

## ***Museum of Parallel Narratives, Museu d'Art Contemporani de Barcelona (MACBA), Barcelona (2011)***

The exhibition *Museum of Parallel Narratives* presents a selection of works from the Artest 2000+ Collection of the Moderna galerija in Ljubljana, the first-ever collection of postwar avant-garde Eastern European art, and seeks to discover what sort of art system, if any, accompanied the production, presentation and musealization of these artworks. *Museum of Parallel Narratives* speaks of artists who worked on the edges of a well-ordered world and its art system, and, indeed, addresses its own position at the edge of an era that has seen an acceleration in the establishment of an art system in the space that can still be justifiably called “Eastern Europe”. The exhibition is also connected with the principal idea behind the wide-ranging project, L’Internationale, of which it forms a part.

With all of these elements, the exhibition goes beyond the usual attempts to present Eastern European art, which in the main have sought only to offer a condensed version of the art of the region, without engaging with the complexities of its context. While providing a comprehensive overview of postwar avant-garde art in Eastern Europe, *Museum of Parallel Narratives* also sets itself the task of presenting new knowledge about the region. The exhibition draws attention to the fact that museum collections are tools for producing new knowledge and new working methods, and are not only a means for consolidating that which is already known. In this way, museums increasingly acquire, along with their representative function, a performative role as well.

Let us look first at the kind of art that is presented in the exhibition and then at how the micro-politics of this art influences the logic behind what the museum collection does. The exhibition presents sixty-two artists and eight artist groups representing most Eastern Europe countries: it includes more than a hundred works, mostly originating between 1961 and 1986, but also several more recent items. The represented period is in keeping with that of the long-term research program of L’Internationale, which addresses postwar avant-garde art between 1956 and 1986. This was a time when dictatorial regimes of various kinds

presided over a large part of the world, but it was also a period marked by the postwar belief in a new modern era, one in which advanced technologies played an increasingly dominant role, the world was better connected by new transportation and communication systems, and the mass media was gaining power: a time of both politically and economically isolated spaces and expanding globalization.

While it is true that the postwar avant-garde movements presented here were opposed to the existing regimes, this opposition was not always expressed through an explicitly political content. What made them political was the fact that they employed various gestures to create certain micro-political situations. In this regard, the works in the exhibition may be divided into a number of separate groups.

The first group (Marina Abramović, Geta Brătescu, Ion Grigorescu, Tibor Hajas, Sanja Iveković, KwieKulik, Jan Mlčoch, Karel Miler, Petr Štembera, Ilja Šoškić, and Raša Todosijević) presents body art and other forms of performance art. In this kind of creative practice, the artists intensified the experience of social isolation, marginalization, and vulnerability. In their performance work these artists consciously relived everything that characterized the grey, everyday life of socialism, thus making visible the lack of freedom in society and various forms of social pressure.

The second group (Sano Filko, Alex Mlynarčik, and Vlasta Delimar and Željko Jerman) presents unique forms of happenings and rituals that were based on appropriating the socio-political reality and its phenomena. These artists were not trying to change the environment in which they lived; rather, they used it as a kind of 'found society'. Such happenings represent, essentially, real-time excerpts from the found society, within which the artists directly observed various relationships, including themselves, trapped in different social contradictions.

In the third group (Josip Vaništa [Gorgona], Neue Slowenische Kunst groups [IRWIN, Laibach, Scipion Nasice Theatre], the OHO Group, Walter de Maria and Andrei Monastyrsky) we find group art actions in which the collective methods of the work became the central theme of the art. In these works, the micro-political situations, which acted as a counterweight to the macro-political environment, become foregrounded. Through these actions a method of group working was developed that

offered an alternative to the dominant ideology of collectivism. Here, too, belong various self-organized working methods that filled some of the gaps in the still-undeveloped art system.

While under socialism the authorities might tolerate the presentation of so-called unofficial art in marginal spaces such as youth clubs, student centers, artists' studios or private apartments, a much stricter attitude was taken toward events in the public space. As a result, all the actions in the public space that are presented in the fourth group (Braco Dimitrijević, Tomislav Gotovac, Jiří Kovanda, Milan Knižák, Paul Neagu, the OHO Movement [Naško Križnar, Milenko Matanović, David Nez, and Drago Dellabernardina] and Goran Trbuljak) instantly acquired a political, anti-institutional and anti-ideological marking. Many street actions of this kind, whether representing minimal departures from everyday routine or, indeed, provocations, helped passers-by to mentally shift the boundaries of what was permissible.

In the fifth group (Stanislav Droždž, Dimitrije Bašičević Mangelos, Josip Vaništa [Gorgona], Julije Knifer, Miklos Erdely, the OHO Movement [Marko Pogačnik, I. G. Plamen, Franci Zagorčnik], Nuša and Srečo Dragan, Vlado Martek, Jiří Valoh and Endre Tot) we find work in which the use of language and materiality present an opposing position to established modernist forms of art, and which were, in general, directed against the art establishment. By relocating the language of politics into an art context, these artists were usually trying to draw attention to the emptiness of that language. Through visual, concrete poetry and the use of the material aspect of paint, paper and film ribbon, they underscored the independence and non-ideological nature of things in themselves.

Socialist reality was dominated by the imaginary of a drab and mundane existence touched by signs of Western consumerism. In the sixth group (OM Production, Natalia LL, Tomislav Gotovac, Josef Robakowski, and Sanja Iveković and Dalibor Martinis) can be found works that are based on the use of photography, film and video in an investigation of the media image in the socialist socio-political context—a context with little inclination for glamour or spectacular media images. When mass-media images appeared in artworks, they served precisely as comments on the duality that was defined by an ideology of modesty, on the one hand, and unrealized desires for glamour, on the other.

In the decade before the fall of the communist regimes, art became more explicitly political; at the same time, it operated as an important lever of the civil society in its fight for democratic change. The seventh group (Borghesia, Ion Grigorescu, Marina Gržinić and Aina Šmid, Neue Slowenische Kunst [the groups IRWIN, Laibach, New Collectivism and the Scipion Nasice Theatre], Vitaly Komar and Alexander Melamid, Alexander Kosolapov, Mladen Stilinović, Kazimir Malevich of Belgrade, Ilya Kabakov and Vladimir Kupriyanov) takes as its theme various forms of totalitarianism (whether communist, Nazi or capitalist). The retro-avant-garde and Sots artists especially, but also certain representatives of the alternative culture of the 1980s, combine the imaginaries of different totalitarian societies so as to draw attention to the ever stronger and ever more obvious contradictions in socialist society.

The significance of the Arteast 2000+ Collection of the Moderna galerija in Ljubljana lies not only in the fact that it is one of the pioneering collections of Eastern European art, but also in the fact that it originated in the region itself. Thus it heralded a move toward the establishment of an art system in Eastern Europe. The label 'Eastern European art' became a relatively standard term only after the fall of the communist regimes. If, previously, the art of this region shared a similar political context, today, in post-communist times, the similarities and common interests derive from an urgent need to construct a well-functioning art system. One of the essential elements of any art system is the historicization and collecting of the art in a given region. For this reason, the establishment of the Arteast 2000+ Collection represents a watershed in the historicization of Eastern European art. In the formation of alternative, anti-hegemonic positions, the processes of historicization must include not only the history of art but also the history of the social conditions surrounding its production. In the time since the Arteast 2000+ Collection was first conceived, there has been a great deal of research on Eastern European art that now affords us a fairly complex view of the subject. But very little analysis has been devoted to the art system of the region. The *Museum of Parallel Narratives* exhibition offers both a comprehensive presentation—for the first time in ten years—of this pioneering collection of Eastern European art and a new understanding about the lack of a functioning art

system in Eastern Europe and the current efforts to establish such a system.

But just as *Museum of Parallel Narratives* does not aim to provide an encyclopedic survey of Eastern European art, it also does not try to describe all the complexities of the problems surrounding an undeveloped art system. Instead, the exhibition focuses primarily on the role of museum collections in this system. The lack of a well-developed art system in Eastern Europe has had at least two important consequences: first, post-war avant-garde art was for the most part absent from Eastern European museums, nor was there any systematic historicization of this art; and second, a number of artists responded to this lack by assuming the role of curators and archivists themselves in order to, at least partially, fill the gaps in their local histories.

Among other things, *Museum of Parallel Narratives* asks how the history of art originates. In order for a work of art to become part of the history of art and its collection, a certain frame of reference must exist for which there must in turn be an art system with an ideological and capital-based framework. In Eastern Europe there was no such framework, at least not in any form that was comparable to the West. We know about certain artists and artworks today, not because we have seen them in museums or read about them in books, but largely because other artists have made reference to them. In this way a parallel history of Eastern European art came into existence. In order to describe how this narrative originated—let's call this narrative self-historicization—along with the artworks from the collection the exhibition presents individual projects by artists who devoted a large part of their creativity to precisely this practice of self-historicization. This term implies an informal system of historicization performed by artists who, lacking a suitable collective history, have been forced to seek their own historical and interpretive contexts. Because the local institutions that should have been systematizing postwar avant-garde art and its traditions either did not exist or were disdainful of such art, these artists were compelled to collect and archive documents associated with their own art, the art of other artists, broader artistic movements or the conditions of producing such art.

A number of significant Eastern European artists, such as Artpool (György Galántai, Júlia Klaniczay), Zofia Kulik, Július Koller and Lia Perjovschi and CAA, devoted a large

part of their activities to creating archives that today serve as extremely valuable resources concerning the unofficial art in the various socialist countries as well as its conditions of production. Especially in the 1980s, artists felt a strong need to self-contextualise their own art production. This interest has undergone a resurgence in the past decade, with artists of different generations conceptualising their work as, among other things, a tool of historicization. For the *Museum of Parallel Narratives* exhibition, Alexander Dorner, the IRWIN group and Mladen Stilinović have developed special projects, categorized here as fictive histories. In these projects, the artists—who have often dealt with the processes of historicization in their work—draw particular attention to the ideology of art collections and, at the same time, to the communicative power of art. Their works present fictive mini-collections, as it were, in which connections that not so long ago would have been impossible between Eastern and Western artists are now realizable. These artists were given the task of selecting works from the Van Abbemuseum in Eindhoven and the Museum van Hedendaagse Kunst in Antwerp (M HKA) that belong to the trans-institutional organization L'Internationale. The three projects show us, among other things, that even when the individual works were created in relative isolation, they nevertheless shared a surprisingly extensive commonality with works from other spaces. We can only speculate what it would have been like if, at the time of their creation, it had been possible to see them together in a single museum collection. With these three new projects, the exhibition *Museum of Parallel Narratives*, which itself is one of the projects organized by L'Internationale, is already testing new possibilities for communication between various Eastern and Western collections.

In a special segment of the exhibition, alongside the artworks and their descriptions, are to be found diagrams of the artists relating to the musealization of Eastern European art. These primarily contain information about the presence of works by the individual artists in public and private collections—in the artists' own local spaces, in the West and elsewhere around the world—as represented over the different decades leading to the present; this information is based on questionnaires sent to the individual artists and provides an important report on the workings of the art system in the region. As was to be expected, the

representation of individual artists in public and private collections was extremely low before the fall of the communist regimes. Beginning in the 1990s, however, interest in their work, as seen both in local and in foreign collections, grew considerably. Extensive growth could also be seen after 2000, the year the Moderna galerija in Ljubljana established its Eastern European collection. Such an examination of the growing presence of individual artists in art collections also helps us to understand the construction of the Eastern European narrative. Here, of course, the parallel historicization by the artists themselves and their projections for the future have particular significance. And all of this, taken together, forms the vision of a future museum collection based on the resonance between various narratives.

The exhibition *Museum of Parallel Narratives* was conceived around four different narratives: the Collection of Micro-political Situations (Moderna galerija collection), Artists' Diagrams (the non-existence of the art system), Self-histories (four artists' archives), and Fictive Histories (works from L'Internationale museums' collections).

Zdenka Badovinac, curator

## **U.F.O.– Gallery – Ganek Gallery<sup>1</sup>** **Project – Manifesto**

<sup>1</sup> Július Koller's archive  
from the Július Koller  
Society

**U.F.O.-Gallery** is the first gallery for Cosmo-humanist culture in the world. It is a communication media between heaven and earth. It is fictitious gallery, which employs attractive mountaineering peak Ganek of High Tatras with its oblique shelf called "**Galéria Ganku**" (**Ganek Gallery**) as a visual and physical symbol of Cosmo-humanist culture and communication with unknown civilisations of all kinds.

The aim of **U.F.O.-Gallery** is to mediate contact of alternative subjective participations, which is engaged in communication with unknown phenomena both on the Earth and in the Cosmos. The **U.F.O.-Gallery** is a conceptual gallery for alternatives of communication.

Draft of the **U.F.O.-Gallery** statute:

The **U.F.O.-Gallery** has no headquarters; it is constituted by members of committee and project participants; it is a selective

<sup>1</sup> "Museum of Parallel Narratives", Museu d'Art Contemporani de Barcelona (MACBA), Barcelona (2011)

confrontation of called upon or accepted project members; the confrontation is lead by committee members (as well as acceptance of new members); the committee will inform the members about activities and will present the activity of the **U.F.O.-Gallery** in various ways and forms. The visual sign is a photographic picture of **Ganek Gallery** in the High Tatras.

The **U.F.O.-Gallery** Organisational and Consultancy Committee: J. Koller, I. Gazdík, P. Meluzin, P. Breier, M. Adamčiak  
Secretary: I. Gazdík

Proposal membership enlargement: R. Matuščík (art critic), R. Sikora (academic painter), J. Meliš (academic sculptor), D. Tóth (academic painter), K. Viceník (research worker), M. Kern (academic painter)



Museum of Parallell  
Narratives. In the  
Framework of  
L'Internationale exhibition,  
MACBA, 2011. Photo by  
Rafael Vargas

## **Artpool**

### **Active Archive 1979–2003**

The idea behind the Artpool project is to create an Active Archive built from specific artistic activities. This differs from traditional archival practices in that the Active Archive does not collect solely material existing “out there,” the way it operates also generates the very material to be archived. By documenting the thoughts circulating within the worldwide network

of free and autonomous art, this live archive is brought into being but still remains invisible to profit-oriented art.

The continuity of Artpool's activity is maintained through publications and the building of personal relationships. Artpool contributes to parallel projects and processes in creative and communicative ways and organises its own events related to its specific topics. The archive expands through calls for projects, co-operation and exchange as well as circulating information and enlarging the network.

The Active Archive is a living institution that can be interpreted as an organic and open artwork or an activist kind of art practice. Its field of operation is the whole world; it works with an exact aim and direction sensitively detecting changes and adjusting accordingly. In the annually renewing program, which after being defined keeps constructing itself through chance, only the essential concept is permanent.

In the course of time the documents accumulated in the Active Archive become subjects of art historical research. The interrelation of historical and art research methodologies improves one's ability, in a way never experienced before, to perceive problems and to venture into new, previously unknown, research methods.

The two main benefits of the Active Archive are that an art oriented toward visions of the future will not separate from its past, and that a dynamic approach to history will

replace a hermetic, futureless one. These two factors represent the basic principles and conditions of paradigm shift in the world of art.

György Galántai



Museum of Parallel Narratives. In the Framework of L'Internationale exhibition, MACBA, 2011, photo by Rafael Vargas

## From the KwieKulik Archive

Presentation for the “Interrupted Histories” at the Moderna Galerija in Ljubljana prepared by Zofia Kulik, January – February 2006

In cooperation with Agnieszka Szewczyk

I am no museum or gallery custodian. I am an artist. How can I separate my own work from the job of showing works of other artists? If this set of works, presented here now, were to be called “an archive,” perhaps, it should be more objective and refrain from the recollections of many of my own achievements. On the other hand, if this set of works were to be called “a collection”, then it could presumably be considered as a part of myself. It is like food which I have eaten to date.

The materials come from the KwieKulik archive—the archive of Przemysław Kwiek and Zofia Kulik.

Between 1971 and 1987 we were the so called “artistic couple”; we jointly signed all of our works. Yet, we had met earlier, in 1961, when we were both attending the evening classes of sculpture at the **House of Culture of the Youth**. Later, we studied at the **Academy of Fine Arts** in Warsaw, so we have studied sculpture for 10 years altogether. Having finished our studies we were expected—according to the then dominant ideology—to design tombstones, build monuments, decorate venues for rallies, meetings, manifestations... However, as early as 1967/68 Kwiek ceased to sculpt “normally”. He started to transform his sculptures, recording each stage of this activity with a camera. A year later he even “added” a live model to a clay composition. What interested me was a projection as such. At the time I was living with the camera at my eye.

The materials presented here illustrate how far our interests and practice drifted away from what the “establishment / authorities/ state/ family” had expected from us. Indeed, we did make our living making tombstones and decorations and carving commemorative plaques, but we never called these jobs “art”. Similarly, we were not satisfied with the label of “the alternative” or “the underground” artists; we always wanted our work to be treated seriously. We wanted professional institutions to be at our “service” in the same way they were at the

“service” of traditional artists. Thus, we persistently tried to establish some kind of an independent organisation for “new media” in Poland.

The majority of materials presented here are artistic publications prepared by Polish artists either by hand or illegally; if they happened to be legal, they were usually made on the occasion of events managed by student organisations. Unfortunately, many of the materials in our archive, especially photographs and slides, but also audio-recordings, still require systematising before they could be presented to the public.

One can find several publications and official correspondence in these art-related materials, among which are:

1. Bulletin of PP PSP (The State Enterprise of the Visual Arts Ateliers) from 1973.

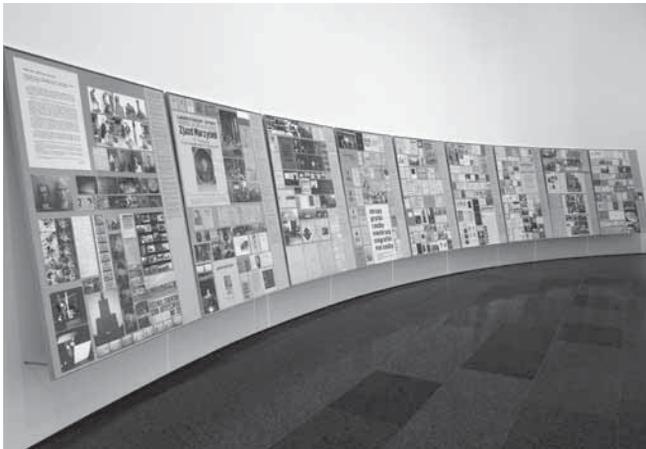
This enterprise was a monopolist “distributing” work among artists and taking care of the visual identification of the Communist regime. For us, however, it was an epitome of an instrument for derogating artists.

2. Several letters from 1979–1980 concerning the foundation of the Association of New Media.

3. Hand-written application to the Censorship Authority from 1979, requesting the possibility to photocopy several pages from “Western” publications.

We are showing only a few genuine documents; the absolute majority of them are computer-made reproductions.

Zofia Kulik



Museum of Parallell Narratives. In the Framework of L'Internationale exhibition, MACBA, 2011, photo by Rafael Vargas

## CAA/CAA

### Contemporary Art Archive/Centre for Art Analysis

**Frame** for contemporary art/culture

A **database (international)** focusing on art theory, cultural studies, critical theory

**Comprehensive collection** of works (multiples, replica, copy) slides, video tapes, CDs, catalogues, books, reviews, documentations of international, regional, national art and cultural events.

From one-to-one dialogues to group discussions, lectures, presentations, workshops, exhibitions or TV programs.

A **Contemporary Art Museum in files** – professional context for art production.

A **“Voice- activated installation”**

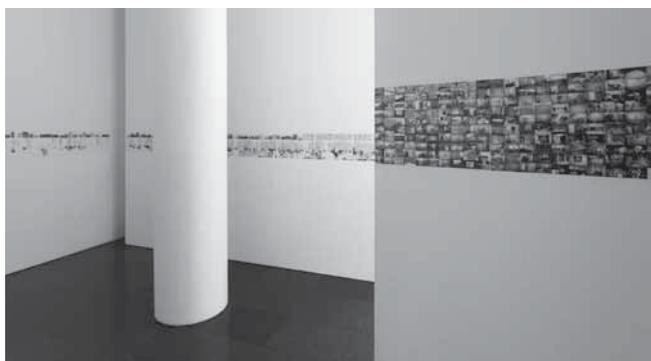
A **work in progress (The Archive)**

A **Platform** for a) critical attitudes and debates b) dialogue, communication, empowerment c) relations on issues reflecting the current debate in the art field and new cultural theories, about the social and political relevance of art, the autonomy and context of art (**The Center for Art Analysis**).

Active since 1985 under different names:

1985–1987: **In the context of nothing**. Interdisciplinary research (informal meetings and discussions in our flat with students, journalists, writers, people from theatre, art, music or science world); 1987–1991: **Experimental Studio** in the **Art Academy Bucharest**; 1991–today: **Open Studio** hosting interdisciplinary meetings with professionals from various fields. The studio as a public space; 1997–today: **In the general context of overproduction**. The international archive of contemporary art—thematic and chronologic selection, a capsule of knowledge; 1999–today: **Center for Art Analysis**: preserving a space for criticism and intellectual attitudes. **Detective**: permanent research from the perspective of an Eastern artist with international career. Being too late in the common history—a detective searching for sense, hidden and lost ideas, works and artist ... from local, regional, international cultural/art histories; 2001–today, **Dizzydent** with critical attitude for a professional articulate context.

**Initiated** by Lia Perjovschi with the help of Dan Perjovschi and supported by artists, curators, art historians, institutions and NGOs from all over the world.



Museum of Parallel Narratives. In the Framework of L'Internationale exhibition, MACBA, 2011, photo by Rafael Vargas

## IRWIN

### Encounters, 2011

In this work, the IRWIN group sets pairs of artworks in dialogue, where one of the paired works is from the East and the other from the West. The Western works come from the collections of the Van Abbemuseum and MuHKA, while the works from Eastern Europe are predominantly from the collection of the Moderna galerija; all three museums are part of the L'Internationale network.

The works are set in dialogue on the basis of both similarities and differences. In terms of form and subject matter, the paired works resemble one another, while the differences in their contexts remain invisible. Similar juxtapositions can be found today in many museums that include art which until recently was excluded from Western museums. What we see, then, are relationships that exist more on a formal level, while the context is still too little visible and may even seem unimportant. In *Encounters*, however, this invisibility becomes what is most important. Or to put it another way, what seems most important in this work are the various processes that brought about the apparent similarities.

A work by Ivan Kožarić from 1963 presents a textual description of casts of the interiors of objects; Rachel Whiteread (born, coincidentally, in 1963) later made similar casts of interiors in a physical form. In works by the OHO movement and Guy Mees, three young people display their playful youth—in the OHO work, they do this in the form of an equilateral

triangle; in Mees's work, this happens in the form of a right triangle. On the visual level alone, such an encounter of similar presences tells us nothing about the fact that the first group did this in order to disrupt the drabness of socialist life, while the second group were playing at a kind of democratic hierarchy. The pairing of works by Gerhard Richter and Bogoslav Kalaš shows us most directly that the couplings are primarily about a difference in causes and methods. While Richter's offset print was created from his famous painting *Kerze (Candle)* on the basis of a photograph, Kalaš's picture of a candle was made with a prototype of the painting machine Kalaš himself invented in 1971–1972.

IRWIN's *Encounters* tells us that artworks can encounter each other in very different ways; in museum collections we often overplan such encounters and do not allow for coincidences or collisions that could result from parallel processes. These *Encounters* are, in essence, a kind of Duchampian rendezvous, random meetings where sparks can fly between works that are seemingly incompatible.

*Encounter* was also the name of a literary magazine that was funded by the CIA in order to promote freedom of thought and to serve the aims of the cultural cold war—a state of affairs that precluded the kind of encounters IRWIN offers to us.



Museum of Parallel Narratives. In the Framework of L'Internationale exhibition, MACBA, 2011, photo by Rafael Vargas

## Mladen Stilinović

### **Hysteria Makes History / After Paul De Vree, 2011**

“My concept is perfectly simple. I selected works by Belgian and Dutch artists (with the exception of Robert Filliou) from

the 1960s and 1970s. Because the exhibition is large and complicated, I wanted to present works that were simple, legible, and witty. Of course, this is a very personal selection and does not represent any whole. Each work is ... what it is.”



Museum of Parallel Narratives. In the Framework of L'Internationale exhibition, MACBA, 2011, photo by Rafael Vargas

## Alexander Dorner

### Sol LeWitt—Original and Facsimile, diptych 2011

*Sol LeWitt—Original and Facsimile* belongs among such works as *Salon de Fleurus* (New York), *Museum of American Art (MoAA)* (Berlin), *Kunsthistorisches Mausoleum* (Belgrade), and a few other projects, which contemplate the history of art as the history of museum collections. Their aim is to assume an external view on art history through the re-enactment of certain famous art collections that contributed to the creation of its canon. What interests these meta-collections is not only the manner in which the dominant history was constructed but also the main postulates of this history, including, for instance, the concept of originality.

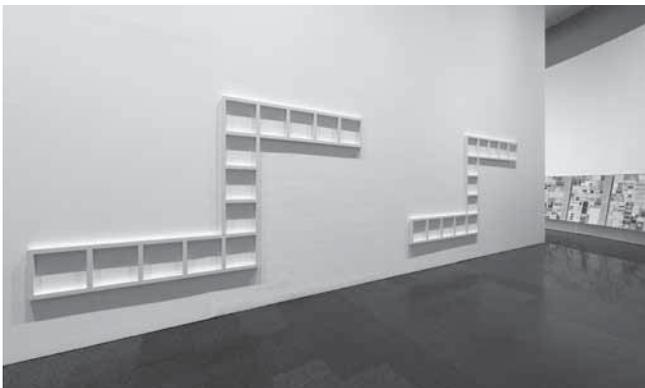
*Sol LeWitt—Original and Facsimile* questions not only identity and tradition, but also the notions of the originality of the artwork and the uniqueness of the author, which are among the basic categories for constructing the historical narrative. It opens up the possibility of establishing a completely different kind of narrative and thus relativises the dominance of the existing “Western Canon”.

The original Sol LeWitt work, *Untitled (Wall Structure)* (1972) is borrowed from the Van Abbemuseum in Eindhoven.

The same is true of its copy, which was produced as part of a project by the Danish collective Superflex. At the invitation of the Van Abbemuseum, Superflex selected works from the museum's collection for a special exhibition. The selection was concerned with seriality, repetition, instructions, and process. Among other things, the group set up a metal workshop in the middle of the exhibition, where they produced copies of LeWitt's works. The copies were then distributed to visitors for free. In this way concept and process were underscored as being more important than the end result – the object. The focus became the question of the value of the original work in the collection, as well as the museum's role as a space for critical reflection on production.

The Van Abbemuseum currently exhibits the work *Museum of American Art (MoAA)* as part of its collection. Among other things, *MoAA* also contains the collection *Kabinett der Abstrakten*, which refers to El Lissitzky's room for abstract art. This room was built in 1928 at the invitation of Alexander Dorner, the director of the Landesmuseum in Hanover; it was destroyed in 1936, during the Third Reich. By exhibiting abstract art, Dorner's museum represented an important part of the history prior to the founding of Museum of Modern Art in New York and its formation of the dominant canon of original art.

In the context of the exhibition *Parallel Narratives, Fictive Histories* can be understood as one of the possible external points of view. A similar logic could be transferred to other parallel histories, including that of Eastern European art, which was often characterised as unoriginal and seen as lagging behind the art of the West.



Museum of Parallel Narratives. In the Framework of L'Internationale exhibition, MACBA, 2011, photo by Rafael Vargas