

THE MAIL ART ARCHIVE OF RUTH WOLF-REHFELDT AND ROBERT REHFELDT

PRESS SELECTION

EXHIBITIONS

Ruth Wolf-Rehfeldt “Signs of Signs” at ChertLüdde, Berlin

Share

1 2 3 4 5 6 7 8

Signs of Signs is the second exhibition of Ruth Wolf-Rehfeldt (born 1932 in Wurzen) at ChertLüdde. The exhibition covers all major facets of Wolf-Rehfeldt’s production from the early 1970s until her artistic retirement in 1989, including typewritings, collages, editions, a wall installation and parts of the Mail Art Archive which contains over 20 years of correspondence that she and her husband, Robert Rehfeldt, received from artists all over the world.

The exhibition features a selection of typewritings from the early 1970s that show Wolf-Rehfeldt’s interest in semiotics and concrete poetry at the beginning of her artistic production. These works on paper were made on her Erika typewriter, and can be seen as intricate studies of sign systems, conceptual art and innovative combinations of language, symbols and visual forms.

In *Introverse Arrangements* (1972) and *Extroverse Arrangements* (1972), visual form and wordplay create the sense of various possibilities of interpretations, the title serving as a clue as to how to read the words, which are arranged like snowflakes in a single row. In *Extroverse Arrangements* (1972), the words can only be understood if read going outwards, and each group of eight words are delicately held together by a single letter. Here, the linguistic permutations result in strange combinations, and words often operate as signs to point the reader into unexpected directions.

The various ways in which Wolf-Rehfeldt combined words to signify meaning – and subversive alter-meanings – became statements of artistic, and even political, expression. For instance, in *Entwurfsskizze (Preliminary Sketch)* (mid 1970s), typewritten letters fall across the page in trails, seemingly collecting at the bottom of the page in a pool of jumbled words and phrases, some of the sensible ones making out to say “denken” (think), “dada”, “brav” (well-behaved), “feeling”, “zaghaft” (timid), and “feeling uneasy”. Scrawled in handwriting amongst hand drawn shapes, the legible words “Bart” (beard) and “Ereignisse” (events) seem to be at the center of these word-streams, evoking the possibility of a statement describing the paranoia, surveillance and control shaping the political milieu at the time.

Although in the beginning of her practice Wolf-Rehfeldt experimented with the possibilities of expression within concrete poetics, she began to shift her focus in later years to abstract compositions, moving from linguistic signage to language as simply form and matter. For instance, in the *Strukturblätter (Structure Sheets)* series (mid 1980s), various typographic

symbols are stacked in rows to create simple scenes on paper: abstract planes that communicate austerity yet are also whimsical and elegant. The absence of wordplay is replaced by the use of language and punctuation as pure components of graphic imagery, now devoid of semiotic signification. *Untitled* (late 1970s), a three-dimensional cube constructed out of exclamation points, the letter O and slashes, is a study not of visual and linguistic puns, but rather the materiality of language. In these later works, Wolf-Rehfeldt strips language of its function, and creates instead images of playfulness, beauty and innovation.

Collages were made with zincographic editions Wolf-Rehfeldt made of her typewritings. They consist of prints combined with magazine pastings and photographs of the artist’s earlier paintings. The editions, due to her special status as a member of the Association of Fine Artists of the GDR, were allowed to be printed 50 times as “miniature graphic works” (Kleingrafik) in print shops. The copies could easily be sent as postcards or prints ranging in formats from A4 to A6, which was especially well suited to accessible distribution when it came to her Mail Art activities.

Also interested in expanding the dimensional possibilities of her work, Wolf-Rehfeldt created a wall installation in 1989, *Cagy Being (Käfigwesen) 2* (1989/ 2018), which was initially commissioned for a children’s playground in East Berlin, but was never realized due to the fall of the regime.

Throughout the course of her artistic activity Wolf-Rehfeldt produced several ink stamps, used for sending Mail Art. In a spirit of characteristic irony and humor, she has made for the exhibition a new stamp titled *Nicht Neues (Nothing New)* (2018), typed on her original Erika: an emphasis on her decision to stop producing new art which has remained true since 1989.

The exhibition includes the second half of the letter B of the Mail Art Archive of Ruth Wolf-Rehfeldt and Robert Rehfeldt, the first half of which is on view currently at the Albertinum Museum in Dresden. Organized alphabetically, the archive contains all correspondence between the couple and artists whose names start with the letter B. In conjunction to the exhibition is a book titled *B – The Mail Art Archive of Ruth Wolf-Rehfeldt and Robert Rehfeldt*, published by ChertLüdde this year.

at ChertLüdde, Berlin (<http://chertluedde.com>)
until 17 November 2018



taz plan

11.10. – 17.10.18

kultur + programm für berlin

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„A wie Arsen“, 1972. Courtesy of
the artist, ChertLüde
Foto: Trevor Lloyd

taz veranstaltung

Queer Lecture
Homophobie ohne Homophobe
Gender und Sexualität im internationalen Populismus

Innerhalb der Bewegung der populistischen Internationalen
sind Schwule und Lesben erstaunlich gut vertreten. Offiziell
haben viele der rechtsradikalen Parteien kein Problem mit
Homosexualität und Homosexuellen. Gleichzeitig bedienen
diese Parteien bekannte homophobe Klischees.

Vortrag und Diskussion mit **Adrian Daub**, Professor an der
Stanford University, Kalifornien.

Moderation: **Jan Feddersen**, taz-Redakteur und
Initiative Queer Nations e.V.

Eine Kooperation der Initiative
Queer Nations mit der taz

QUEER NATIONS

Montag, 15. Oktober 2018 um 19 Uhr, Eintritt frei
taz Konferenzraum, 1. Stock, Rudi-Dutschke-Straße 23, 10969 Berlin

Veranstaltung
Karl Marx 200

Die Diskussion um das Erbe der 68er-Bewegung hat im Laufe
des Jahres 2018 parallel zum 200-jährigen Geburtstags-
memorial ihres „Übervaters“ Karl Marx stattgefunden. Dass in
diesem historischen Jahr, nicht nur viele Aktionsimpulse
zusammenfallen soll am Ende dieses kollektiven Gedenk-
jahres diskutiert werden. Im Fokus des Vortrags steht die Dar-
stellung der Marx'schen Lehre als einer Variante der ökonomi-
schen Theorie. Im anschließenden Gespräch diskutieren die
Stadtplanerin **Helga Fassbinder** und die Architekturhistori-
kerin **Anne Kockeikorn** mit **Bertram Scheffold**.

Moderation: **Stefan Reinecke**, taz

Donnerstag, 18. Oktober 2018, um 19 Uhr, Eintritt frei
taz-Neubau, Friedrichstraße 21, 10969 Berlin

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Rudi-Dutschke-Straße 23
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donnerstag, 11. oktober 2018

kunstraum

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Kunst

Acad Galerie
Kanna US, Extended, Anna Zeit, Hella Y,
Anna, Denis Gül, Lawrence Abu Hamdan,
Fr 13-19 Uhr bis 28.10.18. Vorkurs: 21

Alexander Levy
Colin Snapp, Observatory, Di-Sa 11-18 Uhr
bis 27.10.18. Rudi-Dutschke-Straße 23
10969 Berlin. Di-Sa 11-18 Uhr bis 28.10.18.

ChertLüde
Ruth Wolf-Rehfeldt: Signs of Signs, Di-Sa
12-18 Uhr bis 10.11.18. Ritzstr. 2A

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Salon Wellenmaschine

Grenzen ziehen, Grenzen überwinden

Es gibt sichtbare Grenzen und unsichtbare, Grenzen zwischen Staa-
ten, zwischen Menschen und in den
Körpern. Manche sind notwendig,
viele sind überflüssig. Womöglich ist
das Medium der Fotografie das ge-
eignetste von allen, wenn es darum
geht, das, was alles unter den Begriff
fällt, zu visualisieren. Allein schon
wegen der ihr eigenen Diskrepanz
zwischen dem, was ist und dem, was
abgebildet werden kann, zwischen
der Wahrheitsanspruch und manipu-
lativer Macht der Bilder. Der Titel
„Borderline“, den sich eine Gruppe

von 16 Berliner Fotograf*innen,
alleamt Mitglieder beim Berufs-
verband FREILENS e. V., für ihre
Ausstellung gegeben haben, ist
darum bewusst vieldeutig gehalten.
Entsprechend bunt sind die The-
men, die in der Schau im Kreuzber-
ger Salon Wellenmaschine von den
einzelnen Künstler*innen ange-
sprochen werden. **Stefan Boness** etwa hat
die Gegend um Ypres im belgischen
Flandern besucht, wo während des
Ersten Weltkrieges Hunderttausende
Soldaten starben. **Piero Chiassi** die
von riesigen Grenzzäunen umge-

bene spanische Enklave Melilla in
Nordafrika. **Dagmar Gester** versucht
binationale Liebe in Bilder zu pa-
cken. **Ann-Christine Jansson** zeigt
Menschen, die auch im Alter nicht
zu arbeiten aufhören wollen oder
können. **Amélie Losier** blickt durch
Glascheiben auf Metropolen, **Rai-
ner F. Steußloff** in die Vorgärten von
Nachbarn. Aus Platzgründen – zum
Europäischen Monat der Fotografie
sind Räume Mangelware – erscheint
„Borderline“ in Form einer Zeitung.
So kann man sie sich sogar mit nach
Hause nehmen. (bsh)

galerie

ChertLüde

Zeichen setzen, Zeichen lesen



Ruth Wolf-Rehfeldt, „Cage Being (Käfigwesen)“ 2*, 1989/2017.
Courtesy of the artist and ChertLüde Foto: Trevor Lloyd

Was für ein Glück, dass Galeristin Jennifer Chert
vor ein paar Jahren auf **Ruth Wolf-Rehfeldt**
aufmerksam wurde. Nun läuft die zweite große
Ausstellung der Künstlerin, die seit den 1970er
Jahren in der DDR ein erstaunliches Werk von
Schreibmaschinengrafiken auf ihrer „Erika“
zusammengestellt, bei ChertLüde. Es ist eine
herrliche Schau, in der man auch lernen kann,
dass sich Wolf-Rehfeldt keineswegs auf Type-
writings beschränkte. Zu sehen sind außerdem
Collagen und links abgebildete „Käfigwesen“.
Die Wandinstallation hatte sie 1989 für einen
Kinderarten in Ostberlin entworfen. Dann fiel
die Mauer und sie wurde nie realisiert, bis vor
Kurzem. Auch eine ganz neue Arbeit gibt es,
einen Stempel, den man auf Blankopostkarten
ausprobieren kann. „Nichts Neues“ steht darauf.
Halbironisch ist das zu verstehen, schließlich
hat Wolf-Rehfeldt tatsächlich 1989 mit der
Kunst aufgehört. Sehr schade ist das. Mehr zu
entdecken wird es aber geben: ChertLüde be-
reitet momentan das Mail-Art-Archiv von
Wolf-Rehfeldt und Robert Rehfeldt auf. (bsh)

Amélie Losier, Fotografin

Einblick (744)

taz: Welches Ausstellung in Berlin hat
dich zuletzt an- oder auch aufgeregt?
Und warum?

Amélie Losier: In diesen Tagen ist in Ber-
lin und Umgebung wegen des Monats der
Fotografie, und bald mit dem Monat der
Fotografie OFF, extrem viel zu sehen!
Große Fotografen, deren Arbeit man
sehr gern (wieder) anschaut, oder klei-
nere Ausstellungen... Man könnte theo-
retisch mindestens fünf Ausstellungen
täglich besuchen. Besonders anregend
finde ich die Arbeit „Behind the Veil“
vom libanesischen Fotografen Marwan
Tahtah in der aje GALERIE in Potsdam.
Er machte eine Porträtstudie über eine
junge Muslimin, die entschieden hat,
ihren Schleier abzulegen. Sie bleibt an-
onym, aber man sieht ihre Haare und Hän-
den, und Stillleben: Nadeln, den Schleier,
als Anzähler zusammengeordnet. Poetisch
in Schwarz-Weiß fotografiert und berüh-
rend gleichzeitig, weil zu jedem Bild ein
Kommentar der Frau zu lesen ist. Von ei-
nem Mann aufgenommen.

Welches Konzert oder welchen Klub in
Berlin kannst du empfehlen?
Wenn nur Caro Emerald in Berlin sin-
gen würde!

Welches Buch begleitet dich zurzeit
durch den Alltag?

Gerade habe ich „Siddhartha“ von Her-
mann Hesse fertig gelesen, mit u. a. einer
ziemlich perfekten Beschreibung davon,
wie der Liebesakt sein sollte, sehr aktuell
in diesen #MeToo-Zeiten, und ich fange
an „Berezina“ von Sylvain Tesson (auf
Deutsch: „Napoleon und ich: Eine aben-
teuerliche Reise von Moskau nach Paris“) zu
lesen, ein humanistischer Schriftstel-
ler und Abenteurer, der mich jedes Mal
zum Reisen und Nachdenken bringt.

Welcher Gegenstand/welches Ereignis
des Alltags macht dir am meisten
Freude?

Wenn der Fernsehmarkt an irgendeiner
Straßenecke sich blicken lässt. Da muss
ich immer den Turm, auf französisch die
(la tour), also mit einem „Bonjour Ma-
dame!“ begrüßen.



Zur Person

Amélie Losier, geboren in Frankreich, studierte
Deutsche Literatur und Geschichte in Paris und
Berlin, nahm Zeichenunterricht an der École des
Beaux Arts in Paris und studierte anschließend
Dokumentarfotografie bei Prof. Arno Fischer an
der Fotoschule Fotografie am Schiffbauerdamm
(PAS) in Berlin. Sie arbeitet als freiberufliche
Fotograf*in in Berlin für deutsche und
internationale Zeitungen, u. a. für die taz, verschie-
dene Zeitschriften, für Kulturinstitutionen und für
Corporate-Publikationen. Losier liebt Porträts und
Street Photography, und sie produziert auch
Reportagen und Multimediale Geschichten in ihren
eigenen Projekten. Genderfragen und das Leben
von Frauen gehören zu ihren Hauptinteressen.

berlinmusik

Sturm und Schaden

Doch, doch, mit dem fieslen
Leben verhält es sich manch-
mal so, wie Desiree Kleukens
und Dietrich Brüggemann es
zu Beginn ihres Albums be-
schreiben. „Motorschaden
bis nach Schweden / ... Achs-
bruch, Schlagloch, Kühler
kocht / und dann noch Ge-
triebschaden in der Slowa-
kei“, singen die beiden da im
Duett; den Widrigkeiten der
menschlichen Existenz setzt
das Songwriterduo eine an-
genehme schnoddrige Hal-
tung entgegen, die sich er-
freulicherweise durch das
gesamte Album zieht.

Kleukens und Brügge-
mann sind beides keine Un-
bekannten, während erstere
als Liedermacherin im Um-
feld von Gisbert zu Knyp-
hausen und Die Höchste Fe-
senbahn bekannt wurde, ist
letzterer Filmemacher und
hat neben Musikvideos un-
ter anderem den Film „Jern
vann du kanna“ (2010) ge-
dreht. Vergangenes Jahr ha-
ben die beiden das gemein-
same Musikmachen ent-
deckt, geboren wurde das
Projekt der Legende zufolge
bei einer Reise durch Ser-
bien und Bosnien. Man gab
der Band den preiswürdigen
Namen Theodor Shitstorm.

Nun liegt das Debutal-
bum „Sie werden dich lie-
ben“ vor, und das klingt ei-
gentlich genauso, wie man es
sich vorstellen würde, wenn
Kleukens mit einem Duett-
partner Lieder schreibt. Klas-
sische, wenig überraschende
Songwriter-Stücke mit glän-
gen Akkordfolgen, der gute
Theodor Shitstorm scheint
geprägt von Kollegen wie
Element of Crime und Funny
van Dannen.

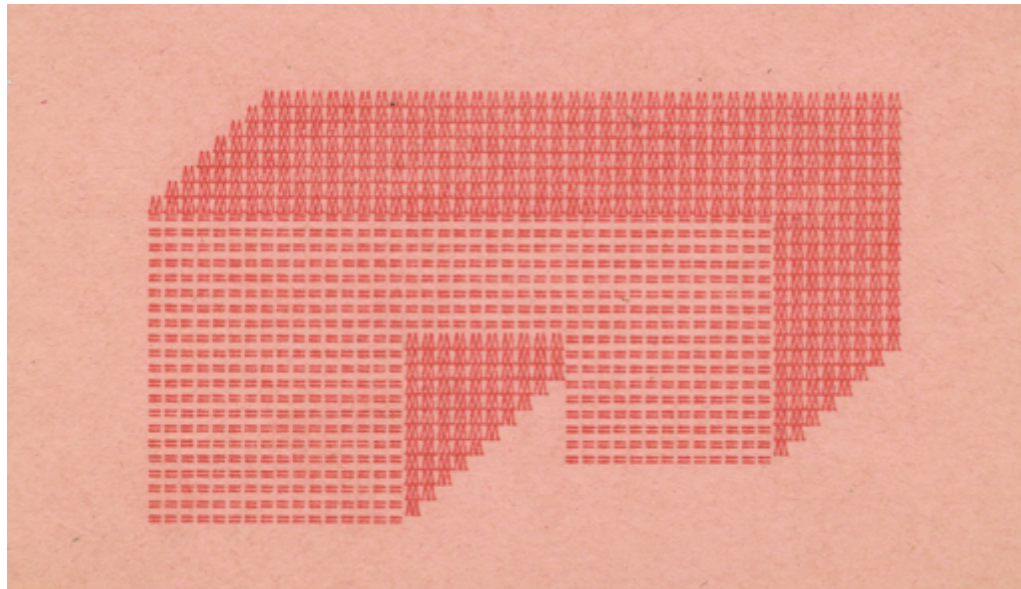
Zwar ist die Musik – wie
bei den Genannten teilweise
auch – oft nicht so wahrstän-
dig originell, die Texte aber
machen Spaß und haben we-
nig von der im deutschen
Liedermachertum verbrei-
teten Larmoyanz. Der Song
„Schuld“ etwa bildet die
Stimmung im Lande und
die stetige Suche nach Ver-
antwortlichen punktgenau
ab: „Der Mann an der Tür
mit der Jacke überm Arm /
ist schuld an der Verteilung
von reich und arm“, und
in dem Lied „Mama, schick
mir die Platten von Reinhard
Mey“ mag sich so mancher
wiedererkennen. Es han-
delt von Thirtysomethings,
die längst von zu Hause fort
sind und über die Kindheit,
Jugend und Musik im El-
ternhaus sinnieren. Alles
grundsätzlich und gut, was
Theodor Shitstorm da ma-
chen – von daher bleibe ab-
schließend nur die Bitte:
Mama, schick mir lieber die
Platten von Neil Diamond.
Jens Hoff



Theodor Shitstorm: „Sie
werden dich lieben“ (Staats-
akt/Caroline/Universal)

Ruth Wolf-Rehfeldt, bajo vigilancia

POR JAVIER HONTORIA - 26 octubre, 2018



Ruth Wolf-Rehfeldt: *Flächenüberschneidung*, 1980-1984

Una exposición en el Albertinum, uno de los espacios del riquísimo complejo museístico municipal de la ciudad alemana de **Dresde**, muestra la obra de Ruth Wolf-Rehfeldt, artista mecanógrafa, activa desde la inmediata posguerra hasta la caída del Comunismo. Su obra estuvo condicionada por la situación política de su tiempo, por los sistemas de vigilancia y de represión. Fiel a la herencia de la poesía visual, del letrismo y del arte conceptual, su obra fue uno de los máximos referentes del Mail Art.

En Pankow, al noreste de Berlín, tanto aprietan el frío de posguerra como los señores de la Stasi. Ahí viven **Ruth Wolf-Rehfeldt y Robert Rehfeldt**, que se habían casado poco antes y se buscaban la vida como artistas en la bohemia clandestina de la Alemania del Este. Son los años cincuenta. Robert acabaría siendo una de las figuras centrales del llamado Mail Art, o **Arte postal, una de las pocas formas de creación crítica que podía, si se hacía sagazmente, pasar inadvertida a ojos de la policía**. Ruth siguió el mismo camino, pero su obra, que fue poco conocida fuera de Alemania hasta que apareció en la última edición de la Documenta de Kassel, alcanzó un enorme y justificado reconocimiento al recuperar la herencia de la poesía visual y el letrismo, y ampliarla en los campos de la mecanografía, la gráfica y la edición.

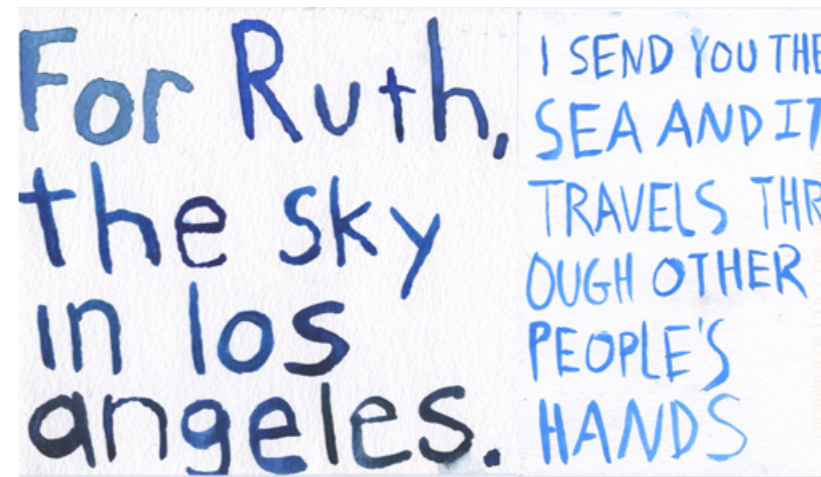
Después de tantear infructuosamente varias disciplinas, **Ruth**, nacida en Wurzen, muy cerca de Leipzig, en 1932, se centró, a principios de los setenta, en el lenguaje y su visualidad gracias a las posibilidades que le ofrecía su Erika, aquella mítica máquina de escribir portable que se empezó a producir en Dresde en los años 30. Con ella **comenzó a realizar poemas visuales en los que pronto se filtraron estrategias del arte conceptual** que empezaba a aflorar en las vecinas Polonia y Checoslovaquia, países a los que sí podía viajar y que, sin ser un paraíso del libertinaje, al menos gozaban de una más laxa presión policial.

Aparecen en esta primera etapa sus estudios de sistemas, ya fuera por medio de tautologías, es

decir, la relación entre las imágenes formadas por palabras y el significado de las palabras que formaban esas imágenes, o mediante retruécanos que ofrecían veladas alusiones a los sistemas de control. En sus "mecanografías" -así las llamaba- aparecían repetidamente cajas y jaulas, y también sobres y otras formas que podían sugerir que esos dibujos eran susceptibles de ser enviados. Uno de estos sobres está formado por las palabras "coming" y "going" ("yendo y viniendo"). Erika resultó ser una compañera de gran utilidad, de la que Ruth extrajo sorprendentes resultados. Juntas hablaban de semiótica y a un mismo tiempo ponían a prueba la agudeza oficial, si bien **Ruth admite haberse autocensurado alguna que otra vez**.

Muchos de estos trabajos entraron en la estructura del Mail Art, que en la Alemania Democrática tenía un matiz diferente al de otros países. Ahí era la única forma de combatir un aislamiento irrevocable y tenso, con la policía examinando todo cuanto salía de las casas. **Los Rehfeldt se sabían fichados, pero sorteaban con astucia el marcaje oficial**. Ingresaron en algo parecido a una asociación oficial de artistas, lo que les permitió hacer ediciones de un máximo de cincuenta copias que enviaban a otros artistas de los lugares más remotos, contribuyendo a crear una tupida red de contactos internacionales que ensanchaba el escueto mundo que les había sido dado.

Albertinum, en Dresde, presenta estos días una exposición, firmada por la comisaria del museo Kathleen Reinhardt, que **pone en relación el trabajo de Ruth Wolf-Rehfeldt con el de David Horvitz** (California, 1982), un post-conceptualista de corte poético y mordaz que revisa desde nuestro presente digital algunas posiciones en el ámbito del arte postal de entonces, apoyado por la extraordinaria labor de investigación que la historiadora Zanna Gilbert ha realizado en torno al archivo de Ruth y Robert. En esta muestra de Dresde no ha habido intercambio entre Ruth y Horvitz, pues el correo ha ido solamente en una dirección, desde California hasta Alemania. La razón es tan sencilla como reveladora de una coherencia y un compromiso en la obra de Ruth que hoy nos parece insólita. **Su trabajo estaba ligado a la represión y a la falta de libertad**. Cuando el Muro cayó, cayó también la Stasi, y Ruth abandonó el arte.



Dos obras de David Horvitz

La muestra recoge, por tanto, una recuperación del Mail Art unidireccional, y se acoge a la líquida incorporeidad de nuestro tiempo. "Te mando el mar, que viaja a través de las manos de otros", le escribe David a Ruth, un diálogo entre voces de hoy y de ayer, entre espacios de libertad que son sólo en parte distintos. En el Arte Postal de los setentas y ochentas había una fuerte impronta performativa o al menos proclive a la circulación del cuerpo, que se fotocopiaba, fragmentándose,

claro, o se fotografiaba con polaroids, una herramienta que no requería llevar los carretes a revelar y, por tanto, estaba exenta de riesgo. **Horvitz, en sus cartas, asume el carácter evanescente del cuerpo contemporáneo**, que no pesa más que una brizna de aire. El californiano es conceptualista no por su desdén hacia el objeto artístico. Lo es porque los mimbres que sustentan al objeto de hoy son tan endebles que su propia configuración se antoja milagrosa. No sé quien hablaba - Moraza, creo- de la imágenes escindidas de los cuerpos. En esas anda Horvitz.

Una breve selección del archivo que durante años amasaron Ruth y Robert puede verse junto al diálogo que trenzan Ruth y Horvitz. En sus totalidad, el archivo que es verdaderamente ingente. Para que se hagan una idea: la galería de Ruth, la berlinesa ChertLüdde, lleva ya publicados dos grandes tomos del archivo los Rehfeldt, y todavía van por la letra "B", esto es, tienen inventariadas la mitad de las cartas recibidas por personas cuyos apellidos empiezan por dicha letra. Entre estos remitentes está Paulo Bruscky, una de las figuras más importantes del Mail Art internacional, con quien tuvieron una estrecha relación. El brasileño, que vivía en Recife, también utilizó el correo como forma de mitigar el aislamiento al que le abocaba la dictadura militar. En el archivo de los Rehfeldt se encuentran buenos ejemplos de sus "xeroxperformances".

Seguimos en ChertLüdde. En su espacio de Kreuzberg puede verse también estos días una pequeña pero completa presentación del trabajo de Ruth, quien tras esos experimentos con el lenguaje en los primeros años 70 pasó a poner más énfasis en el signo y a producir geometrías abstractas como abstractos eran los caracteres tipográficos que las hacían posible, así interrogaciones, puntos, barras, diéresis... Parecían formas minimalistas, sí, pero si algo no hacían era callar. **Son realmente extraordinarios estos modestos y elaborados trabajos de mecanografía.** Muchas de ellas adquieren una profundidad que trascienden la bidimensionalidad de la hoja de papel, convirtiéndose no sólo en aparentes objetos sino en formas arquitectónicas (¿no parecen, algunas de ellas, fragmentos de los fascinantes monumentos yugoslavos de Spomenik?).

Tal vez al público español pueda recordarle los límites que se impone **Ignacio Uriarte** en sus ejercicios gráficos, o a la visualidad que adquiere la voz en la obra reciente de **Itziar Okariz**. Recordarán muchos, también, la reciente **muestra de Ulises Carrión en el Reina Sofía**, un artista cuya obra coincidió en Documenta 14 con la de Ruth. En la voluntad de entorpecer las cualidades semánticas de la palabra ("Querido lector, no lea", decía el mexicano) en favor de su visualidad, comparte un mismo campo con la alemana, quien, a buen seguro, estaría al corriente de las actividades que en Ámsterdam desarrollaban, desde su espacio Other Books or So, Carrión y sus compañeros.

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Featured
in
Issue
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Ruth Wolf-Rehfeldt and Robert Rehfeldt

ChertLüdde, Berlin, Germany



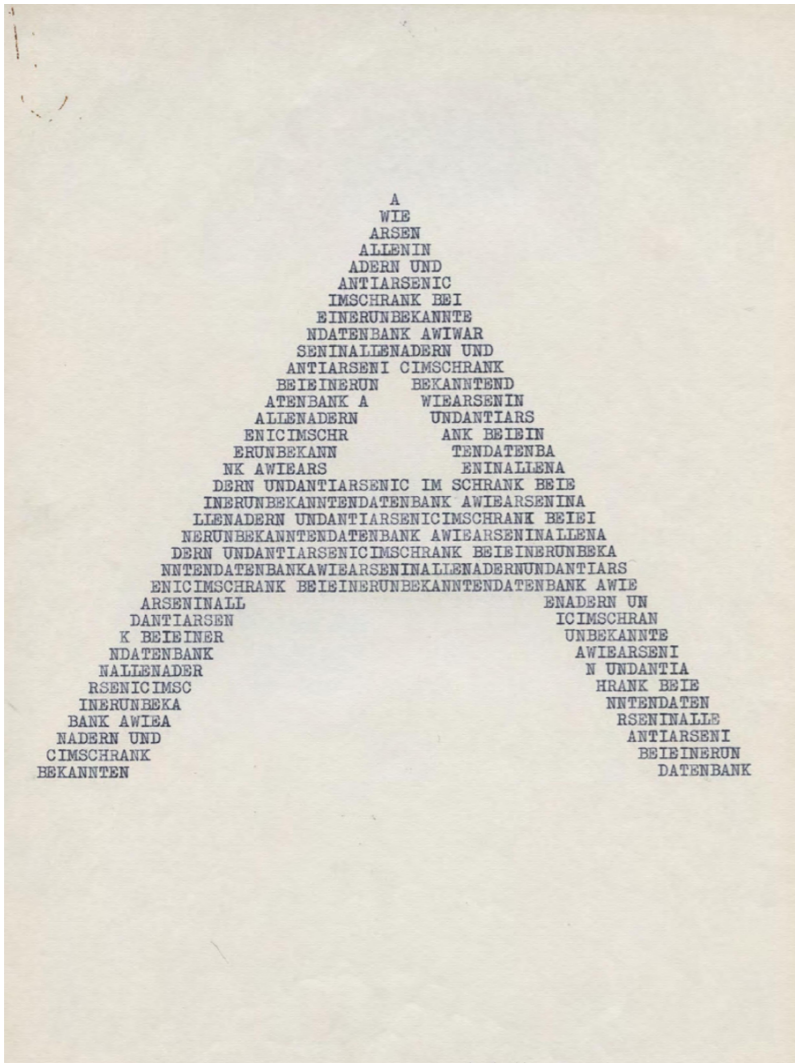
BY **YANN CHATEIGNÉ** IN **REVIEWS** | 01 DEC 17



There is a tradition that places the archive amidst a set of notions indebted to Jacques Derrida's meditations on 'fever', 'spectres' and 'hauntings'. The archive, in this respect, represents an exploration of the dark side of history; a navigation of, exploration of, hidden pasts. 'A: The Mail Art Archive of Ruth Wolf-Rehfeldt and Robert Rehfeldt' at ChertLüdde, Berlin, takes a wholly different tact, luminously associating the archive with fluid concepts such as

networks, friendships and anonymity.

Ruth Wolf-Rehfeldt was born in East Germany in 1932 and relocated to Berlin in 1950, where she met her husband, the experimental artist Robert Rehfeldt. In 1970, she began her ‘Typewritings’ series, which she continued until the Berlin Wall came down in 1989. Her recently rediscovered catalogue comprises almost 1,000 of these works: geometric visual poems, typewritten on A4 paper so as to be distributed by mail, which range from abstract typographic repetitions to emotional linguistic experiments to renderings of architectural shapes, objects and human silhouettes.



Ruth Wolf-Rehfeldt, *A wie Arsen*, 1972, carbon copy of original typewriting, 30 x 21 cm. Courtesy: The Ruth Wolf-Rehfeldt and Robert Rehfeldt Mail Art Archive and ChertLüdde, Berlin

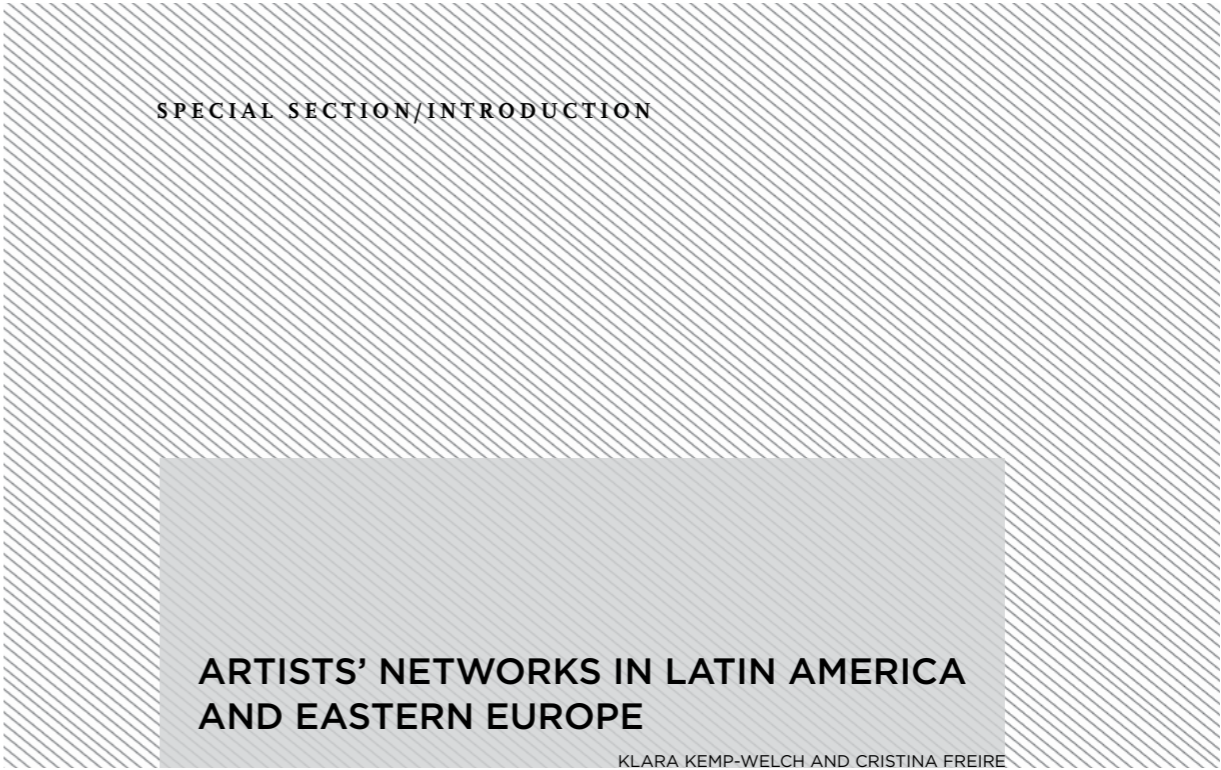
What is most striking about this exhibition is its modest display. No ‘atlas’, no ‘constellation’, no ‘artist’s museum’, just a few vitrines, some framed works and a series of alphabetized files into which the viewer, having donned white gloves, can dig. The exhibition includes mail art that was sent to the couple by an international community of artists, collectives and collective publications whose names begin with the letter A, but it revolves around two central works. The first, by Robert, is a newsletter that was sent in 1977 as part of the ‘Artworker Actual News’ series; the second, a seminal work by Ruth, *A wie Arsen* (1972), a concrete poem in the form of a wide capital A. This exhibition, and the comprehensive catalogue that accompanies it, introduces a major publishing project that will see a total of 26 books produced under the umbrella of The Mail Art Archive of Ruth Wolf-Rehfeldt and Robert Rehfeldt, each of which will be organized around a different letter of the alphabet. This curatorial logic reveals a tension between the couple’s painstaking coordination of their artist network and the informality of the archival process itself – the pair having chronicled the myriad submissions in a subjective, personal way. In this sense, the choice of placing these two works at the centre of the show makes sense: this archive is founded in the rational attempts of two individuals to establish themselves as part of a global, artistic map, but it is a map that is brought into existence by notions of shared authorship, omnipresence and cross-contamination. Accordingly, *A wie Arsen* translates as ‘A for Arsenic’.



"A - The Mail Art Archive of Ruth Wolf-Rehfeldt and Robert Rehfeldt", exhibition view at ChertLüdde, Berlin, Germany. Courtesy: The Ruth Wolf-Rehfeldt and Robert Rehfeldt Mail Art Archive and ChertLüdde, Berlin

The choice of the letter ‘A’ as an organizing principle for this exhibition might be interpreted as a statement. ‘A’ is for the artists’ archive, one that differs from that of the institution in its aims, internal organization and the way it is circulated. ‘A’ is also for anonymity, and the way that the display includes anonymous productions – works that were not assigned, but were meant to exist as floating objects. ‘A’ could also refer to the Swiss artist John Armleder, whose collective Ecart employed a similar method in the 1970s and ’80s in order to confuse the frontiers of artistic production and circulation. Armleder is represented in the archive by postcards, invitations and poems, one of which, from 1975, provides poetic support for this exhibition’s proposition that the archive can exist as a fluid, cohabitated space: ‘I have often seen my works, but signed with other names’.

Main image: "A – The Mail Art Archive of Ruth Wolf-Rehfeldt and Robert Rehfeldt", exhibition view at ChertLüdde, Berlin. Courtesy: the Ruth Wolf-Rehfeldt and Robert Rehfeldt Mail Art Archive and ChertLüdde, Berlin



Latin America and Eastern Europe have yielded an abundance of independent artists’ initiatives since the 1950s. The dynamic marginal art scenes that developed under Latin American military dictatorships and in late socialist Eastern Europe were often characterized by their commitment to free cultural exchange and networking. To the extent that direct exchange was controlled from above, its significance, from below, increased in inverse proportion. From the peripheries of the Cold War, a marginal cultural intelligentsia sought creative ways to inhabit countercartographies and an alternative sense of belonging. If networking offered a model of collective action with clear appeal to left-leaning artists in Latin America, it also appealed to many Eastern “bloc” artists, if often for different reasons, despite the general erosion of the idea of the collective in the context of “actually existing socialism.” In both cases, artists’ investment in networking was an alternative to local forms of state and military repression that also sought to circumvent the triumphalism of the official Western account of artistic individualism and subjectivity. Networking of the sort that peaked in the 1970s was conceived of as a passage from the logic of identity to the logic of identification. In some cases, artists were able to meet and share their ideas directly. In others, carefully compiled lists of global addresses became the means for initiating dialogues and friendships, and finding out about developments abroad. Alternative

artistic proposals were circulated directly among producers through the postal system in vast quantities and across vast distances, albeit occasionally intercepted and confiscated by censors of various persuasions.

“Latin America” and “Eastern Europe” are, each in their own way, both historically dystopian and utopian cartographical projections that rhetorically unite countries with distinct political and cultural chronologies, bound together by shared experiences. Despite their distinct historical relationships to capitalism, communism, and colonialism, artists working in the countries united beneath the umbrella terms *Latin America* and *Eastern Europe* experienced similar degrees of marginalization from the North American and Western European art historical narratives that came to dominate histories of twentieth-century art—constructed in relation to the frameworks dictated by the Cold War. Recent research has revealed, however, that this politically motivated experience of marginalization, far from limiting dialogue, often had the opposite effect: left-leaning artists in Latin America and their disaffected anticommunist or reform-communist colleagues in the Soviet satellite countries exchanged artistic propositions and views that often flew in the face of the political binaries that hindered productive cultural exchanges between the so-called East and West in the official arena of the Cold War.

This special section is devoted to “networking” at the grassroots level, examining artists’ complex motivations for engaging in ephemeral intermedial practices, local dialogues, and transnational networks. Latin American and Eastern European artists went to great lengths to escape the provincialism to which they had been consigned by history, geopolitics, and economics, by establishing contacts with like-minded artists at home and abroad. Networking tends to be classed as a strategy of subversion—a “tactic for thriving on adversity”—but we should be wary of constructing any artificially uniform, heroic narrative. One of the urgent tasks we face today, as a delayed audience of these artistic initiatives, is the need to foster a sense of the subtle differences at play in a range of contexts in diverse political situations. The traffic between Latin American and Eastern European artists in the Cold War period reveals that the territory of artistic practice served as a site for the development of common languages that scramble “top-down” approaches to history characterized by the rhetoric of cultural polarization. But there is little that is univocal about them, despite their shared commitment to artistic freedom, exchange, and dialogue. What is perhaps most extraordinary about the

experimental artists’ networks of the 1960s and 1970s is the spectrum of political persuasions that the networks were able to embrace—from more or less fervent revolutionary communism, to reform communism, to anticommunism.

Nowadays, we increasingly view the development of an international art field as a *fait accompli*, sullied by the ambivalence of globalization. But it is worth pausing to reflect on how the emergence of an international artistic field is not solely a triumph of the “free market,” but was also, in part, the product of the painstaking and often dangerous endeavors of many alternative artists over the course of several decades. A crucial shared characteristic of the alternative economies of cultural exchange that developed across Latin American and Eastern European experimental art scenes was their emergence and operation outside of any market structures. Paradoxically, from today’s perspective, it may precisely have been the absence of a market framework that paved the way for artistic practice to become a powerful alternative zone of contact. As we continue to experience the exponential thirst, worldwide, for recuperating formerly invisible artistic practices, we do well to remember that a side effect of this enthusiasm has been the rapid commodification of Latin American and Eastern European art and archives since the 1990s. We have to continually negotiate the responsibility for the fact that this trend, which now appears increasingly irreversible, often runs counter to the historical aims of the artists themselves. Thus, if, in view of canonical history’s tendency to include only those names recognized by the market already, we feel the need to continue to point outward to less well-known artists, absent from the “official narratives” of international, and, in some cases, also even local, art histories, we are complicit in feeding the eternal desire for the “new” in neoliberal societies. The potential ambivalence of our desire to reconstruct this alternative history, today, was brought into sharp focus by one of our contributors, who categorically refused to sign the copyright agreement required by the press for the publication of her text. For her, the idea of copyright is a stark negation of the ethos of free exchange that characterized the networks we seek to foreground in our section.

Andrzej Kostołowski and Jarosław Kozłowski’s NET Manifesto, sent from Poznań in Poland to over 350 artists worldwide in 1972, is an early example of this new framework for artistic exchange, beyond the limitations imposed by political or economical restrictions. It proposed a map of connectedness that ran counter to official narratives of isolation,

drawing together artists in distant places within a system of artistic exchange that has been likened to Foucault's ideas of heterotopy.¹ In Kozłowski's words, the NET came together

in semi-shadow, there were other artists at work, artists who were not interested in careers, commercial success, popularity or recognition: artists who devoted more attention to the issue of their own artistic, and therefore ethical, stance than to their position in the rankings, whether the ranking in question was based on the highest listing on the market, or the highest level of approval from the authorities. These artists professed other values, and other goals led them onward, they were focused on art, conceived as the realm of cognitive freedom and creative discourse.²

The artists' networks discussed in this section consisted of individuals who saw sharing their ideas as a key aspect of their work, and deployed the strategy of multiplication as an act of solidarity. Precarious periodicals, artists' books, postcards, stamps, and other low-tech reproductions circulated through the ever-expanding networks developed via a constant exchange of address lists, along with photographs, records of actions, visual poetry, and other experimental documents and proposals. So-called assembling magazines were another innovative form that proliferated thanks to the mail art network. These were publications organized by artist-editors or groups of artists, whose print run was determined by the number of participants who sent in their work—in a format and quantity previously arranged—in response to a letter of invitation. Many of these works, consisting of loose sheets in envelopes or plastic bags—clipped or spiral-bound—conveyed the precariousness of these types of production. Artists engaged in these networks soon found themselves accumulating substantial archives, which they soon began to share with friends, or, in those cases where this was possible, a wider audience.

One early example of an exhibition devoted to communication and the exchange of artistic information was Creación/Creation, organized

¹ See Luiza Nader, "Heterotopy: The NET and Galeria Akumulatory 2," in *Fluxus East: Fluxus Networks in Central Eastern Europe* (exhibition catalogue), ed. Petra Stegmann (Berlin: Künstlerhaus Bethanien, 2007), 111–25.

² Jarosław Kozłowski, "Art between the Red and the Golden Frames," in *Curating with Light Luggage*, ed. Liam Gillick and Maria Lindt (Frankfurt: Revolver Books, 2005), 44.

by Julio Plaza at the University of Puerto Rico in Mayaguez in 1972. Plaza was to go on to collaborate with Walter Zanini, at the Museum of Contemporary Art of the University of São Paulo, a public museum that became a lively enclave of freedom at a time when many North American and Western European museums were considered sites of economic and artistic elitism. As Director, Zanini collaborated with artists to turn the museum into a laboratory for participation. Its exhibitions/statements on contemporary art were seen as unique opportunities for animating, rather than escaping from, social reality, often under the most difficult circumstances. Mail art and visual poetry flourished in Brazil, with important contributions from Paulo Bruscky, Daniel Santiago, J. Medeiros, Falves Silva, Regina Silveira, Gabriel Borba, and Mario Ishikawa, among others.

Clemente Padín, from Uruguay, has operated in various guises on the threshold of art and activism for the past forty years in an effort to overcome canonical forms of artistic creation and circulation, and the limits imposed by the military dictatorships that devastated the Latin American continent in the years 1960–70. Among the collaborative magazines he edited and circulated were *Los Huevos del Plata* (1965–69), *OVUM 10* (1969–72) and *OVUM* (1973–76), *Participación* (1984–86), and *Correo del Sur* (2000). Padín's archive bears witness to a period in history marked by alarming events and violent clashes. Information about atrocities circulated in the mail art network throughout the 1970s: the forced exile of Chilean artist Guillermo Deisler, following Pinochet's coup d'état; the torture and imprisonment of the Uruguayans Jorge Caraballo and Clemente Padín; as well as the disappearance of Palomo Vigo, son of the Argentine artist Edgardo Antonio Vigo, to name just a few. The release of information about abuse committed by the military regimes in Latin American countries, conveyed through the mail network, caused strong public pressure and, in some cases, even the review of lawsuits against artists persecuted by the dictatorships. Key participants in the mail art network in Argentina were Edgardo Antonio Vigo, Horacio Zabala, Carlos Pazos, and Juan Carlos Romero. Graciela Gutierrez-Marx, who worked with Edgardo Antonio Vigo under the pseudonym G.E. MarxVigo, and whose personal testimony is included in this section, stands out as one of the few women participating in this alternative circuit.

Among those in the Eastern bloc to develop the strongest dialogue with Latin American artists was German Democratic Republic-based Robert Rehfeldt. Together with Ruth Wolf-Rehfeldt, he developed the idea

of “contact culture,” and the pair became central figures in the global mail artists’ network, thus overcoming the relative cultural isolation of the GDR in the late socialist period. Robert Rehfeldt’s motto “Your ideas help my ideas,” printed in the graphic pieces that circulated beyond the Cold War information blockade, became the principle powering his “art letters.” Clemente Padín and Brazilian Paulo Bruscky were among those who sought to meet Rehfeldt when traveling to Europe. Carl Friedrich Klaus was also extremely active in the network, as was Klaus Groh, who headed an organization called the International Artists’ Cooperation after 1969, and was author of the internationally distributed IAC-INFO bulletin. Working in Oldenburg, he soon developed extensive contacts across the Eastern bloc, and used his lists to author a number of pioneering publications bringing together for the first time the work of Eastern European experimental artists within the framework of the same book projects, many of whom had, until then, been largely unaware of one another’s parallel activities.³

Political exile also frequently provided an impulse for alternative editorial projects. Paulina Varas’s essay for this issue is devoted to Guillermo Deisler’s unique contribution to Latin American and Eastern European mail art exchange. After leaving Chile, Deisler lived in exile in Bulgaria, before moving to the GDR. His editorial projects, particularly his magazine *UNI/vers*, are testimony of the role of graphic artists in the network. Visual poetry has also featured strongly in mail art exchanges since the 1960s, serving as a universal platform of sorts for forging connections that went beyond “translation” to explore deeper, subjective modes of solidarity that were often particularly precious for those artists living in exile. While living in Amsterdam in the 1970s, the Mexican Ulises Carrión created a personal and artistic enterprise, a mixture of gallery, archive, and editorial house, in order to disseminate artistic projects. Mexican artists Felipe Ehrenberg and Martha Hellion, exiled in England, created the Beau Geste Press, discussed in Zanna Gilbert’s essay. Both Carrión and the Beau Geste Press developed lively exchanges with Eastern European artists. Through their efforts, and those of others, the Netherlands and the United Kingdom were among the many vital external staging

3 His earliest publications, in particular, were central to the development of contacts among artists in Eastern Europe. See Klaus Groh, *If I Had a Mind . . . (ich stelle mir vor . . .) Concept-Art, Project-Art* (Cologne: DuMont Schauberg, 1971), and Klaus Groh, *Aktuelle Kunst in Osteuropa—CSSR, Jugoslawien, Polen, Rumänien, UdSSR, Ungarn* (Cologne: DuMont Schauberg, 1972).

posts for the relay of information internationally on behalf of artists in countries such as Czechoslovakia and Hungary, where forging direct links with one’s neighbors was closely monitored by the secret police and censors.

An examination of the Hungarian and Czechoslovak issues of the magazine *Schmuck*, published by the Beau Geste Press, illustrates the diverse approaches to networking that characterized the Eastern European 1970s artistic scene. Milan Knížák, in Czechoslovakia, took advantage of the invitation to edit an issue of *Schmuck* to present, to an international audience, the activities of the experimental group Aktual, of which he had been a leading figure since its founding in the 1960s. The fact that Knížák did not opt for an overview of the contemporary Czechoslovak scene in 1974 may to some extent be symptomatic of an individualistic, locally oriented engagement with the network. But this in itself may also be symptomatic of the abnormality of the Czechoslovak art scene in the era of so-called normalization following the Warsaw Pact troops’ invasion of Prague in 1968, and the intensive cultural repressions that followed, continuing throughout the 1970s.

An overview uniting the experimental scenes in the former Czechoslovakia would doubtless have included key figures such as Petr Štembera in Prague, Jiří Valoch and Jiří Kocman in Brno, and Alex Mlynárcik and Stano Filko, among others, in Bratislava, all of whom actively pursued international contacts and featured very prominently in the performance art, conceptual art, and concrete-poetry networks of the period. Paradoxically such artists tended to be better connected internationally than they were with their peers in other parts of Czechoslovakia. Even Jindřich Chalupecký, the Director of the important avant-garde Václav Špála gallery, which hosted a legendary Duchamp exhibition in 1969, was unable to make these sorts of links, although he played a unique role in fostering direct exchange between artists from the Soviet Union and their Czechoslovak colleagues as of the late 1970s, with the support of Maria Slavecka, whose marriage to Viktor Pivovarov enabled the Moscow conceptualist to become an exile in Czechoslovakia, putting pressure on the almost invisible chinks in the armor of pre-perestroika Soviet isolationism. This, in turn, paved the way for an, as yet little studied, Czechoslovak/USSR network that saw a number of key Moscow conceptualists visit and meet artists such as Valoch and Kocman for the first time, in the early 1980s.

László Beke and Dora Maurer, arguably the most important international networkers in 1960s and 1970s Hungary, meanwhile, responded to the Beau Geste Press’s invitation to edit an issue of *Schmuck* by present-

ing an inclusive overview of the Hungarian unofficial art scene as a whole, inviting a wide range of artists, working in different ways, to contribute documentation of their work. The exercise was one that Beke repeated in 1974, on the invitation of Jorje Glusberg, director of the Buenos Aires-based Centro de Arte y Comunicación (CAYC), which hosted a major festival of Hungarian art, accompanied by a folder containing reproductions of the documentation displayed as part of the exhibition.⁴

Glusberg was a global networker of considerable means and traveled extensively in Eastern Europe in the early 1970s, developing contacts. In addition to the Hungarian Festival, his trips bore fruit in a little-documented Polish exhibition at CAYC. The Argentinean's visit to Poland made a marked impression on a generation of artists emerging in the 1970s, for whom the colorful CAYC bulletin, published and distributed in unprecedented quantities, particularly in view of the precariousness and small print run of most contemporary publications of its sort, was a precious source of information about artistic developments abroad. Among those in Warsaw to be graced by a visit from Glusberg was the self-taught artist and poet Andrzej Partum, who welcomed foreign visitors to what he called the Bureau de la Poésie, his narrow one-room apartment whose drab walls were covered with mailed poems and artistic propositions from all over the world. It was at Partum's that Glusberg met the artist duo KwieKulik, whose apartment, like Partum's, was a key meeting place for alternative art and its documentation from the 1970s onward. The Studio for Activities, Documentation and Propagation, as they called it (the PDDiU), played host to artists such as Jiří Kovanda and Petr Štembera from Prague, and Yugoslav artists Tomislav Gotovac and Goran Trbuljak, among others. Such meetings were lively and rare opportunities for artists who had hitherto met only through sharing the pages of international publications to exchange artistic thoughts and propositions in person. Poland undoubtedly served as a hub for Eastern European international exchanges throughout the late socialist period, and, by the late 1970s, the number of spaces that might be called, after the definition offered in the NET Manifesto, "points of the NET" became so numerous that we cannot do justice to all their activities here. György Galántai and Julia Klaniczay's apartment-based independent space Artpool in Budapest, founded in 1979, also remains a crucial point in the global net, and operates to this day as

4 See Annamária Szöke and Miklós Peternák, "Tomorrow Is Evidence!" in *Subversive Practices: Art under Conditions of Political Repression*, ed. Hans D. Christ and Iris Dressler (Stuttgart: Hatje Cantz, 2010), 121–79.

a living archive for experimental and mail art networks (discussed in Jasmina Tumbas's contribution to this section).

In addition to the Hungarian and Polish exhibitions, CAYC in Buenos Aires also hosted an exhibition of work by artists from Yugoslavia. Surprisingly, but perhaps symptomatically of the specificity of the Yugoslav context, Yugoslavia was represented in Argentina by officially sanctioned artists whose names, today, are less familiar than those of their experimental colleagues who went on to achieve considerable recognition in the international field after the collapse of Yugoslav "self-management." This anomalous episode is indicative of the powerful vicissitudes engendered by state intervention in international artists' networking, and signals the impossibility of establishing clear-cut distinctions between official and unofficial artistic spheres in some situations, as well as the bureaucratic obstacles foreigners often confronted, in the late socialist context, in seeking to navigate a variety of local scenes and establish contacts with marginalized groups. If Yugoslav socialism was characterized by a far greater degree of openness to the West than the Soviet-style socialism of the satellite countries, not to mention the Soviet Union, which was uniquely isolated until the 1980s, the state's successful performance of openness, and Yugoslav citizens' relative freedom to travel, did not translate into an open ticket for experimental artists to represent the Federal Republic of Yugoslavia in an international arena. Ivana Bago's essay analyzes the peculiarities of Yugoslav experimental artists' predicament with reference to two artist-run initiatives: the Galerie des Locataires, founded in 1972 by Ida Biard in Paris, and Podroom—The Working Community of Artists, active in Zagreb in the period 1978–80.

Artists' networks of the 1960s and 1970s continue to inspire contemporary art workers today. As Zdenka Badovinac has observed, fighting back against Eastern Europe's historical "lack of self-confidence which at times borders on servility to the West" has entailed becoming "producers of our own knowledge."⁵ For "local bodies of knowledge, including the genealogies of local avant-gardes" are "a precondition for establishing any planetary negotiations."⁶ Seeking to redefine the aims of the contemporary art museum after the disintegration of Yugoslavia, Badovinac and Igor Zabel learned from "the experiences of artists and small non-institutional spaces that had, especially in the eighties in Slovenia, developed

5 Zdenka Badovinac, "Contemporaneity as Points of Connection," *e-flux Journal* 11 (December 2009): 5–7.

6 Ibid., 5–7.

particular strategies for self-organization, alternative networking, and operating internationally, and that were significantly more successful at doing this than the official cultural policy was.”⁷ But while the artists’ networks discussed in this issue represent powerful instances of cultural solidarity, we ought, perhaps, to be wary of claiming them as antecedents of today’s Internet-based social networks, for the 1960s and 1970s idea of the “network” stands in marked opposition to the neoliberal idea of the network as a competitive tool in the technocratic environment: on the one hand, we have the globalization of the art market; on the other, the possibility of Internet-based activism. Arguably, we can trace the germination of this ambivalence in some of the practices discussed in this issue.

The special section in this issue of *ARTMargins* emerged from the editors’ shared interest in artistic exchanges within Eastern European and Latin American art, and between the two. There are strong resonances between Cristina Freire’s exhibition and museum-based research project *Alternative Networks*, on the one hand, and Klara Kemp-Welch’s project *Networking the Bloc* on the other.⁸ And *ARTMargins Online* has been a key site for forming links between national art histories within a translocal framework since its inception in 1999. Additionally, there are a number of international collaborative initiatives that rhyme strongly with the aims of this issue: the international archive-sharing project *Internationale*, and *Rede Conceitualismos do Sul*, an international network and thinking platform created by researchers involved with conceptualism in Latin America, and concerned about the current neutralization and obliteration of the political issues involved in the field. One of its concrete projects includes actions to secure public access to a series of important artists’ archives in Latin America, including that of Clemente Padín, in Montevideo, at the Universidad de la Republica.⁹ We also acknowledge a number of other pioneering research projects, including Vivid [Radical] Memory

7 Ibid., 5–7.

8 Cristina Freire’s *Alternative Networks* was one of a series of exhibitions curated at the Museum of Contemporary Art of the University of São Paulo as partial results of the long-term research project *Conceptual Art and Conceptualisms* developed at the Museum of Contemporary Art of the University of São Paulo since the mid-1990s. See also Cristina Freire, *Poéticas do processo. Arte conceitual no museu* [Poetics of the Process. Conceptual Art in the Museum] (São Paulo: Iluminuras, 1999); Cristina Freire, *Paulo Bruscky: Art Archive and Utopia* (Recife: CEPE, 2007); among others.

9 It is important to note Museo Reina Sofia’s (Madrid) sustained support of *Rede Conceitualismos do Sul* initiatives. A recent alarming phenomenon has been the migration of such collections and archives, exiled and sold to museums and metropolitan collections.

(Barcelona), the exhibition *Subversive Practices* (Stuttgart), and *Meeting Margins* (United Kingdom), on whose initiatives we seek to build.¹⁰

Rather than defining a closed network, the testimonies and texts gathered here are intended as a means to expand the diversity of approaches to the networks pursued by artists in Latin America and Eastern Europe, proposing new methodologies. We highlight the need to continue this work, signaling past, present, and future fields of international exchange.

10 Further information on these projects can be found online: Vivid [Radical] Memory, “Radical Conceptual Art Revisited: A Social and Political Perspective from the East and the South,” accessed April 4, 2012, <http://www.vividradicalmemory.org/htm/project/project.html>; *Subversive Practices*, accessed May 14, 2012, <http://www.wkv-stuttgart.de/en/programme/2009/exhibitions/subversive/>; *Meeting and Margins*, accessed April 4, 2012, http://www.essex.ac.uk/arhistory/meeting_margins/Default.htm.

