

napisala
written by



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Gledaoci, turisti i slučajni prolaznici

Radovi Jasmine Cibic, mlade umjetnice, putnice između Londona i Ljubljane, većinom su performativne intervencije i instalacije – na aerodromu, na gradskim trgovima, inscenacije u vlastitom ateljeu. ... Nama, posjetiteljima muzeja, ostaju dokumentarne fotografije nastale prigodom njenih performativnih produkcija – serije visokoestetiziranih slika pročišćenih zahvata. Prije nego što pokušamo baciti pogled iza kulisa njenih teatralnih radova, razgledajmo prvo formalna događanja i sadržajna ishodišta projekata ove autorice. Jedan od Jasmininih zahvata u javnom prostoru - *Everybody for Safari* (2005.) - realiziran je u istarskom selu Momjanu.

autorica
author



Jasmina Cibic

fotografije photographs by Pete Moss

Spectators, Tourists and Casual Passers-By

The works of Jasmina Cibic, a young artist and traveller between London and Ljubljana, are mostly performative interventions and installations – in airports, city squares, or staging in her own atelier. We, visitors of museums, are left with documentary photographs taken during her performative productions – series of highly aestheticized images of purified interventions. Before we make an attempt to look behind the curtains of her theatrical works, let us first examine the formal events and content-related starting points of this author's projects. One of Jasmina's interventions in public space, *Everybody for Safari* (2005), was realized in the Istrian village of Momjan. It is hybrid housing placed in the crown of a tree. In the project, she combined the architecture of a wooden house from the tropics and a hunter's high stand. The artist realized the project in cooperation with local bed and breakfast proprietors who offered the object to travellers as a tourist room during the exhibition. The project also included a series of audio interventions in the village, and exotic sounds of the jungle prevailed. With this project, the artist draws parallels between the charm of the unknown and generalization, and indicates the central scope of her interest – the dialogue between a work of art and its observer: she balances this with a dialogue between a tourist and an attraction in a public space. Jasmina Cibic then



Radi se o hibridnom stanovanju smještenom u krošnju stabla. U projektu je združila arhitekturu drvene kuće u tropima s lovačkom osmatračnicom. Umjetnica je projekt realizirala u suradnji sa lokalnim *bed and breakfast* iznajmljivačima, koji su u toku izložbe putnicima objekt nudili kao turističku sobu. Projekt je sadržavao i seriju zvučnih intervencija u selu, a prevladavali su egzotični glasovi prašume. Umjetnica ovim projektom povlači paralele između šarma nepoznatog i generaliziranja te ukazuje na osnovno polje svog interesa – na dijalog između umjetničkog djela i promatrača, te to izjednačuje s dijalogom turista i atrakcije u javnim prostorima. Iz općeg javnog prostora Jasmina Cibic zatim odlazi na dvije godine u vrlo definirani i apatični (polujavni) prostor – na aerodrom. Konkretno aula, piste i čekaonice ljubljanskog aerodroma postaju prostorom različitih umjetničkih inscenacija. U svojoj prvoj intervenciji je umjetnica

leaves general public space and goes into a very defined and apathetic (semi-public) space – an airport – more precisely, the airport hall, runways and waiting rooms of Ljubljana airport become spaces of various artistic staging. In her first intervention, the artist emptied different airlines' aircraft and inhabited them with hunting trophies, motifs which she also used later as symbols (*JCo1/Lufthansa*, 2006, site-specific intervention). With her subsequent action, she entered the airport interior, the airport hall, where she made additions to the announcements on the arrivals and departures display with fictional places from the encyclopaedia *Dictionary of Imaginary Places* in cooperation with the airport's engineers. The intervention took place without previous warning in the evening hours, while passengers were waiting for the last flight for Istanbul. The artist looked for new destinations

▲ *Everybody for Safari* instalacija, Momjan, Hrvatska, 2005.

▲ *Everybody for Safari* installation, Momjan, Croatia, 2005

avione različitih aviokompanija ispraznila te ih naselila lovačkim trofejima, motivima koje je kao simbole i kasnije koristila (JCo1/ *Lufthansa*, 2006., site-specific intervencija). Svojom sljedećom akcijom ušla je u unutrašnjost aerodroma, u aerodromsku aulu, gdje je, u suradnji s aerodromskim inženjerima, najave destinacija na tablama dolijetanja i polijetanja nadomjestila fiktivnim mjestima iz enciklopedije *Dictionary of Imaginary Places*. Intervencija se bez prethodnog upozorenja odvijala u večernjim satima dok su putnici čekali na posljednji let za Istanbul. Umjetnica je nove destinacije potražila na točno određenoj stranici enciklopedije fantazijskih mjesta (autora

on a precisely chosen page in the encyclopaedia of fantasy places (by authors A. Manguela and G. Guadalupe, who collected 1200 imaginary cities, countries and continents from world literature). Under the letter M one can find Karl May and his fantasy places in the Balkans (from the novel *In den Schluchten des Balkans / Through the Gorges of the Balkans*) into which he projected stereotypical folkloristics of this region, situated between the East and West. The project *Dictionary of Imaginary Places* manipulates factual information with the intention of revealing the existing desires shared by truth and fiction. The author’s Luddite insertion of



Dictionary of Imaginary Places – p.746 May, Karl Friedrich – 12.06.2006 01.15 zračna luka Brnik, Ljubljana, Slovenija, 2006.

Dictionary of Imaginary Places – p.746 May, Karl Friedrich – 12.06.2006 01.15 Brnik International Airport, Ljubljana, Slovenia, 2006

A. Manguela i G. Guadalupe, koji su sakupili 1200 imaginarnih gradova, država i kontinenata svjetske književnosti). Pod slovom M se može naći Karl May i njegova izmišljena mjesta na Balkanu (iz romana *In den Schluchten des Balkans/ U gudurama Balkana*), u koje je projicirao stereotipne folklorizme ove regije smještene između istoka i zapada. Projekt *Dictionary of Imaginary Places* manipulira stvarnim informacijama u namjeri da otkrije postojeće želje koje istina i fikcija dijele. Autoričino ludističko unošenje mitološkoga u sferu faktičnog je gesta koja upozorava na fiksijski podešenu bit sadržanu u činu putovanja kao konzumacije. Godine 2007. Jasmina počinje raditi na novom projektu *Tourists Welcome*, ovaj put na aerodromskom terminalu. U aerodromske čekaonice unosi seriju neonskih natpisa, izbor već povijesnih i suvremenih turističkih slogana raznih država te dovodi orkestar slovenske policije na dvodnevni nastup. Umjesto da svira nacionalni glazbeni repertoar ona

the mythological into the sphere of the factual is a gesture which warns of fictionally-adjusted essence, contained in the act of travelling as consumption. In 2007, Jasmina started to work on a new project, *Tourists Welcome*, this time at the airport terminal. She brought a number of neon signs into the airport’s waiting rooms, a selection of historical, as well as contemporary tourist slogans of different countries and the Slovene Police Orchestra for a two-day performance at the terminal. Instead of a national music repertoire, she asked the orchestra to play a new orchestral arrangement which lasted seven minutes, a pop hit from the seventies ‘Feel Love’ which coincided with the chosen new slogan of the Slovene state ‘I Feel (S)love(nia)’. The project *Tourists Welcome* investigates the phenomenon of airport as mediator of communication between the visitor (user) and space. The terminal, which is on the brink of entering ‘super modernity’ where late capitalism



navodi orkestar da svira novi orkestralni aranžman, u trajanju od sedam minuta, pop hita iz 70-ih ‘Feel Love’, koji se poklapa s izabranim novim sloganom slovenske države ‘I Feel (S)love(nia)’. Projekt *Torists Welcome* istražuje fenomen aerodroma kao posrednika komunikacije između posjetitelja (korisnika) i prostora. Terminal koji je na rubu ulaženja u ‘supermodernost’, tamo gdje kasni kapitalizam definira javni prostor u smislu informacija, spektakla i razmjene, tako se razotkriva kao prostor aspiracija. Najnoviji projekti autorice usmjereni su prema novom prostoru, ovaj put prema ranim modernističkim zooološkim kavezima (kako ih je ustoličila Tecton Group), gdje nastavlja istraživanje

¹ Tecton –Group i njen glavni protagonist Berthold Lubetkin autori su niza zoooloških paviljona iz 30-ih godina 20. stoljeća, koje više ne karakterizira naturalistički pristup, već tzv. *geometric* pristup, koji se temelji na analizi obrazaca ponašanja životinjskih vrsta (u skladu s tadašnjim stupnjem naučnih istraživanja). Najpopularniji primjer njihovog rada je elipsa tzv. *Penguin Pool londonskog zooološkog vrta* iz 1934. godine.

defines public space in terms of information, spectacle and exchange, is therefore disclosed as a space of aspiration. The author’s latest projects have been oriented towards new spaces, this time towards early modernist cages in zoos (as they were inaugurated by the Tecton Group). Here, she continues to explore typologies of space which have already been primarily (genetically) directed to the spectator’s gaze towards a staged spectacle outside artistic institutions. For the project *Ideologies of Display*, Jasmina Cibic created a series of spaces in her atelier and placed trophies in these spaces with the exclusive intention of reproducing scenographies/

¹ The Tecton Group and its main protagonist Berthold Lubetkin were authors of a series of zoo pavilions in the 1930s which were no longer characterized by a naturalistic approach, but by a so-called ‘geometric’ approach, based on the analysis of animal species’ behavioural patterns (in accordance with the degree of scientific research at that time). The most popular example of their work is the ellipse of the so-called Penguin Pool in London Zoo from 1934.

JCo1/Lufthansa, 2006.

JCo1/Lufthansa, 2006



▲
Tourists Welcome,
Slovenski policijski
orkestar izvodi 'I Feel
love', novi aerodromski
terminal, zračna luka,
Ljubljana, 2007.

▲
Tourists Welcome,
The Slovene Police
Orchestra performing
I Feel Love, the new
terminal building,
Ljubljana Airport, 2007

tipologije prostora koji su već primarno (genetski) usmjereni na pogled gledatelja prema insceniranom spektaklu izvan umjetničkih institucija. Za projekt *Ideologies of Display* je Jasmina Cibic u svom ateljeu realizirala seriju prostora u koje je naselila trofeje s isključivom svrhom reproduciranja scenografije/skulpture kao fotografije, slike, gdje primarna publika tih instalacija ne postoji, pa umjetničko djelo postoji samo sa svrhom vlastite dokumentacije. Popratni moment serije fotografija je postavljanje skulptura (*Flock/after Pierre Émile Le-grain*, 2008.) koje se referiraju na *haute de couture* unikatni namještaj iz kasnih 20-ih godina prošlog stoljeća, za koji je inspiracija tražena u egzotičnim kulturama Trećeg svijeta. Namještaj je nastao po narudžbi francuskih kolekcionara moderne umjetnosti. Jasminin najnoviji projekt propituje arhitektonski aparat izložbenog prostora, ideološke konstrukte tih prostora te operative mehanizme koji de-

sculptures as photographs, images. A primary audience for these installations does not exist here therefore the work of art exists merely for the purpose of its own documentation. An accompanying moment of the series of photographs is the setting of sculptures (*Flock / After Pierre-Émile Legrain*, 2008) that refer to *haute couture* original furniture from the late 1920s which resulted from inspiration found in exotic cultures of the third world. The furniture was created on the commission of French collectors of modern art. Jasmina's newest project questions the architectural apparatus of exhibition spaces, ideological constructs of such spaces and operative mechanisms which define perception of these spaces. ♣ In principle, the author divides her works into two categories: on the one hand, she creates 'dramaturgy' of experience in which a work of art falsifies the moment of experience and on the other hand, she creates 'souvenirs'



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finiraju njihovu percepciju. ♣ U načelu autorica svoje radove dijeli u dvije kategorije: s jedne strane stvara 'dramaturgiju' iskustva, gdje umjetničko djelo falsificira moment doživljaja, a s druge strane 'souvenire' (objekte, produkte koji doživljaj najavljuju ili o njemu govore). Unutar suvremenog tržišta umjetnosti, gdje geopolitičke posebnosti umjetničkih praksi još uvijek nastupaju kao poželjne egzotičnosti, aktualno je pitanje o lokalnom, o univerzalnom i o razlikama. Nije iznenađujuće da nas interesiraju umjetničke prakse koje se bave pobuđivanjem unikatnosti prostora i autentičnosti sjećanja, povijesti i identiteta kao diferencijacije. Željena 'druga lokalnost' koju bi umjetničko djelo trebalo pobuditi tako napokon služi istim mehanizmima koji karakteriziraju vanjski model svojim marketinškim metodama stvaranja želje i očuvanja fantazma, daleko od realizacije. Jasmina Cibic svojom produkcijom istražuje moguće modele odklona od strategije

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(objects, products that announce an experience or talk about it). Within the contemporary art market where geopolitical particularities of artistic practices are still presented as desirable exoticism, the question about local, universal and their differences is pressing. It is not surprising that we are interested in artistic practices which deal with motivating uniqueness of space and authenticity of memory, history and identity as differentiation. The desired 'other locality' which ought to be motivated by a work of art finally serves the same mechanisms in this way, and these mechanisms characterize the external model with their marketing methods of creating desire and preserving phantasm, far away from realization. With her production, Jasmina Cibic investigates possible models of deviation from the global market strategy, its alienations and fragmentations. With her transitions to the past/future she uses artistic-historical/social phenomena for

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globalnog tržišta, njegovih alijenacija i fragmentacija. Svojim prelaženjem u prošlost/budućnost koristi umjetničko-povijesne/društvene fenomene za ocrtavanje nove realnosti te pomoću visoko estetizirane dramaturgije nastoji uhvatiti gledateljevu pozornost u (političkoj) borbi za prepoznatljivost. 'U svojim radovima', objašnjava Jasmina Cibic 'služim se estetikom čiji je produkt visoko artikuliran i nosi često na prvi pogled krut i perfekcionistački izraz, upravo poput produkata postojećeg sistema globalnog kapitalizma, prije svega takvih koji korisnicima nude neku vrstu doživljaja. Za mene je to način

outlining a new reality and attempts to draw the spectator's attention by means of highly aestheticized dramaturgy in a (political) struggle for recognizability. Jasmina Cibic explains: 'In my works I use aesthetics which results in a highly articulated product which frequently carries at first sight a strict and perfectionist expression, exactly like products of the existing system of global capitalism, primarily those that offer some sort of experience to users. For me, it is a manner of creating structure, where elements (of a work of art) produce regulations which, however, at the same time



postavljanja strukture, gdje elementi (umjetničkog djela) proizvode pravila koja, međutim, istovremeno stvaraju samu strukturu. Obećanje iskustava koja su najavljena, izvedena ili se tek uklapaju u seriju artefakata, koja primamljuju gledatelja (svojim privlačnim likom to čine isto tako kao kapitalistički produkcijski aparat) je istovremeno obećanje užitka. No, više od produkcije estetskog užitka za mene je važna sama priroda doživljavanja estetskog iskustva.'

create the very structure. The promise of experience which has been announced, performed or merely consistent with series of artefacts that attract the spectator (with their attractive image, they do it in the same way as capitalistic production apparatus) is at the same time the promise of pleasure. Nevertheless, I find the very nature of experiencing an aesthetic experience more important to me than the production of aesthetic pleasure.'



▲ Flock/ after Pierre-Émile Le-grain, 2008.

▲ Flock/ After Pierre-Émile Legrain, 2008



▲ Ideologies of Display, 2008.

▲ Ideologies of Display, 2008



▲ Ideologies of Display, 2008.

▲ Ideologies of Display, 2008

► Iz serije Mythmaking as a Collonisation Tactic, olovka na papiru, 21 cm x 29 cm

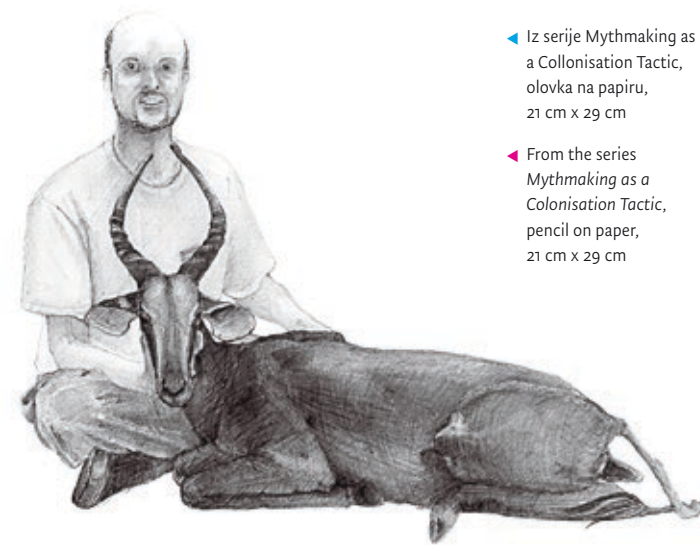
► From the series Mythmaking as a Colonisation Tactic, pencil on paper, 21 cm x 29 cm



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JASMINA CIBIC



INA CIBIC

► Iz serije Mythmaking as a Collonisation Tactic, olovka na papiru, 21 cm x 29 cm

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