

INTERNATIONAL WORKSHOP ON “SOCIALIST EXHIBITION CULTURES”

November 18, 2021, 8am-1.15pm*, via Zoom

PRESENTATION ABSTRACTS

Presenter	Title of Show, Place, Date	Abstract
Daniel Muzyczuk (Muzeum sztuki, Łódź)	Présences polonaises, Paris, Centre Pompidou, 23 June - 26 September 1983	The exhibition entitled <i>Présences polonaises</i> was opened at Centre Georges Pompidou in 1983. It is considered one of the most important achievements of Ryszard Stanisławski - the director of Muzeum Sztuki in Łódź. Realised after the introduction of martial law it needs to be considered from at least two points of view. The first is the politics of the institution and the vision of art that Stanisławski wanted to promote. The second perspective needs to acknowledge that this event was also an outcome of the official, state politics and was serving national interest.
Kathleen Reinhardt	Intergrafik, Berlin/GDR, 1965	I will focus on the INTERGRAFIK as the main international platform for graphic arts in the GDR as calculated political tool on the one hand, and as meeting platform for an internationalist community of artists to exhibit, exchange and discuss the revolutionary potential of their art and their roles as artists in the building of socialist societies. The relations the GDR forged with countries in the Global South will be addressed in particular with examples of artistic participation from countries in Africa, America Latino and Asia. The history of graphic arts as political medium will be the guiding frame.
Vladimir Seput	1950 and 1952 Yugoslav Venice Biennale Pavilions	The talk will focus on the first two post-war Yugoslav participation at the Venice Biennale and the role that the commissioners of the exhibitions, writer Petar Šegedin for 1950 and painter Marino Tartaglia 1952, had in navigating both curatorial and political waters in organising the first socialist and modernist art representation of the new Yugoslavia.
Viktor Komarowski	The 1 st Tallinn Print Triennale, 1968	Beat Wyss and Jörg Scheller pointed out in their essay <i>Comparative Art History: the Biennale Principle</i> that the most seminal questions in terms of exhibition histories were not who and what was shown, but also what was not shown and why it was not shown. In my presentation, I would like to address one specific case from the Tallinn Print Triennial of such politics of absence, stemming out from the potential of graphic art to reverse hegemonic divisions of power. One of the unexpected side-effects of the exhibition in Tallinn was its ability to project ideas on Latvian and Lithuanian artists. The Triennial was meant to bind together three Baltic Soviet states; however, it was meant to do so within the ideological framework of socialist internationalism. Paradoxically, the exhibition in Tallinn brought much more freedom to Lithuania and Latvia than it was officially assumed by the authorities.

Daniel Véri (independent scholar)	Henry Moore, Budapest, 1961 and 1967	Henry Moore's first exhibition in Hungary presented mere photos of his works along with a few small bronze sculptures, nevertheless, following the years of Stalinism and the fall of the 1956 revolution it was only the second opportunity to encounter modern and contemporary art from Western Europe. The 1967 show already presented a substantial collection, which was touring the region, stopping in Bucharest, Bratislava and Prague in 1966. The wider context of the Budapest shows, Moore's reception in the Eastern Bloc (and in Yugoslavia), is explored in 'The Modern Idol: Henry Moore in the Eastern Bloc', an exhibition organized together with Alina Șerban and Lujza Kotočová (Bucharest, 2021–2022).
Cristian Nae (National University of the Arts, Iasi)	The International Exhibition of Fine Arts within the World Festival of Youth and Students, Bucharest, 1953.	I will contextualize the show in relation to future editions, the political and cultural thaw, briefly present the Romanian participation and speculate on the local significance of the exhibition during the fifties.
Ieva Astahovska (Latvian Centre for Contemporary Art)	20 Realists from Soviet Latvia", Art and Information Fair IKI, Düsseldorf, 1973	The exhibition "20 Realists from Soviet Latvia" at the art and information fair IKI in <i>Düsseldorf</i> (<i>predecessor of Art Cologne fair</i>) is an interesting case study that illustrates not only art exhibitions as tool for international cultural relations, but also the complex and ambivalent relationship between art and politics in context of the Cold War, and from today's perspective – an idealistic but rather naive efforts to bring closer the art worlds that were divided by Iron Curtain. This event was initiated and organized by Latvian emigree Valdis Āboliņš (1939–1984), Fluxus curator and mailartist who at that time was inspired by critical theory and the ideas of the New Left, was looking for opportunities to bring them into practice. He was planning to show in the exhibition art that relates to international socialism and that takes politically active stance, or, as he wrote, "an alternative to Western art's dependency on capitalism: a progressive, political and socially comprehensive art that is searching for new forms of expression." However, the political activism in Latvian art, that was part of the Soviet bloc could be seen only in propaganda exhibitions, and also the context of Marxist aesthetics in the show was present through the sole fact that it was realist art. As from the Latvian side the it was coordinated by the Committee for Cultural Relations with Compatriots Abroad (unofficially KGB affiliate), selected art works, with a few exceptions, showed rather conservative transformations in the Soviet realist art with no particular socialist context.
Dávid Fehér (Museum of Fine Arts, Budapest)	Ungarische Kunst der Gegenwart: Malerei, Grafik, Museum Folkwang, Essen, 1968	
Dávid Fehér (Museum of Fine Arts, Budapest)	Renato Guttuso exhibitions, Budapest, National Salon, 1954; Műcsarnok, 1973)	My paper focuses on two exhibitions by Renato Guttuso in Budapest. Both exhibitions were touring in Eastern Europe as major examples of socialist art. In an interview recorded in 1986, the notable Hungarian art historian, Lajos Németh, who opened Guttuso's exhibition in 1954, and wrote an introduction for its catalogue, spoke about how a major exhibition could contribute to shifting artistic policy in the direction he

		thought was right: “In those days, Guttuso’s paintings had quite a revolutionary impact here. Anyway, that is more or less what we tried, or what I tried to have accepted here, as a kind of art policy concept.” In the 1950s Guttuso’s painting was treated as a “progressive” alternative for socialist realism. Later, in the 1970s, the second Guttuso exhibition was shown in Műcsarnok, Hungary’s leading exhibition space. In those years Műcsarnok’s international exhibition program included several leftist artistic positions from the West (Pablo Picasso, Fernand Léger and others). The paper investigates Guttuso’s (critical) reception as a socialist artist from the West, and its significance within the canon of socialist art.
Irina Cărăbaș (National University of Arts Bucharest)	Exhibitions in Bucharest: An Avant-Garde Affair?	My paper proposes to trace the involvement of two former avant-garde artists – Jules Perahim and M.H. Maxy – in the reception of the two exhibitions that took place in Bucharest in 1954 and 1955 as part of a tour through socialist countries.
Bojana Videkanić (University of Waterloo)	The National Liberation War Exhibition, Soviet Union 1958; Algeria 1975	This presentation will summarize the history of how The People’s War of Liberation exhibit was sent to Algeria and how it fit within the context of Yugoslav socialism, nonalignment and political commitment to revolutionary struggle. Depictions of the revolution and liberation struggle on exhibit in this show were reflective of what Sanjukta Sunderason calls shared “visual scapes of internationalism,” and which I call “nonaligned modernism” to point to multiple political modernist visions enabled through international socialism and Non-Aligned Movement’s cultural networks.
Nataša Jagdhuhn (Imre Kertész Kolleg Jena)	Contemporary Art of Ghana. Museum of African Art, Belgrade, 1980	The presentation will briefly introduce the exhibition’s concept intended to illustrate the postcolonial cultural scene in Ghana (situated between two important processes: the struggle for recognition of Ghanaian artists in the global art market and the process of defining traditional art) and its connections to socialist Yugoslavia and its culture. Key terms: Socialist modernism, African and East European art.
Vladimir Kulić (Iowa State University)	The Yugoslav Pavilions at International Expos in Brussels and Milan, 1958 and 1964	Self-Management on Display: Vjenceslav Richter and the Staging of Yugoslav Pavilions at International Expos in Brussels and Milan" The presentation will introduce the focus of the paper: the display strategies used to represent Yugoslav self-managing socialism at international exhibitions at Expo ‘58 in Brussels and Milan ‘64. During this “golden decade” of economic and cultural prosperity, self-management was at the center of Yugoslavia’s self-representation abroad, cast as the country’s unique contribution to global human development.
Kirill Chunikhin (HSE University, Saint Petersburg)	The Picasso Exhibitions in Moscow and Leningrad, 1956	This presentation will focus on the seminal Picasso exhibition from 1956, which re-introduced Cubism to large Soviet audiences. Special attention will be paid to the rhetorical challenges of describing Cubism by art historians during the Thaw.
Darko Fritz (grey) (area . space of contemporary and media art)	The Last New Tendencies Show, Zagreb, 1973	The exhibition ‘tendencies 5’ in Zagreb 1973, was composed of three parts: ‘constructive visual research’, ‘computers and visual research’ and ‘conceptual art’. The organizers tried to merge three artistic practices through the notion of the programme. The presentation will focus on this last exhibition of the international network(s) New Tendencies.

Tereza Nekvindová (Academy of Fine Arts, Prague)	Socialist Exhibition Design	After Expo 58 in Brussels, Czechoslovak exhibition design had established itself as a separate discipline, a kind of art for the masses that helped to confirm the socialist system and that represented the state abroad (on both sides of the Iron Curtain). “The Czechoslovak School of Exhibition Design”, as they called themselves, was directly supported by the government. What were the main characteristics of this “school” and can we call this kind of design “socialist”?
Gabriela Świtek (Warsaw University)	All-Poland Exhibition of Young <i>Art Against War – Against Fascism</i> ; International, Exhibition of Young Artists, Zachęta gallery, Warsaw, 1955	The All-Poland Exhibition of Young Art <i>Against War – Against Fascism</i> (Arsenal building) and the International Exhibition of Young Artists (Central Bureau of Art Exhibitions, Zachęta gallery) were the two art shows organized within a frame of the 5th World Festival held in 1955 in Warsaw. The former is known both as a legendary manifestation heralding the Thaw in Poland and as “an excellent exhibition of bad paintings.” The latter, organized by the International Committee of the 1955 Festival – gathering artists from most European countries (e.g. Austria, Belgium, Bulgaria, Czechoslovakia, Denmark, France, Great Britain, Greece, Italy, Norway, Poland, Portugal, Romania, Spain, Sweden, Switzerland) and from other continents (e.g. Brasilia, China, India, Indonesia, Israel, Japan, Korea, Laos, Lebanon, Mexico, Mongolia, Sudan, Syria, United States, Vietnam) – will be discussed in the context of global art exhibition histories.
Zsuzsa László (Artpool Budapest)	st.jauby – jovanovics – lakner – miklós – pauer – tot (budapeszt), Warsaw, Foksal Gallery, 1972	The paper is about a 1972 exhibition, which presented six conceptual artists from Hungary in Warsaw, in Foksal Gallery run by the state organization the Workshop of Plastic Arts (Pracownia Sztuk Plastycznych, PSP), but was directed by progressive artists and critics (Wiesław Borowski, Tadeusz Kantor, among others). Foksal's international program focused on depoliticized universalistic conceptual art. The exhibition of Hungarian artists was full of political overtones and hard to decode doublespeak thus it did not fit into this program and provoked objections. The event is also an example of the grey zones between state-governed art institutions and self-organized contacts interacting in the artistic and diplomatic exchanges of socialist countries.
Eva Forgacs (Art Center, Pasadena)	Art and Revolution. Russian-Soviet Art 1910-1932, Budapest, Palace of Exhibitions, 1987-1988	Commemorating the 70 th anniversary of the October Revolution in a country under Soviet occupation where Russian and Soviet art was highly unpopular, this exhibition balanced between the Russian avant-garde and official Soviet art to the extent the compromise between scholarship and politics permitted. It was an unusual selection including artworks little known even to experts.
David Crowley (National College of Art and Design, Dublin)	New Art in the times of the October Revolution, Warsaw, Galeria Współczesna, Warsaw, Nov-Dec 1967	This exhibition - perhaps the first survey of the historical avant-garde in the Soviet Union - was mounted in the Contemporary Gallery in Warsaw in 1967 as part of the official celebrations marking the 50th anniversary of the October Revolution. It was mounted by figures with close affiliations with pre-war leftist culture, perhaps as an act of self-rehabilitation. Why were officials so nervous about this show and how does it relate to the 'events' of 1968?
Magdalena Moskalewicz (Art Institute of Chicago)	Constructivism in Poland, 1923-1935, MoMA, New York, Jan-March 1976	The exhibition of Polish Constructivism at MoMA in 1976 was a part of the show's American tournee that also included Buffalo, Detroit, Chicago, and Montreal, and which, in turn, constituted but one stop on the exhibition's world-wide tour that spanned almost 20 years. The artworks

		of Władysław Strzemiński, Katarzyna Kobro, Henryk Stażewski and Karol Hiller were drawn solely from the collection of Museum Sztuki in Łódź (MSŁ), Poland, that organized the show. I will argue that MSŁ intentionally constructed this touring exhibition as a knowledge-producing machine, delivering the exhibition to its destinations complete with all pedagogical tools (catalogue, wall labels) in order to assure the maximum popularization of the legacy of the Polish avantgarde.
Matteo Bertelé (Università Ca' Foscari, Venice/IT)	The Exhibition of Socialist Countries, Moscow, 1958-59	The presentation deals with the Exhibition of Socialist Countries, held in 1958 in Moscow as a Soviet response to the Venice Biennale. By presenting twelve national participations of socialist countries from Eastern Europe and Asia, the exhibition was expected to provide the ground for a polycentric and inclusive art community under the shared “humanistic” principles of socialist art, thus to expand beyond “actually existing communism” to worldwide progressive forces. On the basis of such missed expectations, the presentation will investigate the reasons why the initiative – unlike its main counter model – was not iterated in the future.
Romuald Tchibozo (Université d'Abomey-Calavi (Bénin))	Stone Sculptures from Zimbabwe, Erfurt, 1988-1989	Les relations entre l'ex-République Démocratique Allemande et certains pays africains en lutte pour leur libération a abouti à la construction d'un paradigme particulier d'exposition des arts. C'est le cas de l'exposition Steinskulpturen aus Zimbabwe qui a eu lieu entre le 21.12.1988 et le 15.01.1989 à Erfurt et du 1.02.1989 au 19.02.1989 à Berlin. Le choix de présenter une exposition en dehors du territoire concerné procède de la volonté d'analyser la situation complexe qui a présidé à son organisation.
Tomas Glanc (Zurich University)	4 Shows of Czech art organized abroad. Includes: Tschechoslowakische Kunst der Gegenwart, Berlin; 17 tsjechische kunstenaars, Den Haag; Arte contemporanea in Cecoslovacchia in Galleria Nazionale d'Arte Moderna e Contemporanea, Rome; L'art Czech Contemporain, Musée d'Art Modern de la Ville de Paris, Paris (not realized), Berlin (1966), Den Haag (1967), Rome (1969), Paris (1970)	
Polly Savage (SOAS, London)	Arte Popular, Casa de Goa, Maputo, Mozambique 1976	Following independence in 1975, Mozambique's new government drew cultural policies and resources from allies in the socialist world in its quest to decolonise the nation's culture and reshape it in line with

		<p>Marxist-Leninist ideals. This presentation focuses on one of the earliest expressions of this campaign, the 1976 exhibition Arte Popular, at the ex-Casa de Goa in Maputo, Mozambique. Organised by the National Directorate of Culture to mark the first anniversary of independence, the exhibition promised a platform for ‘arte do povo, para o povo’, or ‘art by the people, for the people’, in reprisal to the bourgeois elitism of colonial art systems. Alongside a range of work by Mozambican artists, and a wooden model of a collective village, the show featured paintings by USSR-born artist Maria Senzani, one of many international solidarity workers who had recently arrived in the city to help build the new nation. The exhibition generated intense critical debate and tensions quickly emerged between local cultural expression and Soviet internationalism, as artists and bureaucrats negotiated divergent visions for the art of ‘the people’.</p>
Maria Mileeva	Inji Efflatoun: Exhibition of Paintings, State Museum of Oriental Art, Moscow, 1970	<p>In June 1970, Inji Efflatoun became the first Arab woman artist to receive a solo exhibition in the Union of Soviet Socialist Republics. This short presentation will discuss how the exhibition was received and how it was utilised in Soviet Russia during the 1970s. It will uncover the extent of Soviet cultural engagement with Egypt, the African national liberation struggles, pan-Arabism, and international solidarity amongst the Second and Third worlds more broadly. It will argue that Efflatoun’s exhibition in Moscow provides a distinctly Soviet perspective on the history of Egyptian art following its liberation by the Free Army in 1952—a period that to date has been primarily studied in relation to Western modernity and its engagement with abstraction.</p>
Kate Cowcher	Afewerk Tekles exhibitions, Moscow, 1964; 1981	<p>The Ethiopian artist, Afewerk Tekle, exhibited in Moscow twice: once in 1964, as a representative of Emperor Haile Selassie's modernizing state. and then in 1981, as cultural envoy for the Marxist-Leninist military regime that assumed power after the Ethiopian revolution of 1974. How did Afewerk transition from revered artist of the Imperial regime to leading revolutionary comrade? What role did his Moscow exhibitions play in the evolution of his artistic practice, and in the shifting political relations between Ethiopia and the Soviet Union? These are some of the questions that drive this study, which considers not just the radical differences between 1964 and 1981, but the curious continuities between exhibitions of 'international friendship' staged at very different junctures.</p>
Ruth Simbao	Zambian-Tanzanian-Chinese Comradeship	<p>Iron Will (铁魂): Recasting Zambian-Tanzanian-Chinese Comradeship (战友)</p> <p>During the 1970s, China assisted Zambia and Tanzania with the construction of the TAZARA, also known as the Uhuru (Freedom) Railway. This presentation focuses on a photograph of Tanzanian and Chinese railway workers that portrays Africans and Chinese labouring side-by-side. The photograph is emblematic of Zambian, Tanzanian and Chinese socialist resonances during an era of Chinese anti-imperialism and African anti-colonialism. Recently this photograph was used as the source image for the public sculpture, Iron Will, which will soon be unveiled at the new Zambian TAZARA Memorial Park. A comparison of the source photograph and the sculpture demonstrates how the revolutionary notion of friendship, comradeship and solidarity is recast in a post-revolutionary context.</p>

Richard Gray	The Retrospective Exhibition of Malangatana Valente Ngwenya (June-July 1986, Museu de Arte Nacional, Maputo) and its dissemination in the socialist world (1986-1987)	The 50th-birthday retrospective exhibition of the artist Malangatana Valente Ngwenya (1936-2011, b Mozambique) took place at the National Museum of Art in Maputo (June-July 1986) and, during the next eighteen months, Malangatana accompanied sections of it from Mozambique to Cuba, the German Democratic Republic and Bulgaria. My article examines the exhibition's history, first as a prestigious solo show in the previously anti-individualist exhibition culture of Mozambique, then as a notable example of cultural exchange between socialist states. It argues that the retrospective's trajectory, principally due to Malangatana's capacity to navigate the multiplicity of social and political relations in which his agency was enmeshed, evidenced a more layered model of cultural interaction within the socialist world than many scholars have previously remarked upon.
Nadine Siegert	Soviet Cultural Center in Lagos: Exhibitions as socialist cultural diplomacy - on the role of foreign cultural institutions	Like other European countries, the socialist countries maintained their cultural relations with other states through the cultural departments of their embassies and, in some cases, through their own cultural centers, such as the "Soviet Cultural Centers". But African countries, such as Angola, also organized art exhibitions at the embassies in their socialist brother countries. This new research project first looks at the role of the Soviet Cultural Center in Lagos - the capital of Nigeria, a country that was not part of the socialist countries but nevertheless also has its very own history of Marxism.
Elvis Fuentes	Kuba o.k., Kunsthalle Düsseldorf, Germany, April 1 - May 13, 1990	After visiting the Third Havana Biennial in 1989, Kunsthalle Düsseldorf director Jürgen Haarten invited Cuban artist Flavio Garciandia and curator Antonio Eligio Fernandez (Tonel) to co-curate an exhibition of Cuban art for an audience that had been off-limits for decades - Western Germany. After feverishly working for a few months, the opportunity materialized in an ambitious project that occupied the entire Kunsthalle, showcasing the works of established and emerging artists. In this paper, I will explore the impact of Kuba o.k. and how it became one of the most consequential shows of Cuban art abroad, and at home, due to a most unexpected channel - mega-collector Peter Ludwig, whose keen interests in Soviet nonconformist art did not prepare him to find a socialist state-sponsored exhibition that looked a lot like Western art.
Elvis Fuentes	Exposición de la Plástica Cubana Actual (1976), Museo de Arte Moderno La Tertulia, Cali, Colombia, November 6-30, 1976	In November of 1976, the Museum of Modern Art La Tertulia, in Cali, Colombia, presented the exhibition Plástica cubana actual, organized by the National Council on Culture (CNC - Consejo Nacional de Cultura), and curated by the art critic of the Communist Party newspaper, Granma, and also painter, Manuel López Oliva. Intended to triumphally present the New Art of the Cuban Revolution as a reflection of "the growth of new life and social consciousness" under Socialism, this was one of the largest exhibitions of Cuban art sent abroad as part of aggressive cultural diplomacy after 1959. Furthermore, the exhibition championed a new paradigm of art, which sought to exclusively highlight state-sponsored art, often propagandistic, positive and didactic, as "revolutionary," while fostering artists' "immediately useful works", often associated with mass indoctrination campaigns.
Ernesto Menendez (independent scholar)	Cuban Art Exhibitions in Africa, Angola/Algeria,	In this presentation I will offer an overview of Cuban exhibitions held in Africa, from 1962 till 1990. I will discuss the international contexts in which three of these shows were sent to Africa.

Ernesto Menendez (independent scholar)	Pintura Cubana, Prague, Sofia, Budapest, Bucharest, Moscow, Warsaw, 1962	This presentation deals with the institutional conflicts of sending a show on Cuban painting, three years after the triumph of the Cuban Revolution. In <i>Pintura Cubana</i> , which traveled to several Socialist countries, Modern and Abstract art prevailed, whereas there were few canvases about socially committed art. General tags. Abstraction, Modernism, international solidarity and friendship.
Angie Baecker	Peasant Paintings from Huhsien County of the People's Republic of China," multiple venues, 1973-1979	This presentation focuses on the exhibition of artwork by peasant artists from Hu Xian, a rural county in Shaanxi province, China, that traveled widely to international acclaim from the mid- to late 1970s. Whereas previous scholarship has examined the exhibition's international reception by Western audiences, this chapter attempts to evaluate the pedagogies and material infrastructures through which the original works were produced, finding that the exhibited works were produced for exhibitions through collaborative art study groups (<i>shuang jiehe xuexi ban</i>) that developed out of mass art practices cultivated since the late 1950s. Art study groups were developed by culture officials at the local level to develop technical competencies amongst amateur worker artists in specific areas, such as figural representation, and the Hu Xian peasant art exhibition represents the fruits of this experimentation in mass fine art pedagogy.
Douglas Gabriel & Adrienne Kacsor	Korea for Freedom Budapest, 1953	In 1953, the Mücsarnok Gallery of Budapest hosted an exhibition titled <i>Korea for Freedom</i> , displaying recent works of North Korean artists who often had to work in underground bunkers during the Korean War (1950-53). The exhibition featured works in media ranging from traditional ink painting to large-scale socialist realist oil paintings that invoked what the North Koreans had come to know of socialist realism through the models and experiences shared by fraternal socialist countries. In this short presentation, we highlight the reception of <i>Korea for Freedom</i> in Hungary and how the exhibition extended into continued interaction and exchange between Hungarians and Koreans in the 1950s.