

SOCIETY OF
CONTEMPORARY
ART HISTORIANS



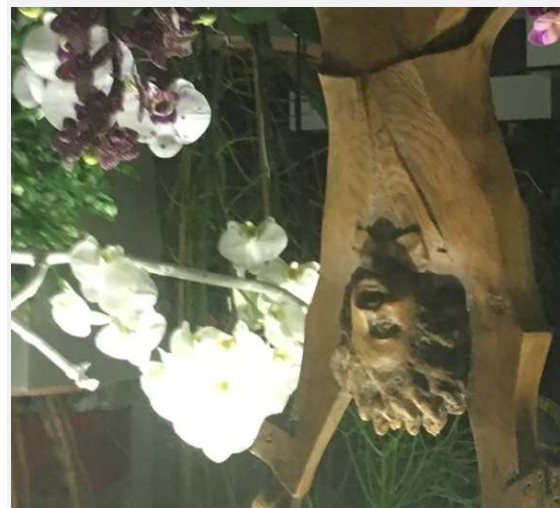
FOREIGN



LANGUAGE



INDEX



<https://www.danas.rs/kultura/podrska-mladima-i-skidanje-elitistickog-vela-sa-umetnosti/>



Serbia is no exception when it comes to the dire consequences COVID-19 on art scenes across the world. Unsurprisingly, those harmed the most were its up-and-coming artists who heavily depended on continuous exposure, which came to a stop in March 2020. Although the pandemic caused damage, it also radicalized contemporary artists, particularly those of younger generations. Now that art events are coming back, contemporary artists in Serbia are working harder than ever to find alternative pathways to visibility, which, with institutional help, remains possible. No Concept Gallery in Belgrade is an example of an art institution that can help facilitate art historical and business support to young artists of all backgrounds. The gallery's mission is to help up-and-coming artists because Belgrade, the capital of Serbia, has a shortage of spaces where new artists can present their work. The gallery also seeks to dismantle the elitist lens of art institutions by opening its exhibits to "regular people." Although this might seem like customary practice in Western Europe, it is a novelty in the Western Balkans. Considering most influential art institutions in Serbia are publicly funded, gaining recognition within the art establishment is dependent on who you know and less on the quality of the work. No Concept Gallery is trying to foster an environment suitable for the further growth of private galleries that will nurture a new generation of contemporary artists.

Daniela Bilopavlović Bedenik
Hvatači Snova (30 Oktobar 2020 – 1 Decembar 2020)

Dreamcatchers

<http://www.msu.hr/dogadanja/izlozba-hvataci-snova/541.html>

The history of the Western Balkans is complicated and multifaceted, with remnants of political strife limiting bilateral relations to this day. Nonetheless, the art world remains one of few active channels that has persisted through the political turmoil, and which has allowed contemporary artists to exchange ideas independently and collectively. Organized by the Museum of Contemporary Art in Zagreb, *Dreamcatchers* represents a combined effort of the museum and *Art brut Serbia* (ABS), an organization devoted to discovering and integrating "invisible" artists – making it the first project in which both countries collaborated on the subject of naive art. By bringing twenty artists from Serbia and Croatia, the exhibition presents a world where both parties create works outside the realm of Western Balkan problems, with more similarities than differences. In this regard, *Dreamcatchers* is an example of cultural diplomacy (a policy other European nations exported for generations), but instead of presenting "old masters" to its audience, *Dreamcatchers* shows how ordinary people from once hostile countries think and create comparable art. The message of unity comes through works as they depict a connection between two nations that faded away due to political difficulties forced on the public. A project such as this one indicates the power art institutions can wield in creating dialogue around sensitive subjects. *Dreamcatchers* is an example of active collaboration between two nations that once coexisted peacefully, and if contemporary art indicates anything, they will do so again.

SPANISH

**Olga Fernández López and
Juan Albarrán**

Juan José Santos

***Curaduría de Latinoamérica. 20 entrevistas a quienes cambiaron el arte contemporáneo*, vol I y vol. II**

Curating of Latin America. Twenty interviews with those who changed contemporary art

Murcia, Cendeac, 2018 and 2020.

Curaduría de Latinoamérica is a research project that brings together forty interviews with Latin American curators. The project is especially necessary because the history of Latin American art has been articulated, to a great extent, through exhibitions that have compensated some of the insufficiencies in academia. Written and published in two stages, the second book is not a sequential continuation of the first, but works as a mirror capturing topics and agents that the first volume could not encompass, such as a wider range of countries, the retrieval of women artists and curators, the new generation of curators, the role of exhibitions in the formation of national or regional identities, along with the diaspora and the recent decolonial impact on museums. Both books have a similar structure: they start with exhibitions that took place in the late 1980s and early 1990s and end with shows that were produced between 2014 and 2017. However, the different choice of exhibitions offers two complementary versions of the same thirty years of curatorial practice, proving that there is not a single history to be told about Latin American curating and, for that matter, about any other canonical history of exhibitions. Additionally, it is interesting to remark how, in the lapse of two years, a new set of questions and strategies have shaken the curatorial field.

Juan José Santos makes the perspicacious decision to opt for exhibitions (each with its own brief introduction) rather than curators, which deflates the authorial dimension of curating and allows a deeper look into each project: its context, its institutional conditions, the existing art scene, the expectations, the reactions, and its potential legacy. It is significant to note how some exhibitions refer to their predecessors and how curators learn from each other and

build professional and personal networks over the course of many years. In this sense, exhibitions appear as creators of memory. Far from exoticization, the books confirm the importance of transnationality over internationalism and testifies to the crucial role that Central America and the Caribbean have had in the curatorial field of the continent. Finally, the volumes evidence the success of curatorial experiences developed under unstable institutional frameworks, which can be circumvented with biennials, encounters, and projects in public space. (OFL)

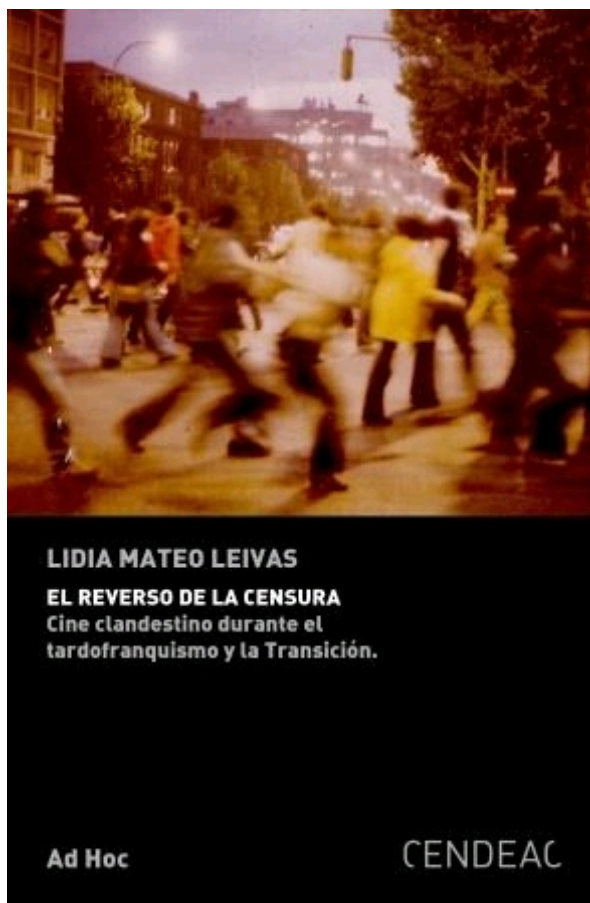
Lidia Mateo Leivas

El reverso de la censura. Cine clandestino durante el tardofranquismo y la Transición

The reverse of censorship. Clandestine cinema during late Francoism and the Transition

Murcia, Cendeac, 2020.

Taking the experience of militant film collectives during late Francoism and the early Transition as its focus, this book offers a cartography of political agents and their documentary practices; it also conceptualizes a genealogy of clandestine images and their agency, intersecting visual culture, affect theory and memory studies. *El reverso de la censura. Cine clandestino durante el tardofranquismo y la Transición* proposes that clandestine images are the reverse of censorship: they appear at the limits of the politics of visibility, operating at its borderline. However, for the author, the clandestine nature of some images transcend the historical moment in which these films were made. She tracks them down in the period from the Civil War until the 2011 political and social movements in order to rethink Spanish visual memory. Towards that end, Lidia Mateo Leivas interviewed different groups of filmmakers and analyzed their 16 mm. cinematographic practices during the 1970s, documenting realities that Francoism wanted to relegate out of sight. In particular, the author focuses on three issues— people, violence and memory— that were central to battles around representation, resistance and political action.



In an international context where the notion of counter-information was significantly expanded, militant practices involved the filming of the contemporary Spanish social and political struggles, such as strikes, demonstrations, the mobilization of local residents or police repression, which now act as disputed witness-images. But these collective practices also entailed sourcing and editing significant images from the recent past in order to produce other narratives about the Civil War, along with the circulation of the films through alternative, sometimes illegal, channels and spaces. These experiences were recalled in interviews that the author conducted with the film's viewers, which served to activate their memories. Far from a fetishistic or nostalgic approach, the book opens the question of the afterlife and persistent re-emergence of these images throughout the past decades, some of which have retained their political potential, because they have not entirely lost their clandestine status. (OFL)

Remedios Zafra

Frágiles. Cartas sobre la ansiedad y la esperanza en la nueva cultura

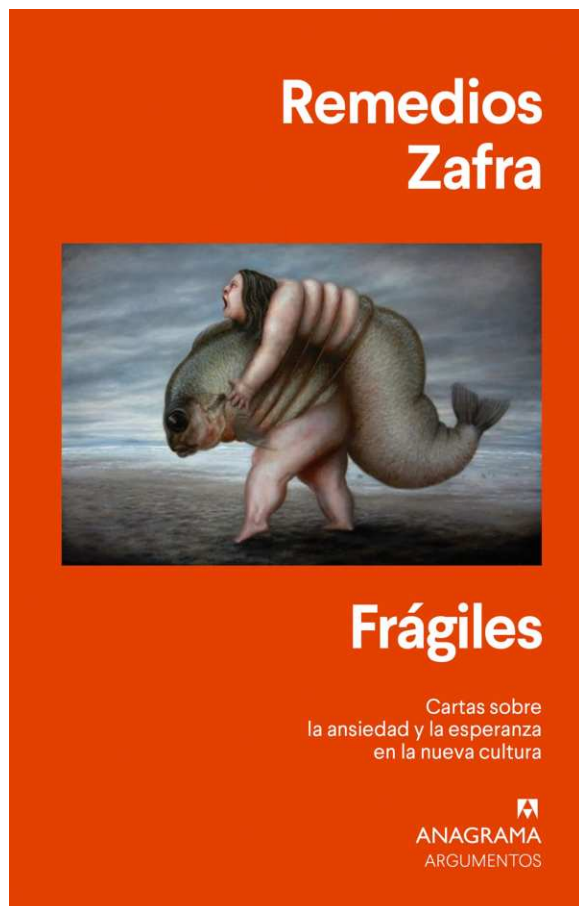
Fragiles. Letters on Anxiety and Hope in the New Culture

Barcelona, Anagrama, 2021.

Frágiles. Cartas sobre la ansiedad y la esperanza en la nueva cultura continues the analyses that Remedios Zafra has developed in previous books such as *El entusiasmo. Precariedad y trabajo creativo en la era digital* [Enthusiasm. Precarity and creative work in the digital era] (2017) or *Ojos y capital* [Eyes and Capital] (2015), about contemporary working conditions, in particular those of the creative field. Under the mirage of enthusiasm, this milieu is characterized by a vocational self-exploitation that ends in anxiety and harmed bodies and a naturalized precarity that is cause and consequence of trying to create through a network of peers trapped in the same feedback loop of immaterial labor. In this context, creative and cultural workers are forced to operate between their permanent exposure to the Internet, technological hyperproductivity, the guilt of being unable to say no, an ever-delayed promise of well-being, and their isolation and exhaustion in front of the screens. The author affirms that whenever technology is present, life becomes life-work. This environment both feeds and conceals an underlying unease and discomfort.

Against the background of technological culture intensified by the pandemics, this book comes as a response to a direct interpellation that an actual precarious employee made to the author in which she asked for hope and for answers for a more “livable” life. For that reason, the essay takes the form of a letter. In fact, the book is inspired by conversations, messages and talks with cultural workers that Remedios Zafra conducted after she published *El entusiasmo*, which she wanted to elaborate as a public reflection in order to elicit recognition based in solidarity. The author explores the similarities between systems of induced subordination and she reclaims feminist experiences of knowledge that connect self-consciousness and awareness of

structural problems. She looks for a sense of community and sorority where the oppression-privacy pair is broken by its making public and its becoming political. For Zafra, our fragile condition demands listening to our bodies, working with our illuminating doubts, slowing down our paces or preserving our intimacy, among other actions that we may take. (OFL)



Alberto Berzosa y Gracia Trujillo
Fiestas, memorias y archivos. Política sexual disidente y resistencias cotidianas en España en los años setenta
Parties, Memories and Archives. Dissident Sexual Politics and Everyday Resistances in Spain during the 1970s
Madrid, Brumaria, 2019.

This book is the Spanish contribution to *Cruising the 70s*, a European network research project that looked at the contemporary cultural, social and political understandings of queer history, and the legislative treatment of

LGBTQ people of the U.K., Germany, Poland and Spain. It was convened as a collective initiative that brings together activists (then named militants), artists and scholars working in art history, film, cultural studies, design and the history of sexuality. Between protest and life, the book underlines the variety of voices and reflections that stand for the multiplicity of experiences that dissenting bodies and sexually diverse subjectivities experienced from Late Francoism to the AIDS crisis.

The book is structured in four parts. The first one deals with spaces of socialization, especially places that were not necessarily associated with classical political militancy, but locations and situations, such as those related to culture, leisure or sport that promoted encounters, fun, and enabled everyday resistance to the repressive legal and social framework. The second section focuses on the more recognizable genealogies of political engagement and collectives, but highlights the distinct, and sometimes contradictory ideas and approaches that gave shape to so called “sexual liberation.” The third examines issues from science, law, and related institutions where the body is construed as a battleground. The last one reflects on the role of archives in the building of collective memory, considering them not only a repository of documents, but also a site of struggle. The book offers new perspectives and questions surrounding this particular moment of Spanish history, the Spanish Transition, that was foundational for LGBTQ struggles, but where many stories have not yet been told. (OFL)

Maite Aldaz
Hans Haacke y la crítica de la institución arte
Hans Haacke and the Critique of the Art Institution
Madrid, Tierradenadie, 2019.

Although Haacke is the backbone of this survey and the reader will find a comprehensive study of some of his most relevant projects, the book by Maite Aldaz is not just another monograph on the German artist. *Hans Haacke and the Critique of the Art*

Institution analyzes the evolution of institutional critique since the seventies until today, considering Daniel Buren, Marcel Broodthaers, Michael Asher, Louise Lawler, Andrea Fraser, Hito Steyerl, Núria Güell, among other artists. The research is structured through a series of concepts related to institutional critique, museum, publics, business, public space, memory, issues that allow Aldaz to address the limitations, contradictions and possibilities of institutional critique in our cultural field.

Sergio Martínez Luna

Cultura visual. La pregunta por la imagen
Visual Culture. The Question of the Image
Vitoria, Sans Soleil, 2019

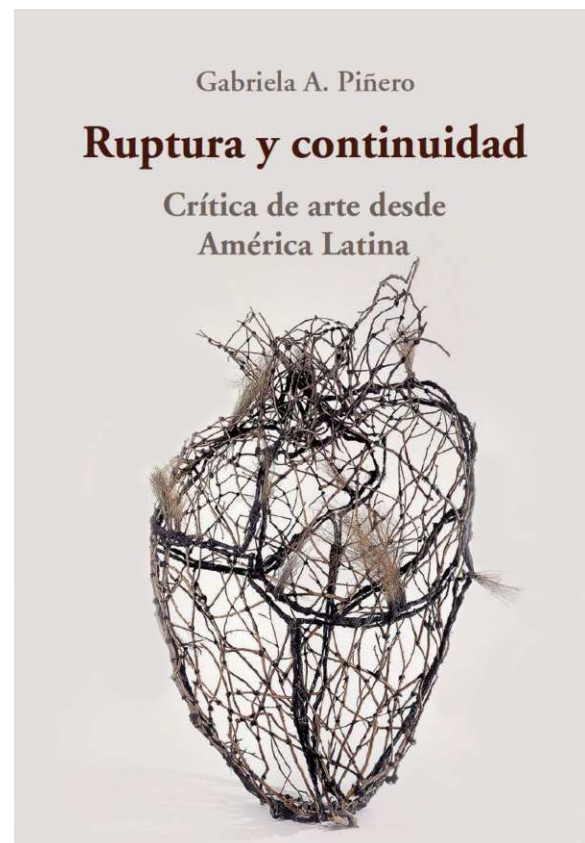
This book constitutes a major contribution to Visual Studies from the Spanish-speaking academic context. Sergio Martínez Luna, an aesthetics scholar teaching at UNED (National Distance Education University, Spain), proposes a theoretical approach to the image in the media landscape of the 21st century. As the author points out in the introduction, his research neither tries to build a “picture theory,” nor to offer definitive answers to the questions that the image raises today. *Visual Culture. The Question of the Image* is a sequence of brilliant reflections on the transformations that the picture is undergoing. Those mutations are related to an extremely fast technological development that enhances participation, performativity and mobility, and affects the very diverse social lives of the images. (JA)

Gabriela A. Piñero

Ruptura y continuidad. Crítica de arte desde América Latina
Rupture and Continuity. Art Criticism from Latin America
Santiago de Chile, Metales Pesados, 2019.

In recent decades, Latin America has garnered increasing attention within the contemporary art system. This is due to the growing prestige of its artists, alongside the theoretical innovations of art critics and curators since the 1980s. In *Rupture and Continuity. Art Criticism from Latin America*, the Argentinean art historian Gabriela Piñero discusses the

production of four of these key authors: Luis Camnitzer, Gerardo Mosquera, Mari Carmen Ramírez, and Nelly Richard. Thanks to them, Latin America is no longer considered a southern periphery that derives its models from western centers, but a problematic cultural space that has triggered the construction of new geographies and genealogies for contemporary art. In Piñero’s words: “Their sometimes competing positions are displayed between the affirmation of the existence of Latin America as the ultimate sense for the artworks of the region and the assertion that the best thing that can happen to Latin American art is to stop being so.” (JA)



TURKISH

Eran Sabaner Kalaora

*Two of the articles selected for this edition of *FLI* are from *Sanat ve Hafıza Konuşmaları*, a publication created as part of Hakikat Memory