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Airport Projects / Intervju

Airport Projects / Interview

Jasmina Cibic, Simona Vidmar

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Simona Vidmar Jasmina, v svojih delih se ukvarjaš z dvema elementarnima momentoma bivanja: prostorom in izkušnjo. O izkušnji pozneje; najin pogovor bi želela začeti s pomenom, karakteristikami in sugestijami prostora v твоjih delih. *Airport Projects* so projekti na letališčih in o letališčih, prostorih brez državljanstva, kjer anonimnost zagotavlja trenutek bivanja brez identitete. V zadnjih 3 letih si s svojimi performativnimi intervencijami in prostorskimi instalacijami načrtno posegala v ta izrazit *ne-kraj*; konkretnije, letališka avla, izpraznjena letala, brezcarinske cone ljubljanskega letališča so postali prostor твоjih inscenacij (od intervencije v Lufthansinem letalu in letalu Turkish Airlines, 2006; manipulacije letališke table prihodov/odhodov v *Dictionary of Imaginary Places*, 2006; performativnih akcij na letališki stezi v sodelovanju s pihalnim orkestrom *Boutique Airports*, 2007; do prilastitve letališke čakalnice za delegiran performers/instalacijo v *Tourists Welcome*, 2007; ter zaključne invertirane situacije v Umetnostni galeriji Maribor, instalacije *Druge mitologije*, ko tranzicijski *ne-kraj* poseže v avtoritarnost muzeja, 2008). Gre za večleten proces, ki ga sumarično naslavljaš z *Airport Projects*. Lahko poveš, kako je prišlo do tvoje nenavadne 'afere' z letališčem?

Jasmina Cibic Moji prvi umetniški projekti so bili performativne narave in so ustvarjali umetniške akcije in intervencije, kjer so me zanimale predvsem navezave med umetnikom, artefaktom in publiko ter različnimi tipi dialogov, ki jih je na ta način moč ustvariti. Pravzaprav je slučajno prišlo do situacije, ko sem začela bolj podrobno razmišljati o sami arhitekturni formi, ki daje mesto performativni intervenciji ali zgolj umetniškemu objektu. Za 'bivše' javne prostore sem se začela zanimati predvsem zaradi njihove inherentne naravnosti k določenemu uporabniku. Verjetno bi to lahko pripisala svoji obsesiji, kako umetnost sploh še lahko stopi v dialog s svojim živim modelom, in s tem raziskovanju zapuščine historične avantgarde. Tako sem začela opazovati in raziskovati funkcijo posameznika znotraj specifičnih prostorov in odnosov med njimi, kjer sem razločevala med turistom, slučajnim mimoidočim ter 'zgolj' gledalcem. Tu so različne funkcije pomenile različne ravni vpletenosti posameznika v svojo okolico in njegovega odnosa do nje. Drugo vprašanje je, kaj se zgodi znotraj različnih prostorov, ko umetnik svoji publiko vsili določeno izkušnjo? Znotraj muzeja je katera koli akcija/performativna intervencija vnaprej razumljena kot fikcija že zaradi same narave specifičnega arhitekturnega angažmaja. Tranzitni prostori, oziroma kot jih pojmuje Marc Augé – *ne-kraji* – so me prevzeli prav zaradi njihovega odnosa do izkustva; gre za prostore, kjer do

Simona Vidmar In your works, you deal with two of the elementary moments of being: space and experience. More about experience itself later, as I would wish to begin our conversation with the meaning, characteristics and suggestions of the notion of space in your work. *Airport Projects* is a series of works realised within airports and about airports, spaces characterised with a lack of nationality, where anonymity guarantees a moment of being without an established identity. In the last three years, with your performative interventions and spatial installations you have deliberately entered this distinctive *non-place*; more concrete, airport departure lounges and empty airplanes have become the locations of your event/installation staging (such as the intervention within the Lufthansa and Turkish Airlines airplanes in 2006; the manipulation of the airport departure board in *Dictionary of Imaginary Places*, 2006; performative actions on the airport runway in collaboration with the Kranj Brass Band in *Boutique Airports*, 2007; up to the seizing of the departure lounge within the airport's terminal for the delegated performance/installation *Tourists Welcome*, 2007; and the spatial intervention within the Maribor Art Gallery, the installation *Other Mythologies*, where a transitional *non-place* interferes with the authority of a museum, 2008). This is a long-term process, which has taken place over many years, summarised with the title *Airport Projects*. Can you tell us how this unusual affair with airports came about in the first place?

Jasmina Cibic My first projects were of a performative nature and created actions and interventions where I was mostly interested in connections between the artist, the artefact and the public and the different types of dialogues which could be created this way. It was only accidentally that the situation arose where I began to think in detail about the architectural form which gives space to performative interventions or the artefacts themselves. I got interested especially in the (former) public spaces due to their inherent characteristic – the orientation toward a specific user. I could probably attribute this to my obsession with how can art still step into the dialogue with its own live model, and with this the legacy of the historic avant-garde. I began to observe and research the function of the individual within specific spaces and the formulated relationships between them, where I began to differentiate between a tourist, a casual passer by and a 'mere' spectator. The different functions suggesting different levels of engagement respectively.

It is a different question altogether as to what happens when an artist imposes a specific experience on the public within a specific space. An action/performative intervention which takes place within a museum is a *propos* understood as fiction, if not for other reasons, solely due to the nature of its surrounding architectural engagement. Transitional spaces, or how Marc Augé recaps them

slednjega nikoli ne pride, čeprav je obljuba izkustva neločljivo povezana z arhitekturno formo teh prostorov. Hkrati me je zanimalo vprašanje, kdo danes sploh razpolaga s tolikšno avtoriteto, da zagotovi resnico izkustva. Tako se je začelo moje delo vzpostavljanja paradigem sistemov znotraj že obstoječih rigidnih sistemov letališč in drugih tranzitnih prostorov, kjer sta obstoj avtoritete in potnikov predanost le-te samoumevni. **Simona Vidmar** Insceniranje neke nemogoče resničnosti (vdor eksotičnega ambianta v postarano istrsko vas v *Everybody for Safari*), potvarjanje realnosti (nabor izmišljenih krajev iz literarne zgodovine za napovedi poletov v *Dictionary of Imaginary Places*), mimikriranje avtentičnosti (uniformiran nastop na ljubljanskem letališču v *Tourists Welcome*) in razlaščanje mitov (prepletanje dejstev s fikcijo v *Dругih mitologijah*), kot jim sledimo v tvojih delih, se vsi tičejo izkustva, drugega prevladujočega momenta tvojih projektov. Izgleda, kot da so vse izbrane taktike uporabljene z namenom preprečevanja oz. razlaščanja resničnega izkustva ali boljše doživetja resničnosti. *Maybe There is a Substitute for Experience* preberemo na plakatu znotraj ene izmed fotografij Marthe Rosler iz serije o letališki arhitekturi (*In the Place of the Public: Observation of a Frequent Flyer*, O'Hare, Chicago, 1982–). Kaj se v tvojih delih dogaja z izkušnjo kot osnovo spoznanja in razumevanja in kaj jo (lahko) nadomesti? **Jasmina Cibic** Mislim, da ne gre toliko za razlaščanje izkustva, kot za potvarjanje novega, tistega insceniranega s strani paradigme osebnega sistema – v tem primeru moje umetniške prakse. Hkrati gre tudi za razmišljanje o problemu, kako lahko umetniško delo zapusti kontekst svojega nastanka in ga vendarle ohranja ne glede na njegov prenos (ideja kulturnih reaktorjev Marine Gržinič) v druge situacije. Ko tako posegam v na prvi pogled specifične geo-politične prostore (vas Momjan v hrvaški Istri ali ljubljansko letališče v zgoraj omenjenih projektih), želim, da so lokacije abstrahirane, očiščene detajlov svoje pripadnosti in da bolj kot o geo-političnih specifikah govorijo o sami naravi izkustva v sodobnem stanju. Zaradi začasne narave naštetih projektov, imajo slednji podobne lastnosti kot struktura mita – kdor jih ni doživel, lahko posluša zgolj pričevanje očitelcev. In tu pridemo do vprašanja o nadomestku izkušnje kot – kakor praviš ti – osnove spoznanja. Te projekte njihova primarna publika zagotovo doživi drugače kot tista, ki o njih pridobi zgolj posredne informacije. Problematika site-specific del in vseh, ki imajo nek specifični časovni in kontekstualni okvir, je njihova re-prezentacija. Še več – celo njihova dokumentacija vzpostavi novo realnost, ki

– *non-places* – intrigued me precisely because of their relationship with experience – these are namely spaces, where the latter never takes place, even though its promise remains inherent throughout their architectural form. At the same time, I was interested in who holds sufficient authority within the contemporary condition to guarantee the truth of experience. This is how my work with the insertion of a paradigm of a personal system into the existing rigid systems of airports and other transitional spaces began, as it is within the latter where the existence of authority and the passenger's commitment to it is an undisputable fact. **Simona Vidmar** Staging of impossible reality (the invasion of the exotic ambient into the aged Istrian village in *Everybody for Safari*), forging of reality (the collection of fictitious places from history of literature for the display of the departure board in the *Dictionary of Imaginary Places*), imitation of authenticity (the uniformed performance at the Ljubljana Airport in *Tourists Welcome*) and expropriated myths (the interweaving of facts with fiction in *Other Mythologies*) are themes and methodologies we can follow in your work, which all deal with experience – the other domineering moment of your projects. It looks as though all chosen tactics are used with a purpose of obstruction or expropriation of real experience, or better – the experience of the real. On a poster within one of Martha Rosler's photographic works from the series about airport architecture (*In the Place of the Public: Observation of a Frequent Flyer*, O'Hare, Chicago, 1982–), we can read *Maybe There is a Substitute for Experience*. What happens in your works with experience as the base of cognition, and what can it be substituted with? **Jasmina Cibic** I do not believe it is so much the expropriation of experience rather than a fabrication of a new one that is staged by a paradigm of some personal system – in this case my artistic practice. At the same time, we are dealing with the problem of how can an artwork leave the context of its commencement and at the same time still carry this same context with it, without regard to its possible transfers (Marina Gržinič's idea of cultural reactors) into other situations. When I reach into what appear to be specific geo-political situations (the village Momiano in Croatian Istria or the Ljubljana Airport in the above-mentioned projects), I wish for all the localities to remain abstracted enough and void of any of the details of their belonging where they, more than of geo-political specificities, speak of the nature of experience within the contemporary condition. The above listed projects, due to their temporal nature, carry similar characteristics to a structure of myth – and anyone has not experienced them can only refer to 'eyewitness' accounts. The primary audience without doubt understands these projects differently than the one which gains only indirect accounts of it.

pravzaprav pomeni povsem drugačno doživljanje umetniškega dela, kot ga je doživela primarna publika. Moj projekt *Druge mitologije/Other Mythologies* v UGM je želel izpostaviti prav ta problem – kako posege v zunanje (bivše) javne prostore prenesti nazaj v galerijo, kjer se prenos umetniškega dela namesto re-prezentacije intervencije ali akcije in-situ dobesedno prevede v drugo umetniško delo. **Simona Vidmar** Oddaljava se od realnih prostorov (kot si dejala so zate zanimiva prej tipološko kot politično) in preidiva na reference, ki se konstantno pojavljajo v tvojih delih in ponekod vsaj navidezno nastopajo kot glavni nosilec/nosilci projekta. Na eni strani so reference ponovno geo-politične (serija risb *In the Gorges* je nastala po fantazijsko-potopisnem romanu Karla Maya *V soteskah Balkana*), na drugi strani so pozicionirane v marketinški realnosti nove ekonomije (prisvajanje sloganov turistične industrije v *Tourists Welcome*). Povezovanje nekaterih (pol)preteklih travmatiskih izkustev, s čimer se enači prostor Balkana in/ali Vzhodne Evrope, z lahkotnim preigravanjem najnovejših propagandnih domislic deluje razbremenjujoče. Je politična in etična eksotičnost, v tem primeru vzhodnoevropskega umetnika kot "predstavnika drugačne in eksotične kulture" (I. Zabel), dejansko manj določujoča in postaja Vzhod/Balkan tudi zate samo 'suvvenir'? Oziroma ali je t. i. altermodernost, obdobje mobilnosti, potovanja, izmenjave kultur in prostor brez enotnega epicentra (za razliko od postmoderne obremenjenosti s fenomenom izvora in identitete) tisti prostor, ki te določa? **Jasmina Cibic** Kar je zanimivo pri tezi o altermodernosti, je njena zaznamovanost s prevodi, kjer, kot pravi Bourriaud, mi, njeni člani, vstopamo "v dobo univerzalnih podnapisov ter generaliziranega dubbinga". Umetniki se poslužujejo novih načinov dela, kjer se namesto ciljev uresničujejo trajektorije same in se vprašanje 'eksotičnosti' umetnikove pripadnosti zdi nerelevantna predpostavka. Kar postaja želena 'druga lokalnost', ki naj bi jo umetniško delo obudilo, je tista, vezana na podobne mehanizme, kot jih ima zunanji model s svojimi marketinškimi prijemi ustvarjanja želje in ohranjanja fantazme, daleč od njene realizacije. Znotraj prostora sodobnega umetniškega trga, kjer se lokalne posebnosti umetniških praks slikajo kot zeleni eksotizmi, se zdi upravičeno vprašanje o naravi same lokalnosti in njene homogenosti oziroma razlike. Na eni strani se znotraj distribucije sistema globalnega kapitalizma vpokliče produkcija slednje, torej obujanja lokalnih posebnosti, ki so prenosljive v katerikoli kontekst, na drugi pa obstaja ideja nomadskega pristopa (Deleuze in Guattari), ki govori o fluidnosti subjektivnosti, identitete in prostorskosti. Zato ni

The problem applies not only to site-specific works but also all those that carry embedded within their fabric a specific temporal and contextual framework within their representation. Even more – their documentation establishes a new reality, which in fact suggests a completely different experience of the artwork, than the one given to the primary audience of its presentation. My project *Other Mythologies* in Maribor Art Gallery dealt precisely with this problem: how can one transfer an intervention from the outer (former) public space back into the gallery institution, where, instead of merely representing the past intervention/action, the transferred artwork literally translates into another work? **Simona Vidmar** Let us distance ourselves from real spaces (as you said these are of interest to you typologically and not so much politically) and close in on the references that are a constant in your work and which in certain aspects appear as the main carriers of the projects. On one side, these references seem to be, once again, geo-political (the series of drawings *In the Gorges* was made with reference to the fantasy travelogue novel by Karl May *In the Gorges of the Balkans*) and on the other, they are posited within the market reality of the new economy (appropriation of tourist slogans in *Tourists Welcome*). The intra-connections of certain traumatic experiences from the (almost) past, with which the space of the Balkans and/or Eastern Europe is equipollated with, discharge themselves from their historical load by playing off the latest ideas of marketing propaganda. Is the political and ethnic exotic, in this case of an Eastern European artist as a "representative of a different and exotic culture" (I. Zabel), actually less indicative and does the East for you also become a mere 'souvenir'? Or is it the so-called alter-modernity, an era of mobility, travel, cultural exchange and a space without a common epicenter (in difference to the post-modern burden with the phenomenon of origin and identity) the space that defines you?

Jasmina Cibic The interesting point within the thesis about alter-modernity is its marking with translation – where, as argues Bourriaud, we, its members, enter an 'era of universal subtitling and generalised dubbing'. The artists today are utilising new modes of operation, where instead of destinations, trajectories themselves are manifested (and materialised) and where the question of the 'exotic nature' of the artist's origin seems irrelevant. What is becoming the desired 'other locality' that is supposed to be brought to life by the artwork, is the one bound to similar mechanisms to those characterising the outside model with its marketing grips of creation of desire and the maintenance of fantasy far from its realisation. Within the space of the contemporary art market, where local specificities of artistic practices depict themselves as desired



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Mythmaking as a Colonisation Tactic (risba iz serije),
 2007, svinčnik na papirju, 29 x 21 cm
Mythmaking as a Colonisation Tactic (from the series),
 2007, pencil on paper, 29 x 21 cm



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presenetljivo, če se sodobne umetniške prakse ukvarjajo z obujanjem unikatnosti prostora in z avtentičnostjo pomena, spomina, zgodovine in identitete kot diferencialne funkcije prostora. Ta prostor pa ne deluje več kot nevtralni prostor, znotraj katerega se oblikujejo socialni odnosi, temveč se prilagaja globalnemu kapitalizmu v smislu abstrakcije prostora oziroma kreacije *ne-krajev*.

Za produkcijo sodobne umetnosti je nujna kritičnost, ki se zoperstavi strategijam globalnega trga, njegove alienacije in fragmentacije. In prav odnos umetniškega dela in gledalca je tu temeljnega pomena; ko umetniško delo zavzame pozicijo izven teritorija muzeja in se relocira v (bivši) javni prostor, se gledalec prelevi v opazovalca, turista oziroma vojaerja. Njegov pogled je namreč tisti, kateremu umetniško delo 'služi'. Oziroma, če povzamemo Groysovo tezo: pogled turista je tisti, ki na podoben način kot muzej umetniškemu delu, vdahne avro atrakciji. Umetnik je tako ne le *homo viator*, kot ga pojmuje Bourriaud, pač pa kreator itinerarija, namenjenega gledalcu. Celo več: na gledalčev dialog z umetniškim delom ne vpliva več zgolj specifika prostora, pač pa tudi specifika časa. Travme določenih teritorijev in ponujena eksotika njihovih etničnih in političnih specifik se tako v sodobnem stanju zdijo nerelevantne. Bolj zanimiva je časovna zanka zgodovinskega pristopa, kjer lahko umetnik s prehajanjem v preteklost/ prihodnost uporabi določena umetnostnizgodovinska/ družbena dejstva za oris novih realnosti. Osebnost me tako zanima izpostavitev določenih rešitev zgodovinske avantgarde Vzhoda, kjer njena inherentna estetika ni pomenila zgolj formalnih rešitev, pač pa je govorila o ozadju celotnega obstoječega sistema. In prav v trenutku, ko opažamo številne reappropriacije estetike tega obdobja, se zdi smiselno vprašanje, kakšne eksotizme prinaša obrat v preteklost in kakšnega pomena je njihova specifika forme. Mar gre zgolj za turizem formalizmov, ki gledalcu daje podzavesten občutek prisotnosti avtoritativne pripovedi, ali umetnik z njihovo obuditvijo uspe približati celotno paleto njihovih globljih družbenih konotacij?

exoticisms, it seems a valid question to ask ourselves the one about the nature of this locality and its homogeneity or difference. What is brought into the equation within the distribution of the system of global capitalism is, on one side, precisely the production of the latter, presenting an upheaval of local specificities that are exportable into whichever context, and on the other, the idea of a nomadic approach (Deleuze and Guattari) where we speak of a fluid subjectivity, identity and spaciousness. It is then not surprising if contemporary art practices deal with the awakening of uniqueness of space and authenticity of memory, history and identity as the differential functions of space, which does not function as a neutral space within which social relations are formulated, but adapts to global capitalism in terms of its abstraction of space and the creation of *non-places*. In order for contemporary art to be critically engaged, it has to set itself against the strategies of the global market, its alienation and fragmentation. It is precisely the relationship between the artwork and its viewer, which in this case is of fundamental importance: when an artwork claims a position outside the museum and relocates to the (former) public space, the spectator transforms into a beholder, tourist or a voyeur. It is his gaze which the artwork now 'serves'. Or, if we summon up Groy's statement: it is the gaze of the tourist, which affects an attraction in a similar way as a museum, through the donation of an aura to an artwork. The artist in such a way becomes not only a *homo viator*, as is argued by Bourriaud, but a creator of an itinerary channeled specifically toward the spectator. Even more: it is not only the specificity of space that influences her/ his dialogues with the artwork, but also the specificity of time. The geographical traumas of specific territories and the packaged exotic of their ethnic and political specificities are as such within the contemporary condition considered irrelevant. More focus ought to be shed onto the time loop of the historical accession, where by stepping into the past/future, the artist can exploit specific art-historic/socially engaged facts in order to delineate new realities. Following this line of thought, I am personally interested in certain solutions of the historic (eastern) avant-garde, where its inherent aesthetics did not represent solely formal solutions, but also spoke

Simona Vidmar Odgovore boš gotovo uresničila v svojih delih ... Zdaj bi poskušala odpreti še enega izmed prepoznavnih momentov tvojih projektov – to je izrazita dostopnost, vključno s komunikativnostjo, humornostjo, uporabnostjo ter participacijo v procesu produkcije in prezentacije. Instalacija *Other Mythologies/Druge Mitologije* v UGM je eden tvojih redkih projektov, ustvarjenih za klasični muzejski prostor in znotraj njega. Tvoji projekti so se sicer večinoma, kot si sama dejala, dogajali izven teritorija muzeja. Enkrat izvedeni preizkušajo vlogo naključnih mimoidočih ali klasičnih turistov kot (neprostovoljnih) uporabnikov umetniškega dela. Vendar, kar je manj običajno, 'naključne izbranice' v svoja dela zelo načrtno vključuješ že v procesu produkcije. Skoraj vsi projekti so namreč nastali s pooblastitvijo zunanjih izvajalcev za ustvarjanje po navodilu umetnice (mdr. večkratni nastop policijskega pihalnega orkestra na različnih lokacijah ljubljanskega letališča za projekt *Tourists Welcome*; serija risb *In the Gorges* v avtorstvu risarja policijskih fotorobotov po opisovanju umetnice; čipka vesoljskega plovila, *Airport Art*, v izvedbi idrijske čipkarske šole). Predstavlja metoda participacije izhodišče tvojega dela ali je to prej posledica delegiranega performansa kot ontološke osnove tvojih projektov?

Jasmina Cibic Če sem že prej omenila historično avantgardo in moje zanimanje za njene metodologije in strategije, je prav, da se vrnem k njej tudi pri tem vprašanju. Kot so historične avantgarde značilno estetizirale svoj živi model, je do avtoritete umetniškega objekta prišlo izključno zaradi estetske avtoritete umetnika. Z vpoklicem delegirane izvedbe dela, me tako bolj zanima estetska avtoriteta, ki ni le produkt umetnikove vizije, pač pa produkt skupka pravil in metodologij danega projekta ter njegovih udeležencev. Ne zanima me toliko pojem participatornih umetniških praks, katerih dogajanje so teoretiki umestili v galerijski prostor konec devetdesetih (predvsem zaradi problema pri pojmovanju institucije galerije kot demokratičnega prostora, saj vemo, da

of the background of the whole surrounding socio-political system. In this moment, when we can observe numerous reappropriations of the aesthetics of that era, it is worthwhile to ask what exoticisms this turn into the past brings about and what meaning is carried within their specificity of form. Is this only about a tourism of formalisms, which subconsciously gives a feeling of presence of an authoritative narrative to the spectator, or does the artist with their referencing manage to bring to the table the whole palette of their deeply anchored social connotations?

Simona Vidmar I would like to open another one of the key moments in your projects – that is their explicit accessibility, which, together with communicability, humor, usefulness and participation, is embedded within the process of production and presentation. The installation *Other Mythologies* in the Maribor Art Gallery is one of the few projects you have created specifically for the museum space. As you said, your projects have mostly appeared outside the museum territory. Once realised, they test the role of the casual passers-by, or classic tourists as (non-voluntary) users of the artwork. Yet, as is less familiar, in your works you systematically include 'casually chosen' participators already within the process of production. Almost all of your projects have namely arisen by empowering other producers to create by following the artist's direction (as for example the multiple performance of the police orchestra within various locations of Ljubljana Airport for the project *Tourists Welcome*; the series of drawings *In the Gorges* produced by the police sketcher after the artist's description; the lace of the space craft *Airport Art* in the execution of the Idrija school of lace). Does the method of participation present a starting point for your work, or is it more a consequence of delegated performance as an ontological base for your projects?

Jasmina Cibic As I have already mentioned the historical avant-garde and my interest in its methodologies and strategies, it seems right to come back to it one more time in this case: as the historical avant-gardes characteristically aestheticised within their live model, the authority of the artwork in this case only came to be exclusive because of the existing aesthetic authority of the artist. With the employment of delegated execution of work, I am more intrigued

znotraj nje veljajo stroga pravila vključenosti/izključenosti). Dialog postane zanimiv med participatornimi praksami in publiko, ko te posežejo v 'zunanjí' prostor: umetniško delo izstopi iz muzeja in izgubi tisto distinkcijo *razlike nad razliko* (umetniškega dela od navadne 'reči'), kot jo pojmuje Boris Groys. Ne trdim, da so *ne-kraji*, torej tranzicijski prostori kot na primer letališča demokratični, pač pa znotraj njihove rigorozne in avtoritativne forme za vse udeležence veljajo ista pravila, kar ne velja za muzeje in kar je potreben pogoj za formulacijo stične (politične) točke za publiko. Glavni problem participacije kot umetniške strategije je zagotovo njena (že) vključenost v generalno kulturo. Če se umetniške prakse, ki se je poslužujejo, hočejo vzpostaviti kot kritično relevantne, mora umetnik vzpostaviti "strateško obnašanje znotraj simbolnega polja umetniškega sistema" (I. Zabel). Ostaja pa vprašanje, h kakšni paradigmi sistema nas to pripelje? Tu se strinjam s tezo angleške kritičarke Claire Bishop, ki pravi, da končni rezultat ne more biti tisti, ki bi estetiko žrtvoval na oltarju družbenih sprememb.

Delegirana izvedba dela (recimo pri risbah, narejenih v sodelovanju z risarjem policijskih fotorobotov, ali pa pri izvedbi čipk pri projektu *Airport Art*), je tako bila del raziskave, kako lahko proces ustvarjanja umetniškega dela sploh še žarči iz artefakta samega ter kako lahko pride do prevodov participatornega angažmaja v okviru ne-galerijskih performativnih intervencij ali znotraj aparata muzeja (vzpostavitev dialoga med izkustvom in njegovim suvenirjem). V svoji umetniški praksi izbiram medij glede na specifično idejo, naravo zastavljenega projekta. Nikoli ne začnem z vnaprej izbrano strategijo. Mislim, da sta se participacija in delegirana izvedba objektov znašli med izbranimi taktikami bolj kot reakcija na odnos polja umetnosti do živega modela, kjer galerijsko publiko enačim s slučajnimi mimoidočimi, turisti, pohajkovalci in kjer umetniško delo posega po enakem produkcijskem procesu, kot ga izkazujejo elementi njegove realnosti.

Simona Vidmar Naj zaključim z osebnim doživljanjem tvojega dela. Poleg večplastne pripovednosti in zanimivega problematiziranja umetnostnozgodovinskih izhodišč, so tvoja dela zame najprej visoko estetizirano doživetje. V postavitvi instalacij, performansu ali dokumentih intervencij je zaznati absoluten nadzor umetniške avtoritete, ki se zato lahko realizira v izčiščenemu delu, brez napak in brez odstopanj. Ali je stran od političnega diskurza estetike kot manipulativnega orodja umetnosti zate umetnost lahko (tudi) užitek?

Jasmina Cibic Zveza med umetnostjo in politiko se manifestira v dejstvu, da sta to področji, kjer teče borba za

by the aesthetic authority of the work, which is a product not only of the artist's vision, but also of the set of rules and methods of the given project and its participants. I am not so much interested in the first instances of the enforcement of the term 'participatory art practices', which is bound to the gallery space, but the dialogue, which arises between participatory practices and the audience when these practices interfere with the 'outside' space: when the artwork steps outside of the museum and loses the distinction of the difference beyond difference (of the artwork against the 'matter itself'), as it is understood by Boris Groys. I am not claiming that *non-places*, such as transitional spaces like airports, are democratic, but that within their rigorous and authoritative form the same rules are in operation for all of their participants, what is on the other hand not valid for a museum. This sameness is also a necessary pre-requisite for a formulation of a common political ground. The main problem of participation as an artistic strategy is surely the fact that it is already deeply embedded within the live model. When art practices use it as a methodology to reinstate critical validity, the artist must therefore establish a "strategic behavior within the symbolic field of the art system" (I. Zabel). The question however remains: toward what paradigm of a system does this lead us to? Here I agree with the proposition of the British critic Claire Bishop who argues that whatever the result, it is surely not one, which would sacrifice aesthetics on the altar of social change. The delegated execution of work (the drawings made in collaboration with the police sketcher and the execution of lace within the project *Airport Art*), formed a part of a research of how the process of creating an artwork can still radiate back from the art object itself, and how we can achieve a translation of participatory engagement of a non-gallery based, performative action into a static artwork exhibited within the apparatus of the museum (an establishment of the dialogue between an experience and its souvenir).

Within my practice, I choose the medium according to a specific idea and the nature of the project. I never start with a chosen strategy beforehand. I believe that participation and delegated execution of objects, which find themselves amongst the chosen tactics I employ, act more as a reaction to the relation between art and its live model. Here I equipollate the gallery audience with casual passers-by, tourists and flâneurs, and I allow the artwork to reach towards the same production mechanisms as the ones inherent within the elements of the surrounding reality.

Simona Vidmar Let me conclude with a personal reading of your work. Along with the multilayered narrative orientation and an interesting problematisation of art historical origins, your works are for me firstly a highly aestheticised experience. Within the set up of installations, performance or documents of interventions one can

prepoznavnost, umeščenost znotraj vidnega polja bodisi gledalca bodisi slučajnega mimoidočega (Jacques Rancière, *The Politics of Aesthetics*). Če nadaljujem razvoj te misli in ga navežem na Agambenov pojem o *stanju izjemnosti*, se zdi, da dosežemo točko, ki jo vsako umetniško delo želi oziroma mora doseči (torej, da je usidrano znotraj določenega sistema, kjer je hkrati zakon taistega sistema zanj suspendiran) – če namreč želi doseči tisto vidno polje, o katerem govori Rancière, oziroma če ponovno koketiramo z Groysom, *razliko nad razliko*, morda celo brez nujne prisotnosti aparata muzeja. Prav iz tega razloga se v svojih delih poslužujem estetike, katere produkt je visoko artikularan in nosi marsikdaj na prvi pogled tog in perfekcionističen izraz, tako kot produkti obstoječega sistema globalnega kapitalizma, predvsem tisti, ki uporabnikom ponujajo neko vrsto doživetja. To je zame način postavitve strukture, kjer elementi (umetniškega dela) producirajo pravila, ki hkrati ustvarjajo strukturo samo. Ob tem se bolj kot na udeležitvene modele publike (kot je načeloma značilno za participatorne umetniške prakse) in proklamacijo demokratičnosti umetnega teritorija, ustvarjenega znotraj projekta, naslanjam na samo konstrukcijo situacije/intervencije in proces, ki poteka ob tem. Moji projekti se načeloma delijo v dve kategoriji: na eni strani gre za 'dramaturgijo' izkustva, na drugi za njegove suvenirje (objekte, produkte, ki o njem govorijo ali pa ga napovedujejo). Tu se končno vrnem na korelacijo umetnosti in užitka: obljava izkustva, ki je na tak način napovedano, izvedeno ali pa se zgolj nanaša na serijo artefaktov, ki mamijo gledalca (s svojo zapeljivo podobo to počno enako kot kapitalistični aparat produkcije), je hkrati obljava užitka. In bolj kot na produkcijo estetskega užitka, je pomembno, da se osredotočimo na samo naravo doživljanja estetskega izkustva.

Simona Vidmar je umetnostna zgodovinarica in kustosinja za sodobno umetnost v Umetnostni galeriji Maribor ter avtorica številnih mednarodnih razstav vizualne umetnosti doma in v tujini.

detect absolute control of the artist's authority, which can therefore realise itself as cleansed and without mistakes and deviations. Away from the political discourse of aesthetics as a manipulative tool of art, can art for you (also) represent pleasure? **Jasmina Cibic** The connection between art and politics (Jacques Rancière, *The Politics of Aesthetics*) lies within the fact that these are both fields where a struggle for recognition, the placement within the visual field of the spectator, or the casual passer-by is being fought. If I continue this thought and connect it to Agamben's notion of the state of exception (meaning the subject is embedded within a specific system where at the same time the inherent law of the system for it is suspended), it seems we have reached precisely the point, which every artwork strives toward in order to reach this visible field, which Rancière speaks about – or to return to Groys one more time: *the difference beyond difference*, perhaps even without the necessary presence of the architectural and ideological apparatus – the museum. It is for this reason that within my works I employ a certain aesthetic where the product is highly articulated and bears in most cases a rigid and formalist expression, just like the products of the surrounding system of global capitalism, especially the ones that offer to their user some kind of experience. For me this is a mode of setting up a structure where the elements alone produce the rules, which at the same time generate the structure itself.

I focus more on the sole construction of the situation/intervention and the process that runs alongside than on the modes of participants' involvement or a proclamation of a democratic, forged territory created for the purpose of the project. My projects can be separated in two categories: on one hand I am speaking of a 'dramaturgy' of experience and on the other of its souvenirs (objects, products that speak of the latter or announce its arrival). At this point I can finally return to the question of the correlation between art and pleasure: the promise of experience, which in such a way is foretold, realised or merely referred to through a set of artefacts that lure the spectator (with its seductive image similarly to how the capitalist apparatus of production operates), is simultaneously a promise of pleasure. To summarise: I believe it is more relevant to focus on the nature of the encounter of aesthetic experience than on the production of aesthetic enjoyment.

Simona Vidmar is an art historian and contemporary art curator at the Maribor Art Gallery. She curated various international visual art exhibitions in Slovenia and abroad.

