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# The Passenger Retrospective of the Minerva Press Photo Archive: Publishing of a Research Infrastructure

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## ABSTRACT

Minerva Archive consists of more than 30,000 negatives that belonged to some of the largest daily newspapers of Cluj-Napoca: the Hungarian daily *Igazság* and the Romanian daily *Făclia*. The pictures were taken between 1965 and 1990 by several photojournalists. The collection has been saved and stored ever since by the Minerva Cultural Association in Cluj. The collection was finally digitized in 2015 with the support of a private foundation, and since 2016 it has been available online in its entirety. The fonds first became part of the Conset Studio program thanks to Dénes Miklósi, in 2014. Conset Studio has been involving various actors in the activation of the archive in the public domain. The practice of reintroducing the archive to the public included an exhibition that brought together several other types of collections and disciplinary perspectives, as well as a month-long daily newspaper campaign to reach out to the community of workers represented.

## KEYWORDS

Romania, post-socialist transition, press photography, archive, public domain, appropriation, contemporary art, Conset.

The following is a brief retrospective and an account of the thoughts and experiences accumulated during activities that finally led to the publishing of a press photography collection from Cluj. The fate of this collection is probably similar to that of many collections of this kind that were integral part of various publishing houses in socialist Romania. Because of ideological closure, any historical evaluation of these archives was cut short, and all their material traces were doomed to degrade and go to waste.

As the systemic changes caused by the collapse of the socialist system in 1989 kicked in, the infrastructure supporting all industries and sectors of production in society, including the arts and the press, previously managed by state monopoly, fell into ruin. Under the guise of liberalization and re-adaptation to the market economy, a paradoxical process of privatization started—although there was no capital in private

hands, a process of privatization ensued, which has yet to be clarified by means of research and publicity. The phrase “they stole everything” is recurrent in all discussions one has with workers from those times; the technicians operating the oversized industrial sector became a reserve army, whose abilities got inevitably wasted. Communities that were ideologically bound together by the previous regime evaporated overnight into individuals under existential threat and in competition with one another. Before they were definitively laid off, the last assignment of the remaining workers was to take the machinery from their factory to the place where it would be melted as scrap iron.

In this sense, the 1989 Revolution was indeed a revolution. It represented a radical break with previous infrastructures and institutional structures, and implicitly the belittlement of all the supporting historical arguments that had kept them in place. Cases of exception were being created,



when institutions of power needed a new license. For example, the fueling of inter-ethnic conflict from Târgu Mureș in 1990 was used to legitimize the reinstatement of the former *Securitate* (the communist Secret Police) as the new secret service.

In every other aspect, the big piles of burning books and documents in front of public institutions are representative. The memorable images by Csilla Köncei from December 22, 1989 capture these moments well. Probably the first independent video recording in Cluj, it is unique for the peculiar long line that it traces through the stupefying confusion in the city. The camera is passing by the pools of blood and piles of burning books that constitute the very vectors of the scene.<sup>1</sup>

A few years later, the visual anthropologist Csilla Köncei became the director of the longest-lived independent cultural center in the city. Transit House coagulated civil society in the 1990s and early 2000s with a program that stood for inter-disciplinarity and inter-ethnic dialogue from the very beginning of its existence.

Building on the philosophy of the House, a collaborative studio program called Conset was initiated there in 2014. This program was designed to take the form of an open studio program, where the authorship of the invited artists was put under question and, in the process, their activity was to be distilled into a larger social thematic or structural problem that could be autonomously addressed by any participant or member of the public. In this way, one of the aims of this program was to “take away” the work from the artists, in the name of whom the studios are initiated. Confiscated, but still bearing the authors’ names, it was supposed to be rearticulated in *Conset*—thus giving a meaning to this made-up word and making it operational.

One such invitation was extended to Nita Mocanu. Her studio distilled the conflicting problematic of the pedagogy of art as it was laid down in the state curricula—generally based on a mixture of modernist formal

concerns and classicist academicism—as opposed to the experience of teachers who are also active as artists, and whose practice addresses more specific issues of contemporaneity.

In the framework of the Conset Studio program, Dénes Miklósi<sup>2</sup> introduced a dormant press photo collection, comprised of several boxes that contained at that time an unknown number of photo negatives. He discovered the unprocessed fonds while working on a research for one of his projects in the Archive of the Minerva Cultural Foundation.

Through his artistic practice, Dénes Miklósi has dealt often with the medium of photography. As early as the 1990s, sometimes spanning several decades, he has worked on projects through which he examined and abstracted the conventions and technology of photography by means of artistic conceptualism. In other cases, he contrasted photography with performativity or appropriated the military use of photography to draw a parallel with its use in private memory.

With the gesture of bringing this fonds in the Conset Studio, he turned the whole institution of photography against a frame that was simultaneously trying to articulate itself critically.

Because Conset Studio was placing its activity somewhere between the autonomy of the individual and the use value to be found in institutions, it was forced to reflect on a recurrent symptom afflicting civil organizations as well. These are quite often tied to the vision and strength of a leading figure. Because of this, their social roles are quite hard or even impossible to pass on/transfer. In this way, their institutionalization remains partial and limited. (I call this format the “authorial institution,” a term that I will elaborate on in my doctoral thesis.) The notion of authorship can be used to describe even the NGOs working on environmental protection. These organizations quite often are ahead of state institutions, filling their roles in

1) “Romanian Revolution - 22 December 1989, Cluj (Full Version),” YouTube video, 34:15, posted by Csilla Köncei, Dec 21, 2011, <https://www.youtube.com/watch?v=Uazf0Wsr8ng>.

2) Visual artist and assistant professor at the University of Arts and Design in Cluj-Napoca.

establishing standards. They are generally serving the public interest where the state is only lagging behind.

This institutional format is typical especially of contemporary art organizations, where the state institutions are virtually missing. This goes back historically to the lack of modern art museums under socialism. After 1989, when the different conflicting conceptions about art could be openly expressed, those with an experimental artistic practice distanced themselves even further from state institutions. They stayed away with defiance for reasons of incompatibility of views, but also because of the incompetence they encountered there. The critical toolkit at their disposal, with its genealogy rooted in the opposition to the internationally dominant western art institutions, is however not applicable without reserve in the context of the institutional legacy of the former socialist states. The route that led from conceptual art to institutional critique and new institutionalism is structurally not supported in the artistic geographies where the state centrally organized and implemented a different version of modernism. This institutional legacy transferred the role of photography as a principal tool in shaping the post-revolutionary world, a tradition already articulated by the constructivists in the early years of the Soviet Union. During the post-1989 transition period, the practitioners of contemporary art were racing against the canonizing functions of the missing art museum that they were carrying within themselves. At the same time, the ultimate legitimation in the field was coming from the western art world. Today contemporary art has reached a state of universality. Its contesting character was appropriated, and most of its authorial institutions reached a form of structural limbo. This is the context we have set out from.

Minerva Press Photo Archive consists of a locker filled with boxes of 6x6 cm photo negatives. The archive belonged to the shared photo laboratory of the two major dailies in Cluj, the Hungarian *Igazság*

(Truth) and the Romanian *Făclia* (Torch). The photos cover the period from 1960 to 1990. The collection was saved from garbage, they said. In this sense it had a similar fate to the photo collection of *Arta*, the official magazine of the Romanian Artists Union. In both cases, the former editors of the abandoned publications rescued the boxes from piles of belongings left there to waste. The *Făclia-Igazság* photo collection was preserved by Zoltán Tibori Szabó, the former editor of *Igazság* and the current editor-in-chief of the well-known *Szabadság* (Liberty), and was kept in the archive of the newly established foundation—the current owner of the newspaper.

Dénes Miklósi discovered the untouched collection in 2014. This black box of history was incubating there until it was taken to the Conset Studio to be opened up.<sup>3</sup> The photographs were used in the publishing activity of the two newspapers. They were the official assignments that the photographers had to cover for the dailies. They show an “official” view of society and in this sense they can be regarded as propagandistic. They played their role in the centrally planned economy, of which photography was an integral part. The photographs cover a wide range of topics, documenting the process of industrialization in the county, the everyday life in the factories, the construction of the socialist city, agriculture, sports, cultural and official events. Given the large amount of photographic material, it became obvious that they should be treated above all as a huge research infrastructure to be published. Following this principle, we treated the aesthetics of these images as secondary, although most of them are of very high quality standards. The biggest challenge that we faced was a historical one as we were already greeted with a tradition of public incrimination. Different phases in the interpretation, publication and the technicalities of digitalization succeeded each other. We tried to avoid a quick artistic appropriation and privatization of the material at hand and instead we tried to treat it

3) For details on the trajectory of Minerva archive after its discovery, see [www.conset.ro/atelier-minerva-archive.html](http://www.conset.ro/atelier-minerva-archive.html).

as a public collection, despite the fact that it had never been entirely public before.

In the first Conset Studio we set up a scanning station, where we started the first systematic digitalization. Miklósi had already started the scanning process; with the help of volunteers, he had scanned about 9,000 images during the three months of the studio. At that time we still did not know exactly how many tens of thousands of images we had to process. In the earlier years, the films were cut in strips by every three-four frames and labeled with the year and the location. Towards the end of the timeline we noticed that the films were simply rolled and stored in the boxes—as if the need to revisit them faded in time—indicating perhaps a slightly lower working morale. The photographers visited the locations where they took sometimes more than twenty photos. Out of these, only very few reached print, and they were cropped and in very poor print quality as well. The rest had remained practically invisible until now.

Parallel to this, we started consultations about the methodology of archiving. In our environment there was no precedent for digitizing photography archives. We consulted librarians and technicians who implement digital databases and sell their services to museums. We organized a public seminar—a general introduction into digital archiving by Liviu Pop, who has recently led the digitalization program in the Ethnography and Folklore Institute of the Romanian Academy of Sciences in Cluj. We deemed the mapping of the very few precedents in our environment essential. The artistic appropriation of the photo archive of *Arta* magazine was the obvious one.<sup>4</sup> The public presentation of that archive during the 1990s, in the context of contemporary art institutions, coincided with a wave of interest in the artistic use of archives internationally and the ongoing frustrations about the delay of the opening of the *Securitate* archive locally. The latter functions as a meta-reference for archives and, after it became public, a tool for un-

masking collaborators. Incrimination—the ultimate purpose of interpreting the *Securitate* archive—has thus come to be projected on every potential fonds from that period. We were looking with curiosity towards the photography collection of Mihai Oroveanu, the person credited for the establishment of the National Museum of Contemporary Art in 2001, the only public institution in the field. We knew about his plans of establishing a separate museum for photography, based on his extensive private collection. Since then, a project publishing his collections has been developed and is currently in progress.<sup>5</sup>

Within the framework of Conset Studio, we initiated discussions and associations that come about more rarely and are not immediately available in one's close social and professional environment. From the two roundtable discussions that we organized, one was centered on the topic of the archive in contemporary art. The other was focused first of all on the different institutional framings of the fonds at hand. Zoltán Tibori Szabó, representing the organization currently holding the collection, shared his experiences with reorganizing the press after the change. His role was instrumental in the re-institutionalization of various historically constituted public landmarks. One of them is the historical *Minerva*—the publishing house and printing press that was established by members of the Hungarian bourgeoisie in Cluj, after Transylvania was united with Romania in 1918. As the supplies from Budapest were cut off, *Minerva* was established to print and publish the local press, books and school books in Hungarian. The other was the relaunch of the daily *Igazság* newspaper as *Szabadság* in 1989.

To the talks, we also invited Enikő Bitay, the chief secretary of the Transylvanian Museum Society (EME)—an academic research institution, whose heritage constituted the basis for the Central University Library and the National History Museum in Cluj, and currently a sister

4) From 1995 to 1999, the artist duo subREAL developed a series of projects and exhibitions entitled the *Art History Archive* series based on the photo archive of *Arta*, the official art magazine of socialist Romania.

5) The program "Photographic archive and history in transformation / memory and research," starting from the photographic collection of Mihai Oroveanu, a program initiated and organized by Salonul de Proiecte association.

organization of the Hungarian Academy of Science. As part of the Technical Sciences Department of the same institution, Bitay initiated a research program on the industrial heritage of Cluj. They organized a yearly reunion for the workers of various factories from the city. Each time a former engineer would present the history of one factory, the participants were asked to bring along any documents or material traces they held, which could be incorporated in the newly established archive. This way the workers and technical intelligentsia could contribute to the writing of the history of their factory and the technologies developed there. We have found these meetings very inspirational for our future work.

We also consulted and made interviews with Ferenc Csomafáy, the only press photographer we could contact at that time. These roundtables created the basis for future actions to publish the archive.

At the end of the first Conset session, we organized a small studio exhibition. This was the first time the archive reached a wider public. The title of the exhibition *Napoca Hotel* was a reference to the mass displacement of population that was justified at the time by the forced industrialization process. At the same time, by writing it in the reverse order, according to the rules of Hungarian language, the name *Hotel Napoca* was taken apart, as a reference to the ethnic unbalance created within a very short period. It was also a reference to the addition of “Napoca” to the name of the city (Cluj) starting with 1974.

The neon lamp was used as a recurring symbol in the different exhibition pieces. From inside a light box, it illuminated a blown up strip of transparent film containing three consecutive images, as a photographer took them. So the viewer had the possibility to look either at the images or at the lamp. The neon stood for the architecture behind the exposing of the archival image. Probably one of the longest reportages documenting a factory visit by a delegation of the Communist Party in Gherla was re-used as a photo essay in film-noire style. Images of

the ceilings filled with rows of neon lamps from various factories were inserted in the montage. This created the illusion of the inside of a huge sci-fi dome—just one of the possibilities of travel the archive affords. In two other rectangular light boxes, an accumulation of images was assembled in a grid. These were intended to show the largest two categories as they arose from the archive, before the implementation of any search tools. The categories are images from industry and from agriculture—the hammer and the sickle. The exhibition refers back to the press with two staged photographs and their printed versions from the newspaper layout. The two images were taken at different times and in different locations. They show a typical scene, a group of workers gathered around an open newspaper. Their gesture of eagerly reading the news was probably used as a key frame in the feedback loop that corroborated the planned economy. The original photographs show the group from head to toe in graphic detail, while the newspaper story illustrates the only public context these images ever reached.

After this, a new chapter in the digitalization of the archive followed. A new institutional partnership was established, this time with financial support that could see the digitizing and the online publishing to an end. The pragmatic involvement of the visual artist Răzvan Anton was important in the further development of the project. Soon a new reprography station was assembled in Tranzit House, the host of the archiving project. Romania One was the foundation that financed the digitizing, and Minerva Cultural Association provided the fonds and was responsible for the implementation of the digital database.

This time using a photo camera instead of a scanner and with the proper indexing and applying of meta-data to the files, the sped-up and standardized digitizing took almost a year to complete. While the digitizing was still in progress, a new Conset Studio was opened for the work on the context of the archive.





Public meeting of former workers' collectives from Cluj factories, photo-performance by Miklósi Dénes. From the exhibition "Where Have You Worked?," Transzit House, 2015, Photo by Răzvan Anton.

Due to the previous experiences and the complete archive already under way, the second Conset Studio could have a more conscious approach to the directions it could develop. We decided to work on a bigger documentary exhibition centered on the industrial past of Cluj and to organize a parallel community event. Our approach was twofold. On the one hand, we aimed for a reflection on the evolution of the archive, we wanted to present it in its becoming, to draw a parallel with other institutional structures and authorial initiatives, which could help to build a nuanced view of the relation one can build with the recent past. But while creating a functional archive, we were also building the critique of the archive. Conscious of the fact that the archive might turn into a tyrannical force, imposing a false sense of wholeness and an optics for interpretation, we tried to counter this by giving it back to the community it was taken from. Publishing the archive meant for us to place the images foremost in the possession of the people who were represented in it, but from whom it was taken away in its becoming. These were the premises under which we started a campaign entitled "Where have you worked?" The campaign was used to reach out to the communities of workers, some of them quite elderly, almost three decades after the industry was

destroyed. Because the archive contained such an abundance of industrial images, and we knew so little about them, Dénes Miklósi proposed to organize a "photo-performance" where the workers could come to label the places and the people and to overwrite the photographs with their memories. The central element in our campaign was a half-page newspaper insert that we had published almost daily for a month in *Szabadság*. We assembled a small editorial team and put together a daily selection of three photographs from the Cluj factories, as well as a collage of texts. These included fragments from a range of topics like sociology of workers' clubs from the period, interviews with workers, history of the Romanian economy, political and sociological analysis of the regime change, proletcult literature, philosophy, theory of photography, conceptual art, etc. We translated these also in Romanian, but unfortunately we could not publish them. *Făclia* newspaper was not interested, although the archive belonged to the shared photography lab of the two newspapers, and both continued to reach out to mostly the same audience. We would have been offered the space only if we had paid the advertising price per square centimeter.

We found out about the annual meetings of the workers' collective of the former Unirea factory, one of the biggest manufacturers

At the meeting of the workers' collective of the former "Unirea" factory from Cluj, 17 September 2015, Photo by Szilárd Miklós.



of machines in the city. We asked permission to take part in their event and were introduced by a former worker, Mr. Dabóczy. We went there without any previous experience of anthropological fieldwork, but teamed up with Tibor Schneider, a cameraman and editor of TVR Cluj, in order to allocate a channeling recipient to the events. Later Schneider made a television story based on the “Where have you worked?” project that the TVR Hungarian-language broadcast has shown several times. The event resembling a 1st of May celebration of white haired workers is organized every year. There are people who come back for this event from other continents. After a few brief moments remembering those departed since the previous year’s gathering, we got the chance to present our plans of publishing the archive. Some of the newspapers were circulated for people to recognize the workshops and the situations. It was a rewarding experience to see a pensioner point at one of the photographs in the newspaper and say: “That’s me at eighteen, working as a trainee in the workshop!” We made a few short video interviews with simple questions, following the advice of anthropologist Corina Iosif (How did you experience those years? What did the regime change bring for you?).

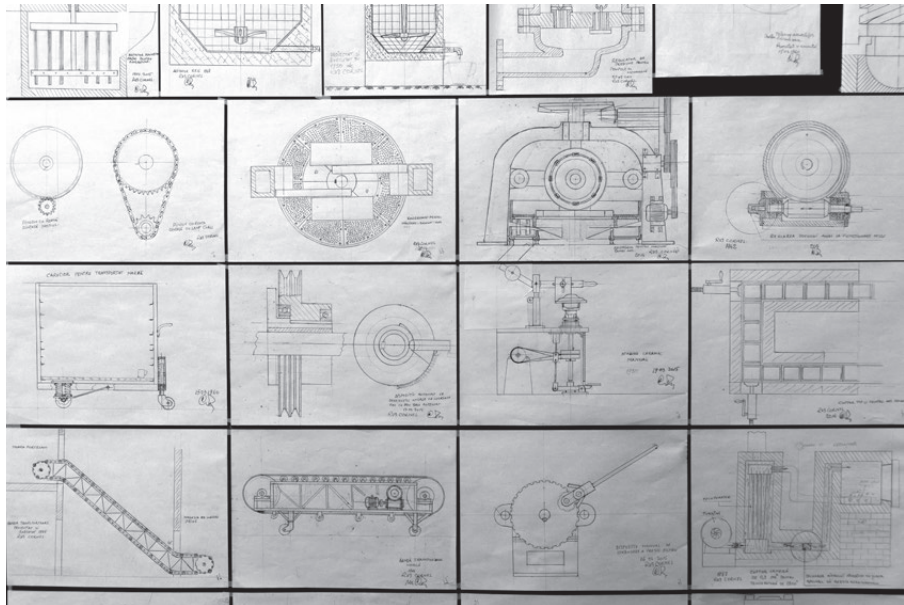
Unirea was only one of almost forty industrial companies operating in the city in the 1970s. The factory employed about 4,000 people, hundreds of engineers and thousands of workers. Unirea was manufacturing machines for the textile industry and equipping factories all around the country and has produced many for export. The workers remember with pride the saying “There is nothing we cannot make at Unirea.” Indeed, it is hard to imagine the huge technical abilities of the engineers and skilled workers that could build from scratch complex machinery, sometimes more than ten meters in length and composed of 4,000 small components. For a couple of years during the transition to the free market, the factory attempted

to produce vacuum cleaners and drilling machines in small series, before being eventually closed and its machines taken away to be turned into scrap iron. If you bring up the propagandistic nature of these photographs in front of these people, they simply laugh in your face.

The most significant answer to our newspaper campaign came from Cornel Rus, the retired foreman who used to be the head of the repair and maintenance workshop at the former Iris porcelain factory. According to him, the factory once secured the livelihoods of 2,500 families. In the workshop that he headed, about 200 skilled workers worked on repairing the machines and making sure that the factory ran smoothly. Cornel Rus spent forty-three years in the factory, practically the whole of the socialist period, from 1947 to 1990. Not long after he retired, the factory was closed and, like all the others, its machines sold as scrap iron. The history of the factory sank into oblivion. In 2014, twenty-four years into his retirement, Cornel Rus started to recall from memory the machines of the factory and did a long series of technical drawings. With this last symbolic gesture, initially probably to fill his old years, he managed to erect a monument to the community he had worked in. “I wish to give thousands of thanks to those who are still alive. Without them, there would be no Cornel Rus, but there would be no factory either without Cornel Rus,” he wrote in a statement accompanying his drawings in the exhibition. These drawings are like scars on his psyche, and a matching analogy to the archive.

We have planned the exhibition in such a way as to present various archives in becoming and authorial positions on the same footing, next to each other. According to this principle, we have borrowed several pieces from the recently launched Industry Collection of the Transylvanian Museum Society. We have selected different types of documents connected to Tehnofrig, another technologically advanced factory, which produced machinery for the food industry.





Cornel Rus, technical drawings of industrial machinery made from memory, 2014-2015, installation view from "Where Have You Worked?," Tranzit House, 2015, Photo by Răzvan Anton.

From the few photographs we included in the exhibition one can sense a clear difference between the engineers' view, that is, conscious about the machines in the image, and the press photographers' perspective, who often treated these like props in a set. Some of the photos from the EME collection depict teams standing next to a new machine, while others were taken when the Romanian engineers were setting up assembly lines in China. We have also presented some pages from the diaries the engineers kept while on longer trips to various factories across GDR, where they did maintenance work on the machines they had sold there. These diaries could inspire novels as they include details ranging from the price of beer in the various German cities to what went wrong with the machines, and how it could be fixed. In another diary, the deals and negotiations at an industrial fair in Syria are recorded along with inquiries about spare parts for machines already in place. Among the exhibits we placed a few English catalogues of Uzinexportimport. The privatization of this company went very smoothly according to the story, since only a few pieces of office furniture were on its

inventory. In reality, this company was the one managing the sales of products from various sectors of the Romanian industry on the international market. The maxim according to which the socialist state was actually state capitalism can be illustrated by this company. Its privatization is the privatization of its relational capital—another black hole in the history of "transition." Still from the document cabinets of EME, we presented a collection of operating manuals for the machines produced in the factory. Evident from the timeline of their graphic design styles is the stratification of time, with clearly differentiated periods.

The documentary film *Poplars on the Bank of Reed: Portrait Sketches from a Machine Factory* by Stefan Fischer provides a penetrating look into the stratifications of generations. The film has been discovered recently in the TVR archive. We presented it in a small cinema, separated by a wall from the big exhibition space in Tranzit House. The film tells the story of Tehnofrig, from the time the production started, amid the ruins left behind by WWII bombardments, to the machine factory in 1972. Fischer was a worker himself in this factory for a while.



Because of the post-1956 retributions, he was forced to abandon his studies and work in a factory. He had regarded these years as his real school. He rose from the lowest job, working with toxic materials, to being knowledgeable about the machines the factory produced and being sent all around the country for maintenance work. He returned after many years, already a film director working for the TVR Hungarian-language broadcast to make a documentary about the factory he knew so well. The achievements of this film are not only attributable to Fischer's bold directorial talent, but also to the social commission to which he responded by proposing to make this film. It can be regarded as a beautiful counterpoint to Harun Farocki's essay, *Workers Leaving the Factory* (1995). Starting from the first motion picture in history, *Workers Leaving the Factory* by the Lumière brothers, and going through a series of film quotes, Farocki argues that the medium of cinematography stands for the workers escaping the factory into their free time. Fischer also starts his film with a reference to the Lumière film, saying that the factory gate represents the shutter-release. Only that his film takes the viewer inside, along with the workers who fill the factory and give life to the inanimate pile of cold matter. This film is on the top of its historic possibility. These portraits are unique in the way the communal spirit is captured in the struggle with the harsh realities of work; their joy is squeezed between generational conflicts and a strange obsession with work.

Another element in the exhibition was the research project of Area3 association. They claim this is the first attempt at a comprehensive architectural study dealing with the "brownfields" that were left behind by the deindustrialization process. The aim of this kind of study is to be used in the development of a coherent strategy for the decontamination and reintegration of these sites in the urban tissue. Their research was stalled, partly because of obscure ownership status and real estate speculation masking

these spaces. We presented a chapter from their study that gave a good idea of the size of the industry in Cluj. We asked them to make a map showing all the factories that were functioning during socialism in the city. These occupied most of the land beyond the railway tracks. According to their study, in 1970 there were 49,511 people employed in industry. Practically half of the working population was filling those sites daily.

Among the authorial contributions to the exhibition that were referencing directly the archive, we also presented work that correlates with the socialist past. Such is the oeuvre of Șerban Savu, who became known for a type of painting described as *post-socialist realism*. In his paintings, Savu is depicting figures that would be labeled working class, camping or wondering around the peripheries of cities, and abandoned industrial sites. They are perfectly idle in this landscape that they can no longer master.



Poster of the launching event of the digital archive, Transit House, 2016, Photo by Alex Clinci.

Later contributions in the framework of Conset Studio to the Minerva Press Photo Archive came from the artists Claudiu Cobilanschi and Iulia Toma. In a poster campaign that juxtaposed photographs from the archive with headlines borrowed from the contemporary press, Cobilanschi contrasted the oversaturated public interest in the press photos from socialism and the deception of private interest presented as

6) Available at <http://www.photoarchive.minerva.org.ro/>.

the public good in the contemporary press. Toma responded to the jubilant decorations and motivational slogans visible in the factory interiors. She created a row of black triangular shaped flags that were hanging from the ceiling. The installation gave the exhibition space an atmosphere of post-celebratory melancholy. The little corners cut out of black textile have their margins un-replicated. The fuzzy edges bring a potentially infinite tissue to mind. Looking at the abyss from the edge, one questions the social tissue that was taken apart. The sort of geography this might have covered is a historic one. This is a geography that such rudimentary tools as the weaving mill and the scissors cannot cover up.

Minerva Press Photo Archive was published online in 2016, using an open source

platform.<sup>6</sup> With the labeled images, it permits long journeys exploring its contents or more refined searches. The whole collection comprises about 30,000 photographs that include even the last few shots used up on the corridors and corners of the editorial office, so the films could be quickly taken to the lab and developed.

The archive since then has prompted further public contributions in the form of exhibitions, a book, a Master's thesis, articles, and musical compositions. The name Minerva has entered the public conscience for the photography of socialist Romania. And it is likely that the name still has some surprises in store in the future. We already know about plans for a public center for contemporary art that will bear the name Minerva.

1972c4, installation by Răzvan Anton & Dénes Miklósi, "Uzina de fapte," curator Alina Șerban, Domino, Cluj, 2016, Photo by Roland Váci.

