

# COLD HOT WATER

■ SUPPLEMENTS,  
EXTENSIONS,  
■ ALTERNATIVE NARRATIVES

PROGRAMME

## ■ Hot Art, Cold War. Supplements, Extensions, Alternative Narratives

The symposium *Hot Art, Cold War. Supplements, Extensions, Alternative Narratives*, organized by the Institute of Art History at Adam Mickiewicz University in Poznań and funded by the Terra Foundation for American Art, is intended as a platform for rethinking the presence of American art and visual culture in East-Central Europe under communism. The idea and title originated from the *Hot Art, Cold War* (Routledge 2020) two-volume anthology of translations of texts which were evidence of the reception of American art between 1945-1990 in continental Europe. The Poznań symposium expands on and supplements that publication, particularly with reference to the period of the 1960s and 1970s in East-Central Europe. The presentations will focus on the permeation of American pop aesthetics and consumerism behind the Iron Curtain, as well as impulses related to counterculture, queer culture and civil rights that made it through to the art of the Eastern bloc. At the same time, rather than prove the hegemony of American influences, the invited scholars will look at how they functioned in different geo-political and economic contexts, creating a dynamic, often hybrid field of cultural production. The ambition of the symposium is to reflect on issues relevant for both American and East-Central European art, which hitherto have not been primarily discussed in critical writings, and thus open new two-way paths for considering art practices on both sides of the Iron Curtain.

**DATE:**  
2 June 2023,  
9 AM – 5 PM

**VENUE:**  
Zamek Culture Centre  
in Poznań, Room Under  
the Clock (Sala pod  
Zegarem)

**HOST INSTITUTION:**  
Institute of Art History,  
Adam Mickiewicz  
University in Poznań

**FUNDING:**  
Terra Foundation  
for American Art

**ORGANIZERS:**  
Filip Lipiński, Julia  
Stachura (symposium  
assistant)

## ■ SYMPOSIUM PROGRAMME

8.30-9.00 Registration  
9.00-9.30 Opening – Introductory notes – Filip Lipiński  
(Adam Mickiewicz University), Iain Boyd  
Whyte (University of Edinburgh)

### PANEL I POP ACROSS THE IRON CURTAIN

PART 1 9.30 -10.30  
John J. Curley  
(Wake Forest University, Winston-Salem)  
*Homeless Representation: American  
Abstraction as Figuration in Divided Germany,  
circa 1960*

Tomáš Pospiszl  
(Academy of Fine Arts, Prague)  
*Too Socialist Pop*

10:30-10.45 Coffee break

PART 2 10.45-11.45  
Edit András  
(Senior Member of Institute for Art History of the  
Research Centre for Humanities, Budapest)  
*Pop Then, Pop Now*

David Crowley  
(National College of Art and Design, Dublin)  
*Super America: Polish Artists and Consumer  
Lifestyle*

11.45-12.15 Discussion

12.15-14.00 Lunch Break

### PANEL II CIVIL RIGHTS, COUNTERCULTURE AND ART IN EAST-CENTRAL EUROPE

PART 1 14.00-15.00  
Sven Spieker  
(University of California, Santa Barbara)  
*Demonstrative Failure: How Eastern  
European Artists Respond to the  
American and Western European Civil  
Rights Movement*

Anna Markowska (University of Wrocław)  
*The Katowice Sangha and Its Art*

15.00-15.15 Coffee Break

PART 2 15.15-16.15  
Paweł Leszkowicz  
(Adam Mickiewicz University, Poznań)  
*Notes on the U.S. Queer Impulses in Art  
Behind the Iron Curtain*

Amy Bryzgel  
(Northeastern University, Boston)  
*Performance as Pedagogy*

16.15-16.45 Discussion and closing remarks

## ■ ABSTRACTS:

**John J. Curley (Wake Forest University, Salem-Winston)**  
*Homeless Representation: American Abstraction as Figuration in Divided Germany, circa 1960*

Using Gerhard Richter, who emigrated from East to West Germany in 1961, as a case study, this talk will consider the ways that photographic mediation and GDR cultural policies led to a partially figurative understanding of American abstract painting. In addition to thinking about this alternative reception of Abstract Expressionism in Eastern Europe, this talk will dialectically position certain strands of European Pop as modes of making art outside of Cold War stylistic binaries.

**Tomáš Pospiszyl (Academy of Fine Arts, Prague)**  
*Too Socialist Pop*

In 2015, two major international exhibitions took place at the Walker Art Center in Minneapolis (International Pop) and the Tate Modern in London (The World Goes Pop) which attempted to show that similar manifestations could be found all over the world at the same time. This curatorial construction, based on the hegemony of the Western concept of art history, has provoked a number of discussions. Doesn't the all-embracing label of global or international pop distort the specifics of cultural peripheries? What distinguished pop art from Eastern Europe was a negative attitude towards the tradition of artistic autonomy. Socialist pop was ideologically closest to the anti-elitist character of the American pop art which used its language to ironize or directly discredit the autonomous character of high modernism.

**Edit András (Senior Member of Institute for Art History**

**of the Research Centre for Humanities, Budapest)**  
*Pop Then, Pop Now*

To apply the term Pop art to Socialist countries may seem to be utterly inexplicable, since American and British pop art reflected on the boom of consumerist Capitalism, both of which elements were completely missing in socialist realities. The starting point is the late Piotr Piotrowski's beloved phrase in connection to pop art: that which was a commodity to Western countries, was politics to Eastern Europe. The presentation relies on this statement and follows the trajectory, through mostly Hungarian examples, of how American pop art was translated, adapted and domesticated for Socialist conditions, and used as a set of tools from which to handpick different solutions. The question of what elements, attitudes were resonated in a certain period, and what was ignored in local affairs, as well as why the transitional figures Robert Rauschenberg and Jasper Johns, provided stimuli will be posed. It also sheds light on the late "discovery" of Andy Warhol in the soft Socialism of the eighties. Finally, it will be revealed how the treatment of celebrity culture resonates as a means of commenting on Nationalism in the time of the upheaval of Post-Socialism. Shifting a bit, and paraphrasing Piotr's saying, if it was the blossoming western consumer society that was targeted by pop art after the Second World War, it was nationalism and its byproducts that were pinpointed by the recycled, localized version of Post-Socialist pop art after the collapse of the Socialist satellite system.

**David Crowley (National College of Art and Design,  
Dublin)**

***Super America: Polish Artists and Consumer Lifestyle***

Around 1970 the 'American style of life' was perceived by some commentators in the PRL as a more likely future than a Soviet one. Advertising and other forms of commodity aesthetics were claimed as measures of socialist achievement. Some were disturbed by the spectre of mass consumerism, not least Jerzy Kossak, co-editor of an anthology called *Super America* (1970), while others championed modern consumerism. Polish artists – including Kwiekułik, Zdzisław Sosnowski and Teresa Tyszkiewicz – were keen observers of this new iconosphere, interested in understanding the seductive appeal of images of consumer lifestyles. Were they the 'Pictures Generation artists' of the PRL? Like their American counterparts, they seemed ambivalent about the objects of their desire – seemingly engaged in endorsement and critique at the same time.

**Sven Spieker (University of California, Santa Barbara)**  
***Demonstrative Failure: How Eastern European Artists  
Responded to the American and Western European Civil  
Rights Movement***

My talk will concern Eastern European artists who, during the Cold War, responded to the civil rights movement in the US and in Western Europe, from Tamas Szentjoby (Hungary) and Carlfriedrich Claus (GDR) in Eastern Europe, to the Radek Community in Moscow. I will be especially interested how these responses oscillated between "action" and "reaction", between the belief in the universality of civil rights discourse and its relevance for socialism, on the one hand (Claus), and a more self-reflexive, postmodern approach to that discourse and its iconographies (Radek Community).

**Anna Markowska (University of Wrocław)**  
***The Katowice Sangha and Its Art***

Philip Kapleau's visit to Poland in 1975 was a turning point in the development of Buddhism in the Katowice underground. As a result of the Jukai ceremony, held for the first time in Poland, 20 people accepted the Bodhisattvas precepts and formally became Buddhists. However, official registration was difficult and was not achieved until 1980, by which time Andrzej Urbanowicz, the instigator who brought Kapleau to Poland, had been living in New York for two years. Even before the memorable year of 1975, various spiritual explorations had begun in Katowice. For example, Love-In meetings were organized on the American model. To what extent did the hippie, soulful art of the Katowice collective benefit from American contacts? According to Krzysztof Lewandowski, a participant in those events, the "popular hippie Zen of the Polish edition" was much more interesting than the American monastic drift. Besides, Silesian Buddhism was built on a spiritual foundation shaped by figures like Angelus Silesius and Teofil Ociepka. In addition, many hippies were more interested in Allan Ginsberg (his *Howl* was widely circulated and its reading was often juxtaposed with St. Paul's First Letter to the Corinthians) or Kerouac. The interest in American counterculture, however, went far beyond the visuality of psychedelic painting – for it created an alternative not only to high modernism, with its hierarchies and aspirations, but also to ways of being, in contrast to the awakened consumerism of the Gierek decade.

**Paweł Leszkowicz (Adam Mickiewicz University, Poznań)**  
***Notes on the U.S. Queer Impulses in Art Behind the Iron Curtain***

The paper aims to highlight the potential places of influence of American queer culture of the 1960s-1980s on the visual culture and art behind the Iron Curtain. The purpose is not to present a comprehensive analysis of the reception of queer Americana in the Eastern Bloc but to point out the possible moments of cultural intersections which can be a starting point and inspiration for further research. The focus will be on Poland, with additional remarks on the USSR, Czechoslovakia, Hungary, and Yugoslavia. In some cases, individual artworks or artists will be analyzed and general social and cultural movements will be mentioned in others. The presentation will include the following topics. *The story of Allen Ginsberg's travels in Eastern Europe* in 1965. The reception and impact of the Stonewall 1969 Riots and the ensuing gay liberation movement on the culture and social scene behind the Iron Curtain. The representation of American countercultural/queer cinema of the 1970s in Eastern European poster art. The influence of Andy Warhol, Keith Haring, and John Cage on the 1980s St Petersburg alternative art scene. The impact of American social and cultural AIDS activism on Eastern European early gay activist organizations and their publications in the 1980s. The method of interpretation will be inspired by comparative and queer studies.

**Amy Bryzgel (Northeastern University, Boston)**  
***Performance as Pedagogy***

Given that education in art academies was limited to traditional painting and sculpture during the communist period, and only very rarely expanded to include forms of new media and performance after 1989, artists learned about and developed their performance practice through informal networks, both in Eastern Europe and beyond. International exchanges, for example supported by the Ford Foundation, and events such as international symposia and performance festivals, such as *Performance and Body* at the Labirynt Gallery in Lublin in 1978 also contributed to this development. My paper will probe the nature of these exchanges, focusing on what artists expected and what they learned from them, and how they carried that knowledge – or not – into their performance practice.

## ■ SPEAKERS:

**Edit András** is an art historian, living in Budapest. She holds a PhD in art history from Eötvös Loránd University, Budapest. She is a Senior member of the Institute of Art History, Research Center for the Humanities of the Hungarian Academy of Sciences, Budapest, and a Visiting Professor in the History Department at Central European University, Budapest/Vienna, 2016-2021. Her research interests include modern and contemporary American art, Eastern and Central European modern and contemporary art, gender issues, socially engaged art, public art, critical theories, post-socialist condition, and nationalism in the region. Her authored books in Hungarian: *Dance-ropes. Essays on American Art at the End of the Millennium*. (2001), *Cultural Crossdressing. Art on the Ruins of Socialism* (2009); *Imaginary Transgression. Contemporary Art and critical theory in the Eastern part of Europe* (2023). For further information visit her website: <http://editandras.arthistorian.hu>

**Amy Bryzgel** is a Teaching Professor at Northeastern University in Boston. She is the author of three books: *Performing the East: Performance Art in Russia, Latvia and Poland since 1980* (IB Tauris, 2013); *Miervaldis Polis* (Latvia: Neputns, 2015); and *Performance Art in Eastern Europe since 1960* (Manchester University Press). She is a member of the *ArtMargins Online* editorial collective, the Arts and Humanities Peer Review Council (UK), and the ASEEES Dissertation Grant committee.

**David Crowley** teaches at the National College of Art and Design, Dublin. He is a historian and curator with an interest in Eastern Europe under communist rule. He has curated various exhibitions including *Cold War Modern* at the Victoria and Albert Museum in 2008-9 (co-curated with Jane Pavitt); *Sounding the Body Electric. Experimental Art and Music in Eastern Europe* at Muzeum Sztuki, Łódź, 2012 and Calvert 22, London, 2013 and *Notes from the Underground. Music and Alternative Art in Eastern Europe, 1968-1994* at Muzeum Sztuki, Łódź, 2017 and Akademie Der Künste in Berlin in 2018 (both co-curated with Daniel Muzyczuk).

**John J. Curley** is Associate Professor of Modern and Contemporary Art and Rubin Faculty Fellow at Wake Forest University in Winston-Salem, NC. He has published widely on postwar American and European art, including two books: *A Conspiracy of Images: Andy Warhol, Gerhard Richter, and the Art of the Cold War* (Yale University Press, 2013) and *Global Art and the Cold War* (Laurence King, 2019). He is currently at work on numerous essays and a new book project provisionally titled "Critical Distance: Black American Artists in Europe 1958-1968".

**Paweł Leszkowicz** is a Professor in the Department of Art History, Adam Mickiewicz University, Poznań, Poland. He is an academic lecturer and a freelance curator specializing in international contemporary art, curatorial and LGBTQ studies. He is the author of the *Ars Homo Erotica* (2010) exhibition at Warsaw's National Museum and numerous queer exhibitions and symposia in Poland and the UK. He has written four books: *Helen Chadwick. The Iconography of Subjectivity* (2001), *Love and Democracy. Reflections on the Homosexual Question in Poland* (2005), *Art Pride. Gay Art from Poland* (2010), and *The Naked Man: The Male Nude in post-1945 Polish Art* (2012). His contributions have been published by Routledge, Palgrave Macmillan, New York University Press, Ashgate and Manchester University Press. He was a the EU Marie Curie Research Fellow at the University of Sussex in Brighton (2011-2014) and a Senior Fulbright Research Fellow at One Gay and Lesbian Archives at the USC Libraries in Los Angeles (2015-2016) and the EU EURIAS Fellow at the Helsinki Collegium for Advanced Studies (2016-2017). In 2021-2022 he was a visiting scholar at the Center for Transdisciplinary Gender Studies (ZtG) at Humboldt Universität zu Berlin.

**Anna Markowska** is an art historian, curator and critic, and a professor at the University of Wrocław (Poland). She was elected to the Polish board of AICA in 2020. Her publications focus on American art (*Komedia sublimacji* [Comedy of Sublimation], 2009), Polish art (*Dwa przełomy. Sztuka polska po 1955 i 1989 roku* [Two Turning Points: Polish Art after 1955 and 1989], 2012), archival research on conceptualism (*Games with places. Wrocław galleries: The Catacombs, Studio on the Moat, The Centre for Artistic Activities*, 2022) and feminism (*Natalia LL*, 2022). Her book *Sztuka podręczna Wrocławia. Od rzeczy do wydarzenia* [2018, Handy Art from Wrocław. From a Thing to an Event] attempted to describe the constant flow between art and non-art, the daily cohabitation and dialogue with things, combined through inventive bricolage. One of her latest book, *Dlaczego Duchamp nie czesał się z przedziatkiem?* (Why Duchamp Didn't Part His Hair?, 2019), deals with the divisions and taxonomies that lead to unlearning and deskilling strategies in the field of art.

**Tomáš Pospiszl** is an art historian, educator, and curator based in Prague. Since 2016 he has served as Chair of the Department of Art Theory and History at the Academy of Fine Arts in Prague. Projects authored by Tomas Pospiszl range from the period of early modernism, and neo-avant-garde to contemporary art. His publications in English include, among others, an anthology *Primary Documents; A Sourcebook for Eastern and Central European Art since the 1950s*. (with Laura Hoptman, MIT Press, MoMA, 2002), or *An Associative Art History; Comparative Studies of Neo-Avant-Gardes in a Bipolar World* (JRP Ringier & Les Presses du Réel, Zurich 2017).



**Sven Spieker** teaches in the Department of Germanic and Slavic Studies and the Comparative Literature Program at the University of California, Santa Barbara. He specializes in modern and contemporary art, aesthetic and critical theory, and global and transnational art and art history. His books and articles have appeared in English, German, Korean, Spanish, Russian, Swedish, Albanian, and Polish. He is a co-founder of the Working Group *Cultures of World Socialism*, and the founding editor of *ARTMargins*. His latest book publication is an edited volume devoted to the relationship between art and destruction (*Destruction*, MIT Press/Whitechapel Gallery, 2017). Forthcoming books: *The Art of Demonstration: A Revolutionary Recasting of Knowledge* (MIT Press, 2024); *Akusmatik als Labor* (ed. with Mario Asef, Koenigshausen Neumann, 2022). He is also working on a book project entitled *Socialist Exhibition Cultures. International Art Exhibitions in the Socialist World, 1950-1990*.

## ■ SYMPOSIUM GUEST:

**Iain Boyd Whyte** is Professor Emeritus of Architectural History at the University of Edinburgh. He has published extensively on architectural modernism in Germany, Austria and the Netherlands, and on post-1945 urbanism. A former Getty Scholar, he was co-curator of the Council of Europe exhibition *Art and Power*, shown in London, Barcelona and Berlin in 1996/97. He is founding editor of the journal, *Art in Translation*, has served as a Trustee of the National Galleries of Scotland, and in 2015-2016 was Samuel H. Kress Professor at CASVA, National Gallery of Art, Washington, DC. His recent publications include *Beyond the Finite: The Sublime in Art and Science* (2011) *Metropolis Berlin 1880-1940* (2012); and *Hot Art, Cold War*, 2 volumes (2021), an anthology of texts in English translation on the pan-European reception of US art in the Cold War.

## ■ SYMPOSIUM ORGANIZERS:

**Filip Lipiński** – art historian and Americanist, prof. UAM dr hab.; works at the Institute of Art History, Adam Mickiewicz University in Poznań, Poland. His academic interests concern modern and contemporary art, American art, theory of art history. He is a recipient of several research grants: Fulbright Fellowship at City University of New York (2007-8), Terra Travel Research Grant (2013), JFK Institut Research Grant, Berlin (2019) Kościuszko Foundation Research Grant at USC, Los Angeles (2019). Author of two books – *Hopper wirtualny. Obrazy w pamiętającym spojrzeniu* (Nicolaus Copernicus University Press 2013) [*The Virtual Hopper. Images in a Remembering Look*] and *Ameryka. Rewizje wizualnej mitologii Stanów Zjednoczonych* (Adam Mickiewicz University Press 2021) [*America. Revising the Visual Mythology of the United States*]. More recently contributed to *Hot Art, Cold War* anthology (Routledge, 2020) and *The Palgrave Handbook of Image Studies* (Palgrave Macmillan 2021).

**Julia Stachura** is an art historian and a Ph.D. candidate in art studies at the Doctoral School of Humanities at Adam Mickiewicz University in Poznań. She obtained an MA in 2021 and currently, she is preparing her dissertation on African-American photographic self-portraits. She has attended multiple international conferences on photography and worked on research projects such as Digital Research Infrastructure for Humanities and Arts Sciences DARIAH-PL and the National Development Program of Humanities. She is a grantee of the Fulbright Junior Research Award 2023-2024.