

The background of the entire poster is a dense, repeating pattern of various beetle species, rendered in a light gray, almost monochromatic style. The beetles are of different sizes and orientations, creating a textured, insect-themed backdrop.

Paviljon Republike Slovenije na
55. mednarodni umetniški razstavi
La Biennale di Venezia

Pavilion of Slovenia
at 55th International Art Exhibition
La Biennale di Venezia

JASMINA CIBIC

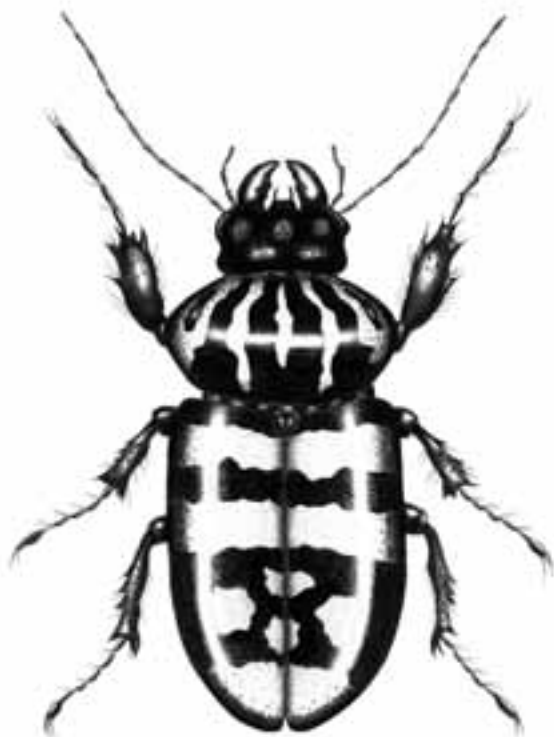
ZA NAŠE GOSPODARSTVO IN KULTURO

FOR OUR ECONOMY AND CULTURE

JASMINA CIBIC

ZA NAŠE GOSPODARSTVO
IN KULTURO

FOR OUR ECONOMY
AND CULTURE



Muzej in galerije mesta Ljubljane
Galerija Škuc



Paviljon Republike Slovenije na
55. mednarodni umetnostni razstavi
La Biennale di Venezia

Pavilion of Slovenia
at 55th International Art Exhibition
La Biennale di Venezia

JASMINA CIBIC

ZA NAŠE GOSPODARSTVO IN KULTURO
FOR OUR ECONOMY AND CULTURE

Muzej in galerije mesta Ljubljane
Galerija Škuc

17

DVOJNA IGRA
TEVŽ LOGAR

29

SLIKE IZ UMETNIŠKE ZBIRKE DRŽAVNEGA ZBORA
PAINTINGS FROM THE COLLECTION OF THE NATIONAL ASSEMBLY

45

A DOUBLE GAME
TEVŽ LOGAR

55

LEPOTA IDEOLOGIJE
PETJA GRAFENAUER

64

IZBOR DEL
SELECTION OF WORKS
2005 – 2012

87

THE BEAUTY OF IDEOLOGY
PETJA GRAFENAUER

95

LANDSCAPE WINDOWS
WALLPAPER
NIKA GRABAR

105

PALAČA LJUDSKE SKUPŠČINE LJUDSKE REPUBLIKE SLOVENIJE, GLAVNI PROJEKT
PALACE OF PEOPLE'S ASSEMBLY OF PEOPLE'S REPUBLIC OF SLOVENIA, MAIN PROJECT

121

LANDSCAPE WINDOWS
WALLPAPER
NIKA GRABAR

153

SREDSTVA UPRIZARJANJA:
POSTAVITEV SCENE ZA NEKAJ,
KAR BI LAHKO BILO.
JANE RENDELL

STAGING DEVICES: SETTING THE SCENE FOR WHAT MIGHT HAVE BEEN JANE RENDELL	189
---	-----

POLITIČNA EKONOMIJA IMENA IN DOGODKOV PRI ZASTOPANJU UMETNOSTI JASMINE CIBIC SUZANA MILEVSKA	199
---	-----

THE POLITICAL ECONOMY OF THE NAME AND EVENTS OF REPRESENTATION IN JASMINA CIBIC'S ART SUZANA MILEVSKA	249
--	-----

O NEMOGOČEM IN NEIZBEŽNEM ZNAČAJU ZASTOPANJA LINA DŽUVEROVIĆ	257
--	-----

ON THE IMPOSSIBILITY AND INEVITABILITY OF REPRESENTATION LINA DŽUVEROVIĆ	285
--	-----

ZA NAŠE GOSPODARSTVO IN KULTURO

Zakaj je bila nujna in ključna odločitev izbrati prav projekt umetnice Jasmine Cibic za predstavitev Slovenije na 55. mednarodni umetnostni razstavi, La Biennale di Venezia?

Strategije nacionalnih predstavitev večinoma iščejo dovtip časa, prostora, ki naj bi odseval trenutek sodobne umetniške produkcije in ga postavil v kontekste mednarodnih tokov. Projekt Jasmine Cibic, katerega kurator je Tevž Logar, pa išče odgovor na nenadomestljivo vprašanje, s katerim se nemalokrat nujno soočamo. Kakšne so danes tendence uokvirjanja nacionalnih ikonografij in osebni pogled umetnika na njihovo prezentacijo? Jasmina Cibic se ukvarja z iskanjem vzrokov in brskanjem po časovnem sosledju, kako priti do odločitev, da nekaj uvrstimo na seznam želja, in z idejo o tem, kaj lahko reprezentira nacionalno vrednoto, ikono. Velikokrat nas spreletijo misli, da določene podobe, predmeti, arhitektura ali celo živi svet niso bili uvrščeni na seznam, čeprav bi si to zaslužili. Oziroma bolje, ni pomembna sama gola uvrstitev, temveč sistem, izbor, na podlagi katerega je bila odločitev sprejeta. S svojim projektom je Jasmina Cibic razprla poetičen pogled na udejanjanje teh vprašanj s pomočjo objektov, predmetov, podob, ki služijo laboratoriju, poizkusu, kaj bi nacionalna ikonografija lahko bila. Imaginarij *Gesamtkunstwerka*, ki vključuje arhivske dokumente in umetniške predmete – slike iz Umetniške zbirke Državnega zbora RS –, je postal nujen sogovornik, če se želi priti do odgovorov, ki pa na koncu postanejo osebni, brez prizvoka kulturnopolitične patetike.

Veliko vlogo pri izpeljavi tega projekta je odigral partnerski odnos vseh sodelujočih, od piscev v katalogu do tistih neposrednih izvajalcev projekta, npr. obrtnikov, rokodelcev, akterjev, ki so izvajali tako imenovano formo nacionalne »poetike«. Zato gre zahvala vsem, ki so prispevali svoj kategorični prispevek v projektu in se vsaj za kratek čas poistovetili z željo po tem, kaj lahko pripomorejo »za naše gospodarstvo in kulturo«. Participacija sodelujočih ni bila nujna samo zaradi gole izvedbe, pač pa tudi zaradi smisla, koncepta samega projekta. Prav zaradi tega se je potrebno vsem sodelujočim zahvaliti, ne zaradi kurtoaznosti, pač pa zaradi njihove želje, da se je projekt uresničil.

Blaž Peršin
direktor Muzeja in galerij mesta Ljubljane

Komisar slovenskega paviljona na
55. mednarodni umetnostni razstavi,
La Biennale di Venezia

FOR OUR ECONOMY AND CULTURE

Why was it a necessary and key decision to select the project by the artist Jasmina Cibic to represent Slovenia at 55th International Art Exhibition, La Biennale di Venezia?

National presentation strategies are normally oriented into finding the witticism of the time and space that the current moment of contemporary art production is supposed to reflect, and to position it in the context of international currents. However, the project of Jasmina Cibic, as curated by Tevž Logar, seeks the answer to the irreplaceable question that we are often inescapably facing. What are the current tendencies of framing national iconographies and the artist's personal view of their presentation? Jasmina Cibic has been searching for reasons and browsing the time sequence of how to reach decisions to place something on a wish list, and exploring the idea of what can represent the national value or icon. The thought often comes to us that something has not been included on the list, although certain images, items, examples of architecture or even the living world would certainly deserve it. What I mean is, it is not the very inclusion that counts but the system and selection based on which the decision has been made. With her project, Jasmina Cibic has opened up a poetic perspective of realising such issues with the help of the objects, items, images serving the laboratory and the experiment of what national iconography could be. The *Gesamtkunstwerk* imaginarium comprising archive documents and art objects – paintings from the collection of the National Assembly of the Republic of Slovenia – has become a compulsory participant in the conversation, if indeed there is a desire to find the answers, yet eventually these become personal, no longer having the hint of the cultural political pathos.

A major part in implementing this project has been taken up by the cooperative attitude of all participants: from catalogue contributors to direct performers of the project, such as craftsmen, artisans, and actors implementing the so-called form of national "poetics". Thanks are therefore due to everybody who have provided their categorical contribution to the project and, if only for a short while, identified with the wish regarding what they can contribute to "our economy and culture". The participation of contributors was required not only because of the very execution, but also because of the purpose, the concept of the project itself. This is why all the participants deserve thanks – not because of their courtesy, but because of their desire to see the project realised.

Blaž Peršin
Director of Museum and Galleries of Ljubljana

Commissioner of the
Slovenian Pavilion at 55th International Art Exhibition,
La Biennale di Venezia

UVOD

Nacionalne predstavitve na beneškem bienalu vedno prinesejo s seboj razkritje položaja in vrednosti umetnosti v posameznih državah. Naj jo razumejo kot neodvisno polje, v okviru katerega o komisarju, projektu in umetniku/ih odloča izbirni svet, ki ga sestavljajo profesionalci s področja umetnosti, ali pa izvajalca projekta določijo nacionalni predstavniki, kar se pogosto zgodi v državah, kjer je sektor umetnosti slabo razvit ali nima povezav s kapitalom. To vprašanje ni toliko relevantno zaradi geopolitične problematike, kot zaradi t.i. *mehke moči*. Še več, brez težav bi zagovarjali, da je beneški bienale ena najboljših študij primera za merjenje indeksa *mehke moči*. Vsak postopek izbora se vedno sreča z lobiji in politiko, pa naj ga vodi sektor umetnosti ali vlada. Tisto, česar ne poznamo, so boji za moč, ki se odvijajo za temi postopki izbora, vse zavrnjene odločitve in razrešeni odbori.

Slovenijo na 55. beneškem bienalu predstavlja projekt Jasmine Cibic *Za naše gospodarstvo in kulturo*, ki se neposredno vključuje v razpravo o mehanizmih samega nacionalnega izbora. Umetnica je za projekt raziskala zgodovino razmerja med nacionalno državo in njenimi taktikami ustvarjanja mitov v Sloveniji od 30. let 20. stoletja dalje. Raziskala je tvorjenje nacionalnih mitov in svoj projekt razvila v sodelovanju s precejšnjim številom strokovnjakov z najrazličnejših področij, kot so entomologija, znanstvena ilustracija, arhitektura, tipografija, filozofija in umetnost. Projekt *Za naše gospodarstvo in kulturo* je vrhunec dolgotrajnega raziskovalnega postopka, za nastanek katerega so ključni prispevki vseh povabljenih ustvarjalcev. Umetnica je skrbno izbrala sodelujoče tovarne in obrtnike, prav tako je k sodelovanju povabila akademske raziskovalce in pisce, izhajajoč iz specifičnosti njihovega preteklega dela in kontekstov. Vizualna dela in eseji, ki so predstavljeni v pričujoči

publikaciji, prikazujejo naravo dela Jasmine Cibic in njen performativni način delovanja. Vizualni del publikacije si prizadeva popisati razvoj vizualne strukture projekta od začetkov pa vse do končne izvedbe, besedila pa so namenjena izpostavljanju in analizi osrednjih tem, ki se jim projekt posveča. Petja Grafenauer, samostojna kuratorka in publicistka, v svojem prispevku popisuje razvoj strategij, s katerimi je Jasmina Cibic diagnosticirala nevrvalgične točke preseka med ideologijo izdelave in izbora podob ter politiko njihovega prikazovanja. To dimenzijo umetničnega dela v svojem kuratorskem prispevku nadalje razvija Tevž Logar, ki z analizo določenih elementov njenega bienalskega projekta prepozna njeno željo, da bi po eni strani osvetlila temeljni ideološki aparat in po drugi strani gledalcu ponudila morebitno točko emancipacije od vnaprej postavljenega dispozitiva vidnega. Preizpraševanje vidnega, oziroma natančnejše, uprizarjanja prostora, posebej z vidika arhitekture, je eno osrednjih prizadevanj Jasmine Cibic. Temu se v svojem prispevku posveča Nika Grabar, ki se osredotoča na opus »uradnega državnega arhitekta« v socialistični Jugoslaviji Vinka Glanza in na njegova nenehna prizadevanja, da bi našel ustrezen arhitekturni jezik, ki naj bi primerno predstavljal novi sistem. Jane Rendell sledi umetničinemu uprizarjanju spreminjajočega simbolnega sveta ideologije kot tudi naravi njenega dela, ki vedno odgovarja na specifične prostora in konteksta. Prispevek v slogu *site-writing*, ki prevzema naravo svojega predmeta, stopa vzporedno z umetničino skrbno strategijo vključenega akterja – medtem ko Jasmina Cibic prevzame mehanizme pojava, ki ga preiskuje, se Jane Rendell njenih filmov v svojem besedilu ne loteva prek opazovanja, temveč s participacijo v jeziku njenih umetnin.

Vendar gre lokacijska specifičnost pri Jasmini Cibic še korak dlje – njena lastna participacija v smislu »nacionalne predstavnice« postane še en način osvetljevanja neumorne ideologije nacionalnega zastopstva. Točno to linijo umetničnega projekta preiskuje Lina Džuverović, in sicer skozi prizmo *mehke moči*, s katero poudarja umetničino nad-identifikacijo z vlogo nacionalne zastopnice kot sredstva za razkrivanje temeljnega bremena politizacije. Tu pa nismo več daleč od prispevka Suzane Milevske, ki na podlagi »politične ekonomije imena« Jasmine Cibic opisuje umetničino raziskovanje paradoksalnega aparata znanstvene taksonomije in njegovega nesrečnega odnosa s spreminjajočimi političnimi konstelacijami.

Kot Jasmina Cibic ustvarja svoje totalno umetniško delo v slovenskem paviljonu v prizadevanjih, da bi osvetlila totalnost ideološkega programiranja, pričujoča publikacija spremlja razvoj njenega projekta ter na podlagi različnih teoretskih izhodišč združuje in razvija zaokroženo, a

raznovidno delo, ki stoji samo zase. Publikacija je tako hkrati gradnik instalacije in neodvisna entiteta, ki sodeluje v umetničinih arheoloških strategijah, mehanizmi razkrivanja in nenehni prizadevanji po ponovnem raziskovanju tistega, kar je navidez nevtrarno, v čemer se zrcali Foucaultov imperativ: »Nikoli si ne dopusti, da bi bil povsem zadovoljen z lastnimi gotovostmi.«

Tevž Logar, Vladimir Vidmar
Urednika

INTRODUCTION

National presentations at the Venice Biennale always bring with them the disclosure of art's positioning and value within specific countries. Whether it is understood as an independent field where a selection panel made from art professionals decides upon the commissioner, the project and the artist/s or it is delegated by national representatives as is often the case with countries where the art sector is underdeveloped or not hand in hand with the capital. The relevance of this question does not lie as much within the problematics of geo-politics as it does within soft-power. What is more, we could easily argue that the Venice Biennale is one of the best case studies for measuring soft-power index. Each selection process encounters lobbies and politics, whether they are delegated by the art sector or the government. What we do not know about, are all the power struggles behind these selection processes, the decisions overturned and committees resolved.

Slovenia's representation at the 55th Venice Biennale presents the project *For our Economy and Culture* by the artist Jasmina Cibic that enters the debate directly with the mechanisms of the national selection itself. For her project Cibic has researched the history of Slovenia's relationship between the nation-state and its myth-making tactics from 1930 onwards. She has been researching the formations of national myths and has developed her project in collaboration with a vast number of professionals from fields as various as entomology, scientific illustration, architecture, typography, philosophy and art. The project *For our Economy and Culture* is a culmination of a lengthy research process, each of the invited contributors playing a vital role in its outcome. As factories and craftsmen employed in the project are carefully selected by the artist, for similar reasons she invites specific academic researchers and writers – for the relevance of their own history and context. The visuals and essays presented in this publication

all illustrate the nature of Cibic's work, a performative mode of operation, where the delegation she employs manifests itself in objects as well as textual pieces. Whereas the visual part of the publication tries to narrate the development of the visual structure of the project from the beginnings to its final execution, the textual pieces try to point out and analyse the major themes that the project addresses. In her text, Petja Grafenauer, freelance curator and writer, outlines the development of the strategies that Cibic applies in diagnosing the neuralgic spots of intersection between the ideology of image-making/selecting and the politics of their display. This dimension of Jasmina Cibic's work is further developed in the curatorial text by Tevž Logar, which through the dissection of particular elements of the artist's biennale project identifies her desire to, on the one hand, shed light on the underlying ideological apparatus and on the other, offer the spectator a potential point of emancipation from the set dispositive of the visible. Questioning the visible, or to be more precise, the rendering of space, especially in terms of architecture, is one of Jasmina Cibic's central interests. This is tackled in Nika Grabar's text, focusing on the oeuvre of the 'official state architect' of the socialist Yugoslavia, Vinko Glanz, and his constant endeavours to find the appropriate architectural language which is to duly represent the new system. Jane Rendell follows Cibic's rendering of the changing symbolic world of an ideology as well as the site-specific nature of her work. Her site-writing piece walks parallel with Jasmina Cibic's minute strategies of an embedded *acteur* – while Cibic adopts the mechanisms of the phenomena she investigates, Rendell's text tackles her films not through observation, but through participation in the language of the artwork.

But Jasmina Cibic's site-specificity goes further than that: her own participation as a "national representative" becomes another way of illuminating the incessant ideology of the state representation. Lina Džuverović investigates this very line of Cibic's project through the lens of soft-power, punctuating the artist's over-identification with her role of a state representative as means of unravelling the underlying burden of politicisation. This is not far from Suzana Milevska's account of Cibic's "political economy of name", thus describing the artist's investigation of the paradox-ridden apparatus of scientific taxonomy in its unhappy relationship with changing political constellations.

As Jasmina Cibic builds her total work of art at the Slovene Pavilion in an attempt to shed light on the totality of ideological programming, thus the publication at hand follows in the footsteps of her project, bringing together and developing different points of departure into a coherent yet multifaceted work in its own right. It is simultaneously a building element

of the installation and an independent entity that partakes in Cibic's strategies of archaeology, mechanisms of exposure and constant endeavours of re-examination of the seemingly neutral, echoing Foucault's imperative: "Never consent to be completely comfortable with your own certainties".

Tevž Logar, Vladimir Vidmar
Editors

DVOJNA IGRA

TEVŽ LOGAR

Ko govorimo o delu Jasmine Cibic, se moramo že v samem izhodišču zavedati njegove kompleksnosti. Čeprav so podobe ali situacije, ki jih ustvarja, izredno prepoznavne in nekako »zapeljujejo« gledalca, nikoli niso samo to. Umetnišine »celostne umetnine« neumorno izpostavljajo vprašanja in nagovarjajo k razmisleku o razmerjih, ki nastajajo znotraj triade umetniško delo – politika reprezentacije – gledalec. Od začetka samostojnega ustvarjanja jo v smislu medija zanimajo predvsem performativne intervencije in instalacije, ki jih včasih dopolnjuje s fotografijami, videom in filmom. Kompleksna dela, pogosto postavljena na javna mesta, zunaj galerije, so prilagojena specifičnemu prostoru oziroma kontekstu, zato zaradi specifičnih lastnosti in načina »distribucije/strategije«¹ delujejo samo v točno določenem okolju. Prav tako je mogoče zaznati prehajanje iz enega dela v drugega prek konceptualnih nadgradenj ali novih likovnih rešitev. Nekakšna osnovna gesta umetniškega raziskovanja Jasmine Cibic je razčlenjevanje in natančna analiza umetniškega dela, njegove reprezentacije in odnosa do gledalca: poskuša delovati znotraj sistema, ki ga preučuje, zato mehanizmi in strukture sistema velikokrat postanejo sestavni del umetnišine prakse, s čimer presega polje umetnosti in likovnega jezika. Zaradi prečenja različnih struktur in sistemov umetnišini projekti pogosto delujejo kot celostne umetnine, ki vključujejo različice delegirane izvedbe umetniških objektov in prostorov ter združujejo delo arhitektov, znanstvenikov, drugih specializiranih poklicev in obrtnikov ter tovarniško proizvodnjo, izbranih zaradi specifičnega kontekstualnega in zgodovinskega pomena. Projekt *Za naše gospodarstvo in kulturo* je nekakšna sinteza preteklih vsebinskih in formalnih raziskovanj Jasmine Cibic, ki se v vsebinski zasnovi dotika konceptualnega stališča »enciklopedične palače«, nosilne ideje 55. beneškega

1 Razstavljanje kot postavljanje dela na ogled javnosti vselej implicira strateški odnos, celo če je delo docela avtonomno in v sebi sklenjeno ter čeprav se razstavní prostor zdi docela nevtralen (tako imenovana »bela kocka« je, na primer, le na videz »nevtralna«, povezana je namreč s specifično publiko, institucionalno mrežo, skupinami strokovnjakov in zbiralcev). Umetnost se lahko kot taka uresniči le v odnosu do občinstva in prav v definiranju tega odnosa je neogibna neka globalna strateška ideja, ki določa posamezne vidike javnega pojavljanja dela, od

»scenografskih« podrobnosti (položaj, osvetlitev, dominantni - ali marginalni - položaj ipd.) do vprašanj, v kateri institucionalni (ali neinstitucionalni) prostor umestiti delo, kateri publikí je primarno namenjeno ipd. Skratka, v najsplošnejšem smislu je »razstavna strategija« prav ta globalna ideja, smiselni sklop postopkov in prijemov, ki naj zagotovijo, da bo delo videl pravi gledalec in to na pravi način. (Zabel, Igor, *Razstave strategije v devetdesetih* – nekaj zgledov iz slovenskega prostora, Eseji I, Založba CF, 2006, str. 340).

bienala, in jo tudi nadgrajuje, saj neposredno nagovarja utopičnost njenega koncepta z vpoklicem vloge izbora oziroma selekcije. Prav ta element je v odnosu do svojevrstne forme bienala, ki temelji na tradicionalnem konceptu nacionalnih izborov umetnikov, aktualen bolj kot kdaj koli, saj neposredno kaže na močno vlogo mehanizmov, ki ustvarjajo okvirje geopolitičnih ikonografij.² Na formalni ravni umetnica združuje različne elemente preteklega dela. Izhodišče, ki je hkrati jedro projekta, gradi na arhitekturni umeščenosti slovenskega paviljona v reartikulirano stanovanjsko hišo, ki bolj kot o javnem angažmaju govori o zasebnem in intimnem. Umetnica razstavi prostor z arhitekturnim posegom (ustvarjanjem dispozicije³) in posledično usmeritvijo pogleda gledalca formulira kot razmerje med javnim in zasebnim, torej z vpoklicem jezika uradne državne arhitekture (javno) obstoječi paviljon reformatira v budoar (zasebno). Povezovalni element arhitekturne dispozicije so tapete s podobami endemitskega slovenskega hrošča *Anophthalmus hitleri*, spodletele nacionalne ikone, vrste, ki je skoraj izumrla zgolj zaradi ideološkega naboja svojega imena. Konceptualno se arhitekturna dispozicija in podoba na tapeti srečujeta predvsem v preizpraševanju odnosa države do izbora nacionalne ikonografije oziroma reprezentacije umetnosti znotraj ustaljenih zgledov nacionalnega. Arhitekturni dispoziciji umetnica sopolstavlja dva likovna elementa. Izbor slik z motiviko tihožitij iz Umetniške zbirke Državnega zbora se z umetničino konceptualno gesto (poudarkom konteksta) spremeni v izbor nekakšnega rektificiranega »ready-made« objekta, ki v projekt najbolj reprezentativno vnaša »strategije« ideoloških modelov preteklosti, kar neposredno kaže, da se ob tovrstnih zbirkah, razstavah ali nacionalni selekciji umetnikov ne moremo izogniti vprašanju ideološkega izbora. Instalacijo zaokrožata filma, ki dramatizirata

2 Boris Groys v kontekstu 54. beneškega bienala odgovarja na vprašanje o problematiki paviljonov in nacionalnih participacij:

Kakšno vlogo igra udeležba države pri položaju umetnosti določene države? Ali ima ta udeležba kakšen produktiven vpliv na nacionalno umetniško sceno, poleg gole reprezentacije?

»Za mnoge razstava v nacionalnem paviljonu v Benetkah pomeni neke vrste predstavitev dosežkov določene države. Pričakovanja, občutek sodelovanja na mednarodnem tekmovanju ter upanje na uspeh, povezano s to nacionalno participacijo, povečujejo zanimanje za sodobno umetnost v teh državah. In to že samo po sebi ni slabo, četudi so seveda vse te motivacije popolna iluzija.« Zakaj je po vašem mnenju samo načelo udeležbe držav tako togo? Se vam zdi mogoče, da bo Beneški bienale nekoč prenehal z reproduciranjem in etiketiranjem geopolitičnih hierarhij?

»Mislim, da ukinitve koncepta nacionalne umetnosti zaenkrat še zdaleč ni na vidiku. Dejstvo je, da so muzeji, umetniške akademije, šole in univerze z umetniškimi fakultetami v državni lasti. Mednarodne umetniške ustanove ne obstajajo. Obstaja sicer mednarodni umetniški trg, vendar ta ne more zagotoviti trajnega obstoja in ustvarjanja umetniške tradicije. Zato za umetnost trenutno ni nobene alternative nacionalnim umetniškim ustanovam.«

(www.cap2011.net/survey.htm#3)

3 Bourdieu, Pierre, *Distinction: A Social Critique of the Judgement of Taste*, Harvard University Press, 1982, str. 466–484.

protislovja, neločljivo povezana s preobrazbami nacionalnih identitet preteklosti in sedanjosti in kot neposreden, a nedokončan dialog med umetnostjo in arhitekturo preizprašujeta njune medsebojne vplive v okviru formulacij nacionalnih ikonografij in njihovih odmevov v današnjem času.

Usmerjati pogled

Naslov projekta *Za naše gospodarstvo in kulturo* umetnica povzema po članku Dr. Milana Dularja⁴ objavljenem v Kroniki slovenskih mest leta 1940, v kateri je ob 20. obletnici Ljubljanskega velesejma predstavil idejo prve organizirane predstavitve nacionalne produkcije na teritoriju Kraljevine Jugoslavije. V omenjenem članku avtor izpostavlja vlogo in princip arhitekturne strategije, ki jo je zasnoval arhitekt Vinko Glanz, eden glavnih takratnih protagonistov in ideologov državne protokolarne arhitekture. Glančeva arhitektura, predvsem idejna zasnova Ljubljanskega velesejma, temelji na raziskovanju prezentacije nacionalne ikonografije, ki je izbrana kot reprezentativna s strani države. Vsekakor se v tej točki neposredno navezuje na koncept nacionalnih paviljonov na beneškem bienalu, ki tako ali drugače reprezentirajo »nacionalne avtoritete«. Najbrž je eno ključnih vprašanj, ki si jih umetnica v tem kontekstu zastavlja, katero umetniško delo, umetnik ali iznajdba je dovolj reprezentativna, da predstavlja narod in kako mora usmeriti pogled gledalca. V okviru projekta za slovenski paviljon se Jasmina Cibic ukvarja predvsem z izkušnjo objekta, ki se vedno vzpostavlja v odnosu do prostora, arhitekturne dispozicije ali geste. Z ustvarjanjem arhitekturne dispozicije, v katero so umeščena umetniška dela, nas/gledalca usmerja predvsem k položaju arhitekture in njenemu odnosu do vizualne umetnosti. Izpostavlja njuno soodvisno razmerje, kjer prva ni zgolj v funkciji druge, saj se z zavedanjem prvotne funkcije vzpostavlja medsebojni dialog, ki okvirja in opredeljuje aktiven dialog z gledalcem. Umetnica identificira arhitekturne strategije in elemente, ki jih je zasnoval Glanz znotraj objektov, katere je reartikuliral za novo državo. Ti pravzaprav govorijo ne samo o arhitekturi, ki mora napovedati novo državo, temveč prav o iznajdbi jezika samega. Torej jezika, kateri naj ne bi očitno nagovarjal svojih korenin, temveč gradil idejo državotvornosti na nove načine. Z vnosom teh arhitekturnih rešitev

⁴ Dular, Milan, Ljubljanski sejem za naše gospodarstvo in kulturo, Kronika slovenskih mest, letnik 7. številka 2, 1940, str. 77–84.

umetnica v slovenski paviljon vpokliče jezik državne arhitekture (javno), s katerim pa celoten razstavni prostor spremeni v *budoar* (zasebno). S to gesto Jasmina Cibic izvede formalno-konceptualni obrat, ki v kontekstu ustvarjene arhitekturne dispozicije izpostavlja razmerje med javnim in zasebnim. Navidezno nasprotujoča si tipa arhitekture s popolnoma različnima primarnima funkcijama s konceptualnim posegom umetnice in njuno »sopostavitvijo« postaneta arhitekturni model, ki priča izključno o eni stvari – ustvarjanju »displeja« oziroma arhitekturne dispozicije, ki usmerja pogled gledalca. Javna državna arhitektura in intimno okolje *budoarja* vsak po svoje ustvarjata prostor in situacije, kjer obiskovalec hkrati opazuje in je opažen. Oba arhitekturna elementa delujeta kot *gledališka loža*⁵ in ju je mogoče predstaviti kot prostorsko-psihološko sredstvo za prepoznavo moči in sistemov nadzora. Ustvarjena arhitekturna dispozicija v tem primeru soustvarja »strategijo umetniškega dela« in kaže na močan skupni imenovalac različnih tipov arhitektur. Obe sta osnovani na skoraj enakem načelu, »strategiji« nekačšnega opazovalnega panoptikona, ki zaradi različne primarne funkcije (javno/zasebno) deluje znotraj različnih družbenih struktur, kar pa ju navadno ločuje. Jasmina Cibic v projektu *Za naše gospodarstvo in kulturo* dokazuje njuno skupno jedro/»strategijo«, saj gre v obeh primerih za nekakšen neposreden nagovor gledalca prek opazovanja in ustvarjanja prostora užitka – skozi avtoritarnost državne arhitekture ali intimo *budoarja*.

Podoba *Anophthalmus hitleri*

Eno ključnih načel dela Jasmine Cibic je tudi delegirana izvedba posamičnih elementov instalacij, saj tako vstopa v sisteme, ki praviloma niso del sodobne likovne umetnosti. Posamični različni elementi v »koreografiji« umetnice delujejo komplementarno in skupaj tvorijo večplastno celoto, ki zahteva več smeri branja. Izredno lep primer sodelovanja je nekakšen povezovalni element arhitekturne dispozicije, tapeta s multiplicirano podobo hrošča *Anophthalmus hitleri*. Vsebinsko ozadje podobe se nanaša na zgodbo o odkritju endemita, ki ga je v jami Pekel v okolici Celja prvič opazil jamar Vladimir Kodrič leta 1933, štiri leta pozneje pa je odkritje nove vrste potrdil entomolog Oskar Scheibel ter ga kot nacistični privrženec poimenoval *Anophthalmus hitleri*. Na konceptualni ravni

5 Colomina, Beatriz, *The Split Wall: Domestic Voyeurism*, v: Beatriz Colomina, ur., *Sexuality & Space*, Princeton Architectural Press, New York, 1996, str. 76.

Jasmina Cibic spaja endemične vrste in nacionalno arhitekturo ter v središče postavlja vprašanje konstrukcije in vzpostavljanja mehanizmov nacionalne identitete prek njenih ikon. Na formalni ravni pa gre za primer delegiranega umetniškega dela, saj so na vsaki tapeti podobe več kot štiridesetih različnih »variacij« hrošča *Anophthalmus hitleri*, ki so jih izdelali mednarodnim entomologi in znanstveni ilustratorji⁶. V skladu z navodili umetnice je morala predstavitev znanstvenikov temeljiti izključno na njihovih izkušnjah na področju entomologije ter njihovi interpretaciji latinskega imena živali, saj niso smeli poiskati obstoječih vizualnih ali opisnih referenc. Tapete predstavijo skorajda enciklopedično nizanje upodobitev endemitov ter služijo kot formalno ozadje za vizualizacijo problematike ideoloških modelov. Z reprodukcijo in multiplikacijo podob *Anophthalmus hitleri* v »neskončnost« želi Jasmina Cibic problematizirati diskurz s kritično obravnavo ideološko pogojene tematike ter njene razrešitve oziroma umika, ki se zgodi ob stiku z novim političnim režimom, novo strukturno ureditvijo ali zgolj z vpoklicem nove avtoritete.

Tihožitje kot strategija

Razlogi in strategije mehanizmov, da je predmet vključen v zbirko oziroma prostor – mesto, kjer se izbrani predmet sreča z gledalcem in v njem sproži vstop v notranji proces doživetja – so različni. Možnost za doživetje gledalca ni odvisna od tega, ali je bila odločitev za vključitev v zbirko osebne, strokovne, tržne, idejne ali politične narave. Doživetja ne omogoči predmet sam, temveč kontekstualni okvir, v katerega je umeščen.⁷ Skupek predmetov oziroma izbor slik iz Umetniške zbirke Državnega zbora⁸, ki jih umetnica rekontekstualizira v projektu *Za naše gospodarstvo in kulturo* gledalcu razkriva razmerja med ekonomskimi, političnimi, kulturnimi in osebnimi vrednotami določenega časa in

6 Jasmina Cibic je v sodelovanju z več kot 40 mednarodnimi entomologi in znanstvenimi ilustratorji, ki vključujejo sodelavce Natural History muzeja v Londonu, ameriškega Department of Agriculture, zoološkega muzeja univerze v Tel Avivu ter drugih institucij, izdelala serijo ilustracij hrošča *Anophthalmus hitleri*.

7 Grafenauer, Petja, Jasmina Cibic v *Ideja za življenje*. Realizem in realno v sodobni umetnosti v Sloveniji, U3 - 6. Triennale sodobne umetnosti v Sloveniji, Moderna galerija, Ljubljana, 2010, str. 25.

8 Mozaiki in freske, ki lepšajo in bogatijo notranjost parlamenta, so delo naših priznanih umetnikov: Jožeta Ciuhe, Iva Šubica, Marija Preglja in Ivana Seljaka - Čopiča. V salonih in drugih prostorih so razporejena dela znanih slovenskih slikarjev: Riharda Jakopiča, Matije Jame, Mateja Sternena, Božidarja Jakca, Franceta Slane, Ivana Groharja, Ivane Kobilce, Gojmirja A. Kosa, Nikolaja Omerse, Vena Pilonja, Rika Debenjaka, Franceta Kralja, v zadnjem času pa tudi dela sodobnih slovenskih slikarjev: Janeza Boljke, skupine IRWIN, Andreja Jemca, Bogoslava Kalaša, Žige Kariža, Vladimira Makuca, Marjana Pogačnika, Jožeta Spacala, Mihe Štruklja, tandem V.S.S.D., Karla Zelenka in drugih. (Vzeto iz publikacije Državni zbor Republike Slovenije, uredila Gordana Vrabec, Ljubljana, 2009, str. 19).

prostora. Poleg tega ima omenjena zbirka ambivalenten položaj, saj je javno dobro, a je javni dostop do nje pravzaprav onemogočen oziroma jo je mogoče videti le pod določenimi pogoji, saj so dela razpršena po delovnih prostorih Državnega zbora, za katera velja strog varnostni nadzor varnostne službe. Ne gre za eno izmed državnih zbirk, ki so shranjene v depojih, ampak gre za zbirko, katerih umetniška dela, zaradi umeščenosti v delovne prostore parlamentarne politike in administracije, služijo kot nekakšno ozadje oziroma scenografija medijem ob ustvarjanju spektakla, ki sliši na ime država. Likovni motiv izbranih slik avtoric in avtorjev⁹ iz različnih obdobjev je tihožitje, ki se na nek način v svojem žanru navezuje na enega od elementov ustvarjene arhitekturne dispozicije projekta – usmerjeni pogled gledalca, hkrati pa z umetniščino konceptualno intervencijo isti izbor slik postaja rektificirani »ready-made« objekt, ki najbolj reprezentativno razkriva »strategije« ideoloških modelov preteklosti in sedanjosti ter neposredno kaže, da se ob tovrstnih zbirkah ali razstavah ter nacionalni selekciji umetnikov nikoli ne moremo izogniti vprašanju ideološkega izbora. Če je portal Državnega zbora prostor, kjer ideje aktualne politične nomenklature trčijo z idejami ljudstva (javno), tihožitja govorijo predvsem o zasebnem delu, zaodru dela poslancev in državne administracije. In nenazadnje gre v primeru izbranih slik za nekakšne suvenirje *par excellence*, saj umetniško delo zavzame enakovredno pozicijo napram rožnim tihožitjem na kongresnih mizah Državnega zbora – pozicijo dekoracije scenografske postavitve »politične predstave«. Jasmina Cibic že dolgo tako ali drugače raziskuje večplastne pomene predmetov, ki so jih mehanizmi različnih sistemov (umetnost, znanost, tehnologija, industrija itd.) označili za tiste, ki nosijo možnost, da v gledalcu sprožijo doživetje. Zato so naša doživetja pogosto »pogojena« z vnaprej določenimi idejnimi, osebnimi, ekonomskimi, političnimi estetskimi ali kulturnimi parametri. Morda je v kontekstu likovnega eno izmed polj zanimanja umetnice Jasmine Cibic v projektu *Za naše gospodarstvo in kulturo* prav razmerje med »golim« predmetom in njegovim možnim simbolnim pomenom, ki sproža in omogoča doživetje.

9 Izbor avtoric in avtorjev iz likovne zbirke Državnega zbora: Ljubo Babič, Rihard Jakopič, Bogoslav Kalaš, Ivana Kobilca, Miha Maleš, Stane Kregar, France Mihelič, Nikolaj Omersa in Lojze Perko.

10 Naslov filma *Plodovi naše zemlje* umetnica povzema po dejanskem naslovu umetniškega dela, ki naj bi ga izvedel takrat najbolj cenjeni slovenski slikar Gabrijel Stupica znotraj novozgrajenega Državnega zbora. Po seji Komisije za pregled umetniških in kiparskih del je bil sprejet sklep, s katerim je bilo umetniško delo cenzurirano in nikoli izvedeno.

Plodovi naše zemlje¹⁰

Drugi likovni element, ki je sopostavljen arhitekturni dispoziciji v sklopu projekta Jasmine Cibic, sta igrana filma, ki razkrivata protislovja, neločljivo povezana s preobrazbami in reprezentacijami nacionalnih identitet skozi čas prek arhitekture oziroma likovne umetnosti. Filmska scenarija filmov *Framing the Space* in *Plodovi naše zemlje* dobesedno povzemata stenografski zapisnik seje Komisije za pregled umetniških in kiparskih del v novi palači Ljudske skupščine¹¹, katere dokumentacija je bila najdena pred nekaj leti med dokumenti zapuščine arhitekta Vinka Glanza. Gre za zapisnik razprave med političnim funkcionarjem, inženirjem urbanistom, arhitektom in umetnostnimi zgodovinarji, ki razpravljajo o tem, kateri umetniki naj bodo izbrani za izvedbo mozaikov, stenskih poslikav ter kipov na portalu Ljudske skupščine. Razprava se od začetka do konca osredotoča na vprašanje primernosti umetnika in umetniškega dela, ki lahko ustrezno predstavlja slovenski narod: vpleteni poskušajo definirati merila »primernosti«, ki pa so že v samem izhodišču (odkriti) ideološka. Prebiranje situacij stenografskega zapisa nas spomni na filmsko klasiko *12 jeznih mož*¹², saj ta, tako kot film, ustvarja vzdušje polno teatralnosti in klavstrofobične napetosti, ki se ustvarja predvsem zaradi ideoloških predsodkov in osebnih afinitet. Položaj med posamezniki ob stiku z mehanizmi in pravili ideološkega »stroja« vodi do mogočnega spopada, ki se v primeru zapisnika seje (in filmske dramatizacije Jasmine Cibic) zdi povsem nemogoč – spopada za nepristransko presojo. O tem neposredno govorita tudi pričujoča filma Jasmine Cibic, ki sta osvobodjena ideoloških označevalcev in se poskušata distancirati od političnih dejstev Federativne ljudske republike Jugoslavije na začetku druge polovice preteklega stoletja. Protagonisti, ki nastopajo v filmih, so osvobodjeni označb, kot sta nacionalnost in poklic, zato pravzaprav delujejo povsem »anonimno«. Definira jih samo medsebojni dialog in izražanje individualnih pozicij, zato delujejo univerzalno in kot protagonisti niso več vezani na specifični geo-politični fenomen, temveč postajajo protagonisti »mehanizmov univerzalne ideologije«, ki se lahko zgodi kjer koli in kadar koli. Jasmina Cibic ne povzema specifičnega ideološkega

11 Stenografski zapisnik seje Komisije za pregled umetniških in kiparskih del v novi palači Ljudske skupščine LRS, ki je bila dne 9. 3. 1958 v prostorih Ljudske skupščine LRS v Ljubljani. Na seji so bili prisotni: Anton Bizjak (načelnik v Ljudski skupščini), Vinko Glanz (arhitekt), Lojze Gostiša (umetnostni zgodovinar), Dr. Luc Menaše (umetnostni zgodovinar), Dr. Stane Mikuž (umetnostni zgodovinar) in Lojze Rojec (inženir urbanist).

12 Film *12 jeznih mož* je leta 1957 posnel ameriški režiser Sidney Lumet. Gre za klasično dramo s pravno tematiko, ki pripelje do razmišljanja o pravičnosti in pravilnosti posameznih odločitev ter na splošno o reševanju kompleksnih situacij, s katerimi se srečujemo vsak dan.

modela, ampak neposredno razkriva mehanizme, ki so širše aplikativni in lastni tako ideologijam preteklosti kot sedanjosti.

Iskanje točke

Projekt *Za naše gospodarstvo in kulturo* je torej nekakšna sinteza preteklih projektov Jasmine Cibic, saj vsebuje prav vse elemente njene umetniške prakse. Vsebinsko projekt preči pojma ideologije in umetnosti, saj že v izhodišču poskuša razkrivati mehanizme ideologije, njihov prispevek k ustvarjanju nacionalnih mitov ter načine njihove prezentacije. Sprehod skozi projekt Jasmine Cibic z vsakim korakom bolj potrjuje Althusserjevo¹³ tezo, da je likovna umetnost del kulturnega ideološkega aparata države, saj njeno delovanje dosledno naslanja na mehanizme ideologije. Umetnost je ideologija, zato prav vsebinski del pogojuje realizacijo arhitekturno-likovnih elementov v prostorih slovenskega paviljona na 55. beneškem bienalu. Bolj kot kdaj prej je v ospredju umetničin razmislek o razmerju med arhitekturno dispozicijo, umetniškim delom in gledalcem. Zdi se, da sta arhitekturna reformacija in kontekst postala integralni del njenega razmisleka o svoji praksi, kar neposredno kaže, da v kontekstu umetnosti ni mogoče več govoriti izključno o objektu samem, temveč vedno o njegovem odnosu do »displeja« in vsebinskega okvirja. Projekt poskuša premisliti družbene vrednote preteklosti in sedanjosti, ki pa niso fiksne, saj želi spet in spet vzpostavljati dialog z gledalcem, njegovo preteklostjo in sedanjostjo, njegovimi političnimi, kulturnimi, ekonomskimi in osebnimi izkušnjami, ki soustvarjajo posamično izkušnjo znotraj nacionalnega paviljona. Poskušati poiskati gledalčevo točko emancipacije: nekaj kar vidi, čuti in razume.¹⁴ Umetnica Jasmina Cibic na skrivaj izpostavlja spregledano razmerje med materialnim (razstavni prostor) in nematerialnim (doživetje) ter opozarja na »možnost« oziroma »nezmožnost« percepcije umetniškega dela. Zdi se, da je projekt *Za naše gospodarstvo in kulturo* nekakšna celostna umetnina, ki ne obstaja v kompoziciji materialnega in stvari, temveč zaradi napetosti, ki se ustvarja v njihovem odnosu do specifičnega prostora in gledalca. Umetniško delo postane nekaj neizbežnega, a hkrati

13 Louis Althusser, Izbrani spis, Založba CF, Ljubljana, 2000
Kulturni ideološki aparat države (književnost, likovna umetnost, sport,...) se po Althusserju ne sme mešati z represivnimi aparati države (vlada, administracija, vojska, policija, sodstvo,...), saj se le ti prvenstveno naslanjajo na uporabo sile (včasih fizične), pri čemer se ideološki aparati države (kultura, šolstvo, religija,...) primarno naslanjajo na uporabo ideologije.

14 Jacques Rancière, Emancipirani gledalec, Maska, Ljubljana, 2010, str.14.

izmuzljivega, vendar vselej izredno neposrednega, saj se komponenta prostora v odnosu do gledalca nenehno spreminja, s tem pa tudi odmika od konvencij izključno haptične percepcije. Celostna intervencija Jasmine Cibic izhaja iz posebnosti galerijskega prostora in se neposredno poigrava z gledalčevo izkušnjo materialne realnosti sveta. Likovne elemente poskuša z reinterpretacijo postavljati v popolnoma nova razmerja s prostorom. Umetnica gledalca izzove, da za zaznavo razmerja med objektom in prostorom uporabi več čutov hkrati, s tem pa poseže tudi v polje efemernega. Gledalec je z usmeritvijo pogleda neizbežno vpleten v soodvisno razmerje likovnega in arhitekture, njegova percepcija pa se v celoti zaokroži na idejni in konceptualni ravni. Projekt *Za naše gospodarstvo in kulturo* igra dvojno igro: po eni strani nam s prepričljivo gesto komplementarnosti posamičnih elementov daje občutek gotovosti, saj direktno nagovarja bazične izkušnje gledalčeve preteklosti in sedanjosti, po drugi strani pa prav celotna »koreografija« teh istih elementov gledalcu zastavlja nova vprašanja ter sproža rahlo negotovost ob misli na prihodnost.

SLIKE
IZ UMETNIŠKE ZBIRKE
DRŽAVNEGA ZBORA

PAINTINGS FROM
THE COLLECTION OF THE
NATIONAL ASSEMBLY

The photograph shows a corner of a room with light blue walls and dark wood paneling. On the left, a wooden door is partially visible. In the foreground, a green plant in a glass vase sits on a wooden stand. On the right wall, a framed painting of three vases with flowers is displayed. The floor is covered with a light blue carpet.

Kabinet predsednika Državnega zbora
Soba 119 (Šubičeva ulica)
(Rihard Jakopič, Tri vaze z rožami, 1935)

Cabinet of the President of the National Assembly
Room 119 (Šubičeva street)
(Rihard Jakopič, Three vases with flowers, 1935)





*Veliki salon Državnega zbora
(Lojze Perko, Dalijs, sine anno)*

*Large salon of the National Assembly
(Lojze Perko, Dahlias, sine anno)*



*Veliki salon Državnega zbora
(Ljubo Babić, Trobentice, sine anno)*

*Large salon of the National Assembly
(Ljubo Babić, Primroses, sine anno)*



*Kabinet predsednika Državnega zbora
poba 119 (Šubičeva ulica)
Ivana Kobilca, Ražetje, sine anno*

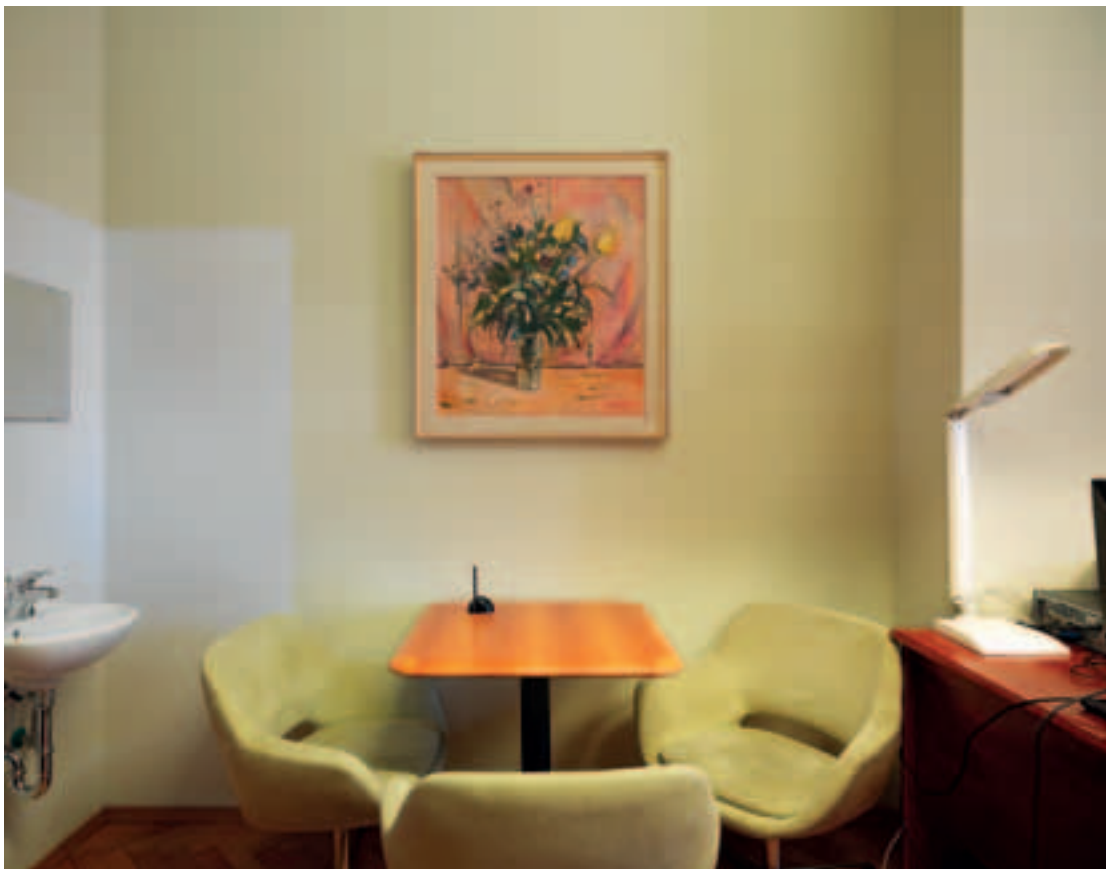
*Cabinet of the President of the National Assembly
Room 119 (Šubičeva street)
Ivana Kobilca, Ražetje, sine anno*





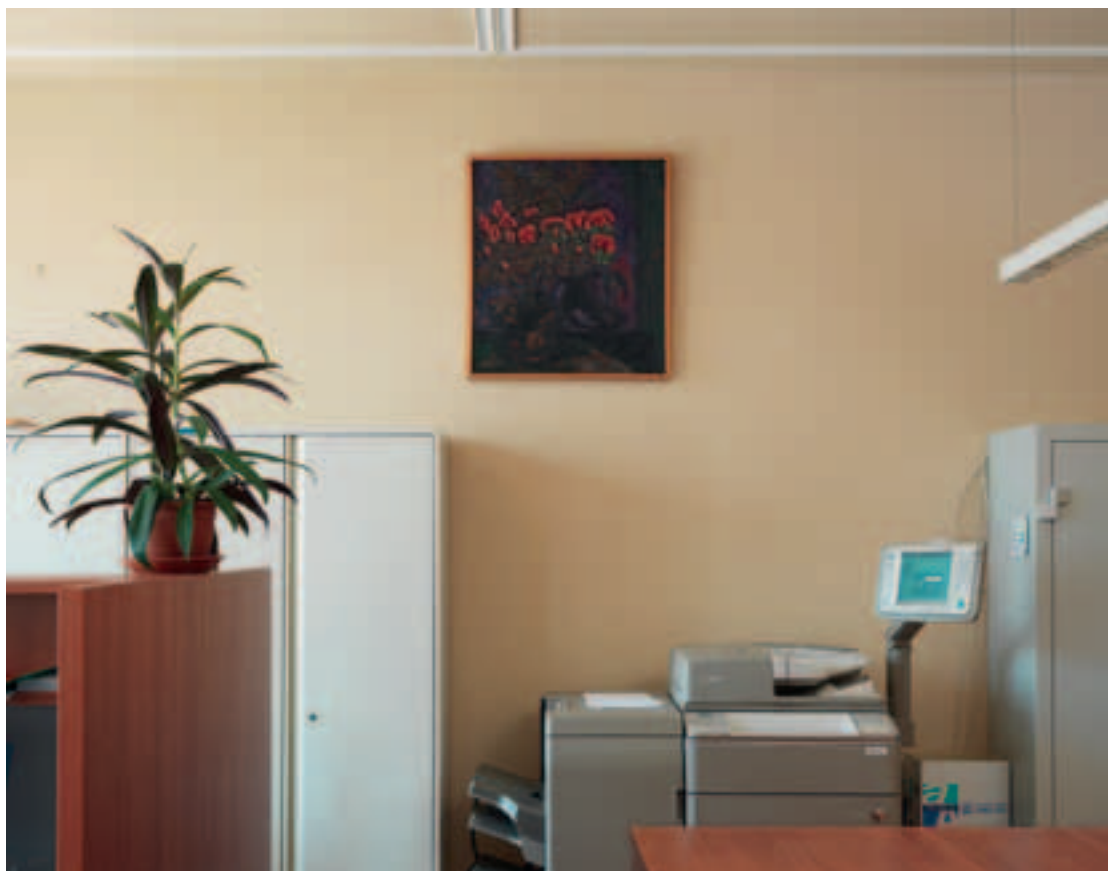
*Pisarna predsednika Odbora Državnega zbora
za zadeve Evropske unije
Soba 84 (Šubičeva ulica)
(Bogoslav Kalaš, Tihožitje z rumenim kozarcem, 1991)*

*Office of the president of the Committee of the National
Assembly for matters of European Union
Room 84 (Šubičeva street)
(Bogoslav Kalaš, Still life with a yellow glass, 1991)*



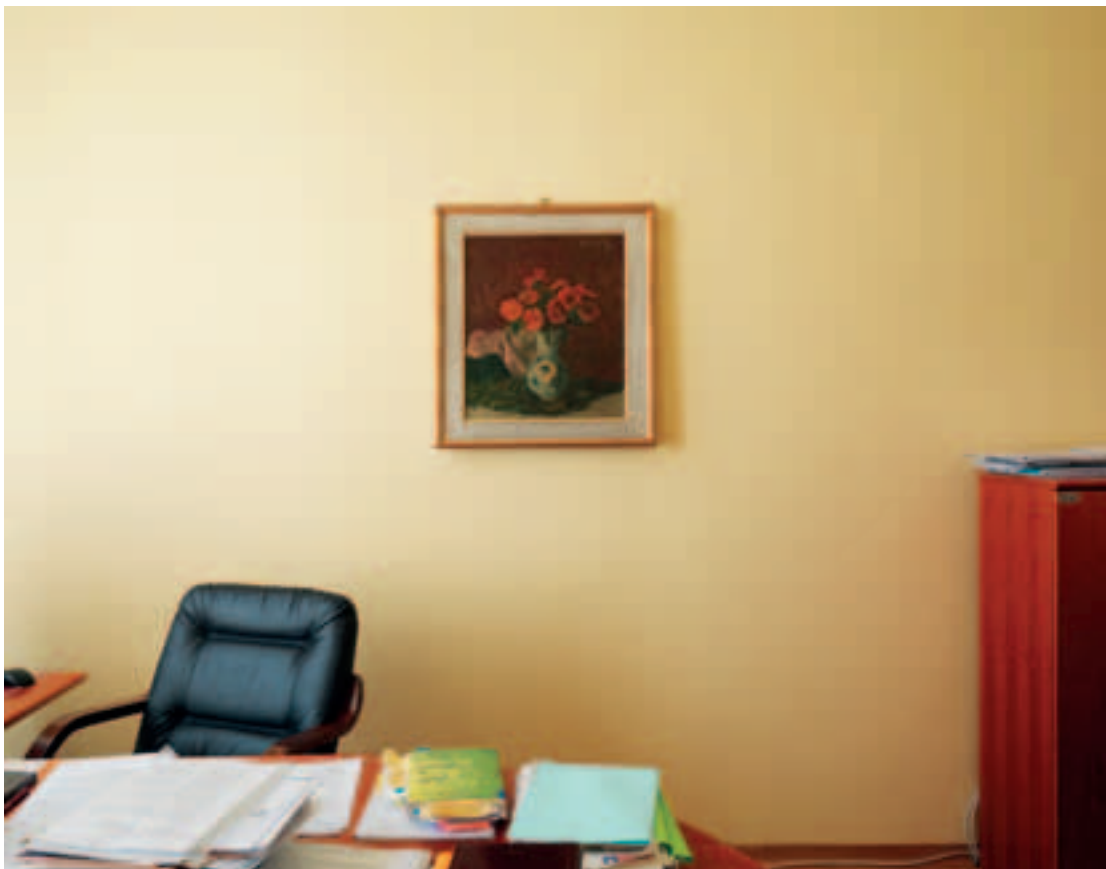
*Pisarna vodje Oddelka Državnega zbora za
delo z gradivom in pošto
Soba 54 (Šubičeva ulica)
(Nikolaj Omersa, Vaza s tulipani, sine anno)*

*Office of the Department of the National Assembly
for material and post
Room 54 (Šubičeva street)
(Nikolaj Omersa, Vase with Tulips, sine anno)*



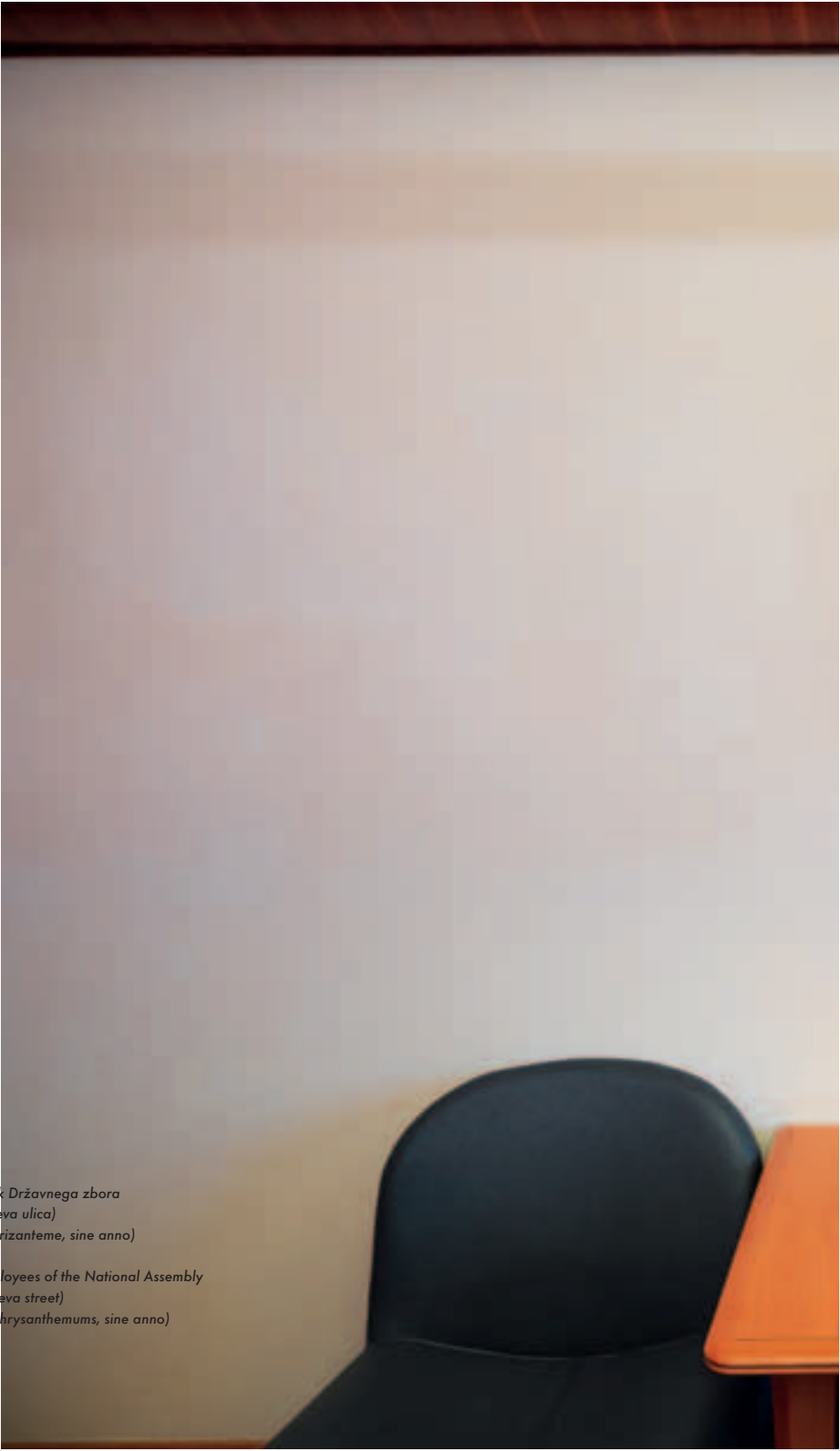
*Pisarna Oddelka Državnega zbora za delo
z gradivom in pošto
Soba 55 (Šubičeva cesta)
(Miha Maleš, Cvetlično tihožitje, 1970)*

*Office of the Department of the National Assembly
for material and post
Room 55 (Šubičeva street)
(Miha Maleš, Flower Still life, 1970)*



*Pisarna poslanca
Soba 72 (Tomšičeva cesta)
(Stane Kregar, Tagetis oranžne rože, 1944)*

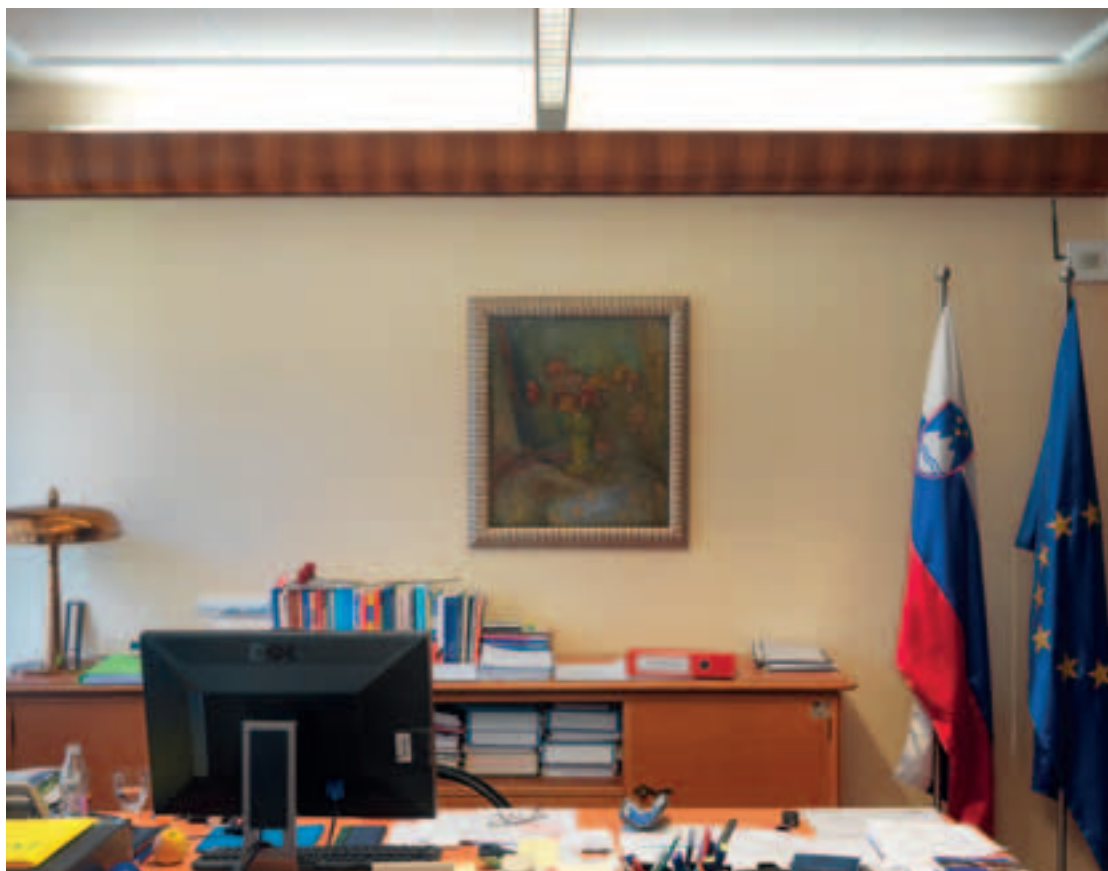
*Office of the member of Parliament
Room 72 (Tomšičeva street)
(Stane Kregar, Tagetis orange flowers, 1944)*



*Pisarna uslužbenk Državnega zbora
Soba 124 (Šubičeva ulica)
(Ivana Kobilca, Chrysanthemums, sine anno)*

*Office of the employees of the National Assembly
Room 124 (Šubičeva street)
(Ivana Kobilca, Chrysanthemums, sine anno)*





*Pisarna predsednika Odbora Državnega zbora
za infrastrukturo in prostor
Soba 126 (Šubičeva ulica)
(Rihard Jakopič, Anemone, 1933)*

*Office of the President of the National Assembly
for infrastructure and space
Room 126 (Šubičeva street)
(Rihard Jakopič, Anemone, 1933)*



*Tajništvo Odbora Državnega zbora za pravosodje
Soba 119 (Tomšičeva ulica)
(France Mihelič, Majski šopek, 1963)*

*Administration of the Committee of the National Assembly
for Justice
Room 119 (Tomšičeva street)
(France Mihelič, May bouquet, 1963)*

A DOUBLE GAME

TEVŽ LOGAR

When we talk about the work of Jasmina Cibic, we must never lose sight of its complexity. Although the images and situations she creates are extremely recognizable and, in a way, “seduce” the viewer, they are never merely that. The artist’s “total works of art” underscore the questions and urge us to contemplate the relationships that arise within the triad “the work of art – the politics of representation – the viewer”. With regard to her medium, Cibic has, from the start of her independent art career, been interested primarily in performative interventions and installations, which she occasionally supplements with photography, video, and film. Her complex works, often installed in public places outside the gallery walls, are adapted to the specific space or context; as a result, because of their particular properties and “mode of distribution/strategy”,¹ they can only function in a certain environment. Similarly, it is possible to see a transition from one work to the next through the development of concepts or new formal solutions. The basic gesture, as it were, in Cibic’s artistic explorations is the dismantlement and careful analysis of the work of art, its representation, and its relationship to the viewer: she tries to operate inside the system she is investigating; the mechanisms and structures of the system thus often become integral parts of the artist’s practice, allowing her to transcend the plane of art and the language of form. Because of their traversal of different structures and systems, the artist’s projects often feel like *Gesamtkunstwerke* – total works of art – which include variations of delegated creations of artistic objects and spaces and combine the work of architects, scientists, other specialists and craftsmen, as well as factory-made products, all chosen

1 “Exhibiting or displaying work for the public always implies a kind of strategic relationship, even if the work is wholly autonomous and self-contained and if the exhibition space seems completely neutral (the so-called ‘white cube’, for example, only seems neutral, as it is related to a specific public, institutional network, group of experts and collectors). Art as such can only realize itself in relation to an audience and it is precisely in the act of defining this relationship that we inevitably encounter a kind of global strategic idea, an idea that determines the individual aspects of the work appearing in public, from the exhibition design details (lighting, dominant or marginal positions,

etc.) to the question of which institutional (or non-institutional) space to mount the work in, for which public it is primarily targeted, and the like. In short, in the most general sense of the term, ‘exhibition strategy’ is a global concept, a sensible collection of procedures and approaches aimed at ensuring that the work will be seen in the right light by the right viewer.” (Igor Zabel, “Exhibition Strategies in the 1990s: A Few Examples from Slovenia,” tr. Ljubica Klančar, *Contemporary Art Theory*, JRP/Ringier, Zurich, and Les presses du réel, Dijon, 2012), p. 128.) [The translation has been slightly corrected. – Tr.]

for some specific contextual or historical significance. The project *For Our Economy and Culture* presents a kind of synthesis of Cibic's past conceptual and formal investigations, while its basic concept touches on the conceptual viewpoint of "The Encyclopaedic Palace", the main theme of the 55th Venice Biennale, and also builds on it: it directly addresses the utopianism of the concept by conscripting the role of choice or selection. Given the biennale's typical form, based on the traditional idea of national selections of artists, this particular element is more relevant than ever, as it points directly to the powerful role of the mechanisms that create the framework of geopolitical iconographies.² On the formal level, the artist combines various elements from her past work. She constructs her point of departure – which is also the heart of the project – on the fact that the Slovenian Pavilion is situated architecturally in a rearticulated residential building, which speaks more about the private and intimate sphere than about public engagement. By intervening architecturally (creating a disposition³) and, as a result, directing the viewer's gaze, the artist formulates the exhibition space as a relationship between public and private; more specifically, by conscripting the language of official state architecture (public), she reformats the existing pavilion as a boudoir (private). The connecting element in this architectural disposition is the wallpaper, which features images of the beetle *Anophthalmus hitleri*, an insect endemic to Slovenia and a failed national icon – a species that almost became extinct thanks to its ideologically charged name. Conceptually, the architectural disposition and the images on the wallpaper meet primarily in a questioning of the state's relationship to the choice of a national iconography, or more precisely, to

2 In the context of the 54th Venice Biennale (2011), Boris Groys responded to questions from the curators of the Central Asia Pavilion about the issue of pavilions and national participation:

What role does national participation play in [the] artistic situation of a country? Does this participation have any productive impact over the national art scene, apart from just representation? – To many, the exhibition in the national pavilion in Venice seems as a kind of demonstration of achievements of the country. Expectations, sense of participation in an international competition, and the hope for success in this competition, linked with this national participation mobilize interest in contemporary art in these countries. And this in itself is not bad, although, of course, all of these motivations are completely illusory.

Why do you think the principle of national participation is so rigid? Is it at all possible that [the] Venice Biennale

will [one day] quit [the] reproduction and labelling of geopolitical hierarchies? – It seems to me that the concept of national art cannot be dispensed [with] in any foreseeable time. The fact is that museums, art academies, schools and universities with art faculties are all national properties. International art institutions do not exist. There is an international art market, but it cannot provide [the] sustainable existence and traditioning of art. So reliance on [a] national art institution for the arts so far has no alternative.

("Venice Biennale. National Participations: Questions from the curatorial [team] of the Central Asia Pavilion," *Lingua Franca: Central Asia Pavilion*, <http://www.cap2011.net/survey.htm>. For the sake of convenience, Groys's responses are here placed directly after the respective questions of the curators.)

3 Pierre Bourdieu, *Distinction: A Social Critique of the Judgement of Taste*, tr. Richard Nice, Harvard University Press, Cambridge, Mass. (USA), 1982, pp. 466–484.

the representation of art within the established models of the national. The artist juxtaposes two visual-art elements to the architectural disposition. A selection of still-life paintings from the art collection of the Slovenian National Assembly is transformed through the artist's gesture (the force of the context) into a kind of rectified "ready-made" object, which in the most representative way introduces the "strategies" of past ideological models into the project – showing directly that, with such collections, exhibitions, and national selections of artists, we cannot avoid the question of an ideological choices. The installation is rounded out by two films that dramatize the contradictions inseparably connected with transformations of past and present national identities and, as a direct but unfinished dialogue between art and architecture, question their reciprocal influences in the formulation of national iconographies and their echoes in the present day.

Directing the Gaze

Cibic has borrowed the title of her project – *For Our Economy and Culture* – from an article by Dr. Milan Dular, published in *The Chronicle of Slovene Cities* [*Kronika slovenskih mest*] in 1940, where he presented the idea of the first organized exhibition of national production in the Kingdom of Yugoslavia, on the occasion of the twentieth anniversary of the Ljubljana Fair.⁴ In his article, Dular highlighted the role and underlying principle of the architectural strategy developed by the architect Vinko Glanz, one of the leading figures and ideologues of official state architecture. Glanz's architecture, and his ideological concept for the Ljubljana Fair in particular, are based on researching the presentation of national icons selected by the state as representative. His architecture, in this respect, relates undoubtedly to the concept of the national pavilions at the Venice Biennale, which in one way or another represent "national authorities". It would seem that one of the key questions Cibic is asking in this context is: What artwork, artist, or invention is representative enough to represent the nation and how must it direct the viewer's gaze? In her project for the Slovenian Pavilion, Cibic is dealing mainly with the experience of the object, which is always constituted in relation to a space, to the architectural disposition or gesture. By creating an architectural disposition in which artworks are placed, she directs us (the viewer) above

4 Milan Dular, "Ljubljanski sejem za naše gospodarstvo in kulturo" [The Ljubljana Fair for our economy and culture], *Kronika slovenskih mest*, vol. 7, no. 2 (1940), pp. 77–84.

all towards the role of architecture and its relation to visual art. She underscores their interdependence, in which the former is not merely a function of the latter, for through an awareness of the building's original function a reciprocal dialogue is set up that frames and defines the active dialogue with the viewer. Cibic identifies architectural strategies and elements Glanz developed inside the buildings he rearticulated for the new state. These speak not only of an architecture that must announce the new state, but, indeed, also of the invention of a language – one that was not meant to speak obviously to its own roots but that would instead construct the idea of nation-building in new ways. In the Slovenian Pavilion, by incorporating these architectural solutions, Cibic conscripts the language of state architecture (public), which, however, she uses to transform the entire exhibition space into a boudoir (private). Through this gesture, she performs a formal/conceptual inversion that, in the context of her created architectural disposition, underscores the relationship between public and private. Two apparently opposite types of architecture with completely different primary functions become, through the artist's conceptual intervention and their "juxtaposition", an architectural model that testifies to one thing alone: the creation of a display, or architectural disposition, that directs the viewer's gaze. Official public architecture and the intimate setting of a boudoir each in its own way creates a space and situation in which the visitor both observes and is observed at one and the same time. Both architectural elements work as a *theatre box*⁵ and can be conceived as a spatial/psychological means for recognizing power and systems of control. In this case, the created architectural disposition helps form "the strategy of the artwork" and reveals a powerful common denominator in the two different architectural types. Both are based on almost an identical principle: the "strategy" of a kind of panopticon, which, due to their (differing) primary functions (public/private), operates within different social structures that are normally separated. In *For Our Economy and Culture*, however, Cibic demonstrates their common core/"strategy", for in both there is, as it were, a direct address to the viewer in the observation and creation of a space of pleasure – whether through the authoritarianism of state architecture or the intimacy of the boudoir.

5 Beatriz Colomina, "The Split Wall: Domestic Voyeurism", in Beatriz Colomina, ed., *Sexuality and Space*, Princeton Architectural Press, New York, 1996, p. 76.

The Image of *Anophthalmus hitleri*

Another key principle in Jasmina Cibic's work is the delegated creation of individual elements of her installations; in this way she is able to enter systems that are not as a rule part of contemporary visual art. The different individual elements in the artist's "choreography" act to complement each other and together form a multi-layered whole that requires multiple directions of reading. A remarkably beautiful example of collaboration is the element that serves as a kind of connector in the architectural disposition – the wallpaper with the repeated images of the beetle *Anophthalmus hitleri*. The story behind the image begins with the discovery of the endemic Slovenian beetle, which was first observed by the cave explorer Vladimir Kodrič in Pekel Cave near Celje in 1933; four years later, the entomologist Oskar Scheibel confirmed the discovery of the new species and, as a Nazi supporter, named it *Anophthalmus hitleri*. On the conceptual level, Cibic associates the endemic species with national architecture and foregrounds the issue of constructing and establishing the mechanisms of national identity through a nation's icons. On the formal level, however, we have an example of a delegated artwork, since each piece of wallpaper displays more than forty different "variations" of the *Anophthalmus hitleri* beetle, all made by international entomologists and scientific illustrators.⁶ In keeping with the artist's instructions, the scientists' representations of the beetle had to be based solely on their experience in the field of entomology and their interpretation of the insect's Latin name: they were not allowed to look for existing visual or descriptive references. The wallpaper presents an almost encyclopaedic series of depictions of the endemic insect and provides a formal background to the visualization of the issue of ideological models. By reproducing and multiplying *ad infinitum* images of *Anophthalmus hitleri*, Cibic seeks to problematize the discourse through a critical treatment of ideologically conditioned themes and their removal or withdrawal upon contact with a new political regime, new structural order, or simply the conscripting of a new authority.

⁶ To produce the series of illustrations of the *Anophthalmus hitleri* beetle, Jasmina Cibic collaborated with more than forty entomologists and scientific illustrators – from the Museum of Natural History in London, the United States Department of Agriculture, the Museum of Zoology of the University of Tel Aviv, and other institutions.

Still Life as Strategy

The reasons and strategies behind the mechanisms that lead to an object being included in a collection or particular space – somewhere the chosen object will be encountered by a viewer and trigger their entrance into the internal process of an experience – are of various kinds. The viewer's opportunity to have the experience does not depend on whether the decision to include the object in the collection was personal, scholarly, commercial, ideological, or political in nature. What makes the viewer's experience possible is not the object itself but the contextual frame in which it is set.⁷ The group of objects, or more precisely, the selection of paintings from the art collection of the Slovenian National Assembly,⁸ which Cibic recontextualizes in *For Our Economy and Culture*, reveals to the viewer the relationships between the economic, political, cultural, and personal values of a certain time and space. In addition, the art collection occupies a position of ambivalence: although it is public property, public access to it is in fact not possible, or rather, is possible only under certain conditions, since the paintings are scattered throughout the work spaces of the National Assembly building, where the state security service has strict controls in force. This is not one of the national art collections housed in storage rooms, but rather a collection of artworks that, by virtue of their location in the work spaces of parliamentary politics and administration, serve as a kind of background or stage scenery for the media whenever they want to create the spectacle that answers to the name "the state". The selected paintings – made by artists from various periods⁹ – are in the genre of the still life, which in a way is connected to one of the elements in the project's created architectural disposition: namely, the directed gaze of the viewer. At the same time, however, through the artist's conceptual intervention, this same selection of paintings becomes a rectified "ready-made" object, which, in the most representative way, reveals the "strategies" of the ideological models of both past and the present and shows directly that, with such

7 Grafenauer Petja, "Jasmina Cibic", in *An Idea for Living. Realism and Reality in Contemporary Art in Slovenia*, U3 - 6th Triennial of Contemporary Art in Slovenia. Moderna galerija, Ljubljana, 2010, p. 25.

8 The mosaics and frescoes that adorn and enrich the interior of the parliament building are the work of several distinguished Slovenian artists: Jože Ciuha, Ivo Šubic, Marij Pregelj, and Ivan Seljak-Čopić. In the reception halls and other rooms, we find works by other well-known Slovenian painters: Rihard

Jakopič, Matija Jama, Matej Sternen, Božidar Jakec, France Slana, Ivan Grohar, Ivana Kobilca, Gojmir Anton Kos, Nikolaj Omersa, Veno Pilon, Riko Debenjak, and France Kralj – as well as, more recently, works by contemporary Slovenian painters: Janez Boljka, the Irwin group, Andrej Jemec, Bogoslav Kalaš, Žiga Kariž, Vladimir Makuc, Marjan Pogačnik, Jože Spacal, Miha Štrukelj, the duo V.S.S.D., Karel Zelenko, and others. (See the National Assembly of Slovenia, *Državni zbor*, ed. Gordana Vrabec, National Assembly Office of Public Affairs, Ljubljana, 2009, p. 19.)

collections, exhibitions, or national selections of artists, we cannot avoid the question of ideological choices. If the entrance to the Slovenian National Assembly is a space where the ideas of the current political elite collide with the ideas of the people (i.e. a public space), then the still lifes speak primarily of the private work – the backstage work – of deputies and state administrators. And not least of all, in the case of the selected paintings, we are dealing with a kind of souvenir par excellence, for the artwork occupies a position equal to the floral “still lifes” on the conference tables in the National Assembly – the position of decoration in the stage scenery of the “political show”. In one way or another, Cibic has long been investigating the multi-layered meanings of objects that have been designated by the mechanisms of various systems (art, science, technology, industry, etc.) as possessing the potential to trigger an experience in the viewer. This is why our experiences are so often “conditioned” by predetermined ideas – by personal, economic, political, aesthetic, or cultural parameters. In the context of visual art, perhaps one of Cibic’s planes of interest in *For Our Economy and Culture* is precisely this relationship between the “naked” object and its potential symbolic meaning, which triggers and makes possible the experience.

The Fruits of Our Land

The second visual-art element that is juxtaposed to the architectural disposition in Cibic’s project is made up of two live-action films that reveal the contradictions inseparable from the transformations and representations of national identities over time through architecture and visual art. The scripts of the two films, *Framing the Space* and *The Fruits of Our Land*,¹⁰ are taken word for word from the stenographic minutes of a session of the Commission for the Review of Artistic and Sculptural Works in the New Palace of the People’s Assembly¹¹ – a document that was discovered a few years ago among the posthumous papers of the architect Vinko Glanz. The minutes relate to a discussion between a political functionary,

9 The artists represented in the selection from the National Assembly’s art collection are: Ljubo Babič, Rihard Jakopič, Bogoslav Kaluš, Ivana Kobilca, Miha Maleš, Stane Kregar, France Mihelič, Nikolaj Omersa and Lojze Perko.

10 Cibic takes the title of her film *The Fruits of Our Land* [*Plodovi naše zemlje*] from the title of an artwork that Gabrijel Stupica, the most respected Slovenian painter of the time, was intending to make for the newly erected parliament building. After the session of the Commission for the Review of Artistic and

Sculptural Works, however, a resolution was passed to reject Stupica’s artwork, which therefore never realized.

11 The session took place in Ljubljana, at the People’s Assembly of the People’s Republic of Slovenia, on 9 March 1958. Present were Anton Bizjak, the leader of the People’s Assembly; the architect Vinko Glanz; the art historians Lojze Gostiša, Luc Menaše, and Stane Mikuž; and the urban planner Lojze Rojec.

an urban planner, an architect, and several art historians about which artists should be selected to create the mosaics, murals, and sculptures for the entrance to the People's Assembly building (the parliament). From beginning to end, the discussion revolves around the issue of whether the artist and artwork are suitable enough to represent the Slovenian nation appropriately: the commission members are trying to define the criteria for "suitability", which right from the start are (openly) ideological. Reading the different positions in the stenographic record reminds one of the classic film *Twelve Angry Men*:¹² as in the film, we feel an atmosphere full of theatricality and claustrophobic tension, which arises mainly from ideological prejudices and personal affinities. The position of individuals in contact with the mechanisms and rules of the ideological "machine" brings about massive conflict, which, in the session minutes (and in Cibic's filmed dramatization) seems completely impossible – a conflict over impartial judgement. This subject is addressed directly by Cibic's two films, which are free of any ideological markers and seek to distance themselves from the political circumstances of the Federal People's Republic of Yugoslavia in the 1950s. The characters who appear in the films are free of labels relating to such things as nationality or profession, which in fact makes them seem completely "anonymous". They are defined only by their dialogue with each other and the expression of their individual views; consequently, they seem universal and, as protagonists, are no longer tied to any specific geopolitical phenomenon but rather become the protagonists of "the mechanisms of a universal ideology" that could happen anywhere and anytime. Cibic, then, is not recapsulating any specific ideological model; instead, she directly reveals mechanisms that are more broadly applicable and that belong to ideologies both in the past and in the present.

Searching for the Point of Emancipation

For Our Economy and Culture is, then, a kind of synthesis of Cibic's past projects, as it contains all the elements of her artistic practice. In terms

¹² Directed by Sidney Lumet in 1957, the film is a classic legal drama that prompts us to think about the fairness and accuracy of individual decisions and, more generally, about the way we resolve the complex situations we encounter every day.

of its message, the project traverses the concepts of ideology and art, for it attempts from the outset to reveal the mechanisms of ideology – their contribution to the creation of national myths and their manner of presentation. A walk through Cibic's project offers at every step only further confirmation of Althusser's thesis that visual art is part of the cultural ideological apparatus of the state, in that its operation relies consistently on the mechanisms of ideology.¹³ Art is ideology, which is why the message part of the project conditions the realization of the architectural/visual-art elements in the rooms of the Slovenian Pavilion at the 55th Venice Biennale. More than ever, Cibic's thinking about the relationships between the architectural disposition, the artwork, and the viewer is at the forefront. Architectural reformation and context seem to have become an integral part of her thinking about her practice – which shows directly that in the context of art it is no longer possible to speak about the object itself, but we must always speak about its relation to the display and the message's framework. The project attempts to reflect on social values of both past and present, which are not fixed; it seeks, again and again, to create dialogue with the viewer, with his past and present, his political, cultural, economic, and personal experiences, which all come together to form a separate experience within the national pavilion. It tries to find the viewer's point of emancipation: something that sees, feels, and understands.¹⁴ The artist stealthily underscores the neglected relationship between the material element (the exhibition space) and the non-material element (the experience) and draws attention to the "possibility" or "impossibility" of perceiving the artwork. Her project *For Our Economy and Culture*, it seems, is a kind of total work of art, which exists not in the composition of the material elements and things, but in the tension created through their relationship to the specific space and the viewer. The work of art becomes something inescapable but at the same time elusive and yet always remarkably immediate, for the spatial component is constantly changing in its relation to the viewer, and in this way it also avoids the conventions of an exclusively haptic perception. Cibic's total intervention derives from the particularity of the gallery space and plays directly with the viewer's

13 Louis Althusser, *Izbrani spisi* [Selected writings], tr. by Zoja Skušek, Založba / *cf, Ljubljana, 2000. In Althusser's view, the cultural ideological apparatus of the state (literature, visual art, sport, etc.) must not be confused with the state's repressive apparatuses (government, administration, the army, the police, the judicial system, etc.): the latter rely mainly on the use of force (sometimes physical), while the state's ideological apparatuses (culture, education, religion, etc.) rely primarily on the use of ideology.

14 See Jacques Rancière, *The Emancipated Spectator*, tr. Gregory Elliott, Verso, London, 2009, p. 13.

experience of the material reality of the world. By reinterpreting the visual-art elements the artist attempts to set them in a completely new relationship to the space. She challenges viewers to use all their senses at once in order to perceive the relationship between the object and the space, and by so doing she also moves onto the plane of the ephemeral. The viewer is involved inescapably, through the direction of his gaze, in the interdependent relationship between art and architecture, while his perception is completed as a whole on the ideological and conceptual level. The project *For Our Economy and Culture* thus plays a double game: on the one hand, through a convincing gesture of complementarity between the individual elements it gives us a feeling of certainty, for it speaks directly to the basic experiences of the viewer's past and present; on the other hand, however, the same total "choreography" of these elements is precisely what asks new questions of the viewer and triggers a slight uncertainty at the thought of the future.

LEPOTA IDEOLOGIJE

PETJA
GRAFENAUER

»Nemški oficir si je ogledal Guernico in, šokiran nad modernističnim 'kaosom' slike, Picassa vprašal: 'Ste to naredili vi?' Picasso je mirno odvrnil: 'Ne, to ste naredili vi!'¹

Leta 2005 v mirno istrsko vasico, ki jo iz dremeža budijo le letni turisti, vstopi tujek v obliki v krošnjo dvignjene safari hišice, v okolici pa je nenadoma slišati eksotične zvoke. *Everybody for Safari* (2005) Jasmine Cibic je nepričakovani vdor tujega v prostor, definiran z lastno politiko in sistemom delovanja in s tem vsiljeno doživetje.

Po napovedih publikacije organizacije IPK International »World Travel Monitor« je bilo v letu 2012 realiziranih skupno 6,8 milijard nočitev.² Potovanja in spominki, ki nas spominjajo na iskanja drugačnosti, so postali ogromna industrija. Namen potovanj je iskanje izkustev, ki jih v kraju bivanja ni najti. Namen suvenirjev je nujno neuspešni poizkus podoživetja drugosti, še bolj pa se zaplete, če je originalno doživetje, doživetje ne-kraja.

Prvi projekti, v katerih so se realizirali projekti Jasmine Cibic, so zasedali t.i. tranzitne prostore, ki jih Marc Augé³ imenuje ne-kraji. Ti nastajajo v času supermodernosti in se od krajev razlikujejo zato, ker niso povezani z vprašanji identitete, odnosov ali zgodovine. So prostori, ki jih skorajda ne opazimo, uniformirani kraji, ki kot letališča, čakalnice, letala, hoteli, nakupovalna središča ali avtoceste, skrbijo za natančno definirane potrebe posameznika, ki se z vstopom v tak ne-kraj navidezno tudi sam otrese vsakdanjih družbenih spon, a je v ne-kraju, ki navadno služi kot prehodno področje iz enega sistema v drugega, v resnici z uniformnostjo definiran veliko bolj kot v prostorih, zavezanih določenim historičnim, relacijskim ali identitetnim določilom. Ne-kraji so seveda 'prazni' le navidez, saj za njimi stoji mogočna ideologija - kapital.

1 Žižek, Slavoj, *Violence: Six Sideways Reflections*, Picador 2008, s.17.

3 Augé, Marc, *Non-places: introduction to an anthropology of supermodernity*, v prevodu John Howea, Verso 2000.

2 IPK International, "Global Travel Trends 2012/13" (6 March 2013), www.ipkinternational.com/uploads/media/IPK_Press_Release_2013_EN.pdf, 1. 4. 2013.

Neopazna uniformnost in geografska nezaznamovanost ne-krajev umetnici omogočata lažji vdor drugosti, vnosa dogodka v prostor, kjer dogodka ne pričakujemo, saj vedno ponuja zgolj njegovo obljubo. Pričakovanja uporabnika letališke infrastrukture so jasna, okviri delovanja natančno določeni. Ljudje na letališčih navidezno postanejo enotna množica posameznikov, ki se vsa podreja enakim zahtevam in pravilom v želji, da bi dosegla zeleni cilj. Ne-kraj je ustvarjen tako, da nanj nismo pozorni. Vdor konstruirane realnosti, ki zamaje pričakovano, zbudi pozornost uporabnika navidezno neproblematične letališke strukture:

»Nedavni vstop v EU je pomenil povečanje letalskega prometa in leta 2005 so se je začel projekt povečevanja letališča. S povečanjem pride do spremembe infrastrukture, kar spremeni tudi izkušnjo obiskovalca letališča. V času prenove je Cibičeva, v sodelovanju z letališkimi inženirji, v informacijske sisteme letališča naložila poseben računalniški program. Ta program je zamenjal vse naslove dejanskih destinacij, ki se prikazujejo na razglasnih panojih za odhode in prihode letov, z namišljenimi destinacijami iz Slovarja namišljenih krajev. Ta intervencija se je zgodila brez predhodnega obvestila javnosti, medtem ko so potniki čakali na zadnji let v Istanbul. Programska oprema, s katero je Cibičeva spremenila informacije v dezinformacije, je ista oprema, ki zdaj nadzira rastočo podatkovno zbirko resničnih krajev, ki se prikazujejo na razglasni tabli na letališču.«⁴

Letališče kot kraj nacionalnih meja je tudi prostor, na katerem je vsak prišlek prvič soočen z lokalno nacionalno ideologijo. To srečanje na šengenskem terminalu nekateri doživijo kot prepoved vstopa, drugi pa kot nedolžno, v turizmu ovito opevanje nacionalnih lepote in vrednote. *S Tourists Welcome* (2007) Jasmina Cibic znova apropiira strategije in taktike večjega sistema trženja nacionalnih identitet in jih posreduje na nenavadne načine, z vdorom vizualizacije istega, nacionalnega sistema, vendar tokrat v obliki uniformiranega orkestra slovenske policije, ki vabljenim gostom in tistim, ki pravkar prestopijo schengensko mejo, dve uri preigrava *I Feel Love* Donne Summer ter se z žurerskim komadom neposredno sklicuje na slovenski turistični slogan *I Feel S(love)nija*.

Fotografije pokažejo dve drugosti, tuji, uniformirani kraj in tujek, ki ne sodi vanj. Z lambda tiski *The Greenhouse Effect* (2006) se prvič razkrije prefinjena strategija umetnice, ki ustvarja totalni projekt doseganja vidnosti v sistemih, zaznamovanih z videzom. Sodobno stanje se

4 Michelle Deignan, »Dictionary of imaginary Places«, Projekti na letališču / Jasmina Cibic, Simona Vidmar ed., Umetnostna galerija Maribor, Maribor 2009, s.p. Namišljeni kraji so opisani v Manguel, Alberto, and Gianni Guadalupi. *The Dictionary of Imaginary Places*. New York, Harcourt, Brace, Jovanovich, 1980, 1987, 1999, str. 32.

razkriva tudi z estetiko umetniških del, luksuznih predmetov v svetu drugih, mondenih objektov. *JO1-Lufthansa* (2006) v ne-kraju znova izrazi pomembno temo del Jasmine Cibic, sistem lova in podrejanja živali strukturam, v katere jih umešča človek. Podoba suvenirja v ne-kraju je še bolj izrazita zaradi nepričakovanega elementa, ki ga zbudi – gre za z nacionalnimi preferencami definirano rogovje na stenah Lufthansinega izpraznjenega letala. *Forged Territories* (2007) zelo jasno spregovori o dejstvu, da se z vnosom visoko uniformirane estetike v prostor spremeni možnost navideznega skladja med združenimi, realno neskladnimi elementi – mrtvo nagačeno živaljo in naravnim ambientom. Tudi *Unrealized locations* (2007) in *Butična letališča* (2007) so pravzaprav estetizirani suvenirji ne-krajev, ki svoj vrhunec doživijo s serijo *Airport Art* (od 2005), kjer se podoba ne-kraja med drugim realizira v nacionalni vrhunski obrti, po kateri je Slovenija prepoznavna, Idrijski čipki.

Jasmina Cibic poskrbi za doživetje s konstruiranimi totalnimi ambientmi, performativnimi intervencijami, delegiranimi performansi in visoko estetiziranimi umetniškimi deli, ki so postavljena v vloge, ali pa celo sama postanejo mondeni suvenirji elite in prevzamejo vlogo fetišiziranega 'triggerja', ki sproži izvirno občutje.

Kolektivna izkušnja je tista, ki se ji umetnik težko izogne, saj jo s svojimi deli posreduje nehote. Zato je ravnanje, kjer se umetnica te svoje vloge zaveda in jo sprejme, verodostojno na ravni prenosa informacij. Gre za družbeno odgovorno dejanje razkritja delovanja struktur.

In the Gorges (2006/07), ki je nastajal sočasno z letališkimi projekti, je serija risb krajev, ki jih je Karl May opisal v delu *In den Schluchten des Balkan* (1892 do 1898), v *The Dictionary of Imaginary Places* (1980), pa je najti njihove združene opise. Besedila je umetnica predala v delo policijskemu risarju Borisu Trobcu, ki je po opisih ustvaril natančne risbe.

Ko je pisal o Balkanu, katerega skrajni severni del je tudi slovenski nacionalni prostor, je Karl May »prevzel nekatere uveljavljene stereotipe o Balkanu in Orientu ter jih uporabil tako, da je pri svojih bralcih dosegel želeni učinek. To je bil glavni razlog za njegovo veliko priljubljenost.«⁵ Karl May se je zavedal stereotipov, ki jih je zdaj natančno vizualiziral policijski risar.

Na enak način so v projektu *Situacija Anophthalmus hitleri* (2012), izhodišču za nacionalno prezentacijo na beneškem bienalu, s katero

5 Citat Petra Brennerja iz Tehnološke univerze v Münchnu, ki ga povzema Lindita Arapi v "May turns clichés into colorful literary vision", DW, www.dw.de/may-turns-clich%C3%A9s-into-colorful-literary-vision/a-15845470, 31. 3. 2013.

se Jasmina Cibic srečuje v tokratni predstavitvi, znanstveni ilustratorji zgolj po opisu ustvarjali podobo hitlerjevega hroščka. V Sloveniji je med kočljivo narodno dediščino všteti tudi endemit, ki ga je amaterski žužkoslovec in velik Hitlerjev oboževalec Oscar Scheibel leta 1937 poimenoval *Anophthalmus hitleri*. Podobe hroščka, nastale po nevtralnem opisu, pokažejo, kako se podoba kolektivne izkušnje prek gole zaznamovanosti z besedo 'hitleri' prenese tudi v visoko šolano, nevtralno znanstveno risbo.

Taktika vzbujanja želje po doživetem je enaka taktikam, ki jih v oglaševanje izdelka nujno vpeljuje industrija tobaka, v projektu *Kreacija mita kot kolonizacijska taktika* (2007), ki je postavljen v prostore Tobačne tovarne v Ljubljani. Gledalcu ne ponudi izkustva, temveč njegov posnetek in s tem »dokaz«, da doživetje obstaja. Ponudi mu vizijo srečne zadovoljitve njegovih želja ali pa zgolj podobo – spominek. Zasebnost suvenirja, ki služi kot pripomoček za obujanje spomina, je poudarjena s subjektivnostjo, pripisano mediju risbe, na kateri se ponujajo podobe srečnih lovcev, njihovih prijateljev in družinskih članov, ki se, srečni po uspešnem lovu, z mrtvim plenom v naročju nastavijo fotografskemu objektivu in svojo srečo delijo s svetovnim spletnim občinstvom.

V letu 2008 so se v dela Jasmine Cibic vrinila vprašanja o ideologiji razstavnega prostora, prvič v seriji *Ideologies of Display* (2008). Zgodnji modernistični osnutki kletk živalskega vrta pokažejo ideologijo modernizma, saj so bile živali razstavljene tako, da so bile z vseh kotov vedno na očeh vsem. Vse je bilo razkrito, vse prikazano, geometrični foucaultovski panoptikum jih je udomačil v evropeizirani eksotiki kletk in bitja zoologije dvignil med posvečene elitne predmete, ki si jih lasti višji sloj. Nižji sloj si je lahko le ogledal umeščenost živali v kletke, ki so posnemale orientalistično arhitekturo njihovih premožnih lastnikov in udomačile divjost narave.

Projekt se je razvijal s serijo fotografij lovskih ptic 20. stoletje (2010). Njihovi lastniki so uporabno vrednost lovskih ptic zamenjali za kultivirano doživetje narave, trofejo, ki gledalcu, poleg tistega kar vidi, prenese tudi občutek sentimentalne, kulturne, družbene in tržne vrednosti njenega lastnika. Ujede počivajo na predmetih, ki so v zahodni družbi dvajsetega stoletja nastajali kot nosilci najvišjih vrednot, te pa naj bi vanje vlila roka ustvarjalca doživetja - umetnika. V okviru zbirke so lovske ptice in umetniška dela, na katerih te počivajo, predmeti, ki so gledalcu dostopni na enak način. Možnost za doživetje ni odvisna od tega, ali je bila odločitev za njihovo vključitev v zbirko osebne, strokovne, tržne, idejne ali politične narave. Tisto, kar doživetje omogoči, ni predmet sam, ampak kontekstualni okvir, v katerega je vstavljen⁶.

Ideologije razstavljanja so umetnico pritegnile tudi ob vstopu v galerijo s projektom *Druge mitologije* (2008). V kraj, močno definiran z zgodovino, identiteto in odnosi – galerijski prostor mariborske mestne galerije je bil nekdanj prostor samostanske cerkve – je vnesla simulacijo ne-kraja, visoko estetizirano, tehnološko čakalnico hipermodernosti, in vanjo vključila poslikavo nekdanjega cerkvenega stropa, mitologijo, ki je nastajala istočasno kot miselne podobe iz sotesk Balkana, kakršne je za navdušene bralce iz stereotipov koval Karl May. Na stropu mit o bitkah, na stenah pa sitotiski fantastičnih krajev Balkana na svetleče črnih keramičnih ploščicah. Na steni ekran, na njem pa prihodi in odhodi v namišljene kraje. Obljuba, ki se ne bo nikdar uresničila. Obljuba, ki jo ponuja umetnost?

Utopične želje modernizma, ki je v eni izmed svojih inačic upal, da bo z izbrisom dekoracije in popolnim funkcionalizmom ubežal postvarrelnosti, so se izjalovile. Tudi umetnost je – in je tudi vedno bila – tista, ki ji, kljub željam, ni uspelo ubežati resničnosti. Celó v najbolj radikalnih idejah modernizma je bila inherentno vpisana vladajoča ideologija. Adolf Loos je v vili Müller (1930) v Pragi načrtoval modernistični budoar, ki ga je Jasmina Cibic z vsemi arhitekturnimi značilnostmi realizirala v galerijskem prostoru. Modernistični prostor brez ornamentov je bil realiziran kot prostor teatra. Loosov budoar je bil zamišljen tako, da je oseba iz njega opazovala svet pred seboj, ne da bi svet opazil njo, saj je bil pogled nanjo zaradi igre svetlobe in senc spremenjen v neprepoznavno silhueto. Budoar Loosovih arhitekturnih form v rekonstrukciji Jasmine Cibic ni več niti navidezno nevtralen. Modernizem je s svojo funkcionalnostjo in navidezno čistostjo nudil eno od mogočih mask. Umetnica budoar razkrije kot prostor pogleda. Obleče ga v tapete, na katerih gledalcu ponudi zbirko podob lovskih ptic, predmetov prestiža, kakršni so nekdanj budili želje in fantazije višjega sloja, danes, v času spektakla, pa so se spremenile v prazni znak želje po prestižu vseh slojev prebivalstva.

Tisto, kar počne Jasmina Cibic, je Hal Foster v *Return of the Real*⁷ označil kot vrsto umetnosti, ki se zaveda modernizma pred njo in razlikoval med retroverzijo in retroaktivnostjo v umetniških delih. Prva skupina del prevzema obliko modernizma, ne pa tudi njegovih taktik; druga skupina pa govori o izkušnji modernizma s pomočjo indeksnih znakov, hkrati pa razkriva njegova problematična področja. *Falcon Hood Study* (A. Loos) (2010) lahko beremo kot delo, ki se dobro umešča v krovno definicijo. Cibičeva

6 Ideja za življenje. Realizem in realno v sodobni umetnosti v Sloveniji, U3, 6. Triennale sodobne umetnosti v Sloveniji, Moderna galerija, Ljubljana, 2010, str. 25.

7 Foster, Hal, *The Return of the Real, Avant-garde at the End of the Century* (October Books), MIT Press 1996.

»znova raziskuje delo Adolfa Loosa in njegove zapise iz leta 1929 o Ornamentu in Zločinu, kjer pravi: 'Ornament pomeni zapravljenost in s tem zapravljenost zdravje. Danes pa pomeni tudi zapravljen material, oboje pa pomeni zapravljeni kapital.' Cibičeva uporabi umetelno okrašeno sokolovo pokrivalo kot značilnost živali, ki ji služi. Tako nastane umetniški objekt, ki ujedlo predstavlja kot luksuzno dobrino, ki ima tudi sposobnost, da ustvari izkustvo (lova). S posebljenjem pokrivala (kar so skozi stoletja počeli umetniki in tako ustvarjali dodatno presežno vrednost pticam in njihovim zbirateljem) umetnica predela to besedilo iz leta 1929, skupaj z Loosovo idejo o tetoviranju kot eksotičnim dodatkom, ki je bil uvožen na Zahod in tam obstaja zgolj kot 'kriminalno in izprijeno dejanje', saj je 'evolucija kulture soznačna z odstranjevanjem okrasja s predmetov za vsakdanjo rabo'. Umetnica je pri svojem delu sodelovala z mojstri tetoviranja, ki so predelali Loosove predmete v abstraktne simbole, izvedene v obliki vezenin.«⁸

Potem, ko je projekt *Spectral Metropole* (2012) predstavila v Londonu, je umetnica delo *Bird Cage (After Pierre-Émile le Grain)* (2012), ki pa je tokrat vključeval tudi živi element – Harris Hawk – želela predstaviti še v Ljubljani. S trenerjem je prek meja pripotovala luksuzna ptica, ki je v Galeriji Vžigalica v Ljubljani po navodilih umetnice izvedla delegirani performans. Da bi se to lahko zgodilo, so morali umetnica, institucija in ptica pristati na številne birokratske zahteve, med drugim sokol na obisku v Sloveniji nikakor ni smel priti v stik z drugimi živalmi.

Zanimivo je, kako državni sistem na eni strani uporablja umetnika za lastno (samo)prezentacijo, npr. na beneškem bienalu, na drugi pa mu onemogoča delo, saj lahko v obliki birokratskega aparata zaustavi, ali celo popolnoma prepreči izvedbo umetnine, kot se je zgodilo v primeru projekta *Ambasadorji* (2012): »Lovska preža na enem izmed osrednjih mestnih trgov Maribora, na Maistrovem trgu (nekdanji Leninov trg), nasproti spomenika generalu Maistru in lipe, posajene ob priložnosti razglasitve slovenske samostojnosti. V preži se bo odvijala vrsta vokalnih uprizoritev rukanja slovenskih in avstrijskih lovcev, ki bodo izvajali rukanje v štirih kategorijah: jelen, ki vabi košute, jelen s čredo košut, ki jim ne pusti pobegniti, jelen s čredo košut, ki se jim približuje močan starejši jelen ter jelen ob koncu gonitve.«⁹

Projekt ni bil izveden po prvotnih načrtih, saj je država v preobleki konservatorske stroke podala svoje mnenje o potrebi po umetniškem projektu, ki razkriva strukture predstavljanja: »Postavljanje lovske preže na drevo (lovci v Sloveniji v glavnem uporabljajo prosto stoječo

8 Opis projekta *Falcon Hood Study* (A. Loos) v medijskih obvestilih za projekt *Flock* v galeriji Ersatz v Londonu, 2011.

9 Opis performansa v medijskih obvestilih za projekt *Ambasadorji*, ki ga je umetnica izvedla v okviru Evropske presotnice kulture v Mariboru leta 2012.

konstrukcijo) v mestni parkovni površini, kjer meščani lahko tovrstne objekte v naravnem okolju vidijo že po 15 minutah vožnje, se zdi nesmiselno in neprimerno.«¹⁰

Nacionalnost kot turistični vstavek v času Evropske prestolnice kulture Maribor 2012 je bila prisotna na vsakem koraku, a zgodovina nas je rešila s projektom Hitlerjevega hroščka. Postavitev je Jasmina Cibic zasnovala podobno kakor predstavitev drugih slovenskih draguljev: razstave rogaškega kristala, blejskih pleten, Trubarjevih zapisov, Brižinskih spomenikov ali človeške ribice. To je strateško razstavljanje narodne dediščine za turiste. Hroščki so naselili modernistične vitrine, ki jih je umetnica izdelala v sodelovanju s slovensko tovarno prestižnega kristala Rogaško – ta je že desetletja vodilna izdelovalka protokolarnih daril. Kristalne mojstrovine so posnetek modernističnih paviljonov za velesejem, ki jih je zasnoval protokolarni arhitekt povojne Jugoslavije Vinko Glanz.

Pred nekaj leti so v njegovi zapuščini našli stenografski zapisnik seje komisije za pregled umetniških in kiparskih del v novi palači slovenskega parlamenta, ki jo je arhitekt načrtoval v povojni Ljubljani. Sestavni del projekta je tudi video instalacija umetnice, ki temelji na zapisniku razprave med politiki in umetnostnimi zgodovinarji, posneta natanko 55 let po razpravi med Glanzem in mogočniki.

Ideologije ustvarjajo resničnost. Z njo se prepletejo, se skrijejo v njej, vse dokler ne postanejo vsakdanje, naravne, dokler jih ne ozavestijo vsi. Umetniška intervencija zareže v to »naravno« stanje. Spodbudi nas, da se vprašamo, kaj vse se nam zdi samoumevno danes, v času, ko država ni izginila v toku neoliberalnega globalnega reda, ampak je državljanom odtegnila levo, socialno roko, desno pa močno okrepila. Kakšna struktura ideologije se torej skriva za stvarnostjo beneškega bienala? Jasmina Cibic razstavlja *Za naše gospodarstvo in kulturo* (2013).

10 Krivec, Miran, konservatorski svetovalec, Zavod za varstvo kulturne dediščine RS, Območna enota Maribor, Maribor, 18. 9. 2012.

IZBOR DEL

SELECTION OF WORKS

2005 – 2012



Everybody for Safari

2005

Prostorsko-specifična instalacija, zvuk

Momjan, Hrvatska

Site-specific installation, sound

Momiano, Croatia



Dictionary of imaginary places

2006

Prostorsko-specifična software intervencija

Letališče Brnik, Slovenia

Site-specific software intervention

Brnik Airport, Slovenia



Tourists Welcome – It's Good Being First
2007

Prostorsko-specifična instalacija
Letališče Jožeta Pučnika, Slovenija

Site-specific installation
Jože Pučnik Airport, Slovenia



Tourists Welcome (I feel love)

2007

Performans s Policijskim orkestrom Republike Slovenije
Letališče Jožeta Pučnika, Slovenija

Performance with the Slovenian State Police Orchestra
Jože Pučnik Airport, Slovenia



The Greenhouse Effect
(52° 51' 07,68" N, 1° 06' 28,04" E)
2006
Lambda Print



Untitled (Forged Territories I)
2007
Lambda Print



JC01/Lufthansa

2006

Prostorsko-specifična intervencija

Potniško letalo Lufthanse

Site-specific intervention

Lufthansa passenger aircraft





Untitled (Unrealised Locations I)
2007
Prostorsko-specifična intervencija
Rektorski center Jožef Štefan, Podgorica

Site-specific intervention
Nuclear Reactor Centre Jožef Štefan, Podgorica

Airport Art II
2007
Čipka, les, pleksi

Lace, wood, perspex





Boutique Airports II
2007

Performans
Letališče Brnik Slovenia, mednarodni prihodi

Performance
International Arrivals Gate, Brnik Airport Slovenija



In the Gorges

2006/2007

V sodelovanju s policijskim risarjem fotorobotov

Borisom Trobce

Svinčnik na papirju

In collaboration with the police sketcher Boris Trobec

Pencil on paper



Mythmaking as a Colonization Tactic Impala I

2007

svinčnik na papirju

pencil on paper

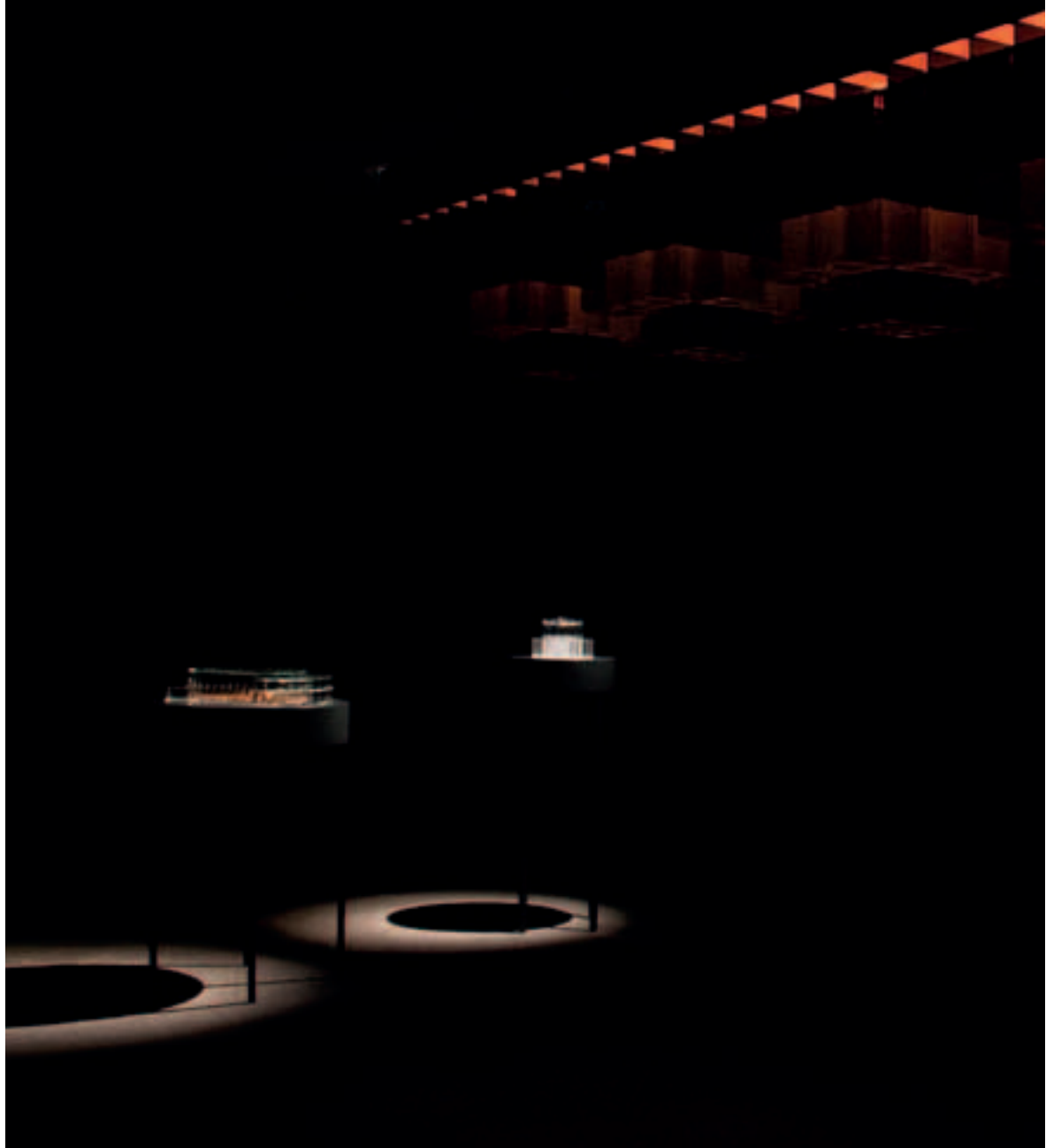
Situacija Anophthalmus hitleri

Situation Anophthalmus hitleri

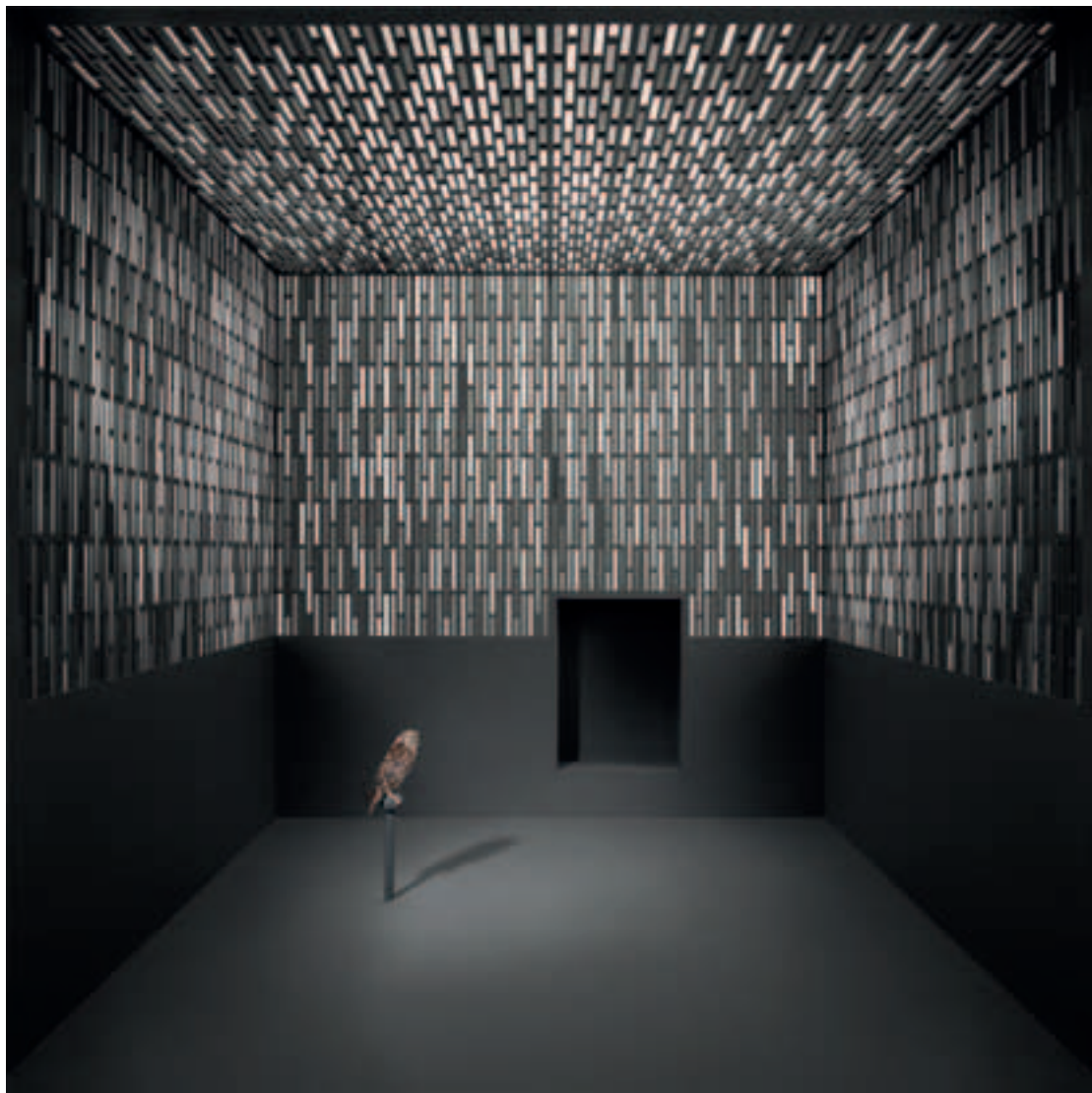
2012

Enokanalna HD projekcija, kristal, pleksi steklo,
hrošči *Anophthalmus hitleri*

Single channel HD projection, crystal, Perspex,
Anophthalmus hitleri beetles







Ideologies of display
2008
Lambda Print



Other Mythologies

2008

Dvokanalna HD projekcija, keramične ploščice, sitotisk

Two channel HD projection, ceramic tiles, silkscreen



Falcon Hood Study (Isamu Noguchi, Prismatic Table 1957)

2010

akril na usnju, perje

acrylic on leather, feathers



20th Century
2010
les, lak, medenina
wood, lacquer, brass



Bird Cage (After Pierre-Émile le Grain)

2012

Performativna instalacija s sokolom

Performative installation with a falcon



Spectral Metropole
2012

Pogled razstave: Spektralna metropola
Galerija Vžigalica, Muzej in galerije mesta Ljubljane

Exhibition view: Spectral Metropole
Vžigalica Gallery, Museum and galleries of Ljubljana



Ambasadorji / Ambassadors (2012)

2012

performativna instalacija

v sodelovanju z ruškaško sekcijo Slovenske lovske zveze

v produkciji Universalmuseuma Joanneum Graz

performative installation

in collaboration with the Rut Section of the Slovenian Hunter's Association

Produced by Universalmuseum Joanneum Graz

THE BEAUTY OF IDEOLOGY

PETJA GRAFENAUER

A German officer saw *Guernica* and, shocked at the modernist 'chaos' of the painting, asked Picasso: "Did you do this?"
Picasso calmly replied: "No, you did this!"¹

In 2005, in a quiet village in Istria, which is awakened from its doze only by the yearly influx of tourists, an alien element appears in the form of a little safari hut sitting in the branches of a tree, and suddenly exotic noises are heard all around. Jasmina Cibic's *Everybody for Safari* (2005), an unexpected invasion of the foreign in a space defined by its own politics and system, is thus an imposed experience.

According to the tourism market research group IPK International, travellers spent a total of 6.8 billion nights in overnight accommodation in 2012.² Travel and souvenirs, which remind us of our search for otherness, have become an enormous industry. The purpose of such travel is to seek out experiences that cannot be found in the place we live. The purpose of souvenirs is the (inevitably unsuccessful) attempt to re-experience otherness. But things get even more complicated when the original experience is the experience of a non-place.

Cibic's first projects were realized in "spaces of transit", the kind of spaces Marc Augé calls "non-places".³ Originating in the period of supermodernity, these are distinguished from "places" by the fact that they are not connected to questions of identity, relationships, or history. They are spaces we barely notice – standardized places such as airports, waiting rooms, airplanes, hotels, shopping centres, and highways, which cater to certain precisely defined needs of individuals who, by entering the non-place, seem to shake off their everyday social bonds but who in the non-place – usually as a transitional area from one system to another – are themselves in fact defined by uniformity far more than in spaces tied to

1 Slavoj Žižek, *Violence: Six Sideways Reflections*, Picador, New York, 2008, p. 17.

2 IPK International, "Global Travel Trends 2012/13" (6 March 2013), www.ipkinternational.com/uploads/media/IPK_Press_Release_2013_EN.pdf (accessed 23 April 2013).

3 Marc Augé, *Non-Places: Introduction to an Anthropology of Supermodernity*, tr. John Howe, Verso, New York and London, 2000.

certain historical, relational, or identity specifications. The non-spaces, of course, only appear to be “empty” since behind them stands a powerful ideology – capital.

The inconspicuous uniformity and geographical nondescriptness of non-spaces make it easier for Cibic to impose otherness, to introduce an event in a space where we do not expect events, since it always offers nothing but what it promises. The expectations of a person who uses the airport infrastructure are clear, and the parameters of operation precisely defined. People at airports seemingly become a unified mass of individuals, wholly subordinated to the same demands and rules in the effort to achieve the desired goal. The non-space is designed so we don't pay attention to it. In Cibic's project *Dictionary of Imaginary Places* (2006), the intrusion of a constructed reality that undermines expectations awakens the attention of the user of the seemingly unproblematic airport structure.

The recent entry into the EU meant increased air traffic, and in 2006, expansion work began at the airport. With expansion comes the redesign of infrastructure, producing changes in the airport visitor's experience. During the redesign, Cibic, in collaboration with the airport's engineers, uploaded a unique computer program to the airport's information systems. This replaced all titles of actual destinations displayed on the departures/arrivals board, with fictitious destinations from the *Dictionary of Imaginary Places*. This intervention happened with no prior notification to the public, when the passengers were waiting for the last flight of the day to Istanbul. The software Cibic used to transform information into dis-information, is the same program that now controls the growing database of actual places being fed to the departures/arrivals board at the airport.⁴

As a place of national borders, airports are also spaces where every new arrival is confronted by the local national ideology. In a Schengen Area terminal this encounter, for some, involves a ban on entry; for others, however, it happens as an innocent, tourism-encased celebration of national charms and values. In the project *Tourists Welcome* (2007), Cibic appropriates the strategies and tactics of the wider system of marketing national identities and communicates them in an unusual way – by imposing a visualization of this same national system. Only now this takes the form of a uniformed orchestra of Slovenian police officers,

4 Michelle Deignan, “Dictionary of Imaginary Places”, in Jasmina Cibic, *Airport Projects*, ed. Simona Vidmar, Umetnostna galerija Maribor, Maribor, 2009. The book from which the fictitious destinations were taken is Alberto Manguel and Gianni Guadalupi, *The Dictionary of Imaginary Places*, rev. ed., Harcourt Brace, New York, 1999; orig. pub. 1980, p. 32.

who for two hours, for invited guests and those who have just crossed the Schengen border, perform Donna Summer's "I Feel Love" and thus, through a disco number, make direct reference to the Slovenian tourist slogan *I Feel S(love)nia*.

The photographs show two othernesses: a standardized alien place and an alien element that does not belong there. In the lambda prints in the project *The Greenhouse Effect* (2006) the artist's subtle strategy can be seen for the first time: she creates a total project that attains visibility in systems marked by outward appearance. The contemporary situation is also revealed through the aesthetics of artworks – luxury items in a world of fashionable objects. *JCO1-Lufthansa* (2006) again expresses in a non-place an important theme in Cibic's work: the system of hunting and subjecting animals to the structures humans place them in. The image of the souvenir in a non-place becomes even more explicit because of the unexpected element that evokes it: here antlers – as defined by national preferences – are mounted along the walls of an empty Lufthansa airplane. *Forged Territories* (2007) speaks very clearly about the fact that the introduction of a highly standardized aesthetic in a space changes the chance of any apparent concordance between the combined but actually discordant elements – a dead stuffed animal and a natural setting. The projects *Unrealized Locations* (2007) and *Boutique Airports* (2007) are also, in fact, aestheticized souvenirs of non-places – the supreme example of which is found in the series *Airport Art* (begun in 2005), where the image of the non-place is, among other things, realized in Idrija lace, the exquisite national craft for which Slovenia is known.

Cibic supplies experiences through her constructed total environments, performance installations, delegated performances, and highly aestheticized artworks, which are placed in the position of – or even themselves become – sophisticated souvenirs for the elite classes, assuming the role a fetishized "trigger" that produces an original feeling.

Collective experience is difficult for the artist to avoid; she can't help but convey it through her works. For this reason, her behaviour – in which she is conscious of her role and accepts it – is reliable on the level of transmitting information. It is the socially responsible act of exposing how structures operate.

In the Gorges (2006–2007), which developed at the same time as the airport projects, presents a series of drawings of places Karl May described in the work *In den Schluchten des Balkan* [In the gorges of the Balkans] (1892–1898), while the combined descriptions of these places are found in *The Dictionary of Imaginary Places* (1980). Cibic gave the texts

to the police sketch-artist Boris Trobec, who made precise drawings on the basis of the descriptions.

When Karl May was writing about the Balkans – the northernmost part of which is also Slovenian national territory – he “took up certain long-standing stereotypes regarding the Balkans and the Orient and used them in a way that allowed him to work off what was expected from his readers. This was the main source of his startling resonance.”⁵ May was conscious of the stereotypes, which the police artist now expressed in precise visual form.

Similarly, in the project *Situation Anophthalmus hitleri* (2012) – the basis for the national presentation at the Venice Biennale, which Cibic addresses in her current installation – scientific illustrators created images of the Hitler beetle solely on the basis of a description. Among Slovenia’s national treasures, we must also include this endemic insect, which was given the name *Anophthalmus hitleri* by the entomologist and Hitler admirer Oscar Scheibel in 1937. The illustrations of the beetle, created from a neutral description, show how an image of the collective experience, merely by being marked with the word “hitleri”, is transferred even to an extremely learned and neutral scientific drawing.

The tactics of arousing the desire for an experience are the same tactics – necessarily used by the tobacco industry in advertising their products – in the project *Mythmaking as a Colonisation Tactic* (2007), which inhabited rooms at the Tobacco Factory in Ljubljana. The viewer is offered, not an experience, but a “snapshot” of one and thus “proof” that the experience exists. He is offered a vision of the happy fulfilment of his desires, or perhaps merely an image, a souvenir. The intimacy of the souvenir, which serves as an aid to remembering, is underscored by the subjectivity ascribed to the medium of drawing: these drawings show images of happy hunters, their friends and family, who, after the experience of a successful hunt, pose happily for the photographer’s lens with their dead prey in their arms, sharing their happiness with the public of the World-Wide Web.

In 2008, questions about the ideology of the exhibition space made their way into Cibic’s work, first in the series *Ideologies of Display* (2008). Early modernist drafts for cages in a zoo demonstrate the ideology of modernism: the animals are displayed in a way that puts them constantly

5 Peter Brenner of the Technological University of Munich, quoted in Lindita Arapi, “May turns clichés into colorful literary vision”, DW, <http://www.dw.de/may-turns-clich%C3%A9s-into-colorful-literary-vision/a-15845470> (accessed 31 March 2013).

on view to everyone from every angle. All is exposed, all is displayed; Foucault's geometric panopticon has domesticated the animals in the Europeanized exoticism of cages and elevated the creatures of zoology to ordained elite objects, which become the property of the higher stratum of society while the lower strata can merely gaze at the animals' placement in cages that copy the Orientalist architecture of their wealthy owners and "domesticate" the wildness of nature.

Cibic developed this project further with *The 20th Century* (2010), a series of photographs of hunting birds. Their owners exchanged the use-value of the birds for the cultivated experience of nature – the trophy, which conveys to the viewer not only what he sees but also a sense of the sentimental, cultural, social, and market value of its owner. The birds of prey rest on objects that originated in twentieth-century Western society as vehicles of the highest values, values that were supposedly poured into them by the hand of the creator of the experience, the artist. In the context of a collection, the hunting birds and the artworks they rest on are objects that are accessible to the viewer in the same way. The possibility of the experience is not dependent on whether the decision to include a work is of a personal, professional, commercial, ideological, or political nature. What makes the experience possible is not the object itself, but the contextual frame in which it is set.⁶

The artist was also drawn to ideologies of display when she brought the project *Other Mythologies* (2008) into the gallery. In a location strongly defined by history, identity, and attitudes (the Maribor Art Gallery venue was once a monastery church) she introduced the simulation of a non-space – a highly aestheticized technological waiting room of supermodernity – and included in it the ceiling painting from the former church tower, a mythology that was being created at the same time as the kind of mental images from the Balkan gorges Karl May was forging from stereotypes for his enthusiastic readers. On the ceiling, a myth about battles; on the walls, silkscreen prints of fantastic places in the Balkans on luminous black ceramic tiles. And a display board on a wall showing arrivals from and departures to imaginary places. A promise that will never be realized. Is this the promise offered by art?

The utopian desires of modernism – which in one of its variations hoped to escape objectification by ridding itself of decoration and

6 Jasmina Cibic, in *An Idea for Living. Realism and Reality in Contemporary Art in Slovenia, U3 - 6th Triennial of Contemporary Art in Slovenia*. Moderna galerija, Ljubljana, 2010, p. 25.

becoming total functionalism – proved futile. Art, too, is and always was something that, despite all desires, could never escape reality. The dominant ideology was inherently inscribed even in the most radical ideas of modernism. Adolf Loos designed a modernist boudoir in the Villa Müller (1930) in Prague, which, in the project *The Object of the Spectacle* (2011), Jasmina Cibic realized with all its architectural features in a gallery space. Loos's boudoir was designed in such a way that a woman in the boudoir could observe the world in front of her without herself being observed by the world: the play of light and shadow turned her into an unrecognizable silhouette to anyone looking at her. In Cibic's reconstruction, the boudoir with Loos's architectural forms is no longer neutral, not even on the surface. Modernism with its functionality and apparent purity offered just another possible mask. Cibic reveals the boudoir as a space of gazing. She dresses it in wallpaper on which she presents the viewer with a collection of images of hunting birds – objects of prestige that once stirred the desires and fantasies of the upper class but that today, in an age of spectacle, have turned into an empty sign of the desire for prestige felt by all strata of society.

In *The Return of the Real*, Hal Foster described a kind of art that is aware of the modernism that came before it; he distinguished between “retroversion” and “retroaction” in contemporary art works: while the first adopts the forms of modernism, but not its tactics, the second speaks of the experience of modernism with the help of indexical signs and reveals its problematic areas.⁷ Cibic's work can easily be read in the context of Foster's description of the latter. In *Falcon Hood Study* (A. Loos) (2010), Cibic

re-examines the work of Adolf Loos and his writing from 1929 on Ornament and Crime where he states: “Ornament means wasted labour and therefore wasted health. Today, however, it also means wasted material, and both mean wasted capital.” Cibic uses the falcon hood with its intricate process of manufacture as an attribute of the animal it serves, thus becoming an art object which posits the hunting bird as a luxury commodity that also has the ascribed ability to trigger experience (the hunt). The personalisation of the hood (that has throughout centuries been executed by artists and assigned the added surplus value to the wearers and their collectors) reworks this 1929 text along with Loos' notion of tattooing as an exoticism of ornamentation brought into the West where it exists merely as a “criminal and degenerate act” as “the evolution of culture is synonymous with the removal of ornamentation from objects of everyday use”.

7 Hal Foster, *The Return of the Real: Avant-garde at the End of the Century*, MIT Press, Cambridge, Mass., 1996.

The artist has collaborated with tattoo artists, who have reworked Loos' design objects into abstracted symbols executed in embroidery.⁸

After presenting the project *Spectral Metropole* (2012) in London, Cibic wanted to show her work *Bird Cage (After Pierre-Émile le Grain)* (2012) in Ljubljana as well; this project, however, included the involvement of a live element: a Harris hawk. The luxury bird travelled across borders with its trainer and, following the artist's instructions, did its delegated performance at the Vžigalica Gallery in Ljubljana. For this to happen, however, the artist, the hosting art institution, and the bird had to comply with many bureaucratic demands; among other things, the hawk was forbidden to come into contact with other animals during its stay in Slovenia.

It's curious how, on the one hand, the state system can make use of an artist for its own (self-)presentation, as at the Venice Biennale, while on the other it can hinder her work, causing delays through the bureaucratic apparatus or even completely halting the artwork's realization, as in the case of the project *The Ambassadors*, in which an animal hide was installed "in one of the central squares in Maribor, Maister Square (formerly Lenin Square), opposite the monument to General Maister and the linden planted for the occasion of Slovene independence". Slovenian and Austrian hunters were supposed to perform a series of "vocal performances of the rut" with stag calls in four categories: "a stag in search of mares, a stag with a herd of [does] preventing them to escape, a stag with a herd of [does] to whom an older strong stag is approaching and a stag at the end of the rut."⁹ The project was not carried out as originally planned, however, since the state – in the guise of the cultural preservationist profession – offered its opinion on whether an art project that exposes the structures of presentation was necessary: "Erecting a hunting lookout in a tree (in Slovenia hunters mainly use free-standing constructions) on the grounds of a city park, where city residents can see such a structure in its natural environment after a 15-minute drive, seems senseless and inappropriate."¹⁰

During Maribor's tenure as a European Capital of Culture in 2012, nationality was present as a touristic insert at every step, but history

8 Description of the project *Falcon Hood Study* (A. Loos), in the publicity materials for Cibic's exhibition *Flock* in Ersatz gallery in London, 2011.

10 Statement by Miran Krivec, conservation consultant, Institute for the Protection of the Cultural Heritage of Slovenia, Maribor Regional Office, dated 18 September 2012.

9 Description of the performance, in the publicity materials for Cibic's installation *The Ambassadors* at the European Capital of Culture in Maribor, 2012. The terms in brackets are translator's correction of the original text.

saved us with the Hitler beetle project. Cibic designed the installation to resemble the presentation of other Slovenian gems: exhibitions of Rogaška crystal, the boats of Lake Bled, Trubar's writings, the Freising Manuscripts, or the Human Fish – that is, as a strategic display of the national treasures aimed at tourists. The beetles were placed in modernist display cases, which the artist made in collaboration with the Slovenian factory that produces the prestigious Rogaška crystal – which for decades has been the leading manufacture of gifts for official state occasions. These crystal masterpieces were copies of the modernist pavilions designed for the Ljubljana Trade Fair by Vinko Glanz, one of the official architects of post-war Yugoslavia.

A few years ago, among Glanz's posthumous papers, the stenographic minutes were found from a session of the committee for reviewing the artworks and sculptures for the new building of the Slovenian parliament, which the architect had designed in post-war Ljubljana. One of the integral parts of Cibic's project in Venice is a video installation based on the minutes of a discussion between politicians and art historians, which Cibic filmed exactly fifty-five years after the discussion between Glanz and the dignitaries.

Ideologies create reality. They intertwine themselves with it, hide in it, until eventually they become ordinary, natural, until they're part of everybody's consciousness. Cibic's art intervention slices into this "natural" state of affairs. It encourages us to ask ourselves about what today might seem self-evident to us, at a time when the state has not vanished in the flow of the global neoliberal order, although it has pulled back its left, social, arm from its citizens, while powerfully strengthening its right arm. What structure of ideology, then, hides behind the reality of the Venice Biennale? Jasmina Cibic is exhibiting *For Our Economy and Culture* (2013).

LANDSCAPE
WINDOWS
WALLPAPER

NIKA
GRABAR

interen-rna: prid. *notranji*

20.stol., *tujka, privzeta in prilagojena* (eventualno iz nem. intern) iz lat. internus 'notranji', kar je izpeljanka iz lat. inter, kar pomeni med, vmes, v, pri. Iz sorodne lat. predloge interior 'notranji' je prek fra. interieur izposojena tujka interier s prvotnim pomenom *notranjost, notranjščina*.

interiêr -a tudi -ja m (ê) knjiž. *notranjost, notranjščina (stavbe):* oblikovati interier in eksterier hiše; gledališki interier z modernim avditorijem, hodniki in garderobami // *notranja oprema:* intimen, meščanski interier; interier dvorane je izrazito baročen ♦ film. posnetek, narejen v *ateljeju*; um. *upodobitev dogajanja v zaprtem prostoru* ¹

»Drugi«

Ali bi si lahko knez Ernest Windischgrätz leta 1885, ko je postavil na svojem posestvu dvonadstropno vilo, predstavljal, da bo prav ta lokacija ob Blejskem jezeru tista, kjer se bo leta 2012 snemal video za beneški bienale? Mogoče je časovni preskok med Windischgrätzom in Jasmino Cibic prevelik. A mogoče bi si knez težko predstavljal že to, da bodo na novega lastnika, kralja Jugoslavije, Aleksandra Karađorđevića, izvedli atentat leta 1934, ali pa da bo leta 1946 prostorska zasnova lokacije v popolnoma predrugačeni obliki elitna destinacija socialistične vlade, ki jo bo rad obiskoval Tito. Tudi če bi se s knezom srečala v nevtralni časovni komori, bi mu težko razložila kompleksnost situacije. Zemljiške špekulacije bi bile popolnoma odveč. Njegov čas ni vseboval niti konceptov niti s tem povezanih besed, s katerimi bi mu lahko pojasnila, kaj se je dogajalo na dotični parceli sto osemindvajset let.

¹ Douglas Harper, *Online Etymology Dictionary*, www.etymonline.com/index.php?term=interior&allowed_in_frame=0 (1.4.2013).

Politične preobrate bi knez po vsej verjetnosti težko razumel. A kaj, če časovni interval zmanjšamo? Kaj bi se zgodilo, če bi se, kot v Borgesovi zgodbi, na klopi v parku Vile Bled znašla arhitekt Vinko Glanz² v mladih in tisti v zrelih letih? Bi starejši znal razložiti zgodbo svojega življenja mlajšemu v nekaj stavkih? Če bi se srečala Glanz pri desetih letih in tisti pri sedemdesetih, težje. Lokacija je v tem obdobju pripadala po imenu petim različnim državam. (Tudi o tem bi se dalo razpravljati.) Če bi se srečala tisti pri petindvajsetih in tisti pri petdesetih, bi šlo mogoče nekoliko lažje. Koncept razpada državnega sistema bi bil mlajšemu v tem primeru že znan.

V Borgesovi zgodbi nastopi ključen trenutek, ko starejši Borges po nizanju prepričljivih dejstev iz lastnega življenja poskuša prepričati mlajšega v resničnost svoje zgodbe. Mlajši ga zavrne z mislijo, da ga sanja. »Medtem je naša očitna dolžnost, da sprejmemo sanje, kot sprejemamo tudi svet, svoje rojstvo, opažanja in zrak, ki ga dihamo,« mu odvrne starejši in pogovor lahko steče naprej.³

Mlajši Glanz je sanjal o tem, da bo gradil ladje, vendar študija ladjedelnštva v Zagrebu ni dokončal. Po zaključenem študiju arhitekture v Ljubljani pri Plečniku je sanjal, da bo načrtoval hiše. Manj je sanjal o služenju vojaškega roka leta 1929 v Sarajevu. Leta 1930 se je zaposlil na Tehničnem oddelku Dravske banovine v Ljubljani, po drugi svetovni vojni je prevzel vlogo arhitekta v okviru Slovenijaprojekta, kasneje je bil premeščen na Izvršni svet slovenske vlade. Prostori, ki jih je načrtoval in po katerih se danes sprehajamo, so bili v nekem trenutku njegovega življenja le zamisel, privid.

Jasmina,

sprašuješ me o Vili Bled. Ko si se ukvarjala s postavitvijo kadrov za video, si uokvirjala prostor, ki ga je Glanz oblikoval leta 1946. Ko je načrtoval prenovo, je imel štiriinštirideset let. Njegov lik si postavila v zgodbo. Z Lindo raziskuje velike teme – arhitektura, ideologija, vprašanje reprezentacije, ornamenta, historizacije, reinterpretacije. Razloge, da jih pričnemo odpirati, sicer običajno najdemo v detajlih, pogledih, v izkušnji prostora – ko primemo za kljuko in odpremo okno, ko odrinemo težka vrata, ko sledimo tlaku in za vogalom odkrijemo pročelje. Arhitekturna misel se nas dotakne, ker deluje tudi potem, ko se ideološke paradigme že nekajkrat preoblikujejo.

2 Rojen v Kotorju 1902, umrl v Ljubljani 1977. Arhitekt prenove Vile Bled.

3 Jorge L. Borges, "The Other," *The Book of Sand*, trans. Norman Thomas di Giovanni (London: Penguin Books, 1979), 5.

Vila Bled je bila vrsto let nedosegljiva lokacija, zaprta pred očmi javnosti. Tega ne moremo trditi za vse Glanzove projekte. Navsezadnje je načrtoval slovenski parlament. A ko gledam glavno pročelje, zaznam dvoumnost. Vhod asociira na socializem, vendar ne morem govoriti o socialističnem realizmu. In če stopim korak nazaj – kako naj to zgradbo opišem? Kot štirinadstropno poslopje s kamnito fasado in portalom bronastih kipov? Ali naj govorim o stilu, ornamentu, volumnu, o razmerju med obema? Ali je bistvo fasade izraženo z okvirjem, rastrom ali kipi? Glede na kaj se naj odločim? Ne razumi me narobe, o vsem naštetem lahko dolgo razpravljava. Vendar mislim, da si na tej točki deliva dvom – sprašujeva se o kontekstu, o predpogojih, ki so omogočili njegov obstoj. Dvomiva o zgodovinah, ki naj bi jih jemali za samoumevne.

Obe so naju fascinirali transkripti debat o tem, kako naj bodo umetniška dela postavljena na ogled, opazovali sva variacije vhodnega portala. Sintaksa, besede transkriptov prihajajo iz preteklosti. Fasada in freske ta isti prostor ponazarjajo v drugem času. Spominjam se, kako so me »zadeli« stavki in zamišlila sem se o tem oddaljenem kraju in času. Danes se le bežno spominjamo jezika, govorenega v komunistični Jugoslaviji. A Berlinski zid je padel. Besed skoraj ne prepoznamo več in še pomembneje – tisto, česar se NE spomnimo, je kdaj je bila ta sintaksa popisana z novo ideologijo. Kako naj torej o parlamentu govorimo?

»Politika deluje v mediju jezika,« pravi Boris Groys. »Operira z besedami – z argumenti, programi in peticijami, a tudi z ukazi, prepovedmi, resolucijami in odloki.« Razprava o komunizmu je odvisna od tega, kako si govorec razlaga pomen besede. Zanj je komunizem »projekt podrejanja ekonomije politiki, da bi politiki omogočili svobodno in suvereno delovanje. [...] Komunistična revolucija je prepis družbe iz medija denarja v medij jezika,« nadaljuje.⁴

Ekonomija, po drugi strani, tako Groys, »deluje v mediju denarja. Operira s številkami. [...] V kapitalizmu ultimativna potrditev oziroma ovržba človeškega delovanja ni stvar jezika ampak ekonomije: ne izrazi se z besedami ampak s številkami. Moč jezika kot takega se s tem izniči.« In kaj naj bi to pomenilo za nas? »Tako dolgo, kot bodo ljudje živeli v pogojih kapitalistične ekonomije«, poudari Groys, »bodo dejansko nemi, saj jih usoda ne nagovarja. Če človeka ne nagovarja njegova usoda, potem se ta ne more odzvati na njen klic.«⁵

Kaj nam danes te besede pomenijo? Ali lahko vidimo vizualne umetnosti kot nekaj, kar preide tako verbalne in numerične konstrukte? Kako? Zakaj naj bi bilo to pomembno? Zakaj naj bi bilo pomembno, da je bilo na lokaciji parlamenta pred stotimi leti avstroogrsko cesarstvo? Zakaj bi moralo biti

4 Boris Groys, *The Communist Postscript* (London, New York: Verso, 2009), XV-XVI.

5 Ibid, str. 16.

pomembno, da smo izkusili življenje v treh različnih političnih ureditvah, uporabljali štiri različne valute in izkusili dva politična sistema, ne da bi se pri tem preselili? Ali je to kaj posebnega? Ali bi morali o tem govoriti, ko interpretiramo umetnost in arhitekturo? Zakaj bi morali biti zate pomembni porumeneli transkripti in ostali dokumenti?

Arhiv

Medtem nas mesta še vedno povezujejo v zgodbe. Če ne poznamo drug drugega, generacija prejšnje generacije, postane naša zgodovina zgodovina (nekoga) drugega. Zgodbe, s katerimi živimo, enostavno so pomembne, so naše, štejejo. Do njih dostopamo z besedami, ne z denarjem. In če je nekaj pomembno, moramo to raziskovati, nekam moramo umestiti naše senzibilnosti, v določen prostor in čas, o tem moramo govoriti in razpravljati. Tako pride na vrsto arhiv. Charles Merewether ga imenuje »odložišče urejenega sistema dokumentov in zapisov, tako verbalnih kot vizualnih, temelj, na katerem sloni zgodovina.« Izpostavlja eno izmed glavnih značilnosti modernega časa: »vse večji pomen se pripisuje arhivu kot mediju, ki hrani zgodovinski spomin in kjer se zbirajo, hranijo, in prebirajo različni zapisi.«⁶ Kot državljani Republike Slovenije danes raziskujemo precej drugače kot nekoč. Naj gremo v arhiv v Beogradu, na Dunaju, v Ljubljani?

Vsakršna raziskava o Glanzu se lahko dotika vseh omenjenih mest in političnih transformacij. Proces je bil v devetdesetih prežet s travmatično izkušnjo vojnih dogodkov. Današnja Evropa je tako Evropa tistih, ki so (na videz) kontinuirano živeli v istem sistemu, in tistih, ki so bili soočeni s tranzicijo iz enega sistema v drugega. Vendar je v obeh primerih ekonomija svobodnega trga konkretno omajala temelje (socialne) države. Arhitektura, zgrajena v obdobju socializma v Sloveniji, je izražala močne ideje o tem, kako zgraditi sosese, kako ustvariti podobo socialne države. Hkrati je ustvarila skrite kotičke, na katere ne smemo pozabiti, na primer Vilo Bled.

⁶ Charles Merewether, "Introduction – Art and the Archive," in *The Archive*, ed. Charles Merewether, Whitechapel, London, and MIT Press, Cambridge, Mass., 2006, p. 10.

Dileme o podobi

Ko sva prvič govorili po Skypu, je bilo Jasminino zanimanje usmerjeno v projekt Ljubljanskega velesejma. Leta 1939 je Glanz namreč zmagal na natečaju, a projekt ni bil izveden po njegovih načrtih. Razlogi ostajajo neznani. Prostor za mednarodno trgovanje si je med vojno za namene vojaškega skladišča prisvojil fašistični administrativni aparat ter paviljone v končni fazi tudi uničil. Le nekaj let po tem, po koncu vojne, se je Glanz pričel ukvarjati z današnjo Skupščino in številnimi drugimi projekti javnega značaja. Če želimo kategorizirati njegovo delo znotraj ustaljenih kanonov, nekatere projekte prav zaradi arhitekturnega izraza, ki se v določeni meri referira v zgodovini ali novem družbenem redu, zaidemo v težave.

Ali lahko razumemo Glanzovo raziskovanje arhitekturne govorice kot moderen pojav? Proces industrializacije je v tem času tekel vzporedno s procesom nastanka moderne države v socialistični skupnosti. Ambienti, ki so jih arhitekti oblikovali in ki jih danes lahko vidimo na starih fotografijah ali na naslovnicaх starih revij, spominjajo na podobe onkraj zahodne meje. Kljub »kapitalistično-socialistični« delitvi sveta moderen arhitekturni izraz ni bil nedosegljiv, a utemeljen v drugačni stvarnosti.

Enega izmed premislekov ponuja Glanzova zapuščina, tisti del, ki je bil nekoliko umaknjen, skrit, pozabljen. Prostori nekdanje buržoazije, ki so padli v domeno partije, so bili druga plat medalje. Za kontekst socializma in za vprašanje reprezentacije kontradiktorno resnična. Kako namreč ekskluzivne lokacije predstaviti kot reprezentativne za jugoslovansko socialistično elito? Dilema je doletela Glanza pri prenovi Vile Bled. Elementi, ki so nosili spomin na buržoazno preteklost, so bili odstranjeni, naj je šlo za dekoracijo ali nesmiselno asociacijo. Ostalo je vprašanje, kako ustvariti monumentalen izraz, monumentalen okvir.

Pokrajina

Okolica lahko hišo poveča ali pomanjša. Glanz jo je znal izkoristiti monumentalnemu učinku v prid. Z zadržanim klasicizmom je artikuliral arhitekture nastavke in ustvaril koherentno prostorsko zgodbo, ki je določala okvir. Znotraj tega je lahko umetnost didaktično ponazorila družbeni red, v imenu katerega je bil prostor (po)ustvarjen. Herojski prizori upora, sadovi domovine, prizori iz zgodovine: friz, ki zaokroža osrednje interiere oblikovane za takrat novodobne politične rituale.

Jasmina v videu prikaže Glanza s svojimi dilemami o ornamentu in monumentalnosti, o simpatiji in odpiranju arhitekture na pokrajino.

Dileme, ki so se odprle pri njegovem delu, so bile upravičene s politično transformacijo. Arhitektura, ki govori o tem, kaj so takrat ljudje počeli, občudovali, gledali, s čim so se poistovetili, ponašali, tudi kaj so rušili. V interierju nedaleč stran od trga Santo Stefano, na naslovu San Marco 3073 v Benetkah, kjer se nahaja slovenski paviljon, sta na ogled postavljeni dve monumentalni podobi v gibanju. Obe razkrivata v besedi in sliki kontekst arhitekture, ki je bila prizorišče odločanja o tem, kakšen prostor si bo skupnost ustvarila v takrat novi državi.

Pogled na blejski otok je danes domala enak. Vendar se je spremenilo vse okrog njega, zato je sploh mogoče, da lahko prostore Vile Bled vidimo ujete v Jasminine kadre. Besede o odločanju glede umetniških del v parlamentu lahko slišimo zaradi brskanja po arhivih, ki so bili nekoč nedostopni. Naša izkušnja se s tem premakne v prostor in čas pred zadnjim začetkom ter vzpostavi stik s procesi, ki so bili pozabljeni, spregledani, zamolčani. Pokrajina, kot jo razumemo po ogledu videov, je vse prej kot slikovita topografija ali všečna razglednica. Povezana je z jezikom in politiko prostora.

Okna

Skupnost, ki je delno utemeljena z gesto upora proti fašizmu, še danes težka sprejme dejstvo, da so bili leta 1933 v njenih krajih Hitlerjevi simpatizerji. *Anophthalmus hitleri* je endemit, ki ga je Jasmina raziskovala in vpletla v nekaj svojih projektov. Slovensko entomološko stroko še vedno spravlja v zadrego. Izkáže se, da je imena živali mnogo težje spreminjati kot imena ljudi, v našem primeru celo držav. V času, ko endemit z oporečnim imenom vztraja v slovenskih jamah, se je zemeljsko površje večkrat preimenovalo. Kaj torej pomeni, ko lahko na isti lokaciji slišimo besede in odločitve o gradnji slovenskega parlamenta, medtem ko je tapeta posuta z risbami hrošča *Anophthalmus hitleri*? Kdo predstavlja koga? Kaj se zgodil, ko postane friz Vile Bled del videa in ta del beneškega interierja?

Videa predstavljata okni v drug prostor in čas. Okna, bodisi namišljena, bodisi prava, nas s senco rešetke spomnijo na pokrajino, kamor bi se lahko odpiral pogled. V Benetkah ga ni, je nekje drugje. V interierju je tako postavljena Jasminina lastna prostorska zgodba in ta vzpostavlja nove vzročno-posledične povezave med interierjem paviljona, besedo, sliko. Če je Glanz z arhitekturo določil okvir za umetniška dela nacionalne skupnosti, je Jasmina postavila arhitekturo v okvir kadra, pokrajino v interier paviljona, politiko preteklosti v medij sedanjosti.

Pri tem nastane neizbežen problem. Prostor paviljona namreč ni nevtrarno prizorišče. V kontekstu Benetk ima jasno določene koordinate, ki vplivajo na doživljanje umetniškega dela, na vprašanje njegove reprezentacije in percepcije. Prostor ni nujno nekaj, o čemer se dvomi. Jasmina skozi svoje delo dvomi prav o prostoru, ki z njenimi intervencijami postane umetniško delo. Trenutni naslov slovenskega paviljona v Benetkah je izven Giardinov. Posledica razpada Jugoslavije je postavila slovenske umetnike v novo referenčno polje. Interier privatne hiše, ki je bil leta 1998 preoblikovan v interier galerije, si svoj predprostor, ulico, deli s prebivalci in mimoidočimi, ki jih pozdravljajo tihožitja iz Umetniške zbirke Državnega zbora RS, ko se približujejo galeriji. S tem prostorom vzpostavlja Jasmina neposreden kontakt, v interierju ga markira s tapeto, ki ni nevtralna.

Tapeta

Pred leti sem s prijateljem sedela v baru. Debata je bila dolga. Nato se je zazrl naokrog in rekel: »Ali se zavedaš, da je nafta v vsaki od teh stvari? Nafta je tudi v vodi, ki jo pijemo.« Tam se je pogovor zaključil. Ko gledam tapeto *Anophthalmus hitleri*, pomislim na isto. Ideologija je v vsakem atomu prostora. A kje se ta prostor začne in konča, je težje določljivo. Jasminina intervencija iz prostora črpa, vanj vrača. Nemogoče je zares začrtati njen »rob parcele«, zato ga Jasmina določi s papirjem, s tapeto. Tam kjer se arhitektova ideja začne, se začne tudi njena. Prelepi celoten prostor. Stena postane bojišče, nanjo lepi, riše, iz nje gleda navzven in navznoter, na pokrajino, hišo, skozi rešetko ali brez nje. Tanka plast papirja, ki jo ovija povsod po prostoru, prekrije tudi pohištvo.

Pokrajine, ki so zamejene v naših dnevnikih sobah, imajo vsaka svoje bolezenske krče. Ti delno izvirajo iz patologij preteklosti in odsotnosti ideologij sedanjosti. Zgodba je precej podobna, kamor koli te zanese pot po svetu – grozdi stanovanjskih/poslovnih stolpnic ali drugih objektov. Odplačevanje kreditov na trideset let. Interierji, ki jih je potrebno napolniti s stvarmi. Včasih je bilo treba osvojiti nove teritorije, pokrajine, danes moramo za zagotovljeno ekonomsko rast osvojiti interierje. Kaj v takšni konstelaciji torej pomeni »sadovi naše zemlje« ali »za naše gospodarstvo in kulturo«, kot jih predstavi Jasmina?

Prostori paviljonov niso prazni prostori niti bele kocke. Postavljajo nas v shizofreno pozicijo. Določajo nam okvir, s katerim se ne moremo identificirati, a si to navsezadnje želimo. Ta okvir določa optiko kulturne produkcije. In Jasmina gleda skozi njega nazaj na tistega, ki ji postavlja

nalogo na Šubičevi 4, kjer stoji parlament. Skozi »tapetiran« interier z videom gledamo na preteklost in pokrajino, ki določa kontekst, v katerem živimo. Pri tem se lahko vprašamo: kako bi se nagovorili, če bi se, kot v Borgesovi zgodbi, srečali na klopi s pogledom na blejski otok, dvajset let starejše? Ali bi razumeli prihodnost, ki jo ustvarjamo v danem trenutku?

PALAČA
LJUDSKE SKUPŠČINE
LJUDSKE REPUBLIKE
SLOVENIJE

GLAVNI PROJEKT

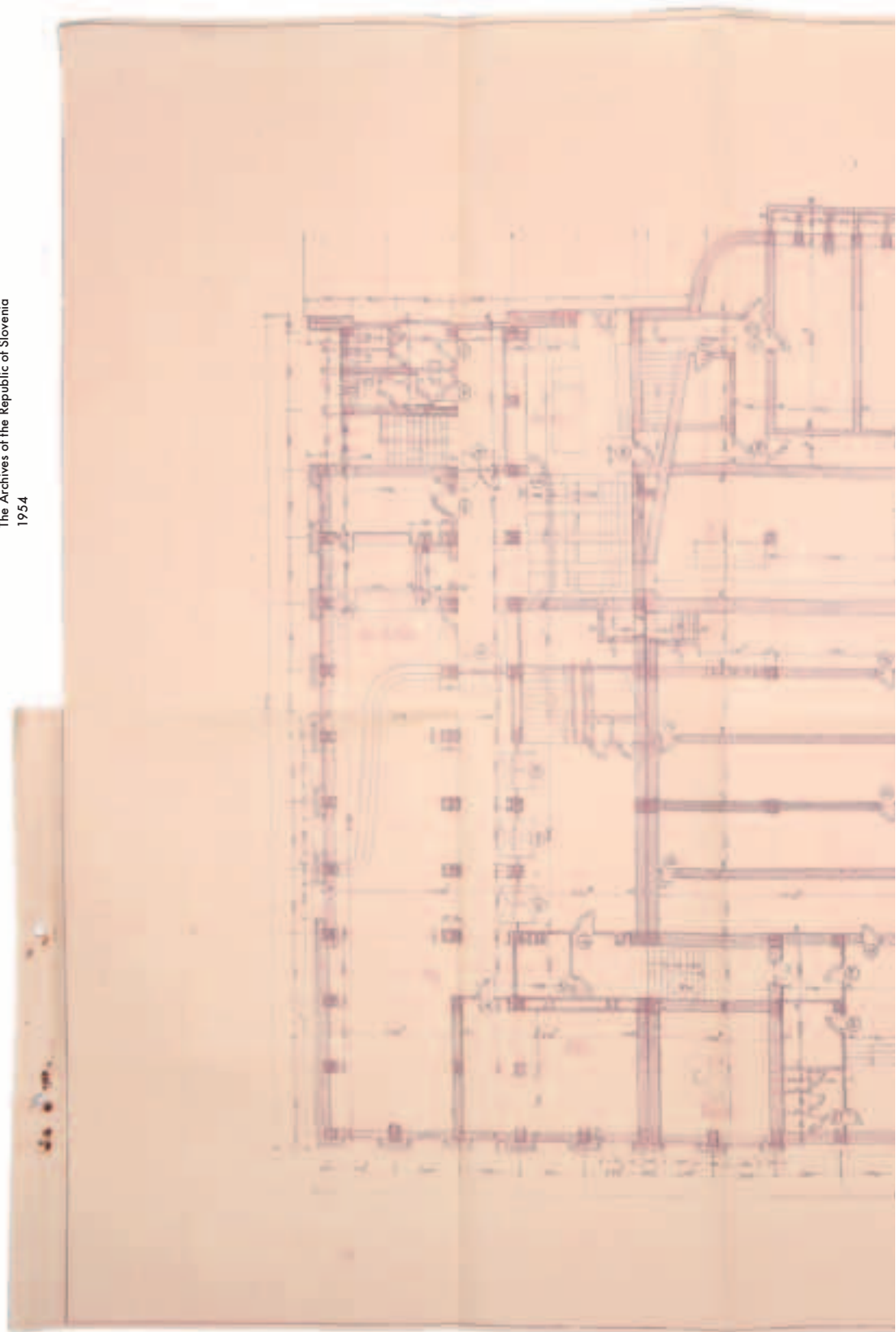
PALACE OF
PEOPLE'S ASSEMBLY
OF PEOPLE'S REPUBLIC
OF SLOVENIA

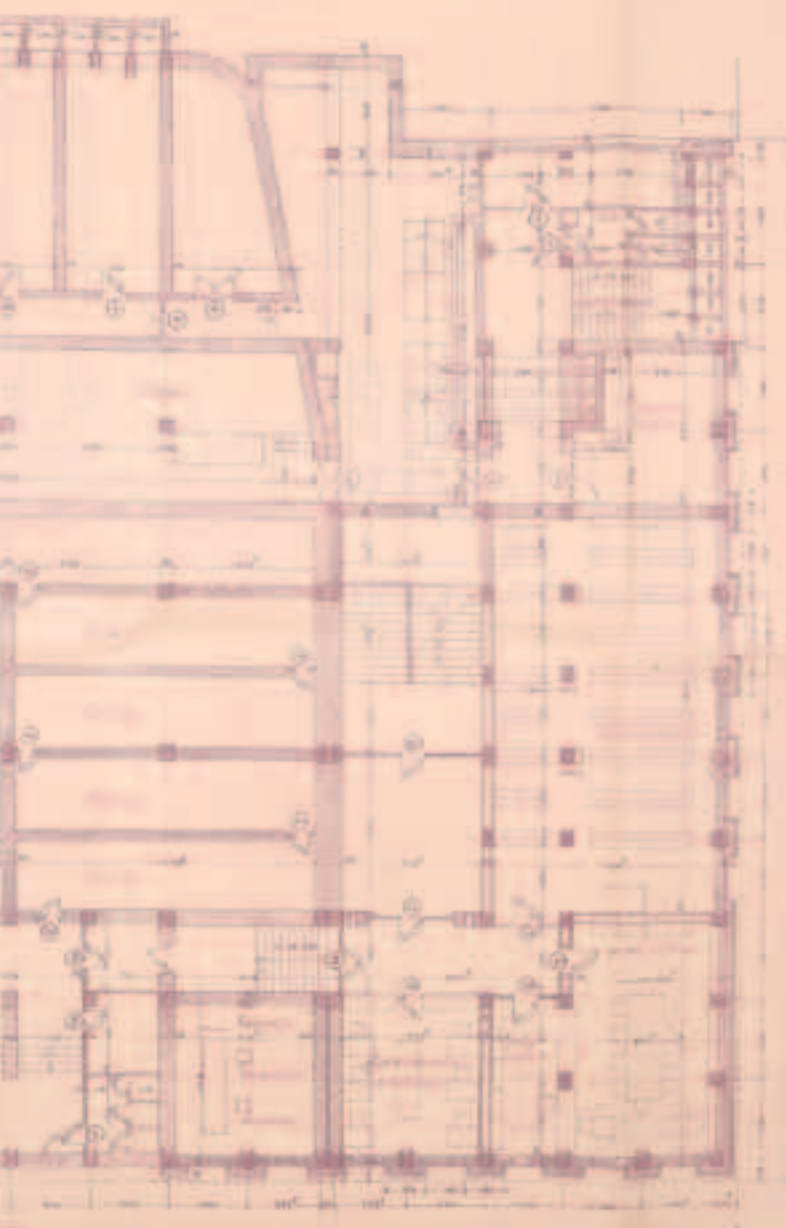
MAIN PROJECT

PALAČA
LJUDSKE SKUPŠČINE
LRS
GLAVNI PROJEKT

SLOVENIJA PROJEKT - LJUBLJANA

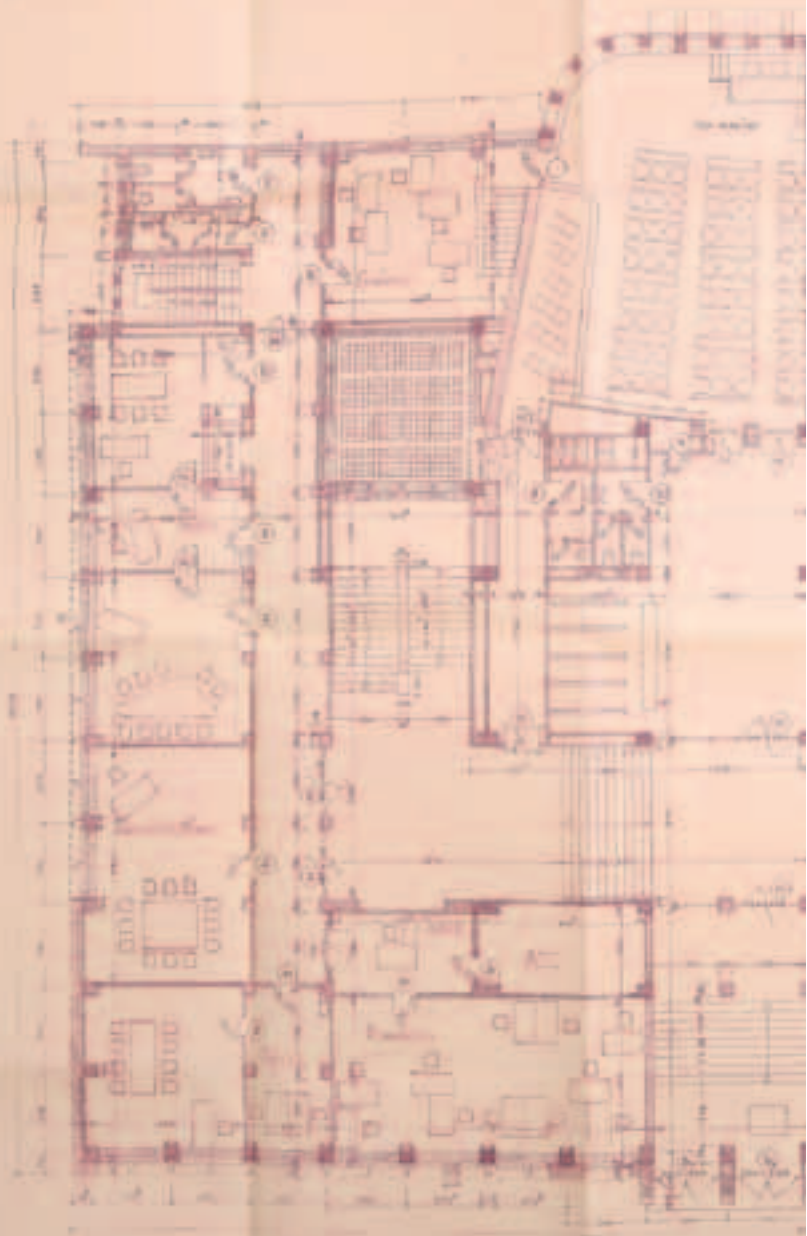
Izvršilni načrti palače Ljudske skupščine LRS, klet
Arhiv Republike Slovenije
Executive Plan palace of People's Assembly - People's Republic of Slovenia, basement
The Archives of the Republic of Slovenia
1954

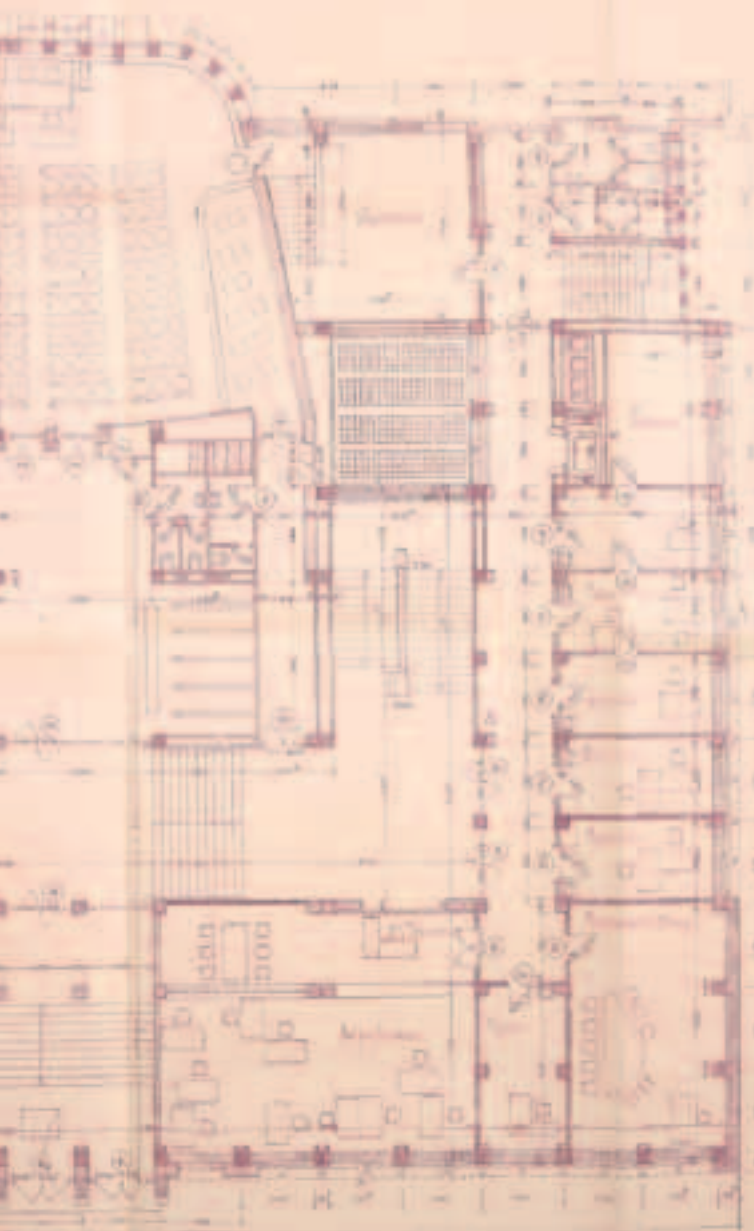




JEVRŠILNI NAČRTI 1:1-1:100
KLET

Izvršilni načrti palače ljudske skupščine LRS, priloge
Arhiv Republike Slovenije
Executive Plan palace of People's Assembly – People's Republic of Slovenia, ground floor
The Archives of the Republic of Slovenia
1954





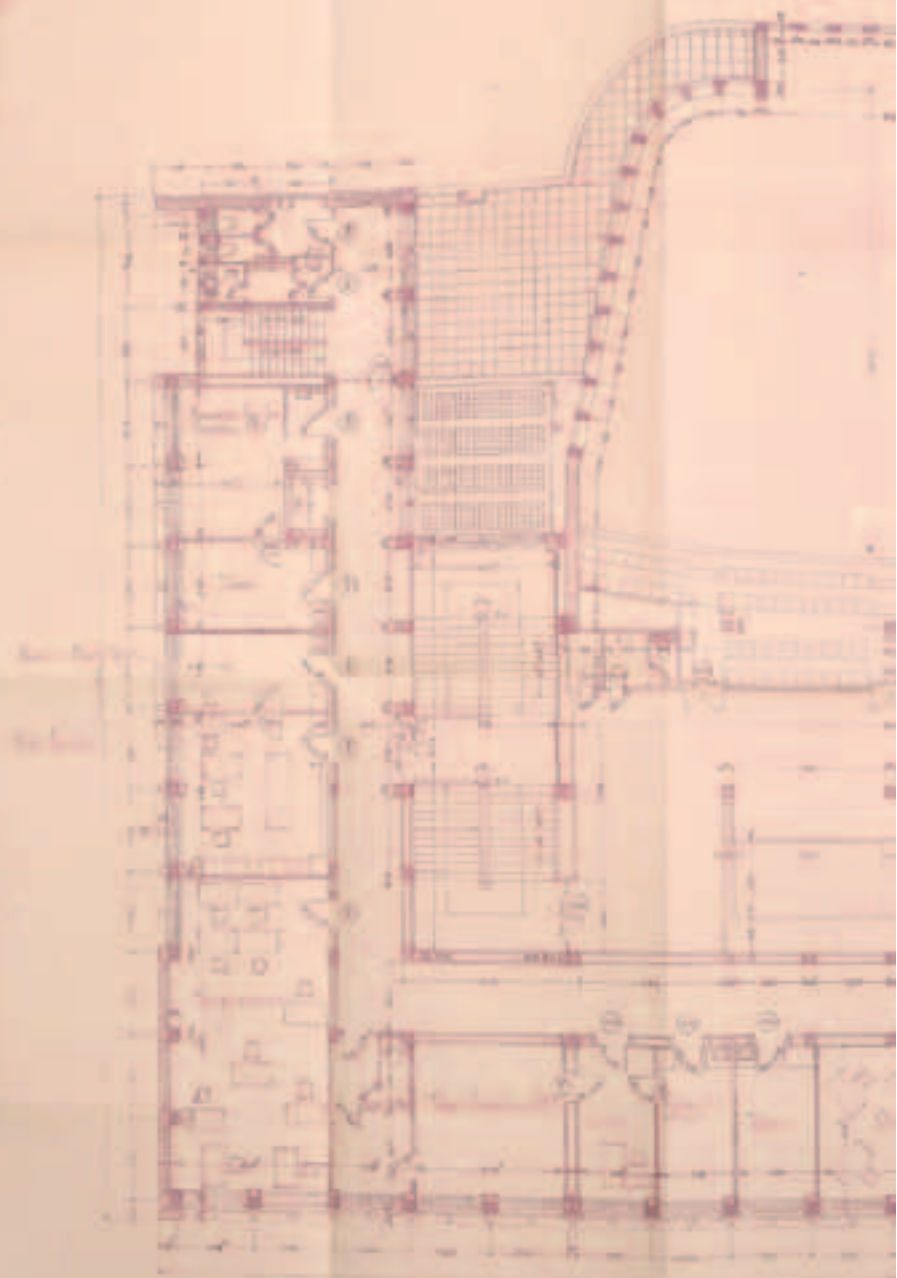
IZVRŠILNI NAČRTI M. 1:100
PRÍLOHA

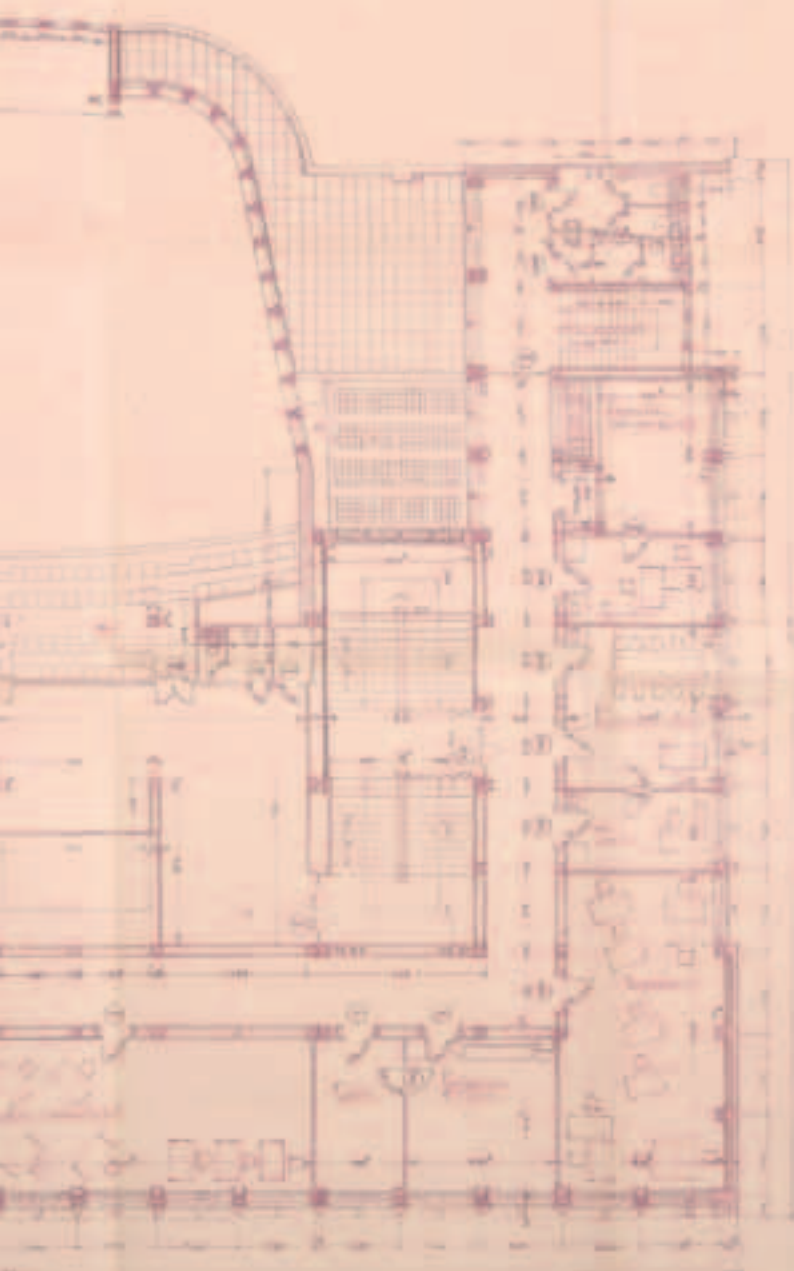




IZVRŠILNI NAČRTI M:1:400
I. NADSTROPJE

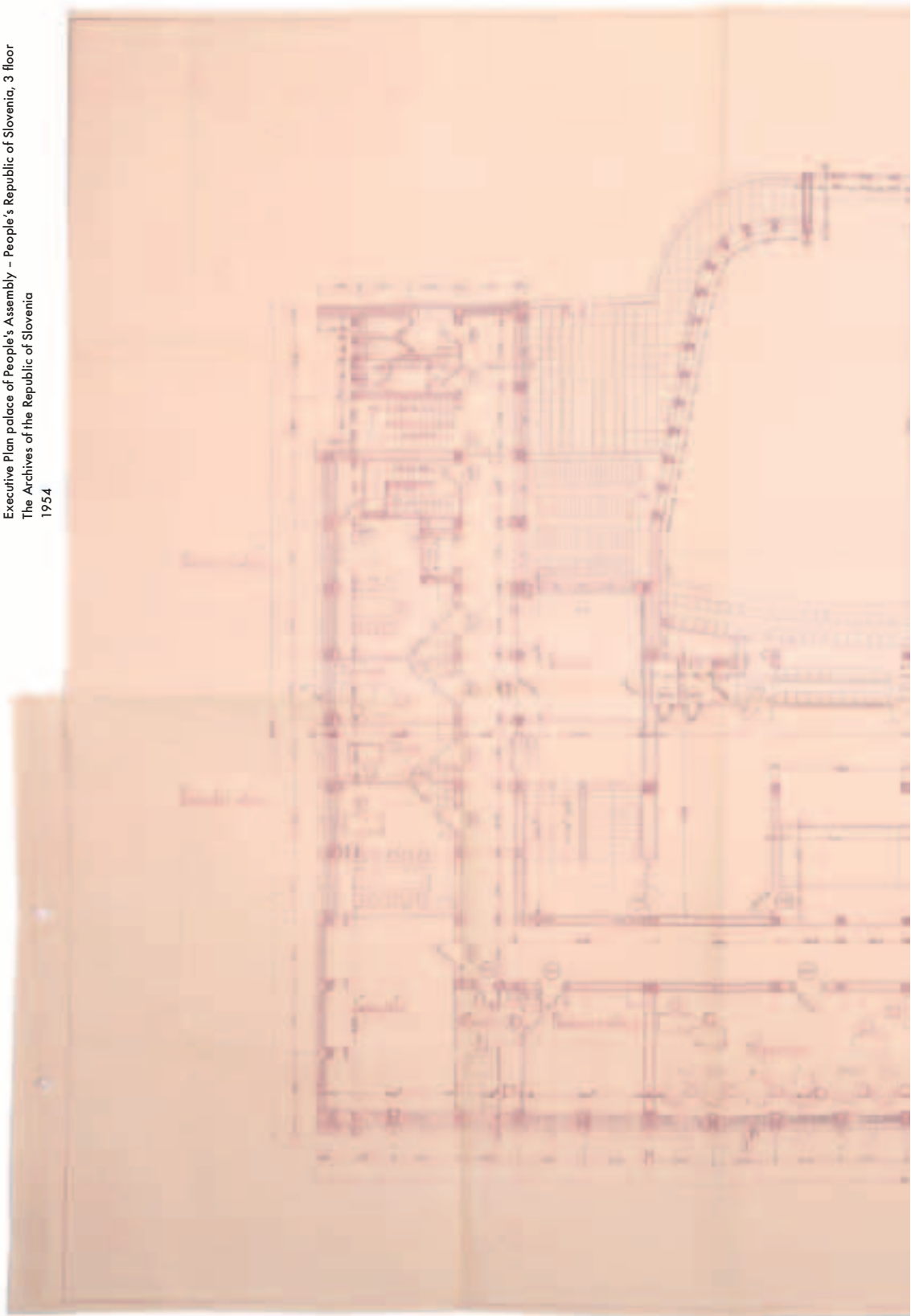
Izvršilni načrti palače Ljudske skupščine LRS, 2 nadstropje
Arhiv Republike Slovenije
Executive Plan palace of People's Assembly – People's Republic of Slovenia, 2 floor
The Archives of the Republic of Slovenia
1954





IZVRŠILNI NAČRTI M 1:100
R. NADSTROPJE

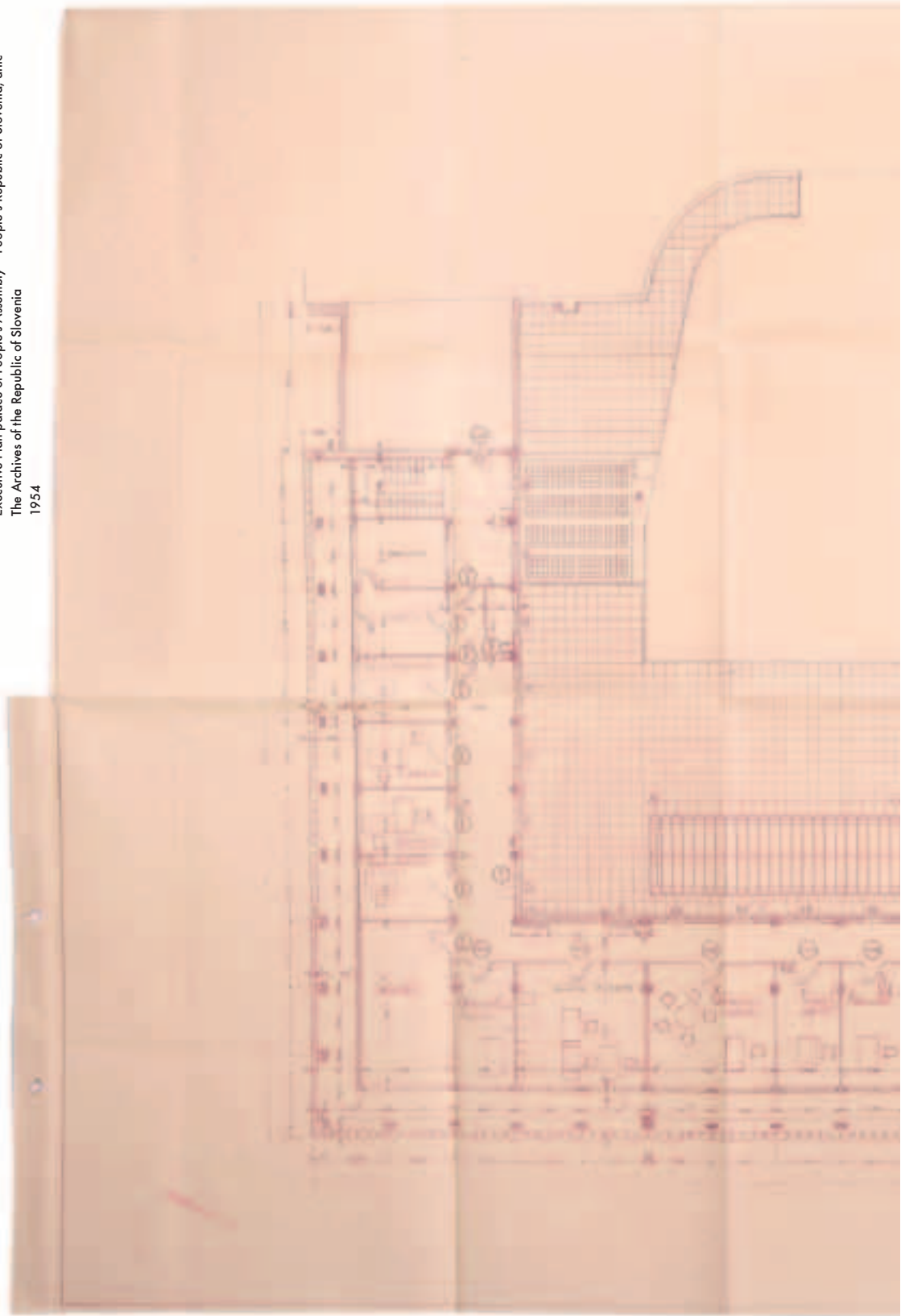
Izvršilni načrti palače ljudske skupštine LRS, 3 nadstropje
Arhiv Republike Slovenije
Executive Plan palace of People's Assembly - People's Republic of Slovenia, 3 floor
The Archives of the Republic of Slovenia
1954

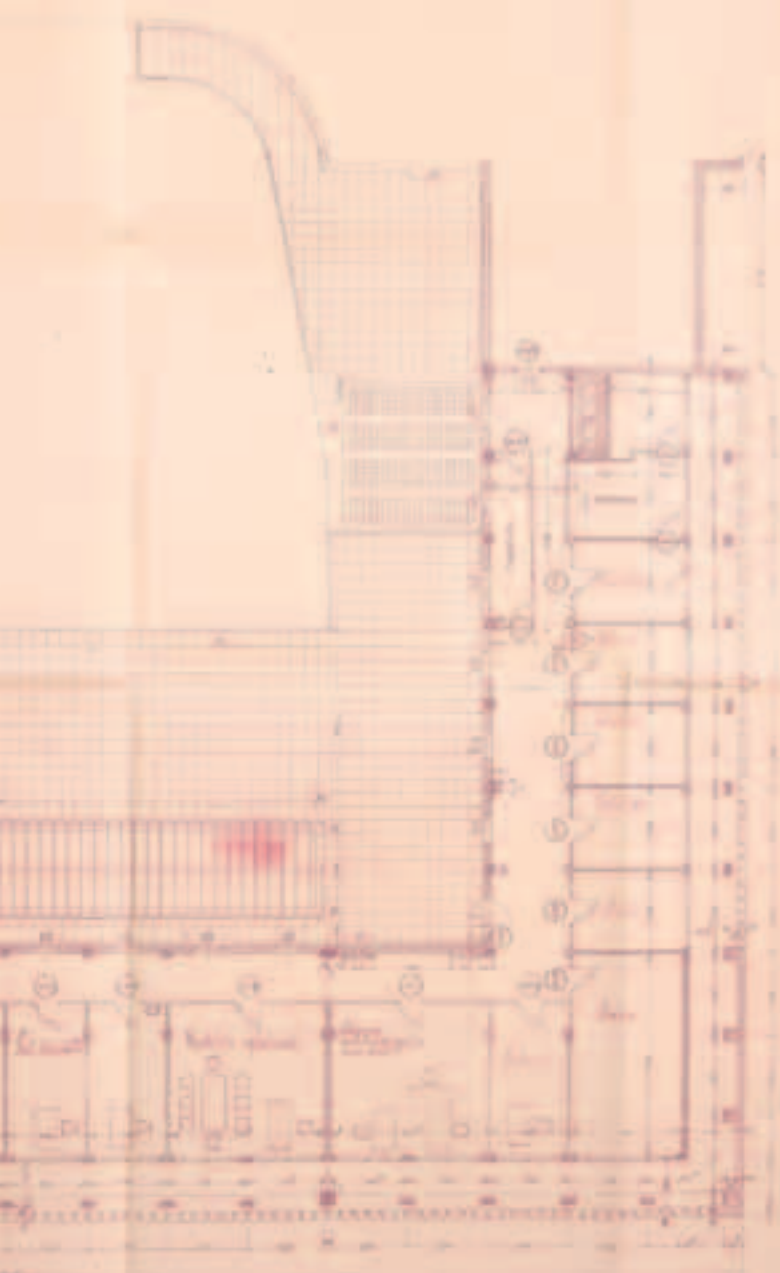




IZVRSNI NAČRTI M-1:100
W. NASTROJE

Izvršilni načrti palače Ljudske skupščine LRS, podstrešje
Arhiv Republike Slovenije
Executive Plan palace of People's Assembly - People's Republic of Slovenia, attic
The Archives of the Republic of Slovenia
1954





IZVRŠILNI NAČRTI M 1:100
POBITARČJE

LANDSCAPE WINDOWS WALLPAPER

NIKA GRABAR

interior (adj.)

late 15c., from Middle French *intérieur* and directly from Latin *interior* "inner, interior, middle," comparative adjective of *inter* "within" (see *inter-*). Meaning "of the interior parts of a country" is from 1777; meaning "internal affairs of a country or state" (as in *U.S. Department of the Interior*) is from 1838. *Interior decoration* first attested 1807. *Interior design* from 1927.

interior (n.)

"part of a country distant from the coast," 1796, from *interior* (adj.); meaning "inside of a building or room" is from 1829.¹

"The Other"

In 1885, when Ernst, Prince of Windischgrätz, had a two-storey villa built on his estate on Lake Bled, could he have imagined that in 2012 a video would be made at this location for the Venice Biennale? Perhaps the leap through time from Prince Ernst to Jasmina Cibic is too great. But I expect the prince would find it difficult even to imagine that, in 1934, the villa's new owner, King Alexander I of Yugoslavia would be assassinated in Marseilles. Or that, after the villa's redesign in 1946 in a totally new shape, it would become an elite destination for the socialist government, a place Tito enjoyed visiting. Even if it were possible to meet the prince in some neutral time chamber, it would be difficult to discuss the full complexity of the situation with him – speculating about property values would (most likely) be pointless. His era had neither the concepts nor the related words needed to make him understand what had happened over the past one hundred and twenty-eight years on this piece of land.

¹ Douglas Harper, *Online Etymology Dictionary*,
[www.etymonline.com/index.php?term=interior&allowed_in_](http://www.etymonline.com/index.php?term=interior&allowed_in_frame=0)
[frame=0](http://www.etymonline.com/index.php?term=interior&allowed_in_frame=0) (1.4.2013).

In all probability, the prince would find the political upheavals difficult to grasp. But what if we shortened the time gap? What would happen if, as in some Borges story, the architect Vinko Glanz, in his mature years, found himself sitting on a bench in the Villa Bled park next to his younger self?² Would the older man be able to explain to the younger the story of his life in a few sentences? It would be harder if the meeting was between Glanz at the age of ten and Glanz at the age of seventy. Within this time frame, the location would have been part of five different countries – at least in name. (About this, too, much could be debated.) If, however, it was the twenty-five-year-old Glanz meeting his fifty-year-old self, things would be a little easier. In that case, the younger man would already be familiar with the notion of a state system collapsing.

In one of Borges's stories there is a critical moment when an older Borges, after presenting a string of persuasive facts from his own life, tries to convince a younger Borges of the truth of his story. The younger man counters with the idea that their encounter is just a dream, that he is dreaming his older self. The older man responds: "Our obvious duty, meanwhile, is to accept the dream just as we accept the world and being born and seeing and breathing," and the conversation carries on.³

The younger Glanz dreamed of building ships, but he did not finish the shipbuilding programme in Zagreb. After completing the architecture programme under Plečnik at the University of Ljubljana, he dreamed of designing houses. He dreamed less about his military service in Sarajevo in 1929. In 1930, he joined the Technical Department of the Drava Banovina in Ljubljana, and after the Second World War he assumed the role of architect in the Slovenia Project; later he was reassigned to the Executive Council of the Slovenian government. The spaces he designed and that we walk through today were at one point in his life nothing more than an idea, a vision.

Jasmina,

You ask me about Villa Bled. When you were setting up the frames of the video, you were framing a space Glanz designed in 1946. When he was drawing up plans for the renovation, he was forty-four years old. You have put his character in the story. He and Linda are exploring big topics – architecture, ideology, the question of representation, ornamentation, historicization,

2 Vinko Glanz (b. Kotor, Montenegro, 1902, d. Ljubljana, 1977) was the architect responsible for the renovation of Villa Bled.

3 Jorge L. Borges, "The Other," *The Book of Sand*, tr. Norman Thomas di Giovanni, Penguin Books, London, 1979, p. 5.

reinterpretation. But it is fascinating to try to unravel such questions in architecture when we come across some exquisite detail or surprising view. The reason behind a discussion on architecture, then, is hidden in our spatial experience – when we take hold of a handle and open a window, when we push open a heavy door, when we follow paving stones and, turning a corner, discover a façade. An architectural idea affects us because it works even after the ideological paradigms have shifted several times.

For many years Villa Bled was an inaccessible location, closed to the eyes of the public. We cannot say this of all of Glanz's projects. After all, he designed the Slovenian parliament building. But when I look at the main façade of the parliament, I see an ambiguity. The entrance alludes to socialism, but I cannot associate it with socialist realism. If I take a step back, how should I describe the building? As a four-storey building with a stone façade and a portal of bronze sculptures? Or should I talk about its style, ornament, volume; about the relationship between façade and portal? Is the essence of the façade expressed in the frame, the latticework, or the sculptures? What should I base my decision on? Don't misunderstand me, we can debate all these things a long time. But I think that at this point, we share a doubt: we wonder about the context, about the preconditions that made its existence possible; we question the histories we are supposed to accept as self-evident.

We were both fascinated by the transcripts of the debates about how the artworks would be put on display; we noticed the different variations for the entrance portal. The syntax, the words of the transcripts come from the past. The façade and frescoes illustrate this same space in a different time. I remember how the phrases resonated in me. I found myself thinking about that distant place and time. Today we have only a vague memory of the language spoken in communist Yugoslavia. The Berlin Wall has fallen. We can barely recognize the words anymore and, even more importantly, what we do NOT remember is when this syntax became inscribed with a new ideology. How, then, should we talk about the parliament?

"Politics functions in the medium of language," says Boris Groys. "It operates with words – with arguments, programs and petitions, but also with commands, prohibitions, resolutions and decrees." How you speak about communism depends on what you take communism to mean. For Groys, communism is "the project of subordinating the economy to politics in order to allow politics to act freely and sovereignly. [...] The communist revolution is the transcription of society from the medium of money to the medium of language."⁴

4 Boris Groys, *The Communist Postscript*, Verso, London and New York, 2009, pp. xv–xvi.

The economy, on the other hand (says Groys), “functions in the medium of money. It operates with numbers. [...] In capitalism, the ultimate confirmation or refutation of human action is not linguistic, but economic: it is expressed not with words but with numbers. The force of language as such is thereby annulled.” And what does this have to do with us? “So long as humans live under the conditions of the capitalist economy,” Groys stresses, “they remain fundamentally mute because their fate does not speak to them. If a human is not addressed by his or her fate, then he or she is also incapable of answering it.”⁵

What do these words mean for us today? Can we see visual art as something that transcends both verbal and numerical constructs? How? Why should this be important? Why should it be important that, a hundred years ago, the site of today’s parliament was in the Austro-Hungarian Empire? Why should it be important that we have known life under three different political orders, have used four different currencies and experienced two different political systems without ever having moved? Is this something extraordinary? Is it something we need to talk about when we interpret art and architecture? Why should yellowed transcripts and other documents be important to you?

The Archive

Meanwhile, cities continue to connect us in stories. If we do not know each other, if a generation does not know the generation that came before it, then our history will become the history of someone else, of some “other”. The stories we live with are, simply, important – they are ours; they count. We reach them through words, not money. And if something is important, then we have to research it; we have to ground our sensibilities somewhere, in a particular space and time; we have to talk about it. And this is where archives come in. Charles Merewether describes the archive as “a repository or ordered system of documents and records, both verbal and visual, the foundation from which history is written”. One of the defining characteristics of the modern era is, he says, “the increasing significance given to the archive as the means by which historical knowledge and forms of remembrance are accumulated, stored and recovered”.⁶ Today, as citizens of the Republic of Slovenia, we research things in a very different way than we once did. Should we go to the archives in Belgrade, in Vienna, in Ljubljana?

5 Ibid; p. 16.

6 Charles Merewether, “Introduction – Art and the Archive,” in *The Archive*, ed. Charles Merewether, Whitechapel, London, and MIT Press, Cambridge, Mass., 2006, p. 10.

Any research on Glanz might easily concern all three cities as well as the political transformations I have mentioned. In the 1990s, the process was seeped in the traumatic experience of the wars of that decade. Today's Europe is thus the Europe of those who (on the face of it) continue to live in the same system as always and those who have had to deal with a transition from one system to another. Nevertheless, in both cases, the economy of the free market has in concrete ways shaken the foundations of the (social) state. The architecture built during the period of socialism in Slovenia expressed strong ideas about how to construct a neighbourhood, how to create the image of the social state. At the same time, it created hidden corners – like Villa Bled – which we should not forget.

The Dilemmas of Representation

When we first spoke via Skype, Jasmina's interest was centred on the Ljubljana Fair project – Glanz had won the competition in 1939, but, for unknown reasons, the project was not realized to his designs. During the war, the fairgrounds – a space for international commerce – were appropriated by the Fascist administrative apparatus for the purposes of military storage and the exhibition pavilions were ultimately destroyed. Just a few years after the war ended, Glanz began working on today's parliament building, as well as many other projects of a public nature. If we try to categorize Glanz's work in terms of the established canons, some of his projects get us into trouble precisely because of an architectural expression that to some extent finds its reference in history or in the socialist order.

Can we understand Glanz's exploration of architectural language as a modern phenomenon? In Glanz's day, the process of industrialization ran parallel to the process of creating a modern state within the socialist community. The environments Yugoslav architects designed, which we see in old photographs or on the covers of old magazines, remind us of similar images beyond the country's western borders. Despite the "capitalist/socialist" division of the world, modern architectural expression was not out of reach in Yugoslavia, but it was based on a different reality.

One consideration relating to Glanz's legacy that is worth pointing out stems from projects that were hidden, removed from the public space, and in the end often forgotten by architectural history and theory. The spaces of the former bourgeoisie that fell into the party's hands are the other side of the coin – a contradictory truth for the context of socialism and for the question of representation. How, indeed, does one present exclusive locations as

representative for the socialist elite of Yugoslavia? This was the dilemma Glanz faced when he redesigned Villa Bled. Elements that bore the memory of the bourgeois past were removed – whether this was decoration or some meaningless association. But how to create a monumental expression, a monumental frame? This question remained.

Landscape

A house can be magnified or reduced by its surroundings. Glanz knew how to take advantage of the setting to create a monumental effect in architecture. By employing classical principles, he articulated the architectural extensions and created a coherent spatial story that defined a frame. Within this frame, art could didactically illustrate the social order in the name of which the space had been (re-)created. Heroic scenes of resistance, the fruits of the homeland, scenes from history – these make up the frieze that wraps around the central interiors designed for the political rituals of the new era.

In her video, Jasmina shows Glanz with his dilemmas about ornamentation and monumentality, about affinity and opening the architecture to the landscape. The dilemmas that opened up in his work were justified by the political transformation. This is an architecture that speaks of what people were doing at the time, what they admired, what they looked at and identified with, what they prided themselves on, and also what they destroyed. In an interior not far from Santo Stefano in Venice, at Calle Malipiero 30124, where the Slovenian Pavilion is situated, two monumental images in motion are on display. Both reveal in words and pictures the context of Glanz's architecture, which formed the setting for decisions about the kind of environment the community would make for itself in the new state.

Today, the view of Bled Island is virtually the same as it was a century ago. But everything around it, the context, has changed. Indeed, this is what now allows us to see the spaces of Villa Bled captured in Jasmina's frames. We can hear the discussion about which artworks to choose for the parliament because it is possible to research archives that were once inaccessible. Our experience thus extends to a now-distant space and time, before the latest new beginning, and (re-)connects with processes that have been forgotten, overlooked, not spoken of. The landscape, as we understand it after viewing the videos, is anything but a picturesque topography or an attractive postcard. It is saturated with the language and politics of space.

Windows

For a community based in part on the gesture of resisting Fascism, it is difficult even today to accept the fact that in 1933 there were Hitler sympathizers living on its territory. *Anophthalmus hitleri* is an endemic insect, which Jasmina has researched and included in a few of her projects. It still causes embarrassment for Slovenian entomologists. It seems that changing the name of an animal is much harder than changing the name of a person, or even, as it seems in our case, a country. During the time when the endemic beetle with the objectionable name has continued to live underground in Slovenian caves, the surface has been renamed several times. What, then, does it mean that, in one and the same location, we can hear words and decisions about the construction of the Slovenian parliament, while the wallpaper is covered in drawings of the *Anophthalmus hitleri* beetle? Who is representing whom? And what happens when the Villa Bled frieze becomes part of a video, and this video, part of a Venetian interior?

The videos represent windows to a different space and time. But whether imagined or real, windows, with the shadow of their bars, make us think of the landscape the view might have opened onto. It's not in Venice; it's somewhere else. Thus, in the interior, Jasmina's own spatial story is installed, and this story creates new cause-and-effect connections between the interior of the pavilion, words, and images. If Glanz used his architecture to define a frame for the artworks of the national community, then Jasmina has put architecture in the frame of a video, has put a landscape in the interior of a pavilion, and put the politics of the past in a medium of the present.

Here an inescapable problem arises. The space of the pavilion, after all, is not a neutral site. In the context of Venice, it has clearly defined coordinates, and these influence the experience of the artwork – the question of its representation and perception. The spatial context is not necessarily something one doubts about. In her work, Jasmina doubts precisely about the space which, through her interventions, become a work of art. The current address of the Slovenian Pavilion in Venice is outside the Giardini – a consequence of the collapse of Yugoslavia that placed Slovenian artists in a new field of reference. The interior of a private house, which in 1998 was redesigned as a gallery interior, shares the space in front of it – the street – with residents and passers-by. As visitors approach the gallery, paintings from the parliament's art collection greet them – still lifes in many variations. In front of them, words; in the

background, a wallpaper. Jasmina has established a direct contact with the interior: she has marked it with a wallpaper that is hardly neutral.

Wallpaper

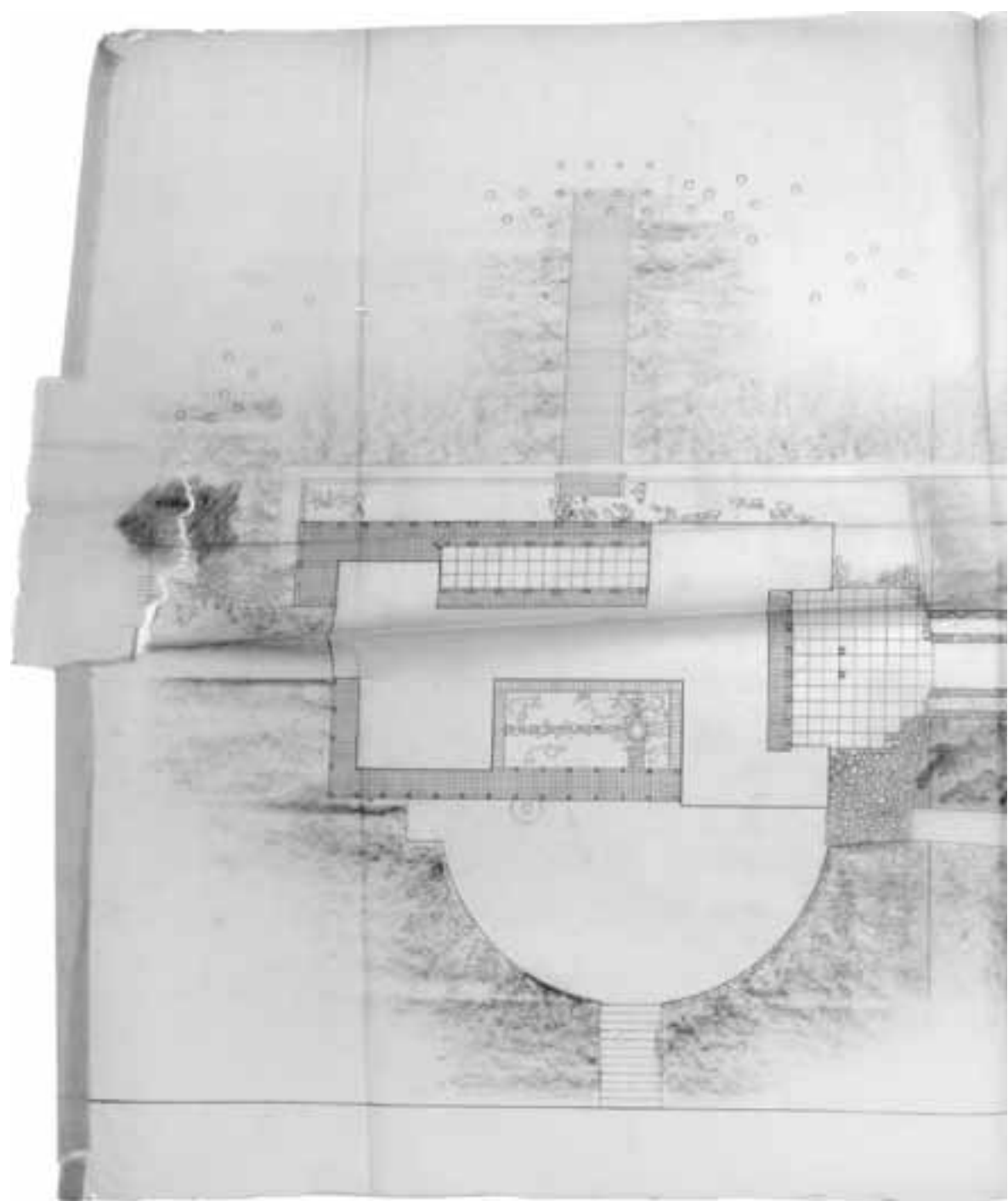
Years ago I was sitting in a bar with a friend; our debate had gone on for a long time. After a while, he looked around the room and said: “Are you aware that there’s oil in every one of these things? There’s even oil in the water we’re drinking.” That’s where the conversation ended. When I look at the *Anophthalmus hitleri* wallpaper, I think the same thing. There’s ideology in every atom of the space. But to determine where this space begins and ends is more difficult. Jasmina’s intervention draws on the space and gives back to it. It’s impossible to mark out the boundary line of its “parcel of land”, so Jasmina defines it with wallpaper. Where the architect’s idea begins, so does hers – with paper. She pastes over the entire space. The wall becomes a battlefield; she pastes on it, draws on it, looks out and in from it, at the landscape, the house, through windows with bars or without them. This thin layer of paper, which she wraps everywhere throughout the space, covers even the furniture.

The landscapes demarcated by our living rooms each have their own pathological cramps. They originate in part from the pathologies of the past and the absence of ideologies of the present. The story is quite similar wherever you go in the world: clusters of residential/office towers or other buildings, paying off thirty-year mortgages, interiors that need to be filled with objects. It used to be you had to conquer new territories, new landscapes; today, to ensure economic growth, you have to conquer interiors. In such a state of affairs, then, what is the meaning of “the fruits of our land” or “for our economy and culture,” as Jasmina presents these notions?

The Venice pavilions are not empty spaces, nor are they white cubes. They place us in a schizophrenic position – they create a context we cannot identify with even though this is ultimately what we want. This context, the frame of the gallery space, defines the lens of cultural production. And Jasmina looks through this frame back at the place her assignment came from, at the address Šubičeva 4, where the parliament building stands. Through the “wallpapered” interior we look at the past with the video, and at the landscape that defines the context we live in. And as we do so, we may ask ourselves: what would we say to ourselves if, as in Borges’s story, we met our twenty year older self on a bench with a view of Bled Island? Would we be able to understand the future we are creating at this very moment?

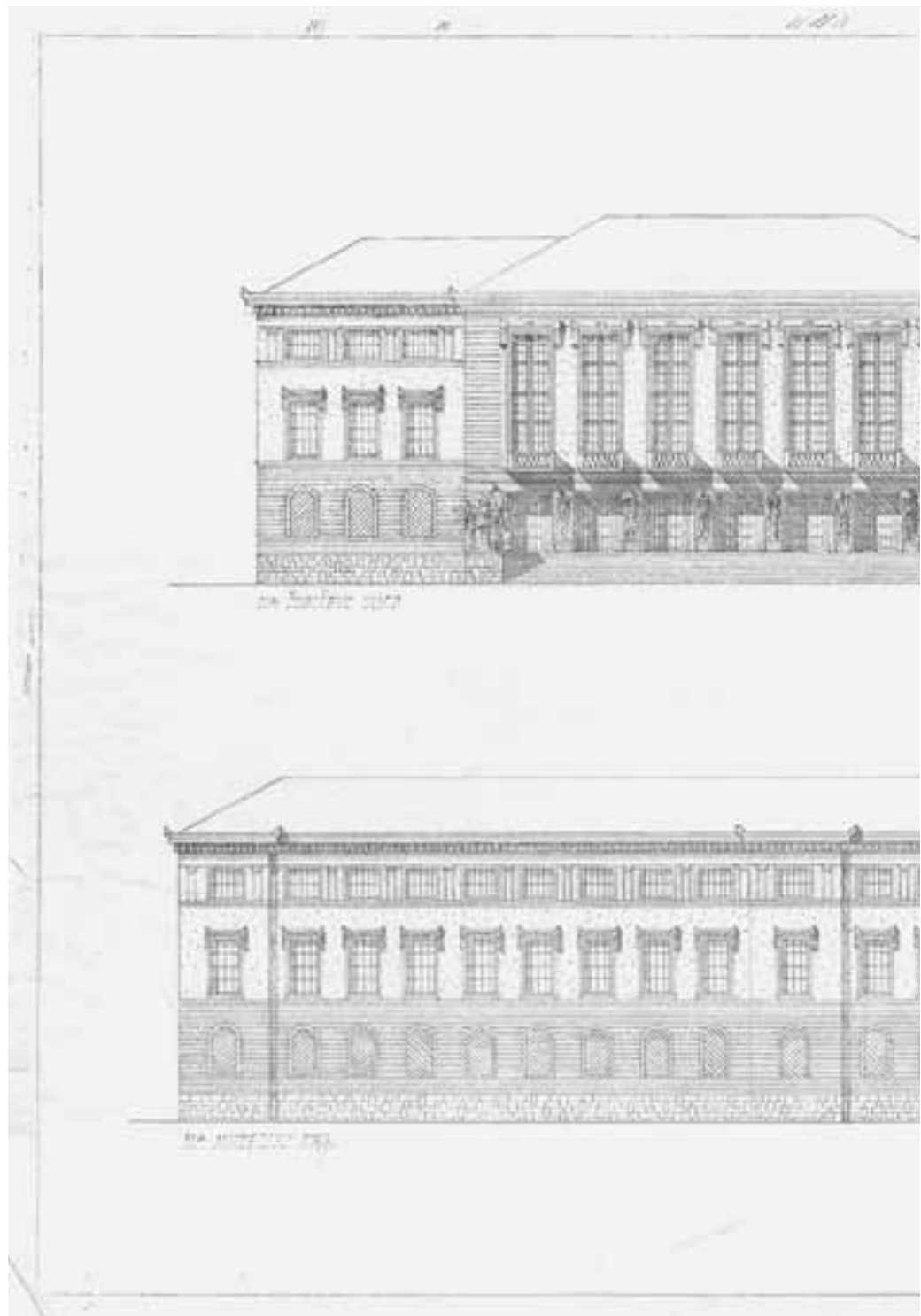


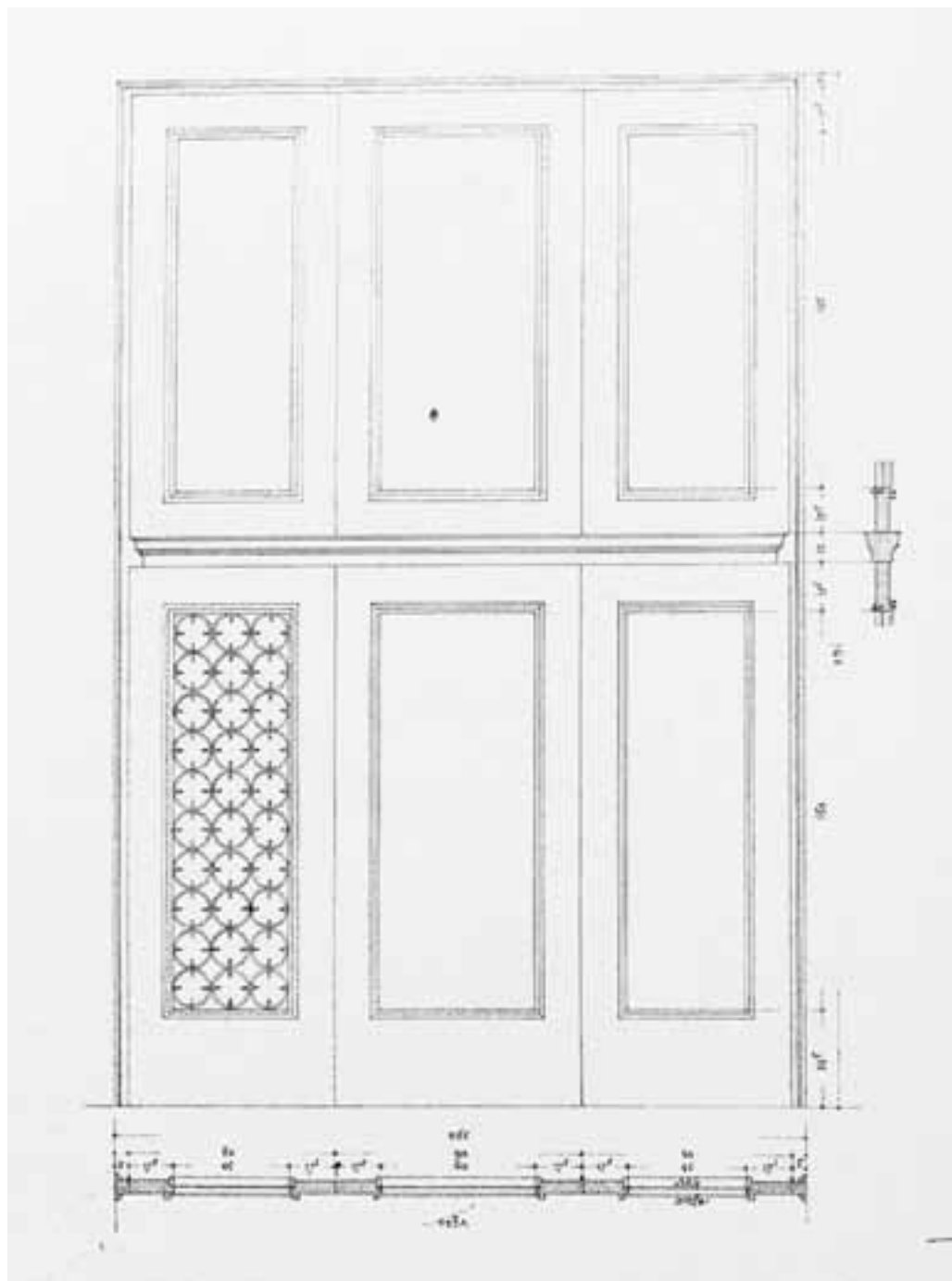
Vila Bled
Arhiv Muzeja za arhitekturo in oblikovanje
Archive of the Museum of Architecture and Design

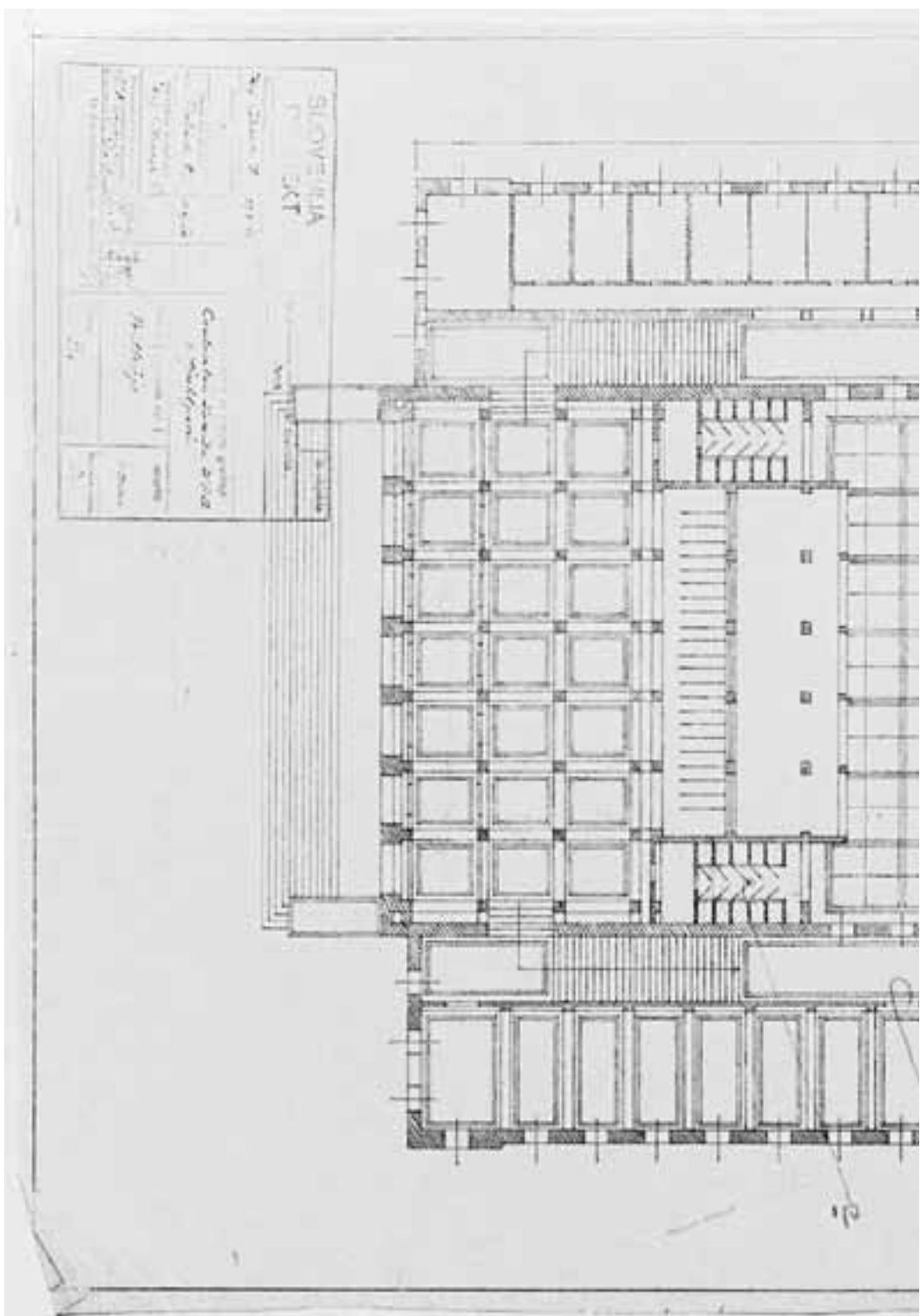


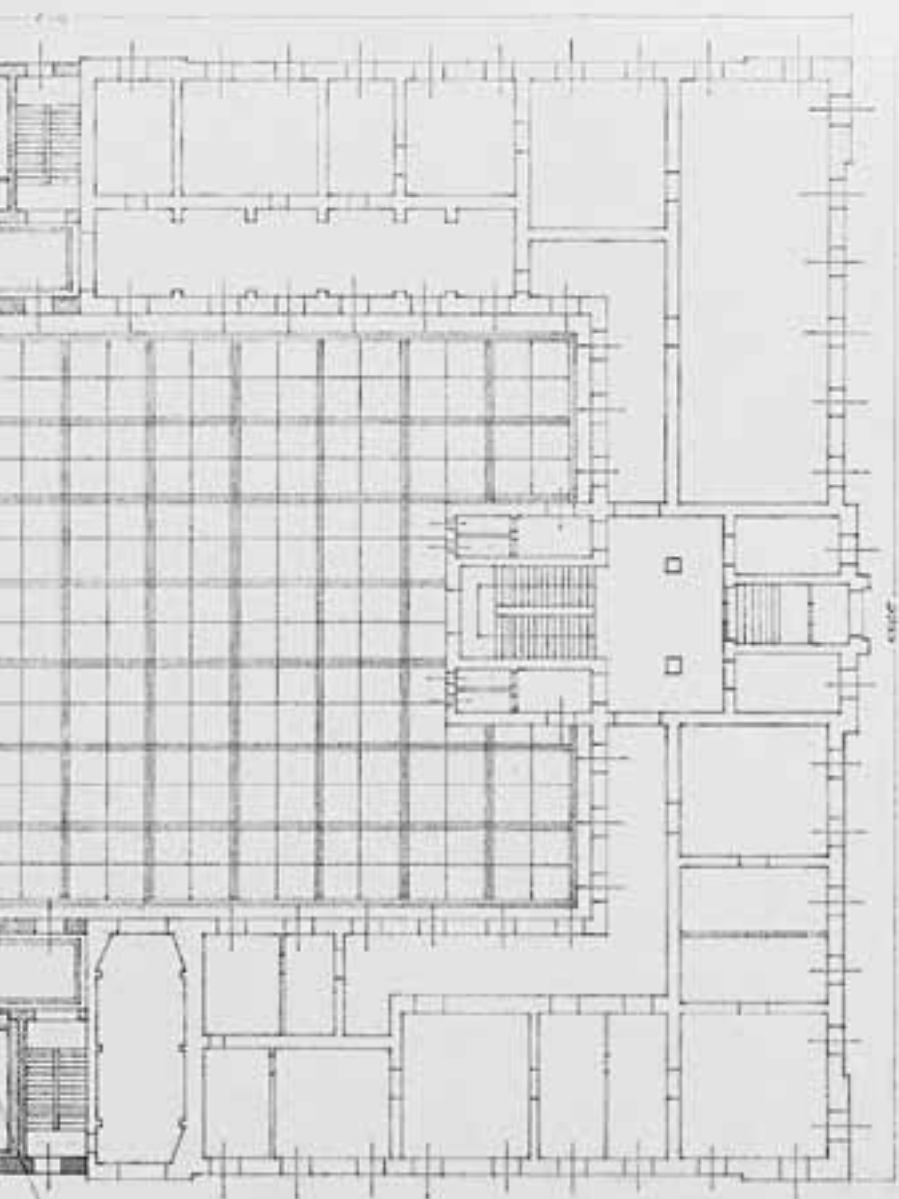


Vila Bled
Arhiv Muzeja za arhitekturo in oblikovanje
Archive of the Museum of Architecture and Design

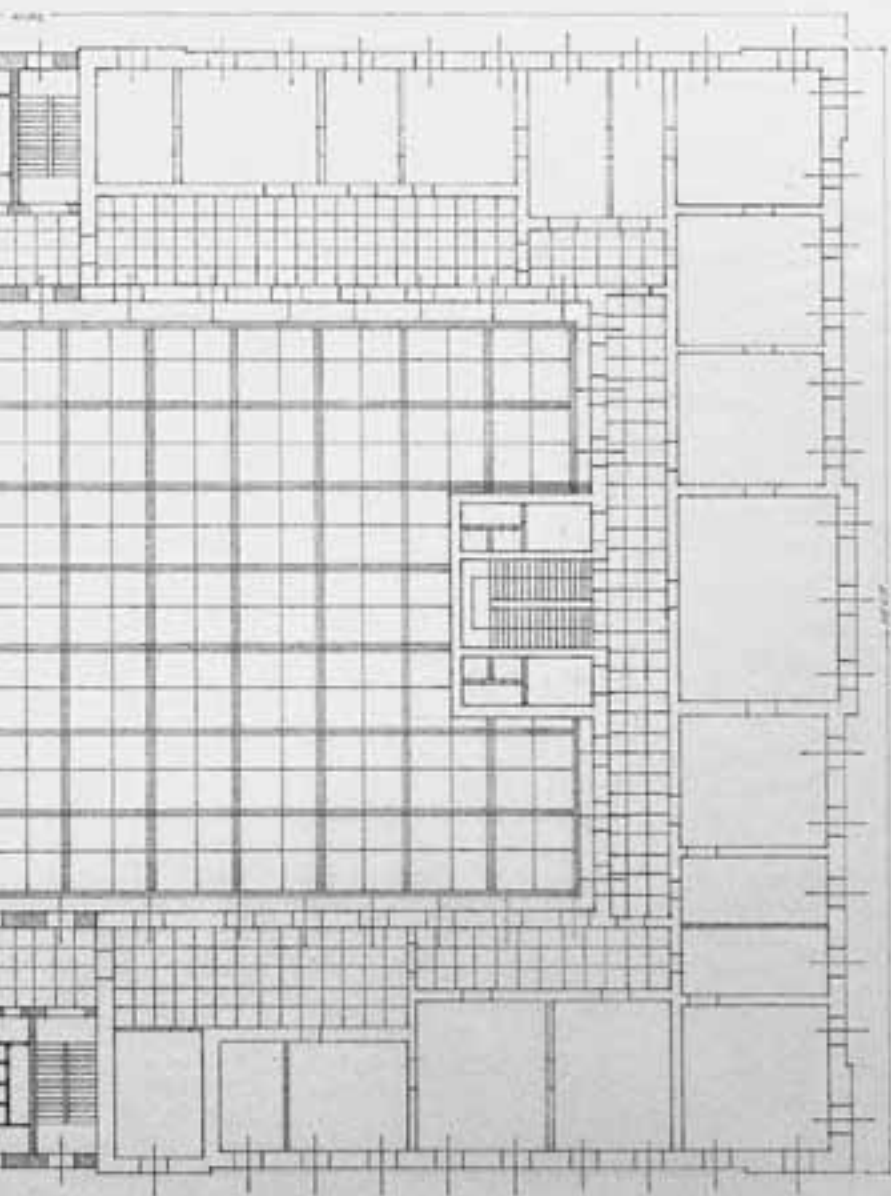


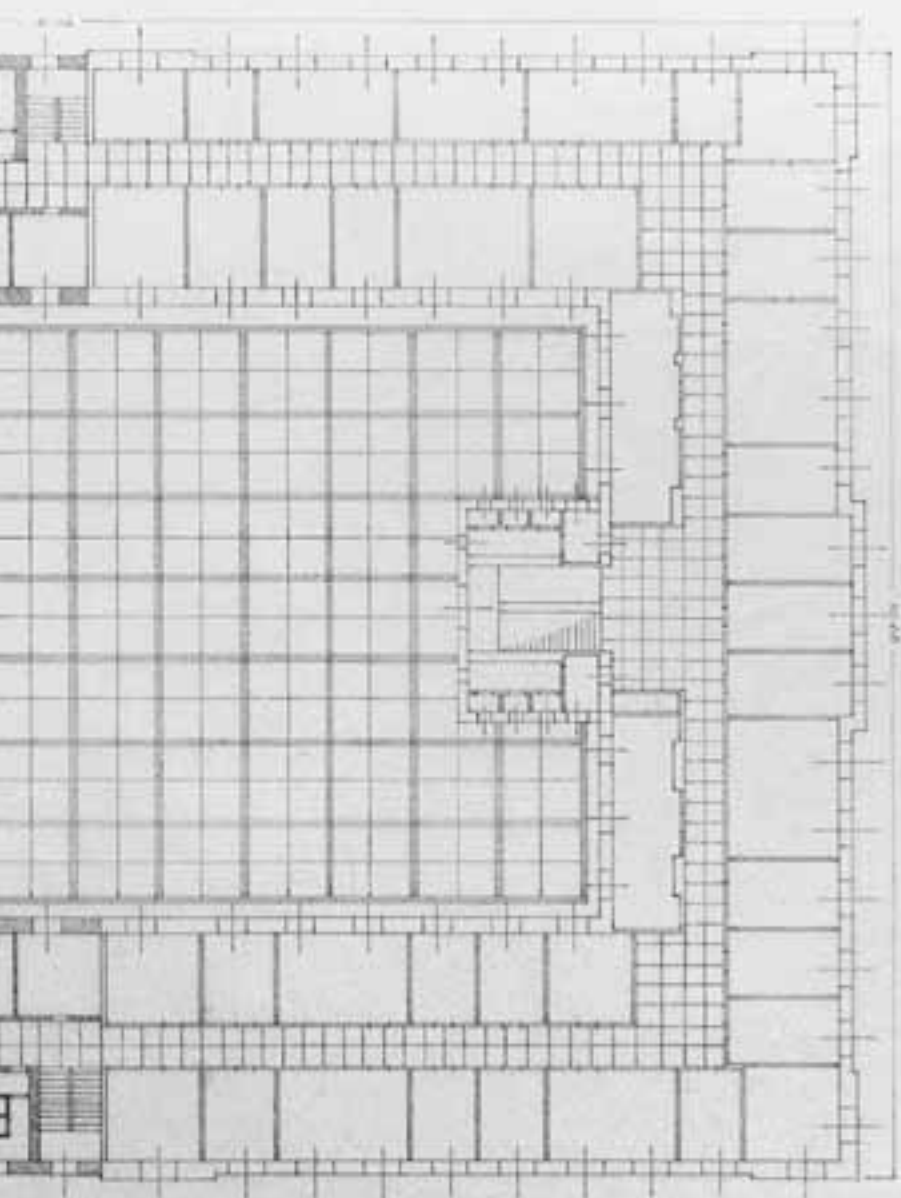




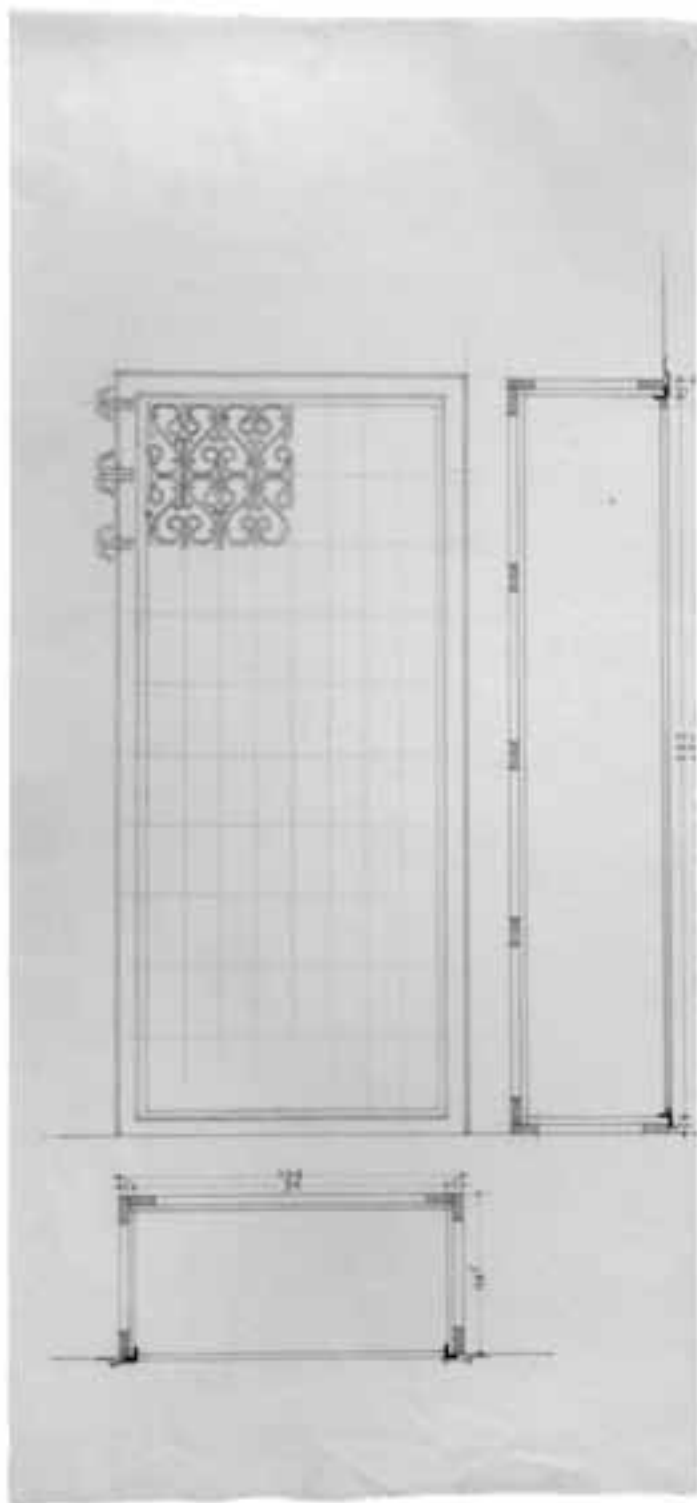


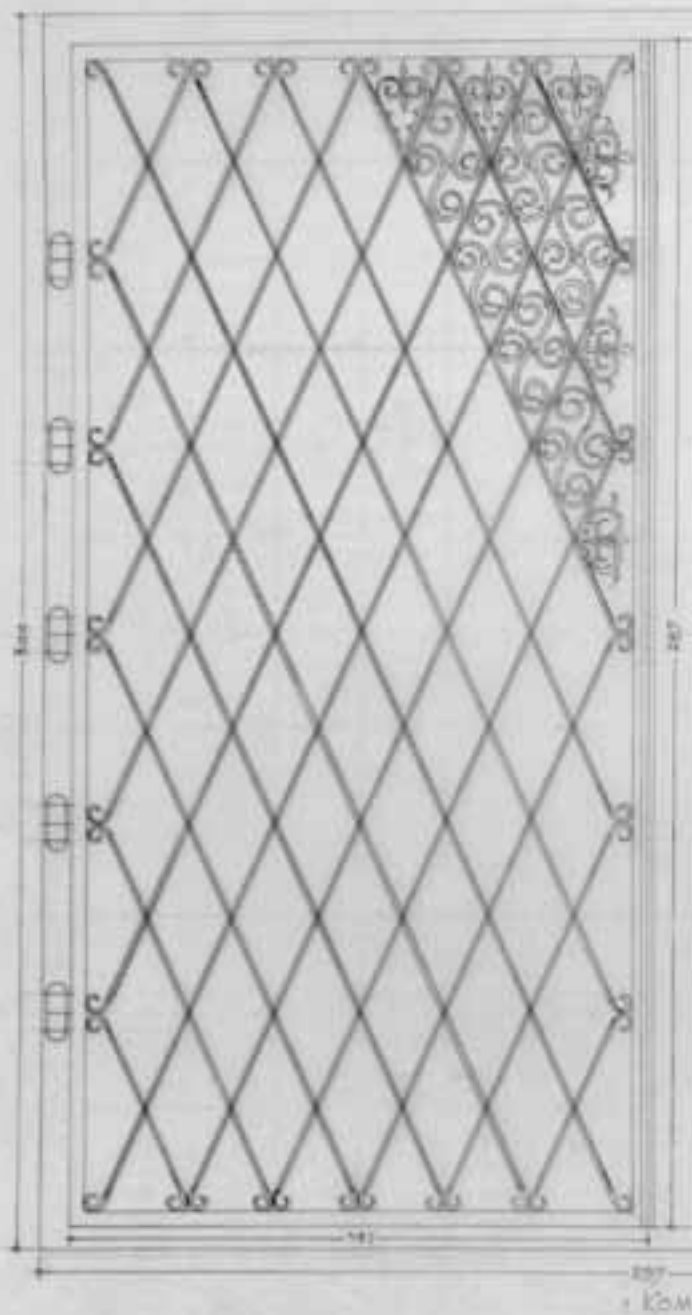
12

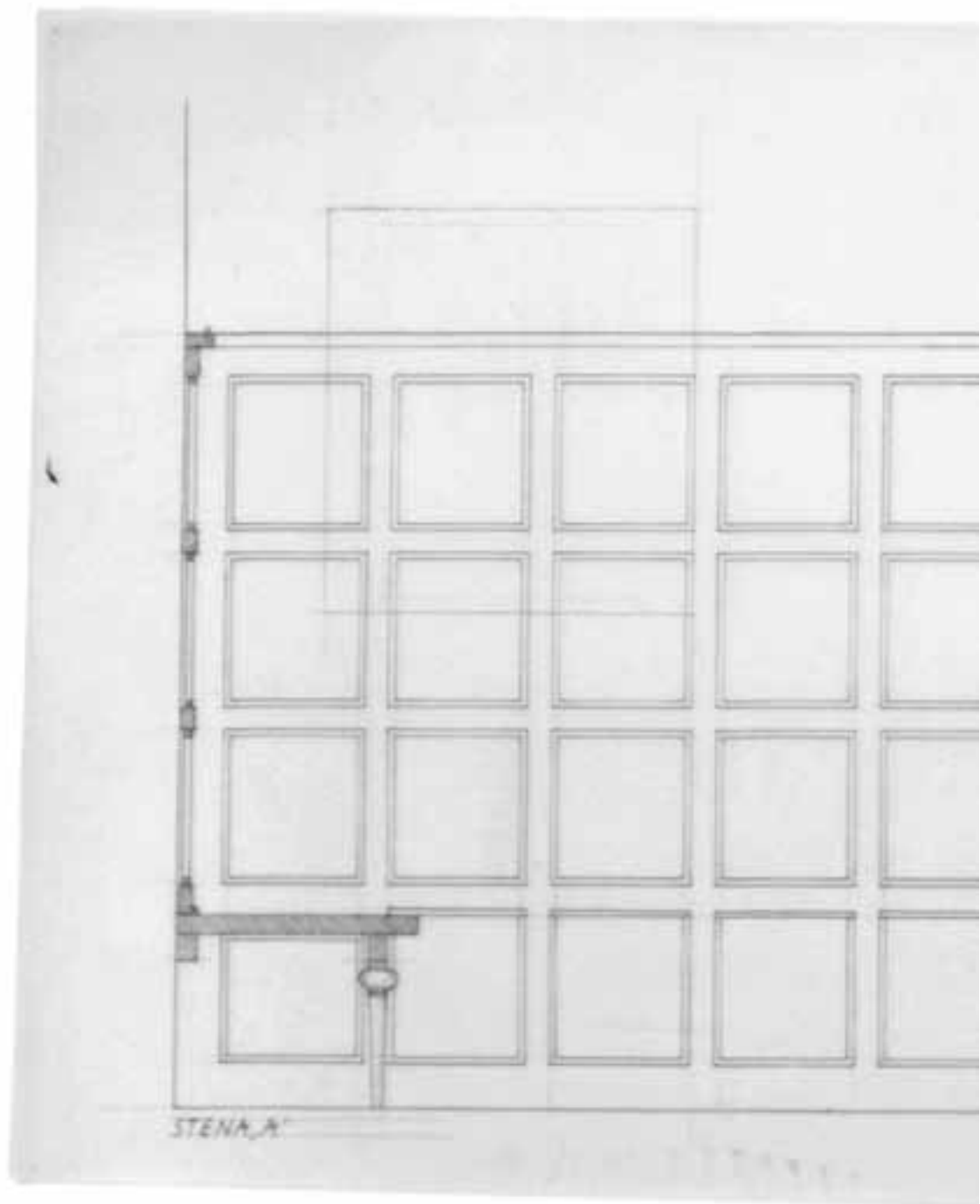


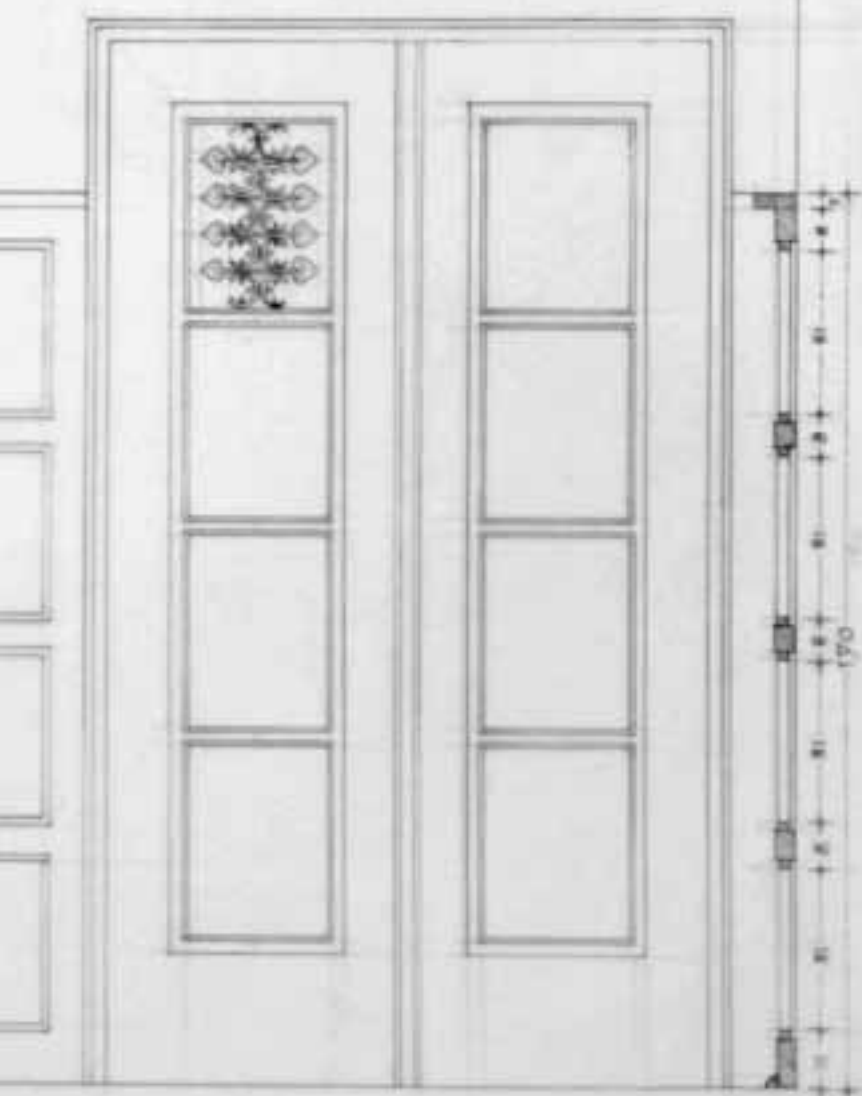


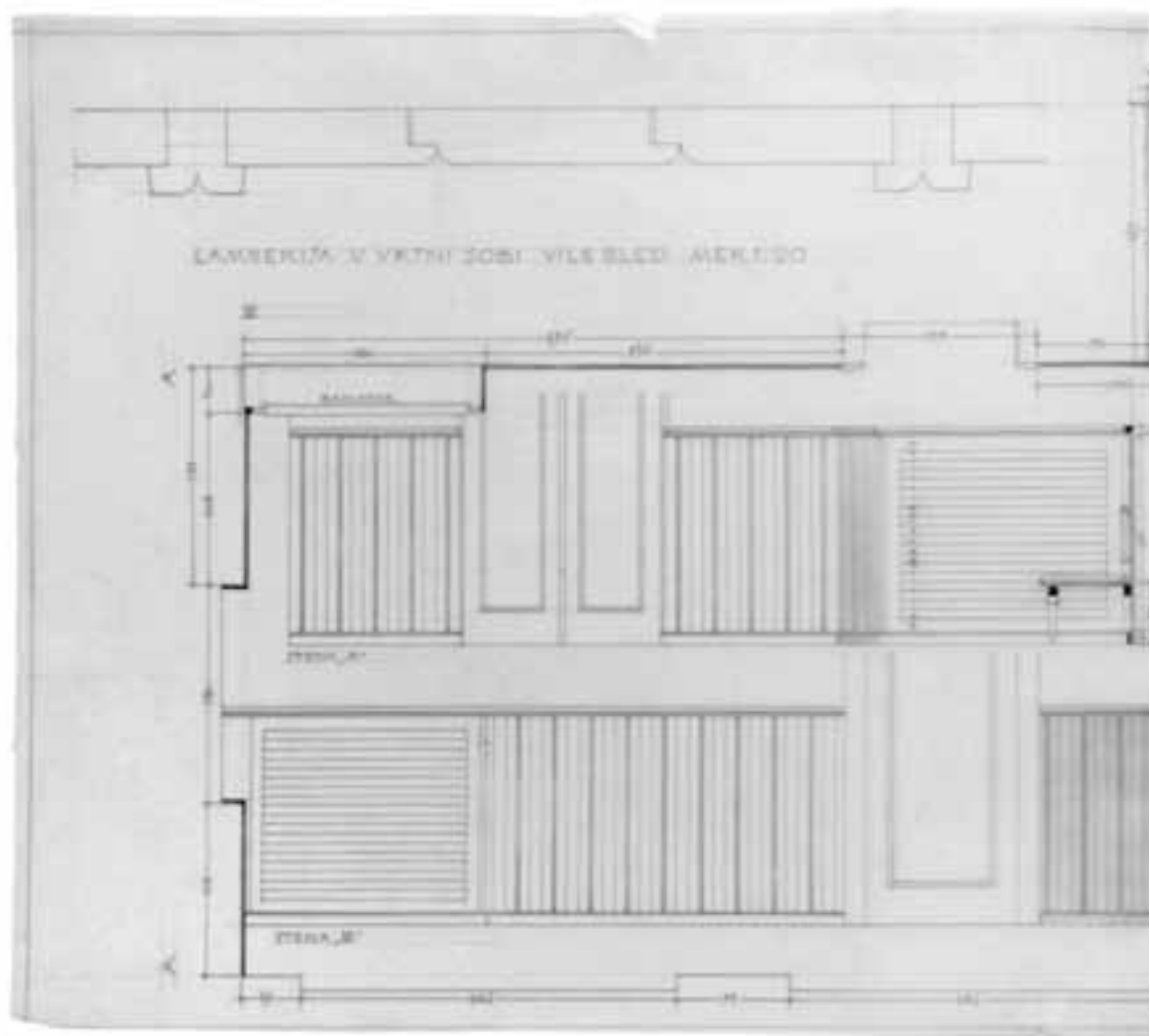


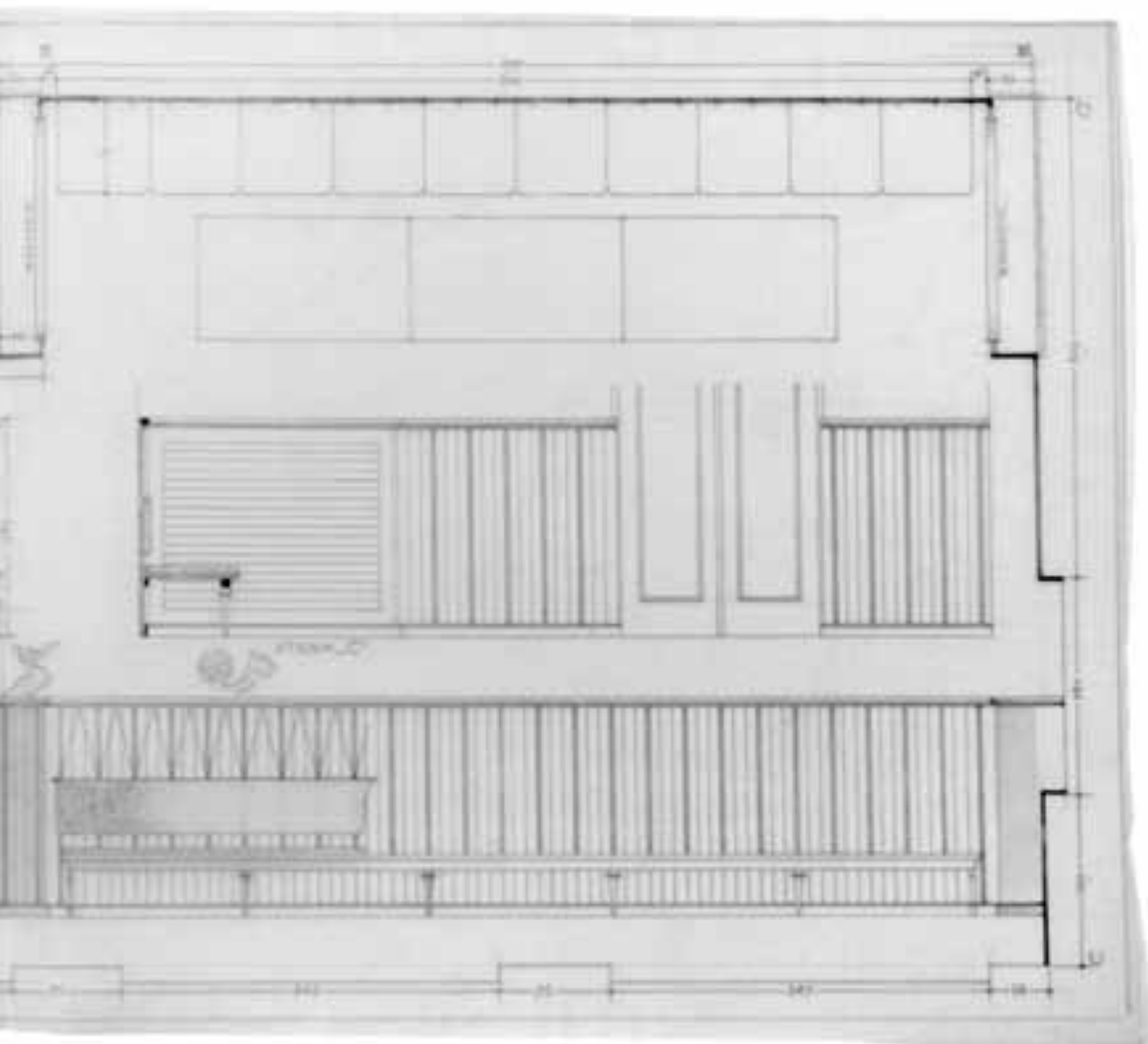




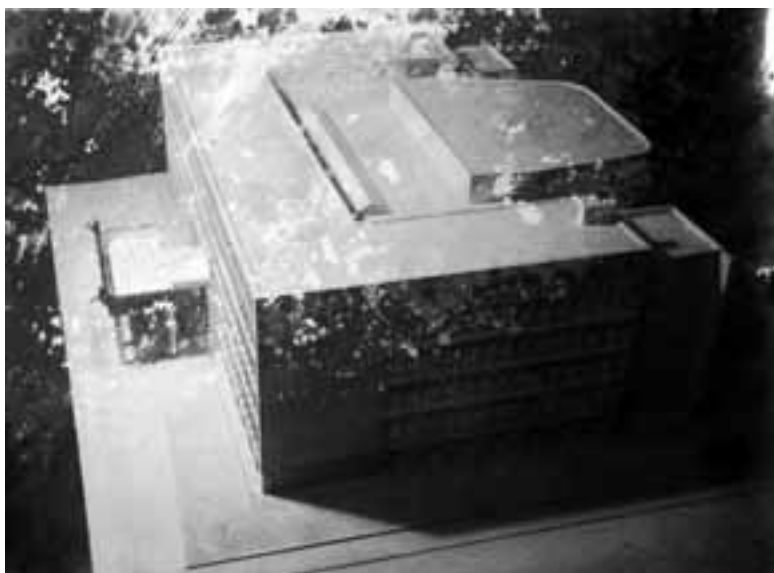
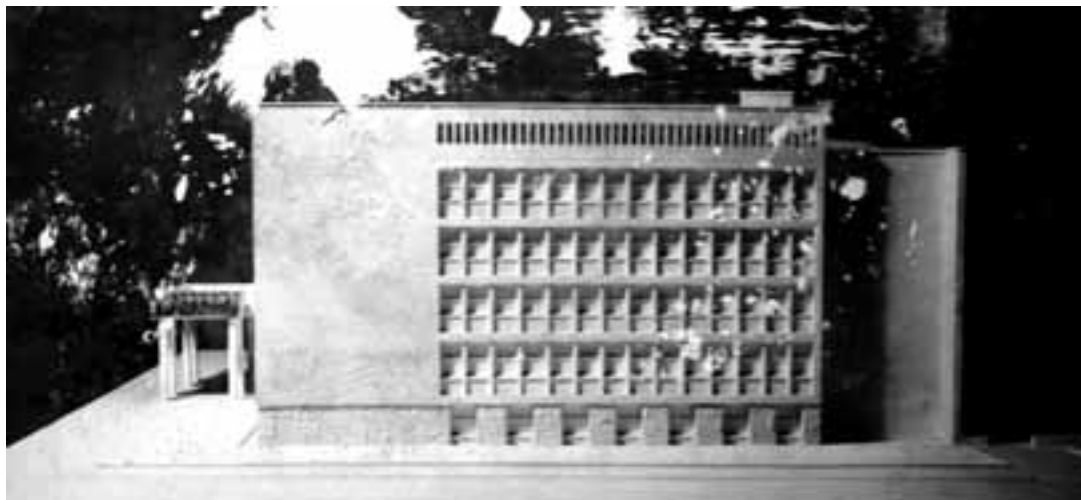












Fotografije originalne makete
Ljudske skupščine Republike Slovenije
Zasebni arhiv družine Glanz

Photographs of the original model of the
People's Assembly of the Republic of Slovenia
Glanz family private archive

SREDSTVA
UPRIZARJANJA:

POSTAVITEV
SCENE ZA
NEKAJ, KAR BI
LAHKO BILO.

JANE RENDELL

Eden izmed kratkih filmov Jasmine Cibic, ki je del njene inštalacije *Za naše gospodarstvo in kulturo*, predstavlja namišljeni pogovor med igralcem, ki igra vlogo Vinka Glanza, arhitekta, ki je zasnoval Državni zbor Republike Slovenije, in igralko, ki igra vlogo Linde, mlade novinarke, ki z njim dela intervju na temo njegove arhitekture. Dogajanje je postavljeno v Vilo Bled, ki jo je Glanz zasnoval po naročilu kot letno rezidenco za Tita ter vlado nove republike, v obdobju med decembrom 1946 in julijem 1947. Na Bledu je Glanz dobil v roke kompleksen projekt – zemljišče, na katerem je po spletu zgodovinskih dogodkov stala dvonadstropna vila, imenovana Suvobor, zgrajena med letoma 1883 in 1885, ki je pripadala avstrijskemu plemiču, vojvodi Ernestu Windischgrätzu. Vilo je leta 1922 kupil Aleksander Karađorđević, kralj novonastale Kraljevine Srbov, Hrvatov in Slovencev. Jugoslovanska kraljeva družina je name-ravala poleg Suvoborja zgraditi novo vilo po načrtih Jožeta Plečnika. Vendar so bili do Karađorđevićeve smrti leta 1934 zgrajeni le 30-metrski stebri nad jezerom in Plečnikov projekt je ostal nedokončan. Stara vila je bila porušena med leti 1934 in 1936 in gradnjo nove vile so med drugo svetovno vojno prevzeli Nemci. Stavbo, ki je bila večinoma dokončana, je ob koncu vojne v obstoječem stanju in z nedokončano notranjostjo prevzela nova socialistična oblast in jo nato predala arhitektu Vinku Glanzu. Po letu 1947, ko je Glanz uspešno dokončal projekt, je stavba mnoga leta služila kot Titova letna rezidenca. Tu je gostil številne uradne državniške obiske. Z Vilo Bled je Glanz tudi pridobil Titovo odobravanje in postal njegov glavni arhitekt uradnih stavb v nekdanji Jugoslaviji.¹

Pri mojem pristopu k topografskemu narativu je kritika del ustaljene prakse in kaže, da spreminjajoče se topografije, na katerih se kritik znajde – tako v emocionalnem kot konceptualnem smislu, fizičnem in ideološkem, zasebnem in javnem smislu – zavzemajo določen kritičen stav.² Zanima me izgradnja medsebojno povezanih topografij, ki kritika povežejo z delom in umetnikom na eni strani ter z esejem in bralcem na drugi. Umetnostna zgodovinarka in kritičarka Claire Bishop pravi,

1 Mnogi zgodovinski podatki so povzeti po naslednjem članku: Damjan Prelovšek, »Vila Bled«, *Piranesi*, 7–8/5 (1998), str. 8–25.

2 Jane Rendell, *Art and Architecture: A Place Between* (London: I. B. Tauris, 2006).

da je prav »bližina med temo modela in dejanskim opazovalcem« tisto, kar lahko »ustvari kriterij estetske presoje umetnostne instalacije.«³ Sama sem mnenja, da je njegova/njena naloga »interpretirati« in »izvajati« delo za drugo publiko, pri čemer kritik opravlja diskretni položaj posrednika med umetniškim delom in občinstvom. Tako je po mojem mnenju položaj kritika tisto, kar igra ključno vlogo pri ugotavljanju, kako učinkovito umetnik opravlja svojo interpretativno vlogo. Tudi kritiki s področja feminističnih in uprizoritvenih študij so pokazali zanimanje za performativne vidike kritike. Amelia Jones in Andrew Stephenson, na primer, ne sprejemata tradicije, da mora biti tisti, ki interpretira delo, nevtralen ali distanciran od del, ki jih ocenjuje. Namesto tega pravita, da procesi opazovanja in interpretiranja pomenijo »zapletanje v intersubjektivne prostore poželenja, projekcije in identifikacije«: »*Interpretacija, kot tudi ustvarjanje umetniških del, je način komunikacije. Pomen se ustvari skozi proces interakcije in ni nikoli ujet zgolj na enem mestu.*«⁴

V psihoanalizi se izraz »prizorišče« (angl. setting) uporablja za opisovanje glavnih pogojev zdravljenja, znotraj katerih se zgodi psihoanalitična seansa. Po Sigmundu Freudu ti pogoji vključujejo »dogovore« o času in denarju, kakor tudi »določene obrede«, ki določajo fizične položaje analiziranega osebk (ki govori, ležec na kavču) in analitika (ki sedi na stolu za analiziranim osebkom in poslušaj).⁵ Izraz je skoval Donald Winnicott kot »skupek vseh podrobnosti upravljanja seanse kot jih bolj ali manj sprejemajo vsi psihoanalitiki«,⁶ drugi analitiki pa so ga še nadgradili. Za Joséja Blegerja je, na primer, prizorišče tako proces psihoanalize, kot tudi ne-proces oziroma okvir, ki zagotavlja nabor konstant oziroma omejitev »vedenj«, ki se pojavljajo v njem.⁷

V delu Andréja Greena je to škatla ali šatulja, v kateri se skriva »biser« psihoanalitskega procesa.⁸ Green prizorišča ni dojemal kot statično sceno, temveč kot psihoanalitični aparat; razume ga ne kot predstavitev psihične strukture, temveč kot njen izraz. Za Greena je

3 Claire Bishop, *Installation Art: A Critical History* (London: Tate Publishing, 2005) str. 13, str. 131 in str. 133.

4 Amelia Jones in Andrew Stephenson, »Introduction«, Amelia Jones in Andrew Stephenson (ur.) *Performing the Body/Performing the Text* (London: Routledge, 1999) str. 1–10, str. 8.

5 Sigmund Freud, »Vpeljava obravnave (Nadaljnji nasveti glede psihoanalitične tehnike I)« [1913] *Standardna izdaja zbranih psihoanalitičnih del Sigmunda Freuda, knjiga XII* (1911–1913): *Primer Schreber, Spisi o tehniki in druga dela*, prevod iz nemščine v angleščino pod okriljem urednika Jamesa Stracheyja (London: The Hogarth Press, 1958) st. 121–144., str. 126 in str. 133.

6 Luciana Nissin Momigliano, *Continuity and Change in Psychoanalysis: Letters from Milan* (London and New York: Karnac Books, 1992) str. 33–61, str. 33–34.

7 José Bleger, 'Psycho-Analysis of the Psycho-Analytic Frame', *International Journal of Psycho-Analysis* 48 (1967) str. 511–519, str. 518.

8 Green uporablja francoski izraz »écran«. Glej André Green, *Key Ideas for a Contemporary Psychoanalysis: Misrecognition and Recognition of the Unconscious* (London: Routledge, 2005) str. 33, opomba.

položaj sobe za seanse, ki se nahaja med znotraj in zunaj, povezan z njeno funkcijo tranzicijskega prostora med analitikom in analiziranim, kakor je tudi njena tipologija zaprtega prostora drugačna kot zunanji in notranji svetovi. V Greenovem delu je prizorišče »homologija« za to, kar on imenuje tretji element v analizi, »analitični objekt«, ki se ustvari prek analitične asociacije med analitikom in analiziranim.⁹

V filmu Cibičeve je arhitektura uporabljena kot prizorišče, ki se nahaja v območju prekrivanja med arhitektom in novinarko v pogovoru o zgradbi v njej, ki je postavljena tako, da hkrati deluje kot predmet preučevanja in scena za dialog. Kamera neprestano ustvarja eno sceno za drugo, pri čemer postavi nas – gledalce – v stalno spreminjajoč se odnos do treh protagonistov filma – arhitekta, novinarke in stavbe. Ko vstopimo v film, za trenutek opazimo Vilo Bled visoko med drevesi, postavljeno za njunima obrazoma, ko se pogovarjata v čolnu. Ko zapustita jezero in se vzpenjata po dolgem, svečanem stopnišču do vile, jima sledimo, najprej od zadaj, nato od strani in na koncu od spredaj, tako da ju gledamo zviška, ko se približujeta stavbi, potujemo z njima skozi raznoliko notranjost in ostanemo v notranjosti, ko zapustita stavbo v zadnji sceni.

Psihoanalitik Christopher Bollas je izpostavil, da Freudov najbolj razločen opis njegove metode, ki je naveden v delu »*Two Encyclopaedia Articles: A. Psycho-Analysis*«,¹⁰ kaže, da pride do psihoanalize, če sta dve funkciji povezani – proste asociacije analiziranega in enolična pozornost psihoanalitika.¹¹ V vpeljavi obravnave Freud razloži, kako se z vključevanjem in ne izključevanjem »vsiljivih idej« in »stranskih zadev« proces asociacije razlikuje od običajnega pogovora.¹² Bollas definira prosto asociacijo kot tisto, do katere pride, ko razmišljamo ne da bi se osredotočali na kar koli konkretnega, in pri kateri pridejo na plan ideje, ki se zavestnemu umu zdijo nepovezane, a jih dejansko povezuje skrita in podzavestna logika.¹³ Da bi lahko dosegli enolično pozornost, razlaga Bollas, da bi se tudi analitik moral prepustiti svojim podzavestnim

9 André Green, 'The Analyst, Symbolization and Absence in the Analytic Setting (On Changes in Analytic Practice and Analytic Experience) – In Memory of D. W. Winnicott', *International Journal of Psycho-Analysis* 56 (1975) str. 1–22, str. 12.

10 Sigmund Freud, 'Two Encyclopaedia Articles: (A) Psycho-Analysis [1923]', in *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume XVIII (1920–1922): Beyond the Pleasure Principle, Group Psychology and Other Works*, prevod iz nemščine v angleščino nastal pod okriljem urednika Jamesa Stracheya (London: The Hogarth Press, 1955) str. 235–254.

11 Christopher Bollas, 'Freudian Intersubjectivity: Commentary on Paper by Julie Gerhardt and Annie Sweetnam', in *Psychoanalytic Dialogues* 11 (2001) str. 93–105, str. 93.

12 Freud, Sigmund, Vpeljava obravnave, *Spisi o psihoanalitični tehniki*, Analecta, 2005, str. 134–135

13 Christopher Bollas, *Free Association* (Duxford, Cambridge, 2002) str. 4–7.

umskim aktivnostim; ne sme razmišljati o vsebini, zavestno graditi idej ali se aktivno spominjati.¹⁴

V Freudovih kasnejših delih, kjer razlikuje med konstrukcijo in interpretacijo kot dvema različnima oblikama analitične tehnike, je mogoče najti značilnosti kreativnega vidika analitikovega dela:

»Interpretacija« se nanaša na nekaj, kar nekdo naredi enemu elementu vsebine, kot na primer asociacija ali spodrslijaj. Vendar pa je »konstrukcija« tisti del, pri katerem analitik subjektu predstavi analizo koščka njegovih zgodnjih spominov, ki jih je pozabil ...¹⁵

Green tudi predlaga naj analitik uporabi vrsto »ugibalne interpretacije«,¹⁶ in psihoanalitik Ignes Sodr   v pogovoru s pisateljem A.S. Byattom pride do zaklju  ka, da analitik s tem, ko »pacientu ponuja razli  ne razli  ce samega sebe«, deluje kot pripovedovalec zgodb, kar nakazuje na izvirnostni vidik interpretacije.¹⁷ Psihoanalitik Jean Laplanche pa je po drugi strani mo  no kriti  en do pristopa ustvarjanja naracije oz. pripovedovanja zgodb v analizi. Zanj tak  šno razumevanje naracije z lastnim »ustvarjalnim zagonom daje prednost izgradnji koherentne, zadovoljive in integrirane zgodbe«, kar pa deluje v nasprotju s ciljem analize, torej da bi se spomnili preteklosti.¹⁸ Po Laplanchu pa je analiza v prvi vrsti predvsem metoda dekonstrukcije, (analiza), katere cilj je po  istiti teren za novo konstrukcijo, kar je naloga analiziranega subjekta. Tako pi  e o Penelopi, ki v mitologiji tke pogrebni prt samo zato, da ga nato razplete, da bi tako pridobila   as do Odisejeve vrnitve, in razpravlja o gr  ski besedi *analuein*, ki pomeni razveljaviti, razplesti in analizirati. Laplanche vidi razpletanje »kot celoten model psihoanalize«: »razpletanje zato, da je mogo  e splesti novo tkanino, razvozlanje, da bi omogo  ili ustvarjanje novih vozlov«.¹⁹

V filmu Cibi  eve pogovor med novinarko in arhitektom temelji na materialu, ki je bil zbran z raziskovanjem arhivskih virov. Te besede, ki so vzete iz drugih virov, so odigrane kot nami  ljen dialog; na trenutke

14 Bollas, Christopher, *Free Association* (Ideas in Psychoanalysis), Icon Books Ltd, 2002, str. 12.

15 Sigmund Freud, »Konstrukcije v analiz  « [1937] Standardna izdaja zbranih psihoanaliti  nih del Sigmunda Freuda, knjiga XIII (1937–1939): *Mojzes in monoteizem*, Opis psihoanalize in druga dela, prevod iz nem   ine v angle    ino pod okriljem urednika Jamesa Stracheyja (London: The Hogarth Press, 1963) st. 255–270, str. 261.

16 Andr   Green, 'The Double and the Absent' [1973] Alan Roland (ed.) *Psychoanalysis, Creativity, and Literature: A French-American Inquiry* (New York: Columbia University Press, 1978) str. 271–292, str. 274.

17 Rebecca Swift (ed.) A. S. Byatt and Ignes Sodr  : *Imagining Characters: Six Conversations about Women Writers* (London: Chatto & Windus, 1995) str. 245.

18 Jean Laplanche, 'Narrativity and Hermeneutics: Some Propositions', prevod Luke Thurston in John Fletcher, *New Formations*, 48 (2002) str. 26–29, str. 26.

19 Jean Laplanche, 'Time and the Other' [1992] prevod Luke Thurston, Jean Laplanche, *Essays on Otherness*, uredil John Fletcher (London: Routledge, 1999) str. 234–259, str. 251–252.

provokativna novinarka deloma prevzame vlogo analitika, ki arhitektu predstavlja svoje interpretacije njegovih zasnov kot konstrukcije. V Freudovem smislu bi delo Cibičeve lahko razumeli, kot da nam ponuja konstrukcijo ali kos zgodnje zgodovine, a po Laplanču je morda delo treba razumeti kot dekonstrukcijo, ki nam predstavi razpletanje zgodovine, s čimer dobimo možnost, da jo sami ponovno stkemo.

V *Študijah o histeriji* (1893–1895) Freud raziskuje način, kako se spominske sledi arhivsko shranjujejo glede na nekaj metod klasifikacije, ki vključujejo: kronologijo, mesto v verigah asociacij in dostopnost za zavest.²⁰ To pomeni, da bi posamičen dogodek lahko bil shranjen na različnih mestih: zaznavnih, spominskih in povezanih s predstavo idej oziroma *Vorstellung*.²¹ Freud je namignil, da obstajajo ločeni sistemi zaznave.²² Svoje razmišljanje o tem je razložil Wilhelmu Fliessu v svojem pismu 6. decembra 1896:

»Kot veš, se ukvarjam z domnevo, da je naš psihični mehanizem nastal s procesom plastenja, kjer dani material spominskih sledi občasno doleti prerazporeditev v skladu z novimi okoliščinami, prepis. Kar je bistveno novo pri moji teoriji, je teza, da spomin ni prisoten enkrat, pač pa večkrat, da je zapisan z različnimi vrstami znakov.«²³

V svoji študiji o Leonardu iz leta 1910 Freud primerja način, kako posameznik shranjuje spomine, z dvema vrstama zgodovinopisja, in sicer z delom kronistov, ki dnevno popisujejo trenutna izkustva, in zgodovinopisci, ki opise preteklosti reinterpreterirajo v sedanjosti.²⁴ Freud vzporeja posameznikov zavestni spomin odvijajočih se dogodkov s pisanjem kronike in spomine zrele osebe na otroštvo s pisanjem, ki ustreza »poznejši in tendenciozno prirejeni zgodovini«.²⁵ Ko je preučeval, kako

20 Jean Laplanche in J. B. Pontalis, *The Language of Psycho-Analysis*, prevedel Donald Nicholson-Smith (London: Karnac and The Institute of Psycho-Analysis, 1973) str. 247.

24 Jean Laplanche, 'A Short Treatise on the Unconscious' [1993] prevedel Luke Thurston, *Essays on Otherness*, uredil John Fletcher (London: Routledge, 1999) str. 84–116, str. 95.

21 Laplanche, Jean in Pontalis, J. B., *The Language of Psychoanalysis*, W. W. Norton & Company, 1974, str. 41.

22 Joseph Breuer, 'Theoretical from Studies on Hysteria' [1893] *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume II (1893–1895): Studies on Hysteria*, prevedeno iz nemščine pod uredništvom Jamesa Stracheya (London: The Hogarth Press, 1955) str. 183–251, str. 188, opomba.

25 Glej Sigmund Freud, 'Leonardo da Vinci and a Memory of his Childhood' [1910] *The Standard Edition of the Complete Psychological Works of Sigmund Freud Volume XI (1910): Five Lectures on Psycho-Analysis, Leonardo da Vinci and Other Works*, prevod iz nemščine v angleščino pod uredništvom Jamesa Stracheya (London: The Hogarth Press, 1957) str. 57–138, str. 84.

23 Sigmund Freud, 'Letter from Freud to Fliess, 6 December 1896', *The Complete Letters of Sigmund Freud to Wilhelm Fliess, 1887–1904*, prevedel in uredil Jeffrey Moussaieff Masson (Cambridge, Mass.: Belknap Press of Harvard University Press, 1985) str. 207–214, str. 207.

se spomin lahko ponaredi za nazaj, da bi ustrezal trenutnim situacijam, je Freud šel tako daleč, da je v svojem spisu iz leta 1899 »O prekrivnih spominih« trdil: »Morda bi nasploh lahko dvomili o tem, ali sploh imamo kakšne spomine iz otroštva – ali gre prej za spomine na otroštvo.«²⁶

Medtem ko se je ta esej ukvarjal s tem, da je zgodnji spomin prekril kasnejši dogodek, je Freud v svojem zgodnejšem esej *Entwurf* iz leta 1895 obravnaval obraten tip prekrivnega spomina, kjer kasnejši dogodek prekrije zgodnji spomin.²⁷ Z ozirom na študijo primera Emme je Freud preučeval, kako je smeh prodajalk v kasnejši sceni »(nezavedno) prebudil spomin« rezanja prodajalca, ki jo je »zapeljal« v zgodnejši sceni.²⁸ To, da sledi dogodkov iz otroštva, ki takrat niso bili zavestno zaznani, ponovno »pridejo na dan«, Freud kasneje razvije v dvofazni model travme, *Nachträglichkeit*, kjer, kot opiše Green: »Travma ne sestoji le oziroma bistveno iz izvirnega pripetljaja (najzgodnejše scene), pač pa iz njegovega naknadnega spomina (zadnje scene).«²⁹

Laplanche trdi, da Freudova teorija spomina vsebuje zavestni spomin, kot je prekrivni spomin, ki je bližji zgodovini, in nezavedni spomin, ki je bližji arheologiji.³⁰ Pri preučevanju razlik med psihoanalitičnimi in zgodovinskimi metodami interpretacije Laplanche trdi, da Freudov cilj ni bil, da bi obnovil zgodovinsko kontinuiteto z reintegracijo izgubljenih spominov, pač pa da bi proizvedel zgodovino nezavednega. V tej zgodovini – ki je zgodovina pretrganosti, pokopa in ponovne oživitve – so prelomnice ali točke preobrazbe notranje in ne zunanje, opisane v smislu »scen« v nasprotju z »dogodki« zgodovine.³¹

V scenariju za film Cibičeve, kakor tudi v besedah znotraj narekovajev, ki so zapisane, da bi jih izgovorili, so tudi fraze v oklepajih – žalosten, z nasmehom itd. – za katere se zdi, da so didaskalije, opisi miselnih stanj, ki bi jih igralec lahko prikazal, navodila za obrazno mimiko in podobno. Vendar pa je tukaj tudi tretja vrsta besedila, stavki, ki zdrsnejo na stran,

26 Sigmund Freud, 'Screen Memories' [1899] *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume III (1893–1899): Early Psycho-Analytic Publications*, prevod iz nemščine v angleščino pod uredništvom Jamesa Stracheyja (London: The Hogarth Press, 1962) str. 299–322, str. 322.

27 James Strachey trdi, da je fenomen prekrivnega spomina obremenjeval Freuda, od kar je začel s samoanalizo poleti 1897. Freud, 'Screen Memories', str. 302, opomba urednika.

28 Sigmund Freud, 'Project for a Scientific Psychology' [1895] *The Standard Edition of the Complete Psychological Works of Sigmund Freud, Volume I (1886–1899): Pre-Psycho-Analytic Publications and Unpublished Drafts*, prevod iz nemščine v angleščino pod uredništvom Jamesa Stracheyja (London: The Hogarth Press, 1966) str. 281–391, str. 354.

29 Green André, *Key Ideas for a Contemporary Psychoanalysis: Misrecognition and Recognition of the Unconscious* (The New Library of Psychoanalysis), Routledge, 2005, str. 175.

30 Jean Laplanche, 'Interpretation between Determinism and Hermeneutics' [1992] prevod v angleščino Philip Slotkin, nova različica Jean Laplanche, Jean Laplanche, *Essays on Otherness*, edited by John Fletcher (London: Routledge, 1999) str. 138–165, str. 150.

31 Laplanche, 'Interpretation', str. 148.

ki niso v narekovajih ali oklepajih, ki včasih predstavijo sceno s frazami, kot so: »Vidi, da je iskrena in se nekoliko omehča,« vendar se za njih včasih zdi, da ponujajo dodaten nivo interpretacije, na primer: »Glanz ve kam to vodi in da se je ujel v past«. Ti izmuzljivi stavki namigujejo, da si je za preučevanje nacionalistične arhitekture treba nekako predstavljati tisto, kar ni izrečeno, da bi za to, da bi lahko razumeli celoten obseg morebitnih pomenov za interpretacijo, potrebovali dostop do čustvenega registra, ki se izvaja v relacijskem okolju. Podoba novinarka nekako dovoljuje izvedbo teh notranjih občutkov in poudarja, da je treba arhitekturo, ki se zdi zunanja in javna zadeva, upoštevati v referenci na bolj intimne psihične okvirje. Tukaj se vloga osebnega spomina nahaja med zgodovinskimi in psihoanalitskimi dejanji kot bolj fleksibilen in večsmerni pogajalec odnosov med preteklostjo in sedanostjo, dejstvi in fikcijo, kar je odigrano skozi scene filma, ki predstavijo zgodovinske dogodke v novi luči.

Ta film Jasmine Cibic se ukvarja konkretno z zgodovino ene stavbe, a vprašanja vizualne kulture, spomina in nacionalne identitete, ki jih zastavlja, pritičejo tudi stavbi iz njenega drugega filma, tisti, po kateri je Glanz najbolj znan – slovenskem parlamentu. Ti dve arhitekturni deli sta vse doslej ostali nekako nevidni v sklopu razprave socialističnega modernizma v sovjetskem obdobju, morda prav zaradi njunih kulturnih referenc. Če sledimo stilističnim vplivom nanju oziroma na Glanza, pridemo najprej do Plečnika, Glanzovega mentorja, nato pa do Otta Wagnerja, Plečnikovega mentorja, in tako do Dunaja na pragu prejšnjega stoletja. To osredotoči našo pozornost na kompleksne ogledne pogoje, ki so bili ustvarjeni v domačih notranjostih buržujskih domov, vključno s Freudovimi terapevtskimi sobami, ki se nahajajo v njegovi družinski hiši v Berggasse 19 na Dunaju,³² kakor tudi v vilah, ki jih je zasnoval arhitekt Adolf Loos, kritik dunajskega secesijskega gibanja in okraševanja, a hkrati oblikovalec najbolj kompleksnih in izoblikovanih odrov za ogled.

32 Freudovo okolje, najprej na Dunaju in nato v Londonu, je bilo predmet mnogih raziskav, tako s strani umetnikov, ki so ustvarjali inštalacije v njegovem domu in terapevtskih sobah, kakor tudi s strani akademikov, ki so preučevali načine, na katere sta oblikovanje in način uporabe njegovih notranjih prostorov pripomogla k razvoju njegove psihoanalitične teorije in prakse. Za podroben opis Freudovih terapevtskih sob na Dunaju glej na primer Diana Fuss and Joel Sanders, 'Berggasse 19: Inside Freud's Office', Joel Sanders (ed.) *Stud: Architectures of Masculinity* (New York: Princeton Architectural Press, 1996) str. 112–139 in za umetniški projekt, ki se nahaja v Freudovi terapevtski sobi v Londonu, glej Sophie Calle, *Appointment: Sophie Calle and Sigmund Freud*, (London: Violette Editions, 2002).

Kot del prepletajočih se notranjih prostorov njegovih vil na Dunaju, npr. Ruferjeve vile (1922), pa tudi Müllerjeve vile (1928) v Pragi, Loosovi interjerji pripravijo teren za relacije gledanja, ki tiste javnega gledališča prilagodijo zasebnemu domu, pri čemer v dominantno pozicijo postavijo pogled ženske v budoarju (ali loži) kot lastnice vidnega polja, v katerega morajo drugi vstopiti, a hkrati tudi kot objekta pogleda samega.³³ S tem, ko smo kot gledalci postavljeni pred filme Cibičeve, nas njena instalacija obkroža z neskončno notranjo površino, ki je zasnovana z lesenimi obrobami in arhitekturnimi podrobnostmi dveh Glančevih zgradb in dodatno okrašena s tapetami s klavstrofobičnim vzorcem ponavljajočega motiva jamskega hrošča *Anophthalmus hitleri*, endemične vrste, ki je izolirana v osrednji Sloveniji, a je hkrati, tako kot mi, razstavljena tukaj, postavljena kot fokus našega pogleda, v osrčju spektakla beneškega bienala.

Vendar ta *mi* nismo *mi*, temveč *midva*, *ti* in *jaz*. Tisti *ti*, ki sta ga zapustila Vinko Glanz in Linda, samega v Vili Bled, da lahko bere ta esej, obkrožen z interiernim šarmom beneške Slovenije Jasmine Cibic – *Za naše gospodarstvo in kulturo*. In *jaz* iz te zadnje scene si predstavljam nek drug dialog, ki bi se morda lahko zgodil.

33 Beatriz Colomina, *The Split Wall: Domestic Voyeurism*, Beatriz Colomina (ed) *Sexuality and Space*, (New York: Princeton Architectural Press, 1992), str. 73–130.

FRAMING THE SPACE

2012

Enokanalni HD video,
10 min 45 sek, 16:9, stereo

Single channel HD video,
10 min 45 sec, 16:9, stereo









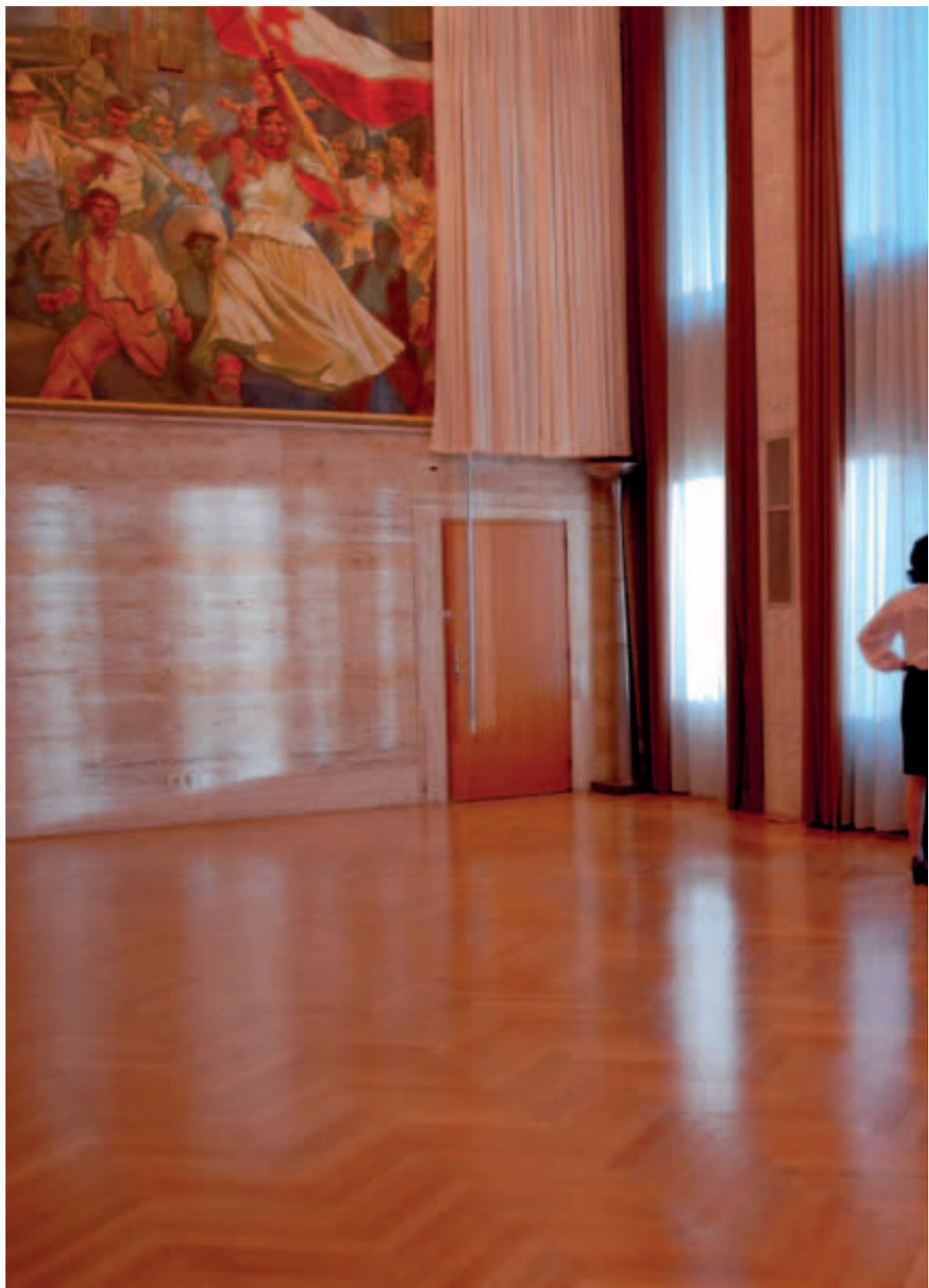
















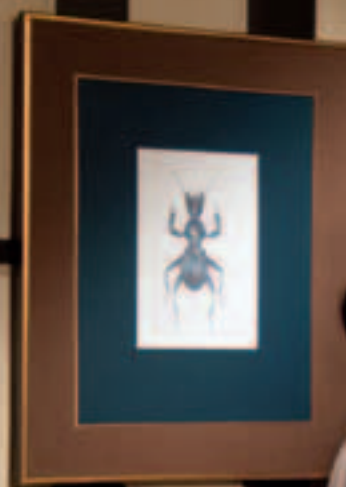






















FRAMING THE SPACE
enokanalni HD video
single channel HD video
2012

Fotografije iz filma / Stills photography
Pete Moss



STAGING DEVICES:

SETTING THE SCENE FOR WHAT MIGHT HAVE BEEN

JANE RENDELL

One of the short films in artist Jasmina Cibic's installation *For Our Economy and Culture* stages an imaginary conversation between an actor playing Vinko Glanz, the architect of the National Assembly of the Republic of Slovenia, and an actress playing Linda, a young journalist who is conducting an interview about his architectural practice. The setting is the Villa Bled, a building Glanz was commissioned to design as summer residence for Tito and the government of the new republic between December 1946 and July 1947. In Bled, Glanz had inherited a complex project – a site that, in addition to many other historical twists and turns, contained a two-story villa called Suvobor built from 1883 to 1885 by the Austrian aristocrat Duke Ernest Windischgrätz. The villa was purchased in 1922 by Alexander Karađorđević, king of the then new Kingdom of Serbs, Croats and Slovenes, and the Yugoslav royal family planned the construction of a new villa next to Suvobor that would be designed by Jože Plečnik. However, by the time of Karađorđević's death in 1934, only the 30-metre pillars above the lake had been constructed and Plečnik's project was left unfinished. The old villa was demolished between 1934 and 1936 and the construction of the new villa taken up by the Germans during the Second World War. By the end of the war, the building was roughly completed and was taken over in this condition, without finished interiors, by the new socialist government and finally passed on to the architect Vinko Glanz. After Glanz's successful completion of the project in 1947, the building served as Tito's summer residence for many years, a place where he hosted numerous official state visits. Villa Bled also served to position Glanz favourably with respect to Tito, resulting in his appointment to the position of chief architect of official buildings in former Yugoslavia.¹

My practice of site-writing takes criticism to be a form of situated practice and suggests that the changing sites the critic occupies – emotional as well as conceptual, physical as well as ideological, private as well as public – perform critical attitudes.² I am interested in tracing and constructing the interlocking sites that relate the critic to the work and artist on the one hand, and to the essay and reader on the other. Art historian and critic, Claire Bishop, has suggested that it is the “degree of proximity between model subject and literal viewer”, which may “provide a criterion of aesthetic judgment for installation art”.³ I suggest, however, that with his/her responsibility to “interpret” and “perform” the work for another audience, the critic occupies the discreet position as mediator between the artwork and the audience. For my part, I argue that it is the situatedness of the critic that plays a key role in determining the performance of his/her interpretative role. Critics from feminist and performance studies have also expressed an interest in the performative qualities of criticism. Amelia Jones and Andrew Stephenson, for example, take issue with the tradition that the interpreter must be neutral or disinterested in the objects that s/he judges, and posit instead that the processes of viewing and interpreting involve “entanglement in intersubjective spaces of desire, projection and identification”. “Interpretation”, they argue, “like the production of works of art, is a mode of communication. Meaning is a process of engagement and never dwells in any one place.”⁴

In psychoanalysis, the “setting” is a term used to describe the main conditions of treatment, within which the psychoanalytic encounter occurs. Following Sigmund Freud, these conditions include “arrangements” about time and money as well as “certain ceremonials” governing the physical positions of analysand (lying on a couch and speaking) and analyst (sitting behind the analysand on a chair and listening).⁵ Coined by Donald Winnicott “as the sum of all the details of management that are more or less accepted by all psychoanalysts”,⁶ the term has been

1 Much of this historical information is taken from the following article: Damjan Prelovsek, “Vila Bled”, *Piranesi*, vol. 5, nos. 7–8 (1998): pp. 8–25.

2 Jane Rendell, *Art and Architecture: A Place Between*, I. B. Tauris, London, 2006.

3 Claire Bishop, *Installation Art: A Critical History*, Tate Publishing, London, 2005, pp. 13, 131, 133.

4 Amelia Jones and Andrew Stephenson, “Introduction”, in Amelia Jones and Andrew Stephenson, eds., *Performing the Body/Performing the Text*, Routledge, London, 1999, pp. 1–10, 8.

5 Sigmund Freud, “On Beginning the Treatment (Further Recommendations on the Technique of Psycho-Analysis I)” (1913), *The Standard Edition of the Complete Psychological Works*, ed. James Strachey, vol. 12, *The Case of Schreber, Papers on Technique and Other Works (1911–1913)*, Hogarth Press, London, 1958, pp. 121–144, 26, 133.

6 Luciana Nissin Momigliano, *Continuity and Change in Psychoanalysis: Letters from Milan*, Karnac Books, London and New York, 1992, pp. 33–61, 33–34.

modified by other analysts. For José Bleger, for example, the setting comprises both the process of psychoanalysis and the non-process or frame that provides a set of constants or limits to the “behaviours” that occur within it.⁷

In the work of André Green, the setting is a casing or casket that holds the “jewel” of the psychoanalytic process.⁸ Green has drawn attention to the setting not as a static tableau but as a psychoanalytic apparatus, not as a representation of psychic structure but as an expression of it. For Green, the position of the consulting room between inside and outside relates to its function as a transitional space between analyst and analysand, as does its typology as a closed space different from both inner and outer worlds. In Green’s work, the setting is a “homologue” for what he calls the third element in analysis, the “analytic object” that is formed through the analytic association between analyst and analysand.⁹

In Cibic’s film, the architecture is deployed as a setting, located in the area of overlap between the architect and journalist in conversation about and within a building, positioned both as the object of study and as the scene that stages their dialogue. The camera continues to create scene after scene, setting us – the viewer – in an ever-changing relationship to the three protagonists of the film – architect, journalist, and building. As we enter the film, Villa Bled is glimpsed high up in the trees, set behind the faces of the man and woman as they talk to each other in a boat. As they leave the lake and mount the long ceremonial stone stairs to the villa, we follow, watching them, at first from behind, then from the side, and finally from in front, looking down on them as they approach the building, travelling with them through its various interiors, to be left behind in the interior as they exit the final scene.

Psychoanalyst Christopher Bollas has noted that Freud’s clearest account of his method, outlined in “Two Encyclopaedia Articles: A. Psycho-Analysis”,¹⁰ suggests that psychoanalysis takes place if two functions are linked – the analysand’s free associations and the psychoanalyst’s

7 José Bleger, “Psycho-Analysis of the Psycho-Analytic Frame”, *International Journal of Psycho-Analysis*, vol. 48 (1967): pp. 511–519, 518.

8 The French word used is “écran”. See André Green, *Key Ideas for a Contemporary Psychoanalysis: Misrecognition and Recognition of the Unconscious*, Routledge, London, 2005, p. 33n.

9 André Green, “The Analyst, Symbolization and Absence in the Analytic Setting (On Changes in Analytic Practice and Analytic Experience) – In Memory of D. W. Winnicott”, *International Journal of Psycho-Analysis*, vol. 56 (1975): pp. 1–22, 12.

10 Sigmund Freud, “Two Encyclopaedia Articles: (A) Psycho-Analysis” (1923), *The Standard Edition of the Complete Psychological Works*, vol. 18, *Beyond the Pleasure Principle, Group Psychology and Other Works (1920–1922)*, Hogarth Press, London, 1955, pp. 235–254.

evenly suspended attentiveness.¹¹ In “On Beginning the Treatment”, Freud explains how, in including rather than excluding “intrusive ideas” and “side-issues”, the process of association differs from ordinary conversation.¹² Bollas defines free association as that which occurs when we think by not concentrating on anything in particular, and where the ideas that emerge, which seem to the conscious mind to be disconnected, are instead related by a hidden and unconscious logic.¹³ In order to achieve evenly suspended attentiveness, Bollas explains that the analyst also has to surrender to his own unconscious mental activity; s/he should not reflect on material, consciously constructed ideas or actively remember.¹⁴

Present in Freud’s later writings, where he distinguishes between construction and interpretation as different forms of analytic technique, is the indication of the creative aspect of the analyst’s work:

“Interpretation” applies to something that one does to some single element of the material, such as an association or a parapraxis. But it is a “construction” when one lays before the subject of the analysis a piece of his early history that he has forgotten ...¹⁵

Green also proposes that analyst uses a form of “conjectural interpretation”.¹⁶ Psychoanalyst Ignes Sodré, in a conversation with writer A.S. Byatt, asserts that in “offering the patient different versions of himself”, the analyst operates as a storyteller, and thus suggests an inventive aspect of interpretation.¹⁷ Psychoanalyst Jean Laplanche, however, has been strongly critical of the “putting-into-narrative” or storytelling approach to analysis. This understanding of narrative with its own “driving power”, for him, “privileg[es] the construction of a coherent, satisfying and integrated story”, and as such works against the aim of analysis which is to recollect the past.¹⁸ For Laplanche, analysis is first

11 Christopher Bollas, “Freudian Intersubjectivity: Commentary on Paper by Julie Gerhardt and Annie Sweetnam”, *Psychoanalytic Dialogues*, vol. 11 (2001): pp. 93–105, 93.

12 Freud, “On Beginning the Treatment”, pp. 134–135.

13 Christopher Bollas, *Free Association*, Duxford, Cambridge, 2002, pp. 4–7.

14 Bollas, *Free Association*, p. 12.

15 Sigmund Freud, “Constructions in Analysis” (1937), *The Standard Edition of the Complete Psychological Works*, vol. 23, *Moses and Monotheism, An Outline of Psycho-Analysis and Other Works (1937–1939)*, Hogarth Press, London, 1963, pp. 255–270, 261.

16 André Green, “The Double and the Absent” (1973), in Alan Roland, ed., *Psychoanalysis, Creativity, and Literature: A French-American Inquiry*, Columbia University Press, New York, 1978, pp. 271–292, 274.

17 Rebecca Swift, ed., A. S. Byatt and Ignes Sodré: *Imagining Characters: Six Conversations about Women Writers*, Chatto & Windus, London, 1995, p. 245.

18 Jean Laplanche, “Narrativity and Hermeneutics: Some Propositions”, tr. Luke Thurston and John Fletcher, *New Formations*, vol. 48 (2002): pp. 26–29, 26.

and foremost a method of deconstruction, (ana-lysis) with the aim of clearing a way for a new construction, which is the task of the analysand. He writes of Penelope, who in the myth, weaves with the sole aim of unweaving, to gain time until Ulysses returns, and discusses the Greek word *analuein*, which is to undo, unweave, and to analyze. Laplanche sees the work of unweaving “as the very model of psychoanalysis”, and writes of “unweaving so that a new fabric can be woven, disentangling to allow the formation of new knots.”¹⁹

The conversation between female journalist and male architect in Cibic’s film is based on material gathered from archival research. These words taken from other sources are performed as an imagined dialogue. At times provocative, the journalist operates a little in the mode of analyst putting before the architect her own interpretations of his design as constructions. In Freud’s sense, Cibic’s work might be understood as offering us a construction or a piece of early history, but following Laplanche, perhaps the work is to be understood as a deconstruction, that provides us with an unweaving of history so that we have the opportunity to reweave it ourselves.

In *The Studies on Hysteria* (1893–1895), Freud explores the way in which memory traces are stored in an archival fashion according to several methods of classification such as chronology, position in chains of association, and accessibility to consciousness.²⁰ This means that a single event might be stored in various places: perceptual, mnemonic, and connected with the presentation of ideas or *Vorstellung*.²¹ Freud suggested that separate systems of registration existed.²² He explained his thinking on this to Wilhelm Fliess in his letter of 6 December 1896:

As you know, I am working on the assumption that our psychic mechanism has come into being by a process of stratification: the material present in the form

19 Jean Laplanche, “Time and the Other” (1992), tr. Luke Thurston and Jean Laplanche, in John Fletcher, ed., *Essays on Otherness*, Routledge, London, 1999, pp. 234–259, 251–252.

20 Jean Laplanche and J. B. Pontalis, *The Language of Psycho-Analysis*, tr. Donald Nicholson-Smith, Karnac and the Institute of Psycho-Analysis, London, 1973, p. 247.

21 Laplanche and Pontalis, *The Language of Psycho-Analysis*, p. 41.

22 Joseph Breuer, “Theoretical from Studies on Hysteria” (1893), in Sigmund Freud, *The Standard Edition of the Complete Psychological Works*, vol. 2, *Studies on Hysteria* (1893–1895), Hogarth Press, London, 1955, pp. 183–251, 188n.

of memory traces being subjected from time to time to a rearrangement in accordance with fresh circumstances – to a retranscription. Thus what is essentially new about my theory is the thesis that memory is present not once but several times over, that it is laid down in various kinds of indications.²³

In his Leonardo study, dating from 1900, Freud compares the way in which the individual stores memory to two different kinds of history writing: the work of chroniclers who make continuous day-to-day records of present experience, and the writers of history, where accounts of the past are re-interpreted in the present.²⁴ Freud juxtaposes a person's conscious memory of ongoing events to the writing of a chronicle, and the memories a mature person has of their childhood to the writing of history "compiled later and for tendentious reasons".²⁵ Examining how memories can be falsified retrospectively to suit current situations, Freud went as far as to state in his 1899 paper "Screen Memories" that: "It may indeed be questioned whether we have any memories at all from our childhood: memories relating to our childhood may be all that we possess."²⁶

While this paper considered the screening of a later event by an early memory, in his earlier paper, "The Project" from 1895, Freud had looked at a reverse type of screen memory, the screening of an early memory by a later event.²⁷ With reference to the case history of Emma, Freud investigated how the laughter of the shop assistants in a later scene "aroused (unconsciously) the memory" of the grin of the shopkeeper who had "seduced" her in an earlier one.²⁸ This later "resurfacing" of the traces of childhood events, not registered consciously at the time, is developed subsequently by Freud into the two-phase model of trauma,

23 Sigmund Freud, "Letter from Freud to Fliess, 6 December 1896", *The Complete Letters of Sigmund Freud to Wilhelm Fliess* (1887–1904), tr. and ed. Jeffrey Moussaieff Masson, Harvard University Press, Cambridge, 1985, pp. 207–214, 207.

24 Jean Laplanche, "A Short Treatise on the Unconscious" (1993), tr. Luke Thurston, in Fletcher, ed., *Essays on Otherness*, pp. 84–116, 95.

25 See Sigmund Freud, "Leonardo da Vinci and a Memory of his Childhood" (1910), *The Standard Edition of the Complete Psychological Works*, vol. 11, *Five Lectures on Psycho-Analysis, Leonardo da Vinci and Other Works* (1910), Hogarth Press, London 1957, pp. 57–138, 84.

26 Sigmund Freud, "Screen Memories" (1899), *The Standard Edition of the Complete Psychological Works*, vol. 3, *Early Psycho-Analytic Publications* (1893–1899), Hogarth Press, London, 1962, pp. 299–322, 322.

27 James Strachey makes the point that the topic of memory distortion preoccupied Freud since he started on his self-analysis in the summer of 1897. See the editor's note in Freud, "Screen Memories", p. 302.

28 Sigmund Freud, "Project for a Scientific Psychology" (1895), *The Standard Edition of the Complete Psychological Works*, vol. 1, *Pre-Psycho-Analytic Publications and Unpublished Drafts* (1886–1899), Hogarth Press, London, 1966, pp. 281–391, 354.

Nachträglichkeit, where as Green describes: “Trauma does not consist only or essentially in its original occurrence (the earliest scene), but in its retrospective recollection (the latest scene).”²⁹

Laplanche suggests that Freud’s theory of memory involves both conscious memory, such as screen memory, which is closer to history, and unconscious memory, which is closer to archaeology.³⁰ In examining how psychoanalytic and historical methods of interpretation differ from one another, Laplanche argues that Freud’s aim was not to restore historical continuity by reintegrating lost memories, but rather to produce a history of the unconscious. In this history – one of discontinuity, burial, and resurgence – the turning points or moments of transformation are internal rather than external, described in terms of “scenes” as opposed to the “events” of history.³¹

In the script for Cibic’s film, there are, in addition to the words in quotation marks, those written to be spoken, phrases in brackets – sad, smiling, etc. – that seem to indicate stage directions, suggestions for the state of mind that the actor might adopt, instructions for facial expressions for example. However, there is a third type of text, sentences that slip to the side, that are neither in quotation marks nor in brackets, that sometimes set the scene – phrases like “He can see she’s sincere and he softens a little” – and at other times seem to offer an additional layer of interpretation as in – “Glanz knows where she’s going; and that he’s been caught in a trap.” These slippery sentences provide a hint that to approach the history of this nationalist architecture one must somehow be able to imagine what is not being said, or what is set to the side, out of view perhaps, that to try and understand the full range of possible meanings available for interpretation requires an encounter with an emotional register, the kind that is enacted in a relational setting. The figure of the journalist somehow allows for these internal feelings to be played out, underscoring how architecture, although seemingly external and public, needs to be considered with reference to a more intimate psychic framing. Here the role of personal memory, located between history and psychoanalysis, acts as a more fluid and multi-directional negotiator of the relation between past and present, fact and fiction, enacted through the scenes of the film that renegotiates the events of history.

29 Green, *Key Ideas*, p. 175.

31 Laplanche, “Interpretation”, p. 148.

30 Jean Laplanche, “Interpretation between Determinism and Hermeneutics” (1992), tr. Philip Slotkin, in Fletcher ed., *Essays on Otherness*, pp. 138–165, 150.

This film by Cibic deals specifically with the history of one building, yet the issues of visual culture, memory, and national identity that it raises reverberate with the building featured in Cibic's other film, the one Glanz is most known for – the Slovenian Parliament. That these two works of architecture have until now been almost invisible in the discourse of socialist modernism of the Soviet era is perhaps due to their cultural references. If one follows their stylistic influences back from Glanz, we look first to Plečnik, Glanz's tutor, and before him to Otto Wagner, Plečnik's tutor, and to Vienna at the turn of the last century. This focuses our attention on the elaborate viewing conditions produced in the domestic interiors of the bourgeois home, which include Freud's consulting rooms located at his family house at 19 Berggasse, Vienna³² and villas designed by the architect Adolf Loos, critic of the Viennese secession movement and of ornamentation, yet also a designer of the most complex and elaborate stages for looking.

As part of his interlocking sets of interior spaces in his villas in Vienna, such as the Rufer House (1922), and also the Müller House (1928) in Prague, Loos's interiors set the scene for relations of viewing that adapt those of the public theatre to the private home, situating the gaze of the female occupant of the boudoir (or theatre box) in a dominant position as owner of a field of view into which others must enter, but also at the same time as an object of the gaze herself.³³ Positioned as viewers in front of Cibic's films, her installation surrounds us with an endless interior surface modelled on the wooden linings and architectural details of the two Glanz buildings, further embellished with a wallpaper whose claustrophobic pattern repeats the motif of the cave beetle *Anophtalmus hitleri* – an endemic species – isolated in the interior of Slovenia, yet also, like us, on display, located as an object of the gaze, at the heart of the spectacle that is the Venice Biennale.

Yet us is not we, but rather you and I. You, abandoned by Vinko Glanz and Linda, left behind in the Villa Bled to read this essay, embraced by the

32 Freud's setting, located first in Vienna and then in London, has been the site of much research, both by artists creating installations in his home and consulting rooms, but also academics studying the ways in which the design and use of his own interior space contributed to the development of his psychoanalytic theory and practice. For a detailed description of Freud's consulting rooms in Vienna, see for example Diana Fuss and Joel Sanders, "Berggasse 19: Inside Freud's Office", in Joel Sanders ed., *Stud: Architectures of Masculinity*, Princeton Architectural Press, New York, 1996, pp. 112–139, and for an art project located in Freud's consulting room in London, see Sophie Calle, *Appointment: Sophie Calle and Sigmund Freud*, Violette Editions, London, 2002.

33 Beatriz Colomina, "The Split Wall: Domestic Voyeurism", in Beatriz Colomina, ed., *Sexuality and Space*, Princeton Architectural Press, New York, 1992, pp. 73–130.

interiorising charm of Cibic's Venetian Slovenia – *For Our Economy and Culture*. And I, in this, the latest scene, which might well be the last – that certainly for me as writer took place earlier, even if you as reader arrived in it later – imagine a conversation between us, a dialogue between you and I which might have been.

POLITIČNA
EKONOMIJA
IMENA IN
DOGODKOV
PRI ZASTOPANJU
UMETNOSTI
JASMINE CIBIC

SUZANA
MILEVSKA

199

Zadnji projekt Jasmine Cibic, »*Za naše gospodarstvo in kulturo*«, je neločljivo povezan s paradoksi in politiko poimenovanja, zastopanja in mimezisa. Cibičeva, ki je bila izbrana za uradno predstavnicu Slovenije na 55. mednarodni likovni razstavi v Benetkah (beneškem bienalu 2013), v svojem večplastnem projektu, ki temelji na raziskavah, obravnava natanko tista vprašanja, s katerimi se sooča vsaka umetnost oziroma umetnik, ki je postavljen v vlogo, da zastopa določen narod oziroma nacionalno identiteto. Poleg tega se projekt dotakne tudi vprašanja, ali sploh obstaja »pravi« kriterij izbiranja oziroma ali obstaja primerna ikonografija za takšno zastopanje, tako da neizogibno primerja notranja nasprotja in paradokse takšne imanentne kritike razmerja med nacionalno in mednarodno umetnostjo s kritičnega sodobnega vidika.

Umetnica se je lotila raziskovanja kompleksne mreže sledov razprav, ki so že davno potonile v pozabo, in spremlja različne argumente iz različnih obdobj in faz, ki so prispevali k oblikovanju sodobnega diskurza v slovenski umetnosti in arhitekturi. Na primer: z namenom, da bi razvozlala, kako globoko segajo pogosto nasprotujoče si razprave, ki modernistične in funkcionalistične argumente soočajo s postmodernistično kritiko in kritičnim regionalizmom, oziroma nacionalne vrednote z mednarodnimi stremljenji, je Cibičeva pripravila video razpravo, ki temelji na arhivskih zapisih in pogovorih z arhitektom Vinkom Glanzom, glavnim protokolarnim arhitektom v povojni Jugoslaviji.

Taksonomija

Ko je leta 1937 zagrebški ljubiteljski entomolog nemškega porekla Oskar Scheibel, očitno velik oboževalec Hitlerja, novo vrsto endemičnega jamskega hrošča, ki je bil odkrit v Sloveniji leta 1933, poimenoval *Anophthalmus hitleri*, bi težko predvidel kompleksne ideološke vidike tega dandanes tako osovraženega imena. Jasmina Cibic suvereno neposredno spregovori o tej edinstveni slovenski zablodi iz njene nacionalistične preteklosti, iz obdobja, ko ime »Hitler« še ni dobilo tako problematičnih razsežnosti. Cibičeva je tako pokazala na kontradiktorni in paradokсни

koncept, da umetnik zastopa svojo državo – ali natančneje: izpostavi nekatere paradokсне vidike identitetne politike, saj gre tu za razmerje med lastnim imenom in zastopanjem lastnega naroda.

Slike risb hroščev, skenirane¹, razmnožene, natisnjene in nalepljene kot tapete po celotnem slovenskem paviljonu, izpostavljajo problematični koncept razstavljanja redke »živali«, ki služi kot primer svojega »roda« in narodnosti. Če bi želeli govoriti popolnoma metaforično, bi lahko rekli tudi, da ni prav velike razlike med endemično vrsto *Anophthalmus hitleri* in umetnikom, ki je postavljen v vlogo predstavnika svoje države. Izolirani nacionalni umetniški »vzorec«, ki je razstavljen v kontekstu katere koli sodobne mednarodne razstave – zlasti takšne, kot je beneški bienale, ki je eden zadnjih ohranjenih tradicionalnih razstavnih struktur in temelji na nacionalni selekciji ter predstavnštvu – je tesno povezan s problematično genealogijo mednarodnih razstav v imperialnih strukturah t.i. svetovnih razstav 19. in 20. stoletja ter njihovih elementov »človeškega zoološkega vrta«.²

Po koncu 2. svetovne vojne je uporaba imena hrošča *Anophthalmus hitleri*, podobno kot skoraj popolno izumrtje osebnega imena Adolf, postalo nezaželeno.³ Poimenovanje je postalo prej breme kot pa privlačno ime. Četudi se endemične vrste živali in žuželk pogosto uporabljajo kot nekakšne ikone in maskote, s katerimi se države načrtno promovirajo, na primer priljubljena avstralska koala in kenguru ali kitajski panda (po drugi strani velja tu omeniti tudi problematiziranje maskotne rabe avtohtonih živalskih vrst, saj so nekateri takšno ravnanje jemali kot znak nespoštovanja), to seveda ni moglo veljati tudi v primeru hrošča *Anophthalmus hitleri*. Prav nasprotno, s spremembo tega ideološko obarvanega imena bi lahko preprečili dolgoročne izgube v smislu turističnih in politično-gospodarskih priložnosti. Težava je le v tem, da preimenovanje ni tako preprosto, saj je treba upoštevati stroga taksonomska pravila na področju poimenovanja in preimenovanja vrst.

Trenutno poteka žolčna razprava med dvema taboroma znanstvenikov, ki bi lahko posegla v same temelje prakse nomenklature, na

1 Umetnica je izdelavo risb naročila pri entomologih in jih pozvala, da žuželko narišejo izključno na podlagi opisa, ne da bi si jo prej ogledali.

2 Najbolj znani primerki izvirajo iz Svetovnih razstav v Parizu iz let 1878 in 1889. Tam je bila razstavljena Zamorska vas (*village nègre*), kjer so bili na ogled postavljeni goli ali napol goli predstavniki domorodnih ljudstev v kletkah. Svetovne razstave se je leta 1889 udeležilo 28 milijonov ljudi, osrednji razstavni eksponat pa je predstavljalo 400 domorodnih ljudstev.

3 Na primer, spletni leksikon imen in statistika Knuda Bielefelda pravita, da je priljubljenost imena Adolf dosegla višek v prvi polovici dvajsetega stoletja, nato pa je ime v prvih petih letih po koncu 2. svetovne vojne skoraj izginilo. Beliebte Vornamen Namenslexikon, 28. marec 2009, zadnji ogled 1. aprila 2013 <www.bliebte-vornamen.de/4501-adolf.htm>.

kateri sloni sodobna taksonomija. Del znanstvenikov želi uvesti sistem PhyloCode, novo metodo poimenovanja taksonomskih skupin, njihovi nasprotniki pa želijo ohraniti trenutna pravila Linnejeve taksonomije imen živali in rastlin, ki jo je uporabljal Oskar Scheibel.⁴

Medtem ko po eni strani Linnejeva klasifikacija živalske in rastlinske vrste uvršča v hierarhično lestvico pretežno na podlagi podobnosti oblike in druge značilnosti, ki običajno, ne pa vedno, odražajo evolucijska razmerja, sistem PhyloCode živa bitja imenuje in razvršča glede na skupne prednike in uvaja nehierarhično strukturo evolucijskega rodovnega drevesa. Ta sistem izrecno temelji na filogeniji, evolucijski zgodovini vrste ali višje taksonomske skupine.⁵

Glavna pomanjkljivost sistema po Linneju je prav poimenovanje in preimenovanje. Skupine morajo biti poimenovane s priponami, ki izražajo njihovo umestitev v obstoječi hierarhiji.⁶ Reklasifikacija obstoječe vrste ali odkritje nove vrste privede do premestitve na lestvici in tako zahteva preimenovanje celih sklopov taksonomskih skupin – kaskadno preimenovanje. Z druge strani bi moralo vsako preimenovanje izhajati iz odkritja nove vrste, nikakor pa ne iz družbenih, kulturnih ali ideoloških vzgibov, ki so najbolj pereči v primeru vrste *Anophthalmus hitleri*. Z uvedbo sistema PhyloCode bi bila ta težava odpravljena in bi bilo močno olajšano morebitno preimenovanje različnih vrst, ki bi lahko bile družbeno ali politično sporne in zato nezaželeno.

Glavna sprememba, ki jo predlaga sistem PhyloCode, je opustitev hierarhičnih uvrstitev in priznavanje izključno vrst in vej (*clade*). (Veja je skupina vseh organizmov, ki imajo skupnega prednika).⁷ Ta shema ne odpravlja hierarhične strukture, saj bi bile veje na podlagi filogenije medsebojno ugnedene.

Ključna prednost predlagane spremembe celotnega taksonomskega sistema se skriva v tem, da spremembe, izvedene na enem delu klasifikacije, ne bi povzročile potrebe po spreminjanju ostalih imen skupin. Vendar bi bilo v primeru, da bi sistem PhyloCode prišel v splošno rabo, lahko treba preimenovati 1,75 milijonov vrst.

4 Zagovorniki sistema PhyloCode želijo zamenjati sistem poimenovanja, ki ga je razvil Carl von Linné (Carolus Linnaeus, 1707-1778), oče sodobne taksonomije, in ga uporabljajo znanstveniki po vsem svetu že od sredine 18. stoletja.

5 Za razliko od sistema PhyloCode, taksonomija po Linneju formalno sicer ne vključuje filogenije, vendar umestitev elementov na lestvici (vrste znotraj roda, rod znotraj družine, družina znotraj reda in tako dalje) deloma kaže na medsebojna evolucijska razmerja.

6 Na primer: vse živalske družine imajo pripono -ae, kot vidimo na primeru Hominidae.

7 Zagovorniki sistema PhyloCode še niso sprejeli novih pravil za pretvorbo obstoječih imen vrst oziroma poimenovanje novih. Pri več metodah se predvideva ohranitev binomskega imena (rod, vrsta: *Homo sapiens*) vendar bi prišlo do preoblikovanja zaradi lažjega razlikovanja od imen vej; na primer: človeška vrsta bi postala *homo sapiens* v veji Hominidov. Ta shema ne odpravlja hierarhične strukture, saj bi bile veje na podlagi filogenije medsebojno ugnedene.

Darilo imena

Po besedah Jacquesa Derride, je dejanje *poimenovanja*, morda paradokсно, hkrati dejanje ljubezni in pravičnosti. V svoji knjigi *O imenu* (*On the Name*), avtor piše, da v vsakdanjem življenju ljudem, ki jih imamo radi, darujemo imena kot ultimativni dar, ne da bi pričakovali kar koli v zameno.⁸ Z drugimi besedami: svojim bližnjim želimo podariti nekaj, kar nam pravzaprav ne pripada – »srce«, »zlato«, »princesa«, »ljubica« itd. – kot dokaz naše popolne predanosti. Vendar pa se največji paradoks poimenovanja skriva v tem, da »podariti ime pomeni dati nekaj, česar nimaš« in v mnogih primerih celo ne bi želel imeti.⁹ Derrida je tudi jasno povedal: »Ime nikoli ne pripada izključno in strogo tistemu, ki ga prejme, hkrati pa tudi že od samega začetka ne pripada tistemu, ki ga je dal.«¹⁰

Tako se zastavlja vprašanje: komu danes pripada ime *Anophthalmus hitleri*? In če nihče noče, da se ime ohrani, kako lahko opravimo z njegovo zapuščino in kako bomo ravnali v prihodnosti? Kaj se postavlja pod vprašaj za zgodovino države, kjer še vedno živi danes že skoraj izumrla vrsta *Anophthalmus hitleri*, če bo njegovo sporno ime izbrisano? Kdo bo lahko pričeval o »dejanju ljubezni« znanstvenika, ki je hroščka nekoč poimenoval? Kdo bo pričeval o zgodovinskem obdobju, ko je bilo malikovanje imena »Hitler« sprejemljivo?

Pomembno se je zavedati, da filozofi niso nikoli poenotili mnenj o naravi razmerij med identiteto, zastopanjem in imenom ... Na tem mestu velja omeniti, da je po mnenju Gillesa Deleuza prvi trenutek, ko se ime podari oziroma sprejme, sam po sebi »najvišja točka razosebljenja«, saj prav v tem trenutku pridobimo »najintenzivnejšo prepoznavnost v hipnem dojemanju večkratnosti«, ki nam pripada.¹¹

Očitno pa je, da se večina jezikoslovcev in teoretikov strinja, da se za imenom vedno skriva določen koncept, ki predvideva določen sporazum, družbeno pogodbo. Simbolika, izražena skozi jezik, je pakt, ki subjekte poveže v enotnem dejanju. Človeško dejanje *par excellence*, je izvorno utemeljeno z obstojem simbolnega sveta, torej z zakoni in sporazumi.¹²

8 Gl. Jacques Derrida, *On the Name*, ur. Thomas Dutoit (Stanford, Calif.: Stanford University Press, 1995), 84-85.

9 Derrida 85.

10 Derrida 84.

11 Deleuze, Gilles and Félix Guattari, *A Thousand Plateaus*, p. Brian Massumi (Minneapolis: University of Minnesota Press, 1996), str. 40.

12 Lacan, Jacques. *Freud's Papers on Technique 1953-1954. The Seminar of Jacques Lacan, Book 1*. P. John Forrester. Ed. Jacques-Alain Miller. New York: Norton, 1991.

Politika pravih in napačnih imen

Nomen est omen. — latinski pregovor

Modrost se prične, ko stvari poimenujemo z njihovim pravim imenom. — kitajski pregovor

Katera so prava imena in kateri so pravi sistemi poimenovanja in preimenovanja, in kdo lahko presoja o tem? Ali še vedno verjamemo, da pregovori, ki ne puščajo veliko prostora za subjektiviziranje in lastni vpliv in subjekt nujno umestijo v vnaprej določen položaj? Če želimo preimenuvati vrsto *Anophthalmus hitleri*, je za nas najpomembnejše vprašanje, kdo ima pravico in moč, da lahko določi novo ime. To je vprašanje hegemonije in moči režima reprezentiranja, tako na simbolnem področju kot tudi na področju imaginarnega, ki dejansko določata področje realnega.

Simbolika je po Jacquesu Lacanu omogočena zaradi sprejemanja imena Očeta, torej veljajo tisti zakoni in omejitve, ki vladajo našim željam in pravilom komunikacije. Vendar le s priznanjem imena Očeta človek lahko vstopi v skupnost drugih. Zakoni in omejitve vladajo tako našim željam, hkrati pa tudi narekujejo pravila naše komunikacije.

Po Althusserjevem povzemanju Leninovega mnenja o tesni povezavi med ideologijo in interpelacijo, je glavni namen ideologije v tem, da »konstituirajo konkretne posameznike kot subjekte«. ¹³ Ideologija je pri konstituiranju subjektov tako vseobsegajoča, da tvori našo resničnost samo in se nam tako dozdeva kot »dejanska« oziroma »očitna«. Tisto, kar se torej dogaja zunaj ideologije (natančneje, na ulici), se v resnici dogaja znotraj ideologije [...] Zato tisti, ki so znotraj ideologije, že po definiciji sami zase menijo, da so zunaj nje: eden izmed učinkov ideologije je praktično *zanikanje* ideološkega značaja ideologije po ideologiji [...], saj »ideologija zase nikoli ne pravi, da je ideološka« ¹⁴.

Na tem mestu bi rada povedala, da je vsako dejanje poimenovanja nujno tudi dejanje preimenovanja, saj ime predstavlja enega najmočnejših socio-simbolnih sporazumov: to velja tako za poimenovanje kot za preimenovanje. Zato je vsak poskus preimenovanja dejansko paradoks – gre za navidezen poskus prekršitve družbenega sporazuma, ki se krši že od nekdaj, a ga hkrati nikoli ni mogoče popolnoma preprečiti.

13 Althusser, Louis, "Ideology and Ideological State Apparatuses" v delu *Lenin and Philosophy and Other Essays*. Monthly Review Press, 1972, str. 174.

14 Ibid., str. 118.

Po besedah Jacquesa Rancièra se za politiko »lastnih« imen skrivata najbolj pereči politični vprašanji, namreč vprašanji subjektivizacije in emancipacije. Očitno je, da je za Rancièra pojem poimenovanja heterološko vprašanje.¹⁵

Prvič: nikoli ne gre le za dodelitev identitete; vedno gre hkrati tudi za zanikanje identitete, ki jo je dodelil nekdo drug, torej tiste, ki jo je dodelil vladajoči politični red. Politika se ukvarja s »pravimi« imeni, takšnimi, ki ljudi označijo glede na svoje mesto in delo. Politika se ukvarja tudi z »napačnimi« imeni - poimenovanji, ki izpostavljajo praznino in vzpostavljajo povezavo s »krivico«.¹⁶

Drugi vidik heterološkega značaja emancipacije je prikazovanje:

[...] v prikazovanju je vedno predpostavljena drugo stran, tudi če ta druga stran zavrača dokaze ali argumente. [...] Ni konsenza, ni pristne komunikacije, ni zadoščenja za »krivico«. Vendar pa obstaja polemika, ki je običajna pri obravnavi krivic in prikazovanju enakopravnosti.¹⁷

Tretjič, logika subjektivizacije je vedno povezana z nemogočo politično identifikacijo in prav v tem se skriva paradoks nacionalnega zastopanja skozi umetniško upodabljanje. Če sledimo Rancièrovemu argumentu, da je »prostor političnega subjekta interval oziroma praznina: skupaj smo tako daleč, dokler smo še v vmesnem prostoru - v praznini med imeni, identitetami, kulturami in tako dalje.«¹⁸

To neprijetno stališče odpira vrata diskurzu metapolitike, ki tolmači heterologijo emancipacije imena kot iluzijo, kot znak neresnice.

Razlikovanje po Rancièru lahko tolmačimo še globlje, kot razlikovanje med logiko subjektivizacije (umetnost/umetnik) in logiko identifikacije (zastopanje države). Takšno razlikovanje ustvarja notranjo napetost in ravno iz te perspektive nas projekt Cibičeve odkrito nagovarja in strogo ter natančno izprašuje o narodnem ponosu in sramoti, o identiteti in subjektivnosti, o narodni pripadnosti, gospodarstvu in kulturi, o umetnosti.

Politična ekonomija njenega projekta se pojavlja kot pridih potencialnega upora proti potencialnemu izkoriščanju umetnika kot nacionalnega

15 Rancière, Jacques, "Politics, Identification and Subjectivization" v *October*, zv. 61, *The Identity in Question* (Poletje 1992), 58-64.

16 Ibid., str. 63

17 Ibid., str. 63

18 Po Rancièru smo bili pred dvajsetimi leti ujeti v heterološko logiko »napačnih« imen v kontekstu politične kulture konflikta, danes pa imamo izključno »pravilna« imena. "Smo Evropejci in ksenofobi, ker je imel »imigrant« prej drugo ime, ki ga je danes izgubil; to so bili delavci oziroma proletarci. V vmesnem času se je to ime izgubilo kot politično ime. Ohranili so »lastno« ime in tisto drugo, ki nima drugega imena, postane vir strahu in predmet zavračanja.

»Novi« razisem je sovražstvo do drugih, ki se manifestira po razpadu političnih postopkov socialnega diskurza.«, str. 63

simbola, ter pozitivnega vidika zastopanja kot dejanja komunikacije, za kar gre pri vsakem dejanju zastopanja: gre za temeljno družbeno oziroma medosebno dejanje.

Dejanje zastopanja ima vedno že samo po sebi dialoški značaj, saj vedno predpostavlja prisotnost drugega oziroma drugih. Vendar gre pri vsaki manifestaciji simbola/imena vedno za začasen, a gotov odlog nasilja, ravno zaradi potencialnega poskusa njegove spremembe. Nekje vmes med dejanjem zastopanja in politiko imena se pojavi politična ekonomija imena in prav to je potencialni prostor, ki ga zavzema Jasmina Cibic s svojim kompleksnim projektom *»Za naše gospodarstvo in kulturo«*.

Dear Sir or Madam,

I am writing to you on behalf of the Slovenian artist Jasmina Cibic, who is developing a new project based on the story of an indigenous Slovenian beetle that is in danger of becoming extinct solely because of its name.

We would like to invite several entomological illustrators from various parts of the world to collaborate on the project.

The story

In 1933, Vladimir Kodrič happened upon a beetle in one of Slovenia's caves, which he thought might represent a new species. In 1937, the entomologist Oscar Scheibel confirmed this. As a Hitler sympathiser, Scheibel named the insect *Anophthalmus hitleri*.

The name of an organism can be changed only in extreme circumstances related to development of knowledge. Politically sensitive names cannot be amended; therefore, all attempts to rename the beetle have been unsuccessful.

Because of its politically embarrassing name, since it was identified this beetle has been an open semi-secret and even when it was featured on a Yugoslavian stamp in 1984, its entomological name was withheld. More recently, neo-Nazis in Slovenia destroyed part of its habitat whilst collecting the specimens after an article about it was published by the National Geographic in 2006.

Instructions for illustrators

The illustrators must make their drawings without reference to any written description or visual material relating to the beetle. They must not attempt to use Internet search engines or reference books and it is important that they create an illustration based solely on their experience of entomology and their professional interpretation of the beetle's entomological name.

Size restrictions

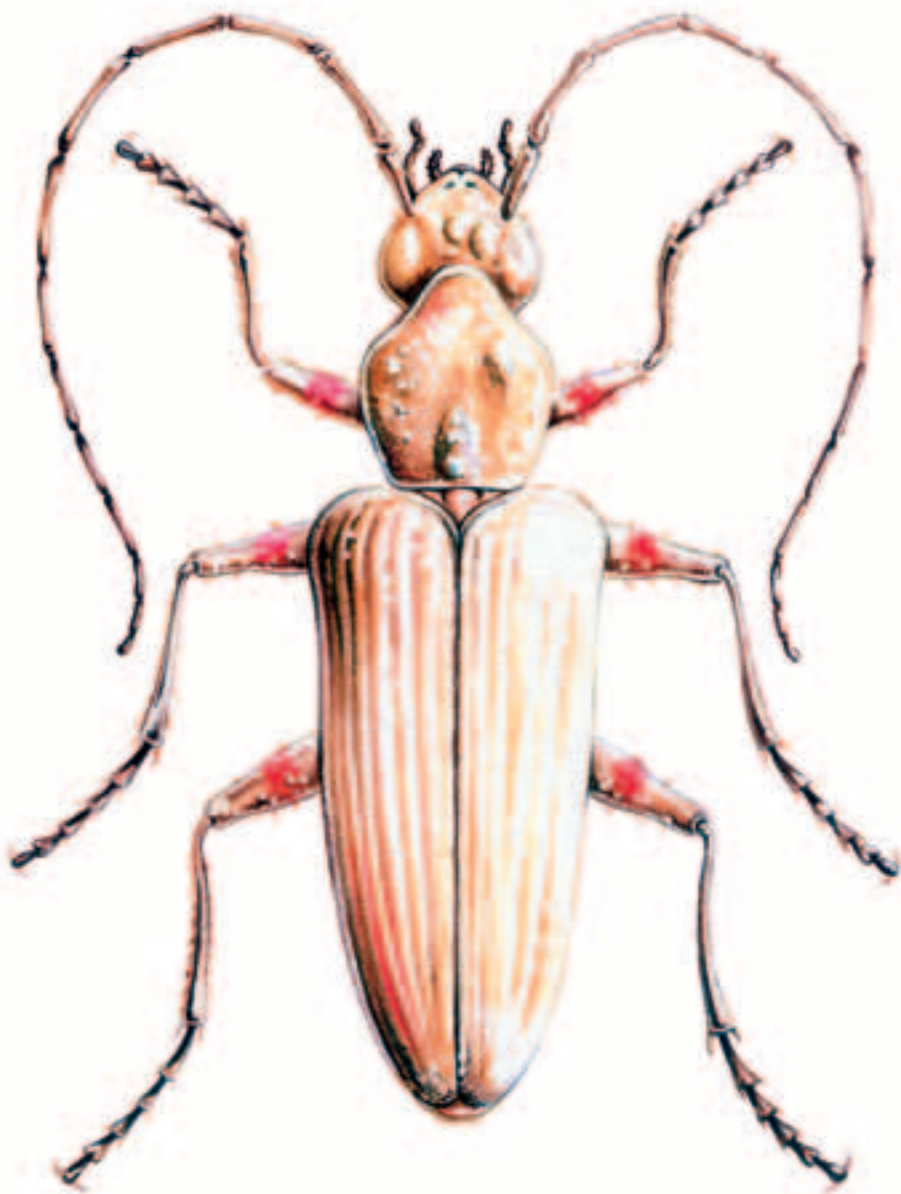
Each drawing needs to be A4 (21 cm x 29.7 cm) in a portrait orientation, illustrating the beetle in dorsal view.

Please do not hesitate to contact me should you require any additional information about the project.

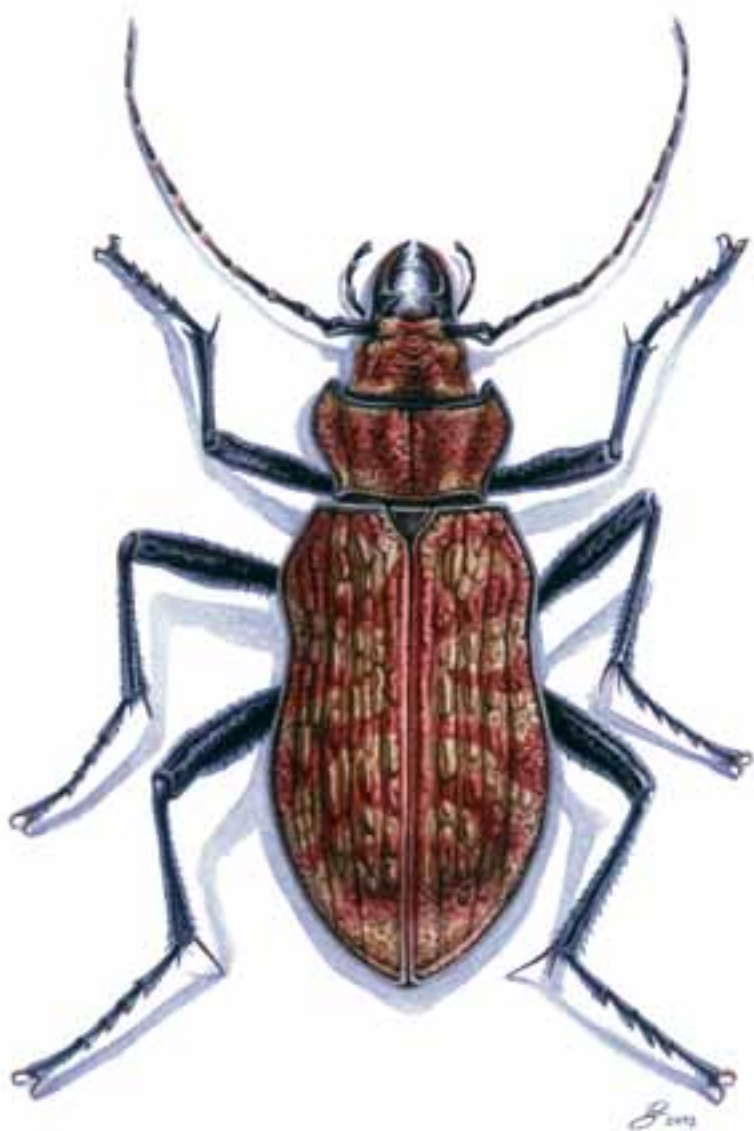
Kind regards
Tevž Logar, Artistic director
Škuc Gallery Ljubljana

Javno povabilo znanstvenim ilustratorjem za
sodelovanje v projektu *Anophthalmus Hitleri*.
Open call to scientific illustrators for the project
Anophthalmus Hitleri.

London–Ljubljana, 2012



Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Aaron Melendez)



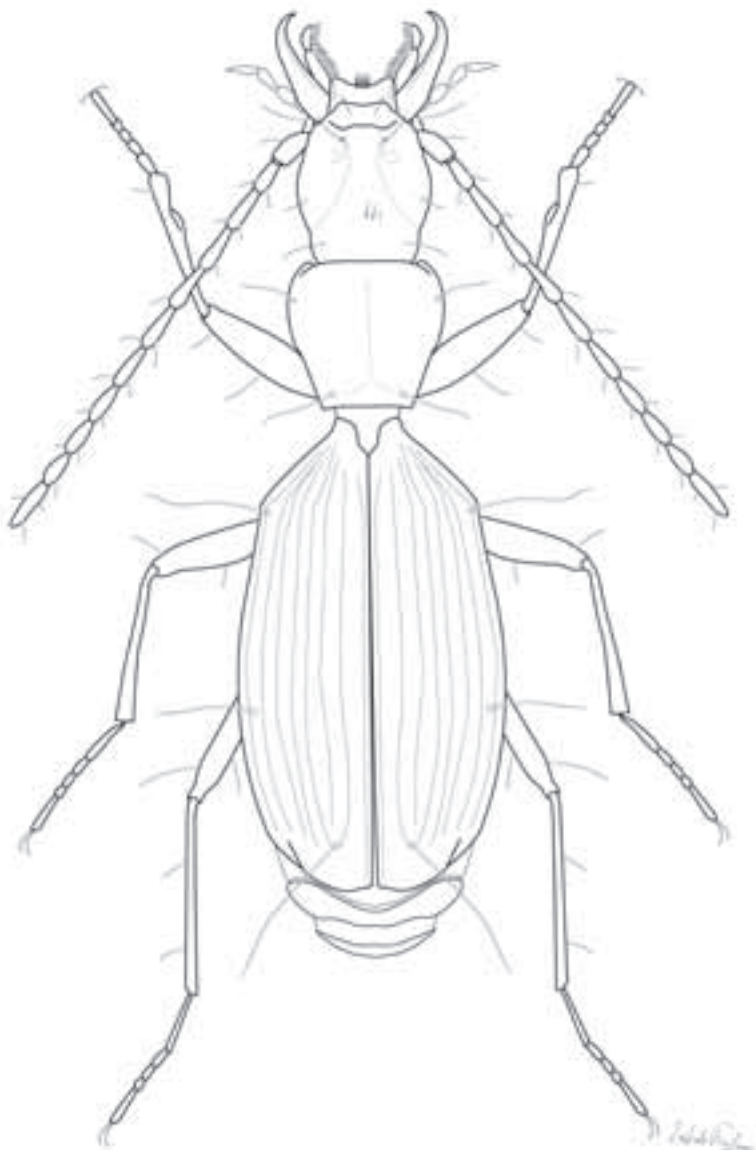
Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Alberto Guerra)



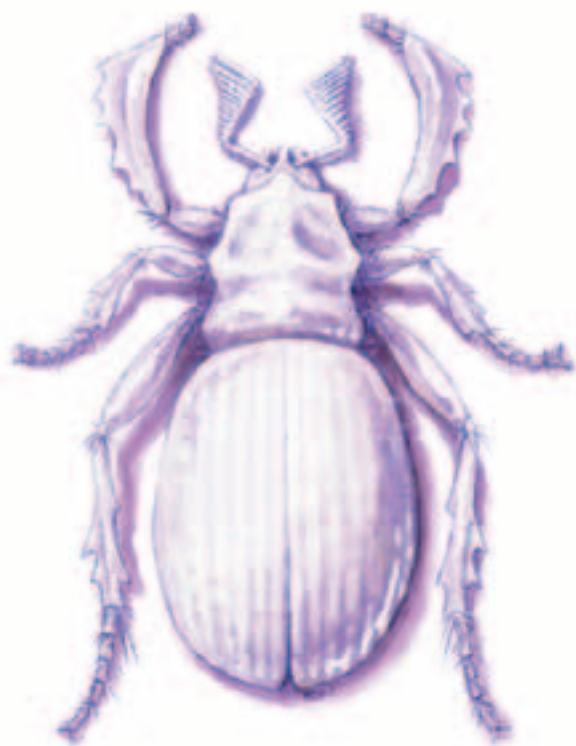
Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Amanda Zimmerman)



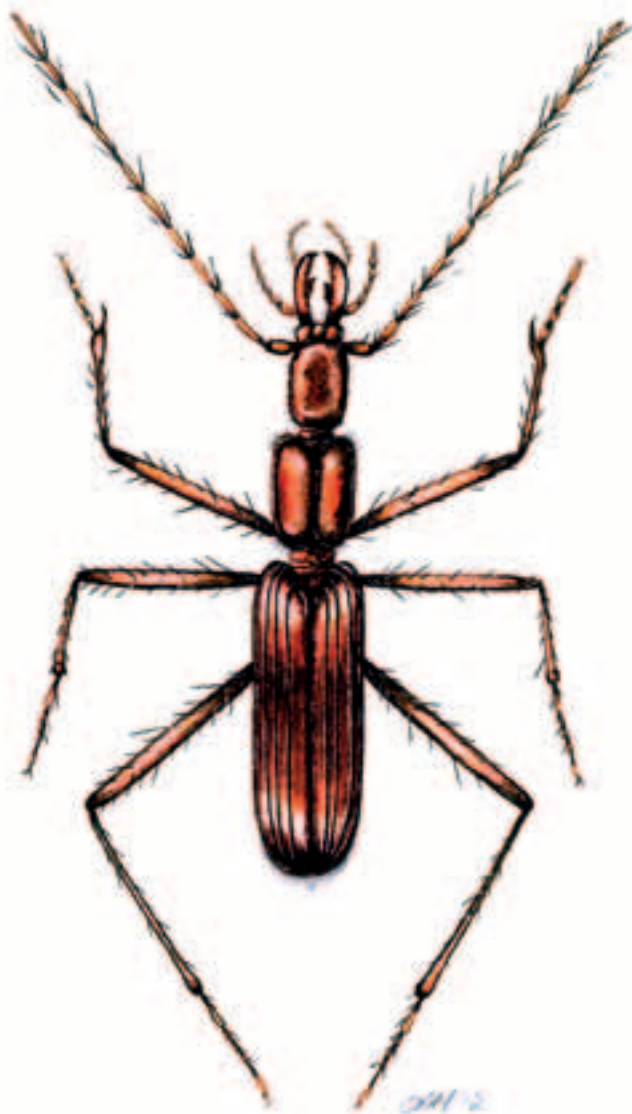
Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Ann Ranlett)



Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Laibale Friedman)



Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Bruce Warden)



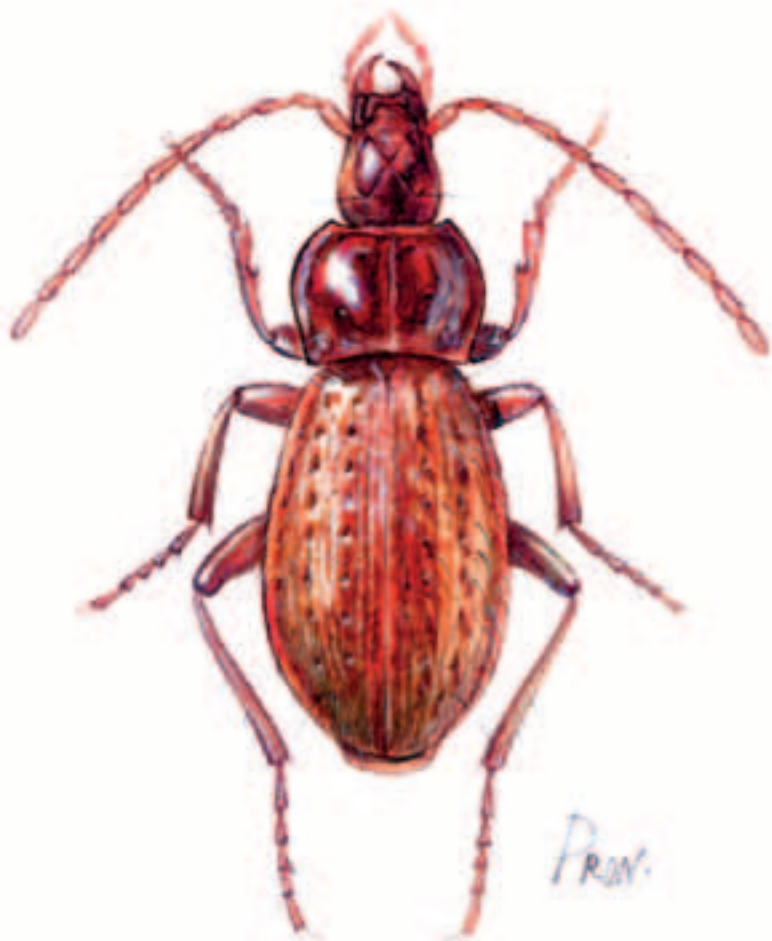
Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Cath Hodsman)



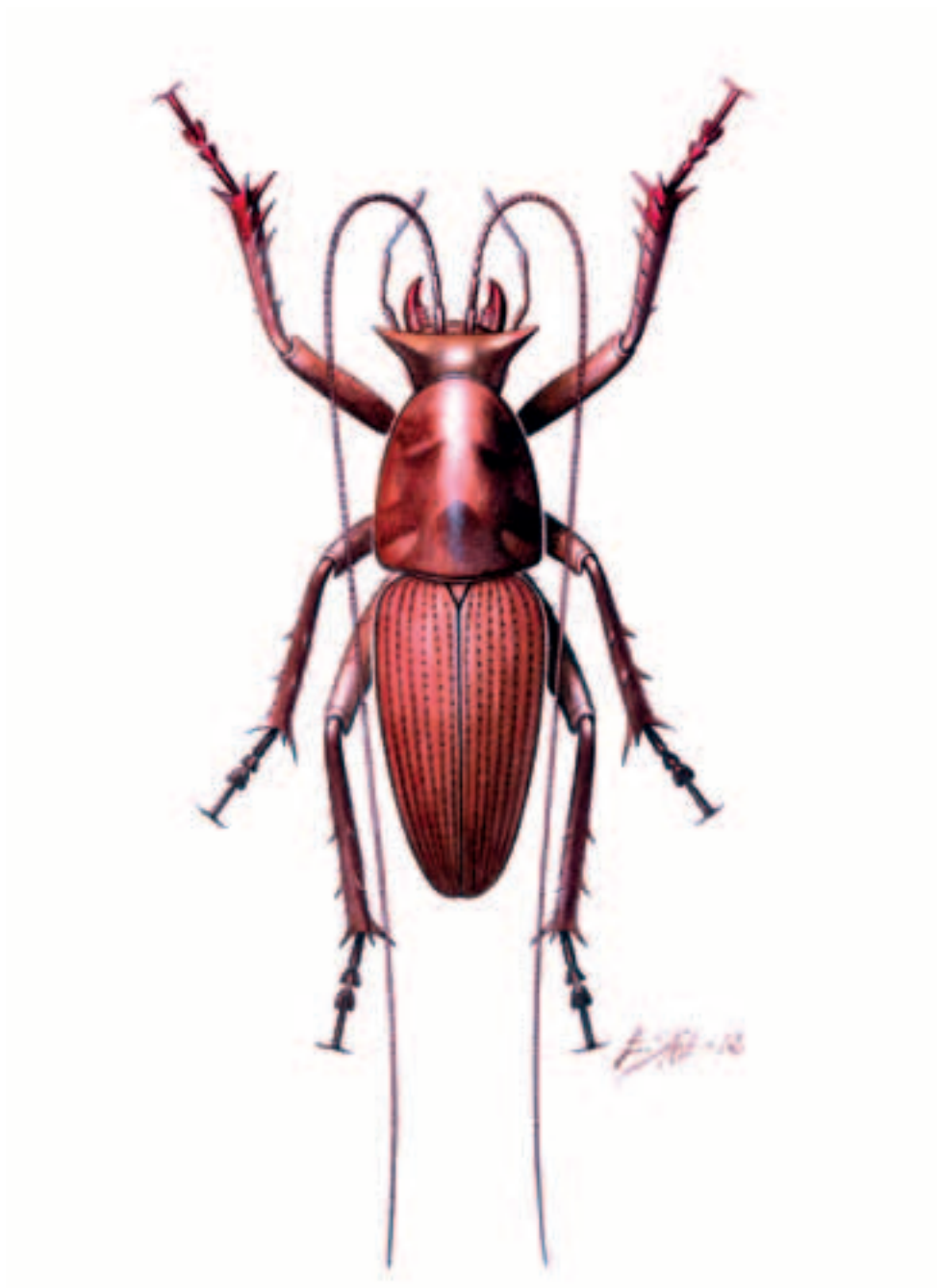
Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Cheryl Le Blanc)



Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Dedré Fouquet)



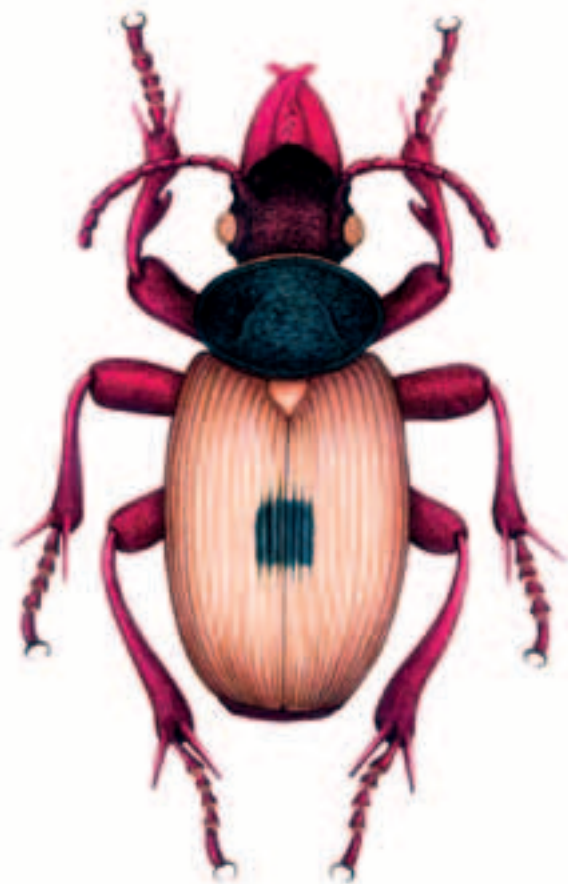
Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Dmitrij Paramonov)



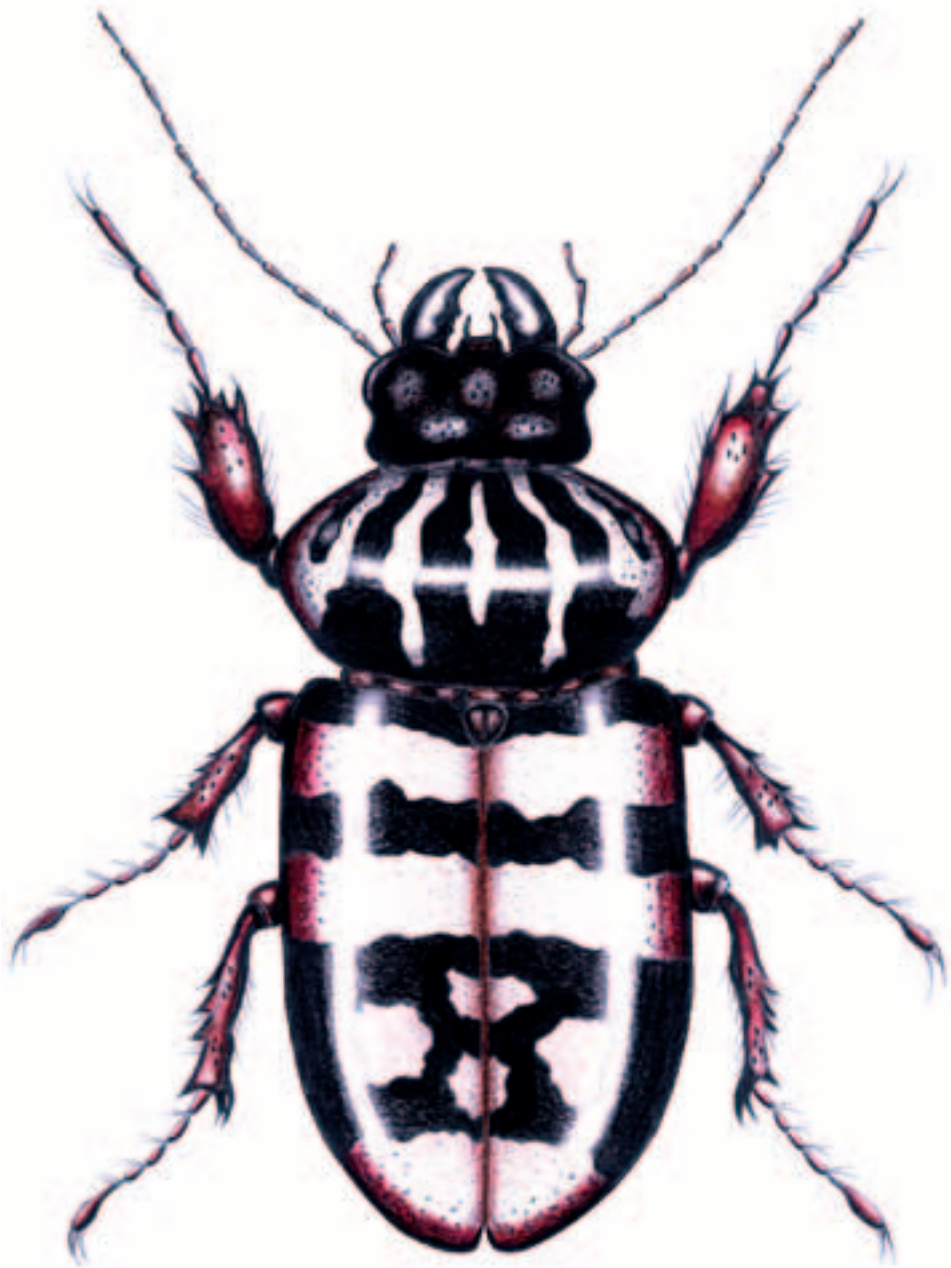
Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Eduardo Saiz Alonso)



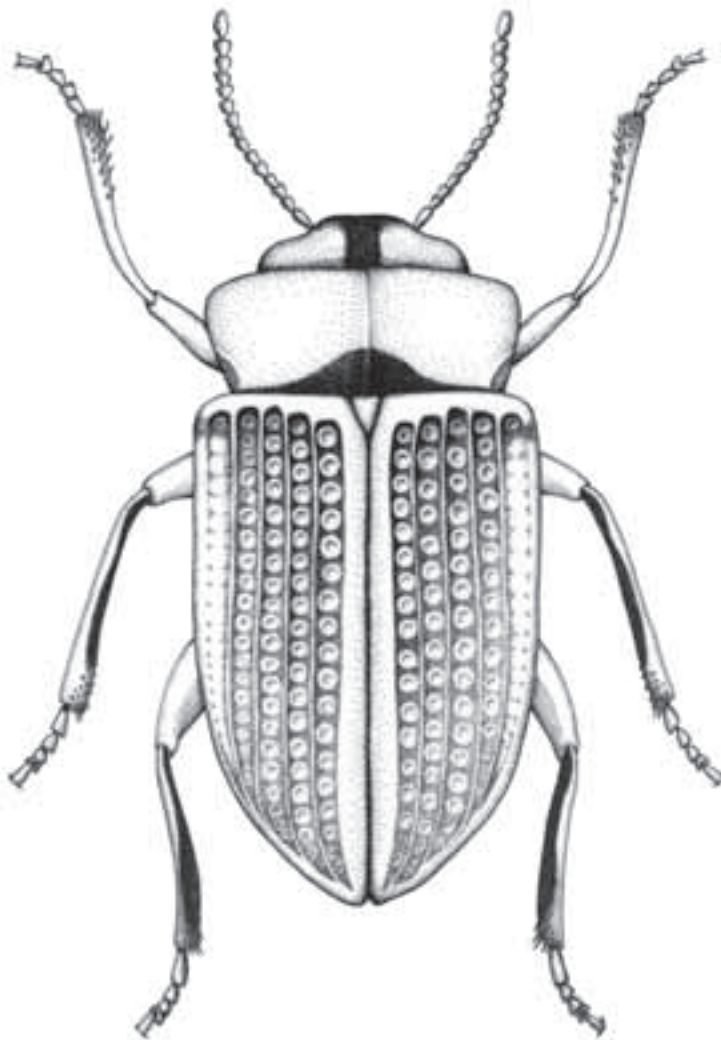
Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Emily M. Eng)



Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Filipe Gudin)



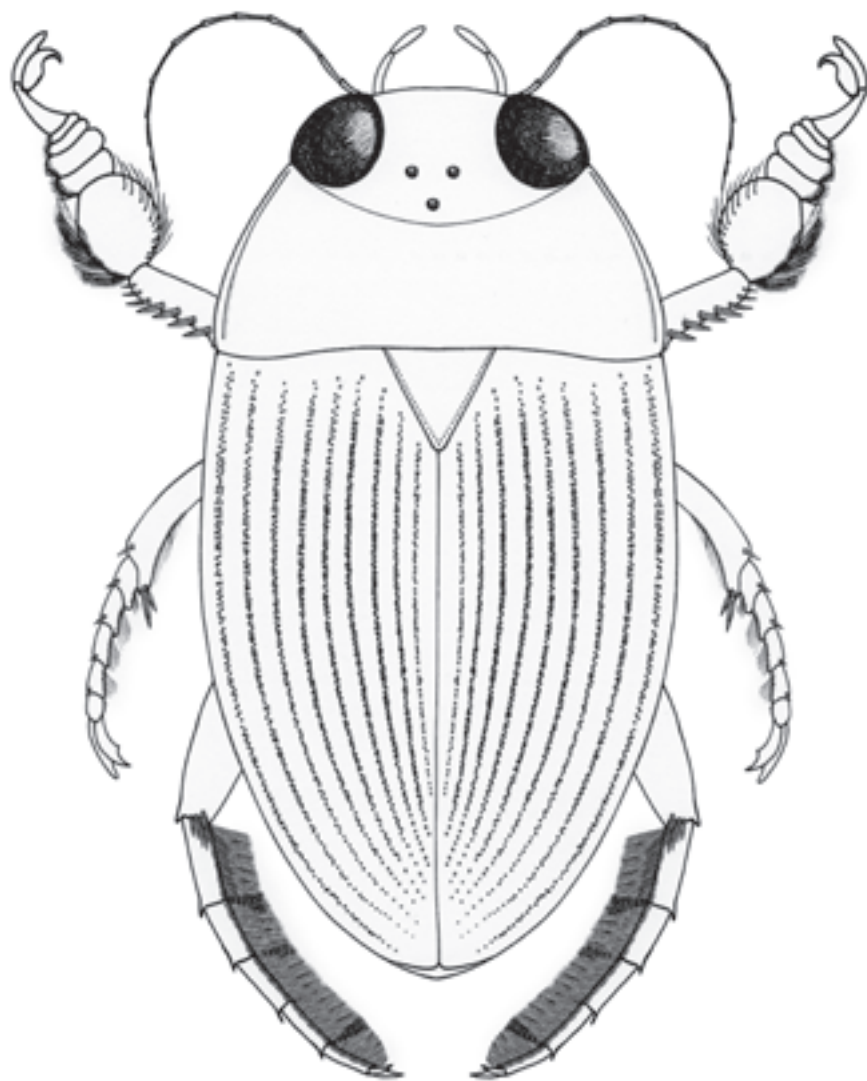
Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Gordon Aeschimann)



Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Ika Österblad)



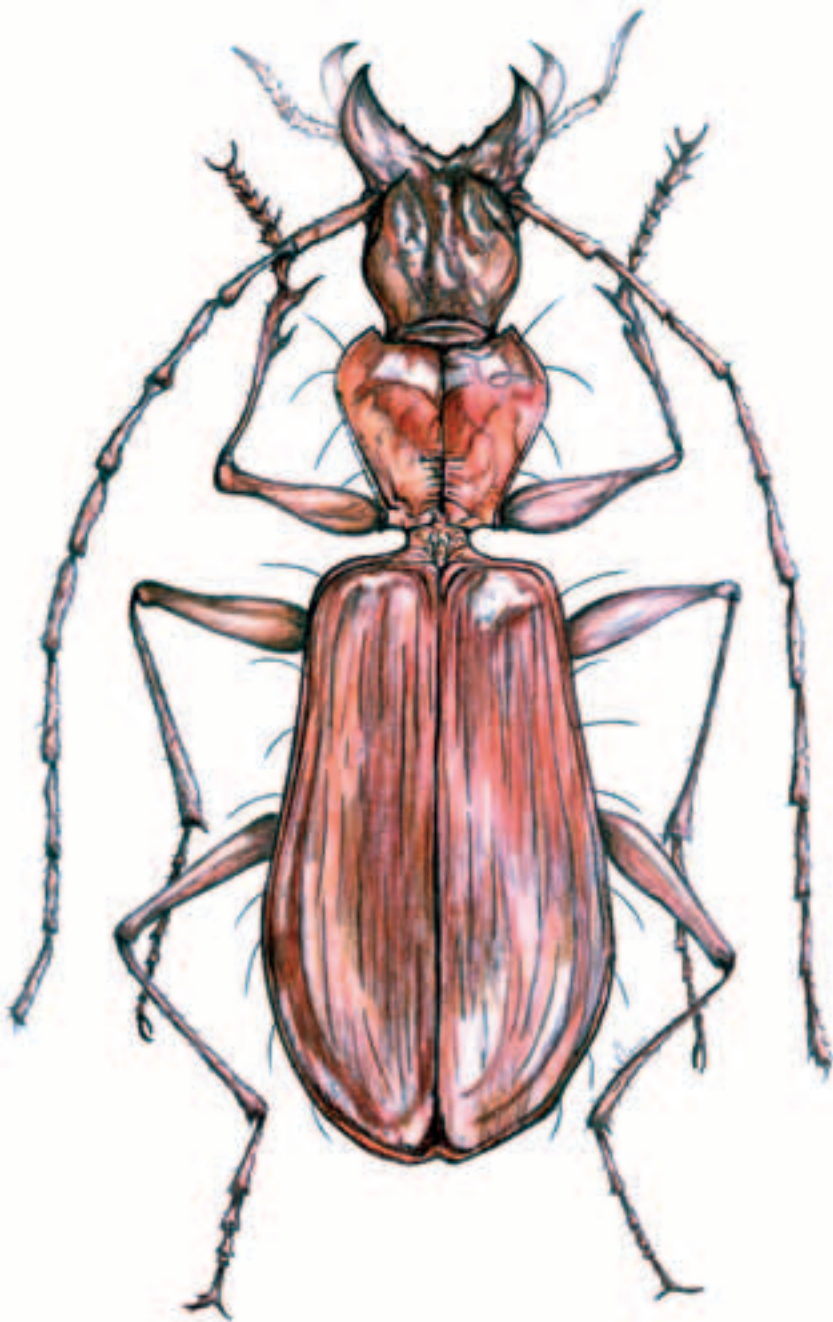
Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Iñaki Diez Cortaberria)



Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Dr. Jean-Luc Gattolliat)



Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Joel Floyd)



Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Kelly Lance)



Laura Montserrat
2012

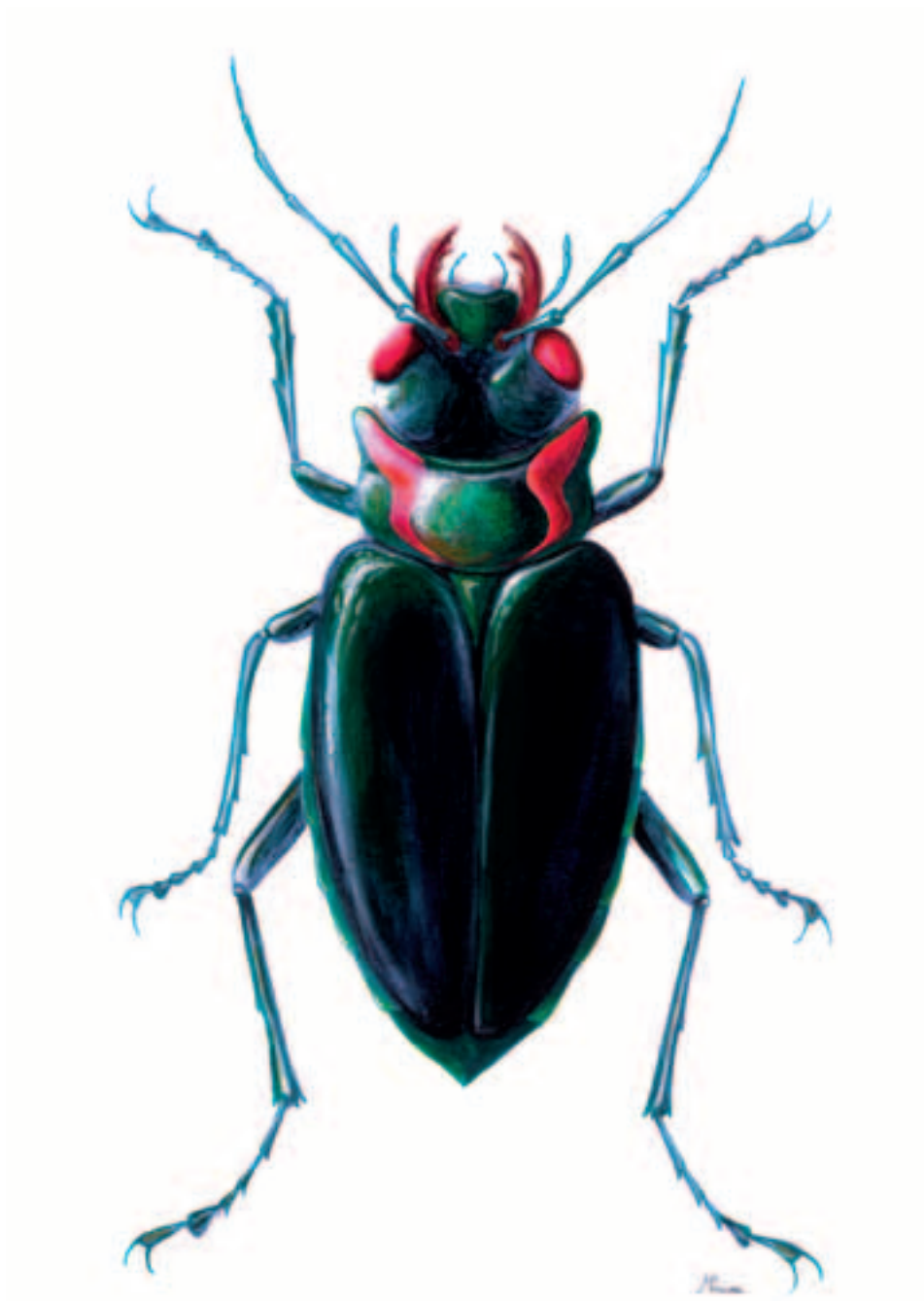
Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Laura Montserrat)



Anophthalmus hitleri

Lindsay Wright

Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Lindsay Wright)



Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Mafalda Paiva)



Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Mafalda Paiva)



Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Ma San Ma)



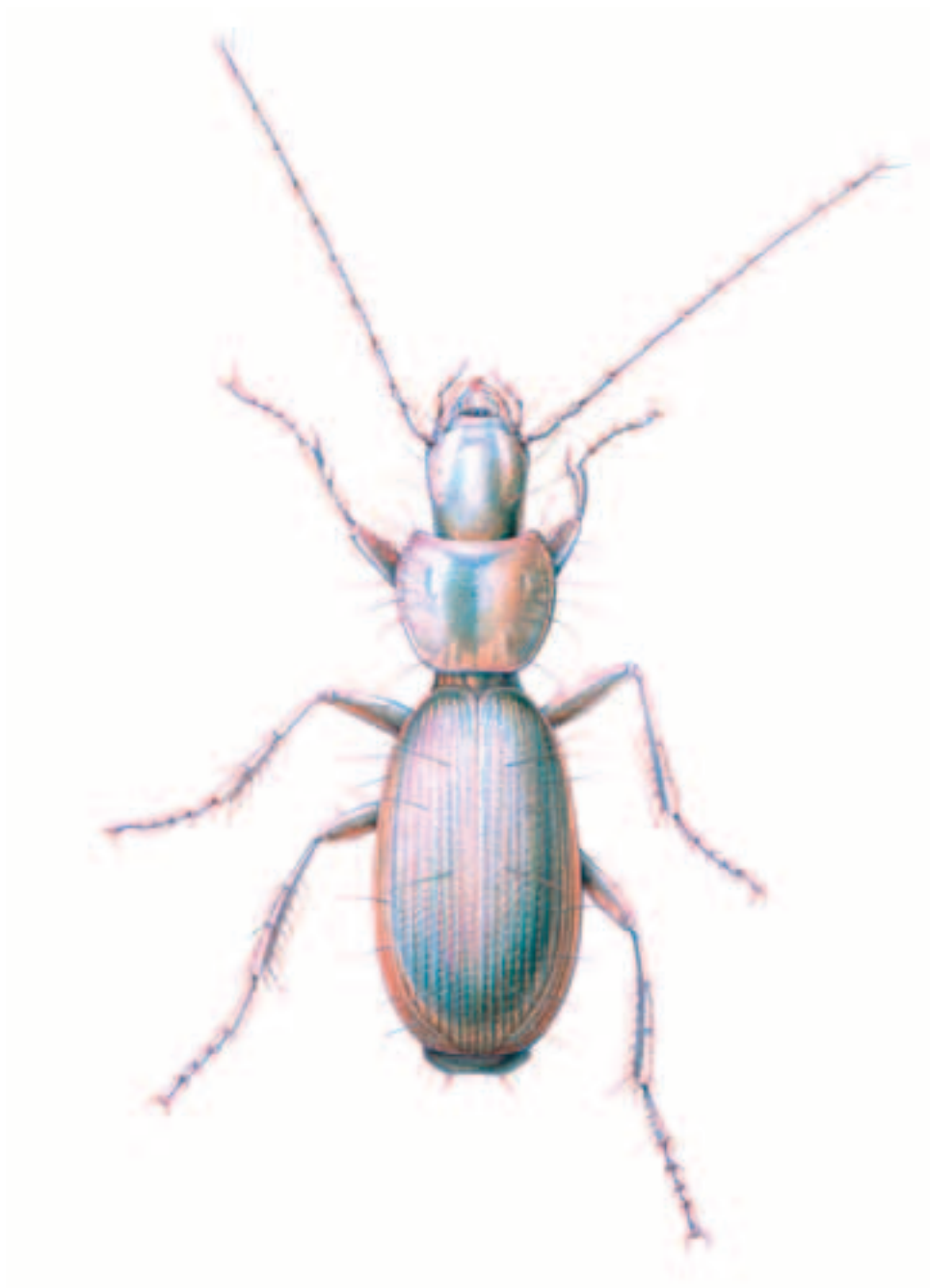
Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Marla Copollino)



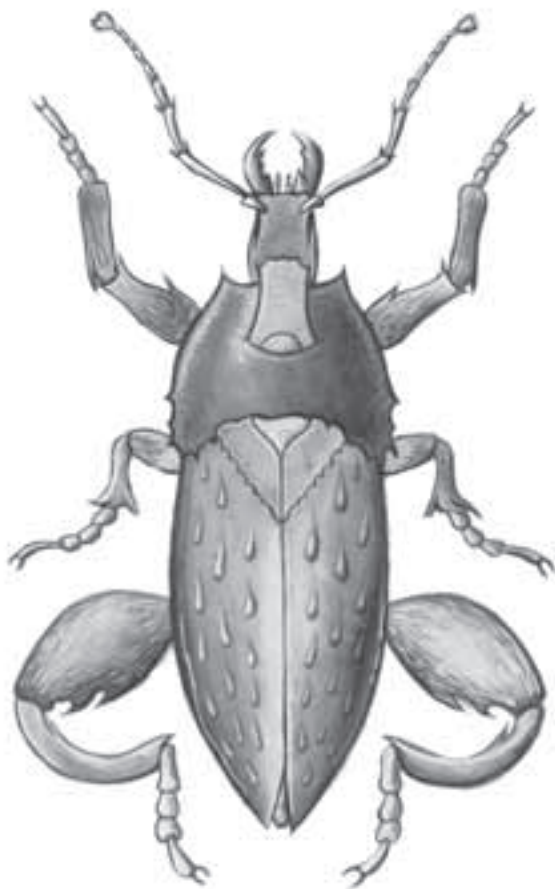
Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Melisa Gratz)



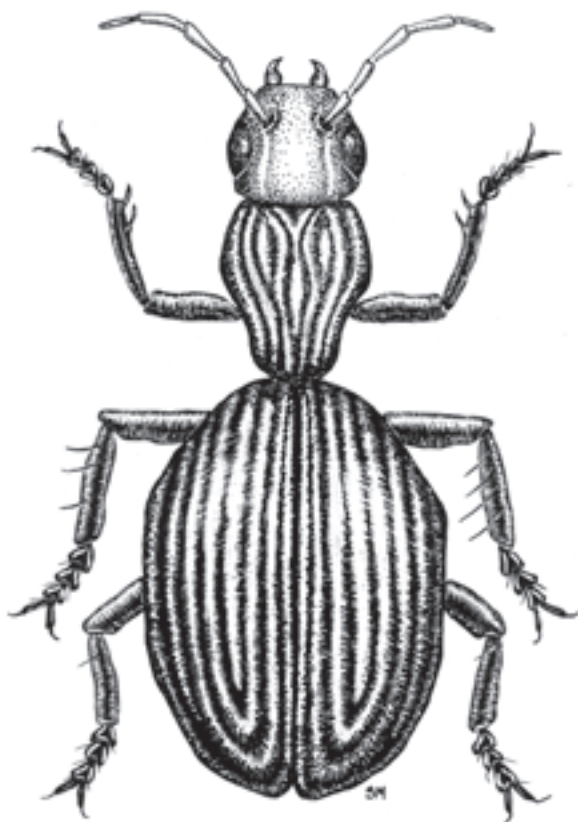
Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Rebecca Clark)



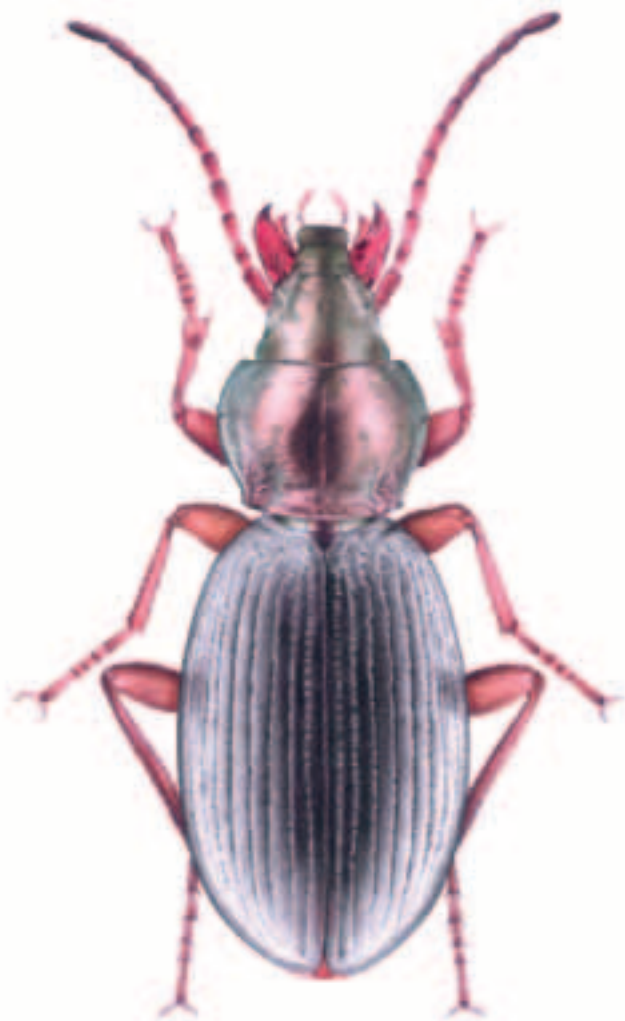
Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Sandra Doyle)



Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Sara Krause)

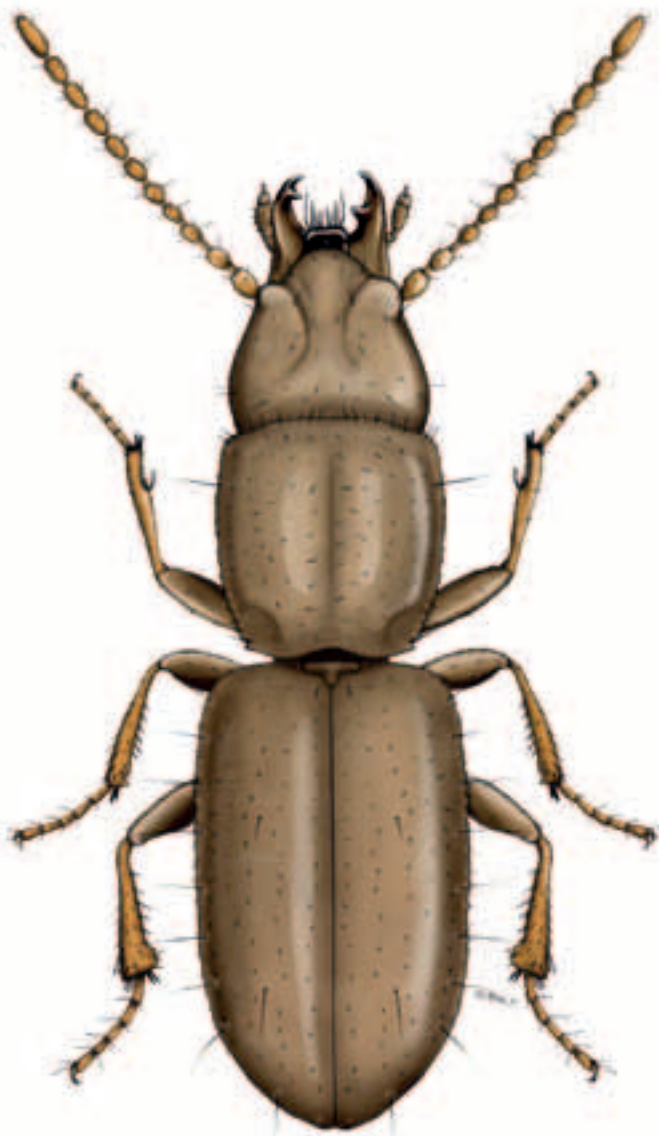


Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Sara McNaboe)



Anophthalmus hitleri

Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Sara Menon)



Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Sergio Pérez González)

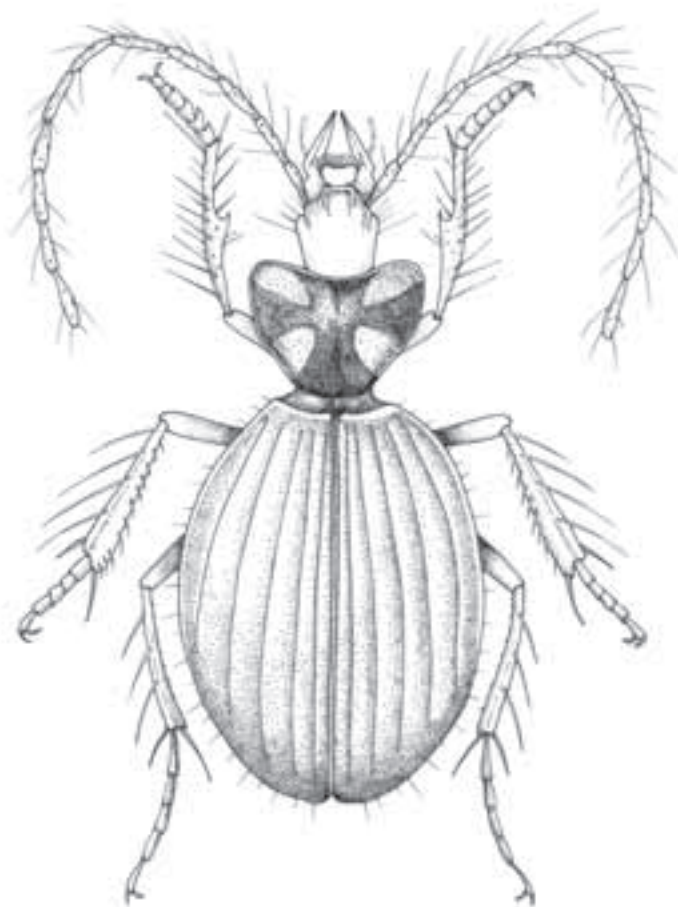


Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Sharon Birzer)



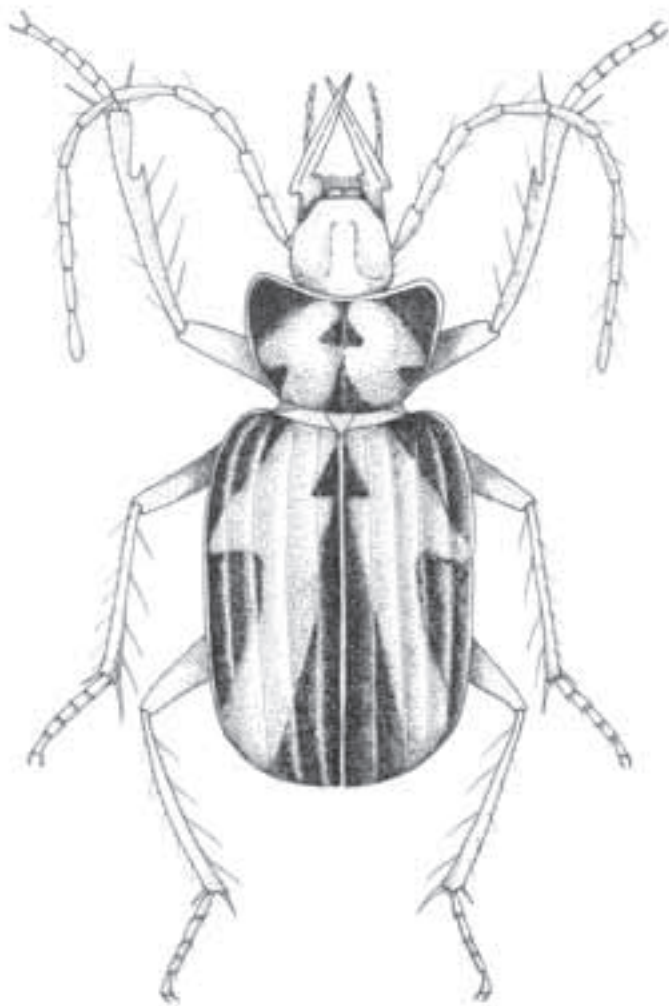
Stephanie Rozzo '12

Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Stephanie Rozzo)



Tanza Crouch 2012

Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Tanza Crouch)



Anophthalmus hitleri

Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Tanza Crouch)



Situacija *Anophthalmus hitleri*
Situation *Anophthalmus hitleri*
2012
(Yasna Sepulveda)

Scientific illustrations of
Anophthalmus hitleri by:

Aaron Melendez, scientific
illustrator, member of the Guild
of Natural Science Illustrators,
worked with the American
Physicians Institute and the Field
Museum, Chicago.

Aaron Melendez, znanstveni
ilustrator, član Združenja
naravoslovnih ilustratorjev,
sodeloval je z Inštitutom
ameriških zdravnikov in z
Muzejem Field, Chicago.

Alberto Guerra, scientific
illustrator, teaches Digital and
traditional illustration workshop
and Visual communication theory
at Faculty of Architecture
of National Autonomous
University of Yucatan, Mexico.

Alberto Guerra, znanstveni
ilustrator, predava Digitalno
in klasično ilustracijo ter
Teorijo vizualne komunikacije
na Fakulteti za arhitekturo,
Univerza v Yucatanu, Mehika.

Amanda Zimmerman, scientific
illustrator, her works include a
series of illustrations produced
in collaboration with Dr. Sandra
Olsen, Head of Anthropology
and Director of the Center for
World Cultures at Carnegie
Museum of Natural History,
Pittsburgh.

Amanda Zimmerman, znan-
stvena ilustratorica, njena dela
vključujejo serijo ilustracij,
ustvarjenih v sodelovanju z dr.
Sandro Olsen, predstojnico
Oddelka za antropologijo in
direktorico Centra za kulturo
sveta v Muzeju naravne zgodovine
Carnegie, Pittsburgh;

Ann Ranlett, Signature Member
(ISSA) of the International
Society of Scratchboard Artists
and a member of the Guild of
Natural Science Illustrators;
her clients include environ-
mental consulting firms, the
Sacramento Zoo, California.

Ann Ranlett, podpisna članica
Mednarodnega društva umet-
nikov praskank (ISSA) in članica
Združenja naravoslovnih ilus-
tratorjev; med njenimi naročniki

so svetovalna podjetja za
okoljevarstvo in zoološki vrt v
Sacramentu, Kalifornija;

Bruce Worden, scientific illustra-
tor at The Journal of Clinical
Investigation. His work has
been featured in Grzimek's
Encyclopedia of Animal Life,
the Smithsonian National
Zoological Park, and a handful
of science and natural history
museums.

Bruce Worden, znanstveni ilus-
trator pri The Journal of Clinical
Investigation. Njegova dela so
bila objavljena v Grzimekovi
Enciklopediji živali, delal je tudi
za Nacionalni zoološki park
Smithsonian in druge znanos-
tvene in prirodoslovne muzeje.

Carim Nahaboo, illustrator vol-
unteering at the Natural History
Museum London, projects
include Discovery Channel and
the BBC.

Carim Nahaboo, znanstveni
ilustrator v Muzeju naravne
zgodovine v Londonu;
sodeloval s kanalom Discovery
in BBC-jem.

Dmitrij Paramonov, scientific
illustrator, Latvian Mycological
Society, clients include the
Institute of Zoology of Freie
University of Berlin, he has
worked for the journals of
the Latvian Science Academy
and the Latvian Entomological
Society.

Dmitrij Paramonov, znanstveni
ilustrator, Latvijsko društvo za
mikologijo; med naročnike šteje
Inštitut za zoologijo Svobodne
univerze v Berlinu, delal je
za revije Latvijske akademije
znanosti in Latvijskega
entomološkega društva.

Eduardo Saiz Alonso, scientific
illustrator, works include illus-
trations for the Natural Science
Museum Madrid, the Museum
of Human Evolution in Burgos
and didactical field drawings in
the magazine of Barcelona's
Zoo.

Eduardo Saiz Alonso, znan-
stveni ilustrator, ilustriral je
za Muzej naravne zgodovine

v Madridu, Muzej človeške
evolucije v Burgosu, za revijo
zoološkega vrta v Barceloni pa
je prispeval didaktične risbe.

Emily M. Eng, scientific illustra-
tor, worked as a contract
science illustrator for the
California Academy of Sciences
and as an illustrator for the
Pacific Grove Natural History
Museum, California.

Emily M. Eng, znanstvena ilus-
tratorica, delala je kot pogod-
bena znanstvena ilustratorica
za Kalifornijsko akademijo
znanosti in kot ilustratorica
za Muzej naravne zgodovine
Pacific Grove, Kalifornija.

Filipe Gudin, scientific illustra-
tor, working on his master
degree project in Zoological
Systematics with Dr. Silvio
Nihei, São Paulo University,
Brasil.

Filipe Gudin, znanstveni ilus-
trator, pripravlja magistrsko delo
iz zoološke sistematike z dr.
Silvijem Nihejem na Univerzi v
São Paulu, Brazilija.

Gordon Aeschmann, natural
science illustrator based in
Switzerland, clients include
organisations of protection such
as the Fédération Francophone
pour l'Elevage et la Protection
des Tortues (France) or Turtle
rescue team (United States),
for different publications at
Universities such as Neuchâtel
University or the University of
North Carolina.

Gordon Aeschmann, znan-
stveni ilustrator, živi in dela v
Švici, med njegovimi naročniki
so okoljevarstvene organizacije
kot Fédération Francophone
pour l'Elevage et la Protection
des Tortues (Francija) in Turtle
rescue team (Združene države
Amerike), delal je tudi za pub-
likacije Univerze v Neuchâtelu
in Univerze Severne Karoline.

Ika Österblad, Finnish graphic
designer and illustrator, trained
in scientific illustration from
Elizabeth Binkiewicz of the
Natural History Museum of
Stockholm.

Ika Osterblad, finska grafična
oblikovalka in ilustratorica, na
področju znanstvene ilustracije
se je usposabljal pri Elizabeth
Binkiewicz v Muzeju naravne
zgodovine v Stockholmu.

Iñaki Diez Cortaberria, teacher
of scientific illustration at the
Faculty of Fine Arts of the
Complutense University of
Madrid, works as a profes-
sional scientific illustrator
mainly at the Museum of
natural science of Madrid.

Iñaki Diez Cortaberria, učitelj
znanstvene ilustracije na
Fakulteti likovnih umetnosti
na Univerzi Complutense v
Madridu, dela kot poklicni
znanstveni ilustrator predvsem
za Naravoslovni muzej v
Madridu.

Dr. Jean-Luc Gattolliat, a Swiss
entomologist and a research fel-
low at the Museum of Zoology
in Lausanne, Switzerland.
He has described more than
60 new species and 8 new
genera. His fieldtrips include
Madagascar, Borneo, Arabian
Peninsula, South and West
Africa.

Dr. Jean-Luc Gattolliat, švicarski
entomolog in raziskovalec v
Muzeju zoologije v Lausanni,
Švica; opisal je več kot 60
novih vrst in 8 novih rodov.
Njegove ekspedicije vključujejo
Madagaskar, Borneo, Arabski
polotok, južno in zahodno
Afriko.

Joel Floyd, free-lance scientific
illustrator based in University
Park, Maryland, USA, master's
degree in entomology from
the University of Arizona. His
clients include The Nature
Conservancy, U.S. Department
of Interior, U.S. Department
of Agriculture, museums and
universities.

Joel Floyd, svobodni znanstveni
ilustrator živi in dela v mestu
University Park, Maryland,
ZDA; magistrski naziv iz
entomologije je pridobil na
Arizonski univerzi. Med njego-
vimi naročniki so organiza-
cija The Nature Conservancy,
Ministrstvo za notranje zadeve

ZDA, Ministrstvo za poljedelstvo ZDA, muzeji in univerze.

Laibale Friedman, a technical assistant at the National Collection of Insects, Zoological Museum, Department of Zoology, Tel Aviv University. His fieldtrips include Turkey, Cyprus, Egypt, Kenya, Ethiopia, Tanzania, Malawi and Madagascar.

Laibale Friedman, tehnični asistent pri Nacionalni zbirki žuželk, Zoološki muzej, Oddelek za zoologijo, Univerza v Tel Avivu, Izrael. Njegove znanstvene ekspedicije vključujejo Turčijo, Ciper, Egipt, Kenijo, Etiopijo, Tanzanijo, Malavi in Madagaskar.

Laura Montserrat, works as a freelance scientific illustrator for the researchers of the Biosciences Institute at the University of São Paulo. Her exhibitions include the III National Scientific Illustration Exhibition in Brasília, 2010

Laura Montserrat, neodvisna znanstvena ilustratorka, ki sodeluje z raziskovalci Inštituta za biološke znanosti Univerze v São Paulo, Braziliji. Razstavlja je med ostalim na 3. nacionalni razstavi znanstvene ilustracije v Braziliji leta 2010.

Lindsay Wright, a freelance illustrator and a member of the Guild of Natural Science Illustrators, she is currently involved in an independent internship with Dr. Matthew Lamanna, lead Paleontologist at the Carnegie Museum of Natural History in Pittsburgh.

Lindsay Wright, neodvisna ilustratorka in članica Združenja naravoslovnih ilustratorjev, trenutno je na stažu pri dr. Matthewu Lamanni, glavnemu paleontologu v Muzeju naravne zgodovine Carnegie, Pittsburgh.

Lore Ruttan, a freelance natural science illustrator, trained at the Program in Natural Science Illustration at University of California, Santa Cruz. She

taught in the Environmental Studies Department, Emory University, Atlanta.

Lore Ruttan, neodvisna naravoslovna ilustratorka, usposobljena se je na Kalifornijski univerzi v Santa Cruzu na programu naravoslovne ilustracije. Predavala je na Oddelku za okoljevarstvene študije Univerze Emory v Atlanti.

Mafalda Paiva, freelance scientific illustrator, Portugal member of the Guild of Natural Science Illustrators. Her entomological illustrations have been exhibited at the New York State Museum and the GNSI Annual Members Exhibit 2012 in Savannah, USA.

Mafalda Paiva, neodvisna znanstvena ilustratorka, Portugalska, članica Združenja znanstvenih ilustratorjev. Njene entomološke ilustracije so bile razstavljene v Muzeju zvezne države New York in Letni razstavi Združenja naravoslovnih ilustratorjev leta 2012 v Savannah, ZDA.

Man-San Ma, worked as a research assistant with the Ontario Ministry of Agriculture and Rural Affairs and the University of Guelph, Insect Systematics lab. Currently working on lab manual illustrations for the course „Comparative Mammalian Anatomy“ at the University of Guelph.

Man-San Ma je delala kot raziskovalka-asistentka na Ministrstvu za poljedelstvo v Ontariu in na Univerzi Guelph, v Laboratoriju za sistematiko insektov. Trenutno dela na ilustracijah za laboratorijske priročnike za program Komparativna anatomija sesalcev na Univerzi Guelph.

Marie Rossettie, Master of Science in Biomedical Visualization, University of Illinois at Chicago, a member of the Association of Medical Illustrators and the Guild of Natural Science Illustrators. Her work has been widely published in medical and scientific journals and textbooks.

Marie Rossettie je magistrala iz biomedicinske vizualizacije na Univerzi v Illinoisu v Chicagu, članica Društva medicinskih ilustratorjev in Združenja naravoslovnih ilustratorjev. Redno prispeva dela za medicinske in druge znanstvene revije in učbenike.

Marla Copollino, Master of Science in Zoology, Southern Illinois University Carbondale. Her illustrations have been published in several scientific journals, including Zoological Journal of the Linnaean Society.

Marla Copollino je magistrirala iz zooloških znanosti na Univerzi južnega Illinoisa v Carbondalu. Ilustracije je objavljala v različnih znanstvenih revijah, med katerimi je tudi Zoological Journal of the Linnaean Society.

Melisa Gratz, student of Biology at the National University of Cuyo, Institute of Basic Sciences, Mendoza, Argentina. Her works have been exhibited in courses and lectures on conservation biology in Argentina.

Melisa Gratz, študentka biologije na Državni Univerzi Cuyo, Inštitut za temeljne vede v Mendoza, Argentina. Njena dela se uporabljajo na različnih tečajih in predavanjih na področju varstvene biologije.

Mesa Schumacher, scientific illustrator, works in the Entomology Department at the Smithsonian Institution of Natural History. Her work has been published in numerous academic journals and she has worked for such academic institutions as Stanford, University of Washington, Brown and Harvard.

Mesa Schumacher, znanstvena ilustratorka, dela na Oddelku za entomologijo Instituta za naravno zgodovino Smithsonian. Dela je objavljala v številnih znanstvenih revijah, sodelovala je tudi z institucijami, kot so univerze Stanford, Washington, Brown in Harvard.

Rebecca Clark, natural science illustrator for Dr. Jeffery S. Pettis, Research Leader at the US Department of Agriculture Bee Research Laboratory, Maryland. Her exhibitions include „Thoreau's Legacy: Humans and Our Habitat,“ Union of Concerned Scientists, Washington, DC and „Insectology,“ Silber Gallery, Goucher College, Baltimore, MD.

Rebecca Clark, naravoslovna ilustratorka pri Dr. Jefferyju S. Pettisu, vodi raziskovalcev v Laboratoriju za raziskovanje čebel Ministrstva za poljedelstvo ZDA v Marylandu. Njene razstave vključujejo „Thoreau's Legacy: Humans and Our Habitat,“ Union of Concerned Scientists, Washington DC, in „Insectology,“ Silber Gallery, Goucher College, Baltimore, Maryland.

Sandra Doyle, freelance scientific illustrator. Her publications include 'Wildlife Trusts Handbook of Garden Wildlife', Nicholas Hammond; New Holland 2002, 'New Holland Concise Pond Wildlife' 2012 and BBC Wildlife Magazine. She is a volunteer at the Natural History Museum London, a friend of the Grant Museum of Zoology and a fellow of the Zoological society of London.

Sandra Doyle, neodvisna znanstvena ilustratorka. Delala je na publikacijah, kot so 'Wildlife Trusts Handbook of Garden Wildlife', Nicholas Hammond; New Holland 2002, 'New Holland Concise Pond Wildlife' 2012 in BBC Wildlife Magazine. Dela tudi kot prostovoljka v Muzeju naravne zgodovine v Londonu, je podpornica Zoološkega muzeja Grant in članica Zoološkega društva London.

Sara Krause, certified medical illustrator, Master's degree in Medical Illustration at Rochester Institute of Technology. Her clients include the Taunton Press, University of California, American Health Information Management Association,

Chicago and the Cornell University.

Sara Krause, uradna medicinska ilustratorica, magistrala je medicinsko ilustracijo na tehnološkem inštitutu Rochester. Med njenimi naročniki so Taunton Press, Kalifornijska univerza, Ameriška zveza za upravljanje z zdravstvenimi informacijami v Chicagu in Univerza Cornell.

Sara McNaboe, science illustrator for the JOIDES Resolution scientific drilling ship working with head scientists Damon Teagle and Benoit Ildefonse, to illustrate their research.

Sara McNaboe, znanstvena ilustratorica na raziskovalni ladji JOIDES Resolution, kjer v sodelovanju z vodjema znanstvenega tima Damonom Teaglom in Benoitom Ildefonsom ilustrira rezultate njihovih raziskav.

Sara Menon, a natural science illustrator, worked with the publishing house Il Prato (Padua, Italy) and Christophe Chomant éditeur (Rouen, France). Taught at the Biomedical Visualization program, University of Illinois of Chicago, with prof. J.Daugherty.

Sara Menon, naravoslovna ilustratorica, delala je z založniškima hišama Il Prato (Padova, Italija) in Christophe Chomant éditeur (Rouen, Francija). Predavala je na študiju biomedicinske vizualizacije na Univerzi v Illinoisu v Chicagu s profesorjem J.Daughertyjem.

Sergio Pérez González, scientist and illustrator, Master degree in Evolutive Biology. His work includes museum exhibits Somasaguas Paleontologic Project, restorations of Miocene megafauna; "Dinosaurs", temporary exhibit, Universidad Complutense de Madrid, 2008; „Age of Mammals“ temporary exhibit, Los Angeles Natural History Museum.

Sergio Pérez González, znanstvenik in ilustrator, magister

evolucijske biologije. Prispeval je ilustracije za projekt Somasaguas Paleontologic Project, razstavo 'Dinozavri' na Univerzi Complutense v Madridu leta 2008 in razstavo 'Era sesalcev' v Muzeju naravne zgodovine v Los Angelesu.

Sharon Birzer, natural science illustrator, worked with curators at the Burke Museum of Natural History on arachnid illustrations. She holds a Masters of Fine Arts from the University of Washington, and graduated from the Natural Science Illustration Program at the University of Washington.

Sharon Birzer, naravoslovna ilustratorica, za Muzej naravne zgodovine Burke je naredila ilustracije pajkovcev. Magistrirala je iz likovne umetnosti na Univerzi v Washingtonu, končala pa je študij naravoslovne ilustracije na Washingtonski univerzi.

Stephanie Rozzo, natural science illustrator, a Bachelor of Science in Ecology and Evolutionary Biology and a Master's Certificate in Scientific Illustration. Her works include projects for the National Geographic Society, the Sagehen Creek Field Station and the Pacific Grove Natural History Museum.

Stephanie Rozzo, naravoslovna ilustratorica, diplomirala je iz ekologije in evolucijske biologije, magistrirala pa je iz znanstvene ilustracije. Sodelovala je z Društvom National Geographic, Sagehen Creek Field Station in Muzejem naravne zgodovine Pacific Grove.

Tanza Crouch, PhD in Zoology from the University of Natal, MSc in Entomology, worked as a curator of the Invertebrate at the Durban Natural Science Museum, Durban, South Africa.

Tanza Crouch je doktorirala iz biologije na Univerzi v Natalu, magistrala pa iz entomologije, delala je kot kustosinja za brezvrtenčarje v Muzeju

naravne zgodovine v Durbanu, Durban, Južna Afrika;

Yasna Sepulveda, works with collections in the National Museum History Natural of Chile on conservation of the specimens. (Área Entomología, Museo de Historia Natural, Santiago, Chile)

Yasna Sepulveda, dela na zbirkah Narodnega muzeja naravne zgodovine v Santiagu, Čile, na področju varovanja vzorcev. (Área Entomología, Museo de Historia Natural, Santiago, Čile)

Dr. Ken Pringle, senior research associate at the Department of Entomology, University of Stellenbosch, South Africa. His research focuses on non-chemical control of insect pests, including biological control.

Dr. Ken Pringle je višji raziskovalec na Oddelku za entomologijo Univerze v Stellenboschu v Južni Afriki. Njegove raziskave se osredotočajo na nekemično kontrolo škodljivih žuželk, vključno z biološko kontrolo.

Dedré Fouquet, an illustrator and graphic designer based in Stellenbosch. Her work includes film props and illustrations for Riccardo Pugliese commercials (Sprite, Muller etc.), Storyboard illustrations for advertising agencies and film companies such as Saatchi & Saatchi, Cab Films, Gatehouse, Velocity etc.

Dedré Fouquet, ilustratorica in grafična oblikovalka, živi in dela v Stellenboschu. Delala je filmske rekvizite in ilustracije za reklame Riccarda Puglieseja (Sprite, Muller itn.), storyboard ilustracije za oglaševalske agencije in filmska podjetja, kot so Saatchi & Saatchi, Cab Films, Gatehouse, Velocity itn.

Cath Hodsman, British Wildlife and Natural History artist who specialises in scientific illustration, specifically Entomology. Her work promotes the conservation and preservation of species that are endangered or misunderstood. Works with The

People's Trust for Endangered Species, UK.

Cath Hoodsman je britanska znanstvena ilustratorica, ki dela na področju živalskega sveta in naravne zgodovine, predvsem entomologije. Njeno delo spodbuja zaščito ogroženih in zanemarnjenih živalskih vrst. Hoodsmanova je zaposlena v angleški organizaciji The People's Trust for Endangered Species.

Cheryl LeBlanc is a biological illustrator and ecologist. Her scientific illustrations range from tephritid flies (genus Phytalmia) from Papau New Guinea, newly discovered bird nests from Costa Rica to tiny Pleurothallis orchids from Peru. LeBlanc's illustrations focus on detail, organism biology and ecology.

Cheryl LeBlanc je ilustratorica na področju biologije in ekologinja. Njene znanstvene ilustracije zajemajo različna področja - od muh iz družine Tephritidae iz Papue Nove Gvineje ter novo odkritih ptičjih gnezd s Kostarike do miniaturnih perujskih orhidej iz rodu Pleurothallis. Ilustracije LeBlancove so natančne upodobitve iz sveta biologije organizmov in ekologije.

Kelly Lance is a scientific illustrator specializing in natural history. She is currently illustrating and reconstructing a proto-mammal from the early Jurassic for which only the tracks are known. Her prior work with invertebrates, namely insects, has been to describe the relevance of native pollinators on ecosystem biodiversity.

Kelly Lance je znanstvena ilustratorica, specializirana za naravno zgodovino. Trenutno ilustrira rekonstrukcijo protomlečalca iz zgodnjega jurskega obdobja, od katerega so se ohranile samo sledi. Njeno zgodnejše delo z nevrtenčarji, predvsem z žuželkami, poudarja pomen prenašalcev peloda za biotsko raznovrstnost ekosistema.

THE POLITICAL ECONOMY OF THE NAME AND EVENTS OF REPRESENTATION IN JASMINA CIBIC'S ART

SUZANA MILEVSKA

Jasmina Cibic's latest project *For Our Economy and Culture* is inextricably linked to the paradoxes and politics of naming, representation, and mimesis. Having been selected to officially represent Slovenia at the 55th International Art Exhibition of the Venice Biennale, Cibic addresses in her complex research-based project precisely the issues that are raised when any art or artist is put in the role of representing a nation or national identity. Furthermore, the project tackles the question of whether there is any "proper" selection criteria or appropriate iconography for such representation, and inevitably takes into account the inner contradictions and paradoxes of such an immanent critique of the relationship between national and international art from a contemporary critical perspective.

The artist delves into the exploration of a complex grid of previously existing traces and long forgotten discussions. She follows different arguments from various periods and phases that shaped the discourse of contemporary Slovenian art and architecture. Specifically, in order to unravel the extent of the often contradictory discussions that confront modernist and functionalist arguments with postmodernist critique and critical regionalism, or challenge national values with international ambitions, Cibic stages a scripted video discussion based on the archival interviews of the architect, Vinko Glanz, who was the chief protocol architect of post-war Yugoslavia.

Taxonomy

In 1937, Oskar Scheibel, the Zagreb amateur entomologist of German descent and great admirer of Hitler, gave the name *Anophthalmus hitleri*

to the endemic cave beetle discovered in 1933 in Slovenia. At that time, he could hardly have anticipated the complex ideological implications of the now infamous name. Cibic boldly includes a direct reference to this unique national blunder from Slovenia's nationalistic past, an era when the name Hitler had not yet become controversial. In this way, Cibic emphasizes the contradictory and paradoxical notion of the artist representing her nation. More precisely, she challenges some of the paradoxical aspects of identity politics such as the relationship between a proper name and national representation.

The images of hand-drawn beetles,¹ that are scanned, multiplied, printed, and glued in the form of wallpaper all over the Slovenian Pavilion, stress the problematic notion of exhibiting a rare "animal" that exemplifies both "genus" and nationhood. If interpreted in an extremely metaphorical way, there is no great difference between the endemic *Anophthalmus hitleri* and the artist turned national representative. The isolated national-artistic "sample" exhibited in the context of any contemporary international exhibition, and particularly at the Venice Biennale which is one of the last remnants of traditional exhibition structures based on national selection and representation, closely echoes the problematic genealogy of the international exhibits in the imperial structures of the grand exhibitions of the nineteenth and twentieth centuries with their elements of a "human zoo".²

Since the end of World War Two, the beetle's name *Anophthalmus hitleri*, similar to the almost complete extinction of the use of the first name Adolf, has become an emphatically undesirable reference.³ To put it mildly, it has become more of a burden than an attractive brand. Although the use of indigenous animals as mascots has caused recent controversy as such exploitation has come to be seen as offensive and disrespectful, it nevertheless remains common for endemic animals, such as the popular Australian koala and kangaroo or China's giant panda, to be used as iconic tokens for the "branding" of nations. Clearly, this could not be the case of *Anophthalmus hitleri*. On the contrary, it would be better to change its ideologically charged name in order to

1 The artist commissioned the drawings from professional entomologists who were asked to draw the insect according to its description without ever having seen it.

2 The most famous are the examples from the Paris World Fairs held in 1878 and 1889. They featured a Negro Village (*village nègre*), where indigenous people were put on display naked or half-naked in cages. During the 1889 World Fair, which was visited by twenty-eight million people, four hundred indigenous people were displayed as its major attraction.

3 For example, according to the online name lexicon and Knud Bielefeld's statistics, the use the name Adolf reached its peak during the first half of the twentieth century and almost vanished during the first five years after World War II (www.beliebte-vornamen.de/4501-adolf.htm%3E) (accessed 1 April 2013).

compensate for certain losses in terms of touristic and political economic gains. However, because of the strict taxonomic rules for naming and renaming, such a change is not so easy.

At the moment, two camps of scientists are engaged in a vigorous debate that threatens the very foundations of the nomenclatural edifice upon which modern taxonomy is built. One camp of scientists want to implement the PhyloCode, a new method of naming taxonomic groups, and the other wants to keep the existing Linnean system, which was used by Oskar Scheibel.⁴

Linnean classification organizes species in a hierarchical scheme based largely on similarities in their forms and other traits that usually, though not always, reflect evolutionary relationships. In contrast, the PhyloCode would name and organise living things based on common ancestry and the non-hierarchical branches of the evolutionary family tree. It would be based explicitly on phylogeny: that is, on the evolutionary history of a species or higher taxonomic group.⁵ The main drawback of the Linnean system is precisely naming and renaming. Because groups are named with suffixes that denote their rank in the pre-established hierarchy,⁶ reclassification of an existing species or discovery of a new one involves changes in rank and therefore requires renaming whole suites of taxonomic groups – a cascade of renaming. In fact, any renaming at all must be motivated by the discovery of new species rather than by social, cultural, or ideological issues such as those that afflict the *Anophthalmus hitleri*. The implementation of the Phylo-Code would solve this problem and make the potential renaming of different species, including those that have socially and politically “incorrect” names such as *Anophthalmus hitleri*, far easier.

The core proposition of the PhyloCode is to abandon Linnean hierarchical ranks and recognize only species and clades. (A clade is a group of all organisms that share a particular common ancestor.)⁷ The scheme does not dispense with hierarchical organization, as clades would be

4 PhyloCode proponents aim to replace the nominal system developed by Carl von Linné (Carolus Linnaeus, 1707–1778), the father of modern taxonomy, which has been used by virtually all scientists since the mid-1700s. For more information check: *International Society for Phylogenetic Nomenclature*: <http://phylo-names.org/>, and *Phylocode*: <http://www.ohio.edu/phylocode/>

5 Unlike the PhyloCode, Linnean taxonomy does not formally incorporate phylogeny, but its ranks (species within genus, genus within family, family within class and so on) partly imply evolutionary relationships. For more information check: *International Society for Phylogenetic Nomenclature*: <http://phylo-names.org/>, and *Phylocode*: <http://www.ohio.edu/phylocode/>

6 For instance, all animal families end in -ae, as in Hominidae.

7 PhyloCode defenders have not yet established the new rules for converting existing species names or for naming new species. Several methods involve retaining the binomial name (genus, species: *Homo sapiens*), but formatting it differently to distinguish from clade names: for example, human beings might become *homosapiens* in the Hominid clade. The scheme does not dispense with hierarchical organization, as clades will be nested within one another according to phylogenetic principles.

nested within one another according to phylogenic principles. The key advantage of the proposed change to the taxonomical system is that changes made in one part of a classification would not require altering other group names. However, if the PhyloCode is accepted, it could impose changes to the names of over 1.75 million species.

The Gift of a Name

According to Jacques Derrida, giving names is paradoxically an act of both love and justice. In his book, *On the Name*, Derrida writes that in everyday life we give new names to people whom we love as the ultimate gift and expect nothing back in return.⁸ In other words, we give something to our loved ones that is not ours to give away – sweetheart, darling, honey, etc – as proof of our commitment. However, the biggest paradox of naming is that the “gift of the name is to give something you do not have” and that in many cases may not even want.⁹ Furthermore, Derrida clearly states that: “[...] if the name never belongs originally and rigorously to s/he who receives it, it also no longer belongs from the first moment to s/he who gives it”.¹⁰

The question to be asked, therefore, is to whom the name *Anophthalmus hitleri* belongs today? And if the name does not persist how are we to deal with its legacy? What is at stake for history and for Slovenia if the almost extinct species *Anophthalmus hitleri* survives but its problematic name is erased? Who will bear witness to the “act of love” of the scientist who named the beetle and of the historic period in which it was acceptable to celebrate the name of Hitler?

It is important to recall that philosophers have never agreed on the nature of the relationship between identity, representation, and name. For example, in the view of Gilles Deleuze, the first moment of giving/receiving a name is in itself “the highest point of depersonalization” because it is here that we acquire “the most intense discernibility in the instantaneous apprehension of the multiplicities” belonging to us.¹¹ However, most linguists and theorists agree that there is always behind a name a certain concept that assumes a contract or a social agreement. The symbolic expressed in language is the pact that links subjects

8 See Jacques Derrida, *On the Name*, ed. Thomas Dutoit, Stanford University Press, Palo Alto, Calif., 1995, pp. 84-85.

9 Ibid, p. 58.

10 Ibid, p. 84.

11 Gilles Deleuze and Félix Guattari, *A Thousand Plateaus*, tr. Brian Massumi, University of Minnesota Press, Minneapolis, 1996, p. 40.

together in one action. Human action is originally founded on the existence of the world of the symbol, namely on laws and contracts.¹²

The Politics of Right and Wrong Names

Nomen est omen. — Latin Proverb

Wisdom begins with calling things by their right names. — Chinese Proverb

Which are the right names, which are the right systems of naming and renaming, and who decides on them? Do we still believe the proverbs that leave little space for subjectivization and agency, that insist on dragging the subject into an already determined position? If we are to rename *Anophthalmus hitleri*, the most urgent question is who has the right and the power to make that decision and who has the right and power to select the new name. This is a question of hegemony and of the power of a regime of representation, both in the realm of the symbolic and in the realm of the imaginary, which actually configures the realm of real.

According to Jacques Lacan, the symbolic is made possible because of the acceptance of the Name-of-the-Father, the laws and restrictions that control both our desire and the rules of communication. However, only through recognition of the Name-of-the-Father is one able to enter into the community of others. The laws and restrictions of naming control both our desire and the rules of communication.

According to Althusser's interpretation of Lenin's insistence on the close relationship between ideology and interpellation, the main purpose of ideology is in "constituting' concrete individuals as subjects".¹³ So pervasive is ideology in its constitution of subjects that it forms our reality and thus appears to us as "true" or "evident". "What really takes place in ideology seems therefore to take place outside it. That is why those who are in ideology believe themselves by definition outside ideology: one of the effects of ideology is the practical *denegation* of the ideological character of ideology by ideology: ideology never says, "I am ideological.""¹⁴

12 Jacques Lacan, "Freud's Papers on Technique 1953–1954", tr. John Forrester, in Jacques-Alain Miller, ed., *The Seminar of Jacques Lacan: Book 1*, Norton, New York, 1991.

13 Louis Althusser, "Ideology and Ideological State Apparatuses", *Lenin and Philosophy and Other Essays*, Monthly Review Press, New York, 1972, p. 174.

14 Ibid, p. 118.

I would make the argument that every act of naming is an act of renaming because one of the strongest socio-symbolical contracts is the name: both giving names and changing names. Therefore, any attempt to change a name is actually a paradox, an attempt to break with the social contract that was originally imposed on the subject but at the same time can never be completely prevented or avoided because it always implies new social intricate mazes.

According to Jacques Rancière, the most urgent political issues, those of subjectivization and emancipation, lie behind the policy of “proper” names. For Rancière, the question of naming is clearly a heterological question.¹⁵

First, it is never the simple assertion of an identity; it is always, at the same time, the denial of an identity given by an other, given by the ruling order of policy. Policy is about “right” names, names that pin people down to their place and work. Politics is about “wrong” names-misnomers that articulate a gap and connect with a wrong.¹⁶

Moreover, Rancière asserts that the second aspect of the heterological nature of emancipation is a demonstration:

[...] a demonstration always supposes an other, even if that other refuses evidence or argument. [...] There is no consensus, no undamaged communication, no settlement of a wrong. But there is a polemical commonplace for the handling of a wrong and the demonstration of equality.¹⁷

Finally, the logic of subjectivization always entails an impossible political identification and that is exactly the paradox of any national representation via artistic exemplification. According to Rancière, twenty years ago we were in the heterological logic of “wrong” names in the political culture of conflict, and now we have only “right” names, or to continue Rancière’s argument: “the place of a political subject is an interval or a gap: being together to the extent that we are in between – between names, identities, cultures, and so on.”¹⁸ This uncomfortable position gives way to the metapolitical discourse that interprets the heterology

15 Jacques Rancière, “Politics, Identification and Subjectivization”, *October*, vol. 61 (summer 1992): pp. 58-64.

16 *Ibid.*, p. 63

17 *Ibid.*, p. 63

18 “We are Europeans and xenophobes because the ‘immigrant’ had an other name that has been lost; they were workers or proletarians. In the meantime, this name has been lost as a political name. They retained their ‘own’ name, and an other that has no other name becomes the object of fear and rejection. The ‘new’ racism is the hatred of the other that comes forth when the political procedures of social polemics collapse.” – “Politics, Identification and Subjectivization”, p. 63.

of emancipation of the name as illusion, as a sign of untruth.

The distinction made by Rancière can be taken even further and understood as a distinction between the logic of subjectivization (art/artist) and the logic of identification (national representation). This distinction creates the inner tension that provides the perspective from which Cibic's project speaks to us, openly and with incredible rigour and precision about national pride and shame, about identity and subjectivity, about nationhood and economy, culture and art.

The political economy of her project emerges as a sign of potential contestation of the exploitation of the artist as a national token, as well as of the positive aspect of representation as an act of communication, which, like any scene of representation, is fundamentally social and interpersonal.

The act of representation is always dialogical since it implies the presence of another or others. In contrast, the emergence of the sign/name is always a temporary deferral of certain violence because of the potential act of an initiative for its change. Somewhere between the act of representation and naming politics, the political economy of the name takes place. This is the potential space that Jasmina Cibic occupies with her complex project *For Our Economy and Culture*.

O NEMOGOČEM
IN NEIZBEŽNEM
ZNAČAJU
ZASTOPANJA

LINA
DŽUVEROVIĆ

»Zakaj včasih za spremembo predstave o državi potrebujemo le lepo pesem, popularnega umetnika ali karizmatičnega vodjo?«
 – Naslovnica revije *Monocle*, št. 49, 2011/2012, raziskava o mehki moči

Od leta 2010 Institut za vlado¹ in *Monokel*, revija za svetovne zadeve in življenjski slog, ki jo je ustanovil ikonični svetovni popotnik Tyler Brule (ta je svojo slavo zgradil z revijo *Wallpaper*), izdajata t.i. »Indeks mehke moči«. Na tem letnem seznamu so navedene države, ki najbolj izrabljajo svoje kulturne in poslovne vplive, izdelan pa je na podlagi kompleksne analize petih pokazateljev, ki se grobo delijo na kulturne, diplomatske, izobraževalne, poslovno-inovacijske in vladne. »Mehka moč« je način doseganja ciljev z doseganjem, da drugi počnejo to, kar želite, s promocijo skupnih vrednot, za razliko od »trde moči«, ki temelji na prisili in vojaški sili.

Izraz »mehka moč« je v uporabi že nekaj časa. Gre za ustaljen pojem v mednarodnih odnosih, ki ga uporabljajo analitiki in državniki, vendar je zunaj konteksta zunanjepolitičnih odnosov skoraj neznan. Prvi ga je leta 1990 začel uporabljati ameriški strokovnjak za zunanjo politiko Joseph Nye. Definicija izraza je: *»Zmožnost doseganja ciljev s privabljanjem namesto s silo ali plačevanjem. Izhaja iz privlačnosti kulture, političnih idej in politike določene države. ... S tem, ko ostale prepričate, da občejujejo vaše ideale in cilje, ni treba trošiti toliko sredstev in energije za strategijo korenčka in palice, da bi se stvari gibale v pravo smer. Politika zapeljevanja je vedno boljše kot prisila«.*²

Šele v zadnjih nekaj letih, morda deloma tudi zaradi Monoclovega uporabniku prijaznega in priljubljenega »Indeksa mehke moči«, ki je

¹ »Institut za vlado je neodvisna dobrodelna organizacija, ki pomaga pri izboljševanju učinkovitosti vladnih ukrepov. Institut za vlado sodeluje z vsemi glavnimi političnimi strankami v Westminsteru ter z državnimi uslužbenci v Whitehallu in pripravlja z dokazi podprte nasvete, ki temeljijo na primerih dobrih praks z vsega sveta.« Izjava o zadanih nalogah je povzeta po spletnem mestu Instituta za vlado z dne 7. aprila 2013. www.instituteforgovernment.org.uk/

² Joseph S. Nye, *Soft Power: The Means to Success in World Politics* Public Affairs, New York, 2004.

namenjen za splošno javnost, je izraz postal bolj poznan javnosti in se o njem pogosto razpravlja v medijih, včasih celo brez pravega poznavanja njegovega pomena. V teh dneh časopisi velikega formata, kot je konservativni Daily Mail, radi povzemajo uvrstitev Velike Britanije na seznamu »mehke moči« (lani si je mesto delila s Francijo), kot dokaz domnevne superiornosti Velike Britanije ponosno naštevajo njene kulturne paradne konje, kot so filmi o Jamesu Bondu, uspešna pridobitev gostovanja olimpijskih in paraolimpijskih iger ter kraljičin diamantni jubilej. Tako je z izrabo raziskave za lastne namene Daily Mail navdušeno izjavil, da je »*Sonce nad britanskim imperijem sicer morda res zašlo, vendar pa je ta država znova najmočnejša država na svetu, ki prednjači vsaj meter pred ostalimi.*«³

Vendar pa je »mehka moč« mnogo bolj kompleksno in večplastno vprašanje in presega nekaj filmskih uspešnosti, različne oblike kulturnega vpliva pa so le ena od njenih komponent. Če želimo analizirati to razmeroma neoprijemljivo obliko moči, moramo analizirati petdeset kazalnikov, ki skupaj določajo umestitev držav na »Indeksu mehkih moči«⁴. Med njimi je količina sredstev, ki jih država nameni štipendijam v tujini, število lokacij na Unescovem seznamu svetovne dediščine, število podpisanih okoljskih meddržavnih pogodb, neenakomerna porazdelitev prihodka, stopnja nasilnih zločinov ter bolj javni kulturni kazalniki, kot je število izvoznih filmov, olimpijskih medalj, Nobelovih nagradencev ter hitov na svetovni lestvici 50 najpopularnejših del.

»Mehka moč« je torej neke vrste kazalnik, kako »priljubljena« je določena država, v kakšni meri se je spodobna predstavljati v najlepši luči z izpostavljanjem svojih najpozitivnejših lastnosti. Vlade po vsem svetu temu pripisujejo vse večji pomen. Pomembnejše od dejanskega števila in kakovosti njenih prednosti je zdaj njihova zmogljivost, da prepoznavajo, negujejo in pridobivajo koristi (in tržno vrednost) svojih potencialov. Podobno kot pri spolni privlačnosti, tudi tukaj ne gre toliko za »naravno lepoto« kot za sposobnost predstavljanja lastnih prednosti na tržno najprivlačnejši način, na najuspešnejših načinih unovčevanja lastnih potencialov. Po mnenju revije Monocle kaže, da je mehko moč lažje izgubiti kot pridobiti. Včasih se že zaradi naključnega incidenta – npr. bolezen norih krav, masovni pobji ali večja prometna nesreča – lahko poslabša podoba države.

3 Kelly, Tom, 'Britain ousts the U.S. as world's most influential nation: Country tops rankings for 'soft power'', Daily Mail Online, Objavljeno: 18. november 2012 | Spremenjen: 20:12, 19. november 2012.
www.dailymail.co.uk/news/article-2234726/Britain-tops-global-soft-power-list.html#ixzz2QEWJv6VH. Prebrano 6. marca 2013

4 V Monoclovi raziskavi za leto 2011/2-12 se je povečalo število dejavnikov, na podlagi katerih se meri umestitev držav na Indeksu mehkih moči, na 50, skupno pa je v raziskavi sodelovalo 30 držav. Monocle, 'Tender Is The Might', Steve Bloomfield, št. 49, str. 042.

Razmerje med kulturno produkcijo in nacionalnim zastopanjem po načelu »od vrha nazdol« je bilo vedno težavno. Če povzamemo Barthesa, potem če drži, da je mit depolitiziran govor, potem je pravzaprav naloga nacionalnega zastopanja in mehke moči, da ustvarja mit - torej trži - kulturno in družbeno življenje določene države in ga hkrati depolitizira, tako da iz enačbe izloči družbeni kontekst in zgodovino ter ohrani le mit njene podobe («Brit pop«, »cool« Britanija, francoska kuhinja ali skandinavsko pohištvo - to je le nekaj primerov kulturnih mitov). Če mitološka raven simbola postane način prikrivanja lastnega značaja na način, da se slednja predstavlja kot resnica, potem je »mehka moč« ultimativno orodje za ustvarjanje mitov.

Z vidika delavca v kulturi - umetnika, glasbenika, kustosa, dramatika - je »mehka moč« tisto, česar se ne omenja. Je grda beseda, sinonim izkoriščanja kulture za doseganje drugih, včasih temačnih političnih ciljev. Za vsakega zahtevnejšega umetnika, kustosa ali producenta - bi uporaba te terminologije pomenila, da aktivno sodeluje pri ustvarjanju mita, da je sostorilec v sistemu, ki je zelo kritičen in od katerega želi ostati neodvisen, ne glede na lastno narodnost. Agencije za izvajanje »mehke moči«, kot so Alliance Française, British Council, Goethe Institut, so sprejemljivi posredniki kulturne diplomacije, ki služijo kot mediatorji med državno upravo in prakso »na terenu«, kar je splošno sprejemljivo za obe strani. Vendar pa posamezni umetnik le redko neposredno sprejema ali izjavi, da njegova umetnost ali glasba aktivno prispeva k izgradnji določene nacionalne podobe. Hkrati se seveda dobro zaveda, da je ravno mehka moč tista igra, v katero je vpleten, in da v takšnem jeziku govorimo v vsaki vlogi za pridobivanje sredstev oziroma sponzorjev za vsako kulturno delovanje, prav tako pa tudi ob vsaki priložnosti, ko nastopa na državni ravni v vlogi zastopnika svoje države. Zavedamo se, da s svojim podpisom soglašamo s tem, da naša umetnost, gledališke produkcije in besedila prispevajo, povečujejo in ilustrirajo strateško vizijo našega vira sredstev, sponzorja ali naroda. Skozi svoje delo postanemo sostorilci pri ustvarjanju mitologije naroda in njegove kulturne politike. Kot igralci, ki izgovarjajo besede iz scenarija postanemo del pripovedi, eden izmed številnih delčkov sestavljanke, ki tvorijo podobo kulturnega življenja naroda.

V svojem nedavnem delu z naslovom »*Zakaj umetnik ne more zastopati države*«, ki je bilo predstavljeno v francoskem muzeju sodobne umetnosti Mac Val (2012), je umetnica Sanja Iveković v sodelovanju s filozofinjo in svojo dolgoletno sodelavko Rado Iveković predstavila performans na temo neizvedljivosti zastopanja naroda. Delo je nastalo predvsem zato, ker so Ivekovićevo povabili k razstavi ob priložnosti Leta Hrvaške

v Franciji, v okviru nacionalnega festivala »*Croatie, la voici*«. Težko bi našli umetnika, katerega delo bi težje služilo kot ambasador države, saj je Ivekovičeva tiste vrste umetnica, ki zastopa marginalizirane, osiromašene, in pogosto izpostavlja prav družbene probleme, ki jih kulturna diplomacija običajno poskuša zabrisati in predstavljati lepše, privlačnejše podobe. Za Ivekovičevo je bil edini način, da bi lahko sodelovala v dogodku »*Croatie, la voici*«, izzvati in izpostaviti absurdnost takšne situacije. V tem performansu Rada Iveković vzklikne:

»Zastopanje je večna uganka politike in umetnosti. V obeh primerih je po eni strani neizvedljiva, po drugi pa se poskuša znova in znova; nepraktična, a potrebna. Bolje je, da vas zastopajo, kot da vas zastopajo slabo, najslabše pa je, če vas sploh ne. Umetnost in politika se vrtita okrog teh dveh nasprotij – nezmožnost, a neizbežnost zastopanja.«⁵

Najzgovornejši primer »nezmožnosti in neizogibnosti zastopanja« je prav mednarodno priznan beneški bienale. Kompleksnost takšnega prostora stopi v ospredje zaradi notranjih nasprotij med nacionalnim zastopanjem in izražanjem umetnikovega upora proti zastopanju česar koli razen sebe samega. Zadržana, a vpletena; kritična, a navdušena – svet umetnosti in njegovi protagonisti v različnih merah sprejemajo, uporabljajo in zlorabljajo to diplomatsko nastopaštvo ter se napajajo iz teh soodvisnih razmerij med nacionalnim interesom in ponudniki vsebin. Da bi posameznik, četudi samo za trenutek, sprejel katero koli obliko nacionalnega poistovetenja in s tem zastopanja države, bi pomenilo sprejeti, da obstaja absolutna, trdna, prizemljena pripadnost. To bi pomenilo sprejemanje, da vse zunaj tega spada v domeno *drugega* - in ravno tu se skriva bistvo problema.

V svojem projektu *Za naše gospodarstvo in kulturo* se Jasmina Cibic spopada prav s to »nezmožnostjo in neizbežnostjo« zastopanja v groysianskem »paradoksnem objektu«: sočasna upodobitev in kritika te iste podobe. Cibičeva podrobno analizira te mehanizme nacionalnega zastopanja oziroma se z njimi nad-identificira, uteleša in kanalizira postopke in strategije, ki se uporabljajo pri ustvarjanju in izboru nacionalne ikonografije. Gledalec se potopi v okolje, v katerem vsak element pripoveduje svojo zgodovinsko pričevanje, izpostavljena so razmerja moči in pogajanja, ki se odvijajo v izbornem procesu.

⁵ Prepis performansa 'Pourquoi un(e) artiste ne peut représenter un État nation', avtorica Sanja Iveković. Scenarij napisala Sanja Iveković in Rada Iveković, uprizorjeno v muzeju Mac/ Val, France, 21. oktober 2012.

Eno izmed video del prikazuje razburjeno razpravo, na kateri se pogovarjajo o tem, ali je aktualna umetnost sploh primerna za zastopanje države. Težko je izluščiti, kakšna je narava dela, oziroma kako bi to lahko bilo tako zelo *napačno*, tako neprimerno, da bi spodbudilo tako žolčno razpravo pri komisiji. Ali se tako ostro pogovarjajo prav o Cibičinem delu?

Tako hitro postane jasno, da bi bilo prav *vsako* delo postalo predmet takšne razprave in da smo v tem trenutku priča nastajanju nacionalne ikonografije - trenutku ustvarjanja mita. To bi se lahko dogajalo v kateri koli sejni sobi, v kateri koli državi, in morda najbolj zaskrbljujoče, v katerem koli času. Ta sistem vrednot, želja po ustvarjanju pozitivnega vtisa, izoliranja podobe iz njenega pripovednega okolja, zabrisanje pogojev, v katerih je delo nastalo, in predstavljanje dela kot *resnice*, ne glede na njegovo obliko, ostaja vseprisotno.

Kot se izkaže, Cibičino izvorno gradivo prihaja s seje komisije, ki se je odvijala v Ljubljani, takratni Jugoslaviji, 7. marca 1958. Komisija visokih jugoslovanskih uradnikov se je zbrala, da bi razpravljala o poteku priprave naročenih del, ki bi krasila novo stavbo Ljudske skupščine v Ljubljani, na pročelju modernistične stavbe, ki jo je oblikoval Vinko Glanz. Predmet razprave je bil triptih, ki je naletel na kritiko in neodobravanje. Umetniku Gabrijelu Stupici so namreč naročili, da naslika sliko na temo »plodovi naše zemlje«. Postopoma komisija pod vprašaj postavi prav vsak vidik umetnikovega dela. Ali je to primerno? Ali hočemo, da nas tako vidi svet? Smo to res mi? – ta vprašanja si v resnici postavlja komisija. Vsak element Stupičevega dela postane predmet razprave – format (gre za triptih - ali to morda nima verskega podtona? To ni primerno za socialistično državo, pravi komisija.), izbor motivov in njihova upodobitev. Kot se kmalu pokaže, je Stupičeva interpretacija »plodov naše zemlje« za komisijo nesprejemljiva. V enem bolj živahnih trenutkov eminentni umetnostni zgodovinar, Dr. Stane Mikuž, vzklikne:

»Ko bomo napravili poročilo o našem delu, bom kot rečeno podal oddvojeno mišljenje, kajti to je po mojem mnenju stvar, ki absolutno ne spada v ljudsko skupščino, tako po svoji vsebini, kot tudi motiviki in tudi zaradi nepravilnega odnosa do našega človeka. To, kar je tu prikazano so coprnice, ne pa naše ženske.«⁶

6 Stenografski zapisnik zasedanja Komisije za ocenjevanje umetniških del in skulptur v novi palači Ljudske skupščine LRS, z dne 7. marca 1958 v Ljudski skupščini LRS, v Ljubljani.

Ta razprava se je odvijala na višku obdobja jugoslovanske umetnosti, imenovanega *socialistični modernizem*, ki je bila prevladujoča, s strani oblasti podprta oblika umetniškega izražanja skozi petdeseta in šestdeseta lega prejšnjega stoletja. Socialistični modernizem, ki ga je poganjal vpliv novonastalih povezav z Zahodom, a je nastajal v umetnostnem sistemu, ki se še ni popolnoma osvobodil jugoslovanskih ideoloških smernic obdobja pred 1948⁷, je tako še vedno zaznamovan s socialnim realizmom (ki se v Jugoslaviji ni dolgo obdržal, saj se je končal leta 1952). Umetnostni zgodovinar Ješa Denegri to edinstveno obliko modernizma, ki se je razvila v jugoslovanskem umetnostnem prostoru, opisuje kot nekaj, kar se je »razvilo v tej obliki samo v Jugoslaviji in je tako dobilo edinstveno obliko, ki je nastala iz navzkrižnega delovanja umetnostnih vplivov Vzhoda in Zahoda.«⁸

Pomen sestanka komisije, ki služi kot osnova za Cibičino video delo, je mogoče v celoti razumeti le v kontekstu velikega pomena, ki ga je Jugoslavija namenjala kulturi v letih po odcepitvi od ZSSR. Kultura je bila pomembno sredstvo za sporočanje svetu, da je Jugoslavija ubrala novo politično pot. Kmalu po juniju 1948 je nova, Zahodu naklonjena klima v državi povzročila popolno preusmeritev jugoslovanske kulturne politike, da bi tako pokazali novo ideološko usmeritev države proti Zahodu. Kulturna politika je v vsakem trenutku zvesto odražala Titove politične motive in strategijo in se je neposredno trudila ustvariti odobravanje ZDA in zahodnoevropskih držav z negovanjem skupnih kulturnih vrednot. To se je dosegalo skozi odprto komunikacijo s ključnimi zahodnimi umetnostnimi centri, uvažanjem filmov z Zahoda in Jugoslavija je postala priljubljena destinacija za mednarodne potujoče razstave zahodne umetnosti, česar kulturne in politične ustanove niso le podpirale, ampak celo aktivno spodbujale.

Na tej točki se je podoba umetnika bliskovito spremenila - prej so bili aktivni posredniki v službi države, odgovorni za širjenje in krepljenje partijske ideologije z upodabljanjem junakov delavskega razreda in promocijo vrednot, kot so žrtvovanje in pogum⁹, naenkrat pa so nanje

7 Po izključitvi Jugoslavije iz Komunističnega informacijskega biroja (Informbiro) ob koncu sovjetske nadvlade nad državo, v naslednjih letih pa je Jugoslavija ubrala zelo različno politično pot od ZSSR in Sovjetskega bloka. Ta pot je temeljila na internacionalizaciji, nevtralnosti in postopni izgradnji diplomatskih vezi z Zahodom in je sčasoma postala ena izmed ustanovnih članic Gibanja neuvrženih v Beogradu leta 1961.

8 Dubravka Djurić in Miško Šuvaković, *Impossible Histories: Historic Avant-Gardes, Neo-Avant-Gardes, and Post-Avant-Gardes in Yugoslavia, 1918-1991* (MIT Press, 2003). Ješa Denegri, str. 173.

9 Od leta 1947 naprej, kot del prvega petletnega načrta, je Komunistična partija Jugoslavije podpirala ustanavljanje številnih kulturnih in umetniških društev na zvezni, pa tudi regionalni (republiški) ravni. Cilj je bil privabiti umetnike, ki bi skozi ideološki vpliv spodbudili ustvarjanje opusov, ki bi promovirali in širili socialistična prepričanja. Ker je umetnost veljala kot last ljudstva, so morala biti ustvarjena dela populistična, morala so biti na voljo množičnim publikam in odražati ter dokumentirati resničnost. V književnosti se je spodbujalo upodabljanje delavskih junakov in borcev za svobodo. Spodbujala se je uporaba motivike poguma, samodiscipline in požrtvovalnosti za boljše skupno prihodnost. Preprosta in jasna estetika je morala slediti socialističnim načelom.

začeli gledati (ali jih vsaj uradno obravnavati) kot neodvisne mislece in kulturne delavce, katerih kulturno udejstvovanje in neodvisna miselnost sta bila v interesu države.

Sestanek komisije je zanimiva študija primera, tako v kontekstu tega novega, liberaliziranega pristopa h kulturi, saj zarisuje meje spremenjene kulturne politike Jugoslavije, pa tudi na v bolj splošnem smislu, saj podrobneje razkriva mehanizme za izgradnjo nacionalne ikonografije .

Victor Burgin je rekel, da je *»edino nepolitično bitje, ki si ga lahko zamislimo, popolnoma samozadosten človek, ki živi v osami,«* pri čemer¹⁰ je kazal na človekovo nezmožnost ohraniti neodvisnost od širšega sistema, v katerem živi. Če je vsa umetnost na nek način v sotorilstvu s superstrukturami, ki jih hkrati oblikuje in znotraj katerih deluje, ali torej še najbolj kritični glas ne utihne, ko ga postavimo pred tržno naravnani ekosistem bienalov, razstav in delovanja v službi nacionalne ikonografije? Ali je torej odrekanje sodelovanja edina možnost za ohranitev samostojnosti? Kot pokaže delo Sanje Iveković, tudi zavestna samoizključitev ni rešitev, (*»Bolje je, da vas zastopajo, kot da vas zastopajo slabo, najslabše pa je, če vas sploh ne.«*) saj z odrekanjem pravzaprav ničesar ne dosežemo. Nezmožnost ohranitve samostojnega glasu kaže na to, da je morda edina rešitev to, da potegnemo vsaj nekaj iz priložnosti, da smo zastopani na nek način, kar je bolje, kot pa če sploh ne bi bili.

Nad-identifikacija Cibičeve s svojo vlogo zastopnice Slovenije na beneškem bienalu daje eno možno rešitev za spopadanje s problemom zastopanja – namreč rešitev, s katero postane stroj za ustvarjanje mita, skozi proces pa razkrije mehanizme depolitizacije.

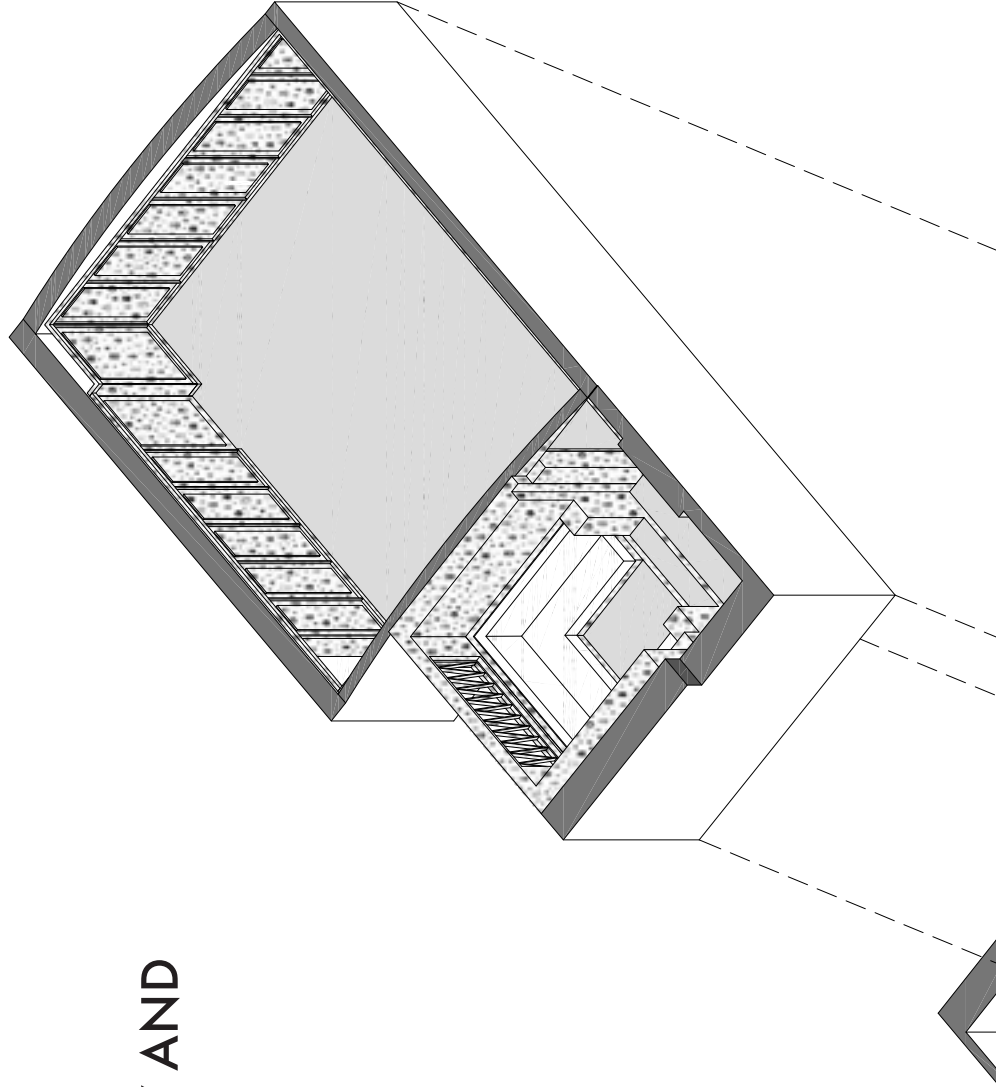
10 Burgin, Victor. *»Art, Common Sense and Photography«*
v: Jessica Evans in Stuart Hall (ur.). *Visual Culture: the reader.*
Sage Publications. 6. julij 1999, str. 41.

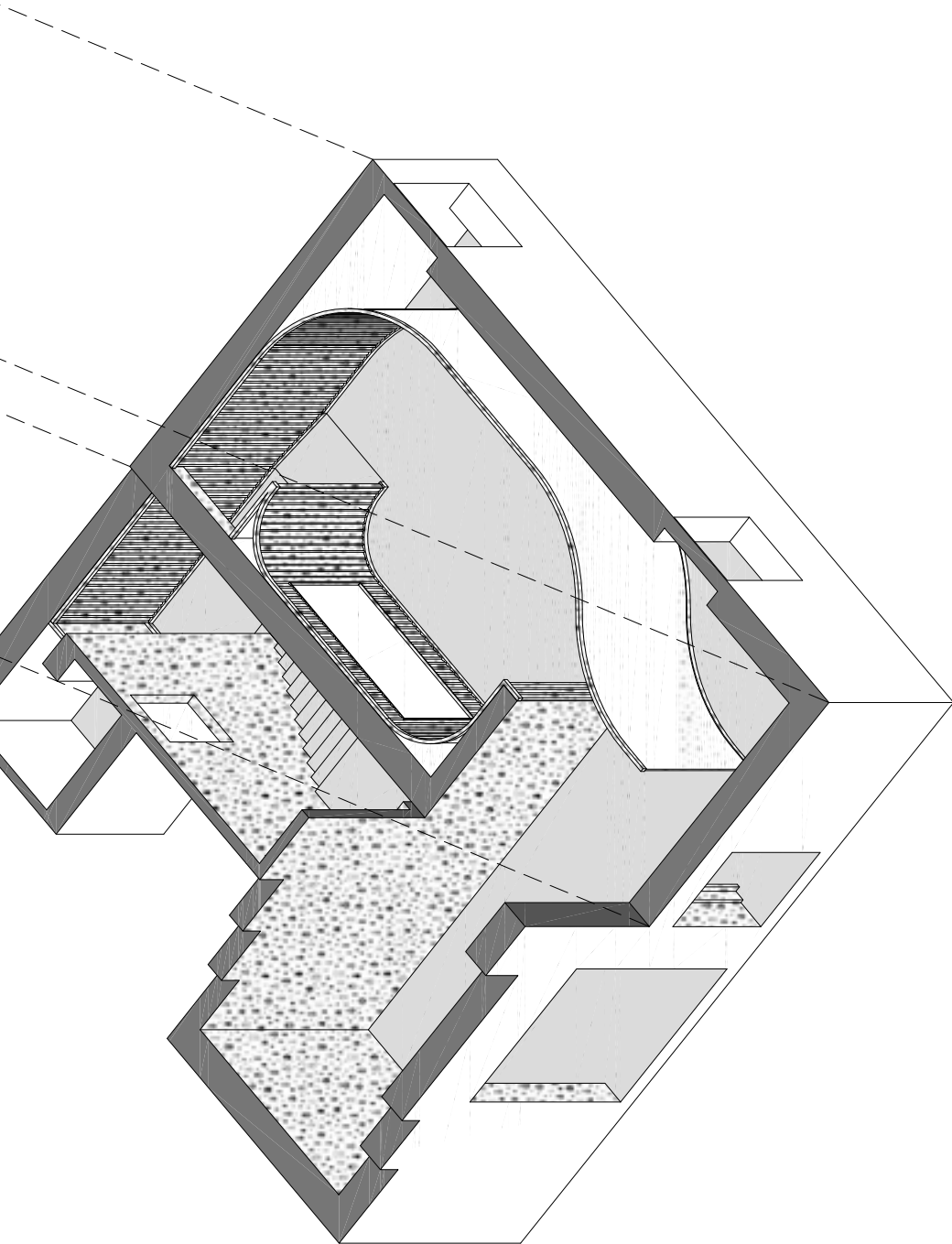
ZA NAŠE GOSPODARSTVO IN KULTURO

aksonometrija

FOR OUR ECONOMY AND CULTURE

Aksonometric view





FRUITS OF OUR LAND

2013

Enokanalni HD video,
11 min 43 sek, 16:9, stereo

Single channel HD video,
11 min 43 sec, 16:9, stereo





















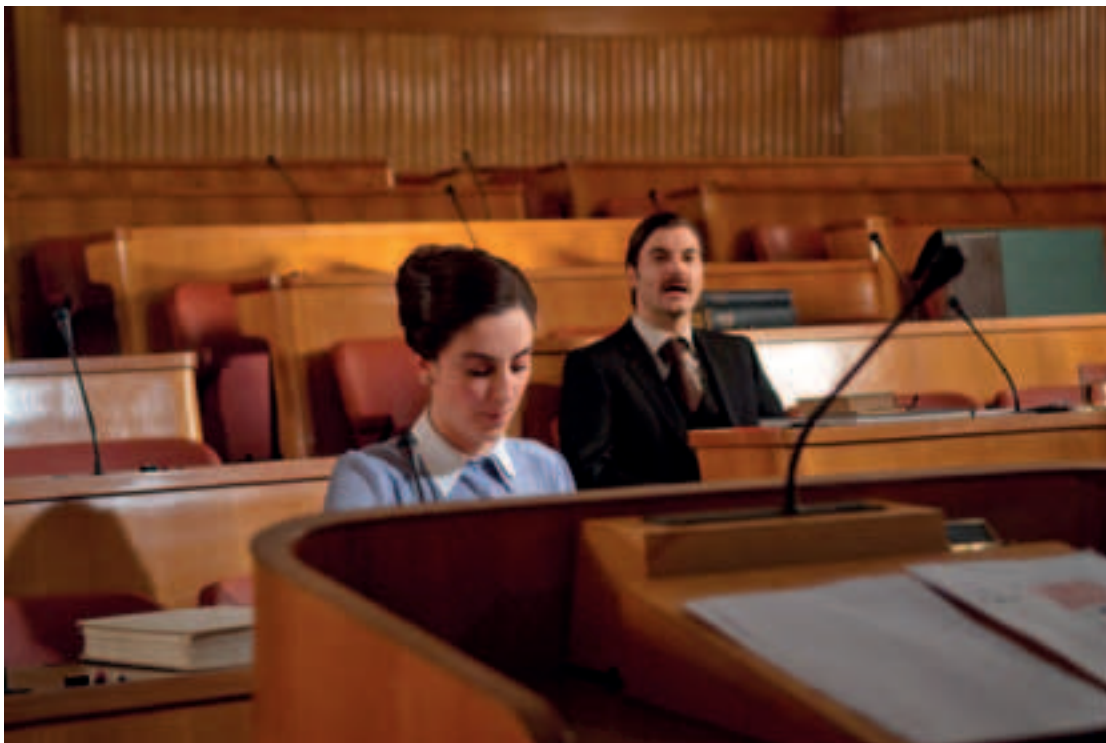












FRUITS OF OUR LAND
Enokanalni HD video, zvok
Single channel HD video, sound
2013

Fotografije iz filma / Stills photography
Pete Moss

ON THE IMPOSSIBILITY AND INEVITABILITY OF REPRESENTATION

LINA DŽUVEROVIĆ

Why sometimes all you need is a good song, a hot artist or an attractive leader to change perceptions of your national brand?
– Cover of *Monocle Magazine*, no. 49, 2011/2012: *Soft Power Survey*

Since 2010, the Institute for Government¹ and *Monocle*, the global affairs and lifestyle magazine, founded by the globetrotting style icon Tyler Brulé of *Wallpaper Magazine* fame, have been publishing a Soft Power Index. This annual list charts which nations are making the most of their cultural and business assets. It is drawn up following a complex analysis of five indices, broadly divided into culture, diplomacy, education, business/innovation, and government. Soft power is a way of achieving goals by getting others to do what you want through fostering shared values, as opposed to hard power, which uses coercion or military force. The term soft power, a staple of international affairs and in the language of analysts and states people, has been around for some time, and yet it remains virtually unknown outside of the context of foreign policy. Coined in 1990 by the American foreign policy expert Joseph Nye, the term is defined as “the ability to get what you want through attraction

¹ “The Institute for Government is an independent charity helping to improve government effectiveness. Institute for Government works with all the main political parties in Westminster and with senior civil servants in Whitehall, providing evidence based advice that draws on best practice from around the world.” – Institute for Government mission statement, www.instituteforgovernment.org.uk/ (accessed 7 April 2013).

rather than coercion or payments. It arises from the attractiveness of a country's culture, political ideas, and policies. [...] When you can get others to admire your ideals and to want what you want, you do not have to spend as much on sticks and carrots to move them in your direction. Seduction is always more effective than coercion."²

It is only in the past few years, perhaps in part due to *Monocle's* user-friendly and well-publicized Soft Power Index aimed at the general public, that the term has become widely known and frequently discussed in the media, perhaps, at times, without a genuine understanding of its meaning. These days, broadsheets like the UK conservative newspaper *The Daily Mail* are quick to cash in on Britain's status in the soft power survey (last year sharing first place with France), proudly listing British cultural exports such as the new James Bond film, the successful hosting of the Olympics/Paralympics, and the Diamond Jubilee, as proof of Britain's alleged superiority. Instrumentalizing the survey to suit its own agenda, *The Daily Mail* enthusiastically exclaimed that: "The sun may have set on the British Empire, but this country is once again the globe's most powerful nation by at least one yardstick."³

But soft power is clearly more complex and multifaceted than having a few blockbusters, and cultural exports form only one of the components of its wider scope. Charting this somewhat nebulous form of power involves an analysis of fifty indices, which are combined to determine a country's ranking in the Soft Power Index.⁴ These include the amount a country spends on foreign scholarships, number of Unesco World Heritage Sites, number of environmental treaties signed, income inequality, violent crime rate as well as more public cultural markers such as number of film exports, number of Olympic medals, Nobel laureates, and hits in the global top 50.

Soft power, then, is essentially a measure of how "likeable" a country is, how able it is to represent itself in the most favourable light by capitalizing on its positive points, and is something to which governments across the globe are paying increasing attention. It is less about a country's actual number and quality of assets and more about its ability to recognize, nurture, and benefit from (and market) its potential. Not

2 Joseph S. Nye, *Soft Power: The Means to Success in World Politics*, Public Affairs, New York, 2004.

3 Tom Kelly, "Britain ousts the U.S. as world's most influential nation: Country tops rankings for 'soft power'", *Daily Mail Online*, 18 November 2012, updated 19 November 2012, <http://www.dailymail.co.uk/news/article-2234726/Britain-tops-global-soft-power-list.html#ixzz2QEWJv6VH> (accessed 6 March 2013).

4 In 2011/2012, *Monocle's* survey increased the number of factors countries are judged against in the Soft Power Index to fifty. The total number of countries in the survey was thirty. (Steve Bloomfield, "Tender Is the Might", *Monocle*, no. 49, p. 42.)

unlike sex appeal, it has little to do with “natural beauty” and more to do with the ability to flaunt whatever one has, in the most marketable way, capitalizing on what one has to work with. As it happens, soft power, according to *Monocle*, is easier to lose than to obtain in the first place. Sometimes a freak incident – mad cow disease, a mass murder, or a traffic disaster – can send a country’s image abroad spiralling downwards.

The relationship between cultural production and top-down national representation has always been a fraught one. In Barthesian terms, if myth is depoliticized speech, then the very task of national representation and soft power is to mythologize – and market – the cultural and social life of a country, depoliticizing it in the process by removing its social context and history, and only presenting the myth of its image (Brit pop, cool Britannia, French cuisine or Scandinavian furniture design being just a few examples of cultural myths). If the mythic level of the sign becomes a way of concealing the country’s actual nature by presenting itself as truth, then soft power is the ultimate myth-making tool.

From the point of view of the cultural worker – artist, musician, curator, playwright – soft power is the unmentionable. It is a dirty word, synonymous with instrumentalizing culture for other, perhaps, at times, sinister, political goals. For discerning artists, curators, or producers – to embrace this terminology would mean to actively take part in the creation of a myth, to be complicit with a system of which they may be highly critical, and from which they may wish to remain independent, regardless of which nation they belong to. Agencies of soft power like the Alliance Française, the British Council, and the Goethe Institut are the acceptable buffers of cultural diplomacy, mediating between governance and practice “on the ground”, to the broad acceptance of all parties. But a direct head-on acceptance or declaration that a cultural work is actively contributing to the fostering of a certain national image, is something rarely embraced by the individual artist. Of course, at the same time, the artist may be fully aware that soft power is “the name of the game” and, that in cultural work of any kind, this is the language we speak in every funding application, in every sponsorship deal to which we agree and, above all, with every opportunity to appear at a national level in any form of a representational role. We are aware that by signing on the dotted line we are agreeing that our art, our theatre productions, or our texts broadly add to, enhance, and illustrate the strategic vision of our funder, sponsor, or nation. Through our work, we become complicit in the construction of the mythology of a nation and its cultural policy. Like actors performing

to a script, we become part of a narrative, one of many parts of the puzzle that commodifies the cultural life of a nation.

In her recent work entitled *Why an Artist Cannot Represent a Nation State* staged at the Musée d'Art Contemporain in Val-de-Marne, France (2012), artist Sanja Iveković, in collaboration with philosopher and long time collaborator Rada Iveković, presented a performance dealing with the impossibility of national representation. The work was prompted precisely by the fact that Iveković was invited to exhibit during the year of Croatia in France, in the context of a national festival entitled *Croatie, la voici*. It would be hard to find an artist whose work is less likely to serve an ambassadorial purpose, as Iveković is the kind of artist who stands for the marginalized, dispossessed, often highlighting the very social problems that cultural diplomacy tends to gloss over in favour of happier, more glamorous imagery. For Iveković, the only way to participate in *Croatie, la voici* was to challenge and highlight the absurdity of the situation. At one point during the performance, we hear Rada Iveković exclaim:

Representation is an eternal puzzle of politics as well as of art. It is in both cases at once impossible yet attempted again and again; impracticable but necessary. You better be represented in some way than poorly represented, and the worst is not to be represented at all. Art and politics revolve around these two poles – the impossibility and yet the inevitability of representation.⁵

There is no better embodiment of the “impossibility and inevitability of representation” than the internationally revered Venice Biennale. The complexity of such an arena comes to the fore through the inherent contradiction between national representation and the exhibiting artists’ resistance to representing anything or anybody but themselves. Anxious but complicit, critical but excited, the art world and its protagonists continue to embrace, use, and abuse this diplomatic extravaganza, feeding off the co-dependent relationship between national interest and content providers. For an individual to accept, even momentarily, any form of national identification, and furthermore, representation, would mean to accept that there is an absolute, solid, grounded essence of belonging, to accept that everything outside of that is *other* – and therein lies the problem.

⁵ Transcript of the performance *Pourquoi un(e) artiste ne peut représenter un État nation* by Sanja Iveković. Script by Sanja Iveković and Rada Iveković, performed at the Musée d'Art Contemporain, Val-de-Marne, France, 21 October 2012.

In *For Our Economy and Culture*, Jasmina Cibic tackles this very “impossibility and inevitability” of representation in a Groysian “paradox-object”: an image and a critique of the image at the same time. Cibic dissects the mechanisms of national representation, or rather she over-identifies with them, embodying and channelling the processes and strategies employed in the creation and selection of national iconography. The viewer is immersed in an environment in which every element carries a historical narrative and illuminates the power relations and negotiations that are at play in the selection process.

One of the videos in Cibic’s installation shows a heated discussion where what is being debated is whether an artwork in question is fit to represent a nation. It is difficult to tell what the nature of the work is, or how it could possibly be so *wrong*, so inappropriate, to inspire such impassioned reactions from the committee. Is it Cibic’s own work that is being scrutinized in such terms?

It soon becomes evident that the work that is being discussed could be *any* artwork and that what we are witnessing is a moment of the formation of national iconography – a moment of mythmaking. This could be any meeting room, any country, and, perhaps most disturbingly, any era. The set of values, the desire to create a positive impression, to remove the image from its narrative, to remove it from its conditions of production, and present it as *truth*, whatever shape that may take, remains universal.

Cibic’s source material, as it turns out, is a transcript of a committee meeting held in Ljubljana, then Yugoslavia, on 7 March 1958. A committee of high-ranking Yugoslav officials has gathered to discuss the progress of commissioned works that would adorn the new building of the People’s Assembly in Ljubljana, a modernist edifice designed by the architect Vinko Glanz. The subject of the discussion is a triptych by the commissioned artist Gabriel Stupica, whose response to the commission’s instructions to paint “the fruit of our lands” is met with criticism and doubt. Gradually the committee brings into question every aspect of the artist’s work: Is it appropriate? Is this how we want the world to see us? Is this who we are? Every element of Stupica’s work is under scrutiny, from the format (it is a triptych – does that not have religious connotations, which would be acceptable for a socialist country, the committee implies) to the choice and depiction of the motifs. Stupica’s interpretation of “the fruits of our land”, it soon becomes apparent, is not acceptable to the committee. In one of the more passionate moments, eminent art historian, Dr. Stane Mikuš, exclaims:

I personally believe that this thing absolutely doesn't belong in the People's Assembly, both because of the content and motifs, not to forget that its attitude towards our people is inappropriate. What is portrayed here are some hags, not our women....flower ladies, lace sellers, and greengrocers certainly can't represent our people.⁶

This debate took place at the height of a period in Yugoslav art known as socialist modernism, the dominant, government-supported official art expression throughout the 1950s and 1960s. Fuelled by the input into the country from its newly developed connections with the West, yet produced in an art system not entirely emancipated from the strong ideological guidance of pre-1948⁷ Yugoslavia, socialist modernism still carried traces of socialist realism (which was short-lived in Yugoslavia, ending in 1952). Art historian Ješa Denegri describes this unique form of modernism developed in the Yugoslav artistic space as one that “emerged as such only in Yugoslavia, thus constituting a unique formation resulting from the cross-breeding of the properties of the Eastern and Western art model.”⁸

The significance of the committee meeting which forms the basis of Cibic's video can only be fully understood in the context of the enormous importance that Yugoslavia placed on culture in the years following the split with USSR. Culture proved to be of key significance in communicating Yugoslavia's new political course to the world. It was not long after June 1948 that the new pro-Western climate in the country prompted a complete reorientation of Yugoslavia's cultural policy as a way of demonstrating the country's new ideological orientation towards the West, an orientation which closely mirrored Tito's political motivations and strategic direction, and was directly aimed at gaining the approval of the US and Western European countries through the fostering of shared cultural values. This was achieved through open communication with key

6 Stenographic minutes of the Commission for the Review of Artistic and Sculptural Works in the New Palace of the People's Assembly PRS, which took place on 7 March 1958 at the People's Assembly (the parliament building) of the People's Republic of Slovenia in Ljubljana.

7 Following the June 1948 expulsion of Yugoslavia from the Communist Information Bureau (Cominform) and the end of Soviet dominance over the country, Yugoslavia began to pursue a markedly different political course from the USSR and the Soviet Bloc, one based on internationalism, neutrality, and the gradual development of diplomatic relations with the West. This course culminated in Yugoslavia becoming one of the founding members of the Non-Aligned Movement in Belgrade in 1961.

8 Dubravka Djurić and Miško Šuvaković, *Impossible Histories: Historic Avant-Gardes, Neo-Avant-Gardes, and Post-Avant-Gardes in Yugoslavia, 1918–1999*, MIT Press, Cambridge, Mass., 2003, p. 173.

Western art centres, the import of films from the West, and Yugoslavia's gradual transformation into a fertile ground for international touring exhibitions of Western art which were not just supported but fully encouraged and mediated by cultural and political institutions.

The climate, at this point, rapidly shifted from artists being seen as active agents at the service of the state, responsible for disseminating and strengthening party ideology by depicting working class heroes and promoting values such as self-sacrifice and courage,⁹ to being viewed (or at least officially treated) as independent thinkers and cultural workers whose overall cultural formation and independent thought was in the interest of the state.

The committee meeting is an interesting case study, both in the context of this new liberalized approach to culture, as it illustrates the limits of the reorientation of Yugoslavia's cultural policy, but also on a universal level, as it more broadly reveals the mechanisms of construction of national iconography.

Victor Burgin has said that "the only imaginable non-political being is a totally self-sufficient hermit",¹⁰ alluding to the impossibility of remaining independent of the wider system in which an artist operates. If all art is complicit to some extent with the superstructures within which it develops and operates, does even the most critical voice become muted when presented within the market driven ecosystem of biennials and exhibitions at the service of national iconography? Is non-participation the only possibility of autonomy? As the work by Sanja Iveković suggests, self-imposed exclusion is not a solution either ("You better be represented in some way than poorly represented, and the worst is not to be represented at all"), because what does non-participation achieve? The impossibility of an autonomous voice suggests that perhaps the only option may be to work with the possibilities of being represented in *some way*, rather than in *no way* at all.

9 From 1947 on, as part of the first five-year plan, the Communist Party of Yugoslavia supported the creation of numerous cultural and artistic associations on a Yugoslav and also regional level (in the individual republics). This policy was aimed at attracting artists who would, through ideological influence, inspire bodies of artistic work that would be placed at the service of promoting and spreading socialist beliefs. As art was seen as the property of the people, works that were produced had to be populist, accessible to a mass audience, and act as a reflection and documentation of reality. In the case of literature, depiction of working class heroes and freedom fighters was encouraged. Themes of courage, self-discipline, and personal sacrifice to create a better collective future were endorsed. Simple and clear aesthetics were to follow socialist principles.

10 Victor Burgin, "Art, Common Sense and Photography", in Jessica Evans and Stuart Hall, eds., *Visual Culture: The Reader*, Sage Publications, London, 1999, p. 41.

Cibic's over-identification with her role as the Slovenian representative at the Venice Biennial proposes one possible model for dealing with the problem of representation – that of *becoming* the mythmaking machine only to reveal in the process the mechanisms of depoliticization.

STENOGRAFSKI ZAPISNIK

STENOGRAPHIC RECORD

Z dovoljenjem zasebnega arhiva družine Glanz
Courtesy of Glanz family Archive

People's Assembly
People's Republic of Slovenia.
President

Ljubljana, 30 September 1947

Comrade

Engineer Architect Glanz Vinko

Ljubljana

As you may know, the Head of the People's Assembly of the People's Republic of Slovenia has sent out an open call for ideas for the construction of the Palace of the People's Assembly. Since the commission judging the proposals did not award any of the ideas the first prize, the chair of the People's Assembly has decided to pass on this task to five of our architects.

With the understanding of this decision and the program that will be sent to you by October 15th, we ask you to create proposals for the Palace of the People's Assembly. The deadline for the completed plans is 15.12.C.Y. (current year).

President:

Dr. Ferdo Kozak



*Ljudska skupščina
Ljudske republike Slovenije*

Predsednik
K-26

Ljubljana, dne 30. septembra 1947.

Tov.

ing. arb. G l a n z Vinko ,

Ljubljana.

Predsedstvo Ljudske skupščine LR Slovenije, je kotor Vam je znano, razpisalo natečaj idejnih osnutkov za zidavo palače Ljudske skupščine. Ker ocenjevalna komisija ni nobenemu izmed predloženih osnutkov prisodila I.nagrade, je Predsedstvo Ljudske skupščine sklenilo poveriti to nalogo petim našim arhitektom.

V smislu tega sklepa Vas vabim, da izdelate po programu, ki ga boste sprojeli do 15. oktobra idejne osnutke za palačo Ljudske skupščine, Rok za oddajo izvršenih načrtov je 15.XII.t.l.



Predsednik:
(*Jr. Borzo Kozak*)
B. Kozak

Stenographic record

of the Committee for the review of artistic works and sculptures in the new palace of the People's Assembly PRS, which took place on 7th March 1958 in the People's Assembly LRS in Ljubljana.

After previous inspection of work by painter Pengov, by historians Vasilij Melik and Jože Maček, the Committee for the review of artistic works and sculptures, summoned in the new palace of the People's Republic Assembly PRS and inspected the last sketch by academic painter Pengov, evaluated comments by historians, which resemble their comments, that is; 1. That Metternich as a former bureaucratic high official needs to be painted with a high closed collar and not show bare neck, furthermore that on the spot where academic painter Pengov portrays arrival of the occupier into our land, we have to move the haystack which is currently behind the back of a town servant more to the right and 3. That the emblem of an eagle and swastika has to be removed from the German boot, because the Germans weren't the only occupiers in this land, there were also Italians and Hungarians. After a short but thorough examination of the sketch on show, Dr. Luce Menaše made the following résumé.

Dr. Luce Menaše: After a previous discussion, of which I can't remember the exact date, we got together again with comrade professor Pengov. We see the author has made a number of changes following our previous comments. The changes are partly to the motifs, but the author himself, this has to be acknowledged, has also changed the colour scheme, which our committee, I repeat, greets with enthusiasm. It is because of the way we imagined the work to look within the architectural scheme, we have to say that comrade Pengov's changes can work only in a positive way.

Stenografski zapisnik

~~Seje~~ komisije za pregled umetniških in kiparskih del v novi palači Ljudske skupščine LRS, ki je bila dne 7.3. 1958 v prostorih Ljudske skupščine LRS v Ljubljani.

Po predhodnem pregledu zgodovinarja Vasilija Melika in Jožeta Mačka, dela akademskega slikarja Pengova, se je sestala komisija za pregled umetniških in kiparskih del v novi palači Ljudske skupščine LRS ter si tudi sama ogledala ~~zadnji~~ osnutek akademskega slikarja Pengova, pretehtala pa tudi pripombe zgodovinarjev, ki so se skladale z njihovimi pripombami in sicer, da je treba l. pri Metternichu, kot takratnemu birokratskemu visokemu uradniku narisati visok zaprti ovratnik, ne pa pokazati razgaljen vrat, nadalje, da je treba na tistem mestu, kjer prikazuje akademski slikar tovariš Pengov prihod okupatorja v našo državo predstaviti kozolec, ki je sedaj za hrbtom hlapčevskega meščana nekoliko bolj na desno in j. da je treba z nemškega škornja zbrisati emblem orla in kljukastega kriza, kajti okupatorji niso bili samo Nemci, ampak tudi Italijani ter Madžari. Po krajšem, temeljitem ogledovanju razstavljenega osnutka je dr. Luce Menaše napravil sledeči rezime.

Dr. Luce Menaše: Po razpravi, ki smo jo zadnjič imeli, točno ne vem kateri datum je bil, smo se danes s tovarišem profesorjem Pengovom ponovno sestali. Ugotavljamo vrsto sprememb, ki jih je avtor izdelal po naših zadnjih pripombah. Spremembe so deloma v motivnem pogledu, deloma je tudi avtor sam, kar je zelo za pozdraviti, spremenil barvni sestav, kar naša komisija, ponovno poudarjam, pozdravlja, ker glede na to, kako si zamišljamo, da bo stvar izgledala v sklopu celotne arhitekture moramo reči, da bo to, kar je

As far as the motifs are concerned, so far we can say that all the things we wanted to be different are now finally the way they should be; I specially like the idea of Vidmar's house where the first meeting of the Liberation Front (LF) took place, Jajce, worked out well too, you can see that this is a group of partisans who met during war and made important decisions on this AVNOJ meeting. So, this issue has been resolved very well. All our comments were taken into account so the issue of motifs is now solved, and our committee can only say the most complimenting things about the work. The colour scheme is now even more effective. This colour scheme solves the problem of tricolors, which are there, and from now on they will be tied into the whole and will not stick out from the whole, as had previously been the case.

Dr. Stane Mikuž: I perfectly agree with comrade Menaše's words.

Engineer Lojze Rojc: I'd just like to express that I wish comrade Pengov to have enough time to work on the project.

Pengov: Thank you!

Lojze Gostiša: The composition really flows more smoothly now, and the colours are more appropriate.

Chief Anton Bizjak: So now if you're done with that, let's move on to the next topic on the agenda and I'd like to ask you again—since you didn't have much to say on comrade Stupica's work the last time—that you consider his sketch again.

naredil tovariš Pengov samo pozitivno delovalo.

Kar se motivike tiče, smo mi torej ugotovili, da so vse tiste stvari, ki smo si želeli, da bi biže drugačne sedaj končno popravljene tako, kot je treba, zlasti pa se mi dopade ideja o Vidmarjevi hiši, kjer je bil ustanovni sestanek Osvobodilne fronte, prav tako je pa tudi Jajce dobro rešeno in se vidi, da je to skupina partizanov, ki se je sestala med borbo in napravila oziroma na tem zasedanju AVNOJa sprejela važne sklepe. Skratka ta problem je zelo dobro rešen. Vse te naše pripombe so torej bile upoštevane in torej vse stvari po motiviki rešene, po celotnem delu pa se naša komisija lahko samo zelo, zelo pohvalno izrazi. Glade na barvni sestav lahko rečem, da so sedaj te še bolj učinkovite. S tem barvnim sestavom je rešen tudi problem trobojnic, ki se pojavljajo in ki bodo sedaj po novem združene s celoto ter ne bodo ravno te trobojnice izbijale iz te celote, kot je to bilo v prvem osnutku akceptirano.

Dr. Stane Mikuž: Popolnoma se strinjam s tem, kar je rekel tovariš Menaše.

Inž. Lojze Rojc: Jaz bi k vsemu temu želel, da bi tovariš Pengov imel dovolj časa za delo.

Pengov: Hvala!

Lojze Gostiša: Kompozicija stvarno sedaj veliko lepše teče in tudi barve mnogo bolj odgovarjajo.

Načelnik Anton Bizjak: Če ste torej s tem končali, bi prešli na drugo točko dnevnega reda in bi vas še enkrat prosil z ozirom na to, da ste zadnjič nekoliko premalo govorili o delu tovariša Stupice, da njegov osnutek še enkrat obravnavate.

Those who know comrade Stupica know that he's a serious painter. This work of his can easily be accepted at the Modern or National Galleries, but not in a representative building such as The People's Assembly of Slovenia. Imagine a hall full of MPs and these figures on the back wall.

I won't take that kind of responsibility. Stupica says in the text: „In my painting, I adhere to the principle that one has to draw from one's environment, choose those images from the surrounding reality which stand for intimate issues. I was guided by the same principle for the proposed work and therefore I chose a motif which has been at the centre of my artistic efforts for some time: still life linked with a figure, man surrounded by symbols of his substance. An everyday painting of a square, a flower lady, a greengrocer, a lace salesman, etc... In short, our man and the immediate fruit of his labour, all this seemed a subject important enough to be depicted even in such a representational way. Due to my artistic tensions and a wish to emphasize the ideological aspect and content of the composition, I added a nightlife manifestation and thus the form of a traditional triptych presented itself to me: three individual paintings linked by form and content. This form also seems appropriate considering the place in question." Comrades, this is certainly not our man. Flower ladies, sellers of lace and greengrocers certainly can't represent our people. What is the relation of our people to a birdcage? Is this the relation of our people to current reality? Further, we should also be aware that the form of triptych itself is of religious character, in other words, it's a religious form. These forms were seen in the Middle Ages on church altars. These women look like they're from a Eucharistic congress, they can't represent our reality.

stavbo, kot je ljudska skupščina Slovenije. Predstavljajte si dvorano polno poslancev in te figure na zadnji steni. Jaz to odgovornost ne prevzamem. On pravi v tekstu: "V svojem slikarstvu priznavam načelo, da je potrebno črpati iz okolja, kateremu pripadamo, izbirati tiste podobe iz obkrožajoče vsakdanjosti, ki so nosilec intimne prizadetosti. Pri kompoziciji, ki jo predlagam, me je vodilo isto načelo in zato sem se odločil za motiviko, ki še dalj časa predstavlja vsebino mojega slikarskega prizadevanja: tihožitje povezano s figuro, človek obkrožen s simboli svoje vsebine. Vsakdanja slika trga, prodajalke rož, sadja, čipk itd., skratka naš človek in neposredni sadovi njegovega dela, vse to se mi je zdela dovolj pomembna vsebina tudi za tako reprezentativno svrho. Iz likovnih pobud in v želji, da bi poudarili idejno vsebinsko stran kompozicije sem dodal sceno iz nočne manifestacije in na ta način se je sama od sebe ponudila oblika, tradicionalnega triptika: tri samostojne slike, ki so med seboj vsebinsko in formalno povezane. Ta oblika se mi zdi prikladna tudi glede na predvideni prostor." Tovariši, to ni naš človek. Pro ajalka rož, čipk, sadja, vsekakor ne more predstavljati našega človeka, kakšen odnos pa ima naš človek do kletke s pticami? Ali je to odnos našega človeka do današnje stvarnosti? Nadalje se moramo tudi zavedati, da je sama oblika triptika religioznega značaja oziroma religiozna oblika. Take oblike so si privoščili v srednjem veku pri cerkvenih olatrjih. Te zenske so take, kot tiste na evharističnem kongresu in zato ne morejo predstavljati našo stvarnost.

Lojze Gostiša: Jaz bi bil približno istega mišlje-

Lojze Gostiša: I feel just about the same way as comrade Dr. Mikuž. This work can't be placed into the People's Assembly. With that I don't want to diminish comrade Stupica's competences and reputation in fine arts, but I have to say that the draft he proposes seems a bit carnival-like. The woman with the lantern was done differently and appeared a lot more serious than now, that is, as he made it look here. I oppose to this style. The other thing is, of course, the content itself. Fruit of our land is very modest wording. Some market lady certainly does not represent us, it could be an insult to our People's Representatives.

Dr. Stane Mikuž: When I start painting in a more abstract manner, then I'll give up, in other words, when the fruits of our land are painted like on this note here (shows a 100 dinar banknote of National Bank FPRY, which was printed in 1946, which actually carries the date May 1, 1946). When we make a report of our work, I will, as I said, include my separate opinion, because I personally believe that this thing absolutely doesn't belong in the People's Assembly, both because of the content and motifs, not to forget that its attitude towards our people is inappropriate. What is portrayed here are some hags, not our women. On the other hand I admit that Stupica is a very skillful painter. What he submitted is not suitable for the People's Assembly and regardless of whether you all approve it, I will remain against it.

nja kot tovariš dr. Mikuž. To delo ne moremo plasirati v ljudsko skupščino. Pri tem seveda nočem zmanjševati sposobnosti in ugleda na področju slikarstva tovariša Stupice, vendar pa moram reči, da ta osnutek, ki ga je predložil deluje malo maškaradno, kajti tista "lampionašica" je bila izdelana v drugačnem prijemu ter tudi veliko bolj resna, kot je ta stvar sedaj izpadla tukaj oziroma, kot jo je tukaj zamislil in bi bila zaradi takega načina proti.

Druga stvar pa je seveda vsebinski motiv. Produkti naše zemlje je zelo skromno tečeno. Vsekakor neka branjevka ni naš predstavnik, lahko nastane žalitev^{za} naše ljudske poslance.

Dr. Stane Mikuž: Kadar bom bolj abstraktno naslikal, potem bom kapituliral, z drugimi besedami, kadar bodo plodovi naše zemlje narisani tako, kot na tem stotaku. (Kaže stodinarski bankovec Narodne banke FLRJ, ki je bil izdan leta 1946 oziroma, ki nosi datum 1. maj 1946.) Ko bomo napravili poročilo o našem delu, bom kot rečeno oddvojeno mišljenje, kajti to je po mojem mnenju stvar, ki absolutno ne spada v ljudsko skupščino, tako po svoji vsebini, kot tudi motiviki in tudi zaradi nepravilnega odnosa do našega človeka. To, kar je tu prikazano so copernice, ne pa naše ženske. Na drugi strani pa seveda priznavam, da je Stupica kot slikar kvaliteten. To, kar je nam predložil ne spada v ljudsko skupščino in ne glede na to, da boste ostali za, bom jaz proti.

Dr. Luce Menaše: Midva z dr. Mikužem sva o tej stvari govorila. Ravno tako, kot je tovariš dr. Mikuž povedal pošteno svoje mnenje, bi tudi jaz želel pošteno povedati svoje mnenje. Stvar je namreč v tem, da osnovno, kar me vodi pri plediranju Stupice, je namreč to, da sá želim, da tudi on

Dr. Luce Menaše: We've talked about this with Dr. Mikuž. Just now Dr. Mikuž told us his honest opinion, and I'd also like to share my honest opinion with you. The thing that primarily drives me to pledge for Stupica is that I wish him and his work to be displayed in the People's Assembly exactly because it's the People's Assembly and because I want all the best we have on offer in fine arts to be presented here. In short, I want Stupica to carry out this thing. I base my proposal on the quality of his work, especially his outstanding painting. I think that would be one of the top things. As far as form and content are concerned, some things might have to be changed, I don't want to discuss that now, especially not the motifs. There are many aspects to our lives and we wanted to fit them all in the People's Assembly. Particularly fighting, work, this is why we hired comrade Pengov, two mosaic masters, comrade Pregelj and comrade Čopič, now the only thing missing is the so-called portrayal of modern life where each contemporary artist would put in something intimate and contemporary. I would leave aside what he, that is comrade Stupica, wrote in his explanation, I would leave aside his commentary just as we left it aside with comrade Pregelj and didn't consider it, we put no value to his text, just to his work. As far as the motif is concerned, I can speak from experience that even if there isn't anything easy-going, that draft still fits because this is how we wanted to preserve this world, that is, we took it decoratively. So we have the public in the center and only two panels at the side portray everyday life. I also don't want to put too much emphasis on the potatoes, but rather on people from everyday life. Except for an organised representation of industry or farming, an intimate portrayal is also possible and as we see here, this work proves that both things are possible, that an individual also exists and I believe that this work could be a major benefit to us. We're not the West, nor do we have the specific mistakes, which have appeared in the East, and so this work could be a great, great achievement. I'm sure that a description of this sort would have a positive effect, just as I'm sure that the broader artist community at home would support the work because of what I've said before. We shouldn't see it like Stupica moved away from the theme he was originally given, or as anything negative. These are my principal concerns and as I see, coming from the same basic standpoint, our opinions differ here. I certainly wouldn't consider comments that will be made by people after

pride s svojim delom v ljudsko skupščino in sicer ravno zato, ker je to ljudska skupščina in ker si želim, da vanjo pride vse najboljše, kar imamo v likovni umetnosti. Želel bi torej, da bi Stupica to stvar izvedel. To svojo željo utemeljujem predvsem zaradi kvalitete, zlasti kar se tiče likovne plati. Po mojem mnenju bi to spadalo med najboljše stvari. Kar se tiče forme in vsebine, bi morda bilo potrebno kaj spremeniti, o tem ne bi sedaj govoril, zlasti pa ne o motiviki. Imamo veliko aspektov na naše življenje in vse te smo želeli plasirati v ljudsko skupščino. Predvsem smo želeli borbo, delo, zato smo tudi najeli tovariša Pengova, dva mozaicista, tovariša Freglja in tovariša Čopiča, ostane nam pa še takozvani prikaz našega sodobnega življenja, kjer bi vsak od sedanjih umetnikov dal nekaj svojega intimnega in sodobnega. Jaz bi pustil ob strani to, kar je on, to se pravi tovariš Stupica napisal kot obrazložitev, pustil bi ob strani ta njegov komentar, tako kot smo ga tudi pri tovarišu Freglju pustili ob strani in ga nismo upoštevali, torej nismo nič dali na njegovo besedilo, ampak na sliko. Kar se motivike tiče, je tukaj tako, da v kolikor ni neke posebne sproščenosti lahko kljub temu iz izkustva trdim, da ustreza osnutek v toliko, ker smo mi na ta način ohranili ta svet, to se pravi, da smo vzeli stvar dekorativno. V sredini je torej publika, le dva skrajna pajoja pa kažeta vsakdanje življenje. Tudi jaz ne bi dal poudarka na krompirju, ampak na ljudeh iz vsakdanjega življenja. Razen organiziranega prikaza industrije ali pa kmetijstva, je možen tudi tak intimen prikaz in to kar tukaj vidimo, ta celotna dekoracija skuša prikazati, da je možno to in to, da obstoja tudi individuum in smatram, da bi to delo bilo velik plus za nas. Mi nismo niti Zapad,

their first, superficial impressions. As far as form is concerned, shouldn't we take what we call decoration dialectically, and, after all, hasn't total approval been granted to Janez Šubic, and Kobilica-and aren't they impressionists? Someone can be one hundred percent revolutionary and yet lag behind artistically. I'd say that it was his motif today, in this situation, which broadened our horizons, but we also have to strive for him to be accepted in ranks, which have not yet been accepted by everyone. If somebody is known for these qualities, then people have to be brought closer to him. I'm sure that this work belongs to the best works found in Yugoslavia. We got stuck especially on style so much that we forgot the intention is for things to be as decorative as possible. After all, comrades, I am not imagining the People's Assembly for today only, but for an indefinite time. Therefore, let's fill it with only the best of what our painters can do to represent Slovenia. It was suggested that the best artists be invited.

pa tudi specifičnih napak nimamo, ki so se pokazale na Vzhodu, s tem delom pa bi bilo veliko, veliko "leistunge". Prepričan sem, da bi en tak opis tega dela pozitivno učinkoval, prav tako pa sem tudi prepričan, da bi pri razširjenem krogu naših umetnikov dobili podporo ravno zaradi tega vsega, kar sem povedal. Ne bi smeli gledati na to, da se je Stupica oddaljil malo od prvotno mu dane tematike in da je karkoli negativno. To so torej moji načelni pomisleki in kot vidim izhajajoč iz iste podlage se mi tukaj razhajamo. Vsekakor ne bi jemal v obzir pripombe, ki jih bodo dajali ljudje, v tistem prvem površnem vtisu. Kar se tiče forme pa je stvar ta, da je dialektično gledano to, kar je pri nas okras in končno se dajejo stoddstotne pritrditve Janezu Subicu, kobilici in končno ali niso to impresionisti? Lahko je nekdo tudi stoddstoten revolucionar, ampak v likovnem pogledu ostaja nekoliko zadaj. Smatram, da je ravno njegov motiv danes v taki situaciji razširjal naše poglede, stremeti pa je treba tudi za tem, da se vključi v tisto vrsto pri nas, ki jo celota še ni sprejela. Če je nekdo spoznan po teh kvalitetah, potem mu moramo ljudi približati. Prepričan sem, da spada to delo med najboljša dela, kar se da v Jugoslaviji dobiti. Mi smo se tega toliko oprijeli in še zlasti kar se tiče sloga, da smo pozabili, da je namen tak, da te stvari učinkujejo cimbolj dekorativno. Na koncu koncev tovariši, jaz si ne predstavljam ljudsko skupščino za danes, ampak za res neomejen čas. Dajmo zaradi tega v njo tisto, kar lahko danes iz naše vrste likovnih umetnikov najboljše spravimo notri za ta reprezentativni slovenski prostor. Predloženo je bilo, da se pritegnejo najboljši umetniki.

Kar se pa triptika tiče, je bila to res nekoč

As far as the triptych is concerned, it is actually based on religious motifs, that's true. But in modern art it can be used as a secular form. If we were to conclude that wherever triptychs appear, they hint on religious character, a situation could unintentionally arise where if you didn't see our emblem, then you'd see remains of reactionary thinking everywhere. This is not necessarily the case. Triptychs did appear mostly in Medieval religious art when all art was influenced heavily by theological motifs. Triptychs can still be used today because they give artists a chance to unite motifs with a constant form. In this draft we have day and night, so it's completely justified to solve this situation with the use of a triptych. Bergman portrayed his works in the form of a triptych. We have to let the artist decide by himself.

Dr. Stane Mikuž: I stand by my opinion!

Lojze Gostiša: The entire set up of the Assembly is such that we absolutely can't fit what we got from comrade Stupica so far into this representative building. I certainly agree that we have to feature the best of we have in the building of the People's Assembly but comrade Stupica's work sticks out from all the rest that have been presented so far.

Dr. Luce Menaše: We knew that Stupica and Kos would be the most liberal!

Lojze Gostiša: When we discussed Stupica I imagined a torchlight procession. We also have to be aware that split-up formations like this emphasize monumentality, so I don't like it because it's just a bit too pompous.

religiozna osnova. V moderni umetnosti pa se lahko ta triptik uporabi v profani obliki. Če bi povsod, kjer se tako triptik pojavi sklepali na to, da dela ta vtis religioznega značaja, bi nehote nastal položaj, da povsod, kjer ni videči našega emblema, da bi pač tam vsepovsod videli ostanke reakcionarnega mišljenja. To ni nujno. Triptik se je res takrat pojavil predvsem v srednjeveški cerkveni umetnosti in to zaradi tega, ker je bila celotna umetnost pod plaščem teološke motivike. Lahko pa se triptik uporablja še danes, ker ima na ta način slikar možnost, da združi motiviko v konstantno obliko. Na tem osnutku imamo dan in tudi noč in je čisto opravičeno to reševanje situacije na osnovi triptika. Tudi Bergman je upodabljal svoja dela v obliki triptika. To stvar seveda moramo prepustiti umetniku same-mu.

Dr. Stane Mikuž: Ostalem pri svojem mnenju!

Lojze Gostiša: Celotna oprema skupščine je taka, da to, kar smo do sedaj dobili od tovariša Stupice absolutno ne moremo vrniti v to reprezentativno stavbo. Vsekakor se tudi jaz strinjam s tem, da moramo v stavbo ljudske skupščine dati vse tisto, kar imamo najboljšo, vendar pa to delo tovariša Stupice skače v kateremkoli pogledu iz vsega ostalega, kar je predloženo.

Dr. Luce Menace: "i smo vedeli, da bosta Stupica in Kos najbolj svobodna!

Lojze Gostiša: Ko smo govorili o Stupici sem imel pred očmi baklado. ~~Naxaxaxaxaxaxaxax~~ Zavedati se moramo tudi tega, da formaššš, ki so tako deljeni, imajo poudarek monumentalnosti in zato mi to ni všeč, ker je skratka stvar malo prehuda,

Dr. Luce Menaše: As far as monumentality is concerned, it's hard to imagine we could do any better than what comrades Pengov, Pregelj and Kos, and a few others, can give us. We can't count on Stupica for that. If he had done a torchlight procession it would have been a step in a different direction. In that case the work would be more ambiguous, at least in my opinion. We could also propose that to him but I think this draft is artistically and composition-wise better than a torchlight procession. Even if he were to change the composition, the morphology of the painting would remain the same, I'm sure about that. Comrade Stupica takes things so seriously that he wouldn't change his style. I think this is one of the best solutions. Of course, the composition would still have to be refined, but that parade or torchlight procession wasn't all that great composition-wise either, it was outstanding in the many details. Stupica solves these things if he likes a plan. Vertical emphasis is one of his strengths. We can, of course, suggest that he improve this or that, make some changes, if the committee as a whole agrees on that. But I can tell you there were serious doubts raised about the torchlight procession as well.

Engineer Lojze Rojc: We were a little surprised at first when we saw the draft. The main idea, which led us to give a positive opinion of the draft at the previous meeting was that we knew in advance, along with the contractor, what the painters would propose. I see the People's Assembly through the eyes of an architect. That's why we agreed with arch. Glanz that these panels would have to be widened so they could cover the whole wall, and we also agreed that the proposed draft would be a big advantage.

Dr. Luce Menaše: Težko si šredstavljam, da bi lahko mi kaj več skup spravili, kot tisto, kar nam lahko nudi tovariš Pengov, Gregelj, Kos in še nekateri na monumentalnem karakterju. Pri Stupici ni možno na to računati. Če bi on nareil baklado, bi to seveda bil drug korak. Se-le tedaj bi vsa stvar nejasno delovala, vsaj tako je moje mišljenje. Seveda pa se mu lahko tudi da predlog, vendar pa se meni zdi, da je on likovno in kompozicijsko boljše rešil ta osnutek, kot baklado. Morfološka slika bo tudi v eventualno spremenjeni kompoziciji ostala takšna, v to sem popolnoma prepričan. Tovariš Stupica tako resno vzame vso stvar, da ne bo spremenil sloga, kinenja sem skratka, da je to ena izmed najboljših rešitev. Seveda bo treba to kompozicijo še dodelati, toda saj tudi tista povorka oziroma baklada ni imela v kompozicionalnem pogledu kvalitetnih vrlin, ampak v neštetih detajlih. Stupica rešuje take stvari v kolikor mu ustreza nek načrt. Navpični poudarki so ena glavnih njegovih moči. Seveda pa se mu lahko predlaga, da to ali ono popravi, spremeni, če bo komisija, kot celota, sprejela tako kinenje. Vam pa lahko povem, da so bili tudi proti bakladi ostri pomisleki.

Inž. Lojze Rojci: Mi smo bili najprej nekoliko presenečeni, ko smo ta osnutek videli. Glavna misel, ki nas je dovedla do tega, da smo na prejšnjem sestanku ta osnutek pozitivno sprejeli, je bila namreč ta, da smo mi pri naročilu vnaprej vedeli kaj nam bodo posamezni slikarji dali. Jaz gledam na stavbo ljudske skupščine seveda z očmi arhitekta. Zaradi tega smo se tovarišem inž. arh. Glanzem pomenila, da bi bilo treba panoje razširiti, tako da bi pokrili celotno steno, prav tako pa sva si bila edina, da predstavlja ta predložení osnutek velik plus. Slika ne bi bila naslikana

The painting wouldn't be painted directly on the wall, it would be oil on canvas hung on the wall. Some dimensions would have to be changed, of course. The content itself bothered me a bit the last time already. If we'd take the panels as several framed paintings, then I think it'd be more than tolerable. This is a Japanese motif. Looking at it as an architect I like the work, I think it's close to what we wanted, especially if we put it up as panels, then it's fine. I can't imagine what it'd be like if we wanted something monumental.

Engineer Vinko Glanz: I've looked at this at home again and came to the conclusion that if the wall is completely full, then it has to actually be entirely covered, but if it's not completely covered, then it doesn't matter what kind of painting we hang up. If we're limited to a decorative solution then the artist in question has to adapt to that and make a decorative proposal, full stop. The other option would be to buy the painting and hang it up somewhere else, but we're not prospective buyers, at least not yet. We could also leave an empty wall on which we could hang a painting or just do nothing with it.

Lojze Gostiša: So you as an architect you want some decorative element, which has to be monumental in nature. Here we'll have oil on canvas, of course, not a fresco on the wall.

Dr. Stane Mikuž: That certainly won't be decorative.

Dr. Luce Menaše: If he sticks to this colour scheme it will certainly look more decorative, even more so because several parts will be used to form a whole. Couldn't we agree on some little partitions that he could fit in between? Please, I'd like the Assembly to take in all this wealth that we have at our disposal because artworks like these belong into a representative building such as the People's Assembly. It would be terrible if everything were in the style of Pregelj or Pengov.

na steni, ampak bi to bilo olje na platnu, ki bi viselo na steni. popraviti pa bi bilo seveda treba določene formate. Vsebina sama je mene že zadnjič nekoliko motila. Če vzamem panoje na več slik v okviru, potem se mi zdi, da je to več kot tolerabet. To je japonska motivika. Stvar gledana z očmi arhitekta mi je vsekoli oziroma se mi zdi, da je blizu, zlasti pa če postavimo stvari kot panoje, potem je to v redu. Če eno monumentalno stvar pa res ne vem kako bi to bilo.

Inž. Vinko Glanz: Doma sem namreč že enkrat to stvar pregledal in prišel do zaključka, da če se tista stena v celoti izpolni, potem jo je treba res tudi v celoti izpolniti, če se pa ne izpolni v celoti, potem je vseeno kako sliko tam obesimo. Če smo vezani na to, da se stena mora dekorativno rešiti, potem se mora tudi dotični umetnik, ki to stvar dela prilagoditi temu in to stvar v resnici dekorativno rešiti. Druga rešitev pa bi bila ta, da sliko odkupimo in jo obesimo bodisi kjerkoli, toda taki reflektanti za enkrat nismo. Mi lahko pustimo tudi gladko steno, na katero bomo lahko obesili kakšno sliko ali pa tudi nič.

Lojze Gostiša: To se pravi, da vi kot arhitekt hočete imeti nek dekorativni element in ta mora imeti nek monumentalni karakter. Tu bomo seveda imeli opravka z oljem na platno, ne pa s fresko na steni.

Dr. Stane Mikuz: To vsekakor ne bo dekorativno.

Dr. Luce Menase: Če se drži tega barvnega sestava bo stvar vsekakor bolj dekorativno izpadla. Seveda pa toliko prej, ker bo več delov tvorilo celoto. Ali se ne bi mogli zediniti za neke cezurce, ki bi jih dal vmes. Prosim, kar se celote tiče naj skupščina to bogastvo, ki ga trenutno imamo sprejme, kajti taka umetniška dela spadajo v reprezentativno stavbo, kot je ljudska skupščina. Kakor grozno bi bilo, če bi

Dr. Stane Mikuž: It's true that triptychs appeared later as well, in the 19th century, but they appeared when art was full of pessimism. Comrade Stupica in fact sees everything else, but he doesn't see our life. Come on, this isn't our life: these watermelons, scales, market ladies under umbrellas, etc. It's a remnant of life that you can see at the Ljubljana market, next to the monastery, but this isn't characteristic of the fruits of our land. These children with lanterns look like they're all idiots. And the lace and birdcage-this isn't our everyday life! This subjectivism doesn't belong into a building like the People's Assembly, and if we were to place it in there that would be a scandal as far as I'm concerned. I'll definitely write my separate opinion even if the entire committee goes with this draft. In my opinion this thing resembles the unpleasant past, which used to be our bitter truth. My conscience and beliefs tell me that we can't place this in a representative building such as the People's Assembly. Stupica will make one hell of a racket when he hears about this, but this work just doesn't belong in a place like the People's Assembly.

Head Anton Bizjak: Since I can see the committee cannot agree on this issue, we cannot carry on with this debate for too long because we still have to go over comrade Pregelj's piece that he hung on the wall, and comrade Putrih's work is still waiting, I would ask you now to set a new date when the committee could discuss the issue of Stupica.

bilo vse v stilu Preglja ali pa v stilu Pengova.

Dr. Stane Mikuž: Res je sicer, da se je trip-tik pojavil tudi pozneje v 19. stol. ampak pojavil se je takrat, ko je bila umetnost polna pesimizma. Kot tudi tovariš Stupica gleda vse druge stvari, ne vidi pa našega življenja. Saj vendar to ni naše življenje, kar on prikazuje razne lubenice, tehcnica, žene pod marelo itd., to je sicer en ostanek, ki se lahko vsak dan vidi pred semeniščem, vendar pa to ni karakteristično za plodove naše zemlje. Ti otroci z lampiončki so oblikovani, kot da bi bili sami kreteni. Na tudi te čipke in kletka s ptico ne prikazuje našega vsakdanjega življenja. Tak subjektivizem ne spada v stavbo, kot je ljudska skupščina, v kolikor bi to dali v to stavbo, bi to bilo zame skandal. Jaz bom na vsak način dal svoje odvojeno mišljenje, pa čeprav je celotna komisija za ta predloženi osnutek. Po mojem mnenju je to stvar, ki spominjana neprijetno preteklost, čeprav je ta bila nekoč bridska resnica. Po moji vesti in prepričanju, to ne moremo dati v reprezentativno stavbo, kot je ljudska skupščina. Stupica bo naredil iz tega hudiča in pol, ampak to ne spada v takšno poslopje, kot je ljudska skupščina.

Načelnik Anton Bizjak: Z ozirom na to, ker vidim, da komisija ni enotna, in da ne bi ta razprava bila predolga, zato ker moramo še pregledati osnutek tovariša Preglja, ki ga je obesil na steno in tudi delo tovariša Putriha, ki nas čakata, bi vas sedaj prosil, da bi se določil nov sestanek, na katerem bi ta vaša komisija razčistila vprašanje Stupice.

Inž. Lojze Rojč: Čutim potrebo, da se o teh

Engineer Lojze Rojc: I feel the need to talk some more about these matters. In the past our opinions have also differed, but we always cleared up the issues and reached a unanimous decision. I feel we've gone over these things too quickly. What we said about comrade Glanz brings about a new point, so to speak. We're not talking about a painting but a wall that has to decorate the room, so the entire wall has to be full. This brings us to a new task and maybe the result will be different as well. Perhaps we should discuss this matter at a future time. The question is whether we want to stick with the painting on the wall or move on to filling up the whole wall; then the issue of motifs is completely different as well.

Head Anton Bizjak: I'd just like to remind you that we still have to discuss comrades Pregelj and Putrih.

Dr. Luce Menaše: We shouldn't postpone the meeting for too long.

Head Anton Bizjak: If you want we can set a time in the afternoon or even in the evening. I have to show some kind of report to President Maček, whether it is unanimous or with separate opinions. I've been waiting with the report because the first brief meeting didn't result in anything to show him.

Engineer Lojze Rojc: It's not required that our committee is unanimous. Still, I feel the need to think the matter over again.

Head Anton Bizjak: Maybe we can set a date for Sunday morning at 10 o'clock. (All agree).

The whole committee then visited the new palace of the People's Assembly and looked at comrade Pregelj's work.

stvarih še nekoliko pomenimo. Mi smo tudi do sedaj bili včasih različnega mnenja, ampak po pojasnitvi tega ali onega smo vendar prišli do skupnega gledanja. Mnenja sem, da smo malo prehitro te stvari obdelovali. To, kar sva s tovarišem Glanzem rekla, poudarja nekako nov moment. Nimalo v mislih torej slike, ampak steno, ki mora učinkovati na ta prostor dekorativno in zato mora ta celotna stena biti izpolnjena. Naloga se s tem sedaj drugače postavlja in morda bo tudi rezultat drugi. Morda bi se prihodnjič na to stvar povrnil. Vprašanje je ali bi ostali pri steni in sliki, ali pa bi šli na izpolnitev celotne stene in potem je čisto jasno, da je glede motivike drugačna storija.

Načelnik Anton Bizjak: Rad bi vas samo opozoril, da tovariš Pregelj čaka, tovariš Putrih pa ravno tako.

Dr. Luce Menaše: "e vem kako dolgo časa mi ne bi smeli to sejo odložiti.

Načelnik Anton Bizjak: Če vam je bolj po godu se lahko zmenite tudi za popoldanski ali pa večerni čas. Predsedniku Mačku moramo pokazati neko poročilo, bodisi enotno ali pa z odvojenim mnenjem. Jaz sem sedaj s tem poročilom počakal, ker iz prvotne kratke seje, nisem mogel izluščiti nič primernega, kar bi mu poslal.

Inž. Lojze Rojc: Ni nikjer rečeno, da naša komisija mora biti enotna. Cutim pa potrebo, da še enkrat o stvari premislim.

Načelnik Anton Bizjak: Morda bi se pa zmenili za nedeljo dopoldan ob 10. uri. (Vsi se strinjajo.)

Celotna komisija je odšla nato v novo palačo - ljudske skupščine ter si ogledala delo tovariša Preglja,

He explained that later the piece would be a bit more subdued in terms of colors.

Engineer Rojc commented that he has nothing more to say and that he is satisfied. Other committee members left without commenting.

Next, Engineer Lojze Rojc, Lojze Gostiša and Architect Vinko Glanz looked at the room where works by comrade Stupica and comrade Kos will be displayed. Comrade Gostiša added that this kind of work, even if were an intimate piece by comrade Stupica, would not decoratively save the wall but would accentuate it even more.

Engineer Lojze Rojc added that the motifs as they were proposed are out of the question.

The committee then drove to the studio Pod Rožnik of academic sculptor comrade Putrih, to look at the statues he made for the cast. Dr. Stane Mikuž said he had no comments. All the other committee members were also satisfied with comrade Putrih's work. The committee looked at works by comrade Kalin and were unanimous that the work was done well.

The committee then parted; the meeting was concluded.

ki je pojasnil, da bo pozneje, kar se barv tiče stvar nekoliko milejša.

Inž. Rojc je nato izjavil, da tu nima kaj za reči ter da je zadovoljen. Ostali člani komisije so brez pripomb odšli.

Inž. Lojze Rojc, Lojze Gostiša in inž. Vinko Glanz so si nato ogledali prostor, v katerem bi naj bilo delo tovariša Stupice in tovariša Kosa. Tovariš Gostiša je tu pripomnil, da tako delo, pa čeprav intimno tovariša Stupice ne bi rešilo to steno v dekorativnem smislu, ampak bi se celo poudarilo.

Inž. Lojze Rojc pa je pripomnil, da taka motivika, kot jo je sedaj podal ne pride v poštev.

Velotna komisija se je nato odpeljala Pod Rožnik v atelje akademskega kiparja tovariša Putriha ter si ogledala kipe, ki jih je pripravil za odlitek. Dr. Stane Nikuž je dejal, da nima kaj za pripomniti. Tudi vsi ostali člani komisije so bili z delom tovariša Putriha zadovoljni. Komisija si je ogledala tudi delo tovariša Kalina in je prav tako bila enotna, da je delo dobro opravljeno.

Komisija se je nato razšla. Seja pa je bila zaključena.

SHORTHAND PROTOCOL of the Committee meeting for the review of artistic works and sculptures for the new palace of the People's Assembly, which took place on March 9, 1958 in the People's Assembly in Ljubljana.

Meeting started at 10:15 a.m.

At the proposal of the Head of the People's Assembly, Anton Bizjak, the committee again discussed painters Ciuha and Šubic, and came to the conclusion that they had to be notified that the thing they were supposed to take over was not ready yet, the work was so delicate some other prominent painters would have to be engaged but that they were among the first artists with the task to produce new sketches. As soon as there would be talk about a new call to produce new works, competition would have to be taken into account. In comrade Gostiša's opinion, in about two years' time the committee could first approach comrades Ciuha and Gostiša to take on the work. If they won't meet the criteria, others would be invited.

Dr. Mikuž then added: Anyway, these two can't be producing sketches constantly because the investor can't buy all these drafts. However, if these two painters are willing to keep making sketches on their own accord, the investor just might buy them at a later point.

Engineer Lojze Rojc: Their previous drafts have been unsuccessful so there is no way this thing could be finished by the deadline. We'd better focus on other things, which are realistic, and postpone this for a while.

Head Anton Bizjak: Still, we have to call them and tell them personally. I don't like doing these things in writing.

Engineer Lojze Rojc: They can be told in person or in writing. We just have to tell them plain and simple that the drafts weren't accepted.

Stenografski zapisnik

seje Komisije za pregled umetniških in kiparskih del v novi palači Ljudske skupščine LRS, ki je bila dne 9. 3. 1958 v prostorih Ljudske skupščine LRS v Ljubljani.

Pričetek seje ob 10.15 uri.

"a predlog načelnika Ljudske skupščine LRS, Antona Bizjaka, je komisija ponovno razpravljala o slikarjih Ciuhi in Subicu ter prišla do zaključka, da jim je treba sporočiti, da stvar, ki bi ju onadva morala prevzeti še ni dozorela oziroma, da je to delo toliko delikatno, da bi bilo potrebno še koga od vidnejših slikarjev angažirati, vendar pa da so oni prvi, ki bodo pozvani v ta krog, ki bo imel za nalogo, da ponovno izdela in predloži osnutke. "akor hitro bo torej govora o razpisu teh del, je potem treba računati tudi na konkurenco. Po mnenju tovariša Gostiše pa bi na primer čez dve leti lahko najprej povabili Ciuho in Subica, da ponovno pristopijo k temu delu. Če ta dva pogoje ne bosta izpolnila, pa se potem povabi še druge.

Dr. Mikuž je nato pripomnil: Vsekakor pa ta dva ne moreta stalno delati skice, ker investitor ne more vse skice odkupiti. Če pa imata ta dva slikarja toliko volje, da bosta skice še naprej delala iz lastne iniciative, potem se zna zgoditi, da jim bo nekoč investitor tudi to odkupil.

Inž. Lojze Rojci: Po dosedanjih neuspešnih osnutkih ni izgledov, da bi ta stvar mogla biti v roku gotova in zato se mi moramo posvetiti ostalim stvarim, ki so realne, to pa odložimo.

Načelnik Anton Bizjak: Potrebno pa bi jih bilo poklicati in jim povedati. Nič rad ne delam take stvari pisмено.

Inž. Lojze Rojci: Lahko se jim pove ustmeno, lahko pa tudi pisмено. Povedati jim je treba kratko in eno-

Dr. Luce Menaše: It seems psychologically inappropriate for them to be called and told that the drafts were rejected.

Engineer Lojze Rojc: I would notify them in writing.

Dr. Luce Menaše: I agree, I wouldn't call them to come here again. It just seems unnecessary and can be done in writing.

Head Anton Bizjak: So that's what we'll do in regards to the first item. As far as comrade Čopič is concerned, I don't want to run around after him anymore.

Architect Vinko Glanz: The surface will remain reserved.

Lojze Gostiša: If I may, I'll write him a letter so you won't have to look for him anymore.

Dr. Luce Menaše: He left at the beginning of February, so he had a month to get in touch.

Engineer Lojze Rojc: That would really be best: to leave the surface empty because there's no point in complicating things further. It's much better to leave an empty surface rather than show an unfinished work at the opening in autumn.

Head Anton Bizjak: Comrade Milan Cvelbar has a deadline at the end of May/June.

Engineer Lojze Rojc: As far as he's concerned, we know his equivalent. Now we can move on to Stupica and it would be best if comrade Glanz gave us his opinion.

Architect Vinko Glanz: The proportions of the proposed sketch aren't right. Wall height is 2.70 m and we said 1.54 m for the painting. Stupica obviously didn't stick to these dimensions.

stavno, da osnutki niso bili sprejeti.

Dr. Luce Menaše: Psihološko je namreč to nepri-
merno zanje, če jih pokličemo in jim povemo, da je njihov
osnutek sprejet negativno.

Inž. Lojze Rojci: Jaz bi jih obvestil kar pisme-
no.

Dr. Luce Menaše: Tudi jaz se strinjam s tem in jih
ne bi klical še enkrat sem. Zdi se mi namreč to nepotrebno
in se lahko napravi pismo.

Načelnik Anton Bizjak: To bi torej opravili v
zvezi s prvo točko, kar se pa tiče tovariša Copiča, jaz ga
ne bom več lovil.

Inž. Vinko Glanz: Ploskev bo ostala rezervirana.

Lojze Gostiša: Če dovolite, bi mu jaz napisal pi-
smo, tako da ga vam ni treba več iskati.

Dr. Luce Menaše: V začetku februarja je odšel in
bi se v enem mesecu res lahko javil.

Inž. Lojze Rojci: Res bi bilo tako najboljšje, da
ploskev ostane za enkrat prazna, kajti nima smisla stvari kom-
plicirati. Veliko je boljše, da imamo prazno ploskev, če že
mora biti v jeseni otvoritev, kot pa da imamo tam nedovršeno
delo.

Načelnik Anton Bizjak: Tovariš Milan Cvelbar ima
rok koncem maja ali junija.

Inž. Lojze Rojci: Kar se njega tiče, nam je ekvi-
valent poznan. Sedaj bi pa prešli na Stupco in bi bilo najbolj-
še, če bi tovariš Glanz povedalevoje mnenje.

Inž. Vinko Glanz: Predložen osnutek ni v properou.
Višina stene je 2.70 m, za samo sliko pa smo rekli 1,54 cm.
Stupica se očitno teh mer ni držal. Jaz bi bil za to, da ko-

I would like the committee to give its opinion on whether it's better to put up a disproportional painting or fill up the whole wall. I feel that this wall has to be complete. If these two walls are left unfinished or if this draft is accepted, then we're left with an irrelevant painting, as far as dimensions go. I think that the whole wall should be decorative, or, alternatively, the wall itself should be done and some painting hung.

Dr. Stane Mikuž: I completely agree with the opinion expressed by comrade Glanz who is an architect.

Engineer Lojze Rojc: The whole wall has to be done, of course not in the sense of having the main motif at the bottom.

Architect Vinko Glanz: I even went so far as to go stand at the center of the hall from where both walls can be seen. From that position I approached the painting to where I could see it in its entirety, and I calculated the dimensions and the height based on that.

Engineer Lojze Rojc: It's only right to adopt that approach. The first motifs have to be lower, they're the ones that will always be seen. That means Stupica has a new task.

Dr. Luce Menaše: Can't it be filled with panels?

Lojze Gostiša: What if we do this, the two walls are done by an architect, and we put paintings and other things in the niches of the walls. I think that would be good because more artists would be represented in the Assembly, the price would remain about the same, and we'd eliminate that delicate issue of Stupica's current sketch.

mislija pove svoje mnenje, ali je boljše, da na tistem prostoru postavimo neproporcionalno sliko ali pa, da je treba izpolniti vso steno. "az čutim, da je treba zaključiti to steno. Če ti dve steni ne zaključimo oziroma sprejmemo tak osnutek, potem pridemo do neke irelevantne proporcionalne slike. Po mojem mnenju je treba narediti tako, da je ceša stena dekorativna, ali pa obdelati samo steno in potem obe-siti neko sliko.

Dr. Stane Mikuž: Popolnoma se strinjam s tem mnenjem, ki ga je dal tovariš Glanz kot arhitekt.

Inž. Lojze Rojc: Celo steno je treba obdelati. poveda pa ne v tem smislu, ker bi motiv moral biti v spodnjem delu.

Inž. Vinko Glanz: Šel sem celo tako daleč, da sem vzel punkt sredi dvorane, od koder lahko gledamo eno in drugo stvar. Od tam sem šel potem toliko sliki nasproti, da sem videl celozna sliko ter na osnovi tega si naredil ta propore in to višino.

Inž. Lojze Rojc: Saj je tudi edino pravilno, da se na stvar tako gleda. Prvi motivi morajo biti vsekakor nižji in sicer tisti, ki jih v vsakem primeru vidimo. Iz tega sledi, da ima Stupica novo nalogo.

Dr. Luce Menšič: Ali se ne bi dalo s panoji to stvar dopolniti.

Lojze Gostiša: Kaj pa če bi napravili tako, da bi ti dve steni obdelal arhitekt, potem pa da damo v tiste niše ob straneh slike in še nekaj drugega. To bi po mojem mnenju bilo pametno, ker bi na ta način imeli več zastopnikov v skupščini, cena pa bi bila približno ista, rešili pa bi se hkrati tudi tako delikatnega problema, kot je trenutno ta osnutek Stupice.

Engineer Lojze Rojc: We said last time this place wasn't a hall.

Lojze Gostiša: We'd put three things on each wall, maybe in the same format, and so we'd have six representatives, the greatest representatives of our painting.

Engineer Lojze Rojc: Now we have to ask comrade Vinko whether he wishes to do this.

Architect Vinko Glanz: This space came in later. What I want is to make it more intimate and bring it closer to this wall, so it wouldn't look like a corridor. But if we go for a gallery, then it would become a corridor or a gallery.

Lojze Gostiša: We've known all along it'd be hard to put anything on these two walls.

Architect Vinko Glanz: Let's not forget that we still have Kos; he'll stick to these dimensions and will cover the whole wall. He'll produce oil on canvas because it's what he's good at.

Engineer Lojze Rojc: If that's true, then the panels are out of the question.

Lojze Gostiša: If one wall is solved like this, then the other one has to be done in the same way, so now we have three possibilities. The first one is to wait and see what comrade Kos produces. If he doesn't give us anything special, then these two walls remain empty, or are painted and the paintings put in the niches. This isn't the perfect place to display a work like that.

Dr. Stane Mikuž: I'm not sure whether the goal of our committee is to work with these weak solutions and not look elsewhere for better ones, but have to select from these meager options. It seems that we are limited to a few names, which in my opinion shouldn't be the case.

Inž. Lojze Rojc: "i smo zadnjič rekli, da je to prostor, ki ni dvorana.

Lojze Gostiša: Na vsakosteno bi dali tri stvari, mogoče tudi v enotnem formatu ter bi imeli potem tam šest naših zastopnikov in sicer največjih zastopnikov našega slikarstva.

Inž. Lojze Rojc: Sedaj bi morali vprašati tovarisa Vinka ali želi tako ta prostor obdelati.

Inž. Vinko Glanz: Ta prostor je naknadno nastal. "elim, da bi bil ta prostor bolj intimen in da bi približal tej steni, tako da ne bi bil ta prostor en sam koridor. Če pa naredimo galerijo, potem je to v resnici hodnik oziroma galerija.

Lojze Gostiša: Mi vseskozi ugotavljamo, da bo težko na ti dve steni karkoli plasirati.

Inž. Vinko Glanz: Saj imamo vendar še Kosa, on pa se bo držal striktno teh dimenzij in bo celo steno obdelal. Naredil bo olje na platno, kajti njemu ta stvar leži.

Inž. Lojze Rojc: "e je to res, potem vsekako ti panoji odpadejo.

Lojze Gostiša: Če se ena stran reši tako, potem se mora tudi druga, sedaj imamo torej tri variante. Prva namreč ta, da počakamo in vidimo, kaj nam bo dal tovariš Kos in če nam ne bo dal nekaj posebnega, potem lahko ostanejo steni gladki oziroma se steni prepleskata, slike pa damo v niše. Idealni prostor za plasiranje take stvari pa to tudi ni.

Dr. Stane Mikužq: Vsekakor ne vem, če je cilj naše komisije, da na osnovi teh mršavih krav dela in ne sme pogledati za kako boljše, ampak mora odkupiti ravno od teh mršavih krav. Tukaj, kot izgleda, moramo biti vezani na neka

Engineer Lojze Rojc: The wish of comrade architect is for the whole wall to be done entirely.

Architect Vinko Glanz: Since we're talking about one room, we can't solve the issue without the sketches by both Kos and Stupica. Let's wait for the other piece and compare them later. It's as if we were talking about a book while having almost nothing on paper. Stupica definitely has to be told that this is unacceptable because the whole thing is meant as a whole. He once mentioned that he'd like to divide the wall into three parts, and I said that I didn't mind how he decided to work.

Engineer Lojze Rojc: I think the painting should be subjected to the original architect's idea, to do the whole wall in one piece.

Architect Vinko Glanz: We sent out exact measurements with precise numbers to each of these artists.

Lojze Gostiša: If the whole wall has to be done, then Stupica's proposal isn't possible.

Engineer Lojze Rojc: In my opinion, Stupica has to be told how things stand so he can't evade the issue anymore.

Lojze Gostiša: If Kos has already produced something, he has to send it immediately!

Head Anton Bizjak: Kos doesn't have a draft yet because he's planning to go to the coast and get a specific idea there, but those of us who know him can already imagine what he's likely to do.

Engineer Lojze Rojc: I agree that the whole wall has to be done. But the format and the motifs proposed now don't entirely fit. Filling up the wall by dividing it into three parts is fine by me.

luena, kar pa po mojem mnenju ne bi smelo biti.

Inž. Lojze Rojci: Želja tovariša arhitekta je torej, da se obdela cela stena.

Inž. Vinko Glanz: Z ozirom na to, ker je to en prostor, mi te stvari ne moremo brez obeh osnutkov, to se pravi Stupice in Kosa rešiti. Dajmo počakati še drugo stvar, pa bomo lahko potem primerjali. Mi se razgovarjamo o knjigi, čeprav sem mnenja, da nimamo faktično nič na papirju. Stupici bi bilo vsekakor treba povedati, da je to nesprejemljivo, ker je vsa stvar mišljena kot celota. On mi je sicer nekoč pravil, da bi rad celo steno razdelil na tri dele, takrat sem mu rekel, da je meni vseeno, kako se je odločil delati.

Inž. Lojze Rojci: Smatram, da bi se slika morala podrediti prvotni zamisli arhitekta, to se pravi celotni obdelavi stene.

Inž. Vinko Glanz: Mi smo tudi vsakemu od teh umetnikov poslali dimenzije z zelo točnimi številkami.

Lojze Gostiša: Če je treba obdelati celo steno, potem je ta Stupicev osnutek nemogoč.

Inž. Lojze Rojci: Po mojem mnenju bo treba Stupici stvar določnejše povedati, potem pa se ne bo mogel več izmikati.

Lojze Gostiša: Če je Kos že kaj naredil, naj to stvar takoj pošlje!

Načelnik Anton Bizjak: Kos še nima osnutka, ker bo šel šele na morje in si tam dobil nek določnejši tip, pač pa si lahko vsi tisti, ki Kosa poznamo, zamislimo, kaj bo naredil.

Inž. Lojze Rojci: Sem za to, da se mora obdelati celotna stena, s tem da ta format, ki je sedaj predložen pa tudi sama motivika ne odgovarja v celoti, izpolnitev cele stene,

Dr. Luce Menaše: Would it be distracting to have different compositions considering the distance between these two paintings? Or should the triptych composition not happen then? I think that the paintings don't have to be similar because there is a substantial distance between them.

Lojze Gostiša: If the entire wall on both sides is done, then it's certainly good if it's uniform. I suggest that before we give an answer to Stupica, we wait for Kos's sketch or at least talk to him first. We've discussed so much about this room being divided, and that's always a possibility.

Architect Vinko Glanz: The doors will rarely be closed. The president of the People's Assembly has an additional room next to his room for meeting smaller delegations. But when he will have meetings in this room, for those bigger delegations, the whole room would have to be open.

Dr. Luce Menaše: I like the idea that this room can be divided.

Architect Vinko Glanz: So mostly, it'll be completely open because we have to be aware that as soon as furniture is fitted, we can't disassemble this room every once in a while and move it to a different room. The big room will have a table and sofas, while two smaller rooms automatically become some sort of assembly rooms.

Engineer Lojze Rojc: I suggest that we now define specific tasks for Stupica and Kos, and inform them about it. If we're not happy with the motif, then Stupica also has to be told about this.

Dr. Luce Menaše: Of course, he has to be told about that.

Engineer Lojze Rojc: I think more than elsewhere, Stupica has to adapt to the idea this room demands.

ki bi bila razdeljena na tri dele pa me ne bi motila.

Dr. Luce Menaše: Ali bi motilo glede na oddaljenost teh dveh slik nasprotujoči si kompoziciji? Ali bi ta razdelitev v triptiku potem morala odpasti. Meni se zdi, da ni nujno ravno zaradi te velike oddaljenosti, da sta si sliki med seboj podobni.

Lojze Gostiša: Če bo obdelana cela stena na eni in drugi strani, potem je vsekakor dobro, da sta si čimbolj eno ni. Jaz bi dal ta predlog, da predno damo odgovor Stupici, počakamo še na Kosov osnutek oziroma vsaj da z njim govorimo. Mi smo namreč že toliko govorili o tem, da bo ta prostor deljen, sicer pa ta možnost še vedno obstaja.

Inž. Vinko Glanz: Vrata bodo redko kdaj zaprta. Predsednik ljudske skupščine ima zraven svoje sobe tudi prostor za sprejem manjših deputacij. Kadar bo pa sprejemal v tem prostoru, bodo to večje delegacije in bo ves prostor moral biti odprt.

Dr. Luce Menaše: "eni je všeč, da je ta prostor možno deliti.

Inž. Vinko Glanz: Največkrat bo torej vse odprto, kajti zavedati se moramo, da kakor hitro montiramo pohištvo, ta prostor potem ne bo možno vsakih toliko časa podirati in prenašati v drug prostor. V velikem prostoru bo montažna miza, fotelji, ta dva manjša prostora pa postaneta avtomatično nekako zbiralna prostora.

Inž. Lojze Rojci: Bil bi zato, da se sedaj precizira naloga za Stupico in Kosa in se jim sporoči. Če pa s samo motiviko nismo zadovoljni je pa treba prav tako Stupici na nek način sporočiti.

Dr. Luce Menaše: Jasna stvar, da mu je to na vsak način treba povedati.

Inž. Lojze Rojci: Mnenja sem, da bolj, kot kje

Head Anton Bizjak: Kos said that he would submit his proposal in spring. What he considers to be spring, I don't know.

Lojze Gostiša: He probably doesn't have anything done yet, so we have to give him and Stupica precise instructions again.

Head Anton Bizjak: Comrade Kos has to explain what he has in mind; I think that wouldn't hurt his work. Maybe he could do a fast sketch, but if he's waiting for the sea he must be waiting for a specific motif. But he should certainly show us a sketch now.

Engineer Lojze Rojc: I think we agree on that. The wall has to be done completely, in its entire height, because if you drop low, the room will look even longer. He should also be told that the motif shouldn't be empty.

Architect Vinko Glanz: The painting should reach the parapet.

Dr. Luce Menaše: Last time we discussed the issues of form and motif. Comrade Stupica will do the whole composition, but he should only do his motifs. I don't want us to get the same results again once we define the task architecturally. This shouldn't happen.

Engineer Lojze Rojc: Vertical division is not advisable, the wall has to be done in one piece.

Dr. Luce Menaše: Even if comrade Stupica does the entire new composition, vertical division would still be there.

drugje se Stupica mora podrediti zamisli, ki jo zahteva prostor.

Načelnik Anton Bizjak: Kos je rekel, da bo svoje osnutke predložil spomladi. Kaj smatra kot spomlad, ne vem.

Lojze Gostiša: Verjetno, da še nima nič narejeno zato mu je treba še enkrat precizirati nalogo ter jo dati njemu in seveda Stupici.

Načelnik Anton Bizjak: Tovariš Kos bi moral pojasniti, kako si je stvar zamislil in sem unenja, da to ne bi njegovemu delu škodovalo. Morda bi lahko na hitrico napravil neko skico, če pa čaka na morje, čaka zaradi nekega motiva. Vsekakor pa bi že prvotni osnutek, to je tisto, kar bo sedaj naredil moral pokazati.

Inž. Lojze Rojč: Mislim, da lahko rečemo, da se strinjamo glede tega. Obdelati je treba popolno kompletno steno in sicer v polni višini, ker čim greš nižje še bolj razvlečeš prostor. Prav tako pa se mu da tudi pripomba, da motivika ne sme biti tako prazna.

Inž. Vinko Glanz: Slika gre do parapeta.

Dr. Luce Menaše: Zadnjič je bila debata o formi in motiviki. Tovariš Stupica bo naredil celotno kompozicijo, vendar pa pride tukaj v poštev samo njegov motivni svet. Bojim se, da ne bi potem, ko te naloge preciziramo od strani arhitektov prišli zopet do istih rezultatov. To se namreč ne sme zgoditi.

Inž. Lojze Rojč: Vertikalna razdelitev ni priporočljiva, ampak je treba steno enotno obdelati.

Dr. Luce Menaše: Če bo tovariš Stupica naredil tudi celotno novo kompozicijo bodo kljub temu ostale vertikalne razdelitve.

Engineer Lojze Rojc: At least form must be the same on both walls.

Head Anton Bizjak: You have to decide whether you like his style of expression. Stupica will not move away from his motifs very much.

Engineer Lojze Rojc: If he creates a different atmosphere, he might do something different. Speaking as an architect, I think the main thing is to precisely define the task.

Architect Vinko Glanz: The idea was that these two artists would be the most suitable for this room, the two artists being, as you know, Stupica and Kos.

Lojze Gostiša: Yes, but then we discussed something different; we talked about two paintings in oil on canvas, each on its own wall.

Architect Vinko Glanz: They were invited and told they had the room at their disposal. I still believe that if they came in here and we discussed it in a friendly way, they would adjust each other's works to fit the other. Look at how Putrih and Kalin are working together on the portal.

Dr. Luce Menaše: Putrih and Kalin are used to working together. It would be easier for Kos and Pregelj to work together than for Kos and Stupica.

Lojze Gostiša: The thing is that both works have to be good. Their paintings can't be completely the same, but they have to be good.

Dr. Luce Menaše: So the walls have to be painted in any case. But I don't see a reason why the two walls can't depict two different worlds. Our plan is to put two more paintings at the bottom of the walls. Also, the room has to be filled with an appropriate combination of paintings in the niches.

Inž. Lojze Rojč: Vs kakor bi vsaj oblika morala biti na obeh stenah ista.

Načelnik Anton Bizjak: Odločiti se morate ali želite njegov način izražanja. Bistveno preko te motivike Stupica ne bo šel.

Inž. Lojze Rojč: Če si ustavari eno drugo razpoloženje, potem bo morda tudi kaj drugega naredil. Gledano z oči na oko pa se mi zdi primarno to, da opredelimo naloge.

Inž. Vinko Glanz: Mišljenje vseh je bilo, da bi ta dva umetnika najbolje odgovarjala za ta prostor in ta dva sta kot veste Stupica in Kos.

Lojze Gostiša: Takrat se je šlo za drugo stvar in sicer za dve sliki, ki bi bili postavljeni na vsako steno in sicer v olju.

Inž. Vinko Glanz: Oni so bili povabljeni in se jim je reklo, da imata ta prostor na razpolago. Še danes trdim, da če bi ta dva prišla notri in se prijateljsko pomenila, bi lahko svoji deli eden drugemu prilagodila. Poglejte kako Putrih in Kalin delata portal skupaj.

Dr. Luce Menaše: Putrih in Kalin sta navajena delati skupaj. Lažje bi delala skupaj Kos in Pregelj, kot pa Kos in Stupica.

Lojze Gostiša: Dejstvo je, da obe stvari morata biti kvalitetni. Njihovi slikarji ne moreta biti popolnoma enaki, morata pa biti kvalitetni.

Dr. Luce Menaše: Steni morata torej biti na vsak način poslikani. Ne vidim pa razloga, da ne bi mogli biti na vsaki steni upodobljeni različni svetovi. Mi mislimo torej ob podnožju sten še dve sliki not dati. Prav tako bomo prostor morali izpolniti tudi s primerno kombinacijo

Architect Vinko Glanz: Visitors will see the niches only once they've stepped around the column, they won't be seen otherwise.

Lojze Gostiša: Of course, comrade architect is counting on these niches in a certain way. As far as comrade Stupica is concerned, we should meet with him again and tell him precisely what he has to do, that's the whole wall. The issue with Stupica is the motifs.

Dr. Luce Menaše: Both the artistic perspective and the motifs are very important.

Engineer Lojze Rojc: I think it's best if the architect and the two artists talk about this work. As far as the motif is concerned, they should be tuned to one another, that is Stupica and Kos.

Lojze Gostiša: They certainly wouldn't want to adapt their work to one another, but they'll have to adapt it for the architect. The question, of course, is the motif.

Dr. Luce Menaše: That's fine by me. But it bothers me that the committee is not unanimous. Anyway, the visual aspect had to adapt to architecture.

Dr. Stane Mikuž: We can talk about the visual aspect and the motifs all we want, but Stupica will paint something similar again, these hags again, and that's why I'll make a separate opinion for the record. I can't agree with this thing being placed in a representative building like the People's Assembly. If Stupica were to come nearer to the artistic world of Gojmir Kos, that would be fine, but I'm sure he won't do that.

Lojze Gostiša: I also can't consent to the draft he's proposed. So I'll join comrade Mikuž's opinion even though I admit this piece is artistically and content-wise worthy of Stupica, but he can't be represented in the People's Assembly with that work.

slik v nišah.

Inž. Vinko Glanz: Niše bo videl obiskovalec samo takrat, ko bo prišel preko stebra, drugače pa jih ne bo videl.

Lojze Gostiša: Tovariš arhitekt seveda na te niše v določenem oziru tudi računa. Kar se pa tiče tovariša Stupice, bi se še enkrat z njim zmenili in bi mu tudi nalogo precizirali in sicer, da je treba obdelati celotno steno. Pri Stupici torej nastane problem motivike.

Dr. Luce "enaše: Likovna stran in tudi motivika sta zelo važni.

Inž. Lojze Rojc: "ajbolj smiselno se mi zdi, da bi se arhitekt in oba umetnika pogovorila o tem delu. Kar se pa tiče motivike pa bi v tem primeru morala drug drugemu prisluhniti, namreč Stupica in Kos.

Lojze Gostiša: Vsakakor ta dva ne bosta hotela prilagoditi delo drug drugemu, morala ga pa bosta arhitektu. Vprašanje pa je seveda motivika.

Dr. Luce "enaše: Jaz nimam nič proti temu. Moti me malo, ker komisija ni enotna. Vsekakor pa bi bilo treba prilagoditi likovni svet v zvezi s arhitekturo.

Dr. Stane Mikuž: Mi lahko govorimo o likovnem svetu kolikor hočemo, lahko pa tudi o motiviki, vendar pa bo Stupica zopet narisal nekaj sličnega, torej zopet te copernice in zaradi tega bom dal svoje oddvojeno mnenje v zapisnik, kajti jaz ne pristanem, da bi taka stvar prišla v reprezentativno stavbo, kot je ljudska skupščina. Če bi se Stupica približal likovnemu svetu Gojmirja Kosa, bi bila stvar v redu, toda o tem sem prepričan, da ne bo hotem storiti.

Lojze Gostiša: S tem osnutkom, kot ga je on sedaj naredil, se tudi jaz ne bi strinjal. Zato se pridružujem mnenju tovariša Mikuža, čeprav priznavam, da je ta svet likovno in vsebinsko dostojen Stupice, vendar pa s tem on ne more re-

Dr. Stane Mikuž: There is no Assembly in this world, which would be represented with such a view on life as comrade Stupica presents.

Dr. Luce Menaše: The thing is that we have a limited number of workers-artists of really good quality. We tried to engage all those who belong to this group because we wanted high-quality works for the People's Assembly. That's why we engaged Pregelj and Stupica, and for the portal, for the quality fittings, academic sculptor Kalin, and to a smaller degree also Putrih. We were then left with Pengov, the only person in Slovenia capable of meeting such a task. As far as quality goes, it would be impossible if we accepted all works in the same tone because, after all, we also need decorative paintings, which would be the result of individual work and would somehow be intimate. We can't forget that the portal won't be very individual anyway. We haven't yet seen the sketches of the work taken on by comrade Mihelič. Stupica has only sent us a sketch, and Kos hasn't sent anything yet. For the whole thing to work out in the best possible way, I'd like to see these top Slovenian artists being fully engaged. As far as Stupica is concerned, and the question of Kos adapting to Stupica and vice versa, I'd like to stress that that's impossible. In Yugoslavia, Stupica is ranked number one. Comrades, it seems to me that the task of our committee is to get all the best works by our artists into the People's Assembly, that's our greatest duty. I think it's justifiable that, in addition to the standard motifs, we also have original, intimate motifs.

prezentirati svoje delo v ljudski skupščini.

Dr. Stane Mikuž: Ni skupščine na svetu, ki bi nastopila s takim pogledom na življenje, kot je to vprizoril tovariš Stupica.

Dr. Luce Menaše: Položaj je namreč tak, mi imamo omejeno število res kvalitetnih delavcev - umetnikov. Vse tiste, ki spadajo v ta krog, smo nekako skušali likovno angažirati, kajti želeli smo si kvalitetna dela za reprezentativno stavbo, kot je ljudska skupščina. Zato smo angažirali Preglja, Stupico in za izdelavo portala oziroma za kvalitetno opremo akademskega kiparja Kalina in v majhni meri tudi Putriha. Prav tako nam je ostal še Pengov, ki je edini človek v Sloveniji, ki je bil zmožen sprejeti tako nalogo. Zame pa bi seveda na drugi strani bilo, zlasti v kvalitetnem oziru nekaj nemogočega, če bi mi sprejeli vsa dela v enakem tonu, kajti mi končno potrebujemo tudi dekorativne slike, ki bi bile tudi plod individualnega dela in ki bi bile nekako intimne, kajti ravno tako se moramo zavedati, da tudi portal ne bo ničesar individualnega. Osnutke dela, ki ga je prevzel tovariš Mihelič, še nismo videli, Stupica nam je poslal ta osnutek, medtem ko Kos še nič. Da bi vsa stvar čim kvalitetneje izgledala, dejansko želim, da ti maloštevilni kvalitetni slovenski umetniki bodo v celoti angažirani. Kar se Stupice tiče oziroma tega vprašanja, da bi se Kos Stupici oziroma Stupica Kosu prilagodil, bi priporočil samo to, da o tem sploh ne mora biti govora. Stupica je v Jugoslaviji številka ena na rang listi. Tudi se tovariši zdi, da je naloga naše komisije, da spravimo najbolj kvalitetna dela naših umetnikov v ljudsko skupščino, kajti to se mi zdi tudi naša največja dolžnost. Po mojem mnenju se da opravičiti, da imamo poleg določene motivike tudi tako izvirno intimno motiviko. To bi bila ravno naša

In fact, that could be an advantage, to place the work of comrade Stupica alongside other works into the People's Assembly. This artistic expression would certainly be more adequate and would have a representative value today. If that's what we decide to do, then we certainly can't say Pengov is more of a Slovenian painter than Stupica is. He's also an established, distinctive representative of our people even though we're aware that even realism is not a representation of one nation. Even realism doesn't always accept what we'd want. This matter is so obvious to me, that I have to defend it as much as I can. All our top artists and especially Stupica must be included into this artwork that will be placed into such a representative building as the People's Assembly. There are none better because these are the best in Yugoslavia. Stupica and Pregelj are the peak of Slovenian art.

Lojze Gostiša: It's not too much of a problem to include him. The question is whether Stupica is willing to retract so much to make something, which would fit into the People's Assembly, and respectfully represent Slovenian art in this Assembly. As we see, comrade Pregelj also took a step back with his mosaic and it would be dishonest if we didn't admit that. So, again I stress that he took a step back.

Dr. Luce Menaše: Well, Pregelj is a totally different story from Stupica who won't want to change his concept. Let's not forget that we're talking about Stupica after the torchlight procession. We can't put him a couple years back for this job. His developmental stage was from the year 1938, when he finished school, until the year 1950. That's when he was slowly developing, and he reached his peak with the torchlight procession. Even if we were to give him a new task, we'll get something similar from him again. I could say we'll almost get the same thing.

odlika, če bi poleg pstalih del plasirali tudi to delo tovariša Stupice v ljudsko skupščino. Tak likovni izraz bi bil vsekakor bolj adekvaten in bi bil danes reprezentativne vrednosti. Če že gremo na to, potem vsekakor ne moremo trditi, da je Pengov bolj slovenski slikar, kot je to Stupica, ampak je tudi ta izrazit predstavnik našega naroda, čeprav vemo, da niti realizem ni izraz enega naroda. Tudi realizem ne sprejema vedno to, kar bi si želeli. Zame je ta stvar tako jasna, da moram pledirati, kolikor je možno, da vse te naše umetnike, zlasti pa Stupico vključimo v to umetniško delo, ki se dela za tako reprezentativno stavbo, kot je ljudska skupščina. Boljših nimamo, kajti to so najboljši v Jugoslaviji. Stupica in Pregelj predstavljata vrh v slovenski umetnosti.

Lojze Gostiša: Vsekakor poseben problem ne bi bil, da ga ne bi mogli spraviti not. Vprašanje je ali bo šel Stupica toliko nazaj, da bo naredil stvar, ki bo šla lahko not, mislim v ljudsko skupščino in ki bo dostojno zastopala slovensko umetnost v tej skupščini. Vidimo namreč, da je tudi tovariš Pregelj z njegovim uozaikom šel nekoliko nazaj in bi bili neiskreni, če to ne bi priznali. Zato še enkrat poudarjam, da je šel nekoliko nazaj.

Dr. Luce Menaše: Kar se Preglja tiče, je on čisto nekaj drugega kot Stupica, ki ne bo hotel spremeniti tega koncepta. Zavedati se namreč moramo, da imamo mi sedaj Stupico po bakladi. Mi ga zaradi tega ne moremo spraviti za nekaj let nazaj. Pri njem je bila razvojna doba od leta 1938, ko je končal šolo, pa do leta 1950. Takrat se je počasi razvijal in pri poverni je dosegel vrhunec. Mi bomo dobili od njega nekaj sličnega, skoraj bi rekel isto stvar.

Architect Vinko Glanz: We don't have this option right now, of a painter or a sculptor adapting to the architect.

Dr. Luce Menaše: We have to be aware than neither comrade Pengov, nor Kalin and Putrih adapted to the architect's wishes.

Architect Vinko Glanz: It's unimaginable to think that we could talk to a painter or a sculptor in such a way, make them conform to the architect's wishes. Our opinions certainly are slightly different.

Engineer Lojze Rojc: It'll be interesting to see how Gobjmir Kos takes on the task.

Lojze Gostiša: Kos will definitely be less problematic.

Dr. Luce Menaše: Kos won't paint a still life in the manner of the last few years, but will do something similar to work he did for the Executive Council.

Engineer Lojze Rojc: So, if we decided for Stupica, we now have to give him a task, but the question is what kind of a task.

Dr. Luce Menaše: When did we decide for Stupica?

Architect Vinko Glanz: We already decided last year, we thought him best for the job.

Engineer Lojze Rojc: We could also pass a suggestion his way about the motif. Otherwise the whole thing will come to nothing.

Dr. Stane Mikuž: We came to a conclusion last time that we should decide either for or against Stupica. I am against his portrayal of our life, and Menaše is for it.

tudi če mu še enkrat to nalogo postavimo.

Inž. Vinko Glanz: Mi nimamo danes možnosti, da bi se nek slikar ali kipar podredil arhitektu.

Dr. Luce Menaše: Zavedati se namreč moramo, da se niti tovariš Pengov, niti Kalin, niti Putrih niso podredili želji arhitekta.

Inž. Vinko Glanz: Cisto iluzorno je misliti na to, da bi mogli z nekim slikarjem ali kiparjem govoriti na ta način, češ naj se prilagodi mnenju arhitekta. Mi imamo vsekakor malo različna mnenja.

Inž. Lojze Rojc: Res pa bi bilo interesantno videti, kako bo stvar zagrabil Gojmir Kos.

Lojze Gostiša: Kos bo vsekakor manj problematičen.

Dr. Luce Menaše: Kos ne bo narisal tihožitje v slogu zadnjih let, ampak bo naredil nekaj v slogu tistega, kar je na Izvršnem svetu.

Inž. Lojze Rojc: Če smo se torej odločili za Stupico, mu moramo sedaj neko nalogo predpisati, vprašanje je, kaj naj mu predpišemo.

Dr. Luce Menaše: Zanima me, kdaj smo se odločili pravzaprav za Stupico?

Inž. Vinko Glanz: Odločili smo se že lani, smatrali smo, da bo Stupica za tako delo najbolje odgovarjal.

Inž. Lojze Rojc: Mi mu lahko tudi neko sugestijo glede motivike damo. Drugače bo pa celotna stvar seveda brez uspeha.

Dr. Stane Mikuž: Mi smo nazadnje prišli do tega rezultata, da se sedaj moramo odločiti ali za ali pa proti Stupici. Jaz sem proti takemu prikazovanju našega življenja,

Engineer Lojze Rojc: I'm not as strictly opposed as Dr. Mikuž.

Architect Vinko Glanz: At the beginning we said that we should get painters and sculptors who would do the work. We also said that their other works would be bought and displayed in the building to give it a characteristic feel of the era when it was built. If the committee decides to hang Stupica's painting, then the painting will hang there and Stupica will continue with his work. If we say no, then we certainly won't hang this painting. And if the majority decides so, we could always turn him down.

Dr. Stane Mikuž: If we're talking about a painting that can be moved from room to room that's one thing. But here we're talking about a painting, which will have a permanent position on the wall and won't be moved, we have to be aware of that.

Lojze Gostiša: Stupica is really just Stupica, if we keep that in mind, then our committee is unnecessary and I don't know why we're talking about it so much anyway.

Dr. Luce Menaše: If I may, I'd like to clarify the issue. First of all, we have to realize that no work was defined; we left it up to the artist himself. We wanted the artists to make a sketch for themselves. And after all we've seen, we now have opposing opinions about Stupica. If we can't agree, then we should at least decide, regardless of the motif, whether an artist is obliged to conform to the commission. That's the real issue with Stupica.

Engineer Lojze Rojc: As far as the motif goes, I think he has to consider the commission.

dr. Menaše je pa za.

Inž. Lojze Rojc: Nimam tako striktnega stališča proti kot dr. Mikuž.

Inž. Vinko Glanz: Ko se je začelo je bilo govora, da se zberejo naši slikarji in kiparji, ki bodo te stvari delali. Prav tako je bilo rečeno, da se bodo ostale stvari odkupile in postavile v poslopje tako, da bi to poslopje imelo eno karakteristiko tistec dobe, ko je nastalo. Če se torej sedaj komisija odloči obesiti sliko od Stupice, bo potem ta slika tam visela in bo Stupica delal naprej. Če se pa reče ne, potem prav gotovo ne bomo obesili to njegovo sliko, če bo večina sklenila pa ga seveda lahko tudi odklonimo.

Dr. Stane Mikuž: Če se gre za tako sliko, ki jo lahko prenašamo iz sobe v sobo, je to ena stvar. Tu se pa gre za tako sliko, ki bo stalno na tej steni in se ne bo premaknila, tega se pri tem moramo zavedati.

Lojze Gostiša: Stupica je res samo Stupica, če se tako stvar postavi, potem je naša komisija nepotrebna in ne vem zakaj se o tem toliko pogovarjamo.

Dr. Luce Menaše: Če dovolite bi naredil problem jasen. Najprej je treba ugotoviti, da ni bilo konkretizirano neko delo, ampak se je to stvar prepustilo umetniku. Želelo se je, da umetnik napravi sam idejni osnutek. Po vsem kar smo videli pa so sedaj pri tovarišu Stupici mnjenja za in proti. Če se ne moremo sporazumeti, potem bi bilo dobro, da to akceptiramo, ne glede na motiviko, predvsem to ali se je kak umetnik dolžan podrediti naročilu. V tem je nazreč problem Stupice.

Inž. Lojze Rojc: Glede motivike bi rekel, da bi moral upoštevati naročilo.

Dr. Stane Mikuž: Naročeno mu je bilo vendar naj

Dr. Stane Mikuž: Come on, he was told to paint the fruits of our land. And what kind of bounty are laces, caged birds, pathetic market women? I just don't see the point of it. I'd imagine almost anything else under 'fruits of our land', not these pathetic little children with lanterns.

Engineer Lojze Rojc: If he was given a suggestion along the lines of 'fruits of our land', then the motif shown here really doesn't fit. The sketch here could be called 'Stupica' and the problem would be solved. If we allow his artistic expression, then any other sketch he comes up with won't be much different.

Dr. Luce Menaše: Kos will make a figural composition and won't move away too much from the realistic foundation, even though he might do a distant still life in the background, which would be acceptable because of his artistic expression and would have a decorative effect according to the architect. In any case his piece will have a good effect as a whole. That's a fact and we can all just imagine what kind of sketch he'll propose. With Stupica, it's a different matter. Although, the two side paintings correspond quite well with the theme of 'fruits of our land', with the market lady selling fruits of farming, and in the centre we have children with lanterns, who also belong there in my opinion. Now the committee has to decide whether the sketch is good compositionally, whether it fits with the title and with the motifs. The person who suggested these two names, that's Stupica and Kos, and predicted them for this hall, must have had something like this in mind. He must have had in mind what Kos would produce and what Stupica would produce.

Engineer Lojze Rojc: Maybe a solution would be to try and explain to Stupica the basic motifs and ask him to paint fruits of our land.

nariše plodove naše zemlje. "kakšni plodovi naše zemlje pa so čipke, ptice v kletki, bedne prodajalke, vse to mi res ne gre v glavo. Pod plodovi naše zemlje sem mi predstavljal vse nekaj drugega, ne pa te bedne otročičke z lampioni.

Inž. Lojze Rojc: Če mi je bila dana sugestija pod naslovom plodovi naše zemlje, potem se mi ta motiv, ki ga tukaj prikaže, res ne zdi v redu. Temu osmrtku, ki ga imamo pred seboj, bi lahko dali naslov Stupica in bi bil problem rešen. Če pustimo njegov likovni svet, potem tudi drugi osnutek, ki ga bo naredil ne bo drugačen.

Dr. Luce Menaše: Kos bo naredil figuralno kompozicijo in se ne bo oddaljil od realistične osnove, čeprav bo morda naredil neko ozadje z daljnjim tihožitjem, ki bo delovalo ravno zaradi likovnega sveta sprejemljivo in dekorativno v arhitektonskem pogledu. Na vsak način bo njegovo delo dobro učinkovalo, kot celota. To je prav gotovo in zato si vsi lahko predstavljamo, kakšen osnutek nam bo predložil. Pri Stupici pa je stvar drugačna. Sicer pa sta skrajni dve sliki kolikor toliko v odgovarjajočem odnosu do plodov naše zemlje, kajti končno imamo branjevko, ki prodaja plodove kmetijstva, v sredini pa so otroci z lampiončki, ki po mojem mnenju tudi sem spadajo. Komisija pa mora še reči, če je osnutek v kompozicijskem pogledu dober oziroma, če odgovarja takemu in takemu naslovu in taki in taki motiviki. Tudi tisti, ki je ta dva imena imenoval, mislim Stupico in Kosa, ter ju že vnaprej za to dvarano predvideval, je moral izeti to pred očmi. Moral je izeti pred očmi, kaj bo Kos dal in tudi to, kar bo dal Stupica.

Inž. Lojze Rojc: Mogoče bi pa bila rešitev v tem, da mi skušamo Stupici obrazložiti osnovni motiv in torej tudi zahtevamo od njega, da nam upodobi sadove naše zemlje.

Lojze Gostiša: Če bo iskal nov motiv in če ga

Lojze Gostiša: If he looks for a new motif and does that, he'll have to abandon his artistic expression and emphasize new content.

Dr. Luce Menaše: As far as the motif is concerned, I think there are two possibilities. In either case, still life across the entire wall is definitely out of the question. Lots of still life was always a very thankless task for this kind of job. We definitely can't portray industry under the title 'Fruits of our Land', but on the other hand we can't rule out still life. His artistic expression is what it is and it'd be hard for him to make something different.

Engineer Lojze Rojc: I have a feeling we cleared up our views on this matter pretty well.

Architect Vinko Glanz: So now you've decided that the motif has to be changed too.

Dr. Luce Menaše: The problematic thing is that we won't say in advance what kind of motif we want, only after we've received a certain sketch. Only then can we say that something doesn't fit because of the motif, but we don't specify it in advance. It's hard to make suggestions like that.

Head Anton Bizjak: In any case, the painter has to conform to the motif you give them!

Architect Vinko Glanz: It's also true that comrade Pengov took on this work because he had studied this history.

Dr. Luce Menaše: As far as 'fruits of the land' are concerned, the topic is too broad. I'd almost call it abstract.

Dr. Stane Mikuž: I look on this in a simple way, but we can't ignore the artistic side or the motif. What he portrayed is a fleeting world, which has nothing to do with us.

bo naredil, bo moral odstopiti od svojega likovnega izraza, poudariti pa bo moral novo vsebino.

Dr. Luce Menaše: Kar se motivike tiče, sem prepričan, da obstajata dve možnosti. Vsekakor pa tihožitje na celi steni ne pride v poštev. Veliko tahožitij je bilo vedno za tako nalogo res nehvaležna stvar. Pod naslovom Plodovi naše zemlje, pa vsekakor ne moremo upodobiti industrije, na drugi strani pa ni rečeno, da v takem smislu ne more priti tihožitje v poštev. Njegov likovni svet je pač tak in nekaj drugega bo težko ustvaril.

Inž. Lojze Rojc: Imam občutek, da smo si naše poglede na to stvar precej razjasnili.

Inž. Vinko Glanz: Sedaj ste prišli torej do tega, da je treba tudi motiviko spremeniti.

Dr. Luce Menaše: Neodno je namreč to, da mi ne povemo kaksno motiviko si želimo v naprej, ampak šele potem ko imamo določen osnutek. Šele takrat pokažemo, da nam to ali ono zaradi motivike ne odgovarja, pred tem pa nič ne povemo. Dejansko je težko tukaj dati neke sugestije.

Načelnik Anton Bizjak: Vsekakor pa se slikar mora ozirati na motiviko, ki mu jo daste!

Inž. Vinko Glanz: Res je pa tudi to, da je tovariš Fengov prevzel to delo, ker je imel vso to zgodovino preštudirano.

Dr. Luce Menaše: Kar se plodov zemlje tiče je to res malo preširoka tema. Skoraj bi rekel, da je abstraktna.

Dr. Stane Makuž: 'Jaz gledam to stvar preprosto, ne smemo pa iti mimo likovne uhrani, pa tudi ne mimo motivike. To, kar je on prikazal je morfiden svet, ki nima zveze z nami.

Therefore I'm against it and will write a separate opinion.

Engineer Lojze Rojc: So you present the question of Stupica or no Stupica! As far as the motif goes, I agree that he didn't entirely stick to the theme.

Dr. Luce Menaše: If the contractor orders a work, they have the right to say what they want and especially what the 'fruits of our land' are.

Lojze Gostiša: I feel comrade Pregelj had a more difficult task.

Dr. Luce Menaše: Fruits of the land existed already before socialism, a market lady is something specific, just as this manifestation is. Finally, fruits of the land represent a product of labour regardless of the form they take and what style the artist employs. Stupica wanted to do something special here and that's why I like his sketch.

Engineer Lojze Rojc: If he didn't go for these motifs and if he could treat this a bit more decoratively, then I could accept this piece.

Dr. Luce Menaše: Fruits of the land definitely are a very wide notion and I wouldn't agree with comrade Gostiša that Pregelj had a more difficult task. His theme was the national resistance movement during World War II. Fruits of the land are an ancient topic. It's hard to portray it, especially if the artist sticks to the theme as such.

Dr. Stane Mikuž: I imagine Grohar's „Potatoes“. He depicted people picking potatoes, the simplest thing in the world, yet Grohar made absolute poetry from it—you can feel the full love for the land in this painting—while Stupica's draft is a fleeting subject with no connection to our lives.

Jaz sem zaradi tega proti temu in bom tudi dal svoje odvojenno manje.

Inž. Lojze Rojč: Pri vas se torej postavlja vprašanje, ali Stupica ali ne Stupica! Kar se motivike tiče pa je popolnoma res, da se naslova, plodovi naše zemlje, ni držal v celoti.

Dr. Luce Menaše: Če naročnik naroči neko delo, potem ima tudi možnost povedati, kaj si želi in predvsem to kaj so plodovi naše zemlje.

Lojze Gostiša: Mnenja sem, da je tovariš Pregelj imel težjo nalogo.

Dr. Luce Menaše: Plodovi zemlje, so bili tudi pred socializmom, prodajalka je nekaj, kar je specifično, prav tako pa tudi ta manifestacija. Končno pa plodovi zemlje predstavljajo produkt dela ne glede na to kakšno obliko in na kakšen način se slikar tega posluži. Stupica je hotel tukaj nekaj posebnega narediti in zato mi je ta njegov osnutek všeč.

Inž. Lojze Rojč: Če bi ne bil postavil te motive in če bi lahko tretiral te stvari bolj dekorativno, potem bi se s to njegovo stvarjo strinjal.

Dr. Luce Menaše: Plodovi zemlje so vsekakor zelo širok pojem in se ne bi strinjal s tovarišem Gostišo, da je Pregelj imel težjo nalogo. On je dobil temo iz narodnoosvobodilne borbe. Plodovi zemlje pa so prastara tema. Težko je to upodobiti, zlasti če se umetnik drži teme kot take.

Dr. Stane Mikuš: Pred očmi imam "Groharjev" Krompir. Upodobil je ljudi, ki pobirajo krompir, kar je najbolj preprosta stvar in kljub temu je Grohar iz tega naredil tako pesem, da lahko človek iz te slike razbere polno ljubezen do zemlje, medtem to, kar nam je predložil Stupica je morfološka stvar, ki nima povezave s našim življenjem.

Lojze Gostiša: We really can't put 'Fruits of our Land' under this piece. I propose that we formulate the committee's opinion and conclude this matter.

Head Anton Bizjak: Comrades, time is rushing by and I have to stress that I have to present this matter to the president. We've discussed it a bit before and I mentioned that there was a difference of opinions. But I still have to present him with something in writing, not just this sketch. So I'd ask you to give me some kind of a position.

Engineer Lojze Rojc: Our thoughts have to be summed up.

Lojze Gostiša: Two things have to be solved in terms of architecture. First of all, we established that the theme doesn't correspond with the requirements. As far as artistic expression is concerned, our opinions differ.

Engineer Lojze Rojc: So we have to define the motif as well as the theme.

Dr. Luce Menaše: The problem with the theme is only in the title. We haven't agreed on that point yet, but certain minor contradictions can arise if we change the theme.

Engineer Lojze Rojc: We could also say that the theme doesn't correspond with our idea. We could say that to Stupica and also let him know what we think, even though we're all aware he's not going to make any major changes. Artistic expression and the motif, as well as form and content—all of this has already been proposed and we can't change that.

Dr. Luce Menaše: Content is actually a synthesis of all the motifs and they didn't end up here by chance; that's what suits him, that's his artistic world.

Engineer Lojze Rojc: I certainly respect and appreciate Stupica but I don't know if he'd be willing to change anything in terms of the motif.

Lojze Gostiša: Tukaj res ne moremo napisati Flodovi naše zemlje. Sem za to, da formiramo stališče komisije in da nehamo s to stvarjo.

Načelnik Anton Bizjak: Tovariši, čas hiti, opozoril pa bi vas rad, da moram predsedniku pokazati to stvar. Midva sva sicer malo govorila in oménil sem mu, da so različni pogledi. Nekaj pa bi mu moral vsekakor pismenega predložiti, ne pa samo ta osnutek. Zato bi vas prosil, da se odločite za neko obrazložitev.

Inž. Lojze Rojc: To naše mišljenje bi bilo potrebno sumirati.

Lojze Gostiša: Z arhitektskega stališča je treba rešiti dve stvari. Prvič, smo ugotovili, da tematika ne odgovarja predpisanim nalogam. Kar se pa likovnega sveta tiče, smo deljenega mišljenja.

Inž. Lojze Rojc: Mi moramo torej definirati motiviko in tudi tematiko.

Dr. Luce Menaše: Pri tematiki je problem samo naslova. Tu se torej še nismo zedinili, vsekakor pa bi lahko bila manjša protislovja, če bi spremenili temo.

Inž. Lojze Rojc: Mi lahko tudi rečemo, da tema neustreza po našem mišljenju. Tako mišljenje bi mi lahko sporočili Stupici in mu poleg tega izrazili še svoje mišljenje, čeprav vemo že vnaprej, da nekaj drugega ne bo naredil. Likovni svet in motiv oziroma forma in vsebina, vse to je tukaj podane in ga mi ne bomo mogli spremeniti.

Dr. Luce Menaše: Vsebina je dajansko sinteza celotne motivike in v to vsebino ni prišel po naključju ampak je to zato kar njema leži, to je skratka nje, ov likovni svet.

Inž. Lojze Rojc: Stupico vsekakor cenim in spoštujem, ne vem pa če bom gledal motivike hotel kaj spremeniti.

Dr. Luce Menaše: We'd have to talk about what we understand under 'fruits of the land'. It is hard to start on a work when even the contractor is not entirely sure what he wants.

Architect Vinko Glanz: To put it plainly, 'fruits of our land' to me are our forests, orchards, our agronomy, etc.

Engineer Lojze Rojc: One option is also to forget about this topic.

Architect Vinko Glanz: But Stupica went for this topic! My current position is that we don't insist on anything, but rather give comrades Kos and Stupica an alternative: they do what we want or step down. After all, we have many painters who can depict the 'fruits of our land' in a more concrete way. We could hire for example Gorjup, Sajovic, and others.

Engineer Lojze Rojc: What kind of topic could we think of for the piece we have here now? If somebody asks us what this was, we can say, as far as I'm concerned, that this is Gabrijel Stupica. If we ignore the matter of the theme and treat these walls as decoration, then I think the piece is acceptable. True, maybe not quite optimistic enough, not depicting the product of labour enough, the labour of man gradually waning away in our society. But I like this work and think that it would more or less fit the bill.

Lojze Gostiša: I insist that our opinions be written down. Three members are for Stupica, comrade Mikuž and I are against him. I'm afraid this work could suffer the same faith as Pregelj's fresco in the Police Station which had to be quickly erased. Other than that I think we've debated enough.

Engineer Lojze Rojc: So we have concluded that the motif doesn't fit. With regard to this analysis, a question presents itself whether we keep Stupica or not.

Luče Manaše: "alo bi se bilo potrebno tudi pogovoriti o tem, kaj si mi pod plodovi zemlje predstavljamo. Težko je namreč k nečemu pristopiti, ko pa si tudi sam naročnik ni na jasnem, kaj pod tem naslovom razume.

Inž. Vinko Glanz: Če se izražamo vulgarno razumem jaz pod plodovi zemlje naše gozdove, sadovnjake, agronomijo itd.

Inž. Lojze Rojci: Možno pa je tudi da zanemarimo to temo.

Inž. Vinko Glanz: Saj je vendar Stupica zagrabil za to temo. Moje stališče bi bilo namreč sedaj tako, da mi na tem ne vztrajamo, ampak predvsem postavimo tako tovariša Kosa, kot tudi Stupico pred alternativo, ali nam naredijo to in to, ali pa naj se umakneta. Mi imamo namreč toliko slikarjev, ki bi lahko naredili te plodove naše zemlje bolj konkretno. Treba je samo najeti Gorjupa, Sajovica in kaj jaz vem koga vse.

Inž. Lojze Rojci: Kakšno temo pa bi lahko dali tej sliki, ki jo sedaj imamo tu.? Če nas kdo vpraša, kaj je to, mi lahko, po mojem mnenju, rečemo, to je Gabrijel Stupica. Če ~~parej~~ ~~xx~~ zanemarimo temo in če tretiramo te stene dekorativno, bi jaz rekel, da so te stvari sprejemljive. Mogoče so res premalo optimistične, morda prikazujejo res premalo rezultat nekega človeka, ki počasi odмира v naši družbi, vendar pa mi je ta stvar všeč in smatram, da bi kolikor toliko ustrezala.

Lojze Costiša: Vztrajal bi na tem, da se napiše naše unenje. Trije so ta Stupico, midva s tovarišem Mikužem pa sva prpti. Bojim se namr č, da se zna s to stvarjo zgoditi isto, kot s Pregljevo fresko v Domu milice, kjer so jo morali na hitro zbrisati. Sicer sem pa mnenja, da smo se že dosti pomenili.

Inž. Lojze Rojci: Ugotovili smo torej, da motiv ne ustreza. Z ozirom na tako analizo se postavlja vprašanje ali

Thus, Stupica or no Stupica is the actual question.

Dr. Luce Menaše: Stupica can change the theme. But if he did he would decline in terms of form, because his work changed formally only during his early development, while his expression remained the same from prewar times until now. We are perfectly clear about that. So we see that the problem remains the same even if he changes the theme. In other words, if he strictly conforms to the 'Fruits of our Land' theme, his emotional expression will be even more intense. An objective portrayal of life would make this emotional expressive world stick out even more. I'm sure of that. So the bottom line question is whether we should go for Stupica or not. All our debate has brought us to this question.

Architect Vinko Glanz: We have one more option, and that's to make a gallery. It could feature Stupica, and some other artists. That way we'd get rid of a huge responsibility.

Dr. Luce Menaše: Making a gallery is indeed an option which shouldn't be dismissed lightly.

Architect Vinko Glanz: We can, however, conclude that it's impossible in this age to order a painting or a statue and expect an artist to conform with an architect. Stupica is especially problematic in this regard.

Dr. Luce Menaše: So now we've talked over our opinions in detail, but I think that even with Pregelj's work some slight misunderstandings can arise, even though our committee was unanimous there.

Engineer Lojze Rojc: So each one voiced their opinion and I propose that we write down our opinions separately on the basis of the stenographic record.

obdržimo Stupico ali ne. To vprašanje ali smo za Stupico ali smo proti, se sedaj dejansko postavlja.

Dr. Luce Menaše: Stupica lahko tudi tematiko spremeni. Če bi se pa njo, potem bi formalno nazadoval, kajti formalno se je spremenil samo tekom svojega razvoja, medtem ko je izpovedni značaj mu ostal xisti od predvojne do danes. Tu nam je stvar popolnoma jasna. Iz tega sledi, da bo problem isti, tudi če bo on tematiko spremenil. Če se on torej striktno drži tematike Plodovi naše zemlje, bo ta njegov emocijalni izpovedni svet še ostereje deloval. Z nekim takim objektivnim prikazom življenja bo ta emocijalni izpovedni svet ostereje izstopil, o tem sem prepričan. Zaradi tega je res prišlo sedaj na dan vprašanje, ali se dejansko odločimo za Stupico ali ne. Iz vse te naše razprave smo sedaj prišli do tega rezultata.

Inž. Vinko Glanz: Povem nam še ostane možnost, da naredimo galerijo. V to galerijo pride lahko tudi Stupica, pa še kaki drugi, tretji, četrti in peti umetnik. Na ta način bi se tudi rešili velike odgovornosti.

Dr. Luce Menaše: Napraviti galerijo je res ena možnost, ki je ne smemo kar tako zavreči.

Inž. Vinko Glanz: Konceptiramo pa lahko, da je danes nemogoče dati neko sliko ali kip, od kater. akoli umetnika, ki bi se podredil arhitektu. Stupica na tem mestu pa je zlasti problematičen.

Dr. Luce Menaše: Potentakem smo sedaj razcepili naša gledišča, mnenja pa sem, da tudi pri Preglju lahko pride do majhnih nesporazumov, ker pa je tam naša komisija bila enotna.

Inž. Lojze Rojci: Torej vsak je povedal svoje mnenje in predlagam, da v tem primeru naredimo in utemeljimo na osnovi stenografskega zapismika svoje mnenje ločeno.

-20-

Head Anton Bizjak: That would be the best solution, and now we can conclude the meeting.

The meeting was concluded at 12 o'clock.

Načelnik Anton Bizjak: Taka rešitev bi res bila najboljša, zdaj pa bi lahko s to sejo zaključili.

Seja je bila zaključena ob 12. uri.



JASMINA CIBIC

www.jasminacibic.org
info@jasminacibic.org

Jasmina Cibic je bila rojena v Ljubljani leta 1979. Diplomirala je na Akademiji likovnih umetnosti v Benetkah leta 2003, magistrirala pa je končala na Goldsmiths College v Londonu leta 2006. Zastopa jo Galerija Škuc.

Born in Ljubljana, Slovenia in 1979. Graduated from the Accademia di Belle Arti in Venice, Italy in 2003 and completed her MA in Fine Art at Goldsmiths College in London in 2006. Works with ŠKUC Gallery (Ljubljana).

SAMOSTOJNE RAZSTAVE

2013

"Za naše gospodarstvo in kulturo", Paviljon Slovenije na 55. mednarodni umetnostni razstavi, La Biennale di Venezia

2012

"Situacija Anolphthalmus hitleri", Salon 2012, Evropska prestolnica kulture, Maribor, Slovenija

2011

"Flock", ersatz@NGB, London
"Objekt spektakla", samostojna razstava, Galerija Škuc, Ljubljana, Slovenija
"Airport Projects", Galerija Škuc na Trajector, Bruselj, Belgija

2009

"Airport Projects", Galerija Ganes Pratt, Ljubljana, Slovenija
"O daleč", v organizaciji Galerije Ganes Pratt, Dvorec Zemono, Slovenija
"Spectators, Tourists and Casual Passers-by", ADHOC Galleria, Vigo, Španija

2008

"Druge mitologije/Other Mythologies", Umetnostna galerija Maribor, Maribor, Slovenija
"Ideologije razstavljanja", Galerija Ganes Pratt, Ljubljana, Slovenija

2007

"Ustvarjanje mitov kot taktika kolonizacije", Tobačni muzej, Tobačna Ljubljana, Ljubljana, Slovenija
"Tourists Welcome", Mednarodno letališče Ljubljana, Ljubljana, Slovenija
"Visitour", Galerija Ganes Pratt, Ljubljana, Slovenija

2005

"Bon Voyage", performans na vlaku Casanova Eurocity Ljubljana-Benetke-Ljubljana, projekt INTERREG III A

SOLO SHOWS

2013

"For our Economy and Culture", Pavilion of Slovenia at 55th International Art Exhibition, La Biennale di Venezia

2012

"Situation Anolphthalmus hitleri", Salon 2012, European Capital of Culture, Slovenia

2011

"Flock", ersatz@NGB, London
"The Object of the Spectacle", solo show, Škuc Gallery, Ljubljana
"Airport Projects", Škuc Gallery@Trajector, Brussels

2009

"Airport Projects", Galerija Ganes Pratt, Ljubljana
"From Afar", in organization of Galerija Ganes Pratt, Zemono castle, Slovenia
"Spectators, Tourists and Casual Passers-by", ADHOC Galleria, Vigo, Spain

2008

"Druge mitologije/Other Mythologies", Maribor Art Gallery, Maribor
"Ideologies of Display", Galerija Ganes Pratt, Ljubljana

2007

"Mythmaking as a Colonisation Tactic", Tobacco Museum, Tobačna Ljubljana, Ljubljana
"Tourists Welcome", Ljubljana International Airport, Ljubljana
"Visitour", Galerija Ganes Pratt, Ljubljana

2005

"Bon Voyage", performance on board the Casanova Eurocity train Ljubljana-Venice-Ljubljana, project INTERREG III A

2004

"So, when do we leave for Alpha Centauri?",
Galleria Porta degli Angeli, Ferrara, Italija

IZBRANE SKUPINSKE RAZSTAVE

2013

"Disturbances", Evropski mesec fotografije, Musée national d'histoire et d'art, Luxembourg
"U3 – Triennale sodobne umetnosti", kustosinja Nataša Bachelez-Petrešin, Muzej sodobne umetnosti Metelkova, Ljubljana, Slovenija
"30. grafični bienale", projekti povabljenih umetnikov, Mednarodni grafični likovni center, Ljubljana, Slovenija

2012

"Skoraj pomlad", 100 let slovenske umetnosti, Umetnostna galerija Maribor, Maribor
"Strangers in a strange land", LMAK Projects, New York, ZDA
"Borderline" v produkciji Universalmuseum Joanneum Graz, Evropska prestolnica kulture Maribor, Slovenija
"No Experience Necessary", Mednarodni povabljeni umetniški projekti za avtobuse, projekt za Kulturno olimpijado v Londonu, Združeno kraljestvo
"Art Lending Library", projekt Market Gallery in Walker & Bromwich, Mednarodni festival vizualnih umetnosti v Glasgowu, Glasgow, Združeno kraljestvo
"Spectral Metropole", kustos Ken Pratt, Galerija Vžigalica, Muzej in galerije mesta Ljubljane, Slovenija

2011

"Performa", Umetnostna galerija Maribor, Maribor, Slovenija
"Pripovedi v nastajanju", kustos Juan de Nieves, Pokrajinski muzej Celje, Slovenija
"Catlin Art Prize", Tramshed, London, Združeno kraljestvo

2010

"Police the Police – 4. Bienale mladih umetnikov, kustos Mica Gherghescu, Bukurešta, Rumunija
"U3 – 6. Triennale sodobne umetnosti – Ideje za življenje", kustos Charles Esche, Moderna galerija Ljubljana, Slovenija
"Nagrada Vordemberge-Gildewart", Mestna galerija Ljubljana, Slovenija
"Sarcophagus of the Kingdome", I-MYU Projects, London, Združeno kraljestvo
"Appropriate Modernism" Sejem sodobne umetnosti Trajector, Bruselj
"Kaj dogaja? Stereo razstava", kustosinji Petja Grafenauer in Vanja Žanko, Mestna galerija Nova Gorica, Slovenija

2004

"So, when do we leave for Alpha Centauri?",
Galleria Porta degli Angeli, Ferrara

SELECTED GROUP EXHIBITIONS

2013

"Disturbances", European Month of Photography, Musée national d'histoire et d'art, Luxembourg
"U3 – Triennial of Contemporary Art", curated by Nataša Bachelez-Petrešin, Museum of Contemporary Art Ljubljana
"30th Biennial of Graphic Arts in Ljubljana", an invited artist project, International Centre of Graphic Arts, Ljubljana

2012

"Almost Springtime", 100 years of Slovene Art, Maribor Art Gallery, Slovenia
"Strangers in a strange land", LMAK Projects, New York
"Borderline" produced by Universalmuseum Joanneum Graz, European City of Culture Maribor 2012
"No Experience Necessary", an Invited International Artist's Projects for Bus-Tops, a project for the London 2012 Cultural Olympiad
"Art Lending Library", a project by Market Gallery and Walker & Bromwich, Glasgow International Festival of Visual Art, Glasgow
"Spectral Metropole", curated by Ken Pratt, Gallery Vžigalica, Museum and Galleries of Ljubljana

2011

"Performa", UGM Maribor Art Gallery, Maribor
"Narratives in Progress", curated by Juan de Nieves, Regional Museum Celje, Slovenia
"Catlin Art Prize", Tramshed, London

2010

"Police the Police – 4th edition of Young Artists' Biennial, curated by Mica Gherghescu, Bucharest
"U3 – 6th Triennial of Contemporary Art – Idea for Living", curated by Charles Esche, Museum of Modern Art Ljubljana
"Vordemberge-Gildewart Award", Mestna galerija Ljubljana
"Sarcophagus of the Kingdome", I-MYU Projects, London
"Appropriate Modernism" Trajector Art Fair, Brussels
"What's happening? Stereo Exhibition", curated by Petja Grafenauer and Vanja Žanko, Civic Gallery Nova Gorica, Slovenia

2009

"The Secret of the Ninth Planet", v organizaciji
California College of the Arts, San Francisco, ZDA
"Konstrukcija realnega in virtualnega", Institut Jožef
Štefan, Ljubljana, Slovenija

2008

"Shining", Divus Unit 30, London, Združeno
kraljestvo
"Muzej na ulici", Moderna Galerija Ljubljana,
Slovenija
"Natural Relations", Galerija Škuc, Ljubljana, v
organizaciji festivala Mesto žensk
"PILOT 3", Yokohama/Tokio in Deptford X London

2007

"Present State", Five Years Gallery, London,
Združeno kraljestvo
"Landscape", Künstlerhaus, Gradec, Avstrija
"Jürgen", Vsak človek je kurator, Moderna galerija
Ljubljana, Slovenija
"Bad Girls & Bad Boys II", Mestna galerija
Ljubljana, Slovenija
"PILOT 3", Benetke, Italija/ Chelsea School of Art,
London, Združeno kraljestvo
"Catlin Art Prize", Ada Street Gallery, London,
Združeno kraljestvo

2006

"PP Untitled/Fast and Lost", Bevilacqua la Masa,
Benetke, Italija
"George Polke Opens, Invites, Presents", George
Polke, London, Združeno kraljestvo
"Goldsmiths Degree Show 2006", Goldsmiths
College, London, Združeno kraljestvo
"Bad Girls & Bad Boys", Galerija Ganes Pratt,
Ljubljana, Slovenija

2005

"Markers V; Poles Apart / Poles Together", zunanja
instalacija za 51. beneški bienale, kustosa: Doron
Polak, Juan Puentes
"Everybody for Safari", festival »Visura Aperta«,
Momjan, Hrvaška
"89° ma collettiva", Bevilacqua la Masa, Benetke,
Italija

2004

"Dafne revisited", Galleria A+A, Benetke, Italija
"Q 13", Centro culturale Candiani, Mestre, Italija
"Waiting Room Station No.2 Sarajevo", Umjetnicka
galerija BiH, Sarajevo
"Goldsmiths Degree Show 2004", Goldsmiths
College, London, Združeno kraljestvo
"AGORA", Transition Gallery, London, Združeno
kraljestvo
"Gemine Muse", Museo Navale, Benetke;

"The Secret of the Ninth Planet", in organization of
the California College of the Arts, San Francisco
"The Construction of the Virtual and the Real",
Institute Jozef Stefan, Ljubljana

2008

"Shining", Divus Unit 30, London
"Museum on the Street", Moderna Galerija
Ljubljana
"Natural Relations", Galerija Škuc, Ljubljana, in
organization of the City of Women Festival
"PILOT 3", Yokohama/Tokio and Deptford X London

2007

"Present State", Five Years Gallery, London
"Landscape", Künstlerhaus, Graz
"Jürgen", Every Man is a Curator, Museum of
Modern Art, Ljubljana
"Bad Girls & Bad Boys II", Civic Gallery Ljubljana
"PILOT 3", Venice, Italy/ Chelsea School of Art,
London
"Catlin Art Prize", Ada Street Gallery, London

2006

"PP Untitled/Fast and Lost", Bevilacqua la Masa,
Venice
"George Polke Opens, Invites, Presents", George
Polke, London
"Goldsmiths Degree Show 2006", Goldsmiths
College, London
"Bad Girls & Bad Boys", Galerija Ganes Pratt,
Ljubljana

2005

"Markers V; Poles Apart / Poles Together", an
outdoor installation for 51. Venice Biennale,
curators: Doron Polak, Juan Puentes
"Everybody for Safari", festival »Visura Aperta«,
Momiano, Croatia
"89° ma collettiva", Bevilacqua la Masa,
Venice

2004

"Dafne revisited", Galleria A+A, Venice
"Q 13", Centro culturale Candiani, Mestre-Venice
"Waiting Room Station No.2 Sarajevo", Umjetnicka
galerija BiH, Sarajevo
"Goldsmiths Degree Show 2004", Goldsmiths
College, London
"AGORA", Transition Gallery, London
"Gemine Muse", Museo Navale, Venice;

Mednarodna razstava mladih umetniških kolektivov,
kustos Giacinto Pietroantonio

2003

"Waiting Room", 11. bienale mladih umetnikov,
COSMOS, Atene, Grčija
"The Big Bright Blue Factory", mobilni projekt za
razstavo "Dafne", sodelovanje s Crash in Progress,
Fondazione Thetis, Arsenale, Benetke, Italija

2002

"85° ma mostra collettiva", Bevilacqua la Masa, San
Marco, Benetke, Italija
"Forme umane", Fundacija Bevilacqua la Masa,
Palazetto Tito, Dorsoduro, Benetke, Italija

2000

"ARTEC - Art reaches out to Technology in Europe
through Communication", San Erasmo, Benetke,
Italija

1999

"Percorsi d'Arte", kustos Riccardo Caldura, Galleria
d'Arte Moderna, Bologna, Italija

POUČEVANJE

2002 tutor za področje likovnih umetnosti na
Accademia di Belle Arti, Benetke, Italija

NAGRADE

2011 Trend nagrada za izjemne dosežke
na področju vizualnih umetnosti,
Slovenija
2011 Zmagovalka Catlin Commission
2010 Nominiranka za nagrado Fundacije
Vordemberge – Gildewart
2006 ZOO Art Fair: v ožjem izboru za John
Jones art on paper acquisition award
2005 Nagrada Fundacije Bevilacqua la Masa,
Benetke, Italija
2004 (Passaporta art group) v ožjem izboru za
Premio Furla by Cesare Pietroiusti,
Galleria d'Arte Moderna, Bologna,
Italija
2002 Nagrada Fundacije Bevilacqua la Masa,
Benetke, Italija

International Young Artists Collective Exhibition,
curated by Giacinto Pietroantonio

2003

"Waiting Room", 11. Biennial of Young Artists
COSMOS, Athens
"The Big Bright Blue Factory", a mobile project for
the exhibition "Dafne", collaboration with Crash in
Progress, fondazione Thetis, Arsenale, Venice

2002

"85° ma mostra collettiva", Bevilacqua la Masa, San
Marco, Venice
"Forme umane", fondazione Bevilacqua la Masa,
Palazetto Tito, Dorsoduro, Venice

2000

"ARTEC - Art reaches out to Technology in Europe
through Communication", San Erasmo, Venice

1999

"Percorsi d'Arte", curated by Riccardo Caldura,
Galleria d'Arte Moderna, Bologna

TEACHING

2002 Fine Arts tutor at the Accademia di Belle
Arti, Venice

AWARDS

2011 Trend Award for Outstanding Achievements
in Visual Art, Slovenia
2011 Catlin Commission Winner
2010 nominated for the Vordemberge –
Gildewart foundation award
2006 ZOO Art Fair: shortlisted for John Jones art
on paper acquisition award
2005 "Bevilacqua la Masa" foundation award,
Venice
2004 (Passaporta art group) shortlisted for
Premio Furla by Cesare Pietroiusti, Galleria
d'Arte
Moderna, Bologna
2002 "Bevilacqua la Masa" foundation award,
Venice

PUBLIKACIJE

"Bevilacqua la Masa 85° Colletiva": Bevilacqua la Masa, Venice 2002
 "Waiting Room", texts: Riccardo Caldura: Comune di Venezia, Venice 2003
 "Goldsmiths Degree Show 2004", Goldsmiths College: London 2004
 "Gemine Muse", curated by Giacinto Di Pietroantonio, texts: Riccardo Caldura: Gemine Muse, Milano 2005
 "Markers V; Poles Apart/Poles Together", curated by Doron Polak and Juan Punetes: Bienale di Venezia, Venice 2005
 "Bevilacqua la Masa, 89° colletiva", texts by Marinella Venanzi and Matia Zanetti: Fondazione Bevilacqua la Masa, Venice 2005
 "Goldsmiths Degree Show 2006", London 2006
 "Bevilacqua la Masa, 90° Mostra Colletiva", Fondazione Bevilacqua la Masa, Venice 2006
 "Landscape", texts by Simona Vidmar and Breda Kolar Sluga, Kunsterhaus Graz and Maribor Art Gallery, 2007
 "Pilot III", London, July 2007
 "Falter Magazine", issue 2, London, April 2008
 "Portfolio Magazine", issue 43, Edimburg, May 2008
 "Museum on the Street", texts by Zdenka Badovinac, Bojana Piskur, Sezgin Boynik and Gal Kirn, Museum of Modern Art Ljubljana, 2009
 "The Secret of the Ninth Planet", text by Lars Bang Larsen, California College of the Arts, 2009
 "Spectators, Tourists and Casual Passers-by", text by Simona Vidmar, Oris no. 58, Zagreb 2009
 "Airport Projects", texts by Michelle Deignan, Natasa Bachelez-Petresin, Blaz Kriznik and Simona Vidmar, Maribor Art Gallery, 2009
 "U3 – 6th Triennial of Contemporary Art in Slovenia – Idea for Living: Realism and Reality in Contemporary Art in Slovenia", editor: Tamara Soban, Igor Španjol, Museum of Modern Art Ljubljana, 2010
 "Police the Police - 4th edition of Young Artists' Biennial, curated by Mica Gherghescu, Bucharest
 "Disturbances", European month of Photography, Kulturprojekte Berlin, 2012
 Perfroma, Mala garažna knjižnica, Maribor 2013

PUBLICATIONS

"Bevilacqua la Masa 85° Colletiva": Bevilacqua la Masa, Venice 2002
 "Waiting Room", texts: Riccardo Caldura: Comune di Venezia, Venice 2003
 "Goldsmiths Degree Show 2004", Goldsmiths College: London 2004
 "Gemine Muse", curated by Giacinto Di Pietroantonio, texts: Riccardo Caldura: Gemine Muse, Milano 2005
 "Markers V; Poles Apart/Poles Together", curated by Doron Polak and Juan Punetes: Bienale di Venezia, Venice 2005
 "Bevilacqua la Masa, 89° colletiva", texts by Marinella Venanzi and Matia Zanetti: Fondazione Bevilacqua la Masa, Venice 2005
 "Goldsmiths Degree Show 2006", London 2006
 "Bevilacqua la Masa, 90° Mostra Colletiva", Fondazione Bevilacqua la Masa, Venice 2006
 "Landscape", texts by Simona Vidmar and Breda Kolar Sluga, Kunsterhaus Graz and Maribor Art Gallery, 2007
 "Pilot III", London, July 2007
 "Falter Magazine", issue 2, London, April 2008
 "Portfolio Magazine", issue 43, Edimburg, May 2008
 "Museum on the Street", texts by Zdenka Badovinac, Bojana Piskur, Sezgin Boynik and Gal Kirn, Museum of Modern Art Ljubljana, 2009
 "The Secret of the Ninth Planet", text by Lars Bang Larsen, California College of the Arts, 2009
 "Spectators, Tourists and Casual Passers-by", text by Simona Vidmar, Oris no. 58, Zagreb 2009
 "Airport Projects", texts by Michelle Deignan, Natasa Bachelez-Petresin, Blaz Kriznik and Simona Vidmar, Maribor Art Gallery, 2009
 "U3 – 6th Triennial of Contemporary Art in Slovenia – Idea for Living: Realism and Reality in Contemporary Art in Slovenia", editor: Tamara Soban, Igor Španjol, Museum of Modern Art Ljubljana, 2010
 "Police the Police - 4th edition of Young Artists' Biennial, curated by Mica Gherghescu, Bucharest
 distURBANces, European Month of Photography, Kulturprojekte Berlin 2013
 Perfroma, Mala garažna knjižnica, Maribor 2013

Blaž Peršin je po izobrazbi diplomirani pravnik in strokovnjak s področja managementa v kulturi. Ima dolgoletne izkušnje dela na področju sodobne umetnosti, plesa in gledališča, sprva kot samostojni producent in kurator številnih umetniških projektov in festivalov, kasneje kot direktor Območnega zavoda za varstvo kulturne dediščine. Med 2003 in 2006 je opravljal funkcijo načelnika Oddelka za kulturo na Mestni občini Ljubljana. Od 2006 dalje je direktor najprej Mestnega muzeja Ljubljana, z nastankom novega zavoda pa Muzeja in galerij mesta Ljubljane (MGML). Peršin je bil med leti 2001 in 2003 član Nacionalnega sveta za kulturo; leta 2010 pa je kot komisar vodil slovensko predstavitev na mednarodni arhitekturni razstavi beneškega bienala.

Manca Bajec (1982, Ljubljana) je leta 2007 diplomirala na beneški Akademiji za likovno umetnost, kasneje je zaključila še magistrski študij kiparstva na Akademiji za likovno umetnost v Ljubljani. V času študija je v Ljubljani delovala kot scenografka. Leta 2011 je končala magisterij iz kuriranja na Chelsea College of Art v Londonu. Istega leta je za delo v Chelsea Space Gallery prejela raziskovalno štipendijo ustanove Ashley Family Foundation in bila v Ljubljani nominirana za nagrado Essl. Kot umetnica in kuratorica živi in dela v Londonu.

Vladimir Vidmar, rojen leta 1982 na Reki (Hrvaška). Končal je študij filozofije in novinarstva na Filozofski fakulteti in Fakulteti za družbene vede Univerze v Ljubljani. Študij je nadaljeval na Oddelku za umetnostno zgodovino Filozofske fakultete. Od leta 2010 dela kot asistent umetniškega vodje Galerije Škuc, pred tem je delal v Mestnem muzeju Ljubljana. Njegovi kuratorski projekti vključujejo samostojno razstavo *Tadej Pogačar: Četrť do dve* (skupinsko kurirana razstava, Galerija Alkatraz, Ljubljana), *Beseda je iz tečaja* (mednarodna skupinska razstava, Galerija Škuc, Ljubljana) in *The pleasure is mine* (mednarodna skupinska razstava, Galerija Škuc, Ljubljana). Besedila s področja umetnosti in umetnostne zgodovine objavlja v Zborniku slovenskega umetnostnozgodovinskega društva in reviji Kino.

Nika Grabar je diplomirala na ljubljanski Fakulteti za arhitekturo leta 2003. Naslednje leto je začela podiplomski študij na isti

Blaž Peršin is a bachelor of law and expert in the field of cultural management. He has many years of experience in the fields of contemporary art, dance and theatre, initially as an independent producer and curator of numerous artistic projects and festivals, later as the director of the Regional Institute for Cultural Heritage Protection. Between 2003 and 2006, he was head of the Municipality of Ljubljana's Department of Culture. Since 2006, he has been the director of the City Museum of Ljubljana and, after its reorganisation into a new institution, of the Museum and Galleries of Ljubljana (MGML). In the period from 2001 to 2003, Peršin was a member of the National Council for Culture. In his capacity as commissioner, he supervised Slovenia's presentation at the Biennale Architettura 2010.

Manca Bajec, born 1982 in Ljubljana completed her BA in 2007, at Academy of Fine Art in Venice. She went on to the Academy of Fine Art in Ljubljana doing an MA in Sculpture while working in various theaters as a stage designer. In 2011 she completed an MA in Curating at Chelsea College of Art. The same year she was awarded the Ashley Family Foundation Research Fellowship at the CHELSEA space gallery and was shortlisted for the ESSL Award. She lives and works in London as an artist and curator.

Vladimir Vidmar, born in 1982 in Rijeka, Croatia. Completed his BA in Philosophy and Journalism at the Faculty of Arts and Faculty of Social Sciences in Ljubljana, Slovenia. He went on to study Art History at the Faculty of Arts in Ljubljana. Employed from 2010 as Assistant to Artistic Director at Škuc Gallery, before that worked at the City Museum of Ljubljana. His curatorial projects include the solo show *Tadej Pogačar: Quarter to two* (co-curated, Alkatraz Gallery, Ljubljana), *Word out of joint* (international group show, Škuc Gallery) and *The pleasure is mine* (international group show, Škuc Gallery). His texts were published in the *Bulletin of the Slovene Art History Society* and *Kino magazine for cinema and cinematic*.

Nika Grabar graduated from the Ljubljana Faculty of Architecture in 2003. In the following year she began her work as a

fakulteti, delati je začela tudi kot raziskovalka na Inštitutu za arhitekturo. Leta 2007 je kot Fulbrightova štipendistka nadaljevala raziskovanje na področju arhitekture in politike na Fakulteti za arhitekturo, načrtovanje in konservatorstvo Univerze Columbia v New Yorku, kjer je dve leti delala kot gostujoča raziskovalka. Doktorsko disertacijo z naslovom *Vinko Glanz – med klasicizmom in modernizmom* je zagovarjala leta 2009 na Fakulteti za arhitekturo v Ljubljani. Od oktobra leta 2009 predava na ljubljanski Akademiji za oblikovanje. Nadaljuje tudi s svojimi raziskovanji na področju arhitekture, politike in javnega prostora. Od leta 2011 deluje kot raziskovalka na ljubljanski Fakulteti za arhitekturo na interdisciplinarnem projektu *Trajnostni inženiring*. Med oktobrom 2010 in februarjem 2012 je sodelovala na evropskem kulturnem projektu *Nedokončane modernizacije*, leta 2012 je pripravila raziskovalni projekt *Zgodbe slovenskega parlamenta*, ki so bile objavljene istega leta. Področja njenega raziskovanja vključujejo zgodovino in teorijo arhitekture, javnega prostora, arhitekture in reprezentacije, arhitekture in medijev, oblikovanja in trajnostnega razvoja. Nika Grabar živi in dela v Ljubljani.

Tevž Logar je kustos in umetniški vodja Galerije Škuc v Ljubljani. Kuriral je številne samostojne in skupinske razstave v Sloveniji in tujini. Njegovi zadnji projekti vključujejo razstavi in kataloga *Jerman* (2008) in *Ulay: Nastati v Galeriji Škuc* (2009), samostojne razstave *Societe Realiste: Enosmerni svet* (2010), *Vadim Fiškin: Light Matters* (2011), *Tanja Ostojić: Telo, politika, agens...* (2012), *Bas Jan Ader: Ko je nastopila težnost, je bil svet še mlad* (2012), mednarodne skupinske razstave *Podrte stene škrlatnega salona* (2010), *Prekinjene delitve* (2010), *Disobedience, in the eyes of anyone who has read history, is man's original virtue* (2010), *NSK Folk Art* (2011), *Drobci neizrečenih misli* (2012) ter skupinsko kurirano razstavo *Priraščanja* v Muzeju sodobne umetnosti v Lodzu, Poljska (2011). Leta 2009 je bil T. Logar namestnik komisarke slovenskega paviljona na 53. beneškem bienalu. Od leta 2009 predava zgodovino umetnosti 20. stoletja na Akademiji vizualnih umetnosti AVA v Ljubljani. Je avtor scenarija za dolgometražni dokumentarni film o Uweju Laysiepenu-Ulayu, ki se bo prvič predvajal leta 2013. Občasno objavlja tekste

researcher at the Institute for Architecture and started postgraduate studies at the Faculty of Architecture in Ljubljana. In 2007 she was awarded a Fulbright scholarship and continued her research in the field of architecture and politics at Columbia University, Graduate School of Architecture, Planning, and Preservation in New York for two years as a visiting researcher. She defended her Ph.D. thesis *"Architecture of Vinko Glanz – Between Classicism and Modernism"* in 2009 at the Ljubljana Faculty of Architecture. Since October 2009 she has been teaching at the Academy of Design in Ljubljana. She has also continued to do research in the field of architecture, politics, and public space. Since 2011 she has worked as a researcher at the Ljubljana Faculty of Architecture on an interdisciplinary project *Sustainable Engineering*. From October 2010 to February 2012 she participated in the European Culture Project *"Unfinished Modernisations,"* in 2012 she prepared a research project *"Stories of the Slovene Parliament,"* which was published in the same year. Her research topics include history and theory of architecture, public space, architecture and representation, architecture and media, design and sustainability. Grabar lives and works in Ljubljana.

Tevž Logar is the curator and artistic director of Škuc Gallery in Ljubljana, Slovenia. He has curated various group and solo exhibitions in Slovenia and abroad. Recent projects include: exhibition and publication *Jerman* (2008) and *Ulay: Become* in Škuc Gallery (2009); solo exhibitions *Societe Realiste: One-way World* (2010), *Vadim Fishkin: Light Matters* (2011), *Tanja Ostojić: Body, Politics, Agency...* (2012), *Bas Jan Ader: The World Was Young When Gravity Fell* (2012); international group exhibitions *Broken Down Walls of the Crimson Salon* (2010), *Displaced Divisions* (2010), *Disobedience, in the eyes of anyone who has read history, is man's original virtue* (2010), *NSK Folk Art* (2011), *Fragments of Unspoken Thoughts* (2012); and co-curated group exhibition *Accretions* in the Museum of Contemporary Art in Lodz, Poland (2011). In 2009, Logar was assistant commissioner of the Slovenian Pavilion at the 53rd Venice Biennial. Since 2009, he has been lecturing on the history of the 20th century art at the Academy of Visual Arts in Ljubljana (AVA). Recently, he also worked as a screenwriter on a full-length feature

in predavanja s področja sodobnih vizualnih umetnosti. Tevž Logar živi in dela v Ljubljani.

Suzana Milevska je teoretičarka in kustosinja na področju vizualnih umetnosti in kulture. V središču njenih teoretskih in kuratorskih interesov so postkolonialna kritika hegemonističnih režimov reprezentacije, gender teorija, feministična umetnost ter participatorne in kolaborativne umetniške prakse. Milevska je doktorirala na Goldsmiths College v Londonu, bila je tudi prejemnica raziskovalne štipendije Fulbright. Med 2010 in 2012 je predavala zgodovino in teorijo umetnosti na Fakulteti za umetnost Univerze svetih Cirila in Metoda v Skopju. Med letoma 2006 in 2008 je ustanovila in delovala kot direktorica Centra za vizualne in kulturne raziskave na inštitutu Euro-Balkan v Skopju. Predavala je na več fakultetah in umetniških ustanovah: Univerzi Alvar Aalto v Helsinkih, Univerzi v Oxfordu, Šoli umetniškega inštituta v Chicagu, Univerzi Columbia, Umetniški akademiji na Dunaju, Umetniški akademiji v Berlinu, Univerzi IUAV v Benetkah, muzeju Moderna Museet v Stockholmu, galeriji TATE Modern, muzeju KIASMA v Helsinkih, muzeju MUMOK na Dunaju, Muzeju sodobne umetnosti Kumamoto na Japonskem itn. Kurirala je razstavo *The Workers' Club* na mednarodnem bienalu sodobne umetnosti v Narodni galeriji v Pragi leta 2005. Njen kuratorski projekt *The Renaming Machine* (2008–2010) se je leta 2010 zaključil s publikacijo z istim naslovom, ki jo je izdal Zavod P.A.R.A.S.I.T.E. v Ljubljani. Delovala je kot raziskovalka pri projektu *Call the Witness* na 54. beneškem umetniškem bienalu, kurirala je tudi razstave *Call the Witness* (BAK, Utrecht) in *Roma Protocol* v avstrijskem parlamentu. Leta 2010 je objavila knjigo *Spolna razlika na Balkanu* (VDM Verlag). Je prejemnica nagrade Igorja Zabela za kulturo in teorijo in nagrade ALICE za politično kuratorstvo. Milevska trenutno predava vizualno kulturo na Inštitutu za študije spola v Skopju v Makedoniji.

Lina Džuverović je umetniška direktorica Fundacije Calvert 22 v Londonu, je tudi doktorska študentka na kolaborativnem študijskem programu galerije Tate in Royal College of Art. Redno predava na umetniškem inštitutu Sotheby's v Londonu. Preden je

documentary about Uwe Laysiepen-Ulay, which will be premiered in 2013. He occasionally publishes texts and lectures on contemporary visual art. Logar lives and works in Ljubljana.

Suzana Milevska is a theorist and curator of visual art and culture. Her theoretical and curatorial interests include postcolonial critique of hegemonic power regimes of representation, gender theory, feminist art, participatory and collaborative art practices. She holds a PhD in visual culture from Goldsmiths College-London and was a Fulbright Senior Research Scholar. From 2010-2012 she taught history and theory of art at the Faculty of Fine Arts – University Ss. Cyril and Methodius of Skopje. From 2006 to 2008, she initiated and was the Director of the Center for Visual and Cultural Research at the Euro-Balkan Institute in Skopje. She lectured at various academic and art institutions: Alvar Aalto University-Helsinki, Oxford University, The School of Art Institute - Chicago, Columbia University, the Academy of Fine Arts in Vienna, Akademie der Kunst-Berlin, IUAV-Venice, Moderna Museet-Stockholm, TATE Modern, KIASMA-Helsinki, MUMOK-Vienna, CAMK-Japan, etc. She curated "The Workers' Club" at the International Contemporary Art Biennial at the National Gallery in Prague (2005). Her curatorial project "The Renaming Machine" (2008-2010) resulted with the book *The Renaming Machine* (P.A.R.A.S.I.T.E. Institute, Ljubljana, 2010). She was a researcher for the project "Call the Witness" at the 54 International Art Exhibition - Venice Biennale-Collateral Event, 2011 and curated the exhibitions "Call the Witness", BAK, Utrecht, and "Roma Protocol" at the Austrian Parliament. She published her book *Gender Difference in the Balkans* (VDM Verlag, 2010). She won the Igor Zabel Award for Culture and Theory and the ALICE Award for political curating. Milevska currently teaches Visual Culture and Gender at the Gender Studies Institute in Skopje, Macedonia.

Lina Džuverović is the Artistic Director at Calvert 22 Foundation in London and a PhD candidate on a collaborative doctoral award between Tate and the Royal College of Art. She also regularly lectures at Sotheby's Institute of Art in London. Prior to joining Calvert 22,

začela delati za ustanovo Calvert 22, je sedem let delala kot izvršna direktorica agencije za sodobno umetnost Electra v Londonu, ki jo je soustanovila leta 2003. Leta 2006 ji je Arts Council England (Angleški svet za umetnost) podelil naziv Decibel Mid-Career Curatorial Fellow za leto 2006. Njeni kuratorski projekti vključujejo: *Sanja Iveković - Unknown Heroine* (South London Gallery in Calvert 22, 2012 /13), *Archive As Strategy: Conversations about Self-historicisation across the East* (Calvert 22, 2011 - danes); *IRWIN - Time For A New State* (Calvert 22, 2012); *27 Senses* (Chisenhale Gallery, London, 2010), *Favoured Nations, Momentum, 5th Nordic Biennial of Contemporary Art* (Moss, Norway, 2009), film/performance *Kim Gordon, Tonya Ourslerja in Phila Morrisona Perfect Partner* (Barbican Centre, London in evropska turneja, 2005), *Her noise*, (South London Gallery, 2005), serijo predavanj *Zvok in avantgarde 20. stoletja* (Tate Modern, 2004). Objavljala je prispevke v različnih publikacijah kot so *The Wire Magazine*, *Mute in Artforum*.

Jane Rendell je piska, umetnostna kritičarka, zgodovinarica in teoretičarka arhitekture ter oblikovalka. Raziskuje interdisciplinarna presečišča arhitekture, umetnosti, feminizma in psihoanalize. Njene publikacije vključujejo knjige *Site-Writing* (2010), *Art and Architecture* (2006) in *The Pursuit of Pleasure* (2002), trenutno pripravlja knjigo o prehodnih prostorih v arhitekturi in psihoanalizi. Je so-urednica publikacij *Pattern* (2007), *Critical Architecture* (2007), *Spatial Imagination* (2005), *The Unknown City* (2001), *Intersections* (2000), *Gender, Space, Architecture* (1999) in *Strangely Familiar* (1995). Njeni nedavni teksti so nastali po naročilu umetnikov, kot so Apolonija Šušteršič in Transparadiso ter institucij, kot so FRAC Centre v Orleansu in Hamburger Bahnhof v Berlinu. Je članica uredniških odborov ARQ (četrtnetnika za arhitekturne raziskave), *Architectural Theory Review*, *The Happy Hypocrite*, *The Issues in Journal of Visual Culture in Britain* in profesorica za arhitekturo in umetnost ter prodekanja za področje raziskav na fakulteti Bartlett, University College London. www.janerendell.co.uk

Petja Grafenauer (1976) je kuratorica, teoretičarka in predavateljica sodobne umetnosti. Od leta 2013 je zaposlena kot kustosinja v MGML v Ljubljani. Med letoma

Lina spent seven years as Executive Director of Electra, a London-based commissioning agency which she co-founded in 2003. In 2006 Lina was the recipient of the Decibel Mid-Career Curatorial Fellowship by Arts Council England. Selected curated and co-curated projects include *Sanja Iveković - Unknown Heroine* (South London Gallery & Calvert 22, 2012 /13), *Archive As Strategy: Conversations about Self-historicisation across the East* (Calvert 22, 2011 - present); *IRWIN - Time For A New State* (Calvert 22, 2012); *27 Senses* (Chisenhale Gallery, London, 2010), *Favoured Nations, Momentum, 5th Nordic Biennial of Contemporary Art* (Moss, Norway, 2009), film/performance *Perfect Partner* by Kim Gordon, Tony Oursler and Phil Morrison (Barbican Centre, London and tour across Europe, 2005), *Her Noise*, (South London Gallery, 2005), *Sound And The 20th Century Avant Garde* lecture series (Tate Modern, 2004). Lina has written for a range of publications including *The Wire Magazine*, *Mute* and *Artforum*.

Jane Rendell is a writer, art critic and architectural historian/theorist/designer, whose work explores interdisciplinary intersections between architecture, art, feminism and psychoanalysis. Her authored books include *Site-Writing* (2010), *Art and Architecture* (2006), and *The Pursuit of Pleasure* (2002) and she is currently working on a new book on transitional spaces in architecture and psychoanalysis. She is co-editor of *Pattern* (2007), *Critical Architecture* (2007), *Spatial Imagination* (2005), *The Unknown City* (2001), *Intersections* (2000), *Gender, Space, Architecture* (1999) and *Strangely Familiar* (1995). Recent texts have been commissioned by artists such as Apolonija Šušteršic and transparadiso, and institutions such as FRAC Centre, Orléans, and Hamburger Bahnhof, Berlin. She is on the Editorial Board for ARQ (*Architectural Research Quarterly*), *Architectural Theory Review*, *The Happy Hypocrite*, *The Issues and the Journal of Visual Culture in Britain*, and Professor of Architecture and Art, and Vice Dean of Research at the Bartlett, UCL. www.janerendell.co.uk

Petja Grafenauer is a curator, writer and lecturer on contemporary art, working as curator at the Museum and Galleries of Ljubljana since 2013. She headed culture

2005 in 2006 je vodila kulturno redakcijo Radia Študent v Ljubljani, med 2007 in 2009 je bila kuratorica Galerije Ganes Pratt. Od 2005 do 2012 je predavala zgodovino sodobne umetnosti na Visoki šoli za umetnost Univerze v Novi Gorici. Redno sodeluje s SCCA Ljubljana in je sourednica revije Likovne besede. Strokovna in izvirna znanstvena besedila in kritike od leta 2001 objavlja na Radiu Študent, v nacionalnih časopisih Dnevnik in Delo, v tedniku Mladina in revijah Borec, ISH Monitor, Maska, Likovne besede, Ekran, Revija Fotografija, Zarez, Život umjetnosti, Manifesta Journal in Art on Paper. Leta 2008 je izšla njena monografija *Aleksij Kobal*, leta 2010 pa je uredila knjigo *Avtentični interes* (izbrani zapisi Zdenke Badovinac). Kot samozaposlena kuratorica je med drugim sodelovala pri projektih *Nove tendence* (UGM, Maribor 2010), *Hočemo biti svobodni, kot so bili očetje* (MGLC Ljubljana, 2010), *Mednarodni grafični bienale: Matrica: nestabilna realnost: 6 opic, 300 kuvert in 1 ljubezen: "Nepopolno kot vedno"* (MGLC, Ljubljana 2009). V letu 2013 poleg izvedbe programa v Kulturnem centru Tobačna 001 v okviru zaposlitve v MGML samostojno pripravlja še zgodovinsko razstavo v okviru jubilejnega Mednarodnega grafičnega bienala, samostojno razstavo Ignacia Uriarteja v Galeriji Škuc in samostojno razstavo Igorja Eškinje v Galeriji Alkatraz.

section of Radio Študent in Ljubljana from 2005 to 2006, from 2007 to 2009 she was the curator of Ganes Pratt Gallery. She taught history of contemporary art at the University of Nova Gorica School of Art. She is the regular collaborator of SCCA Centre for Contemporary Arts and co-editor of *Likovne besede* magazine. Her reviews and scholarly texts have been published on Radio Študent, national newspapers *Dnevnik* and *Delo*, *Mladina* weekly, and magazines such as *Borec*, *ISH Monitor*, *Maska*, *Likovne besede*, *Ekran*, *Revija Fotografija*, *Zarez*, *Život umjetnosti*, *Manifesta Journal* and *Art on Paper*. In 2008 she published a monograph on Aleksij Kobal, in 2010 she edited the publication entitled *Authentic interest* (selected writings of Zdenka Badovinac). As an independent curator she participated in projects such as *New tendencies* (Maribor Art Gallery, 2010), *We want to be free as our fathers* (International Centre of Graphic Arts Ljubljana, 2010), *International Biennale of Graphic Arts: The Matrix: An unstable reality: 6 monkeys, 300 envelopes and 1 love: »Imperfect as ever«* (International Centre of Graphic Arts, Ljubljana 2009). In 2013, parallel with the execution of gallery programme of Cultural Centre Tobačna 001, she is independently preparing a historical exhibition within the International Biennale of Graphic Arts, as well as solo shows of Ignacio Uriarte at Škuc Gallery and Igor Eškinja at Alkatraz Gallery in Ljubljana.

FRAMING THE SPACE

2012

Enokanalni HD video, 10 min 45 sek, 16:9, stereo

Single channel HD video, 10 min 45 sec, 16:9, stereo

Režija / Director

Jasmina Cibic

Direktor fotografije / Director of Photography

Mark Carey

Asistent kamere / Camera Assistant

Adam Barnett

Asistentka produkcije / Production Assistant

Sara Isa Djukanović

Igralca / Actors

Katarina Stegnar (journalist Linda), Grega Zorc
(Vinko Glanz)

Maska / Make up

Mini Make-Up

Kostumografija / Costume

Mateja Benedetti

Zvok / Sound

Igor Iskra, Pip Norton

Luči / Lights

Tomo Grdjan

Grip

Peter Gregorčič

Asistent luči / Best boy

Janez Johnny Vesel

Scenarij / Script

Brian Fillis in/and Jasmina Cibic

Svetovalka scenaristov / Script Consultant

dr. Nika Grabar

Tajnica režije / Script Supervisor

Irena Gatej

Montaža / Editor

Clare Dearnaley

Obdelava slike / Grading

David Smith, Sue Giovanni

Glasba / Music

Filip Šijanec

Fotograf / Set Photographer

Pete Moss

Asistenta / Runners

Atila Boštjančič, Žiga Cibic

Posebna zahvala / Special thanks to

- Northern Film School at Leeds Metropolitan University
- Javni gospodarski zavod Brdo / State Protocol Services of the Republic of Slovenia
- Bevk Perović arhitekti in Maja Vardjan / Bevk Perović architects and Maja Vardjan
- Arhiv MAO / MAO archive (consultant)
- MB GRIP d.o.o.
- 100tka
- Dedré Fouquet and Dr. Ken Pringle, Stellenbosch University Entomology Department, South Africa
- European Capital of Culture Maribor 2012
- Ken Pratt

FRUITS OF OUR LAND

2013

Enokanalni HD video, 11 min 43 sek, 16:9, stereo

Single channel HD video, 11 min 43 sec, 16:9, stereo

Režija / Director

Jasmina Cibic

Direktor fotografije / Director of Photography

Mark Carey

Asistentka režije / First Assistant Director

Manca Bajec

Asistenta kamere / Camera Assistants

Adam Barnett, Rita Maria Conry

Kasting / Casting

Jasmina Cibic, Katarina Stegnar

Igralci / Actors

Daša Doberšek (umetnostna zgodovinarica / art historian), Gregor Gruden (umetnostni zgodovinar / art historian), Branko Jordan (profesor / professor), Marko Mandić (inženir / engineer), Pia Zemljič (komisarica / commissioner), Grega Zorc (arhitekt / architect)

Kostumografija / Costume

Mateja Benedetti

Scenografija / Scenography

Matic Gselman, Ajda Primožič

Frizer / Hair stylist

Urša Lovšin, Tomaž Turk

Maska / Make up

Marjeta Borštnar, Urška Grošelj, Tjaša Marin

Zvok / Sound

Samo Jurca, Željko Nedović, Tristan Peloz

Montaža zvoka / Sound Editing

Pip Norton

Glasba / Music

Filip Šijanec

Luči / Lights

Janez Johnny Vesel

Grip

Tomaž Koleča

Asistent luči / Best boy

Peter Gregorčič

Scenarij / Script

Uredila Jasmina Cibic na podlagi originalnih transkriptov zasebnega arhiva družine Glanz.

Edited by Jasmina Cibic from original transcripts in the Vinko Glanz family archive.

Prevod scenarija / Script Translations

Julija Potrč, Manca Bajec

Tajnica režije / Script Supervisor

Gaja Moderndorfer

Montaža / Editor

Michelle Deignan

Obdelava slike / Grading

Sue Giovanni

Fotograf / Set Photographer

Pete Moss

ANOPHTHALMUS HITLERI TAPETA / WALLPAPER

Znanstvene ilustracije Anophtalmus hitleri

Scientific Illustrations of Anophtalmus hitleri

Gordon Aeschimann, Eduardo Saiz Alonso, Sharon Birzer, Rebecca Clark, Marla Copollino, Iñaki Diez Cortaberria, Tanza Crouch, Sandra Doyle, Emily M. Eng, Joel Floyd, Dédre Fouquet & Dr. Ken Pringle, Laibale Friedman, Dr. Jean-Luc Gattolliat, Pérez González, Melisa Gratz, Filipe Gudin, Alberto Guerra, Sara Krause, Man-San Ma, Sara McNaboe, Aaron Melendez, Sara Menon, Laura Montserrat, Carim Nahaboo, Ika Österblad, Mafalda Paiva, Dmitriy Paramonov, Ann Ranlett, Marie Rossetti, Sergio Stephanie Rozzo, Lore Ruttan, Mesa Schumacher, Yasna Sepulveda, Bruce Worden, Lindsay Wright, Amanda Zimmerman.

Pomoč pri raziskavi

Research on Anophtalmus hitleri

mag. Andrej Kapla

Nacionalni inštitut za biologijo Univerze v Ljubljani

National Institute for Biology, University of Ljubljana

Producent / Produced by
Muzej in galerije mesta Ljubljane – MGML
Museum and Galleries of Ljubljana

Koproducent / Co-Producer
Galerija Škuc
Škuc Gallery

Umetnica / Artist
Jasmina Cibic

Komisar / Commissioner
Blaž Peršin, direktor, MGML

Namestnica komisarja / Assistant Commissioner
Marija Škočir, MGML

Kustos / Curator
Tevž Logar, Galerija Škuc

Asistent kustosa / Assistant Curator
Vladimir Vidmar, Galerija Škuc

Vodja slovenskega razstavišča, Galerija A+A
Head of Slovenian Exhibition Centre
Aurora Fonda

Svetovalka za arhitekturo / Architecture Consultant
Mateja Šetina

Svetovalka za vizualno umetnost/asistentka
Visual Art Consultant and Artist's Assistant
Manca Bajec

Celostna grafična podoba / Visual Identity
Ajdin Bašić

Svetovalka za odnose z javnostmi
Art Media Consultant
Natasha Plowright

Odnosi z javnostmi in organizacijska pomoč
PR and project organisation support
Maja Kovač, Nika Perne, MGML

Konservatorska priprava slik
Conservation expertise
Katarina Toman Kracina, MGML

Kostumi za performans
Performance Costumography
Sanja Grcić

Vodja konstrukcije paviljona
Construction team leader
Andrej Zavodnik

Ekipa / Construction team
Igor Pestotnik, Miha Premk, Milan Premk

Izdelava rešetke / Grate
Silvester Jelenc

Izdelava gravure in značk / Badges
Mladen Vuković

Izdelava makete / Model makers
Primož Žitnik, Marko Vidmar

Svetovalka za arhiv Vinka Glanza
Vinko Glanz Archive Consultant
dr. Nika Grabar

Asistent produkcije / Production Assistant
Ramon Blanco Barrera

Otvoritveni performans / Opening Performance
Primož Bezjak, Gregor Luštek

Tehnična pomoč / Technical support
Tehnična služba / Technical service MGML

PROJEKT JE OMOGOČILO / FINANCED BY



REPUBLIKA SLOVENIJA
MINISTRSTVO ZA KULTURO

PRODUCENTA / PRODUCED BY



Š K
U C
G A L E
R I J A
S T A R I
T R G 2 1
L J U B L J A N A
SI 10000000

PROJEKT PODPIRAJO / SUPPORTED BY

Mestna občina Ljubljana



REPUBLIKA SLOVENIJA
DRŽAVNI ZBOR



LEEDS
METROPOLITAN
UNIVERSITY
Northern Film School



A PLUS A
CENTRO ESPOSITIVO
SLOVENO

ZLATI SPONZOR / GOLDEN SPONSOR



ZAHVALA / THANKS TO

Adam Josef Barnett, Mateja Benedetti, Primož Bizjak, Atila Boštjančič, Mark Joseph Carey, Rita Maria Conry, Daša Doberšek, Aurora Fonda, Marij Geč, Sanja Grčič, Peter Gregorčič, Urška Grošelj, Gregor Gruden, Matic Gselman, Namka Hodžič, Tereza Jačimović, Branko Jordan, Samo Jurca, Tadej Kocjančič, Tomaž Koleša, Urška Lovšin, Grega Luštek, Marko Mandić, Tjaša Marin, Gaja Moderndorfer, Peter Ronald Moss, Željko Nedović, Joško Pajer, Tristan Peloz, Borut Peršolja, Ajda Primožič, Igor Rus, Barbara Savenc, Katarina Stegnar, Filip Šijanec, Janez Tomc, Tomaž Turk, Janez Vesel, Gordana Vrabec, Mladen Vuković, Andrej Zavodnik, Bojana Zavodnik, Pia Zemljčič, Gregor Zorc, Aleksandra Žerjav

SPONZORJI / SPONSORS

ZVEZDA
KAVARNA
BISTRO
DELI

Devil's Picnic Ltd

"The only way to
resist temptation is
to yield to it..." —
Oscar Wilde



POSEBNA ZAHVALA / SPECIAL THANKS TO

Dragica in/and Damir Cibic, Pete Moss, Una, Borut Peršolja, Michelle Deignan, Simon Goodwin, Katarina Stegnar, Ken Pratt, Alexei Monroe, Nataša Petraš-Bachelez, Simona Vidmar, Matevž Čelik, Claire Dearnaley, Mark Carey, Mateja Šetina, Nina Malovrh, Bevk Perovič arhitekti, Maja Vardjan, Martina Vovk, Kaja Širok, MB GRIP d.o.o., 100tka, Julij Zornik, Blaž Jeltnikar, Anže Habjan, Cilka Habjan, Okolje consulting d.o.o., Petra Čuk, Rafal Niemojewski, Tina Bajec, Boris Divjak, Judita Krivec Dragan, Tina Škoberne, Kristina Glanz, Barbara Jaki

Izdal / Published by

Muzej in galerije mesta Ljubljane
Gosposka 15
1000 Ljubljana
Slovenija

T: +386 1 241 2500
www.mgml.si
info@mgml.si

Sozaložnik / Co-publisher

Galerija Škuc
Stari trg 21
1000 Ljubljana
Slovenija

T: +386 1 251 6540
www.galerija.skuc-drustvo.si
galerija.skuc@guest.arnes.si

Črkovne vrste / Typefaces

MAKALONCA (Avtor / Author: Lucijan Bratuš)

Izhodišče za oblikovanje te črkovne vrste je bila pisava Jožeta Plečnika iz leta 1944 za kavarno Makalonca v Ljubljani. Male črke so oblikovane po principu pisav iz prve polovice 20. stoletja. / The starting point of this typeface is Jože Plečnik's type design for Ljubljana's Makalonca café dating from 1944. Lowercase letters were later formed on the principles of type design from the first half of the 20th century.

FF Tisa Pro (Avtor / Author: Mitja Miklavčič)

Kljub temu, da je pisava popularna v različnih medijih, je Miklavčič FF Tisa prvotno zasnoval za izpolnjevanje tehnoloških in estetskih zahtev sodobnega oblikovanja in tiska revij. Njegov primarni cilj je bil razviti mehkejši, bolj dinamičen pristop k serifnim pisavam devetnajstega stoletja. FF Tisa je prejela priznanje odličnosti za oblikovanje črkovne vrste TDC v letu 2007. / Despite its cross-media appeal, Miklavčič originally drew FF Tisa to meet the technological and aesthetic requirements of contemporary magazine design and printing. His primary goal was to develop a softer, more dynamic take on the nineteenth-century slab serif wood type genre. FF Tisa received a Certificate of Excellence in Type Design from the TDC in 2007.

Zanj / Represented by
Blaž Peršin

Urednika kataloga / Catalogue Editors
Tevž Logar, Vladimir Vidmar

Besedila / Texts
Lina Džuverović, dr. Nika Grabar, dr. Petja Grafenauer, Tevž Logar, dr. Suzana Milevska, Blaž Peršin, dr. Jane Rendell

Izbor vizualnega materiala
Visual material selection
Manca Bajec, Jasmina Cibic, dr. Nika Grabar

Slike iz Umetniške zbirke Državnega zbora z dovoljenjem Državnega zbora
Paintings from The Collection of National Assembly with permission of National Assembly

Prevodi v angleški jezik / Translations to English
Rawley Grau, Alenka Ropret

Prevodi v slovenski jezik / Translations to Slovene
Tadej Reissner, Alenka Ropret

Lektura slovenskih besedil / Slovenian proofreading
Tadej Reissner

Lektura angleških besedil / English proofreading
dr. Erica Johnson Debeljak

Oblikovanje in prelom / Design and Layout
Ajdin Bašić

Fotografije slik iz Umetniške zbirke Državnega zbora / Photographs of the Paintings from the Collection of the National Assembly
Matevž Paternoster

Fotografije iz filmov / Film stills
Pete Moss

Tisk / Printed by
Formatisk d.o.o., Ljubljana

Naklada / Print run
1500

Ljubljana, 2013

CIP - Kataložni zapis o publikaciji
Narodna in univerzitetna knjižnica, Ljubljana

7.038.5(497.4)(083.824)
7(497.4):929Cibic J.

CIBIC, Jasmina

Za naše gospodarstvo in kulturo = For our economy and culture / Jasmina Cibic ; [besedila Lina Džuverović ... [et al.] ; urednika Tevž Logar, Vladimir Vidmar ; izbor vizualnega materiala Manca Bajec, Jasmina Cibic, Nika Grabar ; prevodi v angleški jezik Rawley Grau, Alenka Ropret, prevodi v slovenski jezik Tadej Reissner, Alenka Ropret]. - Ljubljana : Muzej in galerije mesta Ljubljane : Galerija Škuc, 2013

ISBN 978-961-6509-34-3 (MGML)

ISBN 978-961-6751-67-4 (Škuc)

1. Logar, Tevž

267097856



la Biennale di Venezia

55. Esposizione
Internazionale
d'Arte

Partecipazioni nazionali

