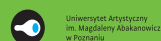


**(Un)mapping Infrastructures of Modern Art, IV:
Infrastructures of supporting travels and exhibiting
modernism transnationally (1940s-1990s).**

The workshop is part of a series guided by an international art history research group focusing since 2020 on the infrastructures of modern art from a transnational perspective. The original meaning of "infrastructure" refers to stable and enduring substructures or underpinnings of society and are often technical in nature as well as run by the state. As such, they safeguard nodal points of support and connectivity. As the development of international artistic networks evolved into a predominant goal for modern artists, collectors, dealers and displaying institutions over the 20th century, the conditions of these networks merit a closer look. The term infrastructures not only refers to technical support, but also – as referenced throughout by institutional critique – to ways of making some things possible or conceivable of including certain areas and individuals while not others. Applied to the arts, the term highlights underlying structures for institutions such as museums, exhibition venues, biennials, private collections, production sites (studios, workshops, laboratories, academies, art schools) and universities but also funding of institutions, publishers, and other (academic) authorities that contributed to relevant discourses, networks, and the publishing of art, (un)mapping their transnational relations.

In the series of "(Un)mapping Infrastructures" (former workshops in Munich, Zagreb and Budapest) the focus of this workshop will turn from objects to travelling subjects: to infrastructures which connected and financially supported artists from places elsewhere as well as related strategies of exhibiting art from 1945 to the 1990s. We are interested in how individual cases correspond to histories of institutional funding, travel grants, residencies, project funding (exhibitions, research trips). How inclusive have traveling exhibitions, festivals, competitions, foundations and transnational funding programs been? What purposes (open and hidden) drive the funding, what individual opportunities are removed from it?

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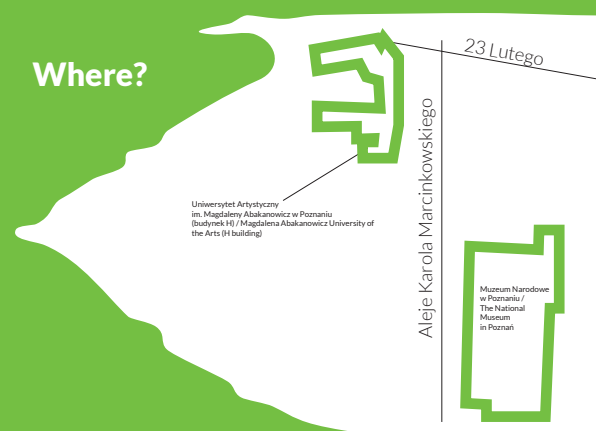


**Streaming-event, live and with discussion
at University of Zurich:**
Universität Zürich, Rämistrasse 71, 8006 Zurich,
room KOL-G-217 (second floor)
**Please register for the event in presence at Zurich
until 6.10. 2025 at**
<https://khist.uzh.ch/de/institut/registration>



For further information
<https://www.khist.uzh.ch/de/chairs/moderne.html>

Where?



Magdalena Abakanowicz University of the Arts
Al. Marcinkowskiego 28, H building, 4th floor, Art Loft

The National Museum in Poznań
Aleje Karola Marcinkowskiego 9



Online transmission: <https://www.youtube.com/@uapoznan>



(Un)Mapping Infrastructures.
Transnational Perspectives
in Modern and Contemporary Art

**International Conference
(Un)mapping Infrastructures of
Modern Art, IV: Infrastructures
of supporting travels and
exhibiting modernism
transnationally (1940s-1990s)**

8.10.2025 Muzeum Narodowe w Poznaniu
The National Museum in Poznań

9-10.10.2025 Uniwersytet Artystyczny
im. Magdaleny Abakanowicz w Poznaniu
Magdalena Abakanowicz University of the Arts

Conference organized as a collaboration between the
Magdalena Abakanowicz University of Arts in Poznań
and the University of Zurich, Department of Art History,
Chair of Modern and Contemporary Art

Wednesday, 8.10.2025

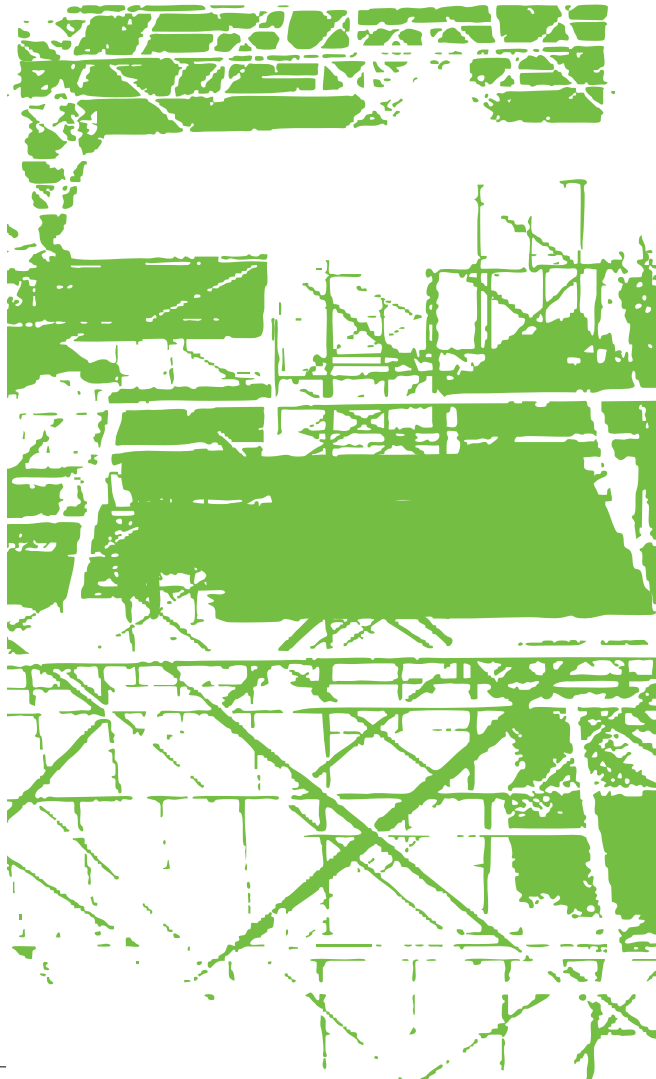
15:30 Registration at the National Museum

16:00 Guided Tour in English: Presentation of the National Museum's permanent collection of 20th-Century Polish Art and the temporary exhibition *Ukryte znaczenia. Motyw wnętrz w sztuce polskiej od XIX do XXI wieku* (Hidden Meanings: The Motif of Interiors in Polish Art from the 19th to the 21st Century)

18:00 Opening

Keynote: Smooth U. Nwezi, Museum of Modern Art (New York), Making Exhibitions. Infrastructures of Mid-Century African Modernism

Reception at the National Museum



Thursday, 9.10.2025

9:00-13:00

9:00-9:30 Introduction

Section 1 – Structures between Cultural Diplomacy and Exhibition Making

Moderation: Bärbel Küster

9:30-10:10 Dominicus Makukula (Dar es Salaam), The Slade School of Art, the Harmon Foundation and Tanzania's Modern Art Exhibitions since the 1950s

10:10-10:50 Nadia von Maltzahn (Beirut), Exhibiting Lebanon in London and Paris in 1989: The role of bilateral friendship associations in artistic infrastructures

10:50-11:15 Short coffee break

Moderation: Lynn Rother

11:15-11:55 Pujan Karambeigi (New York), From Colonial Museums to Cultural Nationalism and Back: On UNESCO's Museum Training Centre in Jos in the 1960s

11:55-12:35 Abigael van Alst (Zürich), Transnational Artistic Networks and the Galleria Trastevere: Italian-Maghrebi Exchanges in mid-20th-Century Rome

12:35-13:00 Discussion

13:00-14:00 Lunch break

14:00-17:00

Section 2 – Artists Going Abroad, Travelling on Infrastructures

Moderation: Bärbel Küster

14:00-14:40 Kristian Handberg (Copenhagen), Exhibitions of Danish artists in Poland and East Germany 1965: Artist contacts and diplomatic aspirations in two new exhibition initiatives across the Iron Curtain

14:40-15:10 Annabel Ruckdeschel (Gießen/Zürich), Infrastructures of Solidarity: Travels to and from the 1976 East Berlin Printmakers' Meeting

15:10-15:20 Short coffee break

Moderation: Christa Maria Lerm Hayes

15:20-16:00 Althea Ruoppo (Boston), Untangling Transnational Encounters from Locks of Hair: Rosemarie Trockel's Weekend in Moscow with the Institute of Contemporary Art Boston, 1990

16:00-16:40 Felix Vogel (Kassel), "Is airfare provided to install work?" – Logistics, Travel and Production at documenta

16:40-17:00 Discussion

17:00 Visit to the Arsenal Gallery

Friday, 10.10.2025

9:30-13:00

Section 3 – From Institution to NGO to global networks

Moderation: Jan Wasiewicz

9:30-10:10 Maria Anna Rogucka (Krakow/Zaragoza), Museums as Infrastructures of Mobility: Muzeum Sztuki, GASK and Transnational Art Support in Communist Europe (1960s–1970s)

10:10-10:50 Jakub Banasiak (Warsaw), Instead of the State: The Birth of the NGO Sector for Contemporary Art in Late Socialist Poland

10:50-11:15 Short coffee break

Moderation: Abigael van Alst

11:15-11:55 Daniela Ortiz dos Santos (Frankfurt am Main), Paolo Gasparini and UNESCO: Collaborations, Displacement the (Re) making of Latin American Built Culture

11:55-12:35 Christopher Williams-Wynn (Florence/Berlin), Exhibitionary Infrastructure in an Uneven World-System

12:35-13:00 Discussion

13:00-14:30 Lunch break

14:30-16:00 Visit to the Jarosław Kozłowski Archive

16:00-18:00

Section 4 – Titograd's multidirectional networks

Moderation: Marta Smolińska

16:00-16:40 Nataša Jagdhuhn (Berlin), The Gallery for the Art of the Non-Aligned States as a Multinodal Network and Tool for Creating Global Dialogue on Decolonizing Museum Theory and Practice

16:40-17:20 Yini Yang (Berlin), (Un)intentional Misunderstandings: The Yugoslav Modern Art Exhibition in China (1980-81) as a Starting Point

17:20-18:00 Sanja Sekelj (Zagreb), Yugoslav Avant-gardes in France (1989–1990): Personal Networks and State Infrastructures in Late Socialist Yugoslavia

18:00 Final Discussion

Conference program