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21 11 2013
... Was ist Kunst? ...
Resuming
Fragmented
Histories

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Künstlerhaus Halle für Kunst & Medien
Burgring 2, Graz, Austria
Tue–Sun 11am–6pm, Thu 11am–8pm

www.km-k.at

Mrđan Bajić, Vojin Bakić,
Mladen Bizumić, Braco Dimitrijević,
Aleksandra Domanović, Bojan Fajfrić,
Tomislav Gotovac, Marina Gržinić /
Aina Šmid, Ibro Hasanović,
Ana Hoffner, IRWIN, Hristina Ivanoska,
Sanja Iveković, Adela Jušić /
Lana Čmajčanin, Šejla Kamerić,
Marko Krojač, Laibach, Marko Lulić,
David Maljković, Luiza Margan,
Dalibor Martinis, OHO, Tanja Ostojić,
Marko Pogačnik, Renata Poljak,
Marta Popivoda, Sašo Sedlaček,
Raša Todosijević, Goran Trbuljak

The exhibition ... Was ist Kunst? ... Resuming Fragmented Histories pursues the question that artist Raša Todosijević relentlessly posed in his series of performances from the late 1970s: "What is art?" This eternal question repeated to the point of exhaustion forty years ago, remained unanswered, even while it has consistently made the case for artists taking an active role in art discourse. This exhibition, set against the backdrop of Central Europe's severely altered territorial and cultural relations, poses it with a new urgency. Artistic practice in the countries of the former socialist Yugoslavia, the challenges of current artistic practice in post-communist states, and the neocolonialist reality of Eastern Europe will be shown within the art historical context of outstanding earlier contributions from southeastern Europe—for example the avant-garde Slovenian OHO Group and the approaches put forward by the artists collective IRWIN, whose analyses of transnational, collective networks of life and art in the absence of any physical territory were trailblazing. The exhibition's focus is on how a younger generation of artists is closely examining geopolitical determinants and locally connoted production through gender and political differences. Not only does the show inquire into the understanding at the heart of these new examinations. It also questions—and makes a plea on behalf of—the social role of the art institution.

The “fragmentary histories” described in the subtitle provide ample opportunity for the exhibition to enter into dialogue with the multi-disciplinary festival *steirischer herbst*, whose leitmotif this year is “*Liaisons Dangereuses*.” Historical precursors and positions from more recent art history will be re-examined in light of their erstwhile confrontational effect.

A piece by Luiza Margan, for example, invites us to travel back to 1972 Graz, when protagonists of the Zagreb art group TOK staged a happening to protest the increasing commodification of art. In place of political slogans, their signs were emblazoned with geometrical shapes. The exhibition also includes video artist Renata Poljak’s homage to the Yugoslavian actor Slavko Štimac. A celebrated child star during the Tito era, admired as a role model across generations, his role(s) diminished after the collapse of Yugoslavia and he was forgotten.

When seen singularly, little stories such as these are almost microscopic. Viewed collectively, however, they allow a social atmosphere to remain open to explanations and interpretations—even after former dominant ideologies have collapsed. This is particularly apt in light of the fact that, as Igor Zabel has observed, “the communist system was never only a matter of general historical events and of global geopolitics. It functioned essentially on the micro level of every-day life and its details, from the choice of objects that surrounded people at home, at work and in the city to the way the passengers were communicating on a city bus. Politics, the structure of society and the most banal as well as the most

intimate details of daily life were inseparably connected.”¹ This is evident in the work of Bojan Fajfrić, who seeks alternative possibilities and outcomes in moments viewed as historical turning points, even presenting his father in a less than heroic role in the film “*Theta Rhythm*.”

Within the context of the exhibition, Marta Popivoda’s film “*Yugoslavia: How Ideology Moved our Collective Body*”—by using footage from state parades and mass demonstrations to scrutinize the way ideology operates within public space—cogently illustrates the social change involved in the transition from socialist Yugoslavia to neoliberal Serbia. The exhibition ...Was ist Kunst? ... Resuming Fragmented Histories furthermore attempts to present the reactions of a younger generation to the sculpture and architecture of the once intact Yugoslavia, works fraught with mythology. Documentary (Marko Krojač) and performative (Marko Lulić) pieces engage in an active dialogue with the oeuvre of prominent Croatian sculptor Vojin Bakić.

The exhibition underlines the fact that, even 24 years after the break up of Yugoslavia, and well beyond the context of art, Raša Todorović’s question “what is art” most certainly cannot be answered by falling back on the reductive narrative of successful eastward expansion.

¹ Igor Zabel: “Intimacy and Society: Post-Communist or Eastern Art?” in *Contemporary Art Theory* (Zürich and Dijon: JRP|Ringier / Les presses du réel, 2012), p. 107.

1

Mrđan Bajić
Germania (2), 2013

various materials, 32 x 33 x 23 cm,
courtesy the artist

Mrđan Bajić
Babuschka, 2013

various materials, 36 x 12 x 14 cm,
courtesy the artist

Mrđan Bajić
Gaspromniet/red, 2013

various materials, 26 x 28 x 10 cm,
courtesy the artist

Mrđan Bajić
**Working class going to
Paradise, 2013**

various materials, 34 x 18 x 8 cm,
courtesy the artist

The sculptural practice of Mrđan Bajić contains numerous references to a number of historical contexts. The work offers access to allegory and makes possible a metaphysical glimpse into objects and the world. If we pay no attention to the peculiarities of circumstances, we are left with nothing but a naked postulate — for circumstances are what underlie transformation. They have changed us as well, and we attempt, often in a naïve way and without success, to change them, or at least to understand them.

2

Vojin Bakić
**Model for Tito Monument,
1965**

duraluminium, 115 x 86 x 90 cm,
courtesy Bakić family, Zagreb

3

Vojin Bakić
**Model for Petrova Gora
Monument, 1968**

aluminium, wood, 60 x 62 x 75 cm,
courtesy Bakić family, Zagreb

The work of the Yugoslav-Croatian architect and sculptor Vojin Bakić (1915–1992) occupies a key place in the art of the former Yugoslavia. Beginning in the 1950s, he employed the formal language of abstraction within the framework of the official socialist system of art. His oeuvre has offered artists important territory for debate, not just among members of the post-avant-garde and retro-avant-garde of the 1960s and 1970s but also for practitioners of more recent creative stances. Within the framework of the exhibition, Marko Krojač (in documentary) and Marko Lulić (in performance) make active reference to his work.

4

Mladen Bizumić
**Hotel Jugoslavija: Essence,
2012**

rubbish bin, champagne bottle, vodka,
ice, 35 x 28 x 22 cm, courtesy Georg
Kargl Fine Arts, Vienna

Mladen Bizumić draws his theme from the history of what was once the largest and most prestigious hotel of the Socialist Federal Republic of Yugoslavia: the Hotel Jugoslavija in Belgrade. Completed with fanfare in 1969 as a paradigm of socialist modernism, the building was partially damaged by NATO bombing in 1999, closed in 2000, and awaits renovation and revival as the Kempinski Yugoslavia as part of the luxury hotel chain. Bizumić's intervention, a re-staging involving an aesthetic play with the hotel's original fixtures, weaves a fantasy of uninterrupted hotel operations and constructs an ambiguous linear narrative.

5

Braco Dimitrijević
STATEMENT, 1969

banner, variable dimensions,
courtesy the artist

6

Braco Dimitrijević
**The Resurrection of
Alchemists, 2006**

video, colour, audio, 2 min, courtesy
the artist

The work of Braco Dimitrijević, a pioneer of conceptual art in Croatia, reproduces accepted values according to their specific natures and incorporates the ordinary into the sphere of art. Dimitrijević utilizes observation and a selection of existing facts and objects rather than creating new artistic interpretations or objects. His work calls attention to the arbitrariness of generally accepted values such as the art market and the concept of history.

7

Aleksandra Domanović
Bubanj Fist Relief, 2012

4-part, mdf wood, tadelakt plaster,
160 x 55 x 20 cm (each), courtesy
the artist and Tanya Leighton
Gallery, Berlin

In "Bubanj Fist Relief", Aleksandra Domanović adapted Ivan Sabolić's monument of three raised fists at the Bubanj Memorial Park in Niš, built in 1963. The original anti-fascist monuments symbolized the population's resistance to German occupation during World War II. Treatment with tadelakt — a nearly waterproof lime plaster traditionally used to coat the palaces, baths, and courtyards of the traditional Moroccan riads (elegant houses with interior courtyards) — gives the sculptures an artificial patina, evoking the

historical monument that inspired it. Domanović's series of tadelakt sculpture focuses on the special ties that the former Yugoslavia cultivated with the states of the Arab world. Her work examines those relations and the associated cultural permeation and considers them in light of the ideological and political changes now occurring in the Maghreb and Middle East.

8

Bojan Fajfrić
Theta Rhythm, 2010

video installation, colour, audio,
17 min, courtesy the artist

On September 24, 1987, the League of Communists of Serbia in the former Yugoslavia held its eighth session. This was the meeting in which Slobodan Milošević won a significant vote over his main political rivals and established his rise to power. The whole event was broadcast live on Yugoslav television. The "Eighth Session" of the Serbian League of Communists was a historical turning point, ushering in the era of ethnic tension and conflict that ultimately lead to the break-up of Yugoslavia. "Theta Rhythm" is Bojan Fajfrić's meticulous reconstruction of that day, from the perspective of one of the eight session's administrators, Mirko Fajfrić. The role of Mirko Fajfrić is interpreted by his son Bojan Fajfrić, who is also the film's director.

9

Tomislav Gotovac
Untitled (Tram Tickets 1), 1964

tram tickets, cinema tickets, stubs, printed matter, paint, paraffin / cardboard, 31 x 22 cm, courtesy Tomislav Gotovac Institute, Zagreb and Gallery Frank Elbaz, Paris

Tomislav Gotovac
Untitled (Tram Tickets 2), 1964

tram tickets, paint, paraffin / cardboard, 30,5 x 21,5 cm, courtesy Tomislav Gotovac Institute, Zagreb and Gallery Frank Elbaz, Paris

Tomislav Gotovac
Untitled (Tram Tickets 3), 1964

tram tickets, printed matter, paint, paraffin / cardboard, 30,4 x 21,6 cm, courtesy Tomislav Gotovac Institute, Zagreb and Gallery Frank Elbaz, Paris

Tomislav Gotovac
Untitled (Tram Tickets 4), 1964

tram tickets, paint, paraffin / cardboard, 31 x 21,7 cm, courtesy Tomislav Gotovac Institute, Zagreb and Gallery Frank Elbaz, Paris

Tomislav Gotovac
Untitled (Tram Tickets 5), 1964

tram tickets, paint, paraffin / cardboard, 30,3 x 21,5 cm, courtesy Tomislav Gotovac Institute, Zagreb and Gallery Frank Elbaz, Paris

Tomislav Gotovac was a multidisciplinary artist and a pioneer of avant-garde happenings and performances in the former Yugoslavia. His career began in 1960 with photographic works such as "Heads" and, in 1962, "Showing Elle". The diversity of his artistic approach is based not only on observation, analysis, and synthesis of the creative processes but also on social and political aspects that would influence his original productions throughout his life. This exhibition features examples from a major collage series he started to produce in 1964.

10

Marina Gržinić / Aina Šmid
(part of the group the MEJE
KONTROLE št.4/BORDERS
of CONTROL no.4)

Ikone glamurja, odmevi smrti
[Icons of Glamour, Echoes of Death], 1982

video, colour, 11:23 min, courtesy the artists

The video is about the phantasmagoric world of a stereotypically female character as model (Marina Gržinić) — apparently a transvestite able to switch by means of language between sexes, being she and then, suddenly, he — and her friend, a hermaphrodite (Aina Šmid). This work is regarded as one of the first, if not the first, works in the field of video art to open up and dramatize the institution of masculinity under socialism through drag practices.

Marina Gržinić /
Dušan Mandić
Cindy Sherman ali histerija
produkcija predstavlja
rekonstrukciju fotografij
Cindy Sherman [Cindy
Sherman, or, Hysteria
Production Presents a
Reconstruction of Photo-
graphs by Cindy Sherman],
1984

video, colour, 3 min, courtesy the artists

The work reconstructs the photographs of the American artist Cindy Sherman using the medium of video. Scenic and stylistic elements, details, and poses from Sherman's photographs are all recycled, reconstructed, and then transformed through acting, shooting, and video editing. This act of taking (re)possession of Sherman's photographs is a kind of double turn. The video is a kind of double negation of identity — a

negation of Sherman's own already recycled photographic images, which the American artist herself appropriates from film stills. This video was realized in connection with a broader project of reconstructions made by the Slovenian art group IRWIN / Neue Slowenische Kunst in 1984 in Ljubljana and entitled "Back to the USA."

Marina Gržinić / Aina Šmid
(part of the group MEJE
KONTROLE št.4 / BORDERS
of CONTROL no.4)

Grožnja prihodnosti [The
Threat of the Future], 1983

video, colour, 11:08 min, courtesy the artists

From a voyeuristic point of view, Marina Gržinić and Aina Šmid are seen in a double role: first in front of the camera and a second time in a show format on the TV behind. The music in the show comes from the punk band Racija v kliniki Mercator, with Marina Gržinić and Aina Šmid as singers.

11

Marina Gržinić / Aina Šmid /
Zvonka T Simčič

Relations: 25 Years of the
Lesbian Group ŠKUC-LL,
2012

video, colour, audio, 84:02 min, courtesy the artists

This documentary video film is about the twenty-fifth anniversary of the lesbian group ŠKUC-LL (1987–2012) and about the lesbian movement in the former Yugoslavia in general. It is a struggle for visibility but also a testimony to the incredible power of the lesbian movement, its artistic and cultural potential, critical discourses, and emancipatory politics. The video consists of interviews, documents, art projects, nightlife, and political appearances, and more.

12

Ibro Hasanović
Study For An Applause,
2013

inkjet print on aluminium dibond, framed, 90 x 60 cm, courtesy the artist and Gandy Gallery, Bratislava

13

Ibro Hasanović
Study For An Applause,
2013

video, colour, audio, 5:34 min, courtesy the artist and Gandy Gallery, Bratislava

Hasanović's video reenacts the applause captured in a photograph by Gérard Julien (AFP) on December 14, 1995 at the Élysée Palace in Paris. The image included Spanish Prime Minister Felipe Gonzales, US President Bill Clinton, French President Jacques Chirac, German Chancellor Helmut Kohl, British Prime Minister John Major, Russian Premier Victor Chernomyrdin, Serbian President Slobodan Milošević, Croatian President Franjo Tuđman, and Bosnian President Alija Izetbegović. Each of these statesmen is shown applauding following the formal signing of the General Framework Agreement for Peace in Bosnia and Herzegovina, also known as the Dayton Agreement. The peace accord was reached on 21st November, 1995 in Dayton, Ohio, bringing an end to four years of war in the former Yugoslavia.

14

Ana Hoffner
After the Transformation,
2013

video, colour, audio, 15:52 min, courtesy the artist

15

Ana Hoffner
Future Anterior: Illustrations
of War, 2013

photo collage, 33,8 x 48 cm (each), courtesy the artist

The Vienna-based artist Ana Hoffner understands the field of artistic practice as a place of knowledge production. Using artistic research methods, she examines and reworks such fields as performance art, post-conceptual art, visual cultural studies, queer studies, postcolonial studies, and trauma theory.

16

IRWIN (Miran Mohar)
Was ist Kunst Hugo Ball
(Mother with a child), 2012

egg tempera on wood, golden leaves, tar, plaster, 90 x 74 cm, courtesy Galerija Gregor Podnar, Berlin

IRWIN (Borut Vogelnik)
Was ist Kunst Hugo Ball
(Madonna with Jesus),
2012

oil on wood, golden leaves, tar, plaster, 90 x 70 cm, courtesy Galerija Gregor Podnar, Berlin

IRWIN (Borut Uranjek)
Was ist Kunst Hugo Ball
(The Mother of the God
of the Passion), 2012

egg tempera on wood, golden leaves, tar, plaster, 91 x 73 cm, courtesy Galerija Gregor Podnar, Berlin

IRWIN (Andrej Savski)
Was ist Kunst Hugo Ball
(Mary and child), 2012

egg tempera on wood, golden leaves, tar, plaster, 89 x 75 cm, courtesy Galerija Gregor Podnar, Berlin

17

IRWIN

Was ist Kunst: Laibach Woman – spring, 1985

oil on canvas, wood, bitumen, 60 x 80 cm, courtesy the artists, lender: Danijel Pangerc

IRWIN

Was ist Kunst: Laibach Woman – summer, 1985

oil on canvas, wood, bitumen, 60 x 80 cm, courtesy the artists, lender: Danijel Pangerc

IRWIN

Was ist Kunst: Laibach Woman – autumn, 1985

oil on canvas, wood, bitumen, 60 x 80 cm, courtesy the artists, lender: Danijel Pangerc

IRWIN

Was ist Kunst: Laibach Woman – winter, 1985

oil on canvas, wood, bitumen, 60 x 80 cm, courtesy the artists, lender: Danijel Pangerc

“Just as with icons, IRWIN’s ‘Was ist Kunst’ pictures are in no way merely a representation of the subjective gaze or an illusion of appearance; instead, the objects that appear in the pictures are always able to acquire their own autonomous power as well. But this power is no longer linked to the presence of something holy but rather to systems of social power, which themselves take on a certain attributes of the sacred... ‘Was ist Kunst’ then, demonstrates the endless oscillation of various forms and discourses, back and fourth, between an ideological semantic content and an entirely formal ‘emptied’ manifestation.”
Igor Zabel

18

Hristina Ivanoska

Intimate introspection: artist +/-or society, 2013

installation of cardboard boxes, dimensions variable, courtesy the artist

The installation piece “Intimate Introspections: artist +/-or society” questions the position of the artist in contemporary society and addresses the brutal occupation of public space by neo-liberal capitalism. Using cardboard boxes as an “inexpensive” platform for writing personal observations and quotes from various sources (from the poet Marina Tsvetaeva to the art critic Claire Bishop), Hristina Ivanoska places the artist together with the poorest person on the margins of society—an individual whose existence depends on recycling materials and whose voice is silent.

19

Sanja Iveković

Looking at, 1974

video, b/w, audio, 14 min, courtesy Generali Foundation, Vienna

“The video is shot with the static camera recording the lower right angle of the television image during the prime-time evening news on the national broadcast. The discrepancy between the highly important tone of the news and usually unnoticed segment of the television image creates tension and confusion, calling the importance and relevance of the news being read by the speaker into question.” Sanja Iveković

20

Sanja Iveković

Make Up – Make Down, 1976

video, colour, audio, 6 min, courtesy Generali Foundation, Vienna

“Application of make-up is a discreet activity performed between my mirror and me (video-monitor). The television-message is received in the isolation of a private space. The everyday movements that I make are slowed down, thereby giving the character of a ritual performance to the ordinary act of applying make-up.” Sanja Iveković

21

Adela Jušič / Lana Čmajčanin

I will never talk about the war again, 2011

video, colour, audio, 9:42 min, courtesy the artists

The fact that it is impossible not to talk about the war in everyday life comes from personal experience. In this performance, the artists Adela Jušič and Lana Čmajčanin seek to expose all the possible emotions they feel about this fact but also to point out different aspects of talking about the war—for example, how nationalist political parties use a mechanism of perpetual memory of the war in the media to keep themselves in power and to build up nationalist fronts among the peoples of the former Yugoslavia.

22

Šejla Kamerić

Tony 1 (from the series “Nigel U Go!”), 2010

black graffiti on white crochet, 122 x 122 cm, courtesy Šejla Kamerić and Krobath Vienna / Berlin

Šejla Kamberić

Mohammed (from the series
"Nigel U Go!"), 2010

black graffiti on white crochet,
87 x 142 cm, courtesy Šejla Kamberić
and Krobath Vienna / Berlin

Šejla Kamberić

Hussein 2 (from the series
"Nigel U Go!"), 2010

black graffiti on white crochet,
93 x 114 cm, courtesy Šejla Kamberić
and Krobath Vienna / Berlin

Šejla Kamberić

George 2 (from the series
"Nigel U Go!"), 2010

black graffiti on white crochet,
60 x 82 cm, courtesy Šejla Kamberić
and Krobath Vienna / Berlin

Šejla Kamberić

Bill 1 (from the series
"Nigel U Go!"), 2010

black graffiti on white crochet,
106 x 152 cm, courtesy Šejla
Kamberić and Krobath Vienna / Berlin

Šejla Kamberić

Bill 2 (from the series
"Nigel U Go!"), 2010

black graffiti on white crochet,
80 x 83 cm, courtesy Šejla Kamberić
and Krobath Vienna / Berlin

Šejla Kamberić

Jack 1 (from the series
"Nigel U Go!"), 2010

black graffiti on white crochet,
72 x 83 cm, courtesy Šejla Kamberić
and Krobath Vienna / Berlin

Šejla Kamberić

Vladimir (from the series
"Nigel U Go!"), 2010

black graffiti on white crochet,
110 x 138 cm, courtesy Šejla
Kamberić and Krobath Vienna / Berlin

Šejla Kamberić

Nikolas (from the series
"Nigel U Go!"), 2010

black graffiti on white crochet,
72 x 117 cm, courtesy Šejla Kamberić
and Krobath Vienna / Berlin

Šejla Kamberić

Jörg (from the series
"Nigel U Go!"), 2010

black graffiti on white crochet,
78 x 98 cm, courtesy Šejla Kamberić
and Krobath Vienna / Berlin

Found pieces of rectangular white
crochet handiwork are marked
with black graffiti in this series by
Šejla Kamberić. Thus are the homely
ornaments turned into artifacts
and traditional handicrafts become
subject to negotiation through art.
Šejla Kamberić draws a connection
here to her seminal work "Bosnian
Girl" (2003), in which she made use
of disparaging graffiti left by soldiers
in a new and disturbing context.
Here, too, the artists inquires into
the cultural codes of traditional
gender attributes and places the is-
sue of gender-specific activities in a
wider context of image and material
production.

23

Marko Krojač

Spomenik žrtvama fašizma
[Monument for the victims
of facism] (Belgrade, SRB),
2011

aluminium dibond, 95 x 38 cm,
courtesy the artist

Marko Krojač

Spomenik palim borcima
i žrtvama fašističkog terora
[Monument for the fallen
fighters and victims of fas-
cist terror] (Kolašin, MNE),
2011

aluminium dibond, 95 x 38 cm,
courtesy the artist

Marko Krojač

Spomenik Ivanu Goranu
Kovačiću [Monument for
Ivan Goran Kovačić]
(Lukovdol, HRV), 2012

aluminium dibond, 95 x 38 cm,
courtesy the artist

Marko Krojač

Spomen-obeležje naroda
SR Hrvatske [Memorial
of the Socialist Republic
of Croatia's people]
(Kragujevac, SRB), 2008

aluminium dibond, 95 x 38 cm,
courtesy the artist

The artist Marko Krojač is establish-
ing a systematic compilation of the
more than 20,000 monuments—
"Spomenici revolucije" [monu-
ments to the revolution]—that
were installed throughout socialist
Yugoslavia after 1945. To date he
has photographed over five hundred
of these using his Russian-made
panoramic swing-lens Horizon 202
camera and continually pursues
his meticulous project. The works
shown here in the exhibition docu-
ment four monuments the Croatian
sculptor Vojin Bakić.

24

Laibach

XY UNSOLVED 83, 1983

video, colour, audio, 13 min, courtesy Collection Moderna galerija, Ljubljana / Museum of Modern Art, Ljubljana and Museum of Contemporary Art Metelkova, Ljubljana

In 1983, the band Laibach consented to give an interview to the Slovenian national television—but on their conditions: the interview was to be held in Ljubljana in an exhibition space of the Galerija Škuc and with their own exhibition in the background, and the journalist's questions were to be made available to the band in advance. In response to the questions "Can you tell us something about yourselves? Who are you and what do you do for a living? Are all of you present or are there more of you?," Laibach answered as follows: "We are the children of the spirit and the brothers of strength, whose promises are unfulfilled. We are the black phantoms of this world, we sing the mad image of woe. We are the first TV generation."

25

Marko Lulić

Reactivation (Circulation in Space), 2002/2009

video, colour, audio, 6:30 min, courtesy the artist and Gabriele Senn Galerie, Vienna

The artistic practice of Vienna-based artist Marko Lulić is extremely interested in the relationship between present and past, between worldview and social reality—particularly the construction of ideologies and historic avant-garde movements in public space. In his video "Reactivation (Circulation in Space)", he uses a sculpture by Vojin Bakić—a 1971 sculpture consisting of metal rings—as a piece of gymnastics equipment.

26

David Maljković

Parallel Compositions, 2008

2 photo collages on paper, 22,4 x 29,9 cm (each), courtesy Annet Gelink Gallery, Amsterdam

In David Maljković's work, specific topoi from the radical and utopian history of 1960s and 1970s architecture are revived as new meeting places. Here, among other things, the encounters of younger generations with the ponderous cultural monuments of the past are recreated and questioned within the horizon of the future. Issues concerning collective memory and identity are thoroughly scrutinized and reinterpreted point for point.

27

Luiza Margan

Outside the Role: Rehearsal, 2011

video, colour, audio, 11:44 min, sound on earphones, 8:53 min, courtesy the artist

In the project "Outside the Role" the artist Luiza Margan examines the conditions and value of immaterial labor in the process of artistic creation. In a research driven process, the artist explores modes of representation of labor within art as well as the specific relationship of artwork and audience. In this line, the exhibition space serves as a stage for reviewing different roles in which artistic work and its various modes of production can be articulated and communicated.

28

Luiza Margan

Outside the Role: Work Force, 2011

2 photo montages, lambda prints, 54 x 57 cm (each), 1 faksimile as a digital print on artist paper, 45 x 43 cm, courtesy the artist

Examining one of the most exciting periods for the GALERIE SC in Zagreb (1960–1970), Luiza Margan uses archival material from the gallery as a point of departure for her own work. A photo document from the year 1972 becomes one of the key threads of Luiza Margan's project "Outside the Role". The image shows a public action organized by the art group TOK. To protest the commodification of art, members of the group held a public protest march as part of the Kunst-Markt-culture-event in Graz in 1972; members carried signs that, contrary to expectation, were not emblazoned with political slogans but instead showed abstract geometrical patterns.

29

Dalibor Martinis

Eternal Flame of Rage (2013), 2013

installation from performance in Graz, variable dimensions, courtesy the artist

30

Dalibor Martinis

Eternal Flame of Rage (2013), 2013

video from performance in Graz, colour, audio, 30 min, courtesy the artist

"The project generates procedures of those acts of rebellion that take place irregularly but frequently at the periphery of big cities, and as

a rule, are embodied by a burning car. It seems that this fragmented, pre-political, and unconnected expression of rage needs a burning car as a common sign. By performing the “artistic” action of burning a car, we intend to appropriate all such acts of dissatisfaction, rebellion, and rage that have already happened or will happen in different circumstances and different places.” Dalibor Martinis

31

Dalibor Martinis

DM1978 talks to DM2010, 1978/2010

video, colour, audio, 9:53 min,
courtesy the artist

“Dalibor Martinis Talks to Dalibor Martinis” is a time-travel project over a span of 32 years. In 1978, the artist Dalibor Martinis, at the age of thirty-one, made a performance in the format of a fake TV interview. The performance was held and recorded in front of a live audience in The Western Front Art Centre, Vancouver. It was then that the first half of the piece was created as a fictional interview by the artist with himself, who, some 32 years later, was to give answers to the questions he asked himself. The questions were recorded on videotape and kept stored for 32 years. On April 13, 2010 Dalibor Martinis, now at the age of sixty-two, faced Dalibor Martinis from the year 1978, and answered the questions in the TV talk show program “Another Format” broadcasted by Croatian Television.

32

OHO (Iztok Geister, Matjaž Hanžek, Vojin Kovač-Chubb, Naško Križnar, Milenko Matanović, Marko Pogačnik)

Knjiga OHO [The book OHO], 1965

design and drawings Marko Pogačnik, poetry Iztok Geister, courtesy the artists

OHO’s point of departure with this work was to create a book as a free, or empty, space that could be entered with one’s hands in a variety of ways. Here it is important to note that unlike normal books this book has no beginning and no end. In other words, the book is a circle conceived with a variety of niches. The art movement OHO was named after this work.

33

OHO / Marko Pogačnik
Series of matchbox labels, 1968

matchbox labels and matchbox boxes, courtesy Collection Moderna Galerija, Ljubljana / Museum of Modern Art, Ljubljana and Museum of Contemporary Art Metelkova, Ljubljana

This work makes a theme of relationship between art and everyday life. How can a work of art be part of an ordinary activity like lighting a fire? The complete piece consists of some eighty different prints. Matchboxes were purchased in a shop; small printed “works of art” were affixed to them. These were then sold to passers by at a fixed price at a Ljubljana market by members of the OHO movement.

34

Tanja Ostojčić
The Case of Comrade
Jovanka Broz, 2009

research project, C-print,
70 x 49 cm, 4 text pages, framed,
92 x 35 cm, courtesy the artist and
ERSTE Stiftung, Vienna

The work is based on unanswered questions that the artist asked Jovanka Broz, the former First Lady of Yugoslavia and widow of Josip Broz Tito. After her husband’s death in 1980 she lived for many years under house arrest in Belgrade and has lived the rest of her days in meager circumstances. She suffered a life-threatening heart attack in the summer of 2013.

35

Marko Pogačnik
Odlitki oblik, kakršne
zavzame tekočina v plastični
embalaži [castings of the
mould that takes on liquid in
plastic bottles], 1965–1967

gypsum (selection), courtesy the artist

An important theme for the OHO movement was the variability of form. For this work, which encompasses about 120 units, the group purchased as many different plastic bottles as it could at that time. By casting plaster into the bottles (the plastic was subsequently cut away) one is able to see what was always invisible—namely, the form that the liquid takes within a given bottle.

36

Marko Pogačnik
Dokaz, da Zemlja ni
okrogla; iz projekta “Dajla”
[Evidence, that the earth
is not a sphere; from the
Dajla project], 1965

print on plastic flag, courtesy the artist

The “Dajla” project consisted of bringing together a poet (Franci Zagoričnik), a filmmaker (Naško Križnar), and an artist (Marko Pogačnik) for a single day in a particular place (Dajla in Istria)—and

the idea that their works would then be simultaneously shown, read, and screened in a gallery (Galerija Prešernove hiše, Kranj, 1965). This exhibition presents one of the works created in the course of this project, Marko Pogačnik's "Evidence that the earth is not a sphere," which addresses a new conception of space.

Marko Pogačnik (with Sempas Familie)

Vloga umetnosti v komuni Družina v Šempasu [The role of art in the community of Šempas family], 2012

print on plastic flag 1978,
courtesy the artists

The Šempas Commune was founded by members of the OHO group in 1971 in order to combine art and agriculture and the spiritual tendencies of the period. The concept shows how agricultural products and handicrafts produced by the members of the commune were transformed through the various forms of mobiles made of wool, wood, iron, and pottery.

Marko Pogačnik

Geokultura: vloga umetnosti pri viziji nove civilizacije [Geo-culture: the role of art in the vision of a new civilization], 2013

project 2000+23 of the Museum of Contemporary Art Metelkova, Ljubljana, 2006–2013, print on plastic flag, courtesy the artist

The model of "geoculture" was formulated for a project entitled "2000+23" undertaken by Ljubljana Museum of Contemporary Art. A number of different artists were invited to develop a work that they would need to complete by the year 2023. The idea was to produce a vision of how a modern rational

"culture of understanding" could be transformed into a holistic civilization.

37

Renata Poljak

Staging Actors / Staging Beliefs (Homage to Slavko Štimac), 2011

video, colour, audio, 6 min, courtesy the artist, Stephan Stoyanov Gallery, New York and Hilger Contemporary, Vienna

The exhibition includes video artist Renata Poljak's homage to the Yugoslavian actor Slavko Štimac. The film examines Štimac's fate after the fall of communism. A celebrated child star during the Tito era, much admired at the time as a role model across generations, his role(s) diminished after the collapse of Yugoslavia and he fell into oblivion.

38

Marta Popivoda

Yugoslavia, how ideology moved our collective body, 2013

video, colour, audio, 62 min, courtesy the artist and joon film, Berlin

This year's film production, Marta Popivoda's "Yugoslavia, how ideology moved our collective body", will be shown within the framework of the exhibition starting on November 7, and personally presented by the director. The film depicts the way ideology operates within public space using footage from state parades as well as mass demonstrations to scrutinize the social changes involved in the transition from socialist Yugoslavia to neoliberal Serbia. Until November 7, one of the director's own trailers will advertise the film screening.

39

Sašo Sedlaček

Beggar Robot, 2006–2010

various materials and dimensions, production: Galerija Kapelica, Ljubljana, 2006, IAMAS, Ogaki, 2006, Taipei Fine Art Museum, Taipei, 2008, courtesy KD Group, Ljubljana, Museum of Contemporary Art Republic of Srpska, Banja Luka

Sašo Sedlaček

Beggar Robot video (compilation), 2008

video, colour, audio, 6:40 min,
courtesy the artist

Sašo Sedlaček's "Beggar Robot" is a robot for the materially deprived and is constructed entirely from old computer hardware and a few spare parts that were obtained at no cost. As a low-tech, friendly device, it has access to areas normally off-limits to beggars, such as shopping malls and community events, more often frequented by the richer members of society.

40

Raša Todosijević

Was ist Kunst, Marinela Koželj?, 1978

video, b/w, audio, 16 min,
courtesy the artist

The series of performances that Raša Todosijević undertook with his companion Marinela Koželj—and gives its name to our exhibition—consisted of the insistent repetition of the question "what is art" and originally took aim at the cultural policy then prevalent in Tito's Yugoslavia of replacing Socialist Realism with modernist abstraction as the official "state" style of art. This unsettling mantra, moreover, in questioning the meaning and legitimacy of every form of art production,

continues to make the case—nearly forty years after the fact—for artists to take an even more active role in art discourse.

41

Goran Trbuljak
Sunday painting, 1974

three silver prints, 30 x 40 cm
(each), courtesy Galerija Gregor
Podnar, Berlin

Goran Trbuljak
Sunday painting, 1974

painted slides, light box, 27 x 38 cm,
courtesy Galerija Gregor Podnar,
Berlin

In the mid-1970s, Goran Trbuljak entered into a dialogue with painting. His work "Sunday painting" (1974), for instance, is in fact a photographic documentation of one of his street actions; on several different Sundays, Trbuljak went to an art-supply store and painted on the display window an image that correlated with the blank canvas and easel on the other side of the glass. Each Monday, the shop's staff would remove the paint from the window.



Co-production: steirischer herbst

bm:uk

