVIII, **Simon Faithfull**, "Going Nowhere 2", 2011, 6 min. loop, HD videoprojection, screen, dimensions variable, videostill, Courtesy Simon Faithfull, Parker's Box NYC, Galerie Polaris, Paris © Simon Faithfull

ROHKUNSTBAU, Germany

As the introduction to a four-year cycle of shows, the ROHKUNSTBAU XVIII is highlighting the subject of power in its 2011 summer exhibition – in a free interpretation taking Wagner's "Ring des Nibelungen" as its point of reference. "Das Rheingold" with its seeds of conflict in unrequited love and an overwhelming desire for power defines the context of the topics explored in the first part of the ROHKUNSTBAU Ring. In today's society, the idea of power tends to have a negative connotation, and is generally associated with a craving for power, sup-

pression, manipulation or even avarice. Hardly any other concept has been discussed and interpreted in such conflicting ways. The French philosopher Foucault, for example, who considered power to be "productive capacity", saw it as a principle of development and integration in our society and, hence, as a practical principle.

The ROHKUNSTBAU Art Festival has a long established tradition of presenting site-specific contemporary art. This summer it has once again brought together a group of international artists to present their works to an interested audience at a location outside the mainstream art scene.

ATA – Art Today Association Plovdiv, Bulgaria: "A Bulgarian Pavilion in Bulgaria"

As a partner of the ATLANTIS-network, Art Today Association, Plovdiv invited "The Bulgarian Pavilion" project to be presented in Venice.

A platform for contemporary art in Bulgaria, Art Today Association Plovdiv supports the initiative www.bulgarianpavilion.org. During its stay in Venice, Art Today Association Plovdiv presented www.bulgarianpavilion.org, a project initiated by Svetlana Kuyumdzhieva and Dessislava Dimova.

The aim of the project is a critical reconsideration of the existing institutional system of presenting art nationally and internationally. "The Bulgarian Pavilion" proposes to create the Bulgarian Pavilion

in Sofia for the next Venice Biennale in 2013. It will seek to reflect the evolution of the relationship between art and power in the context of post-communist Bulgaria. Conceived of as a long-term initiative that will be developed in instalments over the next two years, "The Bulgarian Pavilion" is a shared platform that comprises series of discussions, public art activities, presentations and screenings.

Its ultimate aim is to propose an alternative interpretation of a national pavilion. The Bulgarian Pavilion will be located at the intersection of two seemingly unconnected sites: the Venice Biennale and the empty space in Sofia that was formerly the site of the mausoleum of the Bulgarian communist leader Georgi Dimitrov. Embedded in the performance of the artist collective R.E.P. from Kiev, the story of the Bulgarian (non-)presence at the Venice Biennale will be narrated by a traditional folk singer to the audience of ATLANTIS 11.

www.bulgarianpavilion.org

GeoAIR, Georgia

The Project 2ND CHANCE by GeoAIR curator Nini Palavandishvili presented 5 projects submitted by different artists/curators in response to an open call for participation at the 54th Venice Biennale announced by Ministry of Culture and Monument Protection of Georgia in November 2010.
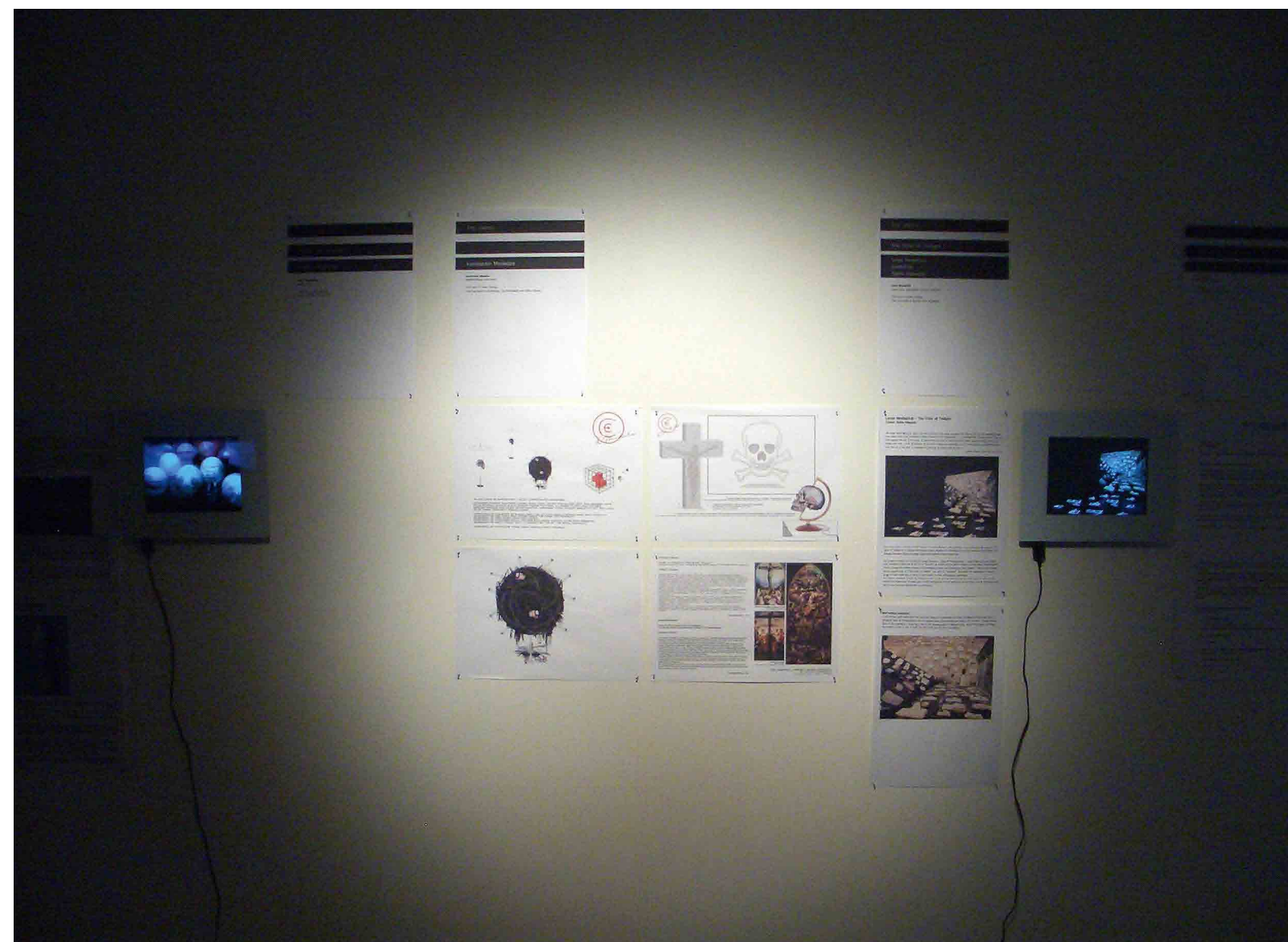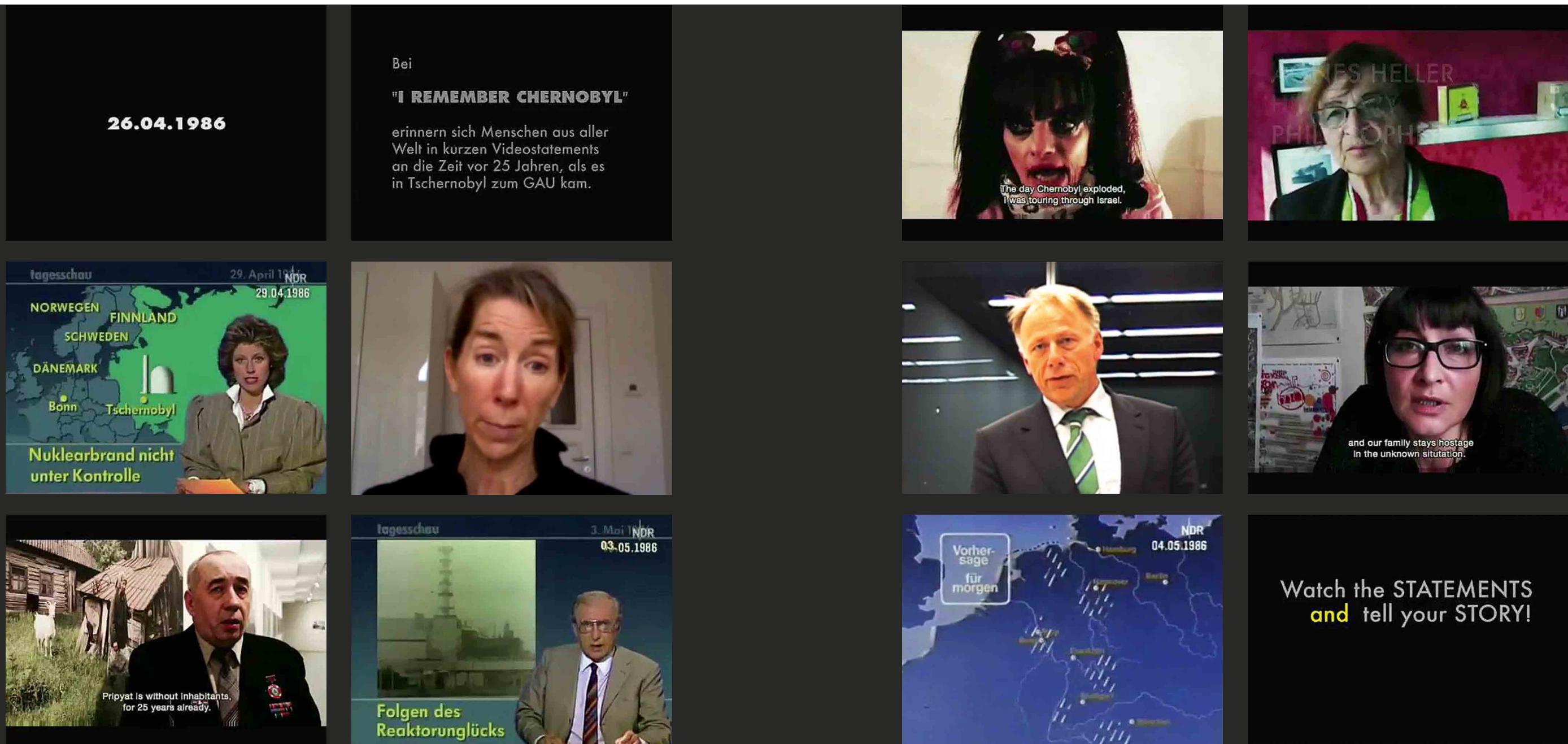
On display were 4 projects:

> **Natalia Amirejibi de Pita, Gia Bugadze, Oleg Timchenko**
> **Konstantin Mindadze**
> **Levan Mindiashvili**
> **Iliko Zautashvili**

One project by **Levan Chogoshvili** was not provided by the artist himself.

ATLANTIS 11 AT THE VENICE BIENNALE 2011

Bei
"I REMEMBER CHERNOBYL"
erinnern sich Menschen aus aller Welt in kurzen Videostatements an die Zeit vor 25 Jahren, als es in Tschernobyl zum GAU kam.

26.04.1986

tagesschau 29. April 1986 NDR 29.04.1986
NORWEGEN FINNLAND SCHWEDEN DÄNEMARK Bonn Tschernobyl
Nuklearbrand nicht unter Kontrolle

Pripyat is without inhabitants, for 25 years already.

tagesschau 3. Mai 1986 NDR 03.05.1986
Folgen des Reaktorunglücks

The day Chernobyl exploded, I was touring through Israel.

and our family stays hostage in the unknown situation.

Vorher-sage für morgen NDR 04.05.1986

Watch the STATEMENTS and tell your STORY!

Heinrich-Böll-Foundation Brandenburg e.V., Germany

"I Remember Chernobyl",
4-channel-video-installation of "Inamillionyears.com"

On the first weekend of March 2011, a new picture was etched on the collective memory, the explosion in Fukushima. Because of this event we have decided to open a blog in an addition to our website. This blog gives us an opportunity to communicate with more topicality and spread more information about the resistance against nuclear power. At the same time, we have initiated the campaign: "I remember Chernobyl". There, people from all over the world will tell their personal memories about the power plant accident in Chernobyl in one to two minute long video statements. After the catastrophe on April 26th in 1986 similar events to this we can now recognise in Fukushima took place because there is a considerable uncertainty due to a lack of information – it took days before some information about recent happenings and their dangers for the population had been released for public dissemination. Pictures from Fukushima in Japan have revived memories of the core meltdown in Chernobyl and with it the memories of fears, measures, talks and consequences. Today, 25 years later, we want to renew, publish and keep alive the memories of Chernobyl with the help of short video statements which contain stories about that time.

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MALLdova

Tatiana Fiodorova,
Vladimir Us,
Vadim Tiganas and
Denis Bartenev
Video, 2008, 36:33 min.

Curated by Stefan Rusu

Chisinau, Republic of Moldova

The MALLDOVA film covers a series of chronicles through which the authors comment and reflect the current situation of economy, culture, public space, and other aspects of the society of the Republic of Moldova in a counter-documentary style.

"Phantom State", the first part of the film, was produced by Tatiana Fiodorova. Its subject is citizenship and state disintegration in the Republic of Moldova. After the disappearance of the Soviet Union, the majority of states from the post-soviet space didn't manage to realize themselves as states in principle. These states either failed to control their territory or represented a besieged democracy while it was controlled by external influencers. The Republic of Moldova doesn't seem to be an exception in this case. Moldova possesses none of the traits of a state: its territory is divided; there is no government that could control this state within its borders; the people here were never and will never be homogenous from the ethnical point of view; and a nation in the political and civic sense failed to be constituted.

In the second part of the film the phenomenon of cultural houses is investigated which was very common in the socialist era. In Romania they were known as "Căminul Cultural" and have actually

ceased to exist. In case of cultural houses in the Republic of Moldova it is the other way around: they still exist and local bureaucrats are looking to maintain their function. The precarious condition in which we find cultural houses today is commented by former activists that worked previously in one of these cultural houses in the rural part of Moldova and experts that were invited to collaborate in this project.

The third part of the film is entitled "The Locality with a Single Monument", realized by Vladimir Us and Vadim Ţigănaş. The film addresses the controversial facets of the public space. With the break-up of the socialist bloc, the latter goes through a new type of transformation, being subject to changes day by day. Before 1989, the public space used to be excessively politicized and ideology-based, being dominated by sculptures and architectural elements of a strong monumental character. After obtaining the independence of the Republic of Moldova, the notion "public space", as well as that of public institution or function, has only recently been put up for discussion. It is evident that the new liberal framework is much more superior to the previous regimes and manages to incorporate most of the discourse types, including new discourses that used to circulate in this space until recently. The inter-penetration of elements belonging to the communist ideology with capitalist symbols, the cohabitation of patriotic propaganda with the free market propaganda, people's liberation from a repressive regime doubled by their liberty conditioning through limitation of their purchasing power, etc. – all these characterize the transition period that we all are now going through.

More details about the project:
http://www.art.md/2008/ro_md_expo_en.html
Project publication: http://www.art.md/2008/
Structure for the GHOST PAVILION section - contribution by
KSA:K Center to ATLANTIS'11 exhibition
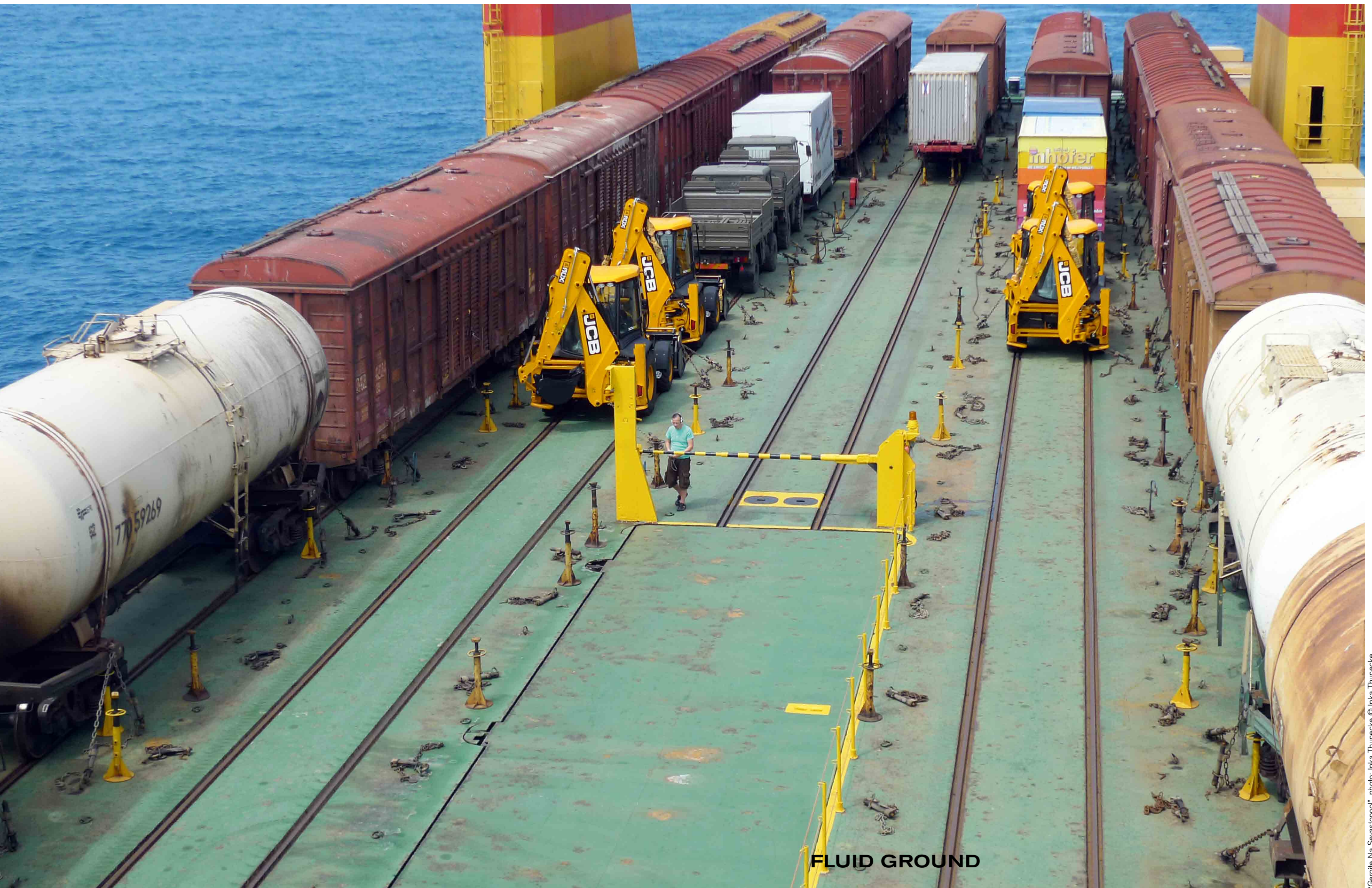
ATLANTIS 11
AT THE
VENICE BIENNALE 2011

SPACE, Republic of Slovakia

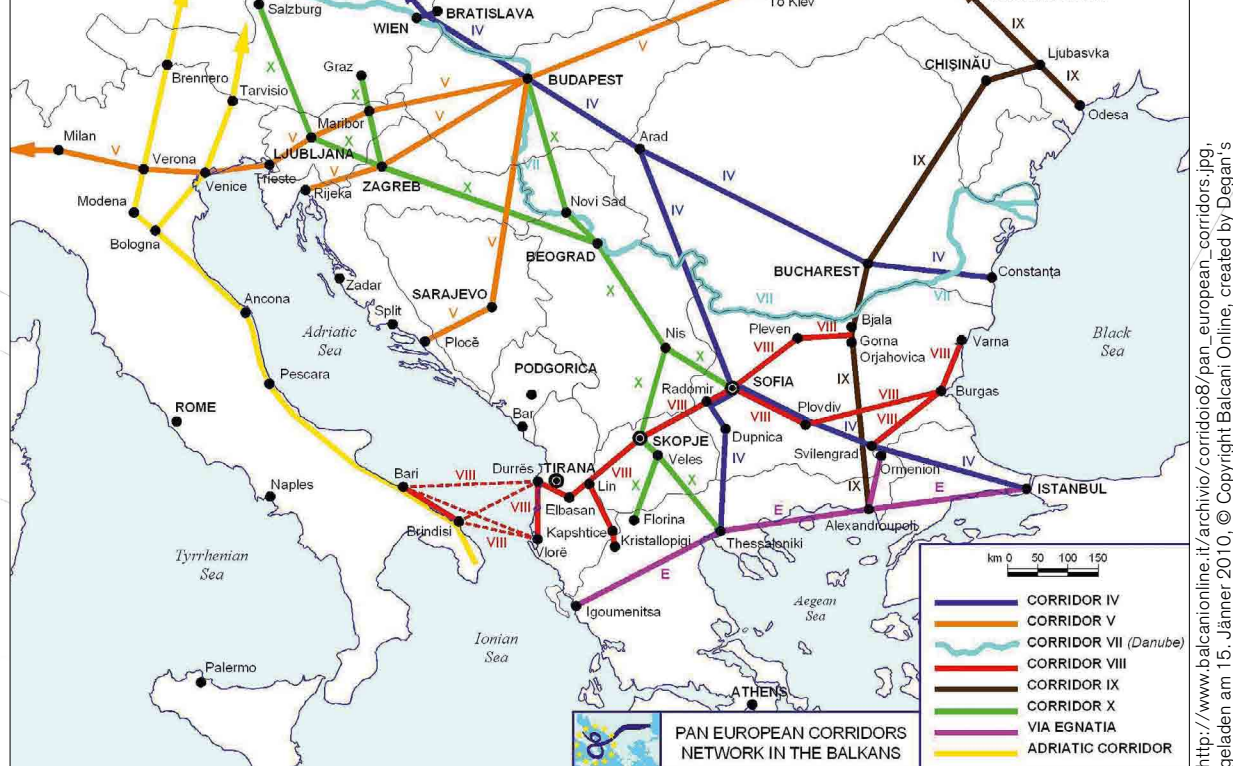**"Rahova",**
video by David Mozny (CZ), 2010

"Luke 2. The Boy Jesus in the Temple",
"John 2, Jesus Cleanses the Temple" and
"Revelation 11, Measuring of the Temple",
videos by Matús Lányi (SK),
documentation of his installation of
Chartres cathedral's plan, 2009

ATLANTIS 11
AT THE
VENICE BIENNALE 2011

"Son, why have you
treated us like this?

47 Everyone who heard him was amazed
at his understanding and his answers.

50 But they did not understand
what he was saying to them.

3And I will grant my two witnesses
authority to prophesy

FLUID GROUND

Map legend:
- CORRIDOR IV
- CORRIDOR V
- CORRIDOR VII (Danube)
- CORRIDOR VIII
- CORRIDOR IX
- CORRIDOR X
- VIA EGNATIA
- ADRIATIC CORRIDOR

PAN EUROPEAN CORRIDORS
NETWORK IN THE BALKANS

FLUID GROUND – A workshop at the Black Sea

Across the Black Sea on a Cargo Ship

Varna – Tblisi: 20. - 27. 7. 2011 ....

Participants:

Nadja Abt, artist, Berlin, Germany
Sebastian Bodirsky, filmmaker, Berlin, Germany
Simonetta Ferfoglia & Heinrich Pichler, artist collective
        "gangart", artists, Vienna, Austria
Ulrike Grelck, art historian, ROHKUNSTBAU e.V., Berlin, Germany
Susanna Gyulamiryan, curator, ACSL – Arts and Cultural Studies
        Laboratory, Yerevan, Armenia
Nini Palavandishvili, curator, GeoAIR, Tbilisi, Georgia
Livia Pancu, curator, Vector Association, Iasi, Romania
Jakob Racek, curator, ATA – Art Today Association - Centre for
        Contemporary Art, Plovdiv, Bulgaria
Anna Soucek, journalist, Kulturradio .1, Vienna, Austria
Inka Thunecke, director, Heinrich-Böll-Foundation
        Brandenburg e.V., Potsdam, Germany
Karoline Weber, media scientist, international academy
        Schloss Solitude, Stuttgart, Germany
Anastasia Zhivkova, curator, Kiev, Ukraine

gangart, "Heroes of Sevastopol", 2011, volume 1/page 1,
Graphite on paper, 42 x 60 cm, detail, courtesy gangart @ gangart

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ГЕРОИ СЕВАСТОПОЛЯ
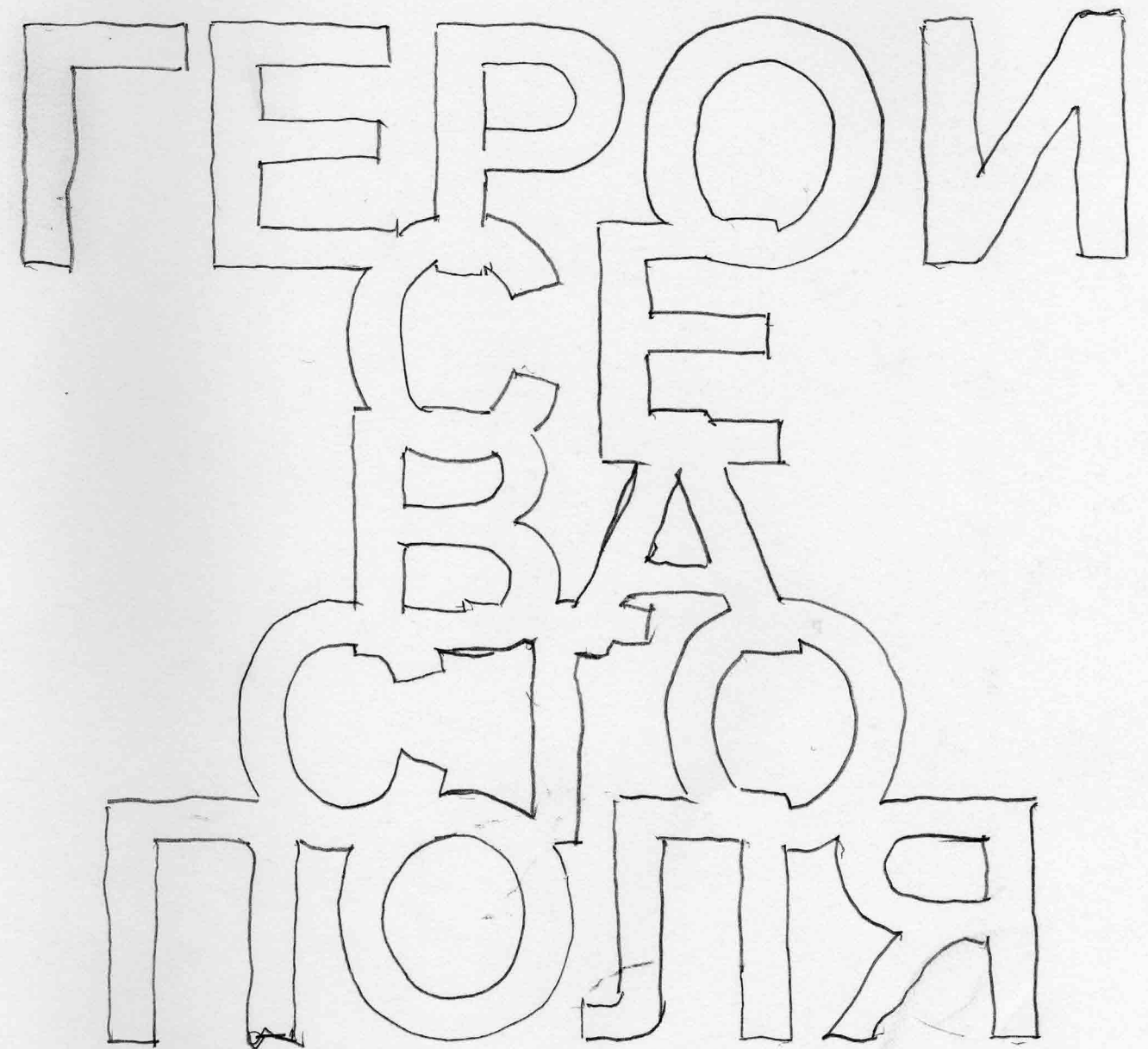
FLUID GROUND

"In the Horizon of the Infinite", Nietzsche wrote in the 124th aphorism of the Gay Science: "We have left the land and have gone aboard ship! We have broken down the bridge behind us, - nay, more, the land behind us!"[1] This sentence marks the beginning of a philosophical adventure that leaves the terra ferma behind defining the open sea as the new horizon of thinking.

To get in contact with the real space of the Black Sea the participants of the symposium FLUID

[1] Friedrich Nietzsche, "The Gay Science", Book III - Aphorism # 124, http://nietzsche.holtof.com/reader/friedrich-nietzsche/the-gay-science/aphorism-124- quote _4934099c7.html

GROUND went on a cruise connecting two central locations: Bulgaria – latest EU- and still Non-member of the Schengen treaty- and the southern Caucasus – the historic and geopolitical threshold between Asia and Europe. A ship passage was supposed to be the suitable framework for discussing and pondering questions of European identity and integrity. In this manner, the smooth space of the sea (Deleuze) turned into a genuine space for questioning (impossible) demarcation, phantasms of binding geography, the deconstruction of (national) identities, (artistic) mobility, homelessness and migration, developing into a psycho-geographical localization of Europe thought from its rims and edges.

Temporarily, the cargo ship travelling from Varna (Bulgaria) to Batumi (Georgia) acted as a thinking machine that confronted scientific, political, ethnic and cultural discourses with each other. The participants of the project – artists, curators, scientists and journalists – became passengers, just as all passengers became participants in return.

In total 13 active participants from eight countries took part in the symposium FLUID GROUND. The scope of the present professions fulfilled the interdisciplinary claim of the programme. Next to the planned lectures, numerous discussions started engaging also members of the crew as well as fellow travellers. In order to deepen the understanding of sociological, historic and cultural aspects of the

Black Sea region, a travel library has been gathered and was made accessible for the participants over the course of the cruise.

The single art projects that have been realized during the cruise were documented and published in a suitable way. The entire project has been video documented. The project FLUID GROUND was nominated for the "Black Sea NGO Award" 2011.

Heinrich-Böll-Foundation Brandenburg e.V., Inka Thunecke:

Borderland, borderline experiences, and war experiences: The heritage of different cultures and political systems, belonging, alienation and identity are key
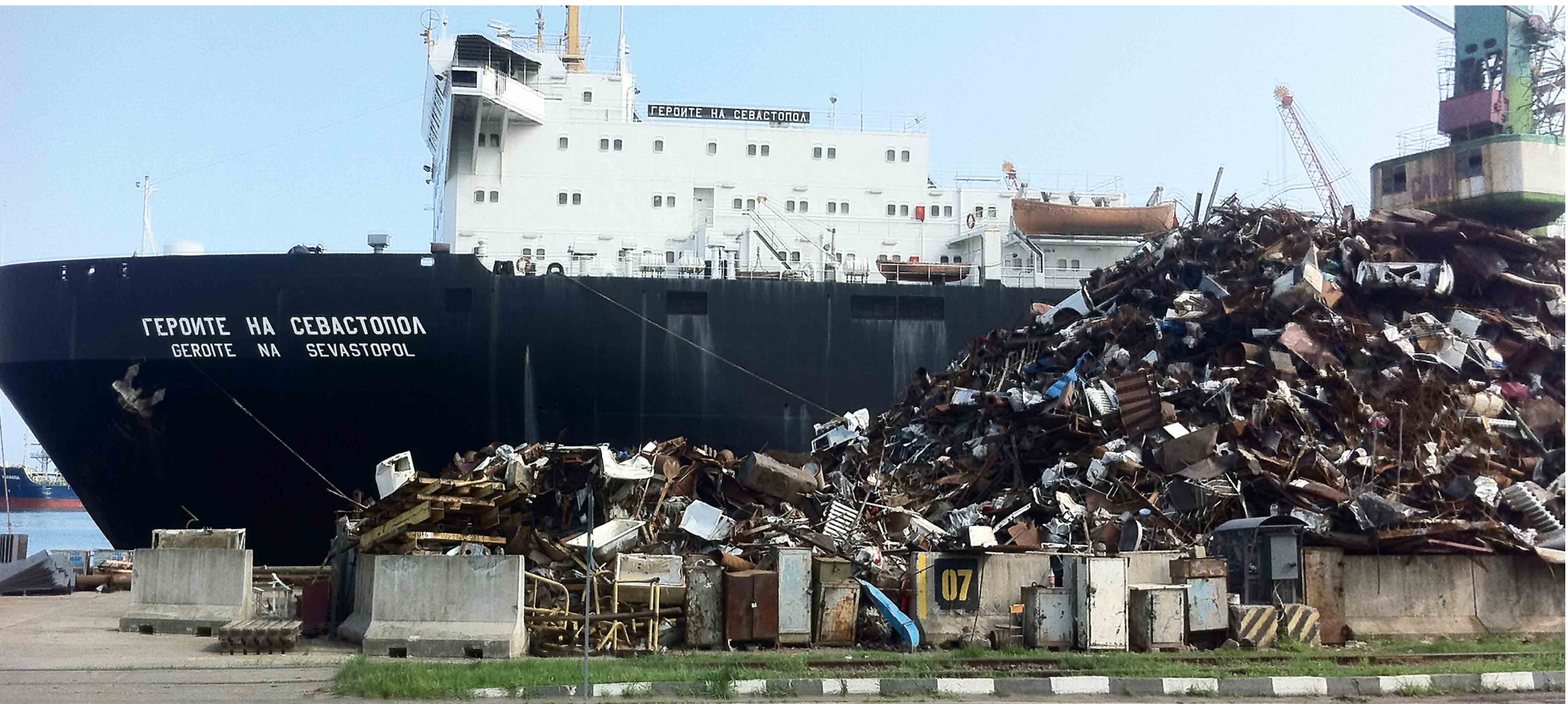
"Geroite Na Sevastopol", photo: gangart © gangart

concepts and characteristic elements of the eastern and south-eastern regions of our partner institutions. These experiences are also reflected and shared in the contemporary art practices. The project "Heritage, Identity and Communication in European Contemporary Art Practices" supports the exchange between artists through residency programmes in Plovdiv (Bulgaria), Yerevan (Armenia), Tbilisi (Georgia), and Bratislava (Slovak Republic). The results were presented to the local art scenes. Furthermore, the partners realized five connected exhibition projects in Potsdam, Plovdiv, Tbilisi, Chisinau and Bratislava as well as some conferences and seminars in Venice and Yerevan.

Karoline Weber: "Lost at Sea. The Oceanic Nature of Uncertainty":

The lecture dealt with the ocean as a space in which things can get lost without leaving a trace, a space that does not have landmarks or borderlines for orientation – a space therefore that is often connected to disappearance.

It is explored how the opening of unsecure grounds has brought forth an entire arsenal of media techniques and instruments that serve its measurement. At the same time a thorough analysis shows that those media have not only sharpened our understanding of geography, but on the other side have established their own narratives, speculations, and topographies. The Phantom Islands are exemplarily: they have emerged on world maps around the 15th century, just to disappear only decades later. They illustrate how media itself creates geographies even though the Islands have never actually been sighted in real life. The Phantom Islands are a specific product of a symbolic order that creates its own disappearance. This example should demonstrate how easily things can get lost through media technics of positioning and addressing.

Anastasia Zhivkova: "The Black Sea in the Ukrainian context":

The Black Sea has always been the Ukrainian gateway to the world's oceans and the main source both of friendly and hostile contact with the world. Early
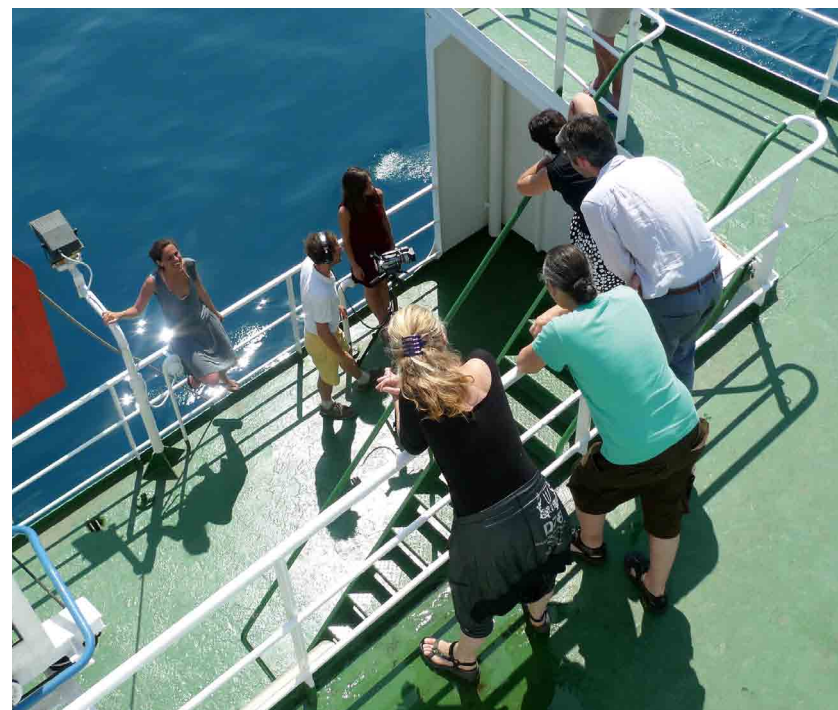
Scenes on Board of "Geroite Na Sevastopool", photos: Inka Thunecke © Inka Thunecke

as the 8th century, some antique Greek colonies existed there, like Tyras, Olbia, Chersonesos and Panticapaeum. The local population consisted of the tribes of Scythians and Sarmatians. The Greek colonies were modelled after the Polis and served as trading points for Scythian grain and wine for Greek luxury goods such as ceramics, gold jewellery and cosmetics. The Greeks and the Romans after them created a highly developed commonwealth that only came to a downfall with the confusions of the migration period, and the attacks of the Goths, Huns and Mongolians and finally found its echo in the Byzantine realm. In the 19th century the Crimea became the space of longing for Russian artists and intellectuals and later a battlefield during the revolution and in the two World Wars. Stalin's politics of ethnic cleansing lead to an ethnic homogenization of the region. With Khrushchev the region lost its independent status and became part of the Ukrainian Soviet Republic. During the Post-war times, the baths of Crimea became a cherished vacation place and venue of numerous films. The children camp "Artek" at the shore of the Black Sea remains a synonym for first love until today.

Anna Soucek: "Pirate Radio":

Pirate radio stations are broadcasting stations that broadcast their programmes without a licence. To escape the access of the police, especially in the UK numerous broadcasting stations were relocated on ships (e.g. Radio Caroline) or on abandoned sea fortresses (e.g. Radio Sutch on the platform Shivering Sands). Their (pop)cultural significance was to circumvent the state monopoly in the allocation of radio frequencies and the popularization of alternative music.

Ulrike Grelck: "ROHKUNSTBAU: Power – Presentation of the exhibition":

ROHKUNSTBAU is a location-based exhibition of contemporary art that takes place in valuable historic and architecturally important places in Brandenburg.

FLUID GROUND

For sixteen years ROHKUNSTBAU uses spaces for its exhibitions that are outside of the conventional world of culture. The regional project, which started in a building shell in the province of Brandenburg, developed into an internationally respected art project that attracts thousands of visitors. In cooperation with internationally active artists, each summer an eclectic ensemble of exhibition and festival is created that is adapted to the specific place and questions usual reception aesthetics. With its summer exhibition, the ROHKUNSTBAU XVIII has shown works on the theme 'power' as a prelude to a four-year cycle – thematically freely interpreted and adapted from Richard Wagner's "Ring des Nibelungen".

Jakob Racek: "Re-territorialisation of the smooth space. The Frontex Agency":

Based on the example of the European border security agency Frontex, with assistance of theoretical tools as they appear in Deleuze and Guattari's "A Thousand Plateaus", and due to current events of the extension of the EU Schengen border to the Black Sea, this article deals with the techniques of excluding. Europe is foreclosing and therefore is bringing an arsenal of war material to use: military ships, satellites, and para-military patrols at the external boundaries. The risk thereby is the increase in the states outsourcing of sovereignty to private companies that are beyond democratic control. Thus, Frontex becomes a special case to the Deleuze' war machine that operates in a (legally) unmarked space. With the migrants or terrorists – this paradigmatic figure for the globalized era – the war machine creates its own antagonists that are potentially everywhere. Thus, war is transformed into a new category: the permanent non-war.

Livia Pancu: "Almost Institutions":

The association Vector analyzes the relationship between artistic practice and its socio-political context in the form of exhibitions, research pro-

FLUID GROUND

grammes and publications. What roles accept artists and institutions in a post-communist society, which is characterized by a radical transformation towards a new socio-political and economic order? And what specific conditions and opportunities arise without a proper infrastructure for artistic production? Vector supports contemporary artistic practice, which in turn generates a feedback to the social space and is critically with the existing conditions. Thus, Vector is a symptomatic example of an "almost institution" in a permanent state of becoming, a quasi-institution, which indeed cannot be derived from the hyper-structures such as politics, economy and religion, but rather arises again and again by the interaction of individual actors. Vector is an unstable but also continuous structure and thus symptomatic for the cultural practice in post-communist countries.

Susanna Gyulamiryan: "Investing Transcaucasia":

When talking about the South Caucasus region, one has to include the ideas of the "East", the "others" or the "Oriental", with the help of those Russia insured their own European identity to this day. Russia saw its eastern and southern peripheries always from a Western perspective. The Caucasus was identified as a threshold space, as a corridor between East and West - a civilized East only through the mediation of Russia. For their existence, identity always requires a difference, a process of differentiation to others. Thus, the conditions are named to formalize simple differences in an overall concept of the "other". Europe also brought forth this "otherness" in the process of its identity building. Russia tried to define its own identity by applying the same Western concepts to represent itself as a modernized country in the Western sense - as a country that is part of Europe.

Nadja Abt: "Notations on a Ship" (art project):

As a performance artist, Nadja Abt dealt with routine motion sequences of working steps, which she held grafically by a notation she has designed. For this purpose she asked the crew members working on board of the ship to mark their routine ways on a floor plan, so as to develop a landscape within this fixed space. It quickly became apparent: The hierarchies on board were extremely strict; the borders ran between the upper deck for the Officers and guests, and the lower deck of the ship workers. Nadja Abt wanted to test those limits on their permeability. The notation became ways to contact, and soon it turned out that in addition to the formal hierarchical structure there was a network of relationships between the various members of the crew, in which not only the rank but also experience, solidarity and friendship were decisive factors.

Simonetta Ferfoglia and Heinrich Pichler:
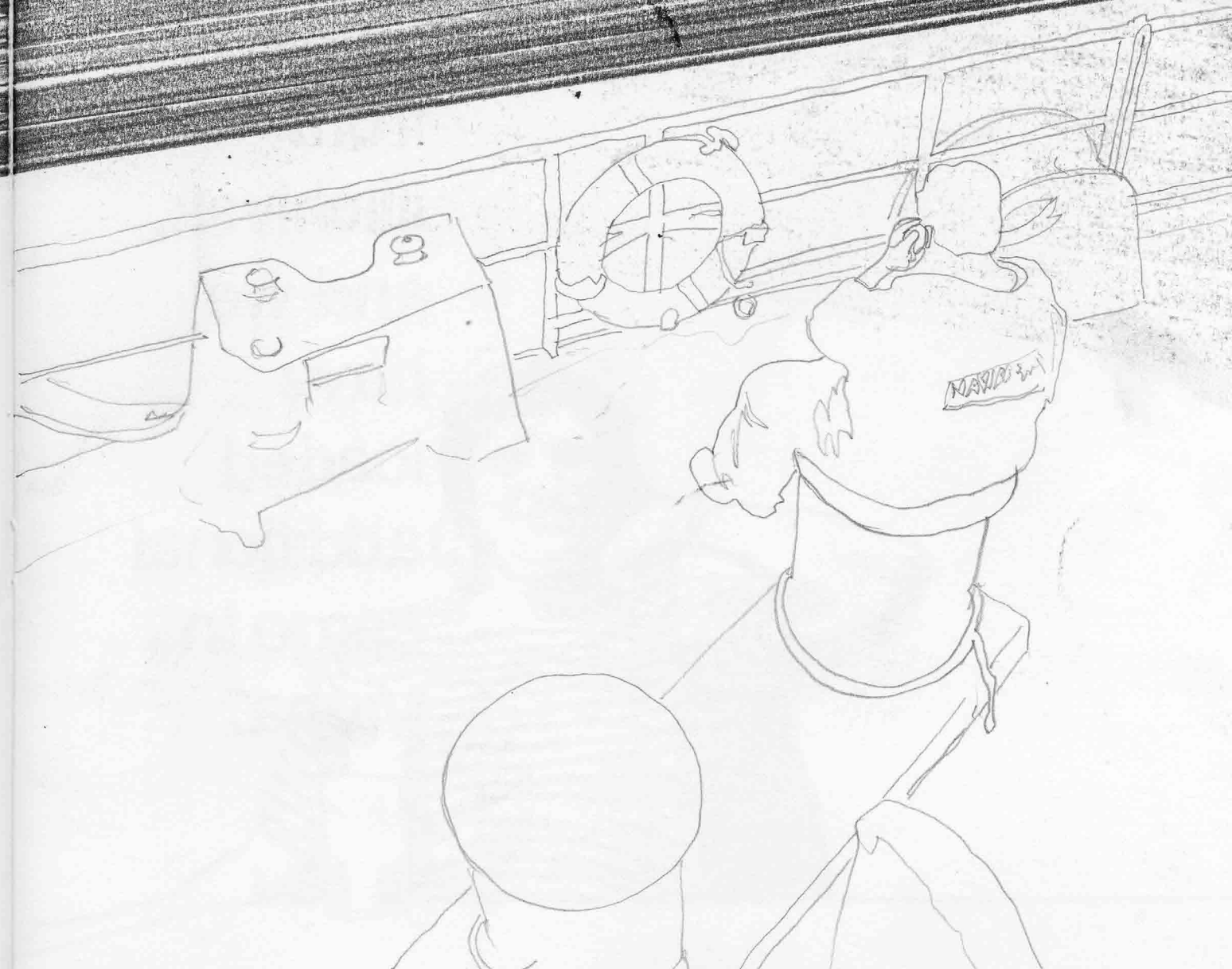"Intermodal corridors" (Art project):

The member states of the EU have unified the structure of trans-European transport networks (TEN-V) for the first time in 1992 by the Maastricht Treaty. Thus, the goal of a realized internal market is pursued, which promotes economic and social cohesion. This network is created intermodal and contains roads, railways, airports, etc., and the waterways. The establishment of a trans-European transport network should strengthen the ties between existing networks on the international level. For this purpose, the European Commission has estimated overall costs of 225 billion Euros. Even the ship's route Varna - Batumi is part of the Pan-European transport corridor and connecting point between Europe - Caucasus - Asia (TRACECA). For their project, the two Viennese artists Simonetta Ferfoglia and Heinrich Pichler began a research on board of the ship by interviewing the crew on local knowledge. Thereby they linked a great strategy with a local venue. Parts of the interviews were documented as comic strips.

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Photos: gangart © gangart

FLUID GROUND

The contract will end in two years, and then the company will be 100% privately owned by a Bulgarian businessman, who runs several businesses and also finances a major soccer club. Probably, like in most other companies, then there will also be foreign sailors, from Ukraine, Serbia or the Phillipines.