

guestroom
maribor



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Kazalo / Index

	4	Uvod / Introduction <i>Lucija Smodiš</i>
Tanel Rander	6	<i>Kaja Kraner</i>
Luce Moreau - OTTO Prod	8	Luce Moreau, umetnica, ki je kiparila s čebelami / Luce Moreau, that artist who sculpted with bees <i>Ewen Chardronnet</i>
Hleb Teatar	12	Proizvodnja čakanja / Production of waiting <i>Alja Lobnik</i>
Petr Šourek	17	»Corrupt Tour« obišče Maribor / »Corrupt Tour« visits Maribor <i>Kaja Kraner</i>
Alena Drahokoupilova	19	Du bist voll in Ordnung / Du bist voll in Ordnung <i>Kaja Kraner</i>
Shingo Yoshida in Ana Pečar	22	Sodelovanje / Collaboration <i>Kaja Kraner</i>
KURS	25	Zastavo bomo dobili / We will get a Flag <i>Kaja Kraner</i>
Corners of Europe	28	Igre / Games <i>Kaja Kraner</i>
Martina Kartelo	31	Pogreb revnim / Funeral to the Poor <i>Kaja Kraner</i>
Offcity Collective: Tereza Dvořáková & Šárka Zahálková	34	Resonanca nasilja / The Resonance of Violence <i>Kaja Kraner</i>
OTTO Prod	37	Srečno, arheologi! / Good Luck, Archeologists! <i>Kaja Kraner</i>
Vahe Budumyan, Vilmoš Kotter, Tanja Radež, Giorgi Khasaia	40	Kavkaz – Balkan / Caucasus – Balkans <i>Kaja Kraner</i>
Martin Reiche	43	Rezalno-žičnati modem / Razor-wire Modem <i>Kaja Kraner</i>

Adela Jušić	47	Antifašistična fronta žensk / Women's Antifascist Front <i>Kaja Kraner</i>
Simon Farid	49	Strategije skrivnega kuriranja / Strategies for Secret Curation <i>Kaja Kraner</i>
Daniel Djamo	52	Šestnajst poti do popolnega sonca / Sixteen Ways to the Perfect Sun <i>Simon Žlahtič</i>
	56	Sečnja Rogoze / Cutting Rogoza <i>Simon Žlahtič</i>
Miloš Tomić	57	Mikrokozmos nenavadnih zbirk / Microcosmos of Curious Collections <i>Irena Borić</i>
Mersid Ramičević	60	Sluh kot merilo prostora / Hearing as a Measurement of Space <i>Irena Borić</i>
Patil Tokatlian, Rita Tokatlian, Octave Khoury, Eli Mouhanna, Ghenwa Abou Fayad, Melissa Ghazale, Zuheir El Helou, Miha Vipotnik	63	Dva dobra poslušalca naredita delo s tišino / Two Good Listeners Make a Piece with Silence <i>Irena Borić</i>
Elham Rahmati	72	Zdela se je boljša pot / It seemed the Better Way <i>Irena Borić</i>
Alexandra Nemaric	76	Umiranje na trti / Dying on the Vine <i>Irena Borić</i>
David Thomas Colaninno	80	Badhdads 1258/2003 / Badhdads 1258/2003 <i>Irena Borić</i>
Ina Sangenstedt	84	Esence / Essences <i>Irena Borić</i>
Hanna Stein	88	Zunaj (kino)škatle. Ali: Zakaj je pomembna filmska kultura med profesionalnim in amaterskim filmom / Outside the (Kino)Box. Or: Why film culture in-between professional and amateur cinema is important <i>Hanna Stein</i>

Uvod / Introduction

LUCIJA SMODIŠ

Umetniške rezidence, kot jih poznamo danes, so se pojavile okoli leta 1900 in za ustvarjalca_ka so v prvi vrsti pomenile odmik od primarnega okolja ter čas in prostor za raziskavo in izvedbo umetniškega dela. Skozi čas so se spremenjale oblike umetniških praks, posledično pa tudi formati rezidenc in razlogi za odmik. V šestdesetih letih je nastopila tendenca delovanja v kolektivih, težnja k vključevanju publike in posledično k aktivirанию družbenega tkiva, drugi trend pa je predvsem narekoval distanciranje od t. i. "buržuazne družbe". Osemdeseta in devetdeseta leta so pomenila za rezidenčno dejavnost porast širom sveta ter profiliranje programov in alternativnih rezidenčnih centrov, ki so povezovali lokalne sodobnoumetniške scene z globalnim umetniškim svetom. Danes so umetniške rezidence pomemben segment karier in celo načinov delovanja in življenja marsikatere_ga umetnice_ka ter predstavljajo integralen del globalnega umetniškega sistema.

V Mariboru smo rezidenčno platformo SobaZaGoste-Maribor v okviru zavoda Pekarna Magdalenske mreže Maribor ustanovili_e v letu 2011. Program se je v šestih letih nadgradil in afirmiral ter uspešno pridobiva mednarodni ugled z obsežno partnersko mrežo. Preko vključujočega delovanja si prizadevamo za vzpostavljanje baze za ustaljeno mednarodno izmenjavo kulturno-umetniških vsebin, ponujamo podporo in sodelovanje mariborskim in mednarodnim javnim in nevladnim organizacijam, ustvarjam prostor za deljenje izkušenj in znanja med gostujučimi in lokalnimi umetniki_cami, omogočamo izobraževanje o sodobni umetnosti in tematikah, ki jih ta nagovarja, ter najpomembnejše – podpiramo sodobno družbeno-angažirano umetniško produkcijo ter produkcijo, ki kreira neposrednejše povezave z mestnim ali širšim družbeno-socialnim in/ali zgodovinskim kontekstom.

Artistic residencies as we know them today appeared around 1900 and for the artist they primarily served as a retreat from their original environment and as a time and space meant for research and realization of an artwork. Over time, the forms of artistic practices changed and consequently also the formats of residencies and the reasons for retreat. One of the trends that were established in the 1960' was the tendency to work in collectives, to include the public and thus activate the societal tissue; the second trend was a propensity to distance themselves from the so-called "bourgeois society". The 1980' and 90' were marked by a worldwide increase in residential practices and the establishment of increasingly profiled programs and alternative residency centres, which connected local contemporary art scenes with the global art world. Today artistic residencies are an important segment of many artists' careers and even modes of working and living and represent an integral part of the global art system.

The residency platform GuestRoomMaribor was founded in the institutional frame of Pekarna Magdalenske Mreže Maribor in 2011. In the past six years, the program developed and affirmed itself and successfully gained (and is still gaining) international standing with an extensive partner network. Through our inclusive mode of operation we endeavour to create a foundation for regular international exchange of artistic-cultural content, we offer support and cooperation to local and international public and non-governmental organizations, we are creating a space for sharing experiences and knowledge between guests and local artists, we are enabling a learning process about contemporary art and themes it addresses and, most importantly – we support contemporary socially engaged art production and also production that creates direct links with the city or a broader socio-communal and/or historical context.

Leto 2015 je zaznamovalo predvsem raziskovanje zgodovine Vzhodne Evrope, Slovenije in Balkana ter nanašanje na socialistično politično in revolucionarno dediščino ter delno tudi jugonostalgijo. Skozi uspešno sodelovanje med gostujoci in lokalno umetnico smo raziskovale_i segment skoraj pozabljene in izgubljene slovenske kulturne dediščine, v okviru drugega projekta pa smo brez olepševanja razgrinjali_e ambivalentnost vtisa lokalnega okolja ter preko nekoliko šaljive predstave v javnem prostoru izpostavljale_i mesta korupcije.

Leto 2016 smo vedro pričeli z obširno obravnavo družabnih iger in s tem povezanih skupnosti, nadaljevali s problematiziranjem revščine, skritega nasilja, poti beguncev in namembnosti tehničnih ovir, ki so ponovno omejile Slovenijo. Preko intervencij v javni prostor smo bili_e opozorjeni_ena porast fašističnih simbolov na mariborskih ulicah, skozi predavanje sarajevske umetnice pa na razsežnost in pomembnost Antifašistične fronte žensk. V sodelovanju smo obeležile_i deseto obletnico delovanja francoskega kuratorsko-umetniškega kolektiva v Mariboru, na koncu leta pa izvpraševali_e oblike dela, statusa (umetnice_ka) in relacij med akterji_kami v umetniškem sistemu.

V letu 2017 se je s posledicami migracij in razvojem identitete tistih, ki so bili_e rojeni_e v tujini, ukvarjala potomka slovensko-hrvaških migrantk_ov iz Avstralije. Nagovarjali_e smo odnos do politične zgodovine iranskega naroda in v okviru drugega projekta vrednotile_i zgodovinski narativ in subjektivnost interpretacij. Uspešno smo sodelovali_e z dvema lokalnima muzejema, reanimirali arhive, intervenirali v stalne zbirke in reinterpretirali historične eksponate skozi prizmo sodobnega avtorskega izraza. Vzpostavili smo sodelovanje z libanonsko univerzo, ki predstavlja začetek rezidenčnega modula za študente in mlade umetnike. Raziskovali smo ikonografijo zvoka in postindustrijsko estetiko zvoka Maribora, sodobno problematiko, ki jo je povzročila tuja naložba v industrijski obrat na Štajerskem, pa smo nagovorili z dokumentarnim filmom v podporo iniciativi, ki se je borila proti posledičnemu uničenju tamkajšnjega gozda. Leto 2017, in obenem tudi pričujoč katalog, zaključujemo z raziskavo mariborskega amaterskega filma in lokalnih filmsko-kulturnih iniciativ.

The year 2015 was especially characterized by researching the history of Eastern Europe, Slovenia and the Balkans, and relating to the socialist political and revolutionary heritage and to some degree also to Yugo-nostalgia. We established a successful cooperation between a resident and a local artist, both of whom researched a segment of almost forgotten Slovenian cultural heritage. We disclosed, without embellishment, the ambivalence of the impression of the local environment through the perspective of a resident artist and also exposed places of corruption with a somewhat humorous performance in public space.

We began 2016 on an upbeat note with an extensive study of games and communities connected with them, and continued with problematizing poverty, hidden violence, refugee routes and the purpose of technical obstacles, which again enclosed Slovenia. Through interventions into public space, we were alerted to the increase in fascist symbols in Maribor's streets and through a lecture by a Sarajevo artist we were made aware of the dimension and importance of the Women's Antifascist Front. Working with a French curatorial-artistic collective we marked the tenth anniversary of their continued practice in Maribor and at the end of the year we questioned forms of labour, status (of an artist) and the relations between different actors in the art system.

In 2017, a descendant of Slovene-Croatian migrants living in Australia considered the consequences of migrations and the formation of identities of those who were born in a foreign country. We addressed the relation to the political history of the Iranian nation and within another project evaluated the historical narrative and the subjectivity of interpretations. We successfully cooperated with two local museums, re-animated archives, intervened in permanent collections and reinterpreted historical exhibits through the prism of contemporary authorial expression. We established a partnership with a Lebanese university and thus introduced a new residency module aimed at students and young artists. We researched the iconography of sound and the post-industrial aesthetics of Maribor's sound, and tackled a topical issue, which was caused by foreign investment in an industrial complex in Slovenian Styria, with a documentary film supporting the citizen initiative that fought against the consequent felling of a local forest. We end 2017 and also this catalogue with a study of Maribor amateur film and local film culture initiatives.

Tanel Rander

[EST]

KAJA KRANER

»Nekdanja Vzhodna Evropa ni pridevnik, temveč označba v času, ki je pospešena do tolikšne mere, da se politika spomina kaže kot spomin na tisto, kar je bilo nekoč politično. /.../ Nekdanja Zahodna Evropa dela iz tistega, kar je bilo v nekdanji Vzhodni Evropi prepoznano kot materialno, imaginarno; spreminja materialnost znanja preteklosti, zgodovin in strategij na nivoje imaginarnega. Z drugimi besedami, kar je bilo pomembno, je zdaj spremenjeno v zastarano in smešno«.¹

Osrednje izhodišče dela estonskega kuratorja, umetnika in raziskovalca Tanela Randerja, izhaja iz dekolonialističnega teoretskega, epistemološkega in političnega horizonta,² pri čemer postanejo diferenciacije (umetnostnih) medijev, v katerih deluje, oziroma kontekst, v katerega se njegovo delo umešča – in ki ni nujno le umetnostni kontekst – manj relevantne. Četudi se morda na prvi pogled zdi, da gre v tem primeru, vsaj v neki meri, za nekakšen teoretski podtek v okvir umetnostnih praks, je ena od tez dekolonialističnega epistemološko-političnega projekta, da predstavlja tradicija zahodne moderne umetnosti enega od ključnih sredstev imperializma, kolonizacije, evropocentrizma in procesa rasializacije skozi moderno dobo.

1 Gržinić, M. (2010): »Decoloniality of time and space«, *Reartikulacija*, št. 10, 11, 12, str. 15.

2 »Dekolonialnost je pravzaprav ena od možnosti poleg mnogih različic marksizma in teologije osvoboditve. Gre za analitični in transformativni projekt, ki je nastal v akademskih krogih (v ZDA, Južni Ameriki in na Karibih) in v javni sferi, pridružuje pa se podobnim in kompatibilnim projektom, ki so jih sprožili prebivalci afriškega porekla v Andih in na Karibih, v Latinski Ameriki, prvotni prebivalci Amerike, Nove Zelandije in Avstralije, priseljenici iz nekdanjega tretjega sveta v Evropo in Združene države Amerike, lezbična in gejevskega gibanja, ženske nebelega porekla itd. To je najbolj neposreden kontekst dekolonialnosti, kakor jo pojmuje kolektiv modernost/kolonialnost. V taki genealogiji miselnosti in aktivizma lahko osvoboditev enačimo z dekolonizacijo.« V: Gržinić, M. (2008): Razveza epistemologije od kapitala in pluriverzalnost – pogovor z Walterjem Mignolom, 2. del, *Reartikulacija*, št. 5., str. 20. Dostopno na: <http://grzinic-smid.si/wp-content/uploads/2013/02/Rear2008tikulacija5.pdf>.

“Former Eastern Europe is not an adjective, but a place-holder in the time that is accelerated to such a degree that the politics of memory presents itself as a memory of what was once political. /.../ The former Western Europe makes imaginary what has already been identified as material in the former Eastern Europe, it transforms the materiality of past knowledge, of histories and strategies into imaginary levels. To put it differently, what was important is now made simply obsolete, ridiculous.”¹

The central premise of the work of the Estonian curator, artist and researcher Tanel Rander originates from a de-colonial theoretical, epistemological and political horizon,² where the differentiations of (artistic) media, in which he works, or of the context (not necessarily only an artistic context), in which his work is placed, become less relevant. Although this example may at first glance seem, in a way, as a kind of theoretical insertion into the frame of artistic praxes, one of the theses of the de-colonial epistemological-theoretical project is that the tradition of modern western art represents one of the key means of imperialism, colonization, eurocentrism and the process of racialization throughout the modern period.

During his residential stay, Rander continued researching

1 Gržinić, M. (2010): »Decoloniality of time and space«, *Reartikulacija*, no. 10, 11, 12, p. 15.

2 *“The de-colonial option emerges as an option next to the variegated versions of Marxism as well as of Theology of Liberation. It emerged as an analytic and transformative project in the academia (in the US and in South America and the Caribbean) as well as in the public sphere, joining forces with similar and compatible projects advanced by Afro-Andean and Caribbean, Latinas and Latinos, Native Americans and Aboriginal in New Zealand and Australia; immigrants of the ex-Third World in Europe and the US, gay and lesbian struggle, women of color, etc. This is the most immediate context of the de-colonial option as formulated by the collective modernity/coloniality. And in this genealogy of thoughts and activism, liberation is akin to de-colonization.« In: Gržinić, M. (2008): De-linking epistemology from capital and pluri-versality – a conversation with Walter Mignolo, part 2, *Reartikulacija*, no. 5, p. 22.; <http://grzinic-smid.si/wp-content/uploads/2013/02/Rear2008tikulacija5.pdf>*



Tanel Rander med javno predstavitevijo,
GT22, 2015, foto: arhiv SZGM /
Tanel Rander during public presenta-
tion, GT22, photo: GRM archive

V času svojega rezidenčnega bivanja je Rander tako nadaljeval z raziskovanjem predmeta, ki ga že dlje časa obdeluje – bodisi skozi medij umetnostnih del, predavanj, teoretskih besedil ali pač kuriranja oziroma medij razstave. Gre za fokus na zgodovini in aktualnemu oblikovanju diskurza o Vzhodni Evropi, za socialistično politično dediščino in njene potenciale v sedanosti, fenomen jugo-nostalgije itn. Rander je tako raziskoval lokalne kontekste, kjer se omenjeni diskurz konstituira, najsi gre primarno za umetnostni kontekst, lokalne aktivistične iniciative oziroma njuna presečišča. Ob preučevanju aktualne umetniške produkcije je tako izvedel tudi nekaj intervjuev z nekaterimi mlajšimi in starejšimi akterji lokalnega sodobnoumetniškega polja, slednje pa navezel na refleksijo aktualnih ekonomsko-političnih okoliščin v Sloveniji, Vzhodni Evropi in po svetu. Javna predstavitev izsledkov in pogovor se je tako osredotočil na oblikovanje diskurza o vzhodni umetnosti v Sloveniji, fenomen estetizacije in kulturalizacije politične dediščine ter vpenjanje obojega na aktualne produkcijske okoliščine in modele financiranja, zraven tega je poskušal premisliti tudi politični potencial nostalgije. Dogodek je bil namreč v neki meri zasnovan tudi kot odziv na aktualne razstave NSK od *Kapitala* do *Kapitala*: dogodek zadnjega desetletja Jugoslavije v Moderni galeriji Ljubljana in *Naši heroji* v Umetnostni galeriji Maribor, torej osrednjih institucijah za moderno in sodobno umetnost pri nas, ki sta hkrati predstavljeni obdobja iz socialistične preteklosti.

the subject that he has been working on for a long time – either through the media of art works, lectures and theoretical texts or through curating i.e. the exhibition medium. He focuses on history and the current forming of discourse on Eastern Europe, the socialist political heritage and its potentials in the present, the phenomenon of Yugo-nostalgia, etc. Thus Rander has researched local contexts, in which the aforementioned discourse is constituted; whether in a predominantly artistic context, local activist initiatives or their intersections. Along with a study of local art production, he also interviewed a number of younger and older local actors in field of contemporary art and tied this to a reflection on current economic and political circumstances in Slovenia, Eastern Europe and globally. The public presentation of his findings thus concentrated on the formation of discourse on Eastern art in Slovenia, the phenomenon of aestheticization and culturalization of political heritage and the connection of both to current production circumstances and models of financing next to that he also tried to consider the political potential of nostalgia. The event was, to a degree, planned as a response to the contemporary exhibitions *NSK from Kapital to Capital. Neue Slowenische Kunst – an Event of the Final Decade of Yugoslavia* in the Museum of Modern Art, Ljubljana, and *Our Heroes* in Art Gallery Maribor – two central institutions for modern and contemporary art in Slovenia, both of which simultaneously displayed periods from the socialist past.

Luce Moreau (OTTO-Prod)

[FRA]

Luce Moreau, umetnica, ki je kiparila s čebelami / Luce Moreau, that artist who sculpted with bees

EWEN CHARDONNET

Med rezidenco v Mariboru marsejska umetnica v nena-vadno kiparsko igro vključi čebele. S tovrstno apikulturno umetnostjo je mogoče obrniti vloge, ki jih pripisujemo ljudem in omogočiti živalim refleksijo preteklih utopij, od kibernetike do Fourierjevih falansterijev.

Luce Moreau je razvila dolgoročni apikulturalni projekt *Les Palais (Palače)* okoli navidezno preproste ideje: pripraviti čebele, da bodo kiparile strukture in palače iz čebeljega voska. Slednje predstavlja nežen način zastavljanja zahtevnih vprašanj o domnevnom socio-biološkem determinizmu človeških družb. Istem determinizmu, ki je navdihnil socialistične skupnostne utopije in tudi ideologizirano kibernetiko, genske raziskave in upravičeval manipulacijo z množicami skozi odnose z javnostmi.

Umetnica iz Marseilla prihaja v Slovenijo, znano po svojem medu in značilnih panjih, na produkcijsko rezidenco, ki je del projekta *Delovne počitnice*, ki ga že deset let podpira marsejski OTTO-Prod v partnerstvu z različnimi prostori in institucijami v Mariboru.

Luce Moreau, začetnica na področju apikulture, je sprva izčrpno zbirala informacije in spoznala mnoge čebelarje ter s pridobljenim znanjem izgrajevala *Palačo*, ki je del širše raziskave, naslovljene *Inverted Nature*. Jeseni 2016 so bile v Umetnostni galeriji Maribor razstavljene njene apikulturalne skulpture na razstavi ob 10. obletnici delovanja OTTO-Prod. Retrospektivna razstava je bila tudi priložnost za praznovanje desetletnice partnerstva med Mariborom in Marseillom: od leta 2006 so širje umetniki iz Marseilla, Maxime Berthou (Monsieur Moo), Paul Destieu, Luce Moreau in Olivier Tura, tri leta vodili galerijo Hladilnica v kulturni puščavi Pekarne in nato vzdrževali izmenjave med obema mestoma.

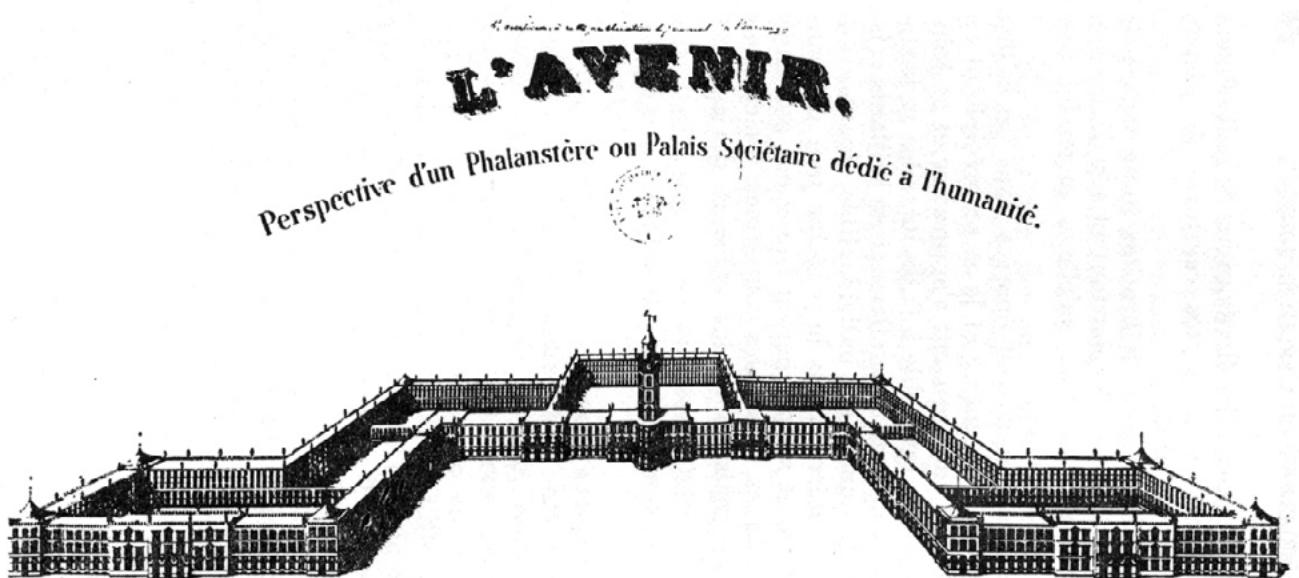
Tako ko je to poletje prispela v Maribor, je Luce Moreau stopila v stik z okoliškimi čebelarji. Pred tem je izvajala poskuse v mestu Pertuis v regiji Bouches-du-Rhône.

In residence at Maribor (Slovenia), the artist from Marseille enroled bees in an odd sculpture game. This apicultural art makes it possible to reverse the roles attributed to humans and allows animals to reflect on past utopias, from cybernetics to Fourier's phalanstery.

Luce Moreau develops *Les Palais* (the Palaces), a long-term project around apiculture, following an apparently simple initial idea: make bees sculpt structures and palaces out of beeswax. A gentle way of asking difficult questions on the alleged socio-biological determinism of human societies. The same determinism that inspired socialist community utopias and also ideologised cybernetics, genetic research and justified the manipulation of crowds through public relations.

Slovenia, famous for its honey and its characteristic beehive colonies, welcomes the artist from Marseille in a development residence as part of the *Working Holidays*, a project that the association from Marseille OTTO-Prod has supported for ten years, in partnership with different places and institutions of the city.

A beginner in apiculture, Luce Moreau at first gathered information at length and met many beekeepers to nurture her Palace project that she inserts in a more global research called "Inverted Nature". The purpose of her residence was to carry out a set of tests. In sight, in autumn 2016, her apicultural sculptures were on display at the Maribor Art Gallery (Umetnostna galerija Maribor) at the 10 years of OTTO-Prod exhibition . The retrospective also provided the opportunity to celebrate a 10 year partnership between Maribor and Marseille: in 2006, four people from Marseille – Maxime Berthou (Monsieur Moo), Paul Destieu, Luce Moreau, and Olivier Tura managed the Hladilnica gallery on the Pekarna cultural wasteland for three years and have since maintained exchanges between the two cities.



Fourierev falansterij, foto: Wiki Media Commons / Fourier's phalanstery, photo: Wiki Media Commons



Falansterij v čebeljih satnikih pred vstavljanjem, foto: arhiv umetnice / The phalanstery in beehive frames before insertion, photo: archive of the artist



Proces, foto: arhiv umetnice / Process, photo: archive of the artist

Slednje je bilo za potek projekta nujno zaradi omejitev dela s čebelami – te namreč gradijo le v treh pomladanskih mesecih.

Pomladi, ko je bila rezidentka v Arbories v regiji Luberon, je Luce Moreau skupaj s Christine in Hervéjem Olmucci, čebelarjem iz Pertuisa, izvajala poskuse z izdelavo geometrijskih form: ravnino, ki jo ukrivilja polkrogle, heksagonalno obliko, ki spomni na heksagon čebeljih alveol z romboidnim dnom, piramido in labirintom. Skozi te eksperimente je pridobivala razumevanje pravil, ki uravnavajo instinktivne čebelje konstrukcije in določajo, da »z nasprotnjem nesporнемu, ‘naravnemu redu stvari’, ‘organizirana narava’ predлага interakcijo z naravo, ki bo prejela alternativno ureditev – geste, ki poudarjajo fascinantno naravo organizmov in fenomenov, ki jih tukaj skušamo preusmeriti od instinktivnega pristopa in k razlikujočim se ciljem.«

V Sloveniji je Luce Moreau spoznala Mirka Rogino, Marka Stergarja, Vladimira Pušnika in Ivana Bračka – čebelarje s tradicionalnim znanjem, katerim je predstavila svoje iskanje geometrijskih oblik z matematičnimi značilnostmi – npr. torus (geometrijsko telo, ki nastane z vrtenjem krožnice okrog osi), Kleinovo steklenico (oblike, pri kateri ni mogoče definirati »notranjosti« in »zunanjosti«), Boyjevo ploskev (ki si jo lahko predstavljamo kot kroglo, katere antipodalni točki sta bili zlepjeni dve po dve). Posebno je preskušala Möbiusov trak – preprost model, ki se da narediti tako, da papirnat trak zavrtimo in nato zlepimo konca, tako da tvori obroč.

Luce Moreau je v Mirkovem čebelnjaku izvajala poskuse z rombitriheksagonalnim vzorcem, ki posnema šestekotno obliko celice v satovju, da bi videla, ali bodo čebele sledile vsiljenemu vzorcu. Čez pet dni so čebele gradile predvsem na vzorcu iz rumenega voska, ki so ga kupili v trgovini, za razliko od ostalih dveh, ki sta bila pridobljena s ponovnim taljenjem voska ostalih čebelarjev.

Strukture morajo ustrezati dimenzijam običajnih nastavkov. Luce Moreau je prav tako želeta čebelam ponuditi strukturo v obliki rombo-dodekaedra, saj je opazila, da čebele gradijo svoja satovja skladno z vnaprej vzpostavljenimi robovi in ravninami. Čebelam je ponudila poligonalno srce, ki ga je pritrdila v sredo mediščne naklade in jo vsak teden obračala, da je razblnila vtis vrha in dna ter tako omogočila širjenje čebelje skulpture na vse strani.

As soon as she arrived in Maribor that summer, Luce Moreau got in contact with several beekeepers from the area. She had previously carried out experiments in Pertuis (Bouches-du-Rhône region). Because the project had to make do with the constraints arising from the work of the bees that only truly build during three months per year, in spring!

In spring, while she was in residence at Arbories, in the Luberon region, Luce Moreau tested with Christine and Hervé Olmucci, beekeeping harvesters in Pertuis, several geometrical shapes: a plane curved by a half sphere, a hexagonal shape (like the hexagonal structure with a rhomboid bottom of a bee alveolus), a pyramid and a maze. These experimental settings allowed her to understand the rules that regulate the instinctive constructions of bees and state that “by opposition to the undisputable ‘natural order of things,’ ‘Organised nature’ proposes to interact with nature to which one will have given an alternative order; gestures that highlight the fascinating nature of organisms and phenomena that one attempts here to divert from an instinctive approach in order to bring them towards a diverging aim.”

In Slovenia, Luce Moreau met Mirko Rogina, Marko Stergar, Vladimir Pušnik and Ivan Bracko, beekeepers with traditional know-how, to explain to them her search for geometrical shapes with mathematical features, such as the torus (curved tube returned on itself), Klein’s bottle (surface for which it is not possible to define an ‘inside’ and an ‘outside’) or Boy’s surface (that can be ‘seen’ as a sphere the antipodal points of which have been glued two by two). She particularly tested the Möbius strip, a simple model of a loop created by taking a paper strip and giving it a half-twist, and then joining the ends of the strip together to form a loop.

At Mirko’s apiary, Luce Moreau experiments rhombitrihexagonal tiling, bevelled hexagonal tiling that replicated the bee cell hexagonal shape, to see if the bees follow the pattern imposed on them. Five days later, they had built primarily on the yellow wax of the tiling bought in the shop, as opposed to the two others that were re-melted wax harvested by two beekeepers.

The structures must fit within the dimensions of usual settings. Luce Moreau also wanted to propose a rombo-dodecahedron structure to the bees after having noticed they built their own honeycombs according to the pre-established edges and planes. She presented the bees with

Življenje medu

Luce Moreau se je zanašala na izkušnje Vladimira Pušnika iz Čebelarske zveze Maribor, ki je vzpostavil Hišo medu, v kateri lahko najdemo vso potrebno čebelarsko opremo. Obisk trgovine je umetničine strukture izdatno navdihnil. Vladimir ponuja tudi apikulturalno dihalno terapijo s pomočjo inhalatorja, povezanega s panjem.

Delavke_ci

Sčasoma bodo pri projektu Palača čebele gradile vse bolj kompleksne strukture. Luce Moreau črpa navdih predvsem iz falansterijev Charlesa Fourierja in tukaj, na območju nekdanje Jugoslavije, prevprašuje analogijo delujočega čebeljega habitata in idej, ki jih je razvil filozof z začetka 19. stoletja. Fourier si je predstavljal kolektivno življenje »delavcev« na harmoničnem in utopičnem 990 hektarjev velikem posestvu, kjer bi predvsem gojili sadje in zelenjavno ter skupaj živel in delali. Luce Moreau pravi: "Predstavljamo si, da čebele ne bodo upoštevale utopičnega urnika kakšnega Fourierja, saj je njihov sistem skupnostnega življenja brezhibno deloval milijone let, ampak prav to je tisto, kar me zanima. Kakor koli že, tudi človeška družba ga večino časa ne upošteva. Kljub temu lahko izpostavimo, da je kolektivno življenje v okviru *Familistère de Guise*, ki jo je v šestdesetih letih 19. stoletja vzpostavil Jean-Baptiste Godin okoli svoje zadružne tovarne litoželeznih peči, trajalo skoraj 100 let." Po mnenju Luce Moreau in Paula Destieua moramo skozi raziskovanje geometrijskih vesolij prevpraševati tudi antropocentrizem.

Paul Destieu: "Luce predлага strukture, ki jih je konceptualiziral človek, vendar lahko čebele še vedno vnesejo svoje racionalizacije v njihovo konstrukcijo."

Luce Moreau predлага geometrijsko osnovo, ki ustreza zakonom, ki so jih v naravi odkrili ljudje, torej kozmičen red, vendar čebele nanj aplicirajo svoje lastne kozmose. Umetnica pravi: "Nato gledamo na strukturo še vedno skladno s pravili našega kozmosa. Tu se odpira umetniška dimenzija, ki je onkraj človeškega načrtovanja in antropocentričnega funkcionalizma. Dejansko vzorce ločuje radikalna drugost."

a polygon heart hanging in the middle of the honey super to turn it over every week and break the notion of top and bottom, so that the sculpture of the bees was able to go off in every direction.

The life of honey

Luce Moreau relied on the experience of Vladimir Pušnik, a member of Maribor beekeeping association, who set up the House of Honey where all the equipment for beekeeping can be found. Visiting the shop inspired Luce Moreau's constructions to a great extent. Vladimir even offers benefititial apicultural breathing sessions via an inhaler connected inside the hive!

Workers

Eventually, the project *Les Palais* made bees build more complex structures. Luce Moreau drew her inspiration especially from Charles Fourier's phalanstery to question, here in ex-Yugoslavia, the analogy of the working bee habitat with the idea developed by the philosopher from the beginning of the 19th century. Fourier imagined the collective life of "workers" in a harmonious and utopian 990 acre estate where one grows fruit and flowers above all else, where one works and lives together. "We imagine bees will not comply with the utopian scheduling of a Fourier, as their own system communal having functioned perfectly for millions of years, but that is what interests me. Be that as it may, human society does not comply with it most of the time, either. One can note all the same that collective life at the *Familistère de Guise* created in the 1860s by Jean-Baptiste Godin around his cooperative company that manufactured wood-burning stoves lasted nearly 100 years", says Luce Moreau.

For Luce Moreau and Paul Destieu, one must also question anthropocentrism through the exploration of geometrical cosmoses.

"Luce proposes structures conceptualised by man, but where bees apply their rationalisation in their construction." Paul Destieu

Luce Moreau suggests a geometrical base corresponding to the laws discovered in nature by humans, taking a cosmic order, but the bees apply to it their own cosmos. According to her: "We then look at the constructions in return, still according to our own cosmos. The artistic dimension opens up here, it is beyond human design and its anthropocentred functionalism. In actual fact, the patterns are separated by a radical alterity."

Hleb Teatar [SRB]

Proizvodnja čakanja / Production of waiting

ALJA LOBNIK

Nomadizem, projektivna časovnost in produkcija prostora so kategorije, ki so imantno zvezane s specifičnimi produkcijskimi okoliščinami pozokapitalističnega ustroja umetnosti, torej tudi s tako imenovano vse pogostejo rezidenčno umetnostjo, ki se poganja z mreženjem, komuniciranjem in sodelovanjem, na nekakšnem ekscesu in fetišiziranju proizvodnje relacij. Vprašanje je seveda, ali prav produkcija družbenosti v umetnosti ne podpira tudi proizvajanja relacijskih in afektivnih vrednosti v kapitalizmu in kako to izkušnjo mobilnosti in teles mnogih zvezati z idejo politične potencialnosti umetnosti.

Rezidenčni način ustvarjanja je sicer v razmahu že vsaj desetletje, leta 2007 je denimo pod kuratorstvom Jurija Krpana, vodje galerije Kapelica, trienale U3 odprl debato o rezidencah in rezidenčnih centrih, kulturni program Evropske komisije pa je v zastavitvah med letoma 2007 in 2013 blagodejno vplival na idejo medevropskega povezovanja, ki se širokogrudno in morda nekoliko donosneje iz umetniških seli tudi na druge, neumetniške panoge. Grob prerez že tudi kartira umetnike, ki postajajo »profesionalizirani« rezidenčni umetniki, umetniki nomadi, ti vznikajo po različnih prostorih, zvezanih s specifičnimi sociopolitičnimi konteksti lokaliziranih rezidenc. Vedno torej zvezani s specifičnim prostorom-časom, ki pa lahko proizvede tudi zunanjost, nekakšna kontramesta, druge prostore ali prostore drugosti, ki niso prostori notranjosti. Rezidenčni prostor kot heterotopija je prostor, s pomočjo katerega smo povlečeni iz nas samih, »v katerih so realni položaji vsi drugi realni položaji, ki jih je mogoče najti znotraj kulture, hkrati reprezentirani, spodbijani in sprevrnjeni, neke vrste kraji, ki so zunaj vseh krajev, čeprav so kljub temu lokalizabilni,«¹ piše Foucault. Morda lahko rezidenčne prostore umetnosti mislimo kot heterotopije, ki so zvezane s tistim, kar je na samem času najbolj neznatno, prehodno in preklicno.

Nomadism, projected temporality, and the production of space are categories, which are immanently connected with the specific production circumstances of the late-capitalism structure of art; therefore also connected with the ever more frequent so-called residential art, which propels itself with networking, communication and cooperation – with a kind of excess and fetishization of the production of relations. Of course the question is, whether particularly the production of sociality in art isn't also supporting the relational and affective values in capitalism and how to tie this experience of mobility and the bodies of many with the idea of political potentiality of art. The residential way of creating art has been experiencing a boom for at least a decade; for example in 2007 the triennale U3, curated by Jurij Krpan, the art director of Kapelica Gallery, opened a debate on residencies and residential centers, the cultural program of the EU, as set in the 2007–2013 period, has had a very beneficial effect on the idea of international networking, which is magnanimously and maybe more profitably moving also to other, non-artistic sectors. A rough cross-section is already mapping artists, who have become “professionalized” residential artists, art nomads, that germinate in a variety of spaces, tied with a specific socio-political contexts of localized residencies. Therefore; always tied to a specific space-time, which can also produce an outside, a form of counter-space, other spaces or spaces of otherness, which aren't spaces of insideness.

The residential space as a heterotopia is a space, with the help of which we are pulled out of ourselves, “in which all the real arrangements, all the other real arrangements that can be found within society, are at one and the same time represented, challenged, and overturned: a sort of place that lies outside all places and yet is actually localizable”¹

¹ Foucault, Michel. 2007. Življenje in prakse svobode. Izbrani spisi. Založba ZRC: Ljubljana.

Foucault, Michel. 1997. Of Other Spaces. Utopias and Heterotopias. Rethinking Architecture: A Reader in Cultural Theory. Ur. Neil Leach. Str. 330-336. NYC: Routledge. Dostopno prek: <http://www.vizkult.org/propositions/alineinnature/pdfs/Foucault-OfOtherSpaces1967.pdf> (28. 1. 2018).



Premiera predstave *DOČEK/Prihódnja*, Salon uporabnih umetnosti, 2015, foto: Igor Unuk / Premiere of the performance *DOČEK/Prihódnja*, Salon of applied arts, 2015, photo: Igor Unuk

Je na nek način ukraden prostor-čas, ki lahko deluje zunaj ustaljenih odnosnic rezidenčnega umetnika, zunaj ustaljenega diagrama sil umetnikovega domačega okolja. Hkrati pa so, kadar so rezidenčni prostori namenjeni eksperimentalnim praksam, ki presegajo varno programsko logiko institucionaliziranih umetnosti, onkraj paradigm meščanske umetnosti, tudi ti nekako pozicionirani - zunaj.

Na delu je dvojna zunanjost, ki jo lahko med drugim zaznavamo v delovanju rezidenčnega programa Guest-RoomMaribor. Tega je leta 2011 ustanovila Pekarna Magdalenske mreže, osrednja organizacija za neinsti-tucionalno in neodvisno kulturno produkcijo v Mariboru. Osnovna ideja rezidenčnega programa je omogočiti kontinuiran dotok tujih umetnikov, ki bi ostajali na enome-sečnih bivanjih, in z njimi vzpostaviti trajna sodelovanja. Programski zastavek temelji na samonanašalni zanki, ki privilegira tiste umetniške pristope, ki tudi že misljijo specifičen kulturno-umetniški kontekst mesta Maribor, bodisi da formirajo bolj direktne povezave s specifičnim socialnim, zgodovinskim in političnim kontekstom mesta Maribor bodisi se povezujejo z lokalnimi neodvisnimi producenti ali s širšo skupnostjo. Pri tem pa zagotovo ne gre obiti dejstva – ki ga niso zanemarili niti snovalci rezidenčnega programa sami – in sicer, da mesto Maribor preveva specifičen zeitgeist, v fragmentih poganjajoč se na nekoliko drugačni operacionalni logiki, ki ostaja dedič vstajniškega gibanja. Pa najsi gre za paralelne institucionalne strukture, ki vzpostavljajo nove načine »skupnostnega«, torej za mlado neodvisno kulturno-umetniško sceno, ali za iniciativu *Odločaj o mestu*, ki vzpostavlja okvire participatornega proračuna, ali za *Iniciativa mestni zbor*, ki je že leta 2013 vzpostavila samoorganizirane četrtnne in krajevne skupnosti.

Tako je mariborsko samoorganizirano brbotanje – ki deluje kot taktika preživetja znotraj fleksibilizacije in prekarizacije scene, ustvarjajoč antagonizme – tisto, ki času primerno ustvarja topos, ki srečanje šele omogoča, kakor piše Agamben. Prostor kot produkt, zvezan z miselnim, konceptualnim in materialnim kontekstom sodelovanja, pa retroaktivno poseže tudi v samo produkcijo: v organizacijo produktivnega dela, kot zapiše Lefebvre. Prostorski dispozitiv tako temelji na materialnem zbiru elementov in je temeljno zvezan s produksijskim načinom.

Zato ne čudi, da je pretekli mesec SobeZaGoste zaznamovalo delovanje umetniške skupine Hleb teater iz Beograda, ki se v multidisciplinarnem sestavu umetnikov aktivistov različnih generacij – Sanje Krsmanović Tasić, Jugoslava

writes Foucault. Maybe we can think residential places of art as heterotopias, which are tied to the most negligible, transitory and revocable about time itself.

In a way, it is stolen space-time that can work outside the established relations of the residential artist, outside of the diagram of forces within the residents' home environment. At the same time, when the residential spaces are intended for experimental practices, which transcend the program logic of institutionalized art, they can surpass the paradigm of bourgeois art, in a way, positioned – outside. There is a double outsiderness at work, which we can also detect in the work of the residential program GuestRoom-Maribor. It was established in 2011 by Pekarna Magdalenske mreže, the central organization for non-institutional and independent culture in Maribor. The central premise of the residential program is to enable a continual inflow of foreign artists, who would stay in one-month residencies, and to establish lasting collaborations with them. This programmatic premise is based on a kind of self-referential loop, which favors those artistic approaches that already address a specific cultural-artistic context of Maribor – either they form direct relations with a specific social, historical, and political context of the city or they connect with local independent producers or with the wider community. However, we must not disregard the fact – something that the creators of the program also noted – that Maribor is pervaded by a specific zeitgeist, which, in some of its fragments, propels itself by a different operational logic and is a descendant of the Maribor uprisings. This can be detected on the level of parallel institutional structures, which are establishing new ways of the “communal” – e.g. the young independent art scene, the initiative *Odločaj o mestu* (*Decide about the city*), which is introducing a new framework of a participatory municipal budget, or the *Iniciativa mestni zbor* (*Initiative for citywide assembly*), which has established self-organized district and county communities already back in 2013.

Thus the Maribor self-organized ferment, which functions as a survival tactic in a period of flexibilization and precarisation of the scene and creates antagonisms, is the very impulse that timely generates a topos, which, as written by Agamben, only enables the meeting. Space, as a product tied to the mental, conceptual and material context of cooperation, retroactively intervenes in the production itself: in the organization of productive work, as stated by Lefebvre. The spatial dispositive is thus based on a material pool of elements and is fundamentally tied with the

Hadžića in Anastasie Tasić – spoprijema s procesnim in raziskovalnim teatrom in temami, ki so zvezane z družbeno-političnim kontekstom. Reprezentacija, ki temelji na nekakšnem opisu občih potez preteklega delovanja tega umetniškega kolektiva, pa se morda zdi nekoliko nepotrebna. Pomembnejše je, kako so v mesecu dni vstopali v različne relacije z domačimi producenti in umetniki in kako je sam prostorski dispozitiv organiziral delo tega umetniškega kolektiva.

Plesno-glasbena agitka, *DOČEK/Prihódnja*, končni produkt rezidenčnega delovanja, ki je bila premierno uprizorjena v Salonu uporabnih umetnosti v Mariboru, se je zvezala z močjo vstajništva in z bojem zoper ustaljene strukture moči. Skozi apropiacijsko logiko kognitariata 21. stoletja so povojne partizanske pesmi iz SFRJ odmevale v sozvočju z džezom, bluzom in reggaejem. In kar zagotovo ni nepomembno, tudi v sozvočju z mariborskimi vstajniškimi glasbeno-agitacijskimi nastavki, ki so se takisto naslonili na partizansko dedičino. Vseskozi nekoliko ironizirano odnosnico sedanjost–preteklost glasbeno-plesna predstava naslavljajo skozi hipernostalgijo, ki jo lahko prebiramo kot razkrivanje temeljne nemoči današnjega delovanja ali pa vsaj kot preizpraševanje recepcije zanjo, saj skozi pretirano vznesenost skuša ustvarjati komično distanco do lastne preteklosti, pri tem pa razkriva, da nov prostor in nov kontekst potrebujeta iznajdbo lastnih mehanizmov upora. Do kulminacije proizvodnje distance, ki jo izvršuje v maniri pretirane jugonostalgije ali bolje patetičnosti, predstava pripelje čisto na koncu, ko v participatorni gesti razsiri lastno umetniško prakso na lokalne umetniške akterje, ki se dvignejo iz vrst občinstva in pričnejo prepevati najbolj referenčno med njimi – *Internacionalo*. Vprašanje, kaj predstava proizvaja, agitko ali distanco, pa se zabriše. Oblikuje se neka temeljna tujost, ki pa vendarle korelira z današnjim časom, njegovo nabitostjo in uporom, vznesenostjo in pripadnostjo, ki zaznamuje kompleksen odnos preteklosti in sedanje realnosti aktivističnega delovanja mariborskega miljeja. Sedanjost je časovnost pozno kapitalističnega ustroja, ki je zaznamovana s temeljnimi odlogom v prihodnosti, s časovnostjo, ki onemogoča aktivacijo v sedanjosti, s katero se kot z mlini na veter borijo mikrostrukture samoorganiziranja, pa tudi umetniške prakse, vpete v projektna dela, ki stalno le načrtujejo za prihodnost. Predstava problem naslovi, morda tudi dvakratno preseže – kot umetniški projekt, ki se odvija tukaj in zdaj ter že tudi deluje, pa tudi na ravni vsebine, ko skozi Beckettovo igro Čakajoč *Godota* naslovi vprašanje čakanja, apatije in neakcije.

modes of production.

Therefore, it is no surprise that July and August 2015 at GuestRoomMaribor were marked by the actions of the Belgrade art group Hleb teatar. A multigenerational and multidisciplinary collective of artist-activists – Sanja Krsmanović Tasić, Jugoslav Hadžić in Anastasia Tasić, who address processual and research theatre and themes that are tied with a socio-political context. A representation, based on a description of the general outlines of the past work of this art collective, seems somewhat redundant. It is more relevant how they entered into various relations with local producers and artists during their residential stay and how the spatial dispositive itself has organized the work of this art collective.

The music and dance agitprop *DOČEK/Prihódnja*, the final product of their residential stay, was premiered in the Salon uporabnih umetnosti (Salon of Applied Arts) in Maribor. The play has tied itself with the power of the Maribor uprising movement and with the fight against established power structures. Through the appropriation logic of the cognitariat of the XXI. century postwar partisan songs from the SFRY sounded in tune with jazz, blues and reggae. In the music-dance performance the somewhat ironized past-present relation is always addressed through hypernostalgia, which can be read as unveiling the fundamental powerlessness of today's action or at least as questioning its formula; as it uses exaggerated exhalation to try and create a distance to its own past and in doing this it shows that the new space and the new context need the invention of their own means of resistance. The play achieves the culmination of the production of distance – in the manner of excessive yugo-nostalgia or, more appropriately: pathos – at the very end, when in a gesture of participation it extends its own artistic practice to local actors in the art scene, who rise from the audience and begin to sing *The Internationale*. The question whether the show is creating an agitprop or distance becomes blurred. A fundamental otherness is formed, but it still correlates with today, with its charge and rebellion, exhalation and belonging, which marks the complex relationship between the past and current reality of activist life in the Maribor milieu.

The present is the temporality of the late-capitalist structure; it is marked with a fundamental postponement in the future, with a temporality that inhibits the activation in the present with which the microstructures of self-organizing, as well as artistic practices fastened to project work that always only plan for the future, fight as with



Premiera predstave *DOČEK/Prihódnja*, Salon uporabnih umetnosti, 2015, foto: Igor Unuk / Premiere of the performance *DOČEK/Prihódnja*, Salon of applied arts, 2015, photo: Igor Unuk

Da Godot ne bo prišel, je intervencijska stalnica, ki jo v predstavi prevzame še druga linija lokalnih umetnikov, med drugim velja omeniti lavreatinjo iz ansambla SNG Maribor, Milado Kalezič. Proizvodnja čakanja, ki stavi na utopijo prihodnosti, kar sugerira že sam naslov predstave, pa se vendarle izteče v heterotopijo, realizirano utopijo, ki omogoči aktivacijo v sedanjosti z rezidenčnim rizomatičnim povezovanjem in produciranjem tukaj in zdaj.

windmills. The play addresses this problem and, perhaps, also twice surpasses it – as an art project that takes place here and now and already functions, as well as on the content level where it addresses the questions of waiting, apathy and inaction through Becketts' *Waiting for Godot*. The fact that Godot won't come is an intervention constant, which is in the play taken up by another line of local artists, among which the laureate of the ensemble of the Maribor National Theatre, Milada Kalezič, should be mentioned. The production of waiting, which places its bets on a future utopia as suggested by the very title of the play, however, terminates in a heterotopy, a realized utopia, which enables activation in the present with residential rhizomatic networking and producing here and now.

Petr Šourek [CZE]

»Corrupt Tour« obišče Maribor / »Corrupt Tour« visits Maribor

KAJA KRANER

Umetnik, pisec, režiser in prevajalec Petr Šourek že od leta 2012 s kolegi gledališčniki vodi agencijo za turizem korupcije. Ni naključje, da je ideja za novo tržno nišo na področju turizma zrasla v Pragi, od koder umetnik tudi prihaja, skratka mestu, preplavljenem z velikim številom turistov. Ravno tako tudi ni naključje, da je umetnik za svoj novi projekt izbral ravno Maribor – mesto, ki so ga v zadnjem času najbolj javno izpostavljeno pretresali »koruptivni škandali« ravno med pripravami na Evropsko prestolnico kulture 2012 kot tudi po njih. Kjer je, skratka, prišlo do pomemljivih mešanj koruptivnega kriminala, klientelizma, nepotizma in kulture, ki v deindustrializiranih »zahodnih« mestih že dlje časa postaja eno osrednjih področij kapitalistične akumulacije.

Projekt *Corrupt Tour visits Maribor* se tako umešča v kontinuiteto z dosedanjo produkcijo na področju, temeljil pa je na umetnikovem raziskovalnem procesu koruptivnih praks v Mariboru, na podlagi katerega je – v sodelovanju z lokalnimi udeleženci raziskave – zbral obsežen dokumentacijski material. Iz zbranega materiala je nato nastal končni produkt v obliki performansa – turističnega vodstva po lokalnih koruptivnih praksah s pričetkom pod Starim mostom v neposredni bližini restavracije Orient.

Kljud temu, da zasnova turizma korupcije nedvomno bazira na cinični in ironični distanci, ki nima veliko skupnega z – recimo – resnostjo kakšnega raziskovalnega novinarstva, Šourek s sodelavci preko visokoprofesionaliziranega videza, ki vključuje vse potrebne vizualno-dizajnerske komunikativne komponente poklica, ustvarja vtis, da v svoji šaljivi distanciranosti misli nekako resno. Turistično vodstvo po lokalnih »koruptivnih točkah«, ki ga umetnik sicer izvaja tudi po številnih drugih mestih, pri tem izpostavlja, da fenomen korupcije – kot se rado moralizirajoč prezentira – ni toliko stvar sprijenih posameznikov na pozicijah moči, ampak nekaj, kar je neizbežno in povsem »objektivno« generirano znotraj produkcijskega načina, ki temelji na eksplotaciji.

Petr Šourek, artist, writer and translator, has since 2012, together with his theatre colleagues, led an agency for tourism of corruption. It is no coincidence that the idea of a new niche in the tourism centre has come to life in Prague, the artists' home city and also a city flooded with a great number of tourists. It also isn't a coincidence that the artist had chosen Maribor as the location for his project – the city, which was not so long ago shaken by very public »corruption scandals« beginning with and during the groundwork for European Capital of Culture 2012. This period was marked by the occurrence of meaningful mixes of corrupt criminality, clientelism, nepotism and culture, lately being established as a key area of capitalist accumulation parallel to the deindustrialization of "Western" cities.

The project *Corrupt Tour visits Maribor* is thus placed in continuity with the author's previous production; it was based on the artists' research process of corrupt practices in Maribor, which was the ground for a significant amount of documentation gathered in cooperation with local participants in the research. The gathered material was the foundation for the final product – a performance-guided tour through local corrupt practices beginning under the Old bridge in the vicinity of the restaurant Orient. In spite of the fact that the concept of the tour is undoubtedly based on cynical and ironic distance, which has little in common with – for instance – the seriousness of investigative journalism, Šourek and his colleagues, nevertheless, give the impression that they are still serious in their jocular manner. They achieve this impression through their highly professionalized appearance, which includes all of the necessary visual and design communicative components of the profession. The guided tour through local »corruption spots«, which the artist is introducing in many other cities, thus emphasizes that the phenomenon of corruption is not so much an issue of crooked individuals in positions of power – as it is often moralizingly stated – but rather something that is inevitable and wholly »objectively« generated within an exploitation-based mode of production.



Vabilo, 2015, foto: arhiv SZGM / Invitation, 2015, photo: GRM archive

Alena Drahokoupilová

[CZE]

Du bist voll in Ordnung / Du bist voll in Ordnung

KAJA KRANER

Kot marsikatera druga, tudi rezidenčna platforma GuestRoomMaribor od gostujočega kulturnega delavca pričakuje, da svojo siceršnjo prakso in delovni pristop vsaj do neke zaznavne mere prilagodi specifikam lokalnega okolja. Od gostujočega skratka zahteva marsikaj: da v kratkem času rezidenčnega bivanja spozna specifike tega istega okolja, se z njim na takšen ali drugačen način poveže, jih vzame za izhodišče dela ter na podlagi slednjega tudi realizira in predstavi svoj novi projekt. Nastali projekt je tako skorajda neizbežno, predvsem pa vnaprej predpostavljen, percepiran kot izjava na samo okolje. Rezidenčna umetница in kuratorka Alena Drahokoupilová, ki se v svoji praksi sicer osredotoča predvsem na kompleksne urbane situacije, v katerih je vidna sled nikoli v polni meri realiziranih zgodovinskih utopičnih vizij boljše družbe, situacij, ki skratka tvorijo zmes različnih sistemov, časovnih obdobij, strategij ter ideologij urbanističnega načrtovanja, ni v tej navezavi nikakršna izjema.

V nastalem projektu *Du bist voll in Ordnung*, se je umetnica bolj kot na predhodno prakso primarno navezala na lasten osebno intimni položaj na eni ter začasni delovno-družbeni kontekst na drugi strani. Izhodiščno točko tako predstavlja naključna, celo banalna osebno-intimna situacija v obliki komplimenta, ki ga je bila nekoč deležna s strani znanca. Generična izjava »Du bist voll in Ordnung«, ki se ji je ravno zaradi izostanka v situacijah hvaljenja običajno pričakovanih superlativov, navkljub svoji ne(natančni) povednosti zdela avtentična, pristna, pa se je v času njenega rezidenčnega bivanja ravno tako naključno povezala z okoljem, ki bi naj služil kot referenčno izhodišče njenega projekta. Kot tudi sicer je umetnica v času rezidenčnega bivanja v fotografskem mediju kartirala urbani prostor Maribora. Med spoznavanjem mesta pa se je kot ključna skupna točka fotografij objektnih korit za rože, tranzitorno nedorečenih mestnih situacij, socialističnih delavskih stanovanjskih kolonij, v okviru forme vive nastalih javnih plastik, vzpostavil material betona. Betonske izseke povprečno sivih stanovanjskih blokov,

The residency platform GuestRoomMaribor, as many others, expects from the resident cultural worker that he/she/they will adapt his/hers/their usual practice and work method to the specificities of the local environment to a discernible degree. Thus it demands many things from the resident: in the short period of the residency he/she/they must identify the specificities of this environment, he/she/they must connect with it in some manner, take the specificities for the starting point of the work and on this basis realize and present a new project. The resulting project is thus almost inevitably perceived as a statement about the environment and especially assumed as such in advance. The residential artist and curator Alena Drahokoupilová is no exception in this regard. Her practice focuses principally on complex urban situations that show a visible trace of never fully realized historical utopic visions of a better society; situations that, in short, form a mix of different systems, time periods, strategies and ideologies of urban planning.

In her residency project, *Du bist voll in Ordnung*, the artist focused less on her previous practice than on her personal-intimate situation on the one hand and on the temporary work and social context on the other. The starting point is thus a random, even banal, personal-intimate situation in the form of a compliment she once received from an acquaintance. She found the generic statement "Du bist voll in Ordnung" authentic and genuine, even if characterized by an un(reliable) tellingness, precisely because of its absence in compliment-giving situations that are often marked by an expectation of superlatives. During her stay, the statement also coincidentally connected to the local environment, which was supposed to serve as the referential basis of her project. The artist employed her usual strategy of mapping the urban space in the photography medium. In the process of getting acquainted with the city – through photographs of its flower planters, transitorily-unsettled urban situations, socialist workers' housing neighborhoods, public sculptures created during



DU BIST VOLL IN ORDNUNG



DU BIST VOLL IN ORDNUNG

Razglednici *Du bist voll in Ordnung*, 2015 /
Postcards *Du bist voll in Ordnung*, 2015

korit za rože, dekorativnih reliefov idr., ki so sicer zanimivi, četudi nič zares posebnega, je oblikovala kot razglednice s pripisom »Du bist voll in Ordnung«. Izjavo na povprečno normalnost in funkcionalnost urbanega okolja svojega rezidenčnega bivanja, ki ne preseneti niti s svojimi presežki, manki ali lokalnimi bizarnostmi, je opremila z grafitarskima izjavama na lokalni kontekst, ki ju je v tem procesu srečala. Na čuden način nedorečeni »*Du bist voll in Ordnung*« s sopostavljenima skrajnostnima »... o moj Maribor, v srcu si mi ti ...« in »fuck you forever Maribor«, je tako mogoče brati bodisi kot umetničin komentar na lastno delo, hkrati pa – kot rečeno predpostavljenzo – izjavo na kontekst rezidenčnega bivanja.

the forma viva project, etc. – a common material denominator emerged: concrete. She fashioned the somewhat interesting but in no way special concrete sections of ordinarily gray apartment blocks, planters, decorative reliefs, etc., into postcards with the postscript »*Du bist voll in Ordnung*«. Furthermore, she supplemented the statement illustrating the ordinary normality and functionality of the urban environment of her residential stay, which surprises neither with its excellence nor with its shortfalls or local peculiarities, with two graffiti statements commenting the local context she discovered when researching the city. The strangely unresolved »*Du bist voll in Ordnung*« gained new potential readings through the addition of two juxtaposed extremes: »... o moj Maribor, v srcu si mi ti...« (... o, my Maribor, thou are in my heart ...) and »fuck you forever Maribor«. Thus the work can be read as the artist's comment on her own work or, presumably, as a statement about the context of the residential stay.

→ Detajl z razstave, Galerija K18, 2015, foto: Lucija Smodiš / Detail from the exhibition, K18 Gallery, 2015, photo: Lucija Smodiš

→ Poslikava fasade Galerije K18, Koroška cesta, 2015, foto: Lucija Smodiš / Mural on the K18 Gallery front, Koroška street, 2015, photo: Lucija Smodiš



Shingo Yoshida in Ana Pečar

[JPN, SVN]

Sodelovanje / Collaboration

KAJA KRANER

Kritične tematizacije dihotomične baze zahodne misli so temeljno zaznamovale izsek te iste miselne tradicije predvsem od druge polovice prejšnjega stoletja. Izpod peres raznolikih, praviloma »manjšinskih glasov« (feminizem, postkolonialistične študije ipd.) so bile pogosti predmet poskusov kritičnih intervencij tudi konsekvence tako imenovanega »vstopa v Simbolni red«. Te so poskušale »simbolne izstope« in preseganja dihotomij iskati preko projekcij o območju prediskurzivnega, predjezikovnega kot baze za (problematicen in problematiziran pojem) avtentičnosti ter avtentične, predkulturne ipd. izkušnje. V tej navezavi so omenjeni teoretski prispevki pogosto prisovali specifični potencial ravno umetnosti, natančneje »poetskemu jeziku« (J. Kristeva). Poetski jezik, opredeljen kot jezik z mnogoterimi pomeni in semantično odprtostjo, bi recimo v tem okviru naj imel potencial razgraditi in premestiti očetovski jezik/zakon (Simbolni red). Ravno slednji bi namreč naj bil tisti, ki strukturira svet tako, da so prvotno mnogoteri pomeni zatreli, na njihovem mestu pa se znajdejo enoznačni in medsebojno ločeni pomeni (torej dihotomije). Problem je seveda, da je ta ista »prediskurzivnost« že produkt (zahodnih) teoretskih, skratka diskurzivnih prispevkov.

Če so na eni strani feministični kritični prispevki, skratka prispevki tistih, ki bi naj bile umešene v območje »degradiranega« pola dihotomij (telo, narava itn.), v tem projektu brskali ravno po tem, kar jim je bilo v zahodni tradiciji pripisovano, so se prispevki, ki jih je pogojno mogoče umestiti v območje postkolonialnih študij, pogosto posluževali tvorbe hibridov med »vsiljenimi« pristopi dominantne zahodne misli ter ostalin staroselskih miselnih tradicij. Metoda obojih pristopov je do neke mere sorodna: namesto dihotomij priseganje na ambivalentnost, hibridnost, vmesnost, monstruozno.

»Četudi se zdi, da govor zastira prej kot odkriva neposredno znanje o svetu, je jezik vendarle tisti, ki je človeku lasten in v njem leži njegova specifika ter občutek človeškega jaza, kar se ne sme nikdar povsem izgubiti in razbliniti.

Prav fluidni prostori med neposrednim stikom

Critical thematizations of the dichotomic basis of western thought have fundamentally marked a section of this same tradition of thought especially since the second half of the 20th century. The consequences of the “entry into the Symbolic order” were also a frequent object of attempts of critical intervention, written by many, albeit usually “minority voices” (feminism, postcolonial studies, etc.).

These interventions attempted to find “symbolic exits” and the surpassing of dichotomies through projections about the field of the pre-discursive, pre-linguistic as a basis for authenticity (a problematic and problematized notion) and authentic, pre-cultural, etc., experience.

In this connection the aforementioned theoretical contributions often attributed a specific potential precisely to art, in particular to the ‘poetic language’ (J. Kristeva).

The poetic language, defined as the language with multiple meanings and semantic openness, would have, in this frame, the potential to disintegrate and bridge the paternal language/law (Symbolic order). The latter is namely seen as that, which structures the world in a way, in which firstly many meanings are suppressed and then replaced by unambiguous and mutually separated meanings (thus dichotomies). Of course, the problem is that this very “pre-discursiveness” is a product of (western) theoretical, i.e. discursive, contributions.

On the one hand, the feminist critical contributions, i.e. the contributions of those, who were supposedly placed into the “degraded” pole of dichotomies (the body, nature, etc.), examined exactly what was attributed to them in the western knowledge tradition. On the other hand, those contributions that can be placed in the field of postcolonial studies often created hybrids between “forced” approaches of dominant western thought and the remnants of indigenous traditions of thought. The method of both approaches is similar to a degree: ambivalence, hybridity, in-betweenness and monstrousness instead of dichotomies.

“Even if it seems that speech obscures rather than unveils direct knowledge about the world, language is nonetheless



Fotografiji iz razstave - zgoraj: Ana Pečar, spodaj: Shingo Yoshida / Photographs from the exhibition - above: Ana Pečar, below: Shingo Yoshida

s pojni ter abstraktnimi svetovi, sestavljeni iz lingvističnih znakov, so področja mojega zanimanja. Ti vmesni prostori onkraj trdnih pomenov in kaotičnih tokov ne dovoljujejo predanosti posamičnim zornim kotom ter zmeraj znova odpirajo bogastvo in pestrost pogledov,« o svojem delovnem pristopu zapiše Ana Pečar.

Brskanje po »neposrednem dostopu sveta« poskuša manifestirati preko iskanja »direktnega stika s prostorom«, vzporedno pa jo vodi težnja po rahljanju multiplih nanosov znanja in utelešene vednosti, ki ga o prostoru kot vzgojena v zahodno miselno tradicijo že ima. »Video kamera se je zdela kot primerni nepristranski opazovalec, umetniško poetični jezik pa kot ustrezni izrazni način. Kaotični, neorganizirani in brezoblični tok čutne izkušnje se je zdel oprijemljiv le skozi umetniško artikulacijo.« V soroden odvod etnografskih sodobno umetniških pristopov je mogoče umestiti tudi pristop Shinga Yoshide, čigar izhodišče predstavlja dokumentiranje specifičnih prostorov tekom njegovih potovanj. Yoshida za svoje trenutne rezidence praviloma izbira težko dostopne kraje (Sibirija, Amazonija, Antarktika), v katerih brska za prostori, ki jih tako ali drugače zaznamuje misterioznost. Bodisi kraje, ki se umetniku popotniku zazdijo takšni, bodisi kraji, ki že znotraj določenega lokalnega konteksta nosijo takšno označbo (zmes zgodovinskih nanosov dogodkov, priповedovanja, lokalnih legend itn.).

Preko težnje po dokumentiranju še obstoječih praks poganstva na slovenskih tleh, predvsem pa tako imenovanih svetih prostorov, sta tako Yoshida in Pečar za določen čas potovala skupaj in skupaj vsak zase v video in fotografiski medij poskušala ujeti sledi, ki domnevno nosijo pečat avtentičnosti, misterioznosti in nedoumljivosti. Pri vsem tem početju ne gre (zgolj) za fascinacijo z eksotičnim, temveč poskus kartiranja sledi specifičnega razumevanja naravnega prostora, ki je skozi eksistencialno odvisnost od narave v preteklosti, vzpostavil bazo za vzpostavitev modelov sobivanja narave in človeka. Kartiranje, ki ga žene tudi premislek, ali so lahko ta v veliki meri pozabljeni znanja relevantna tudi za sodobni kontekst, ki mu – med drugim – grozi tudi ekološka katastrofa.

distinctly human and within it lie human specificity and the feeling of self, which must never be completely lost and dissipated. Exactly the fluid spaces between direct contact with phenomena and abstract worlds composed of linguistic signs are my area of interest. These in-between spaces beyond fixed meanings and chaotic currents don't allow the commitment to individual viewpoints; again and again, they open the richness and variety of perspectives.” Ana Pečar has written about her approach to work. She tries to manifest the exploration of “direct access to the world” through a search for “direct contact with space”. Simultaneously she is guided by the aspiration to loosen the multiple deposits of cognizance and incarnated knowledge about space, which she already possess as someone raised into the western tradition of thought. “The video camera seemed as the appropriate impartial observer and the artistic-poetic language as the suitable way of expression. The chaotic, disorganized and formless stream of sensual experience seemed tangible only through artistic articulation.”

The artistic approach of Shingo Yoshida can be classified in a similar vein of ethnographical contemporary art approaches – the basis of his work lies in documenting very specific places on his travels. Yoshida usually picks residencies located in inaccessible areas (e.g., Siberia, the Amazon, Antarctica, etc.) and then scours them for places that are, in one way or another, marked by mysteriousness. That is either places that the traveler-artist sees as such or those that already have this classification within a specific local context (a mix of historical deposits of events, storytelling, local legends, etc.).

As a consequence of the tendency to document still existing pagan practices in Slovenia and especially the so-called sacred spaces, both Shingo Yoshida and Ana Pečar have for a time travelled together and together but each in his/her own way tried to capture, either in the video or photographic medium, the traces which supposedly have a mark of authenticity, mysteriousness and inconceivability. All this activity is not (only) motivated by a fascination with the exotic – it is rather an attempt to map the traces of a specific understanding of the natural space. This understanding has, due to an existential dependence on nature, established a base for creating models of coexistence between man and nature. Therefore, a deliberation driven project of mapping, whether this almost forgotten knowledge is still relevant for the contemporary context which is – among other things – also threatened by ecological catastrophe.

KURS

[SRB]

Zastavo bomo dobili / We will get a Flag

KAJA KRANER

S prepoznavno govorico in pristopom poskuša beograjski kolektiv KURS (Mirjana Radovanović, Miloš Miletić) že od ustanovitve naprej (neizbežno) simbolno intervenirati v tiste procese, ki vztrajno revizionistično reinterpretirajo, potvarjajo ali brišejo zgodovinske emancipatorne boje predvsem iz področja jugovzhodnega Balkana oziroma bivše SFRJ. Zraven omenjenega, ki je v veliki meri zvezano z mediji lokacijsko specifičnih muralov v javnem prostoru, je ena osrednjih tematik KURS tudi aktualni položaj kulturnih delavcev.

Če poskušamo umestiti dejavnost KURS v okvir tradicije politizirane – ne le sodobne – umetnosti in se pri tem poslužimo klasifikacij umetniške levice s strani Leva Krefta,¹ te ni mogoče umestiti v estetsko, temveč predvsem v t. i. umetniško levico, ki je ne zaposluje toliko raziskovanje umetniškega medija, meja, modelov itn. (umetniške) izraznosti, ampak (real)politika, ideje, ideologija in zgodovina ideologije, ki se mestoma približuje tudi pristopu umetniško-politične propagande.

V okviru rezidenčnega bivanja sta KURS tako na podlagi arhivskega materiala, ki ga hrani Muzej narodne osvoboditve Maribor, zasnovala mural *Zastavo bomo dobili*. Gre za fotografski material, ki priča o borbi Narodno osvobodilnega boja in partizanskega odreda v Sloveniji med drugo svetovno vojno (fotografija Zidanškove brigade z

The Belgrade collective KURS (Mirjana Radovanović, Miloš Miletić) has since its establishment used a recognizable visual language and artistic approach to (inevitably) symbolically intervene in those processes that persist in their revisionist reinterpretations, falsifications and expunctions of the historical emancipatory struggles in the area of the Southwestern Balkans, i.e. the former SFRY. KURS often addresses this through the medium of site-specific murals in public space. Along with this focus, one of the central themes of their work is also the current position of cultural workers.

If we try to place the activities of KURS into the frame of politicized – not only contemporary – art with the use of Lev Kreft's classifications of the artistic left¹ we see that it cannot be placed in the aesthetic but rather in the artistic left. The latter isn't so much interested in explorations of the artistic medium, the limitations, models, etc. of (artistic) expressiveness, but rather in the (real)politics, ideas, ideologies and the history of ideology, which in some areas draws near to the approaches of artistic-political propaganda.

During the course of the residency stay, KURS has designed the mural *Zastavo bomo dobili* (*We will get a flag*), which is based on archival material kept by the Muzej

¹ Kreft v zvezi z »umetniško levico« oziroma avantgardno umetnostno dediščino ločuje: »1. estetsko levico z avantgardo /.../; 2. družbeni in politični levici naklonjeno umetnost in umetnike, predvsem demokratično humanistične ali razsvetljenske kulturne usmeritve; 3. kulturno-politično levico, ki obsega leve intelektualce – kulturne delavce, kritike, teoretičke, politike in druge, ki so se vključevali v oblikovanje kulturne politike, nastajanje teorij in doktrin, segali v razprave itd.« V: KREFT, L. (1989): *Spopad na umetniški levici (med vojnama)*, Državna založba Slovenije, Ljubljana, str. 10. S pojmom »umetniške levice« (v Jugoslaviji) Kreft torej izpostavi različne vidike umetniških praks, ki jih je mogoče umestiti v »avantgardno linijo« in jih enostavno ni mogoče obravnavati skozi ozke umetnostnozgodovinske in druge »strokovne fokuse«, temveč jih je treba misliti v vsej njihovi kompleksnosti in protislovnosti, predvsem pa v prepletu politične pripadnosti umetnikov levim strankam, politične angažiranosti njihovih del ter estetske pripadnosti novim, sodobnim umetniškim zamislim in programom.

1 In connection with the “artistic left” Kreft distinguishes between: “1. the aesthetic left with the avant-garde /.../; 2. the art and artists, especially of democratic humanist or enlightenment cultural orientation, showing an affinity towards the social and political left; 3. the cultural-political left, which is comprised of left intellectuals — cultural workers, critics, theoreticians, politicians and others, who were included in the shaping of cultural policy, the formation of theories and doctrines, who intervened in discussions, etc.” In KREFT, L (1989): *Spopad na umetniški levici (med vojnama)*, Državna založba Slovenije, Ljubljana, p. 10) With the term “artistic left” (in Yugoslavia) Kreft highlights different aspects of artistic practices, which can be categorized as part of the “avant-garde line” and simply cannot be considered through narrow art-historic or other ‘professional foci’; they must be thought in their full complexity and contradictoriness, and especially in the interlacement of ‘the political affiliation of artists to leftist parties, the political engagement of their works and the aesthetic affiliation to new, contemporary artistic ideas and programs.



Prezentacija, GT22, 2015, foto: arhiv SZGM / Presentation, GT22, 2015, photo: GRM archive

zastavo ob osvoboditvi Gornjega grada) in dele fotografije borcev XIV. divizije, ki se pripravljajo za pohod na Štajersko.

Kot izpostavita avtorja v izjavi ob delu, mural ne želi biti toliko memorializacija borbe in borcev, ampak bolj poskus ponovnega premisleka tega zgodovinskega trenutka, kar je izpostavljen predvsem preko vključitve parole »Živimo v zgodovinskem trenutku zatiranja, na katerega lahko odgovorimo le z razrednim bojem«. Bolj kot memorializacija torej poskuša biti aktualizacija razrednega boja, ki poskuša z umesčanjem v javni prostor – pročelje stavbe oziroma mariborskega skupnostnega prostora GT22, med drugim spodbuditi tudi refleksijo lastnega položaja (kulturnih) delavcev, ki v njem ustvarjajo.

narodne osvoboditve Maribor (the Museum of National Liberation Maribor). The photographic material they based the mural on shows the fight of the National liberation struggle and the partisan detachments of Slovenia during the Second World War (e.g. the photograph of the Zidanšek brigade with a flag after the liberation of Gornji grad) and parts of the photograph of the XIV. Division combatants preparing for their march on Styria. As the authors emphasize in the statement accompanying the artwork, the mural doesn't primarily aim to be a memorialization of the battle and the combatants, but an attempt to rethink this historical moment. This intention is underlined by the inclusion of the slogan "We live in a historic moment of oppression, which we can only answer with class struggle". Thus the mural tries to be an actualization of class struggle more than its memorialization. With the public placement of the work – the facade of the building in which the Maribor communal space GT22 operates – the artists therefore try to encourage the (cultural) workers that work in it to reflect on their own situation.

→ Mural, GT22, 2015, foto: Igor Unuk / Mural, GT22, 2015, photo: Igor Unuk

→ Mural par mesecev kasneje, GT22, 2015, foto: Lucija Smodiš / The mural a few months later, GT22, 2015, photo: Lucija Smodiš



Corners of Europe

(ITA, GB, HRV, SVN)

Igre / Games

KAJA KRANER

Predvsem v okviru estetičkih prispevkov imata umetnost in igra relativno dolgo in tesno prepleteno zgodovino. Pojem igre je na primer ob začetku moderne avtonomizacije umetnostne sfere v 18. stoletju vzporedno s prevlado tržnega gospodarstva in mezdnega dela po eni strani predstavljal eno od izhodišč za vnovično legitimacijo umetnosti kot svobodnih, oziroma, v širšem smislu, eno od izhodišč za uveljavitev ideje, da bi naj bilo delo v okviru umetnosti (v nasprotju z mezdним) kvalitativno specifično. Na tak način je torej pojem igre tudi prispeval k razširitvi koncepcije, da umetnostna sfera predstavlja nekakšen (zaščite potreben) rezervat temeljne človeške ustvarjalnosti in svobode, ki jo neprestano ogroža logika racionalnosti, ki vlada področju vsakodnevnosti.

Projekta mednarodnega umetniškega kolektiva v sestavi štirih umetnikov (Gianfranco Mirizzi iz Hrvaške, Riccardo Spagnulo iz Italije, Miha Horvat iz Slovenije in Simon Farid iz Velike Britanije), ki potuje po evropskih mestih in na terenu raziskuje lokalna obstoječa združenja, ki prakticirajo najrazličnejše uveljavljene igre, vendarle ni mogoče umestiti v to kontinuiteto, ravno tako ga je v strogem smislu težko umestiti v okvir sodobnoumetniških (kvazi) antropoloških raziskav, ki so se razširile predvsem od devetdesetih let prejšnjega stoletja. Kolektiv se je namreč v raziskovalnem procesu fenomena igre lotil na prav specifičen način – četudi se je v času rezidenčnih bivanj, vključno s tem v Mariboru, na terenu spoznaval z igralci, se vključil v njihove dejavnosti in spoznaval z njihovimi igriškimi praksami, ga namreč ni v tolikšni meri zanimal socialni, skupnostni, celo antropološki moment fenomena igre. Ni ga skratka zanimalo to, kaj igra kot (v večini primerov) sodelovalna dejavnost povzroča na ravni medčloveških relacij med sodelujočimi posamezniki, kakšne socialne vezi se lahko tvorijo preko njenega posredništva in podobno, kar bi tudi lahko predstavljalo bazo za pojasnitev dejstva, da je ta – podobno kot specifične oblike umetnostnega ustvarjanja – prisotna v praktično vseh kulturnah ter krajevnih in časovnih kontekstih.

Art and play have a long and tightly intertwined history especially in the frame of aesthetic contributions. At the beginning of the modern autonomization of the art sphere in the 18th century, the idea of play has been, in parallel with the increasing dominance of the market economy and wage labour, one of the fundaments of the re-legitimization of art as a free activity; or rather, in a broader sense, it has been one of the starting points for the establishment of the idea that labour in the context of art (in comparison to wage labour) is specific in a qualitative sense. In this way the idea of games and play has contributed to the expansion of the conception that the art sphere represents a reserve (in need of protection) of basic human creativity and freedom, which is constantly endangered by the logic of rationality, which rules the quotidian sphere.

The collective consisting of four artists; Gianfranco Mirizzi (Croatia), Riccardo Spagnulo (Italy), Miha Horvat (Slovenia), and Simon Farid (Great Britain) travels through European cities and does field research of various associations, which practice a variety of established games. Their project can't be placed in the aforementioned continuity and neither can it be, in a strict sense, placed in the frame of (pseudo)anthropological contemporary-artistic research, which began to gain momentum in the 1990s. In their research approach, the collective has tackled the phenomenon of games and play in a very specific way; even though the collective, both in Maribor and during other residencies, has met players, engaged in their activities and learned about play practices they weren't primarily interested in the social, communal or even anthropological aspect of the phenomenon of play. In short, they weren't interested in what effect games, seen as (mostly) cooperation based activities, have on intersubjective relations between participating individuals, what social ties can be formed on the basis of playing and similar aspects of games, which can be seen as a basis of the fact that games – as well as specific forms of artistic creation – are present in practically all cultures throughout space and time.



Novonastala igra, Vetrinjski dvor, 2016, foto: Michal Čerňanský /
Newly created game, Vertinj mansion, 2016, photo: Michal Čerňanský

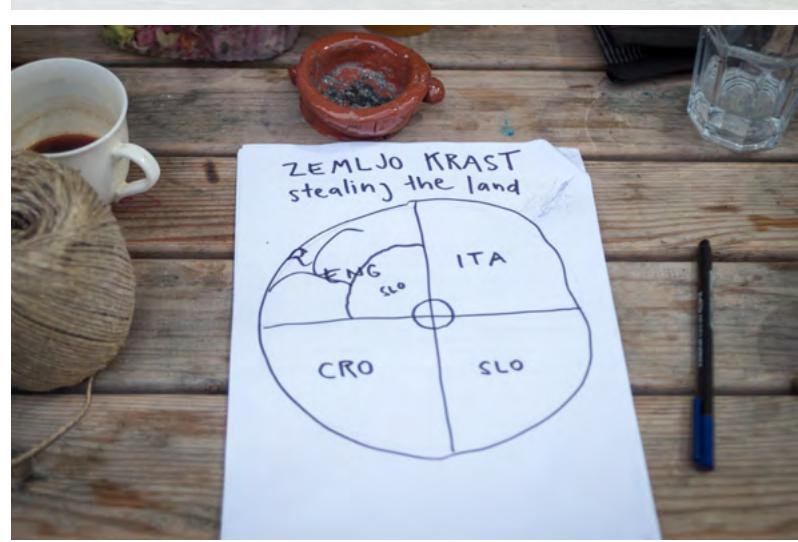
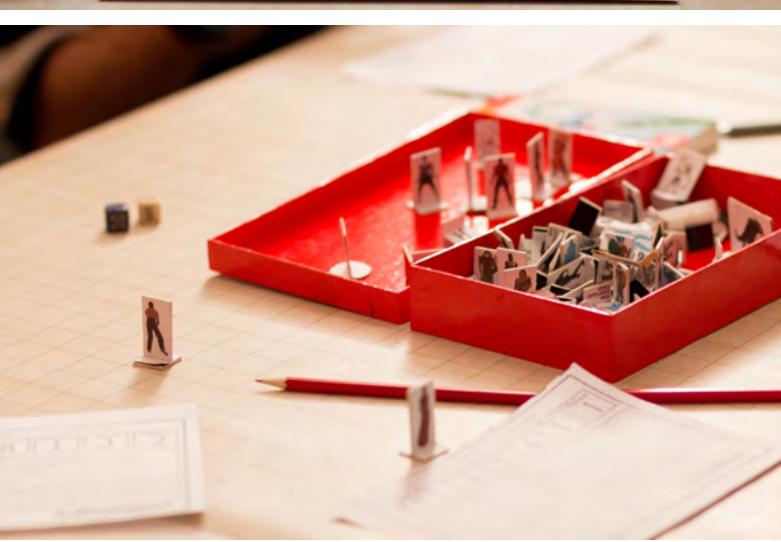
Namesto tega je bilo spoznavanje z najrazličnejšimi oblikami iger v različnih kulturnih kontekstih, ki jih je kolektiv tekom rezidenčnih bivanj spoznal, osredotočeno na – pogojno rečeno – poskus najdenja nekakšne osnovne skupne, celo univerzalne *strukturi igre*, na določitev ključnih osnovnih komponent, nujnih da igra »deluje« (kot tako). Tekom raziskovalnega procesa in v končnih rezultatih kolektiva, nekakšnemu igriškemu hibridu, ki je kot instalacija v javnem prostoru dan v uporabo zainteresiranih, tako ni na delu niti ostankov romantičnih povezovanj igre in svobode, niti romanticizma sodobnoumetniških projektov, ki poskušajo preko svojih dejavnosti na dan privleči skupnostno, ki bi naj bi bilo zakopano v nekakšni naravni dispoziciji človeka/človeškega. Podobno kot je skupnost zgodovinsko hibrid discipliniranja (nepredvidljive, a ravno zato potencialno grozeče) arbitrarnosti, je tudi sama igra v končni fazi hibrid svobode in pravil, pri čemer je prvo mogoče spoznati in prakticirati zgolj preko omejenosti ali njenega nasprotja.

Rezidenčni obisk je bil del projekta Corners of Europe, ki je nastal v sodelovanju zavoda Exodus (Ljubljana), TPP (Puglia), Drugo more (Rijeka) in Isis arts (New castle) s podporo programa SobaZaGosteMaribor.

Instead of this the focus of researching different forms of games and play in different cultural contexts, which the collective encountered through their residential stays, was on – conditionally said – finding a common, even universal structure of games; that is, focused on identifying key components needed for the game to “function” (as such). During the research process and in its end result – a sort of game hybrid presented as an interactive installation in public space – we can see a clear absence of remnants of any romantic connections between art and play and of the romanticism of contemporary art projects, which try to expose the “common” supposedly buried in the human natural disposition. Similarly as the community is historically a hybrid of disciplining (unpredictable and because of this potentially threatening) arbitrariness, so the game is ultimately a hybrid of freedom and rules in which the former can only be known and practiced through limitation or its opposite.

The residential stay was a part of the Corners of Europe project produced by Exodus (Ljubljana), TPP (Puglia), Drugo more (Rijeka) and Isis arts (New castle) with the support of the GuestRoomMaribor program.

→ Vtisi z obiskov mariborskih igriških skupnosti, 2016, foto: Michal Čerňanský / Impressions from the meetings with game communities of Maribor, 2016, photo: Michal Čerňanský



Martina Kartelo

[HRV]

Pogreb revnim / Funeral to the Poor

KAJA KRANER

V primeru performansa umetnice Martine Kartelo se je morebiti bolj kot na njeno v času rezidenčnega bivanja tematizirano problematiko smiselnih nekoliko bolj osredotočiti na samo recepcijo njenega dela. Na Islandiji živeča umetnica hrvaškega rodu je namreč v Mariboru raziskovala pojav revščine: po eni strani, kako je ta v kapitalističnem produkcijskem načinu (»objektivno«, sistemsko) generirana, po drugi pa, kakšna je subjektivna percepcija revščine in na kaj vse – če ne zgolj na strogo ekonomski status – se ta lahko nanaša. Iz tega razloga se je umetnica v času snovanja svojih performativnih akcij fokusirala tako na statistične podatke in strokovne raziskave, kot na lokalne izpraševance, preko česar je pridobila podatke tudi o tem, kako se revščina manifestira na afektivni ravni. Na podlagi pridobljenih podatkov je nato v sodelovanju z nekaterimi lokalnimi akterji nastala serija performativnih akcij, naslovljenih *Poverty events*, katerim je sledil zaključni del umetničine trilogije o kapitalizmu, konzumerizmu ter revščini, naslovljen *Pogreb revnim*.

V eni od performativnih akcij, naslovljeni *Dobrodošli v moji revščini, ki lahko postane tudi vaša*, je Kartelo na primer v interakciji s po enim gledalcem na enkrat v intimni atmosferi izpostavila oziroma delila predvsem subjektivne in afektivne vidike revščine. Pri tem je performativno situacijo še zaostriila s tem, da se je dobesedno razgalila ter preko kombinacije zadimljene prostora, zvočnih efektov, telesne bližine in simbolnega »hladnega tuša« poskušala v gledalcu poustvariti vse kontradiktorne vidike fenomena. Za razliko od tega se je končna performativna akcija naslovljena *Pogreb revnim* odvijala v javnem prostoru.

Zasnovana je bila kot (simbolični) pogreb oziroma pogrebna ceremonija, ki je potekala po samem centru Maribora, pri čemer so umetnica in sodelujoči v procesiji pospremili krsto do obrežja reke Drave, kjer so jo nato skupaj tudi ritualno zažgali. Kartelo je z akcijo poskušala preko poigravanja z metaforičnimi sredstvi (ogenj, krsta, zažig itn.) izraziti spoštovanje tistim, katerih (simbolno) umiranje in smrt zaradi njihovega ekonomskega in socialnega statusa v družbi tega niso deležni. Akcija je, sploh ker se je odvijala

In case of the performance by Martina Kartelo, it perhaps makes more sense to focus more on the reception of her work than on the problem she examined during her residency. During her stay in Maribor, the Croatian artist living on Iceland researched the phenomenon of poverty; on the one hand, how poverty is (»objectively», systemic) generated in the capitalist mode of production and, on the other, what is the subjective perception of poverty and what – if not only to the strictly economic status – can it relate to. Because of this the artist focused her research both on statistical data and scientific research and on local informants, who provided data about the manifestations of poverty on the affective level. On the basis of data thus acquired she, in cooperation with local actors, designed a series of performative actions titled *Poverty events*. These were followed by the final part of the artists' trilogy about capitalism, consumerism and poverty – the *Funeral to the Poor*.

In one of the performative actions titled *Welcome to my poverty, which can also become yours* Kartelo has exposed or, better yet, shared especially the subjective and affective aspects of poverty through interacting with viewers on an individual basis in an intimate atmosphere. During this she additionally intensified the performative situation by literally exposing herself and by using a combination of a smoky room, sound effects, physical proximity and a symbolic «cold shower», with which she tried to recreate all the contradictory aspects of the phenomenon in the viewer. In contrast to this the final performative action titled *Funeral to the Poor* was decidedly public in nature. It was conceived as a (symbolic) funeral or a funeral ceremony, which took place in the old center of Maribor – the artist and the participants in the funeral procession accompanied the coffin to the banks of Drava River where they ritually burned it. In the action, Kartelo tried to use a play of metaphoric means (fire, coffin, the burning, etc.) to express hommage to those, whose (symbolic) dying and death, because of their social and economic status, are denied consideration from the wider society. Because of

Inbox (7) ^ V

Vprašanje za Svet24
12 May 2016 13:28

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Spoštovani!

Na več lokacijah v Mariboru je bila opažena bosa ženska, ki je za seboj vlekla leseno krsto. Dobil sem informacijo, da lahko pri Vas izvem več. Prosim za pojasnilo in kakšne fotografije.

Hvala in lep pozdrav,

[REDACTED]

novinar Svet24

Novinarsko povpraševanje, poslano na guestroommaribor@gmail.com, 2016, foto: arhiv SZGM / Journalistic inquiry sent to guestroommaribor@gmail.com, 2016, photo: GRM archive

v javnem prostoru, doživelu tudi veliko sočasne (policija na podlagi anonimnega klica) in retroaktivne pozornosti (odziv v lokalnem mediju, naslovljen »V Mariboru ženska vlekla krsto in burila duhove«).



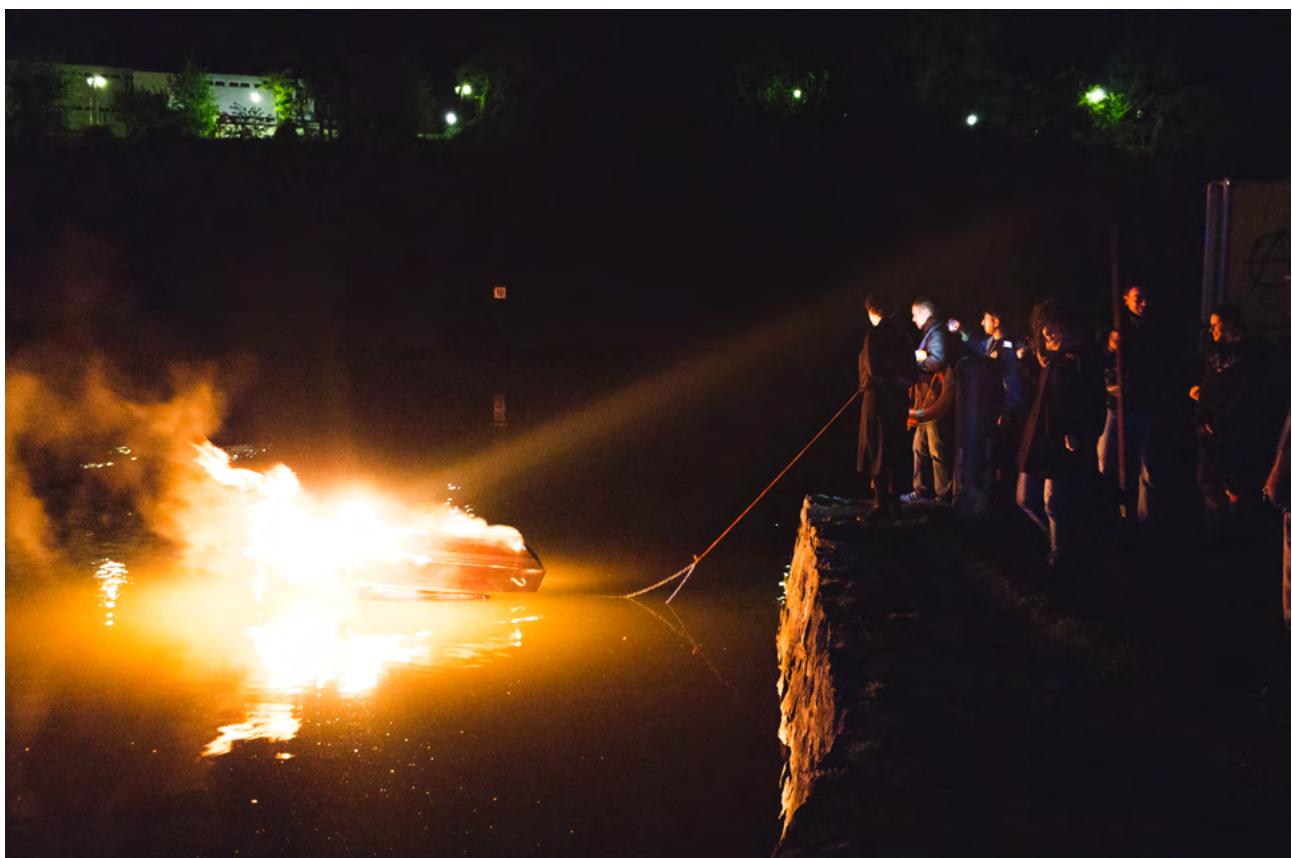
Lokalno

V Mariboru ženska vlekla krsto in burila duhove

Senzacionalizem lokalnega spletnega medija, 2016, posnetek zaslona: arhiv SZGM / Sensationalism of a local online medium, 2016, screenshot: GRM archive

its public nature the action attracted a lot of concurrent (e.g. police responding to an anonymous report) and retroactive attention (e.g. a response in a local newspaper titled “A woman was dragging a coffin and roused ghosts in Maribor”).

→ Zaključni performans, center Maribora, 2016, foto: Michal Čerňanský / Final performance, Maribor centre, 2016, photo: Michal Čerňanský



Offcity Collective: Tereza Dvořáková & Šárka Zahálková (CZE)

Resonanca nasilja / The Resonance of Violence

KAJA KRANER

»Potovanje v notranjost človekovega prostora.
Iščoč esenco skritega nasilja.
Kaj je pometeno pod preprogo?
Spomini, misel na preteklost.
Vsaka podobnost z resničnimi osebami in dogodki
ni zgolj naključna.«

Offcity Collective

Izhodiščna raziskovalna tematika rezidenk GuestRoomMaribor in članic kolektiva Offcity, neodvisne platforme iz Pardubic na Češkem, ki se ukvarja predvsem s temo »mesta kot strukture in živega organizma«, je bila tako poimenovana skrito nasilje. Kljub temu, da je »delovna metodologija« projekta, ki sta ga snovali v času rezidenčnega bivanja v Mariboru, izhajala iz (za tako poimenovane umetniške raziskave, ki se začnejo v kontekstu sodobne umetnosti pogosteje pojavljati predvsem od devetdesetih) značilne precej »proste« rabe socioloških raziskovalnih orodij, pa ta ni bil toliko osredotočen na zbiranje podatkov in kartiranje »terena«. Zbiranje podatkov preko pogоворov z različnimi strokovnjaki iz vladnih in nevladnih organizacij, ki se ukvarjajo s fenomenom nasilja, skritega nasilja, nasilja v družini (*domestic violence*) ipd., je bil namreč zgolj delovno izhodišče, način seznanjanja z lokalno situacijo in kontekstom.

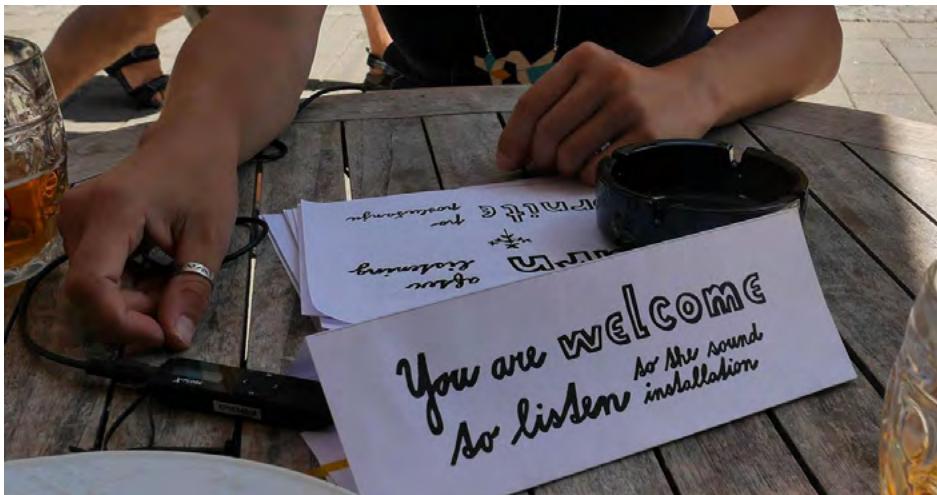
Pogojno rečeno – cilj projekta kolektiva Offcity je v tej navezavi nekako skromen. Osredotočen je na poskus (širjenja) ozaveščanja in sprožanja dialoga glede fenomena skritega nasilja. Pozicija umetnic je skratka jasna: *Resonanca nasilja* je umetniški projekt, Tereza Dvořáková in Šárka Zahálková umetnici, in ne socialni delavki. Temu ustrezno je mogoče razumeti tudi izbiro in rabo sredstev za dosego zastavljenega »cilja«: preko širokega nabora izraznih sredstev in medijev (lokacijsko-specifična zvočna instalacija *In kaj bi storili vi?*, prostorska instalacija v

“A voyage inside a humans’ space.
Seeking the essence of hidden violence.
What is swept under the rug?
Memories, the thoughts of the past.
Any similarity to actual persons or events
isn’t purely coincidental.”

Offcity Collective

The initial research subject of the GuestRoomMaribor residents and members of the Offcity collective, an independent platform from Pardubice in the Czech Republic focusing on the topic of “the city as a structure and living organism”, was the so-called hidden violence. The work methodology the artists used in their Maribor project was based on the distinctive “free” use of sociological research tools – a trend characteristic for the so-called art research, which began to gain momentum in the context of contemporary art in the 1990s. Despite this, the Maribor project was not so distinctly focused on gathering data and mapping the “terrain”. The process of gathering data through conversations with different experts in governmental and non-governmental institutions, which address the phenomenon of violence, hidden violence, domestic violence, etc., was only a working premise, a way to get acquainted with the local situation and context.

In this connection, the aim of the project by Offcity collective is, conditionally, somewhat modest. It focuses on the attempt to raise awareness and begin a dialogue about the phenomenon of hidden violence. The position of the artists is clear: *The Resonance of Violence* is an art project, Tereza Dvořáková and Šárka Zahálková are artists and not social workers. Accordingly, we can also understand the choice and use of the means they selected to achieve their “aim”: through a wide array of expressive means and media (location-specific sound installation titled *And*



Prostorsko-specifična zvočna instalacija *In kaj bi storili vi?*, Poštna ulica, 2016, foto: Šárka Zahálková / Site-specific sound installation *And what would you do?*, Poštna street, 2016, photo: Šárka Zahálková

galeriji, pomenljivo poimenovana spletna platforma www.ratherhaveatea.org), se poskuša na različne načine in neeksplicitno asocirati na tematiko na način čutnega, intuitivnega vživljanja poslušalca/gledalca;bralca.

Iz tega razloga preko pogovorov pridobljeni podatki, na podlagi katerih sta v samem začetku izvajanja svojega projekta torej prečesali teren oziroma pridobili osnovni uvid v lokalno situacijo, v nobeni fazi projekta ne nastopajo na način golih, predogovorenih informacij. Podatki strokovnjakov hkrati niso »prevedeni« iz enega medija (vizualizacija, »ozvočenje«, »opesnjenje« govorce) in diskurza v drugi (iz strokovnega v umetniški), temveč vzeti za izhodišče, na podlagi katerega rezidentki vzpostavita relativno avtonomno gorovico.

V tem kontekstu je zanju ključen tudi element, da se problematiko sicer tematizira, ne pa tudi reproducira (skozi načine govora), ne postavlja na pozicijo vednosti (postavljanje definicij o tem, kaj nasilje je, klasifikacije tipov nasilja ipd.) ali na pozicijo, iz katere bi bilo mogoče soditi, obsojati ali – kot je še najpogosteje – moralizirati. Ne (re)producirati, vendar tudi ne reševati: ni domena umetniških raziskovalnih projektov, da rešujejo raznolike družbene problematike, četudi si tematizacijo teh jemljejo za svoje izhodišče. Sodobnoumetniški (raziskovalni) projekti sicer lahko nagovarjajo raznolike družbene problematike, in to nasprotno zelo radi počno, vendar so te sistemski, zaradi česar jih je tako tudi treba reševati (poziv, da v primeru, da smo priče nasilju, pokličemo policijo v delu *In kaj bi storili vi?*).

what would you do, an art installation in the gallery and the significantly titled web platform www.ratherhaveatea.org they try to create in-explicit associations to the theme by sensual, intuitive empathization of the viewer/listener/reader.

Because of this the data they gathered through conversations, which served as the foundation of the project and a basic insight into the local situation, never appear as merely pure, shown information. The expert data also aren't "translated" from one medium (i.e., visualization, "audiation", "poetisation" of speech) and discourse into another (e.g. from expert to artistic discourse), but are taken as a foundation, on the basis of which the residents create a relatively autonomous artistic language.

In this context, a key element for them is also that this issue is thematized, but not reproduced (through modes of speech) nor placed in a position of knowledge (i.e., setting definitions about what is violence, categorizing types of violence, etc.) or a position of judgement or – as is most common – of moralization. To not (re)produce and also to not (re)solve: it is not in the domain of artistic research projects to solve various societal concerns even if they take their thematization as a starting point. Contemporary art (research) projects can address various societal concerns – and are evidently inclined to do so, but these are clearly systematic problems and should be addressed as such (i.e., the appeal to call the police when we witness violence in the work *And what would you do?*).

→ Vtisi z otvoritve razstave, Galerija K18, 2016, foto: Michal Černanský / Impressions from the exhibition opening, K18 Gallery, 2016, photo: Michal Černanský



OTTO-Prod [FRA]

Srečno, arheologi! / Good Luck, Archeologists!

KAJA KRANER

Kontinuirana prisotnost OTTO-Prod v Mariboru sega že desetletje nazaj, ko kolektiv še pravzaprav sploh ni bil izoblikovan. Leta 2006 je tako v okviru EVS, Evropske prostovoljne službe, skupina mladih umetnikov: Luce Moreau, Paul Destieu, Monsieur Moo in Oliver Tura prvič obiskala mariborsko Pekarno ter v polformaliziranem kontekstu skvota, bivšega prostora jugoslovanske vojske, dobila možnost, da vlogo umetnikov dopolnijo še z vlogo kuratorjev, hkrati pa zasnujejo lastni prezentacijski prostor, ki so ga zaradi prostorskih specifik poimenovali *La Vitrine*. Od tod naprej se je v partnerskem dialogu med Mariborom in Marseillem postopoma formiral kuratorsko-umetniški kolektiv s konstantno rastočo mrežo umetniških kolegov, hkrati pa vzpostavila tradicija enomesecnih poletnih rezidenčnih gibanj v okviru projekta *Delovne počitnice*, še preden se je v letu 2011 izoblikovala mednarodna umetniška rezidenčna platforma SobaZaGosteMaribor.

Že omenjeni neformalizirani kontekst skvota Pekarna je gostujočim po eni strani nudil relativno proste roke in domišljijo pri snovanju, a hkrati omogočil realizacijo takšnih projektov, ki lahko v uveljavljeni galerijski kontekst praviloma zaidejo predvsem preko dokumentacije. Po drugi strani je polprofesionalizirani okvir skvota, ki se globalno tradicionalno večji del poganja predvsem na podlagi nepreštevnih ur prostovoljnega dela »iz ljubezni«, gostujočim omogočil, da se med realizacijo povežejo z v njem delujočo ter širšo mestno skupnostjo oziroma da v snovanju in realizaciji projektov postopoma zabrisujejo trdno razločene (profesionalizirane) meje med umetniki – avtorji, sodelavci, asistenti in publiko.

Specifičnost produkcije, ki že deset let nastaja v okviru *Delovnih počitnic*, v veliki meri ravno tako izhaja iz umetniškega, ustvarjalnega in aktivističnega referenčnega konteksta, iz katerega gostujoči prihajajo in katerega preko svoje kuratorsko-prezentacijske dejavnosti tekom let podpirajo. Zraven tega, da je preko projekta lokalna kulturno-umetniška skupnost bila seznanjena z mednarodno produkcijo, ne le iz francoskega, ampak tudi širšega

The continued presence of OTTO-Prod in Maribor goes a decade back when the collective really wasn't even formed yet. In 2006, a group of young artists: Luce Moreau, Paul Destieu, Monsieur Moo and Oliver Tura, visited Pekarna Magdalenske mreže through EVS – the European Voluntary Service. In the semi-formalized context of a squat – a former complex of the Yugoslav army – they had been given the opportunity to supplement the role of artists with the role of curators and at the same time to design their own presentation space, which they named *La Vitrine* because of its spatial specifics. From this point on, gradually a curatorial-artistic collective formed and also expanded its international network of artists in dialogue between Maribor and Marseilles. Simultaneously, a tradition of one-month summer residencies within the project *Working holidays* was established even before 2011 when the international residency platform GuestRoomMaribor was founded.

The aforementioned semi-formalized context of the Pekarna squat offered residents relative freedom and imagination in designing their works and at the same time enabled the realization of projects that can mostly be seen in more established galleries only through documentation. Secondly, the semi-professionalized framework of the squat, which is traditionally and globally driven mostly by uncountable hours of volunteer work "out of love", enabled the residents to connect with the squat and broader city community during the realization of their project. That is to say clearly defined (professionalized) boundaries between artists-authors, cooperators, assistants and the public gradually faded in the process of conceiving and realizing projects.

The specificity of the production, which has been created for 10 years in the frame of *Working holidays*, also largely derives from the artistic, creative and activistic frame of reference, from which the residents originate and which they have supported with their curatorial-presentational activity throughout the years. The local cultural-artistic



Vabilo na razstavo, podoba: arhiv
OTTO-Prod / Invitation to the exhibition, visual: OTTO-Prod archive

evropskega prostora, s produkcijo, ki se precej razlikuje od te, ki se formira v prevladujočih izobraževalnih kontekstih lokalne umetnosti (ljubljanska, dunajska, beneška akademija), so gostujoči postopoma začeli bogatiti tudi programe ostalih mariborskih kulturnih organizacij.

Ravno orisana specifičnost produkcije OTTO-Prod je bila tudi izhodišče, da se snovanja razstave *Srečno, arheologi!* v Umetnostni galeriji Maribor, ki je zraven spremljajočih dogodkov v prostorih Pekarne obeležila 10-letnico njegove kontinuirane prisotnosti, lotijo nekoliko drugače – arheološko. Ali kot so za to priložnost zapisali sami: »Kaj ostane od umetnikove izkušnje med ustvarjanjem umetniškega dela? Ko se delo osvobodi namena, kaj torej ostane? Obstoju dela, ki ga zaznamujejo določeno okolje, geografija, doba, tehničnost. Toda, ali je delu namenjeno, da ga odkrije in upošteva preostanek človeštva, bodoči arheologi? Po desetih letih sodelovanja z umetniki, prijatelji, aktivisti in drugimi smo se v umetniškem kolektivu OTTO-Prod spraševali, kako naj svojo zgodovino zapišemo, saj smo dojeli nesmiselnost vsakršnega poskusa teoretiziranja onkraj mitologij. Zato smo prosili različne ljudi, da preučijo našo umetnost „skozi prizmo tehnike, ki temelji na repertoarju materialnih ostalin in ga je občasno treba razkriti“.

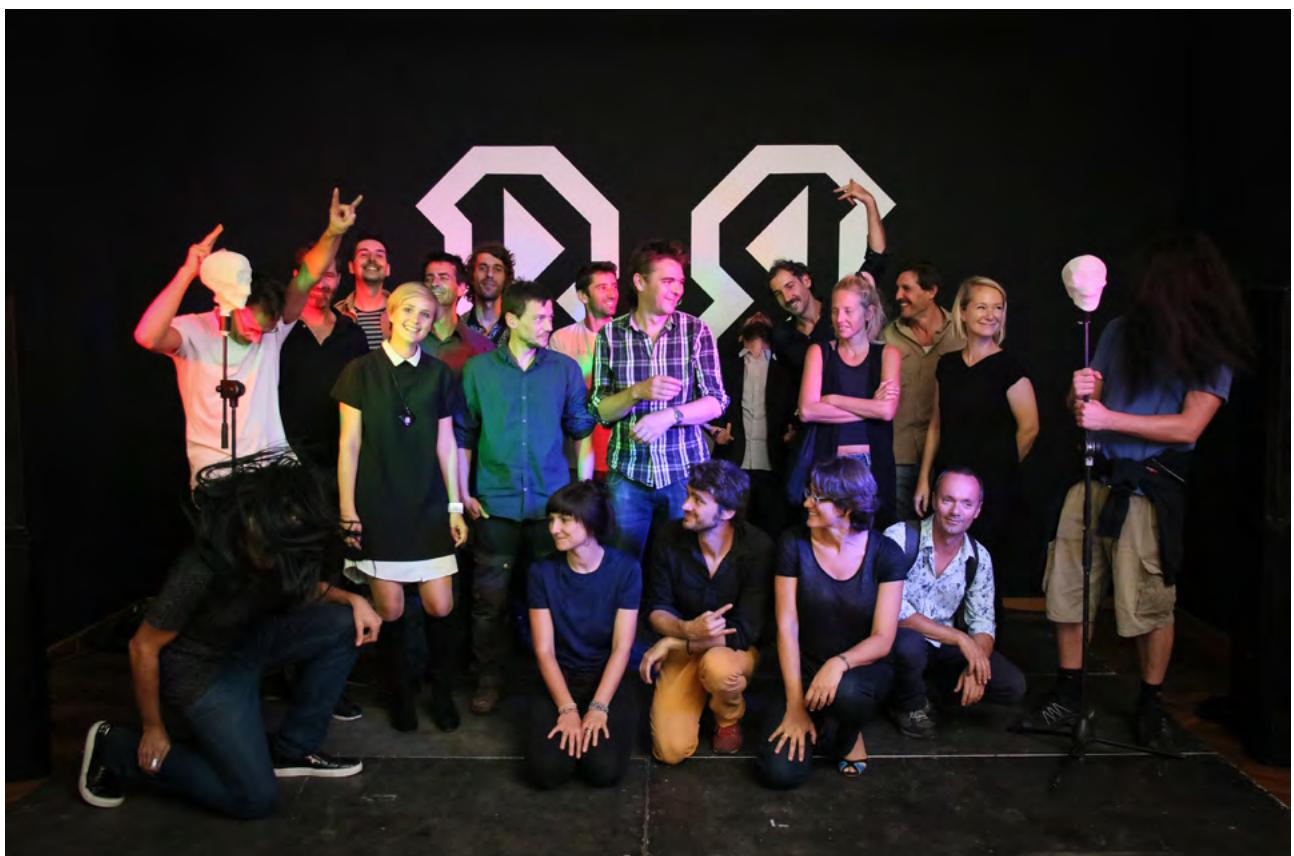
community gained insight into international production through the project – not only from the French milieu but from a wider European area. This production was significantly different from one formed by the prevalent educational context of the local art (the Art Academies in Ljubljana, Vienna and Venice). In addition to this, resident artists gradually began enriching the programs of other cultural institutions in Maribor.

The 10th year anniversary of OTTO-Prod's continued presence was marked with an exhibition in Art Gallery Maribor with accompanying events in Pekarna. The outlined specificity of OTTO-Prod's production was also the basis for a different approach to conceiving the exhibition *Good luck, archeologists!* – an archaeological approach. Or, in their words: “What remains of the artist's experience, as he creates a work? Once free of its intention, what becomes of it? There's its existence, marked by an environment, geography, an era, technicity. But is it meant to be discovered and taken into account by the rest of humanity, as future archaeologists?

After ten years spent working with artists, friends, activists and others, OTTO-Prod was unsure of how to transcribe its history and could see the vacuity of any attempt at theorising it beyond mythologies. It thus decided to ask a variety of people to study this art ‘through its technique, based on a repertory of material remains which occasionally has to be revealed.’

→ Otvoritveni performans, Umetnostna galerija Maribor, 2016, foto: Matej Kristovič / Opening performance, Art Gallery maribor, 2016, photo: Matej Kristovič

→ Skupinska fotografija sodelujočih, Umetnostna galerija Maribor, 2016, foto: Matej Kristovič / Group photo of the participants, Art Gallery Maribor, 2016, photo: Matej Kristovič



Vahe Budumyan, Vilmoš Koter, Tanja Radež, Giorgi Khasaia

(ARM, ROU, SVN, GEO)

Kavkaz – Balkan / Caucasus – Balkans

KAJA KRANER

Osnovna skupna točka »projektnega« kolektiva Kavkaz – Balkan je predvsem, da vsi vanj vključeni delujejo v mediju intervencij v javnem prostoru, ki so, kot je običajno, vsaj do neke mere prilagojene specifičnostim prostora, v katerega intervenirajo. Posamezni projekt tako predstavlja nekakšen presek umetnikovega siceršnjega pristopa, fokusa in interesa ter informacij in posebnosti, ki jih pridobi med osnovnim raziskovalnim procesom pridobi in iz katerih nato v večji ali manjši meri izhaja. Kolektiv umetnikov, ki onstran občasnih rezidenčnih bivanj ne delujejo skupaj, se je sicer združil v okviru platforme za razmislek, navdih in sodelovanje v kulturnem sektorju Južnega Kavkaza in Balkana, torej območij, ki ju – vsaj do neke mere – druži podobna politična zgodovina, predvsem pa bolj nedavna izkušnja t. i. postsocialistične tranzicije, ki je močno transformirala produkcijske okoliščine kulture in umetnosti, njuno nekdanjo relativno stabilno funkcijo sodelovanja v socialistični izgradnji nove družbe in človeka pa po hitrem postopku potisnila v smer, kjer bi ti naj nastopali predvsem kot dejavnika zagotavljanja gospodarskega razvoja. V projektu združeni umetniki Vahe Budumyan iz Armenije, Vilmoš Koter iz Romunije, Tanja Radež iz Slovenije in Giorgi Khasaia iz Gruzije, so tako po skupnem bivanju v vseh matičnih državah sodelujočih tudi v času rezidenčnega bivanja v Mariboru ločeno izvedli več javnih intervencij na območju mesta. Primarno politični aktivist Khasaia je pri tem precej neposredno izhajal ravno iz (skupne) socialistične dediščine, in sicer na način, da je v javnem prostoru puščal nekdaj v vsakem domu, danes pa predvsem v preobloženih antikvariatih prisotno propagandno-prosvetno literaturo. Preko premišljene izbire točno določenih strani in poudarjanj citatov je v vsebinskem smislu izpostavljal predvsem dele, ki so tematizirali problematiko (ne)aktivnosti posameznika v družbi, pri čemer njegovo podčrtovanje točno določenih delov na izbranih straneh

The basic common thread of the “project” collective Caucasus — Balkans is, that all of the included artists work in the medium of public interventions, which are, as is usual, at least to some degree adapted to the specificities of the local space, in which they intervene. An individual project is thus a kind of intersection between the artists’ usual approach, focus and interests and between the information and peculiarities that the artist discovers during the basic research process and which, to a degree, form the foundation of the work. This collective of artists, who don’t work together beyond occasional residential stays, had formed within the frame of a platform for reflection, inspiration and cooperation in the cultural sector of the Southern Caucasus and the Balkans. Thus two areas with a similar political history and especially the recent so-called post-socialist transition experience, which has to a great degree transformed the production circumstances of art and culture – their relatively stable former function of contributing to the socialist building of a new society and a new (wo)man was quickly pushed into the direction of serving as a factor in guaranteeing economic development. The artists united in the project – Vahe Budumyan from Armenia, Vilmoš Koter from Romania, Tanja Radež from Slovenia, and Giorgi Khasaia from Georgia – had, after stays in all the origin countries of the participants, separately realized several public interventions during their residency in Maribor. Khasaia, primarily a political activist, has quite explicitly based his work on the common socialist heritage. He used formerly omnipresent propagandistic-educational literature, which is today mostly found in overflowing used-book shops, and planted selected pages in public space. Through careful selection of pages and highlighting quotations he emphasized the parts that thematized the issue of civically (in)active individuals. The combination of highlighting very specific parts of select-



Voden ogled intervencij, Maribor, 2016, foto: Domen Ulbl / Guided tour of interventions, Maribor, 2016, photo: Domen Ulbl

v kombinaciji z naslovitvijo dela *Leni(n) bralec* pridoda še segment umetnikovega stališča glede tega istega v neposredni aktualnosti.

Skozi subtilno izpostavitev še vedno ne povsem prebolelega obdobja Evropske prestolnice kulture 2012 je za razliko od tega Budumyan podal komentar predvsem na lokalno kulturniško situacijo. Izvedeni projekt se je pri tem do neke mere navezal na njegovo predhodno serijo razglednic, v kateri je iz fotografij delov mest, narejenih v ptičji perspektivi, brisal stavbe, ki vizualno in/ali simbolno preveč izstopajo. V primeru mariborske situacije izpostavljenia praznina v mestni krajini ni bila produkt njegove intervencije, umetnik je namreč fotografiral 0,146 m² površine temeljev nezgrajenega mariborskega kulturnega centra MAKS, tega pa razstavil v lokalni najmanjši galeriji umetnice Nataše Berk.

Koter in Radež sta nasprotno posegala predvsem v bolj fizično-prostorske vidike mesta oziroma tematizirala določene specifike javnega prostora nasploh. Medtem ko je prvi preko zvočne instalacije v obliki alarmja, ki ga je sprožil mimoidoči in postavitvijo konstrukcije iz gradbenega materiala v ozki ulici, tematiziral njegovo uporabo in lastništvo, je Radež preko intervencij v prisotne grafitarske simbole keltskih križev opozarjala na potencialno problematične vidike svobode govora v njem.

Rezidenca je bila izvedena v sodelovanju z zavodom Bunker, Ljubljana.

ed pages and the title of the work “Leni(n) bralec”¹ also reveals the artists’ stance on this theme in relation to our current predicament.

Budumyan has used subtle exposure of the – not fully gotten over – period of the European Capital of Culture 2012 to comment on the local cultural situation. His project was, to a degree, related to his previous series of postcards, in which he erased visually and/or symbolically over-prominent buildings from birds-eye-view images of cities. In case of the Maribor situation, the exposed emptiness in the cityscape wasn’t part of his intervention – the artist has photographed 0,146 m² of foundations of the unbuilt Maribor cultural center MAKS and exhibited this in the smallest local gallery ran by artist Nataša Berk. Koter and Radež have, on the contrary, intervened primarily in the more physical-spatial aspects of the city and thematized certain specificities of public space in general. Koter has thematized the use and ownership of public space through a sound installation in the form of an alarm, which is activated by a passerby, and through a construction from building materials in a narrow street. Radež, on the other hand, has used interventions in graffiti symbols of Celtic crosses to question potentially problematic aspects of freedom of speech in public space.

The residency was produced in cooperation with Bunker, Ljubljana.

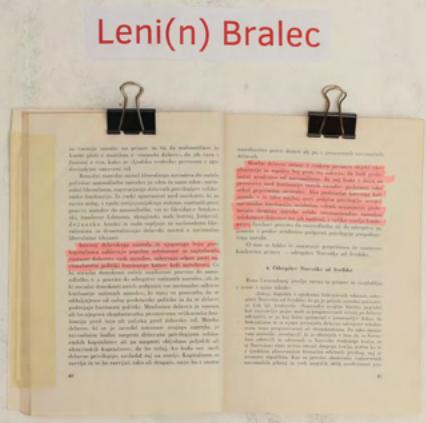
¹ Translators’ note: this is a word-play that can’t be translated into English – Lenin is very similar to “len”, which in Slovenian means lazy.



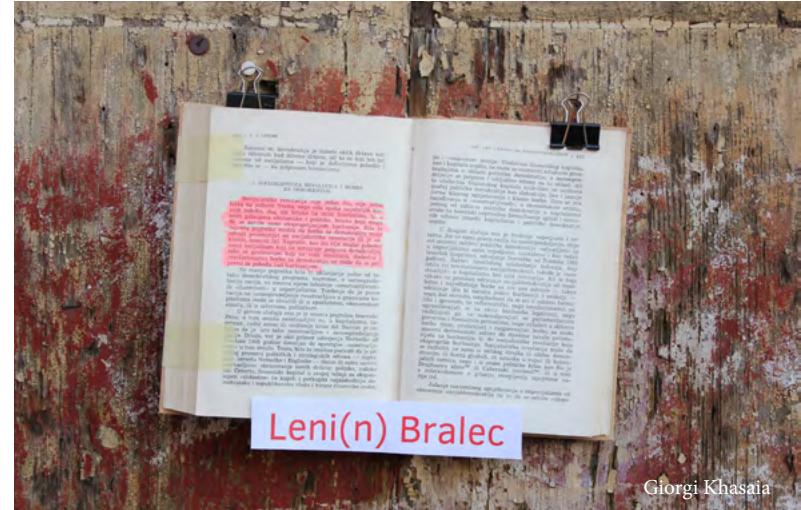
Giorgi Khasaia



Giorgi Khasaia



Giorgi Khasaia



Giorgi Khasaia



Vahe Budumyan



Vilmoš Koter



Tanja Radež



Vilmoš Koter

Martin Reiche [DE]

Rezalno-žičnati modem / Razor-wire Modem

KAJA KRANER

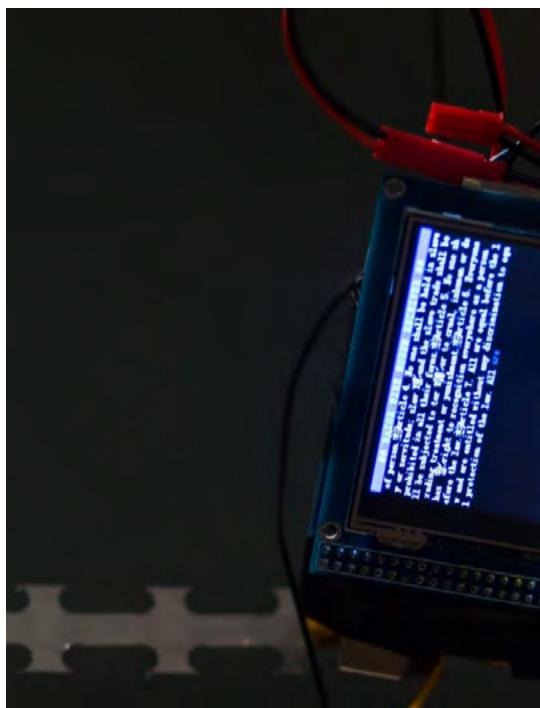
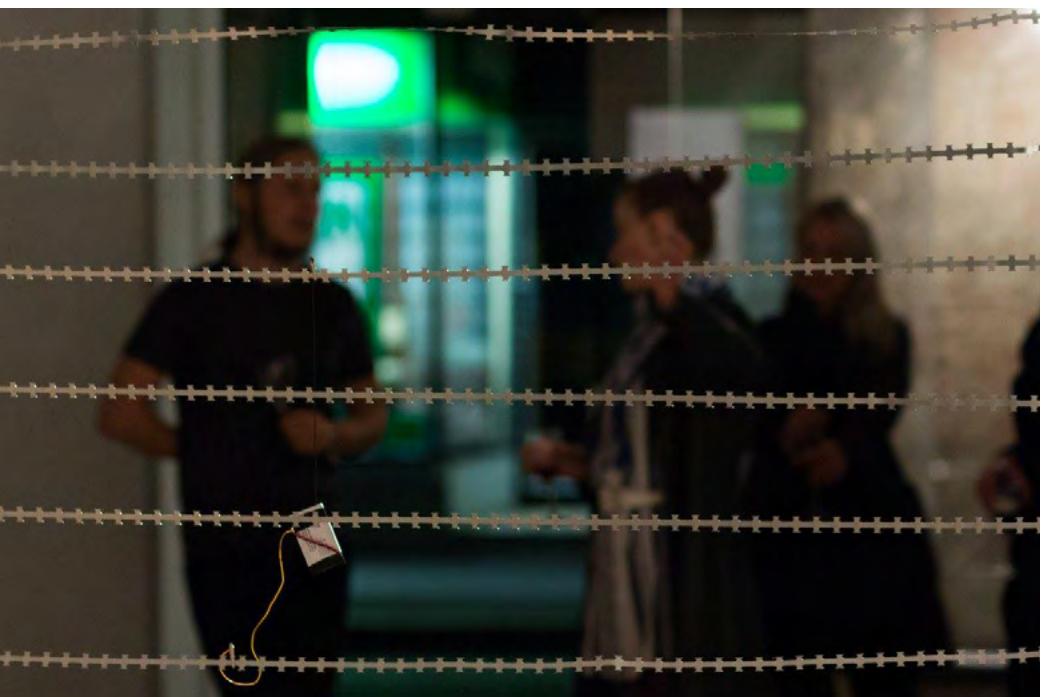
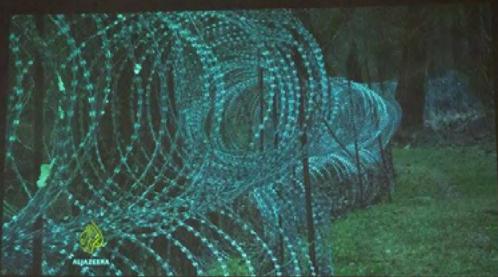
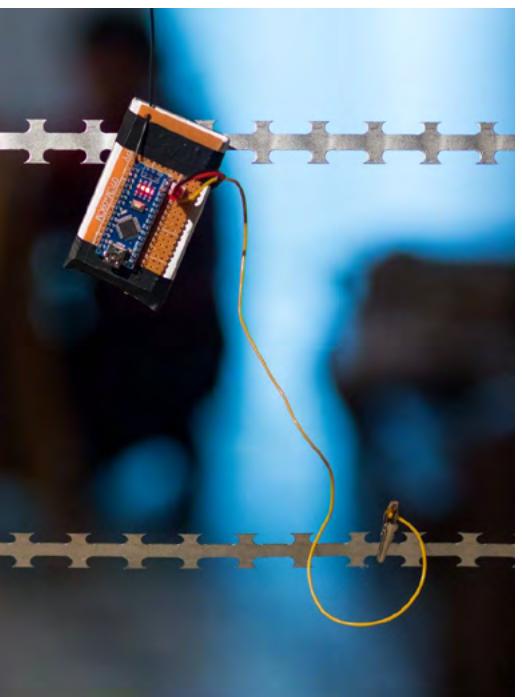
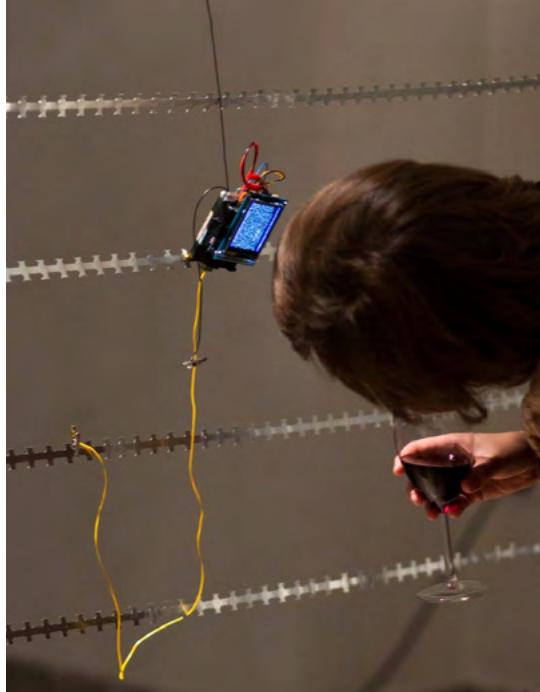
Delo Martina Reicheja je mogoče v prvi fazi medijsko umestiti na presečišče sodobne umetnosti in tehnologije oziroma znanosti, pri čemer je njegova raziskovalna stalnica vpliv tehnološkega napredka na relacijo med človekom in tehnologijo, hkrati pa načini, kako tehnologija in tehnološki napredki vplivajo na medčloveške odnose. V tej navezavi se umetnik do neke mere približuje tudi političnemu aktivizmu, ki – na primer – poskuša subvertirati obstoječe tehnološke infrastrukture namenjene vzdrževanju nadzora, varnosti in reguliranju prebivalstva s pozicij moči v orodja emancipacije »od spodaj«.

V okviru rezidenčnega bivanja se je Reiche tako osredotočil na eno bolj aktualnih tehnologij reguliranja, namreč na tako poimenovane tehnične ovire, ki bi naj pomagale uravnavati ali kar zaustaviti migracijski val iz vojnih in iz drugih razlogov opustošenih območij v prostor Evropske unije, s tem pa varovati njene polнопravne državljanе. V okviru projekta *Rezalno-žičnati modem* je umetnik tako razvijal prototip modema in sprejemnika, ki bi lahko obstoječe »tehnične ovire« transformiral v odprto komunikacijsko omrežje, preko tega pa poskušal sredstva ločevanja spremeniti v orodja (večanja) osnovnih priborjenih univerzalnih državljanskih in civilnih pravic, ki v zadnjem času v vse večji meri in nevarno (znova) postajajo privilegij tistih, ki so te sreče, da so se rodili na »pravem koncu sveta«, ali pač tistih z dovolj ekonomske in politične moči. Razstavna postavitev, na kateri je predstavil prototip, je bila tako sestavljena iz na tehnične ovire pripetega prototipa modema, ki je pošiljal signale skozi žico, in dopolnjujočega sprejemnika, ki je slednje prevedel v uveljavljene jezikovne kode ter jih prikazal na zaslonu. Pri tem izbira poslanega in dekodiranega sporočila ni naključna – šlo je namreč za izsek iz listine Združenih narodov iz leta 1948, ki se nanaša na temeljne človekove pravice, med drugim ravno tudi na pravico kogarkoli, da v primeru ogroženosti lastnega življenja najde pribežališče v nematični državi. Zraven tega pa je predstavil še v času rezidenčnega bivanja nastalo dokumentarno video delo, ki poskuša njegovo intervencijo kontekstualizirati. Med drugim tudi s tem, da

The work of Martin Reiche can be, on the basis of the chosen medium, placed in the intersection of contemporary art and technology or science. His research constant is the effect of technological development on the relation between humans and technology and, at the same time, ways in which technology and technological development influence interpersonal relations. In this sense the artist, to a degree, draws close to political activism, which, for example, tries to subvert existing technological infrastructure meant to maintain control, security and regulation of the populace from positions of power into tools of “bottom-up” emancipation.

In the frame of the residential stay Reiche focused on one of the most current regulation technologies – on the so-called “technical obstacles”, which are supposed to help regulate or even stop the migration waves coming from war-torn or otherwise devastated areas into the EU and thus protect its citizens. In the project *Razor-wire modem* the artist developed a prototype of a modem and receiver, which could transform the existing “technical obstacles” into an open communication network. Thus he tries to change the means of separation into tools for (increasing) the basic won universal citizen and civil rights, which are lately ever more and dangerously (again) becoming a privilege of those, who were lucky enough to be born in the “right corner of the Earth”, or just those, who have enough economic and political power.

The exhibition setup, in which he shows the prototype, was composed of a modem prototype sending signals through a technical obstacle and an accompanying receiver, which translated the signals into established language codes and displayed them on a screen. The choice of the sent and decoded message wasn't accidental – the message was an excerpt from the 1948 UN Universal Declaration of Human Rights, which, among defining basic human rights, also states the right of everyone “to seek and to enjoy in other countries asylum from persecution”. In addition, he also presented a documentary video work, also made during the residency in which he tried to



je dal možnost, da lastno mnenje o postavljenih tehničnih ovirah izrazijo tudi tisti, v katerih vsakdanja življenja so ta posegla pod pretvezo njihovega varovanja.

contextualize his intervention. Among other things also by giving the opportunity to express their opinions about these “technical obstacles” to those, whose everyday lives were affected by their instalment under the pretence of protection.

Prva e-pošta Martina Reicheja: / First e-mail from Martin Reiche:

»„Barbed Wire Open Communication Network“ Critical technology, art & resistance research project Martin Reiche, 2016

This artistic research project will investigate the potential of (barbed wire or other metal) fences to be used as an open network infrastructure. Barbed wire, as one of the most pervasive protection and oppression structures used world-wide, is made out of metal and has high conductivity, therefore can be used as a medium to transfer data as packages of electronic current. Building networks on the basis of already existing barbed wire fences in cities or on the countryside can be a way to subvert the purpose of the wire as a means of protection towards becoming an infrastructure for liberal information exchange, and therefore a democratic medium. The project aims at creating an open prototype for a device (based on open hardware such as arduino[1]) that can be plugged to a barbed wire fence and serve there as a modem (when also connected to a laptop), converting the fence into an open communications network, similar to a Local Area Network (LAN). The open prototype is to be put in the public domain both hardware- and software-wise, and the results of the research, as well as of real-world applications will be shared with the public both onsite and on the internet through open specifications (hardware, software, protocols), local workshops and (if possible under law) video and print publications. The goal is to concentrate all necessary resources that would allow the general public to be able to create instant low-cost wired (and possibly encrypted) covert communication networks on already existing infrastructure, which could be used covertly in countries with internet access restrictions, as a local darknet[2], or as a paramilitary infrastructure behind enemy lines.«

Odgovor anonimnega inženirja: /Answer of the anonymous engineer:

»My dearest Martin Reiche.

Since using a fence as an antenna you won't be able to work with short enough wavelenghts to reach frequencies of 2.4Ghz or more to work with common wireless protocols, meaning no possibilities of connecting to the fence using everyday devices people commonly own these days. In time of crysis, do you think people would go and build a bunch of special devices you would propose just to access your network instead of using already existing devices? If so, why?

In what frequency band do you expect to work? What would be the highest frequency you think you could reach? What if the frequency would be so low because offence's big size being able to work with only very large wavelengths, that it could carry only a few bytes per minute? Would you regard such a medium as usable?

You say one could use the fence as a modem when connected to the laptop. Are you sure you're going to get such high transmission speeds out of the fence? And, why use the fence at all, when you already have a nice working wifi on the laptop?

Do you think coding together a whole stack of protocols that actually work is managable for one person given limited time? What challenges do you expect at the lowest level of the protocol stack, regarding filtering the noise out, trying to make data

transmision error-proof? What about the levels above that, packet acknowledgment, retransmission etc.? Do you intend to work with some of already existing protocol implementations? if so, which ones?

Would the fence be of any use if it would have only a few meters of reachable signal? If you want a decent (usable) signal strength, you would need to work out a stronger power supply. What are your thoughts on that? What kind of power supply did you intend to work with?

Do any of your other project presented online actually do anything or is the main purpose aesthetics?

Is there a possibility of the project ending up as more of a pretty sculpture, an eye candy but useless, giving people only sentimentiality, instead of actually giving them power in times of crysis? Could another emperor end up naked? Don't we already live in the midst of the greatest orgy of naked emperors in the history of human kind? Here in the city of Maribor, we have a tradition we're most proud of, a tradition of hanging or at least castrating people who speak empty words, people who promise but don't deliver. But you seem to be a sincere young gentleman, a man of word, a man of substance one can feel. Have no fear. Maribor welcomes you.«

Odgovor Martina Reicheja: / Answer of Martin Reiche:

»Oh dearest unknown fellow citizen,

May I have the honour and pleasure to answer your surprisingly humorous questions, which to ask a German citizen, as is well known around this continent not to have any sense for humour whatsoever, is quite an extraordinary endeavour. By any means, I will gladly sketch an answer to your questions. As you are familiar with historical references, I will also follow your lead here and quote a US patent of 1933 as the basis of my argument: <https://www.google.de/patents/US2001095?dq=party+line&hl=de&sa=X&ved=0ahUKEwiQ39Pb75fMAhUHhSwKHdxHBJAQ6AEIOTAD> As you are an engineer, you are familiar with signal processing through conducting materials, which is basically what the project in question is all about. Interestingly, using barbed wire fences as telephone systems was quite a common thing in the US countryside for decades, as states for example this hilarious article (<http://gizmodo.com/barbed-wire-fences-were-an-early-diy-telephone-network-1493157700>). Based on this background, re-appropriating barbed wire which is now used in other circumstances, not to fence kettle, but to fence Europeans from the one side and immigrants from the other seems like a logical, if not necessary, but in anyway poetic conclusion. Technically, there definitely will be more problems arising, but it would not be called an art project if it was easy. You will kindly understand that. Following your argument, the protocols I will of course not do by myself, for the same reason that I do not like to stab a knife into my hand: it just hurts too much. The good thing is, that protocols like X.25 have existed for a long time, are well-documented and also fairly well-implemented. Transmission speed through the fence will most probably be horrible - but that is not what this project is about. I am not interested in creating a replacement for anything. I want to show that technology used for exclusion can very well be re-appropriated for inclusion. You just have to find the maniac researcher-artist-engineer to try it. That seems to be me in this case.

Korespondenca med Martinom Reichejem in anonimnim inženirjem, ki ga je ekipa SobaZaGosteMaribor prosila za mnenje o tehničnih aspektih predlaganega projekta. / The correspondence between Martin Reiche and an anonymous engineer whom the GuestRoomMaribor team asked for an opinion about the technical aspects of the proposed project.

Adela Jušić

(BIH)

Antifašistična fronta žensk / Women's Antifascist Front

KAJA KRANER

»Na prostoru nekdanje socialistične Jugoslavije smo tudi med novimi »anti-fa« in neomarksističnimi skupinami priča zgodovinsko nekontekstualiziranim reinterpretacijam, s tem pa vsebinskemu izbrisu ali izničenju emancipacijskih politik in dosežkov samoupravnega socializma. /.../ Na različnih okroglih mizah in panelih se pojavljajo površinske trditve in teze o socializmu in položaju žensk, srž katerih je zapadanje v poenostavljeni in zavajajoče koncepte kot posledica privzemanja zahodnega pogleda na socializem skupaj z njemu inherentno, ozko logiko liberalnega feminizma, ki vztraja pri nezgodovinskem pojmovanju patriarhata in s tem pri ločenih, esencialistično popreproščenih identitetnih politikah žensk in moških.«¹

Soustanoviteljica Asociacije za kulturo in umetnost CRVENA iz BIH, Adela Jušić, je v času rezidenčnega bivanja nadaljevala z delom na petletnem programu naslovjenem *Kaj nam je prinesel naš boj?*, v katerem sodeluje s sodelavkami iz iste organizacije. Umetnica, ki v svojem delu tudi sicer primarno raziskuje tematiko družbenega, ekonomskega in socialnega položaja žensk, se je tako natančneje osredotočila na projekt *Spletni arhiv antifašističnega boja žensk Bosne in Hercegovine in Jugoslavije*, posredno pa tematiko participacije žensk v drugi svetovni vojni in Antifašistični fronti žensk (AFŽ) oziroma dediščino in zgodovino političnega boja v Jugoslaviji od 1941 do konca petdesetih s poudarkom na sekciiji AFŽ v Sloveniji. V svojem delu se je Jušić dediščine AFŽ in njenega položaja lotila kritično – kljub temu da je namreč v primeru AFŽ šlo za največjo žensko organizacijo na področju SFRJ, ki je bila v času vojne mobilizacije deležna znatne politične podpore in obljud za implementacijo procesa sistemskoga reševanja neenakopravnosti žensk, je bilo ob povojni vrnitvi življenja v ustaljene (patriarhalne) tirnice »žensko vprašanje« (znova) marginalizirano. Temu ustrezno

“In the territory of former socialist Yugoslavia among the new “anti-fa” and Neo-Marxist groups we also witness historically uncontextualized reinterpretations and thus a contentual excision or annihilation of emancipatory politics and the achievements of socialist self-management. /.../ In various round tables and panel discussions, superficial statements and theses regarding socialism and the position of women appear; their essence is a lapse into simplifying and misleading concepts as a consequence of assuming the western view of socialism together with its inherent, narrow logic of liberal feminism, which maintains unhistorical conceptions of patriarchy and with this also maintains divided, essentialistically simplified identity politics of women and men.”²

During her residential stay Adela Jušić, the co-founder of Crvena Association for Culture and Art from Bosnia and Herzegovina, continued with her five-year program *What has our fight brought us?*, in which she cooperated with colleagues in the frame of the afore mentioned organization. The artist, who in her work primarily researches the theme of societal, economic and social position of women, had thus focused on the project *Online Archive of the Antifascist Struggle of Women of Bosnia and Herzegovina and Yugoslavia* and indirectly on the theme of women participation in the Second World War and in the Women's Antifascist Front (WAF); or more precisely, on the heritage and history of the political struggle in Yugoslavia from 1941 to the end of the 1950s with emphasis on the WAF section in Slovenia.

In her work, Jušić has critically addressed the WAF heritage and its position; despite the fact that WAF was the largest women's organization in SFRY and that, in the period of war mobilization, it received significant political support and promises to implement a process of

¹ BURCAR, Liljana, 2015, *Restavracija kapitalizma: repatriarhizacija družbe*. Sophia, Ljubljana, str. 113–114.

² BURCAR, Liljana, 2015, *Restavracija kapitalizma: repatriarhizacija družbe*, Sophia, Ljubljana, pp. 113–114.



Adela Jušić: *Sutjeska pet*, umetniški poseg v fotografijo, 2016 / Adela Jušić: *Sutjeska pet*, photography intervention, 2016

je Ljudska fronta leta 1953 razpustila AFŽ, družbeni položaj žensk se je domestificiral, socialistična družba pa je postopoma postajala (še dodatno) repatriarhizirana. Jušić se je tako v svojem delu natančneje osredotočila ravno na obdobje med leti 1941 in koncem 1951, skratka natanko obdobjem, ko je mogoče v javnih reprezentacijah beležiti proces transformacije in »repatriarhizacije«. V času rezidenčnega bivanja je tako v lokalnih antikvariatih poiskala nekaj dokumentarnih primerkov tovrstnih javnih občil, predvsem knjižnih, nato pa simbolno intervenirala v vizualne upodobitve žensk, njihovega položaja in statusa.

systematically solving the issue of women's inequality, life after the war quickly returned back to its settled (patriarchal) ways and the question of "women's rights" was (again) marginalized. In 1953, WAF was accordingly dissolved by the Peoples' front, the societal position of women was domesticated and the socialist society was gradually (additionally) re-patriarchalized. In her work, Jušić focused on the period between 1941 and 1951, which is exactly the period when it is possible to register the process of transformation and "re-patriarchalization" in public representations. During the residential stay, she found documentary examples of such media, especially books, in local antiquity shops and then proceeded to intervene in the visual representations of women, their position and status.

Simon Farid

(GB)

Strategije skrivnega kuriranja / Strategies for Secret Curation

KAJA KRANER

Samooznačeni upokojeni umetnik, ki si zavoljo lastne odločitve svojo eksistenco zagotavlja onstran cirkuliranja po umetniškem sistemu, v svojem delu primarno v veliki meri izhaja ravno iz dvojnosti lastne (profesionalne) pozicije. Seveda gre hkrati za pozicijo, s katero se sooča marsikateri (tudi lokalni) umetnik, ki na primer hkrati za denar dela v muzejih in galerijah – a ne kot umetnik, in v teh istih umetnosti namenjenih prostorih občasno nastopa kot razstavlajoči, vendar v najboljšem primeru za t. i. simbolni kapital.

Sicer paznik v londonskem muzeju Barbican, je v okvirih dela za denar in izhajajoč iz svoje dvojne in dvoumne pozicije vendarle izumil svojevrstno hibridno strategijo, ki jo je mogoče postaviti v bližino fenomena, ki ga je na različne načine izpostavljal tudi v projektu, na katerem je delal v času rezidenčnega bivanja, namreč t. i. komunikacije z dvojno realnostjo (*dual reality performance*). Primarno gre za termin, ki se pojavlja v čarovniški teoriji in praksi in se nanaša na hkrati pred publiko in posameznikom iz publike uprizorjenim trikom, ki sproža radikalno drugačno zaznavo dogajanja pri obojih – širša publika s širšo optiko na primer hkrati percipira, kako uprizorjeni trik deluje in posameznika, ki je temu istemu triku (v veliki meri zaradi njegove pozicioniranosti) podlegel. Nahaja se skratka v nekoliko shizofreni poziciji razkrite manipulacije, ki (nanjo) načeloma ne deluje, in opazovanja manipulacije na delu (pri nekom drugem). To dvojnost je mogoče, vsaj do neke mere, navezati ravno na omenjeno hibridno strategijo, ki jo Farid udejanja s tem, ko dela kot paznik: strategije skritega kuriranja, kakor je naslovil tudi v Mariboru izvedeni projekt. Četudi skorajda najnižji člen v muzejski hierarhiji, je namreč Farid tudi v pazniški vlogi izbrskal neko minimalno kreativno svobodo, ki se giblje po samih mejah njegovih delovnih zadolžitev ali išče nekakšne »luknje v zakonu«; namesto da za muzejske obiskovalce zgolj arbitrarno razporeja knjižno gradivo po površini, lahko na primer premišljeno izbere odprte strani, na podlagi dolgočasnega oprezanja za njimi lahko zasnuje kakšen umetniški projekt itn.

The self-described retired artist, who, on his own initiative, provides for his existence outside of circulating in the art system, bases his work largely on the duality of his own (professional) position. Of course, many artists (local as well) face this position, when they, for example, work for money in museums and galleries – but not as artists, and also occasionally enter these places dedicated to art as those, who exhibit, but only, in the best case, for symbolic capital.

But Farid, who works as a gallery invigilator in the Barbican in London, has invented a peculiar hybrid strategy, which is based on his own double and ambiguous position. His strategy can be classified to a position close to the phenomenon that he exposed in various ways in his residency project – the so-called dual reality performance. Primarily, this is a term that appears in connection with magic theory and practice and it refers to a trick performed simultaneously in front of an audience and an individual belonging to this audience. This trick causes radically different perceptions of the event in both; the audience with its broader optics perceives how the staged trick affects the individual, who has fell (mostly because of his positioning) for it. The audience thus finds itself in a somewhat schizophrenic position of a revealed manipulation, which, in principle, doesn't work (on it), and watching the manipulation work (on someone else). This duality can be, to an extent, linked with the aforementioned hybrid strategy, which Farid practices during his work as an invigilator; strategies of secret curating, as he also titled the project realized in Maribor. Although an invigilator is one of the lowest ranks in the museum labour hierarchy, Farid has in this role discovered a minimal creative freedom, which functions at the limits of his work assignments or seeks some sorts of "loopholes"; instead of just arbitrarily arranging museum literature for the visitors, he can, for example, deliberately choose the displayed pages, he can conceive art projects based on boredom experience while watching the visitors, etc.

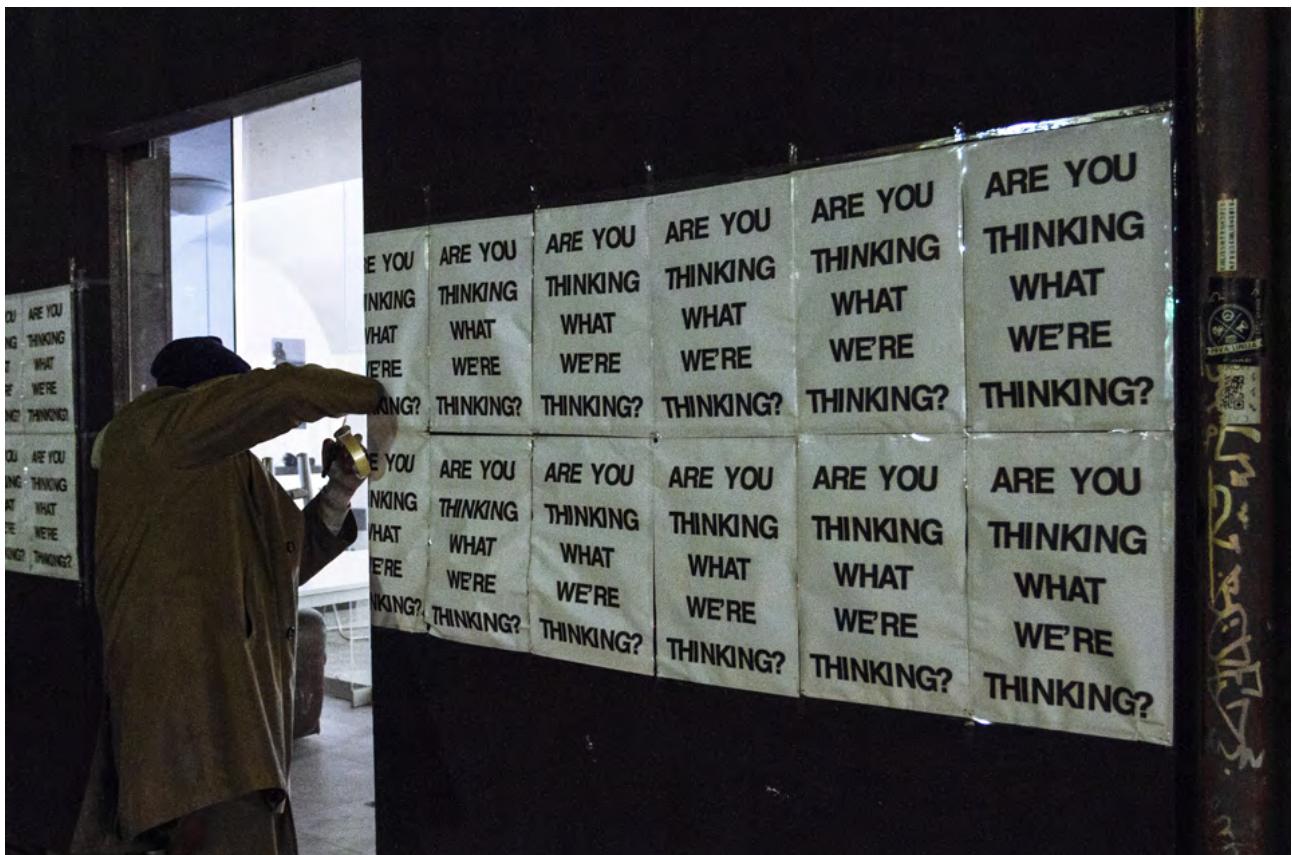


Dvojni portret, levo: samoiniciativno retuširan portret s strani fotografa; desno: neretuširan portret, 2016, foto: Foto Stanko / Double portrait, left: selfintiatively retouched portrait by the photographer, right: unretouched portrait, 2016, photo: Foto Stanko

Podobno kot je mogoče tudi strategijo skrivnega kuriranja razumeti kot obliko komunikacije, ki lahko skorajda istočasno sporoča dvojno realnost, na primer na podlagi konteksta, v katerega se umešča (v muzeju Barbican je plačano delo, Farid pa čuvaj, kot dokument tega istega dela v muzeju, ki je postavljen v galerijskem prostoru, je lahko umetniški projekt, Farid pa umetnik), so zasnovane praktično vse kompleksne komponente dela, s katerim je napolnil galerijski prostor K18. Farid tako preko razprostiranja in sopostavljanja končnih produktov, dokumentov delovnega procesa in osnutkov za bodoča dela v bodočih rezidenčnih bivanjih, ki jih je ustvarjal ravno tako med delovanjem v Mariboru, premišljeno spodkopava in problematizira uveljavljene razločitve med različnimi oblikami dela, delovnimi vlogami in statusi, med delom in nedelom, predvsem pa izpostavlja načine vzpostavljanja teh razločitev (preko reprezentacije) in njihovo fikcijsko osnovo.

The strategy of secret curating can be understood as a form of communication, which almost simultaneously communicates a dual reality, for example on the basis of the context, into which it is placed (in the Barbican center there is paid work and Farid is the invigilator, but as a document of this same museum work, which is placed in a gallery space, it can be an art project and Farid an artist). Almost all of the complex components of the work, which fills the K18 gallery space, were conceived on a principle similar to the just mentioned strategy. Farid uses a well-considered approach to undermine and problematize the established differentiations between different forms of work, tasks and statuses, between work and non-work, and, above all, he exposes the relation between the ways in which these differentiations are instituted (through representation), as well as their fictional basis. He does this through spreading out and juxtaposing finished products, documents of the work process and drafts of future works planned for upcoming residential stays on which he also worked during his residency in Maribor.

→ Demonstracija trika, ki vključuje t. i. "dvojno realnost", čarodej Sam Sebastian, Galerija K18, 2016, foto: Andrej Firm / Demonstration of trick that includes "dual reality", magician Sam Sebastian, K18 Gallery, 2016, photo: Andrej Firm
→ Fasada Galerije K18, *Mislite, kar mislimo?*, 2016, foto: Andrej Firm / K18 Gallery front, *Are you thinking what we're thinking?*, 2016, photo: Andrej Firm



Daniel Djamo (ROU)

Šestnajst poti do popolnega sonca / Sixteen Ways to the Perfect Sun

SIMON ŽLAHTIČ

»Moji prijatelji, ali ste vedeli, da je resnica zmeraj neverjetna? Če jo želimo narediti verjetno, je potrebno absolutno vedno primešati k njej malo neresnice. Ljudje so to vedno počeli.«

Fjodor Dostojevski, *Demoni*

Koncept razstave *16 poti do popolnega sonca* romunskega umetnika Danijela Djama nas popelje v fiktivno prihodnost, leta 2028. Realnost, ki jo vzpostavlja, je temna, saj prihodnost prinaša propad Evropske unije in vzpostavitev avtoritarnih in ksenofobih državnih tvorb. Te na mejah gradijo zidove in ograde, ki onemogočajo pretok ljudi, ki so se znašli v obupnih situacijah. Umetnikova naracija se zato na prvi pogled ne zdi mogoča, orwellovsko zaznamovana prihodnost pač zveni fiktivno.

Avtor trdi, da noče biti deskriptiven in politično angažiran, saj želi, da občinstvo dojema razstavo z estetske plati. S to pozicijo se nekako približuje subtilni manipulaciji, saj instalacija vsebuje polno simbolnih pomenov in jo zato lahko razumemo večplastno. Avtor z njo referira na različna področja, od zgodovine, politike in mitologije do osebnih izkušenj in domišljije, kar pa nam na prvi pogled ni razkrito. V besedilu ob razstavi tako omenja prihodnjo Romunijo kot državo, ki bo svoje naftne zaloge prodala Avstriji in zlate rezerve Finski, kar se je v času 2. svetovne vojne že zgodilo, ko je Tretji rajh pridobil naftna polja Vlaške. S tem vpne ponavljanje zgodovine, aktualno politično dogajanje, kot je gradnja zidov in fizičnih preprek na mejah, pa iz sedanjosti projicira v leto 2028, ko so romunski migranti pred zadnjo etapo poti do Münchna. Tako fiktivni prihodnosti daje neko kredibilnost, kar jo približuje potencialni mogočnosti.

Samo instalacijo, ki se razprostira po celotni galeriji, začnemo pri konceptualnem tekstu, ki se nadaljuje ob množici napetih niti, ki se začno v različnih točkah, končajo pa v eni na drugi strani. Predstavljajo različne poti 16

“My friend, the truth is always implausible, did you know that? To make the truth more plausible, it’s absolutely necessary to mix a bit of falsehood with it. People have always done so.”

Fyodor Dostoyevsky, *Demons*

The concept of the exhibition *Sixteen ways to the perfect sun* from the Romanian artist Daniel Djamo leads us into the fictional future, the year 2028. The reality it creates is dark, as the future brings the downfall of the European Union and the creation and formation of authoritarian and xenophobic countries. These countries build walls and fences on their borders, which interfere with the flow of people, who have found themselves in dire situations. The artist's narration seems impossible at first, the Orwell like future just seems fictional.

The author claims that he does not wish to be descriptive and politically engaged, as he wants the audience to perceive his exhibition from the esthetic point of view. With this position, he is somehow getting closer to subtle manipulation, as the exhibition contains multiple symbolic meanings and we can, therefore, interpret it in multiple layers. With it, the author is referencing different fields, from history, politics and mythology to personal experiences and imagination, which is not revealed to us at first. In the text accompanying the exhibition, he mentions future Romania as a country, which will have sold all its oil reserves to Austria and the golden reserves to Finland, which has already happened during the Second World War, when the Third Reich gained their oil fields. With this, he incorporates the reoccurring of history, the current political status, such as the building of walls and physical obstructions on borders, all of which he projects into the year 2028, when Romanian immigrants are at the last stage on their way to Munich. With this, he gives the fictional future some credibility, which brings it closer to



Detajl postavitve, Galerija K18, 2016, foto: Daniel Djamo / Detail of the installation, K18 Gallery, 2016, photo: Daniel Djamo

migrantov_k, ki prehodijo pot od rodne Romunije do Maribora, kjer se trenutno nahajajo v prihodnosti. Umetnik obiskovalcu_ki ponuja pisalo, s katerim lahko poimenujemo migrante_ke in jim na ta način damo identiteto, s tem pa krepimo kredibilnost avtorjevi verziji zgodovine, saj s tem oživljamo neobstoječe. S vpeljevanjem lažnih dejstev se tako približujemo t. i. terminu postresnične dobe (angl. *post-truth*), ki zaznamuje aktualno politiko in družbo, kjer so pri oblikovanju splošnega mnenja dejstva umikajo čustvom in osebnim prepričanjem.

Sama nit simbolično predstavlja tudi rdečo nit instalacije. Nepretrgoma izhajajo iz začetne točke do končne, Maribora, in se vedno znova vrača na začetek poti – Romunijo, od koder se poslednjič vije skozi različne kose lesa iz gozdov, ki predstavljajo nek domačni element povezan z domovino, ki ga avtor in romunska folklora povezujeta z dvojčkom Romunov. Preko njih se nit pne vse do koluta niti na piedestalu, ki je dodatno osvetljen in predstavlja nedorečenost prihodnosti, saj še pot tudi simbolno ni končana. Čaka na zadnji preboj čez mejo do Münchna.

Umetnik je med samim postavljanjem instalacije skrbel za neprekinjeno linijo niti, kar je oteževalo sam proces

becoming a possible reality.

We begin to experience the exhibition, which spanned over the entire gallery, with the conceptual text, which is continued upon an amassment of strained threads, which begin at different points and end in the same point on the other side of the room. They represent the different paths of 16 Romanian immigrants, who traverse the way from the plentiful Romania to Maribor, where they are currently at in the future. The artist offers the spectator a pencil with which the spectator can name the migrants and with this gesture, give them an identity, with these actions strengthening the credibility of the author's version of history, as we, with our actions, are reviving the non-existent. With the incorporation of false facts, we get closer to the term "post-truth" which marks the current political status and the society, which avoids feeling and personal convictions when deciding the common opinion.

The thread alone symbolizes the red thread of the installation. They go from the starting point to the final point, Maribor, uninterrupted and continue to constantly return to the starting point, Romania, from where it spreads through different pieces of wood from forests, which rep-

izgradnje, s tem pa je dosegel simbolnost niti življenja, ki jo poznamo iz grške mitologije, kjer sestre Mojre, pletejo, merijo in režejo niti življenja, s čimer tkejo usodo posameznic_kov. Pretrgana pot namreč pomeni simbolično smrt, saj se migranti_ke, čeprav fiktivni_e, soočajo s podobnimi problemi kot resnični_e. Postanek pred oviro na poti pomeni stagnacijo in oddaljitev od cilja vsake poti, obljubljene dežele popolnega sonca. Postanek v Mariboru tako prikliče podobe nedavnega migracijskega toka prebežnikov_ic, ki so na svoji poti prav tako obstali_e pred zagrajeno avstrijsko mejo.

Na tem mestu avtor ponovno preplete fiktivno prihodnost z realno preteklostjo, kar mu ponovno omogoča, da neverjetni napovedi doda kanček verjetnosti in subtilni način prepleta nasprotujoča si pojma fiktivnosti in realnosti, s čim lažje izraža izraža svoja stališča, saj pravi, da mu faktičnost in deskriptivnost ne pristajata, zato se rajši izraža skozi fikcijo in šale. S to pozicijo pa se približuje pogosto citirani izjavi Oscarja Wilda: »Če želiš ljudem povedati resnico, jih moraš nasmejati, saj te drugače ubijejo.«

resent an element of home regarding their home country and are also seen, by the author and Romanian folklore, as their twin brother. Past them, the thread runs all the way to the reel of thread on the pedestal, which is additionally illuminated and represents the uncertainty of the future, as the path is not yet over symbolically. It is waiting for the final push through the border towards Munich.

During the setup of the installation, the artists took care of the uninterrupted line of threads, which made the whole setup more difficult, but has with this achieved the symbolic meaning of the thread of life, which we know from Greek mythology, where the Moirai sisters weave, measure and cut the threads of life, curbing the fates of individuals with their actions. An interrupted line symbolically means death, as the migrants, although fictional, deal with similar problems as the real ones do. A stop before an obstruction on the path means stagnation and distancing from the goal of every path, the promised land of the perfect sun. The stop in Maribor calls up images of the recent wave of migrant escapees, who were stopped at the obstructed Austrian border, as well.

At this point the author again incorporates the real history in to the fictional future, which again allows him to add a little possibility to his incredible prediction. He subtly intertwines the contrary facts of fiction and reality, with which it is easier for him to convey his views, as he states that facts and descriptivism do not do well for him, so he prefers to express himself through fiction and jokes. With this standing, he is getting closer to the commonly quoted statement of Oscar Wilde: "If you want to tell people the truth, make them laugh, otherwise they'll kill you".

→ Detajli postavitve, Galerija K18, 2016, foto: Daniel Djamo / Details of the installation, K18 Gallery, 2016, photo: Daniel Djamo



Sečnja Rogoze / Cutting Rogoza

SIMON ŽLAHTIČ

Ponovno rezidenčno bivanje umetnika je rezultiralo v zanimivem dokumentarcu *Sečnja Rogoze*. Daniel Djamo je spoznal aktualno okoljevarstveno in politično problematiko, ki je bila vezana na sečnjo rogoškega gozda in prihod velikega kapitala v lokalni prostor.

V bližini nekdanjega industrijskega mesta Maribor, v sosednji občini Hoče-Slivnica, nastaja nova industrijska cona regije. Na območju nekdanjih kmetijskih površin rastejo nove industrijske hale. Zadnji veliki projekt v nastajanju je nova tovarna multinacionalke Magna-Steyr. Prvotno predvidenih in kasneje dejansko uničenih je bilo 100 hektarov prvorstnih njiv.

Kot izravnalni ukrep izgubi zemljišč so oblastniki predviedeli nadomestna kmetijska zemljišča na območju Roškega gozda. Občina je v ta namen pravno omogočila sečnjo 66 hektarov gozda za nove kmetijske površine, s čimer so pripravili teren za golosek gozda, ki je po slovenski zakonodaji prepovedan.

Prebivalke_ci Rogoze, naselja, ujetega med rastočo industrijsko cono in gozdom, so se znotraj skupnosti povezale_i in se nameri občine in države uprle_i. S poseko bi namreč izgubili_e zadnje zatočišče pred urbanizacijo podeželja, kot tudi pomemben naravni habitat z ekološko funkcijo blaženja že prisotnih negativnih vplivov industrializacije.

Avtor v dokumentarnem filmu skozi svojo estetiko raziskuje problematiko dogajanja okoli Rogoškega gozda, ki se je močno dotaknilo tako lokalnega prebivalstva kot tudi širše Slovenije. Skozi filmski objektiv predstavlja dvopolnost, ujetost ljudi med urbanizacijo in naravo, ljudstvom in oblastjo. Film, ki se je močno navezal na aktualno tematiko, je bil prvi dokumentarni zapis o dogajanju na tem območju. Povzema začetke bojev prebivalcev_k Rogoze, a ob nem predstavi tudi stališče lokalnih oblasti.

The recurrent stay of the artist resulted in an interesting documentary called *Cutting Rogoza*. Daniel Djamo got acquainted with the current political and environmental issues, which are connected to the cutting of the Rogoza forest and the arrival of big capital to a local environment. In the vicinity of the former industrial city Maribor, in the neighboring municipality Hoče-Slivnica, the region's new industrial zone is being constructed. New industrial halls are growing on former agricultural areas. The latest project in the making is the construction of a factory from the multinational company Magna-Steyr. The original estimates, the realization of which followed soon, claimed 100 ha of first class soil would be destroyed in the process. As a balancing measure, the authorities offered replacement agricultural land on the grounds of the Rogoza forest. For this purpose, the municipality authorized the destruction of 66 ha of the forest to provide replacement agricultural areas by making it legal, with which they enabled clearcutting the whole forest, an act that is otherwise prohibited by Slovenian legislation.

The residents of Rogoza, a settlement trapped between a growing industrial zone and a forest, have connected within the community and stood against the intentions of the municipality and the government. With the clearing of the forest, they would lose their last shelter from the urbanization of the countryside as well as an important natural habitat with an important function of lessening the already present negative effects of the industrialization. In the documentary, the author researches the issues concerning the events around Rogoza forest through his aesthetics, as the events resonated with the local community and the whole country. Through the medium of documentaries, the author portrays the bipolarity, the entrapment of people between urbanization and nature, between the people and the government. The documentary, which was strongly influenced by the current thematic, was the first documentary about the events in this area. It captures the initial battles of Rogoza residents, while also presenting the viewpoint of the local authorities.

Miloš Tomić

[SRB]

Mikrokozmos nenavadnih zbirk / Microcosmos of Curious Collections

IRENA BORIĆ

Klasificirati predmet pomeni, da se ga umesti v njegov določen razred. Včasih je razred že vpisan v procesu produkcije, uporabe veščin ali materialov in včasih je pridobljen med »življenjem« predmeta in skozi sledi, ki na njem ostanejo. Če upoštevamo vrednost, ki se predmetu pripisuje, lahko ta pristane v muzeju, postavljen v stekleno vitrino, popolno osvetljen in izpostavljen pogledu obiskovalcev. V nasprotnem primeru lahko prepuščen pozabi konča v zapuščenem kotu pokrit s prahom in pajčevino. V muzeju se lahko zgodbo objekta prioveduje stoletja, lahko pa prah in pajčevine zapostavljenega kota prekrijejo tako samo materijo kot tudi ozadje predmeta.

Miloš Tomić prav tako klasificira predmete, vendar bistvo njegovega interesa niso visoko cenjeni in reprezentirani, temveč ga zanimajo zapostavljeni predmeti, ki so le korak od tega, da razpadajo v smeteh. Zanj imajo vidne sledi časa na neželenih ali pozabljenih predmetih posebno vrednost. Četudi so prenapolnjeni z zgodovino, je Tomićev osnovni interes iskanje detajlov, ki so mu blizu, in ne ponovno odkrivanje zgodovinskih plasti predmeta. Ko je leta 2004 razstavil družinsko zbirko vsakdanjih predmetov, je ta vključevala osebne zbirke njegovih družinskih članov – gumbe, radirke in čačke. Te zbirke je uredil in predstavil v novi luči s tem, da jih je razstavil kot artefakte – tako pomembne, kot da bi jih skrbno zbral znani muzej. Obravnavani predmeti niso več relevantni zaradi svojih nekdanjih funkcij gumbov in radirk, temveč postanejo pomembni kot nenavadni, igrivi in barviti predmeti, ki posredno predstavljajo člane njegove družine. Pri Tomićevem pristopu do zbranih ali le nenavadnih objektov je fascinantno dejstvo, da jih uporabi kot surovino, ki sčasoma postane del jezika umetnosti in tako prečka določene meje med razredi predmetov. Ta ideja je poudarjena tudi v njegovi doktorski disertaciji, v kateri je raziskoval zavrnjene predmete kot material za film in fotografijo.

Miloš Tomić je na osnovi teh idej tekom rezidenčnega bivanja v okviru programa SobeZaGoste Maribor nadaljeval

To classify an object means to place it in its designated class. Sometimes the class is already inscribed in the process of production, use of skills or materials and sometimes it is acquired through the »life« of the object and the traces left on it. Considering the value attributed to an object, it can end in a museum, covered by a glass box, perfectly illuminated and exposed to the gaze of visitors. Or, in contrast, if left to oblivion, it can sit in a forgotten corner covered by dust and spiderweb. In the museum, the story of its »life« can be told for centuries, while the dusty corner covers not only the matter but the background story, too.

Miloš Tomić also classifies objects but his interest doesn't concern well valued well-represented objects. Instead, he is interested in abandoned objects, objects one step away from the dissolving into the trash. For him, the visible traces of time passed on unwanted or forgotten objects have a value that interests him. Even if they are packed by history, Tomić's primary interest lies in finding details familiar to him, rather than to rediscover historical side of it. When he exhibited a family collection of everyday items (2004) it included personal collections of his family members such as buttons, erasers, and doodles. He arranged those collections shedding a new light on them by exhibiting them as artifacts, as important as they would be if meticulously collected by a known museum.

Moreover, items in question are no longer relevant for their previous function as buttons or erasers, but rather as peculiar, playful and colorful objects who indirectly represent his family members. But what is intriguing about Tomić's approach towards collected or just weird objects is he uses them as raw material which eventually becomes a part of the language of art and in that way, it crosses over designated class barriers. This idea is underlined in his doctoral thesis in which he researched the discarded objects as material for film and photography. Starting from these ideas, during the residency



Irez iz stop animacije *Osnutek animirane monografije Dragiša Modrinjaka*, 2017, foto: Miloš Tomić / Still frame from the stop motion animation *Draft of Dragiša Modrinjak's animated monography*, 2017, photo: Miloš Tomić

s svojimi raziskovanji spregledanih objektov. Za eno izmed ključnih in najbolj zanimivih lokacij, ki jih je odkril v mestu, se je izkazal Fotografski muzej Modrinjak – zasebna zbirka fotografij in fotografske opreme (vse od konca 19. stoletja), ki ga je vzpostavil fotoreporter in ljubitelj fotografije Dragiša Modrinjak. Zbirka, ki predstavlja zelo pomemben prispevek k lokalni zgodovini fotografije, je razstavljena v GT22. Čeprav gre za največjo zasebno zbirko fotografij in fotografske tehnologije 20. stoletja v Sloveniji, za Tomića ni bila pomembna le kot privlačna kulturna znamenitost, temveč predvsem kot priložnost, da uporabi nekatere predmete iz zbirke in jih ponovno oživi. Tomić je, na primer, uporabil opremo v muzeju in z njo posnel stop animacijo, ki sicer ne deluje kot zaključeno umetniško delo, ampak predvsem fiksira avtorjeve raziskave in interes ter nam omogoči, da vidimo razpadajoče fotografije kot zanimiv vizualni material. Uporabljen vizualni jezik seveda uvede Tomićovo umetniško prakso, medtem ko animacija deluje bolj kot surov material, iz katerega lahko pod pravimi pogoji nastane kaj več. Predvajanje filma tako ni bilo namenjeno le filmu, temveč je ciljalo tudi na to, da se izpostavi Fotografski muzej Modrinjak in zbirko, ki jo hrani, ter se oboje približa širši javnosti. Poleg tega je

programme GuestRoomMaribor, Miloš Tomić continued with his preoccupations. Among other spots he got to know, he got particularly interested in Modrinjak Photography Museum – a private collection of photographs and photo equipment (ranging from the end of the 19th century) which was built by Dragiša Modrinjak, a photojournalist and a photography lover. The collection is displayed in GT22 and it adds very special contribution towards local photo history. Even though it is the biggest private collection of photography and photographic technology of 20th century in Slovenia, it was relevant to Tomić not only as intriguing cultural sight but as an opportunity to use some of its items and bring them back to life. For example, he used some of the available equipment and did a stop-motion animation. The movie doesn't really function as a finished artwork, it rather pinpoints his research and interest, and it allows to see dissolving photographs as interesting visual material. Of course the the visual language brings in Tomić's art practice while the animation functions as a raw material that may become something more in the right conditions. The screening of the animated film, therefore, was not only about the film but also about drawing attention to the Modrinjak museum



Izrez iz stop animacije *Osnutek animirane monografije Dragiša Modrinjaka*, 2017, foto: Miloš Tomić / Still frame from the stop motion animation *Draft of Dragiša Modrinjak's animated monography*, 2017, photo: Miloš Tomić

uporabil nekaj najdenih fotografij, da je postavil instalacijo v (na ulico obrnjenih) oknih Salona uporabnih umetnosti, v katerem je potekalo tudi nadaljevanje predstavitev Tomičevega rezidenčnega dela. Pomemben del Tomičevega rezidenčnega bivanja je bila namreč delavnica stop animacije, ki je potekala na kmetiji Drankovec in tako zaradi oddaljenosti lokacije postala nekakšna rezidenca znotraj rezidence); v delavnici je Tomić skupaj z udeleženkami ci razmišljjal o možnostih, ki jih ponujata fotografija in gibanje. Končni rezultati delavnice – kratke stop animacije – so bile predstavljene v Salonu uporabnih umetnosti. V tem smislu je bil Miloš Tomić pravzaprav bolj osredotočen na raziskovanje in prakso kot na končni produkt – lahko bi rekli, da ga je bolj zanimalo samo odkrivanje predmetov kot njihova transformacija v umetniško delo. In čeprav še vedno niso umetnost, so povzdignjeni iz prašnega kota pozabe. Vsaj za nekaj časa.

and its collection, which allowed a broader public to get familiar with it. Moreover, he also used some of the found photographs to build an installation in the street windows of Salon of applied arts (Salon) in which there was a continuation of presentation of his residential work. Namely, within the residency, Tomić held a workshop about stop motion animation and in Salon there was a public presentation of the final films. The workshop took place on Drankovec farm, which kind of resembled mini-residency within residency when it comes to the remoteness of the place, and it was about getting together and think in terms of photography and motion. In that sense, Miloš Tomić was more focused on research and practice than on the final production, we could say he was more interested in finding objects first than making an art piece of them. And even though, they are still not art, they are elevated from the dusty corner of forgetting. At least for a little bit.

Mersid Ramičević

[SRB]

Sluh kot merilo prostora / Hearing as a Measurement of Space

IRENA BORIĆ

Vsakdanje rituale verjetno tako dobro poznamo, da bi jih lahko izvedli zaprtih oči. Pa se lahko spomnimo, kako zvenijo? Ali so ti zvoki do te mere ponotranjeni, da v naših ušesih obstajajo zgolj kot beli šum vsakdana? Dozdeva se, da zvok okolice ne izstopa kor glavni nosilec pomena, če ni nenavaden. Situaciji daje globino in velikokrat ostane neopazen.

Nasprotno pa ko tišina postane glasna, vsi zvoki odmevajo. Kot v filmu *Moj Stric* režiserja Jacquesa Tatija, kjer atmosfero mehanizirane in avtomatizirane hiše ustvarjajo deformirani zvoki in šumi. Skozi izpostavljanje navadnih zvokov, ki nastajajo kot posledica premikanja objektov ali človeškega premikanja po prostoru, Jacques Tati kritizira obsedenost s tehnologijo in odtujenost moderne družbe. Akustična vključitev že obstoječih, neopaznih, predmetov in gibanja dovoli možnost ustvarjanja nove pomenske kompozicije.

Obstoječi akustični motivi so bili zanimivi tudi Mersidu Ramičeviću, udeležencu rezidenčnega programa SobaZa-Goste v Mariboru. Nova geografska lokacija in situacija sta zanj predstavljali akustično priložnost, ki je že vsebovala vse zvočne in ikonološke elemente. V času rezidence je torej poizkusil najti razmerja med ujetimi zvoki in simboli ter prevzeti fragmente teh razmerij. Predvsem je iskal kontekstualen zvok oz. zvok, pogojen z njegovim neposrednim okoljem, ki hkrati vsebuje estetsko kvaliteto. V svoji umetniški praksi izhaja iz ideje, da ni treba ustvarjati novega zvoka, ker obstoječi zvoki govorijo sami zase. Ramičevićev pristop h glasbi poudarja še en pomemben element – organizacijo zvočnega materiala, ki pomeni socialno strukturo v ozadju predvajanja zvoka. Na primer, instrument lahko dojemamo kot orodje organizacijskih razmerij. Način, na katerega nekdo drži violino, marsikaj pove o kulturnem kontekstu, iz katerega prihaja glasbenik. Čeprav so zvoki življenja preprosti, so v središču umetnikove pozornosti in je zato bolj kot končni rezultat pomemben proces ustvarjanja kompozicije. Ker skozi vsak

Most of us know our everyday rituals so well, that we could perform them with our eyes closed. But can we remember, how they sound? Are these sounds internalized to such an extent that our ears register them only as everyday white noise? It seems that the sound of our surroundings never stands out as the main carrier of meaning, unless it is unusual. It gives depth to a situation and it mostly remains imperceptible.

On the contrary, when silence becomes loud, all sound resonate. As in the Jacques Tati film *Mon Oncle*, in which the atmosphere of the mechanized and automatized house is made by deformed sounds and noises. By stressing unusual sounds, which are created as a consequence of moving objects or the movements of people in the house, Tati criticizes the obsession with technology and the alienation which characterize modern society. The acoustic inclusion of already existing, inconspicuous objects and movement allows the possibility to create a new composition of meaning.

Mersid Ramičević, residential artist in the GuestRoom-Maribor residency program, is also interested in existing acoustic motives. For the artist, the new geographic location and situation represented an opportunity, which already contained all of the needed acoustic and iconological elements. During his residential stay, he tried to find the relations between captured sounds and symbols, and take over the elements of these relations. Above all, he was searching for contextual sound or, better yet, sound defined by its immediate environment and also containing an aesthetic quality. In his art practice, he is guided by the idea that one doesn't need to create new sounds, because already existing sounds speak for themselves. Ramičević's approach to music emphasizes another important element – the organization of sound material, which signifies a social structure in the background of the sound being played. For example, we can perceive an instrument as a tool of organizational relations. The way, in which



Predstavitev zaključne produkcije, KIBLA, 2017, foto: arhiv SZGM / Final production presentation, KIBLA, 2017, photo: GRM archive

ustvarjalni proces umetnik spozna nov način izvedbe in v tem trenutku se zanj odvija analiza konteksta.

Kot primer takšne kompozicije je delo *Cooling the Music* iz leta 2015. Glasba je fokusirana na objekt in v konkretnem primeru je bil vir zvoka izključno hladilnik. To nas od vprašanja, če nam je delo všeč, privede do vprašanja, o čem delo pripoveduje in zgodba, v primeru *Cooling the Music*, čeprav abstraktna, očitno nadvlada estetiko.

Omeniti je treba tudi drugi primer njegovega dela iz leta 2016, *Shoes On, Shoes Off*, v katerem postavlja vprašanje vpliva mošeje na zvočno okolje, saj so minareti precej dominantni nosilci zvoka na materialni in simbolni ravni. Tudi v tej kompoziciji zvok, ki ga slišimo na koncu, ni več prepoznaven, ker je do te mere zmanipuliran, da njegov izvor pozna samo avtor.

V okviru rezidenčnega programa SobaZaGosteMaribor je Mersid Ramičević pripravil zvočno instalacijo *Aperture*, ki jo je izvedel v živo v prostorih multimedejskega centra Kibla. Gre za drugo delo v sklopu serij dolgoročnega projekta *Sets of Earshot Topology*, ki se ukvarja z glasbeno informirano družbeno koreografijo. Delu je botrovala raziskava izgubljene identitete Maribora kot industrijskega mesta. Umetnik se je prepustil iskanju ostankov tekstilne industrije, ki so priče izgubljene identiteti.

Ne preseneča, da je del raziskovalnega procesa potekal pod okriljem Muzeja narodne osvoboditve, v katerem je umetnik študiral vidike tekstilne industrije.

V njihovi zbirki je našel tkalski stroj, ki kot muzejski

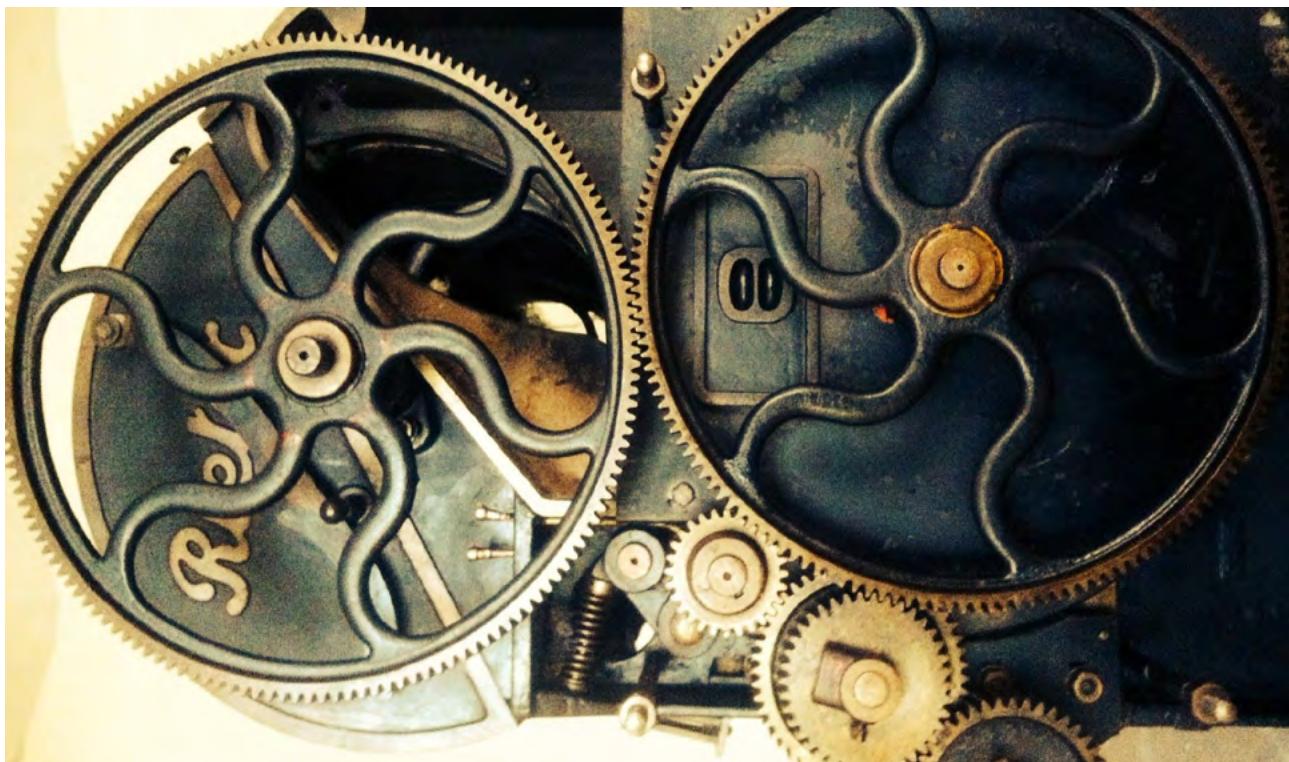
someone holds a violin, says much about the cultural context from which the musician originates.

Although the sounds of life are simple, they are the center of the artist's attention and because of this the process of creating the composition is more important than the end result. Because during each new creative process, the artist discovers a new way of realization and in this moment the analysis of takes place.

The work *Cooling the Music* from 2015 is an example of such a composition. The music is object-oriented and in this example the source of the sound was exclusively the refrigerator. This takes us away from the question, whether we like the music, to the question, what is the work about – and the story, in case of *Cooling the Music*, even if abstract, obviously overcomes aesthetics.

Another example of his work must be mentioned – the 2016 *Shoes On, Shoes Off* in which he raises the question of the influence of the mosque on the acoustic environment, as minarets are a quite dominant carriers of sound both on the material and symbolic level. Again in this composition the sound, which we hear at the end, is no longer recognizable, because it is manipulated to such a degree that only the author knows its origin.

In the frame of the GuestRoomMaribor residential program, Mersid Ramičević prepared a sound installation titled *Aperture*, which he performed in Kibla multimedia center. It is the second piece in the editions of the long-term project "Sets of Earshot Topology", which explores



Mehanizem, 2017, foto: Mersid Ramičević / Mechanism, 2017, photo: Mersid Ramičević

predmet ni v uporabi. Ramičević ga je začasno pretvoril v funkcionalni objekt in ga posnel. Njegov zvok spominja na njegovo izgubljeno funkcijo. Del raziskave so bili tudi različni tekstilni vzorci, ki so mu bili zanimivi predvsem zaradi elementov kot so inverzija ali repeticija, ker so ti elementi značilni tako za vizualne prakse kot za glasbo. V novonastali kompoziciji se nahaja tudi posnetek cerkvenih zvonov, ki so v zaspalem mestu precej glasno prisotni. Prenos podobe v zvok in zvoka v podobo označuje raziskovalni proces kot ustvarjeno delo. Zvočna izkušnja kompozicije *Aperture*, katere naslov označuje odprtino pri optični napravi, usklajuje prav to – zvoke in podobe zaznanega okolja.

musically informed social choreography. The theme behind the work and the starting point of the artists' research was Maribor's lost identity as an industrial city. The artist searched for the remnants of textile industry, which testifies to the lost identity.

Thus it is no surprise that a part of the research process took place under the aegis of the Museum of National Liberation, in which the artist studied aspects of textile industry.

In their collection, he found a weaving machine, which, as a museum artifact, is not in use. Ramičević temporarily transformed it into a functional object and recorded it. Its sound reminds us of its lost function. Various textile patterns were also a part of the research, which he found interesting because of elements such as inversion or repetition, which are characteristic both for visual practices and music. In the new composition, there is also a sound of church bells, which are quite loudly present in the sleepy town.

The transfer of image into sound and sound into image marks the research process as a created work. The sound composition *Aperture*, the title of which means the opening in an optical device, aligns precisely this – the sounds and images of the perceived environment.

Patil Tokatlian, Rita Tokatlian, Octave Khoury, Eli Mouhanna, Ghenwa Abou Fayad, Melissa Ghazale, Zuheir El Helou [LBN] Miha Vipotnik [SVN, mentor]

Dva dobra poslušalca naredita delo s tišino /
Two Good Listeners Make a Piece with Silence

IRENA BORIĆ

Dejanje poslušanja zahteva prezenco. Tiho prisotnost. Tišino, ki omogoča, da dobro slišimo, ne glede na to, ali bodo izgovorjene besede razumljive. Morebiti lahko ta ideja poslušanja služi kot dobra metafora za mehanizem rezidence za umetnike kot je Soba za goste Maribor. V tem konkretnem primeru je v Mariboru gostovala šesterica mladih libanonskih umetnic_kov, ki delujejo v Bejrutu – prišli so kot umetniki, nagnjeni k rabi govora, vendar, da lahko to storijo, morajo najprej poslušati. Pri spremembi poznanega konteksta velikega mesta in prihodu v majhno post-industrijsko mestece, se za najpomembnejše izkaže dejanje poslušanja. In čeprav rezidenca ni bila usmerjena v raziskovanje specifičnih lokalnih fenomenov, temveč v pripravo razstave, je bilo pomembno vzpostaviti dialog z novo odkritim kontekstom kot tudi dialog med umetnicami_ki. Umetniki_ce – Zouhair El Helou, Ghenwa Abou Fayad, Melissa Ghazale, Octave Khoury, Elie Mouhanna, Rita Tokatlian in Patil Tokatlian – so se tokrat prvič zbrali kot začasna skupina, znotraj katere se je vsak_a član_ica odločal_a in definiral_a pogoje svojega sodelovanja. Njihova izobrazba izhaja iz različnih področij – študij filma na Univerzi USEK (Helou, Ghazale, Khoury, R.Tokatlian) in grafično oblikovanje (Fayad, P. Tokatlian, Mouhanna), kar je doprineslo k specifičnim perspektivam, ki so se odražale v njihovih delih. Tako je bila rezidenca v nekem smislu nadaljevanje njihovega študijskega programa, kar je odpiralo prostor umetniške sfere in galerijskega prostora. Dislocirana lokacija umetnic Kov prinaša nekaj nenanavnega, saj vsak_a izmed njih naenkrat več ne prepozna jezika, ki jo_ga obkroža, ne posedejuje osnovnih

The act of listening requires presence. A silent presence. The silence which allows hearing well, whether or not the spoken words are to be understood. Perhaps this idea of listening can serve as a good metaphor for the mechanism behind an art residency such as GuestRoomMaribor. In this particular case, six young artists based in Beirut came to Maribor as artists who tend to speak, but in order to do so, first, they had to listen. When shifting the familiar context of the mega city and coming to a small post-industrial town, the act of listening comes as the most important. And even though this residency was not about researching specific local phenomena, but rather about making an exhibition, it was important to establish a dialogue with the newly found context as well as among each other. Artists Zouhair El Helou, Ghenwa Abou Fayad, Melissa Ghazale, Octave Khoury, Elie Mouhanna, Rita Tokatlian, and Patil Tokatlian first time came together as a temporary group in which each member decided and determined the conditions of their participation. Coming from the educational background of studying film at USEK University (Helou, Ghazale, Khoury, R.Tokatlian) and graphic design (Fayad, P. Tokatlian, Mouhanna) contributed to specific perspectives that reflected in their works. The residency in Maribor came about as a continuation of their study program opening a space of art sphere and a gallery space. The dislocated position of the artists brings in something unnatural, as each of them suddenly doesn't recognize the language which surrounds them, lacks the common social or economic patterns and all that is left there has actually to do with art. And this is what makes an art residency



Razstava v Galeriji Hladilnica, 2017, foto: Andrej Firm / Exhibition in Hladilnica Gallery, 2017, photo: Andrej Firm

socialnih in ekonomski vzorcev ter je vse, kar ostane, povezano le z umetnostjo. In prav to je tisto kar naredi umetniško rezidenco tako izjemno. Kako ustvarjati umetnost in kaj to pomeni? Kako priti do ideje in jo oblikovati ter kako jo predstaviti v okviru razstave?

Namesto kuratorja je imel temeljno vlogo v procesu mentor – njihov nekdanji profesor Miha Vipotnik, ki jih je spodbudil k sodelovanju v rezidenčnem programu SobaZaGosteMaribor. Vipotnik, z izkušnjami na področju mednarodnih sodelovalnih projektov, ki so se odvili v Bejrutu, na primer *In Medias Res* in *Vertical Collisions*, je imel že na začetku idejo o smeri, v katero se bi lahko ta eksperiment razviljal. Umetniki_ce, še vedno v iskanju svojega glasu, so se zedinili glede razstave, naslovljene *Two Good Listeners Make a Piece with Silence*. Naslov na humoren način nagovarja situacijo, v kateri noben_a od protagonistk_ov dejansko ne govori. Pogovor je tih, vendar to ne pomeni, da ni prisoten. Kot je John Cage skomponiral delo 4'33" za glasbila, na katera niso zaigrali. Namesto z glasbili je bil zvok ustvarjen v treh stavkih, ki jih zaznamo kot tišino. Ne glede na taho komponiranje, je delo še vedno obstajalo.

Razstava se je odprla z delom Octava Khourya, naslovljenim *National Understanding Committee (Komite za nacionalno razumevanje)*, 2017. Instalacija je bila sestavljena iz več delov, ki jih lahko, ali pa tudi ne, razumemo na podoben način. Umetnik razkriva delo izmišljenega

so exquisite. How to make art and what does it mean? How to bring an idea about and shape it, how to present it within an exhibition?

Instead of a curator, former professor Miha Vipotnik had a significant role in the process – encouraging them to participate in GuestRoomMaribor residency. Having the background in doing international collaborative projects which took place in Beirut, such as *In Medias Res* and *Vertical Collisions*, Vipotnik already had an idea of a direction this experiment could evolve to. The artists, still in search of their voice, attuned with the exhibition entitled *Two Good Listeners Make a Piece with Silence*. The title in a humorous way addresses the situation in which none of the protagonists actually talks. The conversation is silent, but it doesn't mean it is not there. Same as John Cage composed his piece 4'33" for instruments which were not played. Instead of by instruments, the sound was made by three movements, which was perceived as silence. Despite silent composing, the piece was still there.

The exhibition unfolded with a piece entitled *National Understanding Committee*, 2017 by Octave Khoury. The installation consisted of several parts which may or may not be understood along the same line. The artist exposes the work of a fictive character Vateok Rouchy, a translator and archiver who works for the National Understanding Committee. His occupation emphasizes an ambiguous role of not really participating but being

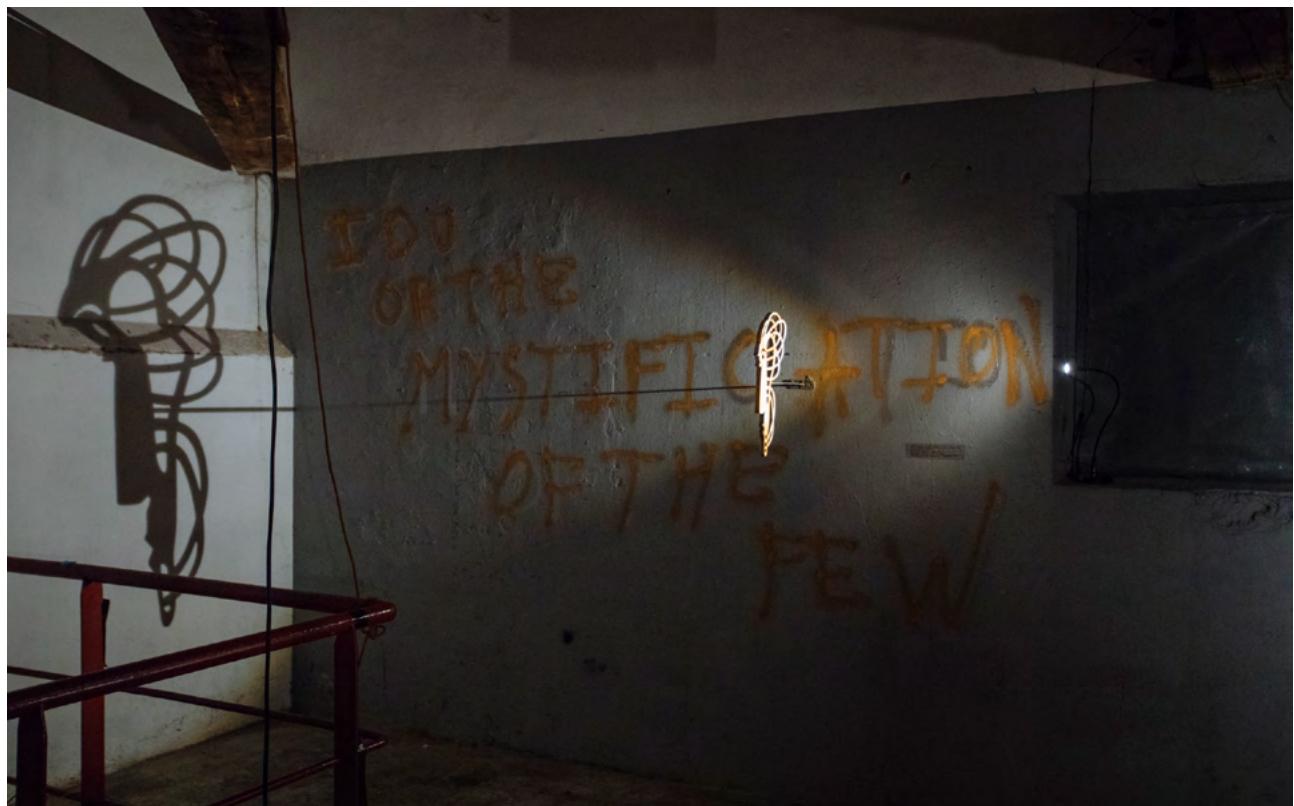
lika, Vateoka Rouchyja, prevajalca in arhivista, ki dela za Komite za nacionalno razumevanje. Njegova zaposlitev poudarja dvoumno vlogo – biti prisoten, vendar ne zares sodelovati. Zdi se, kot da se ga zgodba ne tiče zares, čeprav je ključna oseba, ki zgodbo oblikuje in deli. Umetniško delo je bilo lucidno predstavljen, z računalnikom v zidni niši, kar je puščalo vtis, da je na zaslonu zaupna vsebina. Dokumenti na zaslonu, ki jih je gledalec_ka lahko odpela, so bili zasnovani v obliki pogovorov in intervjujev, ki odsevajo aktualne družbeno-politične težave, ki pustošijo njegovo državo. Drugi del instalacije je bil video, ki se je predvajal v kotu in prikazoval dokumentarne posnetke brez jasne vsebine. Razлага videa je odvisna od gledalke_ca, čeprav je delo razloženo kot »4 kasete iz raznolikih osebnih zbirk«. Na nasprotni strani galerije so s stropa visela rdeča avtomobilska vrata, ki so hkrati delovala kot ready-made v galeriji in kot razbitina, ostanek nesreče. Zraven je bil grafit »*Idu or mystification of the few*«, ki se kritično nanaša na libanonske verske tradicije.

Delo Ghenwe Abou Fayad *Now you see me. Now? (Zdaj me vidiš. Zdaj?)*, 2017, se je osredotočalo na idejo prisotnosti in povezovalo urbanizem s spomini na izkušnjo le-tega. Ko je bila v Bejrutu, je naredila avtoportret s portretom svojega kolega Elia Mouhanne. Zaslon v galeriji Hladilnica je soočil fotografiji, postavljeni na nasprotnih straneh. Popolnost lepo narejenih fotografij spomni na urejenost Benettonovih oglaševalnih kampanij in v gledalcu_ki odpira vprašanje, kako tovrstne komercialne podobe oblikujejo posameznikovo_ičino identitetu. Zato ni toliko zanimivo, kako dobro sta ti fotografiji narejeni, ampak način, na katerega ju oblikujejo vizualne intervencije na koži – tetovaže, oznake ali linije zemljevidov, ki simbolizirajo idejo mapiranja izkušnje mesta. Z zapisom na koži te intervencije niso zgolj estetske, temveč so tudi brazgotine, ki se jih ne da izbrisati. Sredi prostora, ki je ločeval obe fotografiji, je bil nameščen direkcijski zvočnik, ki je meril v tla in oddajal raznolike zvoke, ki so segali od mestnega šuma do petja ptic. Tako je bila njuna izkušnja prej izražena skozi prisotne in odsotne zvoke kot urbane elemente. Poleg tega je z razstavljenim portretom Elia Mouhanne umetnica vnesla prisotnost edinega na razstavi sodelujočega umetnika, ki ni mogel v Maribor. Namesto tega je njegova prisotnost zavzela več različnih oblik tako v delu Fayad kot skozi številne pogovore ob snovanju razstave. Kar naredi njegov portret poseben, je njegovo narobe obrnjeno uho, saj je bilo sneto in prilepljeno nazaj brez prejšnje funkcije. Ob portretu Mouhanne Ghenve Abou Fayad je Elie Mouhanna razstavil predmet, naslovljen

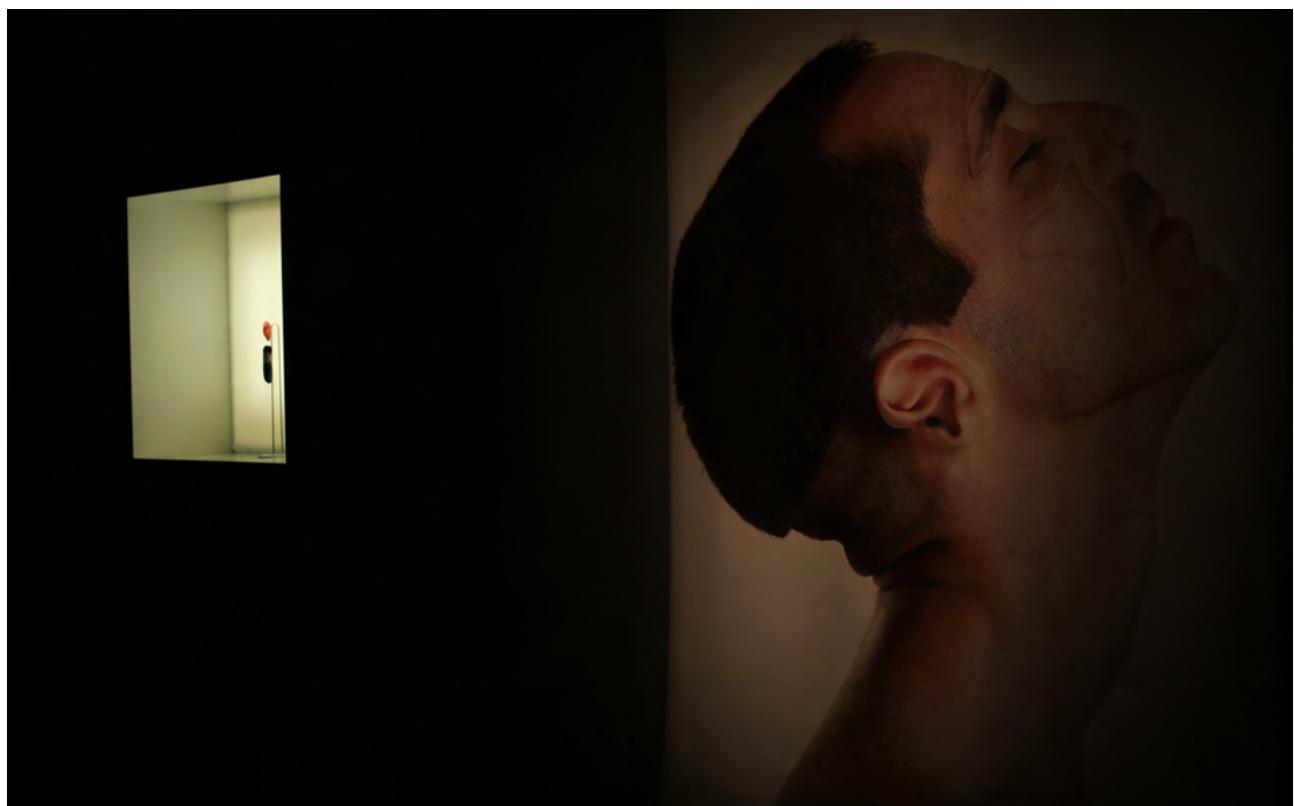
present. It appears as if the story doesn't really concern him, even though he is the key person to shape it and share it further. The artwork had a lucid display, with a computer in the wall niche, which leaves an impression of confidential content on its screen. The documents to be clicked on the screen were constructed as conversations and interviews reflecting current socio-political issues ravaging his country. The installation also consisted of a video, played in the corner, which appears as documentary footage without clear content. It is up to the viewer to assume what this is even though it is explained as: „4 tapes from diverse personal collections“. On the opposite side of the gallery, there was a red car door hanging from the ceiling. At the same time it functions as a ready-made in the art gallery but also it is a wreck, looking as a leftover of an accident. Next to it, there was a graffiti saying: „Idu or mystification of the few“ critically referring to the Lebanese religious traditions.

The idea of presence was in focus in *Now you see me. Now?* by Ghenwa Abou Fayad who connects urbanism and memories of its experience. While she was in Beirut she made a self-portrait with a portrait of her colleague Elie Mouhanna. The display in Hladilnica Gallery confronted the photos placed on the opposite sides. The perfection of nicely done photographs evokes the neatness of Benetton advertising campaigns leaving the viewer to wonder how does such commercial image shape one's identity. That is why the interesting thing about these photos is not how well they are made but rather how are they shaped by visual interventions on their skin, appearing as tattoos, marks, or map lines, symbolizing the idea of mapping the experience of the city. Inscribed on their skin this is not merely aesthetics, it also comes as a scar that cannot be reversed. In the middle of the space that separated the two photographs, a directional speaker was installed aiming at the ground, which showered diverse sounds from the city noise to bird songs and in this way, their experience was expressed through (dis)appearing sounds rather than urban elements. Moreover, by portraying Elie Mouhanna, Ghenwa Abou Fayad brought his presence into the exhibition as he is the only participating artist who could not physically come to Maribor. Instead, his presence took many different shapes, as with Fayad's work, and through numerous conversations about making this exhibition.

What makes his portrait specific is his opposite turned ear, as it was taken off and glued back without previous function. Right next to Fayad's portrait of him, Elie Mouhanna



Octave Khury: *Komite za narodno razumevanje* (detajl), 2017, foto: Andrej Firm / Octave Khury: *National Understanding Committee* (detail), 2017, photo: Andrej Firm



Desno Ghenwa Abou Fayad: *Zdaj me vidiš. Zdaj?* (detajl), levo: Eli Mouhanna: *Nosi ga kot uhan*, Galerija Hladilnica, 2017 / Right Ghenwa Abou Fayad: *Now you see me. Now?* (detail), left Eli Mouhanna: *Wear it like an ear piece*, Hladilnica Gallery, 2017, foto: / photo: Zuhair El Helou

Wear it like an ear piece (Nosi ga kot uhan), 2017. Objekt (aho in uhan) je bil razstavljen v majhnem belem kubusu, ki je ustvarjal vtis luksuznega artefakta. Ampak ker je vključeno uho, se ustvari aluzija na naracijo, v kateri ima zgoda o uhanu nekaj opraviti z narobe obrnj enim ušesom na portretu. Naslov dela je pogost pregovor, ki naslovnika opominja, da pretehta izgovorjene besede kot tudi, da jih nosi kot protezo. Mehak material in tekstura tega kvačkanega uhana spomnita na goloba, ki v kontekstu Bejruta pomeni način komunikacije, ko vse drugo odpove. Golobe so namreč med vojnama pogosto uporabljali za prenašanje sporočil in vse od takrat jih gojijo in vzugajajo na strehah centra Bejruta. Ta poskus komunikacije preko velikih razdalj se odseva tudi v naslovu razstave, ki je nastal v pogovorih med Miho Vipotnikom in Eliem Mouhanno, ki je (ni) bil prisoten.

Prisotna odsotnost je prav tako središčna točka instalacije Patil Tokatlian *Dichotomy of Presence and Absence (Dihotomija prisotnosti in odsotnosti)*, 2017, v kateri je intervinirala v galerijski prostor tako, da je kot integralen del umetniškega dela preoblikovala dele tal. Novo ustvarjene bele oblike so sledile obstoječim luknjam v tleh galerije in na nek način reagirale na samo infrastrukturo Pekarne, hkrati pa s svojim videzom spomnile na madeže razlitega mleka in gledalko_ca na nenavaden način vodile proti kiparski instalaciji na tleh in drugi instalaciji na zidu. Z besedami umetnice: »Bele halucinogene oblike in instalacije se hranijo z mojimi čustvi, čuti in prepričanji. Širijo se tako, da okoli sebe ustvarjajo abstraktno in toksično okolje; obnavljajo ravnotežje med mojimi notranjimi in zunanjimi svetovi, med mirom in kaosom. Prilagajajo se z drugimi organizmi v prostoru, tako da se usklajujejo z zvoki moje hipersenzibilnosti.«

Zouhair El Helou se je odzval na idejo proizvajanja zvoka z vizualnim razkrivanjem mehanizma njegovega delovanja. Z instalacijo *The Observable Manifestation of Hearing (Vidna manifestacija poslušanja)*, 2017, je ustvaril interaktivno umetniško delo, ki vabi gledalca_ko, da pritisne gumb in sproži zvok, ki posledično vpliva na obliko gladine vode v kozarcu. Nad instalacijo, sestavljeno iz dveh piedestalov, na enem od katerih je bil gumb in na drugem kozarec z vodo, nameščen na zvočnik, je bila projekcija, ki je prikazovala posnetek gladine vode in učinek zvoka nanjo. Za piedestalom je umetnik transparentno postavil računalnik in hrbitno stran mehanizma, ki je prenašal zvok. S tem, ko je razkril vse vidike postavitve, se je ustvaril vtis mehanizma nekakšnega pogovora in v tem smislu je bila pomenljiva prav fluidnost vode, katere oblike se je

exhibited an object entitled *Wear it like an ear piece*, 2017. The object (ear and ear piece) was displayed in a small white cubicle which constructed the appearance of a luxurious artifact. However, including the ear brought about an allusion to the narrative in which the story of an earring has something to do with the wrongly turned ear on Fayad's portrait. The title of the work is a common proverb which asks the listener to measure the weight of uttered words as well as to wear them as prosthesis. The soft material and texture of this crocheted ear piece reminds of a pigeon that, in context of Beirut, stands for a way of communicating when everything else fails. Pigeons were, in fact, often used for delivering messages during wars and ever since they are bred and trained on tops of buildings and Beirut's Central District. This attempt to communicate through the distance is also reflected in the title of the exhibition which came from conversations between Miha Vipotnik and Elie Mouhanna who was (not) there. Furthermore, present absence is in focus of Patil Tokatlian's installation *Dichotomy of Presence and Absence*, 2017 in which she intervened into the gallery's space by shaping pieces of the floor as an integral part of her work. Newly created white shapes on the floor followed original holes in the floor of the gallery, reacting somewhat to the infrastructure of Pekarna's space. As they resembled spilled milk they functioned as a bizarre invitation to the viewer to follow them, leading towards the sculptural installation on the floor and another installation on the wall. As the artist puts it: „The white hallucinogenic forms and installations feed on my emotions, senses, and beliefs. They spread around by creating an abstract and toxic environment; restoring the balance between my inner and outer worlds, calmness and chaos. Adapting with the other organisms in the space by synchronizing with the noises with my hypersensitivity.“

Zouhair El Helou responds to the idea of making a sound through visually exposing its mechanism. In the installation *The Observable Manifestation of Hearing*, 2017 he makes an interactive work inviting the viewer to press the button and shift the sound which consequently affects the shape of water in a glass. The video mapping of the produced sound was on display above the whole installation. Underneath there are two plinths, one carries a press button inviting a viewer to participate, and the other a glass of water on a vibrating speaker. Behind them, the artist exposed a computer and back side of the mechanism which transferred sound. By making all these aspects visible, it appears as a mechanism of a certain conversation.



Eli Mouhanna: *Nosi ga kot uhan*, Galerija Hladilnica, 2017, foto: Andrej Firm / Eli Mouhanna: *Wear it like an ear piece*, Hladilnica Gallery, 2017, photo: Andrej Firm



Zouhair El Helou: *Vidna manifestacija poslušanja*, Galerija Hladilnica, 2017, foto: Andrej Firm / Zouhair El Helou: *The Observable Manifestation of Hearing*, Hladilnica Gallery, 2017, photo: Andrej Firm



Patil Tokatlian: *Dihotomija prisotnosti in odsotnosti*, Galerija Hladilnica, 2017, foto: Andrej Firm / Patil Tokatlian: Dichotomy of Presence and Absence, Hladilnica Gallery, 2017, photo: Andrej Firm

konstantno spreminja.

Nasprotno od instalacije *The Observable Manifestation of Hearing*, dela, ki je razkrivalo svoje mehanizme, se je Rita Tokatlian bolj osredotočila na zgodbo, ki jo je pripovedovala skozi instalacijo *Rat Hole (Podganja luknja)*, 2017. Čeprav je umetnica primarno filmarka, ki prostor obravnava na zaslonu, se je tokrat prvič odločila, da bo intervenirala v galerijski prostor in presegla omejitve filmskega medija. Kljub temu je kot del instalacije še vedno uporabila video, vendar je bil ta komajda viden – projiciral je na prozorne zidove okoli risbe ogromne podgane, ki se je raztezala čez zadnji zid galerije. Celotno delo je učinkovalo kot ambient, ki je simboliziral pripoved zgodbe – zgodbe, ki jo je bilo mogoče narobe razumeti ali interpretirati. Podganja luknja, kakor meni umetnica, predstavlja „ezoteričen milje, ki občinstvu dopušča, da je prenešeno skozi „podganjo luknjo“. Je skupek idej, čustev in stališč do sveta, ki so sestavljeni z uporabo simbolov, gest, zvočne kompozicije, svetlobe in premikajočih se podob ter hipnoze z namenom utilizacije nadnaravne sile, da ustvarimo sanjsko čarobno, nadrealistično razpoloženje za gledalca.“ Razstava, ki se je začela z *National Committee for Understanding* se je zaključila z delom *[Voice] ([Glas])* umetnice Melisse Ghazale, ki je uvedla idejo prekinjenega glasu. Pred kamero je izvajala odpiranje ust, kakor v poskusu govora, vendar je bilo vse, kar je naredila, razkrivanje zob in krvavečih dlesni – zdi se, da je poskus govora spodeljal in se končal v napaki, kakor se zlomi računalniška podoba. Vizualni šum zataknjene podobe je odgovarjal prekinjenemu in popačenemu zvoku, ki je prihajal iz blizu direkcijskih zvočnikov. Zaradi šuma je bilo sporočilo prekinjeno in poslušalec ni mogel dobro slišati. Delo je bilo opisano s slovarsko definicijo glasu, v kateri so zapisani stavki korespondirali z naravo umetničinega performansa:

- »1. zvok, ki je proizведен v človeškem grlu in izgovorjen skozi usta kot govor ali pesem: *Mel je povzdignila glas.*
- valovanje z variabilno amplitudo ustvarjeno in pogzano skozi različne dele telesa
- vibracija v zraku, ki jo zaznajo ušesa in ki je razbrana interkranielno
- pravica izraziti mnenje
- specifično izraženo mnenje ali odnos; glas razuma
- zmožnost govoriti ali peti; izgubila je glas
- domnevno izražanje nadnaravnih glasov: skozenj je govoril nenavadeni glas
- značilen ton ali slog literarnega dela ali avtorja: potvorila je svoj literarni glas

And the fluidity of the water in that sense works well as the shape is constantly shifting.

Contrary to the *The Observable Manifestation of Hearing* work which exposes mechanism, Rita Tokatlian is more interested in a story to be told in her installation *Rat Hole*, 2017. Even though usually she is a film maker who deals with space solely on screen, this time she decided for the first time to intervene within the gallery space and bring about more than just a screen. She still holds to film, but this time it is barely visible as projected on transparent walls which surround a drawing of a humongous rat which stretches on the back wall. The whole artwork functioned as an ambient which symbolized a story to be told, a story to be misunderstood or to be interpreted. A rat hole, as the artist puts it, represents „an esoteric milieu, which allows the audience to be transported down a „rat hole“. It is an ensemble of ideas, emotions and points of view of the world put together by the use of symbols, gestures, sound composition, light with moving images, and hypnosis with the aim of utilizing supernatural force to create a dream like magical, surrealistic mood for the spectator.“

Starting with the *National Committee for Understanding*, the exhibition *Two Good Listeners Make a Piece With Silence* ended with a *[Voice]*. Melissa Ghazale's artwork brings in the idea of an interrupted voice. She performs for a camera by opening her mouth as in an attempt to speak, but all she does is exposing teeth and bleeding gums. As if the attempt to speak failed ending up in glitch, as the image breaks. Visual noise of a broken image corresponds with interrupted and distorted sound coming from hanging directional speakers. Because of the noise, the message was interrupted and the listener couldn't hear well. The work was described by the dictionary definition of voice in which written sentences corresponded to the nature of Ghazale's performance:

- „1. the sound produced in a person's larynx and uttered through the mouth, as speech or song: *Mel raised her voice.*
- a wave with a variable amplitude produced and propelled through various regions of the body.
- vibration in the air picked up by ears and read intracranially.
- [in sing.] The right to express an opinion.
- a particular opinion or attitude expressed: a dissenting voice.
- the ability to speak or sing: *she'd lost her voice.*

2. oblika ali skupina oblik glagola, ki izkazujejo odnos subjekta do dejanja: "the voice of reason"«

Kajti za umetnico je glas pogojen s telesom in kot tak neizbežno odvisen od njegovega družbenega, celo političnega konteksta. Potemtakem umetnica odpira vprašanja svojega političnega glasu, poskusa govorice kot tudi njene neuspešnosti pri tem poskusu.

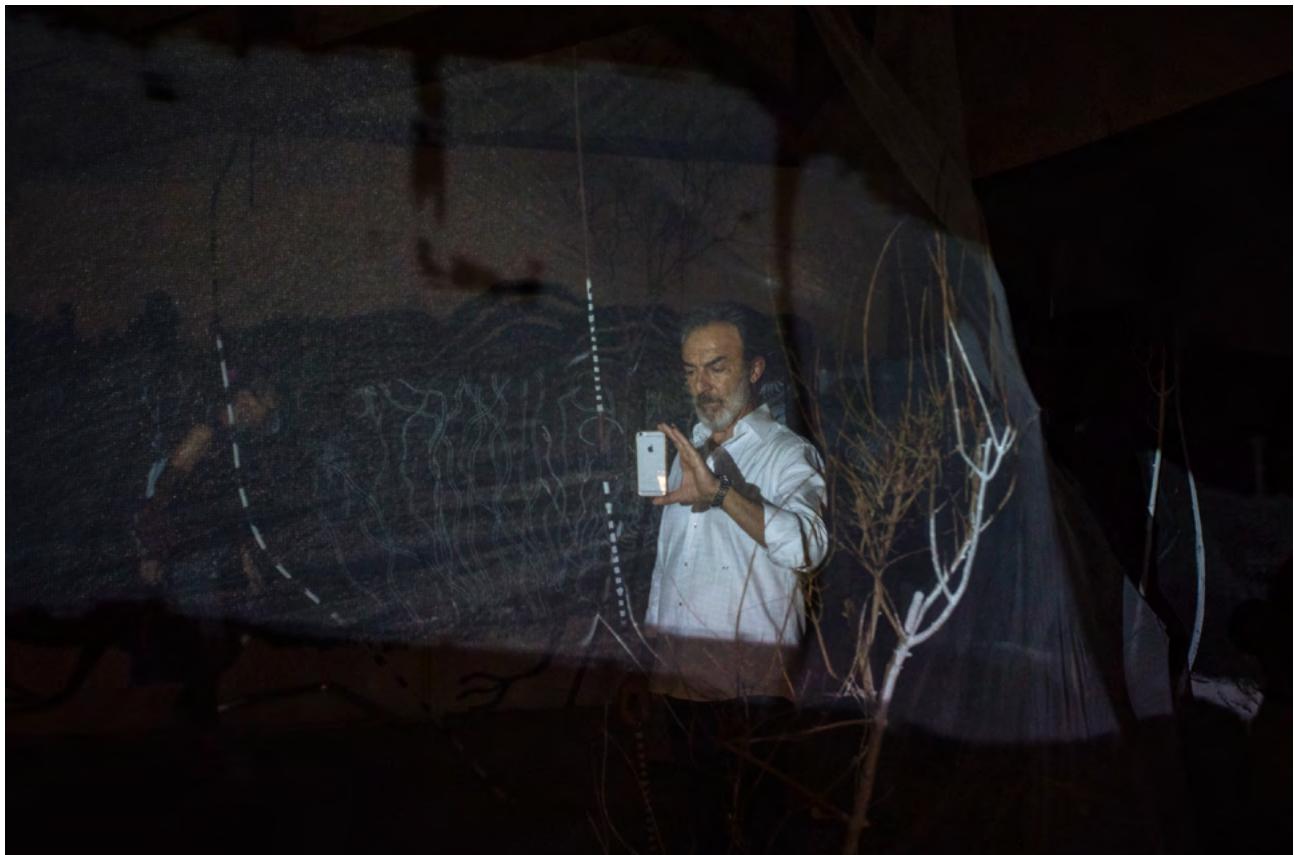
Nazadnje je razstava, kot rezultat rezidenčnega bivanja presenetila s tem, kako dobro so umetnice_ki z zelo različnimi idejami in umetniškimi praksami našli_e skupno točko. Čeprav niso delale_i skupaj kot kolektiv, je bilo znotraj razstave moč razbrati povezave med deli in zaznati pogovore, morebiti celo pogajanja glede vsakega vidika razstave. Ker so bili umetniki_ce z galerijskim prostorom soočeni brez nadzora kuratorskega očesa, je bilo še toliko pomembnejše, da na spolzkem terenu skupinske razstave ni nikomur spodrsnilo, ampak jim je skozi medsebojno podporo uspelo ujeti pozornost gledalcev_k.

- [usu. voices] the supposed utterance of supernatural voices: a strange voice was speaking through her.
 - the distinctive tone or style of a literary work or author: she had falsified her literary voice.
2. Grammar a form or set of forms of a verb showing the relation of the subject to the action: the voice of reason.“

For the artist the voice is conditioned by the body, and as such it inevitably depends on its social, even political context. Therefore, the artist brings about the issues of her political voice, attempt to speak, as well as the failure to do so.

Finally, this exhibition as a result of an artist residency surprised with how well it was achieved that artists with very diverse ideas and art practises found a common ground. Albeit they didn't work together, as a collective would, within the exhibition it was visible that there were connections between works and that there were conversations, perhaps even negotiations, about every aspect of this exhibition. Because the young artists confronted the gallery space without the eye of a curator, it was even more important that the slippery terrain of a group show didn't make anyone fail, on the contrary: by mutual support they managed to capture the viewer's attention.

→ Rita Tokatlian: *Podganja luknja*, Galerija Hladilnica, 2017, foto: Andrej Firm / Rita Tokatlian: *Rat Hole*, Hladilnica Gallery, 2017, photo: Andrej Firm
→ Melissa Ghazale: *[Glas]*, izrez iz videa, 2017 / Melissa Ghazale: *[Voice]*, still frame from the video, 2017



Elham Rahmati (IRN)

Zdela se je boljša pot / It seemed the Better Way

IRENA BORIĆ

»Sounded like the truth
But it's not the truth today
I better hold my tongue
I better take my place
Lift this glass of blood
Try to say the grace«

Leonard Cohen, *It Seemed the better Way*

Med rezidenčnim bivanjem v SobiZaGosteMaribor je umetnica Elham Rahmati končala delo *It Seemed the Better Way* – drugi del triptiha, ki ga je začela s *Holding a Monument* (*Ohranjati spomenik*), 2017; obe deli naslavljata vprašanja spomina in njegove relevantnosti za sedanost. *Holding a Monument* temelji na beležki umetničine matere, v katero je skupaj s svojo sestro zapisovala vprašanja o temah kot so politični islam, socialna neenakost, hidžab, kolonializem, politična neodvisnost, njuna vloga v revoluciji, zahodne ideologije, vojna, mučeništvo, vloga univerz in drugih institucij itd. Njena mati in teta, kakor tudi njeni_e prijatelji_ce, so na ta vprašanja odgovarjali leta 1979 tik po revoluciji. Umetnica je njuno beležko uporabila kot osnovo za izdelavo dveh novih beležk, ki zastavljata ista vprašanja. Beležki z novo zastavljenimi vprašanji je dala tistim, ki so na vprašanja odgovarjali_e leta 1979, hkrati pa so nanje odgovorili_e tudi ona in njeni_e prijatelji_ce. Delo je predstavljeno kot zaslon, na katerem vidimo Wordov dokument, ki prikazuje vprašanja in odgovore, kakor se izpisujejo. V primeru, da ima kateri od zapisanih odgovorov preveč radikalno vsebino, ga prekrije temen pas cenzure. Beležka je spomenik revolucije, nekaj, kar se je razvilo iz njenega konteksta kakor tudi njenih mladih protagonistk_ov. S tem v mislih umetnica dejansko zastavlja vprašanje, kaj se je danes zgodilo s temi idejami in ideali. Odgovori, ki jih je dobila od starih protagonistk_ov in novih generacij, jasno kažejo, da je s spremembami v razumevanju politične realnosti postal ta „spomenik“

“Sounded like the truth
But it's not the truth today
I better hold my tongue
I better take my place
Lift this glass of blood
Try to say the grace”

Leonard Cohen, *It Seemed the better Way*

During the residency at GuestRoomMaribor, artist Elham Rahmati finished the work *It Seemed the Better Way*, the second piece of a triptych she started with *Holding a Monument*, 2017 both of which tackle the issues of memory and its relevance in the present moment. *Holding a Monument* is based on a note-book of artist's mother in which she, together with her sister, wrote questions about subjects such as the idea of political Islam, social inequality, hijab, colonialism, political independence, their role in the revolution, western ideologies, war, martyrdom, the role of universities and different institutions, etc. Her mother and aunt, as well as their friends, answered these questions back in 1979, just after the revolution. The artist used their notebook as a blueprint for making two notebooks with the same inquiries. She gave them to the people who wrote the answers in 1979, but she also answered the posed questions, as well as her friends. The work was displayed on a screen as a Word file, showing the questions and answers as they were typed. And in the case, if a written sentence has too radical content, it is covered with a thick black line of censorship. The notebook stands as a monument of revolution, as something which came about from its context as well as its young protagonists. Having this in mind, the artist is actually posing a question on what happened to these ideas and ideals today. And by getting the answers from the very same protagonists as well as new generations, it became clear that this „monument“ is very fragile as understandings of political reality



Elham Rahmati na otvoritvi, Galerija K18, 2017, foto: Andrej Firm / Elham Rahmati at the opening, K18 Gallery, 2017, photo: Andrej Firm

precej krhek. Ta način razmišljanja o tem, kako politični kontekst skozi čas oblikuje določene ideje in razumevanja, je v središču drugega dela triptiha.

Na prvi pogled je samo delo *It Seemed the Better Way* precej specifično, saj umetnica obravnava fragmente zgodovine svoje družine. Pripravila je dva video performansa, v katerih je obiskala pokopališče v Iranu, kjer je pokopan njen stric. Vznemirajoč element je, da je njen stric umrl mlad in v zelo specifičnih političnih okoliščinah – bil je član iranskega Ljudskega mudžahedina, zaradi česar so ga leta 1982 arretirali in kasneje usmrtili. Njegova usmrтitev je izražala drugo stran revolucije, saj je za tiste, ki so si prilastili revolucijo, predstavljal radikalnega disidenta. Toda ideološka trenja se niso končala z njegovo smrtjo, temveč so se nadaljevala z vedno novimi uničenji nagrobnikov, ki so jih izvajali državni agenti, družine umrlih pa so jih znova in znova popravljale in nadomešcale.

Čeprav ti nagrobniki niso javni spomeniki, imajo v trenutnem političnem ozračju gotovo javno vlogo. Kadar pride do zgodovinskega razkola, kakršen je na primer vojna ali revolucija, ga ljudje občutijo tako fizično kot čustveno in simboli pogosto predstavljajo ideje za temi posledicami. V tem smislu lahko javni spomeniki v enem političnem kontekstu proslavljajo določene ideje, medtem ko te iste spomenike v drugem političnem kontekstu uničujejo in so prepuščeni pozabi. Zaradi tega obstaja vzporednica

changed. And this mode of how political context over time shapes certain ideas and understandings is a central focus in a second piece of the triptych entitled *It seemed the better way* which was produced and exhibited in K18 Gallery in Maribor.

At first glance, the work *It seemed the better way* itself is very specific as the artist tackles fragments of her family's history. She made two video performances in which she visits a graveyard in Iran where her uncle is buried. The unsettling element lies in the fact that her uncle died very young and his death had to do with specific political circumstances. He was a member of People's Mujahedin of Iran which got him arrested in 1982 and later executed. His execution represents another side of the revolution as he represented a radical dissident to those who claimed the revolution. However, the ideological tensions didn't cease when he passed away, rather they continued as state agents repeatedly broke the tombstones. And the families keep on repairing and replacing them. And, interestingly, even though these tombstones are not public monuments, they certainly have a public role within the current political climate. As it happens, when historical rupture occurs, such as war or revolution, it affects people physically and emotionally and symbols often represent ideas behind these consequences. In that sense, public monuments in one political context could

med javnimi spomeniki in javno vlogo nagrobnikov – posebno zaradi ideološkega pomena, ki ga nosijo. Elham Rahmati obravnava nagrobnike, kot da bi spraševala »Kaj danes pomeni tista politična preteklost in kaj z njo narediti?«. Med obiskom pokopališča v Iranu je z mobilnim telefonom posnela dva posnetka, ki zaradi slabe kvalitete v ospredje postavljata njen performans in ne toliko sam video kot artefakt. Njene geste so preproste, v enem izmed posnetkov le hodi po pokopališču mimo polomljenih nagrobnikov, v drugem sedi na zlomljenem nagrobniku, ga umiva in skuša zlepiti. Tako nagrobniki predstavljajo »desetletja konflikta med državo in njenimi nasprotniki, konflikta, ki potrebuje druge načine nasprotovanja, če se naj kdaj konča«. Gesta čiščenja spomenika spomni na performans Mierle Laderman Ukeles *Washing, Tracks, Maintenance: Outside*, 1973, v katerem je umetnica drgnila zunanje stopnice galerije Wadsworth Atheneum, s čimer je osvetlila vzdrževalne naloge, ki so pogosto skoraj povsem neopažene, njihovo izvrševanje pa potisnjeno v »domeno« žensk. Toda s tem, ko je iz te geste naredila performans in ga umestila v muzej, je vnesla povsem drug set vrednot in pravzaprav vprašala, kje v muzeju so ženske umetnice. V tem smislu Elham Rahmati z umivanjem in popravljanjem nagrobnika prinaša nov nabor vrednot in spremeni nevidnost znanega prizora v material za javno diskusijo. Izpostavi vprašanje zgodovinskega in političnega ozadja za temi polomljenimi/popravljenimi nagrobniki oz. z drugimi besedami bi lahko bilo njen vprašanje – kaj so pravzaprav sadovi revolucije?

be celebrating certain ideals, while in the other the very same monuments are destroyed or left to oblivion. For that reason, there is a parallel between public monuments and the public role of tombstones, especially because of ideological meaning they carry.

Elham Rahmati treats the tombstones as if she would be asking »What does that political past means today and what to do with it?«. While visiting the graveyard in Iran, she made two videos by mobile phone. The poor quality of the videos puts an emphasis on her performance rather than the video as an artifact. Her gestures are very simple. In one video she just walks around the graveyard, passing by the broken tombstones, while in the other video she sits on a broken tombstone and washes it and tries to glue it. Thus, the tombstones represent »decades of conflict between the state and its oppositions, a conflict that needs different ways of resistance if it is ever going to end.« The gesture of cleaning a monument brings into mind a performance piece *Washing, Tracks, Maintenance: Outside*, 1973 by Mierle Laderman Ukeles. The artist was scrubbing the exterior steps of Wadsworth Atheneum bringing to light maintenance tasks which are often completely invisible and often expected of women. However, making such gesture as a performance means bringing in a completely different set of values in a museum because she is asking *Where are the female artists in the museum?* In that sense, Elham Rahmati, by washing and repairing the tombstone, brings about a new set of values and transforms the invisibility of familiar scenery into material for public discussion. She raises the whole question of historical and political background lying behind these broken/repaired tombstones. In other words, her question could be – what are the fruits of the revolution?

→ Instalacija *Zdela se je boljša pot*, Galerija K18, 2017, foto: Andrej Firm / Installation *It seemed the better way*, Gallery K18, 2017, photo: Andrej Firm



Alexandra Nemaric

(AUS)

Umiranje na trti / Dying on the Vine

IRENA BORIĆ

Za Alexandra Nemaric je bila rezidenca v Mariboru veliko več kot le priložnost za nadaljnji razvoj njene umetniške prakse – predstavljala je namreč prvo vrhnitev v deželo njenega izvora, v prostor, ki je bil znan, a hkrati zelo oddaljen. Kot omeni, so njen identitet »oblikovali stari starši in družina skozi ustno izročilo, pripovedništvo ter odnos do hrane, kuhe in trdega dela, ki so se prenašali skozi generacije«. Način, na katerega se je izoblikovala njen identiteta, je vplival tudi na njen način bivanja v Avstraliji. Čeprav je dejansko Avstralka, je morala ves čas krmrati med tem, kar prinaša od doma, in vplivom večinske kulture. Eden izmed stalnih opomnikov na to je tudi njen priimek, ki je odvrgel č in bil pogosto skrajšan v lažje izgovorljiv Nemo. Prav tako je svoj sklop negotovosti prinašal tudi slovenski kontekst, saj ni govorila jezika, zaradi česar ni mogla dostopati do njegovih političnih in socialnih aspektov. Med rezidenco je imela priložnost najti kraje iz zgodovine svojih starih staršev in spoznati sorodnike, ki tam živijo. Zanjo je bila ta izkušnja nekakšno zrcalo, fizični prostor, v katerem je lahko prepozna značilne poteze, gibe in govor kot nekakšno vzporedno vesolje njenemu avstralskemu svetu. Alexandra Nemaric je to zelo osebno izkušnjo prenesla v javni prostor v obliki razstave, ki jo je posvetila raziskovanju osebnih povezav in paradoksa pripadnosti. Svoje rezidenčno bivanje je zaključila z razstavo *Dying on the Vine* (*Umiranje na trti*) v galeriji Hladilnica. Razstava, ki je bila njen prva predstavitev v slovenskem kontekstu, je prikazovala novo produkcijo in tudi nekaj starejših del. Naslov razstave je besedna igra z besednima zvezama *to dye* (obarvati) in *to die* (umreti) – hkrati se nanaša na neizbežnost smrti in na dejanje barvanja, ki je povezano z njenim dedkom. Tega je posnela v kuhinji ob tem, ko je za mizo, pokrito s prtom, na katerem je bil vzorec trte, risal na list papirja. Povezan z naslovom razstave dedek postane simbol tistega, ki jo uči, in tistega, ki jo bo kmalu zapustil. Video, naslovljen *Merry gathering* (*Veselo srečanje*), je prikazala na starem televizorju, ki je bil postavljen na pakete z rdečimi nagrobnimi svečami. Postavitev iz nagrobnih sveč, naslovljena *We're not dead yet* (*Nismo*

For Alexandra Nemaric a residency in Maribor was much more than an opportunity to develop her art practice further. It also represented going back, for the first time, to the land of her origin, to the place so familiar and yet so distant. As she mentions her identity was »molded by grandparents and family through an oral history, story-telling, relationships to food, cooking and toiling processes passed down through generations.« The way her identity was shaped affected her way of being in Australia. Although Australian for the fact, she had to constantly negotiate between what she brings from home and the influence of the surrounding culture. One of such constant reminders is also her last name which dropped č, and often was shortened into Nemo as it is easier to pronounce. Furthermore, the Slovenian context brought another set of insecurities as she didn't speak the language, missing out the political and social aspects of it. However, during the residency, she had a chance to find the geographical places of her grandparents' past and to meet some of the relatives who still live there. For her this experience was a mirror, a physical space in which she could recognize familiar gestures, movements, and speech, as some sort of parallel universe to her Australian world. Considering this very personal experience, Alexandra Nemaric transfers it into the public domain in the form of the exhibition which she dedicated to an exploration of familial connections and the paradox of belonging. She concluded the residency with the exhibition *Dying on the Vine* which included both her newly produced work as well as some older work. It took place in Hladilnica gallery and it was the first showcase of her art practice in Slovenian context. The title of the exhibition plays with words – to dye and to die, it refers at the same time to the act of dying as certainty and to act of coloring conducted by her grandpa. Filmed in the kitchen, the grandpa is drawing on a piece of paper sitting on a tablecloth decorated with vines. In relation to the title of the exhibition, the grandfather becomes a symbol of one that teaches her and of the one who is about to leave her. The video is entitled *Merry gathering* and it



Detajl z razstave, Galerija Hladilnica, 2017, foto: Andrej Firm / Detail from the exhibition, Hladilnica Gallery, 2017, photo: Andrej Firm

še *mrtvi*), ironično zveni kot glas umetničinih starih staršev. Dramatično atmosfero sta še dodatno poudarili dve prižgani nagrobni sveči, ki sta nemudoma v spomin priklicali komemoracijo. Pomenljiv detalj pokrovov sveč, ki nista bila na svečah, temveč pred njima, je namigoval, da pravzaprav nihče ni umrl. Na podlagi tega dela je celotna razstava gradila na ustvarjanju družinskega sveta in nelagodju ob misli, da bi ga izgubili. Risbe z belo barvo na črni podlagi, ki so visele na steni, so prikazovale motive, ki se lahko zdijo znani, saj so se navdihovali v katoliški ikonografiji, ki je umetnico obkrožala vse življenje. Na tem mestu pravzaprav ni važno, ali umetnica prakticira vero, ampak predvsem zavedanje o pripadnosti katoliški kulturi, predstavljeni skozi domišljen vizualni jezik. S humorinim naslavljanjem risb – npr. *Everyone knows I'm confused* (Vsi vedo, da sem zmedena), *So the story goes* (Tako to gre) ali *Whose word is it anyway?* (Čigava beseda je to pravzaprav?) – se poigrava z jezikom, vendar ne z namenom razkrivanja pomena, temveč s težnjo po dodatni zameglitvi pomena. Poleg risb je bilo v prostoru tudi več instalacij in skulptur, ki so gledalca_ko še dodatno zmedle. Na primer modra raca z dvema glavama, ki je s svojim pošastnim videzom spomnila na nuklearne katastrofe, čeprav je dejansko govorila o motivu iz umetničinega otroštva –

is shown on an old TV that sits on top of packages full of red candles usually used at cemeteries. The installation of candles carries the title *We're not dead yet* ironically sounding as a voice of the artist's grandparents. The dramatic atmosphere was emphasized by two burning candles which immediately evoked commemoration. Just one detail – the lids standing in front of lampions, and not on top of them – gave the idea that nobody died. From that work, the whole exhibition built from the creation of the family universe as well as the unease of losing that universe. The drawings on the wall were made with white on a black surface exposing motives which could seem familiar as they were inspired by Catholic iconography, which surrounded the artist her whole life. And here it is not even relevant if she ever practises that faith, but rather this awareness of belonging to the Catholic culture which was represented through imagined visual language. Adding humorous titles to the drawings, such as *Everyone knows I'm confused*, *So the story goes* or *Whose word is it anyway?* she plays with language not to reveal but to twist its meaning further. Apart from the drawings, there were several installations and sculptures around the space which made the viewer puzzled. For example, a blue duck with two heads had a monstrous appearance of nuclear

namreč z babico je pogosto hodila hranič race. Ko je prišla v Slovenijo jo je presunilo, da njen sorodnik počne isto. Instalacija *Bucket list*¹ je bila sestavljena iz kupa veder za barvo, nanje pa je bil postavljen televizor, na katerem je bil odprt tetrapak soka s slamico, kakor da bi ga nekdo tam nemarno pustil. Na televizorju se je predvajal video dedka, ki neprestano hodi v krogu po dvorišču, ki se sicer zdi idealen prostor za prostočasne aktivnosti, vendar neprekinitno kroženje v idilo vnaša napetost in jo tako ruši. Za konec, razstava je hkrati poskušala razkriti vesolje umetničine identitete in ujeti spomin na njene stare starše, ključne akterje v njenem izoblikovanju.

1 Dobesedno *Vedrni seznam*, sicer pa spisek stvari, ki jih nekdo želi storiti, preden doseže določeno starost oz. umre (op. prev.).

catastrophe, while it actually talked about a motive from the artist's childhood in which her grandmother always took her to feed the ducks. What struck her when she came to Slovenia was that her relative did exactly the same. Furthermore, the installation *Bucket list* consisted of piled buckets for painting walls and on top of them there was a TV on which is a tetra pack juice leftover with a straw as someone carelessly just left it there. On the TV plays video of a grandpa constantly going in one circle in a backyard. The scene of backyard could be idle for leisure activities but this unbroken circle gave some tension breaking the ideal image.

In conclusion, the exhibition at the same time attempted to disclose the artist's identity universe, as well as to capture memory of her grandparents as crucial actors in its shape.

→ Postavitev *Umiranje na trti* in detalji z razstave, Galerija Hladilnica, 2017, foto: Andrej Firm / *Dying on the vine* exhibition setup and details from the exhibition, Hladilnica Gallery, 2017, photo: Andrej Firm



David Thomas Colaninno

[USA]

Badhdads 1258/2003 / Badhdads 1258/2003

IRENA BORIĆ

Kaj povezuje Hansa Blixa, S. Husseina, Möngkeja, T. Blaira in D. Rumsfelda? V projektu Davida Colanninna si vsi delijo prostor na fasadi Galerije K18. Nenavadne, risankaste kreature nosijo imena pomembnih mož, bodisi historičnih bodisi izmišljenih. Prikazani v mnogih barvah in oblikah se zdijo bolj, kot da so stopili iz stripa, in ne z odra zgodovine sveta. Če je obiskovalec_ka vstopil_a v galerijo v upanju, da si bo pojasnil_a njihov pomen, je postala zagonetka še bolj kompleksna, saj se je na tleh galerije razprostiral cel svet. Formacije miniaturnih plastičnih vojakov so se soočale z amorfimi pošastmi na ogromnem kupu peska, ki je deloval, ne glede na to, ali je šlo za pokrajino, ki obkroža Bagdad, ali za orodje, ki pritegne gledalca_ko, kot povezovalno tkivo vseh perifernih elementov in centralnega. Slednji je bil tudi edini, ki se ga gledalke_ci niso smelete_i dotikati, medtem ko so bili drugi odprtji za posege in prerazporeditve. Ob vstopu je gledalec_ka dobil_a zemljevid, ki naj bi služil kot orodje za razumevanje vseh razstavljenih aspektov. Na primer, nekatere figure nosijo imena kot sta *S. Hussein* ali *Colin Powel*, druge *Ajami Tower*, *Sandpaper*, *The Tower of Wisdom* in nekatere *Masculine hero complex* ali *Choose your own adventure*. Nekatere izmed na zemljevidu navedenih številk niso niti izdelane, npr. *Weapon of mass destruction*. Zemljevid zajema idejo gotovosti, raznih političnih in strateških položajev, in naj bi prikazal dejstva za predstavljenimi dogodki, vendar je njegov učinek ravno nasproten – vpelje zgodovinske motive, toda ne z namenom razlage ali analize, temveč zato, da jih povsem dekonstruira. Ko je Colannino prišel na rezidenčni obisk v Maribor, je že imel skico ideje projekta, ki se je zanašala na njegove predhodne interese za strateške igre, znanstveno fantastiko, dvoumnost zgodovinskega narativa in konteksta, ki ga obkroža. Ko je risal mnoge zemljevide, ki so spominjali na tiste v fantazijskih ali znanstveno fantastičnih knjigah, je idejo razvijal dalje in jo v končni fazi spremenil v tridimenzionalno prostorsko postavitev. Umetnik prihaja iz aktualne ameriške politične klime, v kateri ima prevladujoč diskurz rasistične podtone, zaradi česar se je lotil

What connects *Hans Blix*, *S. Hussein*, *Möngke*, *T. Blair*, *D. Rumsfeld*? In the project of David Colannino they all at once share the space of the facade of the K18 Gallery. The weird cartoon-like creatures carry names of famous men, being it historical or fictive figures. Depicted in various colors and shapes they appear as if they came out of a comic book and not from a stage of world's history. With hope to clarify their meaning by entering the K18 Gallery, the puzzle gets more complex with a whole world spread on the gallery's floor. Formations of miniature plastic soldiers are confronting amorphous colorful creatures set in a pile of sand. Whether the sand resembles landscape surrounding Baghdad or it gets a visitor caught within the scene, it also functions as element connecting all the peripheral elements with the central one. The central piece is the only one not to be touched, while every other part of the set can be rearranged by visitors. By walking in, a visitor gets a map as a tool which would help to understand each of the exhibited aspects. For example, certain figures carry names such as *S. Hussein* or *Colin Powel*, but then there are *Ajami Tower*, *Sandpaper*, *The Tower of Wisdom*, but also *Masculine hero complex* or *Choose your own adventure*. Some of the designated numbers are not even made, such as *Weapon of mass destruction*. The map enfolds an idea of certainty, of various political and strategical positions, and it was supposed to expose facts behind the depicted events. However, what it does is exactly the opposite. It brings in historical motives, not in order to explain or analyze them, but rather to completely deconstruct them.

When Colannino came to the residency in Maribor, he already preconceived an idea of the project relying on his previous interest for strategical games, science fiction, an ambiguity of historical narrative and his surrounding context. As he drew many maps which resembled maps in any fantasy or fiction novel, he developed this idea further, just that his map within gallery setting became three dimensional. Coming from the current USA political climate where the predominant discourse has a racist



Intervencija na fasadi Galerije K18, 2017, foto: Andrej Firm / Intervention on the K18 Gallery front, photo: Andrej Firm

aspektov rasizma, uperjenega proti muslimanom_kam. To je storil s poustvaritvijo dveh zgodovinskih dogodkov – invazije na Irak leta 2003 pod taktirko Američanov, ki jih je vodil George Bush, in mongolskega obleganja Bagdada pod poveljstvom kana Hulega. Oba dogodka, čeprav ju ločijo stoletja ter politični in kulturni kontekst, predstavljata uničenje kulturnih in političnih dosežkov islama. Pravzaprav primerjava teh oddaljenih vojn ni nenavadna, saj gre v obeh primerih za zgodovinske prelome z daljnosežnimi posledicami. Kar je nenavadno, je sama predstavitev, ki dekonstruira običajno hierarhijo zgodovinskega dogodka, v kateri je jasno, kdo in kaj je bolj pomembno in komu. Namesto tega se Colaninova postavitev dogodkov razvija pod svojimi pogoji in gre s tem, ko povabi obiskovalke_ce, da prispevajo s poseganjem v zgodbo oz. njeno reprezentacijo, celo korak dlje.

Pomembni možje so upodobljeni kot amorfni, seksualno eksplizitni objekti, s čimer Colannino spodbavlja etnične aspekte bitke in namesto njih prevprašuje njeno spolno identiteto. Skozi razumevanje vojne kot pretežno moške

undertone, he tackled aspects of racism against Muslims. By re-imagining two historical events – the invasion of Iraq, which was conducted by Americans under George Bush back in 2003 and the siege of Baghdad by Mongols under the command of Hulagu Khan. Both of these events, even though some centuries, and cultural and political contexts apart, represent demolishing of cultural and political achievements of Islam. There is nothing strange in comparison of so distant battles as they are both historical ruptures with long-lasting consequences. However, what makes it odd is its representation which deconstructs the usual historical event hierarchy that clarifies who and what is of greater importance and for whom. Instead, David Colannino's arrangement of the events evolves in its own terms, and it goes even further by asking visitors to contribute with twisting the story around. Or, to put it better, its representation. Moreover, the men of great importance are here represented as amorphous, sexually explicit, objects. By giving them sexual features Colannino undermines the ethnic aspect of



Instalacija, Galerija K18, 2017, foto: Andrej Firm / Installation, K18 Gallery, 2017, photo: Andrej Firm

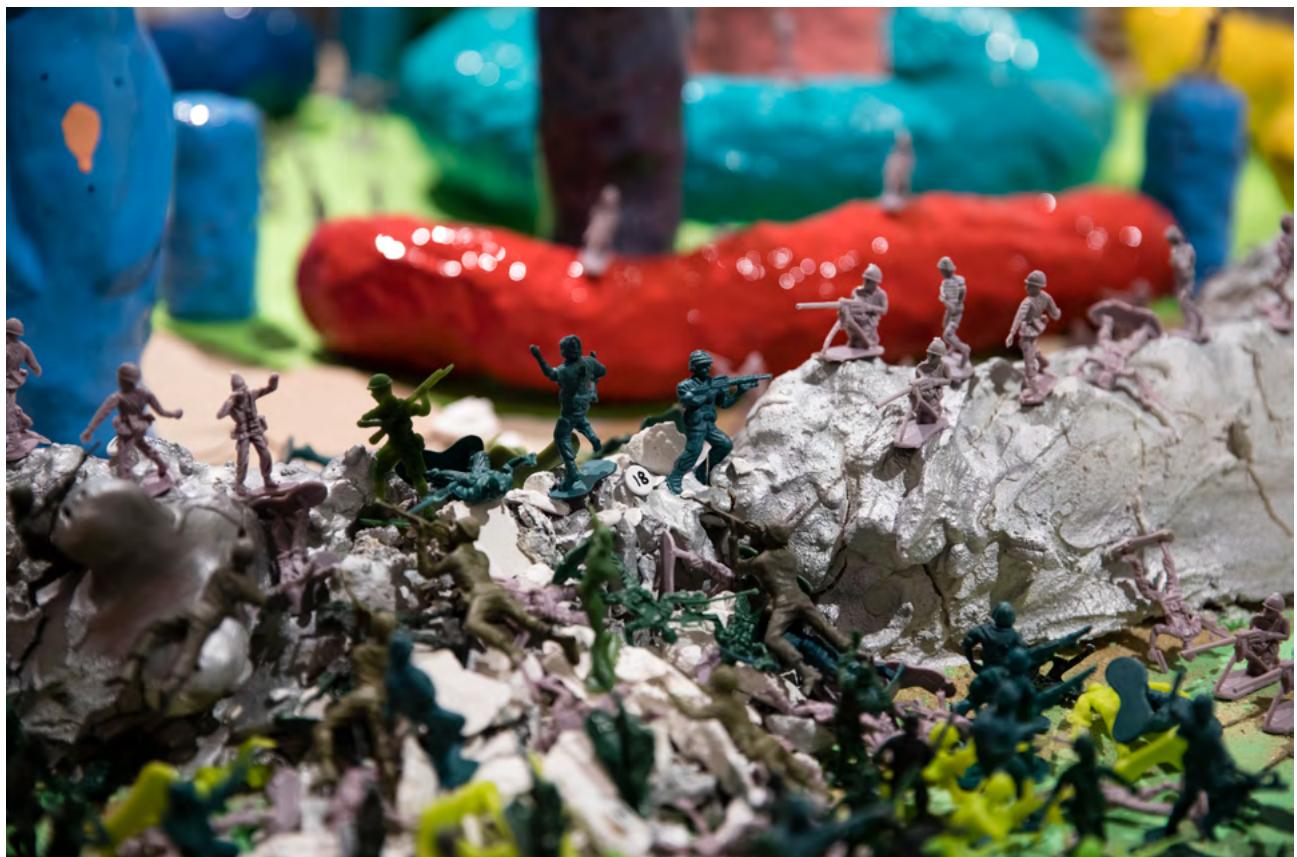
razpre idejo superčloveka, ki je, nenazadnje, le še en navaden tič.

S poustvaritvijo znanih bitk Colaninno odpira vprašanje o vrednosti zgodovinskega narativa kot takega, saj ta vedno nastane naknadno in je odvisen od interpretacije tistega, ki ima moč in željo, da nanj vpliva. Z drugimi besedami: zgodovine se lahko spominjamo ali jo poustvarimo na mnoge različne načine. Dvooumnost interpretacij in poudarjanja določenih zgodovinskih dogodkov ali osebnosti le poudari dejstvo, da smo vsi del zgodovine, le da se priovedujejo ene zgodbe, druge pa enostavno ne. Podobno kot zgodba o dveh slikarjih, ki jo je velikokrat pripovedoval umetnik Braco Dimitrijević – enega od od umetnikov so pripeljali na kraljevi dvor, ime mu je bilo Leonardo da Vinci, drugi_a bi lahko bil_a boljši_a kot Leonardo, ampak nikoli ni prišel_la iz teme anonimnosti.

the battle and questions its gender identity instead. Understanding a battle as predominantly masculine he unfolds an idea of superhuman that is, after all, nothing more than a plain dick.

By recreation of known battles, Colannino wonders on the value of historical narrative as such as it inevitably comes after the fact and it depends on the interpretation of whoever has a power or interest to do so. In other words, history can be remembered or even recreated in many different ways. The ambiguity of interpretations and emphasizes of certain historical events or personalities just underline the fact that everyone is a part of the history, just that some stories are being told, while other simply aren't. Kind of like a story about two painters, numerous times retold by artist Braco Dimitrijević. One of the painters was brought to the king's castle. His name was Leonardo da Vinci. The other painter could have been better than Leonardo, but (s)he never got out of the dark of anonymity.

→ Instalacija in detajli, Galerija K18, 2017, foto: Andrej Firm / Installation and details, K18 Gallery, 2017, photo: Andrej Firm



Ina Sangenstedt (DE)

Esence / Essences

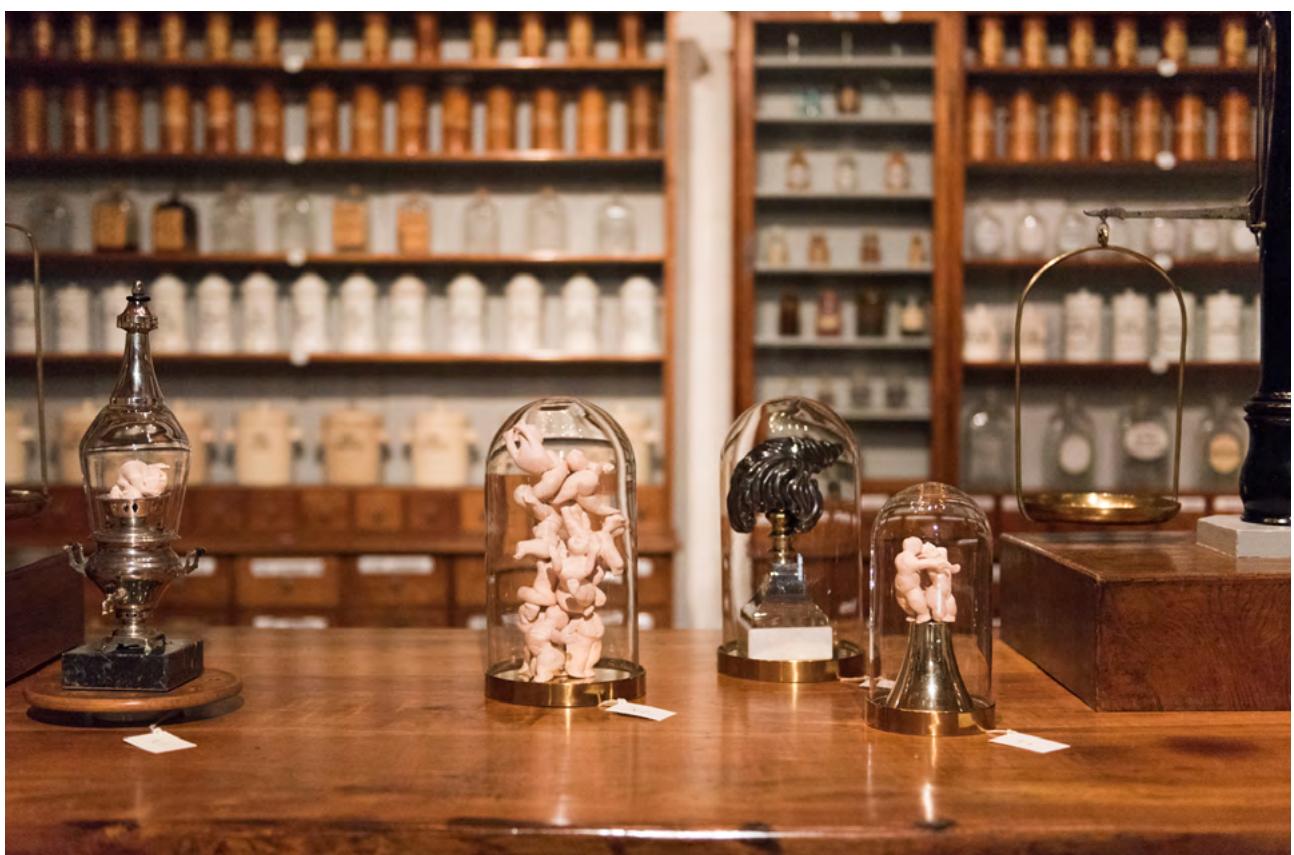
IRENA BORIĆ

Ina Sangenstedt se v svoji umetniški praksi osredotoča na obstoječe objekte zaradi njihove simbolične in funkcionalne vrednosti. Natančneje, v funkcionalnih predmetih pogosto išče živalske motive, kakršen so na primer noge stola, izrezljane v živalske šape. Stol s šapami ni le vizualno zanimiv, temveč postane tudi estetski objekt, ki posredno priča o nadrejenosti človeka nad živaljo. Dejansko predstavlja družbeni status, saj lastnik stola razkazuje svojo moč, da določeno žival »ubije«, kot tudi zmožnost, da si tak izbran stol privošči. V tem smislu tovrstna reprezentacija razkriva nadvlogo nad nemočnimi živalmi kot tudi nad šibkejšimi ljudmi. Ina Sangenstedt izbira tovrstne predmete, da izkrivi njihovo obliko ter spremeni funkcijo in namen. V njenem delu *Tisch (Miza)*, 2008, je odkrila mizo z nogami v obliki pasjih tac in jo preoblikovala tako, da je spominjala na gib psa, ki se useda. Tako je miza postala skulptura psa in izgubila svojo izvirno funkcijo.

Med rezidenco v okviru programa SobeZaGosteMaribor je Ina Sangenstedt skladno s svojim umetniškim pristopom kot raziskovalni material uporabila zbirko Pokrajinskega muzeja Maribor. Poglobila se je v razstavo stalne zbirke muzeja, v kateri so predmeti, ki segajo od arheoloških izkopanih do primerkov kulturne in zgodovinske dediščine. Obiskovalci morajo zaradi več nadstropij in razdrobljenega tlora raziskovati muzejsko zbirko in obenem iskati na novo umešcene predmete. Ti niso nastali pred rezidenčnim obiskom, temveč jih je umetnica naredila med rezidenco na podlagi študija določenih predmetov v muzejski zbirki in v tem smislu pravzaprav delujejo kot aspekti njihove interpretacije. Prvi objekt, ki pritegne našo pozornost, je naslovljen *Timeless (Brezčasnost)* in se navezuje na namizno uro, ki je pravzaprav miniatura skulptura ženske, sedeče za uro. Tako daje ura vtis mize, za katero sedi ženska, ki bere pismo. Za razliko od figure na muzejski uri, ki nosi lahka oblačila, je umetničina interpretacija oblečena v krvno, njene noge pa so spremenjene v šape; prav tako je ura sodobna, digitalna, ženska pa ne bere, temveč je utrujena zleknjena na uro. Njen položaj takoj prikliče vse značilnosti dobre prekarne delavke –

The focus of Ina Sangenstedt's practice is on already existing objects for their symbolic and functional value. More precisely, within the functional object, she often seeks for animal motives, such as the legs of a chair carved as paws. A chair with paws is not only visually interesting, but it also becomes an aesthetic object which indirectly speaks of superior position of a human towards an animal. It actually represents a social status, as an owner exhibits power to „kill“ certain animal, as well as to afford such exquisite chair. In that sense, the representation exposes dominance over powerless animals, but also over powerless people. Ina Sangenstedt takes such object in order to twist its shape and alter its function and meaning. In her work *Tisch*, 2008 she found a table with dog's paws and reshaped it that it resembled the movement of a dog sitting. In that way, a table became a sculpture of a dog, loosing its function of a table.

Coming from that background during the GuestRoom residency in Maribor, Ina Sangenstedt used the collection of the Regional Museum of Maribor (*Pokrajinski Muzej Maribor*) as a research material. She delved into the permanent exhibition which displays numerous objects ranging from archeological to cultural and historical heritage. Several floors and dispersed spaces make visitors to investigate museum's collection, as well as to seek for newly inserted objects. The inserted objects were not done prior to the residency; they all came about from the study of particular objects within museum's collection, functioning as one aspect of their interpretation. The first object which drew attention was entitled *Timeless* and it related to a table clock which is actually a small sized sculpture of a woman sitting behind the clock. The clock actually functioned as it was a table and the woman reads a letter. Unlike the original figure which wears light clothes, in Sangenstedt's interpretation female figure wears a thick fur dress and her legs are turned into paws. Furthermore, the clock is digital, and a woman is no longer reading, but rather tiredly half-lying on the clock. Her gesture immediately evokes all the features of the finest precarious worker



Intervencija, Pokrajinski muzej Maribor, 2017, foto: Gregor Salobir / Intervention, Regional Museum Maribor, 2017, photo: Gregor Salobir

zgarane, premalo plačane in posledično izgorele. Naslov dela prikliče idejo časa, ki znotraj muzeja preneha teči, kar je pravzaprav v nasprotju s temeljno funkcijo ure.

Druga intervencija v stalno zbirku se nanaša na podobo Marije na mariborskem kužnem znamenju. Medtem ko originalna podoba zmagoslavno stoji na kači, si Sangenstedtina Marija, povsem zavita v svoje lase, s kačo deli jabolko in se z njo neposredno sooča. Umetničina upodobitev gledalca prej kot na Marijo spomni na Eva pri čemer je jasno, da Sangenstedt naraciji svete knjige ne sledi dobesedno. Predvsem Marijini lasje so nalašč močno izpostavljeni kot simbol seksualnosti, ki bi naj ostajala skrita. Ta motiv se ponovi tudi na drugih mestih, kjer postaja vse bolj stiliziran in osamosvojen ter v končni fazi podoben lasulji. Te lasne objekte je postavila v prostor z baročnimi sakralnimi skulpturami in tudi v rekonstrukcijo lekarne iz 19. stoletja. V obeh omenjenih prostorih se nahajajo tudi putti, figure debelušnih dečkov, upodobljenih tudi kot kerubov, ki so jih navdihnile figure v sobi s sakralno plastiko – v omenjeni sobi je umetnica izdelala glavo putta prekrito s kožuhom, medtem ko so se v lekarni spremenili v miniaturne skulpture, ki pustijo vtis, da so jih vzredili pod steklom. Tako kot majhne skulpture las so tudi putti postavljeni pod steklene pokrove, ki vizualno zmotijo ritem drugih steklenih posod razporejenih po lekarni. Dodatno pomensko plast je projekt pridobil zaradi svoje prostorsko specifične narave, saj je nemogoče zanemariti muzejsko zbirkovo vse eksponate, ki so postavljeni na ogled. Čeprav so dela Ine Sangenstedt le del tega *horror vacui* vzdušja, še vedno uspešno odgovarjajo na in podarjajo določene objekte v zbirkvi ter izzovejo prekinitev v narativnem toku stalne postavitve.

who is overworked, underpaid, and after all, burned out. The title brings to mind an idea of a time that ceases to exist within the museum, being opposite to the original function of a clock.

Another intervention relates to the sculpture of Mary in the plague column. While original Mary stands on a snake victoriously, Sangenstedt's Mary is wrapped completely in her own hair, sharing a bite of an apple together with a snake, and confronting it directly. However, her interpretation brings to mind Eve, rather than Mary, but she is not interested in literally following the narrative of the holy book. The hair is overexposed deliberately as a symbol of sexuality which should remain hidden. This motif continues throughout other spaces as well, and it becomes even more stylized as it stands alone, resembling a wig. She placed the hair objects in space with sacral sculptures as well as within reconstruction of 19th century pharmacy. In both of these spaces are also puttos, figures of chubby male children, also depicted as cherubs, inspired by sculptures in the sacral room. In the same room, she made the head of putto covered with fur, while in the pharmacy they became miniature sculptures as if breed under the glass cover. Being placed under a glass cover, same as small-scale sculptures of hair, they visually interrupt the rhythm of other jars arranged in the pharmacy.

The site-specific nature of a project makes an additional layer to the project, as it is impossible to ignore museum's collection and all the exposed objects. Even though Ina Sangenstedt's works are just a part of this *horror vacui* atmosphere, still, they counter and emphasize particular objects, provoking an interruption in the narrative flow.

→ Otvoritev razstave in detajli intervencij, Pokrajinski muzej Maribor, 2017, foto: Gregor Salobir / Opening of the exhibition and details of the interventions, Regional Museum Maribor, 2017, photo: Gregor Salobir



Hanna Stein (DE)

Zunaj (kino)škatle. Ali: Zakaj je pomembna filmska kultura med profesionalnim in amaterskim filmom /
 Outside the (Kino)Box. Or: Why film culture in-between professional and amateur cinema is important

HANNA STEIN

Po štirih tednih odkrivanja filmske kulture in posebno aktivnosti filmskih amaterjev v Film in video klubu Maribor sem bila navdihnjena, da sama posnamem svoj kratek amaterski film – eksperimentalni dokumentarec o filmski kulturi v Mariboru. Film, naslovljen *MB Film*, je posvečen vsem filmskim entuziastom v Mariboru, ki se trudijo, da ima mesto bogato filmsko sfero, kljub temu da trenutno nima neodvisnega kinematografa. Prav tako je *MB Film* odsev mojih dosedanjih raziskav filmskega amaterizma na področju nekdanje Jugoslavije. Naslov filma je enak kot registrska tablica na avtomobilu Franca Kopiča, dolgoletnega člena Film in video kluba Maribor, ki sem ga spoznala med svojim raziskovanjem (Slika I). Z uporabo njegove registrske tablice za naslov sem želela doseči, da bo moj film razumljen kot poziv za povečano razumevanje filmske kulture med profesionalnim in amaterskim načinom ustvarjanja kot tudi za prepoznavanje dolge zgodovine in vloge amaterskih filmarjev.

Filmska kultura ne opisuje zgolj obstoja kinematografov in centrov filmske produkcije, temveč predstavlja presek diskurzov, distribucije, projekcij in produkcije, kar so komponente, ki jih poznamo iz ustvarjanja ali konzumiranja sveta profesionalnega filma. Toda znotraj tega področja obstaja tudi drugi način, ki se mu z različnih vidikov posveča malo pozornosti, čeprav je bil zgodovinsko in pravzaprav še vedno je pomemben element za nadaljnji razvoj tako imenovane filmske kulture. To drži tako za Maribor kot tudi za druge kraje in regije.

Način, na katerega opozarjam, je amaterski način, ki pogosto nemudoma prikliče negativne asociacije, saj ni ahistoričen in je spremenjal svoj pomen skozi čas in kapitalistično doktrino dobičkonosne uporabnosti. Da presežemo to percepциjo, moramo znova premisliti amaterski film, namesto da ga izključujemo iz obravnava. Pomen

After four weeks discovering the film culture and especially the activities of film amateurs in Film and Video Klub Maribor, I was inspired to make my first own short amateur film – an experimental documentary about film culture in Maribor. The film with its title *MB Film* is dedicated to all the film enthusiasts in Maribor who make sure that the city has a rich cinematic sphere, even though it currently lacks an independent cinema. Moreover, *MB Film* is a reflection of my research about film amateurism in the region of former Yugoslavia. The title of the film is the same as the driving plate on the car of Franc Kopič – a longtime member of Film and Video Klub Maribor whom I met during my research (Picture I). By using his driving plate as a title, my film shall also be understood as a call for an extended understanding of film culture between professional and amateur modes as well as for the recognition of the long history and role of amateur film makers.

Film culture doesn't merely describe the existence of cinema(s) and centers of film production. It is an intersection of discourses, distribution, screenings and production. Those components are known to most of us from producing or consuming the professional world of films. Yet, there is another mode within that world which lacks attention in many ways even though it historically was and currently is an important element for the further development of a so-called film culture. This holds true for Maribor but also many other places and regions. The mode I am referring to is the amateur mode, which often evokes immediate negative associations, as it is not ahistorical and has changed its meaning in the course of time and the capitalist doctrine of profitable usability. To overcome this perception, it is time to rethink amateur film rather than exclude it from considerations. A twofold



Slika I: Iz filma 'MB Film', režija: Hanna Stein / Picture I: Still Frame from 'MB Film', dir. Hanna Stein

filmskih amaterjev za filmsko kulturo lahko pomaga raziskati dvodelna razlaga.

Najprej, oznaka amaterski film ponuja širok razpon definicij in interpretacij, katerih skupni imenovalec se zdi ekonomski parameter, ki za amaterski film označuje katere koli filmske dokumente, ki jih je naredila oseba, ki se mediju ni posvečala poglavitno iz finančnih interesov. Tako se amaterizem kot način neke aktivnosti iz ljubezni nekako pomakne onkraj logike trga.¹ Nadalje, filmski amaterizem ne opisuje nujno individualne prakse. Amaterski film je dejavnost, ki je stara toliko kot sam medij – odkar je Pathé v dvajsetih letih 19. stoletja na trg pripeljal amatersko filmsko opremo, je amaterski film uspeval in se kmalu organiziral v lokalnih filmskih klubih in na mednarodnem nivoju. Dejstvo, da so amaterji začeli graditi skupnosti enako mislečih, je povzročilo dvoumni položaj med javnim in zasebnim, ki je omogočal določene oblike svobode. Organiziran tip filmskega amaterizma bomo imenovali skupnostni način (Shand 2008), ki se izraža v filmskih produkcijah, umetniških sistemih, diskurzih, širšemu občinstvu na projekcijah in, najpomembnejše, spremembni filmskega amaterizma v socialno dejavnost.

Tako je bilo tudi skozi zgodovino Jugoslavije, kjer so se aktivnosti in učinki filmskih amaterjev razvijali vzporedno

explanation can help to explore the importance of film amateurs for film culture.

Firstly, the designation *amateur film* offers a wide range of definitions and interpretations whose common denominator seems to be the economic parameter referring to the amateur film as any kind of film documents, made by a person dedicated to the medium without primarily financial interest. Hence, amateurism as a mode of doing something out of love somehow moves beyond the logic of the market.¹ Secondly, film amateurism doesn't necessarily describe an individual practice. Amateur film is a practice as old as the medium itself and since Pathé brought film amateur equipment to the market in the 1920s, it flourished and started to be organized in local cinema clubs and on an international level. The fact that amateurs started to build up communities of like-minded created an ambiguous position between private and public, thus offering certain kinds of freedom. The organized manner of film amateurism shall be referred to as the community mode (Shand 2008), which finds its expression in the film productions, artistic regimes, discourses, wider audiences of film screenings and most important, turns film amateurism into a social practice.

This was the case throughout the history of Yugoslavia, where activities and impacts of film amateurs developed

1 Kljub temu pa ne smemo obravnavati vsakega amaterskega filma kot nedvoumno nasprotne prakse komercialnim ali prevladujočim praksam. Amaterske filme je mogoče opredeliti tudi kot najbolj konzervativne dokumente, ki prikazujejo srečno družinsko življenje, tradicionalne spolne vloge ...

1 Still, we should not consider every amateur film as an explicit oppositional practice to commercial or mainstream practices. Amateur films can also be perceived as the most conservative documents, showing happy family lives, traditional gender roles ...

(in včasih celo hitreje)² kot v profesionalni filmski industriji. V socialistični Jugoslaviji se je filmski amaterizem (kakor tudi druge amaterske dejavnosti) razvijal kot politični program za izobraževanje ljudstva. S tem namenom so v vseh republikah ustanavljeni kino klube, ki so postali zbirališča, produkcijski centri, včasih tudi subverzivne celice in kališča (takrat) nepriljubljene avantgarde, saj so »lahko bili neodvisni od dogmatičnih ideoloških intervencij in so še naprej delovali kot odprt prostor filmskega izražanja in eksperimenta« (DeCuir 2011, str. 42). Tako je bilo tudi v Sloveniji, kjer so nekateri uveljavljeni režiserji (na primer Karpo Godina) začeli svoje kariere v kino klubih in umetniških skupinah (Skupina OHO) in v njih eksperimentirali s filmskim medijem.

V Mariboru je bil kino klub ustanovljen leta 1970 kot sekcija Foto kluba Maribor, leta 1974 pa je postal neodvisen. Kakor je značilno za večino klubov in amaterskih filmlarjev, sta tudi zgodovina in opus mariborskega kluba večini nepoznana. Jurij Meden in Bojan Piškur trdita, da je bila usoda eksperimentalnih in amaterskih filmlarjev v Sloveniji postavljena v položaj ali-ali: »bodisi so amatersko filmsko ustvarjanje kmalu zamenjali za profesionalno filmsko udejstvovanje in se nikoli več ozrli nazaj [...] bodisi so se po nekem obdobju kreativnosti prenehali ukvarjati s filmom in tako za vselej ostali zapisani (pozabljeni) kot filmski amaterji (takšna je pri nas večina drugih)«. (Meden in Piškur 2010, str. 25). Ta izjava dobro opiše občutek, ki me je prevzel, ko sem obiskala Film in video klub Maribor (nekdanji Kinoklub Maribor). V prostorih kluba, ki se nahaja v kleti bloka na Goriški ulici, je skrita bogata filmska zgodovina. Že skoraj 40 let se filmski navdušenci enkrat tedensko zbirajo, razpravljajo o organizacijskih zadevah, drug drugemu predstavljajo svoje filme in se družijo v klubskih prostorih, obkroženi z zgodovino, ki je tako zunaj kot znotraj kluba le redko prepoznanata. Zid, ki je prekrit s priznaniji in dokumenti (Slika II), ter polica polna nagrad s festivalov amaterskega filma in ene od UNICA (Union Internationale de cinema d'amateurs) bi lahko pripovedovala mnoge zgodbe o aktivnostih kluba iz časa Jugoslavije.

Menim, da je pomembno, da smo pozorni na tovrstne skrite zgodbe, saj niso zgolj pričevanja o preteklih časih, temveč tudi dokazi o filmskih sferah, ki jih zaradi naše

likewise (and sometimes even faster)² than the professional film industry. In socialist Yugoslavia, film amateurism (as well as other amateur activities) was developed as a political program for the people's education. For that purpose, cinema clubs were inaugurated all over the republics. They became meeting points, production centers, sometimes subversive cells and starting points of an (back then) unloved avant-garde, since the clubs "were able to remain free from dogmatic ideological intervention and continued to function as an open space for filmic expression and experimentation" (DeCuir 2011, p. 42). This was also the case in Slovenia, where some well-known directors (for example Karpo Godina) started their careers in the cinema clubs and art groups (Grupa OHO) used the chances to experiment with the film medium.

In Maribor, a cinema club was found in 1970 as a section of Foto Klub Maribor and became independent in 1974. As it is the destiny for most of the clubs and amateur filmmakers, the history and oeuvre of the club are not widely known. Jurij Meden and Bojan Piškur argue the fate of experimental and amateur filmmakers in Slovenia was an either-or situation. „Either they soon exchanged amateur filmmaking for professional work in the cinema and never looked back [...], or they went down in (or out of) history as film amateurs (which was the fate that befell most of the others in Slovenia)“ (Meden&Piškur 2010, p. 25).

That statement well describes a feeling that came over me when I visited the Film and Video Klub (former Kinoklub Maribor). A rich film history is hidden in the premises of the club, which is located in the basement of a housing complex in Goriška Street. Since almost forty years, film enthusiasts gather once a week, discuss organizational issues, present their films to each other, and socialize in their rooms, surrounded by a history that is rarely recognized inside and outside the club. A wall laminated with diplomas and documents (*Picture II*) and a shelf filled with awards from amateur film festivals and one from the UNICA (Union Internationale de cinema d'amateurs), could tell many stories about the activities of the club in Yugoslav times.

I want to argue that it is of importance to have an eye on those hidden stories because they aren't only testimonies of past times but evidences of cinematic spheres which

² Filmski amaterji v Beogradu in Zagrebu so že razvili mednarodne mreže in producirali številne filme, ko so uradniki začeli posvečati pozornost novemu mediju in spodbujati lokalno filmsko produkcijo s filmskim zakonom leta 1931.

² Film amateurs in Belgrade and Zagreb had already developed international networks and produced numerous films, when officials started to pay attention to the new medium and fostered local film production with the film law in 1931.



Vrata Film in video kluba Maribor, foto: Hanna Stein / The door of Film and Video Klub Maribor, photo: Hanna Stein



Slika II: 'Tapeta priznanj' v Film in video klubu Maribor, foto: Hanna Stein / Picture II: 'Diploma Wallpaper' in Film and Video Klub Maribor, photo: Hanna Stein

ekonomske pogojenosti večinoma ignoriramo. Filmskega amaterizma ne vidimo kot pomembnega, saj filmi ne ustrezajo našemu ‚profesionalno pogojenemu pogledu‘. Res je, da filmi, ki sem jih videla v Film in video klubu Maribor, niso bili najbolj impresivni in razviti filmski dokumenti, ki sem jih kdaj srečala – bili so družinski in počitniški filmi, kratki dokumentarci o dogodkih v Mariboru in okolici ... Toda kar je bolj pomembno od samih filmov, deležna sem bila toplega in odprtrega sprejema od članov_ic kluba, ki so priznavali_e filme in osebnosti drug_a drugega_e. Prav zaradi tega sem vse bolj razmišljala o pomenu ustvarjanja filmov (in filmskem entuziazmu) kot socialni aktivnosti.

Zgoraj omenjen skupnostni način filmskih amaterjev implica štiri vidike, ki jih želim izpostaviti. Najprej, skupnostna praksa in uživanje v filmu spremeni filmsko ustvarjanje v socialno aktivnost, ki jo je potrebno obravnavati kot ključen dejavnik v razvoju širše filmske kulture. Ta socialni aspekt presega zgolj gledanje, predstavljanje ali produkcijo filmov – ponuja mrežo, stabilnost, zanesljivost in nekako tudi kontinuiteto, saj film postane povezovalni medij v okolju, ki se vedno spreminja. Drugi aspekt je emancipatorni potencial filmskega ustvarjanja v skupnosti. Člani_ce Filmskega in video kluba Maribor so večinoma starejši_e, ki so manj seznanjeni s sodobnimi kamerami in programsко opremo za urejanje filmov kot mlajše generacije. Ne glede na to v razumevanje sodobnih filmskih tehnologij vlagajo veliko energije in veselja ter pri tem pomagajo drug drugemu. Tretjič, filmski amaterji so razpršeni po vsem svetu in tako je Filmski in video klub Maribor bil in še je vključen v mednarodno skupnost filmskih entuziastov, tako lahko mnogi filmski amaterji prispevajo k obogatitvi filmske kulture, ko so pripoznani. Nazadnje, filmski festivali predstavljajo enega izmed pomembnih izrazov skupnognega načina filmskih amaterjev ter omogočajo povezovanje z drugimi klubi in doseganje širših občinstev. V Mariboru se je to zgodilo z dvema festivaloma: prvi je bil FADF MB-YU (Festival amaterskega dokumentarnega filma Maribor-Yugoslavia), ki se je odvijal med leti 1972 in 1988 in predstavljal amaterske filme s področja nekdanje Jugoslavije; drugi je bil TOTI Festival (TOTI mednarodni video festival nekomercialnega filma Maribor), ki so ga organizirali med letoma 2000 in 2013, ko so ga zaradi izgube finančne podpore prenehali prirejati. Vrh TOTI festivala leta 2011 kaže dimenzije, ki jih je dosegel: filmarji iz 32 držav so sodelovali s skoraj 200 filmi. Člana strokovne žirije TOTI festivala, Karpo Godina in Mako Sajko, sta v uvodnikih festivalskih katalogov v letih 2007 in 2009 zapi-

we mostly ignore due to our economic conditioning. We do not consider film amateurism as important, because the films do not serve our ‚professionally conditioned view‘. It is true that the films I saw in Film and Video Klub Maribor weren’t the most impressive and developed film documents I have ever seen. They were family films, holiday films, short documentaries of events all around Maribor ... But more important than the films, I realized a welcoming and warm interaction of the members, who would acknowledge each other’s films and personalities. Especially this experience made me think about the importance of film making (and enthusiasm about film) as a social practice.

The afore-mentioned community mode of film amateurs implies four aspects that I want to point out. Firstly, the common practice and enjoyment of films turns film making into a social practice, which we should consider as a crucial aspect for developing a wider film culture. The social aspect goes beyond watching, presenting or producing films – offering a network, stability, reliability and somehow continuity as film is the connecting medium in an ever-changing surrounding. The second aspect is the emancipatory potential of film making in the community. The Film and Video Klub Maribor has mostly elderly members who are not as familiar with cameras and editing programs as younger generations are. Still, they put a lot of effort and joy into understanding and help each other to understand the technological means to make films. Thirdly, film amateurs can be found all over the world and Film and Video Klub Maribor was and is a member of an international community of film enthusiasts as well. Hence, many film amateurs could enrich a film culture, once they are acknowledged. Fourthly, Film Festivals are one important expression of the community mode of film amateurs to get connected with other clubs and open up their screenings for wider audiences. In Maribor, this happened within two festivals: the first one was the FADF MB-YU (Festival of Amateur Documentary Maribor-Yugoslavia) which took place yearly between 1972 and 1988, gathering films of amateurs from all over Yugoslavia. The second one was TOTI Festival (International Festival of the non-commercial film Maribor), happening yearly since 2000 until 2013 when they had to stop the organization due to a lack of financial support. The peak of TOTI in 2011, shows the dimension of the festival: film authors from 32 countries participated with almost 200 films. As the important Slovenian filmmakers Karpo Godina and Mako Sajko who were in the Jury of the TOTI Festival

sala, da bi morali filme in festivale videti kot nepogrešljive za filmsko kulturo, saj so presenetljivi, bližji gledalcu in pomembni za razvoj profesionalne kinematografije. V mojem kratkem dokumentarcu *MB film* eden izmed intervjuvancev poudari prednosti sodelovanja različnih akterk_jev za razvijanje širše filmske kulture v Mariboru. V tem duhu menim, da je pomembno premisliti ločnice med profesionalno in amatersko filmsko sceno, saj bi se lahko vzajemno obogatili in ustvarili sfero, ki bi bila veliko širša kot kinematografsko platno.

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comment in the editorials of the film festival's catalogues of 2007 and 2009, the films and the festivals should be considered as indispensable for the film culture, being surprising, proximal to the spectator and important for the professional cinematography.

In my short documentary *MB Film*, one of the interviewees emphasizes the advantages of cooperation of different actors as important for developing a wider film culture in Maribor. In this sense, I think it is important to rethink the lines drawn between professional and amateur film scenes since both could enrich each other's activities and create a cinematic sphere that is much wider than the screen of a cinema.

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David Thomas Colaninno - detail z razstave *Badhdads*
1258/2003, fotografija: Andrej Firm / David Thomas
Colaninno - detail from the exhibition *Badhdads* 1258/2003,
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