

The Lost-and-found: revising art stories in search of potential changes

Book of Abstracts

Lisbon, 6-7 December 2023



POLISH
INSTITUTE
OF WORLD
ART
STUDIES



Uniwersytet
Wrocławski



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This work is funded by national funds through FCT – Fundação para a Ciência e a Tecnologia, I.P., under the project UIDB/00417/2020.

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And Others

The Gendered Practices and Politics of Art Collectives - Writing and thinking together about affective labour and collectivity.

Abstract

Who does what type of work in collective art-making? Who is seen and who remains invisible? Who tells the story and whose names enter histories? These are questions derived from our seven months' reflections in a series of group authored documents, and four panel discussions, held as part of Lina Dzuverovic's research project *And Others: The Gendered Politics and Practices of Art Collectives*. Current enthusiasm towards collectivity across the artworld, harbours a certain romanticisation of collectives. This simplification suggests that collective work – be it artistic, curatorial or organizational – is somehow automatically emancipatory and egalitarian, by its nature preserving the promise of equality and inclusivity. However, the reality of working collectively is filled with challenges and inequalities, and those working in this way are no less vulnerable to exploitation than individual cultural workers. This is the first of a three-part workshop (Lisbon, Warsaw, Riga) that focus on a series of exercises in historicizing collective artistic work. The Lisbon workshop focuses on recognizing and transforming visual patterns and we will work with a selection of existing images of artistic collectives, analyze them together with the participants and develop new possibilities and performative paths of collective visibility. The workshop will invite participants to talk, write, draw, perform and think together, as a way of creating a dossier of experiences which will help us understand the wide range of exclusions, omissions and othering involved in historization of collaborative and collective work. Our quest will be

centred on exploring and inspiring others to think through the question: Can we imagine collective structures in art, which do not exclude, belittle or ignore affective and reproductive labour? The workshop will be led by several art workers from the And Others network.

About the project

<https://artcollectives.org/>

Bios

Carla Cruz

Carla Cruz is an artist, researcher, and visual arts Lecturer at EAAD-UMinho, Portugal. Carla has a practice-based Ph.D. from the Goldsmiths University of London. Since 2011, Carla develops the project Finding Money with Antonio Contador, and since 2007, mobilizes the “Associação de Amigos da Praça do Anjo” with Ângelo Ferreira de Sousa. Carla co-founded the feminist artistic intervention collective ZOiNA (1999-2004), and the artist-run space Caldeira 213 (1999-2002); between 2005 and 2013 Carla coordinated the feminist exhibition project All My Independent Wo / men; since 2019, Carla leads the study group Feminist Readings (i2ADS); and integrates the State’s Commission for the Acquisition of Contemporary Art. Currently, Carla is developing a speculative artistic project on human and non-human terranean temporalities with Claudia Lopes, with three public iterations.

Helena Reckitt

Helena Reckitt is Reader in Curating in the Art Department at Goldsmiths, University of London. She has held curatorial and programming posts at The Power Plant, Toronto, the Atlanta Contemporary Art Center, Georgia, and the ICA, London, and was a commissioning editor in film and performance studies at Routledge, London. Editor of *Art and Feminism* (Phaidon, 2001), *Acting on AIDS* (Serpent’s Tail, 1997, with Joshua Oppenheimer), and *Sanja Iveković: Unknown Heroine* (Calvert 22, 2013), she was Consultant Editor for the Tate/Chronicle Books survey *The Art of Feminism: The Images that Shaped the Fight for Equality* (2018, French edition 2019; revised edition 2022). With Jennifer Fisher she co-edited issues of the *Journal of Curatorial Studies* on ‘Curating and Affect’ and ‘Museums and Affect,’ 2016, and, with Dorothee Richter, an issue of *OnCurating* on ‘Instituting Feminism,’ 2021. Since 2015 she has coordinated the Feminist Duration Reading Group, a monthly gathering dedicated to under-represented feminisms. She is exploring approaches from life writing in her critical and curatorial texts, having received an MA in Creative and Life Writing from Goldsmiths in 2021.

Karolina Majewska-Guede

Karolina Majewska-Güde, PhD, is a researcher, art historian, and curator. Her research focuses on the East Central European neo-avant-gardes, feminist epistemologies, performance art, contemporary issues of circulation, translation and knowledges production through art-based research. She works closely with feminist artists of different generations, which is linked to her work on rethinking an artistic archive as a place of collaboration and maintenance where reproductive and creative work are intertwined. Majewska-Güde is a founding member of the research collective *pisze/mówi/robi*, which combines performative and interpretative research and is dedicated to curating exhibitions and workshops focused on artistic research practices and artistic archives. She has co-curated several exhibitions and contributed to publications focused on art from post-socialist Europe such as *ArtMargins*, *Post MoMA: Notes on Art in a Global Context*. She currently teaches at the Institute for Art and Visual History at Humboldt University. Majewska-Güde recently published “Ewa Partum’s Artistic Practice. An Atlas of Continuity in Different Locations” (Transcript, 2021). Her current research includes projects *Liquid Connection: Re-thinking Hydro-socialist and Land Art Practices* located at the intersection of transnational art history of former socialist Europe and feminist new materialisms and several artistic research collaborations focused on rethinking regional cultural history from a gendered perspective. Majewska-Güde is a member of AICA. She lives and works in Berlin. <https://karolinamajewska.wordpress.com/>
