

# Ne glej nazaj, okej?

umetniki/artists:

**Adel Abdessemed, Sarah Abu Abdallah, Allora & Calzadilla, Mounira Al Solh, Francis Alÿs, Nika Autor, Morten Barker, Nataša Berk, Ana Dana Beroš, Jasmina Cibic, Cao Fei, Vadim Fiškin, Tanja Lažetič, Nina Mangalanayagam, Emeka Ogboh, Agnieszka Polska & Witek Orski, Hrair Sarkissian, Massinissa Selmani**

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Razstava *Ne glej nazaj, okej?* izhaja iz prepričanja, da preteklosti v obliki pisane zgodovine ali doživetih spominov, kulturne dediščine ali političnih simbolov ne doživljamo kot zaključene zgodbe, temveč kot polje možnih novih izkušenj, ki od nas vseh terja prispevek kreativne in kritične odgovornosti.

Spomin v svojih številnih manifestacijah – kot individualni, zgodovinski, družbeni, kulturni, politični spomin – in soočanje z njim skozi procese prisvajanja, poustvarjanja, animiranja, potvarjanja – je postal osrednje orodje za raziskovanje in razumevanje našega občutenja preteklosti in aktualnih realnosti. Spomin je vpliven in kompleksen mehanizem, ki oblikuje našo identiteto in nam omogoča občutek pripadnosti. Je na presečišču med dejstvi in fikcijo, posega v naše dnevno življenje ter megli koordinate časa in prostora. Spomin je vedno v tranziciji, znan po svoji nezanesljivosti in nagnjenosti k pozabljanju. Ali, kot nas je podučil že Freud, spomin je samo druga oblika pozabe.

Obsesija s spominom je pomemben simptom naše kulturne sedanjosti, pogojena s sodobnimi načini reproduciranja in komuniciranja. Način, kako danes razmišljamo o preteklosti, je vedno bolj spomin brez nacionalnih meja. Horizont časa in prostora se je razširil onkraj lokalnega in nacionalnega. Ob tem se zdi, da je obilica diskurzov o spominu in spominjanju, ki zaznamujejo novi milenij, zamenjava za aktivistično navdušenost nad obljubami prihodnosti, ki so bile značilne za prejšnje stoletje. Pretekle fantazije o vsesplošni globalizaciji in nenehnem razvoju so danes že arhivski material in del kabineta deziluzij. A tudi danes si želimo zamisliti alternativne prihodnosti, da bi lahko artikularili naše politično in kulturno nezadovoljstvo s sedanjostjo sveta. Diskurzi o spominu nam omogočajo, da si jih lahko predstavljamo. Potrebujemo oboje, preteklost in prihodnost.

Zanima nas, kakšna je vloga umetnosti v tem zapletenem in protislovnem procesu, ki je navidezno bolj povezan s preteklostjo kot prihodnostjo. Razstava *Ne glej nazaj, okej?* predstavlja tiste prakse znotraj sodobnoumetniške produkcije, ki k spominjanju in dekonstrukciji zgodovine pristopajo drzno; prakse, ki individualno spominjanje in konflikte zgodovinenja soočajo v brezkompromisnih dejanjih; in prakse, ki z željo po razdiranju konvencij ob formalno prepričljivem jeziku humorja, absurda, poetike ali redukcije v sebi nosijo neposlušnost in upor. *Ne glej nazaj, okej?* ponuja v razmislek vprašanje, ali nam pogled nazaj lahko končno omogoči nov začetek? Moogoče je čas, da se spomnimo prihodnosti!

# No Looking Back, Okay?

The exhibition *No Looking Back, Okay?* stems from the belief that we do not perceive the past as a concluded story, be it in the form of either a written history, lived memories, cultural heritage, or political symbols, but as a field of possible new experiences, which requires from us a contribution of creative and critical responsibility.

Memory in its many manifestations – as individual, historical, social, cultural, or political memory – and our confrontation with it through the processes of appropriation, recreation, animation, distortion – has become the central tool for exploring and understanding our perception of the past and current realities. Memory is a powerful and complex mechanism that shapes our identity and gives us a sense of belonging. It stands at the intersection between facts and fiction; it interferes with our daily lives and blurs the coordinates of time and space. Memory is always in transition, notorious for its uncertainty and inclination towards forgetfulness. Or, as we have already learned from Freud, memory is but another form of forgetting.

The obsession with memory is a significant symptom of our cultural present and is conditioned by modern ways of reproduction and communication. The way in which we think about the past today is increasingly becoming a memory without national boundaries. The horizon of time and space has spread beyond the local and the national. At the same time, abundant discourses about memory and remembrance, which characterize the new millennium, seem to replace the activist enthusiasm about the promises of the future that were characteristic

of the last century. Past fantasies of globalisation and continuous development are now considered archive material belonging to the cabinet of disillusion. However, in order to articulate our political and cultural discontent with the present world, we want to imagine alternative futures even today. Discourses about memory enable us to imagine them. We are in need of both, the past and the future.

We wonder about the role of art in this complex and paradoxical process, which seemingly rather relates to the past than to the future. The exhibition *No Looking Back, Okay?* presents the very practices within contemporary art production that approach remembrance and deconstruction of history boldly; the practices that through uncompromising actions confront individual memories with conflicts of historicisation; and, finally, the practices which in their desire to break conventions carry within themselves disobedience and revolt next to a formally convincing language of humour, absurdity, poetics, or reduction. *No Looking Back, Okay?* reflects on the question of whether a look back can at last offer us a new beginning? Perhaps the time has come to remember the future!

# Adel Abdessemed

## ***Morje, 2008***

**enokanalna projekcija, 10 sek,  
z dovoljenjem umetnika  
in ADAGP Pariz 2018**

*Morje* dokumentira Abdessemedova prizadevanja, da na rokah in kolenih išče ravnotežje na leseni plošči, ki jo premetavajo valovi oceana, medtem ko poskuša izpisati frazo »politično neoporečno«. Delo spominja na sliko Théodorja Géricaulta *Splav Meduze*, ki je pred dvesto leti med prvimi umetniškimi deli prikazovala poguben dogodek iz novejšje zgodovine. Abadessemedovo delo v protislovnem odmiku od Géricaultovega romanticizma obravnava tudi temo preživetja kot vitalnega stanja obstoja, ki se ponavlja v sedanjosti.

Adel Abdessemed je rojen v Alžiriji. Živi in dela v Parizu.

## ***The Sea, 2008***

**single channel projection, 10 sec,  
courtesy of the artist  
and Paris ADAGP 2018**

*The Sea* documents Abdessemed's efforts to balance on his hands and knees on the wooden slab as it pitches with the ocean waves, while he attempts to write the phrase "Politically Correct". This work summons Theodore Géricault's painting *The Raft of the Medusa*, which two hundred years ago was among the first works of art to depict a catastrophic event from recent history. In an ambivalent eschewal of Géricault's romanticism, Abdessemed's work also addresses the theme of survival as a vital state of being, looped over again in the present tense.

Adel Abdessemed was born in Algeria. He lives and works in Paris.

# Agnieszka Polska & Witek Orski

## *Pištole, 2014*

enokanalni video, 5 min 47 sek,  
z dovoljenjem Muzeja moderne  
umetnosti v Varšavi

Med študentskimi protesti leta 1968 je poljske oblasti obsedla ideja, da bi si študentje lahko prilastili orožje iz vojaškega muzeja in ga uporabili. Rešitev so videli v tem, da izvrtajo luknjo v cev vsakega strelnega orožja, ki se nahaja v muzeju, celo tistega iz 17. stoletja, in ga tako za vsak primer onesposobijo. Kot pravi Polska, »so nesporazumi ali napačne interpretacije dejavniki, ki spodbujajo umetnost, da ustvarja nove vrednote in postavlja nova vprašanja. Arhiv je – kot vsak živ organizem – živa tvorba, ki se nenehno spreminja in venomer množi lastno podobo. Elementi, ki so bili med procesom arhiviranja izključeni in zavrženi, se pozneje pojavijo kot temna snov naše podzavesti.«

Agnieszka Polska je rojena na Poljskem. Živi in dela v Berlinu in Krakovu.

## *Pistols, 2014*

single channel video, 5 min 47 sec,  
courtesy of the Museum of Modern  
Art in Warsaw

In the midst of 1968 student protests, the Polish authorities became possessed by the idea that students might procure weapons from a war museum and use them. Their solution was to drill through the barrels of every firearm in the museum, dating as far back as the 17<sup>th</sup> century, rendering them unusable just in case. As Polska says, "*misunderstandings or erroneous interpretations are all factors, which push art forward, creating new values and posing new questions. An archive – as every living organism – is alive and subject to incessant change, forever multiplying images of itself. The elements negated and rejected during the process of archiving, later appear as the dark matter of our subconsciousness.*"

Agnieszka Polska was born in Poland. She lives and works in Berlin and Kraków.

# Allora & Calzadilla

## *Kako se zdeti neviden, 2009*

digitalizirani Super 16 mm film,  
enokanalni video, 22 min 26 sek,  
z dovoljenjem Lisson Gallery,  
London / New York

*Kako se zdeti neviden* dokumentira rušenje zadnjih ostankov Palače republike v Berlinu, kjer se je v nekdanji NDR nahajal sedež parlamenta. Dogodku je priča nemški ovčar, ki nosi improvizirani zaščitni ovratnik, izdelan iz značilne embalaže ene največjih ameriških franšiz za hitro prehrano. Kamera sledi psu, ki se klati po opustošeni nikogaršnji zemlji porušene palače, kot bi iskal poslednje ostanke utopije, ki je izginila, pri čemer se film znotraj monumentalnega javnega prostora poslužuje pojmov ikonolatrije in ikonoklazma.

Jennifer Allora je rojena v ZDA. Guillermo Calzadilla je rojen na Kubi. Živita in delata v San Juanu v Portoriku.

## *How to Appear Invisible, 2009*

digitalised Super 16 mm film, single  
channel video, 22 min 26 sec,  
courtesy of the Lisson Gallery,  
London / New York

*How to Appear Invisible* documents the last remains of the former GDR political headquarters Palast der Republik in Berlin being torn down. Bearing witness to this event is a German Shepherd dog wearing a makeshift cone collar fashioned from the trademark container of one of the largest American fast food franchises. The camera follows the dog roaming through the barren no man's land of the palace ruins, as if it was searching for the last remains of a utopia that has vanished, while the film puts into play notions of iconolatriy and iconoclasm within monumental public space.

Jennifer Allora was born in USA. Guillermo Calzadilla was born in Cuba. They live and work in San Juan, Puerto Rico.

# Ana Dana Beroš

## *Intermundia*, 2014

kuratorsko-raziskovalni projekt,  
instalacija, knjiga,  
z dovoljenjem umetnice

*Intermundia* obravnava status italijanskega otoka Lampedusa, ki velja za evropsko postojanko migracijskih poti iz Severne Afrike. Instalacija ponuja globoko izkušnjo, ki oživlja »resničnost migracije in prehajanja meja z juga na sever kot ključnega elementa današnjih evropskih družb«. Beroš je na otoku lahko obiskala in dokumentirala nekdanji zbirni center za priseljence in primer uporabila, da izpostavi odgovornost arhitektov pri reševanju nasilne evropske politike priseljevanja.

Ana Dana Beroš je rojena na Hrvaškem. Živi in dela v Zagrebu.

Instalacija *Intermundia* je zamišljena kot individualna izkušnja.  
Prosimo, vstopajte posamezno.

Vstop odsvetujemo osebam z diagnozo epilepsije oziroma drugih resnih nevroloških bolezni, osebam z okvaro sluha ali preobčutljivostjo na močno svetlobo.

## *Intermundia*, 2014

curatorial research project,  
installation, book,  
courtesy of the artists

*Intermundia* addresses the status of the Italian island of Lampedusa, considered as a European outpost in the migratory routes from North Africa. The installation offers an immersive experience, which evokes "the reality of migration and border-crossing from the South to the North as a defining element of today's European societies." Beroš was able to visit and document a former migrant detention centre on the island, and use this example to address the architects' responsibility in the violence of European immigration politics.

Ana Dana Beroš was born in Croatia. She lives and work in Zagreb.

*Intermundia* installation is intended to be experienced individually. Please enter one person at a time.

Entry is not recommended for persons diagnosed with epilepsy or other serious neurological diseases, or for persons with hearing impairments or increased sensitivity to bright light.

# Cao Fei

## ***Rumba II: Nomad, 2015***

**enokanalni video, 14 min 16 sek,  
z dovoljenjem umetnice**

Kot rezultat urbanega razvoja predstavlja mestno obrobje Pekinga majav člen v razdrobljeni deželi. Dinamičen in kompleksen urbani sistem ustvarja in hkrati zamegljuje mejo med mestom in predmestjem. Velikost, obseg in raba zemljišč na različnih področjih se nenehno spreminjajo, kar postaja temelj za razvoj mest na Kitajskem in relativni prostor družbe in gospodarstva. V videu se več robotskih sesalnikov pomika po mestnih obrobjih. Roboti naključno krmarijo po porušeni površini – prizor, ki ga lahko vidimo in najdemo na različnih urbaniziranih območjih, ter prizor, ki nas navdušuje, medtem ko je na Kitajskem postal vsakodnevni. Roboti vstopajo v naš svet kot obiskovalci iz vesolja. S sesanjem prahu in pepela mestnega obrobja se zemljišče pretvarja v vzorec, ki odraža naše slavljenje sodobnega in našo obsesijo z njim.

Cao Fei je rojena na Kitajskem.  
Živi in dela v Pekingu.

## ***Rumba II: Nomad, 2015***

**single channel video, 14 min 16 sec,  
courtesy of the artists**

The urban fringe of Beijing is a loose brick in a fragmented land – a result of urban development. The dynamic and complex urban system produces and blurs out the edges between the city and the suburbs. The size, scale and land use of different areas are at constant conversion to each other, which becomes the foundation to China's urban development and a relative space of society and economy. In the video, several domestic vacuum cleaning robots are released in the urban fringe. The robots navigate randomly in a demolishing area – a scene that we can witness and find in different areas of urbanisation, a scene that excites us, while also being the norm in China. The robots, as visitors from outer space, arrive in our world. By taking in the dust and ashes of the urban fringe, the land reality is collected and made into a sample; a sample that conveys our obsession and celebration of the contemporary.

Cao Fei was born in China.  
She lives and works in Beijing.

# Emeka Ogboh

## ***Pesem Nemcev, 2015***

**zvočna instalacija, 1 min 14 sek,  
z dovoljenjem umetnika**

*Pesem Nemcev (Pesem Nemčije)* združuje zvočne posnetke desetih afriških priseljencev, ki pojejo nemško nacionalno himno v različnih maternih jezikih (Igbo, Yoruba, Bamoun, More, Twi, Ewondo, Sango, Douala, Kikongo in Lingala). Posamezni zvočniki, postavljeni v višino pevčeve glave, predvajajo posamezen glas, tako da gledalec vsak glas doživi posebej in hkrati kot del skupnega večglasnega zbora. S tem ko zvoku damo skulpturalno obliko v prostoru, kljubujemo njegovi nematerialnosti. Delo tako prične ustvarjati telesno zavest, ki veličastnost nacionalne himne od spodbujanja kolektivne zavesti usmeri na raven posameznika. Zaradi svoje neotipljivosti zvok večkrat prehitro prezremo in obravnavamo izven njegovega družbeno-političnega konteksta, kar poskuša Ogboh s svojim delom preseči. Njegova zvočna instalacija izpostavlja kompleksnost pojma pripadnosti ter realnosti dostopnosti in sprejemanja v navidezno globalnem gospodarstvu. V času, ko sta lahko naglas ali narečje razloga za zavrnitev prošnje za azil, umetnik našo pozornost usmeri h glasovom tistih, ki so bili marginalizirani.

Emeka Ogboh je rojen v Nigeriji. Živi in dela v Berlinu in Lagosu.

## ***The Song of the Germans, 2015***

**sound installation, 1 min 14 sec,  
courtesy of the artist**

*The Song of the Germans (Deutschlandlied)* features the recorded voices of African immigrants singing the German national anthem in their various mother tongues (Igbo, Yoruba, Bamoun, More, Twi, Ewondo, Sango, Douala, Kikongo, and Lingala). Each voice is projected through an individual speaker, placed at the height of the singer, so that the viewer experiences every voice both singularly and as part of a united polyphonic choral effect. By giving the sound a sculptural form within the space, thus subverting its immateriality, the work produces a corporeal awareness that distills the grandiosity of a national anthem – meant to incite a sense of the collective – to the level of the individual. By virtue of its intangibility, sound is perhaps all too easily extracted and considered apart from its socio-political context. Ogboh's work demands a regime of perception in which this is not easily dismissed. The work highlights the complexity around notions of belonging and the realities of access and acceptance in a seemingly global economy. In a time where one's accent or dialect can be cause for denial of asylum, the artist orients our attention to the very voices of those who have been marginalised.

Emeka Ogboh was born in Nigeria. He lives and works in Berlin and Lagos.



# Francis Alÿs

**Projekt Lada Kopeika,  
Sankt Peterburg, 2014**

**(v sodelovanju z bratom Frédéricom,  
Constantinom Felkerjem in  
Julienom Devauxem)  
enokanalna projekcija, 17 min,  
z dovoljenjem umetnika in Galerije  
Peter Kilchmann, Zürich**

V sedemdesetih letih 20. stoletja sta se belgijski umetnik Francis Alÿs in njegov brat v zavestnem poskusu pobega iz zadušljivega meščanskega okolja v Bruslju v ruski ladi odpravila v »mesto revolucije«. Nista prišla daleč, saj se je avtomobil kmalu pokvaril. Trideset let pozneje sta Alÿs in njegov brat ponovno obudila to romantično, mladostno vizijo in se v ladi odpravila v Sankt Peterburg. Po prihodu v mesto in večkratni vožnji okoli Zimskega dvorca, sta se v vrtovih palače z zelenim avtom prešerno zaletela v drevo. Zdaj avto rjavi na dvorišču palače, video pa dokumentira potek potovanja, ki se zaključi z zadnjim, neprizanesljivim kadrom, ki sporoča: »ubij iluzijo«.

Francis Alÿs je rojen v Belgiji.  
Živi in dela v Ciudad de México.

**Lada Kopeika Project,  
St. Petersburg, 2014**

**(in collaboration with brother  
Frédéric, Constantin Felker and  
Julien Devaux)  
single channel projection, 17 min,  
courtesy of the artist and Galerie  
Peter Kilchmann, Zürich**

In the 1970s, in a conscious attempt to flee the stiflingly bourgeois atmosphere of Brussels, Belgian artist Francis Alÿs and his brother set off for "the city of the revolution" in a Russian-made Lada. They didn't get far as the car soon broke down. Reactivating this romantic, youthful vision thirty years later, Alÿs once again sets off for St. Petersburg with his brother in a Lada. On arriving in the city, and after driving around the grounds of the Winter Palace several times, he merrily crashed the green car into a tree in the building's gardens. Now the car is rusting away in the courtyard and a video documents the trip matter-of-fact, before it ends on a final, brutal frame that declares: "kill the illusion".

Francis Alÿs was born in Belgium.  
He lives and works in Mexico City.

# Hrair Sarkissian

## *Domotožje, 2014*

**dvokanalna projekcija, 11 min in 7 min,  
z dovoljenjem umetnika**

Hrair Sarkissian v *Domotožju* poustvari in uniči v arhitekturno natančnem merilu izdelan model stanovanjske stavbe v Damasku, kjer še vedno živijo njegovi starši. Sarkissian je v stavbi odraščal in v njej živel do leta 2008, ko je zapustil Sirijo. Predstavlja mu več kot le hišo. Ob tem, da zagotavlja zatočišče njegovim staršem, je tudi kraj, kateremu pripada, prostor njegovih spominov in skupne družinske identitete. Uničenje kopije hkrati predstavlja katarzo in avtonomnost delovanja: uničiti, preden te uničijo drugi.

Hrair Sarkissian je rojen v Siriji.  
Živi in dela v Londonu.

## *Homesick, 2014*

**two channel projection, 11 min and 7 min,  
courtesy of the artist**

In *Homesick* Hrair Sarkissian recreates and destroys an architecturally exact scaled model of the apartment building in Damascus where his parents are still living. Sarkissian grew up in this building, and lived there until he left Syria in 2008. It represents more than just a house. In addition to providing shelter to his parents, it is the place where he belongs, a container for his memories, and a place for his family's collective identity. The destruction of the replica represents both a catharsis and a reclamation of the agency: to destroy, before others destroy you.

Hrair Sarkissian was born in Syria.  
He lives and works in London.

# Jasmina Cibic

## ***Porušiti in zgraditi znova, 2015***

**enokanalna projekcija, 15 min 28 sek,  
naročilo Muzeja sodobne  
umetnosti v Beogradu,  
z dovoljenjem umetnice**

Film *Porušiti in zgraditi znova* je avtorica posnela v notranjosti nekdanje Palače (jugoslovanske) federacije v Beogradu, zgrajene leta 1961, da bi gostila prvo konferenco gibanja neuvrščenih. Kar je bilo postavljeno kot oder za novo svetovno politiko držav v razvoju v času hladne vojne med zahodnim in vzhodnim blokom, danes obstaja kot prazno gledališče: izpraznjeno igralcev. Film Cibičeve prikazuje strastno razpravo med štirimi protagonistkami – graditeljico naroda, pragmatičarko, konzervatoriko in umetnico/arhitektko. Vsaka izraža svoje mnenje o prednostih ali pomanjkljivostih rušenja neimenovane stavbe. Filmski dialog sestavljajo citati, vzeti iz različnih političnih govorov, razprav in izjav o ikonoklazmu arhitekture, umetnosti in spomenikov: vključujejo Reaganov govor ob Berlinskem zidu, nagovor princa Charlesa leta 1984 na Kraljevem inštitutu britanskih arhitektov (RIBA) ter razglas ISIS-ovih blogerjev o rušenju templjev.

Jasmina Cibic je rojena v Sloveniji. Živi in dela v Londonu in Ljubljani.

## ***Tear Down and Rebuild, 2015***

**single channel projection, 15 min 28 sec,  
commissioned by the Museum  
of Contemporary Art in Belgrade,  
courtesy of the artist**

Film *Tear Down and Rebuild* was shot within the former Palace of the Federation in Belgrade, build in 1961 to host the first conference of the Non-aligned Movement. What was constructed as the stage for new world politics of the developing world between the Western and Eastern Blocs in the Cold War, today exists as an empty theatre box: void of its actors. Cibic's film features a passionate debate among four female protagonists – the Nation Builder, the Pragmatist, the Conservationist, and the Artist/Architect – each taking a position on the merits or disadvantages of the demolition of an unnamed building. The film's dialogue is composed of quotes drawn from various political speeches, debates and proclamations on iconoclasm of architecture, art, and monuments; including Regan's speech at the Berlin Wall, Prince Charles' 1984 address at the RIBA and ISIS bloggers' proclamation on the demolishment of temples.

Jasmina Cibic was born in Slovenia. She lives and works in London and Ljubljana.

# Massinissa Selmani

*Diar echems (Maisons du soleil),*  
2013–2014

samolepilni lističi in risba na svetlobni  
škatli, izrezki iz časopisov,  
naročilo aria (artist residency in algiers)  
za The Mosaic Rooms, A.M. Quattan  
Foundation ob podpori Arts Council  
England, z dovoljenjem Galerie  
Anne-Sarah Bénichou

Navdih za projekt so bili izgredi med  
prebivalci sošeske Diar echems (Sončeve  
hiše) in policijo v Alžiru oktobra 2009.  
Nasilje je izbruhnilo, ko so policisti  
začeli z evakuacijo zasilnih bivališč,  
zgrajenih na nogometnem igrišču, ki meji  
na naselje. Prebivalci so zaradi težkih  
pogojev in pomanjkanja prostora skušali  
zasedeti občinski stadion in ga sčasoma  
preoblikovati v slum. Prostor, ki je bil  
namenjen igri, je postal prostor spora.  
Ta poskus zasedbe stadiona ponazarja  
pomik zasebnega prostora v javni prostor.

Instalacijo sestavljata dva elementa:  
— Svetlobna škatla, na kateri je v  
pravilnih proporcijah izrisano  
nogometno igrišče. Po površini  
škatle so razporejeni samolepilni  
lističi. Na lističih so sezname stvari  
(število kvadratnih metrov, oprema,  
ki bi lahko obstajala v zasilnem  
bivališču, in število ljudi, ki bi tam  
lahko živeli). Drugi lističi imajo  
napis: vodni vir. Niz lističev je  
namenjen rekonstrukciji načrta  
možnega barakarskega naselja, ki  
bi lahko bilo zgrajeno na tem  
nogometnem igrišču.  
— Stena s fiktivnimi časopisnimi  
izrezki, ustvarjenimi iz člankov,  
objavljenih po izgredih.

*Diar echems (Maisons du soleil),*  
2013–2014

post-it notes and drawing on a  
lightbox, press clippings,  
commissioned for The Mosaic Rooms,  
A.M. Quattan Foundation by aria  
(artist residency in algiers), supported  
by Arts Council England, courtesy of  
Galerie Anne-Sarah Bénichou

This project is inspired by a series  
of riots between the residents of the  
Diar echems (Houses of the Sun) in  
Algiers and the police in October 2009.  
The violence erupted after police  
officers came to evacuate makeshift  
huts built on a football field adjacent  
to the city. The difficult conditions  
and the lack of space led the  
inhabitants to try and squat the  
municipal stadium for housing,  
eventually transforming it into a  
slum. The space that was meant to  
be a playground had become a  
field of stakes. This attempt to  
occupy the stadium illustrates a  
shift of the private space into the  
public space.

The installation consists of two parts:  
— A lightbox on which a football  
field is drawn, respecting its real  
proportions. Post-it notes are placed  
on the surface of the lightbox. Written  
on each post-it is a list of things  
(number of square meters, equipment  
that could exist in a precarious  
housing, and the number of people  
who could live there). Other post-its  
have the inscription: water point.  
This set of post-it notes aims to  
reconstruct a possible shantytown  
plan that could have been built on  
this football field.  
— A wall with fictional clippings  
created from press articles that were  
published after the events.

# Morten Barker

## ***Terra Nullius, 2017***

**cikel štiriindvajsetih digitalnih montaž,  
z dovoljenjem umetnika**

Terra nullius je latinski izraz, ki izhaja iz rimskega prava in pomeni »nikogaršnja zemlja«. Načeloma opisuje ozemlje, ki je neizkoriščeno ali nenaseljeno in si ga zato lahko prilasti država. Cikel Mortna Barkerja *Terra Nullius* sestavljajo podobe štiriindvajsetih vojnih pokrajin, izpraznjenih kakršnekoli človeške prisotnosti. Vsaka podoba je digitalna montaža, sestavljena zgolj iz zaslonskih posnetkov določenega vojnega filma, na primer iz *Križarke Potemkin* Sergeja Eisensteina (1925), *Lawrencea Arabskega* Davida Leana (1962) ali *Bombne misije* Kathryn Bigelow (2008).

Morten Barker je rojen na Danskem. Živi in dela v Aarhusu.

## ***Terra Nullius, 2017***

**series of 24 digital montages,  
courtesy of the artist**

Terra nullius is a Latin expression derived from Roman law describing "land that belongs to nobody". In principle, it describes territory that may be unoccupied or uninhabited land and therefore can be acquired by a state's occupation of it. Morten Barker's series *Terra Nullius* consists of twenty-four war landscapes, emptied of any human presence. Each image is a digital montage made solely of screenshots from a specific war movie, ranging from Sergei Eisenstein's *Battleship Potemkin* (1925), to David Lean's *Lawrence of Arabia* (1962) and Kathryn Bigelow's *The Hurt Locker* (2008).

Morten Barker was born in Denmark. He lives and works in Aarhus.

# Mounira Al Solh

## ***Počivajoči s kipom 1–5, 2008–2017***

**serija petih del na platnu,  
kombinirana tehnika,  
z dovoljenjem umetnice in Galerije  
Sfeir-Semler, Bejrut/Hamburg**

Vsako izmed slik iz cikla z naslovom *Počivajoči s kipom* Mounira Al Solh spremljajo posamezne pripovedi zgodovinske fikcije. V njih so resnične politične figure iz Libanona in Bližnjega vzhoda vpletene v izmišljene situacije, povezane s svetom umetnosti, s čimer umetnica v zgodbe vnese elemente humorja in ironije.

Mounira Al Solh je rojena v Libanonu. Živi in dela v Bejrutu in Amsterdamu.

## ***Reclining Man with Sculpture 1–5, 2008–2017***

**series of 5 works on canvas, mixed media,  
courtesy of the artist and the Sfeir-Semler  
Gallery, Beirut/Hamburg**

Each painting from Mounira Al Solh's series *Reclining Man with Sculpture* is accompanied with respective stories of historic fiction, which combine real political figures from Lebanon and the Middle East with made-up situations referring mostly to the art world, applying language of humour and irony.

Mounira Al Solh is born in Lebanon. She lives and works in Beirut and Amsterdam.

# Nataša Berk

***Ne znam risat, ampak..., 2018***

**instalacija, kombinirana tehnika  
in tetoviranje**

»Ne glej nazaj, okej?«

Ampak, če se ne ozremo nazaj, se bomo zmeraj vrteli v istem krogu. Znova in znova v isto smer. Da bi napredovali, je potrebo poiskati in se odločiti za nov krog, novo smer. Znova in znova, z željo po raziskovanju "tistega" pravega. Odločitev piše zgodovino!

(ročno izrisan krog – nepopolnost proti popolnosti)

Krog je univerzalni simbol mnogoterih pomenov. Je simbol vseobsegajočega veselja. Obstaja toliko različnih definicij, da je vsakomur od nas prepuščena odgovornost, da izberemo ali ustvarimo svojo lastno definicijo.

— Nataša Berk

Nataša Berk ist ein Ausländer.  
Živi in dela povsod.

***I can't draw, but..., 2018***

**installation, mixed media  
and tattooing**

»No looking back, okay?«

But if we don't look back, we'll keep moving in a circle. Again and again, in the same direction. To make progress is to find and to choose a new circle, a new way. Again and again, with the desire to discover that "certain" one. History is made with a choice!

(freehand circle - imperfection vs. perfection)

The circle is a universal symbol with extensive meaning. It symbolizes the way the universe includes everything. There are so many definitions available that each of us is truly left with the responsibility to select or create their own definition.

— Nataša Berk

Nataša Berk ist ein Ausländer.  
She lives and works everywhere.

# Nika Autor

***Novice so naše!, Obzornik 63 – Vlak senc,***  
**2017**

**enokanalna projekcija, 38 min,  
tri fotografije, knjiga,  
z dovoljenjem umetnice**

*Obzornik 63* Nike Autor poskuša razumeti določeno podobo – kratek video s poti po nekdanji znani balkanski železniški progi Beograd-Ljubljana – z vidika nezakonitega popotnika, skritega med kolesi v spodnjem delu vlaka. Iz te »begunske podobe« se Autor preusmeri v vizualno raziskovanje železnic in potovanj v njihovi zapleteni zgodovinski, družbeni in politični zgodbi, pri čemer uporablja pretežno obstoječe gradivo iz igranih in dokumentarnih filmov.

Nika Autor je rojena v Sloveniji.  
Živi in dela v Ljubljani.

**Urnik predvajanja filma**  
***Obzornik 63 – Vlak senc:***  
**vsak dan ob 16.00 in ob 17.00.**

***The News Belong to Us!, Newsreel 63 –***  
***The Train of Shadows, 2017***

**single channel projection, 38 min,  
3 photographs, book,  
courtesy of the artist**

Nika Autor's work *Newsreel 63* tries to understand a particular image – a short video taken on the once famous Balkan train line Belgrade-Ljubljana – from the perspective of an illegal traveller, hidden between the train's wheels, in the underbelly of the machine. From this "refugee-image" Autor drifts into a visual investigation of railways and travelling in its complex historical, social and political narrative, using mainly found footage material of feature and documentary films.

Nika Autor was born in Slovenia.  
She lives and works in Ljubljana.

***Newsreel 63 – The Train of Shadows***  
**screening schedule:**  
**every day at 16:00 and at 17:00.**



# Nina Mangalanayagam

**Lacuna, 2009**

**enokanalni video, 11 min,  
z dovoljenjem umetnice**

V *Lacuni* Mangalanayagam poskuša posnemati indijsko gesto z glavo, kimanje, s čimer izpostavlja omejitve jezika, vključno z govorico telesa, in frustracijo ob prilagajanju na vedenje drugega.

*»Kot mnogi postkolonialni avtorji verjamem, da je rasa družbeni konstrukt, vendar to ne preprečuje njenih zelo resničnih posledic.«* — Nina Mangalanayagam

Avtorica se je rodila na Švedskem in tam odraščala z dansko materjo in tamilskim očetom. V svoji ustvarjalni praksi raziskuje teme pripadnosti in hibridnosti, pogosto v polavtobiografskem pristopu.

Nina Mangalanayagam je rojena na Švedskem.  
Živi in dela v Göteborgu in Londonu.

**Lacuna, 2009**

**single channel video, 11 min,  
courtesy of the artist**

In *Lacuna*, Mangalanayagam attempts to imitate the Indian head nod, displaying limitation of language, including body language, and the frustration of trying to adapt to someone else's behaviour.

*“As with many postcolonial writers, I believe race is a social construct, but that doesn't prevent it from having very real consequences.”* — Nina Mangalanayagam

She was born and grew up in Sweden with a Danish mother and a Tamil father. In her practice, she explores themes of belonging and hybridity, often using a semi-autobiographical approach.

Nina Mangalanayagam was born in Sweden. She lives and works in Gothenburg and London.

# Nina

# Mangalanayagam

*gube tkanine vsakič padejo drugače, 2009*

digitalni c-print in knjiga,  
ki povezuje slike z besedilom,  
z dovoljenjem umetnice

*Moj oče je naročil, naj si za poroko poiščeva lepe čevlje. Jaz sem izbrala rdeče z visoko peto, moja sestra kremne z visoko peto.*

*Pod sarijem nihče ne vidi najinih čevljev.*

*Vsi drugi nosijo nizke čevlje. Težko hodiva v osmih metrih tkanine in visokih petah.*

Nina Mangalanayagam v svoji ustvarjalni praksi izpostavlja težave, ki nastanejo, ko lastna predstava o sebi ne ustreza našemu okolju, družini ali podobi, ki jo imajo drugi o nas. *gube tkanine vsakič padejo drugače* se osredotoča na vrzeli med ljudmi v umetničini družini po očetovi strani. Po poreklu iz Šrilanke so vsi razseljeni po svetu in živijo povsem različna življenja. Delo, ki besedilo povezuje s slikami v knjigo, se osredotoča na geografske razdalje, ki so ustvarile mentalne meje med družinskimi člani. Različne izkušnje in razmere v življenju so zaznamovale dojemanje sebe in posledično vodile do zapletenih družinskih odnosov. Umetnica kot zunanja opazovalka in hkrati soudeleženka poskuša analizirati svoje mesto v družinski strukturi.

*the folds of the fabric fall differently each time, 2009*

c-type photographs and a book  
combining images with text,  
courtesy of the artist

*My father told us to get nice shoes for the wedding. I get red high heels, my sister cream high heels.*

*Underneath the sari no one can see our shoes.*

*Everyone else wear flat shoes. We struggle to walk in 8 meters of fabric and high heels.*

In her practice, Mangalanayagam highlights difficulties arising when our idea of ourselves does not correspond to our environment, family, or to the image others have of us. *the folds of the fabric fall differently each time* concentrates on the gaps between people in the artist's family on her father's side. Originally from Sri-Lanka, they have ended up in different places in the world, living very different lives. The work, which combines text with images in book form, focuses on how geographical distance has created mental boundaries between family members. Different experiences and situations in life have impacted on senses of self and result in complicated relationships within the family. As an outsider and an insider at the same time, Mangalanayagam tries to analyse her own place within this family structure.

# Sarah Abu Abdallah

## **Savdski avtomobil, 2012**

**enokanalni video, 10 min,  
z dovoljenjem ATHR Gallery, Džeda**

Umetnično delo vključuje občutek za tradicijo in kulturo, ki se izraža s sodobnimi sredstvi. Med njene osnovne koncepte sodi »prikrivanje«, ki ga lahko neposredno povežemo z ženskimi vprašanji v arabski kulturi in izkušnjami žensk v zvezi z vprašanji sodobnega časa. V *Savdskem avtomobilu* umetnica barva razbit avto kot bi glazirala torto, kot da olepševanje zunanosti pomaga odpraviti pomanjkljivo funkcionalnost avtomobila.

*»Ta pobožna gesta je bila edini način, da pridem do lastnega avtomobila – slaba tolažba za moje trenutno nedosegljive sanje, da se kot samostojna oseba nekega dne sama odpeljem v službo.«*

— Sarah Abu Abdallah

Sarah Abu Abdallah je rojena v Savdski Arabiji. Živi in dela v Katifu.

## **Saudi Automobile, 2012**

**single channel video, 10 min,  
courtesy of the ATHR Gallery, Jeddah**

The artist's work embeds a sense of tradition and culture, conveyed through contemporary means. One of her main concepts is that of "covering" that can be directly related to women's issues in Arabic culture and the experience of women in relation to contemporary issues. In *Saudi Automobile*, the artist is painting a wrecked car like icing a cake, as if beautifying the exterior would help fix the lack of functionality within the car.

*"This wishful gesture was the only way I could get myself a car – cold comfort for the current impossibility of my dream that I, as an independent person, can drive myself to work one day."*

— Sarah Abu Abdallah

Sarah Abu Abdallah was born in Saudi Arabia. She lives and works in Qatif.

# Sarah Abu Abdallah

## ***Solatna cona, 2013***

**enokanalni video, 19 min,  
z dovoljenjem ATHR Gallery, Džeda**

Umetnično delo vključuje občutek za tradicijo in kulturo, ki se izraža s sodobnimi sredstvi. Med njene osnovne koncepte sodi »prikrivanje«, ki ga lahko neposredno povezujemo z ženskimi vprašanji v arabski kulturi in izkušnjami žensk v zvezi z vprašanji sodobnega časa. Delo *Solatna cona* preučuje več zgodb, ki bi se lahko dogajale v vsakdanjem življenju, na primer napetosti med domačimi, sanje o odhodu na Japonsko, nagnjenje k razbijanju starih televizorjev v trenutkih jeze ali pa uživanje rib.

Sarah Abu Abdallah je rojena v Savdski Arabiji. Živi in dela v Katifu.

## ***The Salad Zone, 2013***

**single channel video, 19 min,  
courtesy of the ATHR Gallery, Jeddah**

The artist's work embeds a sense of tradition and culture, conveyed through contemporary means. One of her main concepts is that of "covering" that can be directly related to women's issues in Arabic culture and the experience of women in relation to contemporary issues. The work *The Salad Zone* looks into multiple narratives that could take place in everyday life, including domestic tensions in the family, dreams of going to Japan, the tendency to smash old TVs in moments of anger, and eating fish.

Sarah Abu Abdallah was born in Saudi Arabia. She lives and works in Qatif.

# Tanja Lažetić

## **Razbito oko, 2018**

**instalacija,  
z dovoljenjem umetnice**

*»Keramične krožnike sem obesila na zid. Na njih sem z laserskim rezalnikom zarisala oko. Na vsakem je eno, enako veliko oko. Pritrjeni so na zid, vendar tako, da lahko padejo na tla. Ne vemo kdaj, če pa smo slučajno tam, nas bo zmotil zvok razbite keramike. Razstava se spreminja, na tleh je vse več črepinj.« — Tanja Lažetić*

**Tanja Lažetić je rojena v Sloveniji.  
Živi in dela v Ljubljani.**

## **Smash an Eye, 2018**

**installation,  
courtesy of the artist**

*“Ceramic plates are hung on the wall. I have drawn an eye on them with a laser cutter. Each plate with the same large eye in the middle is fastened to the wall in a way that it can fall off. We do not know when this is going to happen, but in case we are there, we will be disturbed by the sound of breaking ceramics. The exhibition changes according to the growing number of shards on the ground.” — Tanja Lažetić*

**Tanja Lažetić was born in Slovenia.  
She lives and works in Ljubljana.**

# Vadim Fiškin

## **Don Kihotov pakt, 2010/2012**

**generator vetrnih turbin, pet električnih ventilatorjev, konstrukcija iz steklenih vlaken, 300 × 250 × 400 cm, z dovoljenjem umetnika in Galerije Gregor Podnar, Berlin**

*»Vadim Fiškin deluje v edinstveni post-konceptualni tradiciji, ki je tesno povezana s tehnologijo in sedanjim znanstvenim razvojem. Vendar pa je zanimanje za tehnologijo in znanost manj posledica njegovega delovanja v teh domenah in bolj stranski proizvod tega, kar nam domene lahko povedo o nas in večnih vprašanjih, kot sta iskanje vere in pomena ter občutek nesmisla, ki običajno nagrajuje takšne podvige človeštva. V Fiškinovi ustvarjalni praksi tehnologija pridobi kompaktno pripoved in alegorično moč ter seveda absurdno in pronicljivo poezijo.«*

— Chris Sharp

Vadim Fiškin je rojen v Rusiji.  
Živi in dela v Ljubljani.

## **Don Quixote Pact, 2010/2012**

**wind turbine generator, 5 electric fans, fibreglass construction, 300 × 250 × 400 cm, courtesy of the artist and Gregor Podnar Gallery, Berlin**

*“Vadim Fishkin works in a unique post-conceptual tradition, which is intimately linked to technology and current scientific developments. However, any interest in technology and science is less a direct result of an engagement in these domains themselves than a by-product of what they can tell us about ourselves and such perennial issues as the search for faith and meaning, and the sense of futility known to reward such human enterprises. In Fishkin’s practice, technology is granted a compact narrative and allegorical power, not to mention an absurd and poignant poetry.”— Chris Sharp*

Vadim Fishkin was born in Russia.  
He lives and works in Ljubljana.