



Gregory Sholette & Olga Kopenkina

Imaginary Archive



Traces in the Dark

Imaginary Archive

There is something appealing and strangely seductive about half-forgotten places like the bookstore that in 2009 was still located inside the George Washington Bridge bus transfer station at 178th Street in Manhattan. For one thing, the store seemed hard at work repelling rather than attracting potential customers. Pulsing with a cold, blue-tinged florescent light, its sparse goods—books, magazines, some tourist souvenirs, and a few music CDs—were arranged haphazardly on rusted wire display stands or stacked edge to edge, rather than cover to cover, in order to fill up the available display shelves that sag at their centers, as if there was simply too much store in relation to its merchandise. Some of these shelves shed a powdery dust consisting of an unknown synthetic material that was supposed to resemble wood. Up near the stained drop ceiling hung handwritten signs scrawled in oversized marker: ALL ITEMS HALF PRICE. FINAL SALE. COMPUTER BOOKS TWO FOR \$10.

But it is the books and other printed materials themselves that reflect the kind of curious neglect found at forsaken archeological sites. With titles like *Aqueous Dynamics for the Hobbyist*, *Field Guide to the Soviet Union*, *Cobalt for Beginners*, or *Lobster Boy: An Amazing True Story*, one cannot help but wonder just who these authors were, what became of their careers, and if anyone other than family members ever read their books? A similar set of questions applies to all but the unaccredited men and women who designed the covers of these forgotten volumes. Many had shifted toward the blue or yellow ends of the spectrum because of age, ozone contamination, but also who knows what type of acidic pollutants that circulate within a store located within a terminal that hosts up to a thousand buses a day. The publication designs ranged from uninspired combinations of Helvetica type and clip art to pre-PC, pre-Photoshop, hand-cut collage illustrations, but also to weirdly styled typographic clutter meant to shout out to a potential reader: “See me? Buy me!”

Who created this fading gallery of prosaic, yet totally serviceable cover art? Were some made by recently graduated art students on their first job, the “dark matter” of the art world? Or perhaps produced by an underpaid, bored, in-house graphic designer counting the days till retirement? Or perhaps, in some instances, the book was designed by the author him or herself in an age when self-publishing was dependent on handmade, cut-and-paste boards? And what if after spending a bit of time in this dreary bibliotheca, some other reading of the books, as well as their shabby setting, and the entire context of the store inside a bus terminal, began to take shape? What if, rather than actually being simply a room full of remaindered publications, we were meant to read it as a single sign, as if the entire space was a cipher or allegory for something else, such as an archive of a past whose future never actually arrived?

The participants in *Imaginary Archive, Philadelphia*, just as those in each city the project has appeared, have been asked to generate the content of their own “what if” history that can be manifest as fabricated documents, brochures, catalogues,

pamphlets, newsletters, records, small objects, postcards, photo albums; all of which are invented specifically for this ersatz para-archive that has been on display in Wellington, New Zealand (2010); Galway, Ireland (2011); Graz, Austria, (2013); Kiev, Ukraine (2014); and now the Institute of Contemporary Art in Philadelphia (2015). The ultimate goal is to imagine an alternative future or some parallel universe, in order to ask: What would the content of such an archive reveal about other ways the world might be constructed politically, socially, economically, culturally, and personally?

At a time when living impressions and personal memory are no longer a reliable instrument for “digesting” the endless stream of events, the need for an alternative approach to understanding the history, which is unfolding before our eyes, becomes more than relevant.

From a review of *Imaginary Archive*, Kiev, published by *Ukrainian Pravda*, April 5, 2014.

http://life.pravda.com.ua/culture/2014/05/4/166771/view_print/

—Gregory Sholette and Olga Kopenkina, November 2014.

Thus far the imaginary archivists include: Aaron Burr Society, Agata Craftlove, Alan Hughes, Alexander Wolodarskij, Alien Abduction Collective (Todd Ayoun, Heather Davis, Kim Asbury, Ulla Hvejsel, & Phoebe Bachman), Andrea Aversa, Anna Zvyagintseva, Austin Ivers, Azra Aksamija, Babis Venetopoulos & John Voyatzopoulos, Basecamp and Friends (Philadelphia), Ben Geoghegan, Brian Hand, Bryce Galloway & Students, Charlotte Schatz, Chris Esposito, Christina Lederhaas, Closed Engagement, Daniel Tucker, Dave Callen, Denis Pankratov, Doris Jauk-Hinz, Edda Strobl, Ellen Rothenberg, Eva Taxacher & Karin Ondas, Eva Ursprung, fabian dankl/johannes schrette/christina lederhaas, Glenn Goldberg, Grant Corbishley, Gregory Sholette, Helmut Kaplan, Jeffrey Skoller, Jenny Polak, Jeremy Booth, Johannes/zweite Liga für Kunst und Kultur, John Hulsey & City Life/Vida Urbana, Josef Fürpaß, Karl Lorac, Leah Oats, Lee Harrop, Lada Nakonechna, Lesya Khomenko, Malcolm Doidge, Matthew Friday, Matthew F. Greco, Maureen Connor, Markus Wetzel, Maryam Mohammadi, Miroslav Kulchitsky, Murray Hewitt, Mykola Ridnyi, Naeem Mohaiemen, Nannette Yannuzzi, Nayari Castillo, Niall Moore, Nikita Kadan, Oleksandr Burlaka & Oleksiy Radynskyi, Oliver Ressler, Paul Lamarre & Melisa Wolf/ Eidia House, Paul Maye, Patrik Aarnivaara, Pedro Lasch, REPOhistory, R.E.P. group, Roger O’ Shea, Salem Collo-Julin, Sarah Farahat, Sasha Dedos, Simon Fleming, Suchness, Tender & Endangered Cow/Horse of Dimness, TanzLaboratorium, Tiarnán McDonough, “TJ”, Theresa Rose, Thom Donovan, Trust Art, White Fungus Zine, Volodymyr Kuznetsov, Yevgeniya Belorusets, Yevgeniy Fiks, Zoe Beloff, and The Think Tank that has yet to be named (Jeremy Beaudry, Katie Hargrave, & Meredith Warner).

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Imaginary Archivists

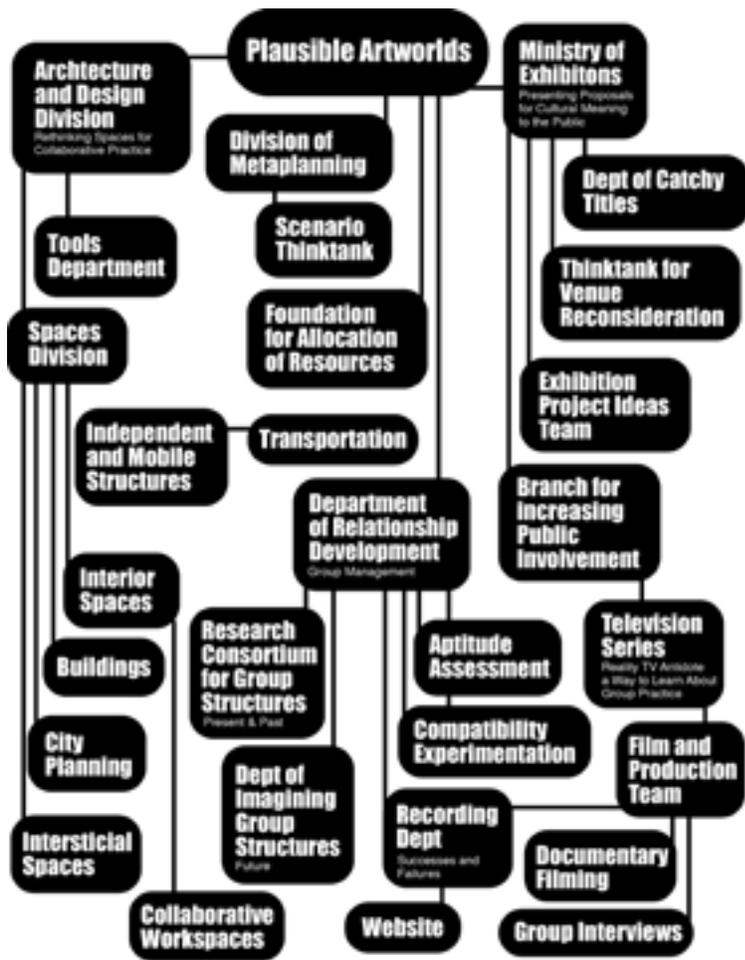
(selections)

Imaginary Archivists, Philadelphia, Winter 2015



Theresa Rose
Philadelphia Public School Openings

In December 2012, Superintendent William Hite announced that by the end of the school year, Philadelphia School District would be closing twenty-four schools. Desperate to meet a massive budgetary shortfall, the government school district determined that one in every ten schools were to be shuttered, affecting a total of 10,000 students. The news was met with community outrage, organizing, and protests. Despite a lot of indignation and many boisterous city council meetings, by May 2013, all schools had been closed as stated. But perhaps, the city, in its hurry to close a budget gap, did not allow enough time for the community imagination to move from a space of reaction to one of collective dreaming. Perhaps, in a move of city austerity, the space of civic imagination was occluded. Here then, lies an archive of Philadelphia school openings. The central building in this image is Edward W. Bok High, a vocational high school on 8th and Mifflin Streets in South Philadelphia.



Basekamp and Friends

(Left) Plausible Artworlds, organized by Basekamp and friends, is a project to collect and share knowledge about alternative models of creative practice. From alternative economies and open source culture to secessions and other social experiments, Plausible Artworlds is an ongoing platform for research and participation with art worlds that present a distinctly different option from mainstream culture.

(Right) Utopia School is a learning project initiated by Basekamp and New Age Beverages, and is coordinated by a growing group of interested people—in person and online—who want to share information about both failed and successful utopic projects, and work toward new ones.



Salem Collo-Julin
Witness to the Clarity: Narratives from the Clarity Survivors Oral Remembrance Project, 2074-2076
Library of Congress, American Memory, Transglobal Remembrance Division

A selection of artifacts and first-person accounts of The Clarity, the silent cosmic bomb buried beneath Earth's layers, first documented in 2014. The narratives were collected as part of the 2070s Oral Remembrance Project during the Arkestra Days of Remembrance, celebrating the pivotal moment in global history when Earth citizens gradually experienced the days of The Clarity and the bomb was revealed to have already gone off years ago. Interviews from five American survivors of The Clarity are included.

Photo: selections of coded messaging found in 2014, donated to the archive by survivor George S.K. Mitchell.



Charlotte Schatz
Schmidt's Is Gone

For most of the 19th and 20th centuries, the Northern Liberties section of Philadelphia was a hub of manufacturing with mills, breweries, leather tanneries, paints and chemical works, tool-making factories, and iron and stove foundries lining the neighborhood. After World War II, deindustrialization took hold of the area leading to economic decline, high unemployment, and significant population loss. During the 1990s, the developers began to demolish the once vibrant working-class structures such as Schmidt's Brewery that was founded by Christopher Schmidt in the 1860s. This image seeks to bring the once vibrant structures back to life through a color-drenched painting of the Schmidt's Brewery.

DOUG YOUNGLOOD - HANK Williams Playground Rally on Clifton Street, Summer 1967
Mike James at left in leather jacket

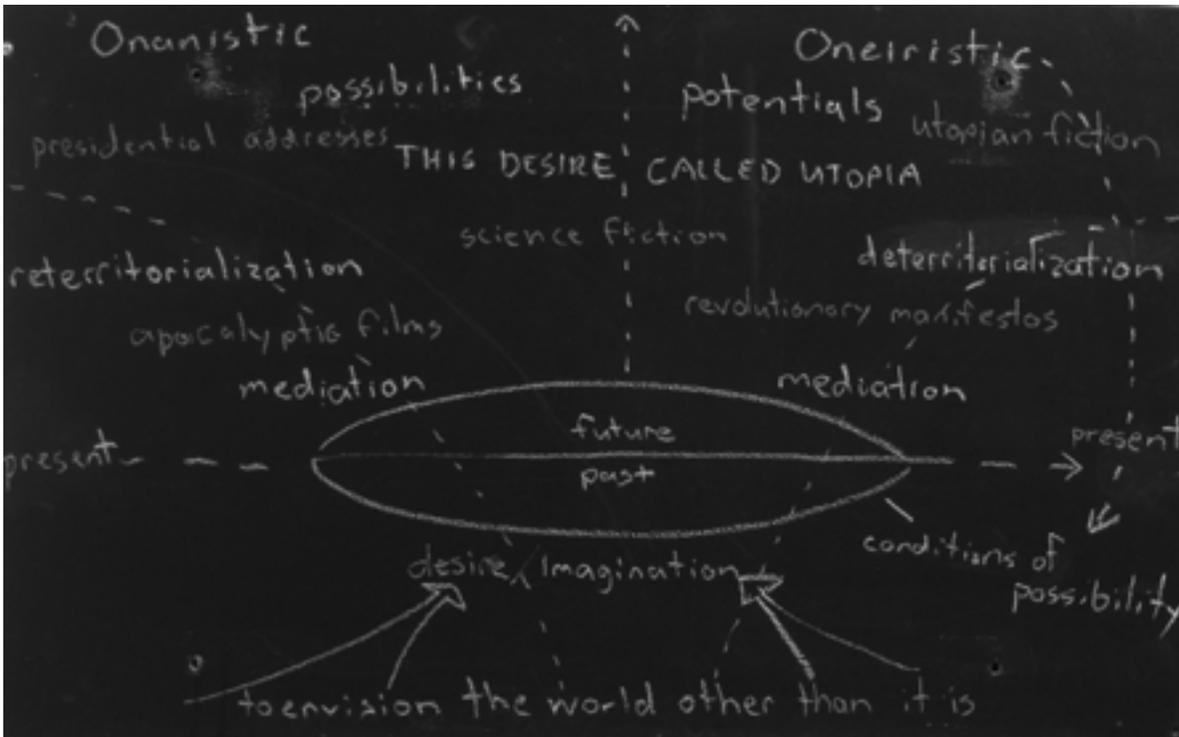


Daniel Tucker
National Community Union

In the 1970s, groups such as the Young Patriots Organization in Chicago's Appalachian migrant Uptown neighborhood and the October 4th Organization in Philadelphia's Italian-American Kensington neighborhood disrupted the stereotypes of working-class white people's racist protectionism by organizing for cross-racial solidarity. Tucker's contribution to *Imaginary Archive* will deal with ephemera that may have been produced had those organizations continued to be active through to the present.

Imaginary Archivists

(selections from previous iterations)



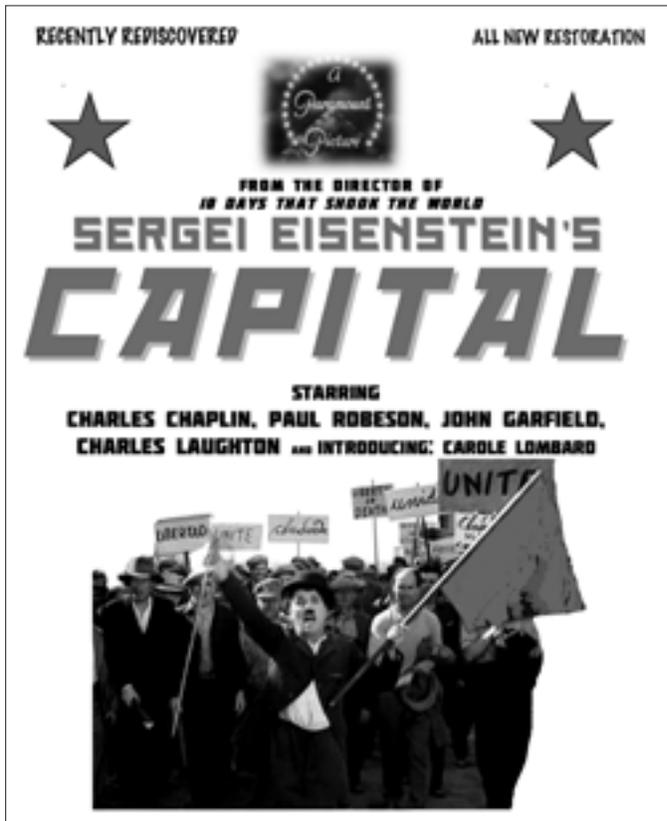
Matthew Friday, *The Liberty of Empire*, 2011. Inkjet print, 8.5 in. x 5.5 in., United States.

The *Liberty of Empire* was staged as a public project at 1708 Gallery in Richmond, Virginia, a few miles from Monticello, Thomas Jefferson's historic homestead. Involving regional high school students and local citizens, the project took the form of an experimental history classroom and training ground for participatory democracy. Posing the question of what a Jeffersonian democracy would look like, the group developed a comparative diagram that highlights the differences between this and our current form of governance.



Maureen Connor, *The Making of a Modern Bank*, 2011. Pop-up book, 10.25 in. x 12.25 in., United States.

A pop-up book “documents” the imaginary transformation of the Continental and Commercial National Bank of Chicago into a communal homestead of Chicago residents down on their luck. It is based on the format and style of the actual self-promotional publication the same bank produced in 1923 (and recently discovered by the artist) to promote the bank's apparent fiscal strength and expertise before its bankruptcy and subsequent “bail-out” by the government in 1932.

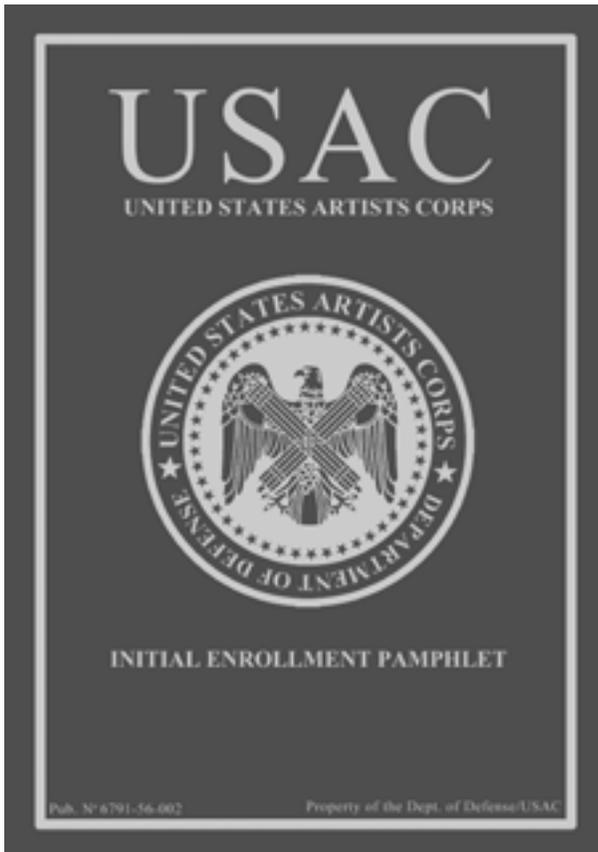


Jeffrey Skoller, *Movie posters for films that were never actually made*, 2010. Inkjet print, 8.5 in. x 11 in., Berkeley, United States.



Lesya Khomenko, *Stepan Repin*, 2014. Inkjet print, 8.5 in. x 12 in., folded, Kiev, Ukraine.

An ongoing inquiry into the relations between personal history and manipulative mechanisms used to form historical narrative and myth. Here, a series of paintings of the artist's grandfather, a soldier during World War II, are presented in book form, together with poetic "ballads" based on his recollections.



Matt Greco, *USAC*, 2011. Pamphlet, 6 in. x 9 in., United States.

What if there was a time when artists had a responsibility that reached past their personal concerns or designs for aggrandizement? A responsibility that they had to meet with the same honor, fidelity, strength, determination, and sacrifice that a soldier meets war with. What if they were artist-soldiers and their life depended, quite literally, on their art?

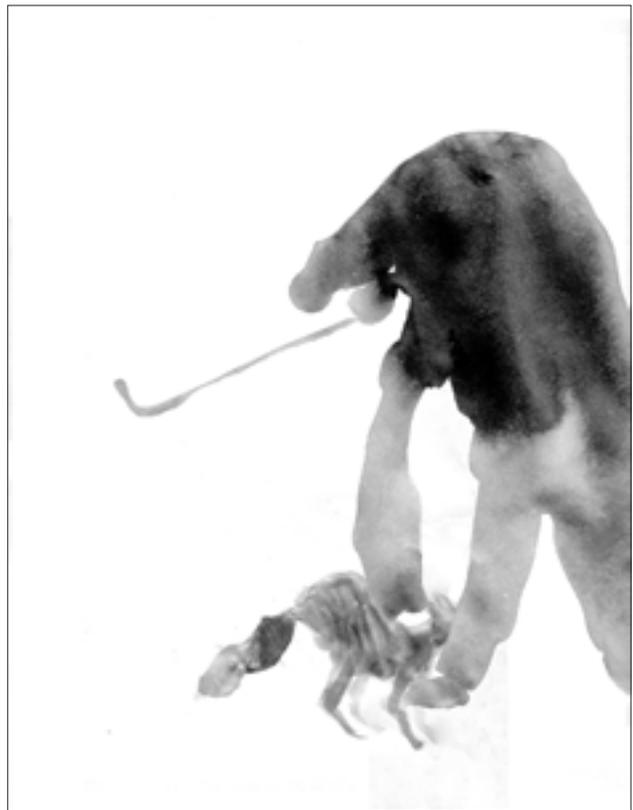


Mykola Ridnyi, *Thesis Project, or How Ideology is Shaped*, 2014. Ring-bound book, 8.75 in. x 12 in., Kiev, Ukraine.



Murray Hewitt, *Sight: Pukapuka took tohutohu*, 2009-10. Travel guide book, 5.5 in. x 8 in., Wellington, New Zealand.

Sixty “must sees” for everyone in Aotearoa. The book is based on an AA (Automobile Association) book called *100 Must Sees for Kiwi's*. Hewitt's title is similar: *61 Places You Must See*. They chart, from the north travelling south, all the battle sites from the New Zealand wars, which took place on publically accessible land. The conflict was between the British Crown and the Maori and each battle had its casualties.



"TJ", *Interview with a Coyote: Joseph Beuys in America the animal's point of view*, 2013. Inkjet print, 8.5 in. x 11 in., United States.



Pedro Lasch, *Invitation to participate in the Third National Gathering of Graffiti Artists to paint the White House (III NGGA)*, 2000. Photocopied handout, 8.5 in. x 11 in., United States.



Áine Phillips, *Book of Invisible Stains*, 2011. Cloth book. 10 in. x 10 in., Clare, Ireland.

This handmade cloth book was created by an anonymous Magdalen artist-inmate, sometime between 1900 and 1996 from materials she could access while incarcerated, including bed sheets, human milk and blood, tea, beetroot, and using processes readily available to her such as printing directly from her body and burning with a laundry iron.



Brian Hand, *Declare Independence*, 2007. Color photography by Ros Kavanagh, 8.5 in. x 5.75 in., Ireland.

Declare Independence is a recreation of the work of activist Mary Leigh who came to Ireland in 1911 and threw an axe at Asquith, the British Prime Minister, and later set fire to the Theatre Royal, which was hosting a gala hippodrome for the PM's visit. The sequence was put together from different photo shoots by the photographer Ros Kavanagh.



Lee Harrop, *World views*, 2014. Booklet, Riso printing on paper, staples, 5.5 in. x 7.62 in., Australia/New Zealand.

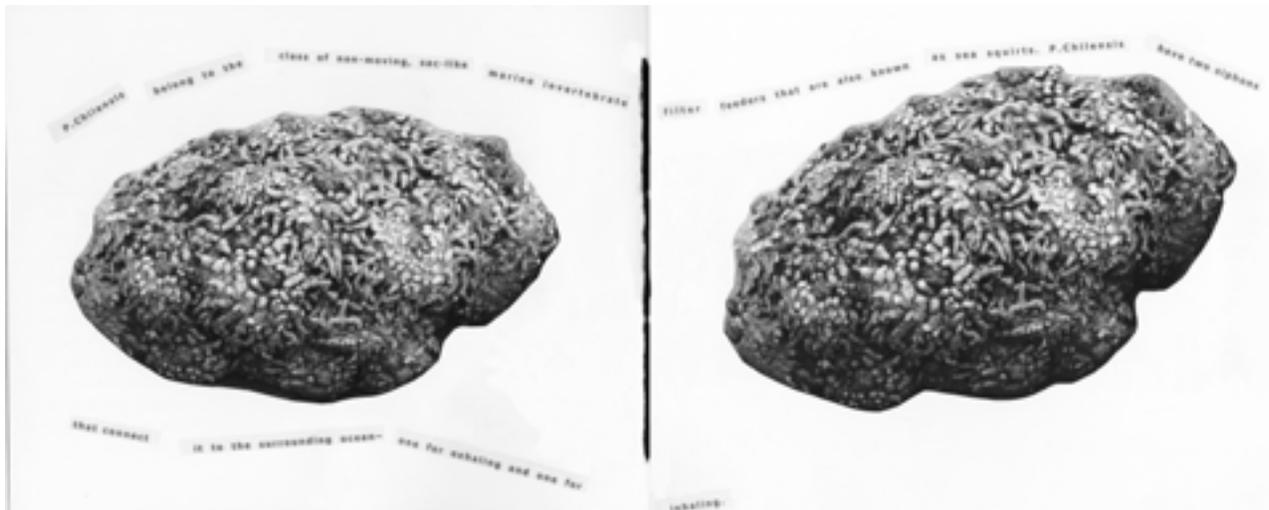
The *World views* booklet is derived from video and posters based upon a fictional Western Australian news report. The text is comprised of quotes from the video transcript. In brief, the work proposes the closure of Australia's largest open pit gold mine, the Superpit, owned by KCGM (Kalgoorlie Consolidated Gold Mines), the return of the land to the native title claimants of the area, the partial backfill of the mine, and KCGM's new investment in asteroid mining exploration based in Kiev, Ukraine. The *World views* series included a video (length 2:04), four posters (Riso print on card 11 in. x 16.5 in.), and ten-page booklet (Riso print on paper, staples).

Exhibit 3



Volodymyr Kuznetsov, *Koliivshchyna, The Last Judgment*, 2013-14. Inkjet print, 8.5 in. x 11 in., Kiev, Ukraine.

The original mural, *The Last Judgment*, was commissioned for the exhibition, *Great and Grand* at *Mystetskyi Arsenal* but was painted over in black by the institution's director, which the art community declared an act of censorship. Here, the artist presents his correspondence with one of the show's curators and preliminary sketches for the work, leaving open the question: what if the work had never been censored and destroyed? And, of course, the question always remains of how a work of art could influence the viewer, and what situations it could provoke further on.



Nanette Yannuzzi, *The Saga of R. Perry and the Pyura Chilensis*, 2013. Artist's book collage and photo transfers on 100% rag and lokta paper, coptic binding, 9.5 in. x 11 in., United States.

We're living in particularly strange times. *The Saga of R. Perry and the Pyura Chilensis* imagines a series of "What if's" based on continuing assaults to women's reproductive health by ill-informed politicians and religious zealots. It takes the reader on a wry journey that juxtaposes actual current events with the aquatic life of a phenomenal sea creature called the *Pyura Chilensis*.



She kept the apple for herself and started to play

Eva Ursprung, *Eva Never Left Eden (For Mileva Einstein-Mari: 1875-1948)*, 2013. Digital print, 5.75 in. x 8.5 in., Austria.



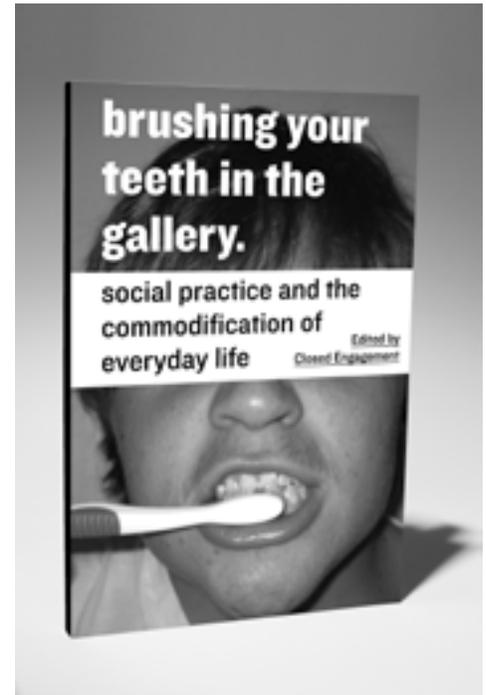
Chris Esposito, *You're Next*, 2014. Book with metal cover, 5.5 in. x 8 in., Queens, New York.

A metaphoric tale of conformity. What if, one day, you awoke or returned home from a trip and everyone you know has somehow transformed. Their outward appearance remains unchanged, yet their behavior is emotionless and their mannerisms somewhat mechanical.



Glenn Goldberg, *Imminent Past*, 2013. Inkjet paper with handmade elements, 8.5 in. x 11 in., United States.

Now is then, the politic is flattened. Human inclinations towards “pragmatism” (that is what we called it) has come to fruition. Freedom is bland. Welcome. The great shift, the equalizer, the rhetoric, the agenda, self-service. The empathy continuum has found full relief. It has all been worked out. We are one.



Josh MacPhee and Dara Greenwald, *Closed Engagement*, 2011. Inkjet print pamphlet, 8.5 in. x 11 in., Brooklyn, United States.

An ironic take on the academic and mainstream institutional direction of recent socially engaged art practices. “As artists and students become more politically active, Closed Engagement wishes to introduce a selection books aimed at the development of self-awareness amongst the “radical creative” and other neo-liberal avant-gardists.



25 Artists from
The Museum of
Modern Art
New York

MOMA

Diego Rivera | Mexican, 1886-1957



Agrarian Leader Zapata. 1931. Fresco. 7' 9 3/4" x 6' 2" (238.1 x 188 cm). Abby Aldrich Rockefeller Fund. © 2009 Diego Rivera / Artists Rights Society (ARS), New York / SOMAAP, Mexico

Rivera was born in 1886 in Guanajuato, Mexico. In fall of 1922, Rivera joined the Mexican Communist Party, including its Central Committee. His murals dealt with Mexican society and reflected the country's 1910 Revolution, Rivera's politics, his attacks on the church and clergy, as well as his dealings with Trotskyists and left-wing assassins made him a controversial figure even in Communist circles. Leon Trotsky even lived with Rivera and Klatko for several months at the beginning of his exile in Mexico.

In the autumn of 1927, Rivera traveled to Moscow to take part in the celebration of the 10th anniversary of the October Revolution. He was to paint a mural for the Red Army Club in Moscow, but in 1928 he was expelled by the Soviet authorities because of his involvement in anti-Soviet politics. He returned to Mexico. In 1929, Rivera was expelled from the Mexican Communist Party. He addressed a public meeting organized by the John Reed Club on 1st January 1932 in New York.

In the June 1933 issue of *Modern Monthly*, Rivera defined artist's role: "The role of the artist in the revolution is not that of the fellow traveler; it is not that of the sympathizer; it is not that of the servant of the Revolution. The role of the artist is that of the soldier of the Revolution."

Max Weber | American, born Russia, 1881-1961



The geranium. 1911. Canvas. 39 7/8 x 32 1/4 inches. Acquired through the Lillie P. Bliss Bequest, Museum of Modern Art (New York, N.Y.)

Weber was born in Bialystok, then part of Poland occupied by Russia in 1881. He was chairman of the American Artists' Congress in 1936, a Communist-led organization. Weber was a Communist Party member, winner of the New Masses cultural award of 1945, a member of the board of directors of the organization National Council for American-Soviet Friendship from 1949-1963. He signed a statement published in the Communist Daily Worker, April 26, 1938, which called upon American liberals to support the verdict of the Moscow trials by which Stalin liquidated his internal opposition. Weber, the modernist, said to the Red American Artists Congress: "A truly modern art is yet to come, but not until the new life is here, and not before the eminent emancipation of mankind that we envisage. *** From obscurity and vagrancy to the opulent light of the very heavens we must turn."

George Grosz | American, born Germany, 1893-1959



The Poet Max Hermann-Neisse. 1927. Oil on canvas, 23 3/8 x 29 1/8" (59.4 x 74 cm). Purchase. © 2009 Estate of George Grosz/Licensed by VAGA, New York, NY

Grosz was born in 1893 in Berlin. He was arrested during the Spartakus uprising in Germany in January 1919, but escaped using a fake ID. He joined the Communist Party of Germany in the same year. Grosz left the Party in 1922 after having spent five months in Russia and meeting Lenin and Trotsky, disillusioned by the rise of totalitarianism in Russia.

Stuart Davis | American, 1892-1964



Salt Shaker. 1931. Oil on canvas, 49 7/8 x 32" (126.5 x 81.2 cm). Gift of Edith Gregor Halpert

Davis was born in 1892 in Philadelphia. He was already a socialist before the First World War and had contributed to Marxist publications *The Masses*, *The Liberator*, and *New Masses*. Davis joined John Reed Club in December 1924. He was older than many of the artists of the John Reed Club and the Artists' Union, which was another Communist-led American artists organization in the 1930s. In October 1935 he wrote that "Marxism or historical materialism... is the only scientific social viewpoint," and he did not abandon this position until the end of the 1950s.

Davis was the "leading spokesman for the Artists' Union in the years 1934-5 and in 1934 became its president. The other Communist initiative of Artists organizing was American Artists' Congress. The idea of an American Artists' Congress was discussed at a meeting of the Party fraction of the John Reed Club (a Communist lead cultural organization in its own right) in April 1935. There were twelve people present at the meeting and they delegated the task of forming an organizational committee to Davis. The formed Organizational Committee began to meet weekly at the ACA Gallery in the summer of 1935. Although the official rhetoric of the Congress was that the goal is to bring together artists of "recognized standing" under the banner of anti-fascism, almost all of those involved were important figures of the Communist left. In 1936 Davis became the national executive director of American Artists Congress.

Davis became disillusioned with Stalinism in the 1930s and in notes of December 1939 Davis referred to "the political provincialism of the Caucasian hill-billy Stalin." By 1938 there were 75,000 members in CPUSA. However, in 1939, many members left the Party after Molotov-Ribbentrop Nonaggression Pact was signed between the Soviet Union and Germany, for the Party's official line was in support of the pact.

Ad Reinhardt | American, 1913-1967



Study for a Painting. 1938. Gouache on paper, 4 x 5" (10.2 x 12.8 cm). Gift of the artist. © 2009 Estate of Ad Reinhardt / Artists Rights Society (ARS), New York

Ad Reinhardt was born in Buffalo, New York, in 1913. Reinhardt had significant connections to the American Communist movement and leftist political organizations. Reinhardt made political cartoons for *New Masses*, an American Marxist publication, and in *Soviet Russia Today* in the '30s and '40s.

Jackson Pollock | American, 1912-1956



Bird. c. 1938-41. Oil and sand on canvas, 27 3/4 x 24 1/4" (70.5 x 61.8 cm). Gift of Lee Krasner in memory of Jackson Pollock. © 2009 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York

Jackson Pollock was born in 1912 in Cody, Wyoming. He was one of five brothers; two of whom became political activists with one joining the Communist Party whilst Jackson and his brother Charles become painters. Jackson's father Roy Pollock was politically on the left and celebrate the October Revolution of 1917. Jackson Pollock was heavily influenced by Frederick Schwarkovsky, his art teacher in Manual Arts high school in Los Angeles. Schwarkovsky was a member of the Communist Party Pollock and under his influence Pollock became a radical leftist. In 1929 he attended Communist meetings at the Brooklyn Avenue Jewish Community Center in Los Angeles.

Pollock was influenced by regionalist Thomas Hart Benton, who emphasized the working-class in the murals and used Pollock as a model for a steinworker in one of his panels. Benton's perhaps influenced early Pollock's through unobscuring forms of the various workers. In 1936 Pollock worked in an experimental workshop in New York where he worked on banners for the Communist demonstrations.

David Smith | American, 1906-1965



Australia. 1951. Painted steel on cinder block base, 6' 7 1/2" x 9' 11 7/8" x 16 1/8" (202 x 274 x 41 cm), on cinder block base 17 1/2 x 16 3/4 x 15 1/4" (44.5 x 42.5 x 38.7 cm). Gift of William Rubin

David Smith was born in Decatur, Indiana in 1906. Smith became a member of the Communist Party USA sometime in the late 1930s. In order to qualify for membership, he participated in a two-month study group, reading assigned Marxist literature. Smith remained committed to the ideals of the Communist Party at least until the end of World War II. Smith participated in the Popular Front organizing in the arts community, became a member of the Artists Union, and signed the call for the American Artists' Congress.

Fernand Leger | French, 1883-1955



Face and Hands. 1962. Ink on paper, 26 x 19 3/4" (66 x 50.1 cm). Mrs. Wendel T. Bush Fund. © 2009 Artists Rights Society (ARS), New York / ADAGP, Paris

Leger was born in the Argenteuil, France in 1881. Leger joined the Communist Party of France in 1945. Fernand Leger fresco, "Liberty I write your name" is still in the offices of French Communist Party in Paris.

During WW2 the Communist Party played an important role in the resistance. By 1944 the Communist Party reached the height of its influence, controlling large areas of the country through the Resistance units under its command. With the liberation of France in 1944, the Communist Party entered Charles de Gaulle's government. By 1945 it had half a million members. However, in May 1947 the Communist Party had to leave the government in order to secure Marshall Plan aid from the United States.

When on February 1951, at the Muraliste in Paris, Picasso was on hand to receive his Stalin Peace prize at a ceremony presided over by Joliot-Curie, one of the speeches was given by Leger.

Another Communist crusade in which Picasso actively participated involved the trial, conviction, and execution of Julius and Ethel Rosenberg in 1953. Together with Picasso and others, Leger's works were reproduced in a brochure honoring the Rosenbergs.

Leger's funeral, held in his village studio, where a half dozen of his cubist pictures, on easels, were placed like mourners behind the flowers around his ber, was held under the auspices of the Communist Party. The funeral oration was given by Elaine Fajon, secretary of the Party, which, Fajon said, Leger had "loved with all his heart and served with all his might."

Vevgeniy Fiks, *MoMA Communist Highlights*, 2006. Pamphlet, 8.5 in. x 11 in., United States.

This is an official looking MoMA publication documenting the connection between Communism and Modern Art, presenting facts about Modern artists with membership or ties to the Communist Party.

3/20/13 = What is community?

A ① write prompt about this/what do you
 To what communities do you
 belong? Name them. (Self life)

B ② what are the
 defining features of this community?

③ what distinguishes this community
 from other communities? What
 limits and unites its members?

④ How would you describe the position of the
 community? Share an anecdote
 what is it? How would you describe
 your relationship to the community?
 How do you describe your relationship to
 the politics of this community?
 How do you describe a political
 relationship to this community?

⑤ What, if anything, does the
 political relationship to you? How do
 you enact your political beliefs
 through a hobby, it and your
 community, practice?

⑥ Do you see a political act? since
 why? why not?

⑦ Are boundaries political?
 What is the relation between
 emotion and politics? (Illustrate if
 possible)

⑧ How do you communicate your
 beliefs + political through
 your practice as an artist? (provide
 an example)

⑨ To what extent do you describe a
 collective or community-based
 practice? (provide it)
 31, 31
 41, 43
 45, 50
 69, 73
 77

⑩ Describe a time when you
 rebelled against your
 community. How did this
 make you feel? How would you
 make and what con-
 based on this experience? number of
 the future

B. feelings Choose language that is interesting to you
 and you experienced how your responses belong
 to that

C. write a poem using this exact only
 language in your dream.

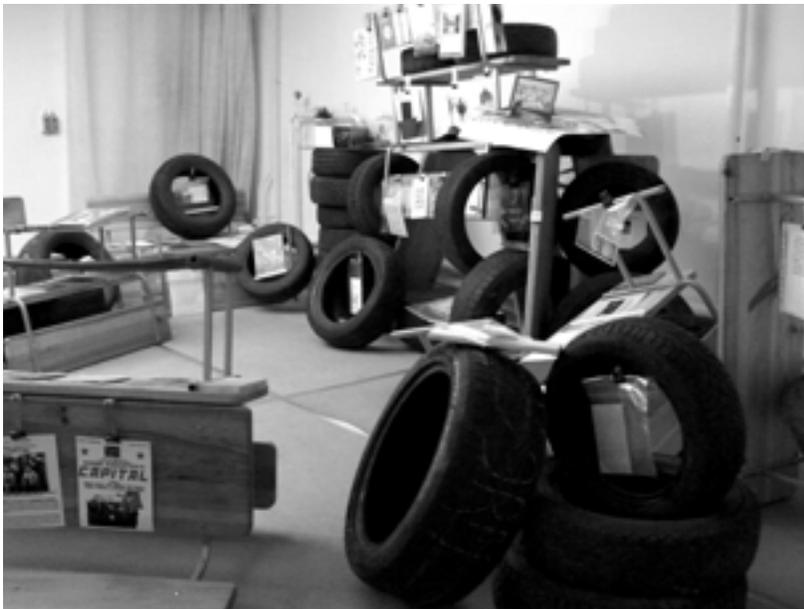
Thom Donovan, *Untitled*, 2013, pencil on paper, 13.5 in. x 20 in., United States.

"A few years back I taught a course on "Intense Autobiography." The premise of the course was to trace a genealogy of autobiographical (or 'self life writing') practices in which the experiences of the 'individual' are displaced by sociopolitical, biological, and geographical urgencies. During the course I prompted the students to write autobiographically through a set of exercises.

The above page from a notebook I kept at the time includes a series of prompts I developed after Bruce Boone's seminal *New Narrative* work, *A Century of Clouds*. After the students have written with the prompts I ask them to compose a poem 'mining' the language from their responses. The results are always quite interesting. The notebook page shows a typical process by which I compose and revise prompts for writing workshops."



Imaginary Archive, 2013. <rotor> Center for Contemporary Art, Graz, Austria.



Imaginary Archive, 2014. Les Kurbas State Centre for Theatre Arts, Kiev, Ukraine.



Imaginary Archive, 2011. Gallery 126, Galway, Ireland.



Imaginary Archive, April 2014. Kiev, Ukraine.



Imaginary Archive, 2010. Enjoy Public Art Gallery, Wellington, New Zealand.

