

ARTPOOL 40

Active Archives and Art Networks

Artpool40 – Active Archives and Art Networks

International Conference of the Artpool Art Research Center, February 20–21, 2020

Zsuzsa László visited de Appel in 2019 to research the 1979 manifestation *Works and Words* in the archive of de Appel. The documents in the archive of de Appel had just opened up to the public via <http://deappel.nl/en/events/footnotes-3>. On this occasion Zsuzsa told me that the founder of Artpool György Galántai designed the archive following the example of Wies Smals, the founder of de Appel, who maintained a meticulous archive from the very beginning.

To mark the 40th anniversary of Artpool, Zsuzsa László organized an international conference together with co-founder Júlia Klaniczay and Dr. Emese Kürti in Budapest, February 20–21, 2020. Artpool is on the verge to move to the central European research institute of Art History of the Museum of Fine Arts Budapest, which the Artpool collection is part of since 2015.



This relocation should already have taken place but the building was not yet finished during the time of the conference. But surely, things are going to be different after the move.

The archive of Artpool is currently housed in two apartments on the first floor of a building block in the 8th district. 300 metres of different kinds of shelving house a library and many special collections: Fluxus, performance, sound poetry, visual poetry, artist bookwork, mail art, artists' stamps, artists' postcards, artists' periodicals, copy art, computer art, video art and Hungarian "non-authorized" art of the '60s, '70s, and '80s. In 1979 György Galántai and Júlia Klaniczay created an alternative art institute for new movements in art at a time when art forms that didn't conform to the official cultural policy were denied access to the public.

For 40 years the collection has been open to the public for research. Artpool is referred to as an active archive. An "ACTIVE ARCHIVE" does not only collect material which is already 'out there', but the way it operates also generates the very material to be archived. It has established a network all over the world to collect material.



Shelves with *Hollandia*, de Appel, Ulisses Carrion, Rod Summers and Harry Ruhé, amongst others

The 2-day conference was well put together by following the main topics and concerns of Artpool: Archive as Institution, Artistic Strategies of (Self-)Documentation and Archiving, Archive as an Artistic Medium, Network Theories and Strategies of Self-historicization. An impressive and varied guest list was compiled of interesting speakers and moderators, of which the full program is included in this document. Due to the open call, Artpool had to choose from 50 papers of which only 20 speakers could be invited. There were very exciting and informative talks, which were nicely balanced. The presentations have all been recorded and will be published on Artpool's website.

https://www.artpool.hu/archives_active.html

Some outcomes that I think are nice to mention to get your interest going:

- Creating archives is a political act!
- The destruction of an archive will never be an erasure because the erasure will leave new traces.
- The art collectives were mainly comprised of men. But if you see the groups in a broader perspective there were always woman involved but not named.
- Strategic tactics of disarray and confusion
- They didn't want to be dissidents. Kwiekulik wanted the officials to accept what they did and wanted to be in the official system with their alternative work. But their PDDIU tactics were very similar to the line taken by the Communist Party to renew education and institutions.
- Knowledge is enthusiasm
- Collecting the future
- In Fluxus a lot was documented before it happened, so not very reliable sources
- Humanthings
- The task of the archive is the right taxonomy
- the network was analogue
- In 1987 Artpool could buy a videocamera
- Neither mail nor art
- How do you get back from the archive to the kitchen table?
- The spirit of generosity
- Archives are not neutral spaces

These artists were cited in the presentations:

Susan Hiller, Bernd en Hilla Becher, Mark Dion, Jeremy Deller, Atlas Group, Yinka shonibare, Martines Mendoz, Tania Bruguera, Richard bell, Guerrilla girls, OHO, Marco Pogacnic, Livia Paldi, Karol Radziszweski, Andrea Fraser, Ilya Kabakov, Ulises Carrión, John Baldessari, Cornelia Schleime, Walid Raad, Stano Filko, Mel Bochner, György Galántai, Ewa Partum, VALIE EXPORT, Zaj, John Cage, Mieko Shiomi, , George Macunius, Vostell, Mikhail Chemiakin, Viktor Pivovarov, Rod Summers, Aram Bartholl and Ray Johnson



Visit at Artpool on the first evening of the conference. In the middle both founders: Júlia Klaniczay and György Galántai. On the left: John Held who visited Artpool again after more than 20 years.

Nell Donkers
Curator of the Archive
De Appel

Program

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February 20, Thursday

09:30–10:00 Registration

10:00–10:10 Opening Remarks

10:10–13:30 / **Session 1**

Archive as Institution – Questions of Methodology and Institutionalization

Chair: Sven Spieker

Emese Kürti: Artpool in Motion: The Archive's Path from the Underground to the Museum

Zdenka Badovinac: Self-Historicization Artists' Archives in Eastern Europe

Jasna Jakšić – Tihana Puc: Artists' Networks in the Context of Institutional and Personal Archives – Museum of Contemporary Art, Zagreb

11:30–12:00 Coffee break

Sarah Haylett: Beyond an Archival Impulse: the artist-as-archivist at Tate

Lina Džuverović: Collaborative Actions, Continued Omissions – A Feminist Revisiting of Yugoslav Collectives in the 1970s

Lívía Páldi: Active Archive – Slow Institution (2017–2020)

Discussion

13:30–14:30 Lunch break

14:30–17:30 / **Session 2**

Artistic Strategies of (Self-)Documentation and Archiving

Chair: Klara Kemp-Welch

Sven Spieker: Self-Documentation as Artistic Practice in Eastern Europe

Tomas Załuski: The Alternative Official? KwieKulik's Studio of Activities, Documentation and Propagation as a State Financed Performative Archive under Real Socialism

Kaja Kraner: Anti-Archive and Memory Politics in the Work of Walid Raad

15:40–16:00 Coffee break

Daniel Grűn: Discrepancy between History and Self-Historicization: Stano Filko in the 1970s

Katalin Cseh-Varga: The Art of (Self-)Reflection: An Intellectual Journey across György Galántai's Mind

Karolina Majewska-Gűde: Life and After-Life of the Archives: Ewa Partum's and Valie Export's Archives

Discussion

18:15–19:30 Artpool visit

[Artpool Művészeti Kutató Központ / Artpool Art Research Center](#)

[1061 Budapest, Liszt Ferenc tér 10. bell: 65, 1st floor](#)

February 21, Friday

09:00–09:30 Registration

09:30–11:15 / **Session 3**

"Collecting the Future" – Strategies of Self-historicization

Chair: Beáta Hock

Kristine Stiles: Collecting the Future: Kristine Stiles' Archive at the David M. Rubenstein Rare Book and Manuscript Library, Duke University, Methods, Theories, Self-and-Other Historicization, and a Special Focus on East-European Artists

Henar Rivière: Fluxus and the Archive as Agent Provocateur

Mela Dávila Freire: "Constructive Contact between Us": Other Books and So by Ulises Carrión

David Crowley: Archiving the Infra-Ordinary in Late Socialism

Discussion

Coffee break: 11:15–11:45

11:45–13:30 / **Session 4**

Archive as an Artistic Medium / Media of Archiving

Chair: David Crowley

Meghan Forbes: The Art Magazine as Archive: Underground Print Culture in 1980s East Germany

Elisabeth Zimmermann: Ö1 Kunstradio and Its Never Finished Online Archive

Roddy Hunter – Judit Bodor: artpool.hu: a user's guide

Agustina Androletti: Shadow Libraries: Distributed Models for the Creation and Circulation of Digital Archives

Discussion

Lunch break 13:30–14:30

14:30–16:15 / Session 5

Network Theories

Chair: Roddy Hunter

John Held: Harboring Hidden Histories: Mail Art's Reception in United States Institutional Archives

Katalin Timár: Theorizing Mail Art: Frameworks and Approaches

Klara Kemp-Welch: Networking the Bloc: Critical Reflections on Art Historical Method

Discussion

Coffee break 16:15–16:45

16:45–17:45 Final discussion