

The Lost-and-found:
revising art stories in search of potential changes
Book of Abstracts
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Index

Agnieszka Gralińska-Toborek	3
Aleksandra Szczepan	4
Benedetta Manfredi / Kirsten Stromberg	5
Catherine Dormor	7
Dellores Laing	7
Paula Chambers	7
Susie Olczak	7
Dimitra Gkitsa	8
Dominika Łabędź	9
Gabriela Saenger Silva	10
Karolina Zychowicz	11
Katarzyna Zimna	12
Katve-Kaisa Kontturi	13
Keni Li	14
Lawrence Buttigieg	15
Małgorzata Radkiewicz	17
Marta Kudelska	18
Martyna Groth	19
Monika Drożyńska	20
Patrycja Łobodzińska / Katarzyna Sinoracka	21
Raquel Ermida	22
Tal Dekel	23
Yaraslava Ananka	24

Agnieszka Gralińska-Toborek

"The Leftovers Manifesto" - about the viability of Hundertwasser's ideas.

The figure and work of Friedensreich Hundertwasser evoke a variety of emotions, from fascination to an indulgent smile and disregard. You won't find him in most dictionaries of 20th century architects, although buildings designed according to his designs are known all over the world. The shapeless, multi-colored, exaggerated, fairy-tale-like buildings covered with plants can be accused of kitsch and childishness, but the author, aware of this, believed that "The absence of Kitsch makes our life unbearable. Without the romantic spirit nothing works." He was hailed as "the architecture doctor" because he tried to compensate nature for what was destroyed by modern architecture and urban planning. Reading Friedensreich Hundertwasser's texts is as engaging as watching the implementation of his projects. The ecological, holistic message he had been preaching since the mid-1960s might have seemed a bit naive, hippie-ish. Today, however, the part of humanity that looks at the state of our planet with concern and fear is implementing what Hundertwasser postulated 40 years ago: roof gardens, recycling, zero waste, tolerance for self-seeding and finally the idea of DIY (from clothes to building a house). Fascination with Hundertwasser's work should not be just an aesthetic infatuation, because its universal message calls for action. A good example of this is the activity of the "Bethlehem Association" - a homeless community from Jaworzno (Poland). Construction initiatives of the homeless, trips in the footsteps of Hundertwasser, the "Manifesto of Leftovers" presented to Pope Francis inspired by the artist's thought, running a ceramics studio - these are proofs of the power of influence of the Austrian artist's thoughts and works in a community that would seem least susceptible to aesthetic experiences. And yet this community is closest to the words of this visionary: "For only he who honors his own waste and re-uses it in a waste-free society transforms death into life and has the right to live on this earth. Because he respects the cycle and allows the rebirth of life to occur"

Agnieszka Gralińska-Toborek, esthetician, theoretician and art historian, associate professor at the Department of History of Painting and Sculpture, University of Łódź (Poland). Author of several articles in the field of street art, legacy of antiquity in modern art and art theory, author of the book "Graffiti i street art. Słowo, obraz działanie" [Graffiti and street art. Word, image, action], Łódź 2019 and co-author of the book "Experience of art in urban space. Urban Forms Gallery 2011-2013", Łódź 2014 (containing a report on qualitative research). Her research interests currently focus on art in public space, environmental aesthetics and DIY urbanism, as well as the protection and popularization of cultural heritage. She cooperated in research and social projects, conducting workshops for children, the elderly and people with disabilities.

Aleksandra Szczepan

Botanical kinships: Eliza Orzeszkowa and Miron Białoszewski

The paper proposes to look for civil and horizontal traditions of conceptualizing community in Polish culture, alternative for the dominant military mode that is patriarchal, hierarchical, exclusively nationalistic, and based on the logic of ownership and conflict. The latter is omnipresent in Polish mainstream collective imagination, grounded in traditions of national uprisings, military rebellions, or male-dominated political opposition movements during the communist era, and epitomized by the nationalistic Independence March held annually in Warsaw. Whereas the civil Polishness (understood broadly as a combination of identity, memory, imagery, and model of community) stands for such “unspectacular” forms of social interaction as empathy, civility, and horizontal solidarity. It has been present in Polish collective imagery in much more discrete and peripheral ways but emerged fully during the women’s protests in Poland that erupted in October 2020, in response to the decision of the Constitutional Court to ban almost all abortions. Based myself of the concepts of “potential history” by Ariella Aïsha Azoulay, “possible history of literature” by Ryszard Nycz and “alternative national canon” by Maria Janion, I examine two instances of civil Polishness created by the writers living in distant historical realms: Eliza Orzeszkowa (1841–1910) and Miron Białoszewski (1922–1983). Orzeszkowa, known as a leading figure of the Positivist movement, was a committed botanist with a vast net of friends and acquaintances from various social and ethnic backgrounds with whom she exchanged in letters the ideas on both plants and society. I juxtapose Orzeszkowa’s “botanizing” (as she called her practices) with “queer rurality” (concept by Robert Kusek) of Białoszewski who designs in his work alternative, both queer and “rural” topographies of Warsaw, collects city vegetation, and explores Polish province. By doing so, Białoszewski creates space for non-normative affects, fluctuating kinships and ephemeral communities, independent from bloodlines or heterosexual models of family.

Aleksandra Szczepan is a post-doc researcher in the research project “Adjustment and Radicalization: Dynamics in Popular Culture(s) in Pre-War Eastern Europe” at the Potsdam University, founded by Leibniz Gemeinschaft. She holds a PhD in Comparative Literature from the Jagiellonian University in Kraków where she is a co-founder of the Research Center for Memory Cultures. She has also worked as a researcher and interviewer on oral history projects undertaken by the U.S. Holocaust Memorial Museum in Poland, Spain, and Kazakhstan. She has received scholarships from various institutions, including the USHMM, Vienna Wiesenthal Institute for Holocaust Studies, the European Holocaust Research Infrastructure, and the Polish National Science Centre. She is currently working on two book projects: one focused on the role of maps in Holocaust testimony and another on forms of solidarity in Polish culture from the 19th century until now.

Benedetta Manfriani / Kirsten Stromberg

SOUNDING GESTURES: Alongside The Gdansk Winterfield Diptych (Group Workshop)

SOUNDING GESTURES: Alongside The Gdansk Winterfield Diptych is a collaborative proposal for a workshop facilitated by vocal artist Benedetta Manfriani and sound/visual artist Kirsten Stromberg. The workshop will focus on re-positioning the art object through embodied listening practices and sounding gestures. Working with The Gdansk Winterfield Diptych in the National Museum in Warsaw (NMW), we will emulate the bodily gestures within this complex work, translate them into sound with the voice/body, and listen, respond and resonate with each others' movements and sounds. Exploring embodied and sonic acts of translation and relation, we will discover what is lost and found within the artwork. The Gdansk Wintefeld Diptych, by an unknown artist, dates back to c. 1430. The two wings of the work represent scenes from the Passion of Christ and the ascension of the penitent Mary Magdalen, who is covered in hair and supported by 7 angels, raising her up to heaven. The gestures of the figures reveal a breadth

of human experience in the body, touching on violence and injustice against the innocent, as well as care, compassion, and redemption for those who are suffering. What does it mean to understand and relate to these gestures and human experiences today, 600 years later after this work was made? As both a critical and reparative act, we aim to re-position and reflect on this painting, in order to unveil if there is, or is not, any relation to contemporary questions. Through exploring time-based practices- sound and body movement- this workshop is interested in parallel knowledges that break time and help us reflect on these issues today; how we can unfold, re-vision/re-sound, question, and un/hold these ways of being together.

Benedetta Manfriani (b. Florence, Italy. Lives and works in Florence, Italy) is a singer and interdisciplinary artist with sound and voice at the heart of her artistic research and production, working with voice practices as forms of social transformation. She completed both her artistic and classical studies in both Italy and France. Currently, she collaborates with Tempo Reale, Florentine center for musical research, and is artist-in-residence at MAD Murate Art District. She collaborates with the composer Roberto Laneri (last release Wintertraume, Da Vinci Records). In 2021 she realized Quaranteens a piece of participative sound art built on audiotracks sent by teenagers from 51 different countries during the lockdown. In 2018 she directed Rivers by Y. Avital as part of the RIVA Project. In 2016 she created CONfusion, a choir composed of immigrants and Italians. Her sound and visual works have been exhibited in Italy, Germany, Switzerland, France, Portugal, UK, USA.

Kirsten Stromberg (b. San Francisco, CA USA. Lives and works in Florence, Italy) is an artist and educator who works with both experimental music and visual art, focusing on practices of listening and decentering as forms of critical resistance and reparative practice. Kirsten graduated a Senior Fellow from Dartmouth College in electro-acoustic music and studio art, completing her MFA in Arts and Consciousness Studies at JFKU. She continues independent studies artists Rose Shakinovsky and Claire Gavronsky (known collectively as rosenclaire). Currently, she teaches painting and experimental music/sound art at Syracuse University Florence. Former positions include Program Director of The MFA in Studio Art at SACI, Studio Arts Coordinator at SUF, with teaching positions at SACI, Washington University in St. Louis Florence, Istituto Lorenzo de

Medici, and FUA. Kirsten's work has been shown/performed in both solo and group exhibitions internationally including Murate Art District; Fabbrica Europa; L.A.C.E; Huntington Beach Center for The Arts; The SF Arts Commission, 21 Grand and Works/San Jose'; as well as exhibitions and projects in New York, London, Copenhagen, and Berlin.

Catherine Dormor

Creative Panel: Undisciplinary Practices – on unmaking as praxis

This panel takes as its point of departure a curiosity about what happens when we take up undisciplined or ill-disciplined practices and methodologies. Such an approach could be said to make implicit a creative-intellectual model that allows us to reimagine what it means to be human; a rearticulation of who and what we are and why and how we might be in community as artists. This is speculative and potentially fictive theory building that privileges the dynamics of flesh, humanness, the materiality of our bodies in the world.

The body in the world and in community offers a space for reflecting collective self-inscriptions as ecological and geopolitical actions and activism. This allows us to interrogate our own humannesses, how they have been built through messiness, interruptions, chaos and fragmentation. This is to dispatch the dominant narratives of logical and forward thrusting development, in favour of uncomfortable, yet generative rhythms of the body in the world.

Panel members:

Dellores Laing **we must embrace a throbbing finger if we want to unpick a seam**

Paula Chambers **Bad Faith: The alterity of aging**

Susie Olczak **Undoing: A Raft Methodology**

Professor **Catherine Dormor** (Head of Westminster School of Arts, Professor of Textile Practices & Feminisms) is a practicing artist, writer and academic, whose research focuses around the ways in which textile practices and structures can become vehicles for thinking about what it means to be in community. She takes a feminist approach to community, in which care, compassion and the ethics of the individual become focal points for artmaking and art-thinking. She is currently Head of Westminster School of Arts in London, leading a large team across a range of creative disciplines as a collegial community within which learning and teaching are spaces for mutual engagement and understanding.

Dimitra Gkitsa

Care-full Collaborations: Women's Art Collectives, Associations & Alliances as Political Praxis in the Balkans

Albanian feminist sociologist Ermira Danaj observed in an article on women's activism in post-1991 Albania that despite the lack of political discourse and the post-socialist backlash against gender equality, emancipation, feminist and left-wing thinking, the development of spaces of debate and action established by women reanimated values of solidarity and social justice. Such organisations, to name just a few, include for instance, the Independent Forum of Albanian Women (1991), Refleksione Women's Club (1992), and the Women's Centre (1995).

The above is also the case with Lindart, the first (and only) women's art association that existed in Albania (1993-2010). As artist Eleni Laperi, one of the founding members of Lindart, mentions that "women artists did not want to associate themselves with a feminist movement". And yet, the organisation and activities of Lindart in Albania was developed as political praxis amid a patriarchal society that was going through rapid socio-political transitions.

How can the legacy of such precarious collaborative work be remembered? What is the relationship between women's collaborative work and the creation of networks that go beyond fixed geographical borders? How can inter-generational knowledge and modalities of organising help current conditions?

Thinking with the above questions, this paper will analyse the often indivisible and forgotten work of women's art collectives, associations, and alliances in the Balkans. The focus on a region rather than within a country is princely an attempt to analyse the threads and networks of support and solidarity within an area that has suffered abrupt transitions, war atrocities and newly imposed issues of precarity which become more evident amongst women creative practitioners and artists. In analysing collaborations that were active in post-socialist Balkan space, such as Lindart (Albania), Haveit Collective (Kosovo), Žene ženama (Croatia) the paper engages with theories of care and the commons. The paper argues that grassroots art collectives established by women become both an affective and a "care-full" political praxis.

Dimitra Gkitsa is an interdisciplinary scholar and cultural practitioner working in the intersection of memory studies, contemporary art practices and the post-socialist visual cultures. She is a Lecturer in Curating and Cultural Leadership at the Winchester School of Art, University of Southampton. From 2021-2023 she was Research Fellow in Albanian Studies at the School of Slavonic and East European Studies, University College London (UCL), where she researched the legacy of post-industrialism in Albania. Dimitra holds a PhD in Visual Cultures at Goldsmiths, University of London. Her doctoral thesis examined curatorial collectives in the post-socialist space of Southeast Europe. Outside academia, she has collaborated with numerous non-for-profit art and cultural organisations, including the British Council in Athens and the Institute of Contemporary Arts in London. Recent publications include a chapter on commoning practices in the Balkans (for the edited volume *Coworking Spaces*) and a peer-reviewed article on memory activism in *Performance Research*.

Dominika Łabędź

'Exercises in Making Ways'

'Exercises in Making Ways' is a series of exercises in which art, within the framework of creative workshops, research, and artistic practices, are based on our participatory and active engagement. With the methodology used by collectives, activists, educators, and translating it into the field of art, I aim to adopt a horizontal perspective where art is understood as a shared experience.

'Exercises in Making Ways' is the second part of a series that took place in Lisbon under the title "Exercises in Moving Over". These exercises offer paths for exploring various aspects of our reality—both the material, physical, and the mental or spiritual. The scenarios refer to active work on creating new possibilities and ways in which the individual plays as significant a role as the collective or group, and the group can be a vessel for the individual. Educational, artistic, social, political, intuitive—all are equally powerful and important. It's about connecting with each other, discovering, exploring, blending different languages, creating something beautiful and perhaps metaphysical that we cannot create alone. To achieve this, we must adopt a perspective of diversity and inclusivity. It's about rejecting utopia in favor of a journey full of improvisation that generates the resonance of understanding.

Resonance is an affect in which certain ideas, beliefs, or experiences evoke a shared reaction or understanding among different people. Paradoxically, disagreement that provokes questions can also be a form of social co-existence. It's a kind of rubbing against each other as a way of being in a world based on flexibility and fluidity. It is the warm-up to being in constant motion leading to changes not only in space and time but also in the way of acting or thinking.

Dominika Łabędź – artist, art activist, curator, PhD in art, assistant professor at the Faculty of Media Art at the Academy of Art in Szczecin. She works at the intersection of art and social space related to exclusion and issues of communication and collective actions. She explores the operability of radical imagination and the potential of affective and affirmative actions. In her artistic practice, she likes to refer to creative ecosystems, collective actions, networking of artistic and socially engaged communities. She is interested in collaborative structures within which knowledge, resources and ideas are shared and combined. In 2009-2015 she co-founded Galeria U (U Gallery) - an independent gallery space in Wrocław. In 2012 she co-founded a non-hierarchical collective 69 sekund na ucieczkę (69 Seconds to Escape) that worked in activist and post-artistic movement. In 2016 with Joanna Synowiec she co-founded Archiwum Społeczne (Social Archive). Since 2020, she has been working with the ArtBrut Gallery in Wrocław, where she supports the artistic work of people with mental disabilities and mental disorders. Currently, together with Joanna Synowiec, she is developing the publishing house Dzikie Przyjemności (Wild Pleasures).

Gabriela Saenger Silva

Auto-theory and archeology of the self

A childhood imaginary friend sparks a lifelong exploration of personal relationships and perceptions. The journey continues with a revelation at the Liverpool Biennial's "Imaginary Friend" project, shedding light on the complex relationship between solitude and connectivity. Unexpectedly, a discovery in the historical context of Raetia, a goddess of writing, unveils a parallel between the past and the presenter's own experiences, adding a layer of mystery to the narrative.

The concept of auto-theory emerges as a guiding light, prompting a re-evaluation of personal writings and transcending conventional genre boundaries. The journey takes an unexpected turn towards friendship, experimental projects that challenge conventional institutional norms.

A dichotomy between the radical and the invisible emerges as a central theme, encouraging a fresh perspective on the value of friendship and personal growth. As the narrative unfolds, it becomes clear that writing serves as a bridge between the visible and the invisible, raising questions about its role in connecting with the divine. Ultimately, the presentation weaves a compelling narrative that traverses the boundaries of personal experiences, artistic endeavours, and the mysteries of the self.

Gabriela Saenger Silva is an arts practitioner, educator, and researcher specialising in education and socially engaged practices. She is a PhD candidate at the Exhibition Research Lab at Liverpool John Moores University. Silva was operations coordinator for the Mercosul Biennial pedagogical and public program from 2007 to 2013, guest curator for Bienal de São Paulo in 2018, and mediation coordinator for the Liverpool Biennial in 2016 and 2018, where she was responsible for the experimental program *The City Is a School*. She was a researcher for the latest publication of Perennial Biennial, *Local Perspective in Global Formats*. Silva is an associate member of the International Biennial Association.

Karolina Zychowicz

Polish popess of geometry: evolution of Bożena Kowalska's critical and curatorial concepts

Bożena Kowalska (1930–2023) was one of the most charismatic figures of the post-war artistic community in Poland. In 1952, she joined the Central Office of Art Exhibitions “Zachęta”, where until 1984 she served as the head of the Educational Department. Kowalska constantly wrote about art, and in the 1980s she also started organizing exhibitions.

In Polish art history there is a well-established expression "the language of geometry", of which Kowalska is the creator. In 1984, she organized the exhibition *The Language of Geometry* at Zachęta. It was a time when most of the artistic community called for a boycott of official institutions showing art, which is why the critic was met with reluctance from many people. The concept she proposed also fit into the language of modern art supported by the authorities, referring to strictly artistic issues. She believed that geometric abstraction was a universal language of expression, independent of the place and time in which a given artist lived.

Kowalska also ran International Open-Air Workshops for Artists Using the Language of Geometry for 36 years (the first one took place in 1983 and was related to the exhibition at Zachęta). In post-transformation Poland, Kowalska still managed to carry out activities typical of the Polish People's Republic. Despite the help from local art centers (Radom and Katowice), these initiatives were more personal in nature and based on friendships built during international plein-air events. In her later writings, Kowalska also found a metaphysical dimension in the art she promoted, which revealed her spiritual inclination, as she wrote in 2016: "at the end of the 20th and the beginning of the 21st century, another, clearly noticeable signal appeared in Polish painting using the language of geometry. a new stage of transformation. [...] meditative attitudes, metaphysical atmospheres of secular and religious metaphysics appear and multiply, sometimes even entering into mysticism”.

Dr. Karolina Zychowicz – graduate of the Catholic University of Lublin (PhD in 2013), assistant professor at the Institute of Art History of the University of Wrocław and the Institute of Visual Arts of the University of Zielona Góra. Author of the books *Nadia konstruktorka. Sztuka i komunizm Chodasiewicz-Grabowskiej-Léger* [Nadia the Constructor. Art and Communism Chodasiewicz-Grabowska-Léger] (Kraków 2019), *Paryska lewica w stalinowskiej Warszawie. Wystawa współczesnej plastyki francuskiej w CBWA w 1952 roku* [The Parisian left in Stalinist Warsaw. Exhibition of Contemporary French Art at CBWA in 1952] (Warsaw 2014), scientific editor of the book *Sztuka i przyjaciele. Pisma wybrane Danuty Wróblewskiej* [Art and Friends. Selected writings by Danuta Wróblewska] (Warsaw 2021). In the years 2011–2023 she worked at Zachęta – National Gallery of Art.

Katarzyna Zimna

Pulp and love – collaborative book-making

Last summer I spent some time in my late father in law's house – dealing with the layers and piles of objects, documents and memories of a few generations that passed away. Among other things at the attic there was this large collection of Harlequin books: smelling old, with yellowish pages wavy from moisture. I could throw them away, no one would want to read them anymore, but I thought they might be used for handmade paper at the printmaking classes with my students. I started working with these old pages, tearing them, blending, smelling and reading sentences bursting with emotions, broken hearts and sudden love epiphanies. When these stories began to break down into basic elements: phrases, words and, finally, paper pulp with single letters, looking like scattered seeds, I started to feel emotional, responding to the universal language connecting harlequins and masterpieces, and their readers. Love, relations – bonding, belonging, passing...

Making new pages and small paper objects from these books was finally the moment of grief and contemplation of transience and circularity of human life and love stories.

I keep making paper from these old – lost and found Harlequin books, with the intention to give them a new moment of life. The idea is to bring new stories to these “blank” sheets of paper, that already carry their (whose?) stories. Participants of the symposium will be asked to add something to these pages – a word, sentence, image, sign – their own expression of widely understood “love”. These personal interventions can be made with writing, drawing, stitching, printing, collaging. All pages will be then stitched together to become a new book, whose patron, instead of Harlequin, will be Columbine

Katarzyna Zimna is an artist and academic, born in Lodz, Poland. Graduated from the Academy of Fine Arts and Design in Lodz, Faculty of Graphic Art and Painting (2002). She obtained her PhD from the School of Art and Design, Loughborough University, UK in 2010. Habilitation in fine arts in 2019. Author of a book: *Time to Play: Action and Interaction in Contemporary Art* (I.B. Tauris 2014/ Bloomsbury 2020). She mainly works individually, but also engages in international collaborations with other female artists, i.e. Femigraphic or Magenta Research Collective.

Intermedia printmaking is the main area of her practice, which also includes textile, book, object and interactive art. Works as associate professor at the Institute of Architecture of Textiles at the Lodz University of Technology, Poland.

Katve-Kaisa Kontturi

Feminist art of relating: Collectivity and more-than-human matters

With this presentation, I wish to appreciate the work that feminist art does by offering detailed descriptions of its relational workings and some conceptualisations that grasp these feminist doings. By feminist art, I refer to contemporary art practice that has emerged time-wise parallel to feminist activism and academic research from the late 1960's on and that by its aesthetic and activist means urges to acknowledge the becomings of the world as gendered.

Suggesting that feminist art occupies powers to relate, I mean that its workings can intervene the current and habitual understandings and perceptions of the world. That is, it can relate us to new ideas and ways of being. In my thinking, this itself relates to the relational philosophy of process as suggested by the Canadian philosophers Erin Manning and Brian Massumi. In their philosophical praxis, the world emerges relationally, in a complex co-mergence between multiple material, perceptual, social and semiotic elements and events. New forces and forms entering any process of co-emergence will change the process and its course somehow.

To study the feminist art of relating I will focus on two ongoing feminist projects, both of which are result of transcultural co-creation and rely on relational materialities in their effort to generate and sustain collectivity – trans-generationally: *Firsts* by Finland-based, Haitian-Swiss Sasha Huber, a series of portraits of pioneering black people, and *Feminist Colour-IN*, a collaboration between myself and Australian artist Kim Donaldson, that proposes colouring as collective activism instead of 'mindful self-help'. In attending these projects, I will especially engage with the more-than-human elements and their abilities to generate and sustain collectivity.

Dr **Katve-Kaisa Kontturi** is Senior Lecturer in Art History and Associate Professor in Contemporary Art Studies at the University of Turku, Finland, where she co-directs a transdisciplinary project on 'New Economies of Artistic Labour' (2020–2024). Previously she has held research positions at the Universities of Melbourne and Concordia, Montreal, for example. Her research focuses on the affective materialities of making and encountering art, feminist art and activism, and recently, more-than-human agencies involved in these processes. She has published widely on new materialisms and the arts including the monograph *Ways of Following: Art, Materiality, Collaboration* (2018), multiple special issues on the topic, and articles in journals such as *MAI: Feminism and Visual Culture*, *Cultural Studies Review* and *Nora: Nordic Journal of Feminist and Gender Research*. She is currently co-editing a book titled *New Materialism and Intersectionality: Making Middles Matter* that is forthcoming in the series *Routledge Advances in Feminist Studies and Intersectionality*. With Kim Donaldson, Kaisa has performed *Feminist Colour-IN* since 2016.

Keni Li

The Losing and Reconstructing the Art Archives: Hallucinations, Deconstruction and Future of Refik Anadol' A.I. Art

The expanding application of AI (artificial intelligence) and machine learning algorithms in the arts has broken traditional art archive recording methods and brought innovative ways for reconstructing and representing them. Some scholars have questioned these approaches, arguing that these novel gadgets may deconstruct art history and destabilize art archives, transforming art history and art archives into a meaningless and superficial pile of fragments (Davis, 2023). However, the new paradigm of reconstructing the art archive should not be seen merely as a loss.

In this essay, two artworks of the Turkish-American artist Refik Anadol, “Unsupervised-Machine Hallucinations” (2022) and “Archive Dreaming” (2017), will be examined. Refik’s artwork can be regarded as a representative attempt to utilize some non-human approaches, such as artificial intelligence, to reconstruct the art archives. “Unsupervised” (2022) is an installation that represents a dynamic exhibition of abstract forms interpreting MoMA’s modern art archive through machine learning. “Archive Dreaming” (2017) is an earlier project by Refik in which 1,700,000 documents are transformed into a visual installation using machine learning algorithms and displayed in an immersive architectural space.

By mainly examining Refik’s installations, the following questions will be addressed. First, the essay will examine how these machine-learning-based art installations challenge the old-fashioned way of presenting archives, narrating art history and art stories in the contemporary curatorial process (providing an alternative narrative logic of art history; divesting exhibitions of curators; stressing automatism and unconsciousness; reducing anthropocentrism in archives analyzing; breaking tyranny and authorities' control in constructing archives). Second, the essay will revisit the potential risks that previous scholars have suggested AI art may pose to art archives and attempt to find possible ways to solve them. Third, the essay will discuss how to transform the AI method of reconstructing art archives into a more general way of analyzing, reconstructing, and preserving contemporary art archives.

Keni Li: I am a China-born Photographer, based in Glasgow, now doing my Ph.D. study at the University of Glasgow. Previously, I received my master’s degrees in Modern and Contemporary Art at the University of Edinburgh. The project for my Ph. D. is about photography, literature, and memory writing. I focus on three photo-text writers. By examining their works and relevant archives, the intention is to investigate how multimedia in world literature narrations as a memory, dialogue, an escape from censorship and other elements, and will demonstrate how complex cultural discourse systems (including politics, emotion, power, cultural identities, and post-colonialism) behind these text-image narrations. I plan to launch online VR exhibitions to present the research results. I worked in several art institutions, like the Greek Feminist Autonomous Center, Talbot Rice Gallery in Edinburgh and PowerLong Museum in Shanghai.

Personal Website: <https://www.gla.ac.uk/pgrs/kenili/>

Lawrence Buttigieg

Fostering alliances through the box-assemblage

Here I explore how participant-spectators are affected by the box-assemblage, a three-dimensional artefact I create together with a female friend and model, and already spoken of at Lisbon's symposium. I also examine the interconnections such an artefact engenders between us, as creators, and the viewers.

While some box-assemblages display an unmistakable peripheral iconography that is imbued with liturgical and profane tropes, others are exteriorly noncommittal. However, closer scrutiny of any of these artefacts reveals an interior defined by a complex juxtaposition of sacredness and irreverence, the sheltering of high-definition simulacra of 'bodies-in-pieces' produced from moulds taken directly off our skins, and a miscellanea of things that acquire new significances once placed inside them.

At an exposition held in 2017, a semi-private space was created for each box-assemblage by means of hanging drapes, and participant-spectators were encouraged to intimately handle and explore them in their aloneness. From the comments left in the guest book, mostly by women, it is amply clear that the viewers were strongly affected by these artefacts. What seems to have particularly captured their sentiments were our bodies' facsimiles—unidealised representations of our prurient body-parts—fragmented, compartmentalised, and fetishised through the dynamics of the structure,. Juliane from Switzerland self-reflexively noted:

[I] never felt as beautiful (for a long time) thanks for the variety of vulvas, shrines and women. The sacred feminine alongside the male....

Such a reaction suggests that while the participant-spectators affectionately interact with the box-assemblage, and intimately relate with the presences inside it, the artefact is powerful enough not only to suggest that it stares back at them through its various components, but also capable enough to foster a bond between us and them, that is not unlike a sib kinship. According to Wolfgang Kemp this is possible because:

[i]n the same way that the beholder approaches the work of art, the work of art approaches him, responding to and recognising the activity of his perception. And [...]the function of beholding has already been incorporated into the work itself (Kemp 1998: 181).

I suggest that the participant-spectators do not assimilate in an unmediated fashion what the box-assemblage presents to them. Rather, they deliberately or instinctively subject such material to a process of re-interpretation that takes into account any contextual relationship they might have with it.

Lawrence Buttigieg PhD (Lough)

Besides pursuing a career in architecture, Lawrence Buttigieg is also an artist and freelance researcher; in 2014 he was awarded his PhD from Loughborough University. For more than twenty years, the recurrent theme of Buttigieg's studio-work and research is essentially the representation of womanhood. Consequent to his practice-led doctoral research, he creates box-assemblages—three-dimensional, body-themed, artefacts—through which his association with the female subject is taken to an acutely intense level. By means of these artworks Buttigieg

examines concepts of alterity and selfhood, and challenges the dominant role of male subjectivity in the western world. Furthermore, the box-assemblage not only allows him to explore the spiritual with the aim of exploiting that which is Other in the western theological tradition, namely God and the Divine, but also to draw links between the feminine and the transcendental. For the past few years Buttigieg has also been experimenting with film.

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Małgorzata Radkiewicz

Re-telling women's stories from post-human and non-human perspectives

This paper examines selected films and art works that re-tell stories of women in terms of post-human and non-human relations: with plants, flowers and fungi. In early 1970s Sherry Ortner asked a question: "Is female to male as nature is to culture?,". In her essay she argued that common and considered universal subordination of women across cultures was explained in part by a common conception of women as "closer to nature than men", representing culture and civilization. Ortner challenged both oppositions: nature/culture, women/men, taking a female perspective, often diminished in cultural studies. There is quite a different attitude towards the relation between women and nature in post-human studies, where it is often defined in terms of relative subjectivity (Rosi Braidotti, 2013) and complex intra-actions (Karen Barad, 2007). It is interesting to examine works of women artists and filmmakers as representations of alternative concepts of sexual difference and embodied subjectivity, addressing feminism, post-human studies and the politics of affirmation.

Professor **Małgorzata Radkiewicz** is a film scholar and works at the Institute of Audiovisual Arts of the Jagiellonian University. Her research concerns contemporary cinema, the issues of cultural identity and women's artistic practice in cinema, photography and art. These interests are reflected in her publications: *W poszukiwaniu sposobu ekspresji. O filmach Jane Campion i Sally Potter (In Search of a Means of Expression: On Films by Jane Campion and Sally Potter; 2001)*, *Władczynie spojrzenia. Teoria filmu a praktyka reżyserek i artystek (The Queens of Look: Film Theory and the Practice of Female Directors and Artists; 2010)*. She is also the author of the following books: *Derek Jarman. Portret indywidualisty (Derek Jarman: A Portrait of an Individualist; 2003)*, *Młode wilki polskiego kina. Kategoria gender a debiuty lat 90. (Young Wolves of Polish Cinema: The Category of Gender and Debuts of the 1990s; 2006)* *Oblicza kina queer (The Faces of Queer Cinema; 2014)*. In the years 2015-2018 she coordinated the National Science Centre's research project *Pionierki z kamerą: kobiety w kinie i w fotografii w Galicji 1896-1945 (Cinema and Photography Pioneers in Galicia 1896-1945)*. As a recipient of the Minister of Culture and National Heritage's scholarship in 2015, she conducted the research summarized in the book *Modernistki o kinie. Kobiety w polskiej krytyce i publicystyce filmowej 1918-1939 (Female Modernists on Cinema: Women in Polish Film Critique and Journalism 1918-1939; 2016)*. In 2021 her text on Maria Hirszebein was published in "Camera Obscura", Volume 36, Issue 3 (108). Member of the Polish Society for Film and Media Studies. She sits on the Board of the Museum of Photography in Krakow.

Marta Kudelska

Romantic stories. Other forms of writing about art

Nobody knows who Ernesta Thot is. Everyone has forgotten her, or perhaps no one knows anymore who she was or if she even existed. Ernesta Thot was born a long time ago, so long that today we only remember her date of death. It was around the year 1936, more than 300 years after the death of the great master of alchemy Mikołaj Sędziwój. The date seems to be no coincidence, as Ernesta Thot believed that modern art had an alchemical and magical origin. Today, we would call her an art curator, as she accompanied artists throughout her life and attempted with her actions to re-enchant the disenchanting world of turn-of-the-century modernity. She devoted her reflections to the text 'The Alchemical Manifesto', which was most likely lost through her own insubordination and madness.

The reconstruction of Ernesta Thot's life, which I have been undertaking for several years, is not only an attempt to explore the relationship between modern, contemporary art and the romantic, alchemical and magical traditions. So far, three projects dedicated to the life of Ernesta Thot have been published: a residual biography, a fairy tale and a visual-textual collage about the tarot. The art and research project dedicated to Ernest Thot is also a question about the potential of telling an art story using fiction, imagination, confabulation, but one that draws on the reality around us.

Marta Kudelska: curator, art critic. In 2023, she obtained her PhD in art sciences at the Jagiellonian University in Krakow. Member of the Polish Section of the International Association of Art Critics AICA. In her curatorial and research practice, she is interested in issues related primarily to the relationship of contemporary art with magic, horror, the occult and esotericism, but also curatorial strategies and young art. He is currently tracking the relationship between black romanticism and contemporary art. She works at the Department of Contemporary Culture at the Institute of Culture of the Jagiellonian University.

Martyna Groth

Teresa Murak - in the circle of goddess art

Teresa Murak (born 1949) called the mother of land art and pioneer of goddess art in Poland. Author of installations, actions and performances, sculptor, illustrator. An artist empowering women and rebuilding interspecies relations with nature. Her art traces its roots to religious/ritual practices, while also penetrating deep into the interstices, attaching like tissue what is repressed or excluded. Teresa Murak interacts with living matter, working with concrete spaces, their accumulated energy and organic material in the form of plants sown on fabrics, experimentally combining bread leaven into swampy soil, swept dust with water, or treating river silt as a bio-layer, drying on various surfaces. In the early 1970s, she made the first action in her Sowing series, sowing a damp shirt with pepper grass and exposing it to natural light in the window of a dormitory - the Dean's House. Later, with her complicity, she created organic dresses, coats or carpets. Located at the Zachęta National Gallery, the photographic documentation from the action Lady's Smock. Insights I-VI from 1975, already in its title recalls the historical name of one of the varieties of so-called meadow cress, which was called "a woman's shirt" in medieval England.

Dr. Martyna Groth: curator of exhibitions, researcher interested in transdisciplinary theater-visual art-media relations, art teaching and land art. She is the author of the Infanta bio-object located in the Slawatycze (Landart on the border). She practices sensitivity and attentiveness to nature. Lecturer working with the Theatre Academy in Warsaw and SWPS University. Member of the Polish Institute of World Art Studies

Monika Drożyńska

The archaeology of letters. Politics of alphabet

The archaeology of Letters. Politics of alphabet is a lecture proposal during which I will present research transcribed by hand embroidery technique on fabric. The embroidered fabrics are devoted to letters that conceal political meanings. Each of them represents social and political changes in the world. I will talk about the Ukrainian letter Г which represents Ukraine's political relations with Russia starting in 1920, and the letter Ö which is an anti-fascist resistance sign in 1930-1945 in Austria. The last protagonist will be the tailed Jota, whose story will bring the Polish political situation during the partitions closer in XIX century.

Monika Drożyńska: I am a visual artist, embroiderer, Phd, activist. A pioneer of embroidery techniques in contemporary art and fabric in public space. I am interested in language, which I explore using hand embroidery on fabric. My artistic practice focuses on the language that I write down with hand embroidery on fabric. I create transitional writing that falls between intimate handwriting and privileged printed writing. Choosing letters and words works as Walter Benjamin describes in *The Task of the Translator*. I break down languages and alphabets, reassembling them into authorial records which I call metisage. I have worked with the Polin Museum, the Museum of Modern Art in Warsaw the Contemporary Museum in Wroclaw, Mumok in Vienna, the Ludwig Museum in Budapest, Bozar in Brussels, NGBK in Berlin. She works with the Drama Theater developing embroidered visual identity. My works can be found in the collections of Bunkier Sztuki, the National Museum in Krakow, the MocaK Museum of Contemporary Art in Krakow, the National Museum in Kiev, and the Lentos Center for Contemporary Art in Austria.

Patrycja Łobodzińska / Katarzyna Sinoracka

A lost gallery rediscovered through an art intervention. The Medieval Art Gallery in the National Museum in Poznań and the exhibition „Powiadacze. Dialog między sztuką współczesną a średniowieczną”/„The Tellers. Dialogue between contemporary and medieval art”

The situation of the Medieval Art Gallery in the National Museum in Poznań is peculiar. Topographically, it is located at the end of the museum building. Therefore, apart from enthusiasts and specialists only few people reach it. Its attractiveness is not enhanced by the fact that the exhibition is over 20 years old and has not undergone any major changes. Hence, the gallery appears to the public as a bit dusty and perhaps therefore a bit lost. Moreover, the medieval art works devoted aforesaid sacral use now are incomprehensible for some of today's visitors, especially for younger generations.

When looking for ways to rediscover the Medieval Art Gallery and to increase its attractiveness, it is worth reaching for unconventional solutions. One of them was finding connections between medieval and contemporary art. This idea became the basis for the creation of the exhibition “The Tellers. Dialogue between contemporary and medieval art” (The National Museum in Poznań, 20.10.2023-7.04.2024). This is a specific type of exhibition based on the idea of temporary intervention in the space of the permanent gallery. „Powiadacze/The Tellers” allowed visitors to gain new perspective on monuments and rediscover them. It turned out that the two eras - Middle Ages and contemporaneity - although distant in time, are in fact very close to each other.

This connection - dialogue - has interpretive potential and stimulates visitors to tell their own stories. That is why the exhibition is titled “Powiadacze”. This old Polish word describes a person who tells a story. The term “the tellers” include both medieval and contemporary works of art that enter into dialogues with each other. However, visitors join this conversation and become tellers.. We assume that there is more than one key to catch on the relationship and that every visitor is ready to interpret an art.

Patrycja Łobodzińska – co-curator of the „The Tellers. Dialogue between contemporary and medieval art”, curator of the Gallery of Medieval Art of the National Museum in Poznań; graduate of the University of Adam Mickiewicz University in Poznań, doctor of humanities in the field of art history.

Katarzyna Sinoracka –co-curator of the „The Tellers. Dialogue between contemporary and medieval art”, assistant at the City Hall – Poznań Museum, branch of the National Museum in Poznań; graduate of the Faculty of Fine Arts of the University of Nicolaus Copernicus University in Toruń and of the University of Arts. Magdalena Abakanowicz in Poznań.

Raquel Ermida

The Rise of Porto Artist Collectives and the Birth of Democratic Collaboration over Fifteen Years of Daily Art Practice

Between the late 1990s and 2013, more than forty artist collectives, involving over a hundred artists from Portugal and abroad, thrived in the city of Porto. This unprecedented proliferation of self-formed artist groups is historically significant considering the city's population and size. The research delves into three types of artistic collectivism during that period: creation-oriented groups, exhibition/artist-run spaces, and hybrid groups combining both elements. The central theme is the democratic potential intrinsic to artistic collectivism, emphasizing its capacity to foster collective engagement within the artistic community and across broader society. I posit that the principles of collaboration, cooperation and the call for citizens to have an active participation in society have their origins in Portugal's 1974 revolutionary process, following a leftist revolution which overthrew the authoritarian regime. At the time, artists played a crucial role in the construction and dissemination of the democratic ideas that were lately set forth in the Portuguese Constitution of 1976. The growing neoliberalization of democracy prompts questions about how contemporary Portuguese artists read the constitutional call for active citizenship through artistic creation and how, during troubled times, the constitution can act as resistance repertoire for artists and the wider community. Using the collectives in Porto as a case study and recognizing their important role in proposing new ways of experiencing the city and addressing political challenges within the broader community of artist, I will explore the political potential of day-to-day group practices in generating inventive and inspiring modes of living citizenship beyond the sphere of artistic culture.

Raquel Ermida (IHA-NOVA FCSH / IN2PAST) is a PhD candidate in Artistic Studies at NOVA School of Social Sciences and Humanities, Lisbon. Her research is funded by the Portuguese Funding Agency for Science, Research and Technology (FCT). Ermida holds a Master's degree in Visual Arts with a focus on Critical, Curatorial and Cybermedia Studies at the Haute École d'Arts et de Design, Geneva. She is a member of the Contemporary Art Studies' group at IHA. Ermida is also a researcher at I-RPDP – Independent Research Platform & Doctoral Practice in Arts, Geneva. In 2019, Ermida co-organized the international conference Fields of Collaboration in Contemporary Art Practices at Culturgest Foundation, Lisbon. In 2020, she was awarded with a Fulbright grant at Pratt Institute, New York. Ermida has also participated in a 6-months collective project funded by IHA (2022) studying the processes of artistic collectivization and unionization in Portugal during the Covid-19 pandemic.

Tal Dekel

Art, transnationalism, and temporality in contemporary Israel

This talk will discuss the ways in which women artists in contemporary Israel strive to establish a transnational existence. Illustrating identity construction processes of migrant women under conditions of uprooting and re-grounding in the globalized era of transnationalism, I will use theories influenced by the “material turn”, which suggests that the materials take active part in power relations within society. This talk aims to ask new questions about the dynamics of the exclusion and inclusion of migrants under the ethno-national state of Israel, while offering alternative ways by which to think of concepts such as memory and time, as past and present are brought to a simultaneity. I will argue that in Jewish immigrant's work of women from the FSSU based in Israel, time is simultaneously manifested in a variety of forms: objective, subjective, phenomenological, spiritual, and embodied. Given the very essence of its materiality, artistic matter can itself embody memories so I will therefore suggest that materials function as a metonymy for artists' social position and their perception and manifestation of multilayered temporality and identity.

Tal Dekel is Head of the Visual Literacy Program at Kibbutzim College, Israel. She also teaches at the Art History Department at Tel Aviv University and she formally served as Chair of the NCJW Gender Studies Forum at Tel Aviv University. Dekel specializes in visual culture, taking a particular interest in feminist theories, multiculturalism, migration, and age studies. She has published extensively in academic journals. Her books are *Gendered: Art and Feminist Theory* (Cambridge Scholars); *Transnational Identities: Women, Art and Migration in Israel* (Wayne State University Press); and *Women and Old Age: Ageism and Gender in Israeli Art* (Open University Press). Her work deals with modern and contemporary art in Israel and around the world. Her research focuses on issues of visual culture, analyzing its interrelations with race, class, gender, sexuality and nationality, while using feminist theories and transnationalism. Her recent research revolves around case studies of women immigrants from the Former Soviet Union, Ethiopia and the Philippines in Israel. Dekel researches intersectionality, discussing issues such as feminist anti-war stances; gender fluidity; the emergence of feminist art in Israel and its origins; and ethnic identities in the nation-state under neo-liberalism, chauvinism and transnationalism.

Yaraslava Ananka

From Vandalism to Voodoo, from Bust to Body: Iconoclasm and Maleficium in Ukrainian War Pop-Culture

In the 2010s, the dominant feature of Ukrainian discourses was the alienation of communism as a collective and private past and present. Spontaneous demolitions of the ubiquitous monuments to Lenin and other „heroes” took place throughout the country. In such iconoclastic actions, the statues and busts of these idols and other “men of marble” act not only as symbols, but also as material embodiments of the Soviet. In the dismemberment and decapitation of monuments, the anthropomorphism of the destroyed object itself can be just as important as the act of destruction. In this context, the hanging and burning of Putin dolls, which swept through Ukraine after 2014, acquire even greater pagan rituality and thus de(con)structive power. Here we are talking not only about the destroying existing symbolic-iconic signs, but also about the previous creation of artificial, human-like replacement and projection bodies. Anthropomorphism brings magic-mimetic mediality into play. Vandalism becomes voodoo.

In 2022, these and other practices of malefice, the evil eye and curses in the pop-culture form a new discursive-praxeological front of the Russian-Ukrainian war. In the conditions of war with its fundamental corporeality, the most important becomes not Symbolic, but Performative-Pragmatic: the real destruction of the real body of the enemy.

Jun.-Prof. Dr. **Yaraslava Ananka** (born 1987 in Ukraine) is a Belarusian cultural and literary scholar, essayist and translator of German and Polish poetry into Russian and Belarusian. After studying journalism and literature in Minsk and Moscow, she was a doctoral student at the Humboldt University, where she received her doctorate in 2018 on Russian exile literature in Berlin of the 1920s. 2015-2018 she was a research associate in the Volkswagen Foundation’s research project on “Village as a space for imagination and experimental field in Eastern Europe” at the University of Potsdam. 2020-2023 she worked again at the Humboldt University with a postdoc-project on “the performative amateurism”. Since October 2023 she is a junior professor for East Slavic literature and cultural studies at the University of Leipzig. She conducts research on Belarusian, Ukrainian and Russian literatures, media and arts from the second half of the 19th century to the current Russian-Ukrainian war.