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Artist Run Initiatives (ARI) – the General Features and the Analysis of Selected Historical Examples in Czechoslovakia and the Czech Republic

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Tekst jest udostępniony do wykorzystania w ramach dozwolonego użytku.

ephemeral 'approach' during the previous four decades of Hungarian culture. While trying to include some sociological facts, the text, mainly based on the responses of interviewed artists and some fundamental publications, attempts to shed light on the problem of connections between the concept of underground, avantgarde, progressive, official, mainstream and popular culture.

The paper delineates the conditions in which the initiatives were formed, their history, pre-history and afterlife of some, subjectively chosen initiatives and groups. It attempts to provide an overview of the Artist Run Initiatives with mind to other fields of Arts.

Tomás Pospiszyl

Artist Run Initiatives (ARI) – the General Features and the Analysis of Selected Historical Examples in Czechoslovakia and the Czech Republic.

The essay questions the position of artist run initiatives in the countries of the former Soviet Bloc, particularly in Czechoslovakia and the Czech Republic, during the communist regime and compares them to similar institutions working today. The general thesis is that the self-organised activities of artists under a totalitarian state or in the times of economical crisis lead to similar strategies. Therefore the history of unofficial art in the former Soviet Bloc cannot be understood as shaped exclusively by the conditions of the communist state. In general terms it is similar to the artist run initiatives or theoretical models elsewhere, for example the Temporary Autonomous Zones by Hakim Bey or different independent art institutions in Western Europe or USA.

Artist run initiatives are often physically attached to certain places which influences their mission and their activities. The alternative to the official institutional system creates parallel community, formed by different art groups, galleries or by a whole community that shares similar interests, vocabulary and values. Sometimes – and especially in Eastern Europe – creating a social network is more important than art production or the establishment of theoretical framework. Art is often a mere pretext for a desired social activity that cannot be fulfilled in another way. The traditional values of art criticism are not sufficient here. The works clearly have not only an aesthetic value, but also an ethical one.

Jozef Cseres

The Attraction of Hesitating Between the Virtual and the Possible

In his paper "The Attraction of Hesitating Between the Virtual and the Possible" Jozef Cseres reflects upon four different ephemeral art strategies in Slovak intermedia art – the social happening of Stano Filko (b. 1934), the visual and action music of Milan Adamčiak (b. 1946), the simulated art museum of Michal Murin (b. 1963), and the extreme performances of József R. Juhász (b. 1963). Dealing with these fragile manifestations of conceptual and performance art, he finds interesting affinities between the extreme social positions of the actual art and the poststructuralist discourse of humanities, mainly reflected by a process of interpretations of the world coined by Gilles Deleuze and Félix Guattari. This kind of art is ephemeral and fragile not only in terms of its forms but also in terms of communication and presentation. That's why it often requires and uses specific institutional frameworks, ways and means. Often it is difficult or even impossible to integrate this kind of art into the conventional cultural running of establishments. Moreover, the ephemeral art forms played and still play an important role in political life due to their ability to reflect actual social issues in an unbiased way, using inventive persuasive means that attract people frustrated by corrupted politics and sordid mass media games. Ephemeral art is open-minded and resists the current art world consolidated and corrupted by technocratic and trendy curators and their commissioned "art" commodities. Whether this resistance will survive a global crisis of representation is of course questionable, but hope in the ability of art to transform itself to new kind of sensibility, corresponding with our postmodern condition, still lives.