

Secondary Archive

secondaryarchive.org

Secondary Archive is a project prepared by Katarzyna Kozyra Foundation (Poland) together with MeetFactory (Czech Republic), Easttopics (Hungary) and Björnsonova (Slovakia). Secondary Archive is an on-line platform that aims to present the history of non-Western, European art - mainly Central and Eastern Europe from the perspective of female artists, curators, thinkers and other makers, covering the period after WWII through the present. The name Secondary Archive is a slight provocation, keeping in mind that those countries have always been considered “secondary” in relation to the First World and that women have always been the “second sex” to justify the men’s dominance. Our aim is to compose the archive of unpublished artistic statements and original pages of biographies and practices of female artists, where one can see the names of those who have been marginalized, neglected, forgotten, or remain little known to the general public alongside artifacts from key female figures of non-Western art. The period covered by the archive embraces the artistic endeavors of three generations of women artists spanning from the 1960s onwards: from the first so-called neo-avant-garde generation that operated within the toughest period of communistic regimes, with a mediatic turn through a conceptual approach; to the second generation, which emerged in the eighties and nineties, having witnessed the opening effects of the Fall of Communism in their early career; and the third generation who, having come of age at the time of political changes that have reshaped the face of present-day Europe.

The aim for the archive is to collect artistic statements and other supporting information about artistic practices of women from the regions of Czech Republic, Slovakia, Hungary and Poland. In the future, we plan to expand the scope of the Archive, and to invite artists from countries of the former Soviet Union, and former Yugoslavia. We want to create a Secondary Archive in close cooperation with female artists and other local art professionals from respective countries - curators, theorists or writers, so it will become an important space that

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responds to the necessity of introducing the unjustly overlooked side of art to the wider audiences. Secondary Archive will remain an open form, assuming the possibility of expanding it with new entries about female artists, polemic, articles, analytical essays and other texts written in the context of non-western, European female art and feminism.

How to prepare the materials?

- The text should be prepared in a form of an artistic statement and include information about one's artistic practice – its context, mediums, descriptions of specific artworks also understood in the context of the everyday of an artist – how and why they work, and how their personal life intervenes with their artistic practice; as well as about the historic or/and political context of this practice and how much of an influence specific political or historical issues have on one's practice (if any).
- The statement should be prepared in one's native language – Hungarian, Czech, Polish or Slovakian and translated into English.
- We advise the statement to not extend 2 standardized pages of text (1800 signs per page). The statement should be sent as a text file (.txt)
- Together with the statement we will publish a portrait photo. Any orientation of the photo is acceptable (at least 1000 pixels long); file shouldn't be bigger than 1 MB.
- The photograph will be published in monochromatic colors.
- We greatly encourage artists to attach references to the textual statements. Those can be references to books or other texts, but also links, artworks, websites. The references can accommodate additional, textual commentaries or an image – reproduction of an artwork the text is referring to, documentation of a performance, video-still etc. Please make clear remarks in the main body of the statement where using footnotes should include the exact reference. The file of the photo should be marked with the same number as referred in the text.

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- A short, 1-paragraph biographical note will precede the artistic statement. This information should be also delivered with the statement, clearly marked as “BIO”.
- All photos, links and other references should be delivered together with the text and clearly described (e.g. if there is a photo of an artwork to be included within the platform the file
- We encourage one to send us links to additional portfolios, representing gallery’s website, etc.
- The set of following questions this email has been prepared by us in order to help to prepare statements. One doesn’t have to respond to those questions directly and not necessary to all of them.

If you have any questions or technical problems, please do not hesitate to contact us - we are happy to help with any inquiries:
hello@secondaryarchive.org

Questions

Art

Please, introduce your current artistic practice and your general view on meaning of art:

- Why do you do art?
- Is being an artist your occupation or as of your identity?
- What are the most important questions you want to answer with your practice and why?
- How do you understand the notion of artistic research?
- What, in your opinion, should be the social role of the artist? Do you feel that your practice responds to this given personal perspective?
- What inspires you?
- Could you refer to one of your artworks that, in your opinion, represents you as an artist?
- How do you see the future of female art and feminist art?
- Do you see your practice as an on-going process or you think of each of your art works as an individual outcome?
- How (if so) has your practice changed throughout your life?
- What is the meaning of art? Is art an important aspect of our reality? Why?

Life

Please, let us understand how is your daily life right now and what is your point of view of the experience of being a woman nowadays:

- How is your everyday? Are you satisfied with your daily life? Why?
- What is your work/life balance?
- What does the notion of womanhood mean to you? Are you thinking often of gender identity and social roles?
- What is the status of women in your country? What, in your opinion, still should be changed?
- In your opinion, are there any differences between being a female and male artist nowadays?
- What is your experience as a woman within your local artistic scene/

Questions

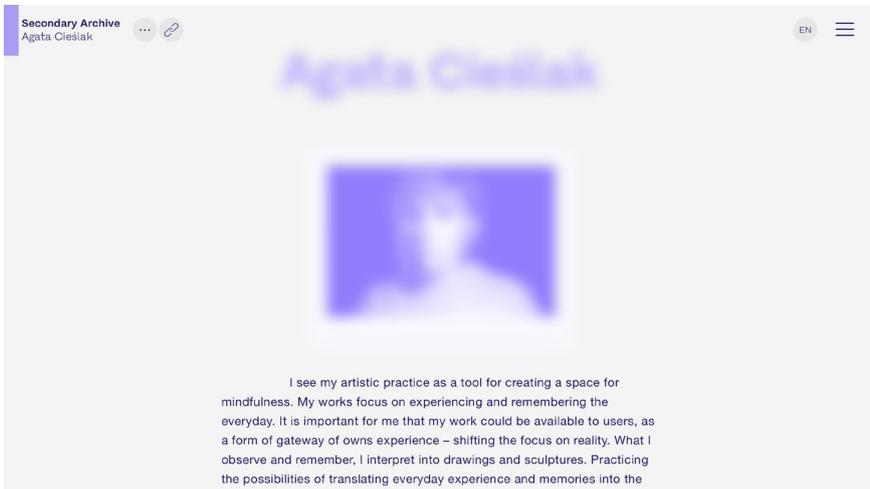
in cooperation with art institutions?

- Do you have any experience as a mother or partner? If yes, how did family dynamics influence your daily life and artistic practice?
- How do you perceive the issue of invisible women's work (care taking) within and beyond your art?
- In your opinion, are there any specific topics that women artists should necessarily address and how can their contribution be meaningful and heard?

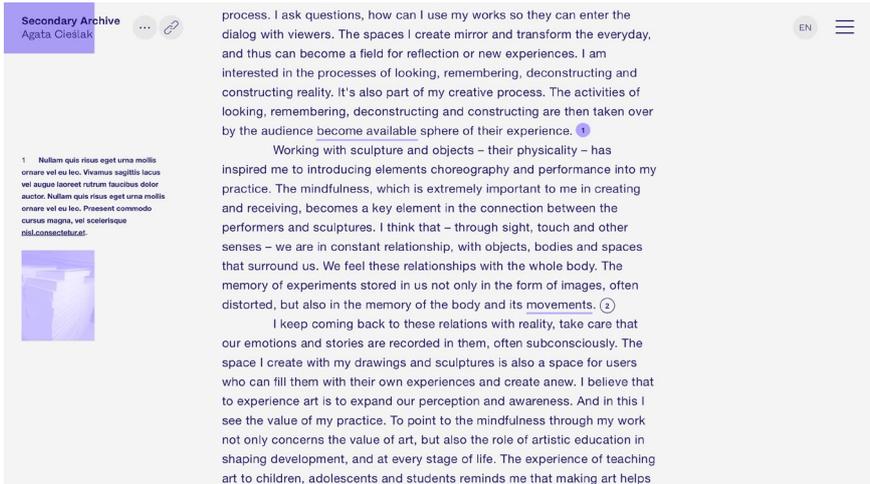
Politics

- What is your relationship to politics?
- What is politics for you?
- Do you consider feminism as an important value in your life and/or practice?
- Do you consider politics as an important aspect of your life and work?
- Do you look back into history? Are there any specific historical events that have shaped your life or influenced your artistic practice?
- Do you identify with your national identity as a woman or / and as an artist?
- What does it matter to you to be a female artist born in your country? What is your approach to the history and heritage of your country?
- What, in your opinion, are the major social-political issues that you are facing today?
- Should art be political?
- What are your thoughts about female art and feminism in the Central Eastern European region and in your own country?

Please note that the questions are only suggestion for your statement. It is not required to respond to all questions, or to respond to them directly.



I see my artistic practice as a tool for creating a space for mindfulness. My works focus on experiencing and remembering the everyday. It is important for me that my work could be available to users, as a form of gateway of owns experience – shifting the focus on reality. What I observe and remember, I interpret into drawings and sculptures. Practicing the possibilities of translating everyday experience and memories into the



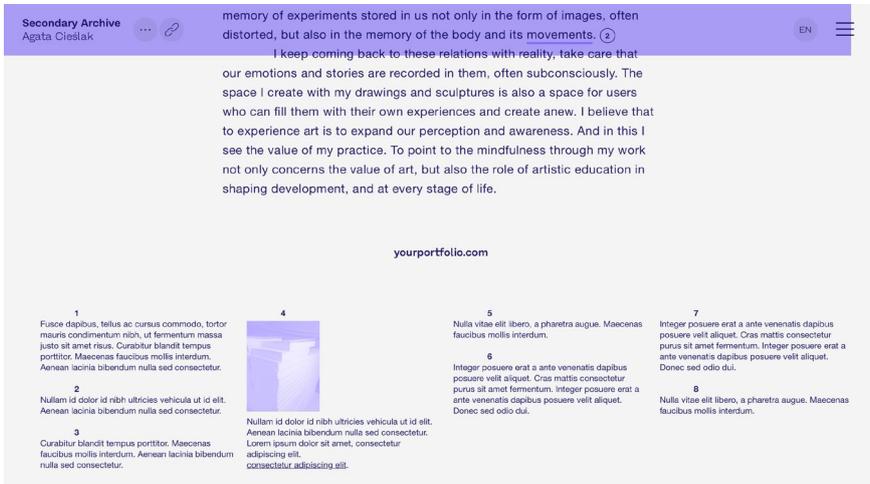
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process. I ask questions, how can I use my works so they can enter the dialog with viewers. The spaces I create mirror and transform the everyday, and thus can become a field for reflection or new experiences. I am interested in the processes of looking, remembering, deconstructing and constructing reality. It's also part of my creative process. The activities of looking, remembering, deconstructing and constructing are then taken over by the audience become available sphere of their experience. ①

Working with sculpture and objects – their physicality – has inspired me to introducing elements choreography and performance into my practice. The mindfulness, which is extremely important to me in creating and receiving, becomes a key element in the connection between the performers and sculptures. I think that – through sight, touch and other senses – we are in constant relationship, with objects, bodies and spaces that surround us. We feel these relationships with the whole body. The memory of experiments stored in us not only in the form of images, often distorted, but also in the memory of the body and its movements. ②

I keep coming back to these relations with reality, take care that our emotions and stories are recorded in them, often subconsciously. The space I create with my drawings and sculptures is also a space for users who can fill them with their own experiences and create anew. I believe that to experience art is to expand our perception and awareness. And in this I see the value of my practice. To point to the mindfulness through my work not only concerns the value of art, but also the role of artistic education in shaping development, and at every stage of life. The experience of teaching art to children, adolescents and students reminds me that making art helps

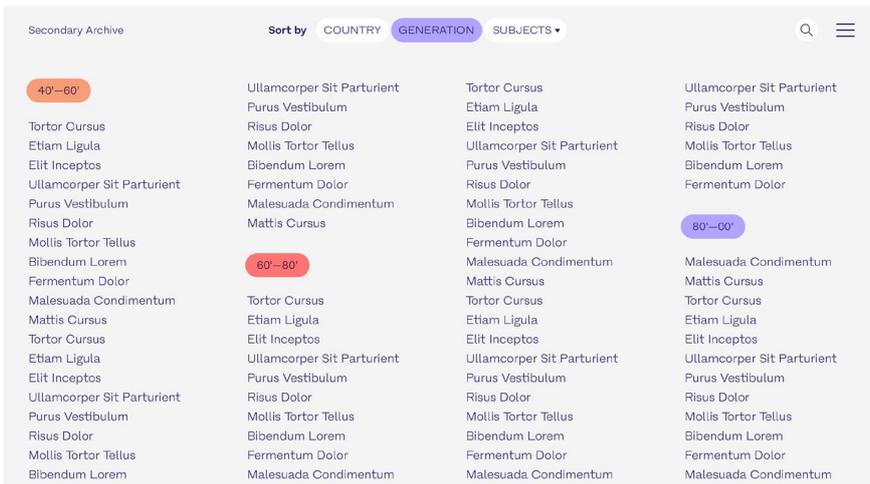


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Tortor Cursus	Tortor Cursus	Tortor Cursus
Etiam Ligula	Etiam Ligula	Etiam Ligula
Elit Inceptos	Elit Inceptos	Elit Inceptos
Ullamcorper Sit Parturient	Ullamcorper Sit Parturient	Ullamcorper Sit Parturient
Purus Vestibulum	Purus Vestibulum	Purus Vestibulum
Risus Dolor	Risus Dolor	Risus Dolor
Mollis Tortor Tellus	Mollis Tortor Tellus	Mollis Tortor Tellus
Bibendum Lorem	Bibendum Lorem	Bibendum Lorem
Fermentum Dolor	Fermentum Dolor	Fermentum Dolor
Malesuada Condimentum	Malesuada Condimentum	Malesuada Condimentum
Mattis Cursus	Mattis Cursus	Mattis Cursus
Tortor Cursus	Tortor Cursus	Tortor Cursus
Etiam Ligula	Etiam Ligula	Etiam Ligula
Elit Inceptos	Elit Inceptos	Elit Inceptos
Ullamcorper Sit Parturient	Ullamcorper Sit Parturient	Ullamcorper Sit Parturient
Purus Vestibulum	Purus Vestibulum	Purus Vestibulum
Risus Dolor	Risus Dolor	Risus Dolor
Mollis Tortor Tellus	Mollis Tortor Tellus	Mollis Tortor Tellus
Bibendum Lorem	Bibendum Lorem	Bibendum Lorem
Fermentum Dolor	Fermentum Dolor	Fermentum Dolor
Malesuada Condimentum	Malesuada Condimentum	Malesuada Condimentum
Mattis Cursus	Mattis Cursus	Mattis Cursus