

OSEMDESETA

THE EIGHTIES

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Izdala Moderna galerija, Ljubljana / Published by the Moderna galerija, Ljubljana



MG+

OTVORITEV / OPENING

DEDIŠČINA 1989, vzorčni primer največje in zadnje med razstavami, katerih naslov se je začel s pridevnikom jugoslovanski. HERITAGE of 1989, a case study, of the largest of all exhibitions that featured the word Yugoslav in its title.

Strani / pages 6, 7, 14

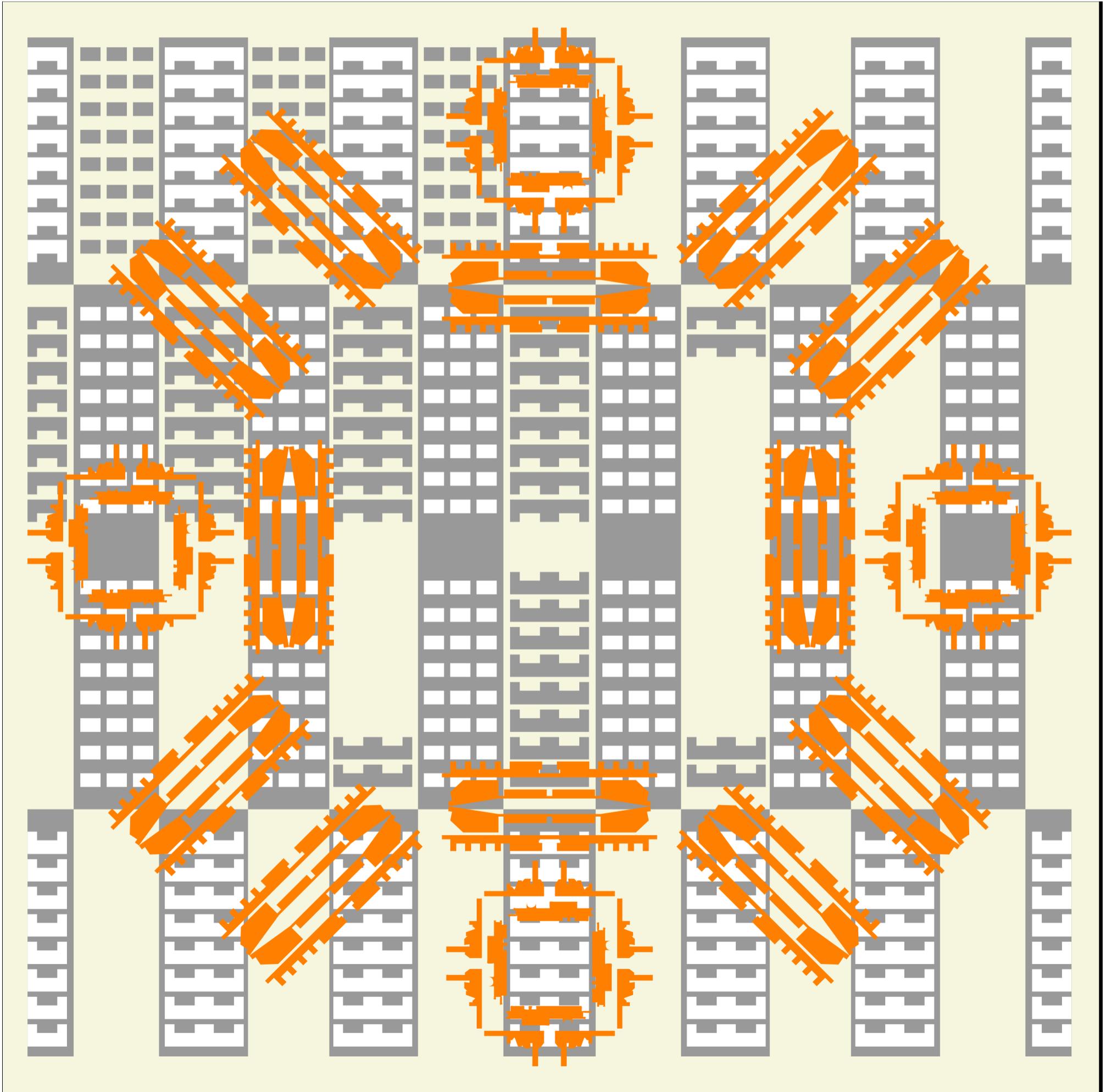


+MSUM

NA OGLED / ON VIEW

»To je bil čas »alternativne scene«, doslej najbolj množičnega kulturnega gibanja v slovenskem prostoru.« / »It was a time of "the alternative scene", the largest mass cultural movement in Slovenia to date.«

Strani / pages 4, 5



DEDIŠČINA

1989

ŠTUDIJSKI PRIMER:
DRUGA RAZSTAVA
JUGOSLOVANSKI
DOKUMENTI

26. 4. – 17. 9. 2017

Odprtje razstave v sredo, 26. aprila, ob 20. uri v Moderni galeriji, Cankarjeva 15.

The Heritage of 1989

Case Study: The Second Yugoslav Documents Exhibition
Opening of the exhibition on Wednesday, 26 April, at 8 p.m. at the
Moderna galerija, Cankarjeva 15

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Muzej sodobne umetnosti Metelkova /
Museum of Contemporary Art Metelkova,
Maistrova 3, Ljubljana

5. 4. – 11. 6. 2017

VEČMEDIJSKE PRAKSE IN PRODUKCIJSKA PRIZORIŠČA
Multimedia Practices and Venues of Production

UVODNIK / Introduction

PROJEKT **Osemdeseta Slovenija in Jugoslavija skozi prizmo dogodkov razstav in diskurzov**

V Moderni galeriji to pomlad predstavljamo zadnji dve od štirih razstav, posvečenih raziskavi umetnosti, njenim prostorom in diskurzom v osemdesetih letih prejšnjega stoletja. Nekakšen uvod v ta projekt, ki smo ga poimenovali kar **OSEMDESETA**, smo naredili že leta 2015, in sicer z retrospektivo *NSK od Kapitala do kapitala. Neue Slowenische Kunst – dogodek zadnjega desetletja Jugoslavije*, ter ga nadaljevali leto kasneje z razstavo *Novi prostori, nove podobe. Osemdeseta skozi prizmo dogodkov, razstav in diskurzov – 1. del*. Letos aprila predstavljamo še razstavi *Večmedijske prakse in produkcijska prizorišča. Osemdeseta skozi prizmo dogodkov, razstav in diskurzov – 2. del ter Dediščina 1989. Študijski primer: druga razstava Jugoslavianski dokumenti*. Ob razstavah je izšla še posebna publikacija *Osemdeseta o osemdesetih*, ki obravnava civilno družbo osemdesetih let s pozicij piscev, rojenih v osemdesetih letih. Razstavna trilogija pa se bo zaključila s skupno knjigo *OSEMDESETA – Slovenija in Jugoslavija skozi prizmo dogodkov, razstav in diskurzov*, ki bo analizirala umetnost tega desetletja v njenem družbenopolitičnem kontekstu v Sloveniji in tudi Jugoslaviji.

Zakaj osemdeseta? Po eni strani zato, ker smo se v Moderni galeriji lotili proučevanja umetnosti po dekadah, po drugi pa tudi zato, ker je ravno to desetletje napovedalo globoke družbene in politične spremembe, ki so oblikovale današnji čas. V osemdesetih letih so se oblikovali vsi nastavki naše sodobnosti, aktualna razmerja med državo in globalnim kapitalom, politiko, etiko, ekonomijo in umetnostjo. Umetnost v osemdesetih letih je poskušala preseči dane družbene razmere tako, da jih je neposredno kritizirala in predlagala drugačne družbene kvalitete, ali pa tako, da so se umetniki začeli zavzemati za trg. Vse to je bilo tem lažje zaradi dejstva, da je bila umetnost del širšega in izredno aktivnega civilnodružbenega okolja, kakršnemu je prej in potem težko najti primerjave.

Že razstava *NSK od Kapitala do kapitala* je opozorila na vse kontradiktornosti časa, ki ga je zajemala. Pokazala je, da je bil NSK v zadnjem desetletju Jugoslavije vsaj v enaki meri kritik prihajajočega globalnega kapitalizma in kritik propadajočega socializma ter da je tudi z oblikovanjem umetniške NSK države v času leta 1992 pokazal na nujnost alternative tako kapitalizmu kot tudi socializmu, kakršnega smo takrat poznali v praksi.

Medtem ko dominantni nacionalni narativ osemdesetih let danes izpostavlja predvsem tendence, ki so vodile k osamosvojitvi Slovenije, hočemo z našim projektom **OSEMDESETA** opozoriti na tiste silnice, ki so prav takrat začele hkrati peljati v našo vse večjo nesamostojnost in vse večjo vpetost v globalne procese. Zahodni umetnostni sistem je kot del globalnega neoliberalizma, ki je v osemdesetih začel »reševati« propadajoča socialistična gospodarstva, takrat že začel kazati interes tudi za vzhodnoevropsko umetnost, ki se je temu po eni strani v svojih konceptih začela intenzivneje prilagajati, po drugi pa je hkrati dobila zagon tako za bolj kritično obravnavo lokalne situacije kot tudi oblikovanje strategij suverenega vstopanja v širšo mednarodno izmenjavo idej.

Skupen vsem razstavam v okviru projekta **OSEMDESETA** je poudarek na formiranju drugačnih in novih oblik kulturne produkcije, ki bi omogočile boljše preživetje umetnikov, vzpostavile intenzivnejše mednarodne komunikacije in ob tem ustvarile neko specifično razliko umetnosti, po kateri bi se ta razlikovala tako od dosedanje domače ustvarjalnosti kot tudi od tuje. Takšne ambicije niso vedno obrodile presežkov, so pa gotovo zaznamovale atmosfero tega desetletja, ko se je zazdelo, da je svet lahko drugačen.

Razstava z naslovom *Novi prostori, nove podobe*, ki smo jo v Moderni galeriji predstavili v pretekli jesensko-zimski sezoni, je v osrednje postavila predvsem klasične likovne medije, kot sta slikarstvo in kiparstvo, arhitektura in oblikovanje, in sicer v kontekstu novih biennialnih prireditvev in novih razstavnih strategij v Sloveniji. Pravkar odprta razstava z naslovom *Večmedijske prakse in produkcijska prizorišča* se osredotoča na takrat novo polje izražanja in delovanja, alternativno umetniško in samoniklo subkulturno produkcijo osemdesetih let. Zadnja razstava v seriji, *Dediščina 1989*, pa se ukvarja z vprašanjem, kako misliti dediščino drugače, se pravi, kako jo kot nematerialno izkušnjo ohranjati skozi njeno rabo. Izhodišče je primer zadnje velike jugoslovanske

razstave *Jugoslavianski dokumenti*, ki je bila leta 1989 v Sarajevu in so jo kot največji jugoslovanski razstavni projekt organizirali umetniki.

Vse tri razstave bo zaključila knjiga z naslovom **OSEMDESETA – Slovenija in Jugoslavija skozi prizmo dogodkov, razstav in diskurzov**, ki bo širši zgodovinski in družbenopolitični kontekst ter tudi umetnostno produkcijo v posameznih jugoslovanskih republikah predstavila s kritičnih pozicij do prevladujočega stanja v kulturi in družbi.

Osemdeseta leta so bila usmerjena v tukaj in zdaj, kar se je v umetnosti kazalo v precej nasprotujočih si konceptih. Po eni strani je šlo za prevladujoče postmoderno občutje kraja in časa, ki so ga takrat radi označevali kot *Zeitgeist* in *genius loci*, po drugi strani pa za angažirano držo do zelo konkretnega družbenopolitičnega konteksta.

Sploh je bilo to desetletje nove družbenosti in močnega emancipacijskega vzgiba, ki so ga kanalizirale predvsem razne civilnodružbene iniciative, na primer mirovno, ekološko, duhovno, feministično gibanje. Neformalna mreža, v katero so se povezovali ta nova družbena gibanja in drugačna kultura ter se je imenovala alternativna scena ali kar alternativa, je bila tisto, na čemer je temeljila civilna družba; alternativa ni bila zgolj umetniška oblika, temveč tudi analitični model in politični normativ.

Osemdeseta so bila tako zadnje desetletje Jugoslavije in socializma kot tudi čas, ko so se še zadnjič poskušale ugotoviti skupne značilnosti jugoslovanske umetnosti in se je prvič začelo govoriti o vzhodnoevropski umetnosti.

Po več kot dveh desetletjih in pol je zdaj čas, da poskušamo premisliti dediščino osemdesetih let brez političnih interesov in pripenjanja kolajn zaslužnim za takšne ali drugačne iniciative – vse to tudi zato, da bi lažje razumeli današnji čas globalne finančne diktature, odpora do drugačnih, populizma in porajajočega se fašizma. V osemdeseta se ne vračamo z nostalgijo, ampak zaradi dilem in zahtev današnjega časa.

The Project *The EIGHTIES through the Prism of Events, Exhibitions, and Discourses in Slovenia and Yugoslavia*

This spring, Moderna galerija in Ljubljana is presenting the final two of four exhibitions exploring the art of the 1980s, its spaces and discourses. Leading up to this project, which we have entitled *THE EIGHTIES*, was the 2015 retrospective *NSK from Kapital to Capital: Neue Slowenische Kunst – An Event of the Final Decade of Yugoslavia*. This was followed a year later by the exhibition *New Spaces, New Images. The 1980s through the Prism of Events, Exhibitions, and Discourses – Part 1*. The remaining two exhibitions are *Multimedia Practices and Venues of Production. The 1980s through the Prism of Events, Exhibitions, and Discourses – Part 2*, just opened at the Museum of Contemporary Art Metelkova, and *The Heritage of 1989. A Case Study: The Second Yugoslav Documents Exhibition*, opening on 26 April in Moderna galerija. Also related to the project is the volume *Osemdeseta o osemdesetih (The Eighties on the Eighties)*, which provides a take on the civil society of the 1980s from the viewpoint of writers born in that decade. The trilogy will wrap up with the book *THE EIGHTIES through the Prism of Events, Exhibitions, and Discourses in Slovenia and Yugoslavia*, which will analyze the art of that decade through its sociopolitical context in Slovenia and Yugoslavia.

Why the 1980s? On the one hand, because Moderna galerija has launched a research project on art by decades, and on the other, because the 1980s were a decade that augured the profound social and political changes that ultimately shaped our present. The foundations of our time were laid in the 1980s, leading to the current relationships between the state and global capital, politics, ethics, economy, and art. In the 1980s, art tried to transcend its social circumstances either by directly criticizing them and proposing other qualities or by artists bringing home the need to develop an art market. One particularly facilitative factor in this was the fact that the local art scene formed part of a broader and very active civil-society movement of unprecedented (or surpassed) extent and impact.

The *NSK from Kapital to Capital: Neue Slowenische Kunst – An Event of the Final Decade of Yugoslavia* exhibition, staged at Moderna galerija in 2015, already served to highlight all of the contradictions of that time. It showed that in the final decade of Yugoslavia, NSK was no less a critic of the coming global capitalism than of the outgoing socialism, and that by forming the artistic NSK State in Time in 1992 it pointed out the indispensability of an alternative to both capitalism and socialism (of the kind we knew in practice at the time).

While the dominant national narrative of the 1980s gives most emphasis to tendencies leading to Slovenia's independence, our project aims to show the forces and trends that at that same time started steering us toward increasing non-sovereignty and inclusion in an array of global processes. As part of the global neoliberalism, which had already started "saving" bankrupt socialist economies in the 1980s, the Western art system began to show an interest in Eastern European art, which on the one hand reacted by speeding up its conceptual adaptation to it, and was on the other hand spurred

to critically address its local situation and formulate strategies to autonomously enter the broader international exchange of ideas.

All the exhibitions in *THE EIGHTIES* series share a common focus on the different new forms of cultural production that strived to improve the artists' existential conditions, set up international communication channels, and in doing so, produce a specific difference in art that would distinguish it both from the prevailing domestic production and foreign production of the time. While such ambitions did not always result in important work of real note, they did indisputably mark the decade and the atmosphere that surrounded it, at a time when it seemed the world really could be different.

The first exhibition staged at Moderna galerija last fall/winter, entitled *New Spaces, New Images*, focused above all on traditional artistic media, architecture, and design through the prism of new biennial events and new exhibition strategies. The second show, *Multimedia Practices and Venues of Production*, looks at what was then a new sphere of artistic work and expression, the alternative artistic and the production of the grassroots subculture. The final exhibition, *The Heritage of 1989*, explores the issue of how to think about cultural heritage differently, to preserve it as an immaterial experience by using it. This is done through the case of the last large-scale Yugoslav exhibition, the second *Yugoslav Documents*, organized by artists and staged in Sarajevo in 1989.

The conclusion to the three exhibitions will be the book *THE EIGHTIES through the Prism of Events, Exhibitions, and Discourses in Slovenia and Yugoslavia*, which will present the broader historical and sociopolitical context and the artistic production in the different Yugoslav republics from critical positions in relation to the predominant state of affairs in culture and society.

The 1980s were focused on the here and now, which was reflected in art that was based on some rather contradictory concepts. On the one hand, there was the prevalent postmodern feeling of place and time, which was commonly referred to as *Zeitgeist* or *genius loci*, and on the other, a highly involved stand vis-à-vis a very specific sociopolitical context.

This was in general a decade of new sociality and strong emancipatory impulses channeled primarily by various civil society initiatives, such as the peace movement, ecology, and spiritual and feminist movements. The informal network formed by these movements and the alternative culture, called the alternative scene or "the alternative" for short, served as the basis for civil society in Slovenia.

The 1980s marked the final decade of Yugoslavia and of socialism, as well as the final attempts at establishing some common traits in Yugoslav art, and also saw the first mentions of Eastern European art.

After a lapse of more than two and a half decades it is time to try and rethink the heritage of the 1980s beyond purely political issues and interests or in terms of attributing credit for various initiatives. This is also necessary to better understand our present time, one characterized by global financial dictatorship, resistance to the different, populism, and rising fascism.

Thus we look back to the 1980s not with nostalgia, but with and through the dilemmas and urgencies of our day.

Zdenka Badovinac, Bojana Piškur in Igor Španjol

OSEMDESETA SKOZI PRIZMO DOGODKOV, RAZSTAV IN DISKURZOV – 2. DEL

The 1980s through the Prism of Events, Exhibitions, and Discourses – Part 2

VEČMEDIJSKE PRAKSE IN PRODUKCIJSKA PRIZORIŠČA



Disco FV, 1983, foto/photo Božidar Dolenc

Prežetost družbe s sodobnimi mednarodnimi kulturnimi gibanji in razvoj urbanih centrov kulture mladih sta na prehodu iz sedemdesetih let v osemdeseta pripeljala do novih idej in iskanja drugačnih kanalov političnega in kulturnega delovanja ter načinov umetniške produkcije. To je bil čas »alternativne scene«, doslej najbolj množičnega kulturnega gibanja v slovenskem prostoru. Pomemben dejavnik pri konstituiranju te scene je bil teoretski prispevek nove leve, poststrukturalističnega gibanja in lacanovskega kroga. Skupna značilnost heterogene produkcije je bila, da se je upirala kulturni hegemoniji svojega časa, medtem ko si je sistem z omogočanjem njenega kritičnega delovanja zagotavljal podobo tolerance.

Alternativna scena je razvila vznemirljivo in odmevno kulturno oziroma socialno sceno zlasti z dejavnostmi Galerije ŠKUC in Diska FV, mladinskimi kulturnimi centri v Mariboru, Kopru in drugod pa tudi z Radiem Študent, Tribuno, Mladino in Problemi. Filmska in videokamera, fotoaparati in diaprojektor, magnetofon in kseroks, pisalni stroj in letraset so hkrati z organizacijskimi inovacijami sprodcirali nešteto letakov in grafitov, publikacij in fanzinov, glasbenih in videokaset, performansov in videov, diskusij in razprav pa tudi koncertov in DJ-večerov: rock, funk in punk, novi val in hardcore.

Akterji so svoje delovanje razumeli kot družbeno prakso, vpeto v konkreten prostor in družbena

razmerja. Šlo je za vzpostavitev razlike glede na ustaljeno kulturno politiko in vladajočo ideologijo, boj za delovanje in družbeno prepoznavanje alternativne umetniške prakse. Vzpostavljala sta se nekakšen vmesni prostor in polje delovanja, in to zelo celostno s specifičnimi produkcijskimi odnosi ter načini samoorganizacije in vključenosti. Zgostitev sodelovanj in prostorov morda najnazornejše prikaže prireditvev Magnus: Homoseksualnost in kultura.

Scena je razvila specifične razsežnosti umetniške in kulturne prakse, kar je spodbudilo tudi razmah produkcijskih in predstavitvenih prostorov.

Galerija ŠKUC je postala edinstven socialni in kulturni prostor, prizorišče najrazličnejših dogodkov in projektov, hkrati laboratorij idej in povezovanj. Vrstili so se razstave slik, objektov, fotografij, grafitov, fotokopij in plakatov, performansi, instalacije, večmedijski projekti, projekcije filmov in videov, koncerti pa tudi simpoziji in okrogle mize, ki so reflektirali dogodke in produkcijo, povezano tako z množično kulturo kakor tudi s konstruktivno teoretsko in kritično prakso. Šlo je za konceptualni premik v likovni govorici in mišljenju, za razširitev polja vizualne umetnosti in njenega učinka ter za opozicijsko držo do institucionalne kulture in modernistične umetnosti. Z novimi programskimi modeli so vzpostavili drugačna razmerja med avtorji in občinstvom ter pogoje za večmedijske in interdisciplinarne projekte.

Disko FV z večmedijskim programom je bil eno glavnih zbirališč in prizorišč subkulturnega delovanja in alternativne umetnosti. Ker je bil večkrat prisiljen menjati svojo lokacijo, je postal simbol boja alternativne scene za prostor. Zaznamovala ga je produkcija profiliranega tematskega programa, bil je gonilo razvoja ter producent fotografije, glasbe in videa. O svojem delu z videom in klubsko TV je skupina FV zapisala: »Smoter FV Videja je trojen: ustvarjanje lastnega video jezika, dokumentacija alterscene in spremljanje svetovne videoprodukcije s poudarkom na njenem najbolj vitalnem delu – glasbenih spotih.«

Prav video je bil konstitutivni del alternativne scene in hkrati njen učinek, razvil pa je tudi specifične produkcijske in prezentacijske razsežnosti. V Galeriji ŠKUC, v kateri je bil video pomemben del programa, je delovala gledalnica oziroma video-box-bar s predvajanjem videov po izboru obiskovalcev, v Disku FV pa videoklub.

Nekatere funkcije televizije poznamo in so nam samoumevne, drugih pa ne moremo predvideti vnaprej in jih odkrijemo šele z umetniško intervencijo. Te potencialno drugačne in subverzivne rabe tehnologije so umetniki uporabljali na kreativen način, tudi tako, da so vstopili v televizijski studio in jim je profesionalno videotehnologijo uspelo prenesti v individualno rabo, pri tem pa so raziskovali njene značilnosti in potenciale, strukturo in estetski učinek elektronske slike. Pri predvajanju je morala televizija opozoriti gledalce, »da so vse motnje in nenavadnosti v sliki in tonu del programa in naj zato nikar ne poskušajo popravljati slike na svojih TV-sprejemnikih.«

Tudi festival Mednarodni bienale Video CD je prikazoval svetovno in lokalno videoumetnost ter naš prostor primerjal z mednarodnim dogajanjem. Omogočal je tudi produkcijo v začasem videostudiu, hkrati pa so se prav tam vzpostavili bolj neposredni in stalni produkcijski odnosi med televizijskimi profesionalci in videoumetniki, kar je privedlo do večje odprtosti televizije za video. V okviru posebnih oddaj so se prikazovala videodela, zanimiva pa je bila tudi večja vpletenost videastov v TV-program, vnos določene estetike in pomenjskih kodov. Takšna je bila oddaja Avtovizija, napovedana kot »edini program o avtorskih prispevkih videastov o videoartu na Slovenskem«. Interes za drugačno TV in velika pričakovanja pa je sredi osemdesetih posebljala ATV (Alternativna/Avtorska televizija) kot prva neodvisna TV, ki naj bi bila javnosti dostopna že pri oblikovanju programa. Razstava prikazuje razširjeno polje umetnosti, za katero je bila značilna praksa, ki so jo zaznamovale večmedijskost, samoorganiziranost, interdisciplinarnost, transgeneracijskost in skupinsko

avtorstvo. Zasnovana je po značilnih prizoriščih in dogodkih, zlasti so poudarjene izbrane avtorske instalacije. Kustoski prijem in vstop v tematiko večmedijskosti je dvojen: skozi alternativna in/ali subkulturna prizorišča ter skozi institucionalno in tehnološko podprto prakso, oboje skupaj pa pripelje do skupnega medijskega polja, ki so ga ustvarila razmerja med produkcijo in prezentacijo, konceptom in kontekstom, med televizijo in videom. Posamičnih instantnih medijev, kot so fotografija, video ali kseroks, ne predstavljamo v njihovi specifični obliki, temveč v razmerju z drugimi mediji.

Prizorišča produkcije in prezentacije so predstavljena z značilnostmi, ki so jih določali posamezniki ali družba: s specifičnimi estetiko, naracijo, formo in vsebino ter s produkcijskimi načini, odnosi, sredstvi in pogoji. Čeprav so prizorišča poimenovana kot splošna, temeljijo na konkretnih prostorih in dejavnostih. V tem smislu najpomembnejše prakse označujejo prizorišča: disko, galerija, studio, festival, druga televizija, gledalnica, čitalnica, kino in izstop. Kot znamenje sinergije med različnimi praksami smo v prizorišča naselili projekte in dokumente, fizično gradivo in projekcije z zvokom in besedo, s podobami in svetlobo. Vanje se umeščajo tudi izbrani avtorski projekti kot konstitutivni del večmedijskih prizorišč in praks. Izbrani projekti – pogosto zgodnja dela in pa dela, značilna za umetnikovo večmedijsko prakso – so pomembno zaznamovali kontekst prizorišča. Razstava poskuša ustvariti situacijo, ki bi omogočila spoznavanje večmedijskih praks s konkretnimi deli, z atmosfersko uprizoritvijo in dokumentarno arhivsko postavitvijo, s prepletanjem zgodovine in zgodbe. Namen razstave je, da se s programskimi in umetniškimi vozlišči spodbudi radovednost, sproži nadaljnje raziskovanje in omogoči percepcijo tudi na ravni izkušnje in užitka v gledanju.

Na ogled v Muzeju sodobne umetnosti Metelkova, Maistrova 3, Ljubljana od 5. aprila do 11. junija 2017



Homoseksualnost in kultura / Homosexuality and Culture, 1984, plakat festivala, oblikovanje / festival poster, design Aldo Ivančić, Dušan Mandič

www.internationaleonline.org/confederation

Internacionala je konfederacija šestih evropskih institucij za moderno in sodobno umetnost:

- Moderna galerija (**MG+MSUM**, Ljubljana, Slovenija)
- Museo Nacional Centro de Arte Reina Sofia (**MNCARS**, Madrid, Španija)
- Museu d'art Contemporani de Barcelona (**MACBA**, Barcelona, Španija)
- Museum van Hedendaagse Kunst Antwerpen (**M HKA**, Antwerpen, Belgija)
- **SALT** (Istanbul in Ankara, Turčija)
- Van Abbemuseum (**VAM**, Eindhoven, Nizozemska)

Internacionala je nova oblika medinstitucionalnega sodelovanja. Nastala je leta 2009 na pobudo Moderne galerije. Najprej jo je sestavljalo pet evropskih muzejev in arhivov umetnikov, temeljila pa je na medsebojni izmenjavi del iz zbirk in arhivov.

Od 2013 Internacionala vodi petletni program *Rabe umetnosti – dediščina let 1848 in 1989*, ki ga podpira program Kultura Evropske unije.

L'Internationale is a confederation of six modern and contemporary art institutions:

- Moderna galerija (**MG+MSUM**, Ljubljana, Slovenia)
- Museo Nacional Centro de Arte Reina Sofia (**MNCARS**, Madrid, Spain)
- Museu d'Art Contemporani de Barcelona (**MACBA**, Barcelona, Spain)
- Museum van Hedendaagse Kunst Antwerpen (**M HKA**, Antwerp, Belgium)
- **SALT** (Istanbul and Ankara, Turkey)
- Van Abbemuseum (**VAM**, Eindhoven, the Netherlands)

L'Internationale was initiated by the Moderna galerija in 2009. Initially, it comprised five European museums and artists' archives, and based on the shared use of collections and archives.

From 2013 on L'Internationale is running a five-year program *The Uses of Art - the Legacy of 1848 and 1989*, supported by the Culture Programme of the European Union.



Galerija ŠKUC Izdaja, 1982–84, avdiokasete / audio tapes

Multimedia Practices and Venues of Production

At the turn of the 1980s, the proliferation of contemporary international cultural movements and the opening of urban centers of culture for the young brought new ideas and a search for other channels of political and cultural work and forms of artistic production. It was a time of “the alternative scene”, the largest mass cultural movement in Slovenia to date. The theoretical writings of the New Left, the poststructuralist movement, and the Lacanian circle all made important contributions to the formation of such developments. Common to all of this heterogeneous production was a revolt against the cultural hegemony of the time; the political system, on the other hand, allowed such critique to project an image of tolerance.

Within the alternative scene, exciting and influential cultural and social scenes developed, owing primarily to the activities of the ŠKUC Gallery, Disco FV, the youth culture centers in Maribor, Koper, and other towns, Radio Študent, and the newspaper *Tribuna* and magazines *Mladina* and *Problemi*. Film and video cameras, photo cameras and slide projectors, tape recorders and Xerox machines, typewriters and Letraset were all instrumental in helping produce innumerable leaflets and graffiti, publications and fanzines, music and video cassettes, performances and videos, discussions and debates, as well as concerts and DJ nights featuring rock, funk and punk, new wave and hardcore.

The people involved in the scene saw their activities as a social practice intrinsically embedded in a specific space and social relations. The aim was to establish a position of difference from the mainstream cultural policies and the ruling ideology, to win a place for the alternative artistic practices and gain social recognition; a comprehensive in-between space and field of action with specific production relations and ways of self-organizing and inclusion. Just how intense the cooperation between the agents and spaces became is perhaps best illustrated by the example of the event *Magnus Homosexuality and Culture*.

The scene developed the specific dimensions of certain artistic and cultural practices; and in its wake venues for production and presentation followed.

The ŠKUC Gallery became a unique social and cultural space, where all manner of diverse events and projects took place, a laboratory for both ideas and connections. There were exhibitions of paintings, objects, photographs, graffiti, photocopies and posters, performances, installations, multimedia projects, screenings of films

and videos, concerts, as well as symposia and panel discussions that reflected on the events and the production related to both mass culture and constructive theoretical and critical practices. There was a conceptual shift in artistic language and thinking, the field of visual art expanded and with it the impact it exerted, and there was a very tangible opposition to institutional culture and modernist art. The new program models led to different relations between artists and audiences, and to establishing the conditions for multimedia and interdisciplinary projects.

With a multimedia program, **Disco FV** was one of the main meeting points and venues for subcultural production and alternative art. Forced into changing location several times, it became a symbol of



Miha Vipotnik, Videogram 4, 1976 /79, fotografije iz videa / video stills, produkcija / production RTV Ljubljana

the alternative scene's fight for its place. It was characterized by the production of a narrowly profiled themed program, and it served as the producer and motor of the development of photography, music, and video. The FV group wrote about its work with video and the club television:

“The purpose of FV Video is threefold: to create our own language of video, to document the alter scene, and to follow the global video production with an emphasis on its most vital part – music video clips.”

Video was a constitutive part of the alternative scene and at the same time its outcome, and it also developed specific production and presentation dimensions. The ŠKUC Gallery, where video was an important part of the program, had a **viewing room**, also called the Video Box Bar, where videos selected by the visitors were played. For its part Disco FV had a video club.

While we are all familiar with some of the functions of television to the point where they seem self-evident, others cannot be foreseen and only emerge through artistic interventions. Artists employed different and potentially subversive uses for technology in creative ways, and by entering a **TV studio** and putting the professional video equipment there to individual use, in this way exploring its various characteristics and potential, and the structure and aesthetic effect of the electronic image. When broadcasting such programs, the TV channel warned viewers that “all the irregularities in the quality of picture and sound are part of the

program and cannot be corrected by adjusting your TV sets.”

The International Biennial Video CD festival also presented local and foreign video art, thus introducing international trends and developments to the Slovene public. It also provided a temporary video studio where production was possible, which helped establish more direct and permanent production relations between television professionals and video artists, which in turn led television to develop a more open attitude to video. Special TV programs showed video works, and video artists in turn became more involved in TV and producing content, introducing specific aesthetics and semantic codes. One such special program was Avtovizija [Auto-Vision], described as “the only program about artistic contributions by video artists on video art in Slovenia.” As the first independent TV accessible to the public already at the content design stage ATV (Alternative/Artistic Television) embodied this great new interest in the **other TV** and the great expectations that came with it.

The exhibition shows how expanded the field of art was in the 1980s, with practices characterized by multimedia, self-organization, interdisciplinarity, trans-generational work, and collective authorship. The display concept foregrounds the typical venues and events, putting additional emphasis on selected artistic installations. The multimedia theme is approached from two curatorial angles: via the alternative and/or subculture venues and via the institutionally and technologically supported practices. Together they reveal a media field constituted by the interrelations between production and presentation, concept and context, television and video. Individual instant media, e.g. photography, video, and Xerox, are not presented in their specific forms, but in the way they related to other media.

In presenting the venues of production and presentation, their key attributes are highlighted, derived from individuals or society: their specific aesthetics, narratives, forms and contents, and the modes, relations, means, and conditions of production. Although based on actual spaces and activities, they are described with generic names reflecting the most important practices: disco, gallery, studio, festival, other television, viewing room, reading room, cinema, and exit. To illustrate the synergy between different prac-

tices, the venues feature projects and documents, archival material, and projections of sound and text, images and light. A selection of reconstructed artistic projects is included as a constitutive part of multimedia venues and practices. The projects that have been selected – often early works and works characteristic of the artist's multimedia practice – had an important role in determining the contexts of the venues. The exhibition aims to bring multimedia practices closer to the visitors through specific works, through atmospheric staging, and a display of documents and archives intertwining history and the narrative. The intersections of art and other cultural movements serve to arouse our curiosity, trigger further research, and enable us to encounter them also at the level of experience and pleasure in viewing.

On view at the Museum of Contemporary Art Metelkova, Maistrova 3, Ljubljana, from 5 April til 11 June 2017



Plakat za najavo dogodka v Disco FV / A poster announcing an event in Disco FV, 1983, oblikovanje in foto/design and photo Siniša Lopojda



Večmedijske prakse in produkcijska prizorišča / Multimedia Practices and Venues of Production, Muzej sodobne umetnosti Metelkova / Museum of Contemporary Art Metelkova, Ljubljana, 2017

PROJEKTI MODERNE GALERIJE IN DRUGIH PARTNERJEV INTERNACIONALE V OKVIRU PROGRAMA RABE UMETNOSTI / PROJECTS OF MODERNA GALERIJA AND OTHER PARTNERS OF L'INTERNACIONALE INCLUDED IN THE USES OF ART PROGRAM

Slovar skupnega znanja je petletni raziskovalni projekt, ki ga od leta 2013 vodi Moderna galerija (MG+MSUM) v okviru evropskega projekta *Rabe umetnosti - dediščina let 1848 in 1989* evropske muzejske konfederacije Internacionala.

Namen projekta je ustvariti slovar drugačnih terminov, kot jih najdemo v obstoječi literaturi o umetnosti, in k oblikovanju slovarja pritegniti institucije in posameznike iz Evrope in drugih delov sveta, ki predlagajo termine, povezane z njihovimi lastnimi praksami in konteksti, in jih primerjajo med seboj. Ti t. i. naratorji ves čas sodelujejo v procesu urejanja slovarja in na osnovi primerjav proizvajajo nova znanja. Na seminarjih s kustosi delajo naratorji iz institucijmednarodne konfederacije muzejev Internacionala in drugi naratorji z raznih delov sveta.

Predlagana referenčna polja, v okviru katerih naratorji nagovarjajo razne prostore in čase so: zgodovinarjenje, subjektivizacija, geopolitika, konstitutivne prakse, skupno in druga institucionalnost.

Slovar skupnega znanja je možno spremljati na spletni strani glossary.mg-lj.si. Del projekta je izdaja *Slovarja skupnega znanja* v knjižni obliki leta 2018.

The Glossary of Common Knowledge is a five-year research project started in 2013 and run by Moderna galerija (MG+MSUM) within the framework of the broader European project “Uses of Art - the Legacy of 1848 and 1989” by the European confederation L'Internationale.

The goal of the project is twofold: to compile a glossary of art terminology that differs substantially from what is found in the existing literature on art, and to do so in collaboration with institutions and individuals (called narrators) from Europe and other parts of the world who propose terms relating to their own practices and contexts, and subsequently compare them. These narrators are involved in the process of editing the glossary throughout the project, producing new knowledge through comparisons. At the seminars, curators work with narrators from the institutions of the confederation L'Internationale and with narrators from other parts of the world.

Six referential fields, in frames of which various localities and temporalities have been addressed are: *historicization, subjectivization, geopolitics, constituencies, the common, and other institutionalities.*

The *Glossary* is accessible on the *Glossary of Common Knowledge* website, glossary.mg-lj.si. Part of the project is the publication of the *Glossary of Common Knowledge* in book form, which is scheduled to be released in 2018.

ŠTUDIJSKI PRIMER: DRUGA RAZSTAVA JUGOSLOVANSKI DOKUMENTI

A Case Study: The Second Yugoslav Documents Exhibition

DEDIŠČINA 1989



Skupinski portret umetnikov na Jugoslovanski dokumenti '89 / Group portrait of artists on Yugoslav Documents '89, Sarajevo, foto/photo Jane

Ljubljanska razstava *Dediščina 1989* še zdaleč ne bo rekonstrukcija sarajevske razstave, prav tako tu ne bo šlo za izpostavljanje posebnega pomena sarajevskih *Jugoslovanskih dokumentov* ali za njihovo oceno. Sarajevska razstava nas zanima »le« kot vzorčni primer, kot največja med razstavami, katerih naslov se je začel s pridevnikom jugoslovanski.

Razstave jugoslovanske umetnosti so bile eno od orodij za gradnjo skupnega kulturnega prostora in preizpraševanje morebitnih skupnih značilnosti jugoslovanske umetnosti. Lahko rečemo, da so različne razstave jugoslovanske umetnosti, ki so bile politično stimulirane, ideji skupnega v veliki meri dajale afirmativni videz in večkrat odrinile takšne ali drugačne antagonizme, ki so bili sicer ves čas prisotni. O tem je ne nazadnje pričal že sam republiški ključ, se pravi politično podpiranje republiških kvot. Skupno pa ni bilo forsirano samo od zgoraj, ampak so ga gradili državljani Jugosla-

vije skozi neskončno število interakcij, ki jih je omogočala skupna država s svojo ideologijo in politikom. Skupno v našem primeru so torej skupno znanje in skupne izkušnje, kot so se oblikovali v prostoru, v katerem sta multikulturalizem in kolektivizem tvorila temelje državne ideologije, katere nedoslednosti so napredne umetniške prakse ves čas kritizirale in tudi korigirale. O skupnem v jugoslovanskem prostoru moramo torej razmišljati tudi skozi razliko med ideološkim in antiideološkim, prav tu pa je njeno posebnost, to je naša dediščina.

Sprašujemo se, kako takšno dediščino danes, ko ni več državljanov Jugoslavije, se pravi njenega subjekta, sploh ohranjati naprej, kje je zdaj njen prostor. Izkušnjo skupnega lahko danes iščemo opisano v umetnosti, literaturi ali pa v teoriji, vendar gre tu še za nekaj drugega, za zmožnost, ki se lahko reaktivira, ponovi tudi v drugačnih družbenopolitičnih okoliščinah. Tako naša raz-

stava kot tudi mnoge neformalne kulturne mreže dokazujejo, da se tako opisano skupno danes še najbolj reproducira v sodobni umetnosti, ki s pomočjo lokalne družbenopolitične tradicije, njenih vizij in tudi kritičnega odnosa do njenih zastranitvev išče odgovore na vprašanja današnjega časa. S ponavljanjem skozi umetnost ohranjamo tudi kolektivni družbeni spomin in tako je že sama umetnost po svoje najboljša varuhinja dediščine. V nasprotju z drugimi instrumenti njenega varovanja umetnost dediščino zagradi kot nekaj inherentno konfliktnega, kot nekaj, kar ni nikoli celovito oziroma pri čemer je vedno nekaj odsotno.

In prav ta ne celovitost dediščine nas zanima pri naši razstavi, ki zagovarja tezo, da dediščina ni nekaj neproblematičnega in enkrat za vselej danega, zato ponovitev sarajevskih *Jugoslovanskih dokumentov* nikakor ne more biti njihova rekonstrukcija, ampak je lahko samo ponovitev razlike med prisotnim in odsotnim, med tistim, kar je

bilo na sarajevski razstavi leta 1989 moč videti, in tistim, kar očem ni bilo vidno. Dediščina leta 1989 je torej tisto, kar je ubežalo radarju sarajevskih *Jugoslovanskih dokumentov*, a hkrati brez njih ne bi bilo mišljivo. Dediščino leta 1989 najbolje ohranjamo ravno tako, da jo mislimo, in to samo skupaj in v realnem času razstave. Da bi vse to omogočil, projekt *Dediščina 1989. Študijski primer: druga razstava Jugoslovanski dokumenti* ne more biti zgolj statična razstava del, ki so bila predstavljena v Sarajevu, ampak je lahko samo dogodek v realnem času, ki se razvija skozi različne formate. In naša razstava ima kar šest takšnih formatov, dispozitivov, ki poskušajo dediščino leta 1989 ponuditi za današnjo rabo.

1. *Razstavljena umetniška dela* so večinoma originalna dela z razstave *Jugoslovanski dokumenti '89*, nekaj del pa je zaradi njihove velikosti ali pa zato, ker ne obstajajo več, predstavljenih z dokumentacijo. Na razstavo so vključena tudi nekatera sodobna dela umetnikov s področja nekdanje Jugoslavije, povezana s temo vojne in migracij.

2. *Družbenopolitični komentar* predstavljajo naslovnice osrednjih dnevnih časopisov iz jugoslovanskih republik, razstavljene v kronološki liniji, ki teče skozi ves prostor razstave in se konča s komentarjem Tomaža Mastnaka. Razstava *Jugoslovanski dokumenti '89* se je ukvarjala predvsem z vprašanjem umetnosti v osemdesetih letih in njenih splošnih značilnostih; ljubljanska razstava temu dodaja družbenopolitični kontekst in ga povezuje z današnjo vladavino neoliberalizma in vsemi aktualnimi krizami, predvsem s krizo družbenosti in z migrantsko krizo.

3. *Palimpsest '89. Institucije skupnega* je umetniška instalacija Azre Akšamija, ki na primeru sarajevskih kulturnih institucij raziskuje vlogo kulturnih institucij pri oblikovanju skupne jugoslovanske dediščine. Projekt temelji na tezi, da se je zgodovina te regije pisala in spreminjala skozi delo institucij, ki formulirajo in ohranjajo skupno dediščino.

4. *Dolga trajanja in ideje prihodnosti* je serija diskusijsko-delavniških intervencij, ki se bodo osredotočile na družbene antagonizme pojugslovanskega političnega prostora skozi prizmo materialne in idejne zapuščine, kontinuitete kulturnih mrež in potenciala prihodnosti, ki nosi skupno ime jugoslovanska izkušnja. K udeležbi so vabljeni sodelavci iz vse nekdanje Jugoslavije. Program je zasnoval zagrebški kolektiv BADco.

5. *Akcije z begunci* z ozemlja nekdanje Jugoslavije, večinoma iz Bosne in Hercegovine na začetku devetdesetih let, in tistimi, ki so v Slovenijo prišli nedavno, večinoma z Bližnjega Vzhoda. (Otvoritveni performans Azre Akšamija *Prebavljanje Daytona* in tedenske delavnice vezenja za ženske različnih generacij; migranti kot muzejski čuvaji in vodiči po razstavi).

6. *Arhiv Dediščine 1989. Študijski primer: druga razstava Jugoslovanski dokumenti*, ki vključuje tudi nekaj arhivskega gradiva *Jugoslovanskih dokumentov '89*, bo proti koncu leta predstavljen v razstavnem prostoru Collegium Artisticum in v Galeriji sodobne umetnosti Charlama v Skenderiji v Sarajevu.

Na ogled v Moderni galeriji, Cankarjeva 15, Ljubljana, od 26. aprila do 17. septembra 2017

PROJEKTI MODERNE GALERIJE IN DRUGIH PARTNERJEV INTERNACIONALE V OKVIRU PROGRAMA RABE UMETNOSTI / PROJECTS OF MODERNA GALERIJA AND OTHER PARTNERS OF L'INTERNACIONALE INCLUDED IN THE USES OF ART PROGRAM

MADRID 16. 10. 2013 – 5. 1. 2014

Museo Nacional Centro de Arte Reina Sofía **MNCARS**
Minimalni odpor

Muzej Reina Sofía se je z izborom del iz svoje zbirke posvetil umetnosti, ustvarjeni v Španiji in na tujem v osemdesetih in devetdesetih letih. Razstava se je osredotočala na načine, kako so umetniki iskali nove prostore odpora v globaliziranem svetu, in pri tem proučevala vrsto dvojnosti, ki so obravnavano obdobje razdelile na dva pola, od svetovne gospodarske krize do finančnega kapitalizma.



Fischli & Weiss. *Brez naslova (Speča podgana in medved) / Untitled (Rat and Bear, Sleeping)*, 2008-2009. Vključeno na razstavo *Minimalni odpor* / Included at the *Minimal Resistance*, Museo Nacional Centro de Arte Reina Sofía, Madrid, 2013, foto/photo Peter Fischli David Weiss, Zürich 2015

MADRID 16 October 2013 – 5 January 2014

The Museo Nacional Centro de Arte Reina Sofía
MNCARS
Minimal Resistance

In the selection of works from its collection, the Museo Reina Sofía took a close look at art produced in Spain and abroad during the 1980s and 1990s. The exhibition centred on the search by artists for new spaces of resistance in a globalised world, and examined a series of dualities that polarized the period dealt with, from the global economic crisis to financial capitalism.

ISTANBUL 3. 9. – 29. 11. 2015

SALT
Kako smo prišli do sem

Razstava zariše izvor aktualnega konteksta Turčije na prelomni točki v odnosu do nedavne preteklosti ter s prvimi popularne kulture in družbenih gibanj, ki so se uveljavila po državnem udaru. Dokumenti in umetniška dela obravnavajo politično in kulturno klimo osemdesetih let, da bi prispevali k širšemu razumevanju bojev v državi in s tem povezane socialne dinamike.

About The Heritage of 1989

The exhibition *The Heritage of 1989* in Ljubljana is far from a reconstruction of the Sarajevo *Yugoslav Documents* exhibition, nor does it try to underscore its significance or critically evaluate it. Our interest in the Sarajevo exhibition is "just" as a case study, since it was the largest of all exhibitions that featured the word Yugoslav in its title.

Exhibitions of Yugoslav art were one of the tools used in building a common cultural space and looking for possible common traits in Yugoslav art. We can say that various politically motivated exhibitions of Yugoslav art presented the idea of the common in an affirmative light, often quelling the otherwise continuously active antagonisms of various kinds. A clear indicator of such is the selection criterion according to republic, i.e. the politically approved quotas of artists from different republics. And the common was more than just an idea vigorously advocated from above; it was built by the citizens of Yugoslavia through countless interactions made possible by the common state and its ideology and politics. Thus the common in our case is the common knowledge and common experience that evolved in a space where multiculturalism and collectivism underpinned the state ideology, whose inconsistencies were constantly criticized and also corrected by progressive artistic practices. The common in Yugoslav space must thus also be considered in terms of the difference between the ideological and the anti-ideological – this is where its particularity lies, and this is our heritage.

Our exhibition addresses questions related to preserving such a heritage today, when there are no longer any citizens of Yugoslavia, i.e. subjects of such a heritage, and what the place of this heritage might be. We can look for the experience of the common as described in art, literature, or theory, but there is another possibility, that of its reactivation, of its repetition under altered sociopolitical circumstances. Both our exhibition and various informal cultural networks prove that the common as described above is now most frequently reproduced in contemporary art, which seeks answers to burning questions through local sociopolitical tradition, through its visions and a critical attitude to its digressions. With repetition in art, also the collective social memory is being preserved, which in a way makes art itself the best guardian of its heritage. Unlike the other instruments of its protection, art always assumes its heritage to be



Jugoslavanski dokumenti '89, postavitve Jusufa Hadžifejzovića, Olimpijski centar Skenderija / Yugoslav Documents '89, installation view: Jusuf Hadžifejzović, Olympic Center Skenderija, Sarajevo, foto/photo Jane Štravs

inherently conflictual, never complete in itself, and always with something missing.

This incompleteness of heritage is the prime focus of our exhibition, which departs from the proposition that heritage is not unproblematic and given once and for all. A repetition of the *Yugoslav Documents* thus cannot be effected simply by reconstructing them, but can only be a repetition of the difference between what is present and what is absent, between what could be seen at the Sarajevo exhibition in 1989 and what was not visible or tangible. The heritage of 1989 is thus what flew under the radar of the Sarajevo *Documents*, but what would nonetheless have been unthinkable without that show. And the best way to preserve the heritage of 1989 is to think it, and to think it together in the real time of the exhibition. In order to make that possible, the *Heritage of 1989. A Case Study: The Second Yugoslav Documents Exhibition* project cannot be merely a static exhibition of works that were presented in Sarajevo, but can only be an event in real time, developing through various formats. Our exhibition has six such formats, or *dispositifs*, that try to make the legacy of 1989 available for our use today:

1. **The exhibited artworks** are, for the most part, original works from the *Yugoslav Documents '89* exhibition; a small number of works are presented with documentary materials due to their size or

because they no longer exist. Also included in the exhibition are some contemporary works by artists from the region of former Yugoslavia, related to the subject of war and migrations.

2. **A sociopolitical commentary** is comprised of the covers of the main daily newspapers from all of the Yugoslav republics, exhibited in a chronological line running through the entire exhibition space and concluding with Tomaž Mastnak's commentary. The *Yugoslav Documents '89* exhibition dealt primarily with the question of art in the 1980s and its general characteristics. The Ljubljana exhibition adds a sociopolitical context to this, linking it further to the current rule of neoliberal capitalism and the many crises with which we find ourselves faced today, particularly those related to societal issues and migration.

3. **Palimpsest of '89 / Institutions of the Common** is Azra Akšamija's artistic installation that explores the role of cultural institutions in shaping the common heritage of Yugoslavia through the lens of Sarajevo's cultural institutions. The underlying thesis is that the region's history has been "written and rewritten" through the work of institutions that have been framing and preserving the common heritage.

4. **Long Durations and Ideas of the Future** – a series of interventions in the form of discussions and workshops on the subject of social antago-

nisms focusing on the social antagonisms of the post-Yugoslav political space through the prism of material and ideational heritage, the continuity of cultural networks, and the potential that the shared Yugoslav experience holds for the future. Open to participants from various parts of former Yugoslavia, this program has been conceived by the Zagreb-based collective BADco.

5. **Actions involving refugees** from the territory of former Yugoslavia, mostly Bosnia and Herzegovina in the early 1990s, and those that arrived in Slovenia recently, mostly from the Middle East. (Azra Akšamija's opening performance *Digesting Dayton* and weekly workshops of embroidery by women of different generations; migrants as museum attendants and exhibition guides).

6. **The archive of The Heritage of 1989. A Case Study: The Second Yugoslav Documents**, which includes also some archival material of the *Yugoslav Documents '89*, will be presented at the Collegium Artisticum exhibition space and at the Gallery of Contemporary Art Charlama, Skenderija in Sarajevo toward the end of the year.

On view at the Moderna galerija, Cankarjeva 15, Ljubljana, from 26 April until 17 September 2017



Jugoslavanski dokumenti '89, postavitve Jadrana Adamovića, Yugoslav Documents '89, installation view: Jadran Adamović, Sarajevo, foto/photo Jane Štravs



Jugoslavanski dokumenti '89, postavitve Dubravke Rakoci in Marjetice Potrč, Yugoslav Documents '89, installation view: Dubravka Rakoci and Marjetica Potrč, foto/photo Jane Štravs



Jugoslavanski dokumenti '89, Olimpijski centar Skenderija, Galerije grada Sarajeva / Yugoslav Documents '89, Olympic Center Skenderija, Sarajevo, foto/photo Jane Štravs



Jugoslavanski dokumenti '89, postavitve Adriana Kovacs, Yugoslav Documents '89, installation view: Adrian Kovacs, foto/photo Jane Štravs

PROJEKTI MODERNE GALERIJE IN DRUGIH PARTNERJEV INTERNACIONALE V OKVIRU PROGRAMA RABE UMETNOSTI / PROJECTS OF MODERNA GALERIJA AND OTHER PARTNERS OF L'INTERNACIONALE INCLUDED IN THE USES OF ART PROGRAM



ISTANBUL 3 September – 29 November 2015

SALT How Did We Get Here

The exhibition traced the origins of the current context of Turkey at this turning point, in relation to the recent past and via elements of popular culture and social movements that took hold after the coup d'état. The documents and artists' works deal with the political and cultural climate of the 1980s, to contribute a broader understanding of the national struggles and social dynamics it entailed.

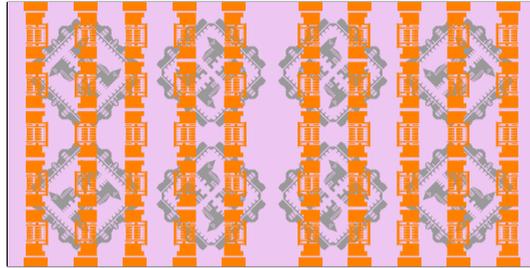
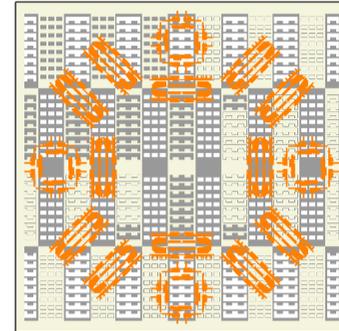
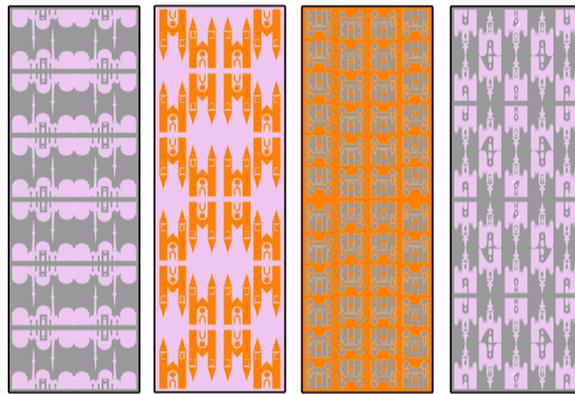
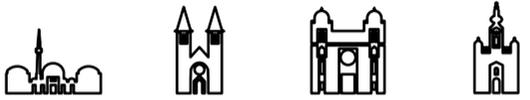
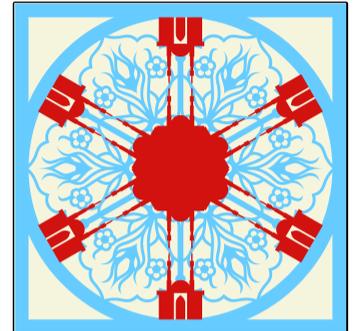
Foto/photo Mustafa Hazneci

GENT 26. 1. – 29. 4. 2016

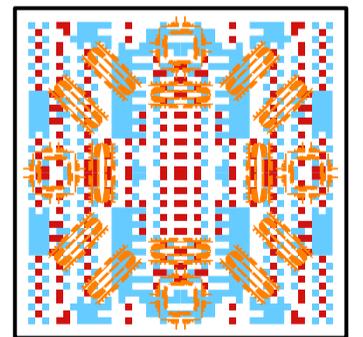
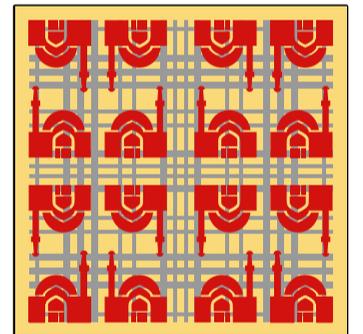
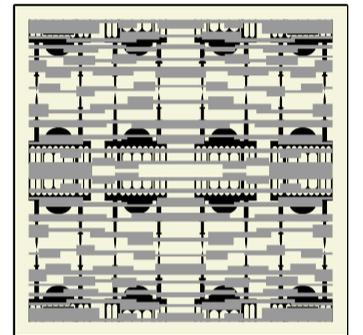
KASK – Fakulteta za umetnost Univerze v Gentu Osemdeseta leta – raznoliki nastavki sodobne umetnosti v Evropi danes

Seminar je obsegal šest delov, ki so jih soorganizirale posamezne partnerske institucije Internacionale. Vsaka je povabila po enega umetnika ali teoretika in enega kustosa, naj izbere ključne pojme, ki opredeljujejo njegovo umetniško produkcijo v osemdesetih letih (Amna Malik in Nick Aikens, Erman Ata Uncu in İftar Gözaydın, Borut Vogelink in Adela Železnik, Carles Ameller in Teresa Grandas, Muntadas in Carlos Prieto del Campo). Pojmi so potem delovali kot prizma, skoti katero so razpravljali o širšem družbenem, ekonomskem in političnem kontekstu tedanjega časa. Vzporedno s tem so bila na KASK-u organizirana štiri predavanja: Borut Vogelink, skupina IRWIN (22. 2.), Nav Haq, M HKA (7. 3.), Teresa Grandas, MACBA (11. 4.), Muntadas (28. 4.).

PALIMPSEST '89. INSTITUCIJE SKUPNEGA. Azra Akšamija

Otomanski vzorec
Ottoman patternAvstro-ogrski vzorec
Austro-Hungarian patternSocialistični vzorec
Socialist patternPostdaytonski vzorec
Post - Dayton pattern

proposes a way of thinking about the creation of common heritage through the weaving of integrative and disintegrative narratives and policies related to cultural institutions. Taken together, these two ideas inform the design of the exhibition architecture in the form of museum shipping crates painted with carpet-like patterns that provide the historical context for the interpretation of the work on display.



Umetniška instalacija

Projektna skupina: Blanca Abramek (vzorci), Joshua Howard (animacija), Kristen Wu (šablone)

Palimpsest '89 / Institucije skupnega je umetniška instalacija, ki na primeru sarajevskih kulturnih institucij postavlja pod vprašaj vlogo kulturnih institucij pri oblikovanju skupne jugoslovanske dediščine. Projekt temelji na tezi, da se je zgodovina te regije pisala in spreminjala pri delu institucij, ki formulirajo in ohranjajo skupno dediščino. Instalacija je zasnovana tako v smislu razstavne opreme kakor konceptualnega formata, ki strukturira razstavo glede na specifične zgodovinske kontekste. Prvo idejo utelešajo muzejski transportni zaboji: ti predstavljajo muzej kot institucijo, ki ohranja kulturni spomin in oblikuje skupno dediščino. Druga je udeležena v »palimpsestni preprogi«, ki s tkanjem pripovedi in politik integracije in dezintegracije ponuja način razmišljanja o ustvarjanju skupne dediščine. Obe ideji se prepletata v zasnovi razstavne opreme v obliki muzejskih transportnih zabojev, poslikanih z vzorci s preprog, ki razstavljena dela umeščajo v ustrezen zgodovinski kontekst.

Ikonografija preprog deluje kot način pripovedovanja zgodbe in pisanja zgodovine. Vzorci s preprog na tej razstavi upodabljajo ustvarjanje skupne dediš-

čine prek izbranih kulturnih institucij, ki so nastale v različnih obdobjih sarajevske zgodovine: 1. v predmodernem (predotomanskem in otomanskem), 2. modernem / avstroogrskem, 3. modernem / socialističnem ter 4. v postdaytonskem obdobju (1995–2016). Za vsako od teh obdobjev dobi palimpsestna preproga novo plast – z vsako sobo se na njej pojavijo novi, dodatni simboli, drugi pa se spremenijo ali izbrišejo. Največji, osrednji prostor razstave je posvečen obdobju vojne (1992–95) ter sedanosti, kar predstavlja analogno-digitalna preproga sredi prostora. Ta preproga združuje vse vzorce iz vseh razstavnih prostorov, ki so digitalno animirani in se nenehoma spreminjajo, ter hkrati v realnem času spremlja krizo skupne dediščine dananjega in prihodnjih časov. Ob odprtju razstave bo na preprogi uprizorjena ponovitev projekta Azre Akšamije, pri kateri bodo obiskovalci vabljeni, da se pregrizejo skozi medetnične meje, ki so se začrtale med vojno v devetdesetih letih in so bile institucionalizirane z daytonskim sporazumom, zdaj pa predstavljajo oviro za miren soobstoj. Analogna dimenzija preproge bo nastajala ves čas trajanja razstave na srečanjih med izkušenimi domačimi veziljmi ter v Ljubljani živečimi bosanskimi begunkami iz devetdesetih let in sedanjimi prosilkami za azil iz Sirije, Iraka in od drugod.

Palimpsest of '89. Institutions of the Common.

Artistic installation

Project team: Blanca Abramek (patterns), Joshua Howard (animation), Kristen Wu (stencils)

Palimpsest of '89 / Institutions of the Common is an artistic installation exploring the role of cultural institutions in shaping the common heritage of Yugoslavia through the lens of Sarajevo's cultural institutions. The underlying thesis is that the region's history has been "written and rewritten" through the work of institutions that have been framing and preserving a common heritage. The installation is conceived both as exhibition furniture and as a conceptual, structuring format that organizes the exhibition through specific historical contexts. The first idea translates into museum shipping crates, representing the museum as an institution that preserves cultural memory and frames common heritage. The second idea translates into a "palimpsestic carpet," which

PROJEKTI MODERNE GALERIJE IN DRUGIH PARTNERJEV INTERNACIONALE V OKVIRU PROGRAMA RABE UMETNOSTI / PROJECTS OF MODERNA GALERIJA AND OTHER PARTNERS OF L'INTERNACIONALE INCLUDED IN THE USES OF ART PROGRAM

ART AND COUNTER CULTURE IN THE 1980S: THE BEGINNING OF TODAY.

22.02.16 BORUT VOGELNIK ARTIST AND MEMBER OF IRWIN, LJUBLJANA

07.03.16 NAV HAQ CURATOR M HKA, ANTWERP

A LECTURE SERIES ORGANISED BY L'INTERNACIONALE AND KASK

11.04.16 TERESA GRANDAS CURATOR MACBA, BARCELONA

28.04.16 MUNTADAS ARTIST, NEW YORK

CIRQUE 17:30

L'Internationale Culture KASK

GHENT 26 January – 29 April 2016

School of Arts of University College Ghent KASK
1980s - The Multiple Origins of Contemporary Art in Europe Today

The seminar consisted of six sessions, each co-organised by a L'Internationale partner, who have invited an artist or a theoretician and a curator to select a key-term that defined his or her artistic production of the 1980s (Amna Malik and Nick Aikens, Erman Ata Uncu and İhtar Gözaydın, Borut Vogelnik and Adela Železnik, Carles Ameller and Teresa Grandas, Muntadas and Carlos Prieto del Campo). The term acted as a lens through which the wider social-economic and political context of the moment was discussed. Alongside four public lectures were organised at KASK: Borut Vogelnik, Irwin group (22 February), Nav Haq, M HKA (7 March), Teresa Grandas, MACBA (11 April), Muntadas (28 April).

EINDHOVEN 16. 4. – 25. 9. 2016

Van Abbemuseum VAM
Osemdeseta leta. Začetki današnjega dne?

Razstava je predstavila alternativni pogled na osemdeseta leta s petih različnih evropskih vidikov: slovenskega, turškega, španskega, britanskega in nizozemskega. Pripravljena je bila v sodelovanju z drugimi institucijami in je obsegala raznorodno nabor umetniških del, glasbe, televizijskih oddaj, tiskanega in arhivskega materiala, s katerim je raziskovala širok niz raznolikih družbenopolitičnih tem skozi prizmo kulture. Predstavljeni material je izhajal iz projektov, ki so jih pripravile partnerice Internacionale vzporedno z raziskavo Van Abbemuseuma. Vključeni projekti so bili: *Ugovarjanje. Kontrakultura na Nizozemskem* (Van Abbemuseum), *Spominjanje. Montaža črnske umetnosti v Veliki Britaniji* (Van Abbemuseum), *NSK od Kapitala do kapitala. Neue Slowenische Kunst – dogodek zadnjega desetletja Jugoslavije* (MG+MSUM), *Video-Nou/Servei de Video Comunitari: Video intervencija v španski tranziciji* (MACBA), *Kako smo prišli do sem? Turčija v osemdesetih letih* (SALT), *Archivo Queer? Kako zaj... sistem (Madrid 1989–1995)* (Museo Reina Sofia, Madrid).

DRUŽBENOPOLITIČNI KOMENTAR Tomaž Mastnak

Družbenopolitični komentar predstavljajo naslovnice osrednjih dnevnih časopisov iz jugoslovanskih republik, razstavljene kot v nekakšnem frizu, ki kronološko teče skozi ves prostor razstave in se konča s komentarjem Tomaža Mastnaka. Razstava *Jugoslovanski dokumenti '89* se je ukvarjala predvsem z vprašanjem umetnosti v osemdesetih letih, in to glede na njene značilnosti po posamičnih republikah in glede na morebitne skupne jugoslovanske specifične.

Ljubljanska razstava temu dodaja družbenopolitični kontekst in ga povezuje z današnjo vladavino neoliberalizma in vsemi aktualnimi krizami, predvsem z migrantsko krizo in krizo družbenosti sploh.



DOLGA TRAJANJA IN IDEJE PRIHODNOSTI Zagrebški scenski kolektiv BADco

Diskurzivni program na razstavi *Jugoslovanski dokumenti*

»Dolga trajanja in ideje prihodnosti« je serija diskusijsko - delavniških intervencij, ki se bodo osredotočile na družbene antagonizme postjugoslovanskega političnega prostora skozi prizmo materialne in idejne zapuščine, kontinuitete kulturnih mrež in potenciala prihodnosti, ki nosi skupno ime jugoslovanska izkušnja.

Serijo bosta odprli tako razprava o različnih pristopih k jugoslovanskim arhivom, zlorabi dediščine zaradi revidiranja emancipacijske zgodovine 20. stoletja in morebitnih odgovorih na naraščajoč reakcionaren revizionizem kot delavnica o alternativnih arhivih, digitalizaciji njihovega gradiva ter oblikah posredovanja vednosti. Drugi del serije se bo v obliki simpozija in na podlagi primera umetniških praks ter družbenih gibanj osredotočil na vztrajnost in vztrajno nestabilnost struktur dolgega trajanja, kot so nacionalne države, kapitalistične ekonomije in imperializmi v našem prostoru. Sklepne delavnice bodo v ospredje postavile oblike povezovanja kulturnih in umetniških akterjev ter oblike njihovega imaginarnega institucionaliziranja po razpadu Jugoslavije, obenem pa se bodo spraševale, kakšno je splošno stanje umetniške imaginacije političnega snovanja prihodnosti v kontekstu razpadajoče hegemonije Zahoda in demokratičnih družb.

Scenski kolektiv BADco. se od svojega nastanka leta 2000 sistematično ukvarja z raziskovanjem protokolov izvajanja, predstavljanja in gledanja, pri čemer svoje projekte snuje znotraj različnih formalnih in percipijskih odnosov in sklopov. Ponovno konfiguriranje vzpostavljenih odnosov

med izvajanjem in občinstvom, prevpraševanje perspektivnih danosti in arhitektonike izvajanja ter problematizacija komunikacijskih struktur predstavljajo snov poetike kolektiva, ki se udejanja v predstavah, razstavah, diskusijah in založništvu.

Sreda, 24. maj 2017

SEMINAR, »Rabe in zlorabe dediščine – revidiranje in reakcija«: predavatelja **Milan Radanović** in **Suzana Milevska**; diskusija: **Tanja Petrović** in **Dragan Markovina**

Četrtek, 25. maj 2017

SEMINAR, delavnica javna knjižnica: delavnice vodijo: **Marcell Mars**, **Tomislav Medak**, **Dubravka Sekulić**; sodelujejo **Rok Vevar** in drugi iz Ljubljane z, »alternativnimi« arhivi

Ponedeljek, 5. junij 2017

SIMPOZIJ »(Post) Jugoslavija in dolga trajanja – o družbenih antagonizmih skozi umetnost in kulturo dolgega 20. stoletja«: **Tijana Okić** (arhiv AFŽ), **Sezgin Boynik** v sklopu (anti)imperializma v Jugoslaviji; **Miklavž Komelj**

Sreda, 6. september 2017

DELAVNICA, »Imaginarnе institucije – postjugoslovanske institucije brez države«: delavnico vodi **Ana Vujanović**, sodelujejo **Slaven Tolj** in **Emina Višnić** (Rijeka 2020); **Marc Neelen** in **Ana Džokić** (STEALTH unlimited Beograd); **Rok Vevar** in **Dragana Afirević** (Nomad Ljubljana).

Četrtek, 7. september 2017

DELAVNICA, »Razpad hegemonije in ideje prihodnosti«: delavnico vodi **Janez Janša**, sodelujejo **Katerina Kolozova**, **Antonia Majača**.

Long Durations and Ideas about the Future

BADco, a collaborative performance collective from Zagreb

Discourse program at the exhibition Yugoslov documents

“Long Durations and Ideas about the Future” consists of a series of interventions in the form of discussions and workshops, focusing on the social antagonisms of the post-Yugoslav political space through the prism of material and ideological heritage, the continuity of cultural networks, and the potential of the future, all of which taken together is called the Yugoslav experience.

The first in the series is a discussion about the diverse approaches to Yugoslav archives, the abuse of heritage for the sake of revising the emancipatory history of the 20th century, and possible responses to the growing reactionary revisionism. This will be followed by a workshop on alternative archives, the digitization of archival material, and the forms of disseminating knowledge. The second part of the series will comprise a symposium focusing, via specific artistic practices and social movements, on the constancy and constant instability of structures of long duration, such as nation states, capitalist economies, and imperialisms, in our region. The final workshops will bring to the fore the ways cultural and artistic agents interconnect and the forms of their imaginary institutionalizing after the dissolution of Yugoslavia, raising the question of the general state of artistic imagination in the political conceptions of the future in the context of the failing hegemony of the West and democratic societies in general.

Since its beginning in 2000, the performance collective BADco has been systematically researching the protocols of performing, presenting, and viewing by structuring its projects around diverse formal and perceptual relations and contexts. Reconfiguring the established relations between performance and audience, challenging the perspectival givens and architectonics of performance, and problematizing communicational structures all make BADco an internationally important artistic phenomenon, and one of the most distinct performance experiences.

Wednesday, 24 May 2017

SEMINAR: “Uses and Abuses of Heritage – Revisions and Reactionism”, speakers: **Milan Radanović** and **Suzana Milevska**; discussion: **Tanja Petrović** and **Dragan Markovina**

Thursday, 25 May 2017

SEMINAR: public library workshop: moderated by **Marcell Mars**, **Tomislav Medak**, **Dubravka Sekulić**, Participants: **Rok Vevar** and others from Ljubljana with “alternative” archives

Monday, 5 June 2017

SYMPOSIUM: “(Post-) Yugoslavia and long durations – on social antagonisms through the art and culture of the long 20th century”: **Tijana Okić**, **Sezgin Boynik**, **Miklavž Komelj**

Wednesday, 6 September 2017

WORKSHOP: “Imaginary Institutions – Post-Yugoslav Stateless Institutions”: headed by **Ana Vujanović** participants: **Slaven Tolj** and **Emina Višnić** (Rijeka 2020); **Marc Neelen** and **Ana Džokić** (STEALTH unlimited Beograd); **Rok Vevar** and **Dragana Afirević** (Nomad Ljubljana).

Thursday, 7 September 2017

WORKSHOP: “The Disintegration of Hegemony and Ideas about the Future”: headed by the **Janez Janša**, participants: **Katerina Kolozova**, **Antonia Majača**.

PROJEKTI MODERNE GALERIJE IN DRUGIH PARTNERJEV INTERNACIONALE V OKVIRU PROGRAMA RABE UMETNOSTI / PROJECTS OF MODERNA GALERIJA AND OTHER PARTNERS OF L'INTERNACIONALE INCLUDED IN THE USES OF ART PROGRAM



Foto/photo: Peter Cox

EINDHOVEN 16 April – 25 September 2016

The Van Abbemuseum VAM
The 1980s. Today's Beginnings?

The exhibition presented an alternative view on the 1980s from five different European perspectives: Slovenia, Turkey, Spain, the UK and the Netherlands. This collaborative exhibition comprised a diverse mix of artworks, music, TV, graphic and archival material, exploring a wide set of socio-political themes through the lens of culture. The material presented drew from projects carried out by partners of the museum confederation L'Internationale alongside research undertaken by the Van Abbemuseum. The presented projects were: Talking Back. Counter Culture in the Netherlands (Van Abbemuseum), Thinking Back. A Montage of Black Art in Britain (Van Abbemuseum), NSK from *Kapital* to *Capital*: Neue Slowenische Kunst – An Event of the Final Decade of Yugoslavia (MG+MSUM), Video-Nou/Servei de Video Comunitari: Video-intervention in the Spanish Transition (MACBA), How Did We Get Here? Turkey in the 1980s (SALT), Archivo Queer? Screwing the System (Madrid 1989–95) (Museo Reina Sofia, Madrid).

ANTWERPEN 17. 6. – 25. 9. 2016

Museum van Hedendaagse Kunst Antwerpen
M HKA

Blisk energije. Rejversko gibanje

Rejverska kultura osemdesetih in devetdesetih let je bila zadnje veliko evropsko mladinsko gibanje. V obdobju radikalnih družbenih in političnih sprememb, ki so sledile hitremu propadanju industrializma, se je rejv v svojih številnih oblikah razširil iz epicentra v Veliki Britaniji, Belgiji in Nemčiji po vsej celine. Razstava se je osredotočila na rejv kot zelo politiziran pojav na osnovi štirih ključnih pojmov: avtonomije, državljanske svobode, tehnologije in kreativnosti.

NEUE SLOWENISCHE KUNST – DOGODEK ZADNJEGA DESETLETJA JUGOSLAVIJE

Neue Slowenische Kunst – An Event of the Final Decade of Yugoslavia

NSK

OD KAPITALA DO KAPITALA

Leta 1984 so tri skupine – multimedijška skupina **Laibach** (1980), skupina vizualnih umetnikov **Irwin** (1983) in gledališka skupina **Gledališče sester Scipion Nasice (GSSN)** (1983–1987) – ustanovile umetniški kolektiv **Neue Slowenische Kunst (NSK)**. Na dan ustanovitve NSK-ja so vse tri skupine ustanovile še četrto skupino, oddelek za oblikovanje **Novi kolektivism**. Pozneje so se v okviru NSK-ja oblikovali še **Oddelek za čisto in praktično filozofijo**, **Retrovizija**, **Film in Graditelji**.

Razstava **NSK od Kapitala do kapitala: Neue Slowenische Kunst – dogodek zadnjega desetletja Jugoslavije** je prva velika razstava NSK-ja, umetniškega kolektiva, ki je v osemdesetih letih 20. stoletja, ko so se vsi samo še pretvarjali, da verjamejo v socialistično samoupravljanje razpadajoče države Jugoslavije, jasno povedal, da je cesar gol. Leta 1982 je Laibach natisnil plakat z naslovom *Smrt ideologije*, na katerem so med drugim podobe Marxa, Engelsa in Lenina. Že takrat je bilo jasno, da je imel od Marxove kritike kapitalizma dobiček le še kapital, ki je preko

IMF-ja že začel »reševati« zavožene socialistične ekonomije.

Leta 1990 je Kozmokinetični kabinet Noordung (prej GSSN in Rdeči pilot) naredil predstavo *Kapital*; leta 1991 je Irwin izdal knjigo in postavil razstavo *Kapital*; leta 1992 je Laibach izdal ploščo *Kapital*. S tem je NSK še enkrat potrdil to, kar je uprizoril že na začetku osemdesetih let: konec ideologije in začetek totalnega kapitalizma.

NSK je bil po eni strani videti paradigmska umetnost osemdesetih let, po drugi strani pa je gradil prav na drugačnosti od tedaj prevladujočega tipa postmodernizma. Drugače od neobvezujočega postmodernega »kolažiranja« je z apropiacijo in združevanjem nasprotujočih si estetskih konceptov zavzemal stališča in izzival k jasnemu opredeljevanju tudi občinstvo s svojimi pogosto provokativnimi akcijam. S tovrstnim opredeljevanjem do drugačne umetnosti, do rdeče buržoazije in do vse bolj vdirajočega kapitalizma se je oblikovala alternativna skupnost, ki je bila del civilne družbe, javne sfere osemdesetih let v Sloveniji. Lahko bi rekli, da je bil NSK zmožen vsaj na estetskem

nivoju artikulirati tisto, česar drugi akterji civilne družbe v tistem času niso bili zmožni. Z ustanovitvijo NSK države v času leta 1992 je edini zmožni odgovoriti na vprašanje, kakšno družbo si želimo po razpadu socializma: globalno skupnost, temelječo na estetskih in etičnih principih.

NSK je prevladujoči citatomaniji osemdesetih let postavil nasproti svojo retro metodo: Laibach retro-avantgardo, GSSN retrogardo in Irwin retroprincip. Vse tri skupine so vztrajno kovale svojo lastno terminologijo in svojo prakso kontekstualizirale znotraj vzhodnoevropskih avantgardnih tradicij ter se tako distancirale od nacionalnih kanonizacij in tudi od drugih kulturnih hegemonij. Čemurkoli se je NSK upiral, je to počenjal na dvoumen način, z združevanjem nasprotujočih si umetniških tradicij, nacističnih in komunističnih simbolov, s citati iz govorov socialističnih in kapitalističnih voditeljev ter tudi iz tako obskurnih virov, kot so, denimo, pravilniki lovskih druščin. NSK se je samopoimenoval nova umetnost, a obenem je operiral z anahronističnimi podobami; poimenoval

se je Neue Slowenische Kunst, nova slovenska umetnost, in z uporabo nemškega jezika opozoril na več kot tisočletno nemško politično in kulturno hegemonijo nad malim slovenskim narodom. Nova nacionalna umetnost je tako lahko bila samo ozaveščeni eklekticizem, temelječ na vzhodnih in zahodnih kulturnih vplivih.

NSK ni hotel biti disidentska umetnosti; sledeč vzhodnoevropskim avantgardnim in socrealističnim tradicijam, se je odločil za na videz afirmativen pristop. Ni mu šlo za izboljšave obstoječega družbenega sistema preko kritike, ampak za bolj temeljne spremembe, ki jih je predlagal s svojo retro metodo, potujitvijo, nadidentifikacijo, apropiacijo in z ukazovanjem ekonomije užitka, na kateri temelji vsaka ideologija. Prav v zvezi s slednjim je Slavoj Žižke označil Laibach in NSK metodo s terminom nadidentifikacija. V Orwelovem letu, ko je bil ustanovljen NSK, je bilo jasno, da avtoritarni diskurz niti na Vzhodu niti na Zahodu ni bil več nekaj zunaj nas, ampak se je naselil znotraj nas samih, zato ga je bilo mogoče napasti le od znotraj,



Muzej sodobne umetnosti Garage, Moskva / Garage Museum of Contemporary Art, Moscow, 2016, foto/photo Alexey Naroditsky



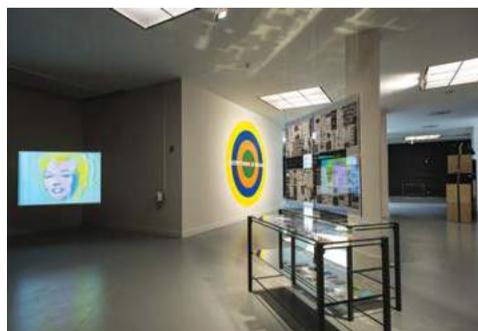
NSK od Kapitala do kapitala. Neue Slowenische Kunst – dogodek zadnjega desetletja Jugoslavije / NSK from Kapital to Capital: Neue Slowenische Kunst – An Event of the Final Decade of Yugoslavia, Moderna galerija, Ljubljana, 2015

s ponavljanjem njegovih simbolov, ritualov, reda in pravil. Prav s tem ponavljanjem pa je NSK oblikoval svet drugačnih pravil in dogovorov, in to tako s performansi, slikami in gledališčem kot tudi s programskimi besedili, kodificiranim oblačenjem, obnašanjem in druženjem. Z razkrivanjem skupnih temeljev različnih totalitarizmov je bil NSK univerzalen in ne vzhodnoevropsko partikularen, in prav s predlaganim drugačnim režimom, utemeljenim na etiki in estetiki, je NSK naredil prelom in umetnosti in postal dogodek.

NSK od Kapitala do kapitala: Neue Slowenische Kunst – dogodek zadnjega desetletja Jugoslavije je bila prvič prirejena v Moderni galeriji leta 2015, druga postavitev pa je bila pripravljena leta 2016 za Van Abbemuseum, kjer je bila vključena v razstavo *Osemdeseta leta. Zametki današnjosti?* Pozneje leta 2016 je bila razstava predstavljena še v muzeju Garage v Moskvi. Letos se razstava seli v enega najpomembnejših svetovnih muzejev Museo Nacional Centro de Arte Reina Sofía v Madridu, kjer bo na ogled od 27. 6. 2017 do 8. 1. 2018.

Razstava je del petletnega programa *Rabe umetnosti – dediščina let 1848 in 1989*, ki ga organizira Internacionala, podpirajo pa ga Ministrstvo za kulturo RS, Evropska unija in fundacija Foundation for Arts Initiatives.

PROJEKTI MODERNE GALERIJE IN DRUGIH PARTNERJEV INTERNACIONALE V OKVIRU PROGRAMA RABE UMETNOSTI / PROJECTS OF MODERNA GALERIJA AND OTHER PARTNERS OF L'INTERNACIONALE INCLUDED IN THE USES OF ART PROGRAM



Foto/photo M HKA

ANTWERPEN 17 June – 25 September 2016

The Museum van Hedendaagse Kunst Antwerpen
M HKA
Energy Flash. The Rave Movement
Rave culture from the 1980s and '90s was Europe's last big youth movement. During this period of radical social and political change which also followed the rapid decline of industrialism, rave, in its various guises, migrated around the continent from its epicentre of Great Britain, Belgium and Germany. Energy Flash looked at rave as a highly politicised phenomenon, considering it through the four key notions of 'autonomy', 'civil liberty', 'technology' and 'creativity'.

BARCELONA 4. 11. 2016 – 19. 3. 2017

Museu d'Art Contemporani de Barcelona
MACBA
Trda želatina. Skrite zgodbe iz osemdesetih let
Razstava se je posvetila obdobju med letoma 1977 in 1992 s poudarkom na nizu zgodovinskih družbenopolitičnih dogodkov. Prikazala je delo skupin, kulturnih aktivistov in umetnikov, ki so šli proti toku in utelešali odnose, ki so bili deset let pred tem simboli odklanjanja, ironije in političnega disidentstva. Projekt je skušal z današnjega vidika obuditi izkušnje tistega obdobja in spomine nanj na osnovi možnih pričevanj.

BARCELONA 14. 12. 2016

Museu d'Art Contemporani de Barcelona **MACBA**
Osemdeseta leta proti toku
V sklopu projekta *Rabe umetnosti – dediščina let 1848 in 1989* konfederacija muzejev Internacionala raziskuje pomen tega ključnega obdobja z vidika današnjega časa. Seminar je spremljal razstavo *Trda želatina. Skrite zgodbe iz osemdesetih let* in predstavil nekatere od projektov, ki so jih pripravile partnerske institucije, ter jih povezal s študijami primerov, ki jih je nedolgo pred tem v Španiji pripravila v osemdesetih letih rojena generacija in so pokazali, da se moramo ozreti v preteklost, da bi lahko našli vse možne prihodnosti, ki se niso uresničile, ter da lahko razumemo in spremenimo sedanost.



Postavitev skupine IRWIN / the IRWIN group installation view, Moderna galerija, Ljubljana, 2015



Postavitev skupine Laibach / the Laibach group installation view, Van Abbemuseum, Eindhoven, 2016, foto/photo Peter Cox

NSK from *Kapital* to Capital

In 1984, three groups—the multimedia group **Laibach** (established 1980), the visual arts group **Irwin** (1983), and the theatre group **Scipion Nasice Sisters Theatre (SNST)** (1983–87)—founded the **Neue Slowenische Kunst (NSK)** art collective. That same year, the three groups founded a fourth group, the design department **New Collectivism**. Later NSK established other subdivisions: the **Department of Pure and Applied Philosophy, Retrovision, Film, and Builders**.

NSK from Kapital to Capital: Neue Slowenische Kunst – An Event of the Final Decade of Yugoslavia is the first major exhibition of NSK, the art collective that loudly and clearly proclaimed the emperor naked back in the 1980s, when everybody still—or merely—pretended to believe in the socialist self-management of the slowly disintegrating Yugoslavia. In 1982, Laibach produced a poster titled *Death of Ideology*; it included pictures of Marx, Engels, and Lenin. It was clear even back then that the only one profiting from Marx's critique of capitalism was capital, which had already started "saving" the bankrupt socialist economies through the IMF.

In 1990, the Noordung Cosmokinetic Cabinet (the successor of the Scipion Nasice Sisters Theatre and the Red Pilot) staged a production titled *Kapital*; in 1991, Irwin published a book and staged an exhibition titled *Kapital*; in 1992, Laibach released an album titled *Kapital*. In this way, NSK reiterated what it had performed in the early 1980s: the end of ideology and the beginning of total capitalism.

On the one hand, NSK seemed like the paradigmatic art of the 1980s; on the other, its cornerstone was its difference from the postmodernism typical of the time. Rather than the noncommittal

postmodern "collaging" it used appropriation and fusion of antithetical aesthetic concepts to take a clear stand on burning issues, challenging also its audience to do so with its often provocative actions. A shared stance regarding alternative art, the "red" bourgeoisie, and capitalism slowly seeping into Yugoslavian society informed an alternative community, which became part of civil society, of the public sphere in 1980s Slovenia. At least on the aesthetic level, NSK managed to articulate what other agents of civil society were unable to do at the time. By founding the NSK State in Time in 1992, NSK proved to be the only one capable of answering the question of what kind of society we wanted after the failure of socialism: a global community based on aesthetic and ethical principles.

NSK countered the mania for citation prevalent in the 1980s with its retro method: Laibach with the retro-avant-garde, the Scipion Nasice Sisters Theatre with the retrogarde, and Irwin with the retro principle. Persistently coining their own terminology, the three groups contextualized their practice in the framework of Eastern European avant-garde traditions, distancing themselves from the national art canon and other cultural hegemonies. On its multiple fronts of resistance NSK was invariably ambiguous, bringing together contrasting artistic traditions, Nazi and communist symbols, quotes from speeches by socialist and capitalist leaders, as well as using such obscure sources as e.g. bylaws of a hunting club. Though calling itself New Slovenian Art, it operated with anachronistic images and used the German language in its name to allude to a more than thousand-year-long German political and cultural hegemony over the small Slovenian nation. The new national art could thus only be deliberate eclecticism based on both Eastern and Western cultural influences.

Not wanting to be dissident art, NSK followed Eastern European avant-garde traditions and socialist realism, adopting an apparently affirmative approach; not interested in improving the existing social system through critique, it strove for more fundamental changes proposed in the form of its retro method, estrangement, over-identification, appropriation, and by ordering the economy of pleasure, on which every ideology is based. It was, in relation to this, that Žižek defined the Laibach and NSK method with the term "over-identification." In 1984, the Orwellian year in which NSK was founded, it was evident both in the East and the West that authoritarian discourse was no longer



Postavitev Gledališča Sester Scipion Nasice / the Scipion Nasice Sisters Theater installation view, Muzej sodobne umetnosti Garage, Moskva / Garage Museum of Contemporary Art, Moscow, 2016, foto/photo Alexey Naroditsky

something outside us, but had come to reside inside us and could therefore only be tackled from within, by repeating its symbols, rituals, order, and rules. It was through such repetition that NSK formulated a world of different rules and agreements, and it did this with its performances, paintings and theatre, as well as programmatic texts, codified attire, conduct, and social networking. In its exposing the common foundations of different totalitarianisms, NSK was universal rather than

particular, i.e. Eastern European, and in proposing a different kind of regime, one founded on ethics and aesthetics, NSK constituted a rupture in art, and in so doing became an event.

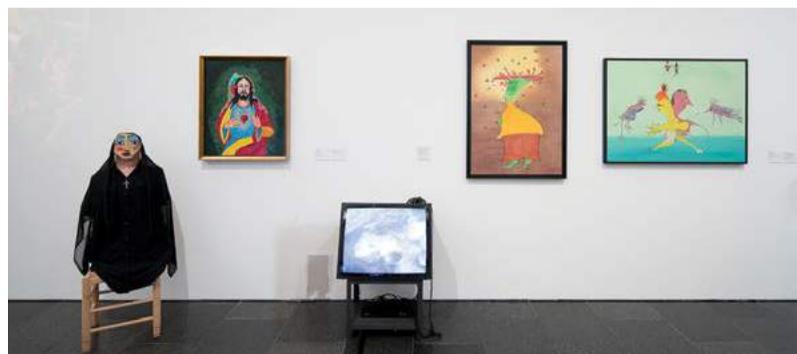
NSK from Kapital to Capital: Neue Slowenische Kunst—An Event of the Final Decade of Yugoslavia was first presented at the Moderna galerija in 2015, with a second iteration developed for the Van Abbemuseum, Eindhoven as part of the exhibition *The 1980s. Today's Beginnings?* held earlier in 2016. In the same year the exhibition was also presented in Garage Museum of Contemporary Art in Moscow. In 2017, the exhibition moves to one of the most important art museums in the world, the Museo Nacional Centro de Arte Reina Sofía in Madrid, where it will be on display throughout the summer, from 27 June 2017 to 8 January 2018.

The exhibition is part of the five-year program *The Uses of Art—The Legacy of 1848 and 1989*, organized by L'Internationale. It is supported by the Ministry of Culture of the Republic of Slovenia, European Union Culture Program and Foundation for Arts Initiatives.



Postavitev Novega kolektivizma / The New Collectivism installation view, Muzej sodobne umetnosti Garage, Moskva / Garage Museum of Contemporary Art, Moscow, 2016, foto/photo Alexey Naroditsky

PROJEKTI MODERNE GALERIJE IN DRUGIH PARTNERJEV INTERNACIONALE V OKVIRU PROGRAMA RABE UMETNOSTI / PROJECTS OF MODERNA GALERIJA AND OTHER PARTNERS OF L'INTERNACIONALE INCLUDED IN THE USES OF ART PROGRAM



Foto/photo: Miquel Coll

BARCELONA 4 November 2016 – 9 March 2017

The Museu d'Art Contemporani de Barcelona **MACBA** *Hard Gelatin. Hidden Stories from the 80s*

Focusing on the period 1977–1992, the exhibition reflected on a series of historical events of a socio-political nature. It featured the work of groups, cultural activists and artists who went against the grain by embodying attitudes that, ten years earlier, had been symbols of refutation, irony and political dissent. The project aimed to recover the experiences and memories of that period, from today's perspective and based on possible accounts.

BARCELONA 14 December 2016

The Museu d'Art Contemporani de Barcelona **MACBA** *The Eighties Against the Grain*

Under the remit of the project *The Uses of Art – The Legacy of 1848 and 1989*, L'Internationale confederation has proposed to examine the relevance of the decisive period of the 1980s from a current perspective. The seminar *The Eighties Against the Grain*, accompanying the exhibition *Hard Gelatin. Hidden Stories from the 80s*, presented some of the projects developed by these European institutions, accompanied by case studies conducted recently in Spain by a generation born in that era, which highlighted the need to look to the past in order to find all the possible futures that could not be, and to understand and rewrite the present.

In der wirklichen Geschichte spielen bekanntlich Eroberung, Unterjochung, Raub Znano je, da imajo v dejanski zgodovini veliko vlogo osvajanje, podjarmljanje, It is well known that, in actual history, conquest, subjugation, robbery and murder

Karl Marx, Da

Osemdeseta leta: retropridnost

The 1980s:
A Retro Future

∞ Tomaž Mastnak ∞

1 Centralni komitee Zveze komunistov Slovenije je ustavil knjižno objavo novega prevoda *Kapitala*. Prevod je leta 1980 začel izhajati v *Časopisu za kritiko znanosti*.

The Central Committee of the League of Communists of Slovenia blocked the publication of a new translation of Marx's *Das Kapital* (*Capital*) in book form. The translation started appearing in *Časopis za kritiko znanosti*.

Hladna vojna preide v zadnjo fazo, ki se kaže kot zmagoslavje demokracije. / The Cold War enters its last phase, which appears as the triumph of



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ZDA vidijo v socialnih in ekonomskih reformah afganistanske vlade, ki vključujejo odpravo fevdalizma, versko svobodo, enake pravice žensk in varstvo etničnih manjšin, grožnjo svetovnemu redu. Da bi destabilizirale državo, organizirajo islamske skrajneže. Sovjetska zveza neuspešno vojaško intervenira, in to pospeši njen poraz v hladni vojni.

The social and economic reforms of the Afghan government, which include religious freedom, equal rights for women, protection for ethnic minorities, and the abolition of feudalism, are seen by the United States as a threat to the world order. In order to destabilise the country, they organise Islamic fundamentalists. The Soviet Union stages a military intervention and fails, which hastens its defeat in the Cold War.



3

13. december 1981: general Jaruzelski razglasi izredno stanje na Poljski. Poljska ne more absorbirati neodvisnega organiziranja in družbenega nezadovoljstva. Opriranje na represijo samo prelomi zlom.

13 December 1981: General Jaruzelski declares a state of emergency in Poland. The country is unable to absorb the independent organisation and the growing social discontent. Its reliance on repression serves only its own downfall.

1. 6. 1980 v Trbovljah je ustanovljen Laibach / Laibach is formed in Trbovlje

Podpiranje vojaških diktatur, sodelovanje v državnih vojnah, vojaške intervencije / Support of military dictatorship, involvement in civil wars, military interventions



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Avantgarda neoliberalizma: general Pinochet, diskri diktator, in Henry Kissinger, zunanji minister ZDA. The avant-garde of neoliberalism: General Pinochet, dictator of Chile, and Henry Kissinger, US Secretary of State

Argentinska vojaška hunta Argentina's military junta

Ameriški predsednik Ronald Reagan razlaga politiko svoje vlade. US President Ronald Reagan explains the policy of his administration.

Glavna žrtev vojne proti komunizmu v Srednji in Južni Ameriki so bile skupnosti prvotnih prebivalcev. The principal victims of the war on communism in South and Central America were indigenous communities.

»Komunizem se tu neha: ameriški vojaški napad na Grenado (1983) «Communism stops here»: US invasion of Grenada (1983)

Reagan rimi stavko kontrolorjev zračnega prometa (1981). Reagan breaks the air traffic controllers' strike (1981).

Britanska premierka med Falklandskimi vojnami. UK Prime Minister Margaret Thatcher during the Falklands War.

20. 6. 1983 Zveza socialističnega delovnega ljudstva Laibachu ne dovoli uporabe imena mesta Ljubljana in mu tako prepove nastopati pod tem imenom / The Socialist Union of Working People prohibits Laibach from using the name of the City of Ljubljana, and bans the group from publicly performing under this name

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Poraz komunizma odpre pot neoliberalnemu kapitalističnemu ekstremizmu. V notranji politiki so glavni cilji zlom moči organiziranega delavstva in zniževanje davkov, omejevanje izdatkov za javno šolstvo, zdravstvo in socialno varnost, privatizacija in finančna deregulacija, torej demontaža države kot javne oblasti (medtem ko se krepijo represivni aparati države). Kratkoročno vodilo zunanje politike je eliminiranje »komunistične nevarnosti«, dolgoročno pa osvobajanje globalnega trga meja in preprek, ki jih postavlja nacionalna suverenost: napad na nepokorne države in na državo kot javno institucijo.

The defeat of communism clears the way for neo-liberalism. In domestic politics, its principal goals consist in organised labour, lowering taxes and cutting expenditure on health, housing and other social services, and public financial deregulation; in other words, the dismantling of the public authority (while the state's repressive apparatus is strengthened). The short-term guiding principle behind its foreign policy is the elimination of the "communist threat", while the long-term liberating the global market from all the impediments to national sovereignty; an attack on disorganised state as a public institution.

»Sindikati so »notranji sovražniki«, ki spodkopavajo »parlamentarno obratovanje kot zunanje sovražnike«. / The trade unions are the "economic performance", and therefore to be fought just like the enemy.

1983 ustanovljena je skupina IRWIN / The IRWIN group is formed

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21

Smrt predsednika Tita je izguba simbolne točke, ki je integrirala realno oblast. Procesi dezintegracije države se sproščajo in postajajo očiti. Po nemirih na Kosovu se pojavljajo zahteve po spremembi ustavnih razmerij med federativnimi enotami, ki ne pomehajo do razpada Jugoslavije. Politični sistem začne odgovorjati. Težbe delovnih oblasti se prenese z ideoloških na represivne aparate države. Družba se upira in samorganizira. President Tito's death meant the loss of the symbolic point of reference holding together the real power within the country. The processes of disintegration of the state are unleashed and become apparent. After the unrest in Kosovo, demands for changes in the constitutional relations between the federal units emerge and persist until the final disintegration of Yugoslavia. The political system starts failing. The state's centre of operational gravity shifts from the state's ideological apparatuses to repressive apparatuses. Society begins to resist and self-organise.



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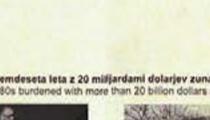
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Prezident Tito offer an anti-armistice proposal at the Central Hospital in Ljubljana, shortly before his death on 4 May 1982

Nastop na Kosovu, marec 1981. Street in Kosovo, March 1981

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Jugoslavija vstopi v osemdeseta leta z 20 milijardami dolarjev zunanjega dolga. Yugoslavia enters the 1980s burdened with more than 20 billion dollars in foreign debt



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25. 2. 1987 jugoslovanski časnik razkrije vir plakata za dan mladosti Novoga Helektivizma, Kladovo Janusko aljgorijno zaprejo razpa, in to sprani L. plakato afera / A Yugoslav newspaper reveals the source of New Collectivists' Youth Day poster proposal, Kladovo Janusko aljgorijno zaprejo razpa, in to sprani L. plakato afera / A Yugoslav newspaper reveals the source of New Collectivists' Youth Day poster proposal, Kladovo Janusko aljgorijno zaprejo razpa, in to sprani L. plakato afera

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Prvič sta Jugoslavija, Litvanija, Estonija, samostojni deli Prvič sta Jugoslavija, Litvanija, Estonija, samostojni deli

Prvič sta Jugoslavija, Litvanija, Estonija, samostojni deli Prvič sta Jugoslavija, Litvanija, Estonija, samostojni deli

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1987 Zunanji ministri, Nasilic, Boris Bećković, Tito and a new one



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Prezident ZDA Ronald Reagan v Berlinu razveljavlja sovjetsko vojaško prisotnost v Evropi. US President Ronald Reagan announces the withdrawal of Soviet troops from Europe

Prezident ZDA Ronald Reagan v Berlinu razveljavlja sovjetsko vojaško prisotnost v Evropi. US President Ronald Reagan announces the withdrawal of Soviet troops from Europe

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1989 Zunanji ministri, Nasilic, Boris Bećković, Tito and a new one



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1989 Zunanji ministri, Nasilic, Boris Bećković, Tito and a new one

1989 Zunanji ministri, Nasilic, Boris Bećković, Tito and a new one

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Democratizacija etne quoquam, qui doctorem tam Pacificum quam hoc est abolitum esse capiat? Quod ne accidat, eadem Latinæ extare solent. Video enim diffinitionem hominum de Opinionibus de praeferentiâ regni sui amia non posse. Mala iustitiam, iusto iusto sara, eodem extrorsumda font, Animi Civium à Politicis, & Philo-sophie Ethnice Serpentes infedi paulatim ferant. Insuper atramentum illud Democratiam, praevidendo a scribendo, dilapidando etiam etiam qui aliter fieri possit, nisi à iustitiam, non intelligit. Quisnam ergo optem omnia Praelati Possibile proficere, tantam praevidet impendat. Potestati Regis vindicande. Omnis interea optem demas, ne per discordias infelicis sui opprimi ab-casuo boffe passimur universis.

APPEN-

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OSEMDESETA LETA: RETROPRIHODNOST Tomaž Mastnak

Znano je, da imajo v dejanski zgodovini veliko vlogo osvajanje, podjarmljanje, roparski umor, skratka nasilje.

Karl Marx, *Kapital*, Prva knjiga

1 Centralni komite Zveze komunistov Slovenije je ustavil knjižno objavo novega prevoda *Kapitala*. Prevod je leta 1980 začel izhajati v *Časopisu za kritiko znanosti*.

Hladna vojna preide v zadnjo fazo, ki se kaže kot zmagoslavje demokracije.

2 ZDA vidijo v socialnih in ekonomskih reformah afganistanske vlade, ki vključujejo odpravo fevdalizma, versko svobodo, enake pravice žensk in varstvo etničnih manjšin, grožnjo svetovnemu redu. Da bi destabilizirale državo, organizirajo islamske skrajneže. Sovjetska zveza neuspešno vojaško intervenira, in to pospeši njen poraz v hladni vojni.

3 13. december 1981: general Jaruzelski razglasi izredno stanje na Poljskem. Sistem ne more absorbirati neodvisnega delavskega organiziranja in družbenega nezadovoljstva. Opiranje na represijo samo preloži njegov zlom.

4 Smrt sovjetskega voditelja Leonida Brežnjeva, november 1982. Po smrti njegovih naslednikov Jurija Andropova in Konstantina Černenka leta 1985 vodstvo Partije prevzame Mihail Gorbačov. Začne se liberalizacija.

5 Poraz komunizma odpre pot neoliberalnemu kapitalističnemu ekstremizmu. V notranji politiki so glavni cilji zlom moči organiziranega delavstva in zniževanje davkov, omejevanje izdatkov za javno šolstvo, zdravstvo in socialno varnost, privatizacija in finančna deregulacija, torej demontaža države kot javne oblasti (medtem ko se krepijo represivni aparati države). Kratkoročno vodilo zunanje politike je eliminiranje »komunistične nevarnosti«, dolgoročno pa osvobajanje globalnega trga meja in preprek, ki jih postavlja nacionalna suverenost: napad na nepokorne države in na državo kot javno institucijo.

Podpiranje vojaških diktatur, sodelovanje v državljanskih vojnah, vojaške intervencije

6 Avantgarda neoliberalizma: general Pinochet, čilski diktator, in Henry Kissinger, zunanji minister ZDA

7 Argentinska vojaška hunta

8 Ameriški predsednik Ronald Reagan razlaga politiko svoje vlade.

9, 10 Glavna žrtev vojne proti komunizmu v Srednji in Južni Ameriki so bile skupnosti prvotnih prebivalcev.

11 »Komunizem se tu neha«: ameriški vojaški napad na Grenado (1983)

Sindikati so »notranji sovražnik«, ki spodkopava »parlamentarno demokracijo in gospodarsko učinkovitost«, in jih je treba obravnavati kot zunanjega sovražnika. (Margaret Thatcher)

12 Reagan zlomi stavko kontrolorjev zračnega prometa (1981).

13 Britanska premierka Margaret Thatcher med falklandsko vojno, januar 1983

14 »Notranji sovražnik«: zatrta stavka angleških rudarjev (1984–85)

Oblikovanje nove svetovne ureditve

15 Izraelsko bombardiranje Tunisa, 1985

16 ZDA bombardirajo Libijo, 1986. Dve leti pozneje nad Hormuško ožino sestrelijo iransko potniško letalo.

17 Ameriško stvarstvo: »Borec za svobodo« Osama bin Laden v Afganistanu sredi osemdesetih let

18 ZDA v osemdesetih letih podpirajo Pol Pota.

Vera v napredek na preizkušnji

19 Černobil, april 1986, nesreča v jedrski elektrarni

20 Nesreča v tovarni pesticidov v lasti ameriške multinacionalke (Bhopal, Indija, december 1984): lobanje dela sicer neznane štveila žrtev po medicinskih raziskavah

21 **Smrt predsednika Tita je izguba simbolne točke, ki je integrirala realno oblast. Procesi dezintegracije države se sprostijo in postanejo očitni. Po nemirih na Kosovu se pojavijo zahteve po spremembi ustavnih razmerij med federalnimi enotami, ki ne ponehajo do razpada Jugoslavije. Politični sistem začne odpovedovati. Težišče delovanja oblasti se prenese z ideoloških na represivne aparate države. Družba se upira in samoorganizira.**

22 Predsednik Tito po amputaciji noge v ljubljanskem Kliničnem centru, malo pred smrtjo 4. maja 1980

23 Nemiri na Kosovu, marec 1981

24 »Po Titu, Tito.« Praznovanje dneva mladosti leta 1983. Odprto je vprašanje simbolne narave oblasti.

25 Štafeta absurda, akcija Univerzitetne konference Zveze socialistične mladine Slovenije v Ljubljani

26 Predlog štafetne palice, ki jo je leta 1987 izdelal Studio Novi kolektivizem.

Jugoslavija vstopi v osemdeseta leta z 20 milijardami dolarjev zunanjega dolga.

27 Pogajanja med Jugoslavijo in Evropsko komisijo, april 1983. Podpredsednik Evropske komisije pokaže predsednici jugoslovanske vlade Milki Planinc, kje je njeno mesto. Sporazum o sodelovanju med Jugoslavijo in Evropsko gospodarsko skupnostjo stopi v veljavo 1. aprila 1983.

Zaradi grozeče nezmožnosti odplačevanja dolgov Mednarodni denarni sklad pritiska na Jugoslavijo, ki julija 1983 popusti in pristane na jamstva za odplačilo vseh dolgov. Sledi postopna liberalizacija gospodarstva.

Gospodarska kriza ponuja priložnost za spremembo družbenih in političnih razmerij moči, ki jo prvi izrabijo menedžerji. Služba državne varnosti je zaznala, da so

»posamezni nosilci tehno liberalističnih koncepcij, ki zasedajo pomembne položaje v gospodarstvu.« začeli iskati nove poti »za svoj ponovni prodor v politični in gospodarski vrh.«

28 Vojaška parada 9. maja 1985 v Beogradu. Demonstracija moči ne imponira vsem. Mirovna skupina pri Republiški konferenci Zveze socialistične mladine Slovenije protestira proti organiziranju parade. Armadno poveljstvo označi ta protest, pobudo za civilno služenje vojaškega roka, ki jo je sprožila mirovna skupina, in razkrivanje korupcije v vojaškem vrhu v *Mladini* za »napade na JLA«.

29 *Mladina* razkrije, da so vojaki gradili vilo admirala Mamule.

30 Ekipa Radia Študent

Radio Študent je bil avantgarda pri odpiranju medijskega prostora in oblikovanju neodvisne javnosti. Sredi osemdesetih let se mu je pridružila *Mladina*, pomembna so bila tudi študentski glasili *Tribuna* in *Katedra* ter lokalna mladinska glasila, ustanovljena je bila *Nova revija*, izhajati so začeli fanzini. Ustanovljeni sta bili založbi KRT in Studia humanitatis, izdajal je tudi ŠKUC. Organizirati so se začeli novinarji pri »uradnih medijih« in skupaj z nekaterimi bralci v imenu spoštovanja poklicne etike in zakona o obveščanju prispevali k odpiranju teh medijev. Aktivirala so se strokovna združenja. Služba državne varnosti je največ pozornosti posvečala Sekciji za nova družbena gibanja pri Slovenskem sociološkem društvu in Društvu slovenskih pisateljev. To je bilo obdobje pisanja peticij in protestov, mnenja so izražali tudi grafiti in pripone.

31 **Specifičnost Slovenije v jugoslovanskem in vzhodnoevropskem prostoru je bila, da so ključno vlogo v procesu demokratizacije igrali alternativna mladinska kultura in nova družbena gibanja in da je ta »alternativa« – ne »opozicija« – vključevala kot svoj sestavni del kritično teoretsko produkcijo.**

Igor Vidmar in Pankrti

Ljubljanski in beograjski časopisi punku podtaknejo »nacizem«. Oblasti je strah »ideološke erozije«. Radio Študent katalizira uspešno obrambo. Osnovna organizacija Zveze komunistov na radiu obsodi »protimladinski šovinizem«, Republiška konferenca Zveze socialistične mladine Slovenije odpre prostor za razpravo o obtožbah proti punku. Represija je ustavljena. 11. kongres Zveze socialistične mladine Slovenije poveže punk z naprednimi mladinskimi gibanji in legitimira nova družbena gibanja. Monolitnost v političnem sistemu je konec, nastopijo novi družbeni akterji, partijsko vodstvo se mora soočiti z »mladinskim vprašanjem«.

32 11. kongres Zveze socialistične mladine Slovenije, oktober 1981

Ko je Igor Vidmar, spiritus movens alternative scene, obsojen zaradi nošenja pripone s prekrizanim kljukastim križem in se stopnjujejo politični in civilnodružbeni napadi na Laibach, se pokaže, da je nacifašizem šele treba simbolno premagati. Tega dela se je lotil NSK. V tem času se na Zahodu širi neonacizem, v akademskih in političnih krogih pa historični revizionizem, ki z rehabilitacijo nacifašizma pripravlja tla za njegovo politično relegitimiranje.

33 Na Zahodu začne dvigati glavo neonacizem.

Protest na ljubljanski univerzi, konec osemdesetih let

34 Protesti proti čl. 133 Kazenskega zakonika, ki sankcionira verbalni delikt, trajajo od leta 1980, ko je sprožena peticija v Beogradu, do zadnjega kongresa ZKJ, ko zahtevo za reformo KZ postavi slovenska delegacija. Praviloma se intenzivirajo ob političnih procesih. Vse glasnejše so zahteve po spoštovanju človekovih pravic in političnih svoboščin in po pravni državi.

35 Ustanovitev Slovenske kmečke zveze, prve med novimi strankami, maj 1988

36 Minister za obrambo Veljko Kadrijević in Blagoje Adžić, namestnik načelnika in od 1989 dalje načelnik poveljstva jugoslovanskih oboroženih sil.

Napetosti med JLA kot zadnjo učinkovito vsejugoslovansko institucijo in Slovenijo naraščajo. Marca 1988 se razširijo govorice o vojaškem posegu proti »kontrarevoluciji« na severu države. JLA pripravi »proces proti četverici« v Ljubljani, ki zaradi umanjkanja politične podpore in množičnih protestov propade.

37 V Srbiji prevzame vodstvo Slobodan Milošević. Tudi drugje po Jugoslaviji zahteve po spremembah ustavne ureditve federacije spremljajo in spodbujajo »nacionalni programi«, ob katerih se strnejo bodoče politične elite, in nastop množic. Novo politično konfiguracijo sestavljajo dvorne spletke, razumniki s poslanstvom, multituda in (vse bolj) tuje vpletanje.

38 Miting v Beogradu leta 1988

39 Demonstracija na ljubljanskem Kongresnem trgu leta 1988

Konec komunizma. Nova doba prihaja.

40 Predsednik ZDA Ronald Reagan v Berlinu pozove sovjetskega voditelja Mihaila Gorbačova, naj odstrani zid (1987).

41 Padec berlinskega zidu, november 1989

42 Romunskega voditelja Nicolae Ceaușescuja in njegovo ženo Eleno brez pretiranih formalnosti ustrelijo (1989).

43 »Sile kaosa in brezumja« so odstranjene z beograjskih ulic, marec 1991.

James Baker: "Če bi ne bilo ameriškega vodstva, bi ne bilo združitve."

44 3. oktobra 1990 se Nemčija ponovna združi. Evropski ministri s šampanjcem, Gorbačov praznih rok. Za hrbtno Gorbačova se smeji zunanji minister ZDA James Baker. Da bi Sovjetska zveza pristala na združitve Nemčije, je Baker med pogajanja

obljubil Gorbačovu, da se NATO ne bo širil na Vzhod.

45 Jelcinov govor na tanku inavgurira demokracijo in tajkunski grabež (1991).

46 Slovenska delegacija zapusti zadnji kongres ZKJ, januar 1990.

Januarja 1990 Zveza socialistične mladine Slovenije lansira peticijo za ukinitve socializma v imenu slovenske države.

47 Razglasitev neodvisnosti Slovenije 25. junija 1991

48 Slovenska politika se uniformira. Zmaga liberalizma.

49 Tanker Exxon Valdez nasede ob Aljaski (1989). Izliv nafte napove globalni triumf ogljikove demokracije.

50 Smrt leviatana

1. 6. 1980 – v Trbovljah je ustanovljen Laibach

1983 – ustanovljena je skupina IRWIN

1983 – ustanovljena je gledališka skupina Gledališče sester Scipion Nasice

1984 – ustanovljen je umetniški kolektiv Neue Slowenische Kunst

20. 6. 1983 – Zveza socialističnega delovnega ljudstva Laibachu ne dovoli uporabe imena

mesta Ljubljana in mu tako prepove nastopati pod tem imenom

1984 – začne se projekt skupine IRWIN *Was ist Kunst*, ki traja vse do danes

1985 – izide posebna številka revije *Problemi*, posvečena Neue Slowenische Kunst

6. 2. 1986 – predstava *Krst pod Triglavom* v Cankarjevem domu v Ljubljani

26. 2. 1987 – jugoslovanski časnik razkrije vir plakata za dan mladosti Novega kolektivizma, Kleinov *Junaško alegorijo tretjega rajha*, in to sproži t. i. plakatno afero

April, maj, 1987 – samoukinjanje Gledališča sester Scipion Nasice z Umetniškim dogodkom Dan mladosti; ta je zaradi izbruha plakatne afe-re zaustavljen in nato dokončno preklican

17. 2. 1987 – Laibachov prvi uradno dovoljeni koncert v Ljubljani (v Festivalni dvorani) po letu 1983

1990 – Kozmokinetični kabinet Noordung naredi predstavo *Kapital*

1991 – IRWIN izda knjigo in postavi razstavo *Kapital*

1992 – Laibach izda ploščo *Kapital*

1992 – IRWIN organizira NSK ambasado Moskva

Man. For by Art is created that great LEVIATHAN called a COMMONWEALTH, or STATE, (in latine CIVITAS) which is but an Artificiall Man; though of greater stature and strength than the Naturall, for whose protection and defence it was intended; and in Democraticos esse quemquam, qui doctrinam tam Pacificam quam hæc est abolitam esse cupiat? Quod ne accidat, eandem Latine extare volui. Video enim diffensiones hominum de Opinionibus & præstantiâ ingenij tolli armis non posse. Mala huiusmodi, quo modo nata, eodem extinguenda sunt. Animi Civium à Politicæ, & Philo- lophiæ Ethnicæ Scriptoribus infecti paulatim fuerant. Itaque a- tramentum illud Democraticum, prædicando, scribendo, disputando eluendum est. Id qui aliter fieri possit, nisi ab Universtatibus, non intel- ligo. Quantam ergo operam olim Potestati Pontificiæ præstiterunt, tantam politicæ impendant, Potestati Regiæ vindicandæ. Omnes interea operam demus, ne per discordias intestinas nos opprimi ab externo hoste patiamur univerfos.

The 1980s: A Retro Future

It is well known that, in actual history, conquest, subjugation, robbery and murder – briefly force – play a great part.g

Karl Marx, Capital, Volume 1

1

The Central Committee of the League of Communists of Slovenia blocked the publication of a new translation of Marx's *Das Kapital (Capital)* in book form.

The translation started appearing in 1980 in the journal *Časopis za kritiko znanosti*.

The Cold War enters its last phase, which appears as the triumph of democracy.

2

The social and economic reforms of the Afghan government, which include religious freedom, equal rights for women, protection for ethnic minorities, and the abolition of feudalism, are seen by the United States as a threat to the world order. In order to destabilise the country, they organise Islamic fundamentalists. The Soviet Union stages a military intervention and fails, which hastens its defeat in the Cold War.

3

13 December 1981: General Jaruzelski declares a state of emergency in Poland. The system is unable to absorb the independent workers' organisation and the growing social discontent. Its reliance on repression serves only to prolong its own downfall.

4

Death of the Soviet leader Leonid Brezhnev, November 1982. After the deaths of both of Brezhnev's successors, Yuri Andropov and Konstantin Chernenko, Mikhail Gorbachev assumes the leadership of the Communist Party in 1985. This marks the start of political and economic liberalisation.

5

The defeat of communism clears the way for neo-liberal capitalist extremism. In domestic politics, its principal goals consist in breaking the power of organised labour, lowering taxes and cutting expenditures on education, health, housing and other social services, and pushing privatisation and financial deregulation; in other words, the deconstruction of the state as the public authority (while the state's repressive apparatuses are strengthened). The short-term guiding principle behind its foreign policy consists in eliminating "the communist threat", while the long-term policy aims at liberating the global market from all the impediments and limitations put in place by national sovereignty; an attack on disobedient states and on the state as a public institution.

Support of military dictatorship, involvement in civil wars, military interventions

6

The avant-garde of neoliberalism: General Pinochet, dictator of Chile, and Henry Kissinger, US Secretary of State

7

Argentina's military junta

8

US President Ronald Reagan explains the policy of his administration.

9, 10

The principal victims of the war on communism in South and Central America were indigenous communities.

11

"Communism stops here": US invasion of Grenada (1983)

The trade unions are "the enemy within", undermining "parliamentary democracy and economic performance", and therefore to be fought just like the enemy without. (Margaret Thatcher)

12

Reagan breaks the air traffic controllers' strike (1981).

13

UK Prime Minister Margaret Thatcher at the time of the Falklands War, January 1983

14

"The enemy within": repression of the UK miners' strike of 1984–85

Shaping the new world order

15

Israel's bombing of Tunis, 1985

16

US bombing of Libya, 1986. Two years later, an Iranian passenger jet flying over the Strait of Hormuz is shot down by the United States.

17

An American creation: The "freedom fighter" Osama bin Laden in Afghanistan in the mid-1980s

18

In the 1980s, the United States supported Pol Pot.

Faith in progress tested

19

Accident at the nuclear power plant in Chernobyl, April 1986

20

A toxic leak at a pesticide plant owned by a US multinational corporation (Bhopal, India, December 1984): the skulls of some of the victims after medical examination (the death toll remains unknown).

21

President Tito's death meant the loss of the symbolic point of reference holding together the real power within the country. The processes of disintegration of the state are unleashed and become apparent. After the unrest in Kosovo, demands for changes in the constitutional relations between the federal units emerge and persist until the final disintegration of Yugoslavia. The political system starts failing. The state's centre of operational gravity shifts from the state's ideological apparatuses to repressive apparatuses. Society begins to resist and self-organises.

22

President Tito after a leg amputation procedure at the Central Hospital in Ljubljana, shortly before his death on 4 May 1980

23

Unrest in Kosovo, March 1981

24

"After Tito, Tito." Celebration of Youth Day in 1983. The symbolic character of power becomes an open question.

25

"Relay of the Absurd", an intervention by the University Conference of the League of Socialist Youth of Slovenia

26

The proposal for the relay baton designed by New Collectivism in 1987.

Tito no longer functioned as the symbolic bond holding together the state. The answer to the problem was now thought to lie in the democratisation of power.

Yugoslavia enters the 1980s burdened with more than 20 billion dollars in foreign debt.

27

Negotiations between Yugoslavia and

European Commission, April 1983. Milka Planinc, the President of the Yugoslav government, is shown her place by the Vice-President of the European Commission. The cooperation agreement between Yugoslavia and the European Economic Community comes into effect on 1 April 1983.

Because of the risk that it might default on its debts, the International Monetary Fund puts pressure on Yugoslavia; in July 1983, the government gives in and agrees to guarantee the repayment of all debts. This is followed by a gradual liberalisation of the economy.

The economic crisis provides an opportunity for changes in social and political power relations, and is first seized on by managers. The State Security Services note that "individuals with technocratic-liberal ideas who hold important positions in the economy," have begun to explore new ways "of regaining access to top positions in politics and the economy."

28

Military parade in Belgrade, 9 May 1985. Not everyone is impressed by this demonstration of power. The Peace Group, working under the umbrella of the Republic Conference of the League of Socialist Youth of Slovenia, publishes a protest against the parade. This protest, together with the Peace Group's initiative for alternative civilian service, and *Mladina* magazine's uncovering of corruption amongst the highest ranks of the army, are characterised as "attacks on the Yugoslav People's Army" by the military leadership.

29

The magazine *Mladina* makes public the fact that soldiers were used in the construction of Admiral Mamula's villa.

30

The Radio Študent team

Radio Študent played an avant-garde role in the opening up of the media space and in the formation of an autonomous public. In the mid-1980s Radio Študent was joined by the magazine *Mladina*. Also important were the student newspapers *Tribuna* and *Katedra* and the newsletters of local League of Socialist Youth groups. The journal *Nova revija* was founded and fanzines started to appear. New publishing houses emerged, including KRT and Studia humanitatis. The Student Cultural Centre, ŠKUC was involved in publishing as well. Journalists who worked in the "official media" and some of their readers began to organise and, demanding adherence to professional ethics and the law on media, to work successfully towards opening up these media. Professional associations were becoming more active. The State Security Services paid most attention to the Section for the Study of Social Movements in the Slovenian Sociological Association and to the Slovenian Writers' Association. This was a time of petitions and protests. Opinions were also expressed through graffiti and badges.

31

The distinctive feature of the process of democratisation in Slovenia, compared to the other parts of Yugoslavia and the rest of Eastern Europe, was the crucial role played by the alternative youth culture and new social movements, and the fact that this "alternative" – rather than "opposition" – included the production of critical theory as an integral part of its activity.

Igor Vidmar and Pankrti

Ljubljana- and Belgrade-based newspapers liken punk to "Nazism". The government fears "ideological erosion". Radio Študent acts as a catalyst for a successful defence. The radio's basic organisation of the League of Communists of Slovenia denounces "anti-youth chauvinism"; the Republic Conference of the League of Socialist Youth of Slovenia opens up a space to discuss the allegations against punk. The repression comes to an end. The 11th Congress of the League of Socialist Youth of Slovenia links punk to progressive youth movements and legitimates

new social movements. Cracks begin to show in the monolithic political system, new social agents emerge, and the party leadership has to grapple with the "youth issue".

11th Congress of the League of Socialist Youth of Slovenia, October 1981

32

As Igor Vidmar, the driving spirit of the alternative scene, is prosecuted for wearing a badge with a crossed-out swastika, and as attacks on Laibach from both official political organizations and from civil society intensify, it becomes clear that Nazi-fascism has not yet been symbolically defeated. NSK takes up this task in its work. This is a time when neo-Nazism is spreading in the West, while in academic and political circles, historical revisionism is gaining traction. The rehabilitation of Nazi-fascism is preparing the ground for its readmission into politics.

33

The spread of neo-Nazism in the West

Protest at Ljubljana University, end of the 1980s

34

Protests against Article 133 of the Penal Code penalising "verbal delict" took place from 1980, when a petition was launched in Belgrade, until the last congress of the League of Communists of Yugoslavia, when the Slovenian delegation demanded reforms to the Penal Code. Such demands commonly intensified around the times of political trials. Voices demanding respect for human rights, political liberties, and the rule of law were growing ever louder.

35

The founding of the Slovenian Farmers' Alliance, the first among the new political parties, May 1988

36

The Minister of Defence Veljko Kadrijević and Blagoje Adžić, Deputy Chief of Staff, and from 1989 onwards the Chief of Staff of the Yugoslav Armed Forces.

Tensions are mounting between Slovenia and the Yugoslav People's Army as the last effective all-Yugoslav institution standing. In March 1988, rumours of a military intervention against the "counter-revolution" in the North of the country spread. The Yugoslav People's Army starts the "Trial against the Four" in Ljubljana. In the face of scant political support and mass protests, the trial ends in failure.

37

Slobodan Milošević becomes the leader of Serbia. In other parts of Yugoslavia as well, demands for changes in the constitutional organisation of the federation are accompanied and encouraged by "national programmes", which constitute the rallying points of future political elites, and by mass demonstrations. Courtly intrigue, intellectuals with a mission, the multitude and (increasingly) foreign meddling constitute the new political configuration.

38

Rally in Belgrade in 1988

39

Demonstration at Kongresni trg in Ljubljana in 1988

The end of communism. The dawn of a new era.

40

In Berlin, the US President Ronald Reagan appeals to the Soviet leader Mikhail Gorbachev to tear down the Berlin Wall (1987).

41

The fall of the Berlin Wall, November 1989

42

Rumanian leader Nicolae Ceausescu and his wife Elena are shot with little formality (1989).

43

"The forces of chaos and unreason" are

removed from the streets of Belgrade, March 1991.

James Baker: "Without American leadership there would have been no unification."

44

3 October 1990, German reunification. European ministers with champagne, Gorbachev is empty-handed. Behind Gorbachev's back, the US Secretary of State James Baker is laughing. In order to gain the Soviet Union's consent to the reunification of Germany, Baker had promised Gorbachev that NATO would not expand to the East.

45

Yeltsin's tank speech inaugurates democracy and a scramble for spoils by tycoons (1991).

46

The Slovenian delegation walks out of the last congress of the League of Communists of Yugoslavia, January 1990.

In January 1990, the League of Socialist Youth of Slovenia launches a petition for the abolition of socialism in the name of the Slovenian state.

47

Proclamation of Slovenian independence on 25 June 1991

48

Slovenian politics dons a uniform and is brought into uniformity. Liberalism triumphs.

49

The tanker Exxon Valdez runs aground off Alaska (1989). The oil spill announces the global triumph of "carbon democracy".

50

The Death of Leviathan



1 June 1980 – Laibach is formed in Trbovlje

20 June 1983 – The Socialist Union of Working People prohibits Laibach from using the name of the City of Ljubljana, and bans the group from publicly performing under this name

1983 – The IRWIN group is formed

1983 – The Scipion Nasice Sisters Theatre is formed

1984 – The art collective Neue Slowenische Kunst is formed

1984 – IRWIN starts the *Was ist Kunst* project, which is still in progress

1985 – A special issue of the *Problemi* journal is published, dedicated to Neue Slowenische Kunst

6 February 1986 – *Baptism under Triglav* is staged in Cankarjev dom in Ljubljana

17 February 1987 – The first legally sanctioned Laibach concert in Ljubljana, at the Festival Hall, since 1983

26 February 1987 – A Yugoslav newspaper reveals the source of New Collectivism's Youth Day poster proposal, Richard Klein's *The Third Reich. Allegory of Heroism*, which triggers the so-called poster scandal

April, May, 1987 – The self-termination of the Scipion Nasice Sisters Theatre with the Youth Day Artistic Event; the Event is suspended due to the poster scandal, and eventually cancelled altogether

1990 – Cosmokinetic Cabinet Noordung stages a production of *Kapital*

1991 – IRWIN publishes a book and stages an exhibition entitled *Kapital*

1992 – Laibach releases a record entitled *Kapital*

1992 – IRWIN organizes the NSK Embassy Moscow

OSEMDESETA SKOZI PRIZMO DOGODKOV, RAZSTAV IN DISKURZOV – 1. DEL

The 1980s through the Prism of Events, Exhibitions, and Discourses – Part 1

NOVI PROSTORI, NOVE PODOBE



Genius Loci, Trije slikarji iz Kopra / Three Painters from Koper, Equrna, 18.9 – 8.10.1986.
foto/photo Arhiv Galerije Equrna

Smrt predsednika Tita je bila dramatična uvertura v zadnje desetletje Jugoslavije. To je bilo desetletje politične in gospodarske krize, paradoksov, eklekticizma, preobrazb, vzpostavljanja novih paradigem in boja proti establišmentu, desetletje novih platform institucionalne umetnosti in prostorov alternativne (sub)kulture. Umetnice in umetniki, kulturne delavke in delavci so se zbirali okoli različnih prostorov, ki so postali katalizatorji novih umetnostnih in družbenih fenomenov ter stičišča kulturnega in političnega delovanja. K razgibanemu dogajanju so pripomogle številne razprave v strokovnih publikacijah (*Sinteza, Arhitektov bilten*), ki so se jim pridružile nove (*Likovne besede, M'ars*). Odprli so se novi veliki kulturno-umetnostni centri za etabrirano umetnost in kulturo (Cankarjev dom, MGLC); njim nasproti so stale manjše samoorganizirane institucije, ki so pomembno sooblikovale kulturno pokrajino. Kultura in umetnost sta osvojili vse ravni družbe: oddaje na radiu in televiziji, časopise in popularna glasila, notranjost bistrojev, bank in hotelov ter gospodarstvo.

Zaradi gospodarske situacije in družbenih sprememb so umetnice in umetniki iskali načine, kako delovati v novih okoliščinah ter priti v stik z občinstvom in potencialnimi kupci. Sodelovanja umetnikov in kustosov so potekala tako na lokalni, republiški kot zvezni ravni, odnosi med centrom in periferijo so se rahljali. Mednarodne povezave in študijska izpopolnjevanja v tujini so postali še izrazitejši. Umetnostni diskurz so poleg etabriranih ustanov usmerjali novi prostori in institucije. Skupaj s preostalo Evropo je v začetku desetletja tudi Jugoslavijo prevzel val nove umetnosti. V ospredje so prišli nove tematike in načini ustvarjanja, ki so pred tem veljali za obrobne.

Razstava je s presekom skozi pomembnejše razstave, dogodke in prostore tega časa omogočila vpogled v živahno slovensko umetnostno sceno osemdesetih let. Izpostavila je izbrane nove prostore umetnosti, razstavišča, razstave in fenomene. Posvetila se je tudi nekaterim že uveljavljenim dogodkom, predvsem bienalnim in trienalnimi prireditvam, ki so tako s svojo kontinuiteto kot spremenjenim načinom delovanja odražale kulturno in gospodarsko vzdušje novega desetletja.

Pomembno stičišče mladih umetnikov in teoretikov ter prizorišče alternativne in subkulturne produkcije je bila Galerija ŠKUC v Ljubljani. V njej so našli mesto nekonvencionalne razstave, opozicija institucionalni kulturi, novo razumevanje likovne umetnosti, novi mediji in umetnostne prakse ter večmedijski projekti.

K uveljavitvi novega umetniškega toka v slikarstvu, t. i. nove podobe, so s svojim razstavnim programom pomembno prispevale Obalne galerije Piran, ki so od leta 1979 organizirale prvi mednarodni bienale tapiserije, od leta 1980 mednarodni bienale keramike in od leta 1983 dalje tudi mednarodni seminar Piranski dnevi arhitekture. Že konec sedemdesetih let se je pojavila ideja o umetniški zadruzi, ki bi umetnikom omogočala razstavljanje in prodajo njihovih del. Sprememba zakonodaje v začetku osemdesetih let je omogočala ustanovitev trajnih delovnih skupnosti (TDS).

Equrna je združevala likovne umetnike in je razstavno-prodajne akcije začela poleti 1981, naslednje leto pa so uradno ustanovili trajno delovno skupnost samostojnih kulturnih delavcev Equrna. Plodno sodelovanje z likovnimi kritiki in teoretiki ter spretno upravljanje galerije sta prispevala k temu, da je njeno delovanje na slovensko umetno-

stno sceno vpeljalo nove diskurze o umetnosti in načine popularizacije likovnih del. V osemdesetih letih je Equrna organizirala okoli sto skupinskih in samostojnih razstav, med temi tudi potujoče razstave po Sloveniji, predstavila pa se je tudi v tujini na prestižnih pomembnih mednarodnih umetnostnih sejmih v Baslu in Los Angelesu. Pomembno je bilo sodelovanje galerije z različnimi podjetji (najintenzivneje z Iskro), ki so s sponzorstvi in odkupi omogočala njeno delovanje. DESSA je bila kot trajna delovna skupnost samostojnih kulturnih delavcev arhitektov ustanovljena leta 1982, da bi svojim članom, samostojnim arhitektom, zagotovila socialni status in jim s skupno administracijo olajšala poslovanje. Leta 1989 je DESSA dobila še lastno arhitekturno galerijo, ki je bila sprva namenjena predvsem izobraževanju domačih arhitektov z organizacijo predavanj, ekskurzij in razstav tistega, kar se je gradilo v tujini. Najpomembnejši, najznačilnejši in najodmevnejši dogodek za slovensko arhitekturo v osemdesetih letih pa je bila velika razstava o arhitektu Jožetu Plečniku v razstavišču Centre de Création Industrielle v Centre Pompidou v Parizu. Sovpadla je s pojavom teorije postmodernizma v slovenski arhitekturi in s tem povezanim ponovnim odkritjem »pozabljenega« Plečnika.

Vodilna podjetja slovenskega gospodarstva so od šestdesetih let dalje oblikovala in širila lastne umetniške zbirke. Ena od pomembnejših je bila zbirka sodobne slovenske umetnosti, ki jo je z odkupi in naročili od začetka osemdesetih let dalje ustvarjala Tovarna modne konfekcije Mura v Murški Soboti. Pomembne umetnostne zbirke so vzpostavljali tudi mednarodni simpoziji kiparjev

Forma viva v različnih slovenskih krajih, ki so se odvijali vse od začetka šestdesetih let kot delovnišča in galerije na prostem. V osemdesetih letih je bila Forma viva postavljena na nove temelje. Mlajša generacija umetnikov je določila njeno novo podobo, organizacijske spremembe pa so vplivale tudi na izbor in prostorske postavitve kiparskih del. Obenem je bil v osemdesetih letih še zadnji odmev tega lokalno in mednarodno izredno pomembnega dogodka, ki je konec desetletja zaradi finančnih in organizacijskih težav zastal na večini prizorišč.

Težnja k razvoju regionalnih kulturnih centrov se je odražala v ustanovitvi različnih bienalov po Sloveniji. Koroški likovni bienale se je začel na pobudo Umetnostnega paviljona Slovenj Gradec. K sodelovanju so bili vabljeni člani Društva slovenskih likovnih umetnikov, ki so živeli ali ustvarjali na Koroškem ali so bili kako drugače povezani s tem prostorom. Jugoslovanski bienale male plastike, pomembna umetnostna manifestacija, se je v začetku osemdesetih preselil v nove galerijske prostore – Galerijo Kulturnega centra Miško Kranjec v Murški Soboti. Bienale je bil ambiciozno zastavljen z odkupnimi nagradami, pri katerih so sodelovala tudi najrazličnejša podjetja, ter s prenosi v druga jugoslovanska mesta in tujino.

Začetek Jugoslovanskega trienala Ekologija in umetnost EKO leta 1980 je sovpadel z ustanovitvijo novega galerijskega prostora Razstavni salon Rotovž v Mariboru, kjer je triennale tudi potekal. Ob pomoči likovnih kritikov iz vse Jugoslavije je Rotovž vzpostavil trienalo medrepubliško prireditev na temo ekologije, ki je v osemdesetih letih postajala vedno bolj aktualna.

Industrijsko in grafično oblikovanje je ob spremenjenih gospodarskih razmerah postajalo vse močnejša razstavna vsebina. Ključni oblikovalski dogodek je od šestdesetih let dalje ostajal Bienale industrijskega oblikovanja BIO, ki pa je v novem desetletju odseval njegove specifične okoliščine – vedno večje organizacijske, denarne in vsebinske zaplete same prireditve ter spremenjene gospodarske razmere, ki so zahtevale kompleksnejšo politiko oglaševanja in težnjo po nadaljnji rasti trga.

Razstava je bila na ogled v Moderni galeriji, Cankarjeva 15, Ljubljana, od 14. oktobra 2016 do 1. januarja 2017.



Razstava 100. številka revije AB/100th Issue of AB Journal exhibition, Galerija DESSA, september 1989,
foto/photo Damjan Gale, arhiv DESSA



Novi prostori, nove podobe / New Spaces, New Images, Moderna galerija, Ljubljana, 2016/17



Novi prostori, nove podobe / New Spaces, New Images, Moderna galerija, Ljubljana, 2016/17



Postavitev Ete Sadar Breznik/ the Eta Sadar Breznik installation view, Moderna galerija, Ljubljana, 2016/17

New Spaces, New Images

The death of the President of Yugoslavia, Josip Broz - Tito, on 4 May 1980 was a dramatic overture to a decade of political and economic crisis; a decade of paradoxes, eclecticism, transformations, the establishment of new paradigms and confrontation with the establishment; a decade of new platforms of institutional art and spaces of alternative (sub)culture.

Artists and cultural workers gathered in different spaces that became catalysts for new artistic and social phenomena as well as meeting points for cultural and political action. Numerous discussions in established art journals like *Sinteza* and *Arhitektov bilten*, which were joined by new ones like *Likovne besede* and *M'ars*, contributed to the lively, often spirited exchange. Large cultural and artistic centers for established art and culture like Cankarjev dom and MGLC (International Center of Graphic Arts) were opened, while smaller self-organized institutions also played an important part in shaping the cultural landscape. Culture and art permeated all levels of society, from radio and television through newspapers and popular magazines, to bar and restaurant interiors, banks, hotels, business, and commerce.

Due to the economic situation and social changes, artists sought alternative ways of working under new conditions and making contact with their audience as well as with potential buyers. Artists and curators collaborated on the local, republican level as well as on the federal level, and relations between the center and the periphery grew looser. At the same time, international connections intensified and study trips abroad became more frequent. In addition to established institutions, new art spaces and institutions influenced the art discourse. As the decade opened, a wave of new

art swept over Yugoslavia just as it did over the rest of Europe. New themes and approaches in artistic production, previously considered marginal, took center stage.

Presenting a cross-section of the major exhibitions, events, and art spaces of the time, the *New Spaces, New Images* exhibition offers us insight into the vivacious 1980s art scene in Slovenia, placing special focus on new spaces of art, exhibition venues, exhibitions, and phenomena. It also highlights established events, especially biennials and triennials that reflected the cultural and economic atmosphere of the new decade both through their continuity and with the changes within these institutions and event platforms.

An important meeting point for young artists and theorists and the site of alternative and subcultural production was the ŠKUC Gallery in Ljubljana. Unconventional exhibitions, opposition to institutional culture, new views on fine arts, new media and artistic practices and multimedia projects all found their place there.

The new art movement of the so-called *new image* was reinforced by the exhibitions of the Coastal Galleries Piran, which also organized the first international biennial of tapestry there in 1979, an international biennial of ceramics (starting in 1980), and the international festival Piran Days of Architecture (starting 1983).

In the late 1970s, the idea of an artists' cooperative that would enable artists to exhibit and sell their works emerged. Legal changes in the early 1980s enabled them to found Permanent Labor Communities of Freelance Cultural Workers (or TDSs).

Equrna brought artists together, and in the summer of 1981 they began exhibiting and selling artwork. The following year, the Permanent Labor Community of Freelance Cultural Workers or TDS Equrna was officially founded. The fruitful collaborations with art critics and theorists and the expert management of the gallery all contributed to the fact that Equrna introduced

to the Slovene art scene new discourses on art and approaches to the popularization of works of art. In the 1980s, Equrna organized around 100 collective and individual exhibitions, including traveling exhibitions across Slovenia, and also exhibited abroad at important international art fairs in Basel and Los Angeles. One important aspect of Equrna's work was its cooperation with various companies, which supported the work of the gallery through sponsorships and purchases

DESSA, Permanent Labor Community of Freelance Cultural Workers – Architects, was founded in 1982 to provide its members, mostly freelance architects, with the proper social status and facilitate their business workings and transactions by joint administration. In 1989, DESSA got its own architectural gallery, which initially served as a place of education by organizing lectures and excursions and showcasing foreign trends in building. Far and away the most important, indeed crucial event for Slovene architecture in the 1980s was the monumental exhibition of

largely discontinued most places as a result of financial and organizational problems.

The tendency towards developing regional cultural centers was reflected in the founding of various biennials across Slovenia. The Carinthian Art Biennial was founded on the initiative of the Slovenj Gradec Art Pavilion. Members of the Slovene Society of Fine Artists who lived, worked, or were otherwise connected to the Carinthian region were invited to participate. Another important event, the Yugoslav Biennial of Small-Scale Sculpture, moved to new facilities after the opening of the labor unit Gallery at the Cultural Center Miško Kranjec in Murska Sobota in the early 1980s. The Biennial was conceived ambitiously – it awarded purchase prizes, a plethora of companies participated, and the works travelled to different places across Yugoslavia and abroad.

The beginning of the Yugoslav Triennial Ecology and Art – EKO in 1980 coincided with the founding of a new gallery space, the Rotovž Exhibition Salon in Maribor, where the triennial took place.

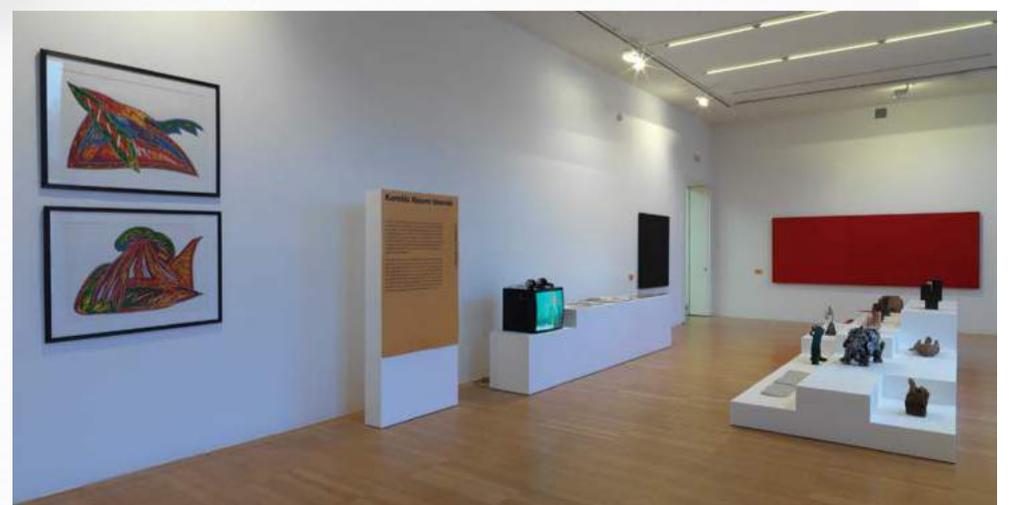
architect Jože Plečnik's work hosted by the CCI (Centre de Création Industrielle) in the Centre Pompidou in Paris. The exhibition coincided with the emergence of postmodern theory in Slovene architecture that resulted in the re-discovery of Plečnik's "lost" legacy.

From the 1960s onwards, the leading companies in Slovenia began establishing and expanding their own art collections. One of the most important was the collection of paintings and sculptures of contemporary Slovene art shaped by Mura fashion clothing manufacturer from Murska Sobota in the early 1980s. Notable collections of art were compiled also through the Forma Viva international symposia of sculptors organized in various parts of Slovenia. The Forma Viva symposium emerged in the early 1960s as an open-space workshop and gallery, and was given new foundations in the 1980s. The younger generation of artists gave it a new image while organizational reform influenced the selection and placement of sculptures. The 1980s also saw the last echo of this highly important – both locally and internationally – event, which was

With the help of art critics from all parts of Yugoslavia, the Salon established a triennial of inter-republic significance in a time when its topic, ecology, was becoming more and more important.

Industrial and graphic design was becoming a powerful exhibition form as the economic circumstances changed. Founded in the 1960s, BIO – the Biennial of Industrial Design remained a key event in the field of design, reflecting in the 1980s the specific imperatives of the decade – the ever growing organizational, financial, and content-related complexities of the exhibition itself and, at the same time, the new economic circumstances, which demanded a more complex policy of advertising and the need for further market growth.

The exhibition was on view at the Moderna galerija, Cankarjeva 15, Ljubljana, from 14 October 2016 until 1 January 2017



Novi prostori, nove podobe / New Spaces, New Images, Moderna galerija, Ljubljana, 2016/17

PUBLIKACIJE



Osemdeseta o osemdesetih

Urednica: Bojana Piškur

Avtorji prispevkov: Tea Hvala, Anej Korsika, Kaja Kraner, Aleš Mendiževc, Tjaša Pureber

Izdala: Moderna galerija, Ljubljana, april 2017

Publikacija *Osemdeseta o osemdesetih* vključuje tekste petih teoretičark in teoretikov, rojenih v osemdesetih letih prejšnjega stoletja, ki z današnjega stališča proučujejo nekatere ključne tekste ter razmerja med politiko, družbo, kulturo in umetnostjo tistega desetletja.

V Socialistični federativni republiki Jugoslaviji, in še zlasti v Sloveniji, je imela »raba umetnosti« specifičen predznak, saj je bila umetniška alternativa tista, na kateri je od začetka osemdesetih let temeljila civilna družba; alternativa ni bila zgolj umetniška oblika, temveč tudi analitični model in politični normativ. Publikacija je del širšega projekta *OSEMDESETA skozi prizmo dogodkov, razstav in diskurzov v Sloveniji in Jugoslaviji*, ki poteka v Moderni galeriji. *OSEMDESETA* so hkrati tudi del projekta mednarodnega partnerstva muzejev Internacionala, v katerega je vključena Moderna galerija. Koncept se navezuje na širše premišljanje o t. i. rabi umetnosti (»uses of art«), ki je v osemdesetih letih zaznamovalo Evropo.

Izraz *civilna družba* je bil v Sloveniji prvič umeščen v takratna družbenopolitična dogajanja na simpoziju »Kaj je alternativa?« novembra 1983 v disku FV v Ljubljani. Pojem civilne družbe je pri nas izhajal iz precej drugačnih izhodišč kakor v drugih vzhodnoevropskih državah: ne iz disidentstva in drže »civilna družba proti državi«, temveč je predvsem pomenil povezovanje med raznolikimi novimi družbenimi gibanji in razpiranje »novih oblik družbenosti«, ki pa niso bile zgolj »opozicija« obstoječim oblastem. Pri tem je pomembno vlogo igrala tudi alternativa, temelječa na različnih oblikah drugačne kulturne produkcije »od spodaj« (množična kultura, gledališče, happening, moda, glasba, video, likovna produkcija).

Na začetku osemdesetih let je bila ideja civilne družbe še razumljena v smislu razprav o »socialistični civilni družbi« (pri čemer, kot piše Tomaž Mastnak, v objem civilne družbe v Sloveniji ni gnal antisocializem ali antikomunizem), konec osemdesetih let pa je civilna družba prevzela oblast in postala ideologija vladajočih, s tem da je socialistični režim zamenjala s kapitalističnim sistemom. Pri tem gre za svojevrsten paradoks, kajti civilna družba na oblasti ni več civilna družba, postane namreč del same oblasti.

O čem torej govorimo, ko govorimo o civilni družbi z današnje perspektive? Ali obstajajo koncepti, ideje, ki niso zgolj nekakšna civilnodružbena »malomeščanska semantika«, naplavina osemdesetih? Po prehodu iz socializma v kapitalizem, po ustanovitvi novih držav na tleh Jugoslavije, po konfliktnih in vojnah v devetdesetih letih – kaj je sploh ostalo od takratnih »idealov« civilne družbe? Na ta vprašanja je poskušala odgovoriti skupina teoretikov in teoretičark v tej publikaciji.

NSK from Kapital to Capital

Neue Slowenische Kunst – An Event of the Final Decade of Yugoslavia

NSK od Kapitala do kapitala Neue Slowenische Kunst – dogodek zadnjega desetletja Jugoslavije

Uredniki: Zdenka Badovinac, Eda Čufer in Anthony Gardner

Avtorji prispevkov: Bojan Anđelković, Inke Arns, Zdenka Badovinac, Barbara Borčič, Eda Čufer, Mladen Dolar, Goran Đorđević, Anthony Gardner, Gediminas Gasparivičius, Boris Groys, Marina Gržinić, Chrissie Iles, Jana Intihar Ferjan, Željko Kipke, Taras Kermauner, Jela Krečič, Lev Kreft, Dejan Kršič, Dušan Mandič, Tomaž Mastnak, Rastko Močnik, Alexei Monroe, Stojan Pelko, Tone Peršak, Katja Praznik, Daniel Ricardo Quiles, Dimitrij Rupel, Lilijana Stepančič, Stevphen Shukaitis, Darko Štrajn, Igor Vidmar, Catherine Wood, Alexei Yurchak, Jaša L. Zlobec, Slavoj Žižek

Izdala: Moderna galerija, Ljubljana in The MIT Press, Cambridge, Massachusetts / London, VB, 2015 (v angleščini)

Obsežna publikacija, ki je izšla po istoimenski razstavi v Moderni galeriji, predstavlja delo umetniškega kolektiva Neue Slowenische Kunst (NSK) tekom osemdesetih let prejšnjega stoletja. Začne se z zgodnjim delom skupine Laibach in ustanovitvijo NSK-ja, ki je prevzel simbole, kode in motive od nasprotujočih si ideologij in umetniških tradicij. Knjiga predstavlja t. i. primarne dokumente, artefakte iz tistega časa in raziskovalna besedila, ki podajajo njihov kontekst; s tem nam omogoča povsem nov vpogled v širjenje in recepcijo NSK-ja v desetletju, zaznamovanem s socialnimi nemiri, ki so vodili do konca Jugoslavije in socializma. Uredniki so k sodelovanju povabili več piscev, ki v svojih besedilih kontekstualizirajo primarne dokumente in tudi (ponatisnjena) besedila zgodnjih kritikov in komentatorjev, ter s tem razširili in poglobili znanstveno poznavanje tedanje umetnosti in kulture.

Publikacija *NSK from Kapital to Capital: Neue Slowenische Kunst – an Event of the Final Decade of Yugoslavia*, se je uvrstila med štiri najpomembnejše knjige v izboru za prestižno nagrado **Alfred H. Barr Jr. Award for Smaller Museums, Libraries, Collections, and Exhibitions**. Nagrado podeljuje CAA (College Art Association) iz New Yorka, v okviru širše nagrade »CAA Award for Distinction 2017«, ki jo vsako leto podeljuje umetnikom, umetnostnim zgodovinarjem, kustosom in kritikom za njihove izjemne dosežke, ki presegajo posamezne umetnostne discipline in tako prispevajo k dosežkom na področju umetnosti v svetovnem merilu.



Osemdeseta – Slovenija in Jugoslavija skozi prizmo dogodkov, razstav in diskurzov

Urednik: Igor Španjol

Avtorji prispevkov: Zdenka Badovinac, Barbara Borčič, Sandra Bradvič, Eda Čufer, Ješa Denegri, Branislav Dimitrijević, Mladen Dolar, Charles Esche, Dejan Kršič, Katja Kranjc, Bogdan Lešnik, Martina Malešič, Tomaž Mastnak, Suzana Milevska, Rastko Močnik, Bojana Piškur, Igor Španjol, Asta Vrečko, Blaž Vurnik

V pripravi: Moderna galerija, Ljubljana, 2017

Publikacija vsebovala prispevke osemnajstih teoretičark oziroma teoretikov in kustosinj oziroma kustosov z vseh koncev nekdanje Jugoslavije.

Z današnje (retro)perspektive se osemdeseta leta 20. stoletja na področju vizualnih umetnosti kažejo kot že zdavnaj končano problemsko obdobje, s katerim naj se ukvarja znanstveno zasnovana disciplina zgodovine umetnosti. Vendar takšna obveznost še vedno ne preprečuje, da se poskušajo predstaviti še tako parcialni in fragmentarni podatki ter osebna pričevanja, osvobodjena pretenzij dokončnih zgodovinskih spoznanj in ocen, o številnih umetniških dogodkih tega več kot viharnega desetletja v vseh centrih tedanjega »jugoslovanskega kulturnega prostora«, česar namen je spominjanje na to dogajanje.

Osemdeseta so se v Jugoslaviji začela z letnico smrti dolgoletnega nedotakljivega vladarja, kar je odprlo desetletje zelo velikih in v tistem trenutku nepredvidljivih sprememb. Celotno obdobje prve postitovske desetletke je bilo izpolnjeno z neprekinjenimi in neustavljivimi notranjimi krizami, ki so nujno peljale k usodnemu dogajanju na začetku devetdesetih. Tudi na globalni ravni so bila ta leta skrajno dramatična; naj omenimo samo daljnosežna primera, kot sta razpad Sovjetske zveze in padec berlinskega zidu. Vendar so kljub vsemu temu kulturni in umetniški procesi na vseh koncih nekdanje države potekali intenzivno v nezmanjšanem obsegu. Kot bi se generacije takrat aktivnih protagonistov domačih umetniških scen – tako rekoč sluteč, da se nekemu dolgotrajnemu zgodovinskemu obdobju približuje skorajšnji konec – z vsemi močmi naprezale, da ta kratek čas preostale združenosti izpolnijo tako s plodno umetnostno produkcijo kot s številnimi razstavnimi prireditvami. Osemdeseta so bila torej zadnje desetletje tedanjega jugoslovanskega kulturnega prostora in ne glede na vse težke družbene, politične in ekonomske razmere je danes evidentno, kako je v vsaki od prihodnjih novonastalih držav potekala plodna kultur-

na produkcija. Potem se je v teh centrih, na ruševinah predhodne državne skupnosti, pričelo odštevanje novih in samostojnih zgodovinskih in umetniških obdobj.

Za osemdeseta v kulturi in umetnosti šteje ujemanje s pojmom postmoderne in postmodernizma v skladu z vsemi konotacijami, ki jih ta pojma pomenita v ustrezni teoriji, kritiki in zgodovini umetnosti. Skratka, popolnoma jasno je, da gre v vsakem od centrov sodobnega sveta za zelo veliko spremembo celotnega družbenega, političnega, kulturnega in umetniškega ozračja. Enako, načelno povedano, velja tudi za vse konce bivše jugoslovanske državne skupnosti; prav tako velja tudi za vse današnje umetniške scene, nastale z razpadom nekdanjega jugoslovanskega kulturnega prostora. Na vsaki od njih so se v osemdesetih letih na za ta čas značilne načine kazali specifični modeli umetnosti in kulture tega danes zaključenega zgodovinskega obdobja, ki ga publikacija poskuša čim bolj natančno in objektivno analizirati, interpretirati in ovrednotiti.

The Long 1980s. Constellations of Art, Politics and Identity

Dolga Osemdeseta leta. Konstelacije umetnosti, politike in identitete

Uredniki: Nick Aikens, Teresa Grandas, Nav Haq, Beatriz Herráez in Nataša Petrešin-Bachelez

Sourednici: Merve Elveren in Adela Železnik

Založnik: Valiz, Amsterdam, poleti 2017 (knjiga bo v angleščini)

Knjiga *Long 1980s. Constellations of Art, Politics and Identity (Dolga osemdeseta leta. Konstelacije umetnosti, politike in identitete)* se sprašuje o današnjem pomenu osemdesetih let za Evropo. Osrednja teza knjige je, da je v osemdesetih letih prišlo do temeljnega zasuk v odnosu med civilno družbo in državo (ali vladami in njihovimi javnostmi), učniki tega obrata pa oblikujejo današnje pogoje. Umetnost in kultura sta odigrali osrednjo vlogo pri predvidevanju in artikuliranju teh sprememb ali odzivanju nanje s celo vrsto praks od vizualne umetnosti, oblikovanja, glasbe do veliko drugega.

V Evropi je v osemdesetih letih v najrazličnejših kontekstih prišlo do sistemskih sprememb v medsebojnem razumevanju med vlado, kulturo in njunimi javnostmi. To se je pokazalo na različne načine: s pojavom civilne družbe v »zadnjem desetletju Jugoslavije«, z učinki hitre institucionalizacije med »tranzicijo« v Španiji po Francovi smrti, s povračilnimi ukrepi za dvojni poskus liberalizacije gospodarstva in vpeljave državljanjskih pravic v Turčiji po vojaškem udaru leta 1980 ali s posledicami rojstva neoliberalizma v Zahodni Evropi in poskusi kontrakulture, da bi našla prostoro odpora. V vseh teh kontekstih so porajajoči se politični subjekti izražali svoje zahteve in želje, umetnost in kultura pa sta bili sredstva za izražanje kritike in upiranje spremembam v družbi. Danes je Evropa sredi odločilne tranzicije glede tega, kako dojemata sama sebe – kot posamične države, kolektivno ali preko svojega odnosa do drugih –, zato se zdi umestno, da se ozremo nazaj h ključnim trenutkom oblikovanja njene sedanje identitete in načina, kako se je znašla v aktualnem stanju.

Dolga osemdeseta leta so osnovana na obsežnih raziskavah partneric konfederacije muzejev Internacionala in transverzalnih

esejih povabljenih piscev. V branje ponujajo nove poglede na desetletje s konstelacijami umetnosti, politike in identitete. Skupaj vsi različni glasovi in knjigi ponujajo nova branja in nepričakovane povezave v tem prelomnem desetletju za študente, znanstvenike in širšo publiko.

Zbornik je sestavljen iz štirih delov, nadalje razdeljenih na še po dva dela. Konstelacija preko 72 mikrozgodovin, ki segajo od pomembnih razstav ali dogodkov do publikacij in najpomembnejših esejev, je razdeljena na štiri dele ter obsega različne kontekste, iz katerih so izhajali raziskovalni projekti: Belgijo, Katalonijo, Nizozemsko, Slovenijo, Španijo, Turčijo in Veliko Britanijo. Proučevani primeri so predstavljeni tudi z bogatim naborom arhivskega materiala, reprodukcij ali ponatisnjenih besedil ter pospremljeni z uvodi kustosov, zgodovinarjev ali teoretikov. V vsakem od štirih delov po trije naročeni eseji ponujajo transverzalno branje z vidikov umetnostne zgodovine, sociologije in politike. Tako različni deli knjige predstavljajo možne nove povezave in stičišča med različnimi kulturnimi in političnimi konteksti. Dva daljša uvodna eseja, ki sta ju napisala Rosi Braidotti in Diedrich Diederichsen, pa skušata zaobjeti osemdeseta leta in njihov pomen za današnji čas.

Štirje deli knjige so:

1. *Da ni alternative?*

Izbrani študijski primeri: »Začasne avtonomne cone« Hakima Beya, rejev kot avtonomna cona, skvotersko gibanje na Nizozemskem, Radio Pica / TV Cardedeu in revija SOKAK.

Avtorji prispevkov: Manuel Borja-Villel in Jorge Ribalta, Geert Lovink, Jelena Vesić, Alexei Monroe, Hakim Bey, Nav Haq, Anthony Hudek, Diana Franssen, Nazım Hikmet Richard Dikbaş, Beatriz Herráez, Teresa Grandas, June Giovanni, Ana Mizerit, Anders Krueger, Merve Elveren, Cristina Cámara, Henry Andersen.

2. *Zavedajte se svojih pravic*

Izbrani študijski primeri: »Ženske v črnem«, Turčija; Black Audio Film Collective Handsworth Songs; Pepe Espaliú, performansi »Carrying«; ekološko gibanje v Španiji v osemdesetih letih.

Avtorji prispevkov: Lurdes Méndez, Gal Kirn, Lisa Godson, Nick Aikens, Merve Elveren, Igor Španjol, Pedro G. Romero, Lola Hinojosa, Teresa Grandas, Neža Kogovšek Salamon, Bariş Gencer Baykan, Luc Deleu, Božidar Flajšman, Pablo Martínez, Carlos Prieto, Annie Fletcher.

3. *Procesi identifikacije*

Izbrani študijski primeri: Archivo Queer (LSD in Radical Gai); 100 % razstava, Sevilla; Rasheed Araeen, »Zapiski za črnski manifest«; Jef Lambrechts in Belgijski inštitut za svetovne zadeve.

Avtorji prispevkov: Elisabeth Lebovici, Ayse Duzken, Amna Malik, Tea Hvala, Merve Elveren, Diana Franssen, Beatriz Herráez, Bojana Piškur, Jesus Carrillo, Lubaina Himid, Nataša Petrešin-Bachelez, Anthony Hudek, Rasheed Araeen, Marcelo Expósito, Chris Straetling.

4. *Novi red*

Izbrani študijski primeri: ustanovitev sejma ARCO v Španiji; plakatni projekt skupnosti Docklands v Londonu; Jugoslovanski dokumenti leta 1987 in 1989 v Sarajevu; leto 1989 in drugo poletje Ljubezni, druge zgodbe, London

Avtorji prispevkov: Boris Buden, Luis Trindade, Corinne Diserens, Sanchez Ferlosio, Aleš Mendiževc, Pablo Martínez, Nav Haq, Carlos Prieto, Diana Franssen, Charles Esche, Meric Oner, Merve Elveren, Bojana Cvejić and Ana Vujanović, Rogelio López Cuenca, Mar Villespesa, Zdenka Badovinac in Bojana Piškur.

Publications

Osemdeseta o osemdesetih

The Eighties about the Eighties

Editor: Bojana Piškur

Contributors: Tea Hvala, Anej Korsika, Kaja Kraner, Aleš Mendiževc, Tjaša Pureber

Published by: Moderna galerija, Ljubljana, April 2017

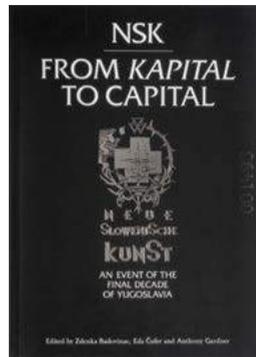
The book *Osemdeseta o osemdesetih* (The Eighties about the Eighties) contains texts by five theorists born in the 1980s who have cast a critical eye on some of the key texts written in that decade and on the relationships between the politics, society, culture, and art of the time.

The publication is included in Moderna galerija's project THE EIGHTIES through the Prism of Events, Exhibitions, and Discourses in Slovenia and Yugoslavia, which forms part of a broader research effort into the so-called "uses of art", a concept that preoccupied European thinkers about art in the 1980s, now carried out by the museum confederation L'Internationale, of which Moderna galerija in Ljubljana is a founding member. In the Socialist Federative Republic of Yugoslavia, and particularly in Slovenia, "uses of art" had very specific undertones, since civil society evolved from, or with the aid of, the artistic alternative scene in the early 1980s. "Alternative" did not merely designate a segment of art production, but also an analytical model and a political normative.

In Slovenia, the term civil society was first introduced in the sociopolitical developments of the time at the symposium "What is the Alternative?" at Disco FV in Ljubljana in November 1983. The notion of civil society was based on fairly different premises than in other Eastern European countries. Rather than reflecting dissidence and a position of "civil society against the state" it referred to, first and foremost, interconnecting the various new social movements and framing "new forms of sociability" that were more than merely "in opposition" to the establishment. "The alternative" played an important part in this, based as it was on various forms of other, bottom-up cultural production (mass culture, theater, happenings, fashion, music, video, visual arts).

In the early 1980s, the idea of civil society was still understood in terms of discussions about a "socialist civil society" (which, according to Tomaž Mastnak, were not spurred by antisocialism or anticommunism); at the end of the 1980s, civil society assumed power and became the ideology of the ruling authorities, replacing the socialist regime with the capitalist system. And here lies the paradox: civil society in power is no longer civil society, since it becomes part of the establishment.

So what do we talk about when we talk about civil society from our present-day perspective? Are there any concepts or ideas that are more than just civil-society "bourgeois semantics", more than mere flotsam from the 1980s? What remains of the erstwhile "ideals" of civil society after the transition from socialism to capitalism, after the formation of new states on the territory of former Yugoslavia, after the conflicts and wars of the 1990s? These are the questions the texts in this publication try to answer.



NSK from Kapital to Capital

Neue Slowenische Kunst – An Event of the Final Decade of Yugoslavia

Edited by Zdenka Badovinac, Eda Čufer and Anthony Gardner

Contributors: Bojan Andelković, Inke Arns, Zdenka Badovinac, Barbara Borčič, Eda Čufer, Mladen Dolar, Goran Đorđević, Anthony Gardner, Gediminas Gasparivičius, Boris Groys, Marina Gržinić, Chrissie Iles, Jana Intihar Ferjan, Željko Kipke, Taras Kermauner, Jela Krečič, Lev Kreft, Dejan Kršič, Dušan Mandič, Tomaž Mastnak, Rastko Močnik, Alexei Monroe, Stojan Pelko, Tone Peršak, Katja Praznik, Daniel Ricardo Quiles, Dimitrij Rupel, Lilijana Štepančič, Stephen Shukaitis, Darko Štrajn, Igor Vidmar, Catherine Wood, Alexei Yurchak, Jaša L. Zlobec, Slavoj Žižek

Co-published by Moderna galerija, Ljubljana, Slovenia and The MIT Press, Cambridge, Massachusetts / London, England, 2015 (in English)

A lavish hardcover book, published to accompany an eponymous exhibition. The book features the work of the Neue Slowenische Kunst (NSK) art collective throughout the decade of the 1980s. Beginning with the early work of Laibach and the founding of NSK, the book focuses on telling the story of NSK, which adopted the symbols, codes and motifs pertaining to contradictory ideologies and art traditions. Combining primary documents, period artifacts and contextual information, the book provides unprecedented insight into the distribution and reception of NSK during the decade of social unrest that led to the end of Yugoslavia and socialism. Expanding and deepening the scholarship of art and culture of the time, the editors commissioned several new texts which contextualize the primary documents and texts by early critics and commentators.

The book *NSK from Kapital to Capital: Neue Slowenische Kunst - an Event of the Final Decade of Yugoslavia*, was one of the four finalists for the prestigious **Alfred H. Barr Jr. Award for Smaller Museums, Libraries, Collections, and Exhibitions**. Given by CAA (College Art Association) from New York, the award is part of the CAA 2017 Awards for Distinction, which honor the outstanding achievements and accomplishments of individual artists, art historians, authors, conservators, curators, and critics whose efforts transcend their individual disciplines and contribute to the profession as a whole and to the world at large.

The Eighties through the Prism of Events, Exhibitions, and Discourses in Slovenia and Yugoslavia

Editor: Igor Španjol

Contributors: Zdenka Badovinac, Barbara Borčič, Sandra Bradvič, Eda Čufer, Ješa Denegri, Branislav Dimitrijević, Mladen Dolar, Charles Esche, Dejan Kršič, Katja Kranjc, Bogdan Lešnik, Martina Malešič, Tomaž Mastnak, Suzana Milevska, Rastko Močnik, Bojana Piškur, Igor Španjol, Asta Vrečko, Blaž Vurnik

Published by: Moderna galerija, Ljubljana, 2017 (in Slovene and in English.)

The publication brings together the articles of 18 theorists and curators from all over former Yugoslavia.

From the perspective of today, the 1980s seem a time long-gone in the field of visual arts, whose themes and issues are now the domain of scholarly study by art historians. And yet even partial and fragmentary data and personal accounts, free of any pretensions of providing some ultimate historical realizations or evaluations, deserve both space and consideration, in order to revive the memory of the many developments that unfolded in that turbulent decade in all of the centers of the "Yugoslav cultural space."

The 1980s in Yugoslavia opened with the demise of the country's long-time untouchable ruler, which represented an opening into a decade of major, and at that moment unforeseeable, change. The entire first post-Tito decade was filled with incessant and unstoppable internal crises that inevitably led to the fateful events of the early 1990s. Globally, those ten years were no less extremely dramatic; let us just recall the far-reaching dissolution of the Soviet Union and fall of the Berlin Wall. The cultural and artistic processes across the former common country continued unabated in terms of both scope and intensity, despite the crises. As if the generations of protagonists then active on our local art scenes, driven by a premonition that a long-lived historical period was coming to an end, were trying with all their might to fill the short remaining time of communalism with prolific artistic production and numerous exhibitions and events. The 1980s were the final decade of the then Yugoslav cultural space. And as is evident in hindsight, cultural production was booming in each of what would soon be newly formed states despite the adverse social, political, and economic conditions. Afterwards, a new era of other, independent historical and artistic periods began in these same centers atop the ruins of the former national unity.

In art and culture in general, the 1980s are associated with the notions of post-modernity and postmodernism, with all the connotations the two terms have in the theory, critique, and history of art. In all of the centers of the modern world, this was a time of radical change affecting the entire social, political, cultural, and artistic climate. This is in principle

true also of all of the parts of the former Yugoslav common state, as well as all of the present-day artistic scenes that evolved following the dissolution of the former Yugoslav cultural space. In each of them, specific models of art and culture of this, now closed historical period, were evident in the 1980s, which is what our publication aims to analyze, interpret, and evaluate as precisely and objectively as possible.

The Long 1980s. Constellations of Art, Politics and Identity

Edited by Nick Aikens, Teresa Grandas, Nav Haq, Beatriz Herráez and Nataša Petrešin-Bachelez

Co-editors: Merve Elveren and Adela Železnik

To be published by Valiz, Amsterdam, summer 2017 (in English)

The *Long 1980s. Constellations of Art, Politics and Identity* speculates on the significance of the 1980s for Europe today. Central to the book is the thesis that the 1980s brought a fundamental reorientation in the relationship between the civil society and the state – or governments and their publics – with the effects of this shift coming to shape our contemporary condition. Art and culture played a central role in responding to, pre-empting or articulating these changes across a wide range of practices spanning art, design, music and much more.

Across varied contexts in Europe the 1980s saw systemic changes in how governments, culture and their publics understood each other. This manifested itself in different ways – whether through the emergence of a civil society in "the final decade of Yugoslavia", the effects of rapid institutionalization during the "transition" in Spain following Franco's death, the repercussions of a dual move to liberalize the economy and squeeze civil rights in Turkey following the 1980 military coup, or the ramifications of the birth of neoliberalism in Western Europe and counter-culture's efforts to find spaces of resistance. In all of these contexts emergent political subjects were articulating their demands and desires, with art and culture offering the means to critique and push against changes in society. Today, as Europe is in the midst of a defining transition in terms of how it sees itself – as individual nations, collectively or through its relationship to others – it feels prescient to revisit key moments in its current identity formation and how it arrived at its present condition.

Drawing on extensive research carried out by partners of the museum confederation L'Internationale, combined with transversal essays by commissioned writers, *The Long 1980s* offers new readings of the decade through constellations of art, politics and identity. Collectively, the many different voices in the book will offer new readings and unexpected connections of this pivotal decade for students, academics and a wider public.

The reader is structured into four sections, each divided into two parts. A constellation of over seventy micro-histories, ranging from significant exhibitions or events to publications or key essays are presented across the four sections, spanning the different contexts out of which the research developed: Belgium, Catalonia, the Netherlands, Slovenia, Spain, Turkey and the UK. These case studies are presented through a rich combination of archival material, reproductions or reprinted texts with introductions by curators, historians and theorists. In each section three commissioned essays offer transversal readings from the perspectives of art history, sociology and politics. As such the sections aim to propose new connections and points of contact across different cultural and political contexts. Two larger, introductory essays by Rosi Braidotti and Diedrich Diederichsen will aim to frame the 1980s and its relevance for today.

The four sections of the book are:

1. *No Alternative?:*

Selected case studies: Hakim Bey's "Temporary Autonomous Zones", Rave as autonomous zone, Squatters movements in the Netherlands, Radio Pica / TV Cardeu and SOKAK magazine.

Contributors: Manuel Borja-Villel and Jorge Ribalta, Geert Lovink, Jelena Vesić, Alexei Monroe, Hakim Bey, Nav Haq, Anthony Hudek, Diana Franssen, Nazım Hikmet Richard Dikbaş, Beatriz Herráez, Teresa Grandas, June Givanni, Ana Mizerit, Anders Kreuger, Merve Elveren, Cristina Cámara, Henry Andersen.

2. *Know Your Right*

Selected case studies: "Women in Black", Turkey; Black Audio Film Collective Handsworth Songs; Pepe Espaliú "Carrying" performances; Ecologist Movement in 1980s Spain.

Contributors: Lurdes Méndez, Gal Kirn, Lisa Godson, Nick Aikens, Merve Elveren, Igor Španjol, Pedro G. Romero, Lola Hinojosa, Teresa Grandas, Neža Kogovšek Salamon, Barış Gencer Baykan, Luc Deleu, Božidar Flajšman, Pablo Martínez, Carlos Prieto, Annie Fletcher.

3. *Processes of Identification*

Selected case studies: Archivo Queer (LSD and Radical Gai), 100 % Exhibition, Seville; Rasheed Araeen, "Notes Towards a Black Manifesto"; Jef Lambrechts and the Belgian Institute for World Affairs.

Contributors: Elisabeth Lebovici, Ayse Duzken, Amna Malik, Tea Hvala, Merve Elveren, Diana Franssen, Beatriz Herráez, Bojana Piškur, Jesus Carrillo, Lubaina Himid, Nataša Petrešin-Bachelez, Anthony Hudek, Rasheed Araeen, Marcelo Expósito, Chris Straetling.

4. *New Order:*

Selected case studies: Formation of ARCO in Spain; Docklands Community Poster Project; Yugoslavian Documenta, 1987 and 1989 in Sarajevo, 1989 and the second summer of Love, The Other Story, London

Contributors: Boris Buden, Luis Trindade, Corinne Diserens, Sanchez Ferlosio, Aleš Mendiževc, Pablo Martínez, Nav Haq, Carlos Prieto, Diana Franssen, Charles Esche, Meriç Oner, Merve Elveren, Bojana Cvejić and Ana Vujanović, Rogelio López Cuenca, Mar Villespesa, Zdenka Badovinac and Bojana Piškur.

OSEMDESETA

THE EIGHTIES

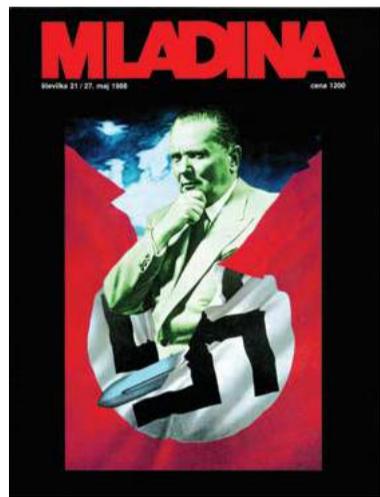
KOLENDAR DOGODKOV / Schedule of Events

TV ODDAJA

Oddaja **Platforma** z naslovom *Osemdeseta – od disko kluba do televizije* avtorice **Saša Šavel Burkart**, ki je nastala v produkciji Televizije Slovenija, na ogled v času trajanja razstave *Večmedijske prakse in produkcijska prizorišča* na ogled v gledalnici v pritličju +MSUM-a

VEČER PUNK POEZIJE

Torek, 25. april 2017, ob 19.00, +MSUM
Esad Babačić: *Upanje še mam, pa se poserjem nanj...*



Obletnica dneva mladosti, maj 1988/Youth Day Anniversary, May 1988, oblikovanje/design by Novi kolektivizem/New Collectivism

MLADINA 80ta

Sreda, 26. april 2017, ob 20.00, MG+
V avditoriju MG+ bo na ogled izbor naslovnice in ključnih prispevkov tednika *Mladina* iz časa druge polovice osemdesetih, ko je *Mladina* s svojo liberalno odprtostjo in kritično obravnavo obveljala za nosilko radikalne ter kreativne forme in vsebine. Pripravila: **Ana Mizerit, Robert Botteri**.

OTVORITVENI PERFORMANSI

Sreda, 26. april 2017, 20.30–22.00, MG+
Ilja Šoškić, *Zašiti fikus*, 1974 (1989, 2017)
Azra Akšamija, *Prebavljanje Dayton*, 2012–2017
(Več na strani 8)

Jusuf Hadžifejzović, akcija na samostojni razstavi *Depografija*

FILMSKA PROJEKCIJA

Ponedeljek, 15. maj 2017, ob 20.00, Galerija Škuc, Stari trg 21, Ljubljana

Alternativna filmska scena v osemdesetih letih

Projekcija kratkih filmov v produkciji Škuca
Filme bo ob prisotnosti avtorjev uvodoma predstavila **Barbara Borčič**.

PRIČEVANJA

Četrtek, 18. maj 2017, ob 18.00, +MSUM

Dušan Mandič, *Back to the Future*

Sreda, 31. maj 2017, ob 18.00, MG+

Darko Simičič, *Umetnost osemdesetih let v Jugoslaviji: Po!*

Četrtek, 8. junij 2017, ob 18.00, +MSUM

Barbara Borčič, *Večmedijski obrat*

Sreda, 28. junij 2017, ob 18.00, MG+

Goran Trbuljak, *Dokler je politikom dobro, ostali zgolj tarnajo*

PREDAVANJA

Torek, 23. maj 2017, ob 18.00, +MSUM
Melita Zajc, *Televizija kot »novi« medij osemdesetih let*

Sreda, 21. junij 2017, ob 18.00, MG+

Martina Vovk, *Umetnost osemdesetih*

Petek, 15. september 2017, ob 18.00, MG+

Gal Kirn, *Protislovja in tranzicija (post) socialistične civilne družbe med 1972 in 1989*

PERFORMATIVNI DISKURZIVNI PROGRAM

BADco: *Dolga trajanja in ideje prihodnosti*

(Več na strani 9)

Sreda, 24. maj 2017, MG+

Seminar »Rabe in zlorabe dediščine – revidiranje in reakcija«

Predavatelj **Milan Radanović** in **Suzana Milevska**; sogovornika pri diskusiji: **Tanja Petrović** in **Dragan Markovina**

Četrtek, 25. maj 2017, MG+

Delavnica javna knjižnica: delavnico vodijo **Marcell Mars, Tomislav Medak, Dubravka Sekulić**, sodelujejo **Rok Vevar** in drugi iz Ljubljane z »alternativnimi« arhivi

Ponedeljek, 5. junij 2017, MG+

Simpozij »(Post) Jugoslavija in dolga trajanja – o družbenih antagonizmih skozi umetnost in kulturo dolgega 20. stoletja«: **Tijana Okić, Sezgin Boynik, Miklavž Komelj**

Sreda, 6. september 2017, MG+

Delavnica »Imaginarne institucije – postjugoslovanske institucije brez države«: delavnico vodi **Ana Vujanović**, sodelujejo **Slaven Tolj** in **Emina Višnić** (Rijeka 2020); **Marc Neelen** in **Ana Džokić** (STEALTH unlimited Beograd); **Rok Vevar** in **Dragana Afirević** (Nomad Ljubljana).

Četrtek, 7. september 2017, MG+

Delavnica »Razpad hegemonije in ideje prihodnosti«: delavnico vodi **Janez Janša**, sodelujejo **Katerina Kolozova, Antonia Majača**

POGOVORI

Torek, 30. maj 2017, ob 18.00, +MSUM

Predstavitelj knjige *Osemdeseta o osemdesetih* in pogovor z avtorji prispevkov

Sodelujejo: **Tea Hvala, Anej Korsika, Kaja Kraner, Aleš Mendiževc, Tjaša Pureber**

Moderira: **Marko Jenko**

ŠUM: pogovori o organiziranju umetnosti in dela v kulturi pri nas: nekoč in danes

Ljubljanski kolektiv Šum bo gostil dva kolektiva, **BLOK** iz Zagreba in **Kontekst** iz Beograda, ki delujeta na presečiščih kulture, umetnosti in aktivizma oziroma politike. Sodelujoči: **BLOK** - Lokalna baza za osvježavanje kulture, Zagreb, Hrvaška (**Ana Kutleša, Vesna Vuković, Ivana Hanaček**); **Kontekst**, Beograd, Srbija (**Vida Knežević, Marko Miletić**)
Šum, Ljubljana, Slovenija (**Kaja Kraner, Izidor Barši**)

Petek, 8. september 2017, ob 19.00, MG+

Predstavitelj kolektivov in njihovih dejavnosti ter pogovor o kolektivnem delovanju

Sobota, 9. september 2017, ob 11.00, MG+

Organiziranje umetnostne produkcije: nekaj primerov iz zgodovine umetnostnih kolektivov iz področja JV balkanske regije – izsledki raziskave o skupinah **Zemlja** in **Život**

OKROGLA MIZA

Torek, 12. september 2017, ob 18.00, MG+

Šola in muzej kot dispozitiv vzgoje

Sodelujejo: **Eva D. Bahovec, Zoran Erić, Jasna Jakšić, Asja Mandič, Darko Štrajn**

Moderira: **Adela Železnik**

Eden pomembnih prispevkov civilne družbe osemdesetih je bila tudi kritika šolske reforme začetka osemdesetih let, katere pobudniki so bili nekateri člani nove leve, poststrukturalističnega gibanja in lacanovskega kroga. Postavili so enega od ključnih vprašanj: kakšna je razlika med »vzgojo« in »izobraževanjem«, ki postaja aktualno tudi danes.



Video box bar, Galerija ŠKUC, fotografija iz videa / video still, 1984-85

NATEČAJ

#»videoboxbar«

5. 4. - 11. 6. 2017

Vabimo vas, da sodelujete pri natečaju za **kratki video spot**, katerega dolžina naj ne presega ene minute (60 sekund). Video spot poljubne vsebine naj vključuje vizualne in zvočne elemente, zaželeno pa je, da se tematsko navezuje na katerega od sledečih pojmov: večmedijskost, samoorganiziranost, interdisciplinarnost, transgeneracijskost in skupinsko avtorstvo.

Na natečaju sodelujete tako, da nam video z naslovom **#Video Box Bar _NASLOV** z aplikacijo za prenos večjih datotek Wettransfer pošljete na **info@mg-lj.si**. Videe sprejemamo **do 11. junija**, ko se konča razstava *Večmedijske prakse in produkcijska prizorišča*.

Žirija, ki jo sestavljajo kustosi MG+MSUM in člani zainteresirane javnosti bo izbrala 10 najboljših video spotov, ki jih bomo objavili na spletni strani Moderne galerije, v soboto, 17. junija, na Poletno muzejsko noč pa bomo avtorja zmagovalnega video spota tudi nagradili.

TV PROGRAM

The TV program **Platforma (Platform)**, entitled *Osemdeseta – od disko kluba do televizije (The Eighties – from Disco to Television)*, made by **Saša Šavel Burkart** and produced by Television Slovenia, is screened in the viewing room on the ground floor of +MSUM during the exhibition *Multimedia Practices and Venues of Production*.

PUNK POETRY EVENING

Tuesday, 25 April 2017, at 7 p.m., +MSUM

Esad Babačić: *I still have hope, and I don't give a shit about it...*

MLADINA 1980s

Wednesday, 26 April 2017, at 8 p.m., MG+

In the Moderna galerija's auditorium a selection of the covers and crucial articles of the weekly *Mladina* from the second half of the 1980s will be displayed. Thanks to its liberal openness and critical take on pressing issues, *Mladina* came to be perceived as a bearer of radical and creative form and content. Selection made by **Ana Mizerit, Robert Botteri**.

OPENING PERFORMANCES

Wednesday, 26 April 2017, 8.30 – 10 p.m., MG+

Ilja Šoškić, *Sewn-up Ficus*, action, 1974 (1989, 2017)

Azra Akšamija, *Digesting Dayton*, 2012–2017
(More on page 8)

Jusuf Hadžifejzović, action at his solo exhibition *Depotgraphy*

FILM SCREENING

Monday, 15 May 2017, at 8 p.m., Galerija Škuc, Stari trg 21, Ljubljana

Alternative Film Scene in the Eighties

Screening of short films produced by Škuc

Barbara Borčič will give short presentations of the films and their authors.

FIRST-HAND ACCOUNTS

Thursday, 18 May 2017, at 6 p.m., +MSUM

Dušan Mandič, *Back to the Future*

Wednesday, 31 May 2017, at 6 p.m., MG+

Darko Simičič, *Art of the Eighties in Yugoslavia: Sing!*

Thursday, 8 June 2017, at 6 p.m., +MSUM

Barbara Borčič, *Multimedia Turn*

Wednesday, 28 June 2017, at 6 p.m., MG+

Goran Trbuljak, *As Long as Politicians Fare Well, Others Only Complain*

LECTURES

Tuesday, 23 May 2017, at 6 p.m., +MSUM

Melita Zajc, *Television as the "New Medium" of the Eighties*

Wednesday, 21 June 2017, at 6 p.m., MG+

Martina Vovk, *Art of the Eighties*

Friday, 15 September 2017, at 6 p.m., MG+

Gal Kirn, *Contradictions and Transition of (Post) Socialist Civil Society between 1972 and 1989*

PERFORMATIVNI DISKURZIVNI PROGRAM

BADco: *Long Durations and Ideas about the Future*
(on page 9)

Wednesday, 24 May 2017, MG+

Seminar "Uses and Abuses of Heritage – Revisions and Reactionism"

Speakers: **Milan Radanović** and **Suzana Milevska**; participants at the discussion: **Tanja Petrović** and **Dragan Markovina**

Thursday, 25 May 2017, MG+

Public library **workshop**: moderated by **Marcell Mars, Tomislav Medak, Dubravka Sekulić**, participants **Rok Vevar** and others from Ljubljana with "alternative" archives

Monday, 5 June 2017, MG+

Symposium "(Post-) Yugoslavia and long durations – on social antagonisms through the art and culture of the long 20th century": **Tijana Okić, Sezgin Boynik, Miklavž Komelj**

Wednesday, 6 September 2017, MG+

Workshop "Imaginary Institutions – Post-Yugoslav Stateless Institutions": headed by **Ana Vujanović** participants: **Slaven Tolj** and **Emina Višnić** (Rijeka 2020); **Marc Neelen** and **Ana Džokić** (STEALTH unlimited Beograd); **Rok Vevar** and **Dragana Afirević** (Nomad Ljubljana).

Thursday, 7 September 2017, MG+

Workshop "The Disintegration of Hegemony and Ideas about the Future": headed by the **Janez Janša**, participants: **Katerina Kolozova, Antonia Majača**.

TALKS

Tuesday, 30 May 2017, at 6 p.m., +MSUM
Presentation of *The Eighties about the Eighties* publication and conversation with the authors

Speakers: **Tea Hvala, Anej Korsika, Kaja Kraner, Aleš Mendiževc, Tjaša Pureber**

Moderated by: **Marko Jenko**

ŠUM: Discussions on Organization of Art and Work in Our Culture: Past and Present

The Ljubljana based collective Šum will host two collectives, **BLOK** (Zagreb) and **Kontekst** (Belgrade), which are active at the intersection of culture, art and activism or rather politics, and examine both the political potentials of artistic practices as well as the questions regarding the current and past organisation and reproduction of activist art groups.

Participants:

BLOK – Lokalna baza za osvježavanje kulture, Zagreb, Croatia (**Ana Kutleša, Vesna Vuković, Ivana Hanaček**)

Kontekst, Belgrade, Serbia (**Vida Knežević, Marko Miletić**)

Šum, Ljubljana, Slovenia (**Kaja Kraner, Izidor Barši**)

Friday, 8 September, at 7 p.m., MG+

Presentation of collectives and their work accompanied by a discussion on collective activity

Saturday, 9 September, at 11 a.m., MG+

Organizing art production: examples from the history of art collectives in the SE Balkans—findings of the research on the groups **Zemlja** and **Život**

PANEL DISCUSSION

Tuesday, 12 September 2017, at 6 p.m., MG+

The School and the Museum as a Dispositif of Education

Speakers: **Eva D. Bahovec, Zoran Erić, Jasna Jakšić, Asja Mandič, Darko Štrajn**

Moderated by **Adela Železnik**

One of the important contributions of civil society in the 1980s was a critique of the school reforms in the early 1980s, as instigated by certain members of the New Left, the post-structuralist movement, and the Lacanian circle. They posed a still today relevant question: what is the difference between "learning" and "education"?

Short video COMPETITION

#»videoboxbar«

5 April – 11 June 2017

We invite entries of **short videos**, up to one minute (60 seconds) in length. Videos are to include both visual and sound elements. The choice of subject is free; however, a thematic link to one of the following concepts is desirable: multimediality, self-organisation, interdisciplinarity, transgenerationality and collective authorship.

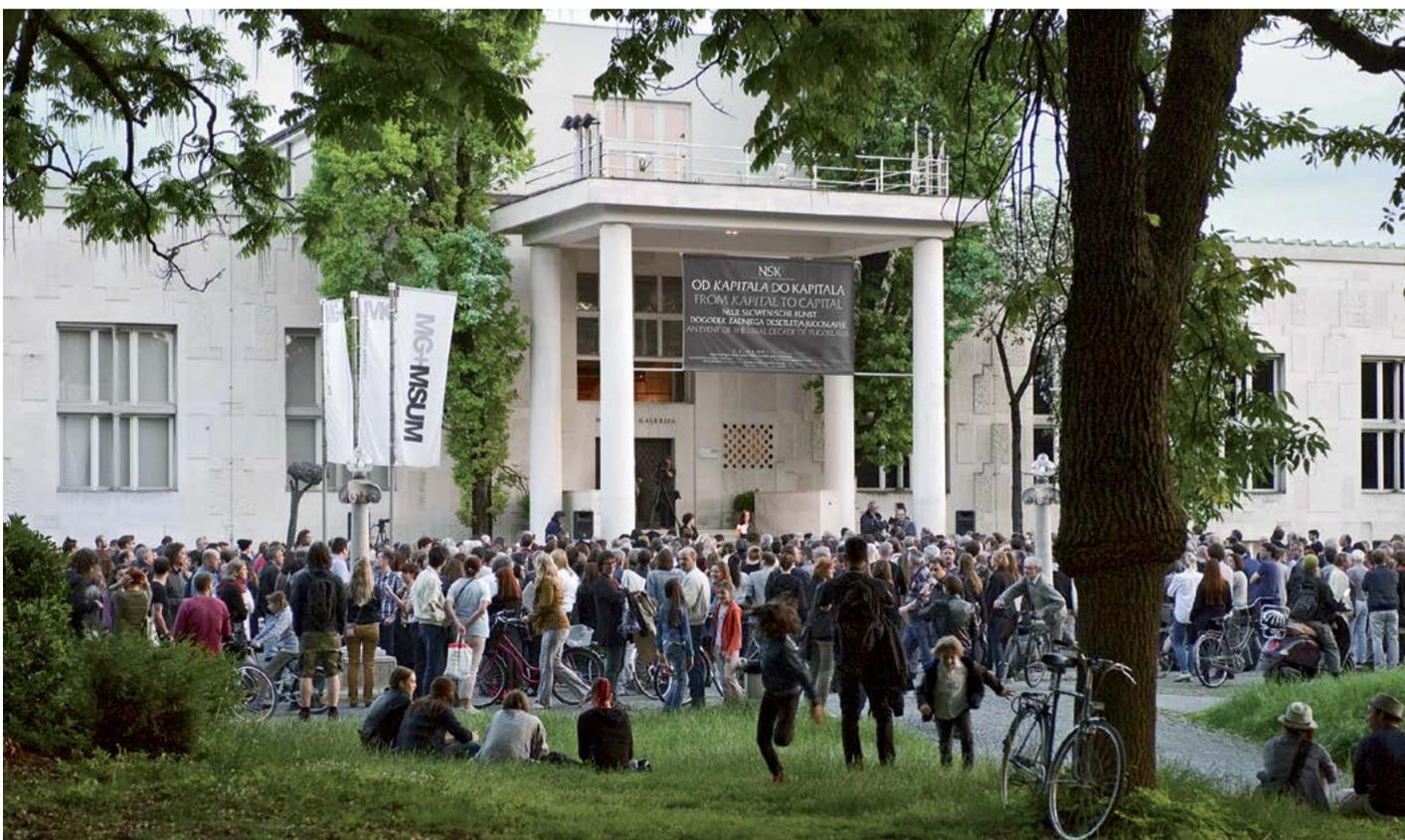
To enter the competition, send your video named **#Video Box Bar _TITLE** to **info@mg-lj.si** using the large file transfer application Wettransfer. Entries will be accepted until the closing of the exhibition *Multimedia Practices and Venues of Production* on 11 June. Entries will be judged by panel of MG+MSUM curators and members of the interested public. The best ten videos will be published on the Moderna galerija website. The winning entry will be announced on 17 June, on the occasion of the Museum Summer Night.



Otvoritev razstave Večmedijske prakse in produkcijska prizorišča / Opening of the Multimedia Practices and Venues of Production, Muzej sodobne umetnosti Metelkova / Museum of Contemporary Art Metelkova, Ljubljana, 5.4. 2017



Otvoritev razstave Novi prostori, nove podobe / Opening of the New Spaces, New Images, Moderna galerija, Ljubljana, 14.10.2016



Otvoritev razstave NSK od Kapitala do kapitala. Neue Slowenische Kunst – dogodek zadnjega desetletja Jugoslavije / Opening of the NSK from Kapital to Capital: Neue Slowenische Kunst – An Event of the Final Decade of Yugoslavia, Moderna galerija, Ljubljana, 11.5.2015

OSEMDESETA THE EIGHTIES

- Kustosinji razstave *Dediščina 1989 / Heritage of 1989* exhibition curated by: **Zdenka Badovinac, Bojana Piškur**
- Kustosinja asistentka / Assistant curator: **Ana Mizerit**
- Kustosa razstave *Večmedijske prakse in produkcijska prizorišča / Multimedia Practices and Venues of Production* exhibition curated by: **Barbara Borčič, Igor Španjol**
- Kustosinji razstave *Novi prostori, nove podobe / New Spaces, New Images* exhibition curated by: **Asta Vrečko, Martina Malešič**
- Kustosinja razstave *NSK od Kapitala do kapitala / NSK from Kapital to Capital* exhibition curated by: **Zdenka Badovinac**
- Kustosinja asistentka / Assistant curator: **Ana Mizerit**
- Koordinacija projekta *Osemdeseta / The Eighties* project coordination: **Marko Rusjan**
- Obrazstavni programi / Public programs: **Adela Železnik**
- Odnosi z javnostmi / Public relations: **Andreja Bruss**
- Pedagoški programi / Pedagogical programs: **Lucija Cvjetković**
- Urejanje spletne strani / Web page editor: **Ida Hiršfelder**
- Urejanje dokumentarnega gradiva / Collating archival materials: **Teja Merhar**
- Koordinacija fotografiranja / Photo coordination: **Sabina Povšič**
- Fotografsko dokumentiranje / Photo documentation: **Dejan Habicht, Matija Pavlovec**
- Konserviranje in restavriranje / Conservation and Restoration: **Nada Madžarac, Nina Dorič Majdič**
- Tehnična podpora / Technical support: **Tomaž Kučer**
- Tehnična ekipa / Technical team: **Boris Fister, Vojko Kmetič, Janez Kramžar, Armin Salihović, Duško Škrbin**

26. 4. – 17. 9. 2017 / 26 April – 17 September 2017



MG+

Jusuf Hadžifejzović Depografija
Kustosinja / Curator: Bojana Piškur

Vabimo vas na odprtje razstave in otvoritveni performans Jusufa Hadžifejzovića v sredo, 26. aprila 2017, ob 20. uri v spodnji dvorani Moderne galerije, Cankarjeva 15.

Depotography

You are kindly invited to the opening of the exhibition and the opening performance by Jusuf Hadžifejzović on Wednesday, 26 April 2017 at 8 p.m. at Moderna galerija, Cankarjeva 15.

Brugge Depo. Trofejna depografija. Puška, krznen plašč, srnjakova kopita. Z razstave J. Hadžifejzović: Depografija Evrope, Muzej savremene umjetnosti Republike Srpske, Banja Luka, 2010, foto: Almin Zrno / Brugge Depot. Trophy Depotography. Rifle, fur coat, roe hooves. From the exhibition J. Hadžifejzović: Depotography Europe, Museum of Contemporary Art of Republic of Srpska, Banja Luka, 2010, Photo: Almin Zrno

27. 4. – jesen / autumn 2018



Drago Tršar, *Manifestanti I / Manifestants I*, 1959, park skulptur pred Moderno galerijo / sculpture park outside Moderna galerija

Galerija Prešernovih nagrajencev za likovno umetnost Kranj, Obalne galerije Piran, Mestna galerija Ljubljana (Muzej in galerije mesta Ljubljane), Galerija Murska Sobota, Koroška galerija likovnih umetnosti Slovenj Gradec, Galerija Božidarja Jakca v Kostanjevici na Krki.

Drago Tršar Medinstitucionalni projekt / Interinstitutional Project

Eden najpomembnejših in najplodnejših predstavnikov modernizma na Slovenskem, 27. aprila 2017 praznuje visoki jubilej devetdeset let. Moderna galerija se je v sodelovanju s šestimi javnimi zavodi odločila, da se izjemnemu in širokemu opusu Draga Tršarja pokloni s projektno serijo preglednih in tematsko raznolikih razstav po vsej Sloveniji.

Gallery of the Prešeren Fine Arts Award Winners in Kranj, Coastal Galleries Piran, City Art Gallery Ljubljana (Museum and Galleries of Ljubljana), the Murska Sobota Gallery, Museum of Modern and Contemporary Art Koroška, The Božidar Jakac Art Museum in Kostanjevica na Krki.

Unquestionably one of the main and most prolific representatives of modernism in Slovenia, Drago Tršar is celebrating his 90th birthday on 27 April this year. In collaboration with six other public institutions, Moderna galerija has conceived a project in the form of a series of retrospective and themed survey exhibitions across Slovenia.

27. 6. 2017– 8. 1. 2018



Muzej sodobne umetnosti Garage, Moskva / Garage Museum of Contemporary Art, Moscow, 2016, foto/photo Alexey Naroditskiy

Museo Nacional Centro de Arte Reina Sofia, Madrid, Španija/Spain

NSK od Kapitala do kapitala. Neue Slowenische Kunst – dogodek zadnjega desetletja Jugoslavije

NSK od Kapitala do kapitala. Neue Slowenische Kunst–An Event of the Final Decade of Yugoslavia

Kustosinja / Curator: Zdenka Badovinac
Kustosinja asistentka / Assistant curator: Ana Mizerit

Tretja predstavitev te študijske razstave v tujini, odkar je bila prvič na ogled v Moderni galeriji leta 2015. Razstava *Od Kapitala do kapitala* je prva velika razstava NSK-ja, umetniškega kolektiva, ki je v osemdesetih letih 20. stoletja, ko so se vsi samo še pretvarjali, da verjamejo v socialistično samoupravljanje razpadajoče države Jugoslavije, jasno povedal, da je cesar gol.

Third presentation of this comprehensive exhibition abroad since its inauguration at the Moderna galerija in 2015. *NSK from Kapital to Capital* is the first major exhibition of NSK, the art collective that loudly and clearly proclaimed the emperor naked back in the 1980s, when everybody still—or merely—pretended to believe in the socialist self-management of the slowly disintegrating Yugoslavia.

13. 5. – 26. 11. 2017



Nika Auto, *Obzornik 63 - Vlak senc / Newsreel 63 - The Train of Shadows*, fotografija iz filma / film still, 2017

Slovenski paviljon na 57. beneškem bienalu

Nika Autor. NOVICAM SE NE ODPOVEMO! Obzornik 63 - Vlak senc

Odprtje razstave: sreda, 10. maj 2017, ob 16.30, Arsenale, Artiglierie, Benetke, Italija

Komisarka / Commissioner: Zdenka Badovinac
Kustosinja / Curator: Andreja Hribernik
Produkcija / Production: Moderna galerija plus Muzej sodobne umetnosti Metelkova / Museum of Modern Art plus Museum of Contemporary Art Metelkova, Ljubljana, v sodelovanju z / in collaboration with Koroška galerija likovnih umetnosti / Museum of Modern and Contemporary Art Koroška, Slovenj Gradec

Na 57. Beneškem bienalu Slovenijo predstavlja Nika Autor in Andreja Hribernik. Nika Autor deluje v okviru neformalnega kolektiva Obzorniška fronta. Njen *Obzornik 63 - Vlak senc* je izraz družbene kritike, ki je lastna tudi sami formi anti-obzornika, in se osredotoča na koncept vlakov, potovanja ter iskanja sreče druge.

Pavilion of the Republic of Slovenia at the 57th International Art Exhibition – La Biennale di Venezia

Nika Autor. THE NEWS BELONGS TO US! Newsreel 63 - The Train of Shadows

Opening: Wednesday, 10 May 2017, 4.30 p.m., Arsenale, Artiglierie, Italy

At the 57th International Art Exhibition - La Biennale di Venezia, Slovenia will be represented by Nika Autor and Andreja Hribernik. Nika Autor works within the framework of the informal collective Newsreel Front. Her *Newsreel 63 - The Train of Shadows* is an expression of social criticism – which is inherent to the very form of anti-newsreels – and takes the concept of trains, travel and the pursuit of happiness as the film's point of departure.

17. 6. – 3. 9. 2017



Jakob Savinšek, *Spomenik in grobnica narodnim herojem / Jakob Savinšek, Monument and Tomb of National Heroes*, 1958, Celje; foto/photo Boris Gabrčič

+MSUM
(Ne)primerni spomeniki (In)appropriate Monuments
Kustosa / Curators: Beti Žerovc, Marko Jenko

Študentska razstava o povojnih spomenikih na Slovenskem in njihovem današnjem stanju, ki nastaja v sodelovanju z Oddelkom za umetnostno zgodovino Filozofske fakultete v Ljubljani. Razstava je zaključni del istoimenskega mednarodnega projekta, ki v ospredje postavlja usodo javnih spomenikov od leta 1945 naprej, zlasti po razpadu Jugoslavije.

A student exhibition about postwar monuments in Slovenia and their current state is being organized in collaboration with the Department of Art History of the Faculty of Arts of the University of Ljubljana opens on Summer Museum Night. The exhibition represents the conclusion of the homonymous international project, which focuses on the fate of public monuments since 1945, with particular emphasis on the period after the dissolution of Yugoslavia

29. 6. – 1. 10. 2017



Shod ženske solidarnosti proti vojni – shod mednarodne mreže Ženske v črnem / Women's solidarity meeting against the war – a meeting of the international network Women in Black, Novi Sad, 1996, foto/photo Vesna Pavlović

+MSUM

Neposlušne / Disobedient Eulàlia Grau, Katalin Ladik, Žene u crnom/Women in Black

Kustosinja / Curator: Bojana Piškur

Na razstavi sodelujejo Eulàlia Grau (1946), pionirka feministične umetnosti iz Katalonije, Katalin Ladik (1942), umetnica performansa, vizualne poezije in zvočnih eksperimentov iz Budimpešte (rojena v Novem Sadu), ter Žene u crnom, skupina feministično-antimilitaristično usmerjenih aktivistk iz Srbije, ki obstaja od leta 1991. Vsem je skupno, da so aktivno udeležene v različnih javnih diskurzih, ki so povezani predvsem s položajem in diskriminacijo žensk v večini patriarhalnih družbah, različnimi militarizmi, seksizmi, nacionalizmi ter v primeru skupine Žene u crnom tudi z vprašanji odgovornosti za zločine, storjene v bivši Jugoslaviji. Na razstavi bomo prikazali nekatera ključna medijsko raznovrstna dela umetnic in prvič arhiv političnega performansa, ki ga Žene u crnom izvajajo vse od začetka vojne v bivši Jugoslaviji leta 1991.

The exhibition features the work of Eulàlia Grau (1946), a pioneer of feminist art from Catalonia; Katalin Ladik (1942), an artist from Budapest (born in Novi Sad) involved in performance art, visual poetry, and sound experiments; and Žene u crnom / Women in Black, a group of feminist and antimilitarist activists from Serbia (active as a group since 1991). All are actively engaged in various public discourses focusing, above all, on the status of and discrimination against women in predominantly patriarchal societies, diverse militarisms, sexism, nationalisms, and – in the case of Women in Black – also the issue of accountability for the war crimes perpetrated in former Yugoslavia. The exhibition will showcase some of their key works in different media, and for the first time, also the archive of political performance, which Women in Black have been involved in since the beginning of the war in former Yugoslavia in 1991.

19. 9. – 19. 11. 2017



Peter Rauch, iz serije *Met*, 2016 (keramika, kamen) from the *Filing* series, 2016 (ceramics, stone)

+MSUM

Peter Rauch Prepih / Draught
Kustos / Curator: Igor Španjol

Serijska razstava *Prepih* je namenjena predstaviti mlajših umetnikov in svežim idejam. Peter Rauch je diplomirani arhitekt, magister fotografije ter doktorski kandidat s področja filozofije in teoretske psihoanalize. V fotografiji ga zanima razmerje med stvarmi, ki jih fotografija lahko dokumentira, in stvarmi, ki jih lahko konstituira.

Draught is a series of solo exhibitions presenting younger artists and fresh new ideas in the field of contemporary art. Peter Rauch holds a BA in architecture, an MA in photography, and is a doctoral candidate in philosophy and theoretical psychoanalysis. In photography, his interest lies in the relation between what the photograph can document and what it can constitute.

29. 9. –
5. 11. 2017



Dušan Tršar, *SOVIP*, 1973, Moderna galerija

MG+
Dušan Tršar Pregledna razstava / A Retrospective
Kustos / Curator: Marko Jenko

Moderna galerija bo v sodelovanju z Galerijo Božidarja Jakca v Kostanjevici na Krki prevzela del retrospektive Dušana Tršarja, ki v letu 2017 praznuje osemdeset let. Nedvomno gre za enega najpomembnejših predstavnikov modernega kiparstva v Sloveniji in na območju nekdanje Jugoslavije, ki je prostor kiparstva, skupaj z neokonstruktivisti, razširil tako miselno v smislu izgube specifičnosti medija kot tudi povsem konkretno z izbiro novih materialov oziroma pristopov.

In collaboration with the Božidar Jakac Art Museum in Kostanjevica na Krki, Moderna galerija will stage a part of the retrospective exhibition of Dušan Tršar, who celebrates his 80th birthday in 2017.

Dušan Tršar is one of the most influential representatives of modernist sculpture in Slovenia and former Yugoslavia. Together with the Neoconstructivist group he expanded the space of sculpture, both in the conceptual sense of the loss of the specificity of the medium, and in quite concrete terms by introducing new materials and approaches.

17. 10. –
14. 1. 2018



Janez Janša, Janez Janša, Janez Janša, *Credits*, 2013 (z razstave *Vmesna postaja 1:1 / Stopover 1:1* exhibition view, Muzej sodobne umetnosti Metelkova / Museum of Contemporary Art Metelkova, 2013-2014

+MSUM
Janez Janša, Janez Janša, Janez Janša Pregledna razstava / Survey exhibition
Kustos / Curator: Domenico Quaranta

Leta 2007 so se trije slovenski umetniki včlanili v konservativno Slovensko demokratsko stranko (SDS) in si uradno nadeli ime **Janez Janša**, ime vodje omenjene stranke in takratnega slovenskega premierja. Svoje življenje so spremenili v še potekajočo predstavo, svojo umetnost pa v močno sredstvo prevpraševanja ritualov in konvencij ter razpravljanja o statusu in funkciji stvari, povezanih z identiteto.

In 2007, three Slovene artists joined the conservative Slovene Democratic Party (SDP) and legally changed their names to **Janez Janša**, the name of the leader of SDP and the then Prime Minister of Slovenia. They have transformed their lives into an ongoing performance, and their art into a powerful tool for questioning rituals and conventions and discussing the status and functions of identity-related things.

Pregledno razstavo pripravlja neodvisni kustos Domenico Quaranta in produkciji Moderne galerije v sodelovanju z zavodom Aksioma.

The survey exhibition is curated by independent curator Domenico Quaranta and produced by Moderna galerija, Ljubljana, in collaboration with the Aksioma Institute, Ljubljana.

16. 11. –
7. 1. 2018



Dušan Kirbiš, *Resnica onstran vidnega / The Truth beyond the Seen*, 1988, Moderna galerija

MG+
Dušan Kirbiš Iz ateljeja / From the Studio of...
Kustos / Curator: Marko Jenko

Serija malih razstav z naslovom *Iz ateljeja...* predstavlja pregled trenutne produkcije umetnikov, ki so s svojim delom vključeni v stalno razstavo *20. stoletje. Kontinuitete in prelomi* v Moderni galeriji. Dušan Kirbiš je bil v osemdesetih letih viden predstavnik t. i. nove slike, ki se je napajala pri bad paintingu oz. Neue Wilde, obenem pa njegova ustvarjalnost pomeni odmik od fundamentalnega slikarstva sedemdesetih let. Na stalni razstavi *20. stoletje. Kontinuitete in prelomi* si lahko ogledamo Kirbišev sliki *Resnica onkraj vidnega* (1988).

The *From the Studio of...* series of small exhibitions presents current production of the artists, whose works are part of the permanent exhibition *20th Century. Continuities and Ruptures* at the Moderna galerija. The exhibition *From the Studio of...* **Dušan Kirbiš** posits Kirbiš's current production in relation to his work featured at the permanent exhibition *20th Century. Continuities and Ruptures*. In the 1980s, Kirbiš was a prominent representative of the so-called New Painting, which derived from Bad Painting and the Neue Wilde; at the same time, his work constitutes a departure from the fundamental painting of the 1970s. Kirbiš's work presented at the permanent exhibition is *Truth Beyond the Visible* (1988).

30. 11. –
28. 1. 2018



Nina Slejko Blom, *Slike, ki gredo dobro v prodajo / Saleable Paintings*, z razstave 7. triennale sodobne umetnosti v Sloveniji U3 / Resilience, 7th Triennial of Contemporary Art in Slovenia U3

+MSUM
Nina Slejko & Conny Blom Preprih / Draught
Kustos / Curator: Igor Španjol

Nina Slejko skupaj s švedskim umetnikom Connyjem Blomom vodi center za sodobno umetnost CAC Bukovje, ki je poleg centra za sodobno umetnost tudi umetniški projekt, s katerim umetnika preučujeta strukture in hierarhije v umetniškem svetu.

S serijo samostojnih razstav *Preprijh* v pritličju Muzeja sodobne umetnosti Metelkova, +MSUM predstavljamo mlajše umetnike in sveže ideje na področju sodobne umetnosti.

Nina Slejko, together with Swedish artist Conny Blom, runs the Center for Contemporary Art, CAC Bukovje. In addition to being a center for contemporary arts, CAC Bukovje is also an art project in which the artists explore the structures and the hierarchies in the art world.

Draught is a series of solo exhibitions on the ground floor of Museum of Contemporary Art Metelkova, +MSUM presenting younger artists and fresh new ideas in the field of contemporary art

8. 12. –
3. 5. 2018



Marij Pregelj, *Avtoportret / Self-Portrait*, 1966, Moderna galerija

MG+
Marij Pregelj Pregledna razstava / A Retrospective
Kustosinja / Curator: Martina Vovk

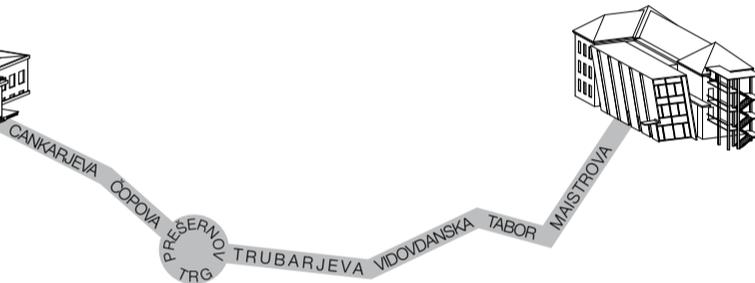
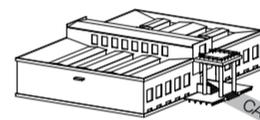
Marij Pregelj (1913–1967) je poleg Stupice in Mušiča tisti slikar, ki je na Slovenskem vpeljal visoki modernizem svetovnega formata. Retrospektivna razstava bo predstavila izbor del iz njegovega izredno obsežnega opusa. Ključni cilj retrospektive opusa Marija Preglja je združena predstavitev njegovih del iz nacionalne zbirke Moderne galerije in Muzeja sodobne umetnosti v Beogradu, zato bo razstava edinstvena priložnost za celovit pregled Pregljevega dela.

Marij Pregelj (1913–1967) was one of the Slovene artists (together with Gabrijel Stupica and Zoran Mušič) who introduced world-class high modernism in Slovenia. Pregelj's retrospective exhibition will present a selection of his extremely copious oeuvre. To present a comprehensive view of the diversity of Pregelj's artistic production, the exhibition features, in addition to his works from Moderna galerija's national collection, also works from the collection of the Museum of Contemporary Art in Belgrade. The retrospective will thus serve as a unique opportunity to gain a larger, more comprehensive overview of Pregelj's oeuvre.

MG+

Moderna galerija, Cankarjeva 15 + Muzej sodobne umetnosti Metelkova / Museum of Contemporary Art Metelkova, Maistrova 3, Ljubljana

+MSUM



ODPRTO
torek–nedelja: 10.00–18.00
četrtki julija in avgusta:
10.00–20.00
24. in 31. december: 10.00–
15.00

ZAPRTO
vsak ponedeljek, 1. januar, 1. maj, 1. november, 25.

VSTOPNINA
odrasli: 5,00 €
dijaki, študenti, upokojenci:
2,50 €
skupine odraslih: 3,50 €
skupine študentov,
upokojencev, dijakov: 2,00 €
družine: 8,00 €
Kombinirana vstopnica ob
obisku MG+MSUM:
odrasli: 5,00 € + 50 %
popusta pri vstopnini v drugi
lokaciji
družine: 8,00 € + 50 %
popusta pri vstopnini v drugi
lokaciji
Drugi popusti: turistična
kartica Urbana
Popusti veljajo za vse
razstave, ki jih organizira
MG+MSUM.

PROST VSTOP
vsako prvo nedeljo v
mesecu, predšolski otroci,
nezaposleni, gibalno in
senzorno ovirane osebe
ter njihovi spremljevalci,
imeti kartic CIMAM, ICOM,
Skupnost muzejev Slovenije
(SMS), Slovensko muzejsko
društvo (SMD), Slovensko
umetnostnozgodovinsko
društvo (SUZD), za goste
hotela Vander Urbani Resort

KNJIGARNI
Knjigarna MG: knjigarna@
mg-lj.si; (01) 24 16 835

Knjigarna Depo: knjigarna.
depo@mg-lj.si; (01) 24 16 837

KAVARNA MODERNA
torek–nedelja: 10.00–18.00
petek: 10.00–24.00
poletni delovni čas (junij -
avgust)
torek - nedelja: 10.00–22.00
petek: 10.00–24.00
Ob lepem vremenu kavarna
obratuje tudi pred
Moderno galerijo.
Salon Moderna, neformalna
druženja in pogovori ob
petkih v kavarni Moderna.

OPENING HOURS
Tuesday–Sunday: 10.00–18.00
Thursdays (July and August):
10.00–20.00
24 and 31 December: 10.00–
15.00

CLOSED
Mondays, 1 January, 1 May, 1
November, 25 December

ADMISSIONS AND TICKETS
Adults: 5,00 €
Students / Senior citizens:
2,50 €
Groups of adults: 3,50 €
Groups of students or senior
citizens: 2,00 €
Families: 8,00 €
Combined ticket for
MG+MSUM:
Adults: 5,00 € + 50 % discount
on +MSUM entrance fee
Families: 8,00 € + 50 %
discount on +MSUM entrance
fee
Other discounts: 50 %
discount on presentation of the
Urbana Tourist Card
Discounts are valid for all

exhibitions organised by the
Museum of Modern
Art and the Museum
of Contemporary Art
Metelkova.

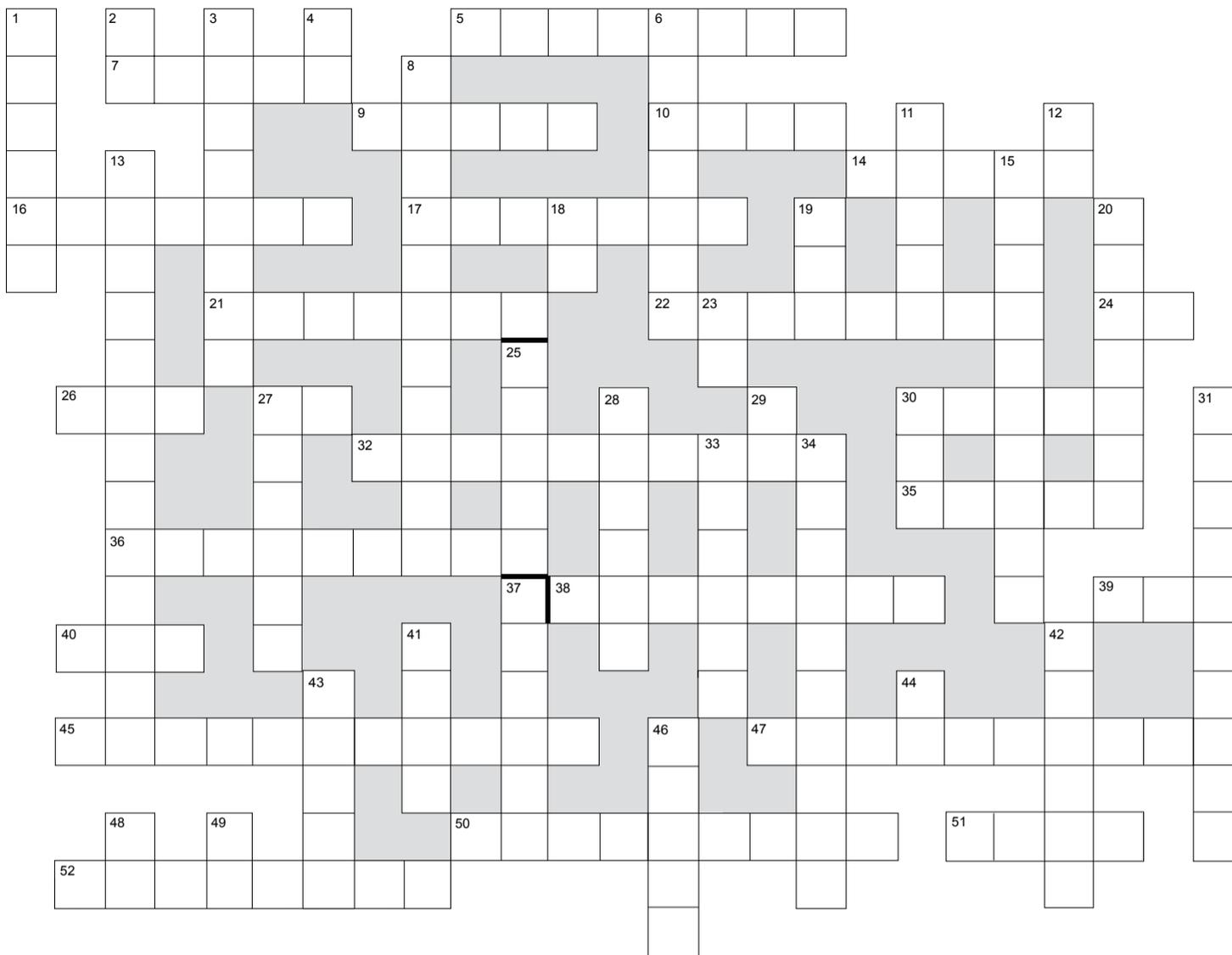
FREE ADMISSION
Preschool children,
unemployed individuals,
visitors with mobility or
sensory impairment and
accompanying persons,
holders of CIMAM and ICOM
cards, members of the
Slovenian Museums
Association (SMS), the
Slovenian Museums Society
(SMD), the Slovene Art History
Society (SUZD), guests of
Vander Urbani Resort.

Admission is free for all
visitors every first Sunday of
the month.

BOOKSTORES
Bookstore MG+: knjigarna@
mg-lj.si; (+3861) 24 16 835
Bookstore MSUM: knjigarna.
depo@mg-lj.si;
(+3861) 24 16 837

CAFÉ MODERNA
Tuesday–Sunday:
10.00–18.00
Fridays:
10.00–24.00
Summertime schedule
(June–August)
Tuesday–Sunday:
10.00–22.00
Fridays:
10.00–24.00
When the weather permits,
outdoor seating is available
in front of the Museum
building.
Salon Moderna, informal
gatherings and talks every
Friday at the Café Moderna.

SLOVAR SKUPNEGA ZNANJA / Glossary of Common Knowledge

slovar skupnega znanja

Vsa gesla (termini in osebna imena) se nahajajo na spletni strani Slovarja skupnega znanja: <http://glossary.mg-lj.si/>. Gesla so večinoma v angleškem jeziku, razen kadar je drugi jezik posebej naveden v opisu gesla.

Vodoravno: 5. Stanje radovednosti ali skrbi za nekaj; pozornost na nekaj ali navdušenje. 7. Vse, kar traja ali se zgodi, še posebej nekaj pomembnega; dogajanje; incident. 9. Tisti, ki ne zmaga. 10. Informacije v obliki, primerni za obdelavo z računalnikom. 14. Oblika dohodka, ki zagotavlja socialno varnost za vse državljane. 16. Del habitata, ki je določen z enotnostjo

pri distribuciji dobrin. 17. Tisto, kar se subjektivizira. 21. Repozitorij za shranjene spomine ali informacije. 22. Sistem za komunikacijo s pomočjo glasu, kretenj ali pisnih simbolov. 24. Rallis Tzortzis. 26. Ime direktorice Galerije San Art s sedežem v mestu Ho Chi Minh (Butt). 27. Cristina Freire. 30. Latinsko ime za ladjo. 32. Značilni vzorci ali stališča; trendi; tokovi; nagnjenja. 35. Izraz v južnoameriškem jeziku guaraní, ki pomeni vključujoči "mi". 36. Nasprotje simetrije. 38. Dati telesno obliko; utelesiti. 39. Ime urednika serije Tranzit iz Prage (Havráněk). 40. Ime direktorice Muzeja domorodne umetnosti v Museo del Barro, Asuncion, Paragvaj (Colombino). 45. Sposobnost tvorjenja mentalnih podob, pristopanje k realnosti s pomočjo ustvarjalne moči uma. 47. Neologizem,

ki ga je predlagal brazilski umetnik Hélio Oiticica. Združuje "ustvarjalnost" in "prosti čas", da bi hkrati nasprotoval elitni buržoazni umetnosti in proizvajalskemu etosu proletariata. 50. Značilnost lahko lomljivih, krhkih materialov. 51. Priimek umetnika, ki je zastopal Turčijo v nacionalnem paviljonu na 53. Beneškem bienalu (Ahmet). 52. Lastnost besede, ki ima isto črkovanje in izgovarjavo kot druga beseda, vendar drugačen pomen.

Navpično: 1. Priimek južnoafriške soustanoviteljice platforme Center za zgodovinske ponovne uprizoritve (Gabi). 2. Galit Eliat. 3. V zvezi s časom ali omejeno s časom. 4. Mabel Tapia. 6. Pridevnik, ki se nanaša na korenine ali izvor; temeljen.; ki odob-

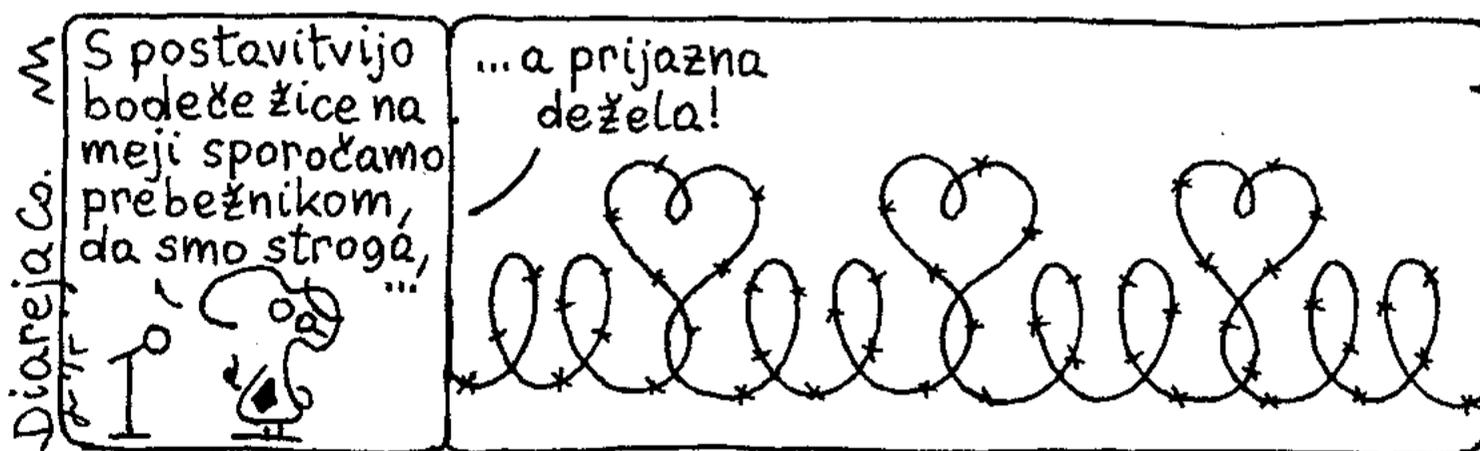
rava drastične politične, gospodarske ali socialne reforme. 8. Pridevnik iz konstitucije. 11. Filipinska beseda, ki pomeni "povezanost". Temeljni konstrukt filipinske psihologije. 12. Keti Chukhrov. 13. Obdobje po socializmu. 15. Tisti, ki intervenira. 18. Jesús Carrillo. 19. Območje avtonomne zasedbe v Ljubljani. 20. Kontinent Evrope in Azije. 23. Alenka Gregorič. 25. Drugi priimek španskega raziskovalca Francisco Vega. 28. & 33. Količina denarja, prejetega v zameno za delo. 29. Degot Ekaterina. 30. Nikalnica. 31. Prva beseda v latinski besedni zvezi, ki pomeni "ladja norcev". 34. Izraz zaveznitva v skupini, ki temelji na skupnem interesu in političnem namenu. 37. Produktivno delo. 41. Francoski izraz, ki pomeni "zabava". Pomeni tudi mrežo ljudi. 42. Institucija, namenjena kulturni dediščini. 43. Stanje enosti; iz fraze "bratstvo in enotnost". 44. Lisette Lagnado. 46. Držati se predpisanih ukrepov, še posebej v smislu političnih navez. 48. Ahmet Ögüt. 49. Meriç Öner.

glossary of common knowledge

All words (terms and in names) may be found on the Glossary of Common Knowledge webpage at <http://glossary.mg-lj.si/>. Except where specified otherwise, the words are in English.

Across: 5. Curiosity or concern about; attention to something or enthusiasm. 7. Anything that happens, especially something important; happening; incident. 9. One that fails to win. 10. Information in a form suitable for computer processing. 14. Form of income providing social security for all citizens. 16. Portion of habitat characterized by uniformity in distribution of goods. 17. That which is subjectivised. 21. Repository for stored memories or information. 22. System for communication by voice, gestures or written symbols. 24. Rallis Tzortzis. 26. Name of director of San Art Gallery based in Ho Chi Minh City (Butt). 27. Cristina Freire. 30. Latin term for ship. 32. Characteristic patterns or points of views; trends; currents; inclinations. 35. Expression in South American language Guarani designating an inclusive "we". 36. Opposite of symmetry. 38. Given bodily form; incarnated. 39. Name of editor of Tranzit Series from Prague (Havráněk). 40. Name of Director of Indigenous Art Museum in Museo del Barro, Asunción, Paraguay (Colombino). 45. Ability to form mental representations, to deal with reality by using creative powers of mind. 47. Neologism proposed by Brazilian artist Hélio Oiticica, combining "creativity" and "leisure" to counter both elitist art views of bourgeoisie and production ethos of proletariat. 50. Quality of being easily broken. 51. Surname of artist representing Turkey at its national Pavilion at 53rd Venice Biennial (Ahmet). 52. Relation between two words that are spelt and sound the same but mean different things.

Down: 1. Surname of South African co-founder of collaborative platform Center for Historical Reenactments (Gabi). 2. Galit Eliat. 3. Relating to or limited by time. 4. Mabel Tapia. 6. Adjective referring to roots or origin; fundamental. Favoring drastic political, economic, or social reforms. 8. Adjective relating to constituency. 11. Filipino word meaning 'togetherness'. Core construct of Filipino psychology. 12. Keti Chukhrov. 13. Period after socialism. 15. One who intervenes. 18. Jesús Carrillo. 19. Autonomous factory squat in Ljubljana. 20. Continent comprising Europe and Asia. 23. Alenka Gregorič. 25. Second surname of Spanish researcher Francisco Vega. 28. & 33. Sum of money received in exchange for labor. 29. Degot Ekaterina. 30. Negation. 31. First of two words in Latin phrase meaning "Ship of Fools". 34. Denotes unity within group based on common interest and political purpose. 37. Productive work. 41. French term meaning "party". Also meaning network of people. 42. Institution devoted to cultural heritage. 43. State of being one; contained in phrase "Brotherhood and _____". 44. Lisette Lagnado. 46. To adhere to prescribed course of action, especially in terms of political connections. 48. Ahmet Ögüt. 49. Meriç Öner



Tomaž Lavrič, Diareja, Mladina, številka / number 47, 20. november 2015

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