

PARTICIPANTS OF THE SYMPOSIUM “REVISITING FOOTNOTES”

Ieva Astahovska is an art scholar, critic and curator. She is working in the Latvian Centre for Contemporary Art, where she leads research projects about contemporary art writing (*Trespassers. The Art of the 80s*, 2005, publication *90ies. Contemporary Art in Latvia*, 2010, *Recuperating the Invisible Past*, 2009–2012). Co-curator of the exhibitions *And Others. Movements, Explorations, Artists in Latvia. 1960–1984* (2010), *Parallel Chronologies. The Invisible History of Exhibitions* (2011), *Berlin–Riga. Scores for Indeterminate Places* (2013).

Dovilė Tumpytė is a curator of the National Gallery of Art and a lecturer at Vilnius Academy of Arts. She was (co)curator of exhibitions and education projects in Lithuania and abroad, including *A Million and One Days* (2010), *Body. Gestures, Postures and Beyond* (2010), *At the Speed of Architecture* (2009), *Space Oddity* (2009), *Down the Rabbit Hole: Meeting the Familiar* (2008, 2009), international seminar and workshop series for art specialists *Three Uses of the Knife* (since 2009), a series of guided tours by artists and theoreticians *Histories&Meetings* (2009, 2010), curator-in-research program and platform for discussions (*Who is afraid of the curator?*) (2008–2009).

Rael Artel is a curator, the director of the Tartu Art Museum and the artistic director of the festival of contemporary art ART IST KUKU NU UT in Tartu. Since 2000 she has curated shows in Estonia, as well as in Warsaw, Lisbon, Amsterdam and New York. From 2004 to 2008 she ran and moderated her experimental project space Rael Artel Gallery, and in 2007 she initiated *Public Preparation*, a platform for knowledge-production and network-based communication, which has focused on issues of nationalism and contemporary art in Europe in the format of international meetings. Her recent curatorial exhibitions include: *Let's Talk about Nationalism! Between Ideology and Identity* (2010), *Lost in Transition* (2011), *Art Must Be Beautiful. Selected Works by Marina Abramović* (2011), *After Socialist Statues* (2011).

Vytautas Michelkevičius is an art and media curator and facilitator from Vilnius and Nida. He is working with art and media projects and is interested in socializing through art, interdisciplinarity between art and research, experimental teaching, and participatory curatorial practices. He is involved in free knowledge sharing practices: from 2005-2009 he was editor of the media culture magazine *www.balsas.cc*, and has edited numerous books and catalogues. Since 2005 he is a lecturer at the Vilnius Academy of Arts and a workshop facilitator. He holds a PhD in Communication and is Artistic Director of the Nida Art Colony.

Arnis Balčus is a photographer and editor of the web-based magazine *Fotokvartāls*. He has participated in many group exhibitions and had solo exhibitions in Riga, Berlin, Vienna, London, Copenhagen and elsewhere; his photographs, as well as reviews on different processes in society and culture have been published in various art and life style magazines. In his work Arnis Balčus focuses on the questions of personal and collective identity, memory and history. In his series *Myself, Friends, Lovers and Others* and *Episodes* it appears through produced social gender roles or stereotypical B movies narratives, but in the series *Amnesia* – through staged reconstruction of the soviet daily life. In his recent series *Notes of Latvia* he focuses on the questions of what does it mean to be a Latvian and what Latvia is in the 21st century.

Sophia Tabatadze is an artist living in Tbilisi and Berlin. She has had solo exhibitions in Rotterdam, Heusden, Amsterdam, Tbilisi. In 2007 she presented Georgia in the 52nd Venice Biennale. Her works often respond to a condition of collective amnesia and a generational leap caused in Georgia by rapid changes in the country's political situation and its social and urban development. In 2003 Tbilisi she started GeoAIR, an artist-in-residence, which organizes and supports international exchange projects with the goal of strengthening the Georgian and Caucasian art world, bringing together artists from different cultural backgrounds and finding relevant contexts for them to work in.

Magdalena Radomska is Post-Marxist art historian and historian of philosophy, Assistant Professor at Adam Mickiewicz University in Poznan, Poland. She holds a PhD on Hungarian Neo-Avant-Garde (1966–80), and has received scholarships at the Courtauld Institute of Art in London, the Hungarian Academy of Sciences in Budapest and at the Eötvös Loránd University in Budapest. She is director and lecturer of the course *Writing Humanities after the Fall of Communism* at Central European University in Budapest. Currently is engaged in a research on the Post-Communist art in Post-Communist Europe and criticism of capitalism in art, and is writing monograph of Post-Marxism.

Davor Mišković is a cultural worker and a sociologist, currently taking a PhD at the University of Zagreb. He works in the non-profit organisation *Drugo More* in Rijeka, Croatia, where his work ranges from program selection to executive production. He is also working as a researcher of the cultural sector, actively participating in the creation of cultural policies and the management of cultural institutions and networks. He is a lecturer at the Faculty of Arts and Sciences in Rijeka, holding courses in cultural management. He has worked for the Ministry of Culture and was a part-time associate in a number of cultural associations, market research agencies, daily papers and magazines.

Tanel Rander is an artist, a writer and a critic from Tartu. His first education is studies in law (University of Tartu, BA, 2005), continued with the studies in interdisciplinary arts (Estonian Art Academy, MA, 2010, PhD studies since 2010). His artistic research is focused on coloniality and decolonial option in the context of Eastern Europe. Two recent research-related solo exhibitions were *Decolonize This* (2012) and *No Borders – No Difference?* (2013) in Tartu. chnldr.blogspot.com

Mārtiņš Kaprāns is a post-doctoral researcher at the Institute of Government and Politics, University of Tartu. His research interests are focused on memory politics and mnemonic practices of post-Communist societies, transnationalism, specifically how transnational conditions shape the migrants' attitude towards their homeland and its official representations of national history. Besides academic research he has worked as freelance journalist and served as adviser to the Latvian Ministers of Defense and Culture. In Tartu he is carrying out a research project entitled "Stability and dynamics of post-communist remembering: memory politics and agency in Eastern Europe." His most recent publications include an article in the *Journal of Media and Communication*, as well as several book chapters with internationally recognized publishers.

Lada Nakonechna is an artist living and working in Kiev. She is a member of the R.E.P. collective (Revolutionary Experimental Space) and *Hudrada* group. She was shortlisted for the prestigious *Pinchuk Art Prize* for young Ukrainian artists in 2009, 2011. Artist has exhibited at Ukrainian pavilion of the Venice

Biennale (2007), MUMOK, Vienna (2009) and White Box, New York (2010) among others. She uses art to explore the social ramifications of political phenomena, examine the economics of nationality, memory, history, identity, society and – simply – economics.

Alesya Bolot is communication manager at the IZOLYATSIA, multidisciplinary cultural centre in Donetsk, Ukraine, which is located on the territory of a former insulation materials plant.

Lina Michelkevičė is a translator and cultural researcher. She is preparing her doctoral thesis on participatory aspects of contemporary art in Vilnius Academy of Arts. In 2007–2008 together with Agnė Narušytė and Vytautas Michelkevičius she co-curated project *photo/carto/historiographies* and edited a book *Mapping Lithuanian Photography: Histories and Archives*. In 2005–2009 she contributed to various projects by Balsas.cc, magazine on media culture. Among her research interests are collaboration, spectatorship and intermediate forms of art and research.

Tamta-Tamara Shavgulidze is an art historian, doctoral candidate and lecturer at the Tbilisi State Academy of Arts, Georgia. She is intern at National Research Centre for Georgian Art History and Heritage Preservation, and founder of non-governmental, contemporary art and culture research organization *New Knowledge Laboratory*. Her research interests include urban art, public space, sculptural studies and Georgian identity through Georgian sculpture on which she has reported in several conferences and has published articles in different Georgian and international art magazines.

Viktorija Eksta is a cinema researcher, who has a bachelor's degree in the Audio-visual Culture from the Culture Academy of Latvia (2010). She has researched the theoretical writings and practical use of the writings of the founder of the Russian montage school Lev Kuleshov. After studies she has developed a research based on the materials and interviews of the collection of the Riga Film Museum about the cameraman's work in the movie *235 000 000* by Uldis Brauns and Herz Frank. She has taken part in a practical training about the film restoration and conservation. Since 2012 she researches cinema magazines made in Riga Motion Pictures Studio Chronicle Department and commissioned movies in the framework of the project *Time Travelling*.