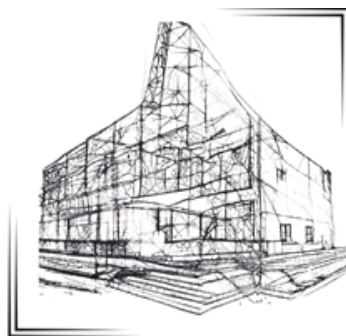




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(IN)VISIBLE TRACES.  
ARTISTIC MEMORIES OF  
THE COLD WAR

## WORK PACKAGE 2 - ARTISTIC CONTRIBUTIONS

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ARTISTIC MOBILITY, RESIDENCIES AND INTERVENTIONS

DECEMBER 2025

## **Introduction to Work Package 2- Artistic contributions**

Work Package 2 (WP2) named “Artistic contributions” is dedicated to fostering artistic engagement with Cold War cultural heritage through transnational mobility, research-based artistic practices, residencies, and the production of new artworks and artistic interventions. Building on the project’s overarching objective to increase the visibility, understanding, topics closely related to the Cold War (with a focus on everyday lived culture, diplomacy, etc.), and critical interpretation of neglected or contested heritage sites from the Cold War period, WP2 places artists at the centre of the project’s interdisciplinary approach, linking artistic creation with historical research, memory work, and public space.

The main aim of WP2 is to enable artists from different European countries to explore marginalized heritage locations, engage with local contexts and expert knowledge, and translate these experiences into contemporary artistic expressions. Through open calls, study visits, and international residencies in Bucharest and Vienna, WP2 supports artistic mobility, professional development, and cross-border exchange, while supporting innovative artistic responses to complex historical narratives related to political violence, repression, and remembrance.

During the implementation period, WP2 focused on the realization of key activities, including the open call for artists, the international study visit in Romania, the preparation and realization of artistic residencies in Romania and Austria, and publishing artistic interventions. These activities were designed to provide artists with direct access to heritage sites, archives, researchers, and local communities, creating a framework for informed, context-sensitive artistic production. The outcomes of WP2 contribute not only to the creation of new artworks and artistic interventions, but also to the project’s broader goals of raising public awareness, strengthening European cooperation, and advocating for the preservation and critical reinterpretation of Cold War cultural heritage.

## **Activities and results**

### **ACTIVITIES**

- **Call for artists for study visit:**

The partners opened an open call to select eight artists for participation in a study visit. The call was open from May to June 2024 and targeted artists from Creative Europe eligible countries. An expert jury selected the artists in July 2024 based on their interest in the project themes and their initial intervention proposals, with priority given to younger or lesser-known artists, artists from minority backgrounds, and Ukrainian and other refugee artists. Gender balance and diversity were ensured in the final selection.

- **Study visit in Romania**

The study visit took place in Bucharest and in Argeş and Prahova Counties, Romania, from 18 to 22 September 2024, and lasted four days. Eight selected artists participated to gain knowledge and inspiration related to Cold War cultural heritage. Guided by Professor Andreea Lazea, the programme included visits to key sites such as former prisons, churches, monasteries, and other relevant locations. The study visit served as a basis for the development of future artistic interventions within the project.

- **Call for artists for residencies**

The partners opened an open call to select two artists for participation in the residencies. The call was disseminated online through partners' websites, social media, and professional networks, and was open from October to December 2024 to artists from Creative Europe eligible countries. An expert jury from partner organizations (ARAC and Blockfrei) selected the artists based on their interest in the project themes, availability, and previous experience, with priority given to younger or lesser-known artists, artists from minority backgrounds, and Ukrainian and other refugee artists. Gender balance and diversity were ensured in the final selection.

- **Artistic residencies**

During February 2025, ARAC and Blockfrei organized one-month residencies in Bucharest, Romania, and Vienna, Austria. From 1 to 28 February 2025, visual artist, architect, and professor Iosif Király participated in the Bucharest residency, exploring the relationship between memory, history, and Romania's Cold War cultural heritage. Király created new artworks, including *Libertate* and *The Hole in the Flag Remains a Symbol of the Revolution*, which were showcased in a workshop. Olja Triaška Stefanović completed her residency at STUDIO DAS WEISSE HAUS in Vienna, investigating Cold War-era animal diplomacy and hunting as cultural and political tools. Through archival and museum research, she produced a multimedia installation, *Aren't They Cute?*, combining sound, photography, and video, critically reflecting on symbolic animal exchanges and their ecological and political implications. Both residencies included workshops: Király's and Stefanović's workshops engaged participants in broader discussions on Cold War memory and geographies, and concluded with public presentations of the artworks developed during the residencies.

- **Artistic interventions**

The eight artists selected after the study visit had one year to develop their interventions inspired by Cold War cultural heritage, memory, dealing with the past, and personal stories from their family's history. The interventions included "Cleansing that does not cleanse" by Eva Fomitski, "Pieces for an Invisible Monument" by Patricia Morosan, "Traces of THE PLOT" by Nemanja Nikolić, "Nahtstelle" by Oscar Lebeck, "3 Million by Ryts Monet", "My Father" by Ioana Cîrlig, "Architecture of a Young Warrior" by Maksym Kozlov, and "Meet Me in the Square of Freedom" by Michaela Nagyidaiová. Artistic interventions reflect diverse artistic engagements with Cold War memory and heritage. These interventions were documented through video and photography as part of the project results, contributing to broader visibility for Cold War heritage topics and locations across Europe, and beyond the consortium countries.



## RESULTS

- **Results from the residencies**

Olja Triaška Stefanović and Iosif Király are artists who, each in their own way, reflect on memory, history, and the political changes shaped by the Cold War and the years that followed.

Olja Triaška Stefanović, a visual artist from Novi Sad, often works with themes of displacement, personal experience, and historical change. During her residency at Studio Das Weisse Haus in Vienna, she created the multimedia installation *Aren't They Cute?*. The work looks at so-called “animal diplomacy” during the Cold War — moments when animals were used as symbols of friendship, power, or propaganda between countries. Using archival photos, video, and sound, Stefanović invites us to reflect on these stories with both curiosity and critical distance, questioning what lies behind their seemingly innocent surface.

Iosif Király, a Romanian visual artist and architect, works with photography and conceptual approaches to explore how history is remembered and retold. His residency focused on images from the 1989 Romanian Revolution. In works such as *The Hole in the Flag Remains a Symbol of the Revolution and Libertate*, he uses fragmented and layered images to show how memories shift over time. His work captures the uncertainty of remembering and how personal experiences and political events become intertwined.

Together, their works open up a thoughtful conversation about how we remember the past and how history continues to shape identity in post-Cold War Europe.

**The digital publications are available at:**

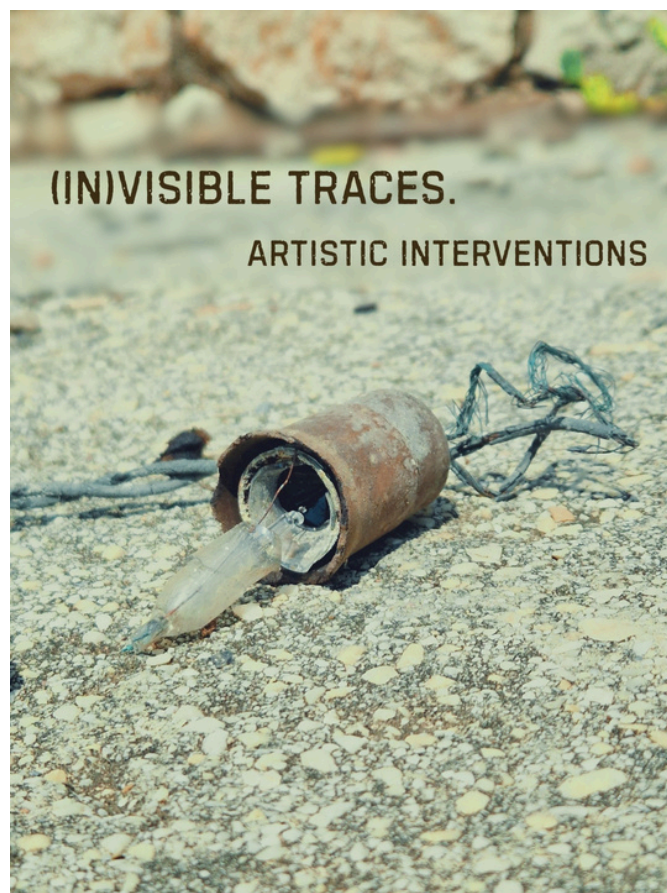
[!\[\]\(003082e50e3009141f59bd5df831749f\_img.jpg\) Aren't They Cute?](#)

[!\[\]\(17413706fd4997a1a4bdf85c6864eee1\_img.jpg\) The Hole in the Flag Remains a Symbol of the Revolution and Libertate](#)

- **8 videos of the interventions**

Eight artistic interventions were realized in public space and professionally recorded on-site. The resulting videos were edited by the artists and published online as part of the project outputs. All video materials are presented in MP4 format and are available in English, ensuring accessibility and broad dissemination of the interventions and their themes.

1. **"Cleansing that does not cleanse"** – Eva Fomitski
2. **"Pieces for an Invisible Monument"** – Patricia Morosan
3. **"Traces of The Plot"** – Nemanja Nikolić
4. **"Nahtstelle"** – Oscar Lebeck
5. **"My Father"** – Ioana Cîrlig
6. **"3 Million"** – Ryts Monet
7. **"Architecture of a Young Warrior"** – Maksym Kozlov
8. **"Meet Me in the Square of Freedom"** – Michaela Nagyidaiová



## **Detailed Overview of Activities and Results**

### **Call for artists for study visit**

Between 16 May and 17 June 2024, the project partners launched the open call “Call for Artists – Study Visit in Romania and Artistic Interventions” as the first key and public activity of Work Package 2. The aim of the call was to involve visual and performing artists in exploring cultural heritage sites connected to the Cold War that are often neglected or insufficiently recognized, and to encourage artistic reflection on their historical, social, and cultural meanings.

The open call was shared through the partners’ communication channels, including social media (especially Instagram), the project website on Kultura sjećanja / Remembrance Culture web, and the professional networks of the partner organizations, with strong support from BLOCKFREI and ARAC. In addition to public dissemination, the call was also shared directly with artists and cultural professionals, helping to reach a diverse group of potential applicants.

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The call received 15 applications from artists from Creative Europe eligible countries and Ukraine, confirming the relevance of the topic and the interest of artists in research-based and transnational project formats. The applications covered a range of artistic practices, including visual art, performance, photography, and interdisciplinary work, many of them addressing issues of memory, history, and public space.

After the application deadline, an expert jury was formed, with one representative from each project partner organization. The jury jointly reviewed the applications, focusing on artistic quality, relevance to the project themes, and the applicants' motivation to engage with Cold War heritage. Following a collective evaluation process, eight artists\* were selected to take part in the study visit in Romania: **Eva Fomitski** (Ukraine), **Ioana Cîrlig** (Romania), **Michaela Nagyidaiová** (Slovakia), **Nemanja Nikolić** (Serbia), **Oscar Lebeck** (Germany), **Patricia Morosan** (Romania), **Maksym Kozlov** (Ukraine), **Ryts Monet** (Italy/Austria).

As part of the open call, a study visit was planned as a learning and research experience, enabling the selected artists to visit relevant heritage sites, meet with experts, and gain a deeper understanding of the local historical context. The study visit was planned to be held in Romania. The knowledge and impressions gathered during the visit were intended to serve as the basis for the development of future artistic interventions within the project. Through this open call, WP2 successfully brought together a motivated and diverse group of artists and laid a strong foundation for the subsequent activities of the work package.

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\*All participants sign the consent section on the sign-list during the study visit, explaining how participants' personal data may be used. By ticking the relevant boxes, participants agree to the use of photographs taken during the event for publication on websites and social media, and/or to occasional contact by e-mail with information about promotional activities, trainings, or workshops. Consent is given in accordance with the General Data Protection Regulation (GDPR)



## **Study visit in Romania**

The study visit in Romania was held from 18 to 22 September 2024. The visit took place in Bucharest, Argeş County, and Prahova County and was one of a key activity within Work Package 2. Its main purpose was to introduce artists to Cold War heritage sites that are at risk, neglected, or insufficiently recognized, and to support their understanding of how these places are remembered, interpreted, or forgotten today. In addition, the study visit also served as a networking opportunity, allowing the selected artists, the project consortium, and the wider project team to meet in person, work together, and spend several days sharing ideas, learning from one another, and exploring the sites together.

The study visit followed the open call for artists launched in June 2024, through which eight artists from different European countries and Ukraine were selected. The visit lasted four days and was designed as a research and learning experience. It allowed the artists to gain first-hand knowledge of Cold War history in Romania, to reflect on different approaches to memorialization, and to gather inspiration for future artistic interventions in public spaces, planned to be realized in their residency or home countries during 2025. At the same time, the visit offered valuable opportunities for professional exchange, networking, and artistic mobility.



Guided tour, demolished or relocated churches and monasteries in Bucharest



Romania was chosen as the focus of the study visit because it has many Cold War-related sites that remain neglected or unprotected, alongside a smaller number of locations that are actively included in the culture of remembrance. During the visit, the artists explored several key sites, including the Pitești Prison Memorial in Argeș County, demolished or relocated churches and monasteries in Bucharest, Nucșoara, the home village of anti-communist resistance fighter Elizabeta Rizea, and Mislea Prison in Prahova County.

Throughout the visit, the group was guided by Professor Andreea Lazea from the West University of Timișoara, who provided historical context and explained the political, social, and cultural background of the Cold War period in Romania. The focus was placed on both positive and negative examples of memorialization, encouraging artists to critically reflect on how memory is shaped, preserved, or erased, and how these processes could be addressed through contemporary artistic practice.



Artists, Anca Poterasu and Andreea Lazea in front of Anca Poterasu Gallery, starting point and working space during study visit





Pitești Prison Memorial in Argeș County



Guided tour at Pitești Prison Memorial



One of the most important sites visited was Pitești Prison, known for the so-called Pitești Experiment (1949–1951), a brutal program of torture and forced re-education carried out under the communist regime. The prison was also used earlier, during Romania's fascist and authoritarian governments, to detain and repress political opponents. While the history of this site is still well known among older generations, it is much less familiar to younger people. Visiting the prison and learning about its history provided an important opportunity to raise awareness about this traumatic past and to reflect on the challenges of transmitting difficult memories to new generations.



Guided tour at Pitești Prison Memorial



Guided tour at Pitești Prison Memorial



## Nucșoara, the home village of anti-communist resistance fighter Elizabeta Rizea



Nucșoara, the home village of anti-communist resistance fighter Elizabeta Rizea



Nucșoara





Nucșoara



Nucșoara



## Atelierele Malmaison (Malmaison Studios)

During their stay in Bucharest, the artists were also guided by Anca Mihuleț, a Romanian art historian and independent curator, who introduced them to the city's cultural and artistic context. Anca Mihuleț is also a Romanian curator and cultural researcher whose work focuses on memory, ideology, and the ways authoritarian systems shape everyday life and social relations. She curated the exhibition *You Betrayed the Party Just When You Should Have Helped It*, which examined mechanisms of loyalty, fear, and betrayal under political repression in Croatia, then part of Yugoslavia.

The exhibition presented the work of Andreja Kulunčić, whose artistic practice often engages with social justice, participatory approaches, and critical reflection on political systems. Through research-based and participatory methods, the exhibition explored how ideology permeated private lives, influenced personal relationships, and left long-lasting traces that continue to shape the present.

Curated by Mihuleț, *You Betrayed the Party* framed the artworks within a broader historical and social context, connecting individual experiences with collective memory, addressing questions of (women's) trauma, and highlighting the emotional consequences of surveillance, pressure, and enforced conformity.

The exhibition was part of the IVT project, running in Romania from December 2024 to February 2025, and in Zagreb from May to October 2025.

Through guided walks and discussions, the group explored Bucharest not only as an urban space, but also as a city shaped by layered histories, political change, and shifting approaches to memory and heritage.



Guided tour by Anca Mihuleț

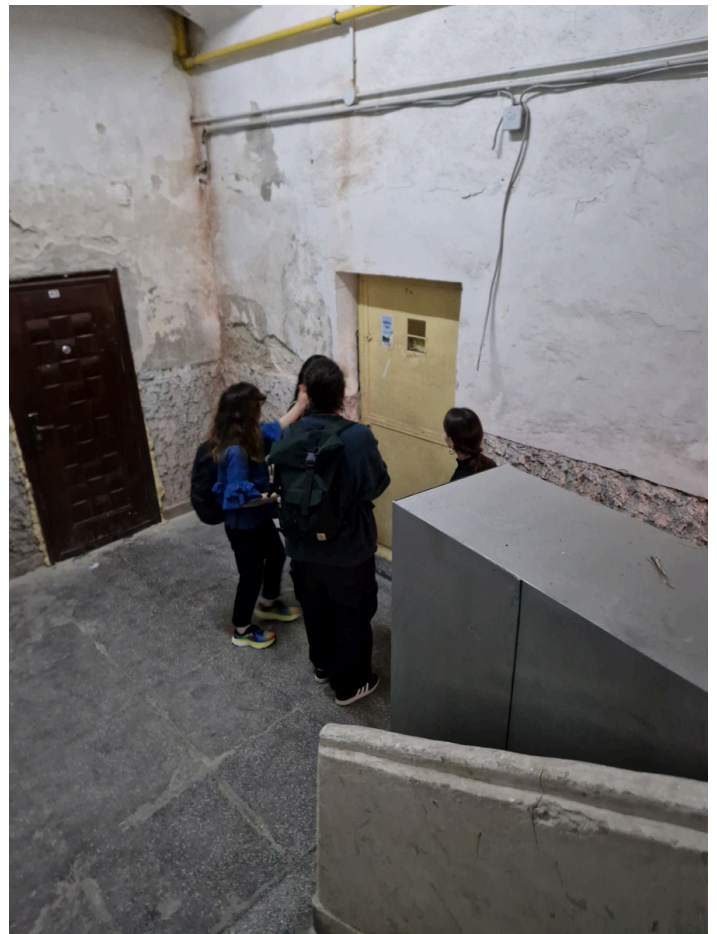
As part of this programme, the artists visited Atelierele Malmaison (Malmaison Studios), a contemporary artistic community located in a former prison building. The visit offered a powerful example of how a site connected to repression and confinement has been transformed into a living cultural space. Today, Malmaison Studios host artists' studios, project spaces, exhibitions, and galleries, and serve as a meeting point for the local contemporary art scene.



Atelierele Malmaison (Malmaison Studios), Bucharest



This visit encouraged discussion among the participants about the reuse of difficult heritage, the relationship between historical memory and contemporary artistic practice, and the role artists can play in reactivating such spaces. Experiencing Malmaison Studios allowed the artists to reflect on alternative models of memorialization and reuse, and to consider how sites with a traumatic past can be reimagined as places of creativity, dialogue, and public engagement.



Visit to Atelierele Malmaison (Malmaison Studios)

## Mislea Prison

The last location of the study visit was Mislea Prison. Artists, together with the professional support of Andreea Lazea and members of the project team, visited this former prison, which today houses a Care and Assistance Center for Disabled Adults.

Mislea Prison was used as a place of detention even before the communist period, during the years of Romanian fascism and wartime authoritarian rule (late 1930s–1944). At that time, people considered politically dangerous or undesirable by the regime were held there. Although repression was not yet as organized as it later became, the prison was already marked by fear, control, and punishment. This early use shaped Mislea as a space connected to political violence and exclusion.

After World War II, Mislea Prison became an important part of the communist system of repression in Romania. It functioned mainly as a prison for women, holding those accused of political crimes. Many detainees were intellectuals, members of former political parties, religious women, anti-communist activists, or family members of imprisoned men. Arrests were often based on unclear or false accusations.

Life in Mislea Prison was difficult and harsh. Prisoners lived in overcrowded cells, with poor hygiene, little food, and forced labor. Psychological pressure was constant, and women were often humiliated, isolated, and kept in uncertainty about their future. Many were mothers who were separated from their children, and the consequences of imprisonment followed them long after their release.

Mislea Prison is especially important because it shows the gendered side of political repression. It reminds us that women were also targeted, punished, and silenced by authoritarian regimes, both fascist and communist.

Today, Mislea is a place with many layers of meaning. A former prison now functions as a social care institution, creating a strong contrast between past violence and present care. During the visit, participants reflected on how such spaces carry memory, how difficult histories are often hidden or transformed, and how they can still be approached with sensitivity and responsibility. For the artists, the visit offered a powerful context to think about memory, vulnerability, and the lasting impact of repression on people and places.





Visit to Mislea Prison



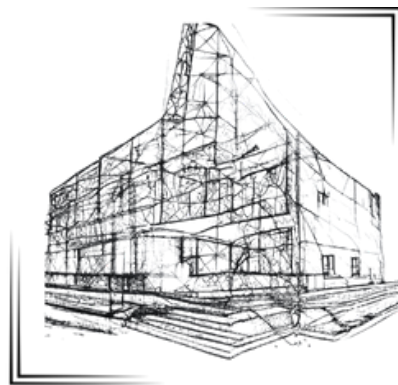
Cell in Mislea Prison

## **Call for artists for residencies**

As part of Work Package 2: Artistic Contributions, the Romanian Association for Contemporary Art (ARAC) launched an open call on October 17, with a deadline of November 16. The call invited visual and performing artists to apply for a one-month residency in Bucharest, Romania, planned for February 2025. The residency was designed to offer artists time and space to engage with the historical, cultural, and political aspects of Cold War memory, through research, reflection, and artistic practice.

ARAC received 13 applications, reflecting a strong interest in the topic. Following a selection process carried out by an expert jury, Professor Iosif Király was chosen to participate in the residency.

In addition, Blockfrei announced an open call for a one-month residency in Vienna on November 25, with a closing date of December 22. The call attracted 18 applications, which we see as a clear sign of the relevance of the theme, as well as the importance of residency programs as supportive platforms for artistic work and research. An expert jury appointed by Blockfrei selected Olja Triaška Stefanović as the artist for this residency.

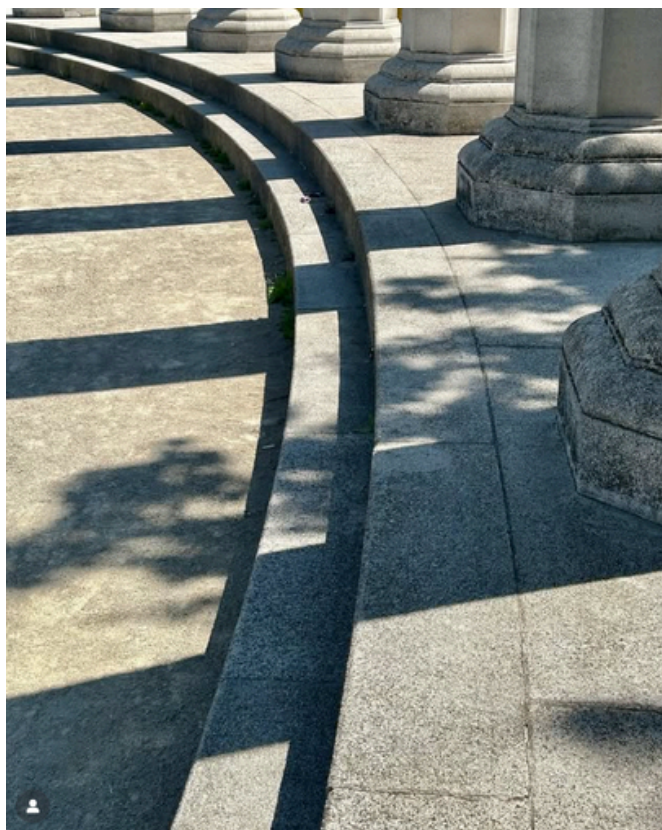
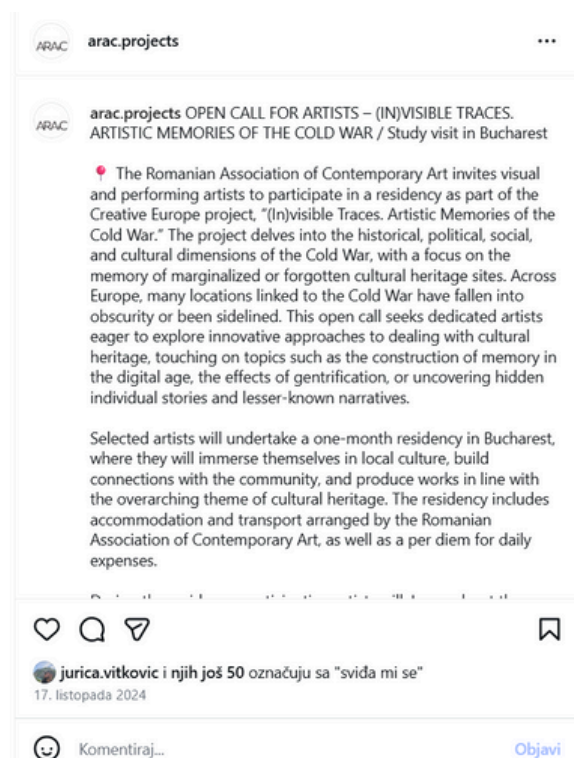


(IN)VISIBLE TRACES.  
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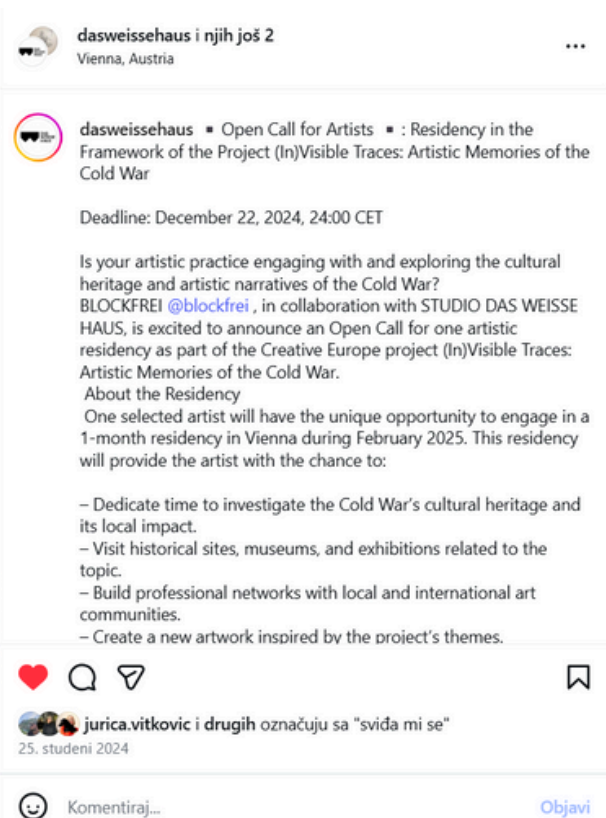




Call for artists for residencies, ARAC



Call for artists for residencies, BLOCKFREI



## Artistic residencies

### a) Bucharest residency (Romania)

From February 1 to February 28, 2025, visual artist, architect, and professor Iosif Király took part in a month-long residency in Bucharest. His residency focused on the relationship between memory, history, and cultural heritage, with particular attention to Romania's Cold War legacy. During this period, Király developed new artistic works, including *Libertate* and *The Hole in the Flag Remains a Symbol of the Revolution*. These works were presented to the public during a workshop, offering insight into his research process and artistic approach.



Iosif Király during residency



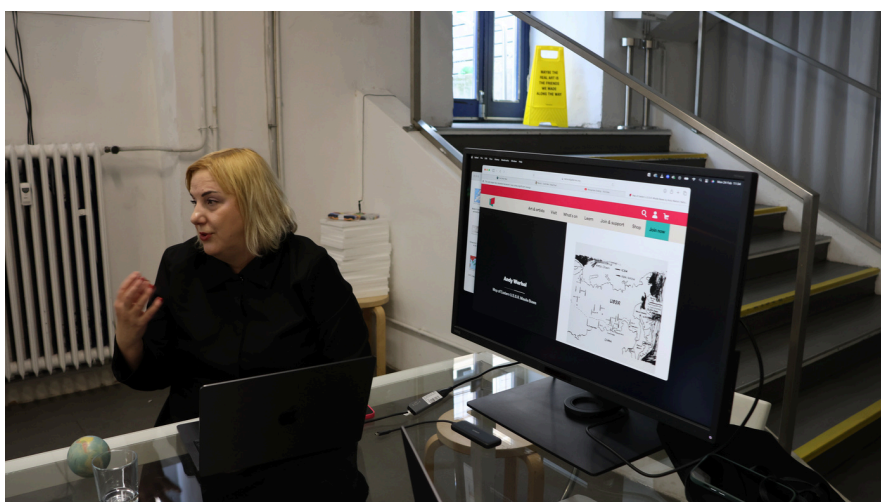
<https://kulturasjecanja.documenta.hr/en/activities-and-events/residency-in-bucharest-with-iosif-kiraly-the-hole-in-the-flag-remains-a-symbol-of-the-revolution/>




## b) Vienna residency (Austria)

As part of the same activity, Olja Triaška Stefanović completed her residency at STUDIO DAS WEISSE HAUS in Vienna. Her project, titled *Aren't They Cute?*, explored animal diplomacy and hunting during the Cold War as cultural and political tools. Through research in archives and museums, Stefanović developed a multimedia installation that combined sound, photography, and video. The work examined symbolic exchanges of animals such as the gifting of pandas and musk oxen between states, and reflected on their political meaning and ecological impact. By addressing the tension between diplomacy, power, and control over nature, the project invited audiences to reconsider how propaganda, environmental issues, and international relations intersected during the Cold War period.

The Vienna residency also included a public workshop focused on broader Cold War geographies, with nine participants, creating space for discussion, shared learning, and exchange.



 <https://kulturasjecanja.documenta.hr/en/activities-and-events/residency-in-vienna-with-olja-triaska-stefanovic-animal-diplomacy-gifting-and-cold-war/>



Olja Triaška Stefanović during residency



<https://kulturasjecanja.documenta.hr/en/activities-and-events/workshop-remapping-cold-war-geographies-with-olja-triaska-stefanovic/>

## **Artistic interventions**

Following an open call, eight artists were selected to participate in a study visit to Bucharest and other locations in Romania in September 2024. During the visit, the artists explored sites connected to Cold War history and engaged in shared research, discussions, and on-site reflection.

Building on this experience and the project's topic, the artists later developed their works in various European countries. Their artistic projects examine how societies relate to the past, how memory is formed and preserved, and how abandoned, neglected, or destroyed Cold War heritage continues to influence social and political realities today. The works address personal narratives, political systems, and the wider global consequences of Cold War tensions, extending beyond the European context.

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### **“Cleansing that does not cleanse” – Eva Fomitski**

This intervention uses household soap as a symbol of how everyday objects from the socialist past carry memory, nostalgia, and political meaning. Through a six-hour participatory action in which participants repeatedly rubbed the soap, the work staged a gesture of cleansing that could not erase its trace, highlighting the impossibility of “washing away” history. Accompanied by participants’ casual recollections of the soap’s many uses and memories of the past, the intervention reveals how ordinary objects can idealize and normalize a repressive era. The work reflects on collective memory and a present that remains deeply entangled with unresolved Cold War legacies.

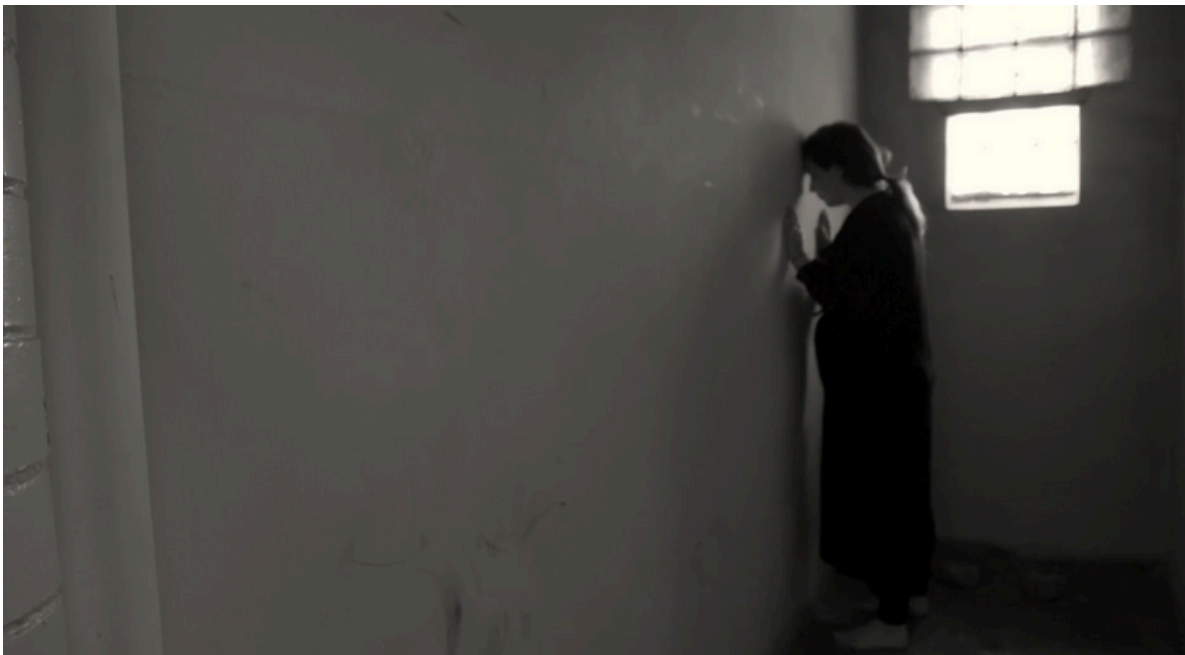


🔗 “Cleansing that does not cleanse” –  
Eva Fomitski

### **“Pieces for an Invisible Monument” – Patricia Morosan**

This artistic intervention reflects on remembrance beyond traditional monumentality, proposing memory as something fragile, embodied, and spatially inscribed. Realised at the Lindenstrasse Memorial, a former site of Soviet imprisonment, the work consists of whispered recitations of *In Untersuchungshaft*, a poem written by Horst Schüppel during his incarceration in 1949.

As the artist’s voice moves through prison cells, corridors, and courtyards, the words are spoken back into the architecture that once contained them. This subtle, almost imperceptible gesture reactivates the site and evokes lives that were silenced, allowing memory to emerge through sound, presence, and movement. The intervention suggests the idea of an “invisible monument”, one that resists erasure and keeps history alive through intimate, non-material traces.



🔗 [“Pieces for an Invisible Monument” – Patricia Morosan](#)



### **“Traces of The Plot” – Nemanja Nikolić**

This artistic intervention explores Cold War history through the lens of film, propaganda, and popular culture. The video work is composed of approximately 5,000 drawings made on pages from books, encyclopedias, and maps originating from the Yugoslav socialist period, animated frame by frame into a moving image.

Developed over several years and across multiple former industrial sites in Belgrade, the work is projected onto buildings such as BIGZ, Jugošped, and the Old Sugar Factory, locations that themselves bear witness to political, cultural, and economic transformation. By situating the film within these architectures, the intervention connects the material process of creation with its historical content, turning the buildings into silent participants in the narrative and reinforcing the relationship between memory, media, and space.



🔗 [“Traces of The Plot” – Nemanja Nikolić](#)

## **“Nahtstelle” – Oscar Lebeck**

This artistic intervention consists of two mirror installations positioned on opposite sides of the former inner-German border. Slightly angled toward the viewer, the mirrors reflect remaining border structures, watchtowers, fences, and barriers, creating a visual connection between spaces that were once strictly divided.

Installed near Schöningen, along a preserved section of the former GDR border fortifications, the work engages with a landscape marked by separation and surveillance. Through precise alignment, the two mirrors complete one another, making distance and division visible while simultaneously bridging them.

By reflecting past structures into the present moment, Nahtstelle creates a dialogue between East and West and between historical memory and contemporary perception. The intervention proposes the border not only as a site of rupture, but also as a “seam” where separated histories can be reconnected and reconsidered.



🔗 [“Nahtstelle” – Oscar Lebeck](#)

## **“My Father” – Ioana Cîrlig**

This intervention took place at the former FAUR factory, where the artist's father worked for forty years before its closure during privatization. The work functions as a farewell ritual and a revisiting of personal and shared memories of the space, connecting childhood experiences with family history.

After her father's passing, the artist accessed his file in the Securitate archives, uncovering the pressures he and his colleagues faced under a surveillance system that demanded reports on personal behaviors and attitudes, often presented as “known facts.” By reflecting on these archival materials and the factory space, the intervention engages with memory, state control, and the lived experience of everyday life under socialism.



🔗 [“My Father” – Ioana Cîrlig](#)



### **"3 Million" – Ryts Monet**

This intervention reflects on the Vietnam War and its enduring consequences, both material and symbolic. Inspired by the East Asian ritual of burning Joss Paper, the work features a young Vietnamese woman burning three million \$100 bills—one for each Vietnamese victim of the conflict. The act commemorates the dead while evoking the unpaid war debts and the destruction caused by American incendiary weapons.

By linking ritual, history, and political memory, the work transforms symbolic fire into a means of reflection on past violence, collective trauma, and the lingering legacies of global power struggles. It also resonates with contemporary geopolitical tensions, suggesting parallels between the Cold War and today's emerging "New Cold War" in Asia.



🔗 ["3 Million" – Ryts Monet](#)

## **"Architecture of a Young Warrior" – Maksym Kozlov**

This installation engages with the coastal bunkers of the Saint-Nazaire Pocket, remnants of German defenses during the liberation of western France in 1944–1945. Drawing on Paul Virilio's Bunker Archaeology, the artist created subtle geometric plaster molds, cylinders, cubes, and squares, placed on the grass-covered rooftops of the bunkers.

Visible only from above, the work reimagines these structures' military forms in a poetic and speculative way, reflecting on their past function while evoking the persistent presence of history in the landscape. The installation connects memory, architecture, and nature, highlighting the complex interplay of defense, decay, and imagination in a postwar context.



🔗 ["Architecture of a Young Warrior" – Maksym Kozlov](#)

## **“Meet Me in the Square of Freedom” – Michaela Nagyidaiová**

This multidisciplinary intervention explores freedom, community, and resistance in Bratislava’s Námestie Slobody (Freedom Square). Centered on a feminist roller-skating club, the project transforms the square, a space historically shaped by regimes of control, into a site of social gathering, political expression, and grassroots activism.

Through weekly roller-skating sessions, the intervention reclaims public space, fostering connection, skill-sharing, and solidarity. By documenting and co-creating with the participants, the work highlights feminist spatial politics, trans-generational memory, and the transformative power of community-based practices, showing how even spaces once intended for surveillance and state authority can become arenas of joy, care, and civic resistance.



🔗 “Meet Me in the Square of Freedom” (I).



🔗 “Meet Me in the Square of Freedom” (II)

## **Conclusion of WP 2**

Work Package 2 showed how powerful artistic work can be when artists are given time, space, and support to engage deeply with history, dealing with the past, memory, and art. Through open calls, study visits, residencies, and artistic interventions, WP2 created meaningful opportunities for artists to move across borders, learn from each other, and work closely with Cold War heritage sites, researchers, and local communities.

The study visit in Romania helped artists better understand places that are often forgotten, neglected, or difficult to talk about. The residencies in Bucharest and Vienna allowed artists to research, reflect, and turn their experiences into new artworks. The artistic interventions that followed show many different ways of approaching memory; from personal family stories to public spaces, from quiet gestures to collective actions.

Together, these activities helped bring Cold War history closer to people today. By working in public spaces and sharing the results through videos and publications, WP2 opened space for dialogue, reflection, and new questions about the past and its impact on the present. The project also supported diversity, emerging artists, and cross-border collaboration, which strengthened both the artistic outcomes and the European dimension of the work.

Overall, Work Package 2 demonstrated that art can help us understand difficult histories in a more human way. By connecting research, memory, and contemporary artistic practice, WP2 contributed to keeping Cold War heritage visible, relevant, and open to new interpretations for future generations.



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