

# VICE V LISICE

33. grafični bienale Ljubljana



## CRACK UP – CRACK DOWN

The 33rd Ljubljana  
Biennial of Graphic Arts  
7. 6.–29. 9. 2019



33. grafični bienale Ljubljana  
*Vice v lisice*  
Kuratorji: Slavs and Tatars

Vodič

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The 33rd Ljubljana Biennial of Graphic Arts  
*Crack Up – Crack Down*  
Curated by Slavs and Tatars

Guide

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# OTVORITVENI DNEVI

Petek, 7. 6.

Odprtje 33. grafičnega bienala  
Ljubljana z duom Slon in Sadež.

Program:

18.00

Otvoritev bienala z Nevenko Šivavec,  
direktorico MGLC, Zoranom  
Pozničem, ministrom za kulturo RS,  
in Tjašo Ficko, podžupanjo  
mesta Ljubljana.

Podelitev velike nagrade 33.

grafičnega bienala Ljubljana.

19.00

Koncert

Razglašenost – Najljubše pesmi  
mojih sosedov, napadalcev in  
despotov, 2019

Augustin Maurs

Nastopajo tudi: Igor Feketić,  
Leon Firšt in Peter Firšt.

20.00

Stand up komedija: Boštjan Gorenc  
- Pižama (slovenščina), Marina  
Orsag (hrvaščina), Dragoš Crstian  
(angleščina); gostiteljica Anja Wutej  
(slovenščina/angleščina).

Prizorišča 33. grafičnega  
bienala Ljubljana so 7. junija  
odprta med 16. in 18. uro.

MGLC – Mednarodni grafični likovni  
center, MGLC – Švicarija, Narodna  
galerija, Narodna in univerzitetna  
knjižnica (NUK), Galerija Equrna,  
Galerija ZVKDS, Galerija ISIS,  
Projektni prostor DUM, DobraVaga,  
Plečnikova hiša

Sobota, 8. 6.

11.00

Sobotni zajtrk

Ajdin Bašić v pogовору z Brankom

Đurićem - Đurom in predstavitev

Top liste nadrealista. Galerija ZVKDS,  
Trg francoske revolucije 3

16.00

Simpozij, moderirajo: Slavs and Tatars  
Švicarija, Park Tivoli

16.00–17.45

Vid Simoniti: *Enakost in cinizem: satira  
in Martin Krpan, Top lista nadrealista  
ter Borat*

Mohammad Salemy: *Med tremi  
revolucijami: zapisi o zgodovini  
iranske politične satire (1900–1980)  
v dobi družbenih medijev*

Arthur Fournier in Raphael Koenig:  
*Fuchsa [Fučka] se mi*

18.00–19.30

Emily Apter: *Mikropolitika mema.*

Kako razumeti in udejanjati politični  
besednjak oblik komunikacije, ki jih  
uteleša 21. stoletje?

Sklepna predstavitev: Metahaven  
(Vinca Kruk in Daniel van der Velden):  
*Spanec hodi po ulici*

Nedelja, 9. 6.

11.00

Alejandro Paz, *Epikurjev vrt*  
Prejemnik velike nagrade 32.  
grafičnega bienala Ljubljana  
Odprtje razstave.

Plečnikova hiša, Karunova 4–6

*Na vse dogodke je  
vstop prost.*

# OPENING DAYS

Friday, 7. 6.

Opening of the 33rd Ljubljana Biennial of Graphic Arts with the Slon in Sadež duo.

Programme:

18.00

The Biennial will be opened by Nevenka Šivavec, Director of MGLC, Zoran Poznič, Minister of Culture of the Republic of Slovenia and Tjaša Ficko, Deputy Mayor of Ljubljana.

Presentation of the Grand Prize of the 33rd Biennial of Graphic Arts Ljubljana.

19.00

Concert

*Being Out of Tune – Favourite Songs of my Neighbours, Abusers and Despots*, 2019

Augustin Maurs

Also performing: Igor Feketija, Leon Firšt and Peter Firšt.

20.00

Stand-up comedy: Boštjan Gorenc aka Pižama (Slovene), Marina Orsag (Croatian), Dragoš Cristian (English); hosted by Anja Wutej (Slovene/ English)

The Biennial exhibition venues will be open from 16.00 to 18.00 on 7 June.

MGLC – International Centre of Graphic Arts, MGLC – Švicarija, National Gallery of Slovenia, National and University Library (NUK), Equrna Gallery, ZVKDS Gallery, ISIS Gallery, DUM Project Space, DobraVaga, Plečnik House

Saturday, 8. 6.

11.00

Saturday breakfast

Ađin Bašić in conversation with Branko Đurić - Đuro and presentation of *Top lista nadrealista*. ZVKDS Gallery, Trg francoske revolucije 3

16.00

Symposium, moderated by Slavs and Tatars, Švicarija, Tivoli Park

16.00–17.45

Vid Simoniti: *Equality and Cynicism: Satire in Martin Krpan, Top lista nadrealista and Borat*

Mohammad Salemy: *Between Three Revolutions: Notes on the History of Iranian Political Satire (1900–1980) in the Age of Social Media*

Arthur Fournier with Raphael Koenig: *No More Fuchs Left to Give*

18.00–19.30

Emily Apter: *Micropolitics of the Meme*. How are we to understand and implement the political vocabulary of a genre of communication native to the 21st century?

Keynote: Metahaven (Vinca Kruk and Daniel van der Velden): *Sleep Walks The Street*

Sunday, 9. 6.

11.00

Alejandro Paz, *The Garden of Epicurus*. Recipient of the Grand Prize of the 32nd Ljubljana Biennial of Graphic Arts Opening of the exhibition. Plečnik House, Karunova 4–6

*Free admission  
to all events*

# UVODNIK KURATORJEV

Slavs and Tatars, kuratorji 33. grafičnega bienala Ljubljana  
Vice v lisice

Grafični bienale Ljubljana, ki ga bomo letos spremljali že triintridesetič, ima bogato in dolgo zgodovino. V času hladne vojne je bil zaradi dejstva, ker je bila Jugoslavija članica neuvrščenih, ena od redkih in zato neprecenljivih platform, kjer so se lahko umetniki iz držav Varšavskega pakta srečevali z umetniki iz severnoatlantskega zavezništva. Z osredotočanjem na grafične izdaje, grafike ter druga dela na papirju je omogočal demokratičnost dostopnosti, saj je bilo pošiljanje in s tem širjenje grafičnih del razmeroma poceni. Vendar sta v poznih osemdesetih in na začetku devetdesetih let 20. stoletja geopolitični pomen in medijska specifičnost ljubljanskega grafičnega bienala doživljala udarec za udarcem. S koncem hladne vojne in poznejšimi vojnami v Jugoslaviji je bila razvrednotena dediščina neuvrščenih, konceptualna umetnost pa se je medtem uveljavila tako v institucionalnem kot ekonomskem pomenu ter presegla tradicionalne poglede na umetniške forme.

Ti dve historični bienalski točki G, če ju tako imenujemo – geopolitičnost in grafičnost –, sta aktualni še danes, četudi se izražata bolj razpršeno. Kajti razvrednotena niso bila zgolj določena področja znotraj umetniških polj, temveč tudi tiste nestabilne meje, vzpostavljene v obdobju hladne vojne, na katere je stavilo besedišče 20. stoletja. So identitetne politike progresivne ali reakcionarne? So nekdanje jugoslovanske republike na območju Vzhodne, Južne ali Srednje Evrope? Ali gre pri ohranjanju jezika za kozmopolitski ideal ali za vdajanje nacionalizmu? Zakaj torej ne bi raje poskusili grafičnemu, namesto da ga razumemo kot medij oziroma sredstvu

– in ki se običajno uporablja za razlikovanje med tistimi, ki sodijo vanj, in tistimi, ki ne –, povrniti njegove filološke vrednosti in ga razumeti kot agens diskurzivnih formacij?

Čeprav imata grafična umetnost in satira izrazito različno zgodovino, obe zatrjujeta, da govorita ljudem in da to počneta v njihovem imenu. Satiro se pogosto povzdiguje, ker z izgovarjanjem resnice nastavlja oblasti ogledalo, in prav to ji nemara zagotavlja pristno vlogo petrijevke v svetu postresničnostnih bakterij. Ta večgla-va kreatura je v različnih obdobjih prevzemala različne vloge, od oblike popularne filozofije do pikre kritike, zaradi njenih teženj k moraliziranju so jo pogosto razumeli tudi kot konservativen žanr. Odlično uspeva v avtoritarnih režimih: od bogatih tradicij komunističnega humorja v Srednji in Vzhodni Evropi do številnih primerov z Bližnjega vzhoda. Danes smo ob vrnitvi politike trde roke v zahodnih družbah znova priča razcvetu različnih oblik komedije in satire.

Razmah populizma po vsem svetu, ki se pogosto pojavlja v redukcijskih in revanšističnih oblikah, je spodbudil ostre razprave o tem, kdo predstavlja ljudstvo. Žanr satire se je v stoletjih izkazal kot posebej učinkovit pri obravnavanju tovrstnih vprašanj, čeprav je od nekdaj dvigoval precej prahu. Kljub vrtoglave-mu poteku dogodkov v zadnjem času pa bi bilo dobro, če bi se zgledovali po retroaktivni maskoti, modrem norčku hodži Nasredinu, ki se ga pogosto upodablja, kako ritensko sedi na oslu, in se torej ozrli v preteklost, da bi bolje razumeли sedanost. Ob koncu 19. in v začetku 20. stoletja smo bili priča razcvetu satiričnih revij po vsem svetu: *Simplicis-*

*simus* v Nemčiji, *Punch* v Veliki Britaniji, *Molla Nasreddin* na Kavkazu, *l'Assiette au Beurre* v Franciji, *Pavliha* v Sloveniji, če jih omenimo le nekaj. Cenovna dostopnost tiska je pomenila pravo spodbudo za vse, ki so trpeli v brutalnem kolesju sodobnosti, naj je šlo za industrijsko revolucijo v Evropi ali kolonializem na Bližnjem vzhodu, v Afriki in južni Aziji. V današnjem času se podobno dogaja zaradi vedno večje dostopnosti strojne in programske opreme v spregi z različnimi platformami družbenih medijev, kar omogoča plodno platformo za satiro, ki je v temelju spet grafična in se razkriva v obliki mema ali protestnega plakata.

Umetniški kolektiv Slavs and Tatars se na 33. grafičnem bienalu Ljubljana posveča premisleku o grafičnem, a ne

zgolj v pomenu medija kot takega, temveč v pomenu njegove zmožnosti za delovanje, kot o agensu. Premisliti namerava zlasti o tem, kako grafični jezik, ki je sicer namenjen jasnosti, omogoča večpomenskost, ki je ključna za afektivni potencial umetnosti kot tudi za odpor na ravni infrapolitik. Satira lahko glede na različne stopnje žaljenja draži, zbada ali ustrahuje. Je res, kot je trdil George Orwell, vsaka šala že majhna revolucija? Ali je nasprotno smeh zgolj ventil za sproščanje pritiskov in napetosti, ki bi sicer vodili v politični prevrat? Razstava *Vice v lisice* bo z več vidikov obravnavala satiro in grafičnost ter ob zgodovinskem delu predstavila tudi dela sodobnih umetnikov, založnikov, teoretikov, aktivistov, novomedijskih polemikov, stand up komikov in drugih.

# INTRODUCTION BY THE CURATORS



Slavs and Tatars, curators of The 33rd Ljubljana Biennial of Graphic Arts  
*Crack Up – Crack Down*

The Ljubljana Biennial of Graphic Arts, now in its 33rd edition, has a long and esteemed history. During the Cold War, Yugoslavia's non-aligned position made the exhibition one of the precious few meeting points possible between artists from the Warsaw Pact countries and those in NATO. The Biennial's focus on graphic editions, prints, and other works on paper further allowed for a democracy (with a small d) of access: print was relatively cheap to send and thus to share. Both the geopolitical importance and medium specificity, though, of the Biennial in Ljubljana came under attack in the late 1980s and early 1990s. The end of the Cold War and the subsequent Yugoslav

Wars made a mockery of the country's non-aligned legacy, while conceptual art's increased viability, both institutionally and economically, did away with traditional understandings of artistic forms.

These two historical G-spots of the Biennial, if you will – the geopolitical and graphic – retain their currency, if in a more dissonant manner. For it is not only the partitions of artistic fields which have been largely devalued, but also those brittle Cold War frontiers which helped define our 20th century lexicons. Are identity politics the domain of progressives or reactionaries? Are the former Yugoslav republics in Eastern Europe, Southern Europe, or Central Europe? Is language preservation a

cosmopolitan cause or a nationalist indulgence? Instead of considering “the graphic” as a medium or vessel – one used to distinguish between those who belong and those who do not – why not reclaim its philological waters, its editorial agency?

Though each enjoys a distinct history, both the graphic arts and satire claim to speak for and to the people. Often lauded for its ability to speak truth to power, satire has proven itself to be perhaps the original petri dish in a world of post-truth bacteria.

Slavs and Tatars,  
*Odprtì mikrofon*,  
2018.

Slavs and Tatars,  
*Open Mic*,  
2018.



A many-headed creature, satire has been considered by turns a form of popular philosophy, biting critique, and a conservative genre given its moralising inclinations. It thrives in periods of authoritarian rule: from the rich tradition of Communist humour in Central and Eastern Europe, to the many examples from the Middle East. Today, the return of strong-man rule in the West has witnessed a boom in comedy and satire.

With the rise of populism across the globe, in often reductive and revanchist forms, there has been a vigorous debate of late about who constitutes “the people”. For more than a millennium, satire has been a particularly effective,

if contested, genre to explore this and other questions. Despite the dizzying turns of recent events, we would do well to follow the lead of our retroactive mascot, Hoja Nasreddin, the wise-fool often found riding backwards on his donkey, and look to the past to better understand the present. The late 19th and early 20th centuries saw a proliferation of satirical journals across the globe – Germany’s *Simplicissimus*, the United Kingdom’s *Punch*, the Caucasus’ *Molla Nasreddin*, France’s *L’Assiette au Beurre*, or Slovenia’s *Pavliha*, to name just a few. The affordability of print offered a tonic for those brutalised by the engines of modernity: be it the Industrial Revolution in Europe or colonialism in the Middle East, Africa and South Asia. Today, increased access to hardware and software, combined with social media platforms, provide a similarly fertile avenue for satire, one which is again fundamentally graphic, through the meme or protest poster.

For the 33rd edition of the Ljubljana Biennial of Graphic Arts, Slavs and Tatars propose considering “the graphic” not as a medium, *per se*, but rather as an agency. In particular, how does graphic language, designed for clarity, allow for the ambiguity crucial for art’s affective potential as well as its infra-political resistance? With varying degrees of invective, satire can tease, taunt or terrorise. But is each joke, as George Orwell maintained, really a tiny revolution? Or do laughter and satire release the pressure that would otherwise lead to political upheaval? *Crack Up – Crack Down* takes an expansive view of satire and the graphic, featuring works by historical and contemporary artists, as well as publishers, scholars, activists, new-media polemicists, and stand-up comedians, among others.

# UVODNIK MGLC

Nevenka Šivavec  
Direktorica MGLC



Paradoksalno je, kako grafični bienale Ljubljana ravno z vztrajnim odstopanjem od pričakovanega pravzaprav utrjuje svojo identiteto. Pri zasnovi 33. izdaje grafičnega bienala smo si glede na zdaj že utečeno odmikanje od tradicije postavili nov izliv in ga zaupali kolektivu Slavs and Tatars. Kolektiv, ki se je začel kot bralni krožek, je zase na začetku delovanja poiskal prav nenavadno poimenovanje (če njegovo ime poslovenimo v Slovane in Tatare, zveni še nekoliko bolj čudaško), ki naj odraža zavojo delovanju in raziskovanju na geografskem območju Evrazije oziroma na velikanskem ozemlju, ki sega od »nekdanjega berlinskega pa vse do velikega Kitajskega zidu«.

V Mednarodnem grafičnem likovnem centru je bil kolektiv prvič opažen leta 2012, ko je bil povabljen k sodelovanju na skupinski razstavi *Sistemi in ornamenti*, ki je problematizirala stereotipne predstave o sodobni umetnosti Bližnjega vzhoda. V pritličju, poleg kavarne, je bil na tradicionalnem osrednjeazijskem kosu pohištva, imenovanem *takht* (lesena zofa, prekrita s perzijskimi preprogami), postavljen bralni kotiček. Obiskovalci so na njem lahko prelistavali avtorsko knjigo izbranih karikatur in ilustracij iz popularnega azerbajdzanskega satiričnega časopisa iz zgodnjega 20. stoletja *Molla Nasreddin*, ki so ga brali po širnem muslimanskem svetu ruskega, otomanskega in perzijskega cesarstva. Mula Nasredin je dobrodušni lik sufiskskega modreca in božjega norčka, ki ga pod imenom mula ali hodža Nasredin pozna tudi ljudsko izročilo Balkana. Časopis je odpiral aktualna geopolitična in družbena

vprašanja svojega časa, ki so, predstavljena v delu *Slavs and Tatars*, pokazala, kako velik vpliv imata lahko tisk in satire v medsebojnem učinkovanju. Potem so se Slavs and Tatars znova (nepredvideno) pojavili na *Kriteriju rojstva*, 32. grafičnem bienalu Ljubljana, posebnost katerega je bila, da je bila selekcija vzpostavljena kot samodejna verižna reakcija, v kateri so umetniki izbirali umetnike. V letih, ki so minila od prve predstavitve v Ljubljani, so se Slavs and Tatars razvili v prepoznavno blagovno znamko, založniški koncern in raziskovalno platformo, ki deluje globalno, angažira in zaposluje sodelavce glede na potrebe in povpraševanje in je zgled profesionalnosti in dobre prakse na vseh področjih svojega delovanja. Njihovo delo poteka v t. i. raziskovalnih ciklih, zaznamujejo ga vratolomni miselni in ideološki obrati in duhovite provokacije, tudi onkraj meja sodobne umetnosti. Odločitev, da jih povabimo k ustvarjanju še enega neortodoxnega grafičnega bienala, je postala skoraj neizbežna.

33. grafični bienale Ljubljana, poimenovan *Vice v lisice*, je kuratorski debi kolektiva. Tema humorja in satire je prišla dokaj pričakovano; mula Nasredin, ki svojega osla vedno jaha ritensko, je pri Slavs and Tatars sčasoma postal skorajda maskota za norčavo pamet in predvsem »antimodernost«, ki močno zaznamuje vse, kar počne. V kuratorskem konceptu in izboru sodelujočih umetnikov odzvanjajo ustvarjalna in raziskovalna načela kolektiva, zato 33. grafični bienale Ljubljana prinaša kompleksna razmerja med satiro, religijo, politiko, identitetnimi konstrukcijami, kulturo

tiska, pretakanje med sistemi reprezentacije in številne druge »resne zadeve, posredovane s humorjem«, kot svoje delo opisuje ena od sodelujočih umetnic Tala Madani, na ogled v Galeriji Equrna. V nestabilnem času, ko vse podrobnejše spremljamo pojave avtoritarnega nacionalizma, hujškaštva in ponovnega zapiranja fizičnih in mentalnih meja, Slavs and Tatars s skrbno izbranimi in številnimi novonastalimi deli izzivajo ustaljene kanone okusa, morale, družbenih norm in umetnosti.

Osupljiva inteligenca in neomajnost ter številni drugi talenti in odlike, ki jih premorejo Slavs and Tatars, so omogočili vrhunsko umetniško produkcijo 33. grafičnega bienala Ljubljana celo znotraj njegovih finančnih, prostorskih in kadrovskih omejitev. Zahvaljujem se Slavs and Tatars, vsem sodelujočim umetnikom in obema izjemnima timoma, ki sta se v procesu nastajanja razstave med Ljubljano in Berlinom povezala v en sam, izvrstno delujoč kolektiv.

# INTRODUCTION BY MGLC



Nevenka Šivavec

Director of the International Centre for Graphic Arts

It is a paradox how the Ljubljana Biennial has managed to consolidate its identity by persistently introducing something different to the expected. In conceiving the 33rd edition of the Biennial of Graphic Arts, we set ourselves a new challenge in line with the already established custom of breaking tradition and entrusted the Biennial to Slavs and Tatars. The collective, which began as a reading circle, found a rather unusual name for itself at the start of its activity (if we attempt to translate the name into Slovene, it sounds even more peculiar), which was supposed to reflect their commitment to work and research within the geographical area known as Eurasia, or the giant territory that extends “to an area east of the former Berlin Wall and west of the Great Wall of China”.

The collective was first noticed by the International Centre of Graphic Arts in 2012, when it was invited to participate in the group exhibition *Systems and Patterns*, which set out to question the

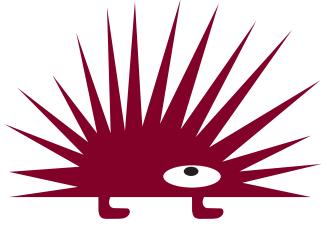
stereotypical perceptions of the contemporary art of the Middle East. On the ground floor, next to the coffee shop, a reading corner was set up on a traditional Central Asian piece of furniture called a *takhta* (a wooden sofa covered with Persian carpets). Visitors could sit down and look through an original book of cartoons and illustrations selected from the popular Azerbaijani satirical magazine *Molla Nasreddin*, produced in the early twentieth century and read across the Muslim world of the Russian, Ottoman, and Persian Empires. Aside from this publication, *Molla Nasreddin* is a good-natured figure, a Sufi sage and divine madman, also known in the folk tradition of the Balkans under the name of Mula Nasredin or Nasredin Hodža. The magazine opened up the geopolitical and social questions of its time, which, as presented through the work of Slavs and Tatars, showed just what a great impact the press and satire can have in their reciprocal interaction. Later, Slavs and Tatars appeared again

(unexpectedly) at the *Birth as Criterion*, the 32nd Biennial of Graphic Arts Ljubljana, whose particular feature was that the selection was set off as an automatic chain reaction in which artists selected artists. In the years that have passed since their first presentation in Ljubljana, Slavs and Tatars have developed into a recognisable brand, a publishing concern and research platform that operates globally, engages and employs staff based on need and demand, and an example of professionalism and good practice in all areas of its activity. Its work is carried out in so-called research cycles, marked by forceful mental and ideological turnarounds and witty provocations, also beyond the boundaries of contemporary art. To anyone familiar with their work, the decision to invite Slavs and Tatars to create another unorthodox graphic arts biennial became almost inevitable.

The 33rd Ljubljana Biennial of Graphic Arts, titled *Crack Up – Crack Down*, is the collective's curatorial debut. The theme of humour and satire came about rather unexpectedly. Molla Nasreddin, who always rides his donkey backwards, eventually became a mascot of sorts for Slavs and Tatars, due to his playful mind and above all the "antimodernism" that marks everything he does. Their own creative and research

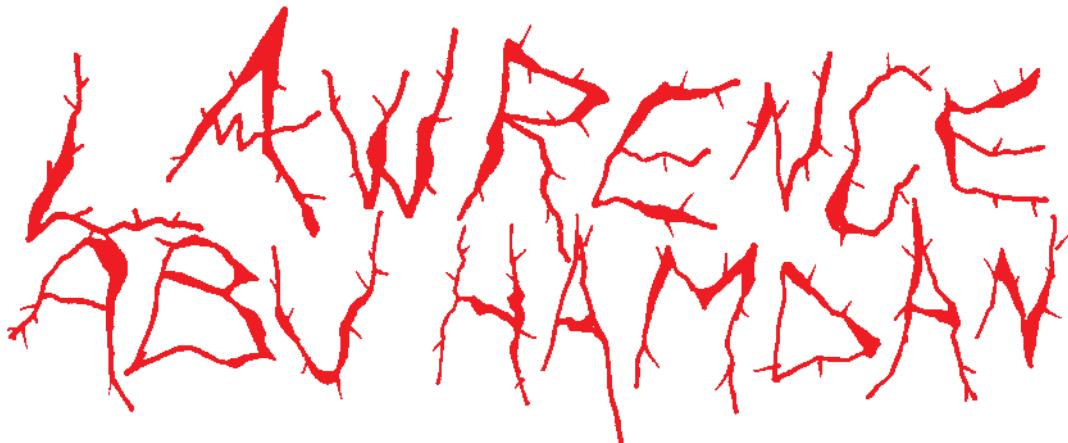
principles reverberate in their curatorial concept and selection of participating artists. The 33rd Ljubljana Biennial of Graphic Arts therefore brings up the complex relationships among satire, religion, politics, identity structures, the culture of the press, the interchanges among representational systems and a lot of other "serious stuff that's been carried out through humour", as participating artist Tala Madani describes her work, on view at the Equrna Gallery. In unstable times, as we observe the phenomena of authoritarian nationalism, hypocrisy and the re-closing of physical and mental borders ever more closely, Slavs and Tatars challenge the established canons of taste, morals, social norms and art through carefully selected and numerous newly commissioned works.

A brilliant intelligence and unwavering composure, as well as the many other talents and virtues held by the Slavs and Tatars collective, have propelled the superior art production of the 33rd Ljubljana Biennial of Graphic Arts, even within its financial, spatial and staffing constraints. I would like to thank Slavs and Tatars, all the participating artists, as well as the two outstanding teams who, in the process of producing the exhibition between Ljubljana and Berlin, united into a single, remarkably functioning collective.



# SEZNAM UMETNIKOV LIST OF ARTISTS

	str./p. Umetnik/Artist	Prizorišče/Venue
14	Lawrence Abu Hamdan	MGLC
16	Hamja Ahsan	MGLC, Galerija ZVKDS/ZVKDS Gallery, Projektni prostor DUM/DUM Project Space
18	Pablo Bronstein	MGLC
20	Cevdet Erek	Švicarija
22	Arthur Fournier & Raphael Koenig	Švicarija
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25	Flaka Haliti	MGLC
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30	Zhanna Kadyrova	DobraVaga
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72	Augustin Maurs	Švicarija
41	Marlie Mul	MGLC, Galerija ISIS/ISIS Gallery
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46	Alenka Pirman & KULA	DobraVaga
49	Amanda Ross-Ho	Galerija Equrna/Equrna Gallery
52	Lin May Saeed	MGLC
70	Hinko Smrekar	Narodna galerija/ National Gallery of Slovenia
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55	Endre Tot	MGLC, NUK/National and University Library
57	Anna Uddenberg	MGLC, Švicarija
58	Martina Vacheva	MGLC
61	Nicole Wermers	Galerija ISIS/ISIS Gallery
63	Giorgi Xaniashvili	MGLC
64	XIYADIE	Galerija Equrna/Equrna Gallery
68	Honza Zamojski	Projektni prostor DUM/DUM Project Space
72	Dragoš Cristian	Švicarija
72	Boštjan Gorenc - Pižama	Švicarija
73	Marina Orsag	Švicarija
73	Pavlo Voytovich	Švicarija
73	Anja Wutej	Švicarija



Lawrence Abu Hamdan (1985) je umetnik in raziskovalec zvoka. Zanimanje za zvok in njegov presek s politiko izvira iz njegove preteklosti, ko je kot glasbenik hodil na turneje in spodbujal glasbo, ustvarjeno po načelu naredi sam. Umetnikove zvočne raziskave so bile uporabljenе kot dokazno gradivo na Sodišču za azil in imigracijo v Združenem kraljestvu in kot podpora organizacijam, kot sta Amnesty International in Defence for Children International.

■ *Izpodbijana izjava (diorame)*, 2019;  
7 skupin lasersko izrezanih kromogenskih  
odtisov na podlagi iz kartona in pleksi  
stekla; 9×6 cm. Z dovoljenjem umetnika.

■ *Vseslišec*, 2014;  
digitalni video; 13 minut.  
Z dovoljenjem umetnika.

*Izpodbijana izjava* (2019) je serija del, v katerih je uporabljen palatografija, tehnika, s katero jezikoslovci, ohranjevalci jezika in logopedi določijo, kateri deli ust se uporabljajo pri tvorbi različnih glasov, kar naredijo s pomočjo mešanice oglja in oljnega olja na jeziku, ki pusti odtis na nebu. Abu Hamdan s pomočjo te tehnike pove sedem zgodb o tem, kar je v pravu znano kot primer izpodbijane izjave; sojenje, na katerem je krivda ali nedolžnost nekoga odvisna od nasprotujočih si trditev o zabeleženi besedi ali frazi. Ali je inštruktor skoka z elastiko rekel »Ne, skoči« ali »Ne skoči«? Ali je zdravnik pacientu rekel, da si

»lahko« vbrizga določeno zdravilo ali da si ga »ne sme« vbrizgati? Sedem epizod pripoveduje skupno zgodbo ljudi z močnimi narečnimi naglasi ali nezmožnostjo izgovarjanja angleščine na ravni maternih govorcev, zaradi česar pri govorih s policijo v Združenem kraljestvu in ZDA naletijo na težave.

Nenadzorovana uporaba zvočnikov je takorazširjenav kairskem vsakodnevnom življenju, da je vprašanje okvare sluha in zvočnega onesnaževanja takoj postalo tema za petkovo pridigo, ko je Abu Hamdan v



Vsesiščem to zamisel predlagal kairski mašejkoma. Kljub novim zakonom vojaške vlade, katerih cilj je pridige narediti monotone, tako da prisilijo šejke, da govorijo le o odobrenih temah, sta bila šejka odločena,

da se vprašanje hrupa sliši. Odločena sta bila, da ga slišijo ne le verniki v mošeji, ampak vsi mimoidoči, ki jih je iz zvočnikov bombardiral prenos pridige na ceste.

► Prizorišče: MGLC



Lawrence Abu Hamdan (b. 1985) is an artist and audio investigator. Abu Hamdan's interest in sound and its intersection with politics originate from his background as a touring musician and facilitator of DIY music.

The artist's audio investigations have been used as evidence at the UK Asylum and Immigration Tribunal, and as advocacy for organisations such as Amnesty International and Defence for Children International.

■ *Disputed Utterances (dioramas)*, 2019; seven pairs of laser-cut c-prints mounted on cardboard and plexiglass bases; 9x6 cm (each). Courtesy of the artist.

■ *The All-Hearing*, 2014; digital video; 13 min. Courtesy of the artist.

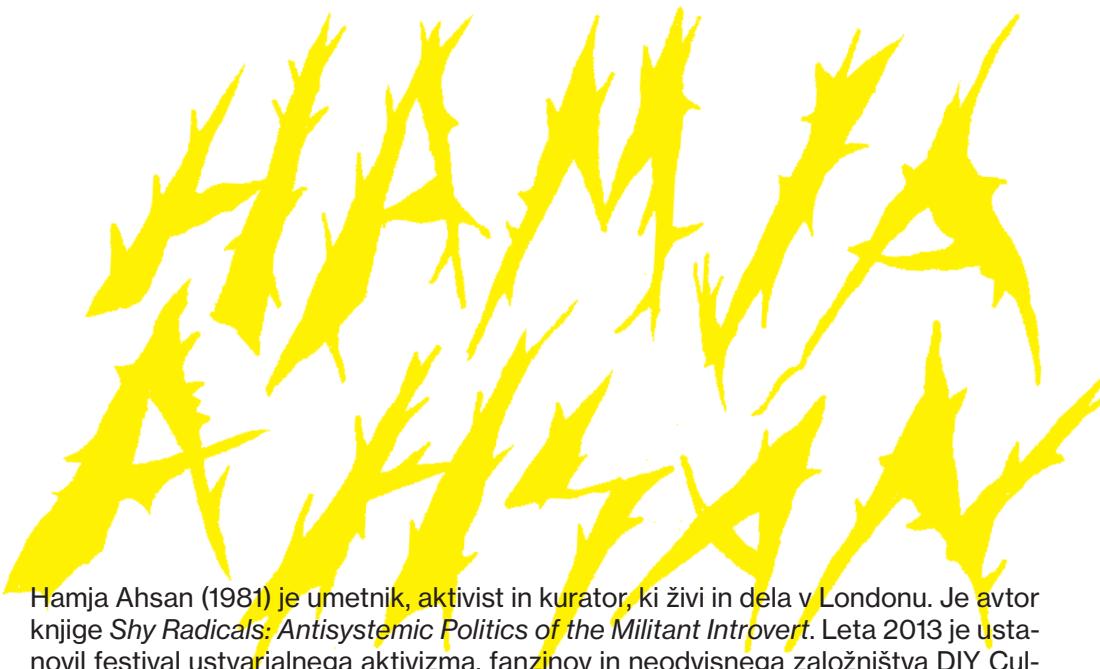
*Disputed Utterance* (2019) is a series of works using palatography, a technique used by linguists, language preservationists and speech therapists to identify which parts of the mouth are used when making different sounds, via a mixture of charcoal and olive oil on the tongue, leaving imprints on the roof of one's mouth. Abu Hamdan uses this technique to tell seven stories of what are legally known as cases of "disputed utterance", a trial where someone's culpability or innocence hinges upon conflicted claims about a recorded word or phrase. Did the bungee jump instructor say "no jump" or "now jump"? Did the doctor instruct his patient that he "can" or "can't" inject a particular medicine? Together these seven episodes tell a collective story of people whose strong regional accents or inability to pronounce English like a native speaker result in misunderstandings when speaking to the police in the UK and US.

Loudspeaker libertarianism is so pervasive to daily life in Cairo that the issue of hearing damage and noise pollution was immediately accepted as a topic for



a Friday sermon when Abu Hamdan suggested the idea to two Cairene Sheikhs in *The All-Hearing*. Despite the military government's new laws to limit the delivery of sermons by forcing Sheikhs to only give speeches that cover the government-sanctioned topic of the week, the Sheikhs remained determined to have the issue of noise heard. And heard not only by their congregations inside the mosques, but also by all those passers-by who were barraged by the mosques' loudspeakers broadcasting into the streets outside.

► Venue: MGLC



Hamja Ahsan (1981) je umetnik, aktivist in kurator, ki živi in dela v Londonu. Je avtor knjige *Shy Radicals: Antisystemic Politics of the Militant Introvert*. Leta 2013 je ustanovil festival ustvarjalnega aktivizma, fanzinov in neodvisnega založništva DIY Cultures in je od takrat tudi njegov sokurator. Njegova nedavna besedila so bila vključena v antologijo *No Colour Bar: Black British Art in Action 1960-1990*. Prišel je v ožji izbor kandidatov za nagrado za človekove pravice liberty, in sicer za kampanjo Izpustite Talho Ahsana, ki obravnava izročitev ZDA, zapor in vojno proti terorju. Trenutno se ukvarja s projektom o vlogi fanzinov v kampanji za pravico v primeru katastrofe v Hillsboroughu, kjer se je zgodilo največje policijsko prikritje v Veliki Britaniji. Bil je gostujoči predavatelj na univerzah po vsem Združenem kraljestvu in ZDA.

► Aspergistanski referendum, 2019. Z dovoljenjem umetnika.

► Sramežljivi radikalci: protisistska politika militantnega introvertiranca, 2018; 11,3×17,9 cm; 164 strani, mehka vezava, objavila založba Book Works; naslovница: Rose Nordin. Z dovoljenjem umetnika.

Referendum o odcepitvi na prizoriščih ljubljanskega bienala poziva obiskovalce, naj glasujejo, da se ta območja priključijo odcepljeni Aspergistanski federaciji: nacionalni domovini sramežljivih, introvertiranih in avtističnih ljudstev, kot je predstavljena v knjigi *Shy Radicals*.

Aspergistanski referendum, od glasovalnih skrinjic do himne in ključnikov družbenih omrežij, nadaljuje Ahsono zanimanje za to, kar sam imenuje »globalna intrefada proti nadvladi eksintrovertirancev«. Živahna civilna družba postsocialistične, postjugoslovanske Slovenije ponuja še posebno primeren kontekst za proučevanje tega, kako trčijo introspekcija, identiteta in afekt.

Pridružite se pogovoru in sledite ključniku #VoteAspergistan.

Pridružite se boju, objavite pozdrav #ShyPower na različnih prizoriščih.

► Prizorišča: MGLC, Galerija ZVKDS, Projektni prostor DUM

Hamja Ahsan (b. 1981) is an artist, writer, activist and curator based in London. The founder and co-curator of the DIY Cultures festival of creative activism, zines and independent publishing, Ahsan is the author of the book *Shy Radicals: Antisystemic Politics of the Militant Introvert*. His recent writing was anthologised in *No Colour Bar: Black British Art in Action 1960–1990*. He was shortlisted for the Liberty Human Rights Award for the Free Talha Ahsan Campaign on US extradition, prison and the War on Terror. He is currently working on a project on the role of zines in the Hillsborough Justice campaign, Britain's largest known police cover-up. He has been a guest lecturer at various UK and US universities.



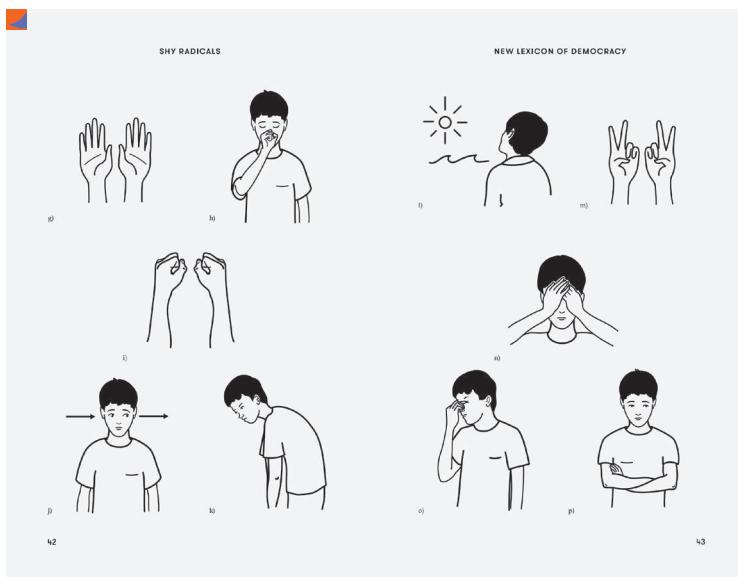
■ *The Aspergistan Referendum*, 2019.  
Courtesy of the artist.

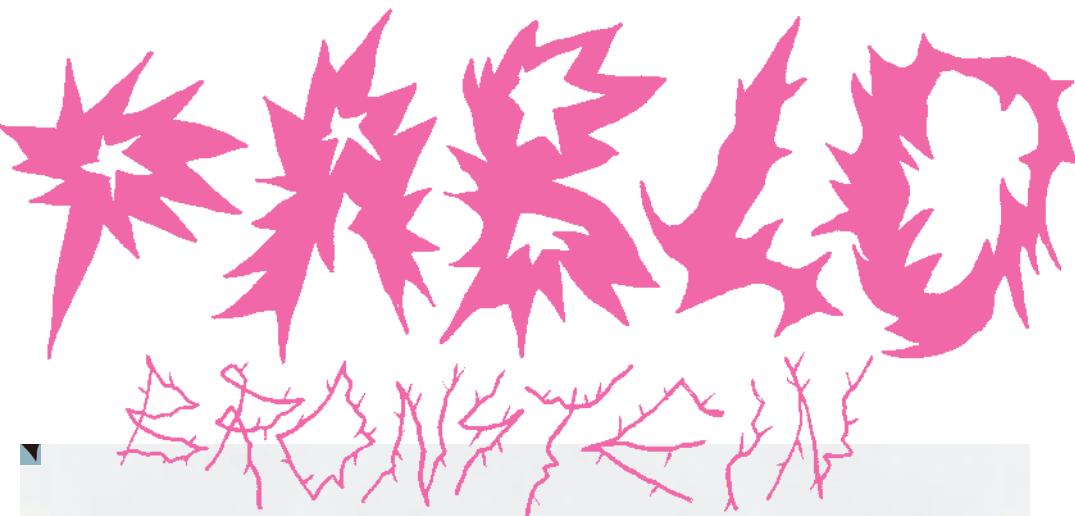
■ *Shy Radicals: The Antisystemic Politics of the Militant Introvert*, 2018;  
11.3×17.9 cm; 164 pages, softcover,  
published by Book Works;  
cover and illustrations: Rose Nordin.  
Courtesy of the artist.

A referendum on secession asks the Biennial venues of Ljubljana to join the breakaway Aspergistan Federation: the national homeland of Shy, Introvert and Autistic spectrum peoples as constituted in the book *Shy Radicals*. From ballot

boxes to a national anthem, to social-media hashtags, the Aspergistan Referendum continues Ahsan's interest in what he calls a "global Intrefada struggle against Extrovert-supremacy". The vibrant civil society of post-socialist, post-Yugoslav Slovenia offers a particularly apt context for an investigation of how introspection, identity and affect collide.

Join the conversation and follow the hashtags #VoteAspergistan.  
Join the struggle and post the #ShyPower salute in various venues.  
► Venues: MGLC, ZVKDS Gallery, DUM Project Space





Delo Pabla Bronsteina (1977) nadaljuje stoletja staro tradicijo širitve območja možnega v arhitekturi s pomočjo fantazmagoričnega, fantastičnega in sardoničnega. Bronstein podeli tektonskemu, slovnici arhitekture, nujno psihološko in konceptualno težo, da lahko zaobjame naša javna in zasebna življenja. Spekulativna privzdignjenost in neoklasicistični patos njegovemu zapletenemu tehničnemu risarstvu prispevata duhovitost, ki se pogosto povezuje s karikaturo. S svojimi javnimi naročili, performansi in risbami v sicer sterilen svet arhitekture vnese nepričakovano čutnost.

■ Plečnikova okrasna shema,  
ki zameša nekaj notranjih in zunanjih  
arhitekturnih elementov, 2019.  
Z dovoljenjem umetnika.

■ Načrt za Plečnikovo okrasno  
shemo, ki zameša nekaj notranjih  
in zunanjih arhitekturnih elementov,  
2019; natisnjena digitalna upodobitev  
na leseni konstrukciji in električnem  
ventilatorju; spremenljive dimenzijs.  
Z dovoljenjem umetnika.

Arhitektura nujno ustvari notranji prostor  
vzporedno s fasadami, ki gledajo navzven.  
Plečnikova soba, ki jo je Bronstein ustvaril



The work of Pablo Bronstein (b. 1977) continues a centuries-long tradition of expanding the realm of the possible in architecture, through the phantasmagoric, fantastic and sardonic. Bronstein invests the tectonic, the grammar of architecture, with the necessary psychological and conceptual heft to encompass our public and private lives. Speculative elevations and a neo-classical pathos lend his intricate draughtsmanship a wit often associated with caricature. Throughout his public commissions, performance work and drawings, Bronstein locates an unexpected sensuality in the otherwise aseptic world of architecture.

■ Plečnik decorative scheme confusing  
some interior and exterior architectural  
features, 2019. Courtesy of the artist.

■ Design for Plečnik decorative scheme  
confusing some interior and exterior  
architectural features, 2019; digitally  
rendered printed image, over wooden  
construction and electric fan; dimensions  
variable. Courtesy of the artist.

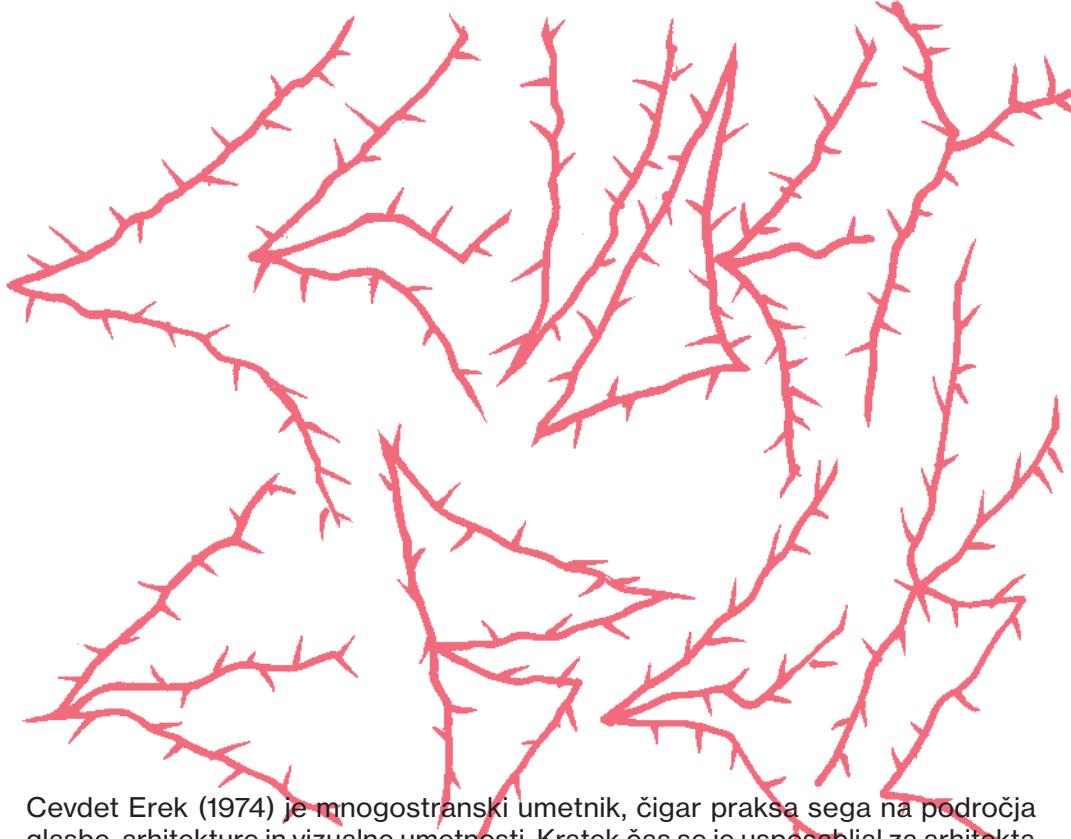
Architecture necessarily creates interior space in parallel with the façades that front the outside. For the 33rd Ljubljana Biennial of Graphic Arts, Bronstein has conceived *The Plečnik Room*, a CGI wallpaper

za 33. grafični bienale Ljubljana, je tapeta z računalniško ustvarjenimi podobami, v katerih so združeni arhitekturni elementi, ki jih najdemo tako na zunanjih kot na notranjih stenah, da se ustvari zmedena okrasna shema. Taka igra zunanjih detajlov na interierjih je značilna domislica v Plečnikovih stavbah, ki jo umetnik občuduje. Ironija je v tem, da se tapete načeloma uporabljajo v notranjosti, globina in senca na njih pa sta nakazani le slikovno. Hišni ventilator pošlje zrak v sobo iz majhne reže, ki namiguje na oddušnik, če steno razumemo kot zunanjo fasado, in hkrati na vetrič, ki vstopa v stavbo, če steno razumemo kot notranjo steno.

► Prizorišče: MGLC

bringing together architectural elements found on both exterior and interior walls, in order to create a decorative scheme that is both confused and confusing. Such a play of exterior detailing on interiors is a typically inventive trait in Plečnik's buildings, which the artist admires. The irony being that wallpaper is principally an interior application, and one in which depth and shadow is only alluded to pictorially. A household electric fan sends air into the room from a small aperture, suggesting simultaneously an air vent if we consider the wall an exterior façade, or a breeze entering the building, if an interior one.

► Venue: MGLC



Cevdet Erek (1974) je mnogostranski umetnik, čigar praksa sega na področja glasbe, arhitekture in vizualne umetnosti. Kratek čas se je usposabljal za arhitekta na Univerzi lepih umetnosti Mimarja Sinana in je član eksperimentalne rock skupine Nekropsi. Erek se v svojih delih posveča zvoku kot meri prostora, časa in sveta okoli nas.

■ *Totemski zvočnik iz Tedna*, 2012.  
Z dovoljenjem umetnika.

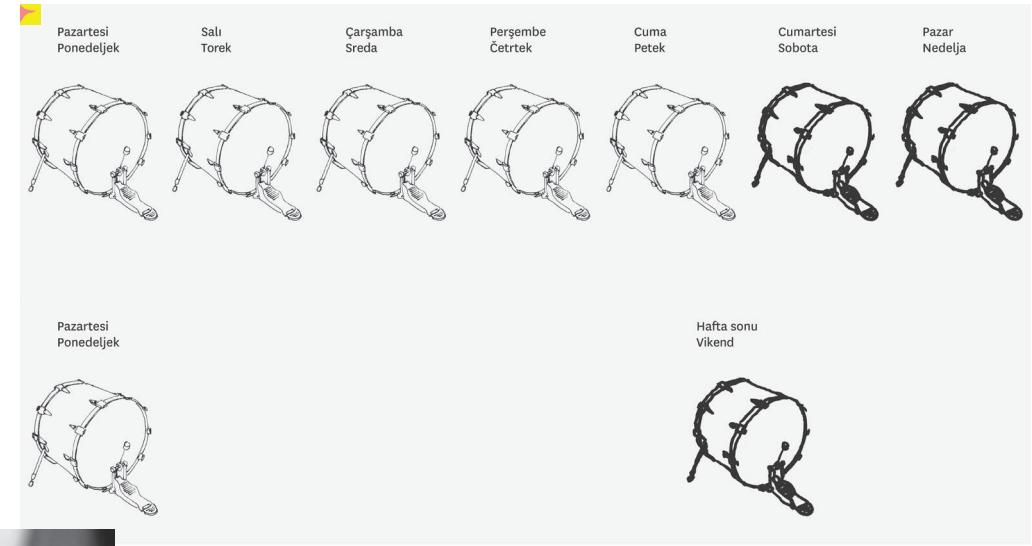
■ *Okrogel merilnik tedna* – slovensko/turška različica 2011, 2019; laser in črna barva na prozornem pleksi steklu, 12×0,3 cm.

■ *Teden*, 2019; digitalno pomnožena risba in besedilo; sitotisk; 60×90 cm.

*Teden* obravnava osrednje vprašanje Erekovega raznolikega delovanja: medsebojen prevod in prepustnost različnih sistemov reprezentacije, prek katerih

dojemamo svet okoli sebe in organiziramo svoja življenja, tj. meritve prostora (metrični sistem), časa (koledar in ura) in glasbenega tempa, ki se meri kot stalno število dob na minuto. Umetnik združi navidezno objektivne merilne sisteme z drugimi, dozdevno naključnimi, kot sta časovnica zgodovinskih dogodkov ali spremenljajoči se ritem v glasbeni improvizaciji. Erekova serija *Merilnikov* (2011–) je enostaven vmesnik ali merilno orodje kot sredstvo zamišljanja časovnih odnosov, ki pogosto veljajo za nevidne, če ne celo za antitezo prostora.

► Prizorišče: Švicarija



Cevdet Erek (b. 1974) is a multifaceted artist whose practice extends to music, architecture and visual art. He trained briefly as an architect in Mimar Sinan University of Fine Arts, and is a member of the experimental rock band Nekropsi. Erek's work revolves around sound as a measure for space, time and the world around us.

■ *Totemic Loudspeaker from Week*, 2012. Courtesy of the artist.

■ *Circular Week Ruler* – Slovene/Turkish edition, 2011, 2019; laser and black paint on transparent Perspex; 12×0.3 cm.

■ *Notation for Week (Teden)*, 2019; digitally multiplied drawing and text; silkscreen; 60×90 cm.

*Notation for Week (Teden)* addresses the central issue of Erek's multifarious practice: the mutual translation and permeability between different systems of representation,

through which we apprehend the world around us and organise our lives: measurements of space (metric system), time (calendar and clock) and musical tempo – measured as a steady number of beats per minute. The artist conflates these seemingly objective measurement systems with other, apparently random ones, such as the timeline of historical events or a changing rhythm in musical improvisation. Erek's *Rulers* series (2011–) offers a simple interface or measuring tool as a means of envisioning temporal relations, often considered invisible, if not the antithesis of space.

► Venue: Švicarija



Arthur Fournier (1974) je neodvisni trgovec s knjigami, periodičnimi publikacijami, rokopisi in arhivskim gradivom z vseh področij in žanrov. Njegovo podjetje Fournier Fine & Rare je specializirano za izvirna gradiva, povezana s transformativnimi kulturnimi gibanji poznega 20. stoletja, modernimi konflikti, prelomno tehnologijo, glasbo in vizualnimi umetnostmi. Fournier je za velike arhivske zbirke našel prostor v institucijah, kot so Newyorška javna knjižnica, Beineckejeva knjižnica na Yalu, Knjižnica Carla A. Krocha na Univerzi Cornell in Houghtonova knjižnica na Harvardu.

Raphael Koenig (1986) je podoktorski raziskovalec na področju primerjalne književnosti na Harvardu, kjer je pred kratkim zaključil svojo disertacijo z naslovom »Art Beyond the Norms: Art of the Insane, Art Brut, and the Avant-Garde from Prinzhorn to Dubuffet (1922–1949)«. Piše umetnostne in filmske kritike za *Art Papers*, *art press* in *La Nouvelle Quinzaine littéraire*, pri *In Geveb: A Journal of Yiddish Studies* pa urednikuje »The Milgrom Project«, tekočo serijo o avantgardnih glasilih iz medvojnega obdobja, napisanih v jidišu.

■ *Fuchsa [Fučka] se mi*, 2019.

■ Honoré Daumier, gospod Chevassut, zadnji delničar časopisa *Le Constitutionnel*, ki nosi svoje naročnike na pošto (detajl); litografija; objavljeno v *Le Charivari* 1. februarja 1834; zasebna zbirka.

Nemški zbiratelj knjig, umetnostni zgodovinar in marksistični aktivist Eduard Fuchs (1870–1940) je v zgodnjem 20. stoletju moč karikature usmeril v boj proti fašizmu in kapitalizmu. Njegova dvojna vloga zbiratelja ter kritično angažiranega zgodovinarja in izdajatelja evropskih litografij je pomagala sodobnikom, vključno z Walterjem Benjaminom, razumeti vlogo mehanično reproduciranih satiričnih podob v proizvodnji političnih diskurzov v burnih desetletjih pred 1. svetovno vojno in vzponom nacizma. Fuchs se je

vseskozi boleče zavedal dvorezne narave takih podob, ki lahko bodisi ostro odgovarjajo oblasti bodisi okrepijo obstoječe mehanizme diskriminacije in zatiranja. Danes, ko se borimo z avtoritarnim nacionalizmom in neoliberalizmom, bi se lahko obrnili k Fuchsuh za namige o tem, kako razčleniti mase JPEG-jev, GIF-ov in natisnjениh satiričnih podob, ki strukturirajo sodobno vizualno polje. Črpajoč iz nedavne raziskave Raphaela Koeniga, povezane z Eduardom Fuchsom (priateljem in kolegom Walterja Benjamina), bo *Fuchsa [Fučka] se mi* predstavil reprezentativne izbore zgodovinarjevega objavljenega opusa skupaj z izvirnimi litografijskimi Daumierja in drugih, s pomočjo tega pa prevprašal Benjaminovo idejo mehanične reprodukcije in zapleten odnos med satiro, kulturo tiska in razrednim bojem pred 2. svetovno vojno in po njej.  
► Prizorišče: Švicarija



Arthur Fournier (b. 1974) is an independent dealer of books, serials, manuscripts, and archives in all fields and genres. His company, Fournier Fine & Rare, specialises in primary source materials related to the transformative cultural movements of the late 20th century, modern conflicts, disruptive technologies, music and the visual arts. Fournier has placed major archival collections with institutions such as the New York Public Library, the Beinecke Library at Yale, Carl A. Kroch Library at Cornell University and the Houghton Library at Harvard.

Raphael Koenig (b. 1986) is an associate scholar in comparative literature at Harvard University, where he recently completed his dissertation, titled “Art Beyond the Norms: Art of the Insane, Art Brut, and the Avant-Garde from Prinzhorn to Dubuffet (1922–1949)”. In addition to publishing art and film criticism in *Art Papers*, *art press*, and *La Nouvelle Quinzaine littéraire*, he is the editor of “The Milgrom Project”, an ongoing series on avant-garde Yiddish journals from the interwar period, for *In Geveb: A Journal of Yiddish Studies*.

#### ■ *No More Fuchs Left to Give*, 2019.

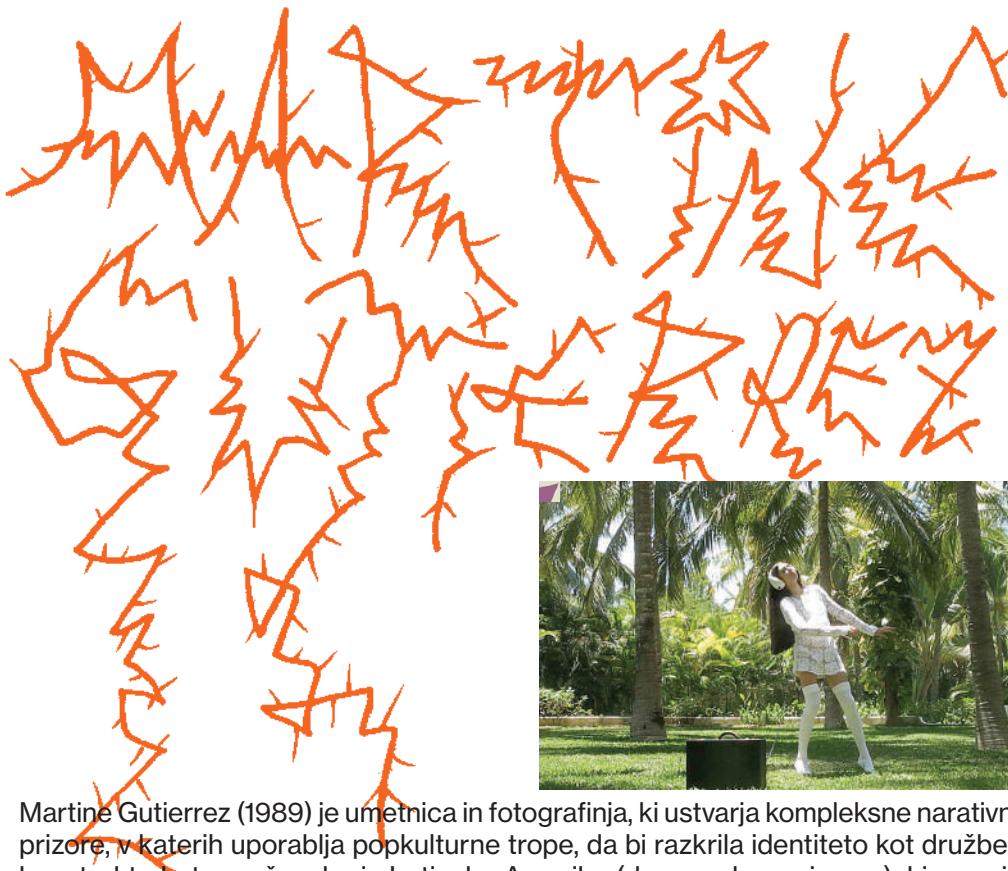
■ Honoré Daumier, *Mr. Chevassut, the Last Shareholder of the Constitutionnel Newspaper, Carrying his Subscribers to the Post Office* (detail); lithograph; published in *Le Charivari*, 1 Feb. 1834; private collection.

The German book collector, art historian and Marxist activist Eduard Fuchs (1870–1940) channelled the power of caricature to combat fascism and capitalism in the early part of the 20th century. His dual roles as a collector and a critically engaged historian and publisher of European lithographs helped contemporaries, including Walter Benjamin, grasp the role of mechanically reproduced satirical images in the production of political discourses during the tumultuous decades leading up to the First World War and the rise of Nazism. Fuchs remained painfully aware of the double-edged nature of such images, that can either talk back to power or reinforce existing mechanisms of discrimination and oppression. Today, as we struggle with authoritarian nationalism and neoliberalism, we might

look to Fuchs for clues about how to parse the clouds of JPEGs, GIFs and satirical printed images that structure the contemporary visual field. Commissioned for the Biennial, *No More Fuchs Left to Give*, draws on Raphael Koenig’s recent scholarship and showcases representative selections of the historian’s published oeuvre alongside original lithographs by Daumier and others as a means to interrogate Benjamin’s notion of mechanical reproduction and the complex relationship between satire, print culture and class struggle before and after the Second World War.

► Venue: Švicarija





Martine Gutierrez (1989) je umetnica in fotografinja, ki ustvarja kompleksne narativne prizore, v katerih uporablja popkulturne trope, da bi razkrila identiteto kot družbeni konstrukt. Je trans ženska iz Latinske Amerike (domorodnega izvora), ki v svojih delih že dolgo raziskuje zapletenost, fluidnost in nianse tako osebne kot kolektivne identitete. Martine Gutierrez ustvarja na področjih performansa, fotografije in filma. Kot umetnica je sama sebi tema in navdih. Leta 2018 je ustvarila 124-stransko revijo *Indigenous Woman*, polno modnih fotografij čez dve strani in reklam za izdelke ter s Pismom urednika, ki je vsa posvečena, kot opiše Martine Gutierrez, »slavljenju majevske dedičnine in manevriranju z domorodnostjo in stalno razvijajočo se samopodobo«. S sloganom in konstruktom barvne revije na sijajnem papirju umetnica sprevrača konvencionalne ideale lepote in s tem razkrije, kako globoko so seksizem, rasizem, transfobija in drugi pred sodki zakoreninjeni v naši kulturi.

■ *Martine I.-IX. del*, 2012–2016; barvni video z zvokom; 49 minut. Z dovoljenjem umetnice in galerije Ryan Lee, New York.

V *Martine I.-IX. del* Martine Gutierrez potuje na različna prizorišča: v Providence, New York, Srednjo Ameriko in na Karibe. Vsak kraj simbolizira korake njenega lika

k samospoznanju in jo spodbudi, da se prebije skozi različno dojemanje spolne identitete. Nadzor nad svojo podobo prevzame tako, da sama izvede sleherni del ustvarjalnega procesa, vključno z inscenacijo, osvetlitvijo, masko, kostumografijo, poziranjem in fotografiranjem.

► Prizorišče: MGLC



Martine Gutierrez (b. 1989) is an artist and photographer who produces elaborate narratives scenes that employ pop culture tropes in order to reveal identity as a social construct. As a transwoman, a Latinx woman and someone of indigenous descent, Gutierrez has long been interested in creating works that explore the complexity, fluidity and nuances of both personal and collective identity. Working across performance, photography and film, Gutierrez simultaneously acts as subject, artist and muse. In 2018, Gutierrez produced *Indigenous Woman*, a 124-page magazine replete with fashion spreads, product advertisements and a Letter from the Editor all dedicated, as Gutierrez describes it, to “the celebration of Mayan Indian heritage, the navigation of contemporary indigeneity and the ever-evolving self-image”. Through the style and construct of the glossy magazine, Gutierrez subverts conventional ideals of beauty to reveal how deeply sexism, racism, transphobia and other biases are embedded in our culture.

■ *Martine pt. I-IX*, 2012–2016; colour video with sound; 49 min. Courtesy of the artist and Ryan Lee, New York.



In *Martine Part I-IX*, Gutierrez travels to a variety of locations: Providence, New York, Central America and the Caribbean. Each place symbolises her character’s steps toward self-discovery, prompting her to negotiate various perceptions of gender identity. She asserts control over her own image by executing each part of the creative process herself, including staging, lighting, makeup, costuming, modelling and photography.

► Venue: MGLC

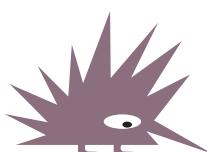


Flaka Halliti (1982, Priština, Kosovo) živi v Münchnu. Od svojega študija na Städelschule v Frankfurtu na Majni raziskuje, kaj leži onkraj enostavnih konceptov pripadnosti oziroma projekcij, povezanih z identiteto. V njeno delo so vgrajene politične in varljivo igrive geste, disimulacija, ki prežema risbe, kipe in instalacije. Leta 2015 je sodelovala na beneškem bienalu, kjer je zastopala Kosovo.

■ *Si to ti, Joe?*, 2019; tiskano neonsko ozadje za elektronske naprave; spremenljive dimenzijs. Z dovoljenjem umetnice in Deborah Schamoni.

■ *Si to ti, Joe? (Prašič)*, 2016; marmor, sružva, plastično oko; 21×29×2 cm. Fotografija: Gerta Xhaferaj. Z dovoljenjem umetnice in LambdaLambdaLambda.

■ *Si to ti, Joe? (Trikotnik)*, 2017; marmor, sružva, plastično oko; 21×29×2 cm. Fotografija: Gerta Xhaferaj. Z dovoljenjem umetnice in LambdaLambdaLambda.



▀ *Si to ti, Joe? (Bruhanje)*, 2017; marmor, spužva, plastično oko; 21×29×2 cm. Fotografija: Gerta Xhaferaj. Z dovoljenjem umetnice in LambdaLambdaLambda.

▀ *Si to ti, Joe? (Alkoholni maček)*, 2017; marmor, spužva, plastično oko; 21×29×2 cm. Fotografija: Gerta Xhaferaj. Z dovoljenjem umetnice in LambdaLambdaLambda.



Joe, ki je narejen iz različnih antropomorfnih marmorno-spužvastih asemblaže, je fiktiven lik, ki se pojavlja v več različicah. *Si to ti, Joe?* kot del tekoče serije, ki jo Flaka Haliti razvija zadnjih nekaj let, kritizira naraščajoča pričakovanja in zahteve umetnostnega trga do umetnikov. Ta serija, ki postavlja paleto vprašanj, od vprašanj identitete, naj bo ta ženska, begunska ali kiborška, do vprašanj samoizkoriščanja, zbrusi hladno ostrino kapitalističnega pospeška s staromodno banalnostjo.

► Prizorišče: MGLC

Since her studies at the Städelschule in Frankfurt am Main, Germany, Flaka Haliti (b. 1982) has been exploring what lies beyond simple concepts of belonging or identity-related projections. Her work embeds the political in deceptively playful gestures, a dissimulation which works across drawings, sculptures and installations. She represented Kosovo at the Venice Biennale in 2015.



■ *Is it you, Joe?*, 2019; neon, wallpaper print; dimensions variable. Courtesy of the artist and Deborah Schamoni.

■ *Is it you, Joe? (Pig)*, 2016; marble, sponge, plastic eye; 21×29×2 cm. Photo: Gerta Xhaferaj. Courtesy of the artist and LambdaLambdaLambda.



■ *Is it you, Joe? (Triangle)*, 2017; marble, sponge, plastic eye; 21×29×2 cm. Photo: Gerta Xhaferaj. Courtesy of the artist and LambdaLambdaLambda.

■ *Is it you, Joe? (Vomit)*, 2017; marble, sponge, plastic eye; 21×29×2 cm. Photo: Gerta Xhaferaj. Courtesy of the artist and LambdaLambdaLambda.

■ *Is it you, Joe? (Hangover)*, 2017; marble, sponge, plastic eye; 21×29×2 cm. Photo: Gerta Xhaferaj. Courtesy of the artist and LambdaLambdaLambda.

Made of various anthropomorphic marble-sponge assemblages, Joe is a fictional character who appears in different variations. Part of an ongoing series Haliti has been developing over the past few years, *Is it you, Joe?* skewers the increasing expectations and demands of the art market on the artist. From performing questions of identity – be it female, refugee or cyborg – to questions of self-exploitation, the Joe series polishes the cold edge of capitalist acceleration with old-fashioned bathos.

► Venue: MGLC



Stane Jagodič (1943) je grafik in avtor, čigar ogromna in neprestana produkcija ponuja sardonično kartografijo povojske in postsocialistične Srednje Evrope. Njegovi kolaži, karikature in risbe so obravnavali večino glavnih geopolitičnih vprašanj minulega pol stoletja, ko so se med drugim pojavili v časopisih, muzejih, na reklamnih panojih in majicah. Leta 1995 je Jagodič ustanovil trienale satire in humorja Aritas-SatirA v Šmarju pri Jelšah.

► Prizorišče: MGLC



■ *Militarist*, 1971; montaža; 72×110 cm.  
Z dovoljenjem umetnika.

■ *Dogovor*, 1975; tuš; 50×50 cm.  
Z dovoljenjem umetnika.

■ *Erotični horizont*, 1977; fotomontaža;  
29,5×37,5 cm. Z dovoljenjem umetnika.

■ *Modrooka lepotica*, 1977; fotomontaža;  
27,7×41,2 cm. Z dovoljenjem umetnika.



Stane Jagodič (b. 1943) is a graphic artist and author whose prodigious and relentless output offers a sardonic cartography of post-war and post-socialist Central Europe. His collages, caricatures and drawings have addressed most of the major geopolitical issues of the past half century, appearing in newspapers and museums and on billboards and t-shirts, amongst other venues. In 1995, Jagodič founded the Aritas-SatirA Triennial of Satire and Humour in Šmarje pri Jelšah.

► Venue: MGLC

■ *Militarist*, 1971; montage; 72×110 cm.  
Courtesy of the artist.

■ *Agreement*, 1975; India ink;  
50×50 cm. Courtesy of the artist.

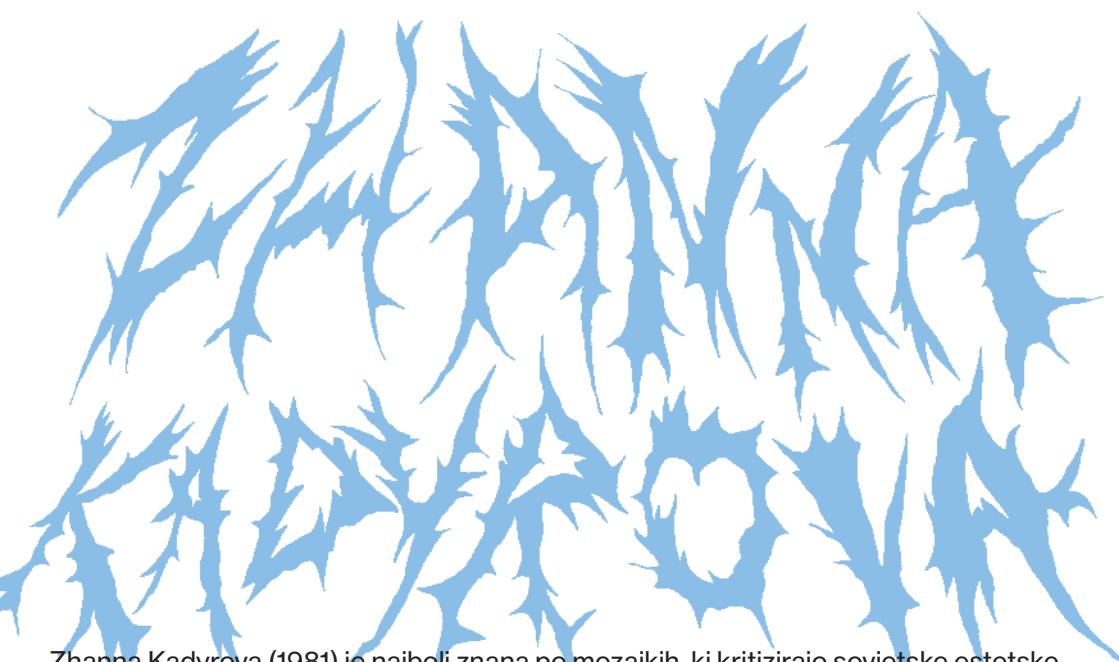
■ *Erotic Horizon*, 1977; photomontage;  
29.5×37.5 cm. Courtesy of the artist.

■ *Blue-eyed Beauty*, 1977; photomontage;  
27.7×41.2 cm. Courtesy of the artist.



Aritas satirA

3 Slovenski trienale satire in humorja Aritas, Šmarje 2001



Zhanna Kadyrova (1981) je najbolj znana po mozaikih, ki kritizirajo sovjetske estetske tradicije z obujanjem slogov konstruktivizma in soorealizma. Njena uporaba tega medija namiguje na njegovo zgodovino ideološke umetniške forme v obdobju Sovjetske zveze in na njegovo bolj okrasno funkcijo po ukrajinski neodvisnosti.





Tržnica, 2019.

■ Tržnica, 2017–; instalacija v Kijevu v Ukrajini, 2018. Z dovoljenjem umetnice in galerije Continua (San Gimignano, Peking, Les Moulins, Havana).

Vsaka od stojnic Tržnice, ki se pojavijo na umetnostnih sejmih, bienalih in razstavah



Zhanna Kadyrova (b. 1981) is best known for her mosaics that critique Soviet aesthetic traditions by evoking the styles of Constructivism and Socialist Realism. Her use of the medium alludes to its history as an ideological art form during the Soviet era, and its more decorative function following Ukrainian independence.

■ Market, 2019.

■ Market, 2017-ongoing; installation view at Kyiv, Ukraine, 2018.  
Courtesy of the artist and Galleria Continua (San Gimignano, Beijing, Les Moulins, Habana).

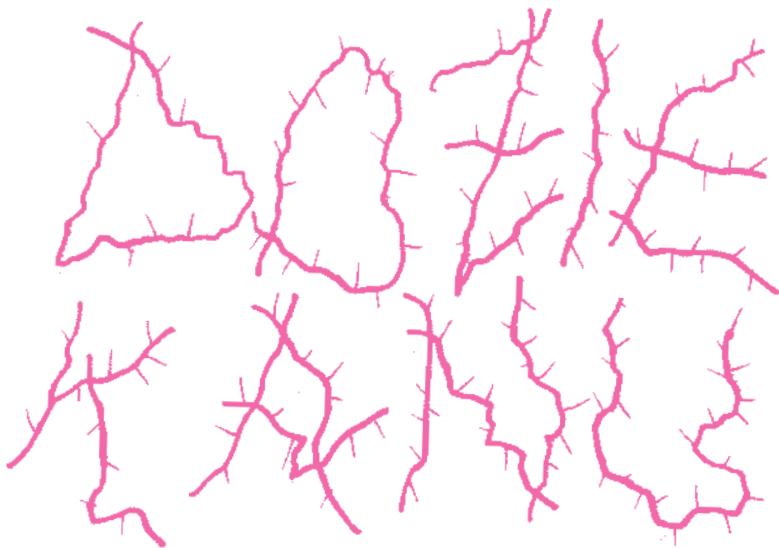
Popping up at art fairs, biennials and exhibitions the world over, each of Kadyrova's

po svetu, ponuja lokalno sadje, zelenjavo, meso ali ribe. Tržnica, ki pred preizkušnjo postavlja ideje vrednotenja in izvora, umetniška dela prodaja glede na težo: za približno evro na gram. Keramična živila Kadyrove prispevajo k pešajočemu duhu umetnosti in hrani kot vzhajajoči zvezdi.

► Prizorišče: DobraVaga

Market stalls offer ceramic versions of the fruits, vegetables, meats or fish found in the area. Challenging the notions of valuation and provenance, Market sells the works of art according to weight: roughly 1€/1£/1\$ per gram (depending on the venue). Kadyrova's ceramic comestibles act as the perfect midwife to art's wanng zeitgeist and food's rising star.

► Venue: DobraVaga



Dozie Kanu (1993) je ameriški oblikovalec in likovni umetnik, ki živi in dela v Lizboni na Portugalskem. Svojim delom dodaja plast funkcionalnosti kot alternativo disociativnemu subjektivnosti kipa, medtem ko izprašuje splošno sprejete predstave o oblikovanju, tako da združuje prav tiste diskurzivne niti, ki pogosto veljajo za nezdružljive z idejo uporabnosti: od vere, rase do subkultur.

■ *Klop na 84.*, 2017; uliti beton, jeklo, platišča; 52,07×45,72×254 cm.

Z dovoljenjem umetnika in galerije  
Salon 94 Design.

■ *Stol [iii] (Crack Rock Beige)*,  
2019; uliti beton, jeklo, platišča;  
94×48,3×41,9 cm. Z dovoljenjem  
umetnika in galerije Salon 94 Design.

■ *Stol [xiii] (Stand Up) (A)*, 2019;  
aluminij, UV-tisk na platno; 120×63×50 cm.  
Z dovoljenjem umetnika.

■ *Scrool Fool 1*, 2019; nerjaveče jeklo,  
platno; 35,5×66×58,5 cm.  
Z dovoljenjem umetnika.

■ *Stol [xiv] (Imobilidade M'aider)*, 2019;  
najdena vrata reševalnega vozila, najdene  
cevi, beton; 109,22×88,9×55,88 cm.  
Z dovoljenjem umetnika.

■ *Scrool Fool 2*, 2019; nerjaveče jeklo,  
platno; 35,5×66×58,5 cm.  
Z dovoljenjem umetnika.

Kanujeva Serija 84, ki jo sestavljajo stoli, klopi, mize in barski stoli, nas neizprosno opominja na sedentarno naravo avtomobilov. Sanje o mobilnosti 20. stoletja so vlike v beton, podpirajo pa jih izstopajoča platišča; to je eleganten poklon kulturi, ki obdaja automobile, podobno kot bakterije sadje ali lišaji mostove. Houston, Kanujevo rojstno mesto, je v glasbenih krogih slaven zaradi upočasnjjenega hiphopa, znanega kot »chopped and screwed«, kar je rezultat pomirjevalnih učinkov sirupa proti kašlju, ki ga uživa jo za razvedrilo. Umetnik se v novi seriji za 33. grafični bienale posmehuje performativnosti črnskosti, od karikatur 19. stoletja do hiphopa 21. stoletja, in sicer prek uteljenja ustvarjalne moči, režiserskega stola.  
► Prizorišči: MGLC, Galerija Equrna



Dozie Kanu (b. 1993) is an American designer and artist living and working in Lisbon, Portugal. Kanu's works add a level of functionality as an alternative to the dissociative subjectivity of sculpture, while challenging public perceptions of design by bringing together discursive threads often considered incompatible with the idea of function: from religion to race to subcultures.

■ *Bench on 84's*, 2017; poured concrete, steel, rims; 52.07×45.72×254 cm. Courtesy of the artist and Salon 94 Design.

■ *Chair [iii], 2018 (Crack Rock Beige)*, 2019; poured concrete, steel, rims; 94×48.3×41.9 cm. Courtesy of the artist and Salon 94 Design.

■ *Chair [xiii] (Stand Up) (Ja Rule)*, 2019; aluminium, UV print on canvas; 120×63×50 cm. Courtesy of the artist.

■ *Scrool (Ur Boy Bangs)*, 2019; stainless steel, canvas; 35.5×66×58.5 cm. Courtesy of the artist.

■ *Chair [xiv] (Imobilidade M'aider)*, 2019; found ambulance door, found pipes, concrete; 109.22×88.9×55.88 cm. Courtesy of the artist.

■ *Scrool (Supahead)* 2019; stainless steel, canvas; 35.5×66×58.5 cm. Courtesy of the artist.



Kanu's 84 series – comprising of chairs, benches, tables and stools – brutally reminds us of the sedentary nature of automobiles. The 20th century dream of mobility is here cast in concrete, and supported by prominent rims; an elegant nod to the culture surrounding cars, much like bacteria on fruit or barnacles on bridges. Houston, Kanu's hometown, is renowned in music circles

for its slowed-down hip-hop, known as "chopped and screwed", a result of the sedative effects of cough-syrup being consumed recreationally. In a new series for the 33rd Biennial, Kanu lampoons the performativity of blackness, from 19th century caricatures to 21st century hip-hop, via the embodiment of creative power, the director's chair.

► Venues: MGLC, Equrna Gallery





Sachiko Kazama (1972) raziskuje sedanjost in preteklost Japonske, tako da v lesoreze umešča edinstveno proučevanje globalne zgodovine. Njena dela z bogatimi barvnimi izrazi med črno in belo prikazujejo dvoumnost človeških čustev, družbenih situacij ali spominov, kot sta črno/belo ali dobro/slabo. Sachiko Kazama kritično upodablja nedoločenost zgodovine in to počne s smisлом za humor.

■ *Nečloveško prečkanje*, 2013; lesorez (plošča, japonski papir, oljno črnilo); zbirka Umetniška galerija Queensland, Galerija moderne umetnosti, Avstralija. Z dovoljenjem umetnice in MUJIN-TO Production, Tokio.

■ *Paviljon zemeljskih prdcev – Hostesi* (iz serije »HEISEI EXPO 2010«), 2010; lesorez (plošča, japonski papir, tuš sumi). Z dovoljenjem umetnice in MUJIN-TO Production, Tokio.

■ *Vojni kužek*, 2005; lesorez (plošča, japonski papir, tuš sumi). Z dovoljenjem umetnice in MUJIN-TO Production, Tokio.

Lesorezi Sachiko Kazama zamegljijo občutek časa, ki spremlja ta tradicionalni medij. Ko obravnava vprašanja, kot so mitologija, radioaktivne padavine ali emisije

ogljika, ni povsem jasno, ali je distopija v njenem delu pretekla, sedanja ali prihodnja. Pomanjkljivo oblečeni dekleti nosita kopalke z znakom, ki označuje toplogredne pline, kar je namig na neučinkovitost Kjotskega protokola; psi nosijo plinske maske; Šibuja, najprometnejše križišče na Japonskem, pa služi tudi kot prizorišče državnega nadzora. Od velikega potresa na vzhodu Japonske leta 2011 je »najbolj opazovan kraj« v državi dobil dodaten pomen, saj so tam namestili nadzorne kamere, ki spremljajo vreme, čeprav take taktike zgodnjega 21. stoletja spominjajo na orodja državnega zatiranja pred drugo svetovno vojno in med njo. *Chimimoryo* (pošasti gora in rek) srednjega veka so priklicane v Šibujo, kjer je zgoščena energija preklestva zlobnega očesa.

► Prizorišče: MGLC



Sachiko Kazama (b. 1972) explores the present and past of Japan by engraving unique investigations into global history on her woodcut prints. With abundant colour expressions between black and white, her works show the ambiguity of human emotions, social situations or memories with oppositions such as black/white or bad/good, and thus Kazama critically portrays the indeterminacy of history with a sense of humour.

► *Nonhuman Crossing*, 2013; woodcut print (panel, Japanese paper, oil ink); 180×360 cm; collection of Queensland Art Gallery, Gallery of Modern Art, Australia. Courtesy of the artist and MUJIN-TO Production, Tokyo.

► *Earthly Fart Pavilion (Booth Girls)* (from the series "HEISEI EXPO 2010"), 2010; woodcut print (panel, Japanese paper, sumi ink); 53×38 cm. Courtesy of the artist and MUJIN-TO Production, Tokyo.

► *War-Pup*, 2005; woodcut print (panel, Japanese paper, sumi ink); 36.4×51.2 cm. Courtesy of the artist and MUJIN-TO Production, Tokyo.

Kazama's woodcuts scramble the sense of time which accompanies the traditional medium. By addressing issues such as

mythology, nuclear fallout or carbon emissions, it's not entirely clear whether dystopia is past, present or future in the artist's work. Scantly clad girls wear Green House Gas branded bathing suits, a nod to the inefficacy of the Kyoto Protocol; dogs don gas masks; and the busiest intersection in Japan – the Shibuya crossing – doubles as a site of state surveillance. Since the 2011 Great East Japan Earthquake, the country's "most-watched place" has taken on extra significance, with surveillance cameras installed for weather monitoring, though such early 21st century tactics recall the tools of state oppression before and during the Second World War. *Chimimōryō* (monsters of the mountains and rivers) of the Dark Ages are summoned to Shibuya, where the energy of the curse of the evil eye is concentrated.

► Venue: MGLC



KRIWET (1942–2018), umetnik samouk, je bil pionir medijske umetnosti. V zgodnjih letih je ustvarjal radijske in televizijske oddaje, ki so bile rezultat raziskovanja prostora med zvokom in znakom, grafemom in fonemom. KRIWET, ki je sicer študiral pisanje, je leta 1961, pri 19 letih, izdal *Rotor*, knjigo okrogle oblike, ki je razširila prostorsko dejanje branja. Njegove radijske igre so bile legendarni primerki svojega žanra, nagnjenost do najdenega in zvočnega gradiva pa je pomenila, da je imel KRIWET pomembno, čeprav težavno vlogo v umetniškem okrožju Düsseldorfa, kjer je odraščal.

■ **Besedilo-znak**, 1968; lahki aluminij z vtisnjenimi črkami, lak; po 60×60 cm, instalacija z 12 deli. Z dovoljenjem umetnika in galerije BQ Berlin.

■ **Rundscheiben**, 1960–1963; ofsetni tisk na papirju; po 60×60 cm, 10 delov v okvirju. Z dovoljenjem umetnika in galerije BQ Berlin.

■ **Text Dia**, 1970; sitotisk na PVC; 336×340 cm. Z dovoljenjem umetnika in galerije BQ Berlin.

■ **Gumb 10**, 1967; karton, barva, lepilo; Ø 51.7 cm, velikost okvirja: 66,5×66,5×2 cm. Z dovoljenjem umetnika in galerije BQ Berlin.

Krožna oblika mnogih KRIWETOVIH del, ki temeljijo na besedilu, ponuja več kot okrogel videz tega, kar pogosto vidimo horizontalno ali vertikalno (določene oblike kitajštine, japonsčine ali korejštine). *Besedilo-znak*, *Rundscheiben* in druga dela dajejo zbirki črk programatsko funkcijo: njena elastičnost in namigovanje na neskončnost razbijata konvencije, ki jih uporabljamo za medsebojno razlikovanje besed. Če navedemo le dva pikantnejša primera: *TOMATORTURE* in *ESTATE TANUS*.

► Prizorišče: MGLC

KRIWET (1942–2018) was a self-taught artist and pioneer in media art, whose early works with radio and television broadcasts were the result of exploring the space between sound and sign, grapheme and phoneme. Originally trained as a writer, KRIWET published *Rotor* at the age of 19 in 1961, a book in circular form which extended the spatial act of reading. His radio-plays were legendary in the genre, and a predilection for found and sound material meant KRIWET occupied an important if challenging place in the art milieu of Dusseldorf, where he came of age.



■ *Text-Sign*, 1968; light aluminium with stamping, varnish; 60×60 cm (each), installation with 12 parts. Courtesy of the artist and BQ Berlin.

■ *Rundscheiben*, 1960–63; offset print on paper; 60×60 cm (each), framed 10 parts. Courtesy of the artist and BQ Berlin.

■ *Text Dia*, 1970; silkscreen on PVC; 336×340 cm. Courtesy of the artist and BQ Berlin.

■ *Button 10*, 1967; cardboard, paint, glue; Ø 51.7 cm, 66.5×66.5×2 cm (framed). Courtesy of the artist and BQ Berlin.

The circular form of many of KRIWET's text-based works offers more than a round appearance to what is often viewed horizontally or vertically (in certain forms of Chinese, Japanese, or Korean). *Text-Sign*, *Rundscheiben* and others lend a programmatic function to the assembly of letters: one whose elasticity and suggestion of infinity explode the conventions used to distinguish between one word and another: TOMATORTURE, ESTATETANUS, to name just some of the more salacious.

► Venue: MGLC





Ella Kruglyanskaya (1978) riše in slika bojevite ženske, katerih obline in barvitost slavijo ženskost in hkrati kritizirajo njeno tisočletja dolgo zavračanje. Poteze in poze upodobljenih žensk pogosto spominjajo na karikaturo – če bi se le pretiravanju enako pogosto pridružilo delovanje.

■ *Brez naslova (Predsedujoča)*, 2018; vinilna barva, grafit, oljni pastel in kolaž na papirju; 70×42,5 cm.

Z dovoljenjem umetnice in galerije Gavin Brown v New Yorku.

■ *Brez naslova (Nevidna jahačica)*, 2018; grafit, akvarel in oljni pastel na papirju; 52,1×36 cm. Z dovoljenjem umetnice in galerije Gavin Brown v New Yorku.



Ella Kruglyanskaya (b. 1978) draws and paints fierce women, whose curves and colours are as much a celebration of womanhood as a critique of its millennial dismissal. The strokes and poses often recall caricature, if only exaggeration were so often accompanied by agency.

■ *Untitled (Chair Woman)*, 2018; vinyl paint, graphite, oil pastel and collage on paper; 70×42.5 cm. Courtesy of the artist and Gavin Brown, New York.

■ *Untitled (Ghost Rider)*, 2018; graphite, watercolor and oil pastel on paper; 52,1×36 cm. Courtesy of the artist and Gavin Brown, New York.

■ *Brez naslova (Kompozicija s tiči)*, 2018; grafit in akvarel na papirju; 60×46 cm. Z dovoljenjem umetnice in galerije Gavin Brown v New Yorku.

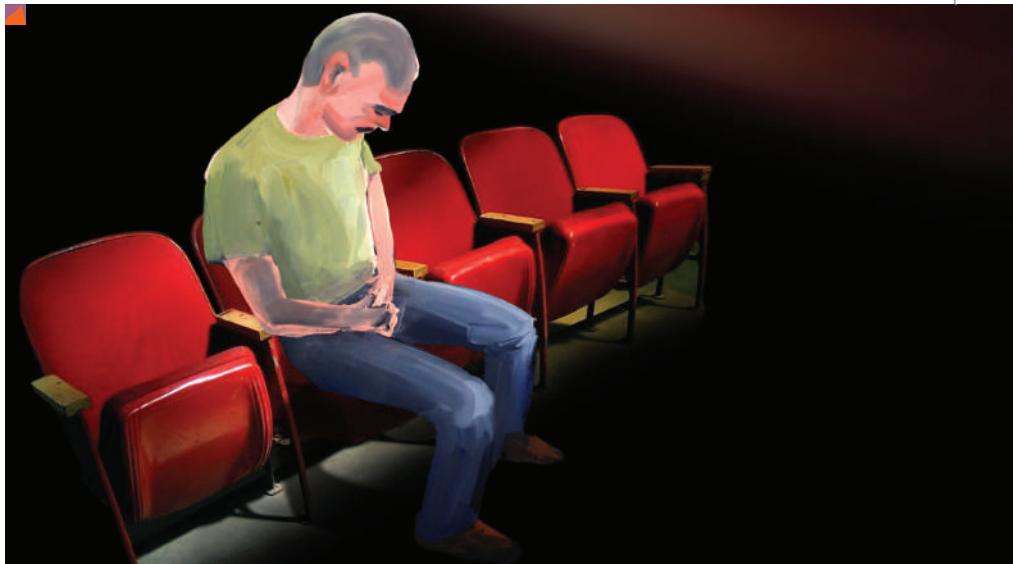
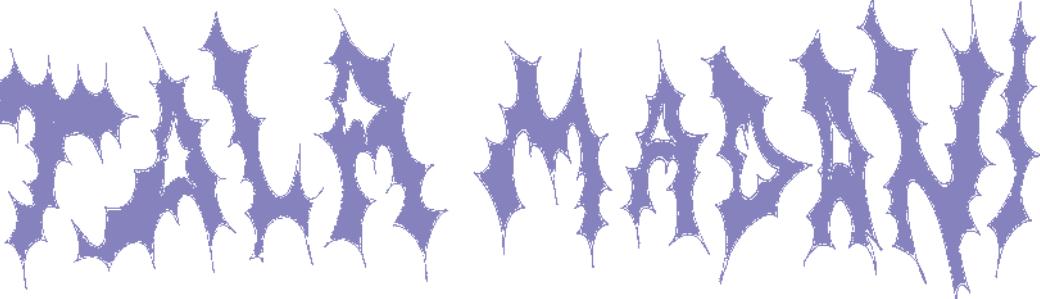
Obilne ženske so upodobljene s pohištvoom iz sredine stoletja, kar je prikrit posmeh tradicionalnemu povezovanju žensk in notranje opreme.

► Prizorišče: MGLC

■ *Untitled (Composition with Dicks)*, 2018; graphite and watercolor on paper; 60×46 cm. Courtesy of the artist and Gavin Brown, New York.

Buxom women interact with mid-century furniture, a subtle send-up of the traditional pairing of women and interiors.

► Venue: MGLC



Tala Madani (1981) ustvarja slike in animacije, katerih neizbrisne podobe združujejo večplastno kritiko, s čimer spodbujajo razmišljanje o spolu in politični oblasti ter vprašanja o tem, kdo in kaj je reprezentirano v umetnosti. V svojih delih se posmehuje vsakdanjim ekscesom moškosti z redkim prepletom vedrine in natančnosti. Včasih je težko razlikovati med spolnimi akti in posvečenimi obredi, prebavnimi sokovi in slikarskimi barvami.

■ *Projekcija na steno (množica)*, 2018;  
multimedija, animacija, barva, zvok;  
1:30 min. Z dovoljenjem umetnice.

■ *Mačke in mački*, 2018;  
multimedija, animacija, barva, zvok;  
3:19 min. Z dovoljenjem umetnice.

■ *Projekcija na steno (kopač)*, 2018;  
multimedija, animacija, barva, zvok;  
1 minuta. Z dovoljenjem umetnice.

Tala Madani v svojih animacijah raziskuje skrivno življenje moških, kot bi bili lastna živalska vrsta. Njen pogled zamenja spolno zaznamovanega, ki je vladal dolga stoletja, z bolj taksonomskim, ki vidi množice, ki se zberejo, da bi povzdigovale zelo osnovno stvar, moč, ki jo določajo tok tekočih stopnic in mački, ki renčijo po ulici in označujejo svoj teritorij.

► Prizorišče: Galerija Equrna



Tala Madani (b. 1981) makes paintings and animations whose indelible images bring together wide-ranging modes of critique, prompting reflection on gender, political authority and questions of who and what gets represented in art. Her works lampoon the everyday excesses of masculinity with a rare combination of glee and precision. At times it is difficult to distinguish between sexual acts and sacred rituals, digestive fluids and painterly ones.

■ *Over Head Projection (Crowd)*, 2018; multimedia animation, colour, sound; 01:30 min. Courtesy of the artist.

■ *Cats and Cat Men*, 2018; multimedia animation, colour, sound; 03:19 min. Courtesy of the artist.

■ *Over Head Projection (Digger)*, 2018; multimedia animation, colour, sound; 01:00 min. Courtesy of the artist.

Madani's animations explore the secret lives of men, as if a species unto themselves. Her gaze returns the gendered one of centuries for a more taxonomic one, which sees crowds gather to elevate very base matter, power determined by the flow of escalators and cat-men growling around an alley, marking their territory.

► Venue: Equrna Gallery



Marlie Mul (1980) je umetnica, ki dela tudi kot pedagoginja. Njena dela, razstavljena na bienalu, pogosto simulirajo vsakdanje zunanje predmete, ki se nanašajo na človeške interakcije in materializacijo teh interakcij, kot so blatne luže, nasmetene z običajnimi odpadki, ali pepelniki pod kipi snega, na katerih so razporejeni cigaretni ogorki. Ker so ogorki in odpadki sledi človeškega vedenja, situacije, predstavljene v teh delih, gledalcem nakazujejo nevidno prisotnost virtualne populacije oziroma množice. So kot orodja za raziskavo navidezno očitnega, pri tem pa se sprašujejo, kako natanko so take situacije postale domače, katere družbene odločitve so to povzročile in kako take odločitve oblikujejo človeško vedenje.

▲ Cigaretna se tukaj konča (*nosečnica, ki kadi, otrok in prijateljica*), 2012; digitalni tisk na svilo; 220×130 cm. Z dovoljenjem umetnice in galerije Croya Nielsena.

■ Cigaretni jež, 2012; aluminijasto vedro, poliuretanska pena, akrilna barva, celofan, cigarete, pesek; 38×32×33 cm. Z dovoljenjem umetnice in galerije Croya Nielsena.

■ Cigaretni jež, 2016; kovinsko vedro, poliuretanska pena, akrilna barva, celofan, cigarete, pesek; 30×27×25 cm. Z dovoljenjem umetnice in galerije Croya Nielsena.

■ Udobno?, 2019; sitotisk; 88×63 cm. Foto: Jaka Babnik.  
Z dovoljenjem umetnice. (Štiri dela.)

■ Luža (splav), 2014; pesek, kamni, smola; 125×82 cm.  
Z dovoljenjem umetnice.

■ Luža (peščena), 2014; pesek, kamni, smola; 145×92 cm.  
Z dovoljenjem umetnice.

■ Luža (plitva), 2014; pesek, kamni, smola; 105×85 cm. Z dovoljenjem umetnice in galerije Croya Nielsena.

■ Luža (modri pesek), 2014; pesek, kamni, smola; 109×98 cm. Z dovoljenjem umetnice in galerije Croya Nielsena.

■ Luža (trava), 2014; pesek, kamni, smola, plastika; 100×100 cm. Z dovoljenjem umetnice in galerije Croya Nielsena.

■ Luža (rvica), 2014; pesek, kamni, smola, rvica, cigareta; 130×100 cm.  
Z dovoljenjem umetnice in galerije Croya Nielsena.

Marlie Mul v *Udobno?*, novi seriji, narejeni za bienale, obravnava toksičnost nostalgijs s pomočjo cvetličnih, dekorativnih in folklornih motivov. V svojih delih raziskuje nizkotnost, ki tiči v temeljih naših navad. Ko upodablja pojave in predmete, od luž do cigaretih ogorkov, priča tudi o spregledanem količniku dela, saj umazanje nimamo le za nohti, ampak jo tudi pometaamo pod preprogo vlijudnega diskurza. Animirani »oblak dima« v delu *Cigaretna se tukaj konča (*nosečnica, ki kadi, otrok in prijateljica*)* daje osebnost sicer brezoblični snovi, ki je dim, tukaj pa ga vidimo kot zaznavno obliko zraka, ki ga dihamo in si ga delimo. Umetnica uporablja ilustracijo v kombinaciji s peresno lahkim, gibljivim materialom – svilo, da spregovori o kolektivni odgovornosti: če telo razumemo kot porozno membrano, kje se neha moje in začne tvoje?

► Prizorišči: MGLC, Galerija ISIS





Marlie Mul (b. 1980) is an artist who also works as an educator. The works shown in the Biennial often simulate everyday outdoor objects that refer to human interaction and the materialisation of these interactions, such as gritty puddles of rain littered with generic bits of trash, or ashtrays covered in heaps of snow arranged with stubbed out cigarette butts. With cigarette butts and litter depicting traces of human behaviours, the situations presented in these works suggest to the viewer an invisible presence of a virtual population or crowd. They serve as tools to examine the seemingly obvious, asking exactly how such situations have become familiar, which societal decisions preceded them, and how human behaviour is shaped by such decisions.

■ *Cigarette Ends Here (Smoking Pregnant Woman, Baby, and Friend)*, 2012; digital print on silk; 220×130 cm. Courtesy of the artist and Croy Nielsen.

■ *Cigarette Hedgehog*, 2012; aluminium bucket, polyurethane foam, acrylic paint, cellophane, cigarettes, sand; 38×32×33 cm. Courtesy of the artist and Croy Nielsen.

■ *Cigarette Hedgehog*, 2016; metal bucket, polyurethane foam, acrylic paint, cellophane, cigarettes, sand; 30×27×25 cm. Courtesy of the artist and Croy Nielsen.

■ *Comfy?*, 2019; silkscreen; 88×63 cm. Photo: Jaka Babnik. Courtesy of the artist. (Four pieces.)

■ *Puddle (Raft)*, 2014; sand, stones, resin; 125×82 cm. Courtesy of the artist.

■ *Puddle (Gritty)*, 2014; sand, stones, resin; 145×92 cm. Courtesy of the artist.

■ *Puddle (Shallow Match)*, 2014; sand, stones, resin; 105×85 cm. Courtesy of the artist and Croy Nielsen.

■ *Puddle (Blue Grit)*, 2014; sand, stones, resin; 109×98 cm. Courtesy of the artist and Croy Nielsen.

■ *Puddle (Grass)*, 2014; sand, stones, resin, plastic; 100×100 cm. Courtesy of the artist and Croy Nielsen.

■ *Puddle (String)*, 2014; sand, stones, resin, cord, cigarette; 130×100 cm. Courtesy of the artist and Croy Nielsen.

In *Comfy?*, a new series made for the Biennial, Marlie Mul examines the toxicity of nostalgia via the floral, decorative and folkloric. Her works examine the abject underbelly of our habits. From puddles to cigarette butts, they also attest to a neglected coefficient of labour, as the dirty stuff not only under our fingernails but swept beneath the rugs of polite discourse. The animated “smoke cloud” in *Cigarette Ends Here (Smoking Pregnant Woman, Baby, and Friend)* gives a persona to the otherwise amorphous entity that is smoke, seen here as a perceivable form of the air we breathe and share among us. The artist here uses illustration in combination with the lightweight moving material of silk, to speak about collective responsibility: when understanding the body as a porous membrane, where does my body stop and yours start?

► Venues: MGLC, ISIS Gallery



Woody De Othello (1991) ustvarja keramične predmete, ki se povezujejo z domom. Njegovi počlovečeni gospodinjski predmeti – ušesa, pritrjena na vazo, žarnica z nosom – slikajo čudovito absurdno podobo našega vsakdanjega življenja. Po kotih pa preži element grotesknega, od omejene gibljivosti do zakrnelega govora. Umetnikov smisel za zabavno je prav tako presenetljivo strašljiv.

■ *Prisrčna dobrodošlica*, 2019; keramika, glazura, podglazura; več komponent; 50,8×91,44×152,4 cm.

Z dovoljenjem umetnika in galerije Jessica Silverman.

Woody De Othello za 33. grafični bienale Ljubljana raziskuje ideje dostopa in svobode od vrtoglavе višine koncepta do banalne vloge hišne opreme. Snet s tečajev biva na steni: preprosta upodobitev zapaha, ki je odprt ali snet. Če ima vsak prostor v hiši strogo določeno vlogo, je mehanizem dostopa do celotnega prostora dobesedno vstopna točka: vrata. *Prisrčna dobrodošlica* je sestavljena iz skupke povečane počlovečene opreme, ki je na tleh: vratne kljuke, tečaji, ključavnice, žabice, kukalo itd. Ti predmeti bodo počivali na predpražniku.

► Prizorišče: MGLC



Woody De Othello (b. 1991) creates ceramic objects that relate to the domestic space. His anthropomorphised household objects – ears grafted on a vase, a lightbulb with a nose – paint a wonderfully absurd picture of our everyday lives.

An element of the grotesque, though, lurks in many a nook and cranny: from constrained mobility to stunted speech. De Othello's sense of fun is also surprisingly frightening.

■ *Warm Welcome*, 2019; ceramic, glaze, underglaze, multiple components; 50.8×91.44×152.4 cm.  
Courtesy of the artist and Jessica Silverman Gallery.

For the 33rd Ljubljana Biennial of Graphic Arts Woody De Othello explores the ideas of access and freedom, from the nosebleed heights of concept down to the brute reality of hardware. *Unhinged* exists on a wall: a simple depiction of a latch that is unhooked or open. If each room in a home has a strictly defined role, the mechanism of access to an entire space is literally the entry point: the door. *Warm Welcome* consists of a grouping of enlarged, anthropomorphised hardware located on the floor: door knobs, hinges, locks, padlocks, a peep hole, etc. These objects will rest atop a welcome mat.

► Venue: MGLC



Slovensko etnološko in antropološko združenje KULA je sodobna organizacija, ki omogoča sodelovanje in izmenjavo znanja, izkušenj in vizij, ki so onkraj institucionalnih in neinstitucionalnih oblik raziskovalne, strokovne in druge dejavnosti. Zasnovano je tako, da lahko kdorkoli skupaj z drugimi zainteresiranimi posamezniki uresniči svoje zamisli. Ključna področja delovanja so aktualna kulturna, socialna in antropološka problematika. KULA se zavzema za kroženje etnološkega in antropološkega znanja. Z angažiranim delom se sooča z družbeno resničnostjo in opozarja na aktualno vsakdanjo problematiko na lokalni in mednarodni ravni.

Alenka Pirman (1964) je konceptualna umetnica, ki v delih ponuja igriv in zajedljiv pogled na to, kako opredeljujemo pristnost, jezik in izvor. Trenutno dela doktorat iz heritologije na Filozofski fakulteti Univerze v Ljubljani. Njeno delo močno temelji na sodelovanju, saj premošča znanost, umetnost in zgodovino na neizrečene načine. V 90. letih 20. stoletja je bilo njeno delo povezano predvsem s tremi namišljenimi ustavnimi: muzejem SK8 (1991–1993), RIGUSRS – Raziskovalnim inštitutom za geoumetriško statistiko RS (1997, z Vukom Čosićem in Irene Woelle) in Inštitutom za domače raziskave (1994–1998). Leta 2004 je z Damijanom Kracino in Janijem Pirnatom soustanovila Društvo za domače raziskave, ki se ukvarja z interdisciplinarnim raziskovanjem sodobne umetnosti in dediščine.

■ Skrb zase škoduje zdravju. Kampanja, 2019; instalacija; različne dimenzijs. Oblikovanje vizualnih komunikacij: Tomaž Perme.

Projekt *Skrb zase škoduje zdravju* obravnava nekatere razsežnosti vsakdanjenega življenja Slovenk in Slovencev, ki jih politični oz. nacionalno-identifikacijski, biomedicinski, pedagoški, medijski in trženjski diskurzi opredeljujejo kot vrednote. Z drobnim posegom bo te diskurze predstavil kot skrite nevarnosti, ki spodbujajo same sebe. Obenem bo

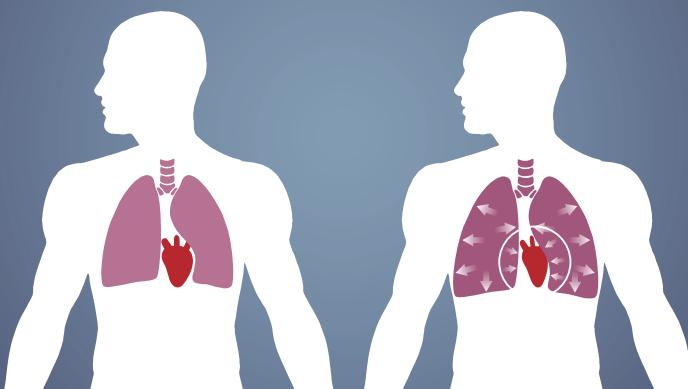
izpostavil »tehnične mehanizme« njihovega vzpostavljanja, predvsem tiste, ki imajo (kvazi)znanstveno vrednost.

Ključna točka projekta *Skrb zase škoduje zdravju* je ponovna, antropološka interpretacija ugotovitev akcije nekdanjega Inštituta za domače raziskave *Iščemo Slovenco z najmočnejšimi pljuči* iz leta 1997, ki jo je izpeljala Alenka Pirman. Pri tem je v ospredju vprašanje vseprisotnosti merjenja v sodobni družbi (od različnih aplikacij do biometrije) in katastrofičnih scenarijev, ki to merjenje »utemeljujejo« in odpirajo prostor za razne politične in



# SKRB ZASE ŠKODUJE ZDRAVJU

TAKING CARE OF YOURSELF  
**IS DETERIMENTAL TO YOUR HEALTH**



družbene manipulacije. Interpretacija tako obsega refleksivni moment, saj je antropologija v družbi nastopala tudi kot agentka oblasti. Slovensko etnološko in antropološko združenje KULA kot predstavnik

antropologije in umetnica Alenka Pirman se poslužujeta komunikacijskih sredstev, ki jih navadno uporabljajo zagovorniki zgoraj omenjenih vrednot.

► Prizorišče: DobraVaga



KULA, the Slovene Ethnological and Anthropological Association, enables the cooperation and exchange of knowledge, experiences and visions beyond the institutional and non-institutional forms of research, professional and other activities. Key areas of activity are topical cultural, social and anthropological issues. KULA is committed to the circulation of ethnological and anthropological knowledge. Through engaging work, the Association is confronted with social reality and draw attention to topical everyday issues, both locally and internationally.

Alenka Pirman (b. 1964) is a conceptual artist whose practice offers a playful and biting view on how we define authenticity, language and provenance. She is currently pursuing a doctorate in heritage studies at the Faculty of Arts, University of Ljubljana. Her work has been thoroughly collaborative in nature, bridging science, art and history in untold ways. In the 1990s, her work was predominantly related to three fictitious institutions: the SK8 Museum (1991–1993), the RIGUSRS – Research Institute for Geo Art Statistics of the Republic of Slovenia (1997, with Vuk Čosić and Irena Woelle), and the Domestic Research Institute (1994–1998). In 2004, she co-founded the Domestic Research Society together with Damijan Kracina and Jani Pirnat, engaged in interdisciplinary research in contemporary art and heritage.

■ *Taking Care of Yourself is Detrimental to Your Health. A campaign, 2019;* installation; dimensions variable.  
Design: Tomaž Perme.

In collaboration with KULA, Pirman's project *Taking Care of Yourself is Detrimental to Your Health* addresses various issues of everyday life in Slovenia: in particular, the national-identificational, biomedical, pedagogical, media and marketing complex defined in shorthand as values. On the occasion of the Biennial, Pirman and Kula conduct a series of small interventions in these discourses, as hidden dangers that undermine themselves.

The key investigation is a new, anthropological interpretation of the findings of

*Looking for the Slovene with the Strongest Lungs*, which will focus on the question of the ubiquity of measurements in contemporary society (from different applications to biometrics), and catastrophic scenarios which "justify" these measurements and open the space for various political and social manipulations. The interpretation thus includes a reflexive moment, since anthropology has also functioned as an agent of power.

The Slovenian Ethnological and Anthropological Association KULA as the representative of anthropology within the project, in cooperation with the artist Alenka Pirman, adopts the formats of communication that are usually used by the advocates of the above-mentioned values.

► Venue: DobraVaga



Amanda Ross-Ho (1975) se že več kot deset let ukvarja s konceptualno in materialno forenziko, ki kljubuje prepletenim ekologijam osebnih in univerzalnih pojavov. Izposojo iz mišičnega spomina formativnih izkušenj z odrsko umetnostjo, izdelavo rekvizitov, fotografijo in performansom nenehno ustvarja besednjak gledaliških gest in rekurzivnega eksperimentiranja. Kirurško razčlenjuje aktualnost snovi, človeških izkušenj in kulturnih slojev, pri tem pa spreminja status znanih količin in prerazporeja DNK naših cirkadialnih izkušenj. Ob njenem pogledu se minljivi artefakti pretvarjajo v spomenike, stalnost pa postane bežeča in negotova. Njeno delo kot avtopsija ali zgodovinska obuditev razseka anatomijo uveljavljenih struktur in jih ponovno obudi do hiperboličnega učinka.

■ *Igralec v vlogi žrtve brez naslova (NAJBOLJ BOLI Najhujša bolečina, ki si jo lahko predstavljaš)*, 2018; platno, trpežno platno, sublimacija barve na platnu, pikčast bombaž, muslin, podloga, nit, varnostne zaponke; 148×141 cm; foto: Jack Wrigley. Z dovoljenjem umetnice in galerije Mary Mary, Glasgow.

■ *Igralec v uprizorjenem izrednem dogodku brez naslova (POTREBEN JE POČITEK)*, 2019; platno, različne posebne vrste blaga, polnilo, sukanec, varnostne igle; 147,32×147,32 cm. Z dovoljenjem umetnice in galerije Mitchell-Innes in Nash, New York.

■ *Igralec v uprizorjenem izrednem dogodku brez naslova (boli toliko, kot si lahko zamislil, čeprav ti ni treba jokati, da bi to občutil)*, 2019; platno, različne posebne vrste blaga, polnilo, sukanec, varnostne igle; 147,32×147,32 cm. Z dovoljenjem umetnice in galerije Mitchell-Innes in Nash, New York.

■ *Igralec v uprizorjenem izrednem dogodku brez naslova (NAJBOLJ BOLI 2)*, 2019; platno, različne posebne vrste blaga, polnilo, sukanec, varnostne igle; 147,32×147,32 cm. Z dovoljenjem umetnice in galerije Mitchell-Innes in Nash, New York.

■ *Igralec v uprizorjenem izrednem dogodku brez naslova (NAJHUJŠE MOŽNO)*, 2019; platno, različne posebne vrste blaga, polnilo, sukanec, varnostne igle; 147,32×147,32 cm. Z dovoljenjem umetnice in galerije Mitchell-Innes in Nash, New York.

■ *Najbolj boli*, 2018 – .  
Z dovoljenjem umetnice in galerije Mitchell-Innes in Nash, New York.

■ *Igralec v uprizorjenem izrednem dogodku brez naslova (NAJHUJŠA BOLEČINA)*, 2019; platno, različne posebne vrste blaga, polnilo, sukanec, varnostne igle; 147,32×147,32 cm. Z dovoljenjem umetnice in galerije Mitchell-Innes in Nash, New York.

Leta 1981 sta ameriški medicinski sestri, ki sta delali na pediatričnem oddelku za opeklino, ugotovili, da potrebujejo vizualni pripomoček, ki bi otrokom, ki še ne govorijo, pomagal natanko opisati zapleten občutek bolečine. Rezultat je bila lestvica ocenjevanja bolečine, sestavljena iz serije izraznih risanih obraznih ideo-gramov s spremljajočim numeričnim sistemom in besedilom v več jezikih. Uspeh

prve lestvice bolečine, ki je bila znanilka vseprisotnih čustvenčkov, izumljenih leta 1999, je sprožil nešteto avtorsko nezaščitenih različic, ki so v zdravstvenih ustanovah prešle v splošno rabo. Vsaka različica, ki se je sklicevala na umetniško svobodo, je bila namenjena ustvarjanju univerzalnega sistema za merjenje človeškega trpljenja, v katerega so bile vštete različne perspektive generacije, kulture in sposobnosti. *Najbolj boli* razbije to zbirko podatkov in izloči obraze, ki predstavljajo skrajni konec dvanajstih različnih lestvic bolečine. Te monotone grafične upodobitve so kot tragični liki, za vselej ločeni od boljše polovice, prenesene v tekstilne asemblaze velikega formata, zbrane v ansambel bede in vsega, kar spada k njej. Vsaka mehka stenska obešanka, ročno oblikovana s kolažu podobno tehniko poblažnelega vezenja, lovi ravnotežje med indeksom svojega natančnega grafičnega izvora in napeto taktilno vabo. Ranljive in nacefrane obešanke, prgnane do enajste stopnje, intonirajo zborovsko hlipanje, uglašeno tako, da natančno opiše muke univerzalnega in trajno razbolelega živca.

► Prizorišče: Galerija Equrna



Amanda Ross-Ho (b. 1975) has spent more than a decade performing conceptual and material forensics that wrestle with the entwined ecologies of personal and universal phenomena. Borrowing from muscle memory of formative experiences in stagecraft, prop making, photography and performance, she cultivates an ongoing vocabulary of theatrical gestures and recursive experimentation. Ross-Ho surgically parses the currencies of matter, human experience, and cultural strata, shifting the status of known quantities and rearranging the DNA of our circadian experiences. In her work, ephemeral artefacts convert into monuments and permanence becomes fugitive and uncertain. Like autopsies or historical re-enactments, her work disarticulates the anatomies of established structures, reanimating them to hyperbolic effect.

■ Untitled Crisis Actor (*HURTS WORST Worst Pain Imaginable*), 2018; canvas, heavy duty canvas, dye sublimation on canvas, polka dot cotton, muslin, batting, thread, safety pins; 148×141 cm. Photo: Jack Wrigley. Courtesy of the artist and Mary Mary, Glasgow.

■ Untitled Crisis Actor (*BEDREST REQUIRED*), 2019; canvas, various specialty fabrics, batting, thread, safety pins; 147.32×147.32 cm. Courtesy of the artist, Mitchell-Innes and Nash, New York.

■ Untitled Crisis Actor (*WORST PAIN*), 2019; canvas, various specialty fabrics, batting, thread, safety pins; 147.32×147.32 cm. Courtesy of the artist, Mitchell-Innes and Nash, New York.

■ Untitled Crisis Actor (*hurts as much as you can imagine, although you do not have to be crying to feel this*), 2019; canvas, various specialty fabrics, batting, thread, safety pins; 147.32×147.32 cm. Courtesy of the artist, Mitchell-Innes and Nash, New York.

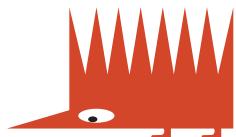
■ Untitled Crisis Actor (*HURTS WORST 2*), 2019; canvas, various specialty fabrics, batting, thread, safety pins; 147.32×147.32 cm. Courtesy of the artist, Mitchell-Innes and Nash, New York.

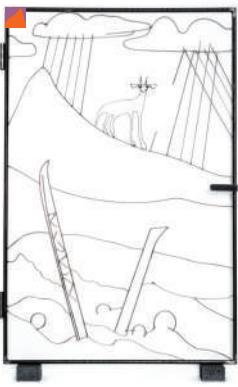
■ Untitled Crisis Actor (*WORST POSSIBLE*), 2019; canvas, various specialty fabrics, batting, thread, safety pins; 147.32×147.32 cm. Courtesy of the artist, Mitchell-Innes and Nash, New York.

■ *Hurts Worst*, 2018 – ongoing.  
Courtesy of the artist, Mitchell-Innes and Nash, New York.

In 1981, two American paediatric nurses working in a burns unit identified the need for a visual tool to help pre-verbal children accurately describe the complex sensation of pain. The result was the Pain Rating Scale, consisting of a series of expressive cartoon facial ideograms with an accompanying numerical system and text in multiple languages. Forebears of the omnipresent emoji, invented in 1999, the success of the first pain scale begat countless non-proprietary variations, slipping into widespread usage at medical facilities. Claiming stylistic liberty, each version aimed to create a universal metric to measure human suffering, factoring in diverse perspectives of generation, culture and ability. *Hurts Worst* mines this database, isolating the faces that represent the extreme end of twelve different pain scales. Like the face of Tragedy permanently divorced from its better half, these flat graphic depictions are translated into large scale, wall bound textile assemblages, gathered together into an ensemble of misery and all its company. Hand hewn with collage-like techniques of frenetic needlecraft, each soft wall hanging teeters between the index of its crisp graphic origin and its anxiously tactile decoy. Vulnerable, frayed and cranked to 11, they intone a choral sob tuned to acutely describe the anguish of a universal and perpetually raw nerve.

► Venue: Equrna Gallery





Lin May Saeed (1973) je nemško-iraška kiparka. Umetnica v monotematskem prislopu, ki zajema ukvarjanje s kiparstvom, improvizirano konstrukcijo, rezovanje iz papirja, risbo in besedilo, obravnava zgodovinski razvoj odnosov med človekom in živaljo. Njena dela se nanašajo zlasti na gibanje za osvoboditev živali: od leta 2006 ustvarja serijo *Osvoboditev živali iz kletk*. V večini del uporablja tako imenovane revne materiale, na primer najdene predmete, surovo jeklo in gradbeni material.

■ *Reiniger*, 2006; jeklo, stiropor, papirna prevleka, plastična kanclica za zalivanje, akrilna barva; 102×70×55 cm. Foto: Wolfgang Güntzel. Z dovoljenjem umetnice, galerije Jacky Strenz, Frankfurt ob Majni, in galerije Nicolasa Kruppa, Basel.

■ *Osvoboditev živali iz kletk XVIII./Olifant Gate*, 2016; jeklo; 214×187×10 cm. Foto: Wolfgang Güntzel. Z dovoljenjem umetnice, galerije Jacky Strenz, Frankfurt ob Majni, in galerije Nicolasa Kruppa, Basel.

■ *Kozorog*, 2018; jeklo; 196,5×123,5×7 cm. Z dovoljenjem umetnice, galerije Jacky Strenz, Frankfurt ob Majni, in galerije Nicolasa Kruppa, Basel.

■ *Relief Modrega Niла*, 2011; stiropor, jeklo, les, juta, akrilna barva; 63×96×20 cm. Foto: Armen Vanetsyan. Z dovoljenjem umetnice, galerije Jacky Strenz, Frankfurt ob Majni, in galerije Nicolasa Kruppa, Basel.

Prevladujoča raba stiropora v delu Lin May Saeed pretrese naš občutek za okus, naše moralne kompase in naše poglede. Stiropor, ki ga pogosto uporabljajo kot cenen, začasen material pri pripravi bolj trajnega (na primer bronastega) končnega izdelka, v reliefih in kipihi Lin May Saeed trmasto vztraja. Ta dela pa niso le znak priznanja, ampak prej ostra kritika njegove nerazgradljivosti pa tudi nafte kot njegovega sestavnega dela, saj prav to fosilno gorivo vodi v uničenje našega okolja. *Reiniger* je nastal na podlagi poročila o posebnem majhnem pralnem stroju, s katerim naj bi z živali odstranili olje po okoljski katastrofi, ki jo je leta 1989 povzročila potopitev tankerja Exxon Valdez ob aljaški obali.

Arabsko besedilo na *Reliefu Modrega Niла* je citat iz Wagnerjevega *Parsifala* (1882). Parsifal, »čisti norec«, pride do ugotovitve o času in prostoru, ki se v previdu iz nemškega izvirnika glasi: »Komajda hodim, a zdi se, da grem naprej. Vidiš, sin moj, čas se tu v prostor spremeni.«

► Prizorišče: MGLC



Lin May Saeed (b. 1973) is a German-Iraqi sculpter. In a monothematic approach, which encompasses an engagement with sculpture, bricolage, paper cut-out, drawing and text, the artist addresses the historic developments in human-animal relations. Her work refers in particular to the Animal Liberation movement: since 2006, she has been working on the on-going series *The Liberation of Animals from their Cages*. So-called “poor materials” are used in most of the works, like found objects, raw steel and building materials.

■ *Reiniger*, 2006; steel, styrofoam, paper overall, plastic watering can, acrylic paint; 102×70×55 cm. Courtesy of the artist, Jacky Strenz, Frankfurt am Main and Nicolas Krupp, Basel.

▲ *The Liberation of Animals from their Cages XVIII / Olifant Gate*, 2016; steel; 214×187×10 cm. Courtesy of the artist, Jacky Strenz, Frankfurt am Main and Nicolas Krupp, Basel.



■ *Capricorn*, 2018; steel; 196.5×123.5×7 cm. Courtesy of the artist, Jacky Strenz, Frankfurt am Main and Nicolas Krupp, Basel.

■ *Blue Nile Relief*, 2011; styrofoam, steel, wood, jute, acrylic paint; 63×96×20 cm. Courtesy of the artist, Jacky Strenz, Frankfurt am Main and Nicolas Krupp, Basel.

The prominent use of styrofoam in Lin May Saeed's work comes as a shock: to our sense of taste, our moral compasses, and our sides, both partisan and flesh. Often used as a cheap, ephemeral material in preparation of a more edifying (say, bronze) final output, styrofoam remains stubbornly present in Saeed's reliefs and sculptures. More than a mere nod, though, these works are whiplashes, to its non-degradable status but also its petroleum component, the very fossil fuel driving our environmental destruction. *Reiniger* was created on the basis of a report about a special small washing machine, with which animals were to be cleaned of oil after the environmental catastrophe caused by the sinking of the Exxon Valdez tanker off Alaska in 1989.

The Arabic text in *Blue Nile Relief* is a quotation from Richard Wagner's *Parsifal* (1882). Parsifal, the “spotless fool”, makes an observation on space and time, that translates from the original German as: “I hardly walk, yet seem to move apace. You see my son, time changes here to space.”

► Venue: MGLC



Špica za 3. sezono *Top liste nadrealista*  
Intro for season three of *Top lista nadrealista*

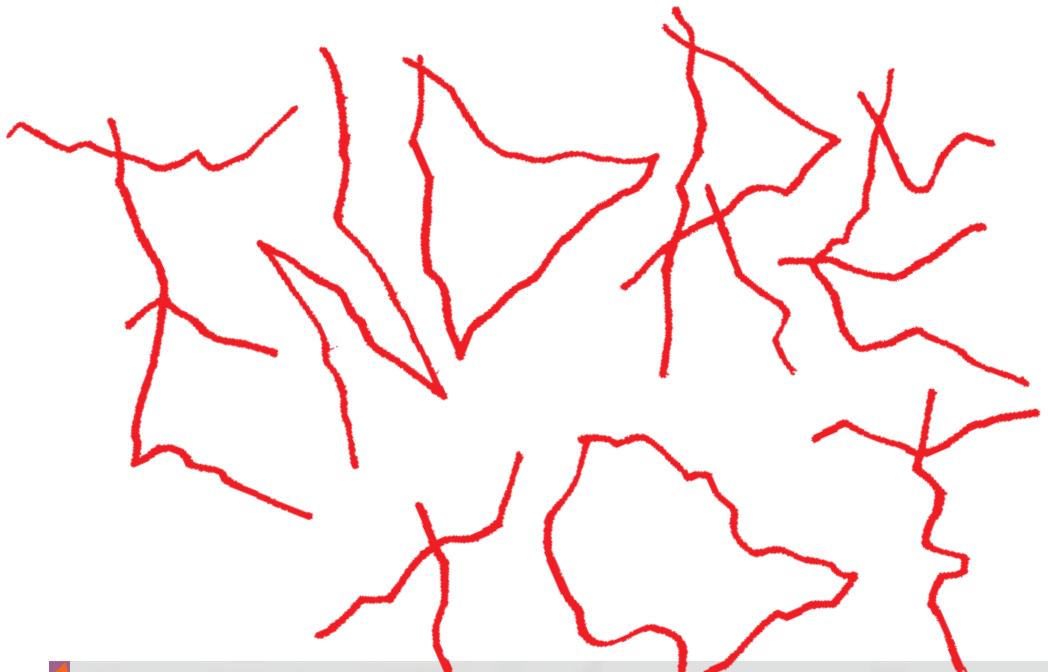
Kultna humoristična oddaja *Top lista nadrealista*, ki so jo predvajali od leta 1984 do 1991 (v izboru so zajete tri predvojne sezone), je v zadnjih desetletjih eden od najbolj zlovesčih, če že ne humornih primerov satire, ki napoveduje resničnost. V *Top listi nadrealista*, ki bi jo lahko zasluženo uvrstili v kanon poleg *Monty Pythona* in *Alija G-ja*, so bili prizori, ki so se pozneje dogajali v jugoslovanskih vojnah: prepri med možem Hrvatom in ženo Srbkinjo je prerasel v oborožen spopad v hiši, javnost bo opozorjena, če bi izbruhnil mir, itd. Oddaja, ki je zrasla iz gibanja novi primitivizem, je postavljala v ospredje lokalna nasprotja in jezik. Izposojala si je tudi sleng iz sarajevskih *mahal* (soseks), vključno z mnogimi turcizmi. Izbral Ajdin Bašić.

► Prizorišče: Galerija ZVKDS



A cult comedy show *Top lista nadrealista*, which originally ran from late 1984 to 1991 (the selection focuses on the three pre-war seasons), is one of recent decades' most ominous if not humorous examples of satire foreshadowing reality. Deserving a place in the canon of satire alongside *Monty Python* and *Ali G*, *Top lista nadrealista* would play out sketches which later came to pass in the Yugoslav Wars: an argument between a Croatian husband and a Serbian wife escalates into an armed battle at home; the public would be warned in case peace broke out; etc. Growing out of the New Primitivism movement, the show championed a local approach to conflict and language, even borrowing slang from Sarajevo *mahalas* (or "hoods"), including many Turkish loanwords. Selected by Ajdin Bašić.

► Venue: ZVKDS Gallery



- I. DLACZEGO 0000 000, 00 ŻYCIE 0000 00000 0000000000000000 ?
- II. DLACZEGO 000000, ŚMIERĆ 0000 000000 000000000 ?
- III. DLACZEGO 0000 00000000, 00 MIŁOŚĆ 0000000 000000 ?
- IV. DLACZEGO 000 000000, 00 SZTUKA 000000 00000000 ?
- V. DLACZEGO 00000, 00 NAUKA 00 000000000 000 0000000 ?
- VI. DLACZEGO 00000000 0 00, 00 00000000 BÓG ?
- VII. DLACZEGO 0000000 000 0 00, 0000 WSZYSTKO 0000 0000000000000000 ?
- VIII. DLACZEGO 0000000 000 0 00, 0000 NIC 000 000000000 0 000000000 ?
- IX. 000000000 0000000 00 0 00, 0000 000 000000000 0 000000000 ?
- X. DLACZEGO PYTAJ



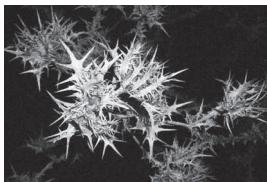
Endre Tot (1937) je pomemben konceptualni umetnik, ki je s sodelovanjem pri gibanju Fluxus in poštni umetnosti vplival na več generacij umetnikov v Evropi in Severni Ameriki. V začetku sedemdesetih let je v seriji *Ničla* združil vprašanja filozofije, mistike in humorja v polje konceptualne umetnosti, kjer takšnega prepleta večinoma ni bilo. S trmasto zavezostjo minljivi naravi umetnosti – prek dejanj, grafitov, telegramov, performansov – priča o vsakdanji ekstazi kot sestavnem delu umetniške prakse.

■ *Deset vprašanj*, 2019; stenska poslikava. Z dovoljenjem umetnika.

■ *Deset vprašanj*, 1973; stenska poslikava; galerija Adres, Łódź. Z dovoljenjem umetnika.

▲ *Zelo posebna risba* (1971–1975, 2019); črnilo na papirju; 160×80 cm (vsaka), 10 risb.

Totovih *Deset vprašanj* (1973) je prvi stik z razstavo v Mednarodnem grafičnem likovnem centru. Obiskovalce pozdravijo na podestu v 1. nadstropju in



Endre Tot (b. 1937) is a seminal conceptual artist whose participation in Fluxus and mail art has influenced several generations of artists in Europe and North America. In the early 1970s, his *Zero* series brought together questions of philosophy, mysticism and humour into a field of conceptual art largely lacking such a combination. His resolute commitment to the ephemeral nature of art – via actions, graffiti, telegrams, performances – argues for everyday ecstasy as an integral part of artistic practice.

■ *Deset vprašanj (Ten Questions)*, 2019; mural. Courtesy of the artist.

■ *Dziesięć Pytań (Ten Questions)*, 1973; mural; Galleria Adres, Łódź. Courtesy of the artist.

▲ *Very Special Drawing*, (1971–1975, 2019); ink on paper; 160×80 cm (each), 10 drawings.

Tot's *Ten Questions* (1973) is the starting volley of the exhibition at MGLC. Greeting visitors from the landing of the 1st floor, the *Ten Questions* create space to breathe within the Ten Commandments by over-writing the stern dictums with

ustvarijo manevrski prostor v sklopu desetih zapovedi tako, da so stroge trditve prekrite z ničlami. Tudi v današnji družbi poznega kapitalizma je ničla sposobna zasesti oba konca spektra neenakosti – lahko je šifra za nezaslišano akumulacijo enega odstotka ali prvotni označevalec praznine, niča. Totova serija *Veselje* zaznamuje umetnikovo navzočnost in zgoosti odnos med obiskovalcem in stanjem umetnikove zavesti. Serija *Če me veseli*, ki je nastala posebej za tokratni biennale, na ozadju Plečnikove Narodne in univerzitetne knjižnice draži in spodbjava domnevno svetost pridobivanja in produkcije znanja.

► Prizorišči: MGLC, NUK



zeros. Even in today's late capitalist society, zero's ability to occupy both ends of the inequality spectrum – as shorthand for the egregious accumulation of the 1% as well as its original signification of emptiness, of nothing. Tot's *Gladness* series marks the artist's presence and short-circuits the rapport between the visitor and the artist's state of mind. Against the backdrop of Jože Plečnik's National and University Library, *If I am glad*, a series specially commissioned for the Biennial, teases and punctures the supposed sanctity of knowledge acquisition and production.

► Venues: MGLC, National and University Library



Anna Uddenberg (1982) je kiparka, katere delo priča o skrajnih naporih, izkriviljanju in akrobatiki, ki so tako dobesedno kot figurativno vtisnjeni v žensko telo. Skrajnost, zloba, namera in afekt se v njenih realističnih lutkah ali scenografijah iz semiša zlivajo drug v drugega, zaradi česar se sprašujemo, kdaj je hiperrealno postal tako groteskno.

■ *Prst V*, 2018; akrilna smola na steklenih vlaknih, polnilo v spreju, akrilna barva, UV-gel za nohte; 110×20×20 cm. Z dovoljenjem umetnice in galerije Kraupa-Tuskany Zeidler, Berlin.

■ *Prsti*, 2018; akrilna smola na steklenih vlaknih, polnilo v spreju, akrilna barva, UV-gel za nohte; žvale iz nerjavečega jekla; 104×20×20 cm (vsak). Z dovoljenjem umetnice in galerije Kraupa-Tuskany Zeidler, Berlin.

Anna Uddenberg je med študijem na Städelschule v Frankfurtu začela projekt *The Girlfriend Experience* [Izkušnja spremljevalke]: raziskavo komodificirane izkušnje deklet za najem ali spremljevalk, ki so zadnja leta vse bolj priljubljene. Raziskovala je jezik, ki se uporablja za oglaševanje te storitve, še zlasti pa so jo zanimale strategije uprizarjanja avtentičnosti in pristnosti. Danes so ti veliki kipi še naprej privlačni predmeti, ki stojijo sami zase kot označevalci fetišizacije telesa. Deli oziroma predmeti, odrezani od telesa, povečani in povišani v status umetnin, ki stojijo v prostoru galerije kot impozantni stebri, kažejo skrajno gesto, s katero Anna Uddenberg obravnava glamurizacijo telesa.

► Prizorišči: MGLC in Švicarija





Anna Uddenberg (b. 1982) is a sculptor whose work speaks to the extreme efforts, contortions and acrobatics – both literal and figurative – impressed upon the female body. Excess, malice, intention and affect blur into one another in her lifelike mannequins or suede scenographies, leaving us to wonder when the hyper-real became so grotesque.

■ *Finger V*, 2018; acrylic resin on fiberglass, spray filler, acrylic paint, UV nail gel; 110×20×20 cm. Courtesy of the artist and Kraupa-Tuskany Zeidler, Berlin.

■ *Fingers*, 2018; acrylic resin on fiberglass, spray filler, acrylic paint, UV nail gel; stainless steel horse bits; 104×20×20 cm (each). Courtesy of the artist and Kraupa-Tuskany Zeidler, Berlin.

During her studies at Städelschule in Frankfurt, Uddenberg initiated *The Girlfriend Experience*: an exploration of the commodified experience of girlfriends-for-hire, or

escort services, which have gained popularity in recent years. She researched the language used to advertise this service and was particularly interested in the strategies used to stage authenticity and genuineness. Today, these large sculptures remain compelling objects that stand alone as signifiers of the fetishisation of the body. As part-objects severed from a body, magnified and elevated to the status of artworks that stand in the gallery space like dominating pillars, they demonstrate Anna Uddenberg's excessive gesture to address the glamorisation of the body.

► Venues: MGLC and Švicarija



Martina Vacheva (1988) je umetnica, ki v svojih keramičnih izdelkih, slikah in grafikah nenehno prepleta popularno kulturo, ljudsko mitologijo in družbeni komentar. V njenih kolažih in risbah pa tudi v hitropotezni tiskarski ekonomičnosti, ki spremlja burleske poteze, vidimo, da je začela ustvarjati v fanzinski kulturi. Vacheva v grafikah in slikah uporablja univerzalne arhetipe, kot so junak, upornik ali dvorni norček. Njen svet naseljujejo liki iz popularne kulture, kakršni so Jabba the Hutt (*Vojna zvezd*) in kukeri, bolgarski ljudski junaki, oblečeni v dovršene avtentične noše.

■ *Pohlepni stric*, 2018; glazirana keramika, kovanci; 35×35×40 cm.  
Z dovoljenjem umetnice in galerije Sariev Contemporary.

■ *Herkul*, 2019; glazirana keramika visokega sijaja; 40×38×37 cm.  
Z dovoljenjem umetnice in galerije Sariev Contemporary.

■ *Glasovanje vzbuja tek*, 2019; akril, kolaž na platnu; 205×240,5 cm.  
Z dovoljenjem umetnice in galerije Sariev Contemporary.

■ *Bolgarska kraljica vrtnic*, 2019; akril na platnu, plastične vrtnice; 188×181 cm.  
Z dovoljenjem umetnice in galerije Sariev Contemporary.

# Bulgarian Rose Queen



Vacheva v *Pohlepnem stricu* in *Herkulu* obdelata dva arhetipa: goljufa Baja Ganja in rimskega boga in junaka Herkula, ki je slovel po moči. Manj znani Baj Ganjo je izmišljeni antijunak, ki ga je v 19. stoletju ustvaril pisatelj Aleko Konstantinov (1863–1897) kot parodijo neotesanega, podeželskega Bolgara. Podobno kot Levstikov Martin Krpan v Sloveniji je ta lik v naslednjih sto petdeset letih postal arhetip porajajočega

se nacionalizma, ki so ga izkorisčale različne, pogosto nasprotuječe si stranke, od desničarskih skrajnežev do liberalcev, od napredno usmerjenih do tradicionalistov. Vacheva v *Bolgarsi kraljici vrtnic* in *Avtopralnici Bikini* dopolni svojo ostro predstavitev spolnega izkorisčanja z vsakdanjimi obredi, kot so pranje avtomobila in lepotna tekmovanja.

► Prizorišče: MGLC



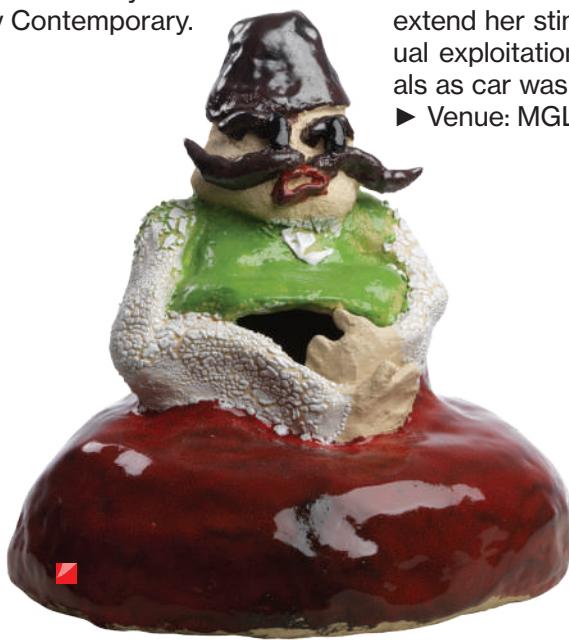
Martina Vacheva (b. 1988) is an artist whose work in ceramics, painting, and print weave seamlessly between pop culture, folk mythology and social commentary. Her roots in fanzine culture can be seen in her collage and drawing output, as well as the quick-fire print economy which accompanies the burlesque strokes. Vacheva uses universal archetypes such as the hero, the rebel or the jester in her prints and paintings. Her world is populated by characters from popular culture, such as Jabba the Hutt (*Star Wars*) and Kukeri, elaborately costumed Bulgarian folk characters.

■ *Uncle Greedy*, 2018; glaze ceramic, coins; 35×35×40 cm. Courtesy of the artist and Sariev Contemporary.

■ *Hercules*, 2019; crystalline glazed ceramic; 40×38×37 cm. Courtesy of the artist and Sariev Contemporary.

■ *The appetite comes with the voting*, 2019; acrylic painting, collage on canvas; 205×240.5 cm. Courtesy of the artist and Sariev Contemporary.

■ *Bulgarian Rose Queen*, 2019; acrylic painting on canvas, plastic roses; 188×181 cm. Courtesy of the artist and Sariev Contemporary.



Vacheva visits two archetypes – the Balkan trickster Bay Ganjo and the Roman god Hercules – on the occasion of the Biennial. The lesser known of the two, Bay Ganjo, is a fictional anti-hero character, created in the 19th century by writer Aleko Konstantinov (1863–1897), as a parody of an uncouth, rural Bulgarian. Akin to Fran Levstik's Martin Krpan in Slovenia, the character has become an archetype in the ensuing century and a half of nascent nationalism, instrumentalised by various, often opposing parties, from right-wing extremists to progressives, modernisers to traditionalists. *Bulgarian Rose Queen* and *Bikini Car Wash* see Vacheva extend her stinging presentation of sexual exploitation, in such vernacular rituals as car washes and beauty pageants.

► Venue: MGLC



Nicole Wermers (1971) je umetnica, ki jo zanima, kako fizična infrastruktura določa družbeno in psihološko infrastrukturo. Njeni kipi, ki uporabljajo obsežen besednjak modernističnega oblikovanja, oživljajo pritajen občutek čutnosti in veselja. Njena dela, od otroških previjalnic do baldahinov, delujejo na več ravneh: fenomenološki, konceptualni in formalni.

■ *Dajalci & prejemniki #2*, 2016;  
steklena vlakna, jeklo, lak, plastika,  
izdelana kuhinjska napa: nerjaveče  
jeklo, steklo; 121,9×59,69×48,89  
cm. Z dovoljenjem umetnice ter  
galerije Herald St., London, galerije  
Jessice Silverman, San Francisco,  
Produzentengalerie Hamburg in  
galerije Tanye Bonakdar, New York.

■ *Dajalci & prejemniki #3*, 2016;  
steklena vlakna, jeklo, lak, plastika,  
izdelana kuhinjska napa: nerjaveče  
jeklo, steklo; 115,6×59,7×49,5 cm.  
Z dovoljenjem umetnice ter  
galerije Herald St., London, galerije  
Jessice Silverman, San Francisco,  
Produzentengalerie Hamburg in  
galerije Tanye Bonakdar, New York.

■ *Dajalci & prejemniki #4*, 2016;  
steklena vlakna, jeklo, lak, plastika,  
izdelana kuhinjska napa: nerjaveče  
jeklo, steklo; 115,6×89,5×48,3 cm.  
Z dovoljenjem umetnice ter

galerije Herald St., London, galerije  
Jessice Silverman, San Francisco,  
Produzentengalerie Hamburg in galerije  
Tanye Bonakdar, New York.

■ *Dvojna peščena miza*, 2007–2018;  
kip, pobarvana jeklena struktura,  
pesek, cigaretni ogorki; 285×180×90  
cm; produkcija: muzej 29 Nord 6  
est – FRAC LORRAINE. Foto: Fred  
Dott. Z dovoljenjem umetnice in  
Produzentengalerie Hamburg.

Satiro pogosto razumemo kot performativen ali grafični žanr: krasi odre, časopise in protestne napise. Nicole Wermers s svojimi kipi daje temu žanru edinstven fenomenološki, tridimenzionalni značaj in ponuja sadove njegovih etimoloških izvorov *lanx* *satura*. Spolnost v *Dajalcih in prejemnikih* postane duh: parodija hegemonije higiene, ki spremila modernistično čiščenje afekta, nizkotnega in umazanega.

► Prizorišče: Galerija ISIS



Nicole Wermers (b. 1971) is an artist interested in the way physical infrastructure determines social and psychological infrastructure. Employing an expansive vocabulary of modernist design, her sculptures and installations recover a subtle sense of sensuality and joy. From baby-changing stations to canopies, her works function on several levels: phenomenological, conceptual and formal.

■ *Givers & Takers #2*, 2016; fibreglass, steel, lacquer, plastic, ready-made kitchen hood: stainless steel, glass; 121.9×59.69×48.89 cm. Courtesy of the artist, Herald St., London; Jessica Silverman Gallery, San Francisco; Produzentengalerie Hamburg; Tanya Bonakdar Gallery, New York.

■ *Givers & Takers #3*, 2016; fibreglass, steel, lacquer, plastic, ready-made kitchen hood: stainless steel, glass; 115.6×59.7×49.5 cm. Courtesy of the artist, Herald St., London; Jessica Silverman Gallery, San Francisco; Produzentengalerie Hamburg; Tanya Bonakdar Gallery, New York.

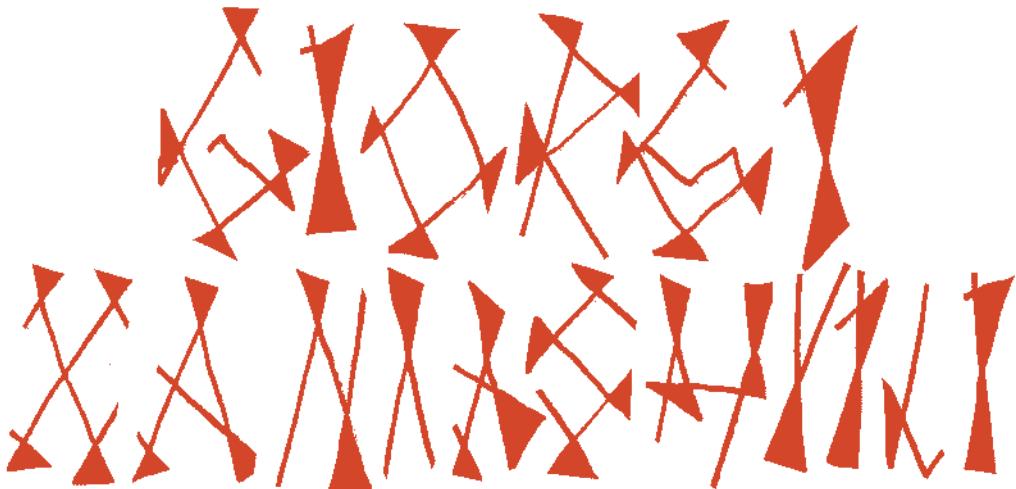


■ *Givers & Takers #4*, 2016; fibreglass, steel, lacquer, plastic, ready-made kitchen hood: stainless steel, glass; 115.6×89.5×48.3 cm. Courtesy of the artist, Herald St., London; Jessica Silverman Gallery, San Francisco; Produzentengalerie Hamburg; Tanya Bonakdar Gallery, New York.

■ *Double Sand Table*, 2007–2018; sculpture, painted steel structure, sand, cigarette butts; 285×180×90 cm. Production: 29 Nord 6 est – FRAC LORRAINE. Courtesy of the artist and Produzentengalerie Hamburg.

Satire is often considered as a performative genre or a graphic one: gracing stages, newspapers and protest signs. Wermers' sculptures lend a unique phenomenological, three-dimensional character to the genre, providing the fruits of its etymological origins in *lanx satura*. Sex becomes spirit in her *Givers & Takers* series: a send-up of the hegemony of hygiene which has accompanied modernity's purge of the affect, the abject and the dirty.

► Venue: ISIS Gallery



Giorgi Xaniashvili (1982) kot kakšen srednjeveški tesar prežema svoje kipe z vero. Izdeluje bizantinske ikone za Gruzijsko pravoslavno cerkev, kar je pretveza za njegovo bolj nespodobno, če že ne krivoversko umetniško delovanje. Xaniashvili je odrasel ob trku dveh svetov, razpadajočega komunizma in nebrzdanega kapitalizma, likovno pa se je izobraževal ob rumenem tisku, pornografiji in erotiki. Spolni organi, psi, ki izvajajo felacijo, ter misijonarski položaji in druge zemeljske radosti so izklesani iz istega kosa lesa, ki ga uporablja za bolj posvečene obrede.

■ *Velika noč*, 2013; izrezljan brezov les; 69×30×15 cm. Z dovoljenjem umetnika.

■ *Lakota*, 2012; izrezljan brezov les; 50×34×5 cm. Z dovoljenjem umetnika.

■ *Zabava*, 2012; izrezljan brezov les; 50×34×5 cm. Z dovoljenjem umetnika.

Bizantinske ikone imajo performativno funkcijo, ki je v zahodnem pojmovanju krščanstva pogosto spregledana:

enako kot razmišljaju in razglašljaju so namenjene temu, da se jih dotikamo, jih poljubljamo in božamo. Xaniashvilijevi reliefi ponovno priklicujejo ta čutni, afektivni vidik s pomočjo namerno umazanih, onečaščenih podob. *Velika noč*, *Zabava* ali *Lakota* s prikazovanjem dejanj, ki segajo od prebavljanja do spolnosti, ponujajo posvetitev tega, kar oblast in pravovernost zavračata kot nizko ali zlo.

► Prizorišče: MGLC



Like a millennial medieval carpenter, Giorgi Xaniashvili's (b. 1982) sculptures are intertwined with faith. His activity as a sculptor of Byzantine icons for the Orthodox Church in Georgia provides the cover for his hairier, if not heretical, art work activity. Xaniashvili came of age in the collision of two worlds: crumbling communism and no-holds-barred capitalism, and his visual education was provided by the yellow press, pornography and erotica. Genitalia, dogs performing fellatio, the missionary position and other Earthly delights are carved out of the same blocks of wood used for more saintly rituals.

▲ Easter, 2013; carved birch wood;  
69×30×15 cm. Courtesy of the artist.

■ Hunger, 2012; carved birch wood;  
50×34×5 cm. Courtesy of the artist.

■ Party, 2012; carved birch wood;  
50×34×5 cm. Courtesy of the artist.

Byzantine icons have a performative function often overlooked in Western understandings of Christianity: they are meant to be touched, kissed and stroked as much as pondered and contemplated. Xaniashvili's reliefs reclaim this sensual, affective aspect through a deliberately tarnished, sullied choice of imagery. From digestive to sexual acts, *Easter*, *Party* or *Hunger* offer a beatific appreciation of what power and orthodoxy reject as low and vile.

► Venue: MGLC



Xiyadie (1963, Kitajska) je umetnik samouk, ki se ukvarja s tradicionalnimi kitajskimi izrezankami iz papirja. Da bi povedal svojo osebno zgodbo o preobrazbi, je začel ustvarjati dela s homoerotično tematiko. Ime Xiyadie, kar pomeni sibirski metulj, si je izbral sam, ko se je v začetku 21. stoletja kot migrantski delavec preselil v Peking, kjer se je prvič čutil sprejetega na cvetoči gejevski subkulturni sceni. Sibirski metulji, ki lahko preživijo tudi v najostrejših razmerah, so severnaška bitja, ki kljub neusmiljenemu okolju ohranjajo nečimernost in svobodo; to močno spominja na tedanje politično okolje kvirovske skupnosti (istospolne odnose so na Kitajskem legalizirali leta 1997).

■ *Ne skrbi, mama prede v sosednji sobi (ljubezenski prizor, ko srednješolec doma dela domačo nalogu)*, 2019; papir, škarje in pigmenti; 140×140 cm.  
Z dovoljenjem umetnika.

■ *Prebiranje sladkega krompirja (oče, ne vpij, v kleti prebiramo sladki krompir)*, 2019; papir, škarje in pigmenti; 140×140 cm. Z dovoljenjem umetnika.

■ *Veselje*, 1982; papir, škarje; 28×30 cm. Z dovoljenjem umetnika.

■ *Vaza (vaza z rožami pomeni mir, cvetovi pomenijo bogastvo, par hrepeni po poroki, miru in izobilju)*, 2018; papir, škarje; 28×30 cm.  
Z dovoljenjem umetnika.

■ *Vrenje (lonec, v katerem vre, je podoben nemoči in trpljenju ljudi)*, 2018; papir, škarje; 28×30 cm.  
Z dovoljenjem umetnika.

■ *Riba na rezalni deski (človeško trpljenje, depresivnost in nemoč so kot obglavljeni ribi na rezalni deski, a v tem trenutku smo še vedno srečni)*, 2018; papir, škarje; 28×30 cm. Z dovoljenjem umetnika.

■ *Vrata (par vrtljivih vrat predstavlja tradicijo in modernost, saj se vesolje iz dneva v dan vrti, tako da je naše življenje ustaljeno, ljubezensko veselje pa se nadaljuje ...)*, 1982; papir, škarje; 28×30 cm. Z dovoljenjem umetnika.

■ *Postaja podzemne železnice Yuquanying (naključno srečanje na postaji podzemne železnice, kjer so se včasih dobivali homoseksualci iz zahodnih pekinških predmestij)*, 2018; papir, škarje in pigmenti; 28×30 cm.  
Z dovoljenjem umetnika.

■ *S tvojo žarnico ni nič narobe (taka naravna vzajemna ljubezen je del človeške narave)*, 2018; papir, škarje in pigmenti; 28×30 cm.  
Z dovoljenjem umetnika.

■ *Veselje (srečna skupaj)*, 2018; papir, škarje in pigmenti; 28×30 cm.  
Z dovoljenjem umetnika.

■ *Vrenje (lonec, v katerem vre, je podoben nemoči in trpljenju ljudi)*, 1982; papir, škarje in pigmenti; 28×30 cm.  
Z dovoljenjem umetnika.

■ *Dvojna sreča (zaljubljeni so pogosto skupaj)*, 2018; papir, škarje in pigmenti; 28×30 cm. Z dovoljenjem umetnika.

■ *Prebiranje sladkega krompirja (oče, ne vpij, v kleti prebiramo sladki krompir)*, 2019; papir, škarje in pigmenti; 28×30 cm. Z dovoljenjem umetnika.

■ *Riba na rezalni deski (človeško trpljenje, depresivnost in nemoč so kot obglavljeni ribi na rezalni deski, a v tem trenutku smo še vedno srečni)*, 2018; papir, škarje; 28×30 cm.  
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Z dovoljenjem umetnika.

■ *Vrenje (lonec, v katerem vre, je podoben nemoči in trpljenju ljudi)*, 2018; papir, škarje; 28×30 cm.  
Z dovoljenjem umetnika.

■ *Dvojna sreča (zaljubljeni so pogosto skupaj)*, 1982; papir, škarje; 28×30 cm.  
Z dovoljenjem umetnika.

V poznih osemdesetih letih 20. stoletja je bila Xiyadiejeva rodna provinca Šandži središče ljudske umetnosti, vključno z izrezankami iz papirja, ki izvirajo iz dobe Vzhodnega Hana (25–220 n. št.). Xiyadie to zgodovinsko obliko obrne z upodabljanjem prizorov kvirovske erotike, kjer je homoseksualna moškost za biosfero prav tako bistvena kot oplajanje vrtov in živali. Umetnik v *Prebiranju sladkega krom-*

*pirja* (v delu, ki ga je ustvaril v času svoje rezidencije v Švicariji) upodablja horizontalnost banalnega, vsakdanjega obreda v primerjavi z vrhuncem spolnih aktov. V svojem delu neposredno postavlja teme, kot sta spolnost in spol, v mediji, kontekst in discipline, od koder so bile zgodovinsko izbrisane: od obrti do komunizma.

► Prizorišče: Galerija Equrna



Xiyadie (b. 1963) is a self-taught traditional Chinese papercut artist who started creating works with homoerotic themes to tell his personal narrative of transformation. Meaning "Siberian Butterfly", Xiyadie is a self-chosen name, following the artist's move to Beijing as a migrant worker in the early 2000s, where he first encountered an accepting community in the burgeoning gay subcultural scene. Surviving in the most difficult conditions, Siberian butterflies are northern creatures which, despite the harshest conditions, maintain their beauty and freedom, much like the political environment for the queer community at the time (same-sex sexual activity in China was only legalised in 1997).

■ *Don't worry, mom is spinning thread in the next room (A love scene, when a high school student is at home writing homework)*, 2019; paper, scissors and pigments; 140×140 cm.  
Courtesy of the artist.

■ *Sorting sweet potatoes (Dad, don't yell, we're in the cellar sorting sweet potatoes)*, 2019; paper, scissors and pigments; 140×140 cm.  
Courtesy of the artist.

■ *Joy*, 1982; paper, scissors; 28×30 cm. Courtesy of the artist.

■ *Vase (A flower vase signifies peace, blossoms signify riches; a couple is longing for marriage, peace and abundance)*, 2018; paper, scissors; 28×30 cm. Courtesy of the artist.

■ *Boiling (A boiling pot resembles the helplessness and suffering of humanity)*,

2018; paper, scissors; 28×30 cm.  
Courtesy of the artist.

■ *Fish on a chopping board (Human suffering, depression and helplessness are like a beheaded fish on a chopping board, but at this very moment we are still happy)*, 2018; paper, scissors; 28×30 cm. Courtesy of the artist.



■ *Door (A pair of rotating doors is representing tradition and modernity, as the universe rotates day after day, so our lives are focused and the joy of love continues...)*, 1982; paper, scissors; 28×30 cm. Courtesy of the artist.

■ *Yuquanying subway station (A chance encounter on a subway station, which used to be the base of homosexuals from the western suburbs of Beijing)*, 2018; paper, scissors and pigments; 28×30 cm. Courtesy of the artist.

■ *Your light bulb is fine (Such natural mutual love is part of human nature)*, 2018; paper, scissors and pigments; 28×30 cm. Courtesy of the artist.

■ *Joy (Happy together)*, 2018; paper, scissors and pigments; 28×30 cm. Courtesy of the artist.

■ *Boiling (A boiling pot resembles the helplessness and suffering of humanity)*, 1982; paper, scissors and pigments; 28×30 cm. Courtesy of the artist.

■ *Double happiness (Lovers are often together)*, 2018; paper, scissors and pigments; 28×30 cm. Courtesy of the artist.

■ *Sorting sweet potatoes (Dad, don't yell, we're in the cellar sorting sweet potatoes)*, 2019; paper, scissors and pigments; 28×30 cm. Courtesy of the artist.

■ *Fish on a chopping board (Human suffering, depression and helplessness are like a beheaded fish on a chopping board, but at this very moment we are still happy)*, 2018; paper, scissors; 28×30 cm. Courtesy of the artist.

■ *Double happiness (Lovers are often together)*, 1982; paper, scissors; 28×30 cm. Courtesy of the artist.

■ *Boiling (A boiling pot resembles helplessness and suffering of humanity)*, 2018; paper, scissors; 28×30 cm. Courtesy of the artist.

■ *Double happiness (Lovers are often together)*, 1982; paper, scissors; 28×30 cm. Courtesy of the artist.

In the late 1980s, Xiyadie's native Shaanxi Province was a centre of folk arts, including papercutting, which originated in the Eastern Han Dynasty (25–220 CE). Xiyadie subverts this historical form by depicting scenes of queer eroticism, where homosexual virility is as central to the biosphere as the fertilisation of gardens and animal life. The artist made *Sorting sweet potatoes* during his residency at MGLC's Švicarija as a commission for the Biennial. Portraying the horizontality of vernacular, everyday ritual against the climax of sexual acts, Xiyadie's work squarely places issues such as sexuality and gender in those media, contexts and disciplines where it has been historically erased: from crafts to communism.

► Venue: Equrna Gallery





Dela likovnega umetnika, oblikovalca, založnika in kustosa Honze Zamojskega (1981) črpajo iz širokega nabora medijske in umetniške prakse, od ilustracije in ilustrativnih kipov do infografike, navdihnjene s podjetniškimi sporočili in poetičnimi besednimi igrami. Honza Zamojski je avtor več kot dvanajstih knjig (med drugim *Love Letter* (*Ljubezensko pismo*), onestar press, 2017; *Four Eggs Theory* (*Teorija štirih jajc*), samozaložba, 2015; *Fishing with John* (*Ribarjenje z Johnom*), NERO, 2013).

■ **Zbiranje in srečevanje**, 2019;  
akrilna barva in barva hammerite na  
lesu; elastična vrvica, dvonitna vrvica;  
spremenljiva višina: 220×80 cm.  
Z dovoljenjem umetnika in  
galerije Drei, Köln.

■ **Brez naslova (zbiranje)**, 2019; risba  
(narejena z uporabo karbonskega  
papirja); suhi pasteli na papirju, uokvirjena  
na MDF; 40×60 cm. Z dovoljenjem  
umetnika in galerije Drei, Köln.

■ **Brez naslova (srečevanje)**, 2019;  
risba (narejena z uporabo karbonskega

papirja); suhi pasteli na papirju, uokvirjena  
na MDF; 40×60 cm. Z dovoljenjem  
umetnika in galerije Drei, Köln.

**Zbiranje in srečevanje** je arheološko najdišče, na katerem se naključno srečajo ostanki različnih medijev: skupina sintetičnih okostnjakov – pleme brezglavih Blemmyaejev – pozdravi obiskovalca, kot bi se znašel sredi obreda ali zasedanja. Ti Blemmyaeji, ki so statični, tihi in brez obraza, ponujajo prostor brez občutij, iz njih ne moremo razbrati nobene sledi čustva ali namere.

► **Prizorišče:** Projektni prostor DUM



Honza Zamojski (b. 1981) is an artist, designer, book publisher and curator whose work draws upon a broad range of media and artistic practice, from illustration and illustrative sculptures to infographics inspired by corporate communications and poetic word games. Honza Zamojski has authored more than a dozen books (including: *Love Letter*, onestar press, 2017; *Four Eggs Theory*, self-published, 2015; *Fishing with John*, NERO, 2013).

■ *The Gathering and The Meeting*, 2019; acrylic and Hammerite paint on wood; elastic string, twine; variable height: 220×80 cm. Courtesy of the artist and Drei, Cologne.

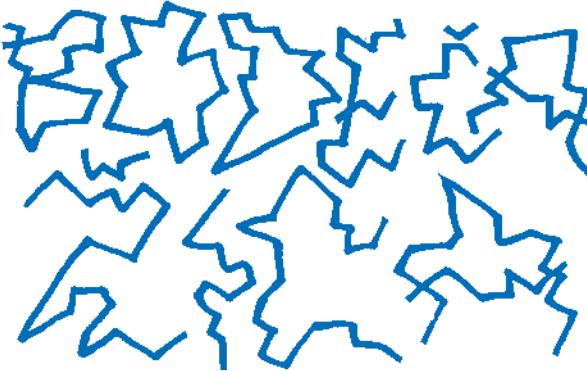
■ *Untitled (The Gathering)*, 2019; drawing (made using carbon copy paper); dry pastels on paper, mounted on MDF; 40×60 cm. Courtesy of the artist and Drei, Cologne.

■ *Untitled (The Meeting)*, 2019; drawing (made using carbon copy paper); dry pastels on paper, mounted on MDF;

40×60 cm. Courtesy of the artist and Drei, Cologne.

Commissioned for the Biennial, *The Gathering and The Meeting* is an excavation site where the remains of different media chance upon one another: a group of synthetic skeletons – a tribe of headless Blemmyes – greet the visitor as if in the midst of a ritual or council. Static, silent and faceless, these Blemmyes offer a sentiment-free space, not a fraction of emotion or intention can be read upon them.

► Venue: DUM Project Space



Izbor satire iz arhivov

Slovenski satirični časopisi so pluli v nemirnih vodah med kulturno avtonomijo, ohranjanjem jezika, razrednim bojem in nacionalizmom, pri tem pa igrali temeljno vlogo pri ugovarjanju oblastnikom, občasno pa tudi pri njihovem zagovarjanju. Ob prehodu iz razpadajoče avstro-ogrsko monarhije v Kraljevino/SFR Jugoslavijo so imele slovenske satirične publikacije obilo gradiva, ki so ga obdelovale, in ciljev, za katere so si prizadevale.

*Pavliho*, časopis z najdaljšim stažem, je v 19. stoletju ustanovil Fran Levstik, pesnik, pisatelj in jezikoslovec. Ustvaril je tudi lik Martina Krpana, ki je postal narodni arhetip, goljuf in ljudski junak; uporabljali so ga za podkrepitev zahtev po narodni samoodločbi. Pomenljivo je, da so se mnogi satirični časopisi imenovali po živalih ali rastlinah, znanih po bodicah ali ugrizih: *Osa*, *Bodeča neža*, *Jež*, *Rogač* in *Kača*.

Karikatura ponuja zgledno obravnavo tega, čemur danes pravimo levi populizem: poskus doseganja naprednih ciljev z retoriko populizma. Naravnost proti elitam, družbena pravičnost in ekomska enakost so skupna točka vse te periodike. Ilustrativna narava karikature je bila še posebej učinkovita *lingua franca*, dostopna pa je bila tudi bralcem na območjih z nizko pismenostjo. Delovala je kot nekakšen vizualni esperanto, saj je našla bralce v celih pasovih zemeljske oble, ki niso bili razdeljeni le po različnih jezikih, ampak po povsem različnih jezikovnih družinah: *Mollo Nasreddina* so na primer brali od Maroka prek Bližnjega vzhoda do Indije.

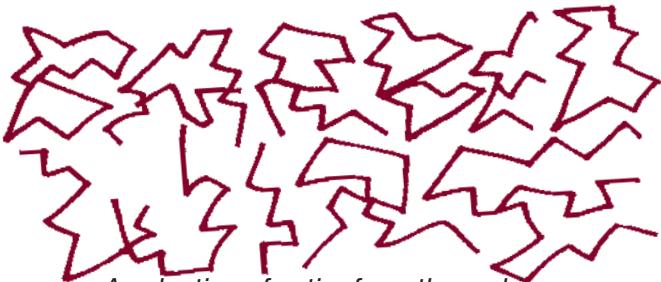
Hinko Smrekar (1883–1942) v zgodovini slovenske satire zaseda posebno mesto. Njegova dela najdemo v najpomembnejših satiričnih revijah tistega časa, od *Ose* do *Kurenta*. Njegova ilustracija Levstikovega *Martina Krpana z Vrha* je hitro postala ikonična reprezentacija ljudskega junaka, iz katere so se čez nekaj desetletij napajali različni načini izkorisčanja tega arhetipa. Smrekar se po samoparodiji razlikuje tudi od mnogih sodobnikov: karikatura je prepogosto obrnjena bodisi navzen bodisi navznoter, le redko pa združuje oboje. Morda je najpomembnejše to, da je bil Smrekar prvi karikaturist v slovenski zgodovini, ki so ga osebno napadali zaradi njegovega dela. Narodna galerija v Ljubljani v sklopu bienala predstavlja *Sedem naglavnih grehov* Hinka Smrekarja, ki bodo na ogled do konca avgusta 2019. S tem napoveduje veliko retrospektivo njegovih del leta 2020.

► Prizorišči: MGLC, Narodna galerija



Karikatura objavljena v:  
*Pavliha*, let. XXIV, št. 32, 1957.

Cartoon published in:  
*Pavliha*, Vol. XXIV, No. 32, 1957.



### A selection of satire from the archives

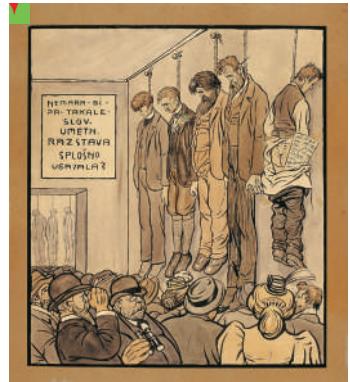
Navigating the treacherous waters between cultural autonomy, language preservation, class warfare and nationalism, Slovenia's satirical papers played a crucial role in speaking back to and, on occasion, *for*, those in power. In the transition from a crumbling Austro-Hungarian Empire to the Kingdom and then the Socialist Federal Republic of Yugoslavia, Slovenia's satirical publications had an abundance of material to skewer and agendas to promote.

The longest running journal, *Pavliha*, was launched in the late 19th century by Fran Levstik, a poet, writer and linguist. Levstik himself also created the character of Martin Krpan, who has since become a national archetype, a trickster and folk hero drafted to bolster claims of self-determination. Tellingly, many of the satirical journals were named after animals or plants known for their prickly nature: *Osa* (wasp), *Bodeča neža* (silver thistle), *Jež* (hedgehog), *Rogač* (stag beetle) and *Kača* (snake).

Caricature provides an exemplary case study of what is today termed as "left-populism": an attempt to achieve a progressive agenda through the rhetorics of populism. Anti-elitism, social justice and economic equality are a common thread across these periodicals. The illustrative nature of caricature has been an especially effective *lingua franca*, allowing readership in areas with low levels of literacy. Caricature also acted as a visual Esperanto of sorts, finding a readership across entire swaths of the globe, divided not only by different languages, but by entirely different language families: for example, *Molla Nasreddin* was read from Morocco through the Middle East to India.

Hinko Smrekar (1883–1942) occupies a special place in the history of Slovenian satire. His works can be found in the major satirical periodicals of his time, from *Osa* to *Kurent*. His illustration of Levstik's *Martin Krpan z Vrha* quickly became the iconic representation of the folk-hero, fuelling the archetype's various instrumentalisations several decades later. Smrekar's self-parody also distinguishes him from many of his contemporaries: too often caricature is either outward or inward looking, but rarely both. Perhaps most importantly, Smrekar was the first caricaturist in Slovenian history to be attacked personally for his work. The National Gallery of Slovenia presents *The Seven Deadly Sins* by Hinko Smrekar as part of the Biennial, which will be on display until the end of August 2019. This announces a major retrospective of the artist's works in 2020.

► Venues: MGLC, The National Gallery of Slovenia



■ Hinko Smrekar, *Slovenska umetniška razstava*, ok. 1910. Z dovoljenjem Narodne galerije, Ljubljana.

■ Hinko Smrekar, *Slovenian Art Exhibition*, ca. 1910. Courtesy of the National Gallery of Slovenia.

# JAVNI PROGRAM

Javni program Vice v lisice raziskuje performativne in diskurzivne izvedbe komedije in satire, tako zgodovinske kot sodobne, tako regionalne kot mednarodne. Nedavni razcvet stand up komedije mnogi pripisujejo vse večji polarizaciji in politični napetosti po vsem svetu. Stand up, ki je izvirno angloameriški žanr, ima danes mnogo izzivov – lahko je platforma za toksično moškost ali podaljšek evrocentrizma –, posledična indigenizacija pa ponuja nekaj zanimivejših primerov današnje umetnosti performansa. Satiro, komedijo in humor bomo raziskovali v vrsti pogоворov, ki bodo kot forum za proučevanje meja jezika, afekta in kritike.

## Koncert Augustina Maursa

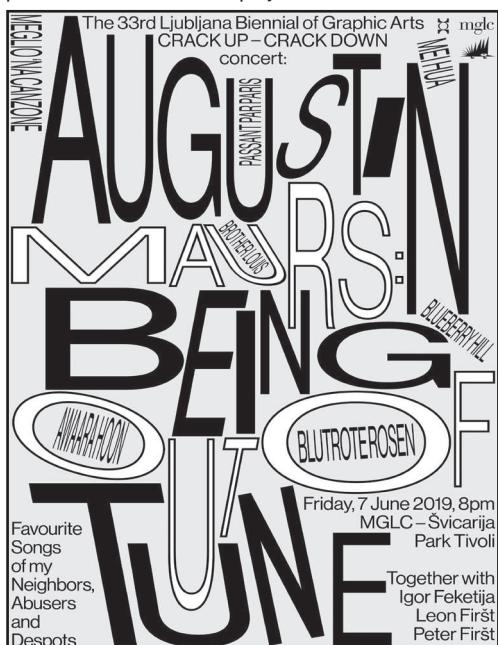
Petek, 7. 6., 19.00

Razglašenost: najljubše pesmi mojih sosedov, napadalcev in despotov, 2019

Nastopajo tudi: Igor Feketić, Leon Firšt in Peter Firšt.

Augustin Maurs je francoski glasbenik, ki združuje konceptualne, performativne in kolaborativne prakse, pri delu pa pogosto prestopi meje glasbe.

Razglašenost je parodičen recital, temelječ na pesmih, ki so jih uporabljale, zlorabljale in si jih prisvajale vladajoče strukture ali pa so jih izvajali politični vodje. Predstava, ki se pojgrava s pojmi konsonance in disonance, se ukvarja z glasbenimi povezavami med ljudskimi, populističnimi in totalitarističnimi silami. Avtor pesmi razume kot najdenne predmete, postavljene v kabaretno predstavo, kjer je problematizirano že samo petje.



Blutrote Rosen (Nemčija, 1924)

Suliko (Gruzija/Sovjetska zveza)

Awaara Hoon (Indija, 1951)

Is that all there is (Amerika, 1969)

Mei Hua (Tajvan, 1976)

Meglio 'na Canzone (Italija, 2009)

Blueberry Hill (Rusija, 2010)

Toita Sei? (Zimbabve, 2011)

Öňe, diňe öňe, jan Watanyym Türkmenistan!

(Turkmenistan, 2015)

Ikaw (Filipini, 2017)

Brother Louie (Severna Koreja, 2012)

## Stand up komedija Vodi Anja Wutej

Petek, 7. 6., 20.00

Dragoš Cristian (angleščina)

Marina Orsag (hrvaščina)

Boštjan Gorenc - Pižama (slovenščina)

Boštjan Gorenc - Pižama je anglist, prevajalec, pisatelj, stand up komik in raper. Pravi, da je že od mladih nog zaljubljen v jezik, ki je tudi skupni imenovalec vsega, s čimer se ukvarja. Uveljavil se je kot prevajalec otroške in fantazijske literature, za prevod romana Dobra znamenja (Gaiman, Pratchett) je bil leta 2012 uvrščen na častno listo IBBY. S svojo besedno umetnostjo in izvirnim, svežim in duhovitim pristopom navdušuje tudi v samostojni predstavi 50 odtenkov njive in knjižni uspešnici sLOvenski klasični 1. Gledališki improvizaciji se je zavezal že v študijskih letih, več let tekmoval v Impro ligi in postal redni moderator impro tekem. Nastopa z improvizacijsko skupino Improleptika in je eden najvidnejših predstavnikov stand up komedije pri nas.

Dragoš Cristian je romunski stand up komik, ki je svojo komično pot začel v Singapurju, trenutno pa živi v Berlinu. V predstavah se odvrača od znanih angloameriških območij in se posveča vzhodnoevropskim in azijskim kulturnim odtenkom.

Marina Orsag v predstavah obravnava kvirovsko identeto, spol in druge vsakdanje teme, značilne za Balkan.

Pavlo Vojtovič, ki je bil rojen v Ukrajini, kjer je tudi odraščal, je pustil novinarsko službo in se začel ukvarjati s stand up komedijo, ker, kot sam pravi, raje govorji resnico. Trenutno živi v Berlinu, kjer piše za nemški Comedy Central.

Anja Wutej se je v stand up komedijo podala zato, ker ji je bila lažje dostopna kot terapija. Ko je študirala pri Caroline Clifford, jo je povsem zasvojila.

Arthur Fournier  
*Fuchsa [Fučka] se mi*

Ekološka raziskava spletnih trgovskih sistemov, vključno z Walmartom in Amazonom, nakazuje, da so lahko šibki odmevi Walterja Benjamina, Edwarda Fuchsa, Honoréja Daumierja in Johna Heartfelda še vedno ujeti v jantarju medijev 20. stoletja, drobci preteklih radikalizmov pa spremenjeni in napisane na majicah in »uokvirjena umetniška dela za vaš dom ali pisarno« v brezmejni dvo-rani ogledal virtualnega depoja digitalnega kapitalizma.

### Sobotni zajtrk

Sobota, 8. 6., 11.00

Ajdin Bašić v pogovoru z Brankom Đurićem - Đurom in predstavitev kultne bosanske satire *Top lista nadrealista*.

### Simpozij

Sobota, 8. 6., 16.00

Vid Simoniti

*Enakost in cinizem: satira v Martinu Krpanu,  
Top listi nadrealista in Boratu*

Vid Simoniti je predavatelj filozofije na Univerzi v Liverpoolu, kjer vodi magistrski študij umetnosti, estetike in kulturnih ustanov. V svojem delu se osredotoča na sodobno estetiko, posebno na vprašanje, kako lahko umetnost sproži družbeno in politično spremembo.

Satira se običajno razume kot napad na hegemonski politični red. Toda nekatere satire smešijo vse enako: tako podrejene kot vladarje. To se lahko zdi cinično in kruto, a je natanko strategija, ki so jo določeni satiriki uporabljali za prikaz resnične cene političnega zatiranja.

Mohammad Salemy

*Med tremi revolucijami: zapisi o zgodovini iranske politične satire (1900–1980) v dobi družbenih medijev*

Mohammad Salemy (1965) je neodvisni kanadski umetnik, kritik in kustos, ki živi med Vancouverom in Berlinom. Diplomiral je na Univerzi Emily Carr in magistriral iz kritičnih kuratorskih študij na Univerzi Britanske Kolumbije. Prispevke je objavljala v publikacijah *e-flux*, *Flash Art*, *Third Rail*, *Brooklyn Rail*, *Ocula* in *Spiked*. Salemy je organizator centra Thew za raziskovanje in praksu.

V predstaviti se ob kratkem orisu zgodovine politične satire in Iranu med ustavno revolucijo leta 1905 in islamsko revolucijo leta 1979 posveča novim globalnim satiram v obliki kratkih besedil, tvitov in memov, temu, kako so uglasene s to zgodovino in česa so se te tri revolucije, prvi dve v sklopu politike v Iranu, zadnja pa v sklopu svetovnih medijskih tehnologij, naučile in česa se lahko naučijo druga od druge.

Emily Apter  
*Mikropolitika mema*

Kako razumeti in udejanjati politični besednjak oblik komunikacije, ki jih uteleša 21. stoletje?

Emily Apter je profesorica francoščine in primerjalne književnosti na Univerzi v New Yorku in gostujuča profesorica na inštitutu Remarque na École Normale Supérieure. Napisala je več knjig, med drugim *Unexceptional Politics: On Obstruction, Impasse, and the Impolitic* (2018) in *Against World Literature: On The Politics of Untranslatability* (2013).

Metahaven  
*Spanec hodi po ulici*

Kolektiv Metahaven se ukvarja s snemanjem filmov, pisanjem, oblikovanjem in instalacijami, konceptualno njegove člane druži zanimanje za poezijo, pripovedništvo, digitalne superstrukture in propagando. Njihovi filmi – *The Sprawl (Propaganda about Propaganda)* (2015), *Information Skies* (2016) in *Hometown* (2018) – so pogosto prikazani v sklopu imerzivnih instalacij, z oblikovalskim delom kolektiva pa jih druži estetska logika, ki se posveča pozornosti na površino, tekstuру in inteligentno poenostavitev kompleksne logike in vizualnih oblik. Kolektiv veliko objavlja, med drugim je izdal deli *Can Jokes Bring Down Governments* (Strelka, 2014) in *Uncorporate Identity* (Lars Müller, 2009).

Aleksander Vvedenski (1904–1941) je bil pesnik iz Sankt Peterburga. Njegovo delo so povezovali z različnimi gibanji ruske avantgarde, vendar je bil njegov glavni prispevek intenziven osebni proces preseganja epistemskih koordinat konstitutivnega jezika. Bolj kot na oznako »šala« ali celo »absurdizem« se poezija Vvedenskega osredotoča na nevednost in po mnenju pesnika in prevajalca Eugena Ostashevskega na »negativno« in »apofatično« teologijo, ki namiguje na starejše (pravoslavne) izvore. Vvedenski se je preživiljal z otroško poezijo, resna literarna dela pa so mu uradno prepovedali pisati. Vendar imajo njegove pesmi za otroke natanko enake tendence. Ena izmed teh pesmi, *Uspavanka*, se osredotoča na prizor, v katerem se spanje samo sprehaja po cesti. Vprašanje, ki ostaja, je, ali so protagonisti tega prizora sanje ali pesem sama predstavlja sanje.

# PUBLIC PROGRAMME

The public programme of *Crack Up – Crack Down* explores the performative and discursive iterations of comedy and satire, historical and contemporary, regional and international. Many ascribe the recent upsurge in stand-up comedy to the increasing polarisation and political tensions across the globe. Originally an Anglo-American genre, stand-up is being challenged today on many fronts – as a platform for toxic masculinity, an extension of Eurocentrism – and the resulting indigenisation offers some of the more interesting examples of performance art today. Satire, comedy and humour will be explored in a series of talks as a forum for the limits of language, affect and criticism.

## Concert by Augustin Maurs

Friday, 7. 6., 19.00

*Being out of Tune – Favourite Songs of my Neighbours, Abusers and Despots*, 2019

Also performing: Igor Feketija, Leon Firšt and Peter Firšt.

Augustin Maurs is a French musician who combines conceptual, performative and collaborative practices, often working beyond the strict field of music.

*Being out of Tune* is a parodic recital based on songs that have been used, abused and co-opted by ruling powers or performed by political leaders. Playing with the notions of consonance and dissonance, the piece deals with musical interconnections between popular, populist and totalitarian forces. The songs are understood as found objects, set in a cabaret show where the very act of singing has been problematised.

*Blutrote Rosen* (Germany, 1924)

*Suliko* (Georgia/Soviet Union)

*Awaara Hoon* (India, 1951)

*Is That All There Is?* (USA, 1969)

*Mei Hua* (Taiwan, 1976)

*Meglio 'na Canzone* (Italy, 2009)

*Blueberry Hill* (Russia, 2010)

*Toita Sei?* (Zimbabwe, 2011)

*Öňe, diňe öňe, jan Watanyň Türkmenistan!*

(Turkmenistan, 2015)

*Ikaw* (The Philippines, 2017)

*Brother Louie* (North Korea, 2012)

## Stand-up comedy

Hosted by Anja Wutej

Friday, 7. 6., 20.00

Dragoš Cristian (English)

Marina Orsag (Croatian)

Boštjan Gorenc aka Pižama (Slovene)

Boštjan Gorenc - Pižama is an Anglicist, translator, writer, stand-up comedian and rapper. He has translated

children's and fantasy literature and was included on the IBBY Honour List in 2012 for the translation of *Good Omens* (Gaiman, Pratchett). His show *50 odtenkov njive* (*50 Shades of the Field*) has delighted audiences, as has his book *sLOLvenski klasiki 1*. He was already engaged in improvisation during his years of study, competed in the Impro League for several years, and has become a regular moderator of impro competitions. He performs with the Improleptika improvisational theatre group and is one of the most prominent representatives of stand-up comedy in Slovenia.

Dragoš Cristian is a Romanian stand-up comedian who started his comedy journey in Singapore and is currently based in Berlin. His sets shift the focus away from the familiar Anglo-American territories to address Eastern European and Asian cultural nuances.

Marina Orsag's sets skewer queer identity, gender and other dinner-table talk typical for the Balkans.

Born and raised in Ukraine, Pavlo Voytovich quit his journalist job and started doing stand-up because he, as he puts it, "prefers telling the truth". Currently based in Berlin, he has been writing for German Comedy Central.

Anja Wutej's entry into stand-up comedy started as a more affordable alternative to therapy. She got addicted to it after studying with Caroline Clifford.

## Saturday breakfast

Saturday, 8. 6., 11.00

Ajdin Bašić in conversation with Branko Đurić - Đuro and a presentation of *Top lista nadrealista*.

## Symposium

Saturday, 8. 6., 16.00

Vid Simoniti

*Equality and Cynicism: Satire in Martin Krpan,  
Top lista nadrealista and Borat*

Vid Simoniti is a lecturer in Philosophy at the University of Liverpool, where he runs the MA in Art, Aesthetics and Cultural Institutions. His work focuses on contemporary aesthetics, especially on the question of how art can bring about social and political change. Satire is usually understood as attacking the hegemonic political order. Some satire, however, mocks everybody equally: the subordinates as well as the rulers. This may seem cynical and cruel, but is precisely the strategy certain satirists have used to show the real cost of political oppression.

Mohammad Salemy

*Between Three Revolutions: Notes on the History of Iranian Political Satire (1900–1980) in the Age of Social Media*

Mohammad Salemy is an independent Vancouver/Berlin-based artist, critic and curator. His writings have been published in *e-flux*, *Flash Art*, *Third Rail* and *Brooklyn Rail*, *Ocula* and *Spike*. Salemy is the organiser of The New Centre for Research & Practice.

Through providing a brief history of political satire in Iran between the Constitutional Revolution of 1905 and the Islamic Revolution of 1979, the presentation focuses on new global satires in the form of short texts, tweets and memes. How do these formats resonate with this particular history, and what have these three revolutions, the first two in the context of politics in Iran, and the last one in the context of media technologies worldwide, learned, and what can they continue to learn from each other?

Arthur Fournier

*No More Fuchs Left to Give*

An ecological survey of online mercantile systems, including Walmart and Amazon, suggests that faint echoes of Walter Benjamin, Eduard Fuchs, Honoré Daumier and John Heartfield may yet be trapped within the amber of 20th century media, fragments of radicalisms past turned into novelty t-shirts and “framed wall art for your home or office” in the boundless hall of mirrors of digital capitalism’s virtual *entrepôt*.

Emily Apter

*Micropolitics of the Meme*

How are we to understand and implement the political vocabulary of a genre of communication native to the 21<sup>st</sup> century?

Emily Apter is a Professor of French and Comparative Literature at New York University and a Remarque-École Normale Supérieure Visiting Professor. Her books include, amongst other titles, *Unexceptional Politics: On Obstruction, Impasse and the Impolitic* (2018), and *Against World Literature: On the Politics of Untranslatability* (2013).

Metahaven

*Sleep Walks The Street*

The work of Metahaven consists of filmmaking, writing, design, and installations, and is united conceptually by interests in poetry, storytelling, digital superstructures, and propaganda. The collective's films – *The Sprawl (Propaganda about Propaganda)* (2015), *Information Skies* (2016) and *Hometown* (2018) are often presented in immersive installations and share an aesthetic logic with the collective's design work in an attention to surface, texture and the intelligent simplification of complex logics and visual forms. They have published extensively, including, amongst other titles, *Can Jokes Bring Down Governments?* (Strelka, 2014) and *Uncorporate Identity* (Lars Müller, 2009).

Alexander Vvedensky (1904–1941) was a poet from St. Petersburg, Russia. Vvedensky's work has been associated with several of the Russian avant-gardes, but his main contribution has been an intensely personal process of going beyond the epistemic coordinates of constitutive language. Much more than following the designation of “joke”, or even “absurdism”, Vvedensky's poetry centres on not-knowing, and, according to the poet and translator Eugene Ostashevsky, a “negative” and “apophtic” theology that is hinting at older (Orthodox) origins. Vvedensky made a living as a children's poet whilst he was officially prohibited from writing serious literary works. Yet his poems for children carry the exact same tendencies, with one piece, “Lullaby”, focusing on a scene in which sleep itself walks the street. The question remaining is whether this scene's protagonist was a dream, as much as whether the poem represented one.

# ALEJANDRO PAZ EPIKURJEV VRT

Razstava nagrajenca 32. grafičnega bienala Ljubljana  
Alejandro Paz, *Epikurjev vrt*  
Plečnikova hiša  
7. 6.–29. 9. 2019

Na razstavi nagrajenca se letos predstavlja Alejandro Paz, dobitnik velike nagrade na 32. grafičnem bienalu Ljubljana. Gvatemalski umetnik in arhitekt tokrat stopa v dialog z Epikurjevo filozofijo in Plečnikovim zasebnim vrtom, kjer je ozivela njegova performativna intervencija *Epikurjev vrt*. Epikur je leta 306 pr. n. št. v Ateneh osnoval šolo z imenom Vrt, saj je bila na enem od mestnih vrtov. Na vhodnih vratih je bilo po pričevanju med drugim zapisano, da je tu največje dobro užitek. Epikur je namreč učil, da mora srečno življenje temeljiti na doseganju užitka, tako čutnega kot intelektualnega, kar lahko dosežemo z ravnotežjem in zmernostjo. Menil je, da so duhovni užitki pomembnejši od telesnih, vendar ni sprejemal dvojnosti kot nasprotja obeh dinamik, ampak ju je presojal ob igri ravnovesja, v katerem druga drugo dopolnjujeta. Epikurjev vrt učenost je bil v nasprotju s tradicionalno grško moralno odprt

za vsakogar (tudi za ženske in sužnje) in je odseval pomen skupnosti in prijateljstva. Tudi Plečnikov vrt je bil prostor sožitja in iskanja užitka različnih ljudi, ki so verjeli, da je vrt prizorišče, kjer narava ustvarja sponzano ravnovesje med fizičnim in etičnim.

Alejandro Paz je za izvedbo projekta izbral Plečnikovo hišo in vrt, da bi izrazil občudovanje njegove arhitekturne dediščine in poudaril pomen, ki ga v svojem delu tudi sam pripisuje naravi. Po njegovih besedah Plečnik v tem projektu postane tiki protagonist, ki s pomočjo svoje hiše, ateljeja in vrta ustvari idealno prizorišče začasnega sožitja. Paz je v procesu razmišljanja o svojem posegu v Plečnikovo domovanje opustil idejo o arhitekturni intervenciji in se odločil za performativni posseg, v katerem nastopa orkester, ki igra brez dirigenata, glasbeniki pa so razpršeni po celotnem vrtu in hiši.

S Pazovim preteklim umetniškim ustvarjanjem se lahko obiskovalec seznaní v izboru njegovih videodel, v katerih je umetnik resignirani komentator usodenje gvatemalskih posameznikov v primežu korupcije, kriminala, izčrpanosti in brezizhodnosti.

Kustosinja: Nevenka Šivavec

# ALEJANDRO PAZ THE GARDEN OF EPICURUS

Exhibition of the Grand Prize recipient  
of the 32nd Biennial of Graphic Arts  
Alejandro Paz, *The Garden of Epicurus*  
Plečnik House  
7. 6.–29. 9. 2019

This year's prize recipient exhibition presents Alejandro Paz, the recipient of the Grand Prize of the 32nd Ljubljana Biennial of Graphic Arts. On this occasion, the Guatemalan artist and architect is entering into a dialogue with the philosophy of Epicurus and the private garden of Plečnik, where his performative intervention entitled *The Garden of Epicurus* has come alive. In 306 BC, Epicurus founded a school in Athens, called The Garden, because it was located in one of the city's gardens. According to testimony, an inscription above the front door read, among other things, that pleasure was the greatest good therein. Epicurus taught that a happy life must be based on the achievement of pleasure, both sensual and intellectual, which can be achieved with balance and moderation. He believed that spiritual pleasures were more important than physical ones,



Alejandro Paz, *Slepa ušesa*, 2019 (zajem iz videa).  
Alejandro Paz, *Blind Ears*, 2019 (video still).

even though he did not accept duality as the opposite of both dynamics, but evaluated them through an interplay of balance in which they complement each other. The Epicurean garden of learning was, contrary to traditional Greek morality, open to everyone (including women and slaves), and reflected the importance of community and friendship. Plečnik's garden was also a space of coexistence and the search for pleasure of various people, who believed that the garden is a venue where nature creates a spontaneous balance between the physical and ethical.

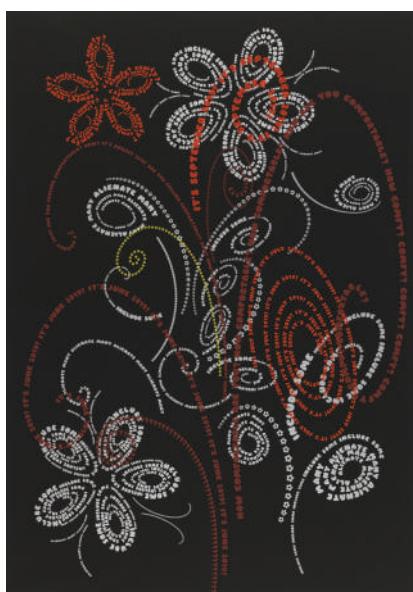
Alejandro Paz chose Jože Plečnik's house and garden for the realisation of the project in order to express his admiration for his architectural heritage and accentuate the importance that he attributes to nature in his

own work. According to the artist, Plečnik becomes a silent protagonist in this project, creating an ideal venue of temporary coexistence with the help of his house, studio and garden. In the process of thinking about his engagement with Plečnik's home, Paz let go of the idea of an architectural intervention and decided to go for a performative one, in which the orchestra plays without a conductor, while the musicians are scattered throughout the garden and house.

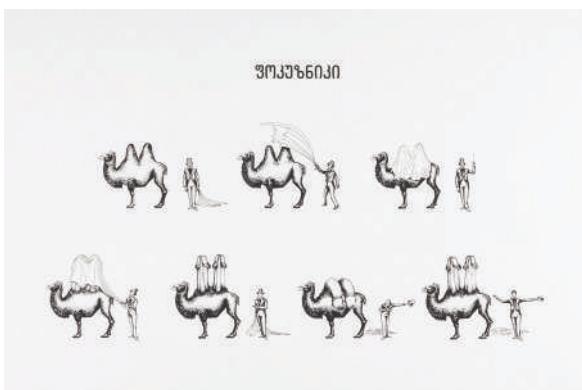
Visitors can acquaint themselves with Paz's art through a selection of his earlier video works, in which the artist becomes a resigned commentator on the fate of certain individuals from Guatemala in the grip of corruption, crime, exhaustion and hopelessness.

Curated by Nevenka Šivavec

# GRAFIČNA MAPA THE PRINT PORTFOLIO



Marlie Mul  
*Udobno?*, 2019; sitotisk, 88×63 cm.  
*Comfy?*, 2019; silkscreen, 88×63 cm.



Giorgi Xaniashvili  
*Brez naslova*, 2019; sitotisk, 72×102 cm.  
*Untitled*, 2019; silkscreen, 72×102 cm.

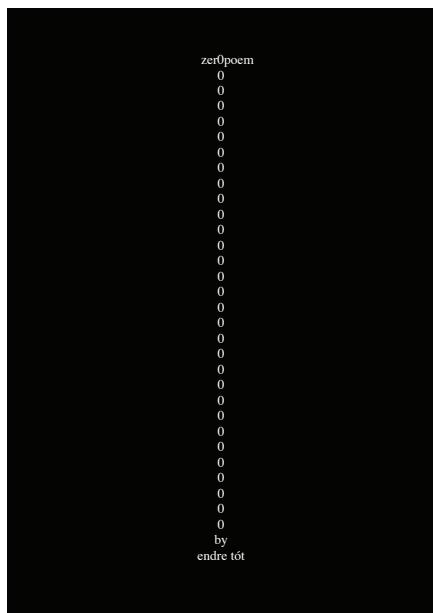


Cevdet Erek  
*Okrogel merilnik tedna – slovensko/turška različica*,  
2011, 2019;  
laser in črna barva na  
prozornem pleksi steklu,  
12×0,3 cm.  
*Circular Week Ruler – Slovene/Turkish edition*, 2011, 2019;  
laser and black paint on  
transparent Perspex; 12×0.3 cm.

Čeprav za pomembne bienalne razstave na splošno velja, da razstavljočim umetnikom podelijo predvsem intelektualno in kritičko legitimnost, so mnogi zelo ugledni bienali obenem izvajali tudi manj vidno komercialno dejavnost (v Benetkah, na primer, je lahko javnost vse do leta 1968 kupovala razstavljenia umetniška dela). Grafična mapa je tako del dediščine ljubljanskega bienala, ki ni le prizorišče razstavljanja, temveč tudi umetniške produkcije. Da bi se vsaj nekoliko umaknili pred razpetostjo med številne angažmaje, ki zapoljujejo naporne urnike umetnikov, smo šest osrednjih razstavljevcov povabili na rezidenco v Ljubljano. V Mednarodnem grafičnem likovnem centru so imeli na razpolago ateljeje, tehnično opremo in material in strokovno pomoč tiskarskega mojstra. Vsak umetnik je za grafično mapo prispeval en grafični list.

Kuratorji  
Slavs and Tatars

Umetniki  
Martina Vacheva  
Marlie Mul  
Giorgi Xaniashvili  
Endre Tot  
Cevdet Erek  
Nicole Wermers



Endre Tot  
P0ema nič, 2019; sitotisk, 90×60 cm.  
Zer0 Poem, 2019; silkscreen, 90×60 cm.

Though lauded for their powers of intellectual and critical legitimisation, many of the most esteemed biennials have also had an explicit, if less acknowledged, programme of commercial activity. At nearby Venice, until 1968, for example, the public could purchase works by artists exhibiting in the Biennale. The Print Portfolio engages the heritage of the Ljubljana Biennial as a site of production as much as one for exhibition. Participating artists were invited to spend time at the Švicarija residency – in an effort to slow down the acceleration of engagements which make up contemporary artists' punishing schedules – and work with the extensive print facilities and expertise of the International Centre of Graphic Arts. As a result, each artist has contributed a print edition to the portfolio.

Curated by  
Slavs and Tatars

Artists  
Martina Vacheva  
Marlie Mul  
Giorgi Xaniashvili  
Endre Tot  
Cevdet Erek  
Nicole Wermers



Nicole Wermers  
Sale s teracom #1, 2019; digitalni tisk, 88x63 cm.  
Terrazzo Jokes #1, 2019; digital print, 88x63 cm.



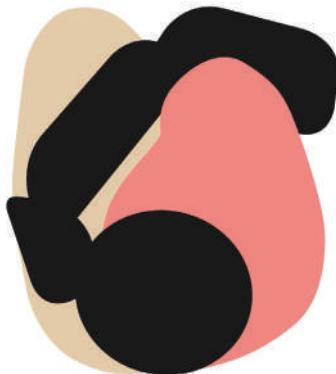
Martina Vacheva

Avtopralnica Bikini, 2018; sitotisk, 72×102 cm.

The Bikini Carwash Company, 2018; silkscreen, 72×102 cm.

# METABOLIČNI MUZEJ-UNIVERZA

26. 7.-2. 8. 2019



*Jezik za izmenjave in dialog, oko za vizualno mišljenje, uho za zvok in tišino, koža za čutenje in temperatujo, nos za vonj in okus (ali odsotnost tega), pljuča in prepona za upočasnitve v ritem, okostje in mišice za podporo in iztezanje, želodec, črevesje, jetra, ledvice in vranica za refleksivno sintezo, ščitnica, žolčnik in trebušna slinavka za predelavo in izločanje, genitalije za trenje, stimulacijo in reproducijo, kri, vene in arterije za neverbalno prenašanje, živčni sistem za ergonomski refleks, možgani za sposobnost vnovičnega učenja ter vedoželjnost in srce kot kompleksno torišče, ki ga skupaj tvorijo umetniška dela.*

Metabolični muzej-univerza (MM-U), ki ga v sodelovanju s snovalko koncepta Clémentine Deliss razvija skupina študentov Univerze za umetnost in oblikovanje v Karlsruheju, predstavlja začasno eksperimentalno infrastrukturo, ki bo v času 33. grafičnega bienala Ljubljana kot neke vrste benigni tumor zavzela različna prizorišča v Ljubljani. MM-U bo s preoblikovanjem ergonomskih okvirov recepcije in s premeščanjem pričakovanj, ki bo izhajalo iz preprostih gest, ki dajejo prednost spokojnosti in refleksiji, spodbujal dialog med posameznimi umetniškimi deli. Mobilna oprema, ki jo je ekipa MM-U oblikovala po estetiki mobilnih hišic, bo obiskovalcem ponujala prostor, kjer bodo lahko sedli, brali, poslušali predavanja, izmenjali

poglede ali sodelovali v kateri od vaj. Na zložljivih stolih bodo nameščeni jezična mizica, mrežnična lučka in mini projektor, s katerimi bodo lahko obiskovalci v prazen prostor med razstavljenimi predmeti projicirali podobe in informacije, kar jim bo omogočilo, da instalacijo zasipajo z lastnimi vsebinami in tako ustvarijo sebi prilagojen atlas podob.

Metabolični muzej-univerza bo vsak dan potekal na drugem bienalskem prizorišču. Namesto oddelkov univerze imamo tukaj organe, namesto programa dogodkov člani gostuječe fakultete predlagajo *niz dražljajev*, s katerimi bodo naslovili in na igrih način razčlenili dosedanje razstave kolektiva Slavs and Tatars. Vsak dan bomo reflektirali drug organ. Organi v tednu zajemajo Dan pljuč (performans), Dan jezika (govor in prevajanje), Dan oči (vizualno mišljenje), Dan možganov (humor in satira), Dan kože (čustva), Dan jeter (razstrupljanje) in Dan srca (zaupanje in zaveznosti). MM-U si v sodelovanju z lokalnimi in mednarodnimi umetniki, znanstveniki, zgodovinarji, neodvisnimi mislec in študenti različnih disciplin z različnimi ozadji prizadeva za krepitev demokratičnega etosa, saj z dovajanjem kisika v tkivo muzeja sproži emancipatorni proces, s tem pa ga iz kraja nadzorovane potrošnje preoblikuje v prostor sodelovanja in raziskovanja.

MM-U je odprt za vsakogar, vsak obiskovalec je morebitni študent. Vaje, s katerimi MM-U kot free-style izobraževalna infrastruktura obravnava problematiko bližine vizualnega, so pomemben prispevek k iskanju novih metafor, okolij in podob, ki lahko povečajo vidnost pomembnih vprašanj, ki vplivajo na naša življenja in skupnost.

Metabolični muzej-univerza nastaja v produkciji Oddelka za oblikovanje razstav in scenografijo Univerze za umetnost in oblikovanje v Karlsruheju v sodelovanju s 33. grafičnim bienalom Ljubljana z naslovom *Vice v lisice* in Mednarodnim grafičnim likovnim centrom. Projekt je kolektivno delo naslednjih avtorjev: Francesca Romana Audretsch, Janina Capelle, Lizzy Ellbrück, Teresa Häubler, Diane Hillebrand, Cécile Kobel, Christina Scheib pod vodstvom prof. dr. Clémentine Deliss in v sodelovanju s prof. Andreasom Müllerjem in prof. dr. Matthiasom Bruhnom. Za dodatne informacije pišite na mm-u@hfg-karlsruhe.de.

Oblikovanje/Design: Cécile Kobal & Mathias Lempart

# METABOLIC MUSEUM-UNIVERSITY

26. 7.-2. 8. 2019

*The tongue for exchange and dialogue, the eye for visual thinking, the ear for sound and silence, the skin for feelings and temperature, the nose for scent and taste (or its absence), the lungs and diaphragm for deceleration and rhythm, the skeleton and muscles for support and traction, the stomach, intestines, liver, kidneys and spleen for reflexive synthesis, the thyroid gland, gall bladder and pancreas for converting and secreting, the genitals for friction, stimulation and reproduction, blood, veins and arteries for non-verbal transmission, the nervous system for ergonomic reflex, the brain for relearning and inquiry, and the heart as the complex common ground created by artworks.*

Based on a concept devised by Clémentine Deliss and developed with students from Karlsruhe University of Arts and Design, the Metabolic Museum-University (MM-U) engineers a temporary and experimental infrastructure that squats the exhibition spaces of the 33rd Ljubljana Biennial of Graphic Arts, *Crack Up - Crack Down*. Like a benign tumor, it fosters conversations between artworks by altering the ergonomic framework encountered by the public and dislodging expectations through simple gestures that encourage repose and reflection. Flexible furniture, designed by the MM-U team based on a home camping aesthetic, offers visitors of the Biennial the possibility to sit down, read, listen to lectures, and engage in informal conversations and rehearsals. Folding chairs have their own tongue-table, retina-light, and mini-beamer enabling participants to project images and information into the void space between exhibits, effectively spamming the installation and developing their own personalized image-atlas.

Each day, the Metabolic Museum-University is based at a different venue of the Biennial. Instead of the departments of a university, there are organs; instead of an event programme, members of the guest faculty propose a series of *stimuli* that respond to, and playfully elaborate upon, the existing exhibitions curated by Slavs and Tatars. Each day reflects an alternative organ. Organs of the week thus include Lungday (performance), Tongueday (speech and translation), Eyeday (visual thinking), Brainday (humour and satire), Skinday (emotions), Liverday (detox) and Heartday (trust and alliances). With the participation of local and international artists, scientists, historians, independent thinkers and students from different disciplines and backgrounds, the MM-U aims to nurture the democratic intellect, providing the oxygen necessary for an emancipatory process to take place within the museum, transforming it from a site of controlled consumption into a co-working space of inquiry.

The MM-U is open to all and every visitor is a potential student. Exercises in visual adjacency initiated through the free-style educational infrastructure of the MM-U seek to identify new metaphors, environments and images that give greater visibility to urgent questions affecting our common lives.

The Metabolic Museum-University is a production of the Department of Exhibition Design and Scenography at the Karlsruhe University of Arts and Design in collaboration with the 33rd Ljubljana Biennial of Graphic Arts, *Crack Up - Crack Down* and the MGLC International Centre of Graphic Arts. It represents the collective endeavor of Francesca Romana Audretsch, Janina Capelle, Lizzy Ellbrück, Teresa Häußler, Diane Hillebrand, Cécile Kobel, Christina Scheib under the direction of Prof. Dr. Clémentine Deliss and with the supervision of Prof. Andreas Müller and Prof. Dr. Matthias Bruhn. For further information please write to mm-u@hfg-karlsruhe.de.



Staatliche Hochschule  
für Gestaltung Karlsruhe



# ZBORNIK/PUBLICATION CRACK UP - CRACK DOWN

(predstavitev bo novembra 2019)

(book presentation in November 2019)

Zbornik *Crack Up - Crack Down*, ki bo izšel v sozažošništvu z založbo Mousse, razširja diskurzivni fokus bienala na grafiko in satiro, saj poleg predstavitev besedil vsebuje naročene eseje Emily Apter o mikropolitiki memov, Davida Crowleyja o punku kot platformi pretvarjanja na Poljskem in Madžarskem, Vida Simoniti o kulturni bosanski satiri *Top lista nadrealista* in drugih balkanskih predhodnicah in Melisse Constantine o afektivni infrastrukturi satire.

Published by MGLC and Mousse, *Crack Up - Crack Down* extends the discursive focus of the Biennial on graphics and satire: featuring commissioned essays from Emily Apter on the micro-politics of memes, David Crowley on punk as a platform of dissimulation in Poland and Hungary, Vid Simoniti on the cult Bosnian satire *Top lista nadrealista*, among other Balkan precedents, and Melissa Constantine on the affective infrastructures of satire.

## ZAKLJUČNI PROGRAM

Septembra bodo v Švicariji potekale otroške delavnice in okrogle miza o satiri, etnografiji in umetnosti (Alenka Pirman in KULA z gosti). Pričakala vas bodo zanimiva vodstva po osrednjih razstavi bienala, ob zaključku tudi vodstvo s kuratorji letošnjega bienala Slavs and Tatars. Ustvarjalnim bo namenjena delavnica zina pod vodstvom umetnika Hamje Ahsana.

Natančnejši podatki o programu bodo objavljeni na spletni strani bienale.si, na dogodek je vstop prost.

## CONCLUDING PROGRAMME

In September, a children's workshops and a round table on satire, ethnography and art (Alenka Pirman and KULA with guests) will take place at Švicarija. Some interesting guided tours of the Biennial's main exhibition will be waiting for you, including a guided tour with the curators of this year's Biennial, Slavs and Tatars, to conclude. A zine workshop led by artist Hamja Ah-sana will be dedicated to those who like to get creative.

More detailed information on the programme will be published on the website bienale.si.  
Admission to events is free of charge.

## NOVA DELA COMMISSIONED WORKS

Seznam umetnikov z novimi deli na 33. grafičnem bienalu Ljubljana

Artists Commissioned by The 33rd Ljubljana Biennial of Graphic Arts

Lawrence Abu Hamdan  
Hamja Ahsan  
Pablo Bronstein  
Cevdet Erek  
Arthur Fournier in/and  
Raphael Koenig  
Flaka Haliti  
Zhanna Kadyrova  
Dozie Kanu

Marlie Mul  
Woody De Othello  
Alenka Pirman in/and KULA  
Amanda Ross-Ho  
Endre Tot  
Martina Vacheva  
Xiyadie  
Honza Zamojski



# ZEMLJEVID/MAP

1. MGLC – Mednarodni grafični likovni center/MGLC – International Centre of Graphic Arts  
Pod turnom 3

2. MGLC – Švicarija  
Pod turnom 4

3. Narodna galerija/  
National Gallery of Slovenia  
Prešernova cesta 24

4. DobraVaga  
Adamič-Lundrovo nabrežje 5

5. Projektni prostor DUM/  
DUM Project Space  
Kolodvorska 6

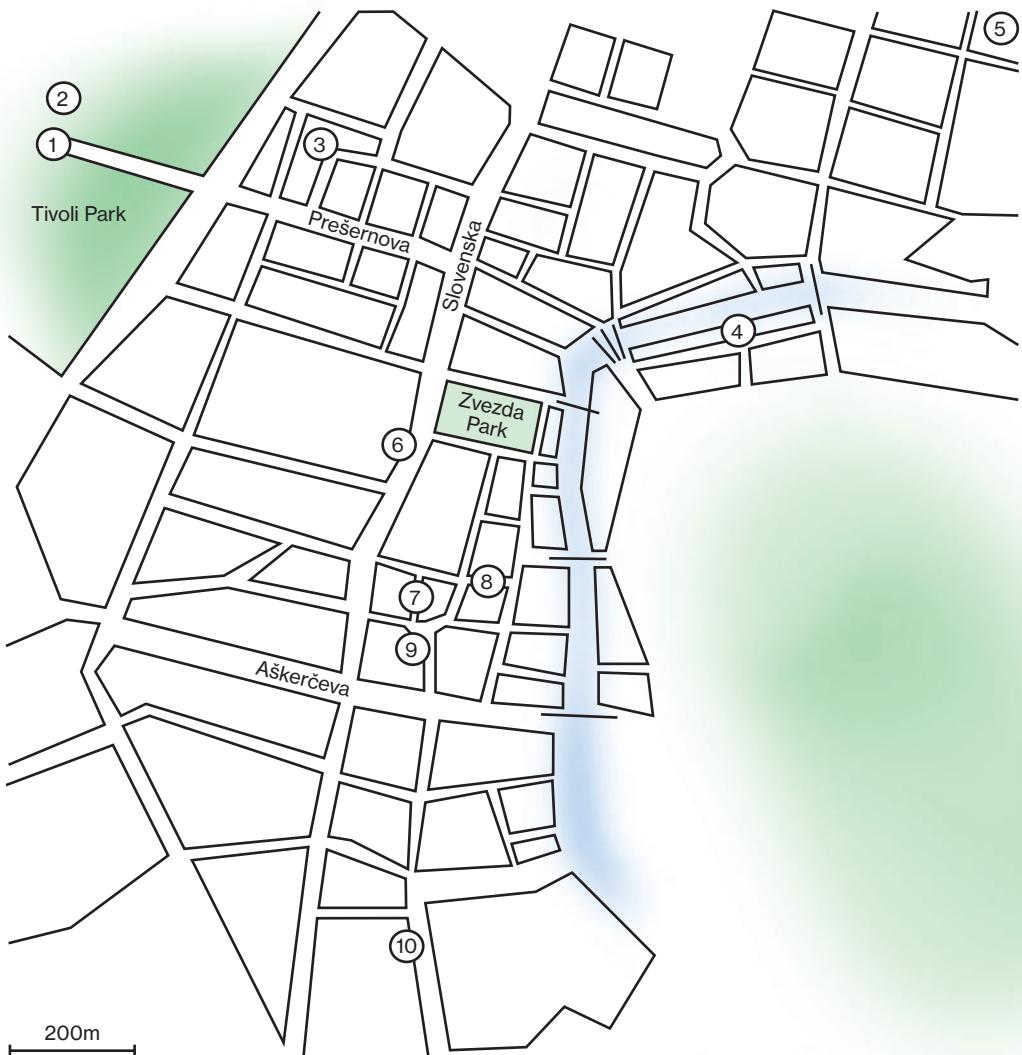
6. Galerija ISIS/ISIS Gallery  
Slovenska cesta 17

7. Galerija Equrna/Equrna Gallery  
Gregorčičeva ulica 3

8. NUK/  
National and University Library  
Turjaška ulica 1

9. Galerija ZVKDS/ZVKDS Gallery  
Trg francoske revolucije 3

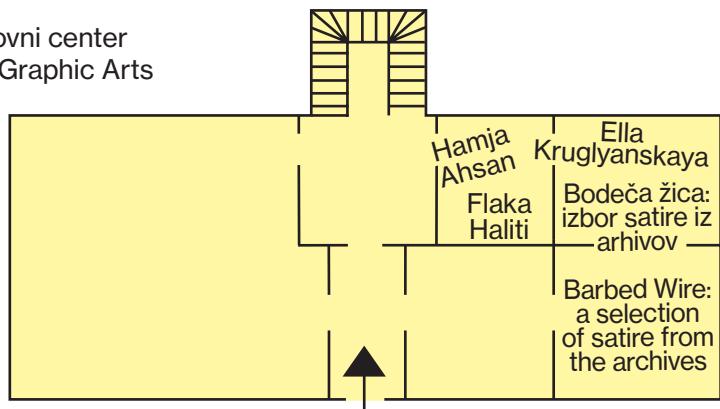
10. Plečnikova hiša/Plečnik House  
Karunova ulica 4–6



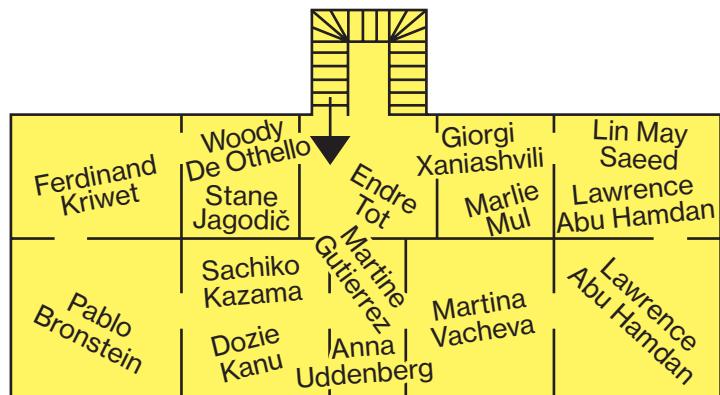
# SEZNAM PRIZORIŠČ EXHIBITION SPACES

Mednarodni grafični likovni center  
International Centre of Graphic Arts

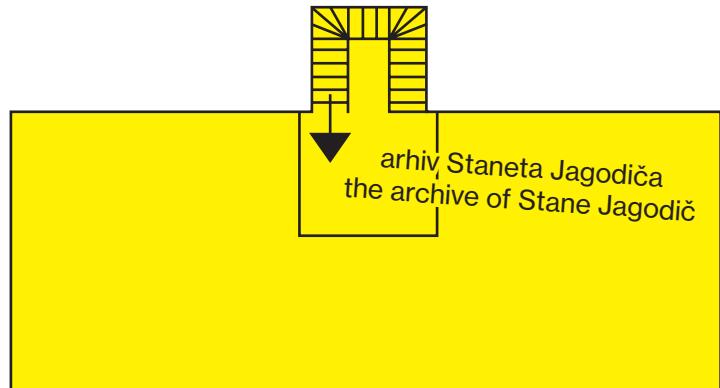
prtličje  
ground floor



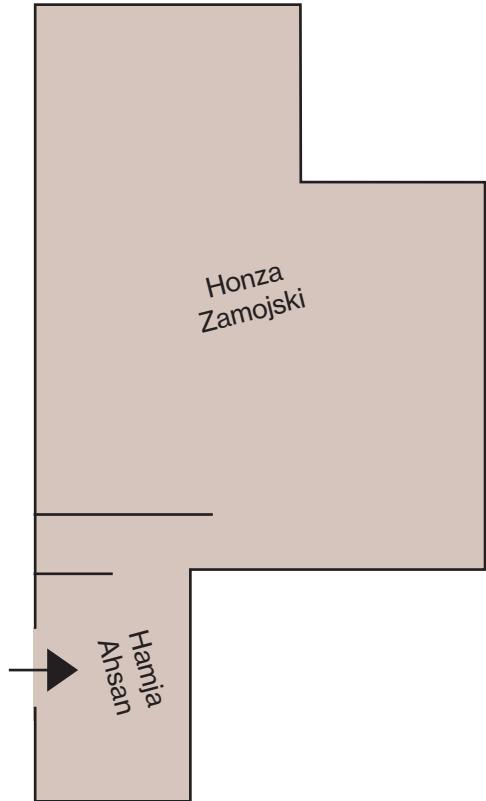
prvo nadstropje  
floor 1



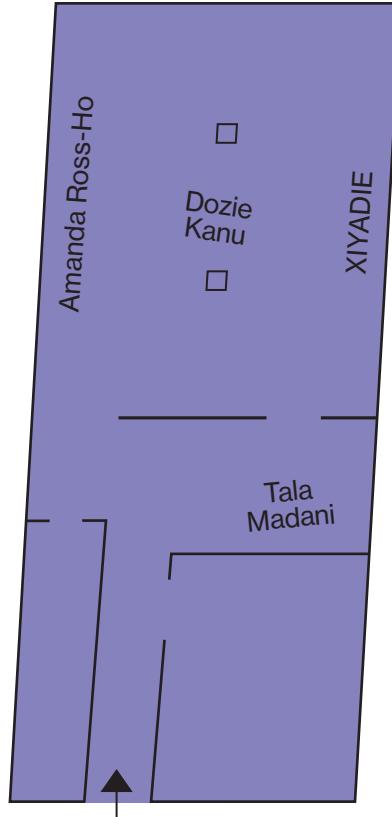
drugo nadstropje  
floor 2



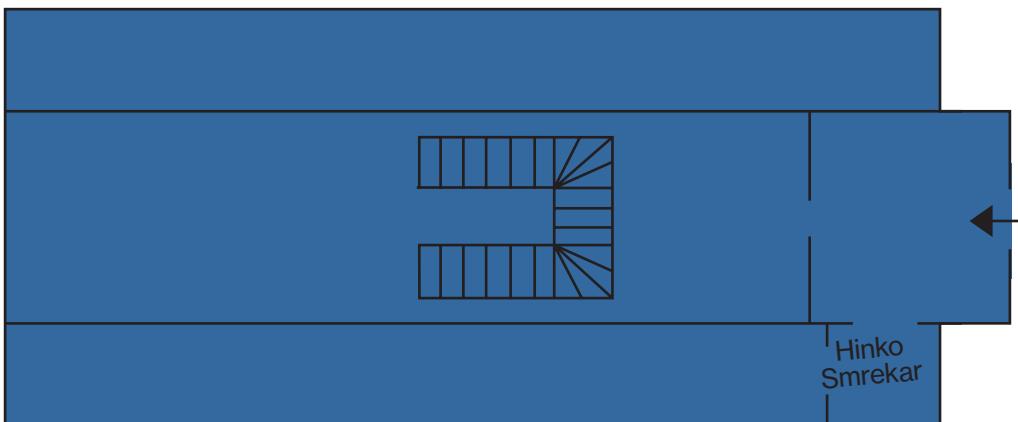
Projektni prostor DUM  
DUM Project Space

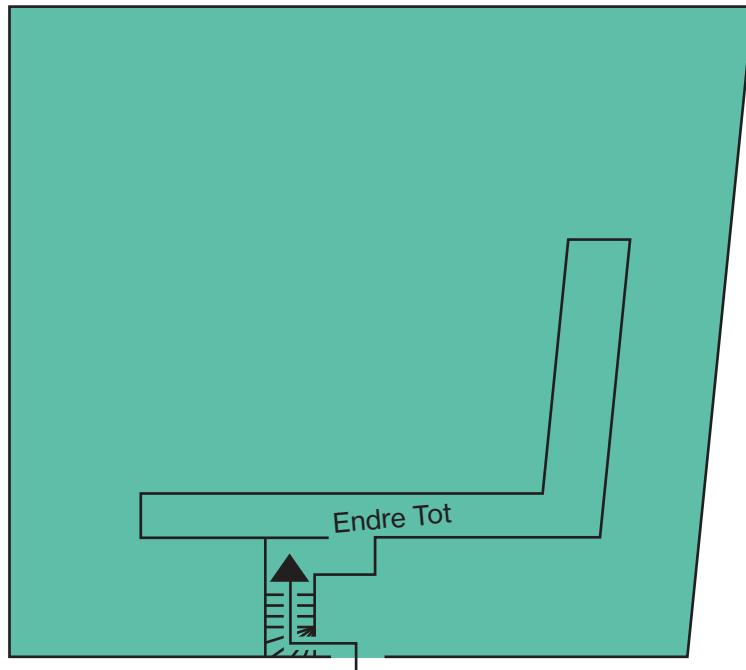


Galerija Equrna  
Equrna Gallery



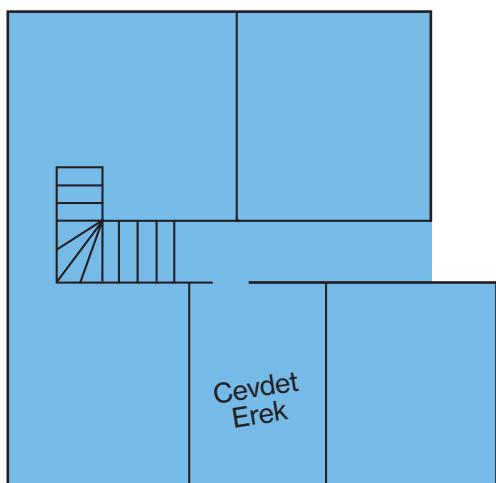
Narodna galerija (prvo nadstropje)  
National Gallery of Slovenia (first floor)



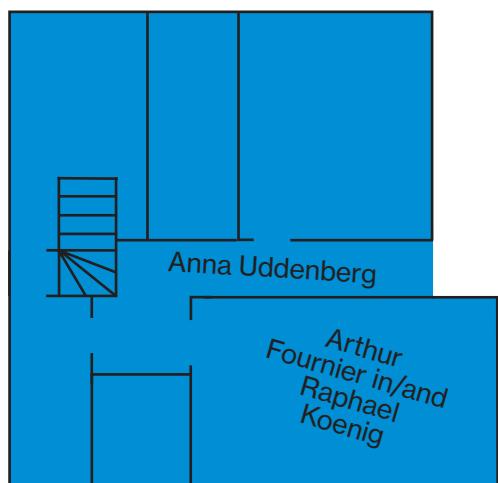


Švicarija

klet  
basement

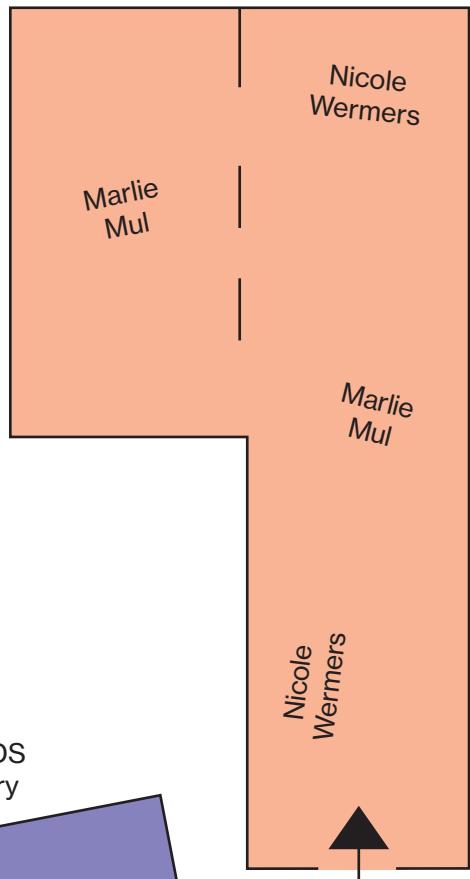
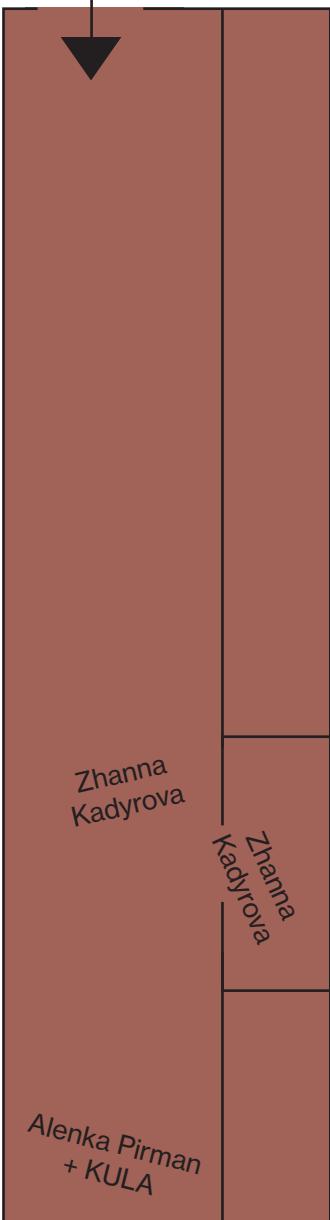


prtličje  
ground floor

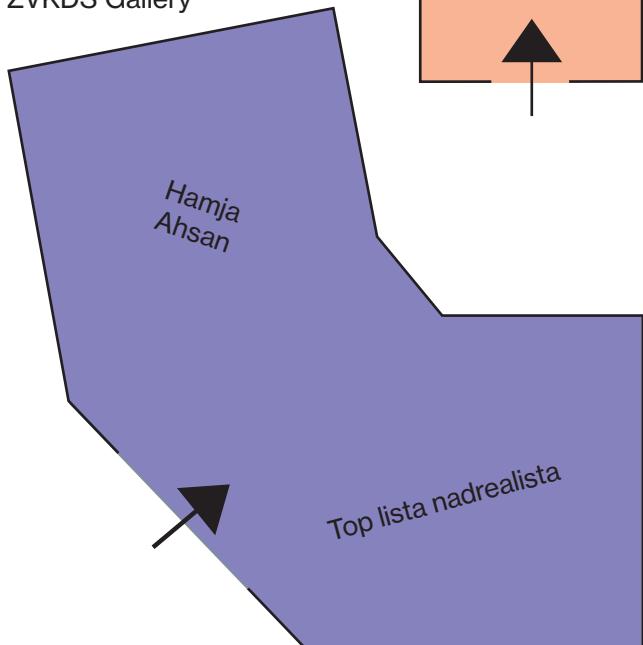


Galerija ISIS  
ISIS Gallery

DobraVaga



Galerija ZVKDS  
ZVKDS Gallery



# ORGANIZACIJA

## Producent

Mednarodni grafični likovni center (MGLC)

## Svet zavoda MGLC

Črtomir Frelih (predsednik)

Tanja Dornik Poglič (podpredsednica)

Moja Škrinjar

Asta Vrečko

Božidar Zrinski

Žirija 33. grafičnega bienala Ljubljana

Emily Apter

Ištván Išt Huzjan

Pablo Larios

Jarosław Lubiak

## Koproducenti

Muzej in galerije mesta Ljubljana

Narodna galerija

Narodna in univerzitetna knjižnica (NUK)

Kino Šiška

Zavod za varstvo kulturne dediščine (ZVKDS)

Outsider

## Partnerji

Karlsruhe University of the Arts

and Design (HfG), Ujazdowski Castle

Centre for Contemporary Art (Varšava)

## Kuratorji

Slavs and Tatars

## Asistentka kuratorjev

Asya Yaghmurian

## Oblikovanje razstave

Stan de Natris in Sophia Msaoubi / Slavs and Tatars

## Direktorica

Nevenka Šivavec

## Pomočnica direktorice

Yasmin Martin Vodopivec

## Koordinator

Božidar Zrinski

## Javni program

Slavs and Tatars, Lili Šturm

## Izobraževalni program

Lili Šturm

## Stiki z javnostmi

Jelka Šutej Adamič

Iris Pokovec

Karla Železnik

## Trženje

Monika Jerič

Petra Klučar

## Grafično oblikovanje

Nejc Prah

## Logistična in tehnična organizacija

Miha Colner

Gregor Dražil

Admir Ganić

Alenka Mikuž

Tjaša Pernek

Boštjan Vidmar

## Scenska postavitev

Dan Adlešič

## Delo z obiskovalci in recepcija

Tina Boc

Maja Bojanič

Anja Bolha

Petra Derganc

Matic Rogelj Ferlan

Janez Goršek

Ana Janež

Petja Kolenko

Nastasja Kraljevska

Nika Krnc

Liza Portir

Blaž Sovan

Dominika Celar Šturm

Isidora Todorić

Jasna Zabel

Sabina Žakelj

## Spremljevalna razstava

Razstava nagrajenca 32. grafičnega bienala Ljubljana: Alejandro Paz, *Epikurjev vrt*

Kustosinja

Nevenka Šivavec

## Grafična mapa umetnikov

## 33. grafičnega bienala Ljubljana

Kuratorji

Slavs and Tatars

## Zbornik Crack Up – Crack Down

Uredniki

Slavs and Tatars in Melissa Constantine

Založba Mousse in MGLC, november 2019

## Strokovna pomoč pri raziskovanju

arhivskega gradiva

Damir Globočnik

## Zahvala

Zdenka Badovinac

Alexander Burenkov in Strelka Institute  
for Media Architecture and Design (Moskva)

Hera Chan

Clementine Deliss

Nathalie Hoyos, Rainald Schumacher

in Art Collection Telekom

Barbara Jaki

Ana Janevski

Jessica Silverman Gallery

Jure Kirbiš

Gal Kirn

Ana Ofak

Hana Ostan Ožbolt

Berenika Partum

Nataša Petrešin-Bachelez

Irena Popiashvili

Marijan Rupert

Salon 94 Design

Sariev Contemporary

Rainald Schumacher

Alenka Simončič

Jelka Žekar

# ORGANISATION

## Organiser

International Centre of Graphic Arts (MGLC)

## Board of MGLC

Črtomir Frelih (President)

Tanja Dornik Poglič (Vice-President)

Mojca Škrinjar

Asta Vrečko

Božidar Zrinski

## Jury of the 33rd Ljubljana Biennial of Graphic Arts

Emily Apter

Ištvan Išt Huzjan

Pablo Larios

Jaroslaw Lubiak

## Co-Organisers

Museum and Galleries of Ljubljana

National Gallery of Slovenia

National and University Library (NUK)

Kino Šiška

Institute for the Protection of Cultural Heritage of Slovenia (ZVKDS)

Outsider

## Partners

Karlsruhe University of the Arts and Design (HfG), Ujazdowski Castle Centre for Contemporary Art (Warsaw)

## Curated by

Slavs and Tatars

## Assistant Curator

Aya Yaghmurian

## Exhibition design

Stan de Natris and Sophia Msaoubi / Slavs and Tatars

## Director

Nevenka Šivavec

## Assistant Director

Yasmín Martín Vodopivec

## Coordinator

Božidar Zrinski

## Public programme

Slavs and Tatars, Lili Šturm

## Educational programme

Lili Šturm

## Public relations

Jelka Šutej Adamič

Iris Pokovec

Karla Železnik

## Marketing

Monika Jerič

Petra Klučar

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Nejc Prah

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Miha Colner

Gregor Dražil

Admir Ganić

Alenka Mikuž

Tjaša Pernek

Boštjan Vidmar

## Set design

Dan Adlešič

## Mediation

Tina Boc

Maja Bojanič

Anja Bolha

Petra Derganc

Matic Rogelj Ferlan

Janez Goršek

Ana Janež

Petja Kolenko

Nastasja Kraljevska

Nika Krnc

Liza Portir

Blaž Sovan

Dominika Celar Šturm

Isidora Todorić

Jasna Zabel

Sabina Žakelj

## Accompanying exhibition

Exhibition of the Grand Prize Recipient of the 32nd Biennial of Graphic Arts Ljubljana:  
Alejandro Paz, *The Garden of Epicurus*

## Curated by

Nevenka Šivavec

## The Print Portfolio of Artists of the 33rd Ljubljana Biennial of Graphic Arts

### Curated by

Slavs and Tatars

## Publication *Crack Up – Crack Down*

### Edited by

Slavs and Tatars and Melissa Constantine

Mousse Publishing and MGLC, November 2019

## Archival research provided by

Damir Globočnik

## Thanks to

Zdenka Badovinac

Alexander Burenkov and Strelka Institute  
for Media Architecture and Design (Moskva)

Hera Chan

Clementine Deliss

Nathalie Hoyos, Rainald Schumacher  
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Irena Popiashvili

Marijan Rupert

Salon 94 Design

Sariev Contemporary

Rainald Schumacher

Alenka Simončič

Jelka Žekar

## Urnik prizorišč 33.

grafičnega bienala Ljubljana:

Vsa prizorišča bienala so odprta od torka do nedelje med 10. in 18. uro, razen Narodne in univerzitetne knjižnice (NUK), ki bo ob nedeljah do 1. julija zaprta, nato pa vse nedelje in avgustu odprta med 11. in 18. uro.

## Dodatne informacije:

Vstopnice so na prodaj na INFO TOČKAH in Mednarodnem grafičnem likovnem centru (Pod turnom 3) in Galeriji Equrna (v središču mesta, Gregorčičeva 3) ter v Turistično-informacijskem centru – TIC (Adamič-Lundrovo nabrežje 2) in Slovenskem informacijskem centru – STIC (Krekov trg 10).

MGLC – Mednarodni grafični likovni center  
Grad Tivoli, Pod turnom 3, 1000 Ljubljana, Slovenija

*Instagram: @mglc\_ljubljana*

Opening times of the exhibition venues of the 33rd Ljubljana Biennial of Graphic Arts:  
All the Biennial venues are open from Tuesday to Sunday, from 10 am to 6 pm, with the exception of the National and University Library (NUK), which will be closed on Sundays until 1 July, and then open every Sunday in July and August from 11 am to 6 pm.

## Additional information:

Tickets can be purchased at the INFO POINTS at the International Centre of Graphic Arts (Pod turnom 3) and at the Equrna Gallery (in the city centre, Gregorčičeva 3) as well as at the Ljubljana Tourist Information Centre – TIC (Adamič-Lundrovo nabrežje 2) and at the Slovenian Tourist Information Centre – STIC (Krekov trg 10).

bienale.si  
mglc-lj.si  
info@mglc-lj.si

## Dostop

Priporočamo sprehod skozi park Tivoli od mestnega središča, Hale Tivoli ali Rožne doline (predvideno trajanje: 10 minut). Z avtobusi št. 1, 3, 5, 7, 8, 25 postaja Tivoli Z avtomobilom parkirišče pri Hali Tivoli Z avtobusom št. 14 Pod Rožnikom Z avtobusi št. 1, 2, 3, 6, 9, 11, 14, 20 Konzorcij

## Vstopnina:

Individualna vstopnica: 15 eur  
Družinska vstopnica: 20 eur (najmanj en odrasel in en otrok 6–18 let)  
Vstopnica s popustom: 8 eur (dijak, študent, upokojenec, ICOM, AICA, SMD, člani ZDSLU)  
Skupina (najmanj 5 oseb): 12 eur (odrasli)/6 eur (šolske skupine)

Brezplačna vstopnica: predšolski otroci, obiskovalci s posebnimi potrebami, brezposelní, člani Kluba prijatelj bienala, KUL abonma, turistična kartica URBANA, novinarji, CIMAM, IBA

V ceni vstopnice je zajetih 10 razstavišč: MGLC, MGLC – Švicarska, Narodna galerija, Narodna in univerzitetna knjižnica, Galerija Equrna, Galerija ZVKDS, Galerija ISIS, Projektni prostor DUM, DobraVaga in Plečnikova hiša.

Obiskovalci 33. grafičnega bienala Ljubljana si lahko z vstopnico za bienale ogledajo tudi stalno zbirko Narodne galerije ter stalno razstavo o Jožetu Plečniku v prostorih Plečnikove hiše (obisk same hiše v ceno te vstopnice ni vključen).

Ob nakupu vstopnice brezplačno prejmete Vodič po 33. grafičnem bienalu Ljubljana.

## Information for visitors

MGLC – International Centre of Graphic Arts  
Grad Tivoli, Pod turnom 3, 1000 Ljubljana, Slovenia

## Access

We recommend a walk through Tivoli Park from the centre of town, Hala Tivoli or the Rožna dolina district (approximately 10 minutes).  
By bus, no. 1, 3, 5, 7, 8, 25 Tivoli stop  
By car (parking at Hala Tivoli)  
By bus no. 14 Pod Rožnikom (under Rožnik Hill)  
By bus, no. 1, 2, 3, 6, 9, 11, 14, 20 Konzorcij

## Admission fee:

Single tickets: 15 EUR  
Family tickets: 20 EUR (at least one adult and one child 6–18 years of age)  
Concession tickets: 8 EUR (pupils, students, senior citizens, ICOM, AICA, SMD, ZDSLU members)  
Groups (at least 5 people): 12 EUR (adults) / 6 EUR (school groups)

Free tickets: pre-school children, visitors with disabilities, Friends of the Biennial Club members, KUL abonma subscription holders, URBANA Tourist Card holders, journalists, CIMAM, IBA

The price of the ticket includes 10 exhibition venues: MGLC, MGLC – Švicarska, National Gallery of Slovenia, National and University Library, Equrna Gallery, ZVKDS Gallery, ISIS Gallery, DUM Project Space, DobraVaga and Plečnik House; it also includes the permanent collection of the National Gallery of Slovenia and Plečnik House.

Visitors to the 33rd Ljubljana Biennial of Graphic Arts can also view the permanent exhibition on Jože Plečnik at the Plečnik House with a ticket to the Biennial (a visit of the house itself is not included in the ticket price).

Upon the purchase of a ticket, you will receive the Guide to the 33rd Ljubljana Biennial of Graphic Arts free of charge.

Izdal in založil  
Mednarodni grafični likovni center,  
zanj Nevenka Šivavec

Grad Tivoli, Pod turnom 3  
Si-1000 Ljubljana  
[www.mglc-lj.si](http://www.mglc-lj.si)  
T +386 (0) 1 2413 800  
F +386 (0) 1 2413 821

Urednik  
Slavs and Tatars  
Koordinacija kataloga  
Aya Yaghmurian  
Karla Železnik  
Urejanje slovenskih besedil  
Vesna Česen Rošker  
Urejanje angleških besedil  
Paul Steed  
Prevod iz angleščine v slovenščino  
Polona Glavan  
Katja Kosi  
Maja Lovrenov  
Prevod iz slovenščine v angleščino  
Arven Šakti Kralj Szomi  
Lektura slovenskega jezika  
Postulat  
Oblikovanje  
Nejc Prah  
Tisk  
Matformat, 300 izvodov  
Ljubljana, september 2019, tretji natis

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Published by  
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represented by Nevenka Šivavec

Grad Tivoli, Pod turnom 3  
Si-1000 Ljubljana  
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Nejc Prah  
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Podpornika 33. grafičnega bienala Ljubljana / Supporters of The 33rd Ljubljana Biennial of Graphic Arts

REPUBLIKA SLOVENIJA  
MINISTRSTVO ZA KULTURO

Mestna občina  
Ljubljana

Galleria Ljubljana

Galleria Ljubljana  
Organizator  
Galerija Ljubljana  
Galerija Ljubljana

V sodelovanju z / In collaboration with



Narodna galerija



Staatliche Hochschule  
für Gestaltung Karlsruhe



U-jazdowski



Zavod za varstvo  
kulturne dedištve Slovenije



MUK  
UNIVERSITETSKA  
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PORSCHE  
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europalakat

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MEDIA  
BUS  
MEDIA V SIBANII



g3spírits



»Bodice, žela in trni imajo pomembno vlogo pri (nekdanjem) govorjenju o satiri.

Ena od slovenskih besed za šalo, če je ta proti komu uperjena, je zbadljivka. Izhaja iz glagola zbosti. Zasledite jo lahko v križanki ali na nacionalnem radiu, na ulici pa tako staromodne besede ne boste več slišali.

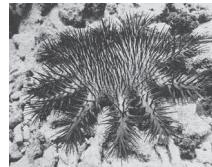
Med satiričnimi slovenskimi časopisi zgodnjega 20. stoletja so Osa, Bodeča neža, Jež, Rogač in Kača. Še en, Kurent, nosi ime po ljudskem junaku, ki ima v roki ježevko, leseno palico, na vrhu ovito z ježovo kožo. Medtem ko je Pavliha, največji med njimi, dobil ime po še nem ljudskem junaku, se preostali imenujejo po živalih ali rastlinah, ki zbadajo, pikajo ali grizejo.«



“Spikes, stings and pricks play an important role in how we (used to) talk about satire.

One of the Slovenian words for a joke, if that joke is aimed at someone, is *zbadljivka*. It comes from the verb *zbasti*, which means to prick someone/something. You can find it in a crossword puzzle, or on national radio, but you won’t hear such an old-fashioned word on the street anymore.

Some of the names of early 20th century satirical newspapers in Slovenia include: Osa (wasp), Bodeča neža (silver thistle), Jež (hedgehog), Rogač (stag beetle), and Kača (snake). Another one, Kurent, is named after a folk character who carries around a ježevka, a wooden bat covered on top with the skin of a hedgehog. While the biggest one, Pavliha, got its name from another folk figure, the rest were all named after animals or plants that prick, pinch, bite, or sting with a thorn.”



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