

Biographies

Zdenka Badovinac is a curator and writer, who has served from 1993 to 2020 as Director of the Moderna galerija in Ljubljana, comprised since 2011 of two locations: the Museum of Modern Art and the Museum of Contemporary Art Metelkova. In her work, Badovinac highlights the difficult processes of redefining history alongside different avant-garde traditions within contemporary art. Badovinac's first exhibition to address these issues was *Body and the East—From the 1960s to the Present* (1998). She also initiated the first Eastern European art collection, *Arteast 2000+*. One of her most important recent projects is *NSK from Kapital to Capital: Neue Slowenische Kunst—The Event of the Final Decade of Yugoslavia*, Moderna galerija, 2015 (Traveled to Van Abbe Museum, Eindhoven, 2016; Garage Museum of Contemporary Art, Moscow, 2016; and to Museo Reina Sofia, Madrid, 2017); *NSK State Pavilion*, 5th Venice Biennale, 2017, co-curated with Charles Esche; *The Heritage of 1989: Case Study: The Second Yugoslav Documents Exhibition*, Modena galerija, Ljubljana, 2017, co-curated with Bojana Piškur; *Sites of Sustainability Pavilions, Manifestos, and Crypts, Hello World. Revising a Collection*, Hamburger Bahnhof—Museum für Gegenwart—Berlin, 2017; *Heavenly Beings: Neither Human nor Animal*, Museum of Contemporary Art Metelkova, Ljubljana, co-curated with Bojana Piškur, 2018; her most recent book is *Comradeship: Curating, Art, and Politics in Post-Socialist Europe* (New York: Independent Curators International—ICI, 2019). Badovinac is a founding member of *L'Internationale*, a confederation of seven modern and contemporary European art institutions. She was Slovenian Commissioner at the Venice Biennale from 1993 to 1997 and 2005, and Austrian Commissioner at the Sao Paulo Biennial in 2002, and was the President of CIMAM, International Committee for Museums and Collections of Modern Art, 2010–13.

Judit Bodor is a contemporary art curator, educator, and researcher. Between 1999 and 2005, she worked at Artpool Art Research Center, Budapest. Since moving to the UK, she has worked in artist-led organizations including East Street Arts, Leeds and *WAVEparticle*, Glasgow, and as a lecturer at Dartington College of Arts, York St John University, and The Glasgow School of Art. She has a practice-led Ph.D. in curating awarded from Aberystwyth University and her research focuses on artist archives and curating the histories and practices of post-1960s performance art and networked art practices. Her recent projects include *Alastair MacLennan: LIM(I)NAL* (2020), *Contexts, 10th Festival of Ephemeral Art* (2019), *Left Performance Histories* (2018), and *Silent Explosion: Ivor Davies and Destruction in Art* (2015–16). She is also co-founder/editor of Gordian Projects, an independent artist-led not-for-profit press, and currently works as Baxter Fellow in Curatorial Practice at the University of Dundee.

David Crowley teaches at the National College of Art and Design (NCAD) in Dublin. His books include *Warsaw* (2003) and three volumes co-edited with Susan Reid: *Socialism and Style: Material Culture in Post-war Eastern Europe* (2000); *Socialist Spaces: Sites of Everyday Life in the Eastern Bloc* (2003); and *Pleasures in Socialism: Leisure and Luxury in the Eastern Bloc* (2010). Crowley also curates exhibitions including *Cold War Modern* at the Victoria and Albert Museum in 2008–2009 (with Jane Pavitt); *Sounding the Body Electric: Experiments in Art and Music in Eastern Europe* (Muzeum Sztuki, Łódź, 2012 and Calvert 22, London, 2013); and *Notes from Underground: Art and Alternative Music in Eastern Europe 1968–1994* (Muzeum Sztuki, Łódź, 2018 and Akademie der Künste, Berlin, 2018), both with Daniel Muzyczuk. His edited volume *Ultra Sounds: The Sonic Art of Polish Radio Experimental Studio* was published by Kehrer in 2019.

Lina Džuverović is a curator and Lecturer in Arts Policy and Management at Birkbeck College, University of London. Her research focuses on feminist art histories and ways in which the sphere of contemporary art can become a site of solidarity and community-building. Previously Džuverović taught at the University of Reading; at IZK—Institute for Contemporary Art, University of Technology (TU), Graz; was artistic director of Calvert 22 Foundation in London; founding director of the London-based agency Electra; and has held curatorial roles at ICA and the Lux Centre, London; and at Momentum Biennial, Norway. She was awarded the 2006 Decibel Mid-Career Curatorial Fellowship by the Arts Council England. Selected curated and co-curated projects include *Monuments Should Not Be Trusted* (Nottingham Contemporary, 2016),

Sanja Iveković: Unknown Heroine (South London Gallery and Calvert 22 Foundation, 2012–2013), *IRWIN: Time for a New State* (Calvert 22, 2012), *27 Senses* (Chisenhale Gallery, London, 2010; Kunstmuseet KUBE, Alesund, Norway, 2009), *Favoured Nations—Momentum*, 5th Nordic Biennial of Contemporary Art (Moss, Norway, 2009), *Perfect Partner* by Kim Gordon, Tony Oursler, and Phil Morrison (Barbican Centre, London and across Europe, 2005) and *Her Noise* (South London Gallery, 2005).

Daniel Grúň is an art historian, curator, and writer. He studied art history at Trnava University (Slovakia). In 2009, he completed his Ph.D. thesis on art criticism of the 1960s in Czechoslovakia. He co-curated the first international retrospective *Július Koller: One Man Anti Show* and has been writing on artist's archives, self-historicization, and legacy of neo-avant-gardes. Currently, he teaches at the Academy of Fine Arts and Design in Bratislava, and conducts research at the Institute of Art History, Slovak Academy of Sciences. Recently he co-edited volumes *White Space in White Space, 1973–1982. Stano Filko, Miloš Laky, Ján Zavarský* (Vienna, 2021), *Tomáš Štrauss: Beyond the Great Divide: Essays on European Avant-gardes from East to West* (Dijon, 2020), and was editor of *Subjective Histories: Self-Historicization as Artistic Practice in Central-East Europe* (Bratislava, 2020). He is in charge of the Július Koller Society, lives and works in Bratislava.

Roddy Hunter is an artist, curator, educator, and writer. Following formative performance art interventions in urban spaces in Glasgow in the early 1990s, performances, and exhibitions of his work have since taken place across Europe, North America, and Asia. In the mid-1990s, he was a member of Hull Time Based Arts and developed an intertwined curatorial practice including projects in a range of art spaces, galleries, and museums. He gained an MA in Contemporary Arts from Nottingham Trent University in 1998 and his Ph.D. from Duncan of Jordanstone College of Art and Design, University of Dundee in 2019. His most recent work engages with art, curating, networks, and performance after the internet, such as through his curatorial project, *The Next Art-of-Peace Biennale* (www.peacebiennale.info). He has held a number of academic roles in English universities and is presently Director of Teaching and Learning, School of Art, Design and Architecture, University of Huddersfield.

Emese Kürti is an art historian, researcher, art critic, and head of department of Museum of Fine Arts—Artpool Art Research Center in Budapest. Pre-

viously she worked at the Ludwig Museum—Museum of Contemporary Art (2009–2015), then she was the founder and head of the private research institution acb Reasearch Lab (2015–2018). She was a lecturer at the University of Fine Arts and the Central European University. In 2013 she received the best art critic prize of the Hungarian Section of AICA. She holds a Ph.D. in Film, Media and Contemporary Culture from Eötvös Loránd University, Budapest. Her dissertation, published in 2018 at L’Harmattan, grounds a new narrative for Hungarian action art and happening practices based on a musical genealogy. In the last few years, she has been focusing on the transregional artistic collaborations between Hungary and Yugoslavia (*Screaming Hole. Poetry, Sound and Action as Intermedia Practice in the Work of Katalin Ladik*, 2017), the issues of the minority and the self-historicization and institutionalizing ambitions of the neo-avant-garde.

Zsuzsa László is a researcher at Artpool Art Research Center and is completing her Ph.D. in Art Theory at the Eötvös Loránd University, Budapest. Her dissertation discusses the emergence and critique of the concept of East European Art. Between 2009 and 2018, she was the curator of tranzit.hu, and she is still member of its board. In her research and curatorial activities, she explores transnational exhibition histories in the Cold War era, and their interconnections with cultural diplomacy and decentralized understandings of neo-avant-gardes. Recent projects and publications she (co-)curated and co-edited include *1971: Parallel Nonsynchronism* (Municipal Gallery, Budapest, 2018–19), *Creativity Exercises* (GfZK, Leipzig, 2014; tranzit.hu, Budapest, 2015; Museum of Modern Art, Warsaw, 2016; and the book published by Sternberg Press, 2020), *Sitting Together* (tranzit.sk, Bratislava, 2016), and *Parallel Chronologies* (2009–21).

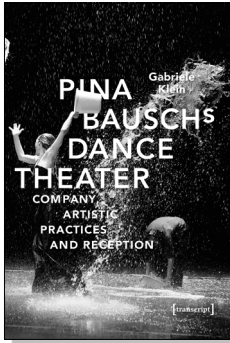
Karolina Majewska-Güde is a researcher, art critic, and curator. She works as an Assistant Professor at the Institute of History and Theory of Art at Katholische Privat-Universität Linz. Her research focuses on East-Central European neo-avant-gardes, feminist art histories, contemporary issues of circulation, translation, and production of knowledge through art-based research. Majewska-Güde is a member of the curatorial collective *pisze/mówi/robi* devoted to curating talks, exhibitions, and workshops focused on artistic knowledge production and translations of artistic archives.
<https://karolinamajewska.wordpress.com>
<https://pizemowirobi.tumblr.com>

Sven Spieker teaches in the Comparative Literature Program at the University of California, Santa Barbara. He specializes in modern and contemporary art and culture, with an emphasis on Russia and Eastern Europe, and a special interest in issues related to documentary and knowledge production. Spieker has lectured and published on topics ranging from the historical avant-garde (Malevich, Rodchenko, Dziga Vertov) to late-twentieth-century art practice, from Wolfgang Kippenberger to subREAL. His books and articles have appeared in German, Korean, Russian, Swedish, Polish, and English. Spieker's latest book publication is an edited volume devoted to the relationship between art and destruction (MIT Press/Whitechapel Gallery, 2017). The monograph *The Big Archive* focused on the archive as a crucible of European modernism (MIT Press, 2008; Korean translation, 2014). Spieker is the founding editor of *ARTMargins Print* and *ARTMargins Online*. Current projects include a critical anthology of conceptual art in Eastern Europe and a study of education-based art in the 1960s.

Kristine Stiles (Ph.D. 1987, University of California at Berkeley) is France Family Distinguished Professor of Art, Art History and Visual Studies at Duke University where she also holds a secondary appointment in the Theater Department. She was awarded an Honorary Doctorate of the Arts from Dartington College of Arts and the University of Plymouth in England (2005). Stiles is an art historian specializing in contemporary art, artists' writings, and interdisciplinary experimental conceptual and performance global art; and she has taught "Trauma in Art, Literature, and Film" for twenty-eight years. She co-authored with Peter Selz, *Theories & Documents of Contemporary Art* (1996, 2012), and is the author of *Concerning Consequences: Studies in Art, Destruction, and Trauma* (2016) and *Correspondence Course: An Epistolary History of Carolee Schneemann and Her Circle* (2010), among other publications. She curated and wrote for the catalog for numerous exhibitions, including *Rauschenberg: Collecting & Connecting* (2014–15); *Jean Toche: Impressions from The Rogue Bush Imperial Presidency* (2009); *States of Mind: Dan & Lia Perjovschi* (2007); and *Raphael Montañez Ortiz: Years of the Warrior, Years of the Psyche, 1968–1988* (1988). She has authored over one hundred published essays and wrote "Uncorrupted Joy: International Art Actions," a monograph-length catalog essay for *Out of Actions: Between Performance and the Object 1949–1979* (MoCA, Los Angeles; MAK, Vienna; Museu d'Art Contemporani, Barcelona; and Museum of Contemporary Art, Tokyo, 1998–99). She is an equestrian.

Tomasz Załuski is an art historian and philosopher, assistant professor at the Department of Cultural Research at the University of Łódź and at the Department of Art History and Art Theory at the Władysław Strzemiński Academy of Fine Arts in Łódź, Poland. His research interests include modern and contemporary art; social, political, and economic contexts of artistic culture; artistic activism and self-organization; documentation and artistic archives. He is the author of the book, *Modernizm artystyczny i powtórzenie. Próba reinterpretacji*, 2008 (Artistic modernism and repetition: An attempt at reinterpretation); and the editor of the volumes: *Sztuki w przestrzeni transmedialnej* (Arts in trans-medial space), 2010; *Skuteczność sztuki* (The effectiveness of art), 2014; *Socrealizmy i modernizacje* (Socialist realisms and modernisations) with Aleksandra Sumorok, 2017; *Wideo w sztukach wizualnych* (The video in the visual arts) with Ryszard W. Kluszczyński, 2018; *Galeria Wschodnia. Dokumenty 1984–2017 / Documents 1984–2017*, with Daniel Muzyczuk. He is also an editor of the journals: *Art and Documentation* and *Hybris: The Online Philosophical Magazine*.

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Gabriele Klein

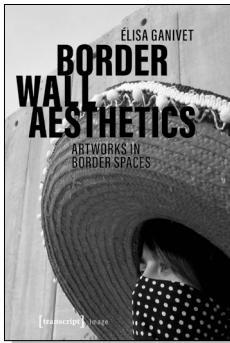
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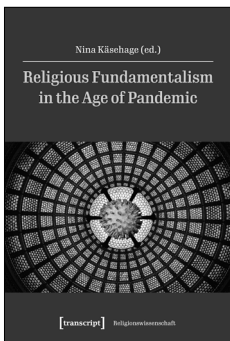
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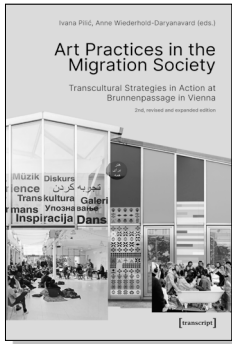
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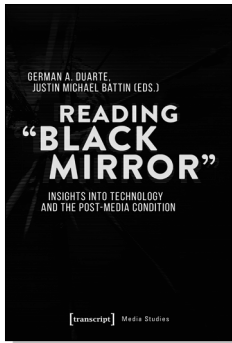
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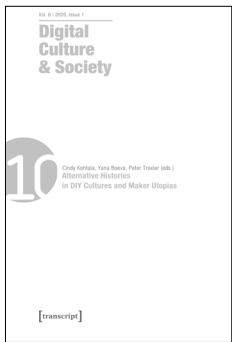
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