

### **1. Sašo Sedlaček**

Dealing with issues relating to the environment in the broadest sense, Sedlaček's work starts from the premises that we need alternatives in our search for identities in the future, and that all forms of visual communication used in a specific country, region or continent are based on the local culture, social customs and mythology. Appropriating the look of 1990s advertising billboards for major Western software manufacturers, the works cast a critical eye on the ecological dimension of contemporary electronic dumps in the third world.

### **2. Tadej Pogačar and the P.A.R.A.S.I.T.E. Museum of Contemporary Art**

Pogačar's parasitism is a subtle deconstruction of everyday phenomena and a deliberate provocation of the practice of social systems setting up centres, dominance and power in everyday life, art and society. See the text in Exhibition Room V.

### **3. Dunja Zupančič :: Miha Turšič :: Dragan Živadinov**

The installation is a museum inside a museum as it were, related to the project in Vitanje and its memorial room dedicated to the rocket engineer Herman Potočnik Noordung. The idea of giving the cultural centre in Vitanje new life as the Cultural Centre of European Space Technologies is well on its way to becoming a reality. Some crucial documents of this initiative, which has brought together a number of important Slovenian cultural institutions, were signed in this exhibition room during the first week of the show.

### **4. Marko Pogačnik**

The main point of interest for this co-founder of the artists' collective OHO is the role art can play in solving the problems resulting from human activities that are out of synch with nature. Together with his wife Marika he performs what he calls healing ecological wounds in our environment. At the exhibition he presents a permanent project of re-establishing Moderna galerija's post-renovation equilibrium.

### **5. Nika Špan**

... and who meets whom halfway ...

### **6. Leon Dolinšek**

Leon Dolinšek has a special place in the history of Slovenian photography as a sensitive interpreter of everyday urban stories, with great empathy for the intimate aspects of the life of the "little man." Working for a newspaper, Dolinšek raised, with his talent and dedication, Slovenian photojournalism to the level typical of accomplished foreign illustrated magazines. Perhaps the greatest impact of his photography was that it elicited a shift in the way people perceived their own everyday lives.

### **7. Dejan Habicht**

As Moderna galerija's in-house photographer, Habicht took snapshots of the building's recent renovation – a unique occurrence in the building's 60-year history – as though he were keeping a journal. It is highly unlikely he will get another chance to photograph such an event again in his lifetime. Habicht offers that there is no such thing as neutral space, therefore the renovation of an art space can easily be

charged with meaning, and was particularly fascinated by the stripping off of the many layers of exhibition-room walls.

### **8. Jože Barši**

Jože Barši's work has focused on his project, entitled 'Register', of scanning and (group-) reading texts from the fields of political philosophy and art. He is interested in the material aspect and compactness of texts that have either been forgotten or are instead frequently mentioned, but not read attentively enough. See the artist's text on the wall.

### **9. Vladimir Leben**

The way Leben sees art, both the visual effect and technique override the actual subject matter. A good example of this is his "round" works, in which the shape of the canvas derives from real spaces and scenes of various situations encountered in life. The themes are smartly rendered with animal motifs coupled with amusing titles.

### **10. Borut Peterlin**

These photographs were taken by Peterlin on photo-ops, but in a way that makes the politicians seem as mere parts in flower arrangements: the flowers dominate, while the politicians stand in as extras. At a time when politicians are but puppets of capital and derivatives of nicely wrapped financial products, flowers no longer serve to decorate, but function as a double symptom: of the power of capital and of the powerlessness of politics. This is why they appear aesthetic and disturbing, triggering euphoria and unease.

### **11. Bogoslav Kalaš**

In 1971, Kalaš invented a painting machine – a contraption so large and elaborate that it cannot leave the artist's studio in Domžale. Kalaš feeds the machine images from photographs and uses a technique he calls "aerography" to transfer them onto canvas. The machine airbrushes layers of paint under his vigilant eye as he makes necessary adjustments. A single original painting can take several months to produce. This painting is "slow" both because the length of the process of its creation defies any association of mechanization with speed. The motifs are restricted to portraits, nudes and landscapes.

### **12. Small but dangers (Mateja Rojc, Simon Hudolin-Salči)**

This group of two young artists produce paintings, drawings and photographs that range across styles and subject matter. Each artist has an identifiable way of working, but by showing together they play with the idea of authorship and the artistic signature. The works appear simple, almost childish representations of the world at first sight, but further inspection reveals they are full of intelligent, formally beautiful moments. These can be seen in the choice of colour and composition as well as in the relations between title and image. There seems to be a direct relationship to real objects or experiences in works such as *Li-mun* or *Love is...*, but other works offer a moment of realist fantasy that enlivens the exhibition as a whole. Each work is titled and has its independent identity while also creating a formal relationship with the works nearby. Small but dangers appear in three locations in the exhibition.

### **13. Matija Brumen**

Brumen first gleaned experience as a photographer outside the academy context, with less formal education and, above all, continuous work and untiring exploration. With a fine sense for story and emotional fragments, his photographic portraits present the experiential world of his two nephews. Not in the least theatrical, the portraits are years-long explorations of the complex, deeply emotional relationship between the photographer and his subjects. In the series of shots taken at a flea market, the objects pose on a stage of marginality, the aftermath of the new stratification of society.

### **14. Berko**

Berko was among the few Slovenian artists in the 1970s to consciously turn away from the then dominant expressionist practices and abstract painting toward photo-realistic depictions of everyday motifs. His oeuvre comprises, among other things, a fascinating series of complex views of interiors and at the same time, exteriors reflected in the large glass surfaces of shops windows and doors. With such fragments and details of the urban environment and their ultra-realistic representations, Berko lucidly and paradoxically undermines the illusion of reality and gently criticises our consumerist world, devoid of glamour and marked by heedless haste.

### **15. Vesna Bukovec**

This is a series of drawings through which the artist addresses the contemporary subjectivity intertwined with the pursuit of happiness, self-help and pop psychology, and the aesthetics of advertising in an ironic way. Bukovec uses motifs borrowed from stock photographs offered on online databases with a recognisable value to designers in marketing and advertising, and combines them with psychological tests evaluating life orientation, level of hope, satisfaction with life, personal happiness and similar personal criteria.

### **16. Tanja Lažetić**

Typical of Lažetić's oeuvre is a modern view of history and calling attention of lost utopias. The artist found some photos of bathers in swimming pools in some old Yugoslavian tourist brochures. They were taken at more or less the same time American artist Edward Ruscha took his photographs of swimming pools for his book *Nine Swimming Pools and a Broken Glass* (1968). The Los Angeles pools were in the yards of luxurious homes, private and empty. The Yugoslavian pools were their exact opposite.

### **17. Tomislav Gotovac**

The art of Tomislav Gotovac is situated on the crossroads of visual art, conceptual art, performance, body art and film. Since he is a film director, he understands several of his photography-based works as films of a kind. From the very beginning of his work, his interest has been directed towards the body; since the early 1960s, he has been using his own body in his work. *Showing the Elle Magazine* documents a situation when the artist, during a winter trip to the mountain of Slijeme near Zagreb, partly took his clothes off and started showing a copy of Elle magazine to people around.

### **18. Uroš Potočnik**

This painting was finished a few days before the exhibition opened. It depicts a small conservatory in the artist's house, which he has painted a number of times before. It is on one level a direct, realist depiction of a real place that plays a central role in Potočnik's family life. However, through the use of colour, light and almost obsessive detail the painting becomes magical, a visual description of a room that far exceeds its appearance in reality.

### **19. BridA (Tom Kerševan, Sendi Mango, Jurij Pavlica)**

In their work, the group BridA focus on the deconstruction of painting and technology. *Nanoplot* is a computer animation executed by a plotter, a mechanical device from the 1980s that takes the role of the "performer" in the video. The jerky motions of the robotic hand and even the sound produced by the machine create some sort of paradoxical set design in which time and space remain unknown quantities.

### **20. Anja Medved**

Medved is a director who first began working in the theatre; today she uses video, documentary film and actions in public space as her vehicles of artistic research. She explores the topology of the margins of apparently different realities, which in the case of her hometown, Nova Gorica/Gorizia, occupy the same place.

### **21. radioCona (Irena Pivka, Brane Zorman)**

radioCona is a project-based, temporary radio station for contemporary art – an art project that inhabits public space, or more specifically, a radio frequency. The U3 project is conceived as a 15-day mapping of the exhibition. Visitors co-create the online programme by activating the presentation(s) they want to listen to. What is live-streamed are the selected presentations/talks and the exhibition soundscape captured by microphones. The presentations are delivered by theoreticians, curators and critics the artists have invited to talk about, among other things, the exhibition..

### **22. OHO (Tomaž Šalamun)**

Active between 1966 and 1971, the artist collective OHO was among the most interesting and influential representatives of avant-garde art in the 1960s. Together with external associates, OHO developed various strategies and procedures that combined conceptualism, ecological views and esoteric theories in an utterly unique way. In 1969 the group staged, on Tomaž Šalamun's initiative, an exhibition entitled Great-grandfathers, which represents a shift in their activities to the field of art in the narrow sense of the word. When the show was staged in Novi Sad, Šalamun drew a continuous line around the Petrovaradin Castle in the tradition of arte povera.

### **23. Bálint Szombathy**

Szombathy critically explores artistic productions after painting, connecting in an exceptionally subtle manner intuitive reactions with reflected conceptualizations. While watching a live broadcast of a football match, for instance, he traces the movements of the ball on a sheet of paper with the outline of the pitch; he calls the drawings *Footballgraphs*. He carried out his first footballgraph actions around 1970, returning to the idea from time to time ever since – like on the occasion of this year's euphoria set in motion by Slovenia's qualifying for the World Cup.

#### **24. Miha Štrukelj**

In Miha Štrukelj's artistic deconstructions of towns, the difference between the physical world and the image or between reality and simulation has become irrelevant. The world of new media technologies has become our reality, which has shifted the painter's position in the world. Štrukelj's work thus resembles computer images: first making a drawing based on a grid, he covers certain parts with tape. The resulting wall painting appears unfinished and works on the level of perception, which occurs on several levels.

#### **25. Marco Juratovec**

Juratovec systematically builds hosts of spaces in which relationships between forms and structures can develop, and between careful arrangements and the anarchy of disintegrating wall structures. The visual narrative is like a mosaic of amassed spatial structures, markedly transitory. It underscores the power of destruction, the ensuing sense of loss and emptiness, and forebodes disaster.

#### **26. Nikolaj Pirnat**

Pirnat's varied oeuvre comprises sculpture (portrait and memorial), painting (lyrical, yet realistically rendered portraits and figurative works), drawings, and book illustrations. Frequently satirical in tone, his work is vastly significant as a document of a cultural and historical period. He is also one of the most renowned caricaturists of the first half of the twentieth century.

#### **27. Domestic Research Society and Amir Muratović**

Founded in 2004 by Damijan Kracina, Alenka Pirman and Jani Pirnat, the Domestic Research Society (DRS) focuses on "domestic" phenomena – collecting, recording, researching and presenting them. One such case is the wrought-iron wall spider adorning the facades of many houses in Slovenia, particularly in the countryside. An example of bad taste and poor craftsmanship for expert viewers (ethnologists, architects, smiths), and something so familiar as to have become invisible for the owners, it is the object of careful study for DRS, which surveys and records this phenomenon in its various dimensions (with particular emphasis on the stories of the spider owners) as part of its *Spy the Spider* research project.

#### **28. Slavko Smolej**

Smolej most frequently trained his camera on workers of various kinds, in particular metalworkers. After the Second World War his output also included portraits of shock workers and innovators, in which he endeavoured to capture their individuality and their expressions of drive, pride and dedication. The quality of these portraits lies in the way the subjects are present in the field of the photograph: these simple but insightful images are the result of a joint effort, telling us as much about the photographer as about the people portrayed.

#### **29. Lojze Dolinar**

Dolinar's sculptural output comprised monumental memorial and public works, portraits, nudes, figural compositions, facades sculptures, reliefs and small-scale works. He was a close associate of the architect Jože Plečnik and embellished numerous buildings in Ljubljana with his work. After an initial interest in expressionism he turned to realism, focusing, after the Second World War, on

subjects and approaches typical of social realism, on engaged realism and new stylised forms.

### **30. Matjaž Wenzel**

The Hutter colony of 20 uniformly designed workers' houses was built in 1936–1937 by the Society for Old-age Welfare of Workers of the textile mill in Melj, founded by Maribor industrialist Josip Hutter. The design was modest and rational, and the houses all had small adjoining garden plots. In his photographs, Wenzel focuses on the line dividing the houses and gardens, at once both a bizarre partition and a seam, a sign of human loneliness and solidarity between neighbours.

### **31. Ištvan Išt Huzjan**

The present work is a projection of portraits of the De Bruin-Heijns, patrons of art and Huzjan's sponsors, in postures of dignitaries portrayed by old masters and surrounded by artwork from their collection. When they suddenly disappear, their outlines remain visible on the phosphorated supports for a time, slowly fading, to reappear with the repeated projection. See the artist's text on the wall.

### **32. Irwin**

Since the early 1990s, the projects of the Irwin group have involved engaging in changing the status of contemporary art in Eastern Europe. These two works – technically flawless photographs of soldiers of the Albanian and Czech national armies guarding the flag of the NSK state – form part of the larger Irwin "state project". The imaginary NSK State in Time, operationalized with real passports, state symbols and consular offices, relates to the real by having its flag guarded by actual soldiers.

### **33. Tine Kos**

Kos graduated from the Academy of Fine Arts in Vienna in 1920. One of his best-known works is the large marble statue to France Miklošič in front of the courthouse in Ljubljana. From the 1930s through the Second World War his works were largely expressionist in character; after the war he turned to socialist realism, predominantly working with motifs from the lives of workers and farmers. His solid figures with polished surfaces have a pop-art feel to them; the sculpture presented here can (in our time) cause us to wonder whether the worker is still diligently paving the street, or perhaps reaching for that granite cube in order to throw it.

### **34. Nika Autor**

The film critically deconstructs the dominant discourse of the official asylum and migration policy and points out, in no uncertain terms, its principles of exclusion. It calls attention to the social position of asylum-seekers, the ways in which they are marginalised and discriminated against, by shifting the habitual angle and exposing what has been concealed or dismissed by the regime. In the spirit of resistance it deconstructs the stereotyped representation and reveals the cracks in the dominant construction of reality.

### **35. Želimir Žilnik**

Žilnik's specific "docudrama" approach is an example of how film as a medium can be used to draw a mercilessly precise picture of a given social reality by transcending the ideological reduction to documentary or fiction. *Black Film* (1972), a documentary

film about making a documentary film, is a parody of an audition for a motion picture. Žilnik cynically points out that his reason for inviting homeless people to his apartment was related exclusively to his film, and not a desire to solve their existential problem. The closing line – that they should disperse without making a fuss because he had run out of film – reveals the hypocrisy of the contemporaneous black-wave, and later abstract, humanism.

### **36. Marjetica Potrč**

Underpinning Potrč's work is a basic contradiction characteristic of contemporary cities: their historical cores, with which the cities' identities are usually associated, are becoming "unreal," changing into spectacle, a mere image, "Disneyland", while the real life of urban organisms evolves on the peripheries, in the urban voids and interstices – amorphous, seemingly impersonal, but in reality organic and vital. In her works Potrč juxtaposes the idea of ideal urban planning, which often fails, sometimes to the point of becoming a nihilistic instrument of power, with the idea of the organic, unregulated urban tissue people organise around themselves.

### **37. Vuk Ćosić**

A pioneer in the field of net.art, the founder of Ljudmila, the author of *Hollywood for the Blind* and the "thief" of the Dokumenta website, Ćosić plays the role of "a retired net-artist" with Duchampian irony. Ćosić's constantly evolving oeuvre is characterised by an interesting mix of philosophical, political and conceptual network-related issues on the one hand, and an innovating feeling for contemporary urban and underground aesthetics on the other. In this exhibition he presents his strategy for the Social Democrats political internet campaign prior to the last parliamentary election in Slovenia. See the artist's text on the wall.

### **38. Vadim Fiškin**

Looking at a work by Vadim Fiškin conjures up an idea of the artist as a slightly eccentric scientist with a healthy sense of humour. His works resemble real experiments where neither the aims nor the apparatus quite makes sense. Here, he shows two works that take their inspiration from literature. One is dedicated to Don Quixote, the other to Sisyphus. Both works consist of common, mostly domestic objects, but the absurdity of their use and the playful pointlessness of the result are pure imaginative poetry.

### **39. Tihomir Pinter**

Pinter is best known for his series of portraits of Slovenian artists and for documenting life in the ironworks of the former Yugoslavia. The shots of metal products reveal Pinter's passion for uncovering tiny fragments that speak volumes. His view is similar to that of the Neue Sachlichkeit photographers, although his approach to this type of photography at the outset of his career was purely intuitive. The photographs, produced entirely with analogue technology, represent a perception of the world that is slowly dying out.

### **40. Polonca Lovšin**

Taking the context of high-tech society and a growing awareness of ecological problems as her points of departure, Polonca Lovšin makes simple gadgets that playfully demonstrate the possible applications of sustainable practices and (do-it-yourself) products. Two such examples are *Lemon Jacket* (2009), a portable battery

that generates electricity utilising the natural acid of lemons, and *Potato Dragon* (2009), which demonstrates how combustible gas (methane) can be produced from organic waste in a closed bag. The result is demonstrated with a lighter in the shape of a dragon.

#### **41. Jasmina Cibic**

Jasmina Cibic explores the circumstances that imbue an object with surplus value: what transforms an object into a trigger of experience and what the process of this experiencing is like. Hunting birds, symbols of prestige, perch on objects-products of Western society endowed with the highest values. The objects are not realistically present; rather, the artist underscores their contextual frame. It is the physical absence of the objects that allows us a certain distance and a recognition of their fetish status, which is what really triggers the experience.

#### **42. Jaša**

Jaša's work is based on intense interaction between art and the viewers' immediate response. The synergy between intimate and public space, which shapes the creative process, results in a figurative language of intense communication with the audience. The installation in the basement served as the setting of the opening performance; now it's a treasury of props for occasional interventions in the exhibition.

#### **43. BOKS**

BOKS was conceived as a self-managed art space in the front yard of the Academy of Fine Arts and Design in Erjavčeva Street in Ljubljana, and as an autonomous, open students platform, with the aim to help students connect with their wider social environment and construct a context in which (future) young artists, curators, and theoreticians in the field of contemporary art can work and establish themselves. As the project has not yet been realised, students held a presentation of its current stage in the Moderna galerija auditorium.

#### **44. Delavsko-punkerska univerza (DPU)**

DPU (Workers'-Punkers' University) is a project of Mirovni inštitut (the Peace Institute), and acts as a venue for the enabling of education on current theoretical and political issues that are, in the organisers' view, inadequately dealt with in official, state educational institutions. In the context of this exhibition, DPU organised a School of Art Theory, a series of lectures held in the Moderna galerija auditorium. More at <http://www.sozd.si/tank/node/335>.

#### **45. Samo Gosarič**

Gosarič's work draws on such artistic formats as appropriating and recycling, as well as "cold identification" with, neo-avant-garde performances, especially those by the Slovenian collective OHO and the Austrian Actionism movement. For this exhibition he performed a remake of Vojin Kovač - Chubby's 1967 action *Walking in Pajamas in the Streets of Ljubljana* along the Hribarjevo nabrežje embankment on the Ljubljanica river, and a lecture-demonstration of OHO's 1969 action *Exercise with a Whistle in the Streets of Ljubljana*. See more at [www.mg-lj.si](http://www.mg-lj.si)