

11. 9. 2020 – 15. 11. 2020

Guy Eytan, Ivanke (Andreja Džakusić + Keiko Miyazaki + Iva Tratinik), Neza Knez + Danilo Milovanović, Kresnička (Tatiana Kocmur + Liza Šimenj), Dana Lev Levnat (Permanent Vacation, Iza Pavlina, Nez Pez, Matija Plevnik, Franc Purg, Mojca Senegačnik

ALWAYS & FOREVER

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GALERIJA SODOBNE UMETNOSTI

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ALWAYS AND FOREVER

Guy Eytan

IvAnKe (Andreja Džakušič + Keiko Miyazaki + Iva Tratnik)

Neza Knez + Danilo Milovanović

Kresnička (Tatiana Kocmur + Liza Šimenc)

Dana Lev Levnat

Iza Pavlina

Nez Pez

Matija Plevnik

Franc Purg

Mojca Senegačnik

11. 9. – 15. 11. 2020**Exhibition curator**

Tal Gilad

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Čeko Pungartnik**Cover Design**BitArt
Damijana Zorz**Text**

Tal Gilad

Catalogue graphic design

Inbar Kemp

design conceptGaja
Mežnarić Osole**Photographers**Lana Požlep
Ana Straže**Special thanks:**

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11. 9. – 15. 11. 2020**Kustosinja razstave**

Tal Gilad

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Tal Gilad**Zanj**Milena
Čeko Pungartnik**Oblikovanje**BitArt
Damijana Zorz**Besedilo**

Tal Gilad

Kataloško grafično oblikovanje

Inbar Kemp

po predlogiGaja
Mežnarić Osole**Fotografi**Lana Požlep
Ana Straže**Posebna zahvala:**

Maja Hodošček, Mark Požlep, Jure Cvitan, Borut Špeglič, Turistično informacijski center Celje (TIC), Zavod Celeia Celje.

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Always & Forever

Gallery of Contemporary Art



Always and Forever was formed as a result of the AIR Celeia curatorial residency run by the Centre for Contemporary Arts. Conceived as a situated project concerning the town of Celje, it faces and reframes the colonial gaze of tourism to address Slovenian wanderlust and the relation between the center and the rural-urban fringe.

The exhibition and related events gather female and pro-feminist perspectives on travel, adventure, mobility, notes of a journey, and different takes on exploration and discovery.

But why would a situated project be about travel and mobility? It suggests ways of how one can decolonize the notions rooted in tourism and questions the perception of the curator in residence as an insider/outsider. As collaborations stem from art-based-friendships, the methodologies were setting up processes, giving agency and supporting ongoing individual and collective practices, addressing local art community issues, and connecting through horizontal learning.

The artists exhibiting are experimenting with different aspects of the sense of place and placelessness through juxtaposition, embodiment, the challenge of the male-dominated photographic discourse, and a more inclusive institutional critique.

The white walls of the gallery can not encapsulate these artworks. Their trajectory is towards the river, streets, city forest, side roads that lead to the town, our inner self, and the outside world.

Always & Forever

Galerija Sodobne Umetnosti



Projekt **Always and Forever** je nastal kot rezultat kuratorskega rezidenčnega programa AIR Celeia, ki ga vodi Center sodobnih umetnosti. Zasnovan je kot situacijski projekt, njegova tema pa je mesto Celje. Poskuša spremeniti okvirje kolonialnega pogleda na turizem, s katerim se sooča, in tako nasloviti slo po potovanju ter razmerje med centrom ter ruralno-urbanim obrobjem.

Razstava in z njo povezani dogodki zbirajo ženske in pro feministične poglede na potovanja, pustolovščine, mobilnost in potopise ter drugačne poglede na raziskovanje in odkrivanje.

A zakaj bi se situacijski projekt ukvarjal s potovanji in mobilnostjo? Predlaga načine, kako dekolonizirati pojmovanja, ukoreninjena v turizmu, in vpliva na zaznavo rezidenčnega kustosa kot insiderja/outsiderja. Sodelovanje je izhajalo iz prijateljstev, temelječih na umetnosti, hkrati pa so metodologije določale procese, omogočale delovanje, podpirale trajne individualne in kolektivne prakse, naslavljalje teme, relevantne za lokalno umetniško skupnost, in omogočale povezovanje preko vodoravnega učenja.

Umetniki, ki razstavljajo svoja dela, eksperimentirajo z različnimi vidiki smisla prostora in brezprostornosti. Skozi soočanje, primerjavo in utelešenje preizprašujejo fotografski diskurz, za katerega je značilna prevlada moškega pogleda in ponujajo bolj vključujočo institucionalno kritiko. Teh projektov ni mogoče ujeti zgolj med bele stene, saj njihova pot pelje proti reki, na ulice, v mestni gozd, v gostilno, v mesto, na stranske ceste, ki vodijo do njega, kot tudi proti notranjemu jazu in zunanjemu svetu.



Guy Eytan and Mojca Senegačnik apply a collage approach with *Sketch Towards Another Twin* and *Burning Desire*. They re-appropriate content from illustrative photography of pictorial warnings and stock footage and juxtapose it with visual art, philosophy, and psychoanalysis. The resulting work displays the neoliberal apocalypse of current times. Their journey is singular in a world as viewed by the media. They act as if they were conspiracy theorists directly addressing the viewer, in overidentification with their source material.

Guy Eytan in Mojca Senegačnik v delih *Sketch Towards Another Twin* ter *Burning Desire* uporabita pristop kolaža. Ponovno si prilaščata vsebine iz ilustrativne fotografije slikovnih opozoril in baz vnaprej pripravljenih (stock) fotografij ter jih soočata z vizualno umetnostjo, filozofijo in psihoanalizo. Vse prikazujejo neoliberalno apokalipso današnjega časa. Njihovo potovanje je edinstveno, poteka pa po svetu, kakršnega vidijo mediji. Vedeta se kot teoretika zarote, ki neposredno nagovarjata gledalca in se čezmerno identificirata s svojim izvirnim gradivom.





This discovery is by processing texts that are meaningful for the artists and by channeling private experiences from one body to another. They confront the limitations imposed by gender hierarchies in the feminist category that examines the most dangerous territory – the sexual and the sexualized body.

Franca Purg exhibits a monument-like installation. *Hack the matter twice* is a display of mediums failing us when expressing one-sided love and devotion. The reality is brutal: Slovenian patriotism turned into nationalism, desire becomes death, fantasy becomes a nightmare. The artist is driven with the longing to disarm power and give in to tenderness.

Through *Purification Rituals*, Kresnička attempts to break free of the same male-dominated gaze so rooted in art history. They perform bare while being close to the country and nature of this region, as they look to heal, find strength, and empowerment through art and friendship.

V tem delu umetniki raziskujejo skozi obdelavo in predelavo besedil, ki zanje nosijo poseben pomen, ter skozi kanaliziranje izkušenj od enega telesa do drugega. Zoperstavijo se omejitvam hierarhije spolov v feministični kategoriji, ki jo preučujejo na njenem najnevarnejšem območju: seksualnem telesu in seksualiziranem telesu.

Instalacija *Hack the Matter Twice* Franca Purga, ki deluje kot kip, prikazuje medije, ki nas pustijo na cedilu, ko izražajo enostransko ljubezen in predanost. Resničnost je brutalna: slovenski patriotizem se je sprevrgel v nacionalizem, želja postane smrt, domišljija postane mora. Umetnika žene hrepenenje po razorožitvi moči in predaji nežnosti.

Kresnička se skozi delo *Rituali očiščevanja* (Obredi očiščevanja) poskušata osvoboditi dominantnega moškega pogleda, ki je tako ukoreninjen v zgodovino umetnosti, in nastopata goli, medtem ko ostajata blizu državi in naravi tega območja; njun namen je zdraviti ter najti moč in opolnomočenje skozi umetnost in prijateljstvo.



Celje as a Destination

third room



Both Matija Plevnik and Neža Knez + Danilo Milovanović address the issue of domestic tourism in Celje.

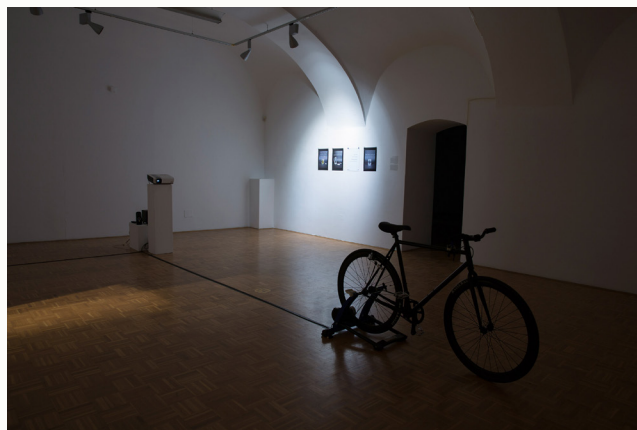
Knez and Milovanović are traveling from Ljubljana to Celje by bicycle, a symbol of leisure, ecology, and political protest, as the protagonist. Their friends join them in solidarity and they cycle through the side roads (that are often busier in the opposite direction) and pass by small villages.

Fast Art broadcast on the exhibition opening day through a live stream.

Can Celje as a destination be rehabilitated through conviviality?

Matija Plevnik chose to convey **In Word and Picture** an accurate representation of the current touristic strategy of Celje. It may read like a parody, but it is authentic. If the residents self-colonize, they fall into a tourist trap and buy into a marketing machine that turns a place into a consumption product designed as a single-use experience.

The visitor is given an option to either embrace this, go home and make instant linden tea, or to rebel and sign up for the artist's anecdotal alternative guided tours in the area, usually saved for tourists, yet lately enriched by local participants.



Tako Matija Plevnik kot Neža Knez + Danilo Milovanović se ukvarjajo s celjskim domačim turizmom.

Knez in Milovanović potujeta iz Ljubljane v Celje s kolesom, kar je simbol lagodja, ekologije in političnega protesta. Kot protagonistoma se jima solidarno pridružijo njuni prijatelji. Skupaj kolesarijo po stranskih cestah, ki jih vodijo skozi vasice. **HITRA UMETNOST** se predvaja v živo preko spleta na dan odprtja razstave.

Je možno Celje kot destinacijo obuditi skozi uživaško veseljačenje?

Matija Plevnik z delom **V BESEDI IN SLIKI** podaja natančno podobo trenutne turistične strategije Celja. Njegovo delo lahko beremo kot parodijo, vendar je avtentično. Če se prebivalci samokolonizirajo, padejo v past za turiste in jih zagradi marketinški stroj, ki spremeni kraj v potrošno blago, namenjeno enkratni izkušnji oz. uporabi.

Obiskovalec lahko sprejme to in gre domov ter si pripravi instanten lipov čaj ali pa se upre in se prijavi na enega Plevnikovih sloviten alternativnih vodenih ogledov Celja in okolice, ki so običajno namenjeni turistom, vendar se jih zadnje čase vse raje udeležijo tudi domačini.



Permanent Vacation?

forth room



A contemporary Alma Karlin: photographer Dana Lev Levnat. Her worldly travels are circular wandering, an exploration of local rural areas with displays of incidental splendor. Meticulous pure photography, **Glory Box** shares moments of her life/art performance of ongoing journey (2013–) titled Permanent Vacation.



Predstavljamo vam sodobno Almo Karlin – fotografinjo Dano Lev Levnat. Na svojih popotovanjih po svetu raziskuje lokalno podeželje ter odkriva in predstavlja naključno lepoto in veličastnost. Dosledno natančna čista fotografija v delu **Glory Box** predstavlja trenutke iz njenega življenja/umetniškega performansa v obliki stalnega potovanja (2013–), imenovanega Večne počitnice.





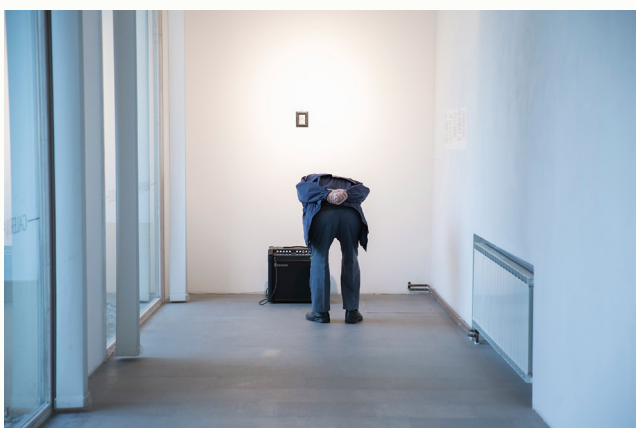
Two artists based in Germany, Guy Eytan (Leipzig) and Nez Pez (Berlin), exemplify the mobility of artworks made remotely, destined for Celje, Always and Forever. How does site-specific translate when "local" is someplace else?

These personal gestures put the awkward global project of 'sister cities' to shame. The works titled: **Vessels of Acceptance and Change** and **Pez Push Berlin** transport the raw and subjective essence of the urban city. They supply alternatives to distribution and circulation in a way that tackles the capitalization of art by ignoring the rules of art as a commodity and the canon.

Umetnika Guy Eytan (Leipzig) in Nez Pez (Berlin), ki delujeta v Berlinu, ponazarjata mobilnost na daljavo ustvarjenih umetniških del, ki naj bi bila predstavljena na tem mestu in v tem kontekstu – Celje, vedno in za vedno.

Kako se izraža delo, specifično za neko lokacijo ("site-specific"), ko lokalno postane nekje drugje?

V luči te osebne geste okorni globalni projekt "sestrskih mest" deluje sramotno. Deli **Vessels of Acceptance and Change** in **Pez Push Berlin** prenašata surovo in subjektivno esenco urbanega mesta. Ponujata alternative načinu distribuciji in razpečevanja ter se spopadeta s kapitalizacijo umetnosti, tako da prezreta kanon in pravila igre, v kateri je umetnost blago.





Iva Tratnik **Andreja** Džakušič, **Keiko** Miyazaki, and Iza Pavlina are exhibiting in the studio gallery – works of a nomadic studio practice.

Four days five nights is the title signifying the time IvAnKe spent together at the treehouse, where there was additional display.

It is a three-way empirically surreal creation of cultural staples and the collective unconscious, taking place in the heart of the city forest.

Iza Pavlina lacked a permanent workspace in Celje. We addressed the issue by inhabiting a gallery space temporarily. Pavlina operated the right side of the gallery as an active workspace and an **Open Studio**.



Iva Tratnik, **Andreja** Džakušič, **Keiko** Miyazaki in Iza Pavlina razstavljajo v prostoru studia – gre za dela nomadske prakse.

4 dni, 5 noči je naslov, ki ponazarja čas, ki so ga IvAnKe preživele v drevesni hiši (kjer je tudi postavljena razstava). Gre za tristrano empirično nadrealno kulturno stvaritev, ki se dogaja v osrčju mestnega gozda in se ukvarja z raziskovanjem kolektivno nezavednega. Iza Pavlina nima stalnega delovnega prostora v celjski umetniški četrti in tekom trajanja razstave začasno naseljuje prostor galerije. Kot aktivni delovni prostor ga aktivno uporablja od sredine avgusta, to delovanje pa se bo v obliki **Odprtega atelja** nadaljevalo do 15. novembra. Tam bo počela in razstavljala, kar koli si bo zaželela!



Sketch towards another twin (2020)

Video/ readymade photomontage 2:32 mins

This short split-screen video has been sourced entirely from stock photography. As visible in the watermark present on the footage. Under the mirroring visuals in composition and framing, a text appears as if we are watching the news as if supplying constant real-time reports on a disastrous event. About thirty seconds in, we immediately wake up as a profile of a smiling man fully devourers the toes of a female foot. It is not a shock in itself as it is to know that it came from Shutterstock made for advertisement-Why is this even in there? Familiar ideas on the mother and child relationship are laced in the text appearing underneath. The words attempt to challenge what counts as female nudity results in us being forever incomplete, searching to be whole again.

In addition to this simple introduction to breast obsession via teleprompter like banner, we are being seduced with a well-known pick-up line while we "travel" the world.

Using theories of Freud and Lacan and connecting them to Kristeva in a text that addresses the viewer directly is trying to illustrate the nexus of Cunsomarism, Tourism, Cencorchip, and Pornography. Photo-illustration is a twin of Memorialization. It affects us with the same one-sided visual coercion. The elevated eye view and a supposedly objective point of view are utterly perverted. The separation and efforts to represent alternative and ordinary or vanilla seem to be identical. Why so?

It is the white gaze, bleached out, the world has gentrified.

Women are ornaments. Men are the owners of nature, culture, and knowledge, colonial riddles of ancient civilizations, and an unreachable source.

Ta kratki video na deljenem ekranu je v celoti nastal iz fotografij iz spletnih baz, kar ponazarja tudi vodni žig, viden na posnetku. Pod zrcalnimi podobami kompozicije se pojavi besedilo, kot bi gledali poročila, spodaj pa bi se izpisovale novice o katastrofalnem dogodku. Po približno 30 sekundah se nemudoma "zbudimo", ko vidimo profil smehljajočega se moškega, ki ima v ustih žensko stopalo. Šok ne izhaja toliko iz same fotografije kot iz zavedanja, da je bila ta fotografija posneta za spletno bazo fotografij Shutterstock, za namene oglaševanja. Zakaj neki je to sploh tu? Besedilo, ki se pojavi pod posnetki in podaja znane misli o razmerju med materjo in otrokom, poskuša izzvati pojem ženske golote, zaradi katere smo večno nepopolni in iščemo svoj manjkajoči del.

Poleg tega preprostega uvoda v obsesijo s prsmi nas preko sporočil na ekranu zapeljejo znane fraze o "potovanju" po "svetu".

S pomočjo Freudovih in Lacanovih teorij ter njihove povezave s Kristevo besedilo neposredno nagovori gledalca in pretežno poskuša ponazoriti vez med potrošništvom, turizmom, cenzuro in pornografijo. Fotografija-ilustracija je prikazana kot dvojčica ohranjanja spomina. Vpliva na vse nas, z isto enostransko vizualno prisilo. Privzdignjen pogled in domnevno objektiven vidik se razkrijeta kot povsem sprevržena. Ločevanje in prizadevanja za predstavitev alternativnega in navadnega/osnovnega so videti kot identična. Zakaj tako?

Gre za beli pogled, pobeljen; svet je gentrificiran. Ženske so okrasje moških in moški so lastniki narave, kulture in znanja. Kolonialne uganke pradačnih civilizacij ter nedosegljiv vir.

Locations in order of appearance:

Padrão dos Descobrimentos (Lisbon)

Memorial to the Sinti and Roma Victims of National Socialism (Berlin)

Valley-unnamed (Iran)

The Old City (Jerusalem) / The General Beauregard Equestrian Statue

(New Orleans)

Rujm el-Hiri /Fish Farming Pools

Church of the Holy Sepulchre (Jerusalem)

Lokacije, v vrstnem redu, v katerem so se pojavile:

Padrão dos Descobrimentos (spomenik odkritjem, Lizbona)

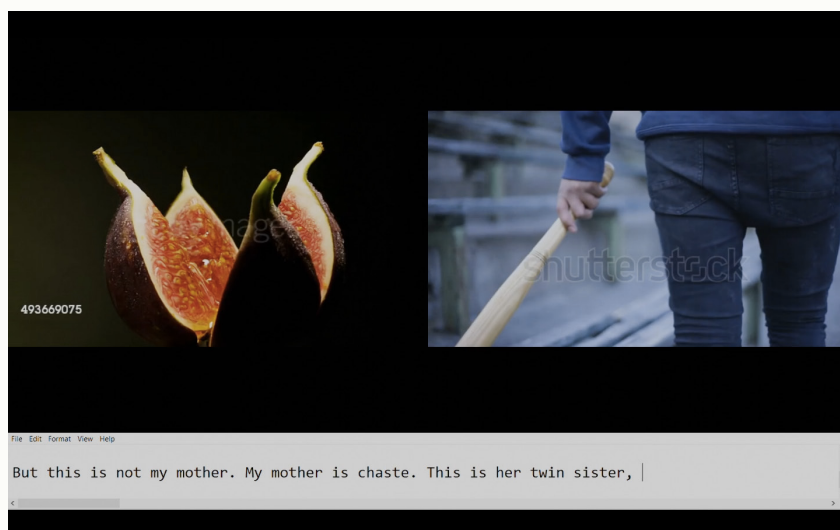
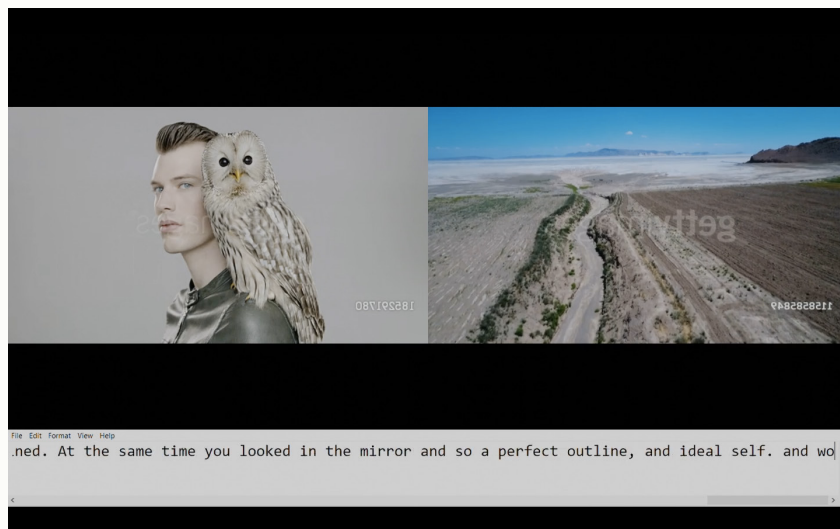
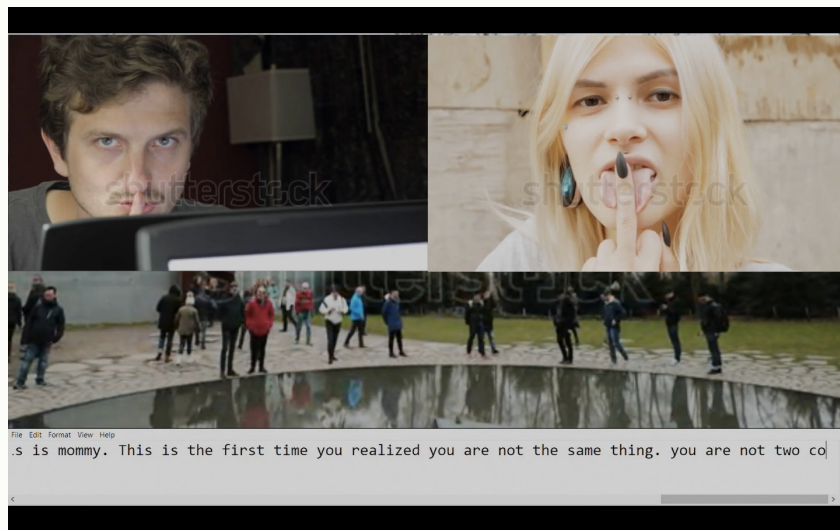
Spomenik žrtvam nacionalsocializma, ki so bile sintskega in romskega porekla (Berlin)

Neimenovana dolina (Iran)

Staro mesto (Jeruzalem) / Kip generala Beauregarda na konju (New Orleans)

Rujm el-Hiri /Ribogojnica

Bazilika Božjega groba (Jeruzalem)



[LINK](#)

Mojca Senegačnik (b.1971)

Burning Desire (2019-2020)

Collage (21 x 21 cm)

Mojca Senegačnik is presenting a selection of her digital turned physical series titled *Burning Desire*. It is an ongoing series, a daily collage practice of a smoker artist. Art education is like a curse of awareness that takes over your sight to see everything through art. Advertisement is often appropriating, manipulating, and mimicking art. Both visual and literal warnings placed on tobacco products have a strange quality to them. The relatively new pictorial warnings show the deathly- toxic implications of smoking in the form of images that seem to have a unique character as they are different from other photo illustrations.

It is an odd mix of sinister and morbid of the damaged, sick, distorted, fragmented, dying humans from slow poisoning. Transgressive, broken, and warped body referencing Stigmata and Ancient Greek sculptures after acts of Iconoclasm. Realist movement style funerals; dark Baroque-like hospital bed deaths; sickly 'flemish' babies; Pietà of crying wives; overall memento mori; almost stylized postmodernist kitsch of smoke in the eye (blindness) and curled up men in bed (impotence). What is the FDA thinking? Is it random or an artistic strategy for selling death to the living?

The juxtaposition Mojca does is not to promote smoking but to exhibit a study of visual culture. Reclaim these images of death to expose this reverse marketing tool as reflective of a contemporary sick society. But it does more than that, as it secularizes high art and guides us to see things as part of the same connected fabric through time.

Mojca Senegačnik predstavlja izbor njene digitalne serije, ki je zdaj dobila fizično obliko, imenovane *Burning Desire* (Goreče poželenje). Gre za serijo v trajanju, dnevni kolaž prakse umetnice, ki je kadilka. Umetniška izobrazba je kot prekletstvo zavedanja, ki prevzame človekov vid in povzroči, da vidi skozi umetnost. Oglasi si pogosto prilaščajo umetnost, z njo manipulirajo in jo posnemajo.

Tako slikovna kot besedilna opozorila na tobačnih izdelkih imajo nenavadno lastnost.

Razmeroma nova "slikovna opozorila" (uradno poimenovanje) prikazujejo smrtonosne ali zastrupljajoče posledice kajenja v obliki podob, ki imajo edinstven značaj in se razlikujejo od drugih ilustracij.

Gre za nenavadno kombinacijo resnosti in morbidnosti poškodovanih, bolnih, popačenih, fragmentiranih ljudi, ki umirajo s počasnim zastrupljanjem. Transgresivno, zlomljeno in popačeno telo, ki deluje kot referenca na Kristusove rane ter antične grške kipe po ikonoklastičnih dejanjih; pogrebi v slogu realističnega gibanja; temne baročne upodobitve smrti na bolnišničnih posteljah; bolehnosti bledi otroci; Pietà jokajočih žena; splošni memento mori; skoraj stiliziran postmodernistični kič dima v motnih očeh (slepota) in vključenih moških v postelji (impotenca). Le kaj razmišlja FDA (ali Ministrstvo za zdravje)? Je strategija prodajati smrt živim naključna ali "umetniška"?

Namen Mojčinega zanimivega soočenja oz. hkratne obravnave ni promocija kajenja, temveč študija vizualne kulture. Prisvoji si te podobe smrti in tako izpostavi orodje obratnega marketinga kot odraz bolne sodobne družbe. A stori še več kot to, saj sekularizira visoko umetnost in nas vodi tako, da vidimo stvari kot del istega tkiva, povezanega v času.



We know that smoking kills indefinitely for decades on decades now. We see the suffering and dying are only Patriarch, White, Christian, Western society as there is very little diversity as far as representation goes. As the series progressed, the inclusion of articles from current events increased. We are more threatened with lung failure, and death surrounds us. Rotten capitalism still pushes highly addictive products on an already addicted population, smoking mainly due to stress and anxiety. In the case of George Floyd, he was suffocated to death with police brutality while his only crime was buying cigarettes with a suspected to be faulty 20 \$ bill.

To, da kajenje ubija, vemo že desetletja. Vidimo tudi, da so trpeči in umirajoči le patriarhi, belci, kristjani, predstavniki Zahodne družbe, saj je raznolikosti v predstavitvi zelo malo. Z razvojem serije se je povečalo tudi vključevanje člankov iz aktualnih dogodkov. Izpostavljeni smo boleznim, obdani smo s smrtjo in vse bolj nam grozi odpoved pljuč. Gnili kapitalizem še vedno posiljuje odvisno prebivalstvo z izdelki, ki povzročajo še močnejšo odvisnost, pri tem pa ljudje večinoma kadijo zaradi stresa in tesnobe. Georgea Floydja je policist umoril, tako da ga je zadušil, čeprav je bil njegov edini zločin ta, da je kupil cigarete z domnevno ponarejenim bankovcem za 20 dolarjev.



Hack the matter Twice (2020)

Cardboard box ,framed B&W self-portraits taken at the moment of orgasm (1996-97),

two grayscale flags of Slovenia, recorded sound* (by anonymous artist)

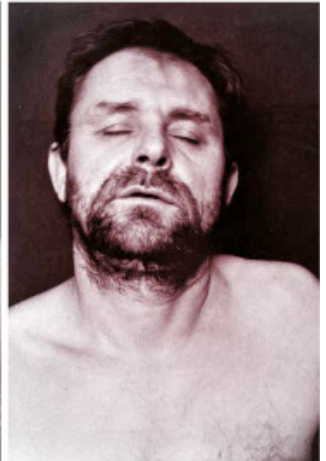
from: Blood and Guts in High School (novel ,Kathy Acker, 1978)

Sanja Ivekovic's *Triangle* (Trokut, 1979), four black-and-white photographs and written text capture an eighteen-minute performance from May 10, 1979. On that date, a motorcade carrying Josip Broz Tito, then president of Yugoslavia, drove through the streets of downtown Zagreb. As the President's limousine passed beneath her apartment, Ivekovic began simulating masturbation on her balcony. Although she could not be seen from the street, she knew that the surveillance teams on the roofs of neighboring buildings would detect her presence. Within minutes, a policeman appeared at her door and ordered her inside. Not only did Ivekovic's action expose government repression and call attention to the rights of women, it also called attention to the relationship of gender to power and to the particular experience of political dissidence under communist rule in Eastern Europe. *Triangle* is considered one of Ivekovic's key works and yet despite Ivekovic's stature as one of the leading artists of the former Yugoslavia, it has received little direct attention. With this book, Ruth Noack offers the first sustained examination of Ivekovic widely exhibited, now canonical artwork. After a detailed analysis of the work's formal qualities, Noack considers its position in the context of artistic production and political history in socialist Yugoslavia. She looks closely at the genesis of the performance and its documentation as a work of art, and relates the making of the work and the politics of canon-making to issues pertaining to the former East-West divide. She discusses the artistic language and meaning-making in relation to conceptualism and performance and to the position of women in Tito's Yugoslavia and in society at large, and investigates the notion that Ivekovic's work of this period is participating in citizenship, shifting the focus from the artist's subversive act to her capacity to shape the terms through which we order our world.

*I used sanitization (often used for classified information) for making a short text to put aside the work. The source-text I copied from a book-description dedicated to Sanja Ivekovic's canonical artwork "Triangle" (Trokut, 1979). (Author: Ruth Noack, published in 2013)

črno-bele fotografije ter besedilo, ki performans, ki je potekal. dan se je Josipa Broza Tita, takrat vozila po ulicah v središču. Ko je vozila mimo njenega stanovanja, je na svojem začela simulirati samozadovoljevanje. Čeprav ni bila vidna, se je zavedala, da bodo, zaznale njeno prisotnost. V se je pred njenimi vrati pojavil, ki ji je ukazal, naj gre v stanovanje. ni le izpostavilo vladne represije na žensk, temveč je razmerje med spolom in močjo ter specifično izkušnjo političnega v času komunistične v Vzhodni Evropi. a čeprav gre za eno doslej ni bilo deležno neposredne pozornosti. raziskavo umetniškega ustvarjanja ki je zdaj že kanonizirano in je bilo. poda podrobno analizo, Ruth Noack razmišlja o položaju v kontekstu umetniške produkcije. Podrobno se posveti genezi performansa in umetniškega dela ter povezavi med politiko ustvarjanja kanona na eni strani in delitve na drugi. Razpravlja tudi o jeziku ustvarjanju pomena družbi nasploh. Razišče tudi idejo, da delo iz tega obdobja prispeva k državljanstvu/meščanstvu ter tako umetniškega subverzivnega dejanja zmožnosti oblikovanja v svojem svetu.

* Za besedilo k delu sem uporabil prečiščevanje (ki se pogosto uporablja za zaupne podatke). Izvirno besedilo je prepisano iz opisa knjige, posvečene kanonskemu delu Sanje Iveković Trikotnik (Trokut, 1979). (Avtorica: Ruth Noack, objavljeno leta 2013)



Tatiana Kocmur, Liza Šimenc (b.1992) / (b.1991)

Purification Rituals (2018-2020)

Performance series -Ljubljana near Sava river, Celje near the river Savinja

KRESNIČKA are acting from female solidarity and the pursuit of change in the misogynistic perception over body and mind. They activate breached territories and bubble up the representation of the hidden as revealed.

Tatiana Kocmur and Liza Šimenc are collaborating in a series of rituals that take place in the rural-urban nature in proximity to running water. A sinister event opened a parallel realm. The actions happen in silence without an invited audience. Purification Rituals is a series of performative acts of release and healing from trauma out in the open. Without dogma, the two form a relationship between bodies and minds where they dare to let one seep into the other. The rituals allow holistic intensity and intimacy that slide to a sphere where an enigmatic mixture of material remains. They use personal experience and their bodies to give away an essence formed from daily actions performed as an act of witchcraft.

Synopsis:

- #1 Text of a private journal is written on the body in ink to mimic the source material.
- #2 A group energy circle, followed by a ceremonial burning of a puppet's torso. By doing so, turning it into a source of heat and light.
- #3 Body writing and then being erased/ washed away, the rest of the text is written on a piece of clothing with a permanent-marker then worn and ends in a mutual embrace.
- #4 Home-made coal is made as camouflage body paint to mark half of the body complete to one and then washed in the river.

Serijska performansov – Ljubljana v bližini reke Save Celje v bližini reke Savinje.

KRESNIČKA delujeta iz ženske solidarnosti in si prizadevata za spremembo v ženomrznosti zaznavi telesa in uma. Aktivirata območja, na katera sta vdrla, in na površje pripeljeta zastopanje skritega kot razkrito.

Tatiana Kocmur in Liza Šimenc sodelujeta v seriji obredov, ki se dogajajo v podeželsko-urbani naravi v bližini tekoče vode. Resen dogodek odpre vzporeden svet, dejanja se zgodijo v tišini, brez povabljenega občinstva.

Povzetek:

- #1 S črnilom se na telo zapiše besedilo zasebnega dnevnika, da bi oponašalo izvirno gradivo.
- #2 Skupinski energijski krog, ki mu sledi zažiganje lutke moškega trupa, ki postane vir toplote in svetlobe.
- #3 Kos oblačila se popiše z rokopisom s trajnim flomastrom oz. markerjem, nato se obleče in konča v skupnem objemu.
- #4 Doma izdelan premog je uporabljen kot kamuflažna barva za telo, s katero se označi polovica telesa ...[?]

Zamisel oz. namen je očistiti um in telo ter postopoma zdraviti z gestami, nabitimi s prijateljstvom, zaupanjem, umetniškim povezovanjem in solidarnostjo.

Pri ritualu so lahko navzoči naključni gledalci (ali lokalni spolni izprienci).

Dogajanje je dokumentirano s samostojno kamero, nameščeno na določeni razdalji. Posnetek ostane, kakršen je, ali pa je pospešen, odvisno od trajanja. Opomniti velja, da so posnetki le pričevanje o umetniškem delu.

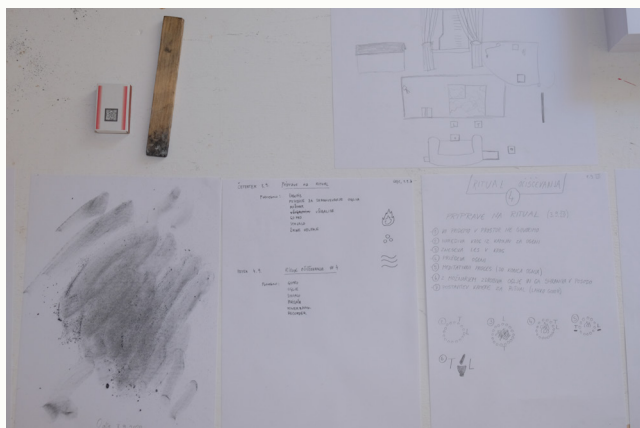
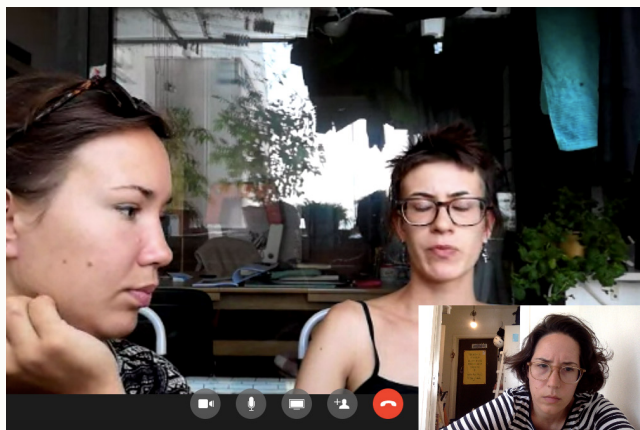


The idea is to purge the mind and body and gradually heal by the gestures charged in friendship, trust, artistic connection, and solidarity. Viewers may witness the rituals as they are taking place only incidentally. However, the artists document the event with a self-operated camera placed at some distance. The footage remains as-is or is speeded depending on the duration. Note that these visuals are only a testimony of the artwork. In two of the rituals, the artists submerge in the water and color the river as a result. Bathers are often known as an erotic motif, a strategy to show female nude by male artists. When water is colored and offers a hint of trace, a smaller presence of the black color is carried with the clear water almost unnoticed. In the animal kingdom, cephalopods produce ink as a form of protection. They create a diffuse cloud in water that can obscure the predator's view.

V dveh ritualih se umetnici potopita v vodo in tako obarvata reko. Na kopalke pogosto gledamo kot na erotični motiv, strategijo, kako moški umetniki razkazujejo žensko telo. Ko se voda obarva in ponudi drobno sled, bistra voda skoraj neopazno nosi manjšo prisotnost črne barve. V živalskem kraljestvu glavonožci sproščajo črnilo kot obliko zaščite. V vodi ustvarijo difuzen oblak, ki plenilcu zakrije pogled.

Purification Rituals (Obredi očiščevanja) je serija performativnih dejanj sprostitve in zdravljenja travme na prostem. Umetnici brez dogme vzpostavita odnos med telesoma in umoma ter si drzneta dovoliti, da eno prodre v drugo. Obredi omogočajo holistično intenzivnost in intimnost, ki zdrsne v sfere, v katerih ostane zagonetna kombinacija gradiv. Uporabita osebno izkušnjo ter svoji telesi, da oddata esenco, nastalo iz dnevnih dejanj, opravljenih kot čarovniško dejanje.

LINK



(b.1990) / (b.1992)

Fast Art (2020)

performance/video-sculpture

Special thanks to: Cirkulacija2, Blaž Pavlica, Ivana Vogrinc and Vidali Tery Žeželj

"The first cyclists, often aristocratic or rich, flirted with the bicycle and then abandoned it for the new motor car. It was the lower middle class which profited from cycling and the liberation that it brought."

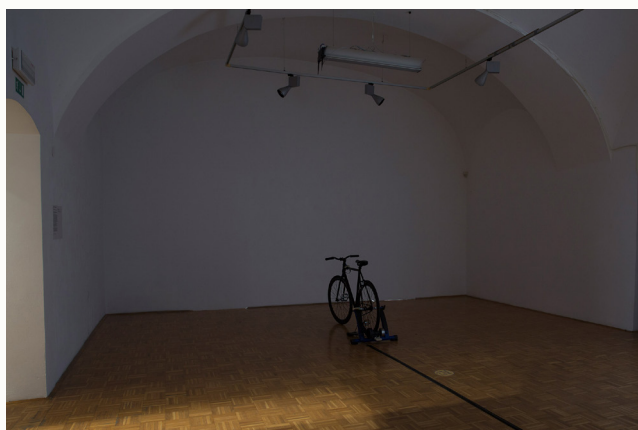
As you begin to cycle, footage taken of the bicycle ride from Ljubljana to Celje will present itself as if you took part in yourself. Notwithstanding, the journey marks the capital and rural town. All you see in between the roads are anything but those two.

In the beginning, the day seemed gray, and after the sky cleared out and the day looks very-warm. It is difficult to see the warmth but not impossible. The roads are narrow, and the landscape is green and active bodies are paddling straight in the direction of the town.

The sound, overpowered by the highway sound of cars whooshing away in the opposite direction, like an ocean. The wind hits the mic creating an additional soundtrack that plays like a flag-waving. The bikes in front cast a shadow indicating the sun is strong. Church bells heard in the background, probably from a nearby village. The cyclists are riding beside the shoulder of the road, under bridges and nearby cornfields, wooden areas, trees of conifers and beech, and small houses overlooking hills covered in montane forests.

"Prvi kolesarji, ki so bili pogosto aristokrati ali bogati, so se sprva spogledovali s kolesom, a so ga kasneje opustili in se odločili za avtomobil. Nižji srednji razred je bil tisti, ki je imel največ koristi od kolesa in osvoboditve, ki jo je prineslo."1

Ko začnete goniti kolo, se bodo začeli prikazovati posnetki vožnje s kolesom od Ljubljane do Celja, kot da bi sami sodelovali v njej. Ne glede na to, da pot zaznamujeta prestolnica in podeželsko mesto, je vse, kar vidite med cestami, vse prej kot to. Sprva je bil dan siv, nato pa se je nebo razjasnilo in dan je zdaj videti zelo topel. Videti toploto je težko, ni pa nemogoče. Ceste so ozke in pokrajina je zelena. Aktivna telesa pritiskajo na pedala naravnost v smeri, nad katero povsem prevlada avtocestni zvok avtomobilov, ki z glasnim šumom drvijo v nasprotni smeri kot morje. Veter, ki udarja ob mikrofona, ustvarja dodatno zvočno kuliso, ki se predvaja kot vihanje zastave. Kolesa spredaj mečejo senco, kar kaže na to, da sonce močno sije. V ozadju je slišati zvonjenje cerkva, najbrž iz bližnje vasi. Kolesarji vozijo po odstavnem pasu ceste, pod mostovi in mimo bližnjih koruznih polj, gozdnatih območij, iglavcev in brez ter majhnih hišic, ki gledajo na z gozdom poraščeno hribovje.



The participatory element is up to the viewer,
who needs to get active to follow.
Such romantic conceptualism often remains
hidden in such interactive art displays.
Fast Art is to name the tempo of art production
as it is a high-speed trip. Artwork of a long
duration made all under 24h with no editing, no
narration VoiceOver, no effects, no records to
break, no prize to win.

Taking photos/recording a trip often takes away
from being in the moment.
When consistently stopping to take pictures. By
using a GoPro camera to document everything,
there is no such disturbance. The long duration
neutralizes the camera presence. I take some
screenshots of the live stream to try and capture
monuments or maybe to participate, some action
shots, some landscape, and a group portrait. As
all the group stops to rest, one understands the
camera is the point of view of the bike itself.

I stop and think about the meaning of this trip
conceptually, and it is the revival in the gallery
space by Celje locals.
Pedaling to arrive at Celje as a purpose for
something is destined.

*This text was written and edited fast while watching the live stream.
1/McGurn, James (1987), On Your Bicycle, John Murray, UK

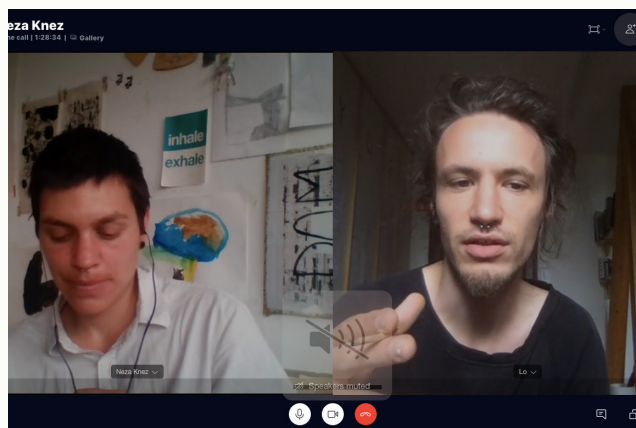


Participatory element is prepuščen gledalcu, ki
mora biti aktiven, da bi lahko sledil.
Takšen romantični konceptualizem se skriva v
interaktivnih umetniških razstavah.
Fast Art (hitra umetnost) je ime za tempo
umetniške proizvodnje, ki deluje kot potovanje
z visoko hitrostjo. Dolgotrajno umetniško delo,
izdelano v manj kot 24 urah, brez urejanja, naracije
ali dodatno posnetega zvoka, brez efektov, brez
rekordov, ki jih bo podrlo, brez nagrade, ki bi jo
osvojilo.

Fotografiranje ali snemanje video posnetkov
na potovanju nas pogosto prikrajša za samo
doživetje.
Če se ves čas ustavljamo, da bi fotografirali. Če
s kamero GoPro dokumentiramo vse, takšnih
motenj ni. Dolgo trajanje nevtralizira prisotnost
kamere. Naredila sva nekaj zaslonskih posnetkov
pretočne video vsebine, da sva "zajela"
spomenike ali morda, da bi sodelovala. Nekaj
posnetkov dogajanja, nekaj posnetkov pokrajine
in skupinska fotografija. Ko se celotna skupina
ustavi za počitek, postane jasno, da kamera
predstavlja pogled samega kolesa.

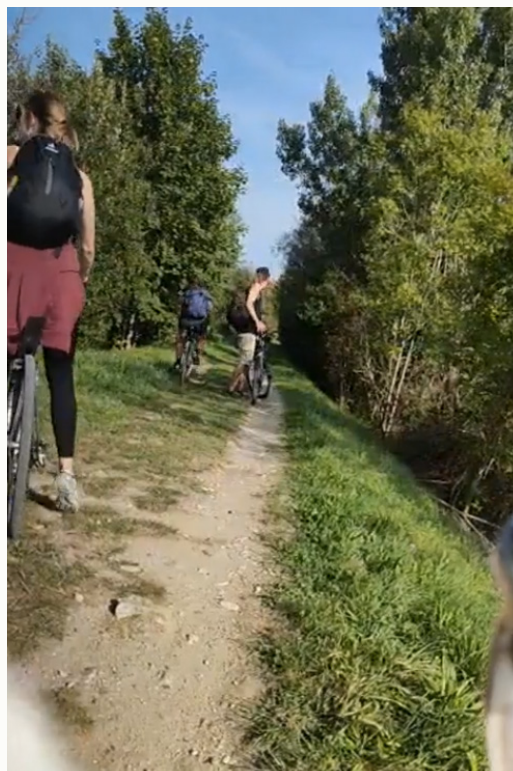
Zaustavim se in pomislim na konceptualni pomen
tega potovanja ter kako ga bodo obiskovalci v
Celju ponovno oživili.
Gonjenje kolesa, da bi "prispeli" v Celje, kot
namen nečesa, kar je usojeno.

*To besedilo je bilo napisano in urejeno Hitro (angl. fast), med
gledanjem video posnetka. 1/McGurn, James (1987), On Your Bicycle,
John Murray, UK





[LINK - part 1](#)



[LINK - part 2](#)

"...Innovations, modernization are coming into people's lives.

Life is intent on a fast pace and a completely new style.

And yet - despite the new way of life and the fast pace of everyday life, we can still capture a part of our past and folk tradition.

It can be Folk-art, a song, various customs of the life cycle, the recipes of our grandmothers that conjure warmth in an old home, and much more. The larger the circle of people who are aware of the importance of cultural heritage. The longer preserved, the more it will show to both casual visitors and tourists. A respectful attitude towards cultural heritage adds value to the tourist offer. It will bring relaxation and spontaneity to communication with guests.

Catering is only a part of what we call hospitality. People who work in hospitality and tourism are an indispensable engine of everything that a modern and demanding guest or tourist expects from them.

The animation is a spontaneous process where interests overlap and the animator and the animated work closely together, both enjoying positive reactions to events. Here we can jump back to the past, live in the present, and dream about the future in our minds and that future is before us... "

»...V življenje ljudi prihajajo novosti, modernizacija, življenje določata hiter tempo in popolnoma nov slog. Pa vendar – kljub novemu načinu življenja in hitremu tempu vsakdana še lahko ulovimo del naše preteklosti in ljudskega izročila... Lahko je to ljudska umetnost, pesem, lahko so običaji, različne šege življenjskega ciklusa, lahko so recepti »naših babic«, ki nam pričarajo toplino starega doma in še marsikaj drugega. Večji kot je krog ljudi, ki se zaveda pomena kulturne dediščine, tem dlje in globlje se bo ta ohranila – s ponosom se bo kazala ljudem, tako naključnim obiskovalcem kot turistom. Spoštljiv odnos do kulturne dediščine k turistični ponudbi prispeva dodano vrednost, v komunikacijo z gosti pa vnaša sproščenost in spontanost... Gostoljubje je le del tistega, čemur pravimo gostinstvo. Ljudje, ki delajo v gostinstvu in turizmu, so nepogrešljivi motor vsega, kar sodoben in zahteven gost ali turist od njih pričakuje... Animacija je spontan proces, ko se interesi vzajemno prelivajo in sta animator in animirani v tesnem sodelovanju, pri tem pa oba uživata ob pozitivnih reakcijah dogajanja....

...Tu lahko skočimo v preteklost, živimo v sedanjosti, v mislih pa sanjamo o prihodnosti. In prihodnost je pred nami...«.



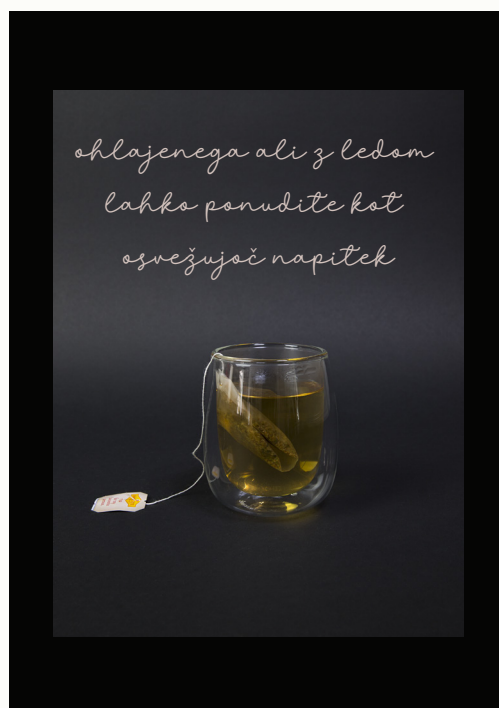


LIPOV ČAJ
Lipov čaj

Filter vrečke prelijte z 8 dl vrele vode. Pustite stati preltito 10 minut. Odstranite filter vrečke. Pripravljen čajni napitek sladkajte po okusu. Ohlajenega ali z ledom lahko ponudite kot osvežujoč napitek.

LIME BLOSSOM TEA
Lipov čaj

Pour 800 ml of freshly boiled water over the tea bags. Cover and leave to stand for 10 minutes. Remove the tea bags. Sweeten to taste. Can be served chilled or with ice as a refreshing beverage.



(b.1978) / (b.2013)

Glory Box (2019)

Video/ collection of original photos

38:00 mins

Permanent Vacation is an ongoing long-term project of photographer Dana Lev Levnat. As an Art/life-performance, she has been traveling the world without a home-base for seven years. In 2013 she made a life-changing decision to rent out her Tel-Aviv flat permanently and go on a journey where she photographs consistently.

Her planning is not restricted to: specific vacation days, holidays, or obligations. Her destinations are chosen often by low prices as well as accommodation, means of transportation, and day-to-day activity. To make a distinction between individuals that their job is to travel the world as National Geographic photographers do or Instagram influencers. The term Permanent Vacation is slang for unemployment. Therefore her intent is free from commercial and corporate agenda. Dana Lev travels as an art form - to sustain her practice and happiness. All of this changes her outlook and her interpretation of Travel photography. The fact Permi has very few possessions (however, many friends) keep her journey lightweight and social. Vastly different from Machismo driven Photojournalism/Instagramble picture-perfect nowadays versions of postcards. Her point of view stays empathetic through local insight. She uses straight (or pure) photography as she sees.

' From this time, unchained
We're all looking at a different picture,
through this new frame of mind... '

Portishead

1994

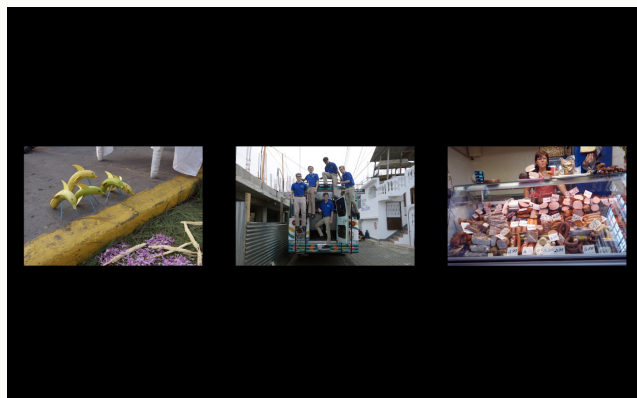
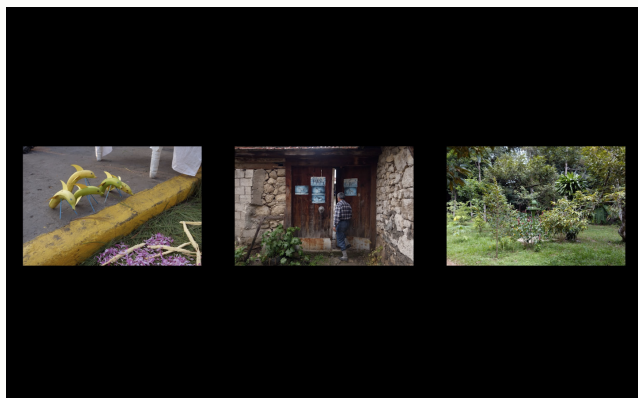
Permanent Vacation (Večne počitnice) je dolgoročni projekt fotografkinje Dane Lev Levnat. V okviru svojega umetniškega/življenjskega performansa že sedem let potuje po svetu, ne da bi imela svoj dom ali bazo. Leta 2013 je sprejela odločitev, ki je spremenila njeno življenje: svoje stanovanje v Tel-Avivu je oddala v najem in se podala na pot, na kateri neprestano potuje in vztrajno fotografira. Njenega načrtovanja ne omejujejo dela prosti dnevi, prazniki ali obveznosti. Svoje destinacije pogosto izbira zaradi nizkih cen, možnosti namestitve, možnosti prevoza in vsakodnevnih dejavnosti. Izraz večne počitnice (angl. permanent vacation) je slengovsko poimenovanje za brezposelnost in tako se Dana Lev Levnat loči od posameznikov, katerih služba je potovati po svetu in fotografirati za National Geographic (ali, v zadnjem času, od vplivnežev na Instagramu). Nima komercialnih ali korporacijskih namenov ali agend. Potovanje Dane Lev je umetniška oblika, s katero ohranja svojo umetniško prakso in srečo. Vse to spremeni njen pogled na popotniško fotografijo in interpretacijo le-te. Ker ima "Permi" malo lastnine in veliko prijateljev, potuje lahkotno in družabno, kar se izrazito razlikuje od mačističnih različic današnjih popolnih razglednic, ki nastajajo v okviru fotografskega novinarstva ali objav na Instagramu. Njen pogled skozi lokalna spoznanja ostaja empatičen. Uporablja neposredno (ali čisto) fotografijo, kakor sama vidi.

"Odslej, brez okovov,
vsi gledamo drugačno sliko
skozi ta novi miselni okvir."

Portishead

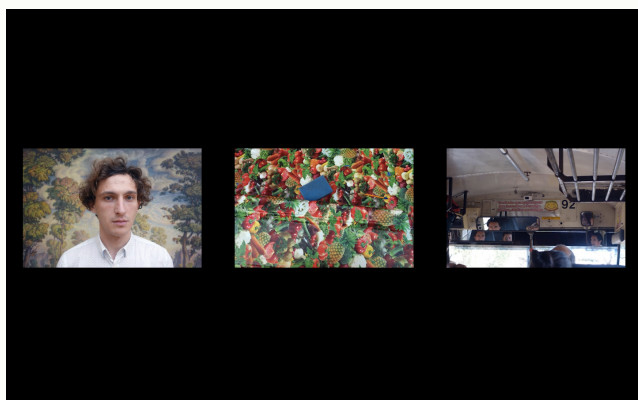
1994

[LINK](#)



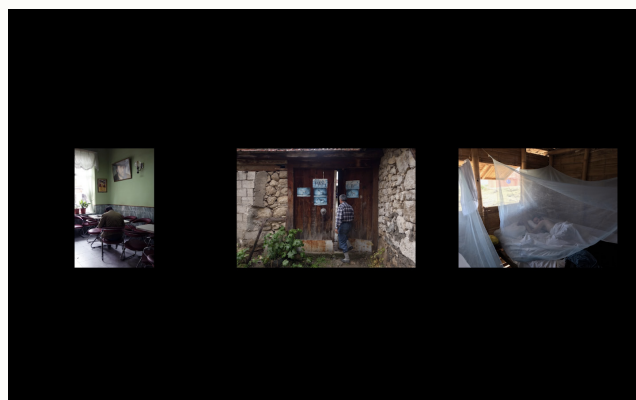
Glory Box is a slideshow composed out of an uploaded archive of photographs taken between 2013-2019, arranged in a changing set of three. Attempts of the viewer to find anchors to indicate a specific place and timeline fail, yet the built-in GPS keeps resurfacing like an involuntary reflex. Is this french flag taken in France? or is that an outside view of a french cuisine restaurant in Bulgaria? Are those humble bouquets in a living room in Taiwan or Bangladesh? Once we let go, we can immerse in moments that are not so fastly fleeting more signifying a long duration: a collection of pictures hung on a wall; the unique set of dishes arranged snug on a little round table; Some gang of monkeys gazing at the skyline view of a cliff almost disappearing in the backdrop of brownish dust; Pink graduation photo of luncheon meats displayed under the headmaster deli worker; Made -of- banana dolphin pod on a sidewalk beside wilted flowers.

All taken with care and without fuss, often a frame within a frame, corners, crossings, stands, and small buildings, Naïve murals, reliefs, and sculptures. Absorbed in hospitality, serenity, and comfort, everything as if to say it is impossible to capture a place in a photo but, it is possible to point out some of the richness it contains, full of promise.



Glory Box je projekcija, sestavljena iz arhiva fotografij, naloženih na strežnik, ki so nastale med letoma 2013 in 2019 in so urejene v spreminjajoče se serije treh. Gledalčev poskus iskanja sidra, ki bi se ga lahko oprijel in s katerim bi lahko določil kraj in časovnico, spodleti, hkrati pa vgrajeni globalni sistem pozicioniranja vedno znova prihaja na površje kot neželeni refleksi. Je fotografija francoske zastave nastala v Franciji? Ali je to zunanost restavracije s francosko kuhinjo v Bolgariji? Je ta fotografija skromnih šopkov rož iz Tajvana ali Bangladeša? Ko se več ničesar ne oklepamo, se lahko potopimo v trenutke, ki niso tako bežni, in zaznamo njihovo dolgotrajnost: zbirka slik, obešena na steno; edinstven komplet posode, razporejene tesno skupaj na majhni okrogli mizi; skupina opic, ki zrejo v obris pečine, ki skoraj izginja v ozadju rjavkastega prahu; rožnata fotografija mesnin, razstavljenih pred mojstrom delikatese; skupina delfinov, narejenih iz banan, na pločniku ob ovenelih cvetlicah.

Vse fotografije so posnete pozorno, a preprosto, pogosto z okvirjem v okvirju – prehodi, stojnice, majhne stavbe, naivni murali, reliefi in kipi. Prežeti z gostoljubjem, vedrino in tolažbo. Kot bi vse to govorilo, da je nemogoče "ujeti" neki kraj v fotografijo, je pa možno pokazati del njegovega bogastva, ki navdaja z upanjem.



● Tal Gilad

3 September 2020 at 15:33

TG

Vessel of Acceptance and Change

To: Zavod.Celeia@celje.si

To whom it may concern,

Hope this email finds you well,

I am writing to you concerning a package recently delivered to you by Guy Eytan.

He is an artist participating in the exhibition I'm curating at the Gallery of Contemporary Art titled *Always and Forever*.

To "activate" this artwork for the exhibit, I need your assistance. I would like to request you to gather the gallery director and curators to open the box.

Kindly use this time of installment to hold this meeting before the opening (10th of September) and email me a short report.

The artwork is self-explanatory -all you need to know is inside.

For each scenario, my curatorial terms are:

(Technical instructions for display)

1) If a gathering never took place, the work is to be shown as-is:

A sealed box on a pedestal. With what is inside can not be seen.

2) In the condition, the meeting was held before the opening and packaging were separated, the work will be exhibited opened:

On a pedestal, the object removed of protective plastic, placed on a bed of natural wrapping material, with the box covering the top of the stand.

3) Assuming you have met, sent a report, and reached a decision,

I would like to ask for a document concluding the reasoning behind it by the closing (15th of November).

This option is most optimal.

*Every correspondence will be exhibited aside from the work in the gallery including this email.

Thank you in advance for your cooperation,
Have a lovely day,

--

T a l G i l a d

Art Curator

+46-70-2433580

talgila@gmail.com

<https://www.talgiladart.com>



The following text is the letter written by the artist to the gallery ,the piece was sent to the gallery in a box with this letter from the artist attached inside to my knowledge the package was never opened and this letter never read or presented:

To Whom it may concern,

My name is Guy Eytan. I'm an artist that currently lives and works in Leipzig. I arrived at the city for an artist in residence at Piltonkuchen. Before that I have worked and studied at the School of the Art Institute of Chicago where I received my MFA at the Art and Technology Studies department and MFA and Visual and Critical Studies department.

I'm writing this letter as a supporting statement to the attached vessel and instructions on handling it. This vessel is an artwork

I relocated to Leipzig following an artist in residency program. The choice to stay was due to the fact that the city is known for its openness to artists, and it's very welcoming to immigrants from all places. My practice is directly related to conversation and the place I am in. I strongly believe in not just socially-engaged practice, but in a socially-activated life. The openness of the Leipzig led me to work and volunteer with aid organizations for refugees, as well as participating in political activities which were led by other artists.

This piece is part of an ongoing series titled "Vessels of Acceptance and Change". It is a pot made of raw clay dug from the White Elster river that crosses the city. This raw clay was drained and processed in the studio and later "shaped" by receptacles found in the street.

You received this vessel, to be accepted as part of your collection.

As an attempt to spread Leipzig's unique virtues, as well as creating an open ended art project that is globe encompassing.

If you choose to reject it, please place it where it will receive the local atmosphere and sun. If you choose to not place it anywhere specific, kindly throw it away, but please throw it over earth. Since the vessel is made from raw clay, it will become one with the ground when the rains come. It will become one with the place, flowing into the earth.

You do not have to divulge your choice, but if you feel inclined, or if you have any questions please feel free to contact me at:

Guy Eytan

Eytan.guy@gmail.com

+49 (0) 17659097574

Georg-Schwarz-str. 135

Leipzig, Germany

04179

Best regards,
and thank you,
Guy Eytan

***Pez Push Berlin* (2020)**

Sound 16:42 mins | Framed ticket (6 x 8 cm)

Written by: Nez Pez | Transcript: Julie Grote

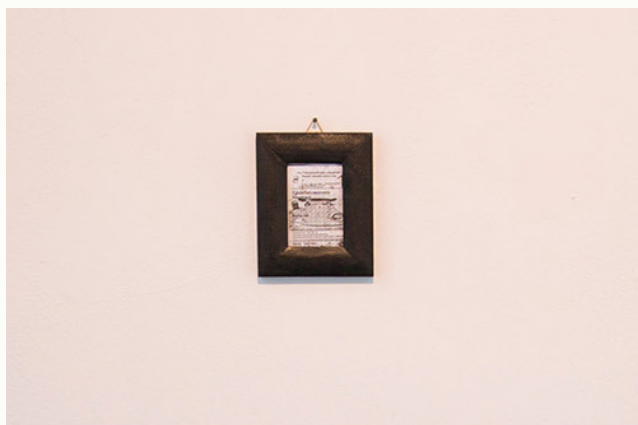
Edited by: Tal Gilad

Pez Push is a project that deals with urban exploration by pushing a skateboard around the city that produces a sound as a visual landscape.

‘Pez Push Berlin’ is a piece recorded with a Skate-Guitar in Berlin during this summer. With the decision to explore the soundscape of the city via skate infrastructure. Visiting skate-parks, recording some bits along the Berlin Wall, Canal, and abandoned spaces like The Johannisthal Air Field. Berlin’s street infrastructure is quite rugged – alleys covered by cobblestones and not-so-smooth concrete.

The recordings I collected using a linear recorder, either directly or with a small Marshall amp replica. Through exploring, I figured the signal from the Skate-Guitar has come out too dry and monotonous to describe the vibe of the city. I added a vintage tube overdrive and a vintage delay pedal. So to open up and record a greater sound scope with a bit more distorted drone bits.

While moving between locations, I recorded in has been mostly by bicycle/public transportation. While riding the S-Bahn, I discovered that the magnetic pick up from the skate is collecting the electromagnetic field frequencies from the trains. This is why I decided to connect the sound-story between skateboarding on outreached locations, moving between them. During one of my recording trips on the S Bahn, I was controlled and got a fine for not having the correct ticket, another delay.



‘Pez Push’ je projekt, v katerem se ukvarjam z urbanim raziskovanjem s potiskanjem rolke po mestu. Pri tem nastaja zvok kot vizualna pokrajina.

‘Pez Push Berlin’ je zvočni posnetek, ki je letos poleti nastal v Berlinu s pomočjo instrumenta s Skate-Guitar (kitara iz rolke). Odločila sam se, da raziščem zvočno krajino mesta preko infrastrukture za rolkanje. Obiskala sem rolkarske parke ter posnela drobce ob Berlinskem zidu, Kanalu ter na zapuščenih krajih, kot je letališče Johannisthal. Cestna infrastruktura v Berlinu je precej groba, s tlakovanimi uličicami in ne ravno gladkim betonom.

Posnetke sem zajela s prenosnim (linearnim) snemalnikom, bodisi neposredno bodisi z majhno kopijo Marshallovega ojačevalnika. Skozi raziskovanje sem ugotovila, da je signal iz Skate-Guitarja presuh in monoton, da bi opisal duh mesta. Dodala sem efekta vintage tube overdrive in pedal vintage delay. Tako sem odprla in posnela večjo zvočno sliko, z nekoliko bolj distorziranimi delci ležečega tona.

Med lokacijami, na katerih sem snemala, sem večinoma potovala s kolesom ali javnimi prevoznimi sredstvi. Med vožnjo s tramvajem sem ugotovila, da magnetni odjemniki zvoka (pickupi) na rolki pobirajo frekvence elektromagnetnega polja vagonov. Zato sem se odločila, da med rolkanje na posameznih lokacijah in potovanje med njimi dodam "zvočno zgodbo". Med eno izmed snemalnih voženj s tramvajem sem naletela na kontrolo in dobila kazen, ker nisem imela ustrezne vozovnice. Še ena zakasnitev.



Skateboarding is quite a social experience but at the same time individual -something I can get lost in it very fast and exists only for me. While preparing the sound for mixing, I wished to keep the recordings in composition as raw as possible. This sound piece is presented with a representation of the ticket that I had when I got fined. On it is a small drawing I made of the setup-the instrument, pedals, and amp, connected with cables to make a circle, like the S- Bahn around the city.

Curator Note:

Instead of writing, I decided to include this transcript prepared by my (German) friend, Julie. As I do not understand German (but some Slovenes do), I casually asked her to listen to the work and let me in if something significant is mentioned just in case- the result is this, a very detailed transcript. It somehow exposes a lot and more than I could.

*A skateboard that is transformed into an improvised instrument using a magnetic pick up and guitar strings on the bottom of the skateboard. It resembles an electrical guitar as it collects different sounds while it is being pushed around the city streets. It functions as a medium through which the vibrations of strings and other location sounds compose a sound spectrum of a path through a city.

Rolkanje je precej družabna izkušnja, a je hkrati individualna – je nekaj, v čemer se lahko hitro izgubim in kar obstaja samo zame. Med pripravo zvoka za miksanje sem želela ohraniti posnetke in kompozicijo v čim bolj surovi obliki.

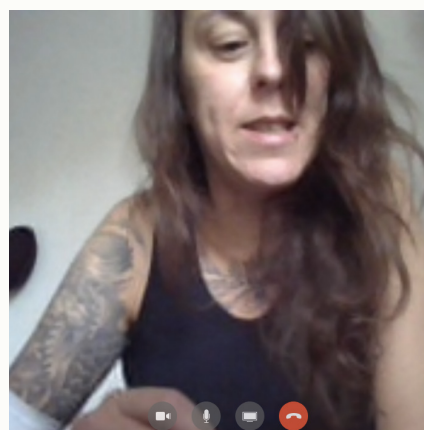
Ta zvočni izdelek je predstavljen skupaj z vozovnico, ki sem jo imela pri sebi, ko sem bila kaznovana.

Na njej je majhna risba kombinacije opreme, ki sem jo uporabila. Instrument, pedali in ojačevalnik, povezani s kabli v krog, kakor tramvaj vozi v krogih okrog mesta.

Opomba kustosinje:

Namesto pisanja sem se odločila, da dodam naslednji prepis, ki ga je pripravila moja prijateljica Julie (ki je Nemka).

Ker ne razumem nemško (nekateri Slovenci pa razumejo), sem jo prosila, da posluša delo in mi sporoči, če bo omenjenega kaj pomembnega, za vsak slučaj. Nastal je naslednji zelo podroben prepis. Na nek način razkrije veliko in precej več, kot bi lahko jaz.



Einzelfahrausweise / Single Ride Ticket

3:20-3:30 Kauderwelsch / Random talk

5:40 Ab Morgen beginnt hier in der Schule, noch Fragen? / From tomorrow on school starts here, any questions?

5:49 ... ich kann Sonntag hier... / ... I can ... here on Sunday...

07:10 (Bahnhof-Lautsprecher / Translation speaker) Einfahrende Zug auf Gleis 1, S41 Ringbahn über Südkreuz, Schöneberg, Lindenkreuz / (Speaker in the train) Incoming train on platform 1, S 41 via Südkreuz, Schöneberg, Lindenkreuz (Fahrgäste sprechen miteinander / Passengers talking to each other)

(Frauenstimme/female voice) ...aber da vorne.../ ..but over there...

(Männerstimme male voice) ..ja, aber... / ...yes, but...

8:17 Bahnhof-Lautsprecher / Translation speaker) Prenzlauer Allee (?)

08:25-08:45: someone is talking, could be one of those guys introducing himself to the crowd, telling his story, selling the homeless paper

8:49: (Trainspeaker) Ausstieg links / Exit left

13:11: (Jubel, Whistling, laughter) Hurra, Hurra

*13:30: (Male Voice) Los gehts! / let's go. (Make Voice) Boah, Alter! / expression like "woah, digger" [Laughter, skate]
[people talking in the background, dog barks]*

14:00: (Male Voice in English) Try something you've never done

McTwist, Mctwist

14:30 (Male Voice)Wacker Wacker, mein Kumpel! / Brave, brave, my buddy!

14:35 (Male Voice)Voll guter Tag(?)/ super good day'

14:47 (Male Voice) Gutes Karma! / Good karma! [laugh]

(Male Voice)Kannste mir mal so ein Blättchen geben? Achso! / Can you pass me one of those papers? Airight!

(Male voice) Jo, Wiwo (Could be nickname), was war das denn gerade? Whoohoo! Jo Wiwo, what was this?

(Male Voice)Das war funky bei... / That was funky with...

(Male Voice)Warte es skatet ja gar keiner mehr. Irgendwann hören so alle auf. / Wait, no-one is skating right now. Like at some point everyone just stops skating.

15:40 (male voice) Aber der letzte muss noch! / But the last one has to finish.



[LINK](#)

Einzelfahrausweise / Vozovnica za enkratno vožnjo

3:20-3:30 Kauderwelsch / Nerazumljiv govor

5:40 Ab Morgen beginnt hier in der Schule, noch Fragen? / Jutri se začne šola, imate še kakšno vprašanje?

5:49 ... ich kann Sonntag hier... / ... jaz lahko ... tukaj v nedeljo ...

07:10 (Bahnhof-Lautsprecher / Translation speaker) Einfahrende Zug auf Gleis 1, S41 Ringbahn über Südkreuz, Schöneberg, Lindenkreuz / (zvočnik na železniški postaji) Vlak S 41 preko Südkreuz, Schöneberga, Lindenkreuz prihaja na peron 1

(Fahrgäste sprechen miteinander / Potniki se pogovarjajo med sabo) (Frauenstimme/female voice/ženski glas) ...aber da vorne.../ ... ampak tam spredaj / (Männerstimme male voice) ..ja, aber... / (moški glas) Da, ampak

8:17 Bahnhof-Lautsprecher / Zvočnik na železniški postaji (Prenzlauer Allee?)

08:25-08:45: Nekdo govori, lahko bi bil eden tistih, ki se predstavi potnikom v vagonu, morda prodaja časopis brezdomcev

08:49: (Trainspeaker) Ausstieg links / (Zvočnik na tramvaju) Izstopite na levi

13:11: (Veselje, žvižganje, smeh); hura, hura!

13:30: (Male Voice) Los gehts! / (Moški glas) Gremo! (Male Voice) Boah, Alter! / (Moški glas) Hej, stari! [Smeh, rolka [ljudje se pogovarjajo v ozadju, pasji lajež]

14:00: Moški glas v angleščini Poskusite nekaj, česar še niste storili!

McTwist, Mctwist ...

14:30 (Male Voice) Wacker Wacker, mein Kumpel! / (Moški glas) Kar pogumno, prijatelj!

14:35 (Male Voice)Voll guter Tag(?)/ (Moški glas) Res dober dan

14:47 (Male Voice)Gutes Karma! / (Moški glas) Dobra karma! [smeh]

(Male Voice) Kannste mir mal so ein Blättchen geben? Achso! / (Moški glas) Mi lahko podaš enega tistih papirčkov? Ah, tako!

(Male voice) Jo, Wiwo, was war das denn gerade? / (Moški glas) Hej, Vivo (morda vzdevek), kaj pa je bilo zdaj to?

(Male Voice)Das war funky bei... / (Moški glas) To je bilo funky

(Male Voice)Warte es skatet ja gar keiner mehr. Irgendwann hören so alle auf. / Čakaj, naj se nihče več ne rolka. V nekem trenutku vsi prenehajo.

15:40 (male voice) Aber der letzte muss noch! / (Moški glas) Ampak zadnji še mora!



[LINK](#)

Four days five nights (2020)

Video, 18:38 mins (Gallery display) | Printed postcards (tree-house display)

Photographer: Lana Požlep

The video is an outcome of four days and five nights stay at the tree-house. In which IvAnKe watches the film, *Persona* (1966) repetitively and reenacts dreams dreamt in the house surrounded by the city forest. An animal murky viewpoint leads to a scene of an old summertime tradition, festive consumption of Surströmming, intense putrid-smelling fermented Baltic Sea herring. Armed in Corona respiratory protective gear, the ceremonial feast begins with forced lady-like table manners as it develops into a spree of laughter, nausea, coughing, spewing, and more laughter. In the beginning, the editing style is following the famous film opening credits. During the feast, the personas disappear. What is the meaning of the suggestive power of these two Swedish cultural staples, feeding the subconscious mind and body of the creators? What is the importance of practical knowledge?

Persona (1966) is universal, made for the universal human. If we look at Bergman's own persona, we will discover a Nazi sympathetic past and a love for women involved with exploitation and violence. Surströmming tradition goes on since the 16th century, created by accident, is kept as a custom of end of the summer in Sweden, it has many objections, as it is forbidden to be transported by many airlines. Surströmming smells so bad it has even been used as a stink bomb weapon in pranks and political protest.

Video je rezultat bivanja v drevesni hiši, ki je trajalo štiri dni in pet noči. V tem času IvAnKe ponavljajoče se gledajo film *Persona* (1966) in uprizarjajo sanje, ki jih imajo v drevesni hiši, ki jo obdaja mestni gozd. Temačen živalski pogled vodi do prizora s staro poletno tradicijo, slavnostnim zaužitjem Surströmminga, fermentiranega baltskega slanika z močnim vonjem po gnilobi. Opremljene z zaščitno opremo za dihala, običajno v času epidemije koronavirusa, prisotne začnejo z obredom in sprva vzdržujejo prisiljene damske manire, ki pa se kmalu razvijejo v smeh, slabost, kašljanje, bruhanje in še več smeha. Slog urejanja sprva sledi slogu začetnih prizorov v filmu *Persona*. Med pojedino persone izginejo. Kakšen je pomen sugestivne moči teh dveh elementov švedske kulture, ki hranita tako podzavest kot telesa ustvarjalk? Kakšen je pomen praktičnega znanja?

Personaje univerzalna, ustvarjena za univerzalnega človeka. Če pogledamo Bergmanovo persono, odkrijemo preteklost, v kateri je simpatiziral z nacisti in ljubil ženske tudi na izkoriščevalski in nasilen način. Tradicija uživanja Surströmminga sega v 16. stoletje. Jed je nastala po naključju, a se je obdržala kot običaj ob koncu poletja na Švedskem. Številni ji nasprotujejo, prevažanje pločevink s to jedjo je prepovedano na mnogih letalskih družbah, uporabljajo jo kot smrdljivo orožje v potegavščinah in v dejanjih političnega protesta.

LINK



Does prior knowledge help us understand and digest and correspond with a foreign culture? Does it only charge a perhaps false meaning from which we could conclude ourselves in relative innocence or experience? What is the point in the consumption of things already so canonized? And that established the consensus of universal masterpieces or the local atrocity. How being experimental liberates us of a negative/positive fixation about something we have the thirst to discover on our own through the personal, physical and, timely realm. The use of the collective unconscious like Bergman took from Jungian theory. What is surfacing in the fast clips of dreams are visual gestures to the cinema, symbolic/literal of less than productive guilt/shame of the artist, connection to the animal, primal, dirty, and sided until catharsis in the rejection of what is kept in existence only by the power of national tradition.

Bergman's dominant sensibility sense of sight is replaced here in the unrealized sense of smell and taste only left to the imagination. It is tempting to interpret as a proposal to navigate freely inside in what everyone is asking us not to explore, leave unopened, do not touch, not to know. The city forest treehouse has an unclear status between public and private as the temporary territory for this work by IvAnKe. Bergman owned the island of Fårö (where they shot the film) situated north of Gotland. His house there became a museum and a residency for emerging writers. In the treehouse, we can receive a postcard as a Memento - an alternative to the locus celebrating itself in its appearance - a reminder of where it can lead to and the potential of creation.

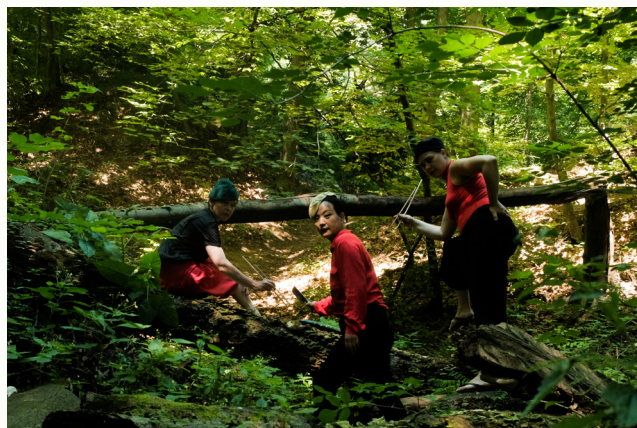


Ali nam predhodno znanje pomaga pri razumevanju, prebavljanju in pri stiku s tujo kulturo? Ali morda le napaja napačne pomene, o katerih bi bolje sklepali sami v relativni nedolžnosti ali iz izkušenj? Kakšen je namen konzumiranja stvari, ki so že tako kanonizirane v okviru konsenza univerzalnih mojstrov in ali lokalnih grozodejstev?

Kako nas eksperimentalnost osvobodi negativnih/pozitivnih fiksacij glede nečesa, kar si želimo samo raziskati skozi osebno fizično in časovno sfero? Jungovsko kolektivno nezavedno je uporabljeno kot sfera, kakor je tudi Bergman uporabil Persono. V hitrih prizorih sanj na površje prihajajo vizualne geste v smeri filma oz. kinematografije, ki so simbolično/dobesedno izražajo ne ravno produktiven občutek krivde/sramu umetnice, povezavo z živalskim, primarnim, umazan in ostanejo ob strani vse do katarze, ki nastopi z zavrnitvijo tega, česar obstoj ohranja le še moč nacionalne tradicije.

Bergmanovo prevladujoče opiranje na čut vida v tem primeru nadomesti nerealiziran čut voja in okusa, ki je prepuščen le domišljiji. Mikavno je interpretirati to kot pobudo, da svobodno potujemo znotraj prostora, za katerega nas vsi prosijo, naj ga ne raziščemo, naj ga pustimo neodprtega, naj se ga ne dotikamo, naj ga ne poznamo. Drevesna hiša v mestnem gozdu ima nejasen status med javnim in zasebnim kot začasno ozemlje za to delo IvAnKe. Otok Fårö (kjer je bil posnet film Persona), severno od Gotlanda, je v lasti Ingmarja Bergmana. Njegova hiša na tem otoku je postala muzej in rezidenca za pisatelje v vzponu.

V drevesni hiši lahko prejmemo razglednico kot spominek, alternativo prostoru, ki slavi samega sebe v svoji pojavnosti – opomnik, v kaj lahko vodi in kakšen je potencial ustvarjanja.



This is a studio that is active since August and will continue to be for the entire duration of the exhibition.

The studio is a space of discovery. Where collected/selected objects and raw materials encounter. Experiences resonate with each other and spark thinking and reflection. Furthermore, the studio should be an active workshop for experimentation, creativity, critical thinking, bodily engagement, and improvisation.

It is also a space that is extremely hard to maintain permanently (without subsidization). Art practice comes with financial instability. Therefore, many work at home or shares a space, some rent on occasion. In this case, the artist will feel an urgency to perform and produce. In light of this, my role was not to display existing works in a new context. Neither was it on commissioning new works dictated by an overall binding theme. This initiative intends to function as and create a supportive structure. Sustain an ongoing practice that suffered from the lack of an external workspace. We chose the option of an ongoing active studio to mark it as a goal in itself. Display a state of becoming. Use a temporary power position to facilitate spaces as added currency. Oppose the stand a local artist and an external curator is in to supply a product vs. process.

To je atelje, ki je aktiven že od avgusta in bo ostal aktiven ves čas trajanja razstave.

Atelje je kraj odkrivanja. Kraj, kjer se soočijo zbrani/izbrani predmeti in surovine. Izkušnje soodmevajo in sprožajo razmislek in mišljenje. Poleg tega bi moral biti atelje tudi aktivna delavnica za eksperimentiranje, ustvarjalnost, kritično mišljenje, telesni angažma ter improvizacijo.

Je tudi prostor, ki ga je zelo težko trajno vzdrževati (brez subvencij). Umetniška praksa gre z roko v roki s finančno nestabilnostjo. Zato mnogi umetniki delajo doma ali pa si delijo prostor z drugimi. Nekateri najemajo prostor občasno oz. začasno in v tem primeru je umetnik pod pritiskom, da je učinkovit in da producira. V tej luči moja vloga ni bila razstavljanje obstoječih del v novem kontekstu. Prav tako ni šlo za naročilo novih del, ki bi jih narekovala skupna povezujoča tema. Namen te pobude je bil ustvariti podporno zgradbo in delovati kot podporna zgradba, ohranjati prakso, ki že poteka, vendar je trpela zaradi pomanjkanja zunanjega delovnega prostora. Izbrali smo možnost trajajočega aktivnega ateljeja in ta atelje označili kot cilj sam po sebi. Predstavili smo stanje postajanja. Začasno pozicijo moči smo uporabili, da smo omogočili prostore kot dodano vrednost. Nasprotovali smo skupnemu položaju, v katerem sta lokalna umetnica in zunanja kustosinja, da bi zagotovili produkt, in temu zoperstavili proces.



When considering spaces to inhabit, several options came to mind, including vacant center-city stores and the residency apartment. Yet, the gallery space made the most sense. It allowed us to take advantage of the duration between shows and during the exhibit.

The location was a crucial component, as the studio is also a meeting-point and requires a central location in the creative cluster. This is a status-related issue. An artist without a studio lacks the validation of their creation of the community. In that respect, it is not just physically situated. It is a free-zone, a locus that signifies your state as an artist.

A liberating space of creative freedom that fulfills a possibility to create on a large scale with ambition.

A place of focus, discourse, and dialogue.

Iza Pavlina uses her artistic position to investigate sexual objectification / physical appreciation in the worlds of Childhood play / for Adults Only. Through making sculpture/ toys and toy-like objects that are not to be touched, being appreciated becomes a hidden message against dehumanization. (Young) women are often treated like children / objectified. Accordingly, she is using her image in the different realms of art and pop/sub/culture to examine her creation's elusive status and poses questions about aesthetic judgment. Her creativity is in touch with post-teenage angst and her motivation is to preserve a primal inventive spirit in early adulthood. Her creative roots in drawing from an early age and growing up in Celje's promising beginnings for emerging artists and counterculture inspired her to become an artist. However, dissolution received the same validation as the local art scene.



Pri razmisleku o tem, katere prostore bi naselili, smo obravnavali več možnosti, vključno s praznimi trgovinami v središču mesta in rezidenčnim stanovanjem. Toda prostor v galeriji se je zdel še najbolj smiseln. Omogočal nam je, da izkoristimo čas med predstavami in med razstavo.

Lokacija je bila bistven vidik, saj je atelje namenjen tudi srečevanju in mora biti v središču ustvarjalnega grozda. Gre za vprašanje statusa. Umetnica brez ateljeja nima potrditve svoje ustvarjalnosti s strani skupnosti. V tem smislu to torej ni le fizični prostor; gre za svobodno območje, vez, ki označuje stanje nekoga kot umetnika. Osvobajajoč prostor ustvarjalne svobode, ki izpolnjuje možnost širšega ustvarjanja z ambicijo.

Kraj osredotočanja, diskurza in dialoga.

Iza Pavlina uporabi svojo umetniško pozicijo za raziskovanje spolnega popredmetenja/fizičnega občudovanja v svetovih otroške igre/samo za odrasle. Z izdelovanjem kipov/igrač in igračam podobnih predmetov, ki se jih ni dovoljeno dotikati, biti cenjen postane skrito sporočilo v boju proti razčlovečenju. Z (mlade) ženskami pogosto ravna jo kot z otroki oz. so popredmetene. V skladu s tem uporabi svojo podobo na različnih poljih umetnosti in popkulture/ subkulture ter tako raziskuje izmuzljiv status svojih stvaritev in zastavlja vprašanja o estetski presoji. Njena ustvarjalnost je v stiku s postnajstniško tesnobo, njena motivacija pa je ohraniti prvinski duh v dobi zgodnje odraslosti. Iz svojih ustvarjalnih korenin v risanju od mladih let, iz odraščanja v času obetajočih začetkih za celjske umetnike v vzponu ter iz protikulture je črpala navdih, da je postala umetnica, vendar se je marsikatera njena ideja razblinila pri sprejemanju tovrstne potrditve, saj je lokalna umetniška scena nekoliko obtičala v preteklosti.



